

WHO'S AFRAID OF
CONCEPTUAL
ART?

FOUR COLORS FOUR WORDS

Peter Goldie and Elisabeth Schellekens

Who S Afraid Of Conceptual Art Who S Afraid Of Conceptual Art

**Sam Hunter, Rosalind E. Krauss, Marcia
Tucker, University of Massachusetts at
Amherst. Fine Arts Center. Gallery**

Who S Afraid Of Conceptual Art Who S Afraid Of Conceptual Art:

Who's Afraid of Conceptual Art? Peter Goldie, Elisabeth Schellekens, 2009-10-16 What is conceptual art Is it really a kind of art in its own right Is it clever or too clever Of all the different art forms it is perhaps conceptual art which at once fascinates and infuriates the most In this much needed book Peter Goldie and Elisabeth Schellekens demystify conceptual art using the sharp tools of philosophy They explain how conceptual art is driven by ideas rather than the manipulation of paint and physical materials how it challenges the very basis of what we can know about art as well as our received ideas of beauty and why conceptual art requires us to rethink concepts fundamental to art and aesthetics such as artistic interpretation and appreciation Including helpful illustrations of the work of celebrated conceptual artists from Marcel Duchamp Joseph Kosuth and Piero Manzoni to Dan Perjovschi and Martin Creed *Who s Afraid of Conceptual Art* is a superb starting point for anyone intrigued but perplexed by conceptual art and by art in general It will be particularly helpful to students of philosophy art and visual studies seeking an introduction not only to conceptual art but fundamental topics in art and aesthetics **Art,**

Mind, and Narrative Julian Dodd, 2016 This volume presents new essays on art mind and narrative inspired by the work of the late Peter Goldie Topics covered include the role of narrative thinking in our lives the nature of our imaginative engagement with fiction the emotions and their role in motivating action and the nature of conceptual art *Aesthetics After Modernism* Diarmuid Costello, 2024 *Aesthetics after Modernism* argues for the ongoing relevance of aesthetics to art after modernism In it I show that even what are typically taken to be the hardest of hard cases engage us in recognisably aesthetic ways and as such remain amenable to aesthetic analysis Why if that is true do so many art theorists critics and sometimes even artists appear to think otherwise I trace the artworld s rejection of aesthetic theory to Clement Greenberg s success in co-opting the discourse of aesthetics notably Kant s aesthetics to underwrite his own formalism about modernist art Not only has this led to Kant being tarred with the brush of Greenbergian formalism it has also led critics and theorists of later art to miss the resources of the aesthetic tradition perhaps especially Kant for capturing what is distinctive about our cognitive relation to the kinds of art that interest them There is a tendency simply to assume that Kant s aesthetics cannot speak to the more conceptual aspects of our interactions with art I trace the legacy of Greenberg s modernism and formalism for later art criticism and theory before offering an interpretation of Kant s theory of art that seeks to show otherwise I take Conceptual Art as my test case here is a form of art that often claims to forgo sensible properties altogether But if Kant s aesthetics can accommodate to our cognitive relation to art with no sensible features relevant to its appreciation as art then it should in principle withstand the challenge of any form of art **Who's Afraid of Contemporary Art?** Kyung An, Jessica

Cerasi, 2017-03-07 A smart and playful introduction to the often mystifying world of contemporary art What is contemporary art What makes it contemporary What is it for And why is it so expensive From museums and the art market to biennales and the next big thing *Who s Afraid of Contemporary Art* offers concise and pointed insights into today s art scene decoding

Artspeak explaining what curators do demystifying conceptual art exploring emerging art markets and more In this easy to navigate A to Z guide the authors playful explanations draw on key artworks artists and events from around the globe including how the lights going on and off won the Turner Prize what makes the likes of Marina Abramovic and Ai Weiwei such great artists and why Kanye West would trade his Grammys to be one Packed with behind the scenes information and completely free of jargon Who's Afraid of Contemporary Art is the perfect gallery companion and the go to guide for when the next big thing leaves you stumped

Martin Creed Martin Creed, 2017 Maverick London based Scottish artist Martin Creed b 1968 has spent the past twenty years subverting the fine lines between art and life art and silliness and art and provocation Melding Conceptual Art smarts and Minimalist literal mindedness in his videos paintings and sculptures Creed undermines the preciousness skill and aloofness of art This new monograph is not large but it is extensive enough to document the six site specific installations currently at the Kunsthalle Vogelmann including essays by Anouchka Grose and Matthia L bke and an interview with the artist by Beate Ermacora Awarded the Turner Prize in 2001 for a piece consisting of regularly switching a light on and off in a room Martin Creeds playful but rigorous work challenges the viewer to engage with art space and the world in general When asked why he made art Creed answered To make myself feel better His current turn at the Park Avenue Armory NY 2016 a kind of extended happening must be making him feel very good indeed

Who's Afraid of Contemporary Art? Kyung An, Jessica Cerasi, What is contemporary art What makes it contemporary What is it for And why is it so expensive The contemporary art world can be a baffling place but Kyung An and Jessica Cerasi are on hand to bring you up to speed From museums and the art market to biennales and the next big thing Who's Afraid of Contemporary Art offers concise and pointed insights into today's art scene decoding artspeak explaining what curators do demystifying conceptual art exploring emerging art markets and much much more

Artbibliographies Modern, 1999

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The Utne Reader, 1989

Artists Think Ian Burn, 1996 Artists think the late works of Ian Burn

Critical Perspectives in American Art Sam Hunter, Rosalind E. Krauss, Marcia Tucker, University of Massachusetts at Amherst. Fine Arts Center. Gallery, 1976

The Verbal and the Visual, 1996 Editorial The mirror and the other story Evelyn Nicodemus A dance with Orpheus Double portrait of Robin Blaser Christos Dikeakos Robin Blaser life and work Charles Watts Robin on his own Charles Bernstein Roy Kiyooka at the University of British Columbia Patsi Longmire Interface Roy Kiyooka's writing Roy Miki A path of association not followed in Freud's analysis of his own Dream of the botanical monograph Rodney Graham Letters to John David Hatch 1939 43 Emily Carr Excerpts from an invitational seminar on the life and work of Emily Carr Rejoinder to environmental critics Robert Smithson An art and its public a public and its art Robert Smithson versus the environmentalists Blake Stimson Beuys voice and the coyote spirit Terry Atkinson London fog the mists of Bunker Hill two reports William Wood Compact disc of poetry readings Robin Blaser Roy Kiyooka

Art Gallery Exhibiting Paul Andriess, Mariska van den Berg, 1996 Met reg Met Nederlandse Engelse Franse en Duitse teksten Wat is de

betekenis van een galerie en van tentoonstellen Alle inspanningen van een galerie moeten erop gericht zijn de kunstwerken en daarmee de kunstenaar tot hun recht te laten komen Een goede galeriehouder creëert goede verzamelaars Een goede galeriehouder is een pionier in de ontdekking van eigentijdse kunst en brengt het kunstdebat op gang Tot de auteurs behoren kunstenaars galeriehouders museumdirecteuren en onafhankelijke tentoonstellingsmakers **Language and Culture** Robert B. Glenn, Stewart A. Kingsbury, Zacharias P. Thundy, 1974 Manifesta 4 Iñara Bubnova, 2002 Published on the occasion of Manifesta 4 European Biennial of Contemporary Art 25 May 25 Aug 2002 Frankfurt Main **Fluxus is Too Simple**, 1992 Twelve authors review Fluxus in an historical summary while they examine the theoretical and conceptual issues that make Fluxus what it is Page 12 **Contemporary**, 2007 **Artculture** Douglas Davis, 1977 Davis a pioneer in the use of video tapes as an art form observes that art is political artists act collectively content is an expression of the mind and a link with the outside world and television should be an integral part of museums Art Index Retrospective, 1991 Modern Painters, 1988

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