

Kant After Duchamp

Kant After Duchamp Kant After Duchamp Aesthetics at Large Inventing Marcel Duchamp Revue roumaine de philosophie On Paper Art Journal The Cinematic The Helga and Walther Lauffs Collection Crash Art in America October Current Contents Subject Guide to Books in Print Adoração Eileen Cowin, Work 1971-1998 Remix Art & Design The Iowa Review Design Issues Thierry de Duve Janine A. Mileaf David Campany Judith Rodenbeck Institute for Scientific Information (Philadelphia) Moacir dos Anjos Eileen Cowin Eduardo Antonio Navas

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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

an old genre is given a new look as portraits and self portraits of marcel duchamp invent and cover up as much as they reveal and portray one of the most influential artists of the twentieth century marcel duchamp 1887 1968 was a master of self invention who carefully regulated the image he projected through self portraiture and through his collaboration with those who portrayed him during his long career duchamp recast accepted modes for assembling and describing identity indelibly altering the terrain of portraiture this groundbreaking book which accompanies a major exhibition at the smithsonian institution s national portrait gallery demonstrates the ways in which duchamp willfully manipulated the techniques of portraiture both to secure his reputation as an iconoclast and to establish himself as a major figure in the art world although scholars have explored duchamp s use of aliases little attention has been paid to how this work played into and against existing portrait conventions nor has any study yet compared these explicitly self constructed projects with the large body of portraits of duchamp by others inventing marcel duchamp showcases approximately one hundred never before assembled portraits and self portraits of duchamp the broadly defined self portraits and self representations include the famous autobiographical suitcase boîte en valise and self portrait in profile a torn silhouette that became very influential for future generations of artists the portraits by other artists include works by duchamp s contemporaries man ray alfred stieglitz francis picabia beatrice wood and florine stettheimer as well as portraits by more recent generations of artists including andy warhol jasper johns sturtevant yasumasa morimura david hammons and douglas gordon since the mid twentieth century as abstraction assumed a position of dominance in fine art portraiture has been often derided as an art form the images and essays in inventing marcel duchamp counter this and invite us to rethink the role of portraiture in modern and contemporary art

the cinematic has been a springboard for the work of many influential artists including victor burgin philip lorca di corcia stan douglas and jeff wall this text surveys the rich history of creative interaction between the moving and the still photograph tracing their ever changing relationship

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