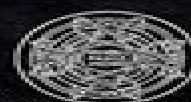


Oxford-Warburg Studies



# **The Manifold in Perception**

*Theories of Art  
from Kant to Hildebrand*

**MICHAEL PODRO**

# The Manifold In Perception Theories Of Art From Kant To Hildebrand

**Jakub Stejskal**



## **The Manifold In Perception Theories Of Art From Kant To Hildebrand:**

**The Manifold in Perception: Theories of Art from Kant to Hildebrand** Michael Podro,1972      **Tha Manifold in Perception: Theories of Art from Kant to Hildebrand** Michael Podro,1972      Theories of Art: From Impressionism to Kandinsky Moshe Barasch,2000      **Theories of Art** Moshe Barasch,2013-10-18 In this volume the third in his classic series on art theory Moshe Barasch traces the hidden patterns and interlocking themes in the study of art from impressionism to abstract art Barasch details the immense social changes in the creation presentation and reception of art which have set the history of art theory on a vertiginous new course the decreased relevance of workshops and art schools the replacement of the treatise by the critical review and the emerging interrelationship between scientific inquiry and artistic theory The consequent changes in the ways in which critics as well as artists conceptualized paintings and sculptures were radical marked by an obsession with intense sensory experiences psychological reflection on the effects of art and an attraction to the exotic and alien making for the most exciting and fertile period in the history of art criticism      **Modern Theories of Art 2** Moshe Barasch,1998-03-01 In this volume the third in his classic series of texts surveying the history of art theory Moshe Barasch traces the hidden patterns and interlocking themes in the study of art from Impressionism to Abstract Art Barasch details the immense social changes in the creation presentation and reception of art which have set the history of art theory on a vertiginous new course the decreased relevance of workshops and art schools the replacement of the treatise by the critical review and the interrelation of new modes of scientific inquiry with artistic theory and praxis The consequent changes in the ways in which critics as well as artists conceptualized paintings and sculptures were radical marked by an obsession with intense immediate sensory experiences psychological reflection on the effects of art and a magnetic pull to the exotic and alien making for the most exciting and fertile period in the history of art criticism      **Conceptual Art After Modernism** Robert Bailey,2025-05-30 This study provides a new interpretation of art after modernism by foregrounding the importance of conceptual thinking as a pervasive force for change in art and art history since 1950 Robert Bailey shows how distinctions between art and art history gave way as conceptual thinking provided artists and art historians with a common means to reassess what art could be and do in the world Bailey assesses the results of artful and scholarly inquiries combining creative activity with intellectual rigor to proffer new approaches to a variety of social and environmental concerns ranging from questions about human identity including race class gender and sexuality to activist efforts to redress everything from abortion access to migrants rights to climate change This book provides both a historical overview of these developments and close analyses of key works and texts spanning 1950 to the present and encompassing broad geographic scope with special attention paid to Indigenous art The book will be of interest to scholars working in art history and contemporary art      *A Companion to Medieval Art* Conrad Rudolph,2019-05-07 A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting edge scholarship devoted

to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history The volume comprises original theoretical historical and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub disciplinary perspectives Part of the Blackwell Companions to Art History A Companion to Medieval Art Second Edition features an international and ambitious range of contributions covering reception formalism Gregory the Great pilgrimage art gender patronage marginalized images the concept of spolia manuscript illumination stained glass Cistercian architecture art of the crusader states and more Newly revised edition of a highly successful companion including 11 new articles Comprehensive coverage ranging from vision materiality and the artist through to architecture sculpture and painting Contains full color illustrations throughout plus notes on the book s many distinguished contributors A Companion to Medieval Art Romanesque and Gothic in Northern Europe Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art

**Aesthetics and the Sociology of Art** Janet Wolff, 2021-04-29 First published in 1983 Aesthetics and the Sociology of Art provides a lucid account of two divergent tendencies in the study of aesthetics At the one extreme traditional aestheticians have assumed that art and literature are wholly independent following only the laws and inspirations of artists and artistic movements and that the question of aesthetic value is accordingly unproblematic At the other extreme some sociologists have treated works of art as no more than manifestations of the socio economic circumstances which produce them arguing that aesthetic value is therefore entirely relative matter Janet Wolff shows how both the extreme positions are untenable and argues convincingly that we must accept that the conceptions and criteria of aesthetic value are socially constructed and inevitably ideological while stopping short of the reductionist alternative which fails to recognise the irreducible questions of pleasure and of aesthetic discourse This book provides an invaluable clear guide both to old debates and to otherwise obscure modern controversies which will be welcomed both by students and scholars in the sociology of art in aesthetics in art history and in literary criticism

**Re-Enchantment** James Elkins, David Morgan, 2011-01-13 The near absence of religion from contemporary discourse on art is one of the most fundamental issues in postmodernism Artists critical of religion can find voices in the art world but religion itself including spirituality is taken to be excluded by the very project of modernism The sublime re enchantment as in Weber and the aura as in Benjamin have been used to smuggle religious concepts back into academic writing but there is still no direct communication between religionists and scholars Re Enchantment volume 7 in The Art Seminar Series will be the first book to bridge that gap The volume will include an introduction and two final synoptic essays as well as contributions from some of the most prominent thinkers on religion and art including Boris Groys James Elkins Thierry de Duve David Morgan Norman Girardot Sally Promey Brent Plate and Christopher Pinney

**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 W lfflin 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

Greek Sculpture and the Problem of Description A. A. Donohue, 2005-06-08 This book examines how interpretation and examination of Greek sculpture are intertwined

**Art and Violence in Early Renaissance Florence** Scott Nethersole, 2018-07-17 This study is the first to examine the relationship between art and violence in 15th century Florence exposing the underbelly of a period more often celebrated for enlightened and progressive ideas Renaissance Florentines were constantly subjected to the sight of violence whether in carefully staged rituals of execution or images of the suffering inflicted on Christ There was nothing new in this culture of pain unlike the aesthetic of violence that developed towards the end of the 15th century It emerged in the work of artists such as Piero di Cosimo Bertoldo di Giovanni Antonio del Pollaiuolo and the young Michelangelo Inspired by the art of antiquity they painted engraved and sculpted images of deadly battles ultimately normalizing representations of brutal violence Drawing on work in social and literary history as well as art history Scott Nethersole sheds light on the relationship between these Renaissance images violence and ideas of artistic invention and authorship

**Monument, Moment, and Memory** Ronald R. Bernier, 2007 By the end of the nineteenth century a mode of painting captured instantaneity had come to be seen as an appropriate and characteristically Impressionist means of depicting its subject when that subject was understood to be our variable perception in nature In May of 1895 however capriciously it seemed to some to the facade of a Gothic cathedral Struck by the curious choice a medieval monument as subject matter critics used to about instantaneity continued to lay emphasis on a theme of temporality and this was addressed in two but related ways First there was the matter of perception the temporality that is involved in engaging visually with near impenetrable surfaces of individual canvases

*Museums in the German Art World* James J. Sheehan, 2000-10-26 Ranging over the entire nineteenth century MUSEUMS IN THE GERMAN ARTWORLD is a highly accessible study of the political cultural and artistic changes that marked Germany s transition into a modern state Sheehan is original in focusing his examination of this transition on the invention of the

museum where fine arts were defined put on display and the control over their political and cultural importance and influence were established This book will appeal to German historians historians of the 19th century Europe art historians and anyone interested in the interplay of fine arts culture and politics      **The Aesthetics of Comics ,      Values of Beauty** Paul Guyer,2005-06-13 Values of Beauty discusses major ideas and figures in the history of aesthetics from the beginning of the eighteenth century to the end of the twentieth century The core of the book features Paul Guyer s essays on the epochal contribution of Immanuel Kant and sets Kant s work in the context of predecessors contemporaries and successors including David Hume Alexander Gerard Archibald Alison Arthur Schopenhauer and John Stuart Mill All of the essays emphasize the complexity rather than isolation of our aesthetic experience of both nature and art and the interconnection of aesthetic values such as beauty and sublimity on the one hand and prudential and moral values on the other Guyer emphasizes that the idea of the freedom of the imagination as the key to both artistic creation and aesthetic experience has been a common thread throughout the modern history of aesthetics although the freedom of the imagination has been understood and connected to other forms of freedom in a variety of ways      The Meaning of Modern Architecture Hans Rudolf Morgenthauer,2016-03-09 Using empathy as established by the Vienna School of Art History complemented by insights on how the mind processes visual stimuli as demonstrated by late 19th century psychologists and art theorists this book puts forward an innovative interpretative method of decoding the forms and spaces of Modern buildings This method was first developed as scholars realized that the new abstract art appearing needed to be analysed differently than the previous figurative works Since architecture experienced a similar development in the 1920s and 30s this book argues that the empathetic method can also be used in architectural interpretation While most existing scholarship tends to focus on formal and functional analysis this book proposes that Modern architecture is too diverse to be reduced to a few common formal or ornamental features Instead by relying on the viewer s innate psycho physiological perceptive abilities sensual and intuitive understandings of composition form and space are emphasized These aspects are especially significant because Modern Architecture lacks the traditional stylistic signs Including building analyses it shows how by visually reducing cubical forms and spaces to linear configurations the exteriors and interiors of Modern buildings can be interpreted via human perceptive abilities as dynamic movement systems commensurate with the new industrial transportation age This reveals an inner necessity these buildings express about themselves and their culture rather than just an explanation of how they are assembled and how they should be used The case studies highlight the contrasts between buildings designed by different architects rather than concentrating on the few features that relate them to the zeitgeist It analyses the buildings directly as the objects of study not indirectly as designs filtered through a philosophical or theoretical discourse The book demonstrates that with technology and science affecting culture      **Techniques of the Observer** Jonathan Crary,1992-02-25 Jonathan Crary s Techniques of the Observer provides a dramatically new perspective on the visual culture of the nineteenth century

reassessing problems of both visual modernism and social modernity This analysis of the historical formation of the observer is a compelling account of the prehistory of the society of the spectacle In *Techniques of the Observer* Jonathan Crary provides a dramatically new perspective on the visual culture of the nineteenth century reassessing problems of both visual modernism and social modernity Inverting conventional approaches Crary considers the problem of visibility not through the study of art works and images but by analyzing the historical construction of the observer He insists that the problems of vision are inseparable from the operation of social power and examines how beginning in the 1820s the observer became the site of new discourses and practices that situated vision within the body as a physiological event Alongside the sudden appearance of physiological optics Crary points out theories and models of subjective vision were developed that gave the observer a new autonomy and productivity while simultaneously allowing new forms of control and standardization of vision Crary examines a range of diverse work in philosophy in the empirical sciences and in the elements of an emerging mass visual culture He discusses at length the significance of optical apparatuses such as the stereoscope and of precinematic devices detailing how they were the product of new physiological knowledge He also shows how these forms of mass culture usually labeled as realist were in fact based on abstract models of vision and he suggests that mimetic or perspectival notions of vision and representation were initially abandoned in the first half of the nineteenth century within a variety of powerful institutions and discourses well before the modernist painting of the 1870s and 1880s

#### **Objects of Authority** Jakub

Stejskal, 2022-08-12 Is the celebrated elegance of Cycladic marble figurines an effect their Early Bronze Age producers intended Can one adequately appreciate an Assyrian regal statue described by a cuneiform inscription as beautiful What to make of the apparent aesthetic richness of the traditional cultures of Melanesia which however engage in virtually no recognizable aesthetic discourse Questions such as these have been formulated and discussed by scholars of remote cultures against the backdrop of a general scepticism about the prospects of escaping the conditioning of one's own aesthetic culture and attuning to the norms of a remote one This book makes a radical move it treats the remote observers lack of aesthetic insight not as a hindrance to aesthetic analysis but as a condition requiring an aesthetic theory that would make room for an aesthetic analysis independent of the model of competent aesthetic judgement or appreciation *Objects of Authority* represents a rare effort at bringing together methods and concepts that are often addressed by separate disciplines It will appeal to scholars and advanced students working on philosophical art historical and anthropological theories of visual art and material culture

**Changing Images of Pictorial Space** William V. Dunning, 1991-03-01 No artist critic or art historian disputes the importance of recording how and why our conceptions and methods of depicting pictorial space have changed from ancient to modern times and yet no previous book has provided a comprehensive history centered around these changing images of pictorial space and the ways in which their evolution reflects ideological changes in society Dunning traces the two thousand year evolution of the conception and the depiction of space in European primarily Italian

and French and American painting Unraveling one illusory image after another into their particular elements he explains the development of new styles and images in painting as a continuous rearrangement of these basic elements Following this progression through the Greco Roman period the Italian Renaissance impressionism and the end of modern art the author concludes with today s postmodern concentration on linguistic aspects in painting a change from the former emphasis on space and illusion Changing Images of Pictorial Space with over forty illustrations will be of interest to a wide audience from art historians painters and art educators to general readers who wish to understand more about one of the central organizing principles in all schools and periods of art



## Unveiling the Energy of Verbal Art: An Psychological Sojourn through **The Manifold In Perception Theories Of Art From Kant To Hildebrand**

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