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Panofsky invented the recognizable field of 'art history' through his systematic concern with epistemology (theory of knowledge). In context, Panofsky rejected both more formal

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Description of the book "Methods & Theories of Art History": Art historical theory is a forum of intense, often passionate debate. This book provides an accessible introduction to the range of critical theories used in analysing art. It covers a broad range of approaches, presenting individual arguments, controversies and divergent perspectives. This second edition has been updated to

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reflect recent scholarship in contemporary art.

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There are social structure theories, or those theories that the status and construction of the social setting will define the likelihood and amount of crime in the area. Individuals that are exposed to poverty and other signs of social deterioration are believed to be more prone to crimes and acts of violence.

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Critical theory in art history is often borrowed from literary scholars, and it involves the application of a non-artistic analytical framework to the study of art objects. Feminist, Marxist, critical race, queer, and postcolonial theories are all well established in the discipline.

Art history - Wikipedia

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It reviews some of the principal methods of art historical analysis and theories of art history, including connoisseurship, "formalism," iconography and iconology, cultural and social history, and gender and race studies, in relation to relevant developments in art and aesthetics and in philosophy, archaeology, literary studies, sociology, and other fields.

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Panofsky invented the recognizable field of 'art history' through his systematic concern with epistemology (theory of knowledge). In context, Panofsky rejected both more formal (jargon term for strict visual analysis) and more idiosyncratic (poetic and interpretive) versions which might be termed the 'history of art' as opposed to 'art history.'

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nationalism, social cultures, and hierarchies.

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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.

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.

Theory for Art History provides a concise and clear introduction to key contemporary theorists, including their lives, major works, and ideas. Written both for the student in need of a quick introduction or for the scholar brushing up on details, this new volume in the theory4 series provides key information on the major theoretical thinkers of the past century. From Marx to Foucault,

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from Badiou and Agamben -- through their particular relevance to art history. Theory for Art History is designed for easy use by both students and more advanced scholars in both art and visual studies. Adapted from Theory for Religious Studies, by William E. Deal and Timothy K. Beal

Presents a clear and comprehensive introduction to the evolving discipline of global art studies This volume examines how art historians, critics, and artists revisit art from ancient times through to the early modern period as well as the ways in which contemporary objects are approached through the lens of global contact, exchange, networks, and trade routes. It assists students who actively seek to understand "global art history" and the discipline beyond the founding Western canons. The first section of Art History in a Global Context: Methods, Themes and Approaches explores how themes related to globalization are framing the creation, circulation, reception, and study of art today. The second section examines how curators, scholars, artists, and critics have challenged the Eurocentric canon through works of art, writings, exhibitions, biennials, large-scale conferences, and the formation of global networks. The third section is designed to help students look forward by exploring how art history in a

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global context is beginning to extend beyond the contemporary condition to understand the meaning, conditions, and impacts of exchange across borders and among artists in earlier periods. Presents a historiography of global art histories in academic, museological, and exhibition projects Written by a collection of authors from different linguistic, cultural, geographic, generational, and disciplinary perspectives Aids students in understanding “global art history” and the discipline beyond the founding Western canons Provides a set of case studies to bring to life methodologies being employed in the field Features contributors from the program of the Getty Foundation and the College Art Association International Committee’s project Art History in a Global Context is an ideal choice for upper-level undergraduate and entry level graduate art students. It can also be used as a teaching tool, or as models for case studies in different formats.

This undergraduate text covers the standard (old and new) methodological approaches to art history, in a clear, direct and understandable way.

For prospective undergraduate students of Art History, or professionals looking to develop an existing art history career or move into the field, Careers in Art History groups jobs by theme to show the range of careers available within certain sectors and how they

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interconnect. This edition has also included more potential careers, including less obvious roles such as advertising, heritage tourism and museum retail, and reflected the changing job market with an extended entry on freelance work. This edition also contains new sections with practical information on marketing yourself, writing CVs and finding funding, as well as updated 'further information' sections, accompanying each entry.

This invaluable guide enables students to get the most from their art history course. Written in an accessible style, the book introduces two basic art historical methods - formal analysis and contextual analysis. In this new edition revising author Michael Cothren has extended the discussion on iconography and iconology, as well as adding discussions on the effects of the market and museums on art. Greater emphasis is placed on the global and multicultural aspects of art creation and analysis with new images and more case studies. There is more step-by-step guidance on how to use these methods to prepare for exams and write papers.

Since art history is having a major identity crisis as it struggles to adapt to contemporary global and mass media culture, this book intervenes in the struggle by laying bare the troublesome assumptions and presumptions at the field's foundations in a

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series of essays.

'Theory for Religious Studies' takes major theoretical writers in the humanities & social sciences, & explains their relevance to the study of religion.

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