

Cambridge University Press
978-0-521-44598-6 - The Language of Art History
Edited by Salim Kemal and Ivan Gaskell
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The first volume in the series "Cambridge Studies in Philosophy and the Arts" offers a range of responses by distinguished philosophers and art historians to some crucial issues generated by the relationship between the art object and language in art history. Each of the chapters in this volume is a searching response to theoretical and practical questions, in terms accessible to readers of all human science disciplines. The issues they discuss challenge the boundaries to thought that some contemporary theorizing sustains.

The first contributors examine the dissonance of language and art object. Jean-François Lyotard and Stanley Rosen propose that art concerns *presence* and *transcendence*, rather than just *communication*, and thereby render the object always beyond our linguistic reach. The next contributors consider this disparity. Richard Wollheim develops a concept of *projection* to reaffirm our grasp of objects through their expressive qualities. For Michael Baxandall, art criticism is talking about talking about art, a view which Catherine Lord and José Benardete examine critically in their contribution. The exploration of the necessarily figurative qualities of art historical language proceeds vigorously in chapters by Carl Hausman, by Richard Shiff (with a particularly fruitful discussion of *catachresis*), and by David Summers. Finally, Andrew Harrison determines how we must conceive of the supra-linguistic quality of art objects once all that can be accounted for linguistically has been established.

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The language of art history

Edited by

SALIM KEMAL

*Pennsylvania State University
and*

IVAN GASKELL

Harvard University Art Museums



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Contributors

MICHAEL BAXANDALL
University of California, Berkeley

JOSÉ A. BENARDETE
Syracuse University

ANDREW HARRISON
University of Bristol

CARL R. HAUSMAN
Pennsylvania State University

CATHERINE LORD
Syracuse University

JEAN-FRANÇOIS LYOTARD
University of California, Irvine

STANLEY ROSEN
Pennsylvania State University

RICHARD SHIFF
University of Texas at Austin

DAVID SUMMERS
University of Virginia, Charlottesville

RICHARD WOLLHEIM
University of California, Berkeley and Davis

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