

The Practice of Theory

Keith Moxey

Poststructuralism,
Cultural Politics, and Art History

The Practice Of Theory Poststructuralism Cultural Politics And Art History

Helen Foster



The Practice Of Theory Poststructuralism Cultural Politics And Art History:

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

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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 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

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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'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 Petrarca 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

Renaissance Theory James Elkins, Robert Williams, 2008-04 Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing

Renaissance art and the links between Renaissance art and contemporary art and theory This is the first discussion of its kind involving not only questions within Renaissance scholarship but issues of concern to art historians and critics in all fields Organized as a virtual roundtable discussion the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period They then turn to the issue of the relation between modern art and the Renaissance Why do modern art historians and critics so seldom refer to the Renaissance Is the Renaissance our indispensable heritage or are we cut off from it by the revolution of modernism The volume includes an introduction by Rebecca Zorach and two final synoptic essays as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell Michael Cole Frederika Jakobs Claire Farago and Matt Kavalier

The Study of History, 2000 History is a subject which never stands still It is always changing its philosophies its contours its leading questions its politics its conceptual status and its methodologies This bibliographical guide to the study of history is wide ranging in scope extending from the ancient world to the 20th century It deliberately concentrates on modern historians views provides a substantial section on the philosophy of history charts controversies and highlights the continual evolution and diversification of history The material is logically organized in major areas and subsections and cross references are given where appropriate An index of authors editors and compilers is also provided

Curious Lessons in the Museum Claire Robins, 2016-05-13 Amongst recent contemporary art and museological publications there have been relatively few which direct attention to the distinct contributions that twentieth and twenty first century artists have made to gallery and museum interpretation practices There are fewer still that recognise the pedagogic potential of interventionist artworks in galleries and museums This book fills that gap and demonstrates how artists have been making curious but none the less useful contributions to museum education and curation for some time Claire Robins investigates in depth the phenomenon of artists interventions in museums and examines their pedagogic implications She also brings to light and seeks to resolve many of the contradictions surrounding artists interventions where on the one hand contemporary artists have been accused of alienating audiences and on the other appear to have played a significant role in orchestrating positive developments to the way that learning is defined and configured in museums She examines the disruptive and parodic strategies that artists have employed and argues for that they can be understood as part of a move to re establish the museum as a discursive forum This valuable book will be essential reading for students and scholars of museum studies as well as art and cultural studies

Articulating British Classicism Elizabeth McKellar, 2017-07-05 Whereas the past decades have seen a profound reconsideration of eighteenth century visual culture the architecture of that century has undergone little evaluation Its study unlike that of the early modern period or the twentieth century has continued to use essentially the same methods and ideas over the last fifty years Articulating British Classicism reconsiders the traditional historiography of British eighteenth century architecture as it was

shaped after World War II and brings together for the first time a variety of new perspectives on British classicism in the period Drawing on current thinking about the eighteenth century from a range of disciplines the book examines such topics as social and gender identities colonialization and commercialization notions of the rural urban and suburban as well as issues of theory and historiography Canonical constructions of Georgian architecture are explored including current evaluations of the continental intellectual background the relationship with mid seventeenth century Stuart court classicism and the development of the subject in the twentieth century Paris 1937 James D. Herbert,1998 In fact Herbert argues the exhibitions developed a particular sense of French national identity one that in managing to be at the same moment both inwardly focused and beneficently expansive would present a vivid contrast to the growing German nationalism of the Third Reich His epilogue takes a final look at these issues from the perspective of Jean Cocteau s 1950 film Orphee **Money Matters in European Artworks and Literature, c. 1400-1750** Natasha Seaman,Joanna Woodall,2025-10-01 Money Matters in European Artworks and Literature c 1400 1750 focuses on coins as material artefacts and agents of meaning in early modern arts The precious metals double sided form and emblematic character of coins had deep resonance in European culture and cultural encounters Coins embodied Europe s power and the labour increasingly located in colonised regions of extracting gold and silver Their efficacy depended on faith in their inherent value and the authority perceived to be imprinted into them guaranteed through the institution of the Mint Yet they could speak eloquently of illusion debasement and counterfeiting A substantial introduction precedes essays by interdisciplinary scholars on five themes power and authority in the Mint currency and the anxieties of global trade coins and persons coins in and out of circulation credit and risk An Afterword on a contemporary artist demonstrates the continuing expressive and symbolic power of numismatic forms Visual Culture Richard Howells,Joaquim Negreiros,2012-01-10 The first part of the book is concerned with differing theoretical approaches to visual analysis and includes chapters on iconology form art history ideology semiotics and hermeneutics The second part shifts from a theoretical to a medium based approach and comprises chapters on fine art photography film television and new media These investigate the complex relationship between reality and visual representation 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 **Networked Process** Helen Foster,2007-08-01 Helen Foster problematizes one of the dominant metaphors in rhetoric and composition the notion of writing process and in turn offers an important and engaging new approach for the future of the discipline one that directly addresses the complexities challenges and opportunities for writing research in a postmodern world **Images** Sunil Manghani,Arthur Piper,Jon Simons,2006-11-16 Images A Reader provides a key resource for students academics practitioners and other readers engaged in the critical theoretical and practical study of images The Reader is concerned with the notion of the image in all its theoretical critical and practical contexts uses and

history The Reader provides a map of the differences and similarities between the various disciplinary approaches to images breaking the ground for a new interdisciplinary study of images in the arts and humanities and beyond Images A Reader is divided into three parts Historical and Philosophical Precedents sets the background for contemporary debates about images Theories of Images provides key texts of the major approaches through which images are conceptualised Image Culture introduces some of the more recent debates about images and today s visual environment The selection of over 80 key readings across the domains of philosophy art literature science critical theory and cultural studies tells the story of images through intellectual history from the Bible to the present By including both well established writings and more recent innovative research the Reader outlines crucial developments in contemporary discourses about images

Whispering the Strategies of Language: An Emotional Journey through **The Practice Of Theory Poststructuralism Cultural Politics And Art History**

In a digitally-driven earth wherever screens reign supreme and immediate transmission drowns out the subtleties of language, the profound techniques and psychological nuances hidden within phrases usually get unheard. However, nestled within the pages of **The Practice Of Theory Poststructuralism Cultural Politics And Art History** a interesting fictional value blinking with natural emotions, lies an exceptional journey waiting to be undertaken. Published by a skilled wordsmith, that enchanting opus invites readers on an introspective trip, lightly unraveling the veiled truths and profound affect resonating within ab muscles fabric of each and every word. Within the psychological depths of the emotional review, we shall embark upon a heartfelt exploration of the book is core subjects, dissect its charming publishing model, and yield to the effective resonance it evokes serious within the recesses of readers hearts.

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