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KEY=WHAT - GOODMAN NAVARRO

What Painting Is

Routledge *Unlike many books on painting that usually talk about art or painters, James Elkins' compelling and original work focuses on alchemy, for like the alchemist, the painter seeks to transform and be transformed by the medium. In What Painting Is, James Elkins communicates the experience of painting beyond the traditional vocabulary of art history. Alchemy provides a magical language to explore what it is a painter really does in her or his studio - the smells, the mess, the struggle to control the uncontrollable, the special knowledge only painters hold of how colours will mix, and how they will look. Written from the perspective of a painter-turned-art historian, What Painting Is is like nothing you have ever read about art.*

What Painting Is

How to Think about Oil Painting Using the Language of Alchemy

Routledge *In this classic text, James Elkins communicates the experience of painting beyond the traditional vocabulary of art history. Alchemy provides a strange language to explore what it is a painter really does in the studio—the smells, the mess, the struggle to control the uncontrollable, the special knowledge only painters hold of how colors will mix, and how they will look. Written from the perspective of a painter-turned-art historian, this anniversary edition includes a new introduction and*

preface by Elkins in which he further reflects on the experience of painting and its role in the study of art today.

Pictures and Tears

A History of People Who Have Cried in Front of Paintings

Routledge *Art Does art leave you cold? And is that what it's supposed to do? Or is a painting meant to move you to tears? Hemingway was reduced to tears in the midst of a drinking bout when a painting by James Thurber caught his eye. And what's bad about that? In Pictures and Tears, art historian James Elkins tells the story of paintings that have made people cry. Drawing upon anecdotes related to individual works of art in the past, and a meditation on the curious tearlessness with which most people approach art in the present. Deeply personal, Pictures and Tears is a history of emotion and vulnerability, and an inquiry into the nature of art. This book is a rare and invaluable treasure for people who love art. Also includes an 8-page color insert.*

Stories of Art

Routledge *Stories of Art is James Elkins's intimate history of art. Concise and original, this engaging book is an antidote to the behemoth art history textbooks from which we were all taught. As he demonstrates so persuasively, there can never be one story of art. Cultures have their own stories - about themselves, about other cultures - and to hear them all is one way to hear the multiple stories that art tells. But each of us also has our own story of art, a kind of private art history made up of the pieces we have seen, and loved or hated, the effects they had on us, and the connections that might be drawn among them. Elkins opens up the questions that traditional art history usually avoids. What about all the art not produced in Western Europe or in the Europeanized Americas? Is it possible to include Asian art and Indian art in 'the story?' What happens when one does? To help us find answers, he uses both Western and non-Western artworks, tables of contents from art histories written in cultures outside the centre of Western European tradition, and strangely wonderful diagrams of how artworks might connect through a single individual. True multiculturalism may be an impossibility, but art lovers can each create a 'story of art' that is right for themselves.*

Why Art Cannot Be Taught

A Handbook for Art Students

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

Our Beautiful, Dry, and Distant Texts

Art History as Writing

Penn State Press

Chinese Landscape Painting as Western Art History

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

What Do Artists Know?

Penn State Press *"Brings together historians, philosophers, critics, curators, artists, and educators to ask how art is and should be taught. Explores the theories that*

underwrite art education at all levels, the pertinent history of art education, and the most promising current conceptualizations"--Provided by publisher.

The Domain of Images

Cornell University Press *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.*

Why Are Our Pictures Puzzles?

On the Modern Origins of Pictorial Complexity

Routledge *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.*

On the Strange Place of Religion in

Contemporary Art

Psychology Press *Can contemporary art say anything about spirituality? Answering this question and more, On the Strange Place of Religion in Contemporary Art explores the curious disconnection between spirituality and current art.*

Art History Versus Aesthetics

Routledge *In this unprecedented collection, over twenty of the world's most prominent thinkers on the subject including Arthur Danto, Stephen Melville, Wendy Steiner, Alexander Nehamas, and Jay Bernstein ponder the disconnect between these two disciplines. The volume has a radically innovative structure: it begins with introductions, and centres on an animated conversation among ten historians and aestheticians. That conversation was then sent to twenty scholars for commentary and their responses are very diverse: some are informal letters and others full essays with footnotes. Some think they have the answer in hand, and others raise yet more questions. The volume ends with two synoptic essays, one by a prominent aesthetician and the other by a literary critic. This stimulating inaugural volume in the Routledge The Art Seminar series presents not one but many answers to the question; Does philosophy have anything to say to art history?*

What Heaven Looks Like

Comments on a Strange Wordless Book

Laboratory Books *"A masterpiece of visionary art rediscovered"--Jacket.*

What Photography Is

Routledge *In What Photography Is, James Elkins examines the strange and alluring power of photography in the same provocative and evocative manner as he explored oil painting in his best-selling What Painting Is. In the course of an extended imaginary dialogue with Roland Barthes's Camera Lucida, Elkins argues that photography is also about meaninglessness--its apparently endless capacity to show us things that we do not want or need to see--and also about pain, because extremely powerful images can sear permanently into our consciousness. Extensively illustrated with a surprising range of images, the book demonstrates that what makes photography uniquely powerful is its ability to express the difficulty--physical, psychological, emotional, and aesthetic--of the act of seeing.*

Is Art History Global?

Routledge *This is the third volume in The Art Seminar, James Elkin's series of conversations on art and visual studies. Is Art History Global? stages an international conversation among art historians and critics on the subject of the practice and responsibility of global thinking within the discipline. Participants range from Keith Moxey of Columbia University to Cao Yiqiang, Ding Ning, Cuautemoc Medina, Oliver Debroise, Renato Gonzalez Mello, and other scholars.*

Visual Cultures

Intellect Books *Visual Cultures is the first study of the place of visibility and literacy in specific nations around the world, and includes authoritative, insightful essays on the value accorded to the visual and the verbal in Japan, Poland, China, Russia, Ireland and Slovenia. The content is not only analytic, but also historical, tracing changes in the significance of visual and verbal literacy in each nation. Visual Cultures also raises and explores issues of national identity, and provides a wealth of information for future research. Visual Cultures will appeal to those with an interest in visual studies, cultural studies, postcolonial theory, area studies, subaltern studies, political theory, art history and art criticism.*

Six Stories from the End of Representation

Images in Painting, Photography, Astronomy, Microscopy, Particle Physics, and Quantum Mechanics, 1980-2000

Stanford University Press *Six Stories is a radically new look at the intersection of science and art through "failed" images.*

Visual Literacy

Routledge *What does it mean to be visually literate? Does it mean different things in the arts and the sciences? In the West, in Asia, or in developing nations? If we all need to become "visually literate," what does that mean in practical terms? The essays gathered here examine a host of issues surrounding "the visual," exploring national and regional ideas of visibility and charting out new territories of visual*

literacy that lie far beyond art history, such as law and chemistry. With an afterword by Christopher Crouch, this groundbreaking collection brings together the work of major art and visual studies scholars and critics to explore what impact the new concept of "visual literacy" will have on the traditional field of art history.

Contributors: Matthias Bruhn, Vera Dünkel, Jonathan Crary, Christopher Crouch, Peter Dallow, James Elkins, Henrik Enquist, W.J.T. Mitchell, Richard K. Sherwin, Susan Shifrin, Jon Simons, Barbara Maria Stafford, William Washabaugh

Master Narratives and their Discontents

Routledge *In this bracing engagement with the many versions of art history, James Elkins argues that the story of modernism and postmodernism is almost always told in terms of four narratives. Works of art are either seen as modern or postmodern, or praised for their technical skill or because of the politics they appear to embody. These are master narratives of contemporary criticism, and each leads to a different understanding of what art is and does. Both a cogent overview of the state of thinking about art and a challenge to think outside the art historical box, Master Narratives and their Discontents is the first volume in a series of short books on the theories of modernism by leading art historians on twentieth-century art and art criticism.*

Visual Studies

A Skeptical Introduction

Routledge *In his latest book, James Elkins offers a road map through the field of visual studies, describing its major concerns and its principal theoretical sources. Then, with the skill and insight that have marked his successful books on art and visibility, Elkins takes the reader down a side road where visual studies can become a more interesting place. Why look only at the same handful of theorists? Why exclude from one's field of vision non-Western art or the wealth of scientific images?*

Pictures and Tears

A History of People Who Have Cried in Front of Paintings

Routledge *Art Does art leave you cold? And is that what it's supposed to do? Or is a painting meant to move you to tears? Hemingway was reduced to tears in the midst of a drinking bout when a painting by James Thurber caught his eye. And what's bad about that? In Pictures and Tears, art historian James Elkins tells the story of*

paintings that have made people cry. Drawing upon anecdotes related to individual works of art, he provides a chronicle of how people have shown emotion before works of art in the past, and a meditation on the curious tearlessness with which most people approach art in the present. Deeply personal, Pictures and Tears is a history of emotion and vulnerability, and an inquiry into the nature of art. This book is a rare and invaluable treasure for people who love art. Also includes an 8-page color insert.

Art and Globalization

Penn State Press *The “biennale culture” now determines much of the art world. Literature on the worldwide dissemination of art assumes nationalism and ethnic identity, but rarely analyzes it. At the same time there is extensive theorizing about globalization in political theory, cultural studies, postcolonial theory, political economy, sociology, and anthropology. Art and Globalization brings political and cultural theorists together with writers and historians concerned specifically with the visual arts in order to test the limits of the conceptualization of the global in art. Among the major writers on contemporary international art represented in this book are Rasheed Araeen, Joaquín Barriandos, Susan Buck-Morss, John Clark, Iftikhar Dadi, T. J. Demos, Néstor García Canclini, Charles Green, Suman Gupta, Harry Harootunian, Michael Ann Holly, Shigemi Inaga, Fredric Jameson, Caroline Jones, Thomas DaCosta Kaufmann, Anthony D. King, Partha Mitter, Keith Moxey, Saskia Sassen, Ming Tiampo, and C. J. W.-L. Wee. Art and Globalization is the first book in the Stone Art Theory Institutes Series. The five volumes, each on a different theoretical issue in contemporary art, build on conversations held in intensive, weeklong closed meetings. Each volume begins with edited and annotated transcripts of those meetings, followed by assessments written by a wide community of artists, scholars, historians, theorists, and critics. The result is a series of well-informed, contentious, open-ended dialogues about the most difficult theoretical and philosophical problems we face in rethinking the arts today.*

The End of Diversity in Art Historical Writing

North Atlantic Art History and its Alternatives

Walter de Gruyter GmbH & Co KG *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.

Theorizing Visual Studies

Writing Through the Discipline

Routledge *This forward-thinking collection brings together over sixty essays that invoke images to summon, interpret, and argue with visual studies and its neighboring fields such as art history, media studies, visual anthropology, critical theory, cultural studies, and aesthetics. The product of a multi-year collaboration between graduate students from around the world, spearheaded by James Elkins, this one-of-a-kind anthology is a truly international, interdisciplinary point of entry into cutting-edge visual studies research. The book is fluid in relation to disciplines; it is frequently inventive in relation to guiding theories; it is unpredictable in its allegiance and interest in the past of the discipline—reflecting the ongoing growth of visual studies.*

How to Use Your Eyes

Routledge *James Elkins's How to Use Your Eyes invites us to look at--and maybe to see for the first time--the world around us, with breathtaking results. Here are the common artifacts of life, often misunderstood and largely ignored, brought into striking focus. With the discerning eye of a painter and the zeal of a detective, Elkins explores complicated things like mandalas, the periodic table, or a hieroglyph, remaking the world into a treasure box of observations--eccentric, ordinary, marvelous.*

What is an Image?

Penn State Press *"Brings together historians, philosophers, critics, postcolonial theorists, and curators to ask how images, pictures, and paintings are conceptualized. Issues discussed include concepts such as "image" and "picture" in and outside the West; semiotics; whether images are products of discourse; religious meanings; and the ethics of viewing"--Provided by publisher.*

The Object Stares Back

On the Nature of Seeing

Houghton Mifflin Harcourt *A study on how our eyes function with our brains examines the irrational elements of physical sight and concludes that human seeing transforms both the viewer and the object being viewed*

What Painting Is

How to Think about Oil Painting Using the Language of Alchemy

Routledge *In this classic text, James Elkins communicates the experience of painting beyond the traditional vocabulary of art history. Alchemy provides a strange language to explore what it is a painter really does in the studio—the smells, the mess, the struggle to control the uncontrollable, the special knowledge only painters hold of how colors will mix, and how they will look. Written from the perspective of a painter-turned-art historian, this anniversary edition includes a new introduction and preface by Elkins in which he further reflects on the experience of painting and its role in the study of art today.*

Landscape Theory

Routledge *Artistic representations of landscape are studied widely in areas ranging from art history to geography to sociology, yet there has been little consensus about how to understand the relationship between landscape and art. This book brings together more than fifty scholars from these multiple disciplines to establish new ways of thinking about landscape in art.*

The Poetics of Perspective

Cornell University Press *Perspective has been a divided subject, orphaned among various disciplines from philosophy to gardening. In the first book to bring together recent thinking on perspective from such fields as art history, literary theory, aesthetics, psychology, and the history of mathematics, James Elkins leads us to a new understanding of how we talk about pictures. Elkins provides an abundantly illustrated history of the theory and practice of perspective. Looking at key texts from the Renaissance to the present, he traces a fundamental historical change that took place in the way in which perspective was conceptualized; first a technique for constructing pictures, it slowly became a metaphor for subjectivity. That gradual transformation, he observes, has led to the rifts that today separate those who understand perspective as a historical or formal property of pictures from those who see it as a linguistic, cognitive, or epistemological metaphor. Elkins considers how the principal concepts of perspective have been rewritten in work by Erwin Panofsky, Hubert Damisch, Martin Jay, Paul Ricoeur, Jacques Lacan, Maurice Merleau-Ponty, and E. H. Gombrich. The Poetics of Perspective illustrates that perspective is an unusual kind of subject: it exists as a coherent idea, but no one discipline offers an adequate exposition of it. Rather than presenting perspective as a resonant metaphor for subjectivity, a painter's tool without meaning, a disused historical practice, or a model for vision and representation, Elkins proposes a comprehensive*

reevaluation. The perspective he describes is at once a series of specific pictorial decisions and a powerful figure for our knowledge of the world.

Photography Theory

Routledge *Photography Theory* presents forty of the world's most active art historians and theorists, including Victor Burgin, Joel Snyder, Rosalind Krauss, Alan Trachtenberg, Geoffrey Batchen, Carol Squiers, Margaret Iversen and Abigail Solomon-Godeau in animated debate on the nature of photography. Photography has been around for nearly two centuries, but we are no closer to understanding what it is. For some people, a photograph is an optically accurate impression of the world, for others, it is mainly a way of remembering people and places. Some view it as a sign of bourgeois life, a kind of addiction of the middle class, whilst others see it as a troublesome interloper that has confused people's ideas of reality and fine art to the point that they have difficulty even defining what a photograph is. For some, the whole question of finding photography's nature is itself misguided from the beginning. This provocative second volume in the Routledge The Art Seminar series presents not one but many answers to the question what makes a photograph a photograph?

The New Oil Painting

Your Essential Guide to Materials and Safe Practices

Chronicle Books Here is everything you need to know about getting into oil painting—and maintaining a safe, solvent-free oil painting practice—in a slim, sophisticated guide. Oil painting is an exciting and adventurous medium, but aspiring artists can feel daunted by complex setups and the thought of using harsh chemicals. All of that changes now. *The New Oil Painting* walks you step-by-step through oil painting fundamentals—which materials you actually need, how to mix paint, how to set up your painting space—and, most revolutionary of all, how to eliminate harmful solvents from your work and replace them with safe, effective substitutes. This instructional handbook is organized into chapters with helpful diagrams throughout illustrating various techniques and tools. Whether you're a true beginner or have been painting with oils for years, you will find that this book has everything you need to build a new, thriving, toxin-free practice. • **UNIQUE APPROACH:** Not only does this book help aspiring artists build a repertoire of skills and materials, it also offers all artists, regardless of their experience levels, methods for eliminating solvents and other toxic substances from their oil painting practices. What was once a dangerous pastime is now a guilt-free, health-conscious, and rewarding activity. And using safe, nontoxic materials is better for the environment! • **LONG-TERM USE:** Good art instruction can deliver over a long period of time, and this handy guide is no exception. Along with being able to use this as an entryway

into oil painting, you can also use it for reference or reread sections when you need a brushup. • **EXPERT AUTHOR WITH IMPRESSIVE CREDENTIALS:** Painter Kimberly Brooks was the founding arts editor at Huffington Post. As a painter, she exhibits her work frequently throughout the United States and was a featured artist with the National Endowment for the Arts. She has led oil painting workshops, and now she shares her vast knowledge of the subject in this accessible and comprehensive handbook. Perfect for: • Artists and art aspirants interested in exploring a new medium • Experienced oil painters looking to eliminate solvents from their practices • Painting students and teachers

Art Critiques: A Guide. Third Definitive Edition Revised and Expanded

This is a guidebook for art students at the college level (BA, BFA, MFA, PhD). Compared to other books on critique, this book is more colorful, more engaging, and less formal. "James Elkins is one of the world's leading educators in the visual arts. In Art Critiques: A Guide, Elkins shines his bright light across the long overlooked shadowland of studio education. Beautifully written and easy to use, this book is an absolute must for art students and faculty alike." -George Smith, Founder & President, Institute for Doctoral Studies in the Visual Arts. "Elkins introduces refreshing commonsense in the tired and tiresome activity of the critique of art works by students. A dissection geared to avoid or delay a future autopsy of the field, the book uses case studies that teach as much about "how to" as they do about 'how not to.' A nice and often funny exercise in debunking, Art Critiques: A Guide is also a fascinating analysis of the successes and failures in communication among people." -Luis Camnitzer, Professor Emeritus, State University of New York, and Pedagogical Advisor to the Cisneros Foundation.

The State of Art Criticism

Routledge *Art criticism is spurned by universities, but widely produced and read. It is seldom theorized and its history has hardly been investigated. The State of Art Criticism presents an international conversation among art historians and critics that considers the relation between criticism and art history and poses the question of whether criticism may become a university subject. Contributors include Dave Hickey, James Panero, Stephen Melville, Lynne Cook, Michael Newman, Whitney Davis, Irit Rogoff, Guy Brett and Boris Groys.*

Re-Enchantment

Routledge *The near-absence of religion from contemporary discourse on art is one of the most fundamental issues in postmodernism. Artists critical of religion can find voices in the art world, but religion itself, including spirituality, is taken to be*

excluded by the very project of modernism. The sublime, "re-enchantment" (as in Weber), and the aura (as in Benjamin) have been used to smuggle religious concepts back into academic writing, but there is still no direct communication between "religionists" and scholars. *Re-Enchantment*, volume 7 in *The Art Seminar Series*, will be the first book to bridge that gap. The volume will include an introduction and two final, synoptic essays, as well as contributions from some of the most prominent thinkers on religion and art including Boris Groys, James Elkins, Thierry de Duve, David Morgan, Norman Girardot, Sally Promey, Brent Plate, and Christopher Pinney.

The Poetics of Perspective

Cornell University Press *Perspective* has been a divided subject, orphaned among various disciplines from philosophy to gardening. In the first book to bring together recent thinking on perspective from such fields as art history, literary theory, aesthetics, psychology, and the history of mathematics, James Elkins leads us to a new understanding of how we talk about pictures. Elkins provides an abundantly illustrated history of the theory and practice of perspective. Looking at key texts from the Renaissance to the present, he traces a fundamental historical change that took place in the way in which perspective was conceptualized; first a technique for constructing pictures, it slowly became a metaphor for subjectivity. That gradual transformation, he observes, has led to the rifts that today separate those who understand perspective as a historical or formal property of pictures from those who see it as a linguistic, cognitive, or epistemological metaphor. Elkins considers how the principal concepts of perspective have been rewritten in work by Erwin Panofsky, Hubert Damisch, Martin Jay, Paul Ricoeur, Jacques Lacan, Maurice Merleau-Ponty, and E. H. Gombrich. *The Poetics of Perspective* illustrates that perspective is an unusual kind of subject: it exists as a coherent idea, but no one discipline offers an adequate exposition of it. Rather than presenting perspective as a resonant metaphor for subjectivity, a painter's tool without meaning, a disused historical practice, or a model for vision and representation, Elkins proposes a comprehensive reevaluation. The perspective he describes is at once a series of specific pictorial decisions and a powerful figure for our knowledge of the world.

Oil Painting Techniques and Materials

Courier Corporation *Stimulating, informative guide by noted teacher covers painting technique, painting from life, materials — paints, varnishes, oils and mediums, grounds, etc. — a painter's training, more. 64 photos. 5 line drawings.*

Visual Worlds

Looking, Images, Visual Disciplines

Oxford University Press, USA "A next-generation college textbook that introduces *Visual Culture in the arts and sciences*"--

On the Strange Place of Religion in Contemporary Art

Psychology Press *Can contemporary art say anything about spirituality? Answering this question and more, On the Strange Place of Religion in Contemporary Art explores the curious disconnection between spirituality and current art.*

What Happened to Art Criticism?

Prickly Paradigm *Art criticism was once passionate, polemical and judgmental: now critics are more often interested in ambiguity, neutrality, and nuanced description. And while art criticism is ubiquitous in newspapers, magazines, and exhibition brochures, it is also virtually absent from academic writing. Here, James Elkins surveys the last fifty years of art criticism, proposing some interesting explanations for these startling changes.*