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Kant after Duchamp is a seminal work. A must-read for any artist, or one in the field of the visual arts. Mr. de Duve has thoroughly examined the philosophy, politics, and evolutionary course of the Modern Art movement, and brings this distillation of a carefully unfolded conclusion to the reader. A remarkable read. The kind of read where maybe a page was all I could examine and meditate on in ...

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Kant after Duchamp brings together eight essays around a central thesis with many implications for the history of avant-gardes. Although Duchamp's ready-mades broke with all previously known styles, de Duve observes that he made the logic of modernist art practice the subject matter of his work, a shift in aesthetic judgment that replaced the classical "this is beautiful" with "this is art ...

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Kant After Duchamp. Link/Page Citation This is both an ambitious and deeply flawed book. It seeks to reinterpret artistic modernism and its aftermath on the basis of a searching reading of Duchamp and an extremely ingenious approach to Kant's aesthetics and moral philosophy. It fails in terms of both these strategies. However, even in its failure, de Duve's book turns out to be enormously ...

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Instead Kant after Duchamp is a rivalrous book. It wants reviews like this one, it asks to be taken to task. It does not name its interlocutors, but it seems to be wanting to be read as part of a particular contemporary critical debate, to be measured against Rosalind Krauss' *Optical Unconscious* and the essays of Benjamin H. D. Buchloh, Hal Foster, and Yve-Alain Bois. While none of their ...

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Kant after Duchamp is the very best example of the kind of multidisciplinary work that is essential to understanding our historical past and historical present. . The assault on Christianity by the entire left has seemingly eclipsed the fact that all of the great 19th century thinkers were Lutherans: Kant, Hegel, Kierkegaard, of course, but also Nietzsche (who was raised as a Lutheran and ...

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The essays gathered in Kant After Duchamp mount the most formidable case yet made for Duchamp's importance, and what makes de Duve's achievement all the more unexpected is that this is done by way of an intense engagement with the writings of Duchamp's seeming opposite, the critic Clement Greenberg.

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His English publications include Pictorial Nominalism (1991), Kant after Duchamp (1996), Clement Greenberg Between the Lines (1996, 2010), Look—100 Years of Contemporary Art (2001), and Sewn In the Sweatshops of Marx: Beuys, Warhol, Klein, Duchamp (2012).

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This volume brings together eight essays around a central thesis, with implications for the history of avant-gardes. Duchamp's alternative view of modern art is used as a perspective for a re-reading of Kant's "Critique of Judgement", revealing links between the Dadaists and mainstream modernism

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.

Clement Greenberg (1909–1994), champion of abstract expressionism and modernism—of Pollock, Miró, 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*

Joseph Beuys, Andy Warhol, Yves Klein, and Marcel Duchamp form an unlikely quartet, but they each played a singular role in shaping a new avant-garde for the 1960s and beyond. Each of them staged brash, even shocking, events and produced works that challenged the way the mainstream art world operated and thought about itself. Distinguished philosopher Thierry de Duve binds these artists through another connection: the mapping of the aesthetic field onto political economy. Karl Marx provides the red thread tying together these four beautifully written essays in which de Duve treats each artist as a distinct, characteristic figure in that mapping. He sees in Beuys, who imagined a new economic system where creativity, not money, was the true capital, the incarnation of the last of the proletarians; he carries forward Warhol's desire to be a machine of mass production and draws the consequences for aesthetic theory; he calls Klein, who staked a claim on pictorial space as if it were a commodity, "The dead dealer"; and he reads Duchamp as the witty financier who holds the secret of artistic exchange value. Throughout, de Duve expresses his view that the mapping of the aesthetic field onto political economy is a phenomenon that should be seen as central to modernity in art. Even more, de Duve shows that Marx—though perhaps no longer the "Marxist" Marx of yore—can still help us resist the current disenchantment with modernity's many unmet promises. An intriguing look at these four influential artists, *Sewn in the Sweatshops of Marx* is an absorbing investigation into the many intertwined relationships between the economic and artistic realms.

Jacques Derrida said that deconstruction 'takes place everywhere.' Derrida reexamines the work of artist Marcel Duchamp as one of these places. Tucker suggests that Duchamp belongs to deconstruction as much as deconstruction belongs to Duchamp. Both bear the infra-thin mark of the other. He explores these

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marks through the themes of time and difference, language and the readymade, and the construction of self-identity through art. This book will be of interest to students and scholars interested in Modernism and the avant-garde. It will be useful for undergraduate students of art history, modernism, and critical theory, as well as for graduate students of philosophy, visual culture studies, and art theory.

Reveals the invention of the readymade as a critical point in contemporary art.

The essence of art is to conceal art. A dancer or musician does not only need to perform with ability. There should also be a lack of visible effort that gives an impression of naturalness. To disguise technique and feign ease is to heighten beauty. To express this notion, Italian has a word with no exact equivalent in other languages, sprezzatura: a kind of unaffectedness or nonchalance. In this book, the first to consider sprezzatura in its own right, philosopher of art Paolo D'Angelo reconstructs the history of concealing art, from ancient rhetoric to our own times. The word sprezzatura was coined in 1528 by Baldassarre Castiglione in *The Book of the Courtier* to mean a kind of grace with a special essence: the ability to conceal art. But the idea reaches back to Aristotle and Cicero and forward to avant-garde works such as Duchamp's ready-mades, all of which share the suspicion of the overt display of skill. The precept that art must be hidden turns up in a number of fields, from cosmetics to interior design, politics to poetry, the English garden to shabby chic. Through exploring different articulations of this idea, D'Angelo shows the paradox of aesthetics: art hides that it is art, but in doing so it reveals itself to be art and becomes an assertion about art. When art is concealed, it appears as spontaneous as nature—yet, paradoxically, also reveals its indebtedness to technique. An erudite and surprising tour through aesthetics, philosophy, and art history, *Sprezzatura* presents a strikingly original argument with deceptive ease.

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