

Thinking through  
Painting  
Reflexivity and  
Agency beyond  
the Canvas

# Thinking through Painting

## Reflexivity and Agency beyond the Canvas

# Thinking Through Painting Reflexivity And Agency Beyond The Canvas

**Hanneke Grootenboer**



## **Thinking Through Painting Reflexivity And Agency Beyond The Canvas:**

**Thinking Through Painting** Isabelle Graw, Daniel Birnbaum, Nikolaus Hirsch, Städelschule Frankfurt am Main. Institut für Kunstkritik, 2012-09-07 Introduction remarks on contemporary painting's perseverance Andr 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 Geimer Response to Peter Geimer Isabelle Graw     **René Magritte and the Art of Thinking** Lisa Lipinski, 2019-04-04 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     **New Music and the Crises of Materiality** Samuel Wilson, 2021-07-04 This book explores the transformation of ideas of the material in late twentieth and early twenty-first century musical composition New music of this era is argued to reflect a historical moment when the idea of materiality itself is in flux Engaging with thinkers such as Theodor Adorno Sara Ahmed Zygmunt Bauman Rosi Braidotti and Timothy Morton the author considers music's relationship with changing material conditions from the rise of neo-liberalisms and information technologies to new concepts of the natural world Drawing on musicology cultural theory and philosophy the author develops a critical understanding of musical bodies objects and the environments of their interaction Music is grasped as something that both registers material changes in society whilst also enabling us to practice materiality differently     *Luc Tuymans* Eva Meyer-Hermann, 2017-01-01 Belgian painter Luc Tuymans b 1958 has over the course of his remarkable career created a distinctive vernacular and is widely credited with having contributed to the revival of painting in the 1990s This second volume in a planned three-volume catalogue raisonné of Tuymans's paintings surveys nearly two hundred works featuring some of his most iconic canvases including from his seminal exhibition Mwana Kitoko Beautiful White Man 2000 derived from the fraught history of Belgian colonial rule of the Democratic Republic of the Congo and The Secretary of State 2005 a portrayal of Condoleezza Rice which conjures the history of racial and sexual prejudice in the United States Brilliant color reproductions of each painting from this period are accompanied by an illustrated chronology with archival images and installation views of the works in the volume This catalogue raisonné is a testament to Tuymans's persistent assertion of the relevance and importance of painting a conviction that he maintains even in today's digital world     **Painting, Photography, and the Digital** Carl Robinson, 2022-10-07 This anthology investigates the interconnections between painting photography and the digital in contemporary art practices It brings together 15 contributors including internationally acclaimed artists Matt Saunders Clare Strand Elias Wessel and Dan Hays to write about a diverse range of art making

involving medium cross over Topics discussed here include reflections on the painted on photograph reordering photographs into paintings digital collage printing digital landscapes onto recycled electronic media viewer immersion in painted virtual reality VR worlds photography created from paint and the truth of the mediums Underpinned by significant theoretical concepts the volume provides unique insights into explorations of the mediums interconnectivity which questions the position of the traditional genres As such this book is essential reading for practitioners theorists and students researching the nature of painting photography and digital art practices today Rereading Abstract Expressionism, Clement Greenberg and the Cold War Daniel Neofetou, 2021-09-23 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 experience dismissed or delegitimated by capitalism and promises a world that would do justice to them *The Pensive Image* Hanneke Grootenboer, 2021-02-16 Grootenboer considers painting as a form of thinking in itself rather than a subject of philosophical and interpretive thought While the philosophical dimension of painting has long been discussed a clear case for painting as a form of visual thinking has yet to be made Traditionally vanitas still life paintings are considered to raise ontological issues while landscapes direct the mind toward introspection Grootenboer moves beyond these considerations to focus on what remains unspoken in painting the implicit and inexpressible that manifests in a quality she calls pensiveness Different from self aware or actively desiring images pensive images are speculative pointing beyond interpretation An alternative pictorial category pensive images stir us away from interpretation and toward a state of suspension where thinking through and with the image can start In fluid prose Grootenboer explores various modalities of visual thinking as the location where thought should be found as a refuge enabling reflection and as an encounter that provokes thought Through these considerations she demonstrates that artworks serve as models for thought as much as they act as instruments through which thinking can take place Starting from the premise that painting is itself a type of thinking *The Pensive Image* argues that art is capable of forming thoughts and shaping concepts in visual terms **What We Want Is Free, Second Edition** Ted Purves, Shane Aslan Selzer, 2014-07-01 This revised edition of *What We Want Is Free* examines a twenty year history of artistic productions that both model and occupy the various forms of exchange within contemporary society From shops gifts and dinner parties to contract labor and petty theft contemporary artists have used a variety of methods that both connect participants to

tangible goods and services and at the same time offer critiques of and alternatives to global capitalism and other forms of social interaction. Examples of these various projects include the creation of free commuter bus lines and medicinal plant gardens, the distribution of such services as free housework or computer programming, and the production of community media projects such as free commuter newspapers and democratic low wattage radio stations. Like the first edition, the second edition includes a detailed survey of artists' projects from around the globe as well as critical essays and artists' texts that explore the underlying social history and contemporary issues that further inform our reading of these works. This new edition also features a new introduction and additional chapters on the relation of exchange practices to democracy, the commons, object-oriented philosophy, and an examination of the impact of ongoing globalization on the economics of artists' projects. It also features a significantly expanded scope for the project histories, including work from the past decade and a new section dedicated to artist-initiated organizations and innovative models for new institutions.

**Photography/Digital Painting** Carl Robinson, 2020-08-11 This anthology explores the connections between photography, the digital, and painting in contemporary art practices. While there is much research being undertaken into the mediums under discussion as discrete concerns in the digital age, there is little investigation into these in combination. As photography, the digital, and painting frame the contemporary visual discourse, a rigorous investigation into this relationship is much needed. This book, which continues the investigations begun with *Painting/Digital/Photography*, undertakes this by leading the research into questions of medium fluidity in contemporary visual art practices. The contributors here are renowned artists, senior academics, theorists, and younger researchers contributing to the field of study. Their essays address a wide range of interrelated topics, including AI generation of digital imagery, hyperreal photographic visions of the world, the embodied experience of the painter, and art practice that synthesises the three mediums amongst others. This book will be of particular interest to scholars, academics, and researchers studying the associations of these mediums in the digital age. **What**

**Drawing and Painting Really Mean** Paul Crowther, 2017-04-21 There are as many meanings to drawing and painting as there are cultural contexts for them to exist in. But this is not the end of the story. Drawings and paintings are made and in their making embody unique meanings that transform our perception of space, time, and sense of finitude. These meanings have not been addressed by art history or visual studies hitherto and have only been considered indirectly by philosophers, mainly in the phenomenological tradition. If these intrinsic meanings are explained and further developed, then the philosophy of art practice is significantly enhanced. The present work accordingly is a phenomenology of how the gestural and digital creation of visual imagery generates self-transformation through aesthetic space. **Slow Painting** Helen

Westgeest, 2020-10-29 The abundance of images in our everyday lives and the speed at which they are consumed seems to have left us unable to critique them. To rectify this situation, artists such as Daniel Richter, Jaume Plensa, Quick to See Smith, and Artur Zmijewski have demonstrated that painting is brilliantly equipped to produce slow images that enable, encourage, and reward

reflection In this book Helen Westgeest attempts to understand how various forms of slow painting can be used as tools to interrogate the visual mediations we encounter daily Painting was expected to disappear in the digital age but through interactive painting performances and painting like manipulated photographs and videos Westgeest shows how photography video and new media art have themselves developed the visual strategies that painting had already mastered Moreover the fleeting nature of digital mass media appears to have unlocked a desire for more physically stable and enduring pictures like paintings Slow Painting charts how in a world where the constant quest for speed can leave us exhausted the appeal of this slower medium has only grown

**Expanded Painting** Mark Titmarsh, 2017-08-24 The relevance of painting has been questioned many times over the last century by the arrival of photography installation art and digital technologies But rather than accept the death of painting Mark Titmarsh traces a paradoxical interface between this art form and its opposing forces to define a new practice known as expanded painting giving the term historical context theoretical structure and an important place in contemporary practice As the formal boundaries tumble the being of painting expands to become a kind of total art incorporating all other media including sculpture video and performance Painting is considered from three different perspectives ethnology art theory and ontology From an ethnological point of view painting is one of any number of activities that takes place within a culture In art theory terms painting is understood to produce objects of interest for humanities disciplines Yet painting as a medium often challenges both its object and image status expanding and creating hybrid works between painting objects screen media and text Ontologically painting is understood as an object of aesthetic discourse that in turn reflects historical states of being Thus Expanded Painting delivers a new kind of saying a post aesthetic discourse that is attuned to an uncanny tension between the presence and absence of painting

**Contemporary Painting (World of Art)** Suzanne Hudson, 2021-04-13 This international survey of contemporary painting by a leading author features artwork from over 250 renowned artists whose ideas and aesthetics characterize the painting of our time The twentieth century brought radical changes in art including the shift from modernism to postmodernism which were accompanied by fierce debates regarding the place of painting in contemporary culture Contemporary Painting argues that the medium has not only persisted in the twenty first century but expanded and evolved alongside changes in art technology politics and other factors developing a unique energy and diversity Renowned critic and art historian Suzanne Hudson offers an intelligent and original survey of the subject organized into seven thematic chapters each of which explores an aspect of contemporary painting from appropriation to the ways in which artists address and engage the body Hudson's inclusive and compelling text is sensitive to issues such as queer narratives race activism and climate and demonstrates the continued relevance of painting today Bringing together more than 250 eminent artists from around the world such as Cecily Brown Julie Mehretu Theaster Gates Kara Walker Kehinde Wiley Takashi Murakami and Zhang Xiaogang this is an essential volume for art history enthusiasts students critics and practitioners interested in discovering how painting is approached reimagined and challenged by today's

artists     **Borderless Painting As Borderless Art** Sérgio B. Martins, 2026 The artwork of Antonio Dias 1944 2018 uniquely captures the interwoven histories of Brazilian postwar realism and of European conceptualism in the 1960s and 1970s By tracking Dias's ever shifting works and circulation as he moved from Rio de Janeiro to Paris and then to Milan *Borderless Painting as Borderless Art* provides the first in depth study of the artist Sérgio B Martins uses Dias's trajectory as a lens to explore different approaches to avant gardism and its crisis in Brazil France and northern Italy weaving in the perspectives of figures such as Hélio Oiticica Harald Szeemann Pierre Restany Giulio Paolini and Tommaso Trini as well as the Fluxus movement The book ultimately argues that Dias pitted his formation in a semi peripheral avant garde against a post avant gardist milieu where commodity culture and market relations were far more pervasive and determinant vis vis the arts scene

**Wonder in Contemporary Artistic Practice** Christian Mieves, Irene Brown, 2017-01-12 Wonder has an established link to the history and philosophy of science However there is little acknowledgement of the relationship between the visual arts and wonder This book presents a new perspective on this overlooked connection allowing a unique insight into the role of wonder in contemporary visual practice Artists curators and art theorists give accounts of their approach to wonder through the use of materials objects and ways of exhibiting These accounts not only raise issues of a particular relevance to the way in which we encounter our reality today but ask to what extent artists utilize the function of wonder purposely in their work

**Philosophy of Painting** Jason Gaiger, 2022-10-20 What can philosophy reveal about painting and how might it deepen our understanding of this enduring art form *Philosophy of Painting* investigates the complex relationship between the painted surface and the depicted subject opening up current debates to address questions concerning the historicity of art Embracing contemporary painting it examines topics such as the post medium condition and the digital divide and the work of artists such as Lynette Yiadom Boakye Amy Sillman and Katharina Grosse Illustrated with 24 colour plates and highly readable throughout *Philosophy of Painting* provides a philosophically rigorous defence of the relevance of painting in the 21st century making an original contribution to the major ideas informing painting as an art Here is a clear and coherent account of the contemporary significance of painting and the pressures and possibilities that distinguish it from other art forms

*Vendre son art* Sophie Cras, Charlotte Guichard, 2025-03-28 T00:00:00+01:00 Qu'il suscite l'engouement ou la controverse le marché de l'art ne laisse guère indifférent Mais derrière les prix records et les succès spéculatifs que sait-on vraiment du rôle qu'y jouent les artistes et leurs œuvres Ni gagniers ni entrepreneurs stratégiques les artistes hommes et femmes n'ogisent leurs prix et leurs coûts défendent leur art nouent des attachements mais rament aussi de publics nouveaux en inventant des formes inédites d'exposition et de vente Ce livre nous plonge dans l'histoire longue depuis la Renaissance du premier marché de l'art Dans ce moment de transaction inaugurale les œuvres quittent l'atelier pour être vendues des marchés marchands ou galeristes clients familiers ou inconnus l'épreuve des exigences de l'art et du marché les œuvres devront prouver leur valeur pour la première fois C'est ainsi qu'entre connivence et critique l'art participe sans toujours s'y adonner aux d

ploiements du capitalisme Vendre son art d Albrecht D rer Frida Kahlo d Artemisia Gentileschi Kehinde Wiley un autre march de l art se d voile pour la premi re fois sur le temps long dans des uvres que ce livre fait red couvrir et voir autrement Charlotte Guichard est historienne de l art moderne professeure l cole normale sup rieure Elle a notamment publi au Seuil Graffitis Inscrire son nom Rome XVIe XIXe si cle 2014 et La Griffe du peintre La valeur de l art 1730 1820 2018 Sophie Cras est historienne de l art contemporain l Universit Paris 1 Panth on Sorbonne Elle a notamment publi L conomie l preuve de l art Art et capitalisme dans les ann es 1960 Les Presses du r el 2018 et dit crits d artistes sur l conomie une anthologie De modestes propositions Ed B42 2022

**Training Artistic Reflexivity in Visual Artists** Jennifer Wigmore, 2016-05-03

Training Artistic Reflexivity in Visual Artists With over 30 images from her thesis exhibition Reflex A trans disciplinary artist and educator in both acting and visual art Jennifer completed her MFA in the Interdisciplinary Masters of Art and Design program at OCAD University Her research focus hybridized her theatre and visual art disciplines and adapted improvisational acting techniques into collaborative gestural drawing exercises for visual artists to train them to be more artistically reflexive How is the reflexive impulse recognized valued and taught to the visual artist Reflexivity is the artistic response to the idea or impulse from the brain Training reflexivity as a tool is not about training the impulse but about training the reflexive response to impulse Acting pedagogy through improvisation and repetition improves the reflexive response Using actor training methods that I have adapted into gestural drawing exercises visual artists can practice responding reflexively in collaboration with others Learning and artistry are social processes they require embodied engagement with others to teach reflexivity and artistic individuality This research contributes new interdisciplinary language and innovative techniques to visual artist training and identifies artistic reflexivity as a trainable part of a developing artistic process

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