

Abstract

The reception of deconstruction in recent art historiography

The aim of the presented master thesis is to outline the reception of deconstruction in the contemporary art historiography and the introduction of its effects on the discipline of art history. The work deals with the term deconstruction in the sense of (1) the original philosophical and critical writing of Jacques Derrida, and (2) the method, which was implemented to literary studies at the end of the 70s and later on to other humanities, including the art history. First, theoretical part of the thesis introduces Derrida's thoughts, epistemology and the strategy of deconstruction. Second part reflects the epistemological changes a implementation of the deconstructive criticism into the art history. After imbedding the „deconstructive“ current into the broader development of art history and reading of some methodological handbooks, we turn to concrete works of some art historians and their individual uses of the deconstructive impulses, namely Donald Preziosi, Norman Bryson, Michael Ann Holly, Keith Moxey, and to a lesser extend also W. J. T. Mitchell, Craig Owens, Rosalind Krauss, Stephen Melville, Donald Crimp, David Carrier and Victor Burgin. As opposed to the original derridian deconstruction, in its applied form (art history, literary studies) we find some essential modifications. The conclusion of the thesis sums up the main consequences of the deconstructive thinking for the methodology and even more general position the art history and it also proposes some further possibilities of its implementation.

Keywords

Methodology of art history, art historiography, Jacques Derrida, deconstruction, Donald Preziosi, Norman Bryson, Keith Moxey, undecidability (*indécibilité*)