

## Thinking Through Painting Reflexivity And Agency Beyond The Canvas

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**Thinking Through Painting - Reflexivity And Agency Beyond** **---**

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**Thinking Through Painting: Reflexivity and Agency Beyond** **---**

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Thinking through Painting Reflexivity and Agency beyond the Canvas Contributions by Peter Geimer, Isabelle Graw Painting has demonstrated remarkable perseverance in the expanding field of contemporary art and the surrounding ecology of media images.

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**Thinking through painting - reflexivity and agency beyond** **---**

Painting has demonstrated remarkable perseverance in the expanding field of contemporary art and the surrounding ecology of media images. It appears, however, to have dispelled its own once-uncontested material basis: no longer confined to being synonymous with a flat picture plane hung on the wall, today, painting ins

**Thinking through Painting: Reflexivity and Agency beyond** **---**

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**Thinking Through Painting Reflexivity And Agency**

Thinking Through Painting Reflexivity And Thinking Through Painting - Reflexivity And Agency Beyond The Canvas (Sternberg Press / Institut Für Kunstkritik) Paperback ⓘ Illustrated, 1 Sept. 2012 by Peter Geimer (Author), Isabelle Graw (Author, Editor), André Rottmann (Author), 4.4 out of 5 stars 7 ratings See all formats and editions Thinking Through Painting - Reflexivity And Agency Beyond ...

**Thinking Through Painting Reflexivity And Agency**

Thinking Through Painting' is an on-going investigation of contemporary painting since 2009 involving numerous discussions and studio visits. The book was initiated after a discussion between Swedish artist Jan Rydén and curator Jonatan Habib Engqvist about how the contemporary institutional and theoretical art scene often seems to be uneasy, and at times even lost in its relationship to painting.

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**Thinking through Painting: Reflexivity and Agency beyond** **---**

Thinking through Painting: Reflexivity and Agency beyond the Canvas (Sternberg Press / Institut für Kunstkritik series) Paperback ⓘ September 1, 2012 by Peter Geimer (Author), Isabelle Graw (Author, Editor), André Rottmann (Author), Daniel Birnbaum (Editor), Nikolaus Hirsch (Editor) & 2 more

**Thinking through Painting: Reflexivity and Agency beyond** **---**

With contributions by Peter Geimer, Isabelle Graw, and André Rottmann, Thinking through Painting investigates painting's traits and reception in cultural and socioeconomic discourse. Contributors Peter Geimer, Isabelle Graw, André Rottmann Institut für Kunstkritik Series

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**Thinking through Painting by Isabelle Graw | Waterstones**

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Introduction : remarks on contemporary painting's perseverance André Rottmann -- Painting and atrocity : the Tuymans strategy Peter Geimer -- Questions for Peter Geimer Isabelle Graw -- Response to Isabelle Graw Peter Geimer -- The value of painting : notes on unspecificity, indexicality, and highly valuable quasi-persons Isabelle Graw -- Questions for Isabelle Graw Peter Gaimer -- Response to Peter Gaimer Isabelle Graw.

These essays examine the transformation and expansion of the field of painting over the last decades in relation to the more general lines of development in contemporary culture and visibility. They pose questions like: How do paintings present themselves to us today: how are they 'framed' experientially, institutionally and culturally? In which way can paintings of today be said to reflect and reflect on the historical transformations of culture, visibility and image production and consumption? Is it possible to explain some of the changes and extensions of the field of painting by placing it in the wider context of cultural history or visual culture studies? The book is divided into five parts, with each of them pursuing a distinct line of inquiry: 1. How to situate painting in a wider cultural context; 2. How to rethink the question of the ontology of painting; 3. How to define 'painting' today by taking into consideration that the discipline has assimilated a wealth of new means of expression and materials; 4. How to address the role of gender in painting; 5. How to address the complex relationship between painting, art institutions and the art market.

Drawing on philosophical, psychological, and evolutionary perspectives, Bogdan analyzes how primates create the resources for "metamentation"the ability of the mind to think about its own thoughts. Mental reflexivity, or metamentation/a mind thinking about its own thoughts/underpins reflexive consciousness, deliberation, self-evaluation, moral judgment, the ability to think ahead, and much more. Yet relatively little in philosophy or psychology has been written about what metamentation actually is, or about why and how it came about. In this book, Radu Bogdan proposes that humans think reflexively because they interpret each other's minds in social contexts of cooperation, communication, education, politics, and so forth. As naive psychology, interpretation was naturally selected among primates as a battery of practical skills that preceded language and advanced thinking. Metamentation began as interpretation mentally rehearsed: through mental sharing of attitudes and information about items of common interest, interpretation conspired with mental rehearsal to develop metamentation. Drawing on philosophical, psychological, and evolutionary perspectives, Bogdan analyzes the main phylogenetic and ontogenetic stages through which primates' abilities to interpret other minds evolve and gradually create the opportunities and resources for metamentation. Contrary to prevailing views, he concludes that metamentation benefits from, but is not a predetermined outcome of, logical abilities, language, and consciousness.

Jean Hélion, the French painter who died at eighty-three in 1987, brought together in his copious and essential writing on art the theoretical authority of the intellectual and the fundamental insights of the craftsman in his studio. His writing extended throughout the five decades or more of his career. Soon after the young painter's arrival in Paris from the provinces, he began a literary-art magazine; he wrote polemical articles as a leading avant-garde abstractionist; he wrote about the great tradition of figure painting while still painting abstractions; and he wrote journals, notes on studio practice, pieces about the role of the artist in society, and much more. His prolificacy is made more extraordinary because he wrote in two languageshaving lived in the United States for some years, he wrote many of his articles in English for an American and British audience. This volume collects, for the first time, the diverse writings by Hélion that appeared in print originally in English, including "[The Abstract Artist in Society],"[Poussin, Seurat, and Double Rhythm]"[Objects for a Painter,] and many more. Double Rhythm is sure to become essential reading for art historians and painters.

As an artistic medium, photography is uniquely subject to accidents, or disruptions, that can occur in the making of an artwork. Though rarely considered seriously, those accidents can offer fascinating insights about the nature of the medium and how it works. With Inadvertent Images, Peter Geimer explores all kinds of photographic irritation from throughout the history of the medium, as well as accidental images that occur through photo-like means, such as the image of Christ on the Shroud of Turin, brought into high resolution through photography. Geimer's investigations complement the history of photographic images by cataloging a corresponding history of their symptoms, their precarious visibility, and the disruptions threatened by image noise. Intertwoven with the familiar history of photography is a secret history of photographic artifacts, spots, and hazes that historians have typically dismissed as [spurious phenomena]"[parasites,] or [enemies of the photographer.]" With such photographs, it is virtually impossible to tell where a [picture] has been disrupted/where the representation ends and the image noise begins. We must, Geimer argues, seek to keep both in sight: the technical making and the necessary unpredictability of what is made, the intentional and the accidental aspects, representation and its potential disruption.

For René Magritte, painting was a form of thinking. Through paintings of ordinary objects rendered with illusionism, Magritte probed the limits of our perception/what we see and cannot see, the nature of representation/as a philosophical system for presenting ideas, and explored perspective as a method of visual argumentation. This book makes the claim that Magritte's painting is about vision and the act of viewing, of perception itself, and the process of how we see and experience things in the world, including paintings as things.

This follow-up volume to our book The Age of the World Target collects interconnected entangled essays of literary and cultural theorist Rey Chow. The essays take up ideas of violence, capture, identification, temporality, sacrifice, and victimhood, engaging with theorists from Derrida and Deleuze to Agamben and Rancière.

This is the first in a series of books in which one of the most influential of contemporary art theorists revised from within the conceptions underlying the history of art. The author's basic idea is that the rigor of linear perspective cannot encompass all of visual experience and that it could be said to generate an oppositional factor with which it interacts dialectically: the cloud. On a literal level, this could be represented by the absence of the sky, as in Brunelleschi's legendary first experiments with panels using perspective. Or it could be the vaporous swathes that Correggio uses to mediate between the viewer on earth and the heavenly prospect in his frescoed domes at Parma. Insofar as the cloud is a semiotic operator, interacting with the linear order of perspective, it also becomes a dynamic agent facilitating the creation of new types of pictorial space. (Damisch puts the signifier cloud between slashes to indicate that he deals with clouds as signs instead of realistic elements.) This way of looking at the history of painting is especially fruitful for the Renaissance and Baroque periods, but it is also valuable for looking at such junctures as the nineteenth century. For example, Damisch invokes Ruskin and Turner, who carry out both in theory and in practice a revision of the conditions of appearances of the cloud as a landscape feature. Even for the twentieth century, he has illuminating things to say about how his reading of cloud applies to the painters Leger and Bañhas. In short, Damisch achieves a brilliant and systematic demonstration of a concept of semiotic interaction that touches some of the most crucial features of the Western art tradition.

A collection of writings on art by Barry Schwabsky. [Many consider Barry Schwabsky to be the critic on painting today, even if he does write copiously on other art forms,] write editors Rob Colvin and Sherman Sam in their foreword to this selection of Schwabsky's writings. Written since the turn of the millennium, the texts in The Observer Effect include meditations on the broader context of painting today alongside reflections on such well-known American painters as Alex Katz, Kerry James Marshall, Nicole Eisenman, and Dana Schutz, as well as practitioners from Europe and beyond!Bernard Frize, Tal R, and Ha Chonghyun among them. As Colvin and Sam point out, the book [documents a dialogue between abstraction and the image] in which [images serve less to represent their described subject than to articulate the sort of painting each one desires to be.]

In response to recent developments in pictorial practice and critical discourse, Painting beyond Itself: The Medium in the Post-medium Condition seeks new ways to approach and historicize the question of the medium. Reaching back to the earliest theoretical and institutional definitions of painting, this book[based on a conference at Harvard University in 2013]focuses on the changing role of materiality in establishing painting as the privileged practice, discourse, and institution of modernity. Myriad conceptions of the medium and its specificity are explored by an international group of scholars, critics, and artists. Painting beyond Itself is a forum for rich historical, theoretical, and practice-grounded conversation. Contributors Carol Armstrong, Benjamin H. D. Buchloh, Sabeth Buchmann, René Dénoris, Isabelle Graw, David Joselit, Jutta Koether, Ewa Lajer-Burcharth, Jacqueline Lichtenstein, Julie Mehretu, Matt Saunders, Amy Silman Institut für Kunstkritik Series

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