



Kant after Duchamp

Thierry de Duve

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Katrin Zwirgmaier



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 Feloj G nter Figal Tom Huhn Hans Peter Kr ger Thomas W Leddy Stefano Marino Claudio Paolucci Anne Sauvagnargues Dennis J Schmidt Arno Schubbach 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 fl neur 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

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 *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 the 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.

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