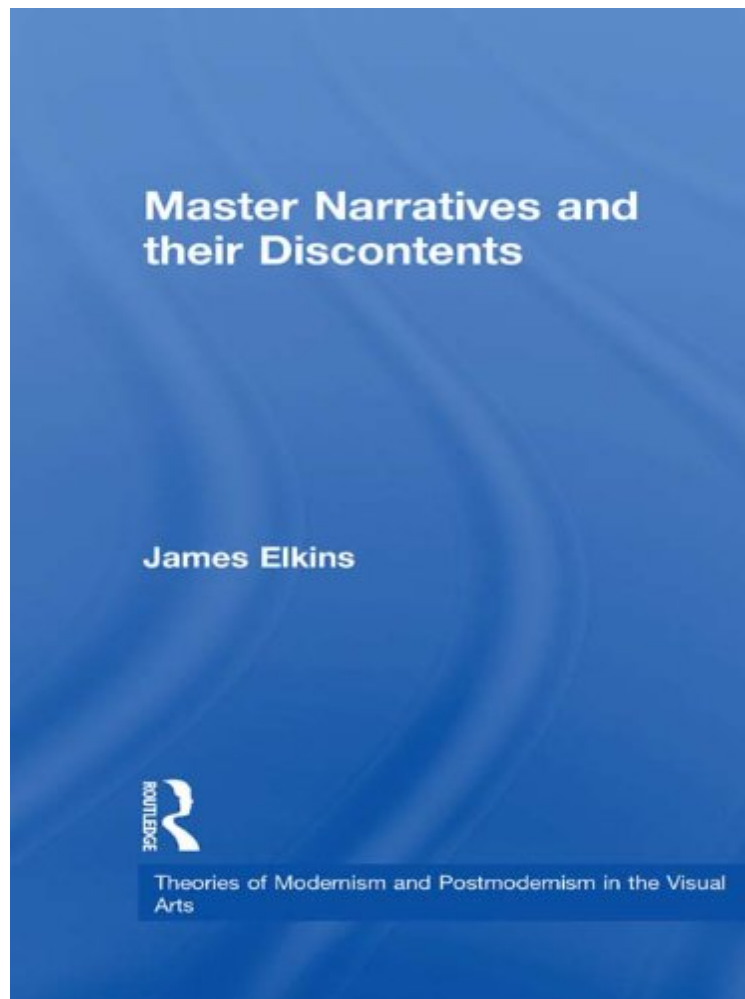


(Download ebook) Master Narratives and their Discontents (Theories of Modernism and Postmodernism in the Visual Arts)

Master Narratives and their Discontents (Theories of Modernism and Postmodernism in the Visual Arts)

James Elkins

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James Elkins : Master Narratives and their Discontents (Theories of Modernism and Postmodernism in the Visual Arts) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Master Narratives and their Discontents (Theories of Modernism and Postmodernism in the Visual Arts):

0 of 1 people found the following review helpful. Interesting yet difficultBy BYU VAEDU 397Master Narratives and Their Discontents by James Elkins is a very difficult read. If one is not familiar with words often used to describe "art" and "art criticism" it is a very difficult book to follow. I am somewhat familiar with but not a master of "art" terminology but it was very difficult for me to read. This book is written for the highly educated, heavy readers. Mr. Elkins presents many 'one-lined' interesting ideas that are worthy of sitting and thinking about for a few minutes, but does not provide enough for one, such as I, to want to read the book all night through. One should also consider

reading all the volumes rather than just the first because it seems that Mr. Elkins is just providing an introduction to the majority of his ideas in volume one. If you are looking for a book that contains multiple opinions towards the theories of modernism and postmodernism then this is not the book for you. The book is filled with Mr. Elkins' personal ideas and opinions. 8 of 13 people found the following review helpful. A thoughtful and thought-provoking engagement with the many versions of art history competing in academia today. By Midwest Book Review. The first volume of the new "Theories of Modernism and Postmodernism in the Visual Arts" series from Routledge, *Master Narratives And Their Discontents* by James Elkins (E.C. Chadbourne Chair, Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago) offers a thoughtful and thought-provoking engagement with the many versions of art history competing in academia today. Professor Elkins argues that the story of modernism and postmodernism is typically told in one of four narratives with works of art being classified as modern or postmodern, and praised for their technical skills, or because of the politics those works appear to embody. *Master Narratives And Their Discontents* is a work of impeccable scholarship and especially recommended to the attention of students of Art History and inclusion into Art Department and academic library reference collections. 2 of 5 people found the following review helpful. More about Elkins' book. By Henry Claman. First, please read the above from Midwest Review. It describes Elkins' book but the prospective reader should know more. If you are interested in bringing some orderly comprehension into an inherently DISORDERLY field, i.e. contemporary art (mainly, for Elkins, painting) he might be your guide. He is a prolific expert (as he shows on every page). But beware - this is a book for the already very knowledgeable. It is a series of lectures. They are difficult in style. It is small format. It seems indefensible to me to write today an illustrated art history book using only BW pictures. Were the lecture slides BW? Their titles are not found by the picture but either in the text or back in the beginning of the book. The discussions are interesting but very academic in tone and vocabulary. I wish it were more accessible.

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.

About the Author James Elkins is E.C. Chadbourne Chair in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago, and Head of History of Art at the University College Cork, Ireland. He is the author of *Pictures and Tears*, *How to Use Your Eyes*, and *What Painting Is* and, most recently, of *Visual Studies: A Skeptical Introduction* and *The Strange Place of Religion in Contemporary Art*, all published by Routledge.