



Joseph Masheck

MODERNITIES

ART-MATTERS IN THE PRESENT

Modernities Art Matters In The Present

Modris Eksteins



Modernities Art Matters In The Present:

Modernities Joseph Masheck, 1993 Joseph Masheck wants to take art historical and modern as a field of lively interrelations as if in random access memory retrieval rather than just second the motion that art history should be nonlinear and he takes the task of art criticism to be theory in practice Thus significant new art is represented in the thirty essays in Modernities besides already classic modern architecture sculpture and photography and contemporary painting by artists Alternating between a comprehensive sense of art history and engagement with the new and unplumbed contemporary arts he considers himself a kind of aesthetic double agent Because Masheck is concerned with the concrete standing of artworks he speculates on how works of art including Marcel Duchamp's ready-mades relate to other things More general themes range from the origin of the modern sense of form in prehistoric art to the historical underpinnings of expressionism and on to latter day graffiti culture

The State of Art Criticism James Elkins, Michael Newman, 2007-11-13 Art criticism is spurned by universities but widely produced and read It is seldom theorized and its history has hardly been investigated The State of Art Criticism presents an international conversation among art historians and critics that considers the relation between criticism and art history and poses the question of whether criticism may become a university subject Contributors include Dave Hickey James Panero Stephen Melville Lynne Cook Michael Newman Whitney Davis Irit Rogoff Guy Brett and Boris Groys

The Darkness of the Present Steve McCaffery, 2012-11-19 The Darkness of the Present includes essays that collectively investigate the roles of anomaly and anachronism as they work to unsettle commonplace notions of the contemporary in the field of poetics In the eleven essays of The Darkness of the Present poet and critic Steve McCaffery argues that by approaching the past and the present as unified entities the contemporary is made historical at the same time as the historical is made contemporary McCaffery's writings work against the urge to classify works by placing them in standard literary periods or disciplinary partitions Instead McCaffery offers a variety of insights into unusual and ingenious affiliations between poetic works that may have previously seemed distinctive He questions the usual associations of originality and precedence In the process he repositions many texts within genealogies separate from the ones to which they are traditionally assigned The chapters in The Darkness of the Present might seem to present an eclectic *fa ade* and can certainly be read independently They are linked however by a common preoccupation reflected in the title of the book the anomaly and the anachronism and the way their empirical emergence works to unsettle a steady notion of the contemporary or new

The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

Invisible Cathedrals Neil H. Donahue, 1995 Invisible Cathedrals places Wilhelm Worringer in the foreground of discussions of Expressionism and German Modernism for the first time These essays not only reveal the complexities of his individual works such as Abstraction and Empathy 1908 and Form Problems of the Gothic 1911 they also examine his lesser known books and essays of the post World

War I years the 1920s and beyond Invisible Cathedrals offers both a basic introduction to Worringer's writings and their broad influence and a profound and detailed revisionist analysis of his significance in German and European Modernism It also provides the most comprehensive bibliography to date of his own work and of the scattered criticism devoted to Worringer in different disciplines Worringer's works were provocative widely read and often reprinted and were highly influential among artists and writers in Germany As a result they both raised suspicion in his own academic discipline of art history and excited discussion in other diverse fields such as literary and social theory psychology and film theory Worringer emerges here not solely as a scholarly commentator on the history of art but also as an activist scholar who engaged his historical criticism of other periods directly in the production of culture in his own time Contributors are Magdalena Bushart Neil H Donahue Charles W Haxthausen Michael W Jennings Joseph Masheck Geoffrey Waite and Joanna E Ziegler

Adolf Loos Joseph Masheck, 2013-03-21 Widely regarded as one of the most significant prophets of modern architecture Adolf Loos was a celebrity in his own day His work was emblematic of the turn of the century generation that was torn between the traditional culture of the nineteenth century and the innovative modernism of the twentieth His essay Ornament and Crime equated superfluous ornament and decorative arts with tattooing in an attempt to tell modern Europeans that they should know better But the negation of ornament was supposed to reveal not negate good style and an incorrigible ironist has been taken too literally in denying architecture as a fine art Without normalizing his edgy radicality Masheck argues that Loos masterful astylistic architecture was an appreciation of tradition and utility and not as most architectural historians have argued a mere repudiation of the florid style of the Vienna Secession Masheck reads Loos as a witty ironic rhetorician who has all too often been taken at face value Far from being the anti architect of the modern era Masheck's Loos is an unruly yet integrally canonical artist architect He believed in culture comfort intimacy and privacy and advocated the evolution of artful architecture This is a brilliantly written revisionist reading of a perennially popular architect

The Sleep of Reason Frances S. Connelly, 1999 *Art History, After Sherrie Levine* Howard Singerman, 2011-11-22 This book examines the career of New York based artist Sherrie Levine whose 1981 series of photographs after Walker Evans taken not from life but from Evans's famous depression era documents of rural Alabama became central examples in theorizing postmodernism in the visual arts in the 1980s For the first in depth examination of Levine Howard Singerman surveys a wide variety of sources both historical and theoretical to assess an artist whose work was understood from the outset to challenge both the label artist and the idea of oeuvre and who has over the past three decades crafted a significant oeuvre of her own Singerman addresses Levine's work after Evans Brancusi Malevich and others as an experimental art historical practice material reenactments of the way the work of art history is always doubled in and structured by language and of the ways the art itself resists

Six Stories from the End of Representation James Elkins, 2008 Six Stories is a radically new look at the intersection of science and art through failed images

A World Art History and Its Objects David Carrier, 2008-11-28 Is

writing a world art history possible Does the history of art as such even exist outside the Western tradition Is it possible to consider the history of art in a way that is not fundamentally Eurocentric In this highly readable and provocative book David Carrier a philosopher and art historian does not attempt to write a world art history himself Rather he asks the question of how an art history of all cultures could be written or whether it is even possible to do so He also engages the political and moral issues raised by the idea of a multicultural art history Focusing on a consideration of intersecting artistic traditions Carrier negotiates the way meaning and understanding shift or are altered when a visual object from one culture for example is inserted into the visual tradition of another culture *A World Art History and Its Objects* proposes the use of temporal narrative as a way to begin to understand a multicultural art history *Faith in Art* Joseph Masheck, 2023-06-15

Metaphysical thought has been excluded from much of the discourse on modern art especially abstract painting By connecting ideas about faith with the initiators of abstract painting Joseph Masheck reveals how an underlying religiosity informed some of our most important abstract painters Covering Wassily Kandinsky Kazimir Malevich Piet Mondrian and El Lissitzky Masheck shows how revealed religion has been an underlying but fundamental determinant of the thinking and practice of abstract painting from its very originators He contextualizes their art within some of the historical moments of the early 20th century including the Russian revolution and the Stalinist period and explores the appeal of certain themes such as the Passion of Christ A radical new theorization of the influence of religion over visual art *Faith in Art* asks why metaphysics has been eliminated from the discussion where it might have something to say This is a new way of thinking about a hundred years of abstract painting *Counter-Modernities in Nineteenth-Century French Literature* Robert St. Clair, 2025-07-31

Counter Modernities in Nineteenth Century French Literature explores a counterview of modernity in late nineteenth century French literature 1848 1891 The principal claim of this book is that what we find in the works of Baudelaire Rimbaud and Flaubert is a form of writing against the grain of history not the elegant lyricism of history's victors but a use of literature against the erasures of past injustices and for those lost futurities upon which the order of the present is founded What we find in other words is a critical literary archive of the powerless that persists in contesting the legitimacy of the powerful which persists in haunting the nineteenth century every bit as much as it does our own aching out of joint present The story *Counter Modernities* seeks to tell is in other words about the meaning of loss and the significance of losers as possible figures of opposition to the dominant order in nineteenth century French literature that is also a story about modernity as an aesthetic politics What brings together the authors in this study however cannot be reduced to the biographical that is to the uneven successes financial hardships and in one case outright failure i.e. Rimbaud shared by the authors in the literary market of their lifetime At stake in this study is not an account of the ironies of literary history wherein to gloss Walter Benjamin's take on Baudelaire a prior and benighted era sees little of interest in an artist in which a later epoch recognizes the genius of modernity Rather *Constellations of Loss in Baudelaire Rimbaud and Flaubert* demonstrates

how each author in this critical corpus insists on tarrying with history as an experience of irrevocable loss each lingers with history as a force of negations and thereby insists on the significance of historical setbacks and political defeats that seem to affect if not more dramatically wipe out the collective hopes of entire generations Each one gives us losers as subjects who matter in the nineteenth century Baudelaire Flaubert Rimbaud narratives of historical defeat that are as negative as they are meaningful Baudelaire Flaubert or the contours of events whose meanings and narratives are themselves lost Baudelaire Rimbaud whose meanings remain in other words perhaps less absent than open ended a possible grammar for what may come next when hope seems lost and dreams dashed Indeed as this books shows it is precisely in its representation of history as a dilemma or undoing of meaningfulness a problem of legibility and not knowingness that we can most fully recognize the formal calling cards of literary modernity ironic undecidabilities and difficulties infinite interpretability and the death of the author the dissolution of previously stable cultural and historical narratives or forms of subjectivity formal breaks with semantically oriented modes of representation and so on

Sherrie Levine Howard Singerman,2018-09-04 Texts including essays reviews and statements by the artist on the work of Sherrie Levine The artist Sherrie Levine b 1947 is best known for her appropriations of work by other artists most famously for her rephotographs of canonical images by Edward Weston Eliot Porter and other masters of modern photography Since those works of the early 1980s she has continued to work on and after artists whose names have come to define modernism making sculpture after Brancusi and Duchamp paintings after Malevich and Blinky Palermo watercolors after Matisse and Miro photographs after Monet and Cezanne as well as Alfred Stieglitz Throughout Levine s practice effectively uncompleted decentered and extended works of art that were once singular and finished posing critical rebuttals to some of the basic assumptions of modernist aesthetics Her work was central to the theorization of postmodernism in the visual arts most notably as it emerged in the pages of October magazine It challenged authorial sovereignty and aesthetic autonomy and invited readings that opened onto gender history and the economic and discursive processes of the art world This collection gathers writings on Levine from art magazines exhibition catalogs and academic journals spanning much of her career The volume begins with texts by Douglas Crimp Rosalind Krauss and Craig Owens that situate Levine in postmodernist discourse and link her early work to October The essays that follow draw on these first critical forays and complicate them at once deepening and resisting them as Levine s own work has done All the essays attempt to understand the relationship between Levine and the artists she cites and the objects that she recasts In these pages Levine s oddly doubled works appear as chimeras taxidermy fandom pratfalls even Poussin s Blind Orion

Contributors Michel Assenmaker Douglas Crimp Erich Franz Catherine Ingraham David Joselit Susan Kandel Rosalind Krauss Sylvia Lavin Sherrie Levine Maria Loh Stephen Melville Craig Owens Howard Singerman **Ornament and Crime** Adolf Loos,2019-05-30 Revolutionary essays on design aesthetics and materialism from one of the great masters of modern architecture Adolf Loos the great Viennese pioneer of modern architecture was a hater of the fake the fussy and the lavishly

decorated and a lover of stripped down clean simplicity He was also a writer of effervescent caustic wit as shown in this selection of essays on all aspects of design and aesthetics from cities to glassware furniture to footwear architectural training to why the lack of ornament is a sign of intellectual power Translated by Shaun Whiteside With an epilogue by Joseph Masheck **Aesthetic Theory, Abstract Art, and Lawrence Carroll** David Carrier, 2018-09-06 Boldly developing the central traditions of American modernist abstraction Lawrence Carroll's paintings engage with a fundamental issue of aesthetic theory the nature of the medium of painting in highly original frequently extraordinarily successful ways Aesthetic Theory Abstract Art and Lawrence Carroll explains how he understands the medium of painting shows what his art says about the identity of painting as an art discusses the place of his paintings in the development of abstraction and finally offers an interpretation of his art The first monograph devoted to him this philosophical commentary employs the resources of analytic aesthetics Art historians trace the development of art explaining how what came earlier yields to what comes later Taking for granted that the artifacts they describe are artworks art historians place them within the history of art Philosophical art writers define art explain why it has a history and identify its meaning Pursuing that goal Aesthetic Theory Abstract Art and Lawrence Carroll roams freely across art history focused at some points on the story of old master painting and sometimes on the history of modernism but looking also to contemporary art in order to provide the fullest possible philosophical perspective on Carroll's work **Composition** Arthur Wesley Dow, 2023-12-22 First published in 1899 Arthur Wesley Dow's Composition has probably influenced more Americans than any other text to think of visual form and composition in relation to artistic modernity While Dow is known as the mentor of Georgia O'Keeffe and Max Weber his legacy as a proponent of modern art has suffered undeserved neglect by recent artists and art historians In Composition Dow develops a system for teaching students to create freely constructed images on the basis of harmonic relations between lines colors and dark and light patterns Greatly influenced by Japanese art he expounds a theory of flat formal equilibrium as an essential component of telling pictorial creation Generations of teachers and their public school pupils learned from Dow's orientalism and adopted basic postimpressionist principles without even knowing the term The reappearance of Dow's practical well illustrated guide enhanced by Joseph Masheck's discussion of its historical ramifications is an important event for all concerned with the visual arts and the intellectual antecedents of American modernism First published in 1899 Arthur Wesley Dow's Composition has probably influenced more Americans than any other text to think of visual form and composition in relation to artistic modernity While Dow is known as the mentor of Georgia O'Keeffe and Talking Painting David Ryan, 2002 Each chapter consists of an article about the artist's work selected by the artist and an interview of the artist by David Ryan Framing Formalism Richard Woodfield, 2013-10-23 Alois Riegl 1858-1905 was one of the founding fathers of modern formalist criticism As a member of the Vienna School of Art Historians he shared their range of interests in the decorative arts art in transition conservation and monuments This collection of critical essays examines various facets of

Riegl's work and opens with a new translation of Hans Sedlmayr's famous and notorious *Die Quintessenz der Lehren Riegls*. Included is Julius von Schlosser's assessment of Riegl's contribution to the Vienna School of Art Historians as well as essays by a team of international scholars. This book offers a re-engagement with the ideas of one of the most important and neglected art historians of the 20th century.

Solar Dance Modris Eksteins, 2012-01-31 In *Solar Dance* acclaimed writer and scholar Modris Eksteins uses Vincent van Gogh as his lens for this brilliant survey of Western culture and politics in the last century. The long-awaited follow-up to Modris Eksteins' internationally acclaimed *Rites of Spring* and *Walking Since Daybreak*. Now he has produced another thrilling iconoclastic work of cultural history that is a trailblazing biography of an era from the eve of the First World War and the rise of Hitler to the fall of the Berlin Wall that illuminates our current world with its cults of celebrity and the crisis of the authentic. *Solar Dance* is a penetrating examination of legitimacy and truth, fakery and pretence, highly relevant to all of us today.

Marginal Modernity: The Aesthetics of Dependency from Kierkegaard to Joyce Leonard Lisi, 2013 *Marginal Modernity* traces the emergence and dissemination of a new aesthetic paradigm from the periphery to the core of European culture. This aesthetics of dependency is distinct from the aesthetics of autonomy and fragmentation usually relied on and provides a different structural, philosophical foundation and historical condition for modernist works.

Whispering the Secrets of Language: An Mental Quest through **Modernities Art Matters In The Present**

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