Historical inquiry forms the foundation for much research undertaken in art education. While traversing paths of historical investigation in this field we may discover undocumented moments and overlooked or hidden individuals, as well as encounter challenging ideas in need of exploration and critique. In doing so, history is approached from multiple and, at times, vitally diverse perspectives. Our hope is that the conversations generated through this text will continue to strengthen and encourage more interest in histories of art education, but also more sophisticated and innovative approaches to historical research in this field. The overarching objective of the text is to recognize the historical role that many overlooked individuals—particularly African Americans and women—have played in the field of art education, and acknowledge the importance of history and historical research in this digital age. This text opens up possibilities of faculty collaborations across programs interested in history and historical research on a local, national, and international level. By assembling the work of various scholars from across the United States, this text is intended to elicit rich conversations about history that would be otherwise beyond what is provided in general art education textbooks.

A critical examination of the rise of national history in early-twentieth-century China.

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. The essays provide illuminating 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.

What is art history? Why, how and where did it originate, and how have its aims and methods changed over time? This work is a guide to understanding art history through a critical reading of the field's most influential texts over the past two centuries.

This second edition has been updated by include MyPyramid and the 2005 Dietary Guidelines as well as coverage of material such as digestion, metabolism, chemistry and life cycle nutrition.

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.

DISCOVERING THE INTERNET: COMPLETE CONCEPTS AND TECHNIQUES, Fifth Edition provides a hands-on introduction to the latest Internet concepts and skills to help students become digitally literate computer users. Societal coverage makes this book unique, and with content on e-business, social media, and technologies of the Internet, students will receive both basic and technical coverage of Internet
Sung Cho addresses the seeming contradiction of Herod the Great's massacre in Matthew 2:16-18, questioning why such a tragedy had to occur, why it was included in the good news of Jesus, and what connection it has to ancient prophecies. In creating a reception history of the Massacre of the Innocents, Cho progresses through two millennia worth of interpretation and depiction to highlight key works for discussion. Beginning with a close reading of Matthew 2:16-18, Cho moves to analyse depictions of the tragedy in the Early Patristic Tradition, from the sixth century to the early modern period, and thus to the present day; complete with an examination of visual interpretations of the massacre. Cho's examination provides a positive step to understanding the depths of human suffering with the help of many diverse perspectives.

Most people outside of the art world view art as something that is foreign to their experiences and everyday lives. A People's Art History of the United States places art history squarely in the rough-and-tumble of politics, social struggles, and the fight for justice from the colonial era through the present day. Author and radical artist Nicolas Lampert combines historical sweep with detailed examinations of individual artists and works in a politically charged narrative that spans the conquest of the Americas, the American Revolution, slavery and abolition, western expansion, the suffragette movement and feminism, civil rights movements, environmental movements, LGBT movements, antiglobalization movements, contemporary antiwar movements, and beyond. A People's Art History of the United States introduces us to key works of American radical art alongside dramatic retellings of the histories that inspired them. Stylishly illustrated with over two hundred images, this book is nothing less than an alternative education for anyone interested in the powerful role that art plays in our society.

The Routledge Companion to Digital Humanities and Art History offers a broad survey of cutting-edge intersections between digital technologies and the study of art history, museum practices, and cultural heritage. The volume not only on new computational tools that have been developed for the study of artworks and their histories but also debates the disciplinary opportunities and challenges that have emerged in response to the use of digital resources and methodologies. Chapters cover a wide range of technical and conceptual themes that define the current state of the field and outline strategies for future development. This book offers a timely perspective on trans-disciplinary developments that are reshaping art historical research, conservation, and teaching. This book will be of interest to scholars in art history, historical theory, method and historiography, and research methods in education.

An analysis of two heuristic strategies for the development of mechanistic models, illustrated with historical examples from the life sciences. In Discovering Complexity, William Bechtel and Robert Richardson examine two heuristics that guided the development of mechanistic models in the life sciences: decomposition and localization. Drawing on historical cases from disciplines including cell biology, cognitive neuroscience, and genetics, they identify a number of "choice points" that life scientists confront in developing mechanistic explanations and show how different choices result in divergent explanatory models. Describing decomposition as the attempt to differentiate functional and structural components of a system and localization as the assignment of responsibility for specific functions to specific structures, Bechtel and Richardson examine the usefulness of these heuristics as well as their fallibility—the sometimes false assumption underlying them that nature is significantly decomposable and hierarchically organized. When Discovering Complexity was originally published in 1993, few philosophers of science perceived the centrality of seeking mechanisms to explain phenomena in biology, relying instead on the model of nomological explanation advanced by the logical positivists (a model Bechtel and Richardson found to be utterly inapplicable to the examples from the life sciences in their study). Since then, mechanism and mechanistic explanation have become widely discussed. In a substantive new introduction to this MIT Press edition of their book, Bechtel and Richardson examine both philosophical and scientific developments in research on mechanistic models since 1993.

Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art, and the links between Renaissance art and contemporary art and theory. This is the first discussion of its kind, involving not only questions within Renaissance scholarship, but issues of concern to art historians and critics in all fields. Organized as a virtual roundtable discussion, the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period. They then turn to the issue of the relation between modern art and the Renaissance: Why do modern art historians and critics so seldom refer to the Renaissance? Is the Renaissance an indispensable heritage, or are we cut off from it by the revolution of modernism? The volume includes an introduction by Rebecca Zorach and two final, synoptic essays, as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell, Michael Cole, Frederika Jakobs, Claire Farago, and Matt Kavaler.

This friendly, accessible book is about the age-old hunger in human hearts to open, and deepen, and grow towards faithful intimacy with the Source of all that is. This spiritual journey is radically personal, but it is not meant to be entirely solitary. It can be supported at crucial times by friendship with someone who has learned how to listen, through a life of prayer, for the guidance of God's Spirit in their own soul and in the soul of another. Long ago, in Celtic Christian Ireland, such a person was called an anam car—a soul friend. "Every soul, from time to time on its mysterious trek towards union with God, needs a human friend for encouragement on the way." In Discovering the Art of Soul Friending, Carolyn Gratton invites us to say "yes" to the ability to share with another and to disclose something of oneself on each seeker's journey towards union with God. Enriched by a lifetime of insights gained from educating groups around the world, she guides aspiring spiritual companions to: -a discernment of their own level of spiritual maturity; -sensitivity in the art of spiritual guidance and to a seeker's desires, the soil from which their true love can spring; -a commitment to prayer and the transformation of consciousness it makes possible;
-rootedness in their own faith tradition and, throughout life, an openness to the expanded perceptions possible in our multicultural world. Carolyn completes each chapter with what she calls a “Book Providence” section—an annotated bibliography of resources that can expand the discernment skills and contextual awareness of potential soul friends.

Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled “Historical Painting Techniques, Materials, and Studio Practice” at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture.

Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan tangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

This is an analysis of complex forms of art history. It covers a broad range of approaches, presenting individual arguments, controversies and divergent perspectives. The book begins by introducing the concept of theory and explains why it is important to the practice of art history.

The representation of children in modern European visual culture has often been marginalized by Art History as sentimental and trivial. For this reason the subject of childhood in relation to art and its production has largely been ignored. Confronting this dismissal, this unique collection of essays raises new and unexpected issues about the formation of childhood identity in the nineteenth century and makes a significant contribution to the development of inter-disciplinary studies within this area. Through a range of stimulating and insightful case studies, the book charts the development of the Romantick idea of childhood, starting with Rousseau's Emile, and attends to its visual, social and psychological transformations during the historical period from which Freud's psychoanalytic theories eventually emerged. Foremost scholars such as Anne Higonnet, Carol Mavor, Susan Casteras and Linda A. Pollock uncover the means by which children became an important conduit for prevailing social anxieties and demonstrate that the apparently timeless images of them that proliferated at the time should be understood as complex cultural documents. Over 50 illustrations enhance this rich and fascinating volume.

For years Tommy Charles scoured South Carolina's upcountry for examples of ancient rock art carvings and paintings, efforts conducted on behalf of the South Carolina Institute of Archaeology and Anthropology (SCIAA). As SCIAA's collections coordinator, Charles amassed considerable field experience in both prehistoric and historic archaeology and had firsthand involvement in cataloging sixty-four sites of South Carolina rock art. Charles chronicles his adventures in exploration and preservation in Discovering South Carolina's Rock Art. Although Native American rock art is common in the western United States and even at many sites east of the Mississippi, it was believed to be almost nonexistent in South Carolina until the 1980s, when several randomly discovered petroglyphs were reported in the upstate. These discoveries set in motion the first organized endeavor to identify and document these ancient examples of human expression in South Carolina. Over the ensuing years, and assisted by a host of volunteers and avocational collectors, Charles scoured the Piedmont and mountains of South Carolina in search of additional rock art. Frustrated by the inability to find these elusive artifacts, many of which are eroded almost beyond visibility, Charles began employing methods still considered unorthodox by current scientific standards for archaeological research to assist with his search and documentation. Survey efforts led to the discovery of rock art created by Native Americans and Europeans.

From the high plains of Canada to caves in the southeastern United States, images etched into and painted on stone by ancient Native Americans have aroused in observers the desire to understand their origins and meanings. Rock paintings and engravings can be found in nearly every state and province, and each region has its own distinctive story of discovery and evolving investigation of the rock art record. Rock art in the twenty-first century enjoys a large and growing popularity fueled by scholarly research and public interest alike. This book explores the history of rock art research in North America and is the only volume in the past twenty-five years to provide coverage of the subject on a continental scale. Written by contributors active in rock art research, it examines sites that provide a cross-section of regions and topics and complements existing books on rock art by offering new information, insights, and approaches to research. The first part of the volume explores different regional approaches to the study of rock art, including a set of varied responses to a single site as well as an overview of broader regional research investigations. It tells how Writing-on-Stone in southern Alberta, Canada, reflects changing thought about rock art from the 1870s to today; it describes the role of avocational archaeologists in the Mississippi Valley, where rock art styles differ on each side of the river; it explores discoveries in southwestern mountains and southeastern caves; and it integrates the investigation of cupules along Georgia's Yellow River into a full study of a site and its context. The book also compares the differences between rock art research in the United States and France: from the outset, rock art was of only marginal interest to most U.S. archaeologists, while French prehistorians considered cave art an integral part of archaeological research. The book's
second part is concerned with working with the images today and includes coverage of gender interests, government sponsorship, the role of amateurs in research, and chronometric studies. Much has changed in our understanding of rock art since Cotton Mather first wrote in 1714 of a strange inscription on a Massachusetts boulder, and the cutting-edge contributions in this volume tell us much about both the ancient place of these enduring images and their modern meanings. Discovering North American Rock Art distills today's most authoritative knowledge of the field and is an essential volume for both specialists and hobbyists.

Art History and Its Institutions focuses on the institutional discourses that shaped and continue to shape the field from its foundations in the nineteenth century. From museums and universities to law courts, labour organizations and photography studios, contributors examine a range of institutions, considering their impact on movements such as modernism; their role in conveying or denying legitimacy; and their impact on defining the parameters of the discipline.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Hawaiian Language: Past, Present, Future presents aspects of Hawaiian and its history that are rarely treated in language classes. The major characters in this book make up a diverse cast: Dutch merchants, Captain Cook’s naturalist and philologist William Anderson, ‘Opūkaha‘ia (the inspiration for the Hawaiian Mission), the American lexicographer Noah Webster, philologists in New England, missionary-linguists and their Hawaiian consultants, and many minor players. The account begins in prehistory, placing the probable origins of the ancestor of Polynesian languages in mainland Asia. An evolving family tree reflects the linguistic changes that took place as these people moved east. The current versions are examined from a Hawaiian-centered point of view, comparing the sound system of the language with those of its major relatives in the Polynesian triangle. More recent historical topics begin with the first written samples of a Polynesian language in 1616, which led to the birth of the idea of a widespread language family. The next topic is how the Hawaiian alphabet was developed. The first efforts succeeded from having too many letters, a problem that was solved in 1826 through brilliant reasoning by its framers and their Hawaiian consultants. The opposite problem was that the alphabet didn’t have enough letters: analysts either couldn’t hear or misinterpreted the glottal stop and long vowels. The end product of the development of the alphabet—literacy—is more complicated than some statistics would have us believe. As for its success or failure, both points of view, from contemporary observers, are presented. Still, it cannot be denied that literacy had a tremendous and lasting effect on Hawaiian culture. The last part of the book concentrates on the most-used Hawaiian reference works—dictionaries. It describes current projects that combine print and manuscript collections on a searchable website. These projects can include the growing body of material that is being made available through recent and ongoing research. As for the future, a proposed monolingual dictionary would allow users to avoid an English bridge to understanding, and move directly to a definition that includes Hawaiian cultural features and a Hawaiian worldview.

In an era characterized by the rapid evolution of the concept of literacy, the Handbook of Research on Teaching Literacy Through the Communicative and Visual Arts focuses on multiple ways in which learners gain access to knowledge and skills. The handbook explores the possibilities of broadening current conceptualizations of literacy to include the full array of the communicative arts (reading, writing, speaking, listening, viewing) and to focus on the visual arts of drama, dance, film, art, video, and computer technology. The communicative and visual arts encompass everything from novels and theatrical performances to movies and video games. In today's world, new methods for transmitting information have been developed that include music, graphics, sound effects, smells, and animations. While these methods have been used by television shows and multimedia products, they often represent an unexplored resource in the field of education. By broadening our uses of these media, formats, and genres, a greater number of students will be motivated to see themselves as learners. In 64 chapters, organized in seven sections, teachers and other leading authorities in the field of literacy provide direction for the future: I. Theoretical Bases for Communicative and Visual Arts Teaching Paul Messaris, Section Editor II. Methods of Inquiry in Communicative and Visual Arts Teaching Donna Alvermann, Section Editor III. Research on Language Learners in Families, Communities, and Classrooms Vicki Chou, Section Editor IV. Research on Language Teachers: Conditions and Contexts Dorothy Strickland, Section Editor V. Expanding Instructional Environments: Teaching, Learning, and Assessing the Communicative and Visual Arts Nancy Roser, Section Editor VI. Research Perspectives on the Curricular, Extracurricular, and Policy Perspectives James Squire, Section Editor VII. Voices from the Field Bernice Cullinan and Lee Galfa, Section Editors The International Reading Association has compiled in the Handbook of Research on Teaching Literacy Through the Communicative and Visual Arts an indispensable set of papers for educators that will enable them to conceptualize literacy in much broader contexts than ever before. The information contained in this volume will be extremely useful in planning literacy programs for our students for today and tomorrow.

A textbook covering the world and work of the artist, trends and influences in world art, and art in the western world.

Rediscovering Aesthetics brings together prominent international voices from art history, philosophy and artistic practice who reflect on current notions, functions, and applications of aesthetics in their distinctive fields.

The End of Diversity in Art Historical Writing is the most globally informed book on world art history, drawing on research in 76 countries. In addition some chapters have been crowd sourced: posted on the internet for comments, which have been incorporated into the text. It covers the principal accounts of Eurocentrism, center and margins, circulations and atlases of art, decolonial theory, incommensurate cultures, the origins and dissemination of the “October” model, problems of access to resources, models of multiple modernisms, and the emergence of English as the de facto lingua franca of art writing.
The Modern Hercules explores the reception of the ancient Greek hero Herakles – the Roman Hercules – in western culture from the nineteenth century to the present day, exploring the hero's transformations of identity and significance in a wide range of media.

Discovering Public Relations introduces students to the field of PR in a practical, applied, and hands-on way that prepares them for the modern workplace. Author Karen Freberg guides students through the evolution of contemporary PR practices with an emphasis on social media, digital communication, creativity, and diversity. Understanding that innovation alone can't create success, Freberg shows students how to use, choose, and implement evidence-based practices to guide their strategic campaigns. The text will transform today's students into tomorrow's successful PR professionals by giving them the tools to think creatively, innovate effectively, and deploy research-backed tactics for successful campaigns.

What is socially engaged art history? Art history is typically understood as a discipline in which academics produce scholarship for consumption by other academics. Today however, an increasing number of art historians are seeking to broaden their understanding of art historical praxis and look beyond the academy and towards socially engaged art history. This is the first book-length study to focus on these growing and significant trends. It presents various arguments for the social, pedagogical, and scholarly benefits of alternative, community-engaged, public-facing, applied, and socially engaged art history. The international line up of contributors includes academics, museum and gallery curators as well as art workers. The first two sections of the book look at socially engaged art history from theoretical, pedagogical, and contextual perspectives. The concluding part offers a range of provocative case studies that highlight the varied and rigorous work that is being done in this area and provide a variety of inspiring models. Taken together the chapters in this book provide much-needed disciplinary recognition to socially engaged art history, while also serving as a springboard to further theoretical and practical work.

Jungian Arts-Based Research and "The Nuclear Enchantment of New Mexico" provides clear, accessible and in-depth guidance both for arts-based researchers using Jung's ideas and for Jungian scholars undertaking arts-based research. The book provides a central extended example which applies the techniques described to the full text of Joel Weisnhaus' prose poem The Nuclear Enchantment of New Mexico, published here for the first time. Designed as a "how-to" book, Jungian Arts-Based Research and "The Nuclear Enchantment of New Mexico" explores how Jung contributes to the new arts-based paradigm in psychic functions such as intuition, by providing an epistemology of symbols that includes the unconscious, and research strategies such as active imagination. Rowland examines Jung's The Red Book as an early example of Jungian arts-based research and demonstrates how this practice challenges the convention of the detached researcher by providing holistic knowing. Arts-based researchers will find here a psychic dimension that also manifests in transdisciplinarity, while those familiar with Jung's work will find in arts-based research ways to foster diversity for a decolonized academy. This unique project will be essential reading for Jungian and post-Jungian academics and scholars, arts-based researchers of all backgrounds and readers interested in transdisciplinarity.

Acting and Living in Discovery. A Workbook for the Actor lays out essential fundamentals of the actor’s process. Based on the author's experiences at the legendary HB Studio in New York City, Acting and Living in Discovery provides practical guidance for developing, honing, or revitalizing the actor's craft for the actor. A teacher can use the workbook to support a studio class, a special workshop, part of a university acting course, or private coaching. The chapters delve into basic facets of the acting process that lead the actor into discovering the corporal world of a script. Exercises at the end of each chapter invite the actor to discover the treasure trove of his unique self, and spell out the work an actor can do to wear the shoes of any character. The actor is at once the instrument and the player. The workbook can be read straight through or used as a reference for addressing a particular problem or topic.

ETHICS: DISCOVERING RIGHT AND WRONG, 8E is a conversational and non-dogmatic overview of ethical theory. Written by one of contemporary philosophy's top teachers and revised by a best selling author, this textbook even-handedly raises important ethical questions and challenges readers to develop their own moral theories by applying them. This revision also presents an even broader presentation of various positions, featuring more feminist and multicultural perspectives as well. ETHICS: DISCOVERING RIGHT AND WRONG, 8E begins with easy to read chapters that introduce questions of meta-ethics and major moral theories. Later chapters address special topics in personal and religious ethics as well as the most recent developments in moral theory, including a new chapter on Biology and Ethics. Study questions for each chapter, along with useful bibliographies, make grasping the material more accessible than ever. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

The Burlington Fine Arts Club was founded in London in 1866 as a gentlemen's club with a singular remit – to exhibit members' art collections. Exhibitions were proposed, organized, and furnished by a group of prominent members of British society who included aristocrats, artists, bankers, politicians, and museum curators. Exhibitions at their grand house in Mayfair brought many private collections and collectors to light, using members' social connections to draw upon the finest and most diverse objects available. Through their unique mode of presentation, which brought museum-style display and interpretation to a grand domestic-style gallery space, they also brought two forms of curatorial and art historical practice together in one unusual setting, enabling an unrestricted form of connoisseurship, where new categories of art were defined and old ones expanded. The history of this remarkable group of people has yet to be presented and is explored here for the first time. Through a framework of exhibition themes ranging from Florentine painting to Ancient Egyptian art, a study of lenders, objects, and their interpretation paints a picture of private collecting activities, connoisseurship, and art world practice that is surprisingly diverse and interconnected.
An entirely new approach to exploring global art history, presented through the lens of one of the world's leading art museums Featuring more than 800 artworks from the collection of The Metropolitan Museum of Art, New York, this groundbreaking book - organized by thematic keywords rather than the usual chronological or geographical categories, and drawing upon analytics from The Met's online Heilbrunn Timeline of Art History - offers fresh, unconventional ways of engaging with visual culture. Beyond the wealth of illustration, more than 160 engaging curatorial essays place the works in wider contexts, while a foldout, detachable timeline offers further perspective.

Book one of the New York Times-bestselling All Souls trilogy—“a wonderfully imaginative grown-up fantasy with all the magic of Harry Potter and Twilight” (People). Look for the hit TV series “A Discovery of Witches,” streaming on AMC Plus, Sundance Now and Shudder. Season 2 premieres January 9, 2021! Deborah Harkness's sparkling debut, A Discovery of Witches, has brought her into the spotlight and galvanized fans around the world. In this tale of passion and obsession, Diana Bishop, a young scholar and a descendant of witches, discovers a long-lost and enchanted alchemical manuscript, Ashmole 782, deep in Oxford's Bodleian Library. Its reappearance summons a fantastical underworld, which she navigates with her leading man, vampire geneticist Matthew Clairmont. Harkness has created a universe to rival those of Anne Rice, Diana Gabaldon, and Elizabeth Kostova, and she adds a scholar's depth to this riveting tale of magic and suspense. The story continues in book two, Shadow of Night, and concludes with The Book of Life.

Copyright code: deeeceb6a6251ef47b231a9d876a406d