



Critical Terms for Art History, 2nd Edition

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"Art" has always been contested terrain, whether the object in question is a medieval tapestry or Duchamp's *Fountain*. But questions about the categories of "art" and "art history" acquired increased urgency during the 1970s, when new developments in critical theory and other intellectual projects dramatically transformed the discipline. The first edition of *Critical Terms for Art History* both mapped and contributed to those transformations, offering a spirited reassessment of the field's methods and terminology.

Art history as a field has kept pace with debates over globalization and other social and political issues in recent years, making a second edition of this book not just timely, but crucial. Like its predecessor, this new edition consists of essays that cover a wide variety of "loaded" terms in the history of art, from *sign* to *meaning*, *ritual* to *commodity*. Each essay explains and comments on a single term, discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art. For example, Richard Shiff discusses "Originality" in Vija Celmins's *To Fix the Image in Memory*, a work made of eleven pairs of stones, each consisting of one "original" stone and one painted bronze replica.

In addition to the twenty-two original essays, this edition includes nine new ones—*performance*, *style*, *memory/monument*, *body*, *beauty*, *ugliness*, *identity*, *visual culture/visual studies*, and *social history of art*—as well as new introductory material. All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion accessible to both beginning students and senior scholars.

Contributors: Mark Antliff, Nina Athanassoglou-Kallmyer, Stephen Bann, Homi K. Bhabha, Suzanne Preston Blier, Michael Camille, David Carrier, Craig Clunas, Whitney Davis, Jas Elsner, Ivan Gaskell, Ann Gibson, Charles Harrison, James D. Herbert, Amelia Jones, Wolfgang Kemp, Joseph Leo Koerner, Patricia Leighton, Paul Mattick Jr., Richard Meyer, W. J. T. Mitchell, Robert S. Nelson, Margaret Olin, William Pietz, Alex Potts, Donald Preziosi, Lisbet Rausing, Richard Shiff, Terry Smith, Kristine Stiles, David Summers, Paul Wood, James E. Young

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Editorial Review

From Library Journal

This companion volume to *Critical Terms for Literary Study* (LJ 3/1/90) contains scholarly essays that explore 22 terms commonly used by contemporary art historians. Terms such as representation, originality, appropriation, gaze, and commodity are treated within a historical context, and their influence on art criticism and aesthetics is shown. Here, critical visual theories that utilize the terms are applied to key visual images and objects. The diverse artworks cited include the bronze statue of "The Four Horses of San Marco," Manet's "A Bar at the Folies-Bergere," Walker Evans's photograph "Annie Mae Gudger," and Jeff Koons's "Vacuum Cleaner." Assuming a sophisticated level of art history scholarship, the erudite essays contain numerous bibliographic references. The essays are intended to promote research and debate. Recommended for academic and comprehensive art history collections. ?Joan Levin, MLS, Chicago
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From the Inside Flap

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About the Author

Robert S. Nelson is a Distinguished Service Professor of Art History and History of Culture at the University of Chicago. Lately he has edited *Visuality before and beyond the Renaissance: Seeing as Others*

Saw and is currently working on a book about the modern lives of Hagia Sophia in Istanbul.

Richard Shiff is the Effie Marie Cain Regents Chair in Art and director of the Center for the Study of Modernism at the University of Texas at Austin. He is the author of *Cézanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art*.

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Daphne Jones:

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