

## Art After Philosophy And After Collected Writing 1966

Diego Rivera, Dorothea Lange, Adolfo Pérez Esquivel: Art and activism have long been intertwined, and the political fallout has resulted in an artistic canon riddled with historical holes. One of the most glaring omissions from most listings of American art masters is Ad Reinhardt (1913–67). An artist who had significant ties to the American Communist movement and leftist political organizations, Reinhardt and his contributions to modern art have been largely pushed out of the spotlight for political reasons. But in this unprecedented in-depth study of Reinhardt's life and work, Michael Corris returns the artist to his rightful place in the history of modern art and culture. A pioneering avant-garde artist with fierce political beliefs, Reinhardt immersed himself in the vibrant left-wing political and cultural circles of the 1930s and '40s, only to be marginalized by the social and cultural conservatism that arose in postwar America. Corris examines Reinhardt's work against this historical background, charting the development of his entire oeuvre, ranging from his abstract paintings to his popular graphic artwork, illustrations and cartoons. Ad Reinhardt also re-evaluates Reinhardt's role and influence in the art world, chronicling his time as an artist and educator at the California School of Fine Arts, University of Wyoming, Yale University, and Hunter College, and

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examining his influence on younger artists who created successive avant-garde movements such as minimal and conceptual art. A long-awaited examination of a less-heralded American master, Ad Reinhardt is a fascinating portrait of an artist whose political radicalism infused his art with a poignant resonance that stretches, through this rediscovery, into the present.

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.

The essays in *The Insistence of Art* suggest ways in which the artworks and practices of the early modern period show the essentiality of aesthetic experience for

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philosophical reflection, and in particular for the rise of aesthetics as a philosophical discipline, while also showing art's need for philosophy.

Traditional Chinese edition of by Emily St. John Mandel's Station Eleven, the National Book Award finalist, PEN/Faulkner Award Finalist, and an Amazon Best Book of the Month, September 2014. In Traditional Chinese. Annotation copyright Tsai Fong Books, Inc. Distributed by Tsai Fong Books, Inc.

Joseph Kosuth's writings, like his installations, assert that art begins where mere physicality ends. The articles, statements, and interviews collected here, produced over a period of twenty-four years, range over philosophy of language, anthropology, Marxism, and linguistics to discover the common principles that inform representation while negotiating the endlessly complex debates about art over the last two decades. Kosuth was one of the first to record the basic ideas and the role of ideas in the avant-garde of the 1970s and 1980s. Rooted in Freud, Wittgenstein, and French theory, his work investigates the linguistic nature of art propositions and the role of social, institutional, psychological, and ethnological context. His writings, like his visual productions, are radical formulations of the meaning of art itself. As a whole, they present a new definition of an expanded role and responsibility for the artist. Kosuth reevaluates the work of Marcel Duchamp and provides a theoretical agenda for institutional critique. He discusses the role of art in the future and its relationship to philosophy, attacks the return to painting of the late 1970s, and argues for the

continued relevance of conceptualist ideas at times when other visual idioms have dominated the art world.

Philosophy after Hiroshima offers a philosophical analysis of the issues surrounding war and peace, and their challenges to ethics. It reminds us that the threat posed to civilization by nuclear weapons persists, as does the need for continuing philosophical reflection on the nature of war, the problem of violence, and the need for a workable ethics in the nuclear age. The book recalls the atomic bombings of Hiroshima and Nagasaki as the beginning of the nuclear age, the Cold War, and subsequently of the hegemonic unilateralism of the sole superpower. Reviewing early critical responses to the first atomic bombings by such figures as Camus, Sartre, Russell, Heidegger, Jaspers and others, the authors themselves respond to contemporary threats to peace, including the US “global war on terrorism,” the recrudescence of militarism, and the continuation of imperial power politics by other means. In the nuclear age, the use of military force as a political instrument threatens the future of humanity. This poses formidable challenges to philosophy and calls for its transformation. In using memories of the atomic bombings to help us to grasp the moral implications of the current escalation of global violence, the authors hope to show the urgent relevance of nonviolence in the contemporary context. Drawing on a range of philosophical traditions—Taoist and Western—the contributors take up a welter of philosophical and political concerns of topical interest, including human rights, toleration, the politics of

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memory, intercultural dialogue, the ethics of co-responsibility, and the possibility of a cosmopolitan order of law and peace. Going beyond postmodernism and deconstruction, several of the authors develop a post-critical, constructive paradigm of thinking—a philosophy of the possible and a new methodology for the realization of the creative potential of the humanities. Philosophy is viewed as a peace-promoting global dialogue.

The Point of It is part of a series of three Artists' Books that represent three stages of an artistic journey in the years 1995-2006 exploring the dialectic of mark, word and image. A recurrent theme in each is that of surprise. The Point of It describes a further surprise in 1999 involving a shift into the art of punctuation. Prints like [www.where-to-begin.com](http://www.where-to-begin.com) explore the aesthetic possibilities of the standard marks of punctuation in the space of writing. The emergent concept of The Punctage has facilitated a typology of forms also opening up the affinity of punctuation with musical notation and hence the musicality of textuality. The three books show how working through these stages in visual art was a condition for the spacial writing and reading of both sound and silence in my it to you (2013), The Book of It (2010) as well as In The Face of It (2013).

Throughout much of his long life (1897-1993), Kenneth Burke was recognized as a leading American intellectual, perhaps the most significant critic writing in English since Coleridge. From about 1950 on, rhetoricians in both English and speech began to see him as a major contributor to the New Rhetoric. But despite Burke's own claims to be

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writing philosophy and some notice from reviewers and critics that his work was philosophically significant, Timothy W. Crusius is the first to access his work as philosophy. Crusius traces Burke's commitment and contributions to philosophy prior to 1945, from Counter-Statement (1931) through The Philosophy of Literary Form (1941). While Burke might have been a late modernist thinker, Crusius shows that Burke actually starts from a position closely akin to such postmodern figures as Michel Foucault and Richard Rorty. Crusius then examines Burke's work from A Grammar of Motives (1945) up to his last published essays, drawing most heavily on A Rhetoric of Motives, The Rhetoric of Religion, and uncollected essays from the 1970s. This part concerns Burke's contributions to human activities always closely associated with rhetoric-hermeneutics, dialectic, and praxis. Burke's highly developed notion of our species as the "symbol-using animal," argues Crusius, draws together the various strands of his later philosophy?his concern with interpretation, with dialectic and dialogue, with a praxis devoted to awareness and control of the self-deceiving and potentially self-destructive motives inherent in language itself.

How Dada is to break its cultural accommodation and containment today necessitates thinking the historical instances through revised application of critical and theoretical models. The volume Dada Culture: Critical Texts on the Avant-Garde moves precisely by this motive, bringing together writings which insist upon the continuity of the early twentieth-century moment now at the start of the twenty-first. Engaging the complex

and contradictory nature of Dada strategies, instanced in the linguistic gaming and performativity of the movement's initial formation, and subsequently isolating the specific from the general with essays focusing on Ball, Tzara, Serner, Hausmann, Dix, Heartfield, Schwitters, Baader, Cravan and the exemplary Duchamp, the political philosophy of the avant-garde is brought to bear upon our own contemporary struggle through critical theory to comprehend the cultural usefulness, relevance, validity and effective (or otherwise) oppositionality of Dada's infamous anti-stance. The volume is presented in sections that progressively point towards the expanding complexity of the contemporary engagement with Dada, as what is often exhaustive historical data is forced to rethink, realign and reconfigure itself in response to the analytical rigour and exercise of later twentieth-century animal anarchic thought, the testing and cultural placement of thoughts upon the virtual, and the eventual implications for the once blissfully unproblematic idea of expression. From the opening, provocative proposition that historically Dada may have been the falsest of all false paths, the volume rounds to dispute such condemnation as demarcation continues not only of Dada's embeddedness in western culture, but more precisely of the location of Dada culture. Ten critical essays - by Cornelius Partsch, John Wall, T. J. Demos, Anna Schaffner, Martin I. Gaughan, Curt Germundson, Stephen C. Foster, Dafydd Jones, Joel Freeman and David Cunningham - are supplemented by the critical bibliography prepared by Timothy Shipe, which documents the past decade of Dada scholarship, and in so doing

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provides a valuable resource for all those engaged in Dada studies today.

An anthology of essential writings that cover some of the most influential ideas about the philosophical implications of Darwinism, since the publication of "On the Origin of Species".

Over a decade ago, Arthur Danto announced that art ended in the sixties. Ever since this declaration, he has been at the forefront of a radical critique of the nature of art in our time. *After the End of Art* presents Danto's first full-scale reformulation of his original insight, showing how, with the eclipse of abstract expressionism, art has deviated irrevocably from the narrative course that Vasari helped define for it in the Renaissance. Moreover, he leads the way to a new type of criticism that can help us understand art in a posthistorical age where, for example, an artist can produce a work in the style of Rembrandt to create a visual pun, and where traditional theories cannot explain the difference between Andy Warhol's Brillo Box and the product found in the grocery store. Here we are engaged in a series of insightful and entertaining conversations on the most relevant aesthetic and philosophical issues of art, conducted by an especially acute observer of the art scene today. Originally delivered as the prestigious Mellon Lectures on the Fine Arts, these writings cover art history, pop art, "people's art," the future role of museums, and the critical contributions of Clement Greenberg--who helped make sense of modernism for viewers over two generations ago through an aesthetics-based criticism. Tracing art history from a mimetic tradition



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of Taste for the first time. Moreover, *After Taste* is intended for anyone who hopes to make a further contribution to the subject. Since its appearance and apparently short triumph some 250 years ago, the concept of non-literary Taste remained the linchpin of aesthetic theory and practice, but also a category outreaching aesthetics. Taste as the personal unity of the production, theory and criticism of art and literature, which was still largely taken as a given in the eighteenth century, has meanwhile given way to a highly-differentiated art world, in which aesthetic discourse is placed in such a way that it can seemingly no longer have a conceptual or linguistic effect on general opinion making. The critical role of “Taste judges”, ratings and rankings in the feuilleton, politics and social media on the one hand and the responding search for new canons on the other have had a huge impact on the academic and popular discourse today. However, Taste’s impact on society is in fact all-encompassing and yet, without getting even close to the “magnetic North” of the academic compass. *After Taste* fills the gaps of systematic research by a comprehensive tracing of the emergence of the doctrines, discourses and disciplinary dimensions of Taste up to the peak of its systematic and historical trajectory in the eighteenth century and onwards into the present day. The guiding goal is a post-disciplinary rehabilitation of the contested category as a preparation for its productive usage in emerging academic and popular contexts. Three intertwined research hypotheses form the guiding goal of an overall study of the agencies of Taste, its institutionalizations and expert cultures: The (1) first part provides a missing systematic perspective on the concept of Taste as a key factor for understanding the human faculties, value theories and practices of valuating. The (2) second part traces the events at the peak of Taste’s systematic and historical trajectories up until the late eighteenth century and verifies the historiographical

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hypothesis about the instrumentality of Taste for the production, reception and distribution of culture. The (3) third part reconstructs the major moments in which the contested concept of Taste experiences its post-disciplinary rehabilitation, in preparation for its future productive usage in the academic and popular discourses and practices. It shows how the category of Taste became the foundation, legitimation and the catalyst for the emerging division of labour, faculties and disciplines, confirming the hypothesis of the immense impact and actuality of Taste in the contemporary world.

Innovative and conceptual uses of photography within a highly developed Soviet dissident culture are explored in this examination of photography's place in late Soviet unofficial art. Simultaneous.

Presents a systematic theory of the artforms (symbolic, classical, and romantic), providing a way of addressing contemporary art and sketching a theory of the individual arts.

Contemporary art is a very different kind of art from anything that has ever been practiced in the past. It is an art that takes place after the age of metaphysics, when all the imaginary significations that once used to anchor art in traditional meaning systems have disintegrated. Today's artist, consequently, is left with a rubble heap of broken meaning systems, discarded signifiers and semiotic vacancies that must be sifted through in a quest for new meanings appropriate to an age that has been reshaped by globalization. Through discussions of the works of artists such as Damien Hirst, Anish Kapoor, Anselm Kiefer, Christian Boltanski and many others, John David Ebert attempts to fathom the nature of what it means to be an artist in a post-metaphysical age in which all certainties of meaning have collapsed.

Is the artist's monograph an endangered species or a timeless genre? This critical history

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traces the formal and conceptual trajectories of art history's favorite form, from Vasari onward, and reconsiders the validity of the life-and-work model for the twenty-first century. The narrative of the artist's life and work is one of the oldest models in the Western literature of the visual arts. In *Art as Existence*, Gabriele Guercio investigates the metamorphosis of the artist's monograph, tracing its formal and conceptual trajectories from Vasari's sixteenth-century *Lives of the Painters, Sculptors, and Architects* (which provided the model and source for the genre) through its apogee in the nineteenth century and decline in the twentieth. He looks at the legacy of the life-and-work model and considers its prospects in an intellectual universe of deconstructionism, psychoanalysis, feminism, and postcolonialism. Since Vasari, the monograph has been notable for its fluidity and variety; it can be scrupulous and exact, probing and revelatory, poetic and imaginative, or any combination of these. In the nineteenth century, the monograph combined art-historical, biographical, and critical methods, and even added elements of fiction. Guercio explores some significant books that illustrate key phases in the model's evolution, including works by Gustav Friedrich Waagen, A. C. Quatremère de Quincy, Johann David Passavant, Bernard Berenson, and others. The hidden project of the artist's monograph, Guercio claims, comes from a utopian impulse; by commuting biography into art and art into biography, the life-and-work model equates art and existence, construing otherwise distinct works of an artist as chapters of a life story. Guercio calls for a contemporary reconsideration of the life-and-work model, arguing that the ultimate legacy of the artist's monograph does not lie in its established modes of writing but in its greater project and in the intimate portrait that we gain of the nature of creativity.

In *One and Five Ideas* eminent critic, historian, and former member of the Art & Language

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collective Terry Smith explores the artistic, philosophical, political, and geographical dimensions of Conceptual Art and conceptualism. These four essays and a conversation with Mary Kelly—published between 1974 and 2012—contain Smith's most essential work on Conceptual Art and his argument that conceptualism was key to the historical transition from modern to contemporary art. Nothing less than a distinctive theory of Conceptual and contemporary art, *One and Five Ideas* showcases the critical voice of one of the major art theorists of our time.

This volume features 16 essays on the philosophy of technology that discuss its identity, its position in philosophy in general, and the role of empirical studies in philosophical analyses of engineering ethics and engineering practices. This volume is published about fifteen years after Peter Kroes and Anthonie Meijers published a collection of papers under the title *The empirical turn in the philosophy of technology*, in which they called for a reorientation toward the practice of engineering, and sketched the likely benefits for philosophy of technology of pursuing its major questions in an empirically informed way. The essays in this volume fall apart in two different kinds. One kind follows up on *The empirical turn* discussion about what the philosophy of technology is all about. It continues the search for the identity of the philosophy of technology by asking what comes after the empirical turn. The other kind of essays follows the call for an empirical turn in the philosophy of technology by showing how it may be realized with regard to particular topics. Together these essays offer the reader an overview of the state of the art of an empirically informed philosophy of technology and of various views on the empirical turn as a stepping stone into the future of the philosophy of technology.

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Art, Research, Philosophy explores the emergent field of artistic research: art produced as a contribution to knowledge. As a new subject, it raises several questions: What is art-as-research? Don't the requirements of research amount to an imposition on the artistic process that dilutes the power of art? How can something subjective become objective? What is the relationship between art and writing? Doesn't description always miss the particularity of the artwork? This is the first book-length study to show how ideas in philosophy can be applied to artistic research to answer its questions and to make proposals for its future. Clive Cazeaux argues that artistic research is an exciting development in the historical debate between aesthetics and the theory of knowledge. The book draws upon Kant, phenomenology and critical theory to show how the immediacies of art and experience are enmeshed in the structures that create knowledge. The power of art to act on these structures is illustrated through a series of studies that look closely at a number of contemporary artworks. This book will be ideal for postgraduate students and scholars of the visual and creative arts, aesthetics and art theory.

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In *Art & Language International* Robert Bailey reconstructs the history of the conceptual art collective *Art & Language*, situating it in a geographical context to rethink its implications for the broader histories of contemporary art. Focusing on its international collaborations with dozens of artists and critics in and outside the collective between 1969 and 1977, Bailey positions *Art & Language* at the center of a historical shift from Euro-American modernism to a global contemporary art. He documents the collective's growth and reach, from transatlantic discussions on the nature of conceptual art and the establishment of distinct working groups in

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New York and England to the collective's later work in Australia, New Zealand, and Yugoslavia. Bailey also details its publications, associations with political organizations, and the internal power struggles that precipitated its breakdown. Analyzing a wide range of artworks, texts, music, and films, he reveals how Art & Language navigated between art worlds to shape the international profile of conceptual art. Above all, Bailey underscores how the group's rigorous and interdisciplinary work provides a gateway to understanding how conceptual art operates as a mode of thinking that exceeds the visual to shape the philosophical, historical, and political.

In his Berlin lectures on fine art, Hegel argued that art involves a unique form of aesthetic intelligibility—the expression of a distinct collective self-understanding that develops through historical time. Hegel's approach to art has been influential in a number of different contexts, but in a twist of historical irony Hegel would die just before the most radical artistic revolution in history: modernism. In *After the Beautiful*, Robert B. Pippin, looking at modernist paintings by artists such as Édouard Manet and Paul Cézanne through Hegel's lens, does what Hegel never had the chance to do. While Hegel could never engage modernist painting, he did have an understanding of modernity, and in it, art—he famously asserted—was “a thing of the past,” no longer an important vehicle of self-understanding and no longer an indispensable expression of human meaning. Pippin offers a sophisticated exploration of Hegel's position and its implications. He also shows that had Hegel known how the social institutions of his day would ultimately fail to achieve his own version of genuine equality, a mutuality of recognition, he would have had to explore a different, new role for art in modernity. After laying this groundwork, Pippin goes on to illuminate the dimensions of Hegel's aesthetic approach in the



framework, exploring the ways his ideas give rise to important new discussion about issues in aesthetics that greatly interested him. These include: the differences and relationships between aesthetic concepts and other types of concepts, aesthetic realism and objectivity, methods of aesthetic evaluation in practice and in theory, the boundaries of aesthetics, and aesthetics of nature versus aesthetics of art. This collection will be of interest to scholars in philosophy, art theory, and art criticism.

Despite its foundational role in the history of philosophy, Plato's famous argument that art does not have access to truth or knowledge is now rarely examined, in part because recent philosophers have assumed that Plato's challenge was resolved long ago. In *Art and Truth after Plato*, Tom Rockmore argues that Plato has in fact never been satisfactorily answered—and to demonstrate that, he offers a comprehensive account of Plato's influence through nearly the whole history of Western aesthetics. Rockmore offers a cogent reading of the post-Platonic aesthetic tradition as a series of responses to Plato's position, examining a stunning diversity of thinkers and ideas. He visits Aristotle's *Poetics*, the medieval Christians, Kant's *Critique of Judgment*, Hegel's phenomenology, Marxism, social realism, Heidegger, and many other works and thinkers, ending with a powerful synthesis that lands on four central

