The Art of Contact

A ground-breaking new anthology in the Art in Theory series, offering an examination of the changing relationships between the West and the wider world in the field of art and material culture. Art in Theory: The West in the World is a ground-breaking anthology that comprehensively examines the relationship of Western art to the art and material culture of the wider world. Editors Paul Wood and Leon Wainwright have included over 350 texts, some of which appear in English for the first time. The anthologized texts are presented in eight chronological parts, which are then subdivided into key themes appropriate to each historical era. The majority of the texts are representations of changing ideas about the cultures of the world by European artists and intellectuals, but increasingly, as the modern period
develops, and especially as colonialism is challenged, a variety of dissenting voices begin to claim their space, and a counter narrative to western hegemony develops. Over half the book is devoted to 20th and 21st century materials, though the book’s unique selling point is the way it relates the modern globalization of art to much longer cultural histories. As well as the anthologized material, Art in Theory: The West in the World contains: A general introduction discussing the scope of the collection Introductory essays to each of the eight parts, outlining the main themes in their historical contexts Individual introductions to each text, explaining how they relate to the wider theoretical and political currents of their time Intended for a wide audience, the book is essential reading for students on courses in art and art history. It will also be useful to specialists in the field of art history and readers with a general interest in the culture and politics of the modern world.

**German Cities and Bourgeois Modernism, 1890-1924**

**Writing Art History**

*First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.*

**Archive Style**

Even though it is increasingly clear that the work environment can facilitate or inhibit creative behavior in organizations, there is a lack of research investigating how individual differences influence this relationship. Christian Hoßbach contributes with his exploratory multi-method study to filling this gap in research by examining the impact that styles of problem-solving, gender, and other sources of individual differences exert on the perception of organizational climates for creativity. He shows that problem-solving style and gender influence how people perceive the work environment in which they feel most and least creative.
Written at the height of the arts and crafts movement in fin-de-siecle 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 Reigl (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 Spatromische 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.
Rightly appreciated as a 'poet's poet', Mandelstam has been habitually read as a repository of learned allusion. Yet as Seamus Heaney observed, his work is 'as firmly rooted in both an historical and cultural context as real as Joyce's Ulysses or Eliot's Waste Land.' Great lyric poets offer a cross-section of their times, and Mandelstam's poems represent the worlds of politics, history, art, and ideas about intimacy and creativity. The interconnections between these domains and Mandelstam's writings are the subject of this book, showing how engaged the poet was with the history, social movements, political ideology, and aesthetics of his time. The importance of the book also lies in showing how literature, no less than history and philosophy, enables readers to confront the huge upheaval in outlook can demand of us; thinking with poetry is to think through the moral compromise and tension felt by individuals in public and private contexts, and to create out of art experience in itself. The book further innovates by integrating a new, comprehensive discussion of the Voronezh Notebooks, one of the supreme achievements of Russian poetry. This book considers the full political dimension of works that explore the role of the poet as a figure positioned within society but outside the state, caught between an ideal of creative independence and a devotion to the original, ameliorative ideals of the revolution.

**Mandelstam's Worlds**

Antiquity on Display offers an insight into the history of the imaginative reproductions of architecture housed in Berlin's Pergamon Museum and the shifting regimes of the authentic in museum displays from the nineteenth century to the present.

**Pretty**

"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 characterized 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.

Möglichkeitsräume

Written at the height of the arts and crafts movement in fin-de-siecle 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
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**Metamorphism**

This collection of papers addresses two questions central to design and historic preservation: what are the parameters of 'compatibility' in the design of additions to historic buildings and of new infill buildings in historic districts and landscapes. Presented at the 'Third National Forum on Historic Preservation Practice: A Critical Look at Design in Historic Preservation', held at Goucher College, the authors include practicing and academic historic preservationists, architectural historians, architects, landscape architects, and engineers. Organized under the themes of 'Melding Contemporary and Historic Design', 'Design Standards in Changing Environments', 'Modernism and Post modernism in Preservation Design', and 'Engineering and Preservation', issues of compatibility are
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explored through diverse projects in locations across the United States from historic Charleston, SC to downtown Los Angeles.

**Lines**

Materiality is a recurring and central issue in architecture. This book explains how materials are "constructed", how they become cultural substances. Metamorphism investigates the complex relationship between natural materials and technology, science and sensuality. Gottfried Semper (1803–1879) made the notion of Stoffwechsel the key element of his theory. With this concept he intended to explain how a structural form originally bound to a method of processing is transferred from one material to another, liberated from its original function. For the first time, the book investigates the subject from a historic point of view whilst reflecting on current interdisciplinary research. Examples from Aalto to Zumthor illustrate the specific aspects of historic and contemporary material concepts.

**Culture and Society in Medieval Galicia**

A bold new spatial perspective on modern sculpture, with 800 color images of work by artists including Henry Moore, Lygia Clark, Anish Kapoor, and Ana Mendieta. This monumental, richly illustrated volume from ZKM | Karlsruhe approaches modern sculpture from a spatial perspective, interpreting it through contour, emptiness, and levitation rather than the conventional categories of unbroken volume, mass, and gravity. It examines works by dozens of twentieth- and twenty-first-century artists, including Hans Arp, Marcel Duchamp, Henry Moore, Barbara Hepworth, Lygia Clark, Anish Kapoor, Olafur Eliasson, Ana Mendieta, Fujiko Nakaya, Tomás Saraceno, and Alicja Kwade. The large-scale book contains over 800 color images. Negative Space comes out of an epic exhibition at ZKM, and volume editor Peter Weibel (Chairman and CEO of ZKM) takes a curatorial approach to the topic. The last exhibition to deal comprehensively with the question “What is modern sculpture?” was at the Centre Georges Pompidou in 1986. Weibel and ZKM pick up where the Pompidou left off, examining sculptures
not as figurative, solid, and self-contained monoliths but in terms of open and hollow spaces; reflection, light, shadow; innovative materials; data; and the moving image. Weibel puts advances in science, architecture, and mathematics in the context of avant-garde sensibilities to show how modern sculpture significantly deviates from the work of the past. Texts in the volume include an introduction and twelve chapters written by Weibel with contributions by cocurators as well as facsimiles and reproductions of artist-authored manifestos.

**Problems of Style**

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.

**Organizational Climate for Creativity**

The proem to Herodotus's history of the Greek-Persian wars relates the long-standing conflict between Europe and Asia from the points of view of the Greeks' chief antagonists, the
Persians and Phoenicians. However humorous or fantastical these accounts may be, their stories, as voiced by a Greek, reveal a great deal about the perceived differences between Greeks and others. The conflict is framed in political, not absolute, terms correlative to historical events, not in terms of innate qualities of the participants. It is this perspective that informs the argument of The Art of Contact: Comparative Approaches to Greek and Phoenician Art. Becky Martin reconsiders works of art produced by, or thought to be produced by, Greeks and Phoenicians during the first millennium B.C., when they were in prolonged contact with one another. Although primordial narratives that emphasize an essential quality of Greek and Phoenician identities have been critiqued for decades, Martin contends that the study of ancient history has not yet effectively challenged the idea of the inevitability of the political and cultural triumph of Greece. She aims to show how the methods used to study ancient history shape perceptions of it and argues that art is especially positioned to revise conventional accountings of the history of Greek-Phoenician interaction. Examining Athenian and Tyrian coins, kouros statues and mosaics, as well as the familiar Alexander Sarcophagus and the sculpture known as the "Slipper Slapper," Martin questions what constituted "Greek" and "Phoenician" art and, by extension, Greek and Phoenician identity. Explicating the relationship between theory, method, and interpretation, The Art of Contact destabilizes categories such as orientalism and Hellenism and offers fresh perspectives on Greek and Phoenician art history.

Framing Formalism

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-scène, 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.

**The Origins of Monsters**

In Alois Riegl in Vienna 1875-1905, Diana Cordileone applies standard methods of cultural and intellectual history for close readings of Riegl’s published texts, several of which are still unavailable in English. Using archival and other primary sources this study also illuminates the institutional conflicts and imperatives that shaped Riegl’s oeuvre. The result is a multi-layered philosophical, cultural and institutional history of this art historian’s work of the fin-de-siècle that demonstrates his close relationship to several of the significant actors in Vienna at the end of the nineteenth century.

**Art in Theory**

This book examines the role of art in French philosopher Gilles Deleuze’s (1925–1995) late writings. Can works of art produce not only visual and spatial effects but also render ideas manifest? Can movement be treated in architecture so that it changes our relation to time? In what ways can sculpture help us to think differently, in a more open and creative way? In the last decade of his life, Deleuze wrote about these and other questions, increasingly turning
to art as a model for a new way of thinking. Using examples from twentieth-century architecture, film, literature, painting and sculpture, this book follows Deleuze’s engagement with art to illustrate a new image of thought. This book is of interest to architects, artists and theorists and to those wishing to learn about Deleuze’s work and contemporary aesthetic practice and theory.

**The Art of Anglo-Saxon England**

Rethinking the Baroque explores a tension. In recent years the idea of ?baroque? or ?the baroque? has been seized upon by scholars from a range of disciplines and the term ?baroque? has consequently been much in evidence in writings on contemporary culture, especially architecture and entertainment. Most of the scholars concerned have little knowledge of the art, literature, and history of the period usually associated with the baroque. A gulf has arisen. On the one hand, there are scholars who are deeply immersed in historical period, who shy away from abstraction, and who have remained often oblivious to the convulsions surrounding the term ?baroque?; on the other, there are theorists and scholars of contemporary theory who have largely ignored baroque art and architecture. This book explores what happens when these worlds mesh. In this book, scholars from a range of disciplines retrieve the term ?baroque? from the margins of art history where it has been sidelined as ?anachronistic?, to reconsider the usefulness of the term ?baroque?, while avoiding simply rehearsing familiar policing of periodization, stylistic boundaries, categories or essence. ?Baroque? emerges as a vital and productive way to rethink problems in art history, visual culture and architectural theory. Rather than attempting to provide a survey of baroque as a chronological or geographical conception, the essays here attempt critical re-engagement with the term ?baroque? - its promise, its limits, and its overlooked potential - in relation to the visual arts. Thus the book is posited on the idea that tension is not only inevitable, but even desirable, since it not only encapsulates intellectual divergence (which is always as useful as much as it is feared), but helps to push scholars (and therefore readers) outside their usual runnels.
Greek Sculpture and the Problem of Description

It has often been claimed that "monsters"--supernatural creatures with bodies composed from multiple species--play a significant part in the thought and imagery of all people from all times. The Origins of Monsters advances an alternative view. Composite figurations are intriguingly rare and isolated in the art of the prehistoric era. Instead it was with the rise of cities, elites, and cosmopolitan trade networks that "monsters" became widespread features of visual production in the ancient world. Showing how these fantastic images originated and how they were transmitted, David Wengrow identifies patterns in the records of human image-making and embarks on a search for connections between mind and culture. Wengrow asks: Can cognitive science explain the potency of such images? Does evolutionary psychology hold a key to understanding the transmission of symbols? How is our making and perception of images influenced by institutions and technologies? Wengrow considers the work of art in the first age of mechanical reproduction, which he locates in the Middle East, where urban life began. Comparing the development and spread of fantastic imagery across a range of prehistoric and ancient societies, including Mesopotamia, Egypt, Greece, and China, he explores how the visual imagination has been shaped by a complex mixture of historical and universal factors. Examining the reasons behind the dissemination of monstrous imagery in ancient states and empires, The Origins of Monsters sheds light on the relationship between culture and cognition.

Design & Historic Preservation

A fresh appraisal of the art of Anglo-Saxon England, focusing on art as an aesthetic vehicle and art as an active political force.

Rethinking the Baroque

This is a study of a distinctive brand of modernism that first emerged in late nineteenth-
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century Germany and remained influential throughout the inter-war years and beyond. Its supporters saw themselves as a new elite, ideally placed to tackle the many challenges facing the young and rapidly industrializing German nation-state. They defined themselves as bourgeois, and acted as self-appointed champions of a modern consciousness. Focusing on figures such as Hermann Muthesius, Fritz Schumacher, and Karl-Ernst Osthaus, and the activities of the Deutscher Werkbund and other networks of bourgeois designers, writers, and 'experts', this book shows how bourgeois modernism shaped the infrastructure of social and political life in early twentieth-century Germany. Bourgeois modernism exercised its power not so much in the realm of ideas, but by transforming the physical environment of German cities, from domestic interiors, via consumer objects, to urban and regional planning.

Drawing on a detailed analysis of key material sites of bourgeois modernism, and interpreting them in conjunction with written sources, this study offers new insights into the history of the bourgeois mindset and its operations in the private and public realms. Thematic chapters examine leitmotifs such as the sense of locality and place, the sense of history and time, and the sense of nature and culture. Yet for all its self-conscious progressivism, German bourgeois modernism was not an inevitable precursor of neo-liberal global capitalism. It remained a hotly contested historical construct, which was constantly re-defined in different geographical and political settings.

The Visibility of the Image

The frames of classical art are often seen as marginal to the images that they surround. Traditional art history has tended to view framing devices as supplementary 'ornaments'. Likewise, classical archaeologists have often treated them as tools for taxonomic analysis. This book not only argues for the integral role of framing within Graeco-Roman art, but also explores the relationship between the frames of classical antiquity and those of more modern art and aesthetics. Contributors combine close formal analysis with more theoretical approaches: chapters examine framing devices across multiple media (including vase and fresco painting, relief and free-standing sculpture, mosaics, manuscripts and inscriptions),
structuring analysis around the themes of 'framing pictorial space', 'framing bodies', 'framing the sacred' and 'framing texts'. The result is a new cultural history of framing - one that probes the sophisticated and playful ways in which frames could support, delimit, shape and even interrogate the images contained within.

**German Art History and Scientific Thought**

"Archive Style successfully and beautifully reconciles, or rather intertwines, two viewpoints hitherto considered incompatible—the logic of the archive and the issue of individual style. Robin Kelsey shows, with great historical rigor, how the styles of illustrators Schott, O'Sullivan, and Jones emerged from the very necessities of survey work and from personal resistance to the social and political structures framing such work. Archive Style, visual history at its best, is a landmark study of nineteenth-century American visual and scientific culture."—François Brunet, Professor of American Art and Literature, Université Paris-Diderot-Paris 7, France

"In this stunningly original book Robin Kelsey takes a fresh look at nineteenth-century survey prints and photographs. Insisting that the distinctive pictorial style of these pictures emerged in response to particular historical needs, he makes the case for a truly interdisciplinary approach to images. He combines an art historian's attention to artistic innovation with a historian's concern for the larger ambitions of the government surveys, to argue that aesthetic style is the product of both individual talent and larger cultural constraints."—Martha A. Sandweiss, Professor of American Studies and History at Amherst College

"Robin Kelsey's Archive Style is by far the most stimulating, imaginative, and far-reaching study of nineteenth-century American visual culture I have come across in recent years. Drawing upon a wealth of research as well as recent advances in critical theory, Kelsey persuasively reconstructs the historical conditions that in large measure determined the production and reception of survey imagery."—Alan Wallach, Professor of Art and Art History and Professor of American Studies, The College of William and Mary

**Deleuze on Art**
In Alois Riegl in Vienna 1875-1905: An Institutional Biography, Diana Cordileone applies standard methods of cultural and intellectual history for close readings of Riegl's published texts, several of which are still unavailable in English. Further, the author compares Riegl's work to several of the early works of Friedrich Nietzsche that Riegl is known to have read before 1878. Using archival and other primary sources this study also illuminates the institutional conflicts and imperatives that shaped Riegl's oeuvre. The result is a multi-layered philosophical, cultural and institutional history of this art historian's work of the fin-de-siècle that demonstrates his close relationship to several of the significant actors in Vienna at the end of the nineteenth century, an epoch of innovation, culture wars and political uncertainty. The book is particularly devoted to explaining how Riegl's theories of art were shaped by debates outside the purview of the academic art historian. Its focal point is the Austrian Museum for Art and Industry, where he worked for 13 years, and it presents a new interpretation of Riegl based upon his early exposure to Nietzsche.

Believing and Seeing

Now available in English for the first time, The Visibility of the Image explores the development of an influential aesthetic tradition through the work of six figures. Analysing their contribution to the progress of formal aesthetics, from its origins in Germany in the 1880s to semiotic interpretations in America a century later, the six chapters cover: Robert Zimmermann (1824-1898), the first to separate aesthetics and metaphysics and approach aesthetics along the lines of formal logic, providing a purely syntactic way of using signs, regardless of objective content; Alois Riegl (1858-1905), who went on to further develop aesthetics on the model of formal logic, creating a theory of style in response to Zimmermann's call for an aesthetics oriented toward formal logic; Heinrich Wölfflin (1864-1945), who represents a step toward an understanding of consciousness by using pictures as cognitive tools; Konrad Fiedler (1841-1895), the Saxon philosopher who considered the possibility that some kinds of images are made and viewed not for what they show, but for their visibility's sake alone; Maurice Merleau-Ponty (1908-1961), responsible for taking up
the connections between the problems of reducing the range of potential meanings and contexts of a given image down to just the picture surface; Charles William Morris (1901-1979), who set out to establish whether a picture with no objective reference, such as an abstract painting, still counts as a sign, and if so, in what sense. Bringing these thinkers together and interlinking their ideas, Lambert Wiesing presents an engaging history of formal aesthetics, while reconstructing the philosophical foundations for the appearance of new image forms in the 20th century, including the video-clip, abstract collage, digital simulation and virtual reality. Using this original approach, The Visibility of the Image introduces the rise of modern image theory and provides a valuable account of our engagement with pictures in the 21st century.

**Antiquity on Display**

A historical and critical view of wearable technologies that considers them as acts of communication in a social landscape. Wearable technology—whether a Walkman in the 1970s, an LED-illuminated gown in the 2000s, or Google Glass today—makes the wearer visible in a technologically literate environment. Twenty years ago, wearable technology reflected cultural preoccupations with cyborgs and augmented reality; today, it reflects our newer needs for mobility and connectedness. In this book, Susan Elizabeth Ryan examines wearable technology as an evolving set of ideas and their contexts, always with an eye on actual wearables—on clothing, dress, and the histories and social relations they represent. She proposes that wearable technologies comprise a pragmatics of enhanced communication in a social landscape. “Garments of paradise” is a reference to wearable technology's promise of physical and mental enhancements. Ryan defines “dress acts”—hybrid acts of communication in which the behavior of wearing is bound up with the materiality of garments and devices—and focuses on the use of digital technology as part of such systems of meaning. She connects the ideas of dress and technology historically, in terms of major discourses of art and culture, and in terms of mass media and media culture, citing such thinkers as Giorgio Agamben, Manuel De Landa, and Gilles Deleuze and Félix Guattari. She examines the early history of wearable
technology as it emerged in research labs; the impact of ubiquitous and affective approaches to computing; interaction design and the idea of wearable technology as a language of embodied technology; and the influence of open source ideology. Finally, she considers the future, as wearing technologies becomes an increasingly naturalized aspect of our social behavior.

**Japanese Fashion**

With a novel quality theory of consumption which treats opulence and self-restraint in consumption styles symmetrically, Ernst Mohr shows how social distance and proximity are communicated by consumption and produced by communication. He positions fringe styles with those of the mainstream in an overall stylistic system of society and analyses their encounters. Rigorously derived, the approach casts fresh light on the cultural and social evolution as well as the business models of the consumer industry. It provides a coherent interdisciplinary access to the aesthetic turn of society that has so far been treated with contradictory paradigms.

**Adolf Loos**

What do walking, weaving, observing, storytelling, singing, drawing and writing have in common? The answer is that they all proceed along lines. In this extraordinary book Tim Ingold imagines a world in which everyone and everything consists of interwoven or interconnected lines and lays the foundations for a completely new discipline: the anthropological archaeology of the line. Ingold’s argument leads us through the music of Ancient Greece and contemporary Japan, Siberian labyrinths and Roman roads, Chinese calligraphy and the printed alphabet, weaving a path between antiquity and the present. Drawing on a multitude of disciplines including archaeology, classical studies, art history, linguistics, psychology, musicology, philosophy and many others, and including more than seventy illustrations, this book takes us on an exhilarating intellectual journey that will
change the way we look at the world and how we go about in it. This Routledge Classics edition includes a new preface by the author.

**Alois Riegl in Vienna 1875?905**

The two-volume Companion to Islamic Art and Architecture bridges the gap between monograph and survey text by providing a new level of access and interpretation to Islamic art. The more than 50 newly commissioned essays revisit canonical topics, and include original approaches and scholarship on neglected aspects of the field. This two-volume Companion showcases more than 50 specially commissioned essays and an introduction that survey Islamic art and architecture in all its traditional grandeur Essays are organized according to a new chronological-geographical paradigm that remaps the unprecedented expansion of the field and reflects the nuances of major artistic and political developments during the 1400-year span. The Companion represents recent developments in the field, and encourages future horizons by commissioning innovative essays that provide fresh perspectives on canonical subjects, such as early Islamic art, sacred spaces, palaces, urbanism, ornament, arts of the book, and the portable arts while introducing others that have been previously neglected, including unexplored geographies and periods, transregional connectivities, talismans and magic, consumption and networks of portability, museums and collecting, and contemporary art worlds; the essays entail strong comparative and historiographic dimensions. The volumes are accompanied by a map, and each subsection is preceded by a brief outline of the main cultural and historical developments during the period in question. The volumes include periods and regions typically excluded from survey books including modern and contemporary art-architecture; China, Indonesia, Sub-Saharan Africa, Sicily, the New World (Americas).

**Garments of Paradise**

The current digital revolution has sparked a renewed interest in the origins and trajectory of modern media, particularly in the years around 1900 when the technology was rapidly
developing. This collection aims to broaden our understanding of early cinema as a significant innovation in media history. Joining traditional scholarship with fresh insights from a variety of disciplines, this book explains the aesthetic and institutional characteristics in early cinema within the context of the contemporary media landscape. It also addresses transcultural developments such as scientific revolutions, industrialization, urbanization, and globalization, as well as differing attitudes toward modernization. Film 1900 is an important reassessment of early cinema's position in cultural history.

**Late Style and Its Discontents**

Japanese Fashion examines the entire sweep of Japanese clothing history, from the sophisticated fashion systems of late-Edo period kimonos to the present day, providing possible theories of how Japan made this fashion journey and linking current theories of fashion to the Japanese example. The book is unique in that it provides the first full history of the last 200 years of Japanese clothing. It is also the first book to include Asian fashion as part of global fashion as well as fashion theory. It adds a hitherto absent continuity to the understanding of historical and current fashion in Japan, and is pioneering in offering possible theories to account for that entire history. By providing an analysis of how that entire history changes our understanding of the way fashion works, this book will be an essential text for all students of fashion and design.

**Problems of Style**

This book examines how interpretation and examination of Greek sculpture are intertwined.

**Romancing Fascism**

Since art history is having a major identity crisis as it struggles to adapt to contemporary global and mass media culture, this book intervenes in the struggle by laying bare the
troublesome assumptions and presumptions at the field's foundations in a series of essays.

"Textiles, Fashion, and Design Reform in Austria-Hungary Before the First World War"

Filling a critical gap in Vienna 1900 studies, this book offers a new reading of fin-de-siècle culture in the Austro-Hungarian Monarchy by looking at the unusual and widespread preoccupation with embroidery, fabrics, clothing, and fashion - both literally and metaphorically. The author resurrects lesser known critics, practitioners, and curators from obscurity, while also discussing the textile interests of better known figures, notably Gottfried Semper and Alois Riegl. Spanning the 50-year life of the Dual Monarchy, this study uncovers new territory in the history of art history, insists on the crucial place of women within modernism, and broadens the cultural history of Habsburg Central Europe by revealing the complex relationships among art history, women, and Austria-Hungary. Rebecca Houze surveys a wide range of materials, from craft and folk art to industrial design, and includes overlooked sources-from fashion magazines to World's Fair maps, from exhibition catalogues to museum lectures, from feminist journals to ethnographic collections. Restoring women to their place at the intersection of intellectual and artistic debates of the time, this book weaves together discourses of the academic, scientific, and commercial design communities with middle-class life as expressed through popular culture.

A Companion to Islamic Art and Architecture

In Culture and Society in Medieval Galicia, twenty-three international authors examine art, religion, literature, and politics to chart Galicia’s changing place in Iberia, Europe, and the Mediterranean and Atlantic worlds from late antiquity through the thirteenth century.

The Frame in Classical Art
In this 2002 book, Paul Crowther explores the philosophy of visual art and its history.

**Negative Space**

A fresh contribution to the ongoing debate between Kunstwissenschaft (scientific study of art) and Kunstgeschichte (art history), this essay collection explores how German-speaking art historians of the late nineteenth and early twentieth century self-consciously generated a field of study. Prominent North American and European scholars provide new insights into how a mixing of diverse methodologies took place, in order to gain a more subtle and comprehensive understanding of how art history became institutionalized and legitimized in Germany. One common assumption about early art-historical writing in Germany is that it depended upon a simplistic and narrowly-defined formalism. This book helps to correct this stereotype by demonstrating the complexity of discussion surrounding formalist concerns, and by examining how German-speaking art historians borrowed, incorporated, stole, and made analogies with concepts from the sciences in formulating their methods. In focusing on the work of some of the well-known 'fathers' of the discipline - such as Alois Riegl and Heinrich W?lfflin - as well as on lesser-known figures, the essays in this volume provide illuminating, and sometimes surprising, treatments of art history's prior and understudied interactions with a wide range of scientific orientations, from psychology, sociology, and physiognomics to evolutionism and comparative anatomy.

**The Transhistorical Image**

This collection of new essays interprets and critically evaluates the philosophy of Paul Feyerabend. It offers innovative historical scholarship on Feyerabend's take on topics such as realism, empiricism, mimesis, voluntarism, pluralism, materialism, and the mind-body problem, as well as certain debates in the philosophy of physics. It also considers the ways in which Feyerabend's thought can contribute to contemporary debates in science and public policy, including questions about the nature of scientific methodology, the role of science
in society, citizen science, scientism, and the role of expertise in public policy. The volume will provide readers with a comprehensive overview of the topics which Feyerabend engaged with throughout his career, showing both the breadth and the depth of his thought.

The Production of Consumer Society

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 nineteenth and twentieth 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.

Alois Riegl in Vienna 1875–1905

Widely regarded as one of the most significant prophets of modern architecture, Adolf Loos was a celebrity in his own day. His work was emblematic of the turn-of-the-century generation that was torn between the traditional culture of the nineteenth century and the innovative modernism of the twentieth. His essay 'Ornament and Crime' equated superfluous ornament and 'decorative arts' with tattooing in an attempt to tell modern Europeans that they should know better. But the negation of ornament was supposed to reveal, not negate, good style; and an incorrigible ironist has been taken too literally in denying architecture as a fine art. Without normalizing his edgy radicality, Masheck argues that Loos' masterful "astylistic architecture" was an appreciation of tradition and utility and not, as most architectural
historians have argued, a mere repudiation of the florid style of the Vienna Secession. Masheck reads Loos as a witty, ironic rhetorician who has all too often been taken at face value. Far from being the anti-architect of the modern era, Masheck's Loos is 'an unruly yet integrally canonical artist-architect'. He believed in culture, comfort, intimacy and privacy and advocated the evolution of artful architecture. This is a brilliantly written revisionist reading of a perennially popular architect.