

Kant After Duchamp

Kant After Duchamp Kant After Duchamp Aesthetics at Large Aesthetics After Modernism Aesthetics at Large Magical Nominalism Van Gogh on Demand Art Inventing Marcel Duchamp On Paper Revue roumaine de philosophie Carl Andre and the Sculptural Imagination Art in America Art text Bertrand Lavier, Roma Annual Bibliography of Modern Art Stones from Other Mountains Art Journal Sculpture, Glass, and American Museums Special Issue Thierry de Duve Diarmuid Costello Thierry de Duve Martin Jay Winnie Wong Jonathan Vickery Janine A. Mileaf Ian Cole Bertrand Lavier Museum of Modern Art (New York, N.Y.). Library Jason C. Kuo Martha Drexler Lynn Deborah Cherry Kant After Duchamp Kant After Duchamp Aesthetics at Large Aesthetics After Modernism Aesthetics at Large Magical Nominalism Van Gogh on Demand Art Inventing Marcel Duchamp On Paper Revue roumaine de philosophie Carl Andre and the Sculptural Imagination Art in America Art text Bertrand Lavier, Roma Annual Bibliography of Modern Art Stones from Other Mountains Art Journal Sculpture, Glass, and American Museums Special Issue *Thierry de Duve Diarmuid Costello Thierry de Duve Martin Jay Winnie Wong Jonathan Vickery Janine A. Mileaf Ian Cole Bertrand Lavier Museum of Modern Art (New York, N.Y.). Library Jason C. Kuo Martha Drexler Lynn Deborah Cherry*

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

aesthetics after modernism argues for the ongoing relevance of aesthetics to art after modernism in it i show that even what are typically taken to be the hardest of hard cases engage us in recognisably aesthetic ways and as such remain amenable to aesthetic analysis why if that is true do so many art theorists critics and sometimes even artists appear to think otherwise i trace the artworld s rejection of aesthetic theory to clement greenberg s success in co opting the discourse of aesthetics notably kant s aesthetics to underwrite his own formalism about modernist art not only has this led to kant being tarred with the brush of greenbergian formalism it has also led critics and theorists of later art to miss the resources of the aesthetic tradition perhaps especially kant for capturing what is distinctive about our cognitive relation to the kinds of art that interest them there is a tendency simply to assume that kant s aesthetics cannot speak to the more conceptual aspects of our interactions with art i trace the legacy of greenberg s modernism and formalism for later art criticism and theory before offering an interpretation of kant s theory of art that seeks to show otherwise i take conceptual art as my test case here is a form of art that often claims to forgo sensible properties altogether but if kant s aesthetics can accommodate to our cognitive relation to art with no sensible features relevant to its appreciation as art then it should in principle withstand the challenge of any form of art

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a bold and wide ranging study across centuries examining the conflict between conventional and magical nominalism in philosophy history aesthetics political theory and photography in this magisterial new book intellectual historian martin jay traces the long standing competition between two versions of nominalism the conventional and the magical since at least william of ockham according to jay the conventional form of

nominalism has contributed to the disenchantment of the world by viewing general terms as nothing more than mere names we use to group particular objects together rejecting the idea that they refer to a further higher reality magical nominalism instead performs a reenchanting function by investing proper names disruptive events and singular objects with an auratic power of their own drawing in part on jewish theology it challenges the elevation of the constitutive subject resulting from ockham s reliance on divine will in his critique of real universals starting with the fourteenth century revolution of nominalism against scholastic realism jay unpacks various counterrevolutions against nominalism itself including a magical alternative to its conventional form focusing on fundamental debates over the relationship between language thought and reality jay illuminates connections across thinkers disciplines and vast realms of human experience ranging from theology and philosophy of history to aesthetics and political theory this book engages with a range of artists and thinkers including adorno ankersmit badiou barthes bataille benjamin blumenberg derrida duchamp foucault kracauer kripke and lyotard ultimately magical nominalism offers a strikingly original way to understand humanity s intellectual path to modernity

unsettles contemporary art s unspoken hierarchies and topples modernist and postmodernist assumptions about originality authenticity and authorship caa reviews in a metropolis in south china lies dafen an urban village that houses thousands of workers who paint van goghs da vincis warhols and other western masterpieces for the world market producing an astonishing five million paintings a year winnie wong infiltrated this world first investigating the work of conceptual artists then working as a dealer apprenticing as a painter surveying wholesalers and retailers in europe east asia and north america establishing relationships with local leaders and organizing a conceptual art exhibition for the shanghai world expo the result is van gogh on demand a fascinating book about a little known aspect of the global art world one that sheds surprising light on the workings of art artists and individual genius wong describes an art world in which migrant workers propaganda makers dealers and international artists make up a global supply chain of art she examines how berlin based conceptual artist christian jankowski who collaborated with dafen s painters to reimagine the dafen art museum unwittingly appropriated the work of a hong kong based photographer michael wolf she recounts how liu ding a beijing based conceptual artist asked dafen assembly line painters to perform at the guangzhou triennial styling himself into a dafen boss through such cases wong shows how dafen s painters force us to reexamine our preconceptions about the role of chinese workers in redefining global art a fantastically detailed exploration of a topic which touches the heart of many of the issues surrounding china s economic rise south china morning post

the last few decades have witnessed an explosion in ideas and theories on art art itself has never been so topical but much recent thinking remains inaccessible and difficult to use this book assesses the work of those thinkers including artists who have had a major

impact on making criticizing and interpreting art since the 1960s with entries by leading international experts this book presents a concise critical appraisal of thinkers and their ideas 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 philosophy and practice theodor adorno roland barthes georges bataille jean baudrillard walter benjamin jm bernstein pierre Bourdieu nicolas 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 melanie klein joseph kosuth rosalind krauss julia kristeva barbara kruger niklas luhmann jean françois lyotard maurice merleau ponty wjt mitchell robert morris linda nochlin adrian piper griselda pollock robert smithson jeff wall albrecht wellmer richard wollheim

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

this volume addresses questions of canon value historiographical interest and large scale historical structures as they apply to chinese art history in the context of post colonial

studies as the field of chinese art history moves into postcolonial studies institutional critique and economic and social contextualization it is especially important that questions of canon value historiographical interest and large scale historical structures not be left behind the aim of this book is to examine critically the historiography of the field of chinese painting to assess what achievements have been made and to understand what and how personal backgrounds of scholars and institutional constraints may have affected various practices in the field this volume is a comprehensive and critically self aware introduction to the history of chinese art historiography in america and includes reflections on more general issues of the encounters between east and west this is a timely much needed book olga lomová director institute of east asian studies charles university prague and director chiang ching kuo foundation international sinological center prague editor of *recarving the dragon* understanding chinese poetics this volume provides a true dialogical interaction of ideas in scholarship and reveals western chinese and japanese approaches to far eastern artistic heritage the mutual elucidation of pedagogical wisdoms brings about salutary heuristic lessons that help readers overcome assumptions in which western theoretical methodology has been trapped for so long shigemi inaga professor international research center for japanese studies kyoto japan john kluge chair of modern culture in the kluge center at the library of congress editor of *crossing cultural borders beyond reciprocal anthropology* author of *kaiga no tasogare* eduardo mane botsugo no toso this volume contributes importantly toward understanding the current state of chinese art history in the us and its complicated historiography it is provocatively argued engagingly written and passionately felt katharine p burnett associate professor of art history university of california at davis has published articles in art history word image and orientations and is working on a book dimensions of originality essays in seventeenth century chinese art this volume is the next in jason kuo's long bibliography of original and important contributions to the study of chinese painting each essay raises questions that draw chinese painting into the discourse of modernism more generally nancy s steinhardt professor of east asian art and curator of chinese art at the museum of archaeology and anthropology university of pennsylvania author of *chinese traditional architecture* *chinese imperial city planning* and *liao architecture* editor and adaptor of *chinese architecture* and co editor of *hawaii reader in traditional chinese culture*

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