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Problems of Style

Foundations for a History of Ornament



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Problems Of Style Foundations For A History Of Ornament

Amos Morris-Reich, Dirk Rupnow



Problems Of Style Foundations For A History Of Ornament:

Problems of Style Alois Riegl, 2018-12-04 Written at the height of the arts and crafts movement in fin de siècle Vienna Alois Riegl's *Stilfragen* represented a turning point in defining art and understanding the sources of its inspiration Demonstrating an uninterrupted continuity in the history of ornament from the ancient Egyptian through the Islamic period Riegl argued that the creative urge manifests itself in both great art and the most humble artifact and that change is an inherent part of style This new translation which renders Riegl's seminal work in contemporary readable prose allows for a fresh reexamination of his thought in light of current revisionist debate His discovery of infinite variation in the restatement of several decorative motifs the palmette rosette tendril led Riegl to believe that art is completely independent from exterior conditions and is beyond individual volition This thinking laid the groundwork for his famous concept of *Kunstwollen* or artistic intention Something that the translation will I hope convey is the passion invested in Riegl's enterprise We are made to feel that the issues he discussed mattered vitally to him it was the very nature of art and its relation to human life that were at stake art as an absolute necessity From the preface of Henri Zerner Alois Riegl 1858-1905 was Curator of Textiles at the Museum of Art and Industry in Vienna during most of his career and wrote many influential works on the history of art including *Spätromische Kunstgeschichte* Evelyn Kain is Associate Professor of Art History at Ripon College Ripon Wisconsin David Castriota is Assistant Professor of Art History at Sarah Lawrence College Originally published in 1993 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 Art history Michael Hatt, Charlotte Klonk, 2025-03-18 *Art History* A critical introduction to its methods 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 By explaining the underlying philosophical and political assumptions behind each method along with clear examples of how these are brought to bear on visual and historical analysis the authors show that an adherence to a certain method is in effect a commitment to a set of beliefs and values The book makes a strong case for the vitality of the discipline and its methodological centrality to new fields such as visual culture This book will be of enormous value to undergraduate and graduate students and also makes its own contributions to ongoing scholarly debates about theory and method **Believing and Seeing** Roland Recht, 2008-10-15 Developments in medieval science that elevated sight above the other senses found religious expression in the Christian emphasis on miracles relics and elaborate structures In his incisive survey of Gothic art and architecture Roland Recht argues that this preoccupation with

vision as a key to religious knowledge profoundly affected a broad range of late medieval works. In addition to the great cathedrals of France, Recht explores key religious buildings throughout Europe to reveal how their grand designs supported this profusion of images that made visible the signs of scripture. Metalworkers for example fashioned intricate monstrances and reliquaries for the presentation of sacred articles and technical advances in stained glass production allowed for more expressive renderings of holy objects. Sculptors meanwhile created increasingly naturalistic works and painters used multihued palettes to enhance their subjects' lifelike qualities. Reimagining these works as a link between devotional practices in the late Middle Ages and contemporaneous theories that deemed vision the basis of empirical truth, Recht provides students and scholars with a new and powerful lens through which to view Gothic art and architecture.

Problems of Style Alois Riegl, 2018-12-04. Written at the height of the arts and crafts movement in fin de siècle Vienna, Alois Riegl's *Stilfragen* represented a turning point in defining art and understanding the sources of its inspiration. Demonstrating an uninterrupted continuity in the history of ornament from the ancient Egyptian through the Islamic period, Riegl argued that the creative urge manifests itself in both great art and the most humble artifact and that change is an inherent part of style. This new translation, which renders Riegl's seminal work in contemporary readable prose, allows for a fresh reexamination of his thought in light of current revisionist debate. His discovery of infinite variation in the restatement of several decorative motifs—the palmette, rosette, tendril—led Riegl to believe that art is completely independent from exterior conditions and is beyond individual volition. This thinking laid the groundwork for his famous concept of *Kunstwollen* or artistic intention. Something that the translation will I hope convey is the passion invested in Riegl's enterprise. We are made to feel that the issues he discussed mattered vitally to him; it was the very nature of art and its relation to human life that were at stake, art as an absolute necessity. From the preface of Henri Zerner. Alois Riegl, 1858-1905, was Curator of Textiles at the Museum of Art and Industry in Vienna during most of his career and wrote many influential works on the history of art, including *Spätromische Kunstgeschichte*. Evelyn Kain is Associate Professor of Art History at Ripon College, Ripon, Wisconsin. David Castriota is Assistant Professor of Art History at Sarah Lawrence College. Originally published in 1993, *The Princeton Legacy Library* uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Late Style and its Discontents Gordon McMullan, Sam Smiles, 2016-10-06. Late style is a critical term routinely deployed to characterise the work of selected authors, composers and creative artists as they enter their last phase of production, often but not only in old age. Taken at face value, this terminology merely points to a chronological division in the artist's oeuvre, late being the antonym of early or the third term in the triad early-middle-late. However, almost from its

inception the idea of late style or late work has been freighted with aesthetic associations and expectations that promote it as a special episode in the artist's creative life. Late style is often characterised as the imaginative response made by exceptional talents to the imminence of their death. In their confrontation with death, creative artists, critics claim, produce work that is by turns a determination to continue while strength remains, a summation of their life's work and a radical vision of the essence of their craft. And because this creative phenomenon is understood as primarily an existential response to a common fate, so late style is understood as something that transcends the particularities of place, time and medium. Critics seeking to understand late work regularly invoke the examples of Titian, Goethe and Beethoven as exemplars of what constitutes late work, proposing that something unites the late style of authors, composers and creative artists who otherwise would not be bracketed together and that lateness per se is a special order of creative work. The essays in this collection resist this position. Ranging across literature, the visual arts, music and scientific work, the material assembled here looks closely at the material, biographical and other contexts in which the work was produced and seeks both to question the assumptions surrounding late style and to prompt a more critical understanding of the last works of writers, artists and composers.

Renaissance Theory James Elkins, Robert Williams, 2008-04-01. *Renaissance Theory* presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art and the links between Renaissance art and contemporary art and theory. This is the first discussion of its kind involving not only questions within Renaissance scholarship but issues of concern to art historians and critics in all fields. Organized as a virtual roundtable discussion, the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period. They then turn to the issue of the relation between modern art and the Renaissance. Why do modern art historians and critics so seldom refer to the Renaissance? Is the Renaissance our indispensable heritage or are we cut off from it by the revolution of modernism? The volume includes an introduction by Rebecca Zorach and two final synoptic essays as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell, Michael Cole, Frederika Jakobs, Claire Farago and Matt Kavalier.

The Philosophy of Susanne Langer Adrienne Dengerink Chaplin, 2019-10-17. This book is a comprehensive study of one of the most insightful and fertile but also most neglected philosophers of the twentieth century, Susanne Langer. Failure to recognise Langer's seminal philosophical sources has led to frequent misinterpretations and misunderstandings of her unique philosophical thought. Beginning with an overview of Langer's life and education, this study provides a much needed explanation of how Langer's thinking was shaped by four seminal sources: her mentors Henry Sheffer and Alfred North Whitehead and the European philosophers Ernst Cassirer and Ludwig Wittgenstein. Langer's ability to unite seemingly disparate fields such as logic, art and embodied cognition around the notion of symbolic form places aesthetics not at the margins of philosophy but at its very centre. By locating Langer's work in the broader context of major developments in

twentieth century European and American philosophy Dengerink Chaplin shows how she was often ahead of her time
 Shedding new light on Langer as an American philosopher whose innovative thought crosses the customary boundaries
 between analytic and continental philosophy this book confirms why she continues to have relevance today Ideas of
 'Race' in the History of the Humanities Amos Morris-Reich, Dirk Rupnow, 2017-04-24 This volume is concerned with the
 hitherto neglected role of the humanities in the histories of the idea of race Its aim is to begin to fill in this significant lacuna
 If in the decades following World War II and the Holocaust years that witnessed European decolonization and the African
 American civil rights movement the concept of race slowly but surely lost its legitimacy as a cultural political and scientific
 category for much of the nineteenth and the first half of the twentieth century concepts of race enjoyed widespread currency
 in numerous fields of knowledge such as the history of art history musicology or philosophy Bringing together some of the
 most distinguished scholars in their respective fields this is the first collective attempt to address the history of notions of
 race in the humanities as a whole **Romancing Fascism** Kathleen Kerr-Koch, 2013-04-11 Romancing Fascism argues that
 intellectual responsibility can only be safeguarded if criticism is mobilised both as a poetic and as a critically enlightened
 endeavour In this analysis of allegory as a function of modernity what is made clear is the difficulty if not impossibility of
 definitively determining the genealogical antecedents of intellectual trends particularly those considered pernicious to clear
 thinking Thus Kerr Koch takes a wide ranging approach to the analysis of allegory as it is treated by three controversial
 writers whose works flank the 19th and 20th centuries the middle and late periods of what we call modernity Walter
 Benjamin Paul de Man and Percy Bysshe Shelley These three writers have been chosen because they have been at some point
 recuperated for a theory of postmodernism a term that for some theorists represents liberal free play and for others
 represents a lack of rigour and a pernicious corruption of thought **Pretty** Rosalind Galt, 2011 Film culture often rejects
 visually rich images treating simplicity austerity or even ugliness as the more provocative political and truly cinematic choice
 Cinema may challenge traditional ideas of art but its opposition to the decorative represents a long standing Western
 aesthetic bias against feminine cosmetics Oriental effeminacy and primitive ornament Inheriting this patriarchal colonial
 perspective which treats decorative style as foreign or sexually perverse filmmakers critics and theorists have often
 denigrated colorful picturesque and richly patterned visions in cinema Condemning the exclusion of the pretty from
 masculine film culture Rosalind Galt reevaluates received ideas about the decorative impulse from early film criticism to
 classical and postclassical film theory The pretty embodies lush visuality dense mise en scene painterly framing and
 arabesque camera movements styles increasingly central to world cinema From European art cinema to the films of Wong
 Kar wai and Santosh Sivan from the experimental films of Derek Jarman to the popular pleasures of Moulin Rouge the pretty
 is a vital element of contemporary cinema communicating distinct sexual and political identities Inverting the logic of anti
 pretty thought Galt firmly establishes the decorative image as a queer aesthetic uniquely able to figure cinema's perverse

pleasures and cross cultural encounters Creating her own critical tapestry from perspectives in art theory film theory and philosophy Galt reclaims prettiness as a radically transgressive style shimmering with threads of political agency

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