

UNCORRECTED PROOF
BEYOND THE BRILLO BOX

**THE VISUAL ARTS IN
POST-HISTORICAL
PERSPECTIVE**



ARTHUR C. DANTO

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Beyond The Brillo Box The Visual Arts In Post Historical Perspective

Arthur C. Danto



Beyond The Brillo Box The Visual Arts In Post Historical Perspective:

Beyond the Brillo Box Arthur C. Danto, 1998-11-03 This essays explore how conceptions of art and resulting historical narratives differ according to culture *Beyond the Brillo Box* Arthur Coleman Danto, 1993-09-01 Arthur C Danto s ground breaking collection of interconnected essays grapples with the most challenging issues in art today among them the problems of contemporary pluralism and the dilemmas of censorship and state support for artists The Visual Arts in Post-Historical Perspective Arthur C. Danto, 1998-11-03 This essays explore how conceptions of art and resulting historical narratives differ according to culture *Warhol's Working Class* Anthony E. Grudin, 2017-10-20 This book explores Andy Warhol s creative engagement with social class During the 1960s as neoliberalism perpetuated the idea that fixed classes were a mirage and status an individual achievement Warhol s work appropriated images techniques and technologies that have long been described as generically American or middle class Drawing on archival and theoretical research into Warhol s contemporary cultural milieu Grudin demonstrates that these features of Warhol s work were in fact closely associated with the American working class The emergent technologies Warhol conspicuously employed to make his work home projectors tape recorders film and still cameras were advertised directly to the working class as new opportunities for cultural participation What s more some of Warhol s most iconic subjects Campbell s soup Brillo pads Coca Cola were similarly targeted since working class Americans under threat from a variety of directions were thought to desire the security and confidence offered by national brands Having propelled himself from an impoverished childhood in Pittsburgh to the heights of Madison Avenue Warhol knew both sides of this equation the intense appeal that popular culture held for working class audiences and the ways in which the advertising industry hoped to harness this appeal in the face of growing middle class skepticism regarding manipulative marketing Warhol was fascinated by these promises of egalitarian individualism and mobility which could be profound and deceptive generative and paralyzing charged with strange forms of desire By tracing its intersections with various forms of popular culture including film music and television Grudin shows us how Warhol s work disseminated these promises while also providing a record of their intricate tensions and transformations **Stories of Art** James Elkins, 2024-07-31 A thoughtful engaging and intimate history of art that offers a critical analysis of the assumptions on which the entire discipline of art history depends Concise and original this accessible second edition continues to act as an antidote to the behemoth art history textbooks of the past Cultures have their own stories about themselves about other cultures and to hear them all is one way to hear the multiple stories that art tells James Elkins persuasively demonstrates there can never be one story of art now that art historians are concerned with gender diversity inclusiveness and decolonization *Stories of Art* is an interactive iconoclastic text encouraging readers to imagine how they would present art history in an age of multiple narratives Elkins discusses decolonizing the discipline representing race and ethnicity Eurocentrism post nationalism and indigenous voices while examining histories of art written in China Persia

Turkey and India This new edition features QR codes to 27 short videos that introduce challenging ideas about art and history in a clear and open way encouraging active reading and including ideas for writing exercises and class conversations A must read for students and scholars interested in exploring the cultural function of art history **Action, Art, History** Daniel Alan Herwitz, Michael Kelly, 2007 Arthur C Danto is unique among philosophers for the breadth of his philosophical mind his eloquent writing style and the generous spirit embodied in all his work Any collection of essays on his philosophy has to engage him on all these levels because this is how he has always engaged the world as a philosopher and person In this volume renowned philosophers and art historians revisit Danto's theories of art action and history and the depth of his innovation as a philosopher of culture Essays explore the importance of Danto's philosophy and criticism for the contemporary art world along with his theories of perception action historical knowledge and most importantly for Danto himself the conceptual connections among these topics Danto himself continues the conversation by adding his own commentary to each essay extending the debate with characteristic insight graciousness and wit Contributors include Frank Ankersmit Hans Belting Stanley Cavell Donald Davidson Lydia Goehr Gregg Horowitz Philip Kitcher Daniel Immerwahr Daniel Herwitz and Michael Kelly testifying to the far reaching effects of Danto's thought Danto brought to philosophy the artist's unfettered imagination and his ideas about postmodern culture are virtual road maps of the present art world This volume pays tribute to both Danto's brilliant capacity to move between philosophy and contemporary culture and his pathbreaking achievements in philosophy art history and art criticism **Art of Illusion** Dan Karlholm, 2006 To survey art history as a whole was a pressing task for a generation of German scholars around the mid nineteenth century Their projections of a historicist chain of artworks ranged from textual narratives without illustrations to separate picture compendia as well as images of a more allegorical kind Other means with which to picture art history as part of a virtually all encompassing cultural history were the museums of art erected in Germany at the time in Berlin and Munich especially This book deals with practices of representing art history in various media This includes post Hegelian texts and engravings of art history from the 1840s onwards by Franz Kugler Julius Schnorr and others In addition works of art of the late twentieth century by Andy Warhol Anselm Kiefer and others provide opportunities to speculate on the after effects and discursive traces of the old regime Extending the concept of historiography to include not just textual or institutional endeavours but a host of different images as well from reproductive prints to pop paintings and visual archives of the digital era this study is intended to contribute in new ways to a critical historiography of the field of art history and visual culture today *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

The Future of Art in a Postdigital Age Mel Alexenberg, 2011-04-27 In *The Future of Art in a Postdigital Age* artist and educator Mel Alexenberg offers a vision of a postdigital future that reveals a paradigm shift from the Hellenistic to the Hebraic roots of Western culture He ventures beyond the digital to explore postdigital perspectives rising from creative encounters among art science technology and human consciousness The interrelationships between these perspectives demonstrate the confluence between postdigital art and the dynamic Jewish structure of consciousness Alexenberg's pioneering artwork a fusion of spiritual and technological realms exemplifies the theoretical thesis of this investigation into interactive and collaborative forms that imaginatively envisages the vast potential of art in a postdigital future

The Culture of Property Jordanna Bailkin, 2004-07-15 What kind of property is art Is it property at all Jordanna Bailkin's *The Culture of Property* offers a new historical response to these questions examining ownership disputes over art objects and artifacts during the crisis of liberalism in the United Kingdom From the 1870s to the 1920s Britons fought over prized objects from ancient gold ornaments dug up in an Irish field to a portrait of the Duchess of Milan at the National Gallery in London They fought to keep these objects in Britain to repatriate them to their points of origin and even to destroy them altogether Bailkin explores these disputes in order to investigate the vexed status of property within modern British politics as well as the often surprising origins of ongoing institutional practices Bailkin's detailed account of these struggles illuminates the relationship between property and citizenship which has constituted the heart of liberal politics as well as its greatest weakness Drawing on court transcripts gallery archives exhibition reviews private correspondence and a striking series of cartoons and photographs *The Culture of Property* traverses the history of gender material culture urban life colonialism Irish and Scottish nationalism and British citizenship This fascinating book challenges recent scholarship in museum studies in light of ongoing culture wars It should be required reading for cultural policy makers museum professionals and anyone interested in the history of art and Britain

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