



## The Art of Art History: A Critical Anthology

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The history of art has been written and rewritten since classical antiquity. Since the foundation of the modern discipline of art history in Germany in the late eighteenth century, debates about art and its histories have intensified. Historians, philosophers, psychologists, and anthropologists among others have changed our notions of what art history has been, is, and might be.

The Art of Art History is a unique guide to understanding art history through a critical reading of the field's most innovative and influential texts over the past two centuries. Each section focuses on a key issue: aesthetics, style, history as an art, iconography and semiology, gender, modernity and postmodernity, deconstruction and museology. More than thirty readings from writers as diverse as Winckelmann, Kant, Gombrich, Warburg, Panofsky, Heidegger, Lisa Tickner, Meyer Schapiro, Jacques Derrida, Mary Kelly, Michel Foucault, Rosalind Krauss, Louis Marin, Margaret Iversen, and Nestor Canclini are brought together, and Donald Preziosi's introductions to each topic provide background information, bibliographies, and critical elucidations of the issues at stake. His own concluding essay is an important and original contribution to scholarship in the field.

Contents:

Art history : making the visible legible by Donald Preziosi

Reflections on the imitation of Greek works in painting and sculpture by Johann Joachim Winckelmann

Winckelmann divided : mourning the death of art history by Whitney Davis

Patterns of intention by Michael Baxandall

What is enlightenment? ; The critique of judgement by Immanuel Kant

Philosophy of fine art by G.W.F. Hegel

Principles of art history by Heinrich Wölfflin  
"Form," nineteenth-century metaphysics, and the problem of art historical description by David Summers  
Style by Meyer Schapiro  
Style by Ernst Gombrich  
Leading characteristics of the late Roman "Kunstwollen" by Alois Riegel  
Images from the region of the Pueblo Indians of North America by Aby Warburg  
Warburg's concept of "Kulturwissenschaft" and its meaning for aesthetics by Edgar Wind  
Retrieving Warburg's tradition by Margaret Iversen  
Semiotics and iconography by Hubert Damisch  
Semiotics and art history : a discussion of context and senders by Mieke Bal and Norman Bryson  
"Et in Arcadia ego" : Poussin and the elegiac tradition by E. Panofsky  
Toward a theory of reading in the visual arts : Poussin's "The Arcadian shepherds" by Louis Marin  
Sculpture in the expanded field by Rosalind Krauss  
What is an author? by Michel Foucault  
The allegorical impulse : toward a theory of postmodernism by Craig Owens  
Mapping the postmodern by Andreas Huyssen  
The art historical canon : sins of omission by Nanette Salomon  
Sexuality and representation : five British artists by Lisa Tickner  
No essential femininity by Mary Kelly and Paul Smith  
Postfeminism, feminist pleasures, and embodied theories of art by Amelia Jones  
The temptation of new perspectives by Stephen Melville  
The origin of the work of art by Martin Heidegger  
The still life as a personal object : a note on Heidegger and van Gogh by Meyer Schapiro  
Restitutions of the truth in pointing ["pointure"] by Jacques Derrida  
Orientalism and the exhibitionary order by Timothy Mitchell  
The art museum as ritual by Carol Duncan  
Inventing the "postcolonial" : hybridity and constituency in contemporary curating by Annie E. Coombes  
Remaking passports : visual thought in the debate on multiculturalism by Néstor García Canclini  
The art of art history by Donald Preziosi

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## From Reader Review The Art of Art History: A Critical Anthology for online ebook

### Ciro says

It's a good project, essential really, and one I haven't seen sourced so well or comprehensively before — a historiographic narrative of the field. The primary sources are mostly comprehensive, with a lot of essentials, and Preziosi's running commentary puts them all in a compelling framework. It would be an excellent basis for a foundational course in an AH major.

I'd like to see more in a later edition about how the traditional methods of art history are breaking down in the face of new media, but I suppose the discourse on new media would have to improve dramatically before that sort of thing would be possible.

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### Alison says

Finishing this book felt like getting to the top of a particularly difficult mountain.

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### Katie Lees says

i am both a man and a woman according to Whitney Davis...

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### Jason says

You will want to read this in a class. The essays included in this anthology are what crafted the study of art since the 18th century. Preziosi accomplished the purpose of creating a somewhat chronological progression of art historical writing while simultaneously grouping essays by methodology. This means that one might find themselves comparing essays from the 18th century, turn of the 20th century, and the 1990s. Yet, it is effective at allowing the reader to see the progression of the study of art and, I would say, essential for the understanding of art and art history from a post-modern perspective.

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### Mark says

The best anthology of art history methodologies currently available.

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### Martin Ridgway says

Another reader, it's actually not a bad one and was a set book for the first year of the Open University's art

history MA. As usual for a reader, there are good and bad extracts (all fairly long, there are no half-page nibbles) but overall it gives some useful background to how people have thought about a range of topics.

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### **Jessie says**

I feel like the selection of essays could have been better.

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### **AskHistorians says**

Great for an introduction to written art history and its many theoretical forms. Starts off with Vasari and his biographical approach, and covers ideas including formalism, connoisseurship, iconography, and postmodernism. For a much more in-depth review of the area, the Art in Theory trilogy edited by Harrison and Wood is fantastic, but Preziosi's is a more digestible text, especially if you don't have an art history background.

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### **Penelope says**

This is a very dense text. We read the entire book cover to cover in my Art Historical Theories and Methods class, and it would have been difficult to grasp all of the concepts without the professor's explications during lectures/discussions.

There is no discussion of psychoanalysis or marxism. Otherwise it covers quite a variety of art historical theories/methods.

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### **Erin says**

I read this in my Art Criticism class this past semester, and it's definitely not a book that you can just read cover to cover. At least not in my opinion. It's more suited for using as a reference. The way it's arranged is clever, though, because each chapter contains a certain amount of articles, and they build upon each other and relate to each other depending on the topic of the chapter. I could give it a higher rating, but it wasn't really enjoyable for me. On a scholarly level, I am sure it would receive 5 stars. Certainly you should have this on your bookshelf if you're studying art history.

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