

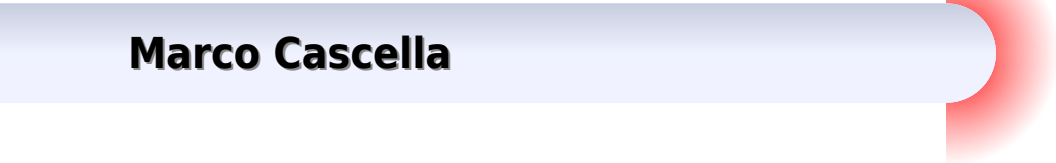
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V O I R**

Clement Greenberg Between The Lines By De Duve
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Marco Cascella



Clement Greenberg Between The Lines By De Duve Thierry 1996 Paperback:

Clement Greenberg Between the Lines Thierry de Duve, 2010-04-15 Clement Greenberg 1909 1994 champion of abstract expressionism and modernism of Pollock Mir and Matisse has been esteemed by many as the greatest art critic of the second half of the twentieth century and possibly the greatest art critic of all time This volume a lively reassessment of Greenberg s writings features three approaches to the man and his work Greenberg as critic doctrinaire and theorist The book also features a transcription of a public debate with Greenberg that de Duve organized at the University of Ottawa in 1988 *Clement Greenberg Between the Lines* will be an indispensable resource for students scholars and enthusiasts of modern art In this compelling study Thierry de Duve reads Greenberg against the grain of the famous critic s critics and sometimes against the grain of the critic himself By reinterpreting Greenberg s interpretations of Pollock Duchamp and other canonical figures de Duve establishes new theoretical coordinates by which to understand the uneasy complexities and importance of Greenberg s practice John O Brian editor of *Clement Greenberg The Collected Essays and Criticisms* De Duve is an expert on theoretical aesthetics and thus well suited to reassess the formalist tenets of the late American art critic s theory on art and culture De Duve s close readings of Greenberg contain much of interest and the author clearly enjoys matching wits with the world s best known art critic *Library Journal* *Art Criticism and Modernism in the United States* Stephen

Moonie, 2022-03-22 This study is an analysis of high and late modernist criticism in New York during the 1960s and early 1970s Through a close reading of a selection of key critics of the period which will expand the remit beyond the canonical texts the book examines the ways that modernist criticism s discourse remains of especial disciplinary interest Despite its alleged narrowness and exclusion the debates of the 1960s raised fundamental questions concerning the nature of art writing Those include arguments around the nature of value and judgement the relationship between art criticism and art history and the related problem of what we mean by the contemporary Stephen Moonie argues that within those often fractious debates there exists a shared discourse And further contrary to the current consensus that modernists were elitist dogmatic and irrelevant to contemporary debates on art the study shows that there is much that we can learn from reconsidering their writings The book will be of interest to scholars working in art history modern art art criticism and literary studies **A**

Theory of the Tache in Nineteenth-Century Painting ?stein Sj?ad, 2017-07-05 Without question the tache blot patch stain is a central and recurring motif in nineteenth century modernist painting Manet s and the Impressionists rejection of academic finish produced a surface where the strokes of paint were presented directly as patches or blots then indirectly as legible signs C nne Seurat and Signac painted exclusively with patches or dots Through a series of close readings this book looks at the tache as one of the most important features in nineteenth century modernism The tache is a potential meeting point between text and image and a pure trace of the artist s body Even though each manifestation of tacheism generates its own specific cultural effects this book represents the first time a scholar has looked at tacheism as a hidden continuum

within modern art With a methodological framework drawn from the semiotics of text and image the author introduces a much needed fine tuning to the classic terms index symbol and icon The concept of the tache as a crossing of sign types enables finer distinctions and observations than have been available thus far within the Peircean tradition The sign crossing theory opens onto the whole terrain of interaction between visual art art criticism literature philosophy and psychology

Photography after Postmodernism David Bate,2022-08-19 In life after postmodernism our conception of photography is not the same as before Photography After Postmodernism starts with this conception and explores what changes have affected photography its relation to social life and our image centred culture Engaging with the visual environment and issues that have emerged in the postmodern world David Bate introduces fresh approaches and analysis of photographs and their place within the aftermath of postmodernist thought The book shows how photographs circulate in an image world beyond their art or media origins that deeply affects our sense of time and relation to memory The role of archives dreams memories and time are deployed to develop and resituate arguments about photography made by Roland Barthes in Camera Lucida to further engage and understand our contemporary condition By considering how afterwardness is invoked in the developments of modern and contemporary photography Bate demonstrates the complex ways in which photographic images resonate across public and private spaces while carrying a slippage of meaning that is never quite fixed yet always contingent and social The approach shows how modernist photography was already invested in values that its discourse could not enunciate which resonates with much contemporary photography today Featuring a range of historical and contemporary images the book offers detailed and innovative readings of specific photographs which open new avenues of thought for those studying and researching visual culture and photography

Space and Time in Artistic Practice and Aesthetics Sarah Lippert,2017-06-30 When the Enlightenment thinker Gotthold Ephraim Lessing wrote his treatise Laocoön An Essay on the Limits of Painting and Poetry in 1766 he outlined the strengths and weaknesses of each art Painting was assigned to the realm of space poetry to the realm of time Space and Time in Artistic Practice and Aesthetics explores how artists since the eighteenth century up to the present day have grappled with the consequences of Lessing's theory and those that it spawned As the book reveals many artists have been and continue to be influenced by Lessing like theories which have percolated into the art education and art criticism Artists from Jean Raoux to Willem de Kooning and Frances Bacon and art critics such as Clement Greenberg have felt the weight of Lessing's theories in their modes of creation whether consciously or not Should we sound the death knell for the theories of Lessing and his kind Or will conceptions of temporality spatiality and artistic competition continue to unfold This book the first to consider how Lessing's writings connect to visual art's production brings these questions to the fore

Visual Culture and the Holocaust Barbie Zelizer,2001-01-01 A book that looks at both the traditional and the unconventional ways in which the holocaust has been visually represented The purpose of this volume is to enhance our understanding of the visual representation of the Holocaust in films television photographs

art and museum installations and cultural artifacts and to examine the ways in which these have shaped our consciousness. The areas covered include the Eichman Trial as covered on American television, the impact of Schindler's List, the Jewish Museum in Berlin, the Israeli Heritage Museums, Women and Holocaust Photography, Internet Holocaust sites and tattoos and shrunken heads, the bodies of the dead and of the survivors. **The Nation Without Art** Margaret Rose Olin, 2001-01-01

Case studies explore the Bezalel School of Arts and Crafts in Jerusalem whose efforts to use art to create a Jewish nationality in Palestine raise important issues of national identity and the discovery in 1932 of the third century Synagogue of Dura Europos, a symbol for scholars struggling against the Third Reich. Among those who supported or challenged concepts of Jewish art, Margaret Olin considers the nineteenth century rabbinical scholar David Kaufmann, the philosopher Martin Buber, the critic Clement Greenberg, and the filmmaker Chantal Akerman. Beautiful Circuits Mark Goble, 2010-11-02

Considering texts by Henry James, Gertrude Stein, James Weldon Johnson, F. Scott Fitzgerald, Ralph Ellison, Richard Wright, James Agee, and William Carlos Williams alongside film, painting, music, and popular culture, Mark Goble explores the development of American modernism as it was shaped by its response to technology and an attempt to change how literature itself could communicate. Goble's original readings reinterpret the aesthetics of modernism in the early twentieth century when new modes of communication made the experience of technology an occasion for profound experimentation and reflection. He follows the assimilation of such old media technologies as the telegraph, telephone, and phonograph and their role in inspiring fantasies of connection which informed a commitment to the materiality of artistic mediums. Describing how relationships made possible by technology became more powerfully experienced with technology, Goble explores a modernist fetish for media that shows no signs of abating. The mediated life puts technology into communication with a series of shifts in how Americans conceive the mechanics and meanings of their connections to one another and therefore to the world and to their own modernity. The New Criticism Alfred J. Drake, 2014-07-03

This volume covers a variety of authors and topics related to the New Criticism school of the 1920s-1950s in America. Contributors trace the history of the New Criticism as a movement, consider theoretical and practical aspects of various proponents, and assess the record of subsequent engagement with its tenets. The volume will prove valuable for its renewed concentration not only on the New Critics themselves but also on the way they and their work have been contextualized, criticized, and valorized by theorists and educators during and after their period of greatest influence, both in the United States and abroad. *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

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