

The Art of Art History: A Critical Anthology

New Edition

Oxford History of Art

Donald Preziosi is Emeritus Professor of Art History at the University of California, Los Angeles, and former Slade Professor of Fine Art at Oxford. He was educated in art history, classics, and linguistics at Harvard, and has taught at Yale, SUNY, MIT, UCLA, and Oxford. He has lectured and conducted seminars on the history of art history and museology in the North America, Europe, and Australia. Among his books are Rethinking Art History: Meditations on a Coy Science; and Brain of the Earth's Body: Art, Museums, and the Phantasms of Modernity (the 2001 Oxford Slade Lectures). He is co-author with Louise Hitchcock of the Oxford University Press volume Aegean Art and Architecture, and co-author and co-editor with Claire Farago of Grasping the World: The Idea of the Museum.

Oxford History of Art

Titles in the Oxford History of Art series are up-to-date, fully illustrated introductions to a wide variety of subjects written by leading experts in their field. They will appear regularly, building into an interlocking and comprehensive series. In the list below, published titles appear in bold.

of Africa

Indian Art

Art

Jonathan Woodham

Christopher Breward

Design in the USA

Jeffrey L. Meikle

Fashion

WESTERN ART

Archaic and Classical Greek Art Robin Osborne

Classical Art From Greece to Rome Mary Beard &

John Henderson Imperial Rome and **Christian Triumph**

Jas Elsner Early Medieval Art

Lawrence Nees Medieval Art

Veronica Sekules

Art in Renaissance Italy Evelvn Welch

Northern Renaissance Art

Susie Nash Art in Europe 1700–1830

Matthew Craske Modern Art 1851–1929

Richard Brettell

After Modern Art 1945-2000

David Hopkins WESTERN ARCHITECTURE

Roman Architecture

Janet Delaine Early Medieval Architecture

Roger Stalley

Medieval Architecture Nicola Coldstream

Renaissance Architecture

Christy Anderson

Baroque and Rococo Architecture

Hilary Ballon European Architecture

1750-1890

Barry Bergdoll

Modern Architecture Alan Colquhoun

Contemporary

Architecture Anthony Vidler

Architecture in the PHOTOGRAPHY United States The Photograph Dell Upton Graham Clarke WORLD ART Aegean Art and Architecture Donald Preziosi & Louise Hitchcock Early Art and Architecture Peter Garlake African-American Art Sharon F. Patton Nineteenth-Century American Art Barbara Groseclose Twentieth-Century American Art Erika Doss Australian Art Andrew Sayers **Byzantine Art** Robin Cormack Art in China Craig Clunas East European Art Jeremy Howard Partha Mitter Islamic Art Irene Bierman Japanese Art Karen Brock Native North American Janet Berlo & Ruth Phillips Polynesian and Micronesian Art Adrienne Kaeppler WESTERN DESIGN **Twentieth-Century Design**

American Photography Miles Orvell WESTERN SCULPTURE Sculpture 1900-1945

Penelope Curtis Sculpture Since 1945

Andrew Causev THEMES AND GENRES

Landscape and Western Art Malcolm Andrews

Portraiture Shearer West

Eroticism and Art Alvce Mahon

Beauty and Art

REFERENCE BOOKS

A Critical Anthology

Donald Preziosi (ed.)

Oxford History of Art

The Art of Art History: A Critical Anthology

NEW EDITION

Edited by Donald Preziosi



Elizabeth Prettejohn The Art of Art History: Oxford University Press, Great Clarendon Street, Oxford 0x2 6DP Oxford University Press is a department of the University of Oxford. If furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide in Oxford New York

Auckland Cape Town Dar es Salaam Hong Kong Karachi Kuala Lumpur Madrid Melbourne Mexico City Nairobi New Delhi Shanghai Taipei Toronto

With offices in

Argentina Austria Brazil Chile Czech Republic France Greece Guatemala Hungary Italy Japan Poland Portugal Singapore South Korea Switzerland Thailand Turkey Ukraine Vietnam

Oxford is a registered trade mark of Oxford University Press in the UK and in certain other countries

Published in the United States by Oxford University Press Inc., New York

Introduction and text selection © Donald Preziosi 2009

The moral rights of the author have been asserted Database right Oxford University Press (maker)

First published 1998 Second edition 2009

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, or under terms agreed with the appropriate reprographics rights organization. Enquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above

You must not circulate this book in any other binding or cover and you must impose the same condition on any acquirer

British Library Cataloguing in Publication Data Data available

Library of Congress Cataloging in Publication Data Data available

Typeset by Sparks Publishing Services, Oxford – www.sparkspublishing.com Printed in Great Britain on acid-free paper by C & C Offset Printing Co. Ltd

ISBN 978-0-19-922984-0

1 3 5 7 9 10 8 6 4 2

Contents

	Introduction	I
	Donald Preziosi, Art History: Making the Visible Legible	7
Chapter 1	Art as History	
	Introduction	13
	Giorgio Vasari , Lives of the Painters, Sculptors and Architects	22
	Johann Joachim Winckelmann, Reflections on the Imitation of Greek Works in Painting and Sculpture	27
	Whitney Davis, Winckelmann Divided: Mourning the Death of Art History	35
	Michael Baxandall, Patterns of Intention	45
Chapter 2	Aesthetics	
	Introduction	55
	Immanuel Kant, The Critique of Judgement	62
	Georg Wilhelm Friedrich Hegel, Philosophy of Fine Art	80
	D. N. Rodowick , Impure Mimesis, or the Ends of the Aesthetic	89
	William Pietz, Fetish	109
Chapter 3	Form, Content, Style	
	Introduction	115
	Heinrich Wölfflin, Principles of Art History	119
	Ernst Gombrich, Style	129
	David Summers , 'Form', Nineteenth-Century Metaphysics, and the Problem of Art Historical Description	141
	David Summers, Style	144

Chapter 4	Anthropology and/as Art History		
	Introduction	151	
	Alois Riegl, Leading Characteristics of the Late Roman <i>Kunstwollen</i>	155	
	Aby Warburg , Images from the Region of the Pueblo Indians of North America	162	
	Edgar Wind , Warburg's Concept of <i>Kulturwissenschaft</i> and its Meaning for Aesthetics	189	
	Claire Farago , Silent Moves: On Excluding the Ethnographic Subject from the Discourse of Art History	195	
Chapter 5	Mechanisms of Meaning		
	Introduction	215	
	Erwin Panofsky , Iconography and Iconology: An Introduction to the Study of Renaissance Art	220	
	Hubert Damisch, Semiotics and Iconography	236	
	Mieke Bal and Norman Bryson , Semiotics and Art History: A Discussion of Context and Senders	243	
	Stephen Bann, Meaning/Interpretation	256	
Chapter 6	Deconstruction and the Limits of Interpretation		
	Introduction	271	
	Stephen Melville, The Temptation of New Perspectives	274	
	Martin Heidegger, The Origin of the Work of Art	284	
	Meyer Schapiro , The Still Life as a Personal Object: A Note on Heidegger and Van Gogh	296	
	Jacques Derrida, Restitutions of the Truth in Pointing [<i>Pointure</i>]	301	
Chapter 7	Authorship and Identity		
	Introduction	317	
	Michel Foucault, What is an Author?	321	
	Craig Owens , The Discourse of Others: Feminists and Postmodernism	335	
	Mary Kelly, Re-Viewing Modernist Criticism	352	

	Judith Butler , Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory	356
	Rey Chow, Postmodern Automatons	350
	Amelia Jones , 'Every Man Knows Where and How Beauty Gives Him Pleasure': Beauty Discourse and the Logic of Aesthetics	375
	Jennifer Doyle, Queer Wallpaper	391
Chapter 8	Globalization and its Discontents	
	Introduction	403
	Timothy Mitchell , Orientalism and the Exhibitionary Order	409
	Carol Duncan, The Art Museum as Ritual	424
	Walter Benjamin , The Work of Art in the Age of its Technological Reproducibility	435
	Satya P. Mohanty , Can Our Values be Objective? On Ethics, Aesthetics, and Progressive Politics	443
	Marquard Smith , Visual Culture Studies: Questions of History, Theory, and Practice	455
	María Fernández , 'Life-like': Historicizing Process and Responsiveness in Digital Art	468
	Donald Preziosi, Epilogue: The Art of Art History	488
	Coda, Plato's Dilemma and the Tasks of the Art Historian Today	504
	Notes	510
	List of Texts	564
	List of Illustrations	566
	Biographical Notes	569
	Glossary	572
	Index	580