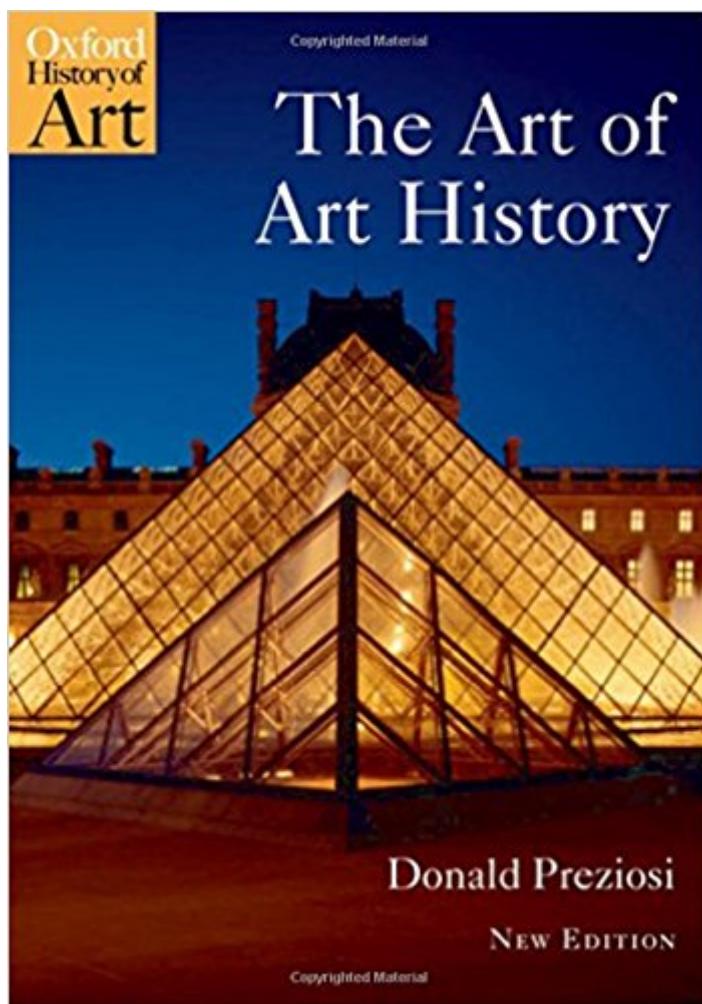


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The Art Of Art History: A Critical Anthology (Oxford History Of Art)



Synopsis

Here is a new edition of Donald Preziosi's masterful selection of the most influential and innovative writing on art history of the past two centuries. The book includes over thirty pieces by seminal thinkers and writers from Winckelmann, Kant, and Hegel to Foucault, Carol Duncan, and Mary Kelly on such subjects as aesthetics and anthropology, postmodern automatons, semiotics and iconography, performative acts, the museum as ritual, digital art, and many others. Each of the book's eight thematic sections offers an introduction providing background information, further reading, and critical commentary on the issues at stake. This edition has been updated and expanded to include sixteen new selections by key figures from Giorgio Vasari to Walter Benjamin and Satya Mohanty, a new concluding essay from Donald Preziosi on the tasks of the art historian today, and an entirely new section on Globalization and Its Discontents. For students and teachers, artists and historians, and anyone interested in the evolution and purpose of art history, this anthology offers many fascinating insights.

Book Information

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Customer Reviews

This masterly collection of texts interrogates the raging academic question, What is art history? Editor Preziosi, who directs ground-breaking critical studies of art history and museology, provides introductions to 35 challenging readings gathered in nine chapters. This plethora of alternatives is curiously complicated, even obfuscating. Covered here are the most current and relevant approaches to aesthetics, style, iconography and semiology, feminism, gender studies, formalism,

postmodernism, deconstruction, museography, hybridity, and multiculturalism; those offering critical analysis range from Winckelmann, Kant, Wolfflin, Panofsky, Schapiro, Gombrich, and Derrida to Rosalind Krauss and Carol Duncan. Ultimately, this book is best suited to upper- and graduate-level collections and to the reference shelf of specialized art collections, as it proposes the discipline of art history itself as an art. AMary Hamel-Schwulst, Towson Univ., MDCopyright 1998 Reed Business Information, Inc. --This text refers to the Digital edition.

"Definitely the best introduction to art history currently available."--Professor Norman Bryson, University of San Diego"What makes this anthology more than an arresting assemblage is the author's critical stance towards what he has wrought."--Professor Robert S. Nelson, Yale University"Vivid and inspiring...a flamboyant book."--Professor Johanne Lamoureux, University of Montreal

Excelent!

This is an excellent anthology. The content is great. has a Kindle edition linked that is the 1998 version of this anthology with different texts. Please note that the Kindle edition also does not have page numbering which will be necessary if you are using for a class, citing in a paper, etc. Make sure to check the edition you purchase.

The new edition is a clear example of the backlash in Art History against feminism. Oxford University Press advertises what it has added to the new edition but not what it has deleted (read erasure) from the first one. "The Gendered Subject" as a chapter has been completely removed, having lost its efficacy, in their estimation, somewhere between 1998 and 2009. Uh, oh someone should tell them feminism is back. Oh well maybe they can issue another edition. The current edition, 2009, sets the History of Art back to "Business as Usual." Hooray for Vasari and Janson. Lisa Tickner's important and brilliant article was erased, among others. Where is the work of Griselda Pollock, who arguably changed Art History more than anyone else in the twentieth century and was never included in this cavalcade of men from the get go. And, yes, I have a personal interest as my own essay was taken out, ironically entitled "The Art Historical Canon: Sins of Omission" now I can write about "Sins of Erasure," sadly still such an operative narrative for women. Preziosi giveth and Preziosi taketh away. I wonder if Oxford and Preziosi know how many copies of this book the gender chapter sold for them? Maybe they should try Googling it?

This is a book for anyone interested in reading excerpts from original texts (by Hegel, Kant, Derrida etc.) about specific problems encountered in the field of Art History since, approximately, the creation of the modern concept of Art. It is divided into chapters about specific themes, with a short introduction, and bibliography. I would recommend Preziosi's own book "Rethinking Art History" as a companion. This is not an easy book, as some angry reviewers discovered, but - how could it be? Art is about life, and life is a very complex thing. If you have absolutely no experience with philosophy or theory, then this might not be the right place to start. If, however, Art and Art History is something you are interested in, and have some basic knowledge of, this is a very rewarding book.

I was assigned this book for my Methods and Theories of Art History course. Here is what happens in the case of most undergraduate students. The problem with assigning just this book for an introductory course to art historical theories and methodologies is that it doesn't provide much background about them (except for the wonderful introductions to each section of the book.) What I would suggest to professors of such courses is that other books with more theoretical background be assigned, such as D'Alleva's introductions to the theories of art history. That being said, the book is an extremely interesting and helpful tool to art history students and to all people interested in the history of art and artworks. I especially like certain (recent) essays in the book, that probably other art historians would not have included. These are the cases of Claire Farago's essay on Warburg's ethnographic study of the Pueblo Indians or Timothy Mitchell's essay on orientalism, which have a lot to add to their respective fields. Highly recommended.

This book is a good collection of original sources. When read in conjunction with *Art History: A Critical Introduction to Its Methods* by Hatt and Klonk (which makes it easier to understand and presents the ways the theories are applied in contemporary art history) it is a very useful way of learning about methods in art history.

The Art of Art History: A Critical Anthology (Oxford History of Art) is a wonderful book for the novice and the advanced Art Historian. It is full of information as well as beautiful prints and information explaining all phases of Art History. *The Art of Art History: A Critical Anthology* (Oxford History of Art)

I find myself in agreement with Patrick Deegan and the reader from L.A. as to this volume's quality, but less so as to its accessibility. In fact, I believe any intelligent reader should be able to approach

this volume and, using Donald Preziosi's succinct commentary as a guide to context, derive valuable knowledge and material for critical thought from it. Readers seeking a simple monolithic approach to the subject of Art History will, needless to say, be disillusioned by the breadth and depth of this volume; readers with an active mind (regardless of whether they describe themselves as academics or not) will be delighted by it. As an example of the careful selection process that has gone into this anthology, I would point out the sequence of texts anthologized in Chapter 8, where the changes over time in critical readings of Heidegger's *The Origin of the Work of Art* are well reflected in the subsequent essays by Schapiro, Derrida, and Melville. Having any one of these essays present in the volume would be valuable; having the full set allows the reader a far greater degree of insight into the matter of Heidegger's original essay. In short, a book I would strongly recommend to anyone who wants to think independently about art, and not just be told what to think about it.

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