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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.

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...

ism" and in so doing refounded the simulacrum as a crucial critical and art historical term for our own times (Deleuze 1990). The term was already re nascent in French postwar writings and had been used by the surrealists, espe cially in essays by Georges Bataille

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and the painter Pierre  
Klossowski (1963,

## Critical Terms for Art History - Melodrama

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spirited reassessment of the  
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a field has kept pace with  
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political issues in recent  
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"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,

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when new developments in critical theory and other intellectual projects dramatically transformed the discipline.

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Edited by Robert Nelson and Richard Shiff, *Critical Terms for Art History* is both an exposition and a demonstration of contested terms from the current art historical vocabulary. In individual essays, scholars examine the history and use of these terms by grounding their discussions in single works of art, reading each work through current debates and methods.

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Critical Terms for Art History, Second Edition. 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 ...

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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

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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

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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

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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.

Reviews the work of nineteenth-century German art critics and connects their writings with the basic philosophical problems of aesthetics considered by Kant, Schiller, and Hegel

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What is art history? Why, how, and where did it originate, and how have its methods changed over time? The history of art has been written and rewritten since classical antiquity. Since the foundation of the modern discipline of art history in Germany in the late eighteenth century, debates about art and its histories have intensified.

Historians, philosophers, psychologists, and anthropologists among others have changed our notions of what art history has been, is, and might be. This anthology is a guide to understanding art history

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through critical reading of the field's most innovative and influential texts, focusing on the past two centuries. Each section focuses on a key issue: art as history; aesthetics; form, content, and style; anthropology; meaning and interpretation; authorship and identity; and the phenomenon of globalization. More than thirty readings from writers as diverse as Winckelmann, Kant, Mary Kelly, and Michel Foucault are brought together, with editorial introductions to each topic providing background information, bibliographies, and critical elucidations of the issues

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**Edition** at stake. This updated and expanded edition contains sixteen newly included extracts from key thinkers in the history of art, from Giorgio Vasari to Walter Benjamin and Satya Mohanty; a new section on globalization; and also a new concluding essay from Donald Preziosi on the tasks of the art historian today.

A century that began with modernism sweeping across Europe is ending with a remarkable resurgence of religious beliefs and practices throughout the world. Wherever one looks today, from headlines about political turmoil in the



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Middle East to pop music and videos, one cannot escape the pivotal role of religious beliefs and practices in shaping selves, societies, and cultures. Following in the very successful tradition of *Critical Terms for Literary Studies* and *Critical Terms for Art History*, this book attempts to provide a revitalized, self-aware vocabulary with which this bewildering religious diversity can be accurately described and responsibly discussed. Leading scholars working in a variety of traditions demonstrate through their incisive discussions that even our

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most basic terms for understanding religion are not neutral but carry specific historical and conceptual freight. These essays adopt the approach that has won this book's predecessors such widespread acclaim: each provides a concise history of a critical term, explores the issues raised by the term, and puts the term to use in an analysis of a religious work, practice, or event. Moving across Judaism, Christianity, Hinduism, Buddhism, Islam, and Native American and Mayan religions, contributors explore terms ranging from experience, territory, and

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image, to God, sacrifice, and transgression. The result is an essential reference that will reshape the field of religious studies and transform the way in which religion is understood by scholars from all disciplines, including anthropology, sociology, psychology, cultural studies, gender studies, and literary studies.

Verbal imagery and visual images as well as the intricate relationships between verbal and visual representations have long shaped the imagination and the practice of intercultural relationships.

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The contributions to this volume take a fresh look at the ideology of form, especially the gendered and racial implications of the gaze and the voice in various media and intermedial transformations. Analyses of how culturally specific forms of visual and verbal expression are individually understood and manipulated complement reflections on the potential and limitations of representation. The juxtaposition of visual and verbal signifiers explores the gap between them as a space beyond cultural boundaries. Topics treated include: Caliban; English

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satirical iconotexts;  
Oriental travel writing and  
illustration; expatriate  
description and picturesque  
illustration of Edinburgh;  
ethnographic film; African  
studio photography; South  
African cartoons; imagery,  
ekphrasis, and race in South  
African art and fiction;  
face and visuality,  
representation and memory in  
Asian fiction; Bollywood;  
Asian historical film; Asian-  
British pop music;  
Australian landscape in  
painting and fiction;  
indigenous children's  
fiction from Aotearoa New  
Zealand, Canada, and the  
USA; Canadian photography;  
Native Americans in

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film. Writers and artists discussed include: Philip Kwame Apagya; the Asian Dub Foundation; Breyten Breytenbach; Richard Burton; Peter Carey; Gurinder Chadha; Daniel Chodowiecki; J.M. Coetzee; Ashutosh Gowariker; Patricia Grace; W. Greatbatch; Hogarth; Francis K. Honny; Jim Jarmusch; Robyn Kahukiwa; Seydou Keita; Thomas King; Vladyana Krykorka; Alfred Kubin; Michael Arvaarluk Kusugak; Kathleen and Michael Lacapa; László Lakner; George Littlechild; Ken Lum; Franz Marc; Zakes Mda; Ketan Mehta; M.I.A. (Maya Arulpragasam); Timothy Mo; William Kent Monkman;

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Lady Mary Wortley Montagu;  
John Hamilton Mortimer;  
Sidney Nolan; Jean Rouch;  
Salman Rushdie; William  
Shakespeare; Robert Louis  
Stevenson; Richard Van C&  
Zapiro.

In an age where art history's questions are now expected to receive answers, Richard Shiff presents a challenging alternative. In this essential new addition to James Elkins's series *Theories of Modernism and Postmodernism in the Visual Arts*, Richard Shiff embraces doubt as a critical tool and asks how particular histories of art have come to be. Shiff's turn to doubt

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**Edition** is not a retreat to relativism, but rather an insistence on clear thinking about art. In particular, Shiff takes issue with the style of self-referential art writing seemingly 'licensed' by Roland Barthes. With an introduction by Rosie Bennett, *Doubt* is a study of the tension between practicing art and practicing criticism.

Through a series of cross-disciplinary and interdisciplinary interventions, leading international scholars of history and art history explore ways in which the



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Edition of images enhances knowledge of the past and informs our understanding of the present. Spanning a diverse range of time periods and places, the contributions cumulatively showcase ways in which ongoing dialogue between history and art history raises important aesthetic, ethical and political questions for the disciplines. The volume fosters a methodological awareness that enriches exchanges across these distinct fields of knowledge. This innovative book will be of interest to scholars in art history, cultural studies, history,

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visual culture and  
historiography.

This book undertakes a critical survey of art history across Europe, examining the recent conceptual and methodological concerns informing the discipline as well as the political, social and ideological factors that have shaped its development in specific national contexts.

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