Kant After Duchamp

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Kant after Duchamp - Thierry De Duve 1998-03-02 Kant after Duchamp brings together eight essays around a central thesis with many implications for the history of avant-gardes. Although Duchamp's ready mades 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.

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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.


Kant After Duchamp-
Thierry de Duve 1996 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.

Aesthetics at Large - Art, Ethics, Politics-Thierry de Duve 2019-01-10 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 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.

**Kant After Duchamp**

**Clement Greenberg**

Between the Lines

Thierry de Duve 2010-04-15 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’Brien, 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

Sewn in the Sweatshops of Marx-Thierry de Duve
2012-10-15 Joseph Beuys, Andy Warhol, Yves Klein, and Marcel Duchamp form an unlikely quartet, but they each played a singular role in shaping a new avant-garde for the 1960s and beyond. Each of them staged brash, even shocking, events and produced works that challenged the way the mainstream art world operated and thought about itself. Distinguished philosopher Thierry de Duve binds these artists through another connection: the mapping of the aesthetic field onto political economy. Karl Marx provides the red thread tying together these four beautifully written essays in which de Duve treats each artist as a distinct, characteristic figure in that mapping. He sees in Beuys, who imagined a new economic system where creativity, not money, was the true capital, the incarnation of the last of the proletarians; he carries forward Warhol’s desire to be a machine of mass production and draws the consequences for aesthetic theory; he calls Klein, who staked a claim on pictorial space as if it were a commodity, “The dead dealer”; and he reads Duchamp as the witty financier who holds the secret of artistic exchange value.
Throughout, de Duve expresses his view that the mapping of the aesthetic field onto political economy is a phenomenon that should be seen as central to modernity in art. Even more, de Duve shows that Marx—though perhaps no longer the “Marxist” Marx of yore—can still help us resist the current disenchantment with modernity’s many unmet promises. An intriguing look at these four influential artists, Sewn in the Sweatshops of Marx is an absorbing investigation into the many intertwined relationships between the economic and artistic realms.

**Derridada**

- Thomas Deane Tucker 2009

Jacques Derrida said that deconstruction ‘takes place everywhere.’ Derridada reexamines the work of artist Marcel Duchamp as one of these places. Tucker suggests that Duchamp belongs to deconstruction as much as deconstruction belongs to Duchamp. Both bear the infra-thin mark of the other. He explores these marks through the themes of time and diffZrance, language and the readymade, and the construction of self-identity through art. This book will be of interest to students and scholars interested in Modernism and the avant-garde. It will be useful for undergraduate students of art history, modernism, and critical theory, as well as for graduate students of philosophy, visual culture studies, and art theory.

**Sprezzatura**

- Paolo D'Angelo 2018-03-06

The essence of art is to conceal art. A dancer or musician does not only need to perform with ability. There should also be a lack of visible effort that gives an impression of naturalness. To disguise technique and feign ease is to heighten beauty. To express this notion, Italian has a word with no exact equivalent in other languages, sprezzatura: a kind of unaffectedness or nonchalance. In this book, the
first to consider sprezzatura in its own right, philosopher of art Paolo D’Angelo reconstructs the history of concealing art, from ancient rhetoric to our own times. The word sprezzatura was coined in 1528 by Baldassarre Castiglione in The Book of the Courtier to mean a kind of grace with a special essence: the ability to conceal art. But the idea reaches back to Aristotle and Cicero and forward to avant-garde works such as Duchamp’s ready-mades, all of which share the suspicion of the overt display of skill. The precept that art must be hidden turns up in a number of fields, from cosmetics to interior design, politics to poetry, the English garden to shabby chic. Through exploring different articulations of this idea, D’Angelo shows the paradox of aesthetics: art hides that it is art, but in doing so it reveals itself to be art and becomes an assertion about art. When art is concealed, it appears as spontaneous as nature—yet, paradoxically, also reveals its indebtedness to technique. An erudite and surprising tour through aesthetics, philosophy, and art history, Sprezzatura presents a strikingly original argument with deceptive ease.

The Return of the Real—Hal Foster 1996-09-25 In The Return of the Real Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites. If The Return of the Real begins with a new narrative of the historical avant-gard, it concludes with an original reading of this contemporary situation—and what it
portends for future practices of art and theory, culture and politics.

**Expressions of Judgment**
Eli Friedlander 2015-01-06
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.

**Utopia Parkway**
Deborah Solomon 2015-10-13
Deborah Solomon’s definitive biography of Joseph Cornell, one of America’s most moving and unusual twentieth-century artists, now reissued twenty years later with updated and extensively revised text. Few artists ever led a stranger life than Joseph Cornell, the self-taught American genius prized for his enigmatic shadow boxes, who stands at the intersection of Surrealism, Abstract Expressionism, and Pop Art. Legends about Cornell abound—the shy hermit, the devoted family caretaker, the artistic innocent—but never before has he been presented for what he was: a brilliant, relentlessly serious artist whose stature has now reached monumental proportions.

**Philosophy and Conceptual Art**
Peter Goldie 2007-03-22
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?

**Art and Aesthetics After Adorno**
J. M. Bernstein 2012-04
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 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.

**Literature, Modernism, and Dance**-Susan Jones
2013-08-01 This book explores the complex relationship between literature and dance in the era of modernism. During this period an unprecedented dialogue between the two art forms took place, based on a common aesthetics initiated by contemporary discussions of the body and gender, language, formal experimentation, primitivism, anthropology, and modern technologies such as photography, film, and mechanisation. The book traces the origins of this relationship to the philosophical antecedents of modernism in the nineteenth century and examines experimentation in both art forms. The book investigates dance's impact on the modernists' critique of language and shows the importance to writers of choreographic innovations by dancers of the fin de siècle, of the Ballets Russes, and of European and American experimentalists in non-balletic forms of modern dance. A reciprocal relationship occurs with choreographic use of literary text. Dance and literature meet at this time at the site of formal experiments in
narrative, drama, and poetics, and their relationship contributes to common aesthetic modes such as symbolism, primitivism, expressionism, and constructivism. Focussing on the first half of the twentieth century, the book locates these transactions in a transatlantic field, giving weight to both European and American contexts and illustrating the importance of dance as a conduit of modernist preoccupations in Europe and the US through patterns of influence and exchange. Chapters explore the close interrelationships of writers and choreographers of this period including Mallarmé, Nietzsche, Yeats, Conrad, Woolf, Lawrence, Pound, Eliot, and Beckett, Fuller, Duncan, Fokine, Nijinsky, Massine, Nijinska, Balanchine, Tudor, Laban, Wigman, Graham, and Humphrey, and recover radical experiments by neglected writers and choreographers from David Garnett and Esther Forbes to Andréée Howard and Oskar Schlemmer.

**Bachelors**-Rosalind E. Krauss
2000-08-25 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 "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as écriture feminine. 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.

On the Production of Subjectivity-S. O'Sullivan 2012-09-24 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.

The Transfiguration of the Commonplace-Arthur C. Danto 1981 Contains essays on the arts.

Ethics of the Real-Alenka Zupančič 2000 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.

**What Art Is** - Arthur C. Danto
2013-03-19 One of America's most celebrated art critics offers a lively meditation on the nature of art.

**Kant’s ›Critique of Aesthetic Judgment‹ in the 20th Century** - Stefano Marino
2020-11-09 Kant’s Critique of Judgment represents one of the most important texts in modern philosophy. However, while its importance for 19th-century philosophy has been widely acknowledged, scholars have often overlooked its far-reaching influence on 20th-century thought. This book aims to account for the various interpretations of Kant’s notion of aesthetic judgment formulated in the last century.

The book approaches the subject matter from both a historical and a theoretical point of view and in relation to different cultural contexts, also exploring in an unprecedented way its influence on some very up-to-date philosophical developments and trends. It represents the first choral and comprehensive study on this missing piece in the history of modern and contemporary philosophy, capable of cutting in a unique way across different traditions, movements and geographical areas. All main themes of Kant’s aesthetics are investigated in this book, while at the same time showing how they have been interpreted in very different ways in the 20th century. With contributions by Alessandro Bertinetto, Patrice Canivez, Dario Cecchi, Diarmuid Costello, Nicola Emery, Serena Feloj, Günter Figal, Tom Huhn, Hans-Peter Krüger, Thomas W. Leddy, Stefano Marino, Claudio Paolucci, Anne Sauvagnargues, Dennis J. Schmidt, Arno Schubbach, Scott R. Stroud, Thomas Teufel, and Pietro Terzi.
What Comes After Farce-
Hal Foster 2020-05-19
Surveying the artistic and cultural scene in the era of Trump In a world where truth is cast in doubt and shame has gone missing, what are artists and critics on the left to do? How to demystify a political order that laughs away its own contradictions? How to mock leaders who thrive on the absurd? And why, in any event, offer more outrage to a media economy that feeds on the same? Such questions are grist to the mill of Hal Foster, who, in What Comes after Farce?, delves into recent developments in art, criticism, and fiction under the current regime of war, surveillance, extreme inequality, and media disruption. Concerned first with the cultural politics of emergency since 9/11, including the use and abuse of trauma, conspiracy, and kitsch, he moves on to consider the neoliberal makeover of aesthetic forms and art institutions during the same period. A final section surveys signal transformations in art, film,

and writing. Among the phenomena explored 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 that pervades our everyday lives. If all this sounds dire, it is. In many respects we look out on a world that has moved, not only politically but also technologically, beyond our control. Yet Foster also sees possibility in the current debacle: the possibility to pressure the cracks in this order, to turn emergency into change.


The Life and Death of Images-Diarmuid Costello 2008 The 1990s witnessed a return to aesthetics, but one that stressed the independent
claims of beauty in reaction to its perceived suppression by ethical and political imperatives. Beauty, however, is just one aspect of the aesthetic. In recent years, increasing attention has been paid to the ways in which aesthetics and ethics are intertwined. In The Life and Death of Images some of the world’s leading cultural thinkers engage in dialogue with one another concerning this [beta]new[gamma] aesthetics. In provocative and accessible fashion, they demonstrate its relevance to a range of disciplines including analytic and continental philosophy, art history, theory and practice, cultural history and visual culture, rhetoric and comparative literature.

Collectivism After Modernism-Blake Stimson “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, 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 Stojanović, 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 - Sebastian Egenhofer 2017-01-13
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 duree. 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.

The Possibility of Culture
Bradley Murray 2015-04-22
The Possibility of Culture: Pleasure and Moral Development in Kant’s Aesthetics presents an in-
depth exploration and deconstruction of Kant’s depiction of the ways in which aesthetic pursuits can promote personal moral development. Presents an in-depth exploration of the connection between Kant’s aesthetics and his views on moral development Reveals the links between Kant’s aesthetics and his anthropology and moral psychology Explores Kant’s notion of genius and his views on the connections between the social aspects of taste and moral development Addresses aspects of Kant’s ethical theory that will interest scholars working in ethics and moral psychology

**A Return to Aesthetics**
Jonathan Loesberg 2005
A Return to Aesthetics confronts postmodernism’s rejection of aesthetics by showing that this critique rests on central concepts of classical aesthetic theory, namely autonomous form, disinterest, and symbolic discourse. The author argues for the value of these concepts by recovering them through a historical reinterpretation of their meaning prior to their distortion by twentieth-century formalism. Loesberg then applies these concepts to a discussion of two of the most significant critics of the ideology of Enlightenment, Foucault and Bourdieu. He argues that understanding the role of aesthetics in the postmodern critique of Enlightenment will get us out of the intellectual impasse wherein numbingly repeated attacks upon postmodernism as self-contradictory match numbingly repeated defenses. Construing postmodern critiques as examples of aesthetic reseeing gives us a new understanding of the postmodern critique of the Enlightenment.

**Theory of the Avant-garde**
Peter Bürger 1984

**In the Blink of an Ear**
Seth Kim-Cohen 2009-07-01
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 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 Invisible Masterpiece
Professor for Art History and Media Theory Hans Belting
2001-09 The 'invisible masterpiece', then, is an unattainable ideal, an ideal that has both bewitched and bewildered artists." "The Invisible Masterpiece is an unusual reconstruction of the history of the work of art since 1800, in which Hans Belting explores and explains the dreams and fears, the triumphs and failures of modernity's painters and sculptors."--BOOK JACKET.

Speculations V-Ridvan Askin
2014 "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 all-pervasive anthropocentrism, which states, always, that everything is "for us."This special volume of Speculations 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"

Look, 100 Years of Contemporary Art-Thierry de Duve 2001 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.

**Art after the Hipster**-Wes Hill 2017-10-20
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.

**Art**-Clive Bell 2019-11-19
"Art" by Clive Bell. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and
Bentham and the Arts
Anthony Julius 2020-05-11
Bentham and the Arts considers the sceptical challenge presented by Bentham’s hedonistic utilitarianism to the existence of the aesthetic, as represented in the oft-quoted statement that, ‘Prejudice apart, the game of push-pin is of equal value with the arts and sciences of music and poetry. If the game of push-pin furnish more pleasure, it is more valuable than either.’ This statement is one part of a complex set of arguments on culture, taste, and utility that Bentham pursued over his lifetime, in which sensations of pleasure and pain were opposed to aesthetic sensibility. Leading scholars from a variety of disciplines reflect on the implications of Bentham’s radical utilitarian approach for our understanding of the history and contemporary nature of art, literature, and aesthetics more generally.

Anywhere Or Not at All
Peter Osborne 2013
A new reading of the philosophy of contemporary art by the author of The Politics of Time

The Persistence of Subjectivity
Robert B. Pippin 2005-05-02
The Persistence of Subjectivity examines several approaches to, and critiques of, the core notion in the self-understanding and legitimation of the modern, 'bourgeois' form of life: the free, reflective, self-determining subject. Since it is a relatively recent historical development that human beings think of themselves as individual centers of agency, and that one's entitlement to such a self-determining life is absolutely valuable, the issue at stake also involves the question of the historical location of philosophy. What might it mean to take seriously Hegel's claim that philosophical reflection is always reflection on the historical 'actuality' of its own age? Discussing Heidegger, Gadamer, Adorno, Leo Strauss, Manfred Frank, and John McDowell, Robert Pippin
attempts to understand how subjectivity arises in contemporary institutional practices such as medicine, as well as in other contexts such as modernism in the visual arts and in the novels of Marcel Proust.

**Conceptual Art**-Alexander Alberro 2000-08-25 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement. Compared to other avant-garde movements that emerged in the 1960s, conceptual art has received relatively little serious attention by art historians and critics of the past twenty-five years—in part because of the difficult, intellectual nature of the art. This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years, on critical discussion surrounding postmodernism, and on the use of theory by artists, curators, critics, and historians. This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement. It also contains more recent memoirs by participants, as well as critical histories of the period by some of today's leading artists and art historians. Many of the essays and artists' statements have been translated into English specifically for this volume. A good portion of the exchange between artists, critics, and theorists took place in difficult-to-find limited-edition catalogs, small journals, and private correspondence. These influential documents are gathered here for the first time, along with a number of previously unpublished essays and interviews. Contributors Alexander Alberro, Art & Language, Terry Atkinson, Michael Baldwin, Robert Barry, Gregory Battcock, Mel Bochner, Sigmund Bode, Georges Boudaille, Marcel Broodthaers, Benjamin Buchloh, Daniel Buren, Victor Burgin, Ian Burn, Jack Burnham, Luis Camnitzer, John Chandler, Sarah Charlesworth, Michel Claura, Jean Clay, Michael Corris, Eduardo Costa, Thomas Crow, Hanne Darboven, Raúl Escari,