



Margaret Iversen

**Alois Riegl: Art History and Theory**

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# Alois Riegl Art History Theory

**Margaret Iversen**



## **Alois Riegl Art History Theory:**

*Alois Riegl* Margaret Iversen, 2003-03-17 Alois Riegl 1858 1905 was one of the founders of art history as a discipline This is the first general introduction to the work of the celebrated Austrian who brought complex philosophical considerations to bear on art and its history Ranging easily over diverse fields and among a large group of thinkers Margaret Iversen establishes Riegl's relevance to recent critical thinking while clearly delineating his extraordinary critical powers Iversen contextualizes Riegl's thought among the wider cultural crosscurrents of his time pointing for example to his denunciation of the sub Semperians and his profound influence on Walter Benjamin She is equally concerned to relate Riegl's work to contemporary theoretical interests arguing that he pioneered an approach to art history that took into consideration the role of the spectator She devotes a chapter to Riegl's theory of spectator depiction relationships comparing it with more recent writing on the subject by commentators like Fried Foucault and others In a sympathetic reading of Riegl Iversen interprets his theory of *Kunstwollen* or artistic volition as a concept that ran counter to narrowly empiricist and determinist histories of art that were dominant in his time She provides extended critical commentary on his most important works *Questions of Style* *Late Roman Art* *Industry and The Dutch Group Portrait* enriched by explorations of the theoretical background of his systematic art history including the work of Kant Hegel Herbart and Hildebrand Iversen also details Erwin Panofsky's early response to Riegl arguing that Panofsky's search for an authoritative viewpoint collapsed Riegl's multiple typology of style into an art history constructed around a single aesthetic norm

*Time's Visible Surface* Michael Gubser, 2006-01-09 Expands our understanding of Alois Riegl beyond his role as an art historian to a pivotal figure in cultural theory at large while placing his interest in history and time within the intellectual world of fin de siècle Vienna Alois Riegl's art history has influenced thinkers as diverse as Erwin Panofsky Georg Lukacs Walter Benjamin Paul Feyerabend Gilles Deleuze and Félix Guattari One of the founders of the modern discipline of art history Riegl is best known for his theories of representation Yet his inquiries into the role of temporality in artistic production including his argument that art conveys a culture's consciousness of time show him to be a more wide ranging and influential commentator on historiographical issues than has been previously acknowledged In *Time's Visible Surface* Michael Gubser presents Riegl's work as a sustained examination of the categories of temporality and history in art Supported by a rich exploration of Riegl's writings Gubser argues that Riegl viewed artworks as registering historical time visibly in artistic forms Gubser's discussion of Riegl's academic milieu also challenges the widespread belief that Austrian modernism adopted a self consciously ahistorical worldview By analyzing the works of Riegl's professors and colleagues at the University of Vienna Gubser shows that Riegl's interest in temporality from his early articles on calendar art through later volumes on the Roman art industry and Dutch portraiture fit into a broad discourse on time history and empiricism that engaged Viennese thinkers such as the philosopher Franz Brentano the historian Theodor von Sickel and the art historian Franz Wickhoff By expanding our understanding of Riegl and his

intellectual context Time's Visible Surface demonstrates that Riegl is a pivotal figure in cultural theory and that fin de siècle Vienna holds continued relevance for today's cultural and philosophical debates Forms of Representation in Alois Riegl's Theory of Art Margaret Rose Olin, 1992 Alois Riegl 1858-1905 made pioneering contributions to the history of late Roman seventeenth century Dutch and Baroque art His impact on scholars however extended beyond art historical circles into the fields of art theory psychology sociology literary criticism and philosophy Margaret Olin utilizes extensive archival material and the entire range of Riegl's published writings to locate his theory of representation in the Viennese and wider European intellectual context of the late nineteenth century Riegl is usually viewed as a precursor of mid twentieth century formal criticism Yet his formal theory had a representational edge He shared with many positivists the sanguine expectation that the emulation of scientific methodology could provide solutions to humanistic and social concerns Accordingly he modeled his view both of his own field art history and of artistic practice on the observational sciences In representational art he adhered to naturalism With his studies of the lotus ornament in Stilfragen however he broached the issues of formal theory that gave his work lasting significance Olin interprets these studies in the light of a theory of structural symbolism associated with the Arts and Crafts Movement showing how they articulate in great detail a theory of the capacity for representation in ostensibly nonrepresentational ornament Riegl envisioned the designer as an ornamental scientist who studies the structure of surfaces in almost scientific detail to develop increasingly complex means of symbolizing its solidity and unity just as the fine artist studies nature to depict it ever more accurately Olin's account of Riegl illuminates the hidden representational agenda of early formal theory crucial to the dramatic call for nonobjective art which Riegl's theories helped inspire In so doing it also reveals Riegl's significance for the present postformalist phase of art history writing **Art history** Michael Hatt, Charlotte Klonk, 2025-03-18 Art History A critical introduction to its methods provides a lively and stimulating introduction to methodological debates within art history Offering a lucid account of approaches from Hegel to post colonialism the book provides a sense of art history's own history as a discipline from its emergence in the late eighteenth century to contemporary debates By explaining the underlying philosophical and political assumptions behind each method along with clear examples of how these are brought to bear on visual and historical analysis the authors show that an adherence to a certain method is in effect a commitment to a set of beliefs and values The book makes a strong case for the vitality of the discipline and its methodological centrality to new fields such as visual culture This book will be of enormous value to undergraduate and graduate students and also makes its own contributions to ongoing scholarly debates about theory and method *Alois Riegl in Vienna 1875-1905* Diana Reynolds Cordileone, 2017-07-05 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.

**The Practice of Theory** Keith Moxey, 2018-07-05 Many art historians regard poststructuralist theory with suspicion; some even see its focus on the political dimension of language as hostile to an authentic study of the past. Keith Moxey bridges the gap between historical and theoretical approaches with the provocative argument that we cannot have one without the other. If art history is to take part in the processes of cultural transformation that characterize our society, he writes, then its historical narratives must come to terms with the most powerful and influential theories that currently determine the way in which we conceive of ourselves. After exploring how the insights offered by deconstruction and semiotics change our understanding of representation, ideology, and authorship, Moxey himself puts theory into practice. In a series of engaging essays accompanied by twenty-eight illustrations, he first examines the impact of cultural values on Erwin Panofsky's writings. Taking a fresh look at work by artists from Albrecht Dürer and Erhard Schön to Barbara Kruger and Julian Schnabel, he then examines the process by which the generic boundaries between high and low art have helped to sustain class and gender differences. Making particular reference to the literature on Martin Schongauer, Moxey also considers the value of art history when it is reduced to an artist's biography. Moxey's interpretation of the work of Hieronymus Bosch not only reassesses its intelligence and imagination but also brings to light its pragmatic conformity to elite definitions of artistic genius. With his compelling analysis of the politics of interpretation, Moxey draws attention to a vital aspect of the cultural importance of history.

**The Expressionist Turn in Art History** Kimberly A. Smith, 2017-07-05 During the period in which Expressionist artists were active in central Europe, art historians were producing texts which also began to be characterized evocatively as expressionist, yet the notion of an expressionist art history has yet to be fully explored in historiographic studies of the discipline. This anthology offers a cross-section of noteworthy art history texts that have been described as expressionist, along with critical commentaries by an international group of scholars. Written between 1912 and 1933, the primary sources have been selected from the published scholarship of both recognized and less familiar figures in the field's Germanic tradition: Wilhelm Worringer, Fritz Burger, Ernst Heidrich, Max Dvor, Heinrich Wölfflin, and Carl Einstein. Translated here for the first time, these examples of an expressionist turn in art history, along with their secondary analyses and the book's introduction, offer a productive lens through which to re-examine the practice and theory of art history in the early twentieth century.

**The Mental Life of the Architectural Historian** Gevork Hartoonian, 2014-08-11 Starting with the

question concerning the discursive formation of architectural history the chapters compiled in this book attempt to re read the historiography of early modern architecture from the point of view of the theoretical work produced since the post war era Central to the objectives of the argument are the ways in which firstly architectural history differs from the traditions of art history and secondly that the historical narrative works its autonomy through theoretical representation the discursive flow of which is interrupted by the historian's urge to support arguments with references to buildings texts drawings and historical events The historians discussed in this volume are those regularly addressed by most critics revisiting modern architectural history Individual chapters are dedicated to N Pevsner H R Hitchcock and S Giedion an economy of selection that is formative for a critical understanding of the canon established by these historians Themes such as periodization autonomy and time are discussed and the coda of the final chapter expands on the scope of critical historiography popularised by Kenneth Frampton and Manfredo Tafuri

*East Central European Art Histories and Austria* Karolina Majewska-Güde, Monika Leisch-Kiesl, 2024-05-06 The specific role of the Austro Hungarian Empire and the later nation of Austria within the formation of regional art histories in East Central Europe has received little attention in art historical research so far Taking into account the era of the Dual Monarchy as well as the period after 1989 the contributions analyze and critically scrutinize the imperial legacies transnational transfer processes and cultural hierarchies in art historiographies artistic practices and institutional histories Consisting of 17 texts with new commissions and one reprint case studies monographic essays and interviews grouped thematically into two sections the anthology proposes a pluriversal narrative on regional cultural and political contexts

*German Art History and Scientific Thought* Mitchell B. Frank, 2017-07-05 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 Wölfflin 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

*Art History and Visual Studies in Europe* Matthew Rampley, Thierry Lenain, Hubert Locher, 2012-06-22 This book undertakes a critical survey of art history across Europe examining the recent

conceptual and methodological concerns informing the discipline as well as the political social and ideological factors that have shaped its development in specific national contexts      *The Vienna School of Art History* Matthew Rampley,2015-06-26

Matthew Rampley's *The Vienna School of Art History* is the first book in over seventy five years to study in depth and in context the practices of art history from 1847 the year the first teaching position in the discipline was created to 1918 the collapse of Austria Hungary It traces the emergence of art history as a discipline the establishment of norms of scholarly inquiry and the involvement of art historians in wider debates about the cultural and political identity of the monarchy The so called Vienna School plays the central role in the study but Rampley also examines the formation of art history elsewhere in Austria Hungary Located in the Habsburg imperial capital Vienna art historians frequently became entangled in debates that were of importance to art historians elsewhere in the Empire and Rampley pays particular attention to these areas of overlapping interest He also analyzes the methodological innovations for which the Vienna School was well known Rampley focuses most fully however on the larger political and ideological context of the practice of art history particularly the way in which art historical debates served as proxies for wider arguments over the political social and cultural life of the Habsburg Empire      **Darwin and Theories of Aesthetics and Cultural History** Barbara Larson,Sabine Flach,2013-01-01

*Darwin and Theories of Aesthetics and Cultural History* is a significant contribution to the fields of theory Darwin studies and cultural history This collection of eight essays is the first volume to address from the point of view of art and literary historians Darwin's intersections with aesthetic theories and cultural histories from the eighteenth century to the present day Among the philosophers of art influenced by Darwinian evolution and considered in this collection are Alois Riegl Ruskin and Aby Warburg This stimulating collection ranges in content from essays on the influence of eighteenth century aesthetic theory on Darwin and nineteenth century debates circulating around beauty to the study of evolutionary models in contemporary art      **How to Write Art History** Anne D'Alleva,2006

An invaluable handbook *How to Write Art History* enables students to get the most from their art history course In a clear and engaging style Anne D Alleva empowers readers to approach their coursework with confidence and energy The book introduces two basic art historical methods formal analysis and contextual analysis revealing how to use these methods in writing papers and in class discussion The common strengths and weaknesses of an art history essay are highlighted by using real examples of written work and at each stage of the writing process D Alleva offers valuable advice on developing an argument convincingly In addition she explains the most effective methods of note taking and outlines strategies for reviewing images essential tools when preparing for an exam Providing a fascinating view of the study of art history within its historical context this book will be particularly helpful for those considering a career in this rewarding discipline      *Companion to Historiography* Michael Bentley,2006-02-27

*The Companion to Historiography* is an original analysis of the moods and trends in historical writing throughout its phases of development and explores the assumptions and procedures that have formed the creation of historical perspectives

Contributed by a distinguished panel of academics each essay conveys in direct jargon free language a genuinely international wide angled view of the ideas traditions and institutions that lie behind the contemporary urgency of world history

**Companion to Historiography** Michael Bentley,2006-02-27 This Companion presents a clear thematic overview of historiography explored through a series of stimulating and wide ranging articles Compiled by experts in the field the Companion is fully indexed for ease of access

Walter Benjamin and History Andrew Benjamin,2005-12-01 Walter Benjamin s collection of fragments Theses on the Philosophy of History play a determining role in how his thought is understood as well as in the debate about the interplay between politics history and time Walter Benjamin and History is the first volume to give access to the themes and problems raised by the Theses providing valuable exegetical and historical work on the text The essays collected here are all the work of noted Benjamin scholars and pursue the themes central to the Theses

**Making Art History** Elizabeth Mansfield,2014-05-01 Making Art History is a collection of essays by contemporary scholars on the practice and theory of art history as it responds to institutions as diverse as art galleries and museums publishing houses and universities school boards and professional organizations political parties and multinational corporations The text is split into four thematic sections each of which begins with a short introduction from the editor the sections include Border Patrols addresses the artistic canon and its relationship to the ongoing war on terror globalization and the rise of the Belgian nationalist party The Subjects of Art History questions whether art and history are really what the discipline seeks to understand Instituting Art History concerns art history and its relation to the university and raises questions about the mission habits ethics and limits of university today Old Master New Institutions shows how art history and the museum respond to nationalism corporate management models and the culture wars

Denman Ross and American Design Theory Marie Ann Frank,2011 The life and thought of one of the founders of twentieth century American design

**Design and Crime (And Other Diatribes)** Hal Foster,2011-01-10 In these diatribes on the marketing of culture and the branding of identity the development of spectacle architecture and the rise of global cities Hal Foster surveys our new political economy of design Written in a lively style Design and Crime explores the historical relations of modern art and modern museum the conceptual vicissitudes of art history and visual studies the recent travails of art criticism and the double aftermath of modernism and postmodernism in an attempt to illuminate the conditions for critical culture in the present



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