



The Practice of Persuasion

*Paradox & Power
in Art History*

Keith Moxey

Practice Of Persuasion Politics And Paradox In Art History

Rose Arny



Practice Of Persuasion Politics And Paradox In Art History:

The Practice of Persuasion Keith P. F. Moxey, 2001 This sequel to *The Practice of Theory* stresses the continued need for self reflective awareness in art historical writing Offering a series of meditations on the discipline of art history in the context of contemporary critical theory Moxey addresses such central issues as the status of the canon the nature of aesthetic value and the character of historical knowledge The chapters are linked by a common interest in even fascination with the paradoxical power of narrative and the identity of the authorial voice Moxey maintains that art history is a rhetoric of persuasion rather than a discourse of truth Each chapter in *The Practice of Persuasion* attempts to demonstrate the paradoxes inherent in a genre that while committed to representing the past must inevitably bear the imprint of the present In Moxey's view art history as a discipline is often unable to recognize its status as a regime of truth that produces historically determined meanings and so continues to act as if based on a universal aesthetic foundation His new book should enable art historians to engage with the past in a manner less determined by tradition and more responsive to contemporary values and aspirations

Art History Versus Aesthetics James Elkins, 2012-11-12 In this unprecedented collection over twenty of the world's most prominent thinkers on the subject including Arthur Danto Stephen Melville Wendy Steiner Alexander Nehamas and Jay Bernstein ponder the disconnect between these two disciplines The volume has a radically innovative structure it begins with introductions and centres on an animated conversation among ten historians and aestheticians That conversation was then sent to twenty scholars for commentary and their responses are very diverse some are informal letters and others full essays with footnotes Some think they have the answer in hand and others raise yet more questions The volume ends with two synoptic essays one by a prominent aesthetician and the other by a literary critic This stimulating inaugural volume in the Routledge *The Art Seminar* series presents not one but many answers to the question Does philosophy have anything to say to art history

Visual Culture Studies Marquard Smith, 2008-06-19 *Visual Culture Studies* presents 13 engaging and detailed interviews with some of the most influential intellectuals working today on the objects subjects media and environments of visual culture Exploring historical and theoretical questions of vision the visual and visuality this collection reveals the provocative insights of these thinkers as they have contributed in exhilarating ways to disturbing the parameters of more traditional areas of study across the arts humanities and social sciences In so doing they have key roles in establishing visual culture studies as a significant field of inquiry Each interview draws out the interests and commitments of the interviewee to critically interrogate the past present and future possibilities of visual culture studies and visual culture itself

A Realist Theory of Art History Ian Verstegen, 2013-01-03 As the theoretical alignments within academia shift this book introduces a surprising variety of realism to abolish the old positivist theory dichotomy that has haunted Art History Demanding frankly the referential detachment of the objects under study the book proposes a stratified multi causal account of art history that addresses postmodern concerns while saving it from its errors of self refutation

Building from the very basic distinction between intransitive being and transitive knowing objects can be affirmed as real while our knowledge of them is held to be fallible Several focused chapters address basic problems while introducing philosophical reflection into art history These include basic ontological distinctions between society and culture general and special history the discontinuity of cultural objects the importance of definition for special history scales facets and fiat objects as forms of historical structure the nature of evidence and proof historical truth and controversies Stressing Critical Realism as the stratified multi causal approach needed for productive research today in the academy this book creates the subject of the ontology of art history and sets aside a theoretical space for metaphysical reflection thus clarifying the usually muddy distinction between theory methodology and historiography in art history

German Art History and Scientific Thought Mitchell B. Frank, 2017-07-05 A fresh contribution to the ongoing debate between Kunstwissenschaft scientific study of art and Kunstgeschichte art history this essay collection explores how German speaking art historians of the late nineteenth and early twentieth century self consciously generated a field of study Prominent North American and European scholars provide new insights into how a mixing of diverse methodologies took place in order to gain a more subtle and comprehensive understanding of how art history became institutionalized and legitimized in Germany One common assumption about early art historical writing in Germany is that it depended upon a simplistic and narrowly defined formalism This book helps to correct this stereotype by demonstrating the complexity of discussion surrounding formalist concerns and by examining how German speaking art historians borrowed incorporated stole and made analogies with concepts from the sciences in formulating their methods In focusing on the work of some of the well known fathers of the discipline such as Alois Riegl and Heinrich Wölfflin as well as on lesser known figures the essays in this volume provide illuminating and sometimes surprising treatments of art history's prior and understudied interactions with a wide range of scientific orientations from psychology sociology and physiognomics to evolutionism and comparative anatomy

Time and Presence in Art Armin Bergmeier, Andrew Griebeler, 2022-03-07 This volume explores the relationship between temporality and presence in medieval artworks from the third to the sixteenth centuries It is the first extensive treatment of the interconnections between medieval artworks varied presences and their ever shifting places in time The volume begins with reflections on the study of temporality and presence in medieval and early modern art history A second section presents case studies delving into the different ways medieval artworks once created and transformed their original viewers experience of the present These range from late antique Constantinople early Islamic Jerusalem and medieval Italy to early modern Venice and the Low Countries A final section explores how medieval artworks remain powerful and relevant today This section includes case studies on reconstructing presence in medieval art through embodied experience of pilgrimage art historical research and museum education In doing so the volume provides a first dialog between museum educators and art historians on the presence of medieval artifacts It includes contributions by Hans Belting Keith Moxey Rika Burnham and others

Kritische Berichte ,2007 *Dreamland of Humanists* Emily J. Levine,2024-05-31 Deemed by Heinrich Heine a city of merchants where poets go to die Hamburg was an improbable setting for a major intellectual movement Yet it was there at the end of World War I at a new university in this commercial center that a trio of twentieth century pioneers in the humanities emerged Working side by side Aby Warburg Ernst Cassirer and Erwin Panofsky developed new avenues in art history cultural history and philosophy changing the course of cultural and intellectual history in Weimar Germany and throughout the world In *Dreamland of Humanists* Emily J Levine considers not just these men but the historical significance of the time and place where their ideas took form Shedding light on the origins of their work on the Renaissance and the Enlightenment Levine clarifies the social political and economic pressures faced by German Jewish scholars on the periphery of Germany s intellectual world By examining the role that context plays in our analysis of ideas Levine confirms that great ideas like great intellectuals must come from somewhere **Learning from the Bilbao Guggenheim** Ana María Guasch,Joseba Zulaika,2005 The word is out that miracles still occur and that a major one is happening here Have you seen Bilbao In architectural circles the question has acquired the status of a shibboleth Have you seen the light Have you seen the future Herbert Muschamp s future is now What can we learn from The Guggenheim Effect Hailed as an instant landmark Gehry s Bilbao Guggenheim brought a new sense of relevance to architecture in the transformation of urban landscapes It was the story of the architect as hero and as Greeks believed of architecture as the first art arche Bilbao was doing for the Basques what the Sydney Opera House had done for Australia Gehry while complaining of being geniused to death became not only the master architect but the master artist As a result after Bilbao every city has dreamed of its own Guggenheim effect Gehry s optimistic artichoke amid Bilbao s post industrial ruin has become an icon of what architecture can do for a city in decline Warhol seems to be right in his prognostication that every museum should become a supermarket Yet Hal Foster wondered Why all the hoopla Wasn t Gehry s museum risking the most problematic aspects of modernist monumentality and post modernist faux populism In this volume artists Fraser Haacke Muntadas Sekula architecture critics Colomina Gilbert Rolfe urban planners Azua art historians Guilbaut Guasch Moxey Welchman museum specialists Camara Viar art and tourism writers Lippard MacCannell and anthropologists Zulaika discuss the various aspects of the Bilbao Guggenheim from an interdisciplinary perspective Book Jacket Visual Time Keith Moxey,2013-06-17 Examining the notion of time in art history Keith Moxey argues that looking at a work of art creates an experience of time for the viewer distinct from the work s place in the history of art *The Practice of Persuasion* Keith Moxey,2018-08-06 This sequel to *The Practice of Theory* stresses the continued need for self reflective awareness in art historical writing Offering a series of meditations on the discipline of art history in the context of contemporary critical theory Moxey addresses such central issues as the status of the canon the nature of aesthetic value and the character of historical knowledge The chapters are linked by a common interest in even fascination with the paradoxical power of narrative and the identity of the authorial

voice Moxey maintains that art history is a rhetoric of persuasion rather than a discourse of truth Each chapter in *The Practice of Persuasion* attempts to demonstrate the paradoxes inherent in a genre that while committed to representing the past must inevitably bear the imprint of the present In Moxey's view art history as a discipline is often unable to recognize its status as a regime of truth that produces historically determined meanings and so continues to act as if based on a universal aesthetic foundation His new book should enable art historians to engage with the past in a manner less determined by tradition and more responsive to contemporary values and aspirations Partisan Canons Anna Brzyski, 2007-10-08 Case studies that counter the idea of a transcendent art canon by demonstrating that the content of any and every canon is historically and culturally specific **A Portrait of the Artist, 1525-1825** James Clifton, Museum of Fine Arts, Houston, 2005-11 Catalogue of an exhibition at the Museum of Fine Arts Houston Feb 27 May 22 2005 and at the Herbert F Johnson Museum of Art Cornell University Ithaca N Y Sept 3 2005 Jan 1 2006 **Proceedings and Addresses of the American Philosophical Association** American Philosophical Association, 2000 List of members in v 1 **International Congress on Medieval Studies**, 2001 *Forthcoming Books* Rose Arny, 2002-04 Schrifttum zur deutschen Kunst, 2002 International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences, 2002 **Stones from Other Mountains** Jason C. Kuo, 2009 This volume addresses questions of canon value historiographical interest and large scale historical structures as they apply to Chinese art history in the context of post colonial studies As the field of Chinese art history moves into postcolonial studies institutional critique and economic and social contextualization it is especially important that questions of canon value historiographical interest and large scale historical structures not be left behind The aim of this book is to examine critically the historiography of the field of Chinese painting to assess what achievements have been made and to understand what and how personal backgrounds of scholars and institutional constraints may have affected various practices in the field This volume is a comprehensive and critically self aware introduction to the history of Chinese art historiography in America and includes reflections on more general issues of the encounters between East and West This is a timely much needed book Olga Lomov Director Institute of East Asian Studies Charles University Prague and Director Chiang Ching kuo Foundation International Sinological Center Prague Editor of *Recarving the Dragon Understanding Chinese Poetics* This volume provides a true dialogical interaction of ideas in scholarship and reveals Western Chinese and Japanese approaches to Far Eastern artistic heritage The mutual elucidation of pedagogical wisdoms brings about salutary heuristic lessons that help readers overcome assumptions in which Western theoretical methodology has been trapped for so long Shigemi Inaga Professor International Research Center for Japanese Studies Kyoto Japan John Kluge Chair of Modern Culture in the Kluge Center at the Library of Congress Editor of *Crossing Cultural Borders Beyond Reciprocal Anthropology* author of *Kaiga no tasogare* Eduard Mane *botsugo no toso* This volume contributes importantly toward understanding the current state of Chinese art history in the US and its complicated

historiography It is provocatively argued engagingly written and passionately felt Katharine P Burnett Associate Professor of Art History University of California at Davis has published articles in Art History Word Image and Orientations and is working on a book Dimensions of Originality Essays in Seventeenth Century Chinese Art This volume is the next in Jason Kuo's long bibliography of original and important contributions to the study of Chinese painting Each essay raises questions that draw Chinese painting into the discourse of modernism more generally Nancy S Steinhardt Professor of East Asian Art and Curator of Chinese Art at the Museum of Archaeology and Anthropology University of Pennsylvania Author of Chinese Traditional Architecture Chinese Imperial City Planning and Liao Architecture Editor and adaptor of Chinese Architecture and co editor of Hawaii Reader in Traditional Chinese Culture **Choice** ,2000

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