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トップページ

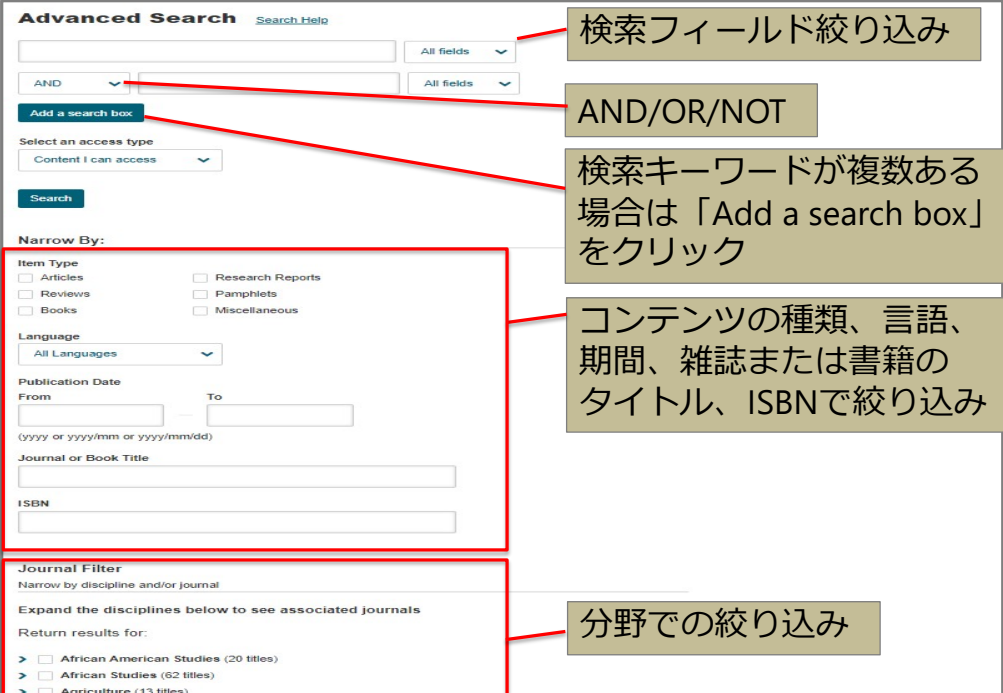
文献の探し方



The screenshot shows the JSTOR homepage. Annotations include:

- 検索ボックスからキーワード検索** (Keyword search from the search box): Points to the search input field.
- Browseから分野、タイトル、出版機関の一覧を表示** (Display a list of fields, titles, and publishers from Browse): Points to the 'Browse' link in the top navigation bar.
- Advanced Searchからの詳細検索** (Detailed search from Advanced Search): Points to the 'Advanced Search' link in the search box.

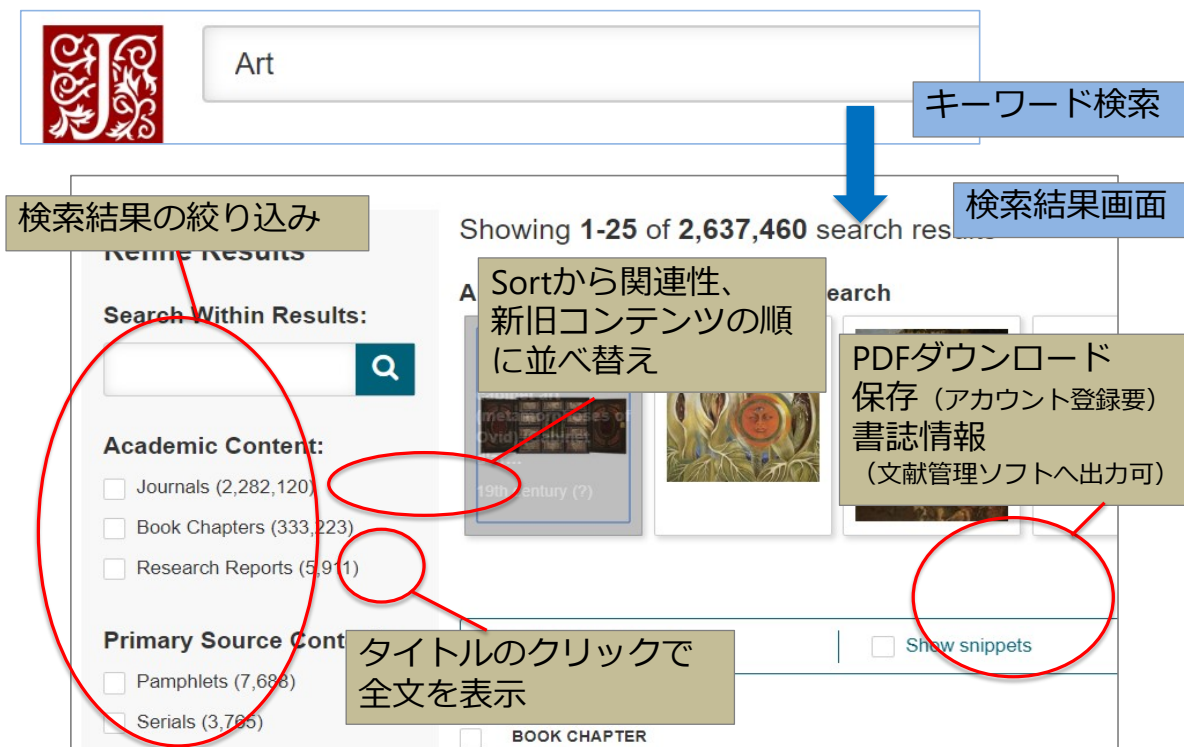
詳細検索(Advanced Search)



The screenshot shows the JSTOR Advanced Search page. Annotations include:

- 検索フィールド絞り込み** (Search field narrowing): Points to the 'All fields' dropdown menu.
- AND/OR/NOT**: Points to the logical operator dropdown menu.
- 検索キーワードが複数ある場合は「Add a search box」をクリック** (Click 'Add a search box' if there are multiple search keywords): Points to the 'Add a search box' button.
- 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** (Narrow by content type, language, period, title, and ISBN): Points to the 'Narrow By' section, which includes filters for Item Type, Language, Publication Date, and Journal or Book Title/ISBN.
- 分野での絞り込み** (Narrow by field): Points to the 'Journal Filter' section, which allows narrowing results by discipline or journal.

検索結果画面



キーワード検索

検索結果の絞り込み

Showing 1-25 of 2,637,460 search results

検索結果画面

Sortから関連性、新旧コンテンツの順に並べ替え

PDFダウンロード
保存（アカウント登録要）
書誌情報
（文献管理ソフトへ出力可）

Academic Content:

- ☐ Journals (2,282,120)
- ☐ Book Chapters (333,223)
- ☐ Research Reports (5,911)

Primary Source Content:

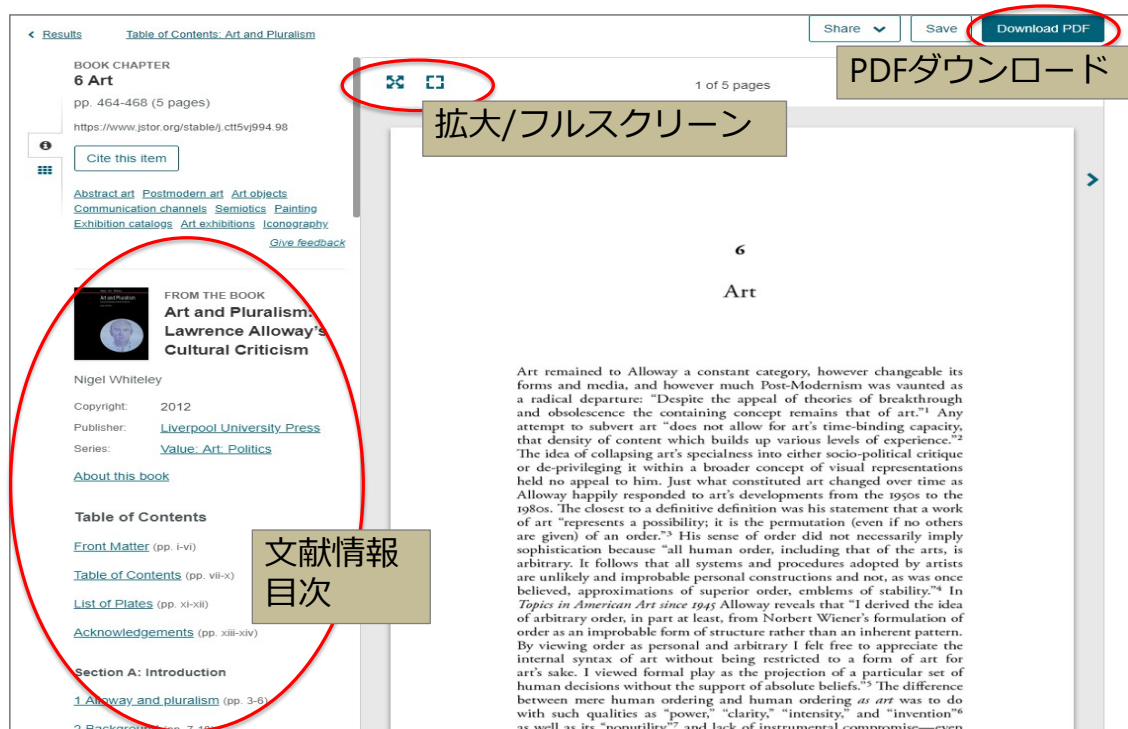
- ☐ Pamphlets (7,688)
- ☐ Serials (3,765)

タイトルのクリックで全文を表示

☐ Show snippets

☐ BOOK CHAPTER

文献閲覧画面



Results Table of Contents: Art and Pluralism

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拡大/フルスクリーン

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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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."¹ 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."² 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."³ 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."⁴ 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."⁵ The difference between mere human ordering and human ordering *as art* was to do with such qualities as "power," "clarity," "intensity," and "invention"⁶ as well as its "nonutility"⁷ and lack of instrumental compromise—even