

Why Art Cannot Be Taught A Handbook For Art Students By James Elkins

Out of the DarknessWhat Painting isThe Poetics of PerspectiveVisual StudiesOn the
Strange Place of Religion in Contemporary ArtThe Object Stares BackStories of ArtIs Art
History Global?The Domain of ImagesChinese Landscape Painting as Western Art
HistoryOur Beautiful, Dry, and Distant TextsArt History Without TheoryWhy Art Cannot Be
TaughtVisual LiteracyWhat Heaven Looks LikeMaster Narratives and their DiscontentsOn
Pictures and the Words that Fail ThemPictures of the BodyHow to Use Your EyesPictures &
Tears James Elkins, II James Elkins James Elkins James Elkins James Elkins James Elkins
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billy creelman the teenager in this story grew up in the 1930 s in the midst of the great depression and between two world wars a turbulent and frightening time banks factories and stores went out of business hundreds of thousands of formerly proud workers stood for hours in food lines and on street corners in all kinds of weather selling apples and pencils or holding out tin cups for change brother can you spare a dime after the bank foreclosed on his parent s tiny dairy farm in harford county maryland the family was forced to split up with his faithful companion and best friend spike a border collie at his side billy began hitchhiking to bethlehem pennsylvania where he planned to live with his uncle dan a war

hero with a mysterious past during their journey billy and spike met some bad people and some good people they suffered a violent separation but after life threatening experiences were finally reunited under harrowing circumstances on his journey billy saw firsthand some of the destructive effects of the world war and the depression on the lives of americans and for the first time looked fear in the face and learned more than he could have imagined about violence and poverty

here elkins argues that alchemists and painters have similar relationships to the substances they work with both try to transform the substance while seeking to transform their own experience

perspective has been a divided subject orphaned among various disciplines from philosophy to gardening in the first book to bring together recent thinking on perspective from such fields as art history literary theory aesthetics psychology and the history of mathematics james elkins leads us to a new understanding of how we talk about pictures elkins provides an abundantly illustrated history of the theory and practice of perspective looking at key texts from the renaissance to the present he traces a fundamental historical change that took place in the way in which perspective was conceptualized first a technique for constructing pictures it slowly became a metaphor for subjectivity that gradual transformation he observes has led to the rifts that today separate those who understand perspective as a historical or formal property of pictures from those who see it as a linguistic cognitive or epistemological metaphor elkins considers how the principal concepts of perspective have been rewritten in work by erwin panofsky hubert damisch martin jay paul ricoeur jacques lacan maurice merleau ponty and e h gombrich the poetics of perspective illustrates that perspective is an unusual kind of subject it exists as a coherent idea but no one discipline offers an adequate exposition of it rather than presenting perspective as a resonant metaphor for subjectivity a painter s tool without meaning a disused historical practice or a model for vision and representation elkins proposes a comprehensive revaluation the perspective he describes is at once a series of specific pictorial decisions and a powerful figure for our knowledge of the world

in his latest book james elkins offers a road map through the field of visual studies describing its major concerns and its principal theoretical sources then with the skill and insight that have marked his successful books on art and visibility elkins takes the reader down a side road where visual studies can become a more interesting place why look only at the same handful of theorists why exclude from one s field of vision non western art or

the wealth of scientific images

can contemporary art say anything about spirituality john updike calls modern art a religion assembled from the fragments of our daily life but does that mean that contemporary art is spiritual what might it mean to say that the art you make expresses your spiritual belief on the strange place of religion in contemporary art explores the curious disconnection between spirituality and current art this book will enable you to walk into a museum and talk about the spirituality that is or is not visible in the art you see

a thoughtful study on how our eyes function with our brains examines the irrational elements of physical sight and concludes that human seeing transforms both the viewer and the object being viewed 15 000 first printing

in this intimate history james elkins demonstrates that there is and can never be only one story of art he opens up the questions that traditional art history usually avoids

this is the third volume in the art seminar james elkin s series of conversations on art and visual studies is art history global stages an international conversation among art historians and critics on the subject of the practice and responsibility of global thinking within the discipline participants range from keith moxey of columbia university to cao yiqiang ding ning cuautemoc medina oliver debroise renato gonzalez mello and other scholars

in the domain of visual images those of fine art form a tiny minority this original and brilliant book calls upon art historians to look beyond their traditional subjects painting drawing photography and printmaking to the vast array of nonart images including those from science technology commerce medicine music and archaeology such images james elkins asserts can be as rich and expressive as any canonical painting using scores of illustrations as examples he proposes a radically new way of thinking about visual analysis one that relies on an object s own internal sense of organization elkins begins by demonstrating the arbitrariness of current criteria used by art historians for selecting images for study he urges scholars to adopt instead the far broader criteria of the young field of image studies after analyzing the philosophic underpinnings of this interdisciplinary field he surveys the entire range of images from calligraphy to mathematical graphs and abstract painting throughout elkins blends philosophic analysis with historical detail to produce a startling new sense of such basic terms as pictures writing and notation

this is a provocative essay of reflections on traditional mainstream scholarship on chinese

art as done by towering figures in the field such as James Cahill and Wen Fong. James Elkins offers an engaging and accessible survey of his personal journey encountering and interpreting Chinese art through Western scholars' writings. He argues that the search for optimal comparisons is itself a modern Western interest and that art history as a discipline is inherently Western in several identifiable senses. Although he concentrates on art history in this book and on Chinese painting in particular, these issues bear implications for Sinology in general and for wider questions about humanistic inquiry and historical writing. Jennifer Purtle's foreword provides a useful counterpoint from the perspective of a Chinese art specialist. Anticipating and responding to other specialists' likely reactions to Elkins's hypotheses.

Elkins argues that writing is what art historians produce and whether such writing is a transparent vehicle for the transmission of facts or an embattled forum for the rehearsal of institutional relations and constructions of history, it is an expressive medium with the capacity for emotion and reflection. Therefore, it needs to be taken seriously for its own sake. It is the testament of art history and of individual historians, and it is only weakened and slighted by versions of history that imagine it either as uncontrolled dissemination or as objective discovery and reporting.

He also addresses the phenomenon of art critiques as a microcosm for teaching art as a whole and dissects real-life critiques, highlighting presuppositions and dynamics that make them confusing and suggesting ways to make them more helpful. Elkins's no-nonsense approach clears away the assumptions about art instruction that are not borne out by classroom practice. For example, he notes that despite much talk about instilling visual acuity and teaching technique in practice, neither teachers nor students behave as if those were their principal goals. He addresses the absurdity of pretending that sexual issues are absent from life drawing classes and questions the practice of holding up great masters and masterpieces as models for students capable of producing only mediocre art. He also discusses types of art, including art that takes time to complete and art that isn't serious, that cannot be learned in studio art classes.

What does it mean to be visually literate? Does it mean different things in the arts and the sciences in the developed West or in developing nations? This groundbreaking collection explores what impact the new concept of visual literacy has on art history.

An unknown masterpiece of visionary art as daring as Blake or Goya but utterly different. Reproduced in full color with a commentary by one of our most original art historians.

somewhere in europe we don t know where around 1700 an artist is staring at something on the floor next to her worktable it s just a log from the woodpile stood on end the soft damp bark the gently raised growth rings the dark radial cracks nothing could be more ordinary but as the artist looks and looks colors begin to appear shapes even figures she turns to a sheet of paper and begins to paint today this anonymous artist s masterpiece is preserved in the university of glasgow library it is a manuscript in a plain brown binding whose entire contents beyond a cryptic title page are fifty two small round watercolor paintings based on the visions she saw in the ends of firewood logs this book reproduces the entire sequence of paintings in full color together with a meditative commentary by the art historian james elkins sometimes he writes we can glimpse the artist s sources baroque religious art genre painting mythology alchemical manuscripts emblem books optical effects but always she distorts her images mixes them together leaves them incomplete always she rejects familiar stories and clear cut meanings in this daring refusal to make sense elkins sees an uncannily modern attitude of doubt and skepticism he draws a portrait of the artist as an irremediably lonely amazingly independent soul inhabiting a distinct historical moment between the faded renaissance and the overconfident enlightenment what heaven looks like is a rare event an encounter between a truly perceptive historian of images and a master conjurer of them

in this bracing engagement with the many versions of art history james elkins argues that the story of modernism and postmodernism is almost always told in terms of four narratives works of art are either seen as modern or postmodern or praised for their technical skill or because of the politics they appear to embody these are master narratives of contemporary criticism and each leads to a different understanding of what art is and does both a cogent overview of the state of thinking about art and a challenge to think outside the art historical box master narratives and their discontents is the first volume in a series of short books on the theories of modernism by leading art historians on twentieth century art and art criticism

in this innovative interdisciplinary study james elkins argues against the assumption that images can be adequately described in words in his view words must always fail because pictures possess a residue of meaningless marks that cannot be apprehended as signs on pictures and the words that fail them is a 1998 text which provides detailed incisive critiques of fundamental notions about pictures their allegedly semiotic structures the rational nature of realism and the ubiquity of the figure ground relation elkins then opens the concept of images to non western and prehistoric ideas exploring chinese concepts of magic

mesopotamian practices of counting and sculpture religious ideas about hypostasis philosophical discussions concerning invisibility and blindness and questions on the limits of the destruction of meaning

in a wide ranging argument supplemented by 112 illustrations moving from ancient middle eastern representations to balthus from syriac prayer books to john carpenter s film the thing this book explores the ways the body has been represented through time the book forms a single coherent account of the possible forms of representations of the body

james elkins s how to use your eyes invites us to look at and maybe to see for the first time the world around us with breathtaking results here are the common artifacts of life often misunderstood and largely ignored brought into striking focus with the discerning eye of a painter and the zeal of a detective elkins explores complicated things like mandalas the periodic table or a hieroglyph remaking the world into a treasure box of observations eccentric ordinary marvelous

this deeply personal account of emotion and vulnerability draws upon anecdotes related to individual works of art to present a chronicle of how people have shown emotion before works of art in the past

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