

Edited by Christopher S. Wood

The Vienna School Reader

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Politics and Art Historical Method in the 1930s

ZONE BOOKS

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Vienna School Reader Politics And Art Historical Method In The 1930s

A. A. Donohue



Vienna School Reader Politics And Art Historical Method In The 1930s:

The Vienna School Reader Christopher S. Wood, 2000 An anthology of writings by and about the formalist New Vienna School of art history

The Vienna School Reader Christopher S. Wood, 2000 The key to this contextualist alchemy was the concept of structure a kind of deep formal property that the work of art shared with the world The idea of this volume is to bring the drama of this methodological and political encounter to the attention of Anglo American art historians

BOOK JACKET **The Vienna School Reader** Christopher S. Wood, 2000-04-01 This volume introduces to an English language audience the writings of the so called new Vienna School of art history In the 1930s Hans Sedlmayr and Otto Pöhl undertook an ambitious extension of the art historical project of Alois Riegl 1858-1905 Sedlmayr and Pöhl began with an aestheticist conception of the autonomy and irreducibility of the artistic process At the same time they believed they could read entire cultures and worldviews in the work of art The key to this contextualist alchemy was the concept of structure a kind of deep formal property that the work of art shared with the world Sedlmayr and Pöhl's project immediately caught the attention of thinkers like Walter Benjamin who were similarly impatient with traditional cautious empiricist scholarship But the creativity of the new art history had its dark side Sedlmayr used his art history as a vehicle for a sweeping critique of modernity that soon escalated into nationalist and outright fascist polemic Sedlmayr and by extension the whole scholarly project of Strukturanalyse were sharply repudiated by Meyer Schapiro and later Ernst Gombrich The idea of this volume is to bring the drama of this methodological and political encounter to the attention of English speaking art historians and reveal the analogies between the Vienna School project and the anti empiricist cultural histories of our own time

Baroque and the Political Language of Formalism (1845 - 1945): Burckhardt, Wölfflin, Gurlitt, Brinckmann, Sedlmayr Evonne Levy, 2015-12-22 This study in intellectual history places the art historical concept of the Baroque amidst world events political thought and the political views of art historians themselves Exploring the political biographies and writings on the Baroque primarily its architecture of five prominent Germanophone figures Levy gives a face to art history showing its concepts arising in the world From Jacob Burckhardt's still debated Jesuit style to Hans Sedlmayr's Reichsstil the Baroque concepts of these German Swiss and Austrian art historians all politically conservative and two of whom joined the Nazi party were all taken shape in reaction to immediate social and political circumstances A central argument of the book is that basic terms of architectural history drew from a long established language of political thought This vocabulary applied in the formalisms of Wölfflin and Gurlitt has endured as art history's unacknowledged political substrate for generations Classic works like Wölfflin's *Kunstgeschichtliche Grundbegriffe* are interpreted anew here supported by new documents from the papers of each figure

The Origins of Baroque Art in Rome Alois Riegl, Alina Alexandra Payne, 2010 Delivered at the turn of the twentieth century Riegl's groundbreaking lectures called for the Baroque period to be judged by its own rules and not merely as a period of decline

Entangled Art Histories in Ukraine Stefaniia Demchuk, Illia Levchenko, 2024-11-29 This book

explores ideologies conflicts and ideas that underpinned art historical writing in Ukraine in the 20th century Disciplinary beginnings testify both to its deep connection to Krakow Saint Petersburg and especially Vienna with its school of art history and originality of theoretical thought Art history started as another imperial project in Ukraine but ultimately transformed into the means of assertion of national identity The volume looks closely at the continuity and ruptures in scholarship caused by the establishment of Soviet power and challenges a number of existing stereotypes like total isolation under Communist rule and strict adherence to a Marxist Leninist methodology It showcases intellectual exchanges through published work personal contacts and ways to resist the politically enforced methodology Despite keeping the focus on one country it contributes to understanding the development of art history as an academic discipline in Europe more generally It also uncovers unknown or little researched personal and academic connections between art historians from Ukraine and their peers abroad Starting with the 19th century quest for the method and proceeding by disentangling the complexities of the 20th century the authors move on to the specifics of historiography after the formal collapse of the USSR The volume transgresses purely academic boundaries and tackles the development of the discourse in periodicals exhibition spaces and public discussions Thus the findings will be pertinent to all interested in politics art history museum studies intellectual history historiography and Eastern European studies

Conservative Modernists Christos Hadjiyiannis, 2018-03-29 Despite sustained scholarly interest in the politics of modernism astonishingly little attention has been paid to its relationship to Conservatism Yet modernist writing was imbricated with Tory rhetoric and ideology from when it emerged in the Edwardian era By investigating the many intersections between Anglophone modernism and Tory politics Conservative Modernists offers new ways to read major figures such as T S Eliot Ezra Pound T E Hulme and Ford Madox Ford It also highlights the contribution to modernism of lesser known writers including Edward Storer J M Kennedy and A M Ludovici These are the figures to whom it most frequently returns but cutting through disciplinary delineations the book simultaneously reveals the inputs to modernism of a broad range of political writers philosophers art historians and crowd psychologists from Pascal Burke and Disraeli to Nietzsche Le Bon Wallas Worringer Ribot Bergson and Scheler

The Handbook of Visual Culture Ian Heywood, Barry Sandywell, 2017-04-20 Visual culture has become one of the most dynamic fields of scholarship a reflection of how the study of human culture increasingly requires distinctively visual ways of thinking and methods of analysis Bringing together leading international scholars to assess all aspects of visual culture the Handbook aims to provide a comprehensive and authoritative overview of the subject The Handbook embraces the extraordinary range of disciplines which now engage in the study of the visual film and photography television fashion visual arts digital media geography philosophy architecture material culture sociology cultural studies and art history Throughout the Handbook is responsive to the cross disciplinary nature of many of the key questions raised in visual culture around digitization globalization cyberculture surveillance spectacle and the role of art The Handbook guides readers new to the area as well as experienced researchers into the topics

issues and questions that have emerged in the study of visual culture since the start of the new millennium conveying the boldness excitement and vitality of the subject

Excavating the Medieval Image David S. Areford, 2017-11-30 Medieval images especially manuscript illuminations have long been treated independently of the contexts in which they were created These beautiful miniature paintings frequently valued as keepers of documentary evidence or as curious artistic commodities have only recently become the focus of art historians concerned with new questions related to artistic working methods audience and the status of the visual in the Middle Ages and the modern era Excavating the Medieval Image argues that the illuminated image is best understood as thoroughly integrated in the material context of the manuscript and thus integrated in a cultural context of production and reception Seen in this way the illuminated manuscript becomes a kind of archaeological site which must be carefully unearthed layer by layer The fourteen essays gathered here are written by scholars of both medieval and Renaissance art history and demonstrate varied methodological approaches that combine the pursuits of traditional connoisseurship and iconography with those of critical theory and historiography In addition the authors contribute more broadly to important interdisciplinary issues such as the study of gender text and image and the history of literacy and the book

Listening for Utopia in Ernst Bloch's Musical Philosophy Benjamin M. Korstvedt, 2010-07 Korstvedt explains key concepts from Bloch's musical philosophy making his complex ideas accessible for modern musical scholars

A Companion to Medieval Art Conrad Rudolph, 2019-02-08 A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history The volume comprises original theoretical historical and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub disciplinary perspectives Part of the Blackwell Companions to Art History A Companion to Medieval Art Second Edition features an international and ambitious range of contributions covering reception formalism Gregory the Great pilgrimage art gender patronage marginalized images the concept of spolia manuscript illumination stained glass Cistercian architecture art of the crusader states and more Newly revised edition of a highly successful companion including 11 new articles Comprehensive coverage ranging from vision materiality and the artist through to architecture sculpture and painting Contains full color illustrations throughout plus notes on the book's many distinguished contributors A Companion to Medieval Art Romanesque and Gothic in Northern Europe Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art

German Art History and Scientific Thought Mitchell B. Frank, 2017-07-05 A fresh contribution to the ongoing debate between Kunstwissenschaft scientific study of art and Kunstgeschichte art history this essay collection explores how German speaking art historians of the late nineteenth and early twentieth century self consciously generated a field of study Prominent North American and European scholars provide

new insights into how a mixing of diverse methodologies took place in order to gain a more subtle and comprehensive understanding of how art history became institutionalized and legitimized in Germany. One common assumption about early art historical writing in Germany is that it depended upon a simplistic and narrowly defined formalism. This book helps to correct this stereotype by demonstrating the complexity of discussion surrounding formalist concerns and by examining how German speaking art historians borrowed incorporated stole and made analogies with concepts from the sciences in formulating their methods. In focusing on the work of some of the well known fathers of the discipline such as Alois Riegl and Heinrich Wölfflin as well as on lesser known figures the essays in this volume provide illuminating and sometimes surprising treatments of art history's prior and understudied interactions with a wide range of scientific orientations from psychology sociology and physiognomics to evolutionism and comparative anatomy.

Art in Theory Paul Wood, Leon Wainwright, Charles Harrison, 2020-12-11 A ground breaking new anthology in the Art in Theory series offering an examination of the changing relationships between the West and the wider world in the field of art and material culture. *Art in Theory: The West in the World* is a ground breaking anthology that comprehensively examines the relationship of Western art to the art and material culture of the wider world. Editors Paul Wood and Leon Wainwright have included 370 texts some of which appear in English for the first time. The anthologized texts are presented in eight chronological parts which are then subdivided into key themes appropriate to each historical era. The majority of the texts are representations of changing ideas about the cultures of the world by European artists and intellectuals but increasingly as the modern period develops and especially as colonialism is challenged a variety of dissenting voices begin to claim their space and a counter narrative to western hegemony develops. Over half the book is devoted to 20th and 21st century materials though the book's unique selling point is the way it relates the modern globalization of art to much longer cultural histories. As well as the anthologized material *Art in Theory: The West in the World* contains a general introduction discussing the scope of the collection. Introductory essays to each of the eight parts outlining the main themes in their historical contexts. Individual introductions to each text explaining how they relate to the wider theoretical and political currents of their time. Intended for a wide audience the book is essential reading for students on courses in art and art history. It will also be useful to specialists in the field of art history and readers with a general interest in the culture and politics of the modern world.

Chaos and Cosmos Karen Lang, 2018-08-06 Writing in 1940 the prominent German art historian Erwin Panofsky asked How then is it possible to build up art history as a respectable scholarly discipline if its objects come into being by an irrational and subjective process. In *Chaos and Cosmos* Karen Lang addresses the power of art to resist the pressures of the transcendental vantage point history. Uncovering the intellectual and cultural richness of the early years of academic art history in Germany the period from the 1880s to 1940 she explores various attempts within art history to transform aesthetic phenomena chaos into the cosmos of a systematic unified field of inquiry. Lang starts by examining Panofsky's approach to aesthetic phenomena in his

early theoretical essays alongside Ernst Cassirer's contemporaneous publications on the substance and function of scientific concepts and on Einstein's theory of relativity. She then turns to the subject of aesthetic judgment through a rereading of Kantian subjectivity and Kant's uneasy legacy in art history. From here Lang considers the different organizing theories of symbolic form proposed by Aby Warburg and Cassirer as well as Goethe's inspiration for both Alois Riegl's notion of age value and Walter Benjamin's conceptions of the aura, concluding with an extended examination of objectivity and the figure of the art connoisseur. Extensively illustrated with works of art from the Enlightenment to the present day, this venturesome book illuminates an intellectual legacy that has profoundly shaped the study of the history of art in ways that have until now been largely unacknowledged. Addressing the interplay of chaos and cosmos in terms of history, art history, philosophy, and epistemology, Lang traces shifts in point of view in art history and the way these shifts change aesthetic objects into historical objects and even objects of knowledge.

Art as Abstract Machine Stephen Zepke, 2014-02-04. First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Greek Sculpture and the Problem of Description A. A. Donohue, 2005-06-08. This book examines how interpretation and examination of Greek sculpture are intertwined.

Abstraction in Modernism and Modernity Jeff Wallace, 2023-04-30. Explores abstraction as a keyword in aesthetic modernism and in critical thinking since Marx.

The Exile of George Grosz Barbara McCloskey, 2015-01-31. The Exile of George Grosz examines the life and work of George Grosz after he fled Nazi Germany in 1933 and sought to re-establish his artistic career under changed circumstances in New York. It situates Grosz's American production specifically within the cultural politics of German exile in the United States during World War II and the Cold War. Basing her study on extensive archival research and using theories of exile, migrancy, and cosmopolitanism, McCloskey explores how Grosz's art illuminates the changing cultural politics of exile. She also foregrounds the terms on which German exile helped to define both the limits and possibilities of American visions of a one-world order under U.S. leadership that emerged during this period. This book presents Grosz's work in relation to that of other prominent figures of the German emigration, including Thomas Mann and Bertolt Brecht, as the exile community agonized over its measure of responsibility for the Nazi atrocity. German culture had become, and debated, what Germany's postwar future should be. Important too at this time were Grosz's interactions with the American art world. His historical allegories, self-portraits, and other works are analyzed as confrontational responses to the New York art world's consolidating consensus around Surrealism and Abstract Expressionism during and after World War II. This nuanced study recounts the controversial repatriation of Grosz's work and the exile culture of which it was a part to a German nation perilously divided between East and West in the Cold War.

Modernist Magazines and the Social Ideal Tim Satterthwaite, 2020-09-03. The new photo-illustrated magazines of the 1920s traded in images of an ideal modernity promising motorised leisure, scientific progress, and social and sexual emancipation. *Modernist Magazines and the Social Ideal* is a pioneering history of these periodicals, focusing on two of the leading European titles, the German monthly *UHU* and the

French news weekly VU taken as representative of the broad class of popular titles launched in the 1920s The book is the first major study of UHU and the first scholarly work on VU in English Modernist Magazines explores in particular the striking use of regularity and repetition in photographs of modernity reading these repetitious images as symbolic of modernist ideals of social order in the aftermath of the First World War Introducing a novel methodology pattern theory the book argues for a critical return to the Gestalt tradition in visual studies Alongside the UHU and VU case studies Modernist Magazines offers an essential primer to interwar magazine culture in Europe Accounts of rival titles are woven into the book's thematic chapters which trace the evolution of the two magazines photography and graphic design in the tumultuous years up to 1933

The Architecture of Art History Mark Crinson, Richard J. Williams, 2018-12-13 What is the place of architecture in the history of art Why has it been at times central to the discipline and at other times seemingly so marginal What is its place now Many disciplines have a stake in the history of architecture sociology anthropology human geography to name a few This book deals with perhaps the most influential tradition of all art history examining how the relation between the disciplines of art history and architectural history has waxed and waned over the last one hundred and fifty years In this highly original study Mark Crinson and Richard J Williams point to a decline in the importance attributed to the role of architecture in art history over the last century which has happened without crisis or self reflection The book explores the problem in relation to key art historical approaches from formalism to feminism to the social history of art and in key institutions from the Museum of Modern Art to the journal October Among the key thinkers explored are Banham Baxandall Giedion Panofsky Pevsner Pollock Riegl Rowe Steinberg Wittkower and W Ifflin The book will provoke debate on the historiography and present state of the discipline of art history and it makes a powerful case for the reconsideration of architecture

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