

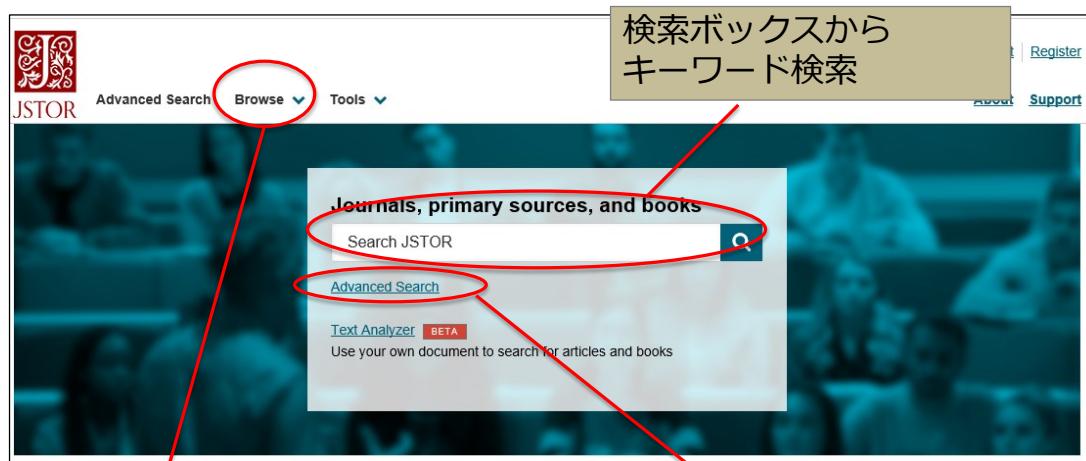
# JSTOR検索マニュアル

JSTORはコアな学術雑誌のアーカイブを初号から提供しています。

<https://www.jstor.org>

## トップページ

### 文献の探し方



Browseから分野、タイトル、出版機関の一覧を表示

Advanced Searchから  
の詳細検索

## 詳細検索(Advanced Search)

The screenshot shows the JSTOR Advanced Search interface. Several features are highlighted with red boxes and arrows:

- A red box surrounds the 'Narrow By:' section, which includes fields for 'Item Type' (Articles, Reviews, Books), 'Language' (All Languages), 'Publication Date' (From and To fields), 'Journal or Book Title', and 'ISBN'.
- A red box surrounds the 'Journal Filter' section, which lists categories like African American Studies, African Studies, and Agriculture.
- An annotation box labeled '検索フィールド絞り込み' (Search field filtering) points to the dropdown menus for 'All fields' under the search boxes.
- An annotation box labeled 'AND/OR/NOT' points to the dropdown menu under 'Select an access type'.
- An annotation box labeled '検索キーワードが複数ある場合は「Add a search box」をクリック' (If you have multiple search terms, click 'Add a search box') points to the 'Add a search box' button.
- An annotation box labeled 'コンテンツの種類、言語、期間、雑誌または書籍のタイトル、ISBNで絞り込み' (Filter by content type, language, date, journal or book title, ISBN) points to the 'Narrow By:' section.
- An annotation box labeled '分野での絞り込み' (Field filtering) points to the 'Journal Filter' section.

# JSTOR検索マニュアル



## 検索結果画面

The screenshot shows the JSTOR search results interface. At the top, there's a search bar with the word "Art" and a magnifying glass icon. Below it are links for "Advanced Search", "Browse", and "Tools". A large blue arrow points from the "キーワード検索" (Keyword Search) label to the search bar. The main content area displays search results for "Art" from page 1-25 of 2,637,460. It includes sections for "Search Within Results", "Academic Content", "Primary Source Content", and "Publication Date". A red circle highlights the "Sort by: Relevance" dropdown menu. Another red circle highlights the title "Art (pp. 464-468)" with a link to "Art and Pluralism: Lawrence Alloway's Cultural Criticism" by Nigel Whiteley. A third red circle highlights the "Download PDF" button. A large blue box labeled "検索結果画面" (Search Result Page) covers the right side of the results.

## 文献閱覽画面

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BOOK CHAPTER  
6 Art  
pp. 464-468 (5 pages)  
<https://www.jstor.org/stable/j.ctt5vj994.98>

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 FROM THE BOOK  
**Art and Pluralism:**  
Lawrence Alloway's  
Cultural Criticism

Nigel Whiteley  
Copyright: 2012  
Publisher: [Liverpool University Press](#)  
Series: [Value: Art\\_Politics](#)

[About this book](#)

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拡大/フルスクリーン

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6  
Art

Art remained to Alloway a constant category, however changeable its forms and media, and however much Post-Modernism was vaunted as a radical departure: "Despite the appeal of theories of breakthrough and obsolescence the containing concept remains that of art."<sup>1</sup> Any attempt to subvert art "does not allow for art's time-binding capacity, that density of content which builds up various levels of experience."<sup>2</sup> The idea of collapsing art's specialness into either socio-political critique or de-privileging it within a broader concept of visual representations held no appeal to him. Just what constituted art changed over time as Alloway happily responded to art's developments from the 1950s to the 1980s. The closest to a definitive statement was his statement that a work of art "represents a possibility; it is the permutation (even if no others are given) of an order."<sup>3</sup> His sense of order did not necessarily imply sophistication because "all human order, including that of the arts, is arbitrary. It follows that all systems and procedures adopted by artists are unlikely and improbable personal constructions and not, as was once believed, approximations of superior order, emblems of stability."<sup>4</sup> In *Topics in American Art since 1945* Alloway reveals that "I derived the idea of arbitrary order, in part at least, from Norbert Wiener's formulation of order as an improbable form of structure rather than an inherent pattern. By viewing order as personal and arbitrary I felt free to appreciate the internal syntax of art without being restricted to a form of art for art's sake. I viewed formal play as the projection of a particular set of human decisions without the support of absolute beliefs."<sup>5</sup> The difference between mere human ordering and human ordering as art was to do with such qualities as "power," "clarity," "intensity" and "invention"<sup>6</sup>