

Kant After Duchamp

Art after the Hipster Under Blue Cup Frameworks for Modern Art Kant After Duchamp Cover and Uncover Bachelors Homemade Esthetics Towards an Aesthetics of Production What Comes After Farce Kant After Duchamp Sewn in the Sweatshops of Marx The Widening Circle Art and Aesthetics After Adorno Ethics of the Real Philosophy and Conceptual Art The Return of the Real Anywhere or Not at All: Philosophy of Contemporary Art Aesthetics and Subjectivity Clement Greenberg Between the Lines The Abuse of Beauty On the Wings of Hypothesis The Art Instinct Pictorial Nominalism On the Production of Subjectivity Aesthetics at Large - Art, Ethics, Politics Speculation V Expressions of Judgment Look, 100 Years of Contemporary Art Aesthetics What Art Is In the Blink of an Ear Art after the Hipster Total Expansion of the Letter The Definitely Unfinished Marcel Duchamp Sublime Art Beauty Art Collectivism After Modernism New Waves in Aesthetics Heritage and Debt

Art after the Hipster

This book examines the complexities of the hipster through the lens of art history and cultural theory, from Charles Baudelaire's flâneur to the contemporary "creative" borne from creative industries policies. It claims that the recent ubiquity

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of hipster culture has led many artists to confront their own significance, responding to the mass artification of contemporary life by de-emphasising the formal and textual deconstructions so central to the legacies of modern and postmodern art. In the era of creative digital technologies, long held characteristics of art such as individual expression, innovation, and alternative lifestyle are now features of a flooded and fast-paced global marketplace. Against the idea that artists, like hipsters, are the “foot soldiers of capitalism”, the institutionalized networks that make up the contemporary art world are working to portray a view of art that is less a discerning exercise in innovative form-making than a social platform—a forum for populist aesthetic pleasures or socio-political causes. It is in this sense that the concept of the hipster is caught up in age-old debates about the relation between ethics and aesthetics, examined here in terms of the dynamics of global contemporary art.

Under Blue Cup

Explaining what art is and what's not art. What is art? Why do we find some things beautiful but not others? Is it wrong to share MP3s? These are just some of the questions explored by aesthetics, the philosophy of art. In this sweeping introduction, Charles Taliaferro skilfully guides us through different theories of art and beauty, tackling issues such as who owns art and what happens when art and morality collide. From Plato on poetry to Ringo Starr on the drums, this is a perfect

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introductory text for anyone interested in the fascinating questions art can raise.

Frameworks for Modern Art

Eric Cameron is a conceptual and process artist of international stature who has influenced many contemporary artists throughout his fifty years of inspired teaching and unusual art. This is the first book written critically and comprehensively about his work. Editor Ann Davis joins three respected and renowned art scholars—Peggy Gale, Diana Nemiroff and Thierry de Duve—to critically assess Cameron's work in all its glory and considerable enigma. This includes his early work, his perceptive writings, his videos, and his Thick Paintings—in which the artist coats objects with thousands of layers of gesso, transforming them into something else entirely.

Kant After Duchamp

This new, completely revised and re-written edition of *Aesthetics and subjectivity* brings up to date the original book's account of the path of German philosophy from Kant, via Fichte and Holderlin, the early Romantics, Schelling, Hegel, Schleiermacher, to Nietzsche, in view of recent historical research and contemporary arguments in philosophy and theory in the humanities.

Cover and Uncover

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies . Beauty is among the most hotly contested subjects in current discussions on art and culture. After decades of disavowal, beauty's resurgence in recent art has engaged some of the most influential artists and writers. Spanning diverse positions, this anthology assembles the key texts on the cultural politics of this recent phenomenon, as well as contextualizing these debates - both for and against - in artistic practice and the broader history of aesthetics. Artists surveyed include: Vito Acconci, Jake and Dinos Chapman, Gustave Courbet, Marcel Duchamp, Marlene Dumas, Felix Gonzalez-Torres, Adolph Gottlieb, Hans Hofmann, Gary Hume, Asger Jorn, Alex Katz, Willem de Kooning, Joseph Kosuth, Paul McCarthy, Edouard Manet, Robert Mapplethorpe, Agnes Martin, Robert Morris, Barnett Newman, Pablo Picasso, Jackson Pollock, Gerhard Richter, Mark Rothko, Robert Rauschenberg, Nancy Spero, Frank Stella, Clyfford Still and Andy Warhol. Writers include: Theodor Adorno, Alexander Alberro, Rasheed Araeen, Art & Language, Benjamin H. D. Buchloh, T. J. Clark, Mark Cousins, Arthur C. Danto, Jacques Derrida, Thierry de Duve, Fredric Jameson, Christoph Grunenberg, Dave Hickey, Suzanne Perling Hudson, Caroline A. Jones, John Roberts, Elaine Scarry, Wendy Steiner and Paul Wood.

Bachelors

One of America's most celebrated art critics offers a lively meditation on the nature of art.

Homemade Esthetics

“Don’t start an art collective until you read this book.” —Guerrilla Girls “Ever since Web 2.0 with its wikis, blogs and social networks the art of collaboration is back on the agenda. Collectivism after Modernism convincingly proves that art collectives did not stop after the proclaimed death of the historical avant-gardes. Like never before technology reinvents the social and artists claim the steering wheel!” —Geert Lovink, Institute of Network Cultures, Amsterdam “This examination of the succession of post-war avant-gardes and collectives is new, important, and engaged.” — Stephen F. Eisenman, author of *The Abu Ghraib Effect* “Collectivism after Modernism crucially helps us understand what artists and others can do in mushy, stinky times like ours. What can the seemingly powerless do in the face of mighty forces that seem to have their act really together? Here, Stimson and Sholette put forth many good answers.” —Yes Men Spanning the globe from Europe, Japan, and the United States to Africa, Cuba, and Mexico, *Collectivism after Modernism* explores the ways in which collectives function within cultural norms,

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social conventions, and corporate or state-sanctioned art. Together, these essays demonstrate that collectivism survives as an influential artistic practice despite the art world's star system of individuality. *Collectivism after Modernism* provides the historical understanding necessary for thinking through postmodern collective practice, now and into the future. Contributors: Irina Aristarkhova, Jesse Drew, Okwui Enwezor, Rubn Gallo, Chris Gilbert, Brian Holmes, Alan Moore, Jelena Stojanovi´c, Reiko Tomii, Rachel Weiss. Blake Stimson is associate professor of art history at the University of California Davis, the author of *The Pivot of the World: Photography and Its Nation*, and coeditor of *Visual Worlds and Conceptual Art: A Critical Anthology*. Gregory Sholette is an artist, writer, and cofounder of collectives *Political Art Documentation/Distribution* and *REPOhistory*. He is coeditor of *The Interventionists: Users' Manual for the Creative Disruption of Everyday Life*. "To understand the various forms of postwar collectivism as historically determined phenomena and to articulate the possibilities for contemporary collectivist art production is the aim of *Collectivism after Modernism*. The essays assembled in this anthology argue that to make truly collective art means to reconsider the relation between art and public; examples from the Situationist International and Group Material to Paper Tiger Television and the Congolese collective Le Groupe Amos make the point. To construct an art of shared experience means to go beyond projecting what Blake Stimson and Gregory Sholette call the "imagined community": a collective has to be more than an ideal, and more than communal craft; it has to be a truly social enterprise. Not only does it use unconventional

forms and media to communicate the issues and experiences usually excluded from artistic representation, but it gives voice to a multiplicity of perspectives. At its best it relies on the participation of the audience to actively contribute to the work, carrying forth the dialogue it inspires.” —BOMB

Towards an Aesthetics of Production

The Dinka have a connoisseur's appreciation of the patterns and colours of the markings on their cattle. The Japanese tea ceremony is regarded as a performance art. Some cultures produce carving but no drawing; others specialize in poetry. Yet despite the rich variety of artistic expression to be found across many cultures, we all share a deep sense of aesthetic pleasure. The need to create art of some form is found in every human society. In *The Art Instinct*, Denis Dutton explores the idea that this need has an evolutionary basis: how the feelings that we all share when we see a wonderful landscape or a beautiful sunset evolved as a useful adaptation in our hunter-gather ancestors, and have been passed on to us today, manifest in our artistic natures. Why do people indulge in displaying their artistic skills? How can we understand artistic genius? Why do we value art, and what is it for? These questions have long been asked by scholars in the humanities and in literature, but this is the first book to consider the biological basis of this deep human need. This sparking and intelligent book looks at these deep and fundamental questions, and combines the science of evolutionary psychology with

aesthetics, to shed new light on longstanding questions about the nature of art.

What Comes After Farce

This book examines the complexities of the hipster through the lens of art history and cultural theory, from Charles Baudelaire's flâneur to the contemporary "creative" borne from creative industries policies. It claims that the recent ubiquity of hipster culture has led many artists to confront their own significance, responding to the mass artification of contemporary life by de-emphasising the formal and textual deconstructions so central to the legacies of modern and postmodern art. In the era of creative digital technologies, long held characteristics of art such as individual expression, innovation, and alternative lifestyle are now features of a flooded and fast-paced global marketplace. Against the idea that artists, like hipsters, are the "foot soldiers of capitalism", the institutionalized networks that make up the contemporary art world are working to portray a view of art that is less a discerning exercise in innovative form-making than a social platform—a forum for populist aesthetic pleasures or socio-political causes. It is in this sense that the concept of the hipster is caught up in age-old debates about the relation between ethics and aesthetics, examined here in terms of the dynamics of global contemporary art.

Kant After Duchamp

Explores the relation of aesthetic mediums to memory and discusses the work of such artists as Ed Ruscha, William Kentridge, Sophie Calle, and James Coleman.

Sewn in the Sweatshops of Marx

The idea of Kantian ethics is both simple and revolutionary: it proposes a moral law independent of any notion of a pre-establishment of fear. In attempting to interpret such a revolutionary proposition in a more 'humane' light, and to turn Kant into our contemporary—someone who can help us with our own ethical dilemmas—many Kantian scholars have glossed over its apparent paradoxes and impossible claims. This book is concerned with doing exactly the opposite. Kant, thank God, is not our contemporary; he stands against the grain of our times. Lacan on the face of it appears to be the very antithesis of Kant—the wild theorist of psychoanalysis compared to the sober Enlightenment figure. His concept of the Real, however, provides perhaps the most useful backdrop to this new interpretation of Kantian ethics. Constantly juxtaposing her readings of the two philosophers, Alenka Zupancic summons up and 'ethics of the Real', and clears the ground for a radical restoration of the disruptive element in ethics.

The Widening Circle

Introducing and exploring a range of contemporary issues and debates about art and its place in the wider culture, this is the first of four volumes in the Open University series 'Art of the Twentieth Century'.

Art and Aesthetics After Adorno

The last few decades have witnessed an explosion in ideas and theories on art. Art itself has never been more popular, but much recent thinking remains inaccessible and difficult to use. This book assesses the work of leading thinkers (including artists) who are having a major impact on making, criticizing and interpreting art. Each entry, written by a leading international expert, presents a concise, critical appraisal of a thinker and their contribution to thought about art and its place in the wider cultural context. A guide to the key thinkers who shape today's world of art, this book is a vital reference for anyone interested in modern and contemporary art, its history, theory, philosophy and practice. Theodor ADORNO * Roland BARTHES * Georges BATAILLE * Jean BAUDRILLARD * Walter BENJAMIN * Jay BERNSTEIN * Pierre BOURDIEU * Nicholas BOURRIAUD * Benjamin BUCHLOH * Daniel BUREN * Judith BUTLER * Noël CARROLL * Stanley CAVELL * TJ CLARK * Arthur C. DANTO * Gilles DELEUZE * Jacques DERRIDA * George DICKIE * Thierry DE

DUVE * James ELKINS * Hal FOSTER * Michel FOUCAULT * Michael FRIED * Dan GRAHAM * Clement GREENBERG * Fredric JAMESON * Mike KELLEY * Mary KELLY * Joseph KOSUTH * Rosalind KRAUSS * Julia KRISTEVA * Barbara KRUGER * Niklaus LUHMANN * Jean-François LYOTARD * Maurice MERLEAU-PONTY * WTJ MITCHELL * Robert MORRIS * Linda NOCHLIN * Adrian PIPER * Griselda POLLOCK * Robert SMITHSON * Jeff WALL * Melanie KLEIN * Albrecht WELLMER * Richard WOLLHEIM

Ethics of the Real

These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the

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"formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as *écriture féminine*. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether. Bachelors attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

Philosophy and Conceptual Art

An ear-opening reassessment of sonic art from World War II to the present Marcel Duchamp famously championed a "non-retinal" visual art, rejecting judgments of taste and beauty. In the *Blink of an Ear* is the first book to ask why the sonic arts did not experience a parallel turn toward a non-cochlear sonic art, imagined as both a response and a complement to Duchamp's conceptualism. Rather than treat sound art as an artistic practice unto itself-or as the unwanted child of music-artist and theorist Seth Kim-Cohen relates the post-War sonic arts to contemporaneous movements in the gallery arts. Applying key ideas from poststructuralism, deconstruction, and art history, *In the Blink of an Ear* suggests that the sonic arts have been subject to the same cultural pressures that have shaped minimalism, conceptualism, appropriation, and relational aesthetics. Sonic practice and theory have downplayed - or, in many cases, completely rejected - the de-formalization of the artwork and its simultaneous animation in the conceptual realm. Starting in

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1948, the simultaneous examples of John Cage and Pierre Schaeffer initiated a sonic theory-in-practice, fusing Clement Greenberg's media-specificity with a phenomenological emphasis on perception. Subsequently, the "sound-in-itself" tendency has become the dominant paradigm for the production and reception of sound art. Engaged with critical texts by Jacques Derrida, Rosalind Krauss, Friedrich Kittler, Jean François Lyotard, and Jacques Attali, among others, Seth Kim-Cohen convincingly argues for a reassessment of the short history of sound art, rejecting sound-in-itself in favor of a reading of sound's expanded situation and its uncontainable textuality. At the same time, this important book establishes the principles for a nascent non-cochlear sonic practice, embracing the inevitable interaction of sound with the social, the linguistic, the philosophical, the political, and the technological. Artists discussed include: George Brecht John Cage Janet Cardiff Marcel Duchamp Bob Dylan Valie Export Luc Ferrari Jarrod Fowler Jacob Kirkegaard Alvin Lucier Robert Morris Muddy Waters John Oswald Marina Rosenfeld Pierre Schaeffer Stephen Vitiello La Monte Young

The Return of the Real

Kant's *The Critique of Judgment* laid the groundwork of modern aesthetics when it appeared in 1790. Eli Friedlander's reappraisal emphasizes the internal connection of judgment and meaning, showing how the pleasure in judging is intimately related to our capacity to draw meaning from our encounter with beauty.

Anywhere or Not at All: Philosophy of Contemporary Art

In this collection of critical essays the well-known critic Barry Schwabsky reexamines the art produced since the 1960s, demonstrating how the achievements of "high modernism" remain consequential to it, through tensions among representation, abstraction, and pictorial language. With the core of the book focused on Michelangelo Pistoletto and Mel Bochner, Schwabsky also studies the work of emerging artists who also continue to examine modernism's legacies.

Aesthetics and Subjectivity

Immanuel Kant's Critique of Judgment, Thierry de Duve argues in the first volume of Aesthetics at Large, is as relevant to the appreciation of art today as it was to the enjoyment of beautiful nature in 1790. Going against the grain of all aesthetic theories situated in the Hegelian tradition, this provocative thesis, which already guided de Duve's groundbreaking book Kant After Duchamp (1996), is here pursued in order to demonstrate that far from confining aesthetics to a stifling formalism isolated from all worldly concerns, Kant's guidance urgently opens the understanding of art onto ethics and politics. Central to de Duve's re-reading of the Critique of Judgment is Kant's idea of *sensus communis*, ultimately interpreted as the mere yet necessary idea that human beings are capable of living in peace with

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one another. De Duve pushes Kant's skepticism to its limits by submitting the idea of *sensus communis* to various tests leading to questions such as: Do artists speak on behalf of all of us? Is art the transcendental ground of democracy? Or, Was Adorno right when he claimed that no poetry could be written after Auschwitz? Loaded with de Duve's trademark blend of wit and erudition and written without jargon, these essays radically renew current approaches to some of the most burning issues raised by modern and contemporary art. They are indispensable reading for anyone with a deep interest in art, art history, or philosophical aesthetics.

Clement Greenberg Between the Lines

Ever since the turn of the century aesthetics has steadily gained momentum as a central field of study across the disciplines. No longer sidelined, aesthetics has grown in confidence. While this recent development brings with it a return to the work of the canonical authors (most notably Baumgarten and Kant), some contemporary scholars reject the traditional focus on epistemology and theorize aesthetics in its ontological connotations. It is according to this shift that speculative realists have proclaimed aesthetics as “first philosophy” and as speculative in nature. With speculative realism aesthetics no longer necessarily implies human agents. This is in alignment with the general speculative realist framework for thinking all kinds of processes, entities, and objects as free from our

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all pervasive anthropocentrism which states, always, that everything is “for us.” This special issue of *Speculations: A Journal of Speculative Realism* explores the ramifications of what could be termed the new speculative aesthetics. In doing so, it stages a three-fold encounter: between aesthetics and speculation, between speculative realism and its (possible) precursors, and between speculative realism and art and literature. *Speculations V* includes: “Introduction: Aesthetics after the Speculative Turn,” by Ridvan Askin, Andreas Hägler, and Philipp Schweighauser — Part 1: The Art of Theory “Non-Phenomenological Thought,” by Steven Shaviro — “Beauty, the Will to Power, and Life as Artwork: Aesthetico-Speculative Realism in Nietzsche and Whitehead,” by Theodor Leiber and Kirsten Voigt Sellars — “Contra Deleuze on Intuitive Knowledge,” by Matija Jelača — “Not Kant, Not Now: Another Sublime,” by Claire Colebrook — “Speculative Aesthetics and Object-Oriented Inquiry (OOI),” by N. Katherine Hayles — “Actual Qualities of Imaginative Things: Notes towards an Object-Oriented Literary Theory,” by Jon Cogburn and Mark Allan Ohm — “Speculative Experiments: What if Simondon and Harman Individuate Together?” by Miguel Penas López Part 2: The Theory of Art “Greenberg, Duchamp, and the Next Avant-Garde,” by Graham Harman — “Not Objects so Much As Images: A Response to Graham Harman’s ‘Greenberg, Duchamp, and the Next Avant-Garde’,” by Bettina Funcke — “Strategic Invisibility: The Zero Point of Modernism and the Avant-Garde,” by Thomas Gokey — “The Anxiousness of Objects and Artworks 2: (Iso)Morphism, Anti-Literalism and Presentness,” by Robert Jackson — “The Alien Aesthetic of Speculative Realism, or, How Interpretation Lost

the Battle to Materiality and How Comfortable this Is to Humans,” by Roberto Simanowski — “Art and Guerrilla Metaphysics: Graham Harman and Aesthetics as First Philosophy,” by Francis Halsall — “Images I Cannot See,” by Magdalena Wisniewska Disegno — “A Speculative Constructivist Interpretation,” by Sjoerd van Tuinen

The Abuse of Beauty

Kant after Duchamp brings together eight essays around a central thesis with many implications for the history of avant-gardes. Although Duchamp's readymades broke with all previously known styles, de Duve observes that he made the logic of modernist art practice the subject matter of his work, a shift in aesthetic judgment that replaced the classical "this is beautiful" with "this is art." De Duve employs this shift (replacing the word "beauty" by the word "art") in a rereading of Kant's Critique of Judgment that reveals the hidden links between the radical experiments of Duchamp and the Dadaists and mainstream pictorial modernism. Part I of the book revolves around Duchamp's famous/infamous Fountain. Part II explores his passage from painting to the readymades, from art in particular to art in general. Part III looks at the aesthetic and ethical consequences of the replacement of "beauty" with "art" in Kant's Third Critique. Finally, part IV attempts to reconstruct an "archaeology" of modernism that paves the way for a renewed understanding of our postmodern condition. The essays : Art Was a Proper

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Name. Given the Richard Mutt Case. The Readymade and the Tube of Paint. The Monochrome and the Blank Canvas. Kant after Duchamp. Do Whatever. Archaeology of Pure Modernism. Archaeology of Practical Modernism.

On the Wings of Hypothesis

Reveals the invention of the readymade as a critical point in contemporary art.

The Art Instinct

Surveying the artistic and cultural scene in the era of Trump If farce follows tragedy, what follows farce? Where does the double predicament of a post-truth and post-shame politics leave artists and critics on the Left? How to demystify a hegemonic order that dismisses its own contradictions? How to belittle a political elite that cannot be embarrassed, or to mock party leaders who thrive on the absurd? How to out-dada President Ubu? And, in any event, why add outrage to a media economy that thrives on the same? What Comes After Farce? comments on shifts in art, criticism, and fiction in the face of the current regime of war, surveillance, extreme inequality, and media disruption. A first section focuses on the cultural politics of emergency since 9/11, including the use and abuse of trauma, paranoia, and kitsch. A second group reviews the neoliberal makeover of

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art institutions during the same period. Finally, a third section surveys transformations in media as reflected in recent art, film, and fiction. Among the phenomena explored here are "machine vision" (images produced by machines for other machines without a human interface), "operational images" (images that do not represent the world so much as intervene in it), and the algorithmic scripting of information so pervasive in our everyday lives.

Pictorial Nominalism

This volume brings together eight essays around a central thesis, with implications for the history of avant-gardes. Duchamp's alternative view of modern art is used as a perspective for a re-reading of Kant's "Critique of Judgement", revealing links between the Dadaists and mainstream modernism

On the Production of Subjectivity

speech." --Book Jacket.

Aesthetics at Large - Art, Ethics, Politics

"This posthumous volume, the second of Annette Michelson's long anticipated

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Collected Writings, gathers her erudite and incisive readings of the revolutionary films of Sergei Eisenstein and Dziga Vertov and gives readers the opportunity to track her sustained investigations into their work over four decades. Michelson introduced American audiences to Soviet cinema in the early 1970s, extending the interpretative paradigm she had used for American filmmakers of the mid-twentieth century, which stressed phenomenological readings of the work of artists from Stan Brakhage to Michael Snow, to films and writings by Eisenstein and Vertov. She returned again and again to what she calls, following Eisenstein, "intellectual cinema"-the deliberate attempt to create philosophically informed analogues for consciousness. The volume includes Michelson's major essays on Eisenstein's unrealized attempts to make a movie of both Marx's Capital and James Joyce's Ulysses, as well as her key text on Vertov's 1929 masterpiece The Man with a Movie Camera. Together, the texts demonstrate Michelson's pervasive influence as a writer and thinker, and her key role in the establishment of cinema studies as an academic field. The book aims to make these canonical texts available for the next generation of film scholars. As Malcolm Turvey notes in his foreword, "the writings in this volume are indispensable in understanding this quintessentially modernist episode in (Soviet) film history."--

Speculation V

Foster's concise analysis of art practices over the past three decades traces

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important models at work in art and theory, with special attention to the controversial connections between the two during this period. The author includes a new narrative of the historical avant-garde and concludes with an original reading of our contemporary situation--and what it portends for future practices of art, theory, culture, and politics. 90 illustrations.

Expressions of Judgment

A catalog to the exhibition *Voici* at the Palais des Beaux-Arts in Brussels). In companion essays, Duve, the curator of the exhibition, discusses such matters as presentational devices, Manet in five paintings, and pacts. Distributed in the US by Distributed Art Publishers. Annotation copyrighted by Book News, Inc., Portland, OR.

Look, 100 Years of Contemporary Art

A giant of 20th century art criticism, Clement Greenberg (1909-1994) set the terms of critical discourse from the moment he burst onto the scene with his seminal essays "Avant-Garde and Kitsch" (1939) and "Towards a Newer Laocoon" (1940). In this work, which gathers previously uncollected essays and a series of seminars delivered at Bennington College in 1971, Greenberg provides his most expansive

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statement of his views on taste and quality in art. He insists that despite the attempts of modern artists to escape the jurisdiction of taste by producing an art so disjunctive that it cannot be judged, taste is inexorable. He maintains that standards of quality in art, the artist's responsibility to seek out the hardest demands of a medium, and the critic's responsibility to discriminate, are essential conditions for great art. He discusses the interplay of expectation and surprise in aesthetic experience, and the exalted consciousness produced by great art. *Homemade Esthetics* allows us to watch the critic's mind at work, defending (and at times reconsidering) his controversial and influential theories. Charles Harrison's introduction to this volume places *Homemade Esthetics* in the context of Greenberg's work and the evolution of 20th century criticism.

Aesthetics

Fourteen prominent analytic philosophers engage with the philosophical puzzles raised by conceptual art: What kind of art is conceptual art? What follows from the fact that conceptual art does not aim to have aesthetic value? What knowledge or understanding can we gain from conceptual art? How ought we to appreciate conceptual art?

What Art Is

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The Duchamp scholars represented here are among the leading European and American critics of their generation. Their 11 essays offer lively and diverse perspectives on the artist, focusing on the major issues surrounding his contribution: the philosophical implications of Duchamp's skepticism, eroticism, and paradoxical acceptance of contradiction; the events leading to the creation of the infamous Fountain; a rigorous reading of the Large Glass by Jean Suquet that appears here in English for the first time, as does Andre Gervais's exhilarating voyage through Duchamp's puns, aphorisms, and word plays; a reinterpretation of Duchamp's late works as ready mades; the influence of scientific models on his art, and of the gender-based teaching of drawing in the Third Republic on his - or Rose Selavy's - peculiar use of mechanical drawing. Thierry de Duve is Director of Studies, Association de prefiguration de l'Ecole des Beaux-Arts de la Ville de Paris. Copublished with the Nova Scotia College of Art and Design

In the Blink of an Ear

This book offers a series of critical commentaries on, and forced encounters between, different thinkers. At stake in this philosophical and psychoanalytical enquiry is the drawing of a series of diagrams of the finite/infinite relation, and the mapping out of the contours for a speculative and pragmatic production of subjectivity.

Art after the Hipster

Leading young scholars present a collection of wide-ranging essays covering central problems in meta-aesthetics and aesthetic issues in the philosophy of mind, as well as offering analyses of key aesthetic concepts, new perspectives on the history of aesthetics, and specialized treatment of individual art forms.

Total Expansion of the Letter

In *The Abuse of Beauty*, art critic and philosopher Arthur Danto explains how the notion of beauty as anathema to art arose and flourished and offers a new way of looking at art and beauty. He draws on the thought of artists, critics, and philosophers such as Rimbaud, Fry, Matisse, and Greenberg, to reposition beauty as one of many modes ? along with sexuality, sublimity, disgust, and horror ? through which the human sensibility expresses itself. 20 black-and-white illustrations are included.

The Definitively Unfinished Marcel Duchamp

A new reading of the philosophy of contemporary art by the author of *The Politics of Time* Contemporary art is the object of inflated and widely divergent claims.

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What kind of discourse can help us give it a critical sense? *Anywhere or Not At All* is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical, historical, social and art-critical. Setting out the claim that 'contemporary art is postconceptual art', the book elaborates a series of conceptual constructions and interpretations of works by Navjot Altaf, the Atlas Group, Amar Kanwar, Sol LeWitt, Gordon Matta-Clark, Gerhard Richter and Robert Smithson, among others. It concludes with new accounts of the institutional and existential complexities of 'art space' and 'art time'. *Anywhere or Not At All* maps out the conceptual coordinates for an art that is both critical and contemporary in the era of global capitalism.

Sublime Art

"Heritage and Debt is a comparative study of global contemporary art that addresses artworks from around the world without falling into a survey of successive regions as most art-historical accounts of globalization do. It demonstrates that art's globalization has the capacity to redress Western modernism's historical responsibility for the cultural dispossession of the Global South. Both imperialism and slavery--two primary means of capital accumulation in the 19th century--asserted the cultural inferiority of non-Western cultures as justification for appropriating their land, labor, and the personal freedom of their peoples. While non-Western art was denigrated and suppressed in its places of

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origin, it was nevertheless appropriated by European modernism in the subordinate position of "primitivism" or "exoticism," or collected as defunct anthropological relics in encyclopedic or natural history museums in the European or American metropolis. Global contemporary art confronts this history of dispossession in its reanimation of cultural heritage as a contemporary resource. Since the 1980s artists from around the world have reclaimed local traditions to challenge the predominance of Euro-American contemporary art. Likewise, under global conditions, the development of heritage, which I define as any inherited cultural tradition in any region of the world, whether ancient or modern, has become an effective, even a necessary resource for localities in competing for investment, tourist dollars, and also indirectly, diplomatic or soft power. Heritage is thus both a symbolic and an economic asset, as indicated by the worldwide proliferation of new museums, often devoted to modern and contemporary art. Inspired by postcolonial thinkers and new directions in anthropology, *Heritage and Debt* argues that in global contemporary art, tradition-or heritage-has become a dynamic source of modern and contemporary aesthetic expressions in the Global South. *Heritage and Debt* will serve as a valuable resource in defining the burgeoning field of global contemporary art. The fact that the book's arguments are deeply grounded in the work of critics and historians from Africa, India, Latin America, Australia, and Asia should make *Heritage and Debt* relevant in many locations, as will its fundamentally comparative structure"--

Beauty

Clement Greenberg (1909–1994), champion of abstract expressionism and modernism—of Pollock, Miró, and Matisse—has been esteemed by many as the greatest art critic of the second half of the twentieth century, and possibly the greatest art critic of all time. This volume, a lively reassessment of Greenberg’s writings, features three approaches to the man and his work: Greenberg as critic, doctrinaire, and theorist. The book also features a transcription of a public debate with Greenberg that de Duve organized at the University of Ottawa in 1988. *Clement Greenberg Between the Lines* will be an indispensable resource for students, scholars, and enthusiasts of modern art. “In this compelling study, Thierry de Duve reads Greenberg against the grain of the famous critic’s critics—and sometimes against the grain of the critic himself. By reinterpreting Greenberg’s interpretations of Pollock, Duchamp, and other canonical figures, de Duve establishes new theoretical coordinates by which to understand the uneasy complexities and importance of Greenberg’s practice.” John O’Brian, editor of *Clement Greenberg: The Collected Essays and Criticisms* “De Duve is an expert on theoretical aesthetics and thus well suited to reassess the formalist tenets of the late American art critic’s theory on art and culture. . . . De Duve’s close readings of Greenberg . . . contain much of interest, and the author clearly enjoys matching wits with ‘the world’s best known art critic.’” *Library Journal*

Art

Throughout the twentieth century, critical art history often chose to ally itself with a restrictive brand of formalism. As a result, representation- and ideology-critical analyses regularly reduced the artwork to the bare bones (Hegel) of the material signifier in its social use. By contrast, in the texts assembled here, elements of a critical materialism are combined with an effort to reevaluate the meta-physical implications of modern abstraction and art since the 1960s. Taking Gilles Deleuze's readings of Spinoza, Nietzsche, and Bergson as his starting point, the author delineates a topic in which the artwork's capacity for resistance is grounded in its relationship to an immanent infinity: the Spinozian substance, Nietzsche's Becoming, Bergson's *durée*. Against the backdrop of a critical rereading of Heidegger, this infinite dimension is interpreted in temporal and ontological terms as the vertical past of production, which can only be grasped in broken and technically encrypted form in the present shape and materiality of the artwork. Hence the notion of an aesthetics of production does not imply a nostalgia for the artisanal or for the artwork's singularity. The concept of production developed in this book aims at a realm that lies beyond finite representation but is still understood in materialist terms, and that threatens the circulation of positive, conceptually standardized knowledge. In case studies on Piet Mondrian, Marcel Duchamp, Thomas Hirschhorn, and Michael Asher and in framing essays on Kant and Nietzsche as well as Heidegger and Spinoza, this book articulates a concept of

the artwork in the long modern era which takes account of the twentieth century's critique of metaphysics but without surrendering the truth claim of art and philosophy in favor of a culturalist and sociological relativism. "

Collectivism After Modernism

"The avant-garde owed much of its fascination and doubts about language to the poet Stéphane Mallarmé (1842-1898) and his utopian call for a "total expansion of the letter." While Mallarmé aspired to remake language itself for a secular and democratic future, his poetry undermined the capacity of words to hold stable meaning in the present. The avant-gardes obsessed over his enigmatic poem, *A Throw of the Dice Never Will Abolish Chance* (1897), in which words exploded across the pages of the book in intertwining visual patterns that opened almost infinite possibilities for reading. Most significantly, Mallarmé's poetry and prose, Stark demonstrates, developed a radical philosophy of language that confronted the status of aesthetics under capitalism, the intertwining of the arts, the temporality of reception, and the centrality of chance in both the word and the world. *Total Expansion of the Letter* tells the story of Mallarmé's gamble and its role in shaping the invention of avant-garde art. Toward this end, Stark crosses the borders between the nineteenth and twentieth centuries; between art, poetry, dance, and music; and between art history, philosophy, and political economy. From foundational modernist artworks to forgotten fragments, this book grapples

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with topics including Picasso's nearly abstract works of 1910, which promised to unite painting and writing at the brink of illegibility; the "hope of an anonymous art" that the cubists pursued in newspaper collages and industrial colors; the collaborative invention of cacophonous "simultaneous poems" in Zurich Dada during the First World War; and Duchamp's artistic experimentations with chance, as they propelled him into the casino and the financial markets. Each of these cases, *Total Expansion of the Letter* establishes, turned on the avant-garde's transformative encounter with the vertiginous premise of Mallarmé's poetics: that the very medium of human communication and community, language, is perpetually in flux and haunted by emptiness"--

New Waves in Aesthetics

Theodor Adorno's *Aesthetic Theory* (1970) offers one of the most powerful and comprehensive critiques of art and of the discipline of aesthetics ever written. The work offers a deeply critical engagement with the history and philosophy of aesthetics and with the traditions of European art through the middle of the 20th century. It is coupled with ambitious claims about what aesthetic theory ought to be. But the cultural horizon of Adorno's *Aesthetic Theory* was the world of high modernism, and much has happened since then both in theory and in practice. Adorno's powerful vision of aesthetics calls for reconsideration in this light. Must his work be defended, updated, resisted, or simply left behind? This volume

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gathers new essays by leading philosophers, critics, and theorists writing in the wake of Adorno in order to address these questions. They hold in common a deep respect for the power of Adorno's aesthetic critique and a concern for the future of aesthetic theory in response to recent developments in aesthetics and its contexts.

Heritage and Debt

An interdisciplinary study of British liberalism in the nineteenth century

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