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In “Whither Art History in a Globalizing World,” Parul Dave Mukherji describes today as having many art histories, many art practices, a growing plurality of practices, and new direction terrains. This brings up many questions. How does this affect the fields of art history and art education? Are we moving towards a global art history? If so, what problems may occur? Do we leave behind the old textbooks and art history surveys and search for new ones? Mitchell Schwarzer, Mark Miller Graham, and Mukherji provide insight into some of these questions.

In “Origins of the Art History Survey Text,” Mitchell Schwarzer (1995) believes that global survey text “embodies the nineteenth-century vision of history to unify the art of the past into a coherent and relevant story for the present” (p. 24). He adds to this by saying it has also created political, cultural, and individual hierarchies and generalities. This can be better understood by looking at the context for which the original art history surveys were written. Initially art history was written for “the educated public—scholars, artistic travelers—and especially cultural officials and art’s administrators” (Schwarzer, 1995, p. 24). The three pioneers: Winckelmann, Waagen, and Rumohr, each focused on specific areas and regions. Their work and desire for educating the general public eventually led to the first design for a public art museum in Europe. Schwarzer also points out that the work of Kuger established the standards for global survey texts which included: the basis for all notions of art and beauty was in the early art of northern Europe, the islands of the great oceans, and the pre-Columbian Americas; only in Greece was

antique perfection achieved; and Greek and medieval art was portrayed as the two poles of perfect artistic expression.

Mark Miller Graham feels survey textbooks of today have changed very little from those of the past. While some changes have been made to recognize various others, concerns still exist. Graham critiques areas in the structure of the survey and of art history concerning canonicity, chronology, closure, and subjectivity. His findings have led him to believe that the survey's past focus on the art of the West as described by Schwarzer, has led to a canon presenting artistic and moral superiority. He also believes the linear design of the survey, although effective and natural, lacks the benefits of the structure of architectural surveys that are divided into areas, regions, zones, or sites. In addition, Graham believes that political and economic influence, as well as, students creating their own subjectivity has caused problems.

Mukherji brings into view some of the other problems that have occurred as we have progressed towards a global art history. For example, those who were considered incapable of self-representation have become visible. Political issues around representation such as sexuality, gender, and caste have appeared. Art museums initially devoted to modern and contemporary art trends have been joined by ethnographic museums created to house artifacts from non-Western cultures.

So what direction needs to be taken? Schwarzer believes that examination and study of the methods and works of the pioneers of art history can provide a wealth of information for surveys of the future. Mukherji (2014) believes that we

can gain from studying the non-Western and postcolonial work but they need to be charted and placed within a “specific, located spatiality” (P. 154). Graham thinks various historical practices, practitioners, and interpretation of cultures should be considered part of art history but current survey textbooks need to be left behind and art history educators need to rethink content and curriculum. With that said, there will always be areas of concern within art history. However, it is important to remember that we need art history to remind us where we have been and where we are going. Surveys of the past, explained within the context of their creation, should be taught along with the inclusion of non-Western art. It is not an easy endeavor to tackle but efforts need to be made.

#### References:

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