



# Kant after Duchamp

Thierry de Duve

# Kant After Duchamp

**Jessica J Manson**



## **Kant After Duchamp:**

Kant After Duchamp ,1996

**Kant After Duchamp** ,1996

Aesthetics at Large Thierry de Duve,2019-02-27

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* 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

**Kant's ›Critique of Aesthetic Judgment‹ in the 20th Century**

Stefano Marino,Pietro Terzi,2020-11-09 Kant's Critique of Judgment represents one of the most important texts in modern philosophy However while its importance for 19th century philosophy has been widely acknowledged scholars have often overlooked its far reaching influence on 20th century thought This book aims to account for the various interpretations of

Kant's notion of aesthetic judgment formulated in the last century. The book approaches the subject matter from both a historical and a theoretical point of view and in relation to different cultural contexts also exploring in an unprecedented way its influence on some very up to date philosophical developments and trends. It represents the first choral and comprehensive study on this missing piece in the history of modern and contemporary philosophy capable of cutting in a unique way across different traditions, movements and geographical areas. All main themes of Kant's aesthetics are investigated in this book while at the same time showing how they have been interpreted in very different ways in the 20th century. With contributions by Alessandro Bertinetto, Patrice Canivez, Dario Cecchi, Diarmuid Costello, Nicola Emery, Serena Felio, G. nter Figal, Tom Huhn, Hans Peter Krüger, Thomas W. Leddy, Stefano Marino, Claudio Paolucci, Anne Sauvagnargues, Dennis J. Schmidt, Arno Schübbach, Scott R. Stroud, Thomas Teufel and Pietro Terzi.

*Art after the Hipster* Wes Hill, 2017-10-20. This book examines the complexities of the hipster through the lens of art history and cultural theory from Charles Baudelaire's *flâneur* to the contemporary creative borne from creative industries policies. It claims that the recent ubiquity of hipster culture has led many artists to confront their own significance responding to the mass artification of contemporary life by de-emphasising the formal and textual deconstructions so central to the legacies of modern and postmodern art. In the era of creative digital technologies long held characteristics of art such as individual expression, innovation and alternative lifestyle are now features of a flooded and fast paced global marketplace. Against the idea that artists like hipsters are the foot soldiers of capitalism, the institutionalized networks that make up the contemporary art world are working to portray a view of art that is less a discerning exercise in innovative form making than a social platform, a forum for populist aesthetic pleasures or socio-political causes. It is in this sense that the concept of the hipster is caught up in age old debates about the relation between ethics and aesthetics examined here in terms of the dynamics of global contemporary art.

**Dressing and Undressing Duchamp** Ingrid E. Mida, 2022-08-25. Fashion is a subject that has long been marginalized in art history and in museums. And yet one of the most well known artists in the twentieth century, Marcel Duchamp, created works that challenge the notion that fashion does not belong in the museum. As well, there is material evidence of his engagement with clothing as part of his oeuvre. This book reveals that clothing and dressing are significant themes that recur in Duchamp's life and his work including his drawings, his fashioning of his body, his readymades and in his curatorial gestures. In examining the items of clothing worn by Duchamp and the related traces of his wardrobe management, Duchamp is unmasked as a dandy. His waistcoat readymade series *Made to Measure* 1957-1961 is in fact a remarkable and deliberate effort to recalibrate the definition of the readymade to include clothing. With this little studied readymade series, Duchamp established a precedent for sartorial art as a valid form of artistic expression. In considering the material traces of Duchamp's fashioning of his body and identity in his work and life, this book makes a highly original contribution to the understanding of Duchamp's work as well as the significance of the clothed body in the vanguard of Modernism. Ultimately, this book explains the relevance of

fashion in the museum to modern audiences today      The Duchamp Effect Martha Buskirk, Mignon Nixon, 1996-09-25 This expanded edition of the fall 1994 special issue of October includes new essays by Sarat Maharaj and by Molly Nesbit and Naomi Sawelson Gorse It also includes the transcript of an exchange between T J Clark and Benjamin Buchloh which presents new responses to the problems raised by this immediately popular and now out of print issue of the journal The Duchamp Effect is an investigation of the historical reception of the work of Marcel Duchamp from the 1950s to the present including interviews by Benjamin Buchloh with Claes Oldenburg Andy Warhol and Robert Morris Elizabeth Armstrong with Ed Ruscha and Bruce Conner and Martha Buskirk with Louise Lawler Sherrie Levine and Fred Wilson and a round table discussion of the Duchamp effect on conceptual art Contents Introduction Benjamin H D Buchloh What's Neo about the Neo Avant Garde Hal Foster Typotranslating the Green Box Sarat Maharaj Three Conversations in 1985 Claes Oldenburg Andy Warhol Robert Morris Benjamin H D Buchloh Interviews with Ed Ruscha and Bruce Conner Elizabeth Armstrong Echoes of the Readymade Critique of Pure Modernism Thierry de Duve Concept of Nothing New Notes by Marcel Duchamp and Walter Arensberg Molly Nesbit and Naomi Sawelson Gorse Interviews with Sherrie Levine Louise Lawler and Fred Wilson Martha Buskirk Thoroughly Modern Marcel Martha Buskirk Conceptual Art and the Reception of Duchamp October Round Table All the Things I Said about Duchamp A Response to Benjamin Buchloh T J Clark Response to T J Clark Benjamin Buchloh

**Aesthetics at Large** Thierry de Duve, 2019-05-02 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      **Liquidation World** Alexi Kukuljevic, 2017-09-15 An examination of the disoriented subject of modernity a dissolute figure who makes an object of its absence from Baudelaire to Broodthaers In Liquidation World Alexi Kukuljevic examines a distinctive form of subjectivity animating the avant garde that of the darkly humorous and utterly disoriented subject of modernity a dissolute figure that makes an art of its own vacancy an object of its absence Shorn

of the truly rotten illusion that the world is a fulfilling and meaningful place these subjects identify themselves by a paradoxical disidentification through the objects that take their places They have mastered the art of living absently of making something with nothing Traversing their own morbid obsessions they substitute the nonsensical for sense the ridiculous for the meaningful Kukuljevic analyzes a series of artistic practices that illuminate this subjectivity ranging from Marcel Duchamp's Three Standard Stoppages to Charles Baudelaire's melancholia He considers the paradox of Duchamp's apparatus in the Stoppages and the strange comedy of Marcel Broodthaers's relation to the readymade the comic subject in Jacques Vach and the ridiculous subject in Alfred Jarry the nihilist in Paul Valéry's Monsieur Teste Oswald Wiener's interpretation of the dandy and Charles Baudelaire as a happy melancholic Along the way he also touches on the work of Thomas Bernhard Andy Kaufman Buster Keaton and others Finally he offers an extended analysis of Danny's escape from his demented father in Stanley Kubrick's The Shining Each of these subjects is in Freud's terms sick sick in the specific sense that they assume the absence of meaning and the liquidation of value in the world They concern themselves with art without assuming its value or meaning Utterly debased fundamentally disoriented they take the void as their medium

**In the Blink of an Ear** Seth Kim-Cohen, 2009-07-01 An ear opening reassessment of sonic art from World War II to the present Marcel Duchamp famously championed a non retinal visual art rejecting judgments of taste and beauty In the Blink of an Ear is the first book to ask why the sonic arts did not experience a parallel turn toward a non cochlear sonic art imagined as both a response and a complement to Duchamp's conceptualism Rather than treat sound art as an artistic practice unto itself or as the unwanted child of music artist and theorist Seth Kim Cohen relates the post War sonic arts to contemporaneous movements in the gallery arts Applying key ideas from poststructuralism deconstruction and art history In the Blink of an Ear suggests that the sonic arts have been subject to the same cultural pressures that have shaped minimalism conceptualism appropriation and relational aesthetics Sonic practice and theory have downplayed or in many cases completely rejected the de formalization of the artwork and its simultaneous animation in the conceptual realm Starting in 1948 the simultaneous examples of John Cage and Pierre Schaeffer initiated a sonic theory in practice fusing Clement Greenberg's media specificity with a phenomenological emphasis on perception Subsequently the sound in itself tendency has become the dominant paradigm for the production and reception of sound art Engaged with critical texts by Jacques Derrida Rosalind Krauss Friedrich Kittler Jean-François Lyotard and Jacques Attali among others Seth Kim Cohen convincingly argues for a reassessment of the short history of sound art rejecting sound in itself in favor of a reading of sound's expanded situation and its uncontainable textuality At the same time this important book establishes the principles for a nascent non cochlear sonic practice embracing the inevitable interaction of sound with the social the linguistic the philosophical the political and the technological Artists discussed include George Brecht John Cage Janet Cardiff Marcel Duchamp Bob Dylan Valie Export Luc Ferrari Jarrod Fowler Jacob Kirkegaard Alvin Lucier Robert Morris Muddy Waters John Oswald Marina Rosenfeld Pierre

Schaeffer Stephen Vitiello La Monte Young      *The Revival of Beauty* Catherine Wesselinoff, 2023-08-18 This book provides original descriptive accounts of two schools of thought in the philosophy of beauty the 20th century Anti Aesthetic movement and the 21st century Beauty Revival movement It also includes a positive defence of beauty as a lived experience extrapolated from Beauty Revival position Beauty was traditionally understood in the broadest sense as a notion that engages our sense perception and embraces everything evoked by that perception including mental products and affective states This book constructs and places in parallel with one another the Anti Aesthetic and Beauty Revival movements In the author's view Anti Aestheticism is devoted to a decisive negation of beauty denying its importance as a philosophical notion and its significance as a lived experience It suggests that beauty is a merely sensual experience which can be used at best as a distraction from justice and at worst as an instrument of evil Alternatively the Beauty Revival movement advances arguments for beauty as an experience that extends primarily to sensual experience but which also calls forth mental products and cognitive and affective states evoked by that experience After reconstructing these two positions the author elaborates on the notion of beauty as a lived experience through three key moments which occur in the process of our experiencing beautiful objects These moments are a the conditions that constitute an experience of beauty b the attitudinal features most likely to lead to the experience of beauty and c the results of the experience of beauty *The Revival of Beauty* will be of interest to scholars and advanced students working in aesthetics history of philosophy and art history

Jason Gaiger, 2003-01-01 This generously illustrated volume the first in the *Art of the Twentieth Century* series introduces and explores a range of contemporary issues and debates about art and its place in the wider culture today The opening chapter discusses key concepts such as modernity modernism autonomy spectatorship and globalization Four case studies follow each devoted to a specific work of art across the span of the century Marcel Duchamp's *Bottlerack* Barnett Newman's *Eve* Ana Mendieta's *Siluetas* series and *Yarla* by the Australian Aboriginal Yuendumu community These works have been selected not only for their intrinsic interest but also for the way in which they open up wider questions of meaning and interpretation that are central to understanding twentieth century art

*The Management of Meaning in Organizations* S. Magala, 2009-02-25 Historical translations and underground transfers of knowledge and values between cultural domains merit more attention This book discusses the past present and future of meaning It shows how management of meaning in organizations fuels sociocultural evolution in complex societies changing semantic fields of possible meanings ahead

**A Return to Aesthetics** Jonathan Loesberg, 2005 *A Return to Aesthetics* confronts postmodernism's rejection of aesthetics by showing that this critique rests on central concepts of classical aesthetic theory namely autonomous form disinterest and symbolic discourse The author argues for the value of these concepts by recovering them through a historical reinterpretation of their meaning prior to their distortion by twentieth century formalism Loesberg then applies these concepts to a discussion of two of the most significant critics of the ideology of Enlightenment Foucault and Bourdieu He

argues that understanding the role of aesthetics in the postmodern critique of Enlightenment will get us out of the intellectual impasse wherein numbingly repeated attacks upon postmodernism as self contradictory match numbingly repeated defenses Construing postmodern critiques as examples of aesthetic reseeing gives us a new understanding of the postmodern critique of the Enlightenment     Theory After 'Theory' Jane Elliott, Derek Attridge, 2011-03-25 This volume argues that theory far from being dead has undergone major shifts in order to come to terms with the most urgent cultural and political questions of today Offering an overview of theory's new directions this groundbreaking collection includes essays on affect biopolitics biophilosophy the aesthetic and neoliberalism as well as examinations of established areas such as subaltern studies the postcolonial and ethics Influential figures such as Agamben Badiou Arendt Deleuze Derrida and Meillassoux are examined in a range of contexts Gathering together some of the top thinkers in the field this volume not only speculates on the fate of theory but shows its current diversity encouraging conversation between divergent strands Each section places the essays in their contexts and stages a comparison between different but ultimately related ways in which key thinkers are moving beyond poststructuralism Contributors Amanda Anderson Ray Brassier Adriana Cavarero Eva Cherniavsky Rey Chow Claire Colebrook Laurent Dubreuil Roberto Esposito Simon Gikandi Martin Haggl and Peter Hallward Brian Massumi Peter Osborne Elizabeth Povinelli William Rasch Henry Staten Bernard Stiegler Eugene Thacker Cary Wolfe Linda Zerilli     *Random Order* Branden Wayne Joseph, Robert Rauschenberg, 2003 An examination of the artistic development of Robert Rauschenberg focusing on his relationship with John Cage and his role in the making of the American neo avant garde     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     The Kantian Aesthetic Paul Crowther, 2010-03-25 The Kantian Aesthetic explains the kind of perceptual knowledge involved in aesthetic judgments It



does so by linking Kant's aesthetics to a critically upgraded account of his theory of knowledge. This upgraded theory emphasizes those conceptual and imaginative structures which Kant terms respectively categories and schemata. By describing examples of aesthetic judgment it is shown that these judgments must involve categories and fundamental schemata even though Kant himself and most commentators after him have not fully appreciated the fact. It is argued in turn that this shows the aesthetic to be not just one kind of pleasurable experience amongst others but one based on factors necessary to objective knowledge and personal identity and which indeed itself plays a role in how these capacities develop. In order to explain how individual aesthetic judgments are justified and the aesthetic basis of art however the Kantian position just outlined has to be developed further. This is done by exploring some of his other ideas concerning how critical comparisons inform our cultivation of taste and art's relation to genius. By linking the points made earlier to a more developed account of this horizon of critical comparisons a Kantian approach can be shown to be both a satisfying and comprehensive explanation of the cognitive basis of aesthetic experiences. It is shown also that the approach can even cover some of the kinds of avant garde works which were thought previously to limit its relevance.

### **Realism after Modernism**

Devin Fore, 2015-01-30. The paradox at the heart of the return to realism in the interwar years as seen in work by Moholy Nagy, Brecht and others. The human figure made a spectacular return in visual art and literature in the 1920s. Following modernism's withdrawal nonobjective painting gave way to realistic depictions of the body and experimental literary techniques were abandoned for novels with powerfully individuated characters. But the celebrated return of the human in the interwar years was not as straightforward as it may seem. In *Realism after Modernism* Devin Fore challenges the widely accepted view that this period represented a return to traditional realist representation and its humanist postulates. Interwar realism he argues did not reinstate its nineteenth century predecessor but invoked realism as a strategy of mimicry that anticipates postmodernist pastiche. Through close readings of a series of works by German artists and writers of the period Fore investigates five artistic devices that were central to interwar realism. He analyzes Bauhaus polymath László Moholy Nagy's use of linear perspective, three industrial novels riven by the conflict between the temporality of capital and that of labor, Brecht's socialist realist plays which explore new dramaturgical principles for depicting a collective subject, a memoir by Carl Einstein that oscillates between recollection and self-erasure and the idiom of physiognomy in the photomontages of John Heartfield. Fore's readings reveal that each of these rehumanized works in fact calls into question the very categories of the human upon which realist figuration is based. Paradoxically even as the human seemed to make a triumphal return in the culture of the interwar period the definition of the human and the integrity of the body were becoming more tenuous than ever before. Interwar realism did not hearken back to earlier artistic modes but posited new and unfamiliar syntaxes of aesthetic encounter revealing the emergence of a human subject quite unlike anything that had come before.

## **Kant After Duchamp** Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the power of words has be evident than ever. They have the capacity to inspire, provoke, and ignite change. Such is the essence of the book **Kant After Duchamp**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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