Art criticism is spurned by universities, but widely produced and read. It is seldom theorized and its history has hardly been investigated. The State of Art Criticism presents an international conversation among art historians and critics that considers the relation between criticism and art history and poses the question of whether criticism may become a university subject. Contributors include Dave Hickey, James Panero, Stephen Melville, Lynne Cook, Michael Newman, Whitney Davis, Irit Rogoff, Guy Brett and Boris Groys.

This report summarizes the case reports and cross-site analysis of seven sites selected for a study of visual arts education. The study examines public school programs that try to provide balanced instruction in art criticism, art history, and art production. It describes the basic requirements for art programs and considers the factors crucial for success at three stages of change; describes the art programs at the study sites, and some of the issues identified by the case studies; and addresses the major issues surrounding change to a substantive visual arts program. Among its conclusions, it found that (1) the change to a discipline-based art program requires more than a change in policies and practices—it requires a shift in perspective; (2) art programs will have to be conceived, developed, and maintained as other basic programs are; and (3) programs must have politically adept advocates to generate interest in change.

This report conveys the findings from a cross-site analysis of seven school districts that were implementing a discipline-based approach to visual arts education. A discipline-based approach incorporates four art disciplines in the classroom--art history, art criticism, aesthetics, and art production. The study sought to identify the factors that generate support for a strong, substantive art education program in a district's curriculum, and what factors influence districts and teachers to maintain a discipline-based art education program. The study's findings suggest that to become "academically respectable" and support the factors necessary for change, a visual arts program must have these basic characteristics: an articulated conceptual base and a written, sequential curriculum that reflects this base.

Over a decade ago, Arthur Danto announced that art ended in the sixties. Ever since this declaration, he has been at the forefront of a radical critique of the nature of art in our time. After the End of Art presents Danto's first full-scale reformulation of his original insight, showing how, with the eclipse of abstract expressionism, art has deviated irrevocably from the narrative course that Vasari helped define for it in the Renaissance. Moreover, he leads the way to a new type of criticism that can help us understand art in a posthistorical age where, for example, an artist can produce a work in the style of Rembrandt to create a visual pun, and where traditional theories cannot explain the difference between Andy Warhol's Brillo Box and the product found in the grocery store. Here we are engaged in a series of insightful and entertaining conversations on the most relevant aesthetic and philosophical issues of art, conducted by an especially acute observer of the art scene today. Originally delivered as the prestigious Mellon Lectures on the Fine Arts, these writings cover art history, art criticism, the future role of museums, and the critical contributions of Clement Greenberg--who helped make sense of modernism for viewers over two generations ago through an aesthetics-based criticism. Tracing art history from a mimetic tradition (the idea that art was a progressively more adequate representation of reality) through the modern era of manifestos (when art was defined by the artist's philosophy), Danto shows that it wasn't until the invention of Pop art that the historical understanding of the means and ends of art was nullified. Even modernist art, which tried to break with the past by questioning the ways of producing art, hinged on a narrative. Traditional notions of aesthetics can no longer apply to contemporary art, argues
Danto. Instead he focuses on a philosophy of art criticism that can deal with perhaps the most perplexing feature of contemporary art: that everything is possible.

"The history and development of aesthetics and art criticism from ancient Greek civilization to the present time, with sample instructional units relating art criticism, art history, and art production"--Http://www.naea-reston.org/publications-list.html.

Studies the work of the most original and influential present-day art critic, tracing her development from her formalist writings in the 1960s through the post-structuralism of the current academic climate.

Approximately 300 daily and weekly newspapers flourished in New York before the Civil War. A majority of these newspapers, even those that proclaimed independence of party, were motivated by political conviction and often local conflicts. Their editors and writers jockeyed for government office and influence. Political infighting and their related maneuvers dominated the popular press, and these political and economic agendas led in turn to exploitation of art and art exhibitions. Humbug traces the relationships, class animosities, gender biases, and racial projections that drove the terms of art criticism, from the emergence of the penny press to the Civil War. The inexpensive "penny" papers that appeared in the 1830s relied on advertising to survive. Sensational stories, satire, and breaking news were the key to selling papers on the streets. Coverage of local politicians, markets, crime, and personalities, including artists and art exhibitions, became the penny papers' lifeblood. These cheap papers, though unquestionably part of the period's expanding capitalist economy, offered socialists, working-class men, bohemians, and utopianists a forum in which they could propose new models for American art and society and tear down existing ones. Arguing that the politics of the antebellum press affected the meaning of American art in ways that have gone unrecognized, Humbug covers the changing politics and rhetoric of this criticism. Author Wendy Katz demonstrates how the penny press's drive for a more egalitarian society affected the taste and values that shaped art, and how the politics of their art criticism changed under pressure from nativists, abolitionists, and expansionists. Chapters explore James Gordon Bennett's New York Herald and its attack on aristocratic monopolies on art; the penny press's attack on the American Art-Union, an influential corporation whose Board purchased artworks from living artists, exhibited them in a free gallery, and then distributed them in an annual five-dollar lottery; exposés of the fraudulent trade in Old Masters works; and the efforts of socialists, freethinkers, and bohemians to reject the authority of the past.

"The Story of Art is one of the most famous and popular books on art ever published. For 45 years it has remained unrivalled as an introduction to the whole subject, from the earliest cave paintings to the experimental art of today. Readers of all ages and backgrounds throughout the world have found in Professor Gombrich a true master, who combines knowledge and wisdom with a unique gift for communicating directly his own deep love of the works of art he describes." "The Story of Art owes its lasting popularity to the directness and simplicity of the writing, and also the author's skill in presenting a clear narrative. He describes his aim as 'to bring some intelligible order into the wealth of names, periods and styles which crowd the pages of more ambitious works', and using his insight into the psychology of the visual arts, he makes us see the history of art as 'a continuous weaving and changing of traditions in which each work refers to the past and points to the future, a living chain that still links our own time with the Pyramid age'. In its new format, the 16th edition of this classic work is set to continue its triumphant progress for future generations and to remain the first choice for all newcomers to art."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

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This study attempts to discover (1) the factors that generate support for a strong, substantive art education program in a district's curriculum, and (2) what factors influence the willingness and ability of school districts and teachers to carry out and maintain a discipline-based art education that strives for balance among the historical, critical, and productive domains of the visual arts. It uses case studies of seven sites (Whitehall, Ohio; Hopkins, Minnesota; Palo Alto, California; Decatur and Champaign, Illinois; Brooklyn, New York; Milwaukee, Wisconsin; and Virginia Beach, Virginia). As a group, the case studies illustrate the importance of support from school board members, superintendents, and principals, of a written curriculum, and of in-service training. They provide examples of school-museum collaboration, and dispel the notion that systematic instruction compromises or constrains individual creativity.

An exemplary survey that reassesses the impact of the most important books to have shaped art history through the twentieth century Written by some of today's leading art historians and curators, this new collection provides an invaluable road map of the field by comparing and reexamining canonical works of art history. From Émile Mâle's magisterial study of thirteenth-century French art, first published in 1898, to Hans Belting's provocative Likeness and Presence: A History of the Image before the
Era of Art, the book provides a concise and insightful overview of the history of art, told through its most enduring literature. Each of the essays looks at the impact of a single major book of art history, mapping the intellectual development of the writer under review, setting out the premises and argument of the book, considering its position within the broader field of art history, and analyzing its significance in the context of both its initial reception and its afterlife. An introduction by John-Paul Stonard explores how art history has been forged by outstanding contributions to scholarship, and by the dialogues and ruptures between them.

At a time where there are repeated claims of the impending demise of art criticism, The Ends of Art Criticism seeks to dispel these myths by arguing that the lack of a single dominant voice in criticism is not, as some believe, a weakness, but a strength, allowing previously marginalised voices and new global and political perspectives to come to the fore. An essential book for anyone interested in contemporary art criticism, The Ends of Art Criticism benefits from an author whose 30 years of experience as editor of Art Monthly magazine allows her to offer opinionated and thought-provoking insight into the many questions and debates surrounding current critical writing on art, including the relationship between artists and critics, the academicisation of critical discourse, and the relationship between art history and criticism.

The mainstream press often celebrates the ‘tweeting’, ‘facebooking’ and ‘gramming’ of art commentary. Yet online forms of art criticism have a much longer and more varied history than we think. Far preceding the art discussions happening on the likes of Twitter and Facebook. Before art discussions took place on social media, there were networked art projects and art critical Bulletin Board Systems, email discussion lists and blogs. Art Criticism Online: A History provides the first in-depth history of art criticism following the Internet. The book considers the core stages of development and considers where critical practice is heading in the future. Charlotte Frost's Art Criticism Online provides a much needed account and indispensable survey of the ways in which Western art criticism has been profoundly affected and changed by the online environment. Building on the history of networked and participatory criticism predating the Internet, Frost traces three different phases of online art criticism unfolding in early discussion groups, on listservs, and within today's blogosphere and social media platforms. The book expertly captures nuanced transformations in art criticism's content, form and style, analyzing how approaches have shifted in response to the evolution of the art world terrain. Art Criticism Online successfully manages to provide readers with a map of the dynamic expressions of today's critical culture. --Christiane Paul, Adjunct Curator of Digital Art, Whitney Museum, Director/Chief Curator, Sheila C. Johnson Design Center, Parsons/The New School So what happened to art criticism, anyway? This lively history is a vital resource for anyone interested in this question. Drawing on a half-century of examples, the book discusses the new, experimental writing practices the internet has made possible, and its destructive effects, making a persuasive case that art criticism hasn't gone away it's just changed radically. --Michael Connor, Artistic Director, Rhizome

The 20 book reviews and essays in this new title from Barry Schwabsky, longtime

Understand the Complexities of Art Criticism in a Straightforward and Readable Manner An Introduction to Art Criticism offers a thorough overview of art criticism as it has been practiced since the 1700s. The text is built around excerpts from the work of hundreds of historical and contemporary critics, including a substantial history of art criticism and chapters on the fundamental aspects of criticism and the formation of an individual voice. Learning Goals Upon completing this book, readers should be able to: Understand and appreciate the rich history of art criticism as a field Analyze the “voice” of critics Note: MySearchLab does not come automatically packaged with this text. To purchase MySearchLab, please visit: www.mysearchlab.com or you can purchase a ValuePack of the text + MySearchLab: ValuePack ISBN-10: 0205900771 / ValuePack ISBN-13: 9780205900770

"America’s nerviest journalist" (Newsweek) trains his satirical eye on Modern Art in this "masterpiece" (The Washington Post) Wolfe's style has never been more dazzling, his wit never more keen. He addresses the scope of Modern Art, from its founding days as Abstract Expressionism through its transformations to Pop, Op, Minimal, and Conceptual. The Painted Word is Tom Wolfe “at his most clever, amusing, and irreverent” (San Francisco Chronicle).

History of art criticism - Describing and interpreting art - Judging art - Writing and talking about art - Theory and art criticism.

"Art history after modernism” does not only mean that art looks different today; it also means that our discourse on art has taken a different direction, if it is safe to say it has taken a direction at all. So begins Hans Belting's brilliant, iconoclastic reconsideration of art and art history at the end of the millennium, which builds upon his earlier and highly successful volume, The End of the History of Art?. "Known for his striking and original theories about the nature of art,” according to the Economist, Belting here examines how art is made, viewed, and interpreted today. Arguing that contemporary art has burst out of the frame that art history had built for it, Belting calls for an
entirely new approach to thinking and writing about art. He moves effortlessly between contemporary issues—the rise of global and minority art and its consequences for Western art history, installation and video art, and the troubled institution of the art museum—and questions central to art history’s definition of itself, such as the distinction between high and low culture, art criticism versus art history, and the invention of modernism in art history. Forty-eight black and white images illustrate the text, perfectly reflecting the state of contemporary art. With Art History after Modernism, Belting retains his place as one of the most original thinkers working in the visual arts today.

From the Preface: “The essays in Feminist Art Criticism are theoretical, and we selected them for several reasons. First, they show a diversity of concerns. These include spirituality, sexuality, the representation of women in art, the necessary inter-relationship of theory and action, women as artmakers, ethnicity, language itself, so-called postfeminism and critiques of late art world, the discipline of art history and the practice of art criticism. Second, the contributors’ work has not been either widely disseminated or readily available. Third, the essays, especially arranged as they are (chronologically), demonstrate a continuous feminist discourse in art from the early 1970s through the present, a discourse that is neither monolithic nor intellectually trendy but that rather exhibits many elements, the polemical, Marxist, lyrical, and poststructuralist being only a few.”

The fiftieth anniversary edition of the essay that is now recognized as the first major work of feminist art theory—published together with author Linda Nochlin’s reflections three decades later. Many scholars have called Linda Nochlin’s seminal essay on women artists the first real attempt at a feminist history of art. In her revolutionary essay, Nochlin refused to answer the question of why there had been no “great women artists” on its own corrupted terms, and instead, she dismantled the very concept of greatness, unraveling the basic assumptions that created the male-centric genius in art. With unparalleled insight and wit, Nochlin questioned the acceptance of a white male viewpoint in art history. And future freedom, as she saw it, requires women to leap into the unknown and risk demolishing the art world’s institutions in order to rebuild them anew. In this stand-alone anniversary edition, Nochlin’s essay is published alongside its reappraisal, “Thirty Years After.” Written in an era of thriving feminist theory, as well as queer theory, race, and postcolonial studies, “Thirty Years After” is a striking reflection on the emergence of a whole new canon. With reference to Joan Mitchell, Louise Bourgeois, Cindy Sherman, and many more, Nochlin diagnoses the state of women and art with unmatched precision and verve. “Why Have There Been No Great Women Artists?” has become a slogan and rallying cry that resonates across culture and society. In the 2020s, Nochlin’s message could not be more urgent: as she put it in 2015, “There is still a long way to go.”

In his introduction to Charles Baudelaire’s Salon of 1846, the renowned art historian Michael Fried presents a new take on the French poet and critic’s ideas on art, criticism, romanticism, and the paintings of Delacroix. Charles Baudelaire, considered a father of modern poetry, wrote some of the most daring and influential prose of the nineteenth century. Prior to publishing international bestseller Les Fleurs du mal (1857), he was already notable as a forthright and witty critic of art and literature. Captivated by the Salons in Paris, Baudelaire took to writing to express his theories on modern art and art philosophy. The Salon of 1846 expands upon the tenets of Romanticism as Baudelaire methodically takes his reader through paintings by Delacroix and Ingres, illuminating his belief that the pursuit of the ideal must be paramount in artistic expression. Here we also see Baudelaire caught in a fundamental struggle with the urban commodity of capitalism developing in Paris at that time. Baudelaire’s text proves to be a useful lens for understanding art criticism in mid-nineteenth-century France, as well as the changing opinions regarding the essential nature of Romanticism and the artist as creative genius. Acclaimed art historian and art critic Michael Fried’s introduction offers a new reading of Baudelaire’s seminal text and highlights the importance of his writing and its relevance to today’s audience.

The most comprehensive portrait of art criticism ever assembled, as told by the leading writers of our time. In the last fifty years, art criticism has flourished as never before. Moving from niche to mainstream, it is now widely taught at universities, practiced in newspapers, magazines, and online, and has become the subject of debate by readers, writers, and artists worldwide. Equal parts oral history and analysis of craft, What It Means to Write About Art offers an unprecedented overview of American art writing. These thirty in-depth conversations chart the role of the critic as it has evolved from the 1960s to today, providing an invaluable resource for aspiring artists and writers alike. John Ashbery recalls finding Rimbaud’s poetry through his first gay crush at sixteen; Rosalind Krauss remembers stealing the design of October from Massimo Vignelli; Paul Chaat Smith details his early days with Jimmy Durham in the American Indian Movement; Dave Hickey talks about writing country songs with Waylon Jennings; Michele Wallace relives her late-night and early-morning interviews with James Baldwin; Lucy Lippard describes confronting Clement Greenberg at a lecture; Eileen Myles asserts her belief that her negative review incited the Women’s Action Coalition; and Fred Moten recounts falling in love with Renoir while at Harvard. Jarrett Earnest’s wide-ranging conversations with critics, historians, journalists, novelists, poets, and theorists—each of whom approach the subject from unique

The study traces the development of art criticism in the context of the dynamic political changes of the period. Particular attention is given to the Salon exhibitions which provided a focus for both official and dissenting estimations of the state of French art.

This study is an analysis of the high point and subsequent decline of modernist criticism in New York during the 1960s. Through a close reading of a selection of key critics of the period - which will expand the remit beyond the canonical texts - the book examines the ways that modernist criticism's discourse remains of especial disciplinary interest. Despite its alleged narrowness and exclusion, the debate of the 1960s raised fundamental questions concerning the nature of art writing. Those include arguments around the nature of value and judgement; the relationship between art criticism and art history; and the related problem of what we mean by the 'contemporary.' Stephen Moonie argues that within those often-fractious debates, there exists a shared discourse. And further, contrary to the current consensus that modernists were elitist, dogmatic, and irrelevant to contemporary debates on art, the study shows that there is much that we can learn from reconsidering their writings. The book will be of interest to scholars working in art history, modern art, art criticism, and literary studies.

This book undertakes a critical survey of art history across Europe, examining the recent conceptual and methodological concerns informing the discipline as well as the political, social and ideological factors that have shaped its development in specific national contexts.

Art criticism was once passionate, polemical and judgmental: now critics are more often interested in ambiguity, neutrality, and nuanced description. And while art criticism is ubiquitous in newspapers, magazines, and exhibition brochures, it is also virtually absent from academic writing. Here, James Elkins surveys the last fifty years of art criticism, proposing some interesting explanations for these startling changes.

Art criticism is spurned by universities, but widely produced and read. It is seldom theorized and its history has hardly been investigated. The State of Art Criticism presents an international conversation among art historians and critics that considers the relation between criticism and art history and poses the question of whether criticism may become a university subject. Contributors include Dave Hickey, James Panero, Stephen Melville, Lynne Cook, Michael Newman, Whitney Davis, Irit Rogoff, Guy Brett and Boris Groys.

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