AFTER THE END OF ART

CONTEMPORARY ART AND
THE PALE OF HISTORY

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RINCETON

ARTHUR C. DANTO

With a new foreword by Lydia Goehr

After The End Of Art Contemporary And Pale History Arthur C Danto

T. J. Clark

After The End Of Art Contemporary And Pale History Arthur C Danto:

After the End of Art Arthur C. Danto, 2021-06-08 The classic and provocative account of how art changed irrevocably with pop art and why traditional aesthetics can t make sense of contemporary art A classic of art criticism and philosophy After the End of Art continues to generate heated debate for its radical and famous assertion that art ended in the 1960s Arthur Danto a philosopher who was also one of the leading art critics of his time argues that traditional notions of aesthetics no longer apply to contemporary art and that we need a philosophy of art criticism that can deal with perhaps the most perplexing feature of current art that everything is possible An insightful and entertaining exploration of art s most important aesthetic and philosophical issues conducted by an acute observer of contemporary art After the End of Art argues that with the eclipse of abstract expressionism art deviated irrevocably from the narrative course that Vasari helped define for it in the Renaissance Moreover Danto makes the case for a new type of criticism that can help us understand art in a posthistorical age where for example an artist can produce a work in the style of Rembrandt to create a visual pun and where traditional theories cannot explain the difference between Andy Warhol's Brillo Box and the product found in the grocery store After the End of Art addresses art history pop art people's art the future role of museums and the critical contributions of Clement Greenberg whose aesthetics based criticism helped a previous generation make sense of modernism Tracing art history from a mimetic tradition the idea that art was a progressively more adequate representation of reality through the modern era of manifestos when art was defined by the artist s philosophy Danto shows that it wasn t until the invention of pop art that the historical understanding of the means and ends of art was nullified Even modernist art which tried to break with the past by questioning the ways in which art was produced hinged on a narrative After the End of Art Arthur C. Danto, 2014-09-21 Originally delivered as the prestigious Mellon Lectures on the Fine Arts in 1995 After the End of Art remains a classic of art criticism and philosophy and continues to generate heated debate for contending that art ended in the 1960s Arthur Danto one of the best known art critics of his time presents radical insights into art s irrevocable deviation from its previous course and the decline of traditional aesthetics He demonstrates the necessity for a new type of criticism in the face of contemporary art s wide open possibilities This Princeton Classics edition includes a new foreword by philosopher Lydia A Companion to Arthur C. Danto Jonathan Gilmore, Lydia Goehr, 2022-04-19 A Companion to Arthur C Danto paints Goehr a detailed portrait of one the most significant figures in twentieth century philosophy and art criticism offering unparalleled coverage of all aspects of Danto s writings artworks and thought Edited by two long time colleagues of Arthur Danto this interdisciplinary resource presents more than 40 original essays from both prominent Danto scholars and leading practitioners from various sub fields of philosophy The Companion illuminates Danto s many contributions to the artworld aesthetics criticism and philosophy of knowledge action science history and politics The essays explore central concepts and intersecting themes in Danto's writings while providing new interventions into the areas of philosophy in which Danto

engaged Topics include Danto's mode of writing and art production his critical engagement with artists and philosophers conflicts in Danto's views and in interpretations of his works and much more An important addition to Danto studies A Companion to Arthur C Danto is essential reading for practitioners scholars and advanced students looking for a critical provocative and insightful treatment of Danto's philosophy art and criticism

After the End of Art ,2014 Originally delivered as the prestigious A W Mellon Lectures in the Fine Arts in 1995 After the End of Art remains a classic of art criticism and philosophy and continues to generate heated debate for contending that art ended in the 1960s Arthur Danto one of the best known art critics of his time presents radical insights into art's irrevocable deviation from its previous course and the decline of traditional aesthetics He demonstrates the necessity for a new type of criticism in the face of contemporary art's wide open possibilities Page 4 of cover

What, After All, Is a Work of Art? Joseph Margolis, 2010-11-01

Weak Painting After Modernism Craig Staff, 2023-09-01 This book examines the terms upon which painting in the United States sought to negotiate with the legacy of American formalist aesthetics and by extension the understanding of modernist painting it had become most readily associated with In so doing a separate set of possibilities for painting gradually began to emerge The salient debates and practices that collectively worked to establish such a response are approached through the philosopher Gianni Vattimo s idea of pensiero debole or so called weak thought To this end the proposed study both identifies and seeks to examine a type of weak painting which like Vattimo s idea took as its critical point of departure the exhaustion but not the vanishing of the project of modernism the belief in reason progress history the nation state etc Craig Staff explores particular instances wherein artists sought to extend the parameters of the object beyond what had been called into question namely the proclivity for modernist painting s strength to be understood as denoting amongst other things a perceived set of universal essences This book will be of interest to scholars working in art history fine art cultural studies critical theory curatorial studies and philosophy Contemporary Art Julian Stallabrass, 2020-12-10 Contemporary art has never been so popular but the art world is changing In a landscape of increasing globalization there is growing interest in questions over the nature of contemporary art today and the identity of who is controlling its future In the midst of this contemporary art continues to be a realm of freedom where artists shock break taboos flout generally received ideas and switch between confronting viewers with works of great emotional profundity and jaw dropping triviality In this Very Short Introduction Julian Stallabrass gives a clear view on the diverse and rapidly moving scene of contemporary art Exploring art s striking globalisation from the 1990s onwards he analyses how new regions and nations such as China have leapt into astonishing prominence over turning the old Euro American dominance on aesthetics Showing how contemporary art has drawn closer to fashion and the luxury goods market as artists have become accomplished marketers of their work Stallabrass discusses the reinvention of artists as brands This new edition also considers how once powerful art criticism has mutated into a critical and performative writing at which many artists excel Above all behind the insistent rhetoric of

freedom and ambiguity in art Stallabrass explores how big business and the super rich have replaced the state as the primary movers of the contemporary art scene especially since the financial crisis and become a powerful new influence over the art world ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly Art Jonathan Vickery. Diarmuid Costello. 2007-01-01 The last few decades have witnessed an explosion in ideas and theories on art Art itself has never been so topical but much recent thinking remains inaccessible and difficult to use This book assesses the work of those thinkers including artists who have had a major impact on making criticizing and interpreting art since the 1960s With entries by leading international experts this book presents a concise critical appraisal of thinkers and their ideas about art and its place in the wider cultural context A guide to the key thinkers who shape today s world of art this book is a vital reference for anyone interested in modern and contemporary art its history philosophy and practice Theodor ADORNO Roland BARTHES Georges BATAILLE Jean BAUDRILLARD Walter BENJAMIN JM BERNSTEIN Pierre BOURDIEU Nicolas BOURRIAUD Benjamin BUCHLOH Daniel BUREN Judith BUTLER No l CARROLL Stanley CAVELL TJ CLARK Arthur C DANTO Gilles DELEUZE Jacques DERRIDA George DICKIE Thierry DE DUVE James ELKINS Hal FOSTER Michel FOUCAULT Michael FRIED Dan GRAHAM Clement GREENBERG Fredric JAMESON Mike KELLEY Mary KELLY Melanie KLEIN Joseph KOSUTH Rosalind KRAUSS Julia KRISTEVA Barbara KRUGER Niklas LUHMANN Jean Fran ois LYOTARD Maurice MERLEAU PONTY WIT MITCHELL Robert MORRIS Linda NOCHLIN Adrian PIPER Griselda POLLOCK Robert SMITHSON Jeff WALL Albrecht WELLMER Richard WOLLHEIM A Philosophy of Visual Metaphor in Contemporary Art Mark Staff Brandl, 2023-02-23 Metaphor which allows us to talk about things by comparing them to other things is one of the most ubiquitous and adaptable features of language and thought It allows us to clarify meaning yet also evaluate and transform the ways we think create and act While we are alert to metaphor in spoken or written texts it has within the visual arts been critically overlooked Taking into consideration how metaphors are inventively embodied in the formal technical and stylistic aspects of visual artworks Mark Staff Brandl shows how extensively artists rely on creative metaphor within their work Exploring the work of a broad variety of artists including Dawoud Bey Dan Ramirez Galle Villedary Raoul Deal Sonya Clark Titus Kaphar Charles Boetschi and more he argues that metaphors are the foundation of visual thought are chiefly determined by bodily and environmental experiences and are embodied in artistic form Visual artistic creation is philosophical thought By grounding these arguments in the work of philosophers and cultural theorists including No 1 Carroll Hans Georg Gadamer and George Lakoff Brandl shows how important metaphor is to understanding contemporary art A Philosophy of Visual Metaphor in Contemporary Art takes a neglected feature of the visual arts and shows us what a vital role it plays within them Bridging theory and practice and drawing upon a capacious array of examples

this book is essential reading for art historians and practitioners as well as analytic philosophers working in aesthetics and Writing about Visual Art David Carrier, 2003-03-01 David Carrier examines the history and practice of art writing and reveals its importance to the art museum the art gallery and aesthetic theory Artists art historians and art lovers alike can gain fresh insight into how written descriptions of painting and sculpture affect the experience of art Readers will learn how their reading can determine the way they see painting and sculpture how interpretations of art transform meaning and significance and how much discussed work becomes difficult to see afresh The Impact of Idealism: Volume 3. Aesthetics and Literature Nicholas Boyle, Liz Disley, Christoph Jamme, Ian Cooper, 2013-11-21 The first study of its kind The Impact of Idealism assesses the impact of classical German philosophy on science religion and culture This third volume explores German Idealism's impact on the literature art and aesthetics of the last two centuries Each essay focuses on the legacy of an idea or concept from the high point of German philosophy around 1800 tracing out its influence on the intervening period and its importance for contemporary discussions As well as a broad geographical and historical range including Greek tragedy George Eliot Thomas Mann and Samuel Beckett and key musicians and artists such as Wagner Andy Warhol and Frank Lloyd Wright the volume s thematic focus is broad Engaging closely with the key aesthetic texts of German Idealism this collection uses examples from literature music art architecture and museum studies to demonstrate Idealism s continuing influence Philosophy and Conceptual Art Peter Goldie, Elisabeth Schellekens, 2007-03-22 The fourteen prominent analytic philosophers writing here engage with the cluster of philosophical questions raised by conceptual art They address four broad questions What kind of art is conceptual art What follows from the fact that conceptual art does not aim to have aesthetic value What knowledge or understanding can we gain from conceptual art How ought we to appreciate conceptual art Conceptual art broadly understood by the contributors as beginning with Marcel Duchamp's ready mades and as continuing beyond the 1970s to include some of today's contemporary art is grounded in the notion that the artist s idea is central to art and contrary to tradition that the material work is by no means essential to the art as such To use the words of the conceptual artist Sol LeWitt In conceptual art the idea of the concept is the most important aspect of the work and the execution is a perfunctory affair Given this so called dematerialization of the art object the emphasis on cognitive value and the frequent appeal to philosophy by many conceptual artists there are many questions that are raised by conceptual art that should be of interest to analytic philosophers Why then has so little work been done in this area This volume is most probably the first collection of papers by analytic Anglo American philosophers tackling these concerns head on Contributors Margaret Boden Diarmuid Costello Gregory Currie David Davies Peter Goldie Robert Hopkins Matthew Kieran Peter Lamarque Dominic McIver Lopes Derek Matravers Elisabeth Schellekens Kathleen Stock Carolyn Wilde and the Art Language group

Contact: Art and the Pull of Print Jennifer L. Roberts,2024-05-14 A leading art historian presents a new grammar for understanding the meaning and significance of print In process and technique printmaking is an art of physical contact From

woodcut and engraving to lithography and screenprinting every print is the record of a contact event the transfer of an image between surfaces under pressure followed by release Contact reveals how the physical properties of print have their own poetics and politics and provides a new framework for understanding the intelligence and continuing relevance of printmaking today Focusing on the material and spatial transformations of the printmaking process rather than its reproducibility this beautifully illustrated book explores the connections between print painting and sculpture but also between the fine arts industrial arts decorative arts and domestic arts Throughout Roberts asks what artists are learning Values of Beauty Paul Guyer, 2005-06-13 Values of Beauty from print and what we in turn can learn from them discusses major ideas and figures in the history of aesthetics from the beginning of the eighteenth century to the end of the twentieth century The core of the book features Paul Guyer's essays on the epochal contribution of Immauel Kant and sets Kant s work in the context of predecessors contemporaries and successors including David Hume Alexander Gerard Archibald Alison Arthur Schopenhauer and John Stuart Mill All of the essays emphasize the complexity rather than isolation of our aesthetic experience of both nature and art and the interconnection of aesthetic values such as beauty and sublimity on the one hand and prudential and moral values on the other Guyer emphasizes that the idea of the freedom of the imagination as the key to both artistic creation and aesthetic experience has been a common thread throughout the modern history of aesthetics although the freedom of the imagination has been understood and connected to other forms of freedom in a variety of ways Visual Arts in Cameroon Schemmel, Annette, 2016-02-27 Annette Schemmel provides a highly illuminating case study of the major actors discourses and paradigm that shaped the history of visual arts in Cameroon during the second part of the 20th century Her book meticulously reconstructs the multiple ways of artistic knowledge acquisition from the consolidation of the Syst me de Grands Fr res in the 1970s to the emergence of more discursively oriented small artists initiatives which responded to the growing NGO market of social practice art opportunities in the 2000s Based on archival research participant observation and in depth interviews with art practitioners in Douala and Yaound this study is a must read for everyone who wants to better understand the vibrant artistic scenes in countries like Cameroon which until today lack a proper state funded infrastructure in the arts Picasso and Truth T. J. Clark, 2023-10-17 A groundbreaking reassessment of Picasso by one of today's preeminent art historians Picasso and Truth offers a breathtaking and original new look at the most significant artist of the modern era From Pablo Picasso's early The Blue Room to the later Guernica eminent art historian T J Clark offers a striking reassessment of the artist s paintings from the 1920s and 1930s Why was the space of a room so basic to Picasso s worldview And what happened to his art when he began to feel that room space become too confined too little exposed to the catastrophes of the twentieth century Clark explores the role of space and the interior and the battle between intimacy and monstrosity in Picasso's art Based on the AW Mellon Lectures in the Fine Arts delivered at the National Gallery of Art this volume remedies the biographical and idolatrous tendencies of

most studies on Picasso reasserting the structure and substance of the artist's work With compelling insight Clark focuses on three central works the large scale Guitar and Mandolin on a Table 1924 The Three Dancers 1925 and The Painter and His Model 1927 and explores Picasso's answer to Nietzsche's belief that the age old commitment to truth was imploding in modern European culture Masterful in its historical contextualization Picasso and Truth rescues Picasso from the celebrity culture that trivializes his accomplishments and returns us to the tragic vision of his art humane and appalling na ve and difficult in mourning for a lost nineteenth century yet utterly exposed to the hell of Europe between the wars Published in association with the Center for Advanced Study in the Visual Arts National Gallery of Art Washington DC Please note All images in this ebook are presented in black and white and have been reduced in size **Chinese Art and Dynastic Time** Wu Hung, 2022-05-03 A sweeping look at Chinese art across the millennia that upends traditional perspectives and offers new pathways for art history Throughout Chinese history dynastic time the organization of history through the lens of successive dynasties has been the dominant mode of narrating the story of Chinese art even though there has been little examination of this concept in discourse and practice until now Chinese Art and Dynastic Time uncovers how the development of Chinese art was described in its original cultural sociopolitical and artistic contexts and how these narratives were interwoven with contemporaneous artistic creation In doing so leading art historian Wu Hung opens up new pathways for the consideration of not only Chinese art but also the whole of art history Wu Hung brings together ten case studies ranging from the third millennium BCE to the early twentieth century CE and spanning ritual and religious art painting sculpture the built environment and popular art in order to examine the deep rooted patterns in the historical conceptualization of Chinese art Elucidating the changing notions of dynastic time in various contexts he also challenges the preoccupation with this concept as the default mode in art historical writing This critical investigation of dynastic time thus constitutes an essential foundation to pursue new narrative and interpretative frameworks in thinking about art history Remarkable for the sweep and scope of its arguments and lucid style Chinese Art and Dynastic Time probes the roots of the collective imagination in Chinese art and frees us from long held perspectives on how this art should be understood Published in association with the Center for Advanced Study in the Visual Arts National Gallery of Art Washington DC **Dr. Seuss and Philosophy** Jacob M. Held, 2011-07-16 Since Theodor Geisel published his first children s book in 1937 under the pseudonym Dr Seuss children and adults alike have been captivated by the charming and laconic tales of whimsical characters and imaginative worlds But Dr Seuss stories are more than just catchy poems they often wrestle with serious philosophical and moral dilemmas whether it is Horton discovering the very essence of life or the Lorax teaching us about morality Dr Seuss and Philosophy explores philosophical concepts such as the nature of the good life in Oh the Places You ll Go the nature of knowledge in McElligot s Pool postmodernity in On Beyond Zebra business and the environment in The Lorax and moral character in How the Grinch Stole Christmas among many others Anyone who loves Dr Seuss or is interested in philosophy will find this book to be

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