

Rosalind Krauss and American Philosophical Art Criticism

**From Formalism to Beyond
Postmodernism**

David Carrier

Rosalind Krauss And American Philosophical Art Criticism From Formalism To Beyond Postmodernism

Ryan Pierson



Rosalind Krauss And American Philosophical Art Criticism From Formalism To Beyond Postmodernism:

Rosalind Krauss and American Philosophical Art Criticism David Carrier, 2002-10-30 Rosalind Krauss is without visible rival the most influential American art writer since Clement Greenberg Together with her colleagues at *October* the journal she co founded she has played a key role in the introduction of French theory into the American art world In the 1960s though first a follower of Greenberg she was inspired by her readings of French structuralist and post structuralist materials revolted against her mentor s formalism and developed a succession of radically original styles of art history writing Offering a complete survey of her career and work *Rosalind Krauss and American Philosophical Art Criticism From Formalism to Beyond Postmodernism* R comprises the first book length study of its subject Written in the lucid style of analytic philosophy this accessible commentary offers a consideration of her arguments as well as discussions of alternative positions Tracing Krauss s development in this way provides the best method of understanding the changing styles of American art criticism from the 1960s through the present and thus provides an invaluable source of historical and aesthetic knowledge for artists and art scholars alike

Altan Gürman Başak Doğa Temür, Süreyya Evren, 2019-09-01 Every endeavour to review and write the history of contemporary art in Turkey calls upon the name of a pioneering founding artist who marks a turning point a moment of beginning Altan Gürman 1935 1976 Altan Gürman s oeuvre is brought to viewers for the first time in such an exhaustive capacity through one of the inaugural exhibitions at Arter s new building in Dolapdere The catalogue accompanying the exhibition curated by Başak Doğa Temür not only features almost all of Altan Gürman s works included in the Arter Collection but also presents to readers various documents drawings sketches correspondences photographs class notes slides and meticulous arrangements from the artist s archives as well as his theses permeated with a new concept of art that would leave its imprint on the 1960s and 1970s The book includes essays by Barış Acar Selen Ansen Ahu Antmen Duygu Demir Bora Gürda Ali Kayaalp Zeynep Zengin and Nermin Sayba l which carefully reread Altan Gürman from an art historical perspective address the artist s impact and various stages of evolution and open Gürman s works to new encounters by approaching each one individually Both the exhibition and the accompanying book pay a collective homage to a mind opening artist who passed away at a young age

A Companion to Arthur C. Danto Jonathan Gilmore, Lydia Goehr, 2022-04-19 *A Companion to Arthur C Danto* paints a detailed portrait of one the most significant figures in twentieth century philosophy and art criticism offering unparalleled coverage of all aspects of Danto s writings artworks and thought Edited by two long time colleagues of Arthur Danto this interdisciplinary resource presents more than 40 original essays from both prominent Danto scholars and leading practitioners from various sub fields of philosophy The Companion illuminates Danto s many contributions to the artworld aesthetics criticism and philosophy of knowledge action science history and politics The essays explore central concepts and intersecting themes in Danto s writings while providing new interventions into the areas of philosophy in which Danto engaged Topics include Danto s mode of writing and art production

his critical engagement with artists and philosophers conflicts in Danto's views and in interpretations of his works and much more. An important addition to Danto studies. A Companion to Arthur C. Danto is essential reading for practitioners, scholars, and advanced students looking for a critical, provocative, and insightful treatment of Danto's philosophy of art and criticism.

Beyond Critique Pamela Fraser, Roger Rothman, 2017-04-06. Outgrowth of a panel discussion at the 2013 conference of the College Art Association in New York. The Books that Shaped Art History: From Gombrich and Greenberg to Alpers and Krauss Richard Shone, John-Paul Stonard, 2013-04-05. An exemplary survey that reassesses the impact of the most important books to have shaped art history through the twentieth century. Written by some of today's leading art historians and curators, this new collection provides an invaluable road map of the field by comparing and reexamining canonical works of art history. From mile marker's magisterial study of thirteenth-century French art, first published in 1898, to Hans Belting's provocative *Likeness and Presence: A History of the Image before the Era of Art*, the book provides a concise and insightful overview of the history of art told through its most enduring literature. Each of the essays looks at the impact of a single major book of art history, mapping the intellectual development of the writer under review, setting out the premises and argument of the book, considering its position within the broader field of art history, and analyzing its significance in the context of both its initial reception and its afterlife. An introduction by John Paul Stonard explores how art history has been forged by outstanding contributions to scholarship and by the dialogues and ruptures between them. **Seeing and Beyond** Deborah J. Johnson, David Ogawa, Kermit Swiler Champa, 2005. This volume is an exciting eclectic collection of essays in honor of Kermit S. Champa, a leading scholar of impressionism and critic of twentieth-century art. The lead essay by David Carrier is followed by others from several generations of scholars and museum curators trained by Professor Champa. Together they cover an extremely wide historical range from the eighteenth to the twenty-first centuries and honor Professor Champa's own scholarly rigor, methodological diversity, and intellectual breadth through topics ranging from art history to cultural studies. Jacket. **Aesthetics After Modernism** Diarmuid Costello, 2024. *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

Great Art Critics (1750-2000) J. Pedro Lorente, 2020-04-01 The art world has become a point of contention within a range of debates and yet strangely enough while art criticism has been discussed at length very little is said about art critics Following in the footsteps of Lionello Venturi's History of Art Criticism in the current volume Lorente provides an updated reassessment of the great art critics from the Enlightenment down to the turn of the millennium Conceived as a didactic handbook with a recommended bibliography at the end of each chapter this concise work tells the history of a profession in permanent crisis while also paying homage to its most influential practitioners in different cultural contexts

Systems We Have Loved Eve Meltzer, 2013-07-02 By the early 1960s theorists like Lévi Strauss Lacan Foucault and Barthes had created a world ruled by signifying structures and pictured through the grids of language information and systems Artists soon followed turning to language and its related forms to devise a new conceptual approach to art making Examining the ways in which artists shared the structuralist devotion to systems of many sorts Systems We Have Loved shows that even as structuralism encouraged the advent of conceptual art it also raised intractable problems that artists were forced to confront Considering such notable art figures as Mary Kelly Robert Morris Robert Rauschenberg and Rosalind Krauss Eve Meltzer argues that during this period the visual arts depicted and tested the far reaching claims about subjectivity espoused by theorists She offers a new way of framing two of the twentieth century's most transformative movements one artistic one expansively theoretical and she reveals their shared dream or nightmare of the world as a system of signs By endorsing this view Meltzer proposes these artists drew attention to the fictions and limitations of this dream even as they risked getting caught in the very systems they had adopted The first book to describe art's embrace of the world as an information system Systems We Have Loved breathes new life into the study of conceptual art

Weak Painting After Modernism Craig Staff, 2023-09-01 This book examines the terms upon which painting in the United States sought to negotiate with the legacy of American formalist aesthetics and by extension the understanding of modernist painting it had become most readily associated with In so doing a separate set of possibilities for painting gradually began to emerge The salient debates and practices that collectively worked to establish such a response are approached through the philosopher Gianni Vattimo's idea of pensiero debole or so called weak thought To this end the proposed study both identifies and seeks to examine a type of weak painting which like Vattimo's idea took as its critical point of departure the exhaustion but not the vanishing of the project of modernism the belief in reason progress history the nation state etc Craig Staff explores particular instances wherein artists sought to extend the parameters of the object beyond what had been called into question namely the proclivity for modernist painting's strength to be understood as denoting amongst other things a perceived set of universal essences This book will be of interest to

scholars working in art history fine art cultural studies critical theory curatorial studies and philosophy *NATØ: Narrative Architecture in Postmodern London* Claire Jamieson, 2017-01-20 Chronicling the last radical architectural group of the twentieth century NAT Narrative Architecture Today who emerged from the Architectural Association at the start of the 1980s this book explores the group's work which echoed a wider artistic and literary culture that drew on the specific political social and physical condition of 1980s London It traces NAT's identification with a particular stream of post punk postmodern expression a celebration of the abject an aesthetic of entropy and a do it yourself provisionality NAT has most often been documented in reference to Nigel Coates the instigator of NAT which has led to a one sided one dimensional record of NAT's place in architectural history This book sets out a more detailed contextual history of NAT told through photographs drawings and ephemera restoring a truer polyvocal narrative of the group's ethos and development **Art** Jonathan Vickery, Diarmuid Costello, 2007-01-01 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 No l 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 Fran ois LYOTARD Maurice MERLEAU PONTY WJT MITCHELL Robert MORRIS Linda NOCHLIN Adrian PIPER Griselda POLLOCK Robert SMITHSON Jeff WALL Albrecht WELLMER Richard WOLLHEIM **Figure and Force in Animation Aesthetics** Ryan Pierson, 2020 How can we describe movements in animated films In *Figure and Force in Animation Aesthetics* Ryan Pierson introduces a powerful new method for the study of animation By looking for figures arrangements that seem to intuitively hold together and forces underlying units of attraction repulsion and direction Pierson reveals startling new possibilities for animation criticism history and theory Drawing on concepts from Gestalt psychology Pierson offers a wide ranging comparative study of four animation techniques soft edged forms walk cycles camera movement and rotoscoping as they appear in commercial artisanal and avant garde works In the process through close readings of little analyzed films Pierson demonstrates that figures and forces make fertile resources for theoretical speculation unearthing affinities between animation practice and such topics as the philosophy of mathematics scientific and political revolution and love Beginning

and ending with the imperative to look closely Figure and Force in Animation Aesthetics is a performance in seeing the world of motion anew

End-of-Art Philosophy in Hegel, Nietzsche and Danto Stephen Snyder, 2018-11-04 This book examines the little understood end of art theses of Hegel Nietzsche and Danto The end of art claim is often associated with the end of a certain standard of taste or skill However at a deeper level it relates to a transformation in how we philosophically understand our relation to the world Hegel Nietzsche and Danto each strive philosophically to overcome Cartesian dualism redrawing the traditional lines between mind and matter Hegel sees the overcoming of the material in the ideal Nietzsche levels the two worlds into one and Danto divides the world into representing and non representing material These attempts to overcome dualism necessitate notions of the self that differ significantly from traditional accounts the redrawn boundaries show that art and philosophy grasp essential but different aspects of human existence Neither perspective however fully grasps the duality The appearance of art's end occurs when one aspect is given priority for Hegel and Danto it is the essentialist lens of philosophy and in Nietzsche's case the transformative power of artistic creativity Thus the book makes the case that the end of art claim is avoided if a theory of art links the internal practice of artistic creation to all of art's historical forms

Landscape Theory in Design Susan Herrington, 2016-12-08 Phenomenology Materiality Cybernetics Palimpsest Cyborgs Landscape Urbanism Typology Semiotics Deconstruction the minefield of theoretical ideas that students must navigate today can be utterly confusing and how do these theories translate to the design studio Landscape Theory in Design introduces theoretical ideas to students without the use of jargon or an assumption of extensive knowledge in other fields and in doing so links these ideas to the processes of design In five thematic chapters Susan Herrington explains the theoretic groundings of the theory of philosophy why it matters to design an example of the theory in a work of landscape architecture from the twentieth and twenty first centuries debates surrounding the theory particularly as they elaborate modern and postmodern thought and primary readings that can be read as companions to her text An extensive glossary of theoretical terms also adds a vital contribution to students comprehension of theories relevant to the design of landscapes and gardens Covering the design of over 40 landscape architects architects and designers in 111 distinct projects from 20 different countries Landscape Theory in Design is essential reading for any student of the landscape

"Artwriting, Nation, and Cosmopolitanism in Britain" Mark A. Cheetham, 2017-07-05 Arguing in favour of renewed critical attention to the nation as a category in art history this study examines the intertwining of art theory national identity and art production in Britain from the early eighteenth century to the present day The book provides the first sustained account of artwriting in the British context over the full extent of its development and includes new analyses of such central figures as Hogarth Reynolds Gilpin Ruskin Roger Fry Herbert Read Art Language Peter Fuller and Rasheed Araeen Mark A Cheetham also explores how the Englishing of art theory which came about despite the longstanding occlusion of the intellectual and theoretical in British culture did not take place or have effects exclusively in Britain Theory has always travelled with art and

vice versa Using the frequently resurgent discourse of cosmopolitanism as a frame for his discourse Cheetham asks whether English traditions of artwriting have been judged inappropriately according to imported criteria of what theory is and does This book demonstrates that artwriting in the English tradition has not been sufficiently studied and that English Art Theory is not an oxymoron Such concerns resonate today beyond academe and the art world in the many heated discussions of resurgent Englishness

Master Narratives and their Discontents James Elkins, 2013-10-18 In this bracing engagement with the many versions of art history James Elkins argues that the story of modernism and postmodernism is almost always told in terms of four narratives Works of art are either seen as modern or postmodern or praised for their technical skill or because of the politics they appear to embody These are master narratives of contemporary criticism and each leads to a different understanding of what art is and does Both a cogent overview of the state of thinking about art and a challenge to think outside the art historical box Master Narratives and their Discontents is the first volume in a series of short books on the theories of modernism by leading art historians on twentieth century art and art criticism

How to Write About Contemporary Art Gilda Williams, 2014-10-14 An essential handbook for students and professionals on writing eloquently accurately and originally about contemporary art How to Write About Contemporary Art is the definitive guide to writing engagingly about the art of our time Invaluable for students arts professionals and other aspiring writers the book first navigates readers through the key elements of style and content from the aims and structure of a piece to its tone and language Brimming with practical tips that range across the complete spectrum of art writing the second part of the book is organized around its specific forms including academic essays press releases and news articles texts for auction and exhibition catalogues gallery guides and wall labels op ed journalism and exhibition reviews and writing for websites and blogs In counseling the reader against common pitfalls such as jargon and poor structure Gilda Williams points instead to the power of close looking and research showing how to deploy language effectively how to develop new ideas and how to construct compelling texts More than 30 illustrations throughout support closely analysed case studies of the best writing in Source Texts by 64 authors including Claire Bishop Thomas Crow T J Demos Okwui Enwezor Dave Hickey John Kelsey Chris Kraus Rosalind Krauss Stuart Morgan Hito Steyerl and Adam Szymczyk Supplemented by a general bibliography advice on the use and misuse of grammar and tips on how to construct your own contemporary art library How to Write About Contemporary Art is the essential handbook for all those interested in communicating about the art of today

Eyesight Alone Caroline A. Jones, 2005 Even a decade after his death Clement Greenberg remains controversial One of the most influential art writers of the twentieth century Greenberg propelled Abstract Expressionist painting in particular the monumental work of Jackson Pollock to a leading position in an international postwar art world On radio and in print Greenberg was the voice of the new American painting and a central figure in the postwar cultural history of the United States Caroline Jones's magisterial study widens Greenberg's fundamental tenet of opticality the idea that modernist art is

apprehended through eyesight alone to a broader arena examining how the critic's emphasis on the specular resonated with a society increasingly invested in positivist approaches to the world. Greenberg's modernist discourse, Jones argues, developed in relation to the rationalized procedures that gained wide currency in the United States at midcentury in fields ranging from the sense data protocols theorized by scientific philosophy to the development of cultural forms such as hi-fi that targeted specific senses one by one. Greenberg's attempt to isolate and celebrate the visual was one manifestation of a large-scale segmentation or bureaucratization of the body's senses. Working through these historical developments, Jones brings Greenberg's theories into contemporary philosophical debates about agency and subjectivity. *Eyesight Alone* offers artists, art historians, philosophers, and all those interested in the arts a critical history of this generative figure, bringing his work fully into dialogue with the ideas that shape contemporary critical discourse and shedding light not only on Clement Greenberg but also on the contested history of modernism itself.

Writing about Visual Art David Carrier, 2003-03-01 David Carrier examines the history and practice of art writing and reveals its importance to the art museum, the art gallery, and aesthetic theory. Artists, art historians, and art lovers alike can gain fresh insight into how written descriptions of painting and sculpture affect the experience of art. Readers will learn how their reading can determine the way they see painting and sculpture, how interpretations of art transform meaning and significance, and how much discussed work becomes difficult to see afresh.

Unveiling the Magic of Words: A Report on "**Rosalind Krauss And American Philosophical Art Criticism From Formalism To Beyond Postmodernism**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Rosalind Krauss And American Philosophical Art Criticism From Formalism To Beyond Postmodernism**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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Introduction

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