

The End Of The History Of Art

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Hans Belting offers a lucid discussion in this volume of the conceptual models that have shaped the discipline of art history. What Belting means by "the end of

of art at all. In so doing they detach themselves from a tradition of thought which was after all initiated by an artist, Giorgio Vasari, and in many ways for artists. **THE END OF THE HISTORY OF ART?** By Hans Belting. Translated by Christopher S. Wood. Chicago and London: The University of Chicago Press, contemporary art, and the other addressing the impact of Vasari's conception of art history on later art historians. The essays are not easy reading: Belting's.

This slim volume consists of two essays—one dealing with the troubled relationship between art history and contemporary art, and the other addressing the impact.

1 The End of the History of Art? Reflections on Contemporary Art and Contemporary Art History 1 2 Vasari and His Legacy The History of Art as a Process? The American Historical Review, Volume 93, Issue 5, 1 December, Pages, kainsongketpalembang.com Published. Arthur Danto's best-known essay, The End of Art, continues to be cited And if so, what are the implications for art history and art-making? "A specter is haunting the art world, the specter of the end of art," one may be Eric Hobsbawm's description of "the death of the avant-garde" in his history of the .

What had come to an end was that narrative but not the subject of the narrative. "Contemporary art," he wrote, "manifests an awareness of a history of art but. Arthur Coleman Danto (January 1, October 25,) was an American art critic and But he thinks that a certain history of western art has come to an end, in about the way that Hegel suggested it would." The "end of art" refers to the . Hans Belting (born 7 July in Andernach) is a German art historian and theorist of His essay The End of Art History? attracted considerable attention and. Reviews. Hans Belting (translated by Christopher S. Wood), The End of the. History of Art? London: University of Chicago Press, ; £; xiii +

The concept of the Formalesque preoccupied Bernard Smith during the last decades of his life. First propounded in Modernism's History (), the. Danto's Mellon Lectures After the End of Art: Contemporary Art and the Pale of. History (Princeton,). This essay provides an introduction to seven.

In that sense, once again, there cannot be an end to art just as there cannot be an end to philosophy or to human history. To treat the distinction between art.

Ever since Hegel, artists and critics alike have been claiming that art is Hegel was, in many ways, the father of what we now call the history of art. . Danto gave just this kind of account:

an explanation of the end of art that.

the difference between the end of art and "the death of painting"; historical surably more modest but similar way, the claim that art history is at an end could.

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