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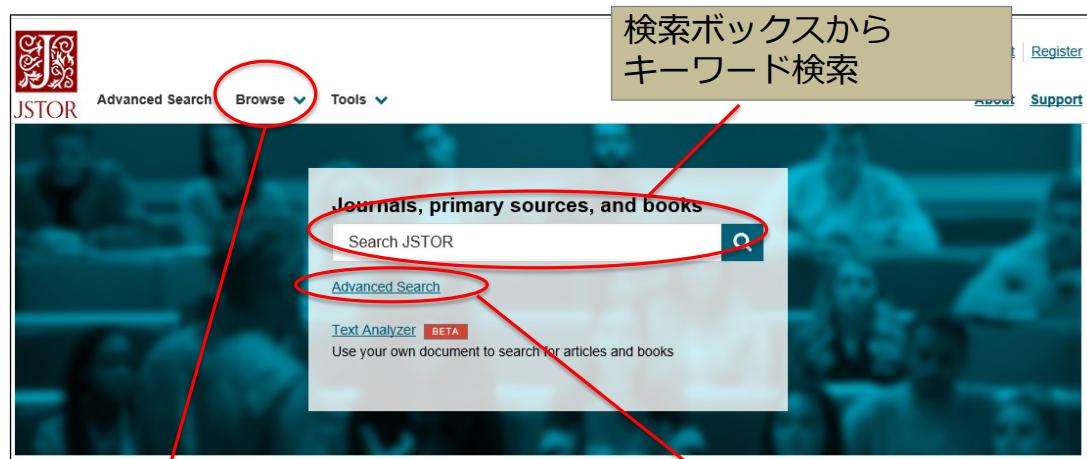


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## トップページ

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分野での絞り込み

Advanced Search Search Help

All fields AND Add a search box Select an access type Content I can access Search

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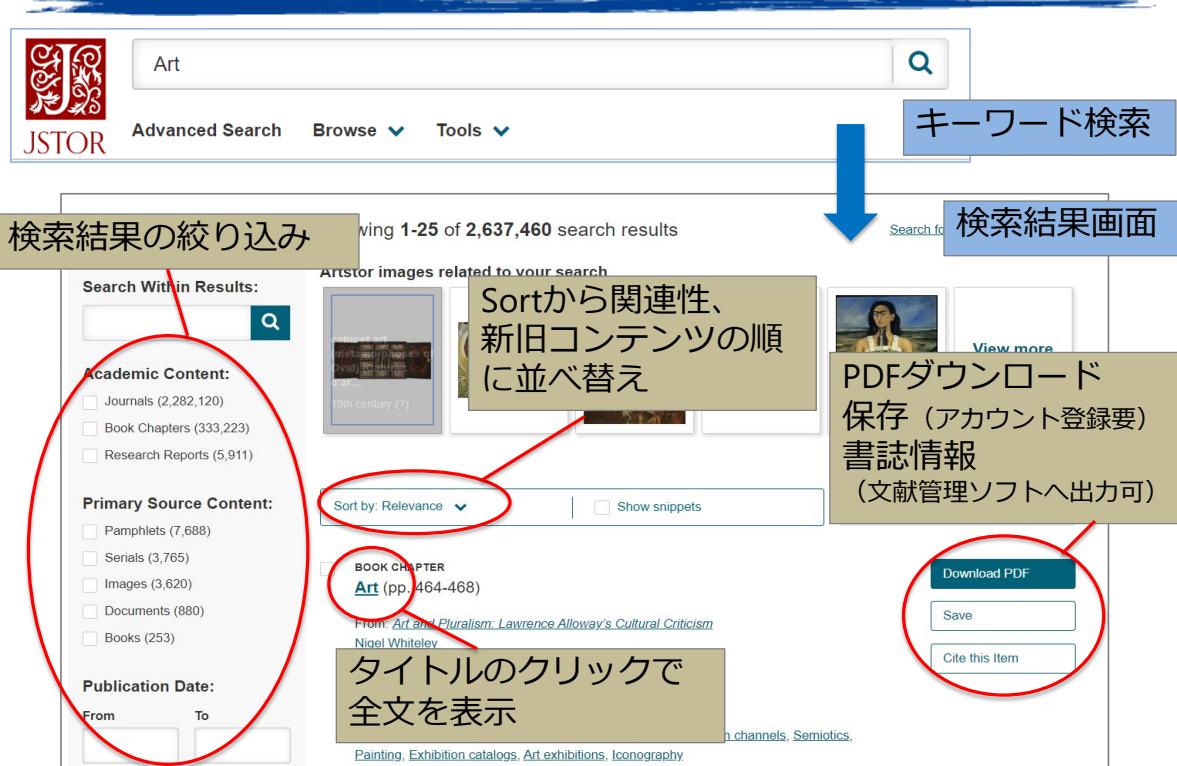
Journal Filter: Narrow by discipline and/or journal

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Return results for:

- > African American Studies (20 titles)
- > African Studies (62 titles)
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## 検索結果画面



検索結果画面

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Art

Advanced Search Browse Tools

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Sortから関連性、新旧コンテンツの順に並べ替え

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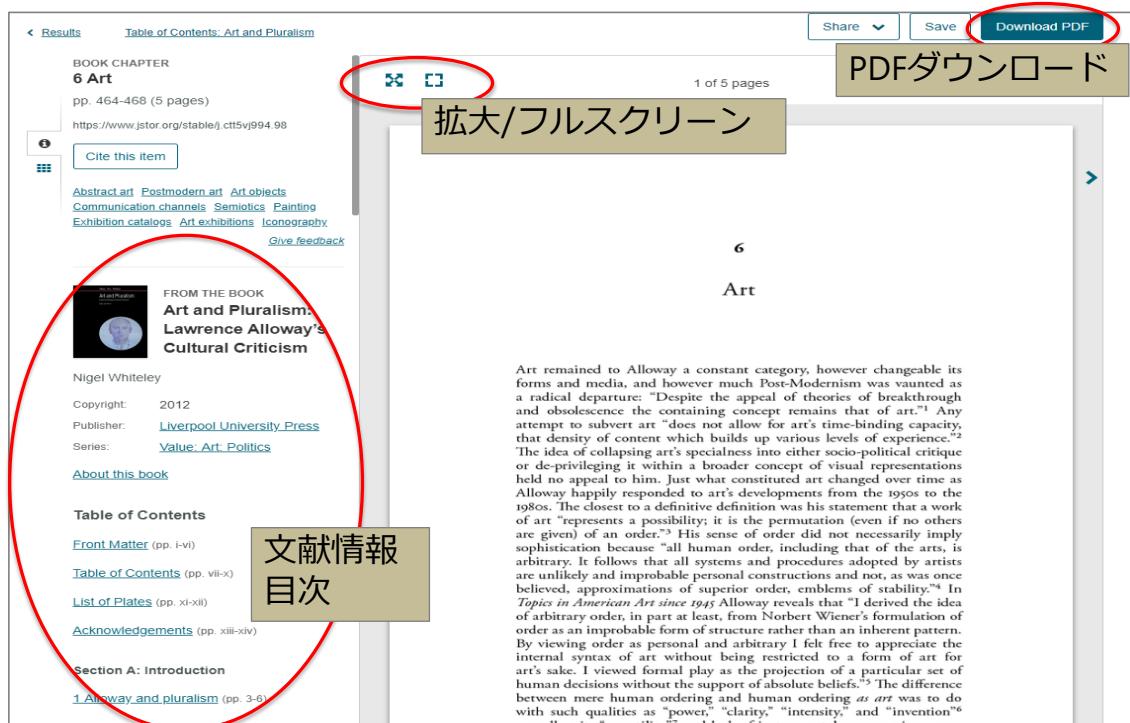
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BOOK CHAPTER Art (pp. 464-468) From: *Art and Pluralism: Lawrence Alloway's Cultural Criticism* Nigel Whiteley

19th century (?)

1 of 5 pages

## 文献閲覧画面



文献閲覧画面

Table of Contents: Art and Pluralism

BOOK CHAPTER 6 Art pp. 464-468 (5 pages)

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文献情報 目次

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

Table of Contents

Front Matter (pp. i-vi) Table of Contents (pp. vii-x) List of Plates (pp. xi-xii) Acknowledgements (pp. xiii-xiv)

Section A: Introduction 1 Alloway and pluralism (pp. 3-6) 2 Backstories (pp. 7-14)

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 definition 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> as well as its "nonutility"<sup>7</sup> and lack of instrumental compromise—even