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Art History and Its Methods Module description. This is a core module taught by all members of staff in the Spring Term. It is designed to help you develop the research skills needed to write your dissertation. It will cover both practical research questions and some more conceptual matters that underpin art historical research, such as ...

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'Approaches' are probably more varied -- and more debated -- in the history of art than in any other branch of history, and a study of different historical approaches is becoming an increasingly important component of many student courses.

### **Art History and Its Methods: A Critical Anthology by Eric ...**

This is a set book for the Open University MA in art history and gives a good introduction to different aspects of the subject. It takes the reader from the beginning of art history, through connoisseurship, formalism, iconography and Marxism, and increasingly important part of art history from the mid-20th century.

### **Art history: A critical introduction to its methods ...**

Clare Haynes. Art history is the historical discipline that deals largely, but not exclusively, with material objects. Traditionally, this has meant paintings, sculptures and buildings. Its work is centred on charting the history of the making of those objects across time and space, and, put loosely, doing history with them.

### **Art History - Articles - Making History**

Art history is the study of aesthetic objects and visual expression in historical and stylistic context. Traditionally, the discipline of art history emphasized painting, drawing, sculpture, architecture, ceramics, and decorative arts, yet today, art history examines broader aspects of visual culture, including the various visual and conceptual outcomes related to an ever-evolving definition of art. Art history encompasses the study of objects created by different cultures around the world and t

### **Art history - Wikipedia**

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Hans Belting, *The end of the history of art?*, 1984, Griselda Pollock, *Feminist interventions in the history of Art*, 1988. Olu Oguibe, *In the heart of darkness*, 1993 It is an excellent anthology, but it lacks colour plate images. Since it is a book about methods in art historical practice, the focus is much more directed to looking at texts.

### **Art History and Its Methods (F A GENERAL): Fernie, Eric ...**

Art History and Its Methods. Eric Fernie, Director Coutauld Institute of Art Eric Fernie. Phaidon Press, Jul 9, 1995 - Art - 384 pages. 1 Review. Approaches to the history of art are probably more...

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Art history and its methods: a critical anthology Fernie, Eric Approaches to the history of art are probably more varied and more debated than in any other branch of history, and a study of different historical approaches has become an increasingly important component of many student courses.

### **Art history and its methods: a critical anthology by ...**

Art History and its Methods A critical and commentary by Eric Fernie Pages ; - 384 L 23.4cm X W 15.6cm Excellent quality book good as new First published 1995 1995 Phaidon Press Limited Printed in Singapore

Collects the work of twenty-seven influential art historians and writers from the Renaissance to the present day, including Vasari, Panofsky, Winckelmann, Pollock, and Oguibe.

This book provides a lively and stimulating introduction to methodological debates within art history. Offering a lucid account of approaches from Hegel to post-colonialism, the book provides a sense of art history's own history as a discipline from its emergence in the late-eighteenth century to contemporary debates.

This is an analysis of complex forms of art history. It covers a broad range of approaches, presenting individual arguments, controversies and divergent perspectives. The book begins by introducing the concept of theory and explains why it is important to the practice of art history.

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The End of Diversity in Art Historical Writing is the most globally informed book on world art history, drawing on research in 76 countries. In addition some chapters have been crowd sourced: posted on the internet for comments, which have been incorporated into the text. It covers the principal accounts of Eurocentrism, center and margins, circulations and atlases of art, decolonial theory, incommensurate cultures, the origins and dissemination of the "October" model, problems of access to resources, models of multiple modernisms, and the emergence of English as the de facto lingua franca of art writing.

No one has been more influential in the contemporary practice of art history than Erwin Panofsky, yet many of his early seminal papers remain virtually unknown to art historians. As a result, Michael Ann Holly maintains, art historians today do not have access to the full range of methodological considerations and possibilities that Panofsky's thought offers, and they often remain unaware of the significant role art history played in the development of modern humanistic thought. Placing Panofsky's theoretical work first in the context of the major historical paradigms generated by Hegel, Burckhardt, and Dilthey, Holly shows how these paradigms themselves became the grounds for creative controversy among Panofsky's predecessors--Riegl, W Ifflin, Warburg, and Dvor k, among others. She also discusses how Panofsky's struggle with the terms and concepts of neo-Kantianism produced in his work remarkable parallels with the philosophy of Ernst Cassirer. Finally, she evaluates Panofsky's better known and later "iconological" studies by reading them against the earlier essays and by comparing his earlier ideas with the vision that has inspired recent work in the philosophy of history, semiotics, and the philosophy of science.

This anthology is a guide to understanding art history through critical reading of the field's most innovative and influential texts, focusing on the past two centuries.

The Routledge Companion to Digital Humanities and Art History offers a broad survey of cutting-edge intersections between digital technologies and the study of art history, museum practices, and cultural heritage. The volume focuses not only on new computational tools that have been developed for the study of artworks and their histories but also debates the disciplinary opportunities and challenges that have emerged in response to the use of digital resources and methodologies. Chapters cover a wide range of technical and conceptual themes that define the current state of the field and outline strategies for future development. This book offers a timely perspective on trans-disciplinary developments that are reshaping art historical research, conservation, and teaching. This book will be of interest to scholars in art history, historical theory, method and historiography, and research methods in education.

"In this authoritative book, the first of its kind in English, Christopher Wood tracks the evolution of the historical study of art from the late middle ages through the rise of the modern scholarly discipline of art history. Synthesizing and assessing a vast array of writings, episodes, and personalities, this original and accessible account of the development of art-historical thinking will appeal to readers both inside and outside the discipline. The book shows that the pioneering chroniclers of the Italian Renaissance--Lorenzo Ghiberti and Giorgio Vasari--measured every epoch against fixed standards of quality. Only in the Romantic era did art historians discover the virtues of medieval art, anticipating the relativism of the later nineteenth century, when art history learned to admire the art of all societies and to value every

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work as an index of its times. The major art historians of the modern era, however--Jacob Burckhardt, Aby Warburg, Heinrich Wölfflin, Erwin Panofsky, Meyer Schapiro, and Ernst Gombrich--struggled to adapt their work to the rupture of artistic modernism, leading to the current predicaments of the discipline. Combining erudition with clarity, this book makes a landmark contribution to the understanding of art history."--from book jacket

"Art" has always been contested terrain, whether the object in question is a medieval tapestry or Duchamp's Fountain. But questions about the categories of "art" and "art history" acquired increased urgency during the 1970s, when new developments in critical theory and other intellectual projects dramatically transformed the discipline. The first edition of *Critical Terms for Art History* both mapped and contributed to those transformations, offering a spirited reassessment of the field's methods and terminology. Art history as a field has kept pace with debates over globalization and other social and political issues in recent years, making a second edition of this book not just timely, but crucial. Like its predecessor, this new edition consists of essays that cover a wide variety of "loaded" terms in the history of art, from sign to meaning, ritual to commodity. Each essay explains and comments on a single term, discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art. For example, Richard Shiff discusses "Originality" in Vija Celmins's *To Fix the Image in Memory*, a work made of eleven pairs of stones, each consisting of one "original" stone and one painted bronze replica. In addition to the twenty-two original essays, this edition includes nine new ones—performance, style, memory/monument, body, beauty, ugliness, identity, visual culture/visual studies, and social history of art—as well as new introductory material. All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion accessible to both beginning students and senior scholars. Contributors: Mark Antliff, Nina Athanassoglou-Kallmyer, Stephen Bann, Homi K. Bhabha, Suzanne Preston Blier, Michael Camille, David Carrier, Craig Clunas, Whitney Davis, Jas Elsner, Ivan Gaskell, Ann Gibson, Charles Harrison, James D. Herbert, Amelia Jones, Wolfgang Kemp, Joseph Leo Koerner, Patricia Leighton, Paul Mattick Jr., Richard Meyer, W. J. T. Mitchell, Robert S. Nelson, Margaret Olin, William Pietz, Alex Potts, Donald Preziosi, Lisbet Rausing, Richard Shiff, Terry Smith, Kristine Stiles, David Summers, Paul Wood, James E. Young

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