

# prefiguration art history definition

Prefiguration Art History Definition: Exploring the Roots and Meaning

**Prefiguration art history definition** is a term that often pops up in discussions about religious and symbolic art, yet it can seem a bit abstract or technical at first glance. Simply put, prefiguration refers to the use of symbolic figures, events, or objects in earlier artworks that foreshadow or anticipate later developments, especially within religious contexts. This concept has played a significant role in how stories and spiritual messages have been visually communicated throughout history, particularly in Christian art. Understanding prefiguration not only enriches one's appreciation of these artworks but also offers insight into the deep layers of meaning that artists embedded in their creations.

## What Is Prefiguration in Art?

In art history, prefiguration is a narrative and symbolic technique where elements from an earlier story or figure are interpreted as a "type" or foreshadowing of a later event or person. This method is most famously associated with biblical art, where Old Testament stories are seen as prefiguring New Testament events, especially those concerning the life and mission of Jesus Christ.

## Theological Roots of Prefiguration

The idea of prefiguration is deeply rooted in Christian theology. It stems from the belief that the events of the Old Testament are not isolated but serve as prophetic symbols that find their fulfillment in the New Testament. For example, the story of Jonah spending three days in the belly of the whale is often seen as a prefiguration of Christ's resurrection after three days in the tomb.

This theological concept naturally influenced how artists chose subjects and composed their works. By embedding these symbolic references, artists created layers of meaning that educated viewers about spiritual truths and connected seemingly disparate stories across time.

## Prefiguration in Different Art Forms

While prefiguration is most commonly discussed in the context of religious paintings and stained glass windows, it appears in various art forms and media.

### Sculpture and Reliefs

Many cathedrals and churches feature sculptural programs where scenes from the Old Testament are carved alongside New Testament imagery. These juxtapositions visually narrate the idea of fulfillment and continuity, making theological concepts tangible for worshippers.

# **Illuminated Manuscripts**

Medieval illuminated manuscripts often contain illustrations that pair Old and New Testament scenes. The intricate artwork served as both decoration and a didactic tool, helping readers understand the symbolic connections and prefigurations embedded in scripture.

## **Iconography and Symbolism**

Iconographic elements, like the lamb symbolizing Christ, also play into prefiguration. Artists used established symbols to communicate deeper meanings, often relying on viewers' familiarity with these traditions to convey complex theological ideas succinctly.

## **Examples of Prefiguration in Art History**

Understanding specific examples can clarify how prefiguration functions within art history.

### **Adam as a Prefiguration of Christ**

In Christian theology, Adam is often considered a "type" of Christ. The idea contrasts Adam's role as the first man whose sin brought death with Christ's role as the "second Adam" whose sacrifice brings salvation. Artistic representations frequently highlight this parallel, sometimes depicting scenes of Adam alongside Christ's crucifixion or resurrection.

### **The Sacrifice of Isaac**

Abraham's near-sacrifice of his son Isaac is another powerful prefiguration. Many artworks depict this dramatic moment as a symbol of God sacrificing His own son, Jesus. This story's emotional intensity and theological weight made it a popular subject for artists exploring the theme of divine sacrifice.

### **Moses and the Serpent**

The bronze serpent lifted by Moses in the wilderness (as recounted in the Book of Numbers) is interpreted as a prefiguration of Christ being lifted on the cross for humanity's salvation. Artistic depictions of this scene often emphasize its symbolic connection to the crucifixion.

## **The Importance of Prefiguration in Art Interpretation**

Recognizing prefiguration enriches the way we interpret historic artworks, especially those grounded

in religious traditions.

## Unlocking Hidden Meanings

Many medieval and Renaissance artworks are laden with layers of symbolism that might be missed without knowledge of prefiguration. Understanding these connections allows viewers to decode the narratives and theological messages artists intended to convey.

## Contextualizing Historical Artworks

Prefiguration helps contextualize artworks within their historical and cultural moments. It reflects the mindset of patrons and audiences who sought to visualize and reinforce their faith through art. By studying prefiguration, art historians can better grasp the motivations behind certain artistic choices.

## Enhancing Spiritual Engagement

For believers, encountering these symbolic elements in art can deepen spiritual reflection. Prefiguration art acts as a visual meditation on divine mysteries, inviting viewers into a dialogue between past prophecies and their fulfillment.

## Tips for Identifying Prefiguration in Art

If you're interested in spotting prefiguration in artworks, here are some helpful pointers:

- **Familiarize Yourself with Biblical Stories:** Knowing the key narratives in both Old and New Testaments makes it easier to recognize symbolic parallels.
- **Look for Repeated Motifs:** Symbols or scenes that appear alongside or in relation to later events often indicate prefiguration.
- **Consider the Artwork's Context:** Research the period, artist, and intended audience to understand why certain themes were emphasized.
- **Use Art Historical Resources:** Commentaries, theological texts, and scholarly analyses often highlight prefigurative elements.

## Beyond Christian Art: Prefiguration in Broader Art

# History

While prefiguration is especially prominent in Christian art, the broader concept of foreshadowing or symbolic anticipation isn't unique to this tradition. Many cultures use symbolic imagery to hint at future events or connect past and present narratives.

## Prefiguration in Mythological Art

In ancient mythologies, artists often used symbolic scenes or figures to allude to future actions of gods or heroes. These visual hints served as narrative devices to enrich storytelling.

## Foreshadowing in Secular Art

Even in non-religious art, prefiguration can manifest as symbolic elements that hint at later developments in a narrative or the artist's intended message. Recognizing these layers adds depth to our appreciation of the work.

Exploring the prefiguration art history definition opens a window into how artists communicate complex ideas through symbolism and narrative structure. By tracing these symbolic connections, we not only enhance our understanding of art but also gain insight into the cultural and spiritual contexts that shaped these timeless works. Whether in the soaring cathedrals of Europe or the illuminated pages of medieval manuscripts, prefiguration remains a powerful testament to the enduring human desire to connect past, present, and future through visual storytelling.

## Frequently Asked Questions

### What is the definition of prefiguration in art history?

Prefiguration in art history refers to the depiction of an event or figure in earlier artworks that symbolically foreshadows or anticipates a later event, person, or concept.

### How is prefiguration used in religious art?

In religious art, prefiguration often involves Old Testament scenes or figures that are interpreted as foreshadowing New Testament events, such as Jonah's story prefiguring Christ's resurrection.

### Can prefiguration be found outside of religious contexts in art history?

Yes, prefiguration can also be found in secular art where earlier works anticipate or symbolize later historical events, ideas, or artistic movements.

## What is an example of prefiguration in Christian art?

An example is the depiction of the sacrifice of Isaac by Abraham, which prefigures the sacrifice of Christ on the cross.

## How does prefiguration differ from prophecy in art history?

Prefiguration is a symbolic or typological representation in earlier art that foreshadows a later event, while prophecy is a direct prediction or foretelling, often textual rather than purely visual.

## Why is understanding prefiguration important in art history?

Understanding prefiguration helps art historians interpret symbolic meanings and theological messages embedded within artworks, especially in religious contexts.

## Is prefiguration related to the concept of typology?

Yes, prefiguration is closely related to typology, which studies the relationship between Old Testament 'types' and New Testament 'antitypes' often depicted in art.

## How did medieval artists use prefiguration?

Medieval artists used prefiguration to connect biblical stories across the Old and New Testaments, reinforcing religious teachings through visual symbolism.

## Are there any famous artworks known for their use of prefiguration?

Yes, for example, Giotto's frescoes in the Scrovegni Chapel use prefiguration to link Old Testament scenes with Christ's life and passion.

## Can prefiguration be applied to modern or contemporary art?

While traditionally linked to biblical contexts, the concept of prefiguration can be applied to modern art to analyze how earlier works anticipate or symbolize later themes or ideas.

## Additional Resources

Prefiguration Art History Definition: An In-Depth Exploration of Symbolism and Anticipation in Visual Culture

**prefiguration art history definition** centers on the concept of foreshadowing or anticipating a future event or truth through symbolic representation in artworks. Rooted deeply in religious, cultural, and artistic traditions, prefiguration involves the depiction of figures, scenes, or motifs that suggest or predict later developments, often of spiritual or historical significance. This analytical review aims to unravel the layers of prefiguration within art history, tracing its definition, origins, and manifestations across different epochs and artistic movements.

# Understanding Prefiguration in Art History

The term “prefiguration” derives from the Latin word *\*praefigurare\**, meaning “to shape beforehand” or “to represent in advance.” Within art history, prefiguration describes a method by which artists convey future events, typically through symbolic imagery that gains meaning in hindsight. This concept is particularly prominent in Christian art, where Old Testament figures or scenes are interpreted as prefigurations of New Testament events, a practice known as typology.

Prefiguration serves as a narrative and theological device that enriches visual storytelling by linking past, present, and future. It allows viewers to perceive continuity and divine orchestration in historical and spiritual developments, often reinforcing doctrinal beliefs through visual cues.

## Historical Origins and Context

Prefiguration’s roots are predominantly traced to Judeo-Christian iconography, where biblical typology flourished from the early Christian era through the Middle Ages and Renaissance. Early Church Fathers, such as St. Augustine and St. Thomas Aquinas, formalized typology, asserting that certain Old Testament events or persons prefigured Christ or Christian sacraments.

This theological approach influenced medieval artists who embedded prefigurative imagery into illuminated manuscripts, frescoes, and altarpieces. For example, the sacrifice of Isaac by Abraham was widely seen as a prefiguration of Christ’s crucifixion, symbolizing obedience and redemption.

Beyond religious art, prefiguration also appears in other cultural contexts, albeit less explicitly. Mythological and historical artworks sometimes incorporate symbolic foreshadowing to suggest inevitable outcomes or moral lessons.

## The Role of Prefiguration in Visual Narratives

Prefiguration enhances the complexity and depth of visual narratives by inviting viewers to engage with layered meanings. Artists use various techniques to embed prefigurative elements:

- **Symbolic Figures:** Characters or objects representing future events or persons, such as a lamb symbolizing Christ.
- **Parallel Scenes:** Juxtaposition of past and future moments within a single composition or series.
- **Iconographic Motifs:** Recurrent symbols that carry prefigurative significance, like the serpent as a symbol of both evil and eventual redemption.

These methods encourage contemplation of theological truths or historical inevitabilities. Prefigurative art often requires contextual knowledge, as the significance of symbols may not be immediately

apparent without understanding the narrative or doctrine behind them.

## **Prefiguration Compared to Other Artistic Devices**

While prefiguration involves anticipation of future realities, it is distinct from prophecy or allegory, though related. Prophecy typically refers to explicit verbal predictions within texts or depicted scenes, whereas prefiguration is more subtle and symbolic. Allegory, on the other hand, conveys moral or spiritual meanings through personification or metaphor but does not necessarily imply foreshadowing.

In comparison to foreshadowing in literature, prefiguration in art relies heavily on visual symbolism rather than textual hints. This demands a sophisticated visual literacy from the audience to decode the intended message.

## **Examples of Prefiguration Across Artistic Periods**

### **Medieval and Renaissance Art**

Prefiguration was a cornerstone of medieval Christian art. Illuminated manuscripts like the \*Book of Kells\* and fresco cycles in churches used typological imagery extensively. Renaissance artists, including Michelangelo and Raphael, continued this tradition, integrating classical techniques with theological symbolism.

For instance, Michelangelo's \*Sistine Chapel\* ceiling contains numerous prefigurative elements, such as the depiction of Jonah's story as a symbol of resurrection, foretelling Christ's own resurrection.

### **Baroque and Beyond**

During the Baroque period, prefiguration evolved within dramatic compositions that emphasized emotional intensity and spiritual revelation. Artists like Caravaggio used light and shadow to highlight symbolic elements that suggested divine intervention or future salvation.

In modern and contemporary art, prefiguration is less overt but can still be identified in works that engage with historical memory or social commentary, where images anticipate or critique future developments.

## **The Significance and Challenges of Interpreting Prefiguration**

Prefiguration enriches art by embedding foresight and layered meaning, but it poses interpretative challenges. Understanding prefiguration requires:

1. **Contextual Knowledge:** Familiarity with religious texts, historical events, or cultural symbolism is often necessary.
2. **Visual Literacy:** The ability to decode iconography and symbolic conventions prevalent in specific periods.
3. **Interdisciplinary Approach:** Combining art history, theology, and cultural studies to fully appreciate the nuances.

The risk of anachronistic or overly literal interpretations exists, especially when modern viewers impose contemporary perspectives on historical symbolism. Nonetheless, recognizing prefiguration deepens appreciation for the intentions and intellectual frameworks of artists and patrons.

## Pros and Cons of Prefigurative Art

- **Pros:** Adds richness and depth to art; connects disparate narratives; reinforces cultural or religious identity.
- **Cons:** Can be obscure or inaccessible without background knowledge; may limit interpretive openness; potential for misinterpretation.

Despite these challenges, prefiguration remains a powerful tool for artists to communicate complex ideas through imagery that resonates across time.

## Prefiguration's Place in Contemporary Art Discourse

Contemporary artists and scholars increasingly revisit prefiguration, not only within religious contexts but also in secular and political spheres. Prefiguration as a concept extends to envisioning future realities or social transformations through artistic expression.

In this broader sense, prefiguration intersects with utopian art, speculative fiction, and activism, where artworks anticipate or inspire change. This expansion reflects a dynamic evolution of the term beyond its traditional boundaries.

Engagement with prefiguration today involves critical inquiry into how images shape collective memory and forecast possibilities, making it a relevant and vibrant area of study within art history and theory.

The exploration of prefiguration art history definition reveals a multifaceted phenomenon that transcends mere symbolism. It acts as a bridge between epochs, ideas, and beliefs, offering a profound insight into how humanity has sought to represent the unseen future within the visible present.

## Prefiguration Art History Definition

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**prefiguration art history definition: Circulations in the Global History of Art** Thomas DaCosta Kaufmann, Catherine Dossin, Béatrice Joyeux-Prunel, 2016-03-03 The project of global art history calls for balanced treatment of artifacts and a unified approach. This volume emphasizes questions of transcultural encounters and exchanges as circulations. It presents a strategy that highlights the processes and connections among cultures, and also responds to the dynamics at work in the current globalized art world. The editors' introduction provides an account of the historical background to this approach to global art history, stresses the inseparable bond of theory and practice, and suggests a revaluation of materialist historicism as an underlying premise. Individual contributions to the book provide an overview of current reflection and research on issues of circulation in relation to global art history and the globalization of art past and present. They offer a variety of methods and approaches to the treatment of different periods, regions, and objects, surveying both questions of historiography and methodology and presenting individual case studies. An 'Afterword' by James Elkins gives a critique of the present project. The book thus deliberately leaves discussion open, inviting future responses to the large questions it poses.

**prefiguration art history definition:** *The Expressionist Turn in Art History* KimberlyA. Smith, 2017-07-05 During the period in which Expressionist artists were active in central Europe, art historians were producing texts which also began to be characterized evocatively as 'expressionist?', yet the notion of an expressionist art history has yet to be fully explored in historiographic studies of the discipline. This anthology offers a cross-section of noteworthy art history texts that have been described as expressionist, along with critical commentaries by an international group of scholars. Written between 1912 and 1933, the primary sources have been selected from the published scholarship of both recognized and less-familiar figures in the field's Germanic tradition: Wilhelm Worringer, Fritz Burger, Ernst Heidrich, Max Dvor? Heinrich Wölfflin, and Carl Einstein. Translated here for the first time, these examples of an expressionist turn in art history, along with their secondary analyses and the book's introduction, offer a productive lens through which to re-examine

the practice and theory of art history in the early twentieth century.

**prefiguration art history definition: Oral History in the Visual Arts** Linda Sandino, Matthew Partington, 2013-04-25 The first book to explore the theory and practice of oral history as a methodology across a wide range of fields including art, design, fashion, textiles, museum studies, history and craft.

**prefiguration art history definition: *The Future Is Now: An Introduction to Prefigurative Politics*** Lara Monticelli, 2022-09-20 The gloomy prospect of climate change and ecosystems' collapse calls for an urgent rethinking of all aspects of our life: how we work, produce, eat, spend, take care of each other, relate to nature, and organize our societies. Prefigurative initiatives are attracting a growing amount of attention from scholars and activists precisely because they are envisioning alternative futures by embodying radically different ways of living in the present. Thanks to the contribution of leading researchers, 'The Future is Now' represents the go-to book for anyone seeking a comprehensive, state-of-the-art, and thought-provoking introduction to the thriving field of prefigurative politics.

**prefiguration art history definition: Animated Architecture - Movement and Mobility in Modern Architecture and Design** Atreju Allahverdy, Thomas Moser, 2025-08-12 Der Band »Animated Architecture« untersucht die Erfahrungen von Architektur in Bewegung – sei es durch physische Bewegung von Bauten und Bauteilen, durch Inszenierung von Bewegung oder durch mobile Wahrnehmung. Im Zentrum steht damit die wechselseitige Beziehung zwischen den scheinbaren Gegensätzen Bewegung und Architektur. Die Beiträge reichen von analytischen Fallstudien bisher wenig beachteter Bauprojekte bis hin zu interdisziplinären Reflexionen über körperliche und räumliche Erfahrungen in Tanz und Film.

**prefiguration art history definition: *Anarchism and Art*** Mark Mattern, 2016-03-01 Interprets popular art forms as exhibiting core anarchist values and presaging a more democratic world. Situated at the intersection of anarchist and democratic theory, *Anarchism and Art* focuses on four popular art forms—DIY (Do It Yourself) punk music, poetry slam, graffiti and street art, and flash mobs—found in the cracks between dominant political, economic, and cultural institutions and on the margins of mainstream neoliberal society. Mark Mattern interprets these popular art forms in terms of core anarchist values of autonomy, equality, decentralized and horizontal forms of power, and direct action by common people, who refuse the terms offered them by neoliberalism while creating practical alternatives. As exemplars of central anarchist principles and commitments, such forms of popular art, he argues, prefigure deeper forms of democracy than those experienced by most people in today's liberal democracies. That is, they contain hints of future, more democratic possibilities, while modeling in the present the characteristics of those more democratic possibilities. Providing concrete evidence that progressive change is both desirable and possible, they also point the way forward.

**prefiguration art history definition: Tradition and Transformation in Christian Art** C.A. Tsakiridou, 2018-09-03 Tradition and Transformation in Christian Art approaches tradition and transculturality in religious art from an Orthodox perspective that defines tradition as a dynamic field of exchanges and synergies between iconographic types and their variants. Relying on a new ontology of iconographic types, it explores one of the most significant ascetical and eschatological Christian images, the King of Glory (Man of Sorrows). This icon of the dead-living Christ originated in Byzantium, migrated west, and was promoted in the New World by Franciscan and Dominican missions. Themes include tensions between Byzantine and Latin spiritualities of penance and salvation, the participation of the body and gender in deification, and the theological plasticity of the Christian imaginary. Primitivist tendencies in Christian eschatology and modernism place avant-garde interest in New Mexican santos and Greek icons in tradition.

**prefiguration art history definition: Walter Benjamin** \_l\_ Fr̃dlander, Eli Friedlander, 2012-01-15 Walter Benjamin is often viewed as a cultural critic who produced a vast array of brilliant and idiosyncratic pieces of writing with little more to unify them than the feeling that they all bear the stamp of his unclassifiable genius. Eli Friedlander argues that Walter Benjamin's corpus

of writings must be recognized as a unique configuration of philosophy with an overarching coherence and a deep-seated commitment to engage the philosophical tradition. Friedlander finds in Benjamin's early works initial formulations of the different dimensions of his philosophical thinking. He leads through them to Benjamin's views on the dialectical image, the nature of language, the relation of beauty and truth, embodiment, dream and historical awakening, myth and history, as well as the afterlife and realization of meaning. Those notions are articulated both in themselves and in relation to central figures of the philosophical tradition. They are further viewed as leading to and coming together in *The Arcades Project*. Friedlander takes that incomplete work to be the central theater where these earlier philosophical preoccupations were to be played out. Benjamin envisaged in it the possibility of the highest order of thought taking the form of writing whose contents are the concrete time-bound particularities of human experience. Addressing the question of the possibility of such a presentation of philosophical truth provides the guiding thread for constellating the disparate moments of Benjamin's writings.

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**prefiguration art history definition: Forms of the Visible** Philippe Descola, 2025-11-25 Imagery and figuration are not just figments of an artist's imagination. Perception and imagination are always shaped by what habit has taught us to discern. The visual path we spontaneously trace through the world depends on where we are situated in the four regions of the ontological archipelago: animism, naturalism, totemism or analogism. Each of these four regions corresponds to a way of conceiving the objects that make up the world, of perceiving the continuities and discontinuities in the folds of the world and of drawing the dividing lines between humans and nonhumans. From Alaskan Yup'ik masks and Aboriginal bark paintings to miniature landscapes from the Song dynasty and Dutch Golden Age interior scenes: each image reveals, through what it shows or fails to show, a certain figurative regime, identifiable by the formal means it uses and by the device through which it can unleash its power to act. The figurative regime enables us to grasp - sometimes better than words can - the contrasting ways of living that characterize the human condition and its relation to the nonhuman. By comparing a great diversity of visual images and artworks, Descola masterfully lays the theoretical foundations for an anthropology of figuration. One of the world's leading anthropologists, Philippe Descola has developed a comparative anthropology of relations between humans and nonhumans that has revolutionized both the human sciences and our ways of thinking about the great ecological issues of our time. His new book will be of great value to students and scholars of anthropology, visual art and art history and to anyone interested in art, culture and the relations between the human and nonhuman worlds.

**prefiguration art history definition: Encyclopedia of Critical Political Science** Clyde W. Barrow, 2024-03-14 An indispensable and exemplary reference work, this *Encyclopedia* adeptly navigates the multidisciplinary field of critical political science, providing a comprehensive overview

of the methods, approaches, concepts, scholars and journals that have come to influence the discipline's development over the last six decades.

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**prefiguration art history definition:** Ancient Models in the Early Modern Republican Imagination, 2017-10-02 Ancient Models in the Early Modern Republican Imagination, edited by Wyger Velema and Arthur Weststeijn, approaches the early modern republican political imagination from a fresh perspective. While most scholars agree on the importance of the classical world to early modern republican theorists, its role is all too often described in rather abstract and general terms such as “classical republicanism” or the “neo-roman theory of free states”. The contributions to this volume propose a different approach and all focus on the specific ways in which ancient republics such as Rome, Athens, Sparta, and the Hebrew Republic served as models for early modern republican thought. The result is a novel interpretation of the impact of antiquity on early modern republicanism.

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**prefiguration art history definition:** Quoting Caravaggio Mieke Bal, 2001-03 The author's primary object of investigation in this text is not the Caravaggio, but rather the issue of temporality in art. She analyzes the productive relationship between Caravaggio and a number of late-20th century artists who quote the baroque master in their own works.

**prefiguration art history definition:** The British Journal of Aesthetics, 1963

**prefiguration art history definition:** Neo-Baroques, 2016-10-18 The Baroque is back in contemporary culture. The ten essays authored by international scholars, and three interventions by artists, examine the return of the baroque as Neo-Baroque through interdisciplinary perspectives. Understanding the Neo-Baroque as transcultural (between different cultures) and transhistorical (between historical moments) the contributors to this volume offer diverse perspectives that suggest

the slipperiness of the Neo-Baroque may best be served by the term 'Neo-Baroques'. Case studies analysed reflect this plurality and include: the productions of Belgian theatre company Abattoir Fermé; Claire Denis' French New Extremist film Trouble Every Day; the novel Lujuria tropical by exiled El Salvadorian Quijada Urias; the science fiction blockbuster spectacles The Matrix and eXistenZ; and the spectacular grandeur of early Hollywood movie palaces and the contemporary Las Vegas Strip. Contributors: Jens Baumgarten, Marjan Colletti, Bolívar Echeverría, Rita Eder, Hugh Hazelton, Monika Kaup, Peter Krieger, Patrick Mahon, Walter Moser, Angela Ndalianis, Richard Reddaway, Karel Vanhaesebrouck, Saige Walton.

**prefiguration art history definition:** Out of Time Robert Slifkin, 2013-08-31 Focusing on the thirty-three paintings that Philip Guston exhibited at the Marlborough Gallery in 1970, this in-depth account reconsiders the history of postwar American art and the conception of figuration in modern art history. Through a myriad of cultural touchstones, including evidence from literary and musical vogues of the period, Robert Slifkin examines the role of history as both artistic medium and creative catalyst to Guston's practice as a painter. Slifkin employs a wealth of visual examples, archival materials, and original scholarship to situate Guston's paintings within broader artistic debates of the time, using the cultural movement of the sixties as its orienting foreground. This historical framework provides an interface between the notions of time in art and time in the material world. Lively and edifying, Slifkin's comprehensive text productively complicates the prescribed traditions of postwar art history and, in turn, shifts our perception of Guston and his place in the domain of modern art.

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