

| | <u>Greeks</u> | <u>Renaissance (14th -17th C.)</u> | <u>18th Century</u> | <u>19th Century</u> | <u>Early 20th Century</u> | <u>Mid-Late 20th Century</u> |
|--|--|--|--|---|---|--|
| Emergent Social, Cultural, Economic Institutions | | Divine right to rule, Christianity , colonialism Serfdom, improvement in agriculture productivity and primitive accumulation Cabinets of curiosity, beginning of museology | Enlightenment nation-state, natural rights, Glorious Revolution, accumulation of capital (economic and symbolic), auction houses, art markets, museums Napoleonic wars end ancienne regime American Revolution | Romantics Science as a system of control Emergence of psychology and "marginal revolution" in economics Symbolism as reaction against rationality | Chaos of WWI leads to radical politics and art movements with manifestos End of free-trade and gold standard era Economic depression, New Deal Galleries, art criticism and movement journals Urbanization, "modernity" | Welfare-State institutionalized Cold War, collapse of Soviet Union Birth of Rock n' Roll and "omnivore" cultural taste "Mechanical reproduction" |
| From Patronage to the Market | <i>Polis</i> | Church and Crown Art serves the Church and the Church-appointed ruling class | Bourgeoisie Universities Individualism | Rejection of the salon by early modernists Collectivism | Nation-State and market Foundations World Wars | International market for art Corporations Individualism |
| Zeitgeist | Collective experience (for the <i>Polis</i>) | | | | | |
| Relationship between Art Theory and Practice and Philosophical Aesthetics | Art (poetry, tragedy and classical sculpture are highest forms) is to form knowledge of the truth The value of art is that it catalyzes collective knowledge and catharsis, while deifying the gods | The value of art is that it brings us closer to God through what is depicted Art is seen as branch of natural philosophy (Leonardo) | Birth of aesthetics (Baumgarten 1750, Kant 1790) Focus is now on beauty and taste Sublime aesthetic experience is value, not about art content which brings knowledge | Aesthetic practice is divided into Liberal Arts and Science Birth of art for art's sake (Manet, Flaubert), art no longer favors bourgeois values , beginning of avant-garde "-isms" "Aesthetics of the ugly" Ruskin (1857) | National culture Brutalist public architecture Social Realism Socialist Realism Armory Show MoMA Barnes Foundation American Association of Museums | Cultural nationalism Focus is no longer the aesthetic, but is now the individual artwork Field of art production is self-referential and carries theoretical assertions (Danto) J. Paul Getty Trust |
| Locus | Greece | Italy | London | Paris | Paris - New York | New York [- Shanghai?] |