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The late critic Clement Greenberg remains best known as the man who almost single-handedly put Jackson Pollock, Barnett Newman and Clyfford Still on the map of modern art. His formalist conception of art was violently contested by the succeeding generation of artists and critics, who found Greenberg's approach narrow and dogmatic.

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greenberg clement greenberg between the lines including a debate with clement greenberg thierry de duve and brian holmes clement greenberg 1909 1994 champion of abstract expressionism and modernism of pollock miro and matisse has been esteemed by many buy clement greenberg between the lines including a debate with clement

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*

Since the 1970s, it has been argued that Abstract Expressionism was exhibited abroad by the post-war US establishment in an attempt to culturally match and reinforce its newfound economic and military dominance. The account of Abstract Expressionism developed by the American critic Clement Greenberg is often identified as central to these efforts. However, this book rereads Greenberg’s account through Theodor Adorno and Maurice Merleau-Ponty in order to contend that Greenberg’s criticism in fact testifies to how Abstract Expressionism opposes the ends to which it was deployed. With reference not only to the most famous artists of the movement, but also female artists and artists of colour whom Greenberg himself neglected, such as Joan Mitchell and Norman Lewis, it is argued that, far from reinforcing the capitalist status quo, Abstract Expressionism engages corporeal and affective elements of

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experience dismissed or delegitimated by capitalism, and promises a world that would do justice to them.

The book asks all the right questions about society, culture, religion and art.

If art and science have one thing in common, it's a hunger for the new—new ideas and innovations, new ways of seeing and depicting the world. But that desire for novelty carries with it a fundamental philosophical problem: If everything has to come from something, how can anything truly new emerge? Is novelty even possible? In *Novelty*, Michael North takes us on a dazzling tour of more than two millennia of thinking about the problem of the new, from the puzzles of the pre-Socratics all the way up to the art world of the 1960s and '70s. The terms of the debate, North shows, were established before Plato, and have changed very little since: novelty, philosophers argued, could only arise from either recurrence or recombination. The former, found in nature's cycles of renewal, and the latter, seen most clearly in the workings of language, between them have accounted for nearly all the ways in which novelty has been conceived in Western history, taking in reformation, renaissance, invention, revolution, and even evolution. As he pursues this idea through centuries and across disciplines, North exhibits astonishing range, drawing on figures as diverse as Charles Darwin and Robert Smithson, Thomas Kuhn and Ezra Pound, Norbert Wiener and Andy Warhol, all of whom offer different ways of grappling with the idea of originality. *Novelty*, North demonstrates, remains a central problem of contemporary science and literature—an ever-receding target that, in its complexity and evasiveness, continues to inspire and propel the modern. A heady, ambitious intellectual feast, *Novelty* is rich with insight, a masterpiece of perceptive synthesis.

Featuring the latest research findings and exploring the fascinating interplay of modernist authors and intellectual luminaries, from Beckett and Kafka to Derrida and Adorno, this bold new collection of essays gives students a deeper grasp of key texts in modernist literature. Provides a wealth of fresh perspectives on canonical modernist texts, featuring the latest research data Adopts an original and creative thematic approach to the subject, with concepts such as race, law, gender, class, time, and ideology forming the structure of the collection Explores current and ongoing debates on the links between the aesthetics and praxis of authors and modernist theoreticians Reveals the profound ways in which modernist authors have influenced key thinkers, and vice versa

This study is an analysis of 'high' and 'late' modernist criticism in New York during the 1960s and early 1970s. Through a close reading of a selection of key critics of the period—which will expand the remit beyond the canonical texts—the book examines the ways that modernist criticism's discourse remains of especial disciplinary interest. Despite its alleged narrowness and exclusion, the debates of the 1960s raised fundamental questions concerning the nature of art writing. Those include arguments around the nature of value and judgement; the relationship between art criticism and art history; and the related problem of what we mean by the 'contemporary.' Stephen Moonie argues that within those often-fractious debates, there exists a shared discourse. And further, contrary to the current consensus that modernists were elitist, dogmatic, and irrelevant to contemporary debates on art, the study shows that there is much that we can learn from reconsidering their writings. The book will be of interest to scholars working in art history, modern art, art criticism, and literary studies.

A book that looks at both the traditional and the unconventional ways in which the holocaust has been visually represented. The purpose of this volume is to enhance our understanding of the visual representation of the Holocaust - in films, television, photographs, art and museum

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installations and cultural artifacts - and to examine the ways in which these have shaped our consciousness. The areas covered include the Eichman Trial as covered on American television, the impact of Schindler's List, the Jewish Museum in Berlin, the Israeli Heritage Museums, Women and Holocaust Photography, Internet Holocaust sites and tattoos and shrunken heads, the bodies of the dead and of the survivors.>

Reconsidering the status and meaning of Bauhaus objects in relation to the multiple re-tellings of the school's history, this volume positions art objects of the Bauhaus within the theoretical, artistic, historical, and cultural concerns in which they were produced and received.

Contributions from leading scholars writing in the field today – including Frederic J. Schwartz, Magdalena Droste, and Alina Payne – offer an entirely new treatment of the Bauhaus. Issues such as art and design pedagogy, the practice of photography, copyright law, and critical theory are discussed. Through a strong thematic structure, new archival research and innovative methodologies, the questions and subsequent conclusions presented here re-examine the history of the Bauhaus and its continuing legacy. Essential reading for anyone studying the Bauhaus, modern art and design.

Mediumism considers what the modernist movement in the arts could mean for us today. It examines how artists and critics, particularly in the visual arts, responded to the growth of industries of distraction since the nineteenth century by creating new kinds of artworks that stress their mediums. René V. Arcilla draws out the metaphysical and ethical implications of the work of critics Clement Greenberg, T. J. Clark, and Michael Fried from a perspective rooted in existentialism. He finds in the resulting moral orientation a way to understand the distinctive purpose of liberal education and its political resistance to consumerism. Eschewing terminology that would be familiar to only one set of specialists, the book aims to be accessible to a general audience as well as to readers interested in modernist art, cultural politics, existentialist philosophy, and the philosophical principles of liberal education.

Fifty Key Texts in Art History is an anthology of critical commentaries selected from the classical period to the late modern. It explores some of the central and emerging themes, issues and debates within Art History as an increasingly expansive and globalised discipline. It features an international range of contributors, including art historians, artists, curators and gallerists. Arranged chronologically, each entry includes a bibliography for further reading and a key word index for easy reference. Text selections range across issues including artistic value, cultural identity, modernism, gender, psychoanalysis, photographic theory, poststructuralism and postcolonialism. Rozsika Parker and Griselda Pollock *Old Mistresses, Women, Art & Ideology* (1981) Victor Burgin's *The End of Art Theory: Criticism and Postmodernity* (1986) Homi Bhabha *The Location of Culture: Hybridity, Liminal Spaces and Borders* (1994) Geeta Kapur *When was Modernism in Indian Art?* (1995) Judith Butler's *Gender Trouble* (1999) Georges Didi Huberman *Confronting Images. Questioning the Ends of a Certain History of Art* (2004)

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