Retrieving the term ‘baroque’ from the margins of art history, scholars from a range of disciplines demonstrate that it is a productive means to engage with art history and theory. Rather than attempting to provide a survey of baroque as a chronological or geographical conception, the essays here attempt critical re-engagement with the term ‘baroque’—its promise, its limits, and its overlooked potential—in relation to the visual arts.

Contents: Section I Rethinking the Baroque: Introduction: Rethinking the Baroque, Helen Hills; The Baroque: the grit in the oyster of art history, Helen Hills. Section II Baroque as Style: On sculptural relief: malerisch, the autonomy of artistic media and the beginnings of Baroque studies, Alina Payne; Ottoman Baroque: the limits of style, Howard Caygill. Section III Rethinking Baroque Art History: Discomfited by the Baroque: a personal journey, Thomas DaCosta Kaufmann; Reframing the Baroque: on idolatry and the threshold of humanity, Claire Farago. Section IV Baroque Traditions: Nicholas Hawksmoor’s drawing technique of the 1690s and John Locke’s Essay Concerning Human Understanding, Anthony Geraghty; The real in the Rococo, Glenn Adamson. Section V Benjamin’s Baroque: Benjamin and the Baroque: posing the question of historical time, Andrew Benjamin. Section VI Baroque Folds: Baroque matters, Mieke Bal; The Baroque fold as map and as diagram, Tom Conley; Bibliography; Index. Includes 25 colour and 34 b&w illustrations

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