

Clement Greenberg Between The Lines Including A Debate With Clement Greenberg Author Thierry De Duve Apr 2010

Artforum International Library Journal A Complicated Marriage Given October "American-type" Formalism The Life and Death of Images Art in America Wong Kar Wai Black is a Color Clement Greenberg, Late Writings Novelty Jewish Identity in Modern Art History Tsai Ming-liang Angélica (1954) Roman Opalka Stephan Balkenhol A Handbook of Modernism Studies Bruno Dumont Between the Lines Eyesight Alone Beautiful Circuits Art and Objecthood Uncharted Space Sewn in the Sweatshops of Marx Contemporary Practices Curating Immateriality On Paper Painting After Pollock Clement Greenberg Between the Lines Art and Culture Words for Art ABMA Aesthetics at Large - Art, Ethics, Politics Art Czar Negotiating Small Truths Time and the Image Images Art Index The Collected Essays and Criticism, Volume 3

Artforum International

"" "Images: Critical and Primary Sources" is a major multi-volume work of reference that brings together seminal writings on the image. Taking an interdisciplinary approach, the essays range across the domains of philosophy, history, art, aesthetics, literature, science, anthropology, critical theory and cultural studies. The essays reveal a wide set of perspectives, problematics and approaches, helping to frame a rich, encompassing view of what we can broadly term 'image studies'. The four volumes are arranged thematically, each separately introduced and with the essays structured into specific sections for easy reference. Volume 1: Understanding Images establishes conceptual, historical, ideological and philosophical framings for understanding and defining the image; followed in Volume 2: The Pictorial Turn with a focus on the most enduring and constitutive question of the image: its relationship to, with and against text and textuality. Volume 3: Image Theory offers representative materials covering key theoretical approaches for analyzing, interpreting and critiquing the image. Finally, Volume 4: Image Cultures examines a wide range of social and cultural contexts of the image, which covers aspects of visual evidence, image and memory, visual methodologies, scientific imaging and the practical engagement of image-makers. "Images: Critical and Primary Sources" offers a major scholarly resource for any researchers involved in the study of the image and visual culture.

Library Journal

This exciting new study investigates links between avant-garde art and the aesthetics of crime in order to bridge the gap between high modernism and mass culture, as emblemized by tabloid reports of unsolved crimes. Throughout Jean-Michel Rabate is concerned with two key questions: what is it that we enjoy when we read murder stories? and what has modern

art to say about murder? Indeed, Rabate compels us to consider whether art itself is a form of murder. The book begins with Marcel Duchamp's fascination for trivia and found objects conjoined with his iconoclasm as an anti-artist. The visual parallels between the naked woman at the centre of his final work, 'Etant Donnés', and a young woman who had been murdered in Los Angeles in January 1947, provides the specific point of departure. Steven Hodel's recent book has thrown new light on what was called the 'Black Dahlia' murder by pointing to one of Duchamp's friends, Man Ray, who, according to Hodel, was the murderer's inspirator. This putative involvement recalls Walter Benjamin's description of Eugene Atget's famous photographs of deserted Paris streets as presenting 'the scene of the crime'. Indeed, this phrase was used as the title for Ralph Roff's 1997 exhibition, which implied that modern art is indissociable from forensic gaze and a detective's outlook, a view first advanced by Edgar Allan Poe who invoked both criminal detection and manuscript studies in his 1846 essay 'Philosophy of Composition'. Arguing that Poe's fanciful account of the genesis of his story 'The Raven' can be superimposed onto his deft solving of murders like that of the 'Rue Morgue' or of Marie Roget, the author goes on to suggest that Poe's aesthetic parallels Thomas De Quincey's contemporaneous essay 'Of Murder Considered as one of the Fine Arts'.

A Complicated Marriage

Essay by Philippe Tancelin, Jean-Max Colard and Valerie Jouve.

Given

October

Even a decade after his death, Clement Greenberg remains controversial. One of the most influential art writers of the twentieth century, Greenberg propelled Abstract Expressionist painting-in particular the monumental work of Jackson Pollock-to a leading position in an international postwar art world. On radio and in print, Greenberg was the voice of "the new American painting," and a central figure in the postwar cultural history of the United States. Caroline Jones's magisterial study widens Greenberg's fundamental tenet of "opticality"-the idea that modernist art is apprehended through "eyesight alone"-to a broader arena, examining how the critic's emphasis on the specular resonated with a society increasingly invested in positivist approaches to the world. Greenberg's modernist discourse, Jones argues, developed in relation to the rationalized procedures that gained wide currency in the United States at midcentury, in fields ranging from the sense-data protocols theorized by scientific philosophy to the development of cultural forms, such as hi-fi, that targeted specific senses, one by one. Greenberg's attempt to isolate and celebrate the visual was one manifestation of a large-scale

segmentation-or bureaucratization-of the body's senses. Working through these historical developments, Jones brings Greenberg's theories into contemporary philosophical debates about agency and subjectivity. *Eyesight Alone* offers artists, art historians, philosophers, and all those interested in the arts a critical history of this generative figure, bringing his work fully into dialogue with the ideas that shape contemporary critical discourse and shedding light not only on Clement Greenberg but also on the contested history of modernism itself.

"American-type" Formalism

"Black is a color proposes an original history of contemporary art through the practices of Black American artists from the Harlem Renaissance in the 1920's till today" -- Back cover.

The Life and Death of Images

Jeanne Siegal takes a fresh approach in this work, concentrating on artists who have been profoundly influenced by Jackson Pollock's work. She argues that artistic roots are not limited to stylistic innovations, but include influences such as biography, cultural, political, and economic developments.

Art in America

The 1990s witnessed a return to aesthetics, but one that stressed the independent claims of beauty in reaction to its perceived suppression by ethical and political imperatives. Beauty, however, is just one aspect of the aesthetic. In recent years, increasing attention has been paid to the ways in which aesthetics and ethics are intertwined. In *The Life and Death of Images* some of the world's leading cultural thinkers engage in dialogue with one another concerning this [beta]new[gamma] aesthetics. In provocative and accessible fashion, they demonstrate its relevance to a range of disciplines including analytic and continental philosophy, art history, theory and practice, cultural history and visual culture, rhetoric and comparative literature.

Wong Kar Wai

Black is a Color

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*

Clement Greenberg, Late Writings

"Clement Greenberg is, internationally, the best-known American art critic popularly considered to be the man who put American vanguard painting and sculpture on the world map. . . . An important book for everyone interested in modern painting and sculpture."—*The New York Times*

Novelty

The site of curatorial production has been expanded to include the space of the Internet and the focus of curatorial attention has been extended from the object to dynamic network systems. Part of the 'DATA Browser' series, this book explores the role of the curator in the face of these changes.

Jewish Identity in Modern Art History

The 20 book reviews and essays in this new title from Barry Schwabsky, longtime

Tsai Ming-liang

The first in-depth study of filmmaker Tsai Ming-liang's sensual and solitary universe. Acclaimed Taiwan-based filmmaker Tsai Ming-liang is renowned for creating some of the most nihilistic and erotic films of the 1990s. His films often use water

in its multiple capacities--cleansing, raining, nourishing, flooding--to symbolize his character's emotions. Depicting the human body as a mysterious, malleable machine consuming and excreting on its own volition, he turns bodily functions into metaphors for loneliness, desire, decay, and escape. His obsessive and isolated characters give his films a bleak outlook, but they also embody a wry sense of absurdist humor. Taiwanese filmmaker Tsai Ming-liang (born 1957) has directed a dozen full-length films, including *Rebels of Neon God*, *Vive l'Amour* (Golden Lion at the Venice Film Festival, 1994), *The River* (Silver Bear at the Berlin Film Festival, 1997), *The Hole*, *The Wayward Cloud*, *Face and Stray Dogs* (Silver Lion at the Venice Film Festival, 2013). In 2013, Tsai was voted by UK newspaper *The Guardian* as number 18 of the 40 best directors in the world.

Angélica (1954)

This is the first collection of Greenberg's writings from 1970 to 1990, where he explores a surprising breadth of issues and mediums with philosophical insight.

Roman Opalka

"This collection of essays questions the old orthodoxies of the image as a formal object. The contributors take note of the new condition of the image and its intersection with time and suggest new ways of configuring the relationship between them. Ranging widely over philosophy, psychoanalysis and literary studies, as well as art history and media studies, the essays include studies of photography, sculpture, video and painting". -Back cover.

Stephan Balkenhol

Much acclaimed and highly controversial, Michael Fried's art criticism defines the contours of late modernism in the visual arts. This volume contains 27 pieces--uncompromising, exciting, and impassioned writings, aware of their transformative power during a time of intense controversy about the nature of modernism and the aims and essence of advanced painting and sculpture. 16 color plates. 72 halftones.

A Handbook of Modernism Studies

A "winningly candid" memoir of life among art scene insiders, and a passionate and unconventional marriage to eminent art critic Clement Greenberg (*Los Angeles Review of Books*). In 1955, Jenny Van Horne, a young and naïve Bennington College graduate, is on her own for the first time in New York City. There, at a party in Greenwich Village, she meets Clement

Greenberg, a charming man more than twice her age. She is told he is the most famous and important art critic in the world. Though she knows nothing about art, she soon finds herself swept into Clem's world and the heady company of Hans Hofmann, Willem de Kooning, Franz Kline, David Smith, Helen Frankenthaler, and so many others. Months later, Jenny and Clem are newlyweds spending summers in East Hampton near Jackson Pollock and Lee Krasner. Disowned by her anti-Semitic family for marrying a Jew, Jenny abandons tradition for rebellion and experimentation in her loving, open marriage. Along the way, she dives into psychoanalysis, the bohemian world of downtown theater and the Actors' Studio, and her own successful business ventures. In *A Complicated Marriage*, Jenny shares her remarkable life story with honesty, grace, and her singular perspective on the world.

Bruno Dumont

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

Between the Lines

First monograph on the Hong Kong filmmaker, an important figure in contemporary cinema regarded as one of the best filmmakers of his generation Wong Kar-wai films the flow of contemporary images from the inside, hones them to an almost dizzying point of seductiveness, but also addresses the damage they do. Individuals are alone, orphaned, unfit for love, unable to exert the slightest influence on reality. His films work like prisms--collecting the luminous reflections of cityscapes and the somber psyches of his characters, diffracting them in the brightly colored facets of a video clip. There remains what is the true measure of any great filmmaker: a perfectly articulated vision of the state of the world, here and today. Directors influenced by Wong include Quentin Tarantino, Sofia Coppola, Tsui Hark and Barry Jenkins. Wong Kar-wai (born 1956) is an award-winning Hong Kong filmmaker and producer. Notable films include *Days of Being Wild*, *Chungking Express*, *In the Mood for Love*, *2046*, *My Blueberry Nights* and *The Grandmaster*. In May 2018, he was awarded a Doctor of Arts degree by Harvard University.

Eyesight Alone

Beautiful Circuits

This monograph investigates Opalka's relationship with numbers, time and infinity, including an original long-term interview of the artist which ran on for more than twenty years. In 1965 Roman Opalka started to represent time (his own and the world's) by painting numbers on canvas. Beginning with the number 1 and continuing through 2, 3, 4, 5, and so on, he had reached the almost unimaginable figure of 5 million before his death in 2011. Opalka had chosen to come directly to grips with time and death, for a lifetime. Yet his program, though irreducibly singular, is not ineffable. This volume explores the ethical and aesthetical dimensions of Opalka's project and presents him as one of the major artists of the late twentieth century.

Art and Objecthood

Uncharted Space

Art Czar: The Rise and Fall of Clement Greenberg~ISBN 0-87846-701-7 U.S. \$35.00 / Clothbound, 5.5 x 8.25 in. / 336 pgs / 35 b&w. ~Item / June / Nonfiction and Criticism Ms. Marquis has done a superlative job of setting the bare facts of the man's monklike concentration and tireless industry against the glitz and screaming egos of collectors, dealers and artists. --The New York Times Book Review on Alfred H. Barr, Jr.: Missionary for the Modern

Sewn in the Sweatshops of Marx

Contemporary Practices

"No American art critic has been more influential than Clement Greenberg. The high priest of 'formalism,' he set in motion an approach to art that has remained prevalent for nearly half a century. . . . In much the same way that Jackson Pollock elevated American painting to international renown, Mr. Greenberg is the first American art critic whose work can be put on the shelf next to Roger Fry, Charles Baudelaire and other great European critics."—Deborah Soloman, New York Times "His work was so much a part of the dynamics of American culture between, roughly, the end of World War II and the mid-Sixties that it can't be ignored. No American art critic has produced a more imposing body of work: arrogant, clear, and forceful, a

permanent rebuke to the jargon and obscurantism that bedeviled art criticism in his time and still does now."—Robert Hughes, New York Review of Books

Curating Immateriality

On Paper

Painting After Pollock

John Schilb shows the role composition could play in enabling students to intervene in civic affairs by suggesting ways they can create their own discourses.

Clement Greenberg Between the Lines

Artwork by Stephan Balkenhol.

Art and Culture

An exhibition of works by 13 artists who have an interest in linking abstraction with social meaning.

Words for Art

This book is as timely as it could get! Today's world is extremely polarized, pitting friend against friend and even brother against brother. The last time such polarization existed in the United States was just prior to the Civil War! Our situation today is like that of a bubble in that most people are oblivious to it and will continue to be until it bursts. The Overviewer explains what has happened to make us this way, warns of the calamity that could occur if we do not make changes in our thinking and lays out in detail what must be done to achieve those changes.

ABM

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.

Aesthetics at Large - Art, Ethics, Politics

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.

Art Czar

Jeffers (English, Cleveland State U.) provides much food for thought in this ambitious, multi-disciplinary study on the nature of abstraction. Jeffers surveys the theory of color and symbol as these occur in philosophy from Hegel and Goethe through Deleuze and Lyotard. Simultaneously, the shift to achromatic, or non-color, painting is traced. Jeffers interweaves these histories with frequent reference to literary trends, frequently citing the works of Samuel Beckett. Annotation copyrighted by Book News, Inc., Portland, OR

Negotiating Small Truths

Time and the Image

Conceived of in 1954, *Angelica* is one of several ambitious projects which were never able to be made because of the strict censorship of the Salazar regime in power at the time in Portugal. Forty-four years later, Oliveira has decided to bring out the previously unpublished screenplay of a film which has always been close to his heart. Based on a mysterious dialogue between a young dead woman and a photographer hurriedly called in to capture the beauty of the features of a face about to disappear forever, the work provides a fascinating introduction to the universe of one of the century's most important filmmakers.

Images

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

Art Index

Considering texts by Henry James, Gertrude Stein, James Weldon Johnson, F. Scott Fitzgerald, Ralph Ellison, Richard Wright, James Agee, and William Carlos Williams, alongside film, painting, music, and popular culture, Mark Goble explores the development of American modernism as it was shaped by its response to technology and an attempt to change how literature itself could communicate. Goble's original readings reinterpret the aesthetics of modernism in the early twentieth century, when new modes of communication made the experience of technology an occasion for profound experimentation and reflection. He follows the assimilation of such "old" media technologies as the telegraph, telephone, and phonograph and their role in inspiring fantasies of connection, which informed a commitment to the materiality of artistic mediums. Describing how relationships made possible by technology became more powerfully experienced with technology, Goble explores a modernist fetish for media that shows no signs of abating. The "mediated life" puts technology into

communication with a series of shifts in how Americans conceive the mechanics and meanings of their connections to one another, and therefore to the world and to their own modernity.

The Collected Essays and Criticism, Volume 3

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.

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