

The Practice of Theory

Keith Moxey

Poststructuralism,
Cultural Politics, and Art History

The Practice Of Theory Poststructuralism Cultural Politics And Art History

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The Practice of Theory Keith P. F. Moxey, 1994 Many art historians regard poststructuralist theory with suspicion some even see its focus on the political dimension of language as hostile to an authentic study of the past Keith Moxey bridges the gap between historical and theoretical approaches with the provocative argument that we cannot have one without the other If art history is to take part in the processes of cultural transformation that characterize our society he writes then its historical narratives must come to terms with the most powerful and influential theories that currently determine the way in which we conceive of ourselves After exploring how the insights offered by deconstruction and semiotics change our understanding of representation ideology and authorship Moxey himself puts theory into practice In a series of engaging essays accompanied by twenty eight illustrations he first examines the impact of cultural values on Erwin Panofsky's writings Taking a fresh look at work by artists from Albrecht Dürer and Erhard Schön to Barbara Kruger and Julian Schnabel he then examines the process by which the generic boundaries between high and low art have helped to sustain class and gender differences Making particular reference to the literature on Martin Schongauer Moxey also considers the value of art history when it is reduced to artist's biography Moxey's interpretation of the work of Hieronymus Bosch not only reassesses its intelligence and imagination but also brings to light its pragmatic conformity to elite definitions of artistic genius With his compelling analysis of the politics of interpretation Moxey draws attention to a vital aspect of the cultural importance of history

The Practice of Theory Keith Moxey, 2018-07-05 Many art historians regard poststructuralist theory with suspicion some even see its focus on the political dimension of language as hostile to an authentic study of the past Keith Moxey bridges the gap between historical and theoretical approaches with the provocative argument that we cannot have one without the other If art history is to take part in the processes of cultural transformation that characterize our society he writes then its historical narratives must come to terms with the most powerful and influential theories that currently determine the way in which we conceive of ourselves After exploring how the insights offered by deconstruction and semiotics change our understanding of representation ideology and authorship Moxey himself puts theory into practice In a series of engaging essays accompanied by twenty eight illustrations he first examines the impact of cultural values on Erwin Panofsky's writings Taking a fresh look at work by artists from Albrecht Dürer and Erhard Schön to Barbara Kruger and Julian Schnabel he then examines the process by which the generic boundaries between high and low art have helped to sustain class and gender differences Making particular reference to the literature on Martin Schongauer Moxey also considers the value of art history when it is reduced to artist's biography Moxey's interpretation of the work of Hieronymus Bosch not only reassesses its intelligence and imagination but also brings to light its pragmatic conformity to elite definitions of artistic genius With his compelling analysis of the politics of interpretation Moxey draws attention to a vital aspect of the cultural importance of 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

Methods and Theories of Art History Anne D'Alleva, 2005

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

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

Critical Terms for Art History, Second Edition Robert S.

Nelson, Richard Shiff, 2010-03-15 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

The Artistic Sphere Roger D. Henderson, Marleen Hengelaar-Rookmaaker, 2024-01-02 The Neo Calvinist tradition is well equipped to offer wisdom on the arts to the whole body of Christ Edited by art scholar Roger Henderson and Marleen Hengelaar Rookmaaker daughter of Hans Rookmaaker this volume brings together history philosophy and theology to consider the relationship between the arts and the Neo Calvinist tradition

Theorizing Images Žarko Paić, 2016-04-26 This book uncovers an underlying dispute over the role images play in contemporary society and consequently over their values and purposes Two decades after the concepts of the pictorial and the iconic turn changed our vernacular involvement with regard to images it has become clear that it was not only a newly discovered social political or sexual construction of the visual field that brought turbulence into disciplinary knowledge but that images have their own pictorial logic with powers exceeding those that are purely iconic or visually discernible Instead of underscoring previously defined concepts of the picture the contributors to this book view visual studies and Bildwissenschaft merely as a place for the theory of images making a case for the hotly debated topic of their powers and weaknesses on the one hand and of their respective theories on the other Therefore as the title indicates this book theorizes images but it does not present a theory of images because visual studies cannot lead to a unified theory of images unless a unified ontology of images can be agreed upon first Although that would be a different task altogether all the contributions in this book in different ways and at different paces by theorizing images in their aesthetic historical media and technological guises pave the way for the future of visual culture and for the image science that will make this future more comprehensible

The Composer As Intellectual Jane F. Fulcher, 2005-08-25 In *The Composer as Intellectual* musicologist Jane Fulcher reveals the extent to which leading French composers between the World Wars were not only aware of but also engaged intellectually and creatively with the central political and ideological issues of the period Employing recent

sociological and historical insights she demonstrates the extent to which composers particularly those in Paris since the Dreyfus Affair considered themselves and were considered to be intellectuals and interacted closely with intellectuals in other fields Their consciousness raised by the First World War and the xenophobic nationalism of official culture some joined parties or movements allying themselves with and propagating different sets of cultural and political social goals Fulcher shows how these composers furthered their ideals through the specific language and means of their art rejecting the dominant cultural exclusions or constraints of conservative postwar institutions and creatively translating their cultural values into terms of form and style This was not only the case with Debussy in wartime but with Ravel in the twenties when he became a socialist and unequivocally refused to espouse a narrow exclusionary nationalism It was also the case with the group called Les Six who responded culturally in the twenties and then politically in the thirties when most of them supported the programs of the Popular Front Others could not be enthusiastic about the latter and largely excluded from official culture sought out more compatible movements or returned to the Catholic Church Like many French Catholics they faced the crisis of Catholicism in the thirties when the church not only supported Franco but Mussolini's imperialistic aggression in Ethiopia While Poulenc embraced traditional Catholicism Messiaen turned to more progressive Catholic movements that embraced modern art and insisted that religion must cross national and racial boundaries Fulcher demonstrates how closely music had become a field of clashing ideologies in this period She shows also how certain French composers responded and how their responses influenced specific aspects of their professional and stylistic development She thus argues that from this perspective we can not only better understand specific aspects of the stylistic evolution of these composers but also perceive the role that their art played in the ideological battles and in heightening cultural political awareness of their time

Perfection's Therapy Mitchell B. Merback, 2018-02-09 A deft reinterpretation of the most zealously interpreted picture in the Western canon as a therapeutic artifact Albrecht Dürer's famous portrayal of creative effort in paralysis the unsurpassed masterpiece of copperplate engraving titled *Melencolia I* has stood for centuries as a pictorial summa of knowledge about the melancholic temperament a dense allegory of the limits of earthbound arts and sciences and the impossibility of attaining perfection Dubbed the image of images for being the most zealously interpreted picture in the Western canon *Melencolia I* also presides over the origins of modern iconology art history's own science of meaning Yet we are left with a clutter of mutually contradictory theories a historiographic ruin that confirms the mood of its object In *Perfection's Therapy* Mitchell Merback reopens the case file and argues for a hidden intentionality in *Melencolia I*'s opacity its structural chaos and its resistance to allegorical closure That intentionality he argues points toward a fascinating possibility never before considered that Dürer's masterpiece is not only an arresting diagnosis of melancholic distress but an innovative instrument for its undoing Merback deftly resituates Dürer's image within the long history of the therapeutic artifact Placing Dürer's therapeutic project in dialogue with that of humanism's founder Francesco Petrarch Merback also

unearths Dürer's ambition to act as a physician of the soul Celebrated as the Apelles of the black line in his own day and ever since as Germany's first Renaissance painter theorist the Dürer we encounter here is also the first modern Christian artist addressing himself to the distress of souls including his own Melencolia thus emerges as a key reference point in a venture of spiritual ethical therapy a work designed to exercise the mind restore the body's equilibrium and help in getting on with the undertaking of perfection

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