

[*This is two texts:*

1. *The new introduction to the paperback edition of Our Beautiful, Dry, and Distant Texts: Art History as Writing* (University Park, PA: Penn State Press, 1997); paperback edition, with new preface (New York: Routledge, 2000).

2. *The final section of chapter 11 of the same book.*

*This was originally posted on [sak.academia.edu/JElkins](mailto:sak.academia.edu/JElkins).*

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### Preface to the Routledge paperback edition (2000)

The book you're holding is a strange introduction to art history. Strange because it fails to round up the usual suspects like social art history, psychoanalysis, feminism, deconstruction, or postcolonial theory. Strange, too, because it omits some of the leading work in the discipline. It may need more of an introduction than I first gave it, so I am adding a few words here of encouragement and apology.

The three basic arguments of the book can be put succinctly. First, I am dissatisfied with the usual way of learning the discipline, in which students study parts of some theory (say Lacanian psychoanalysis) whenever it seems helpful for interpreting the art that interests them. That practice leads to monographs that read like tours of different theories: a little linguistics from Jakobsen, then some semiotics from Saussure or Barthes, an anthropological account of liminality or hybridity, and perhaps some reference to performative speech-acts. I am exaggerating a little, but not much: it has become normal in art history to move from one interpretive model to another, in a deterritorial fashion. Various names of drift in and out of the writing, giving historians licenses to proceed in various directions: Benjamin, Warburg, Riegl, Foucault, Deleuze, Bhabha. In a sense, that state of affairs is unobjectionable—after all, it serves the practical goal of finding the best words to describe the art. Several of the most interesting books of the last decade—I am thinking of writing by historians as different as Wu Hung, Louis Marin, and Rosalind Krauss—move easily between various theories, finding and adapting them in quick succession.

# Our Beautiful Dry And Distant Texts Art History As Writing

**Michael Ann Holly**



## **Our Beautiful Dry And Distant Texts Art History As Writing:**

**Our Beautiful, Dry, and Distant Texts** James Elkins, 2000 Examines art historical writing as an expressive medium capable of emotion and reflection and therefore deserving of serious consideration for its own sake as the testament of art history and of individual historians **OUR BEAUTIFUL, DRY AND DISTANT TEXTS** JAMES. ELKINS, 2016 *A Realist Theory of Art History* Ian Verstegen, 2013-01-03 As the theoretical alignments within academia shift this book introduces a surprising variety of realism to abolish the old positivist theory dichotomy that has haunted Art History Demanding frankly the referential detachment of the objects under study the book proposes a stratified multi causal account of art history that addresses postmodern concerns while saving it from its errors of self refutation Building from the very basic distinction between intransitive being and transitive knowing objects can be affirmed as real while our knowledge of them is held to be fallible Several focused chapters address basic problems while introducing philosophical reflection into art history These include basic ontological distinctions between society and culture general and special history the discontinuity of cultural objects the importance of definition for special history scales facets and fiat objects as forms of historical structure the nature of evidence and proof historical truth and controversies Stressing Critical Realism as the stratified multi causal approach needed for productive research today in the academy this book creates the subject of the ontology of art history and sets aside a theoretical space for metaphysical reflection thus clarifying the usually muddy distinction between theory methodology and historiography in art history *Why Are Our Pictures Puzzles?* James Elkins, 2004-11-23 With bracing clarity James Elkins explores why images are taken to be more intricate and hard to describe in the twentieth century than they had been in any previous century *Why Are Our Pictures Puzzles* uses three models to understand the kinds of complex meaning that pictures are thought to possess the affinity between the meanings of paintings and jigsaw puzzles the contemporary interest in ambiguity and levels of meaning and the penchant many have to interpret pictures by finding images hidden within them Elkins explores a wide variety of examples from the figures hidden in Renaissance paintings to Salvador Dali's paranoiac meditations on Millet's Angelus from Persian miniature paintings to jigsaw puzzles He also examines some of the most vexed works in history including Watteau's meaningless paintings Michelangelo's Sistine Ceiling and Leonardo's Last Supper *Somewhere Between Art History and Phenomenology* Michael Ann Holly, 2025-06-30 Michael Ann Holly is fascinated by a silent route rarely chosen in the historical and critical history of art the poetic possibility of phenomenology Selecting early modern paintings by Bellini Patinir Durer Rembrandt Aertsen Breughel and Sassetta she imagines what a range of classical phenomenologists in the twentieth century might quietly contribute to the understanding of these canonical works of art This special brand of philosophy dares to think about what is whispered hidden concealed or veiled by a prosaic exchange with objects and images The shift today from epistemology to ontology has resulted in a renewed attention to the animacy of objects Through this re reading and often offering a very personal account she asks how

might we construe art history differently by intimating the magic of painting the silence and wonder beneath words Michael Ann Holly is Starr Director Emerita of the Research and Academic Program at the Clark Art Institute **Art** Jonathan Vickery, Diarmuid Costello, 2007-01-01 The last few decades have witnessed an explosion in ideas and theories on art Art itself has never been so topical but much recent thinking remains inaccessible and difficult to use This book assesses the work of those thinkers including artists who have had a major impact on making criticizing and interpreting art since the 1960s With entries by leading international experts this book presents a concise critical appraisal of thinkers and their ideas about art and its place in the wider cultural context A guide to the key thinkers who shape today's world of art this book is a vital reference for anyone interested in modern and contemporary art its history philosophy and practice Theodor ADORNO Roland BARTHES Georges BATAILLE Jean BAUDRILLARD Walter BENJAMIN JM BERNSTEIN Pierre BOURDIEU Nicolas BOURRIAUD Benjamin BUCHLOH Daniel BUREN Judith BUTLER No 1 CARROLL Stanley CAVELL TJ CLARK Arthur C DANTO Gilles DELEUZE Jacques DERRIDA George DICKIE Thierry DE DUVE James ELKINS Hal FOSTER Michel FOUCAULT Michael FRIED Dan GRAHAM Clement GREENBERG Fredric JAMESON Mike KELLEY Mary KELLY Melanie KLEIN Joseph KOSUTH Rosalind KRAUSS Julia KRISTEVA Barbara KRUGER Niklas LUHMANN Jean Francois LYOTARD Maurice MERLEAU PONTY WJT MITCHELL Robert MORRIS Linda NOCHLIN Adrian PIPER Griselda POLLOCK Robert SMITHSON Jeff WALL Albrecht WELLMER Richard WOLLHEIM Art and Language: Explorations in (Post) Modern Thought and Visual Culture Christiane Treichl, 2017-12-19 Art and Language Explorations in Post Modern Thought and Visual Culture sheds new light on the symbiotic relationship between art and language by exploring how these cultured sets consociate on philosophical and art historical levels Against the backdrop of visual semiotics the first section of the book considers the differences between art and language from various vantage points meaning making asking if art is a language Ernst Cassirer's symbolic forms Jan Muka ovsk's signs and Gilles Deleuze's philosophy The second section of the book deals with the works of post modern artists from diverse cultural backgrounds who unfasten traditional linguistic and artistic systems by destabilising the viewer and blurring the boundaries between art and language The author argues that this is the most productive cutting edge aspect of the word image relationship of that period Language provides post modern art with its thrust and focus and offers a site for critical intervention The artistic forays the author embarks on cover a wide range touching on Surrealism Dada Arabic Calligraphy and Chinese Conceptualist Art *The Art Bulletin*, 2004 Includes section Notes and reviews Guide to the Literature of Art History 2 Max Marmor, Alex Ross, 2005 This bibliography supplements the greatest of modern art bibliographies Etta Arntzen and Robert Rainwater's Guide to the literature of art history ALA 1980 Preface *Art Journal*, 1960 **The Journal of Philosophy**, 1998 **Art After Words** Eve Meltzer, 2003 **The City in Art** Peter Martyn, 2007 *GRADIVA JOURNAL OF CONTEMPORARY THEORY AND PRACTICE*, 2000 **Current contents Arts and Humanities**, 2002 The Domain of Images James Elkins, 1999 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 *The Best Books for Academic Libraries: Music & fine arts*, 2002 Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers *The History of British Art: The history of British art, 600-1600* David Bindman, Tim Ayers, 2008 Includes history and illustrations of architecture sculpture paintings medieval manuscripts and books wall murals and frescoes **Partisan Canons** Anna Brzyski, 2007-10-08 Case studies that counter the idea of a transcendent art canon by demonstrating that the content of any and every canon is historically and culturally specific **What is the New Rhetoric?** Susan E. Thomas, 2007 The Age of Information has spawned a critical focus on human communication in a multimedia world particularly on theories and practices of writing This work addresses how the classical art of rhetoric is relevant and how it is directly related to modern technologies and the new modes of communication they have generated

## Reviewing **Our Beautiful Dry And Distant Texts Art History As Writing**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Our Beautiful Dry And Distant Texts Art History As Writing**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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