

Sculpture In The Age Of Doubt Aesthetics Today

[#contemporary sculpture](#) [#aesthetics today](#) [#art theory uncertainty](#) [#modern art aesthetics](#) [#doubt in art](#)

Explore the profound impact of contemporary uncertainty on sculpture and its aesthetic interpretations. This discussion delves into how modern art forms grapple with doubt, shaping new theories of beauty and meaning today, reflecting the complex world we inhabit.

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Sculpture in the Age of Doubt

Framed in a lucid discussion of the intellectual issues surrounding the postmodern movement, the essays in this book re-examine the course of twentieth-century art through the work of twenty-five major sculptors. McEvelley masterfully traces the evolution of modern sculpture from the readymades of Marcel Duchamp to the anti-painting statements of the 1960s to the spiritualism and conceptualism of the 1980s and 1990s. This is a groundbreaking work in the field of art criticism and a fundamental text for anyone interested in the history of current art and culture. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

Uncontrollable Beauty

In this acclaimed art anthology, a prestigious group of artists, critics, and literati offer their incisive reflections on the questions of beauty, past, present, and future, and how it has become a domain of multiple perspectives. Here is Meyer Schapiro's skeptical argument on perfection . . . contributions from artists as profound as Louise Bourgeois and Agnes Martin . . . and reflections of critics, curators, and philosophers on the problems of beauty and relativism. Readers will find fascinating insights from such art theorists and critics as Dave Hickey, Jeremy Gilbert-Rolfe, Donald Kuspit, Carter Ratcliff, and dozens more.

An Apprehensive Aesthetic

The book was awarded The Art Association of Australia and New Zealand Book Prize in 2010. Art continues to bemuse and confuse many people today. Yet, its critical analyses are saturated with daunting analyses of contemporary art's exhaustion, its predictability or its absorption into global

commercial culture. In this book, the author seeks to clarify this apprehensive perception of art. He argues it is a consequence not only of confounding art-works, but also of the paradoxical impetus of a culture of modernity. By positively reassessing the perplexing or apprehensive features of cultural modernity as well as of aesthetic inquiry, this book redefines the ambitions of art in the wake of this legacy. In the process, it challenges many familiar approaches to art inquiry in order to offer a new understanding of the aesthetic, social and cultural aspirations of art in our time.

Interrogating Trauma

Throughout the past century, traumatic experiences have been re-enacted frequently by evolving media and art forms. Now there is a significant body of theory across academic disciplines focused on the representation of cataclysmic European and US historical events. However, less critical attention has been devoted to the representation of havoc outside the West, even though depictions of Third-World disasters saturate contemporary media and art around the globe. This book considers traumatic histories internationally in a broad range of creative arts and visual media representations. Deploying diverse applications of the conventional theories of trauma, it examines the theoretical limitations at the same time as considering alternative methodologies. *Interrogating Trauma* is concerned with the examination of the concept of trauma, and how it is (often unproblematically) used to theorise the cultural representation of disaster and atrocity. It offers a theorisation of trauma, in order to reappraise the relationship between cultural representation and the socio-historical processes which are marked by violence, conflict and suffering. This book was published as a special issue of *Continuum: Journal of Media and Cultural Studies*.

The Philosophy of Art History

First published in 1959, this book is concerned with the methodology of art history, and so with questions about historical thinking; it enquires what scientific history of art can accomplish, what are its means and limitations? It contains philosophical reflections on history and begins with chapters on the scope and limitations of a sociology of art, and the concept of ideology in the history of art. The chapter on the concept of "art history without names" occupies the central position in the book - thoroughly discussing the basic philosophical outlook for the whole work. There are also further chapters on psychoanalysis, folk art and popular art. The chapter on the role of convention in the history of art points the way for further study.

Philosophy of Sculpture

Sculpture has been a central aspect of almost every art culture, contemporary or historical. This volume comprises ten essays at the cutting edge of thinking about sculpture in philosophical terms, representing approaches to sculpture from the perspectives of both Anglo-American and European philosophy. Some of the essays are historically situated, while others are more straightforwardly conceptual. All of the essays, however, pay strict attention to actual sculptural examples in their discussions. This reflects the overall aim of the volume to not merely "apply" philosophy to sculpture, but rather to test the philosophical approaches taken in tandem with deep analyses of sculptural examples. There is an array of philosophical problems unique to sculpture, namely certain aspects of its three-dimensionality, physicality, temporality, and morality. The authors in this volume respond to a number of challenging philosophical questions related to these characteristics. Furthermore, while the focus of most of the essays is on Western sculptural traditions, there are contributions that feature discussion of sculptural examples from non-Western sources. *Philosophy of Sculpture* is the first full-length book treatment of the philosophical significance of sculpture in English. It is a valuable resource for advanced students and scholars across aesthetics, art history, history, performance studies, and visual studies.

Animating the Antique

Framed by tensions between figural sculpture experienced in the round and its translation into two-dimensional representations, *Animating the Antique* explores enthralling episodes in a history of artistic and aesthetic encounters. Moving across varied locations—among them Rome, Florence, Naples, London, Dresden, and Paris—Sarah Betzer explores a history that has yet to be written: that of the Janus-faced nature of interactions with the antique by which sculptures and beholders alike were caught between the promise of animation and the threat of mortification. Examining the traces of affective and transformative sculptural encounters, the book takes off from the decades marked by the archaeological, art-historical, and art-philosophical developments of the mid-eighteenth century

and culminantes in fin de siècle anthropological, psychological, and empathic frameworks. It turns on two fundamental and interconnected arguments: that an eighteenth-century ontology of ancient sculpture continued to inform encounters with the antique well into the nineteenth century, and that by attending to the enduring power of this model, we can newly appreciate the distinctively modern terms of antique sculpture's allure. As Betzer shows, these eighteenth-century developments had far-reaching ramifications for the making and beholding of modern art, the articulations of art theory, the writing of art history, and a significantly queer *Nachleben* of the antique. Bold and wide-ranging, *Animating the Antique* sheds light upon the work of myriad artists, in addition to that of writers ranging from Goethe and Winckelmann to Hegel, Walter Pater, and Vernon Lee. It will be especially welcomed by scholars and students working in eighteenth- and nineteenth-century art history, art writing, and art historiography.

An Introduction to Aesthetics

This book provides an introduction into the subject of aesthetics and the problems associated with it. It emphasizes that aesthetics is not strictly a criterion or rule for production or appreciation. The book will be of interest to students of both art and philosophy.

Art

Alfred Gilbert's *Aestheticism* presents the first sustained re-evaluation of the life and work of one of the most acclaimed sculptors of the late-Victorian period. Drawing on important new archival sources, this ground-breaking study challenges the customary assumption that *Aestheticism* was primarily a literary, painterly or architectural phenomena. Jason Edwards reveals both the diverse ways in which Gilbert's sculptures operated within the context of *Aestheticism* and also how these works provided a unique and provocative commentary on the history of masculine friendship and eroticism in the period leading up to and beyond the Wilde trials in 1895. Detailed readings are offered of the relationship of Gilbert's work to essays by Pater and Swinburne, poems, plays, and novels by Wilde and W. S. Gilbert, and paintings by Burne-Jones, Leighton, Rossetti, Solomon, Whistler, and Watts. With over 90 illustrations, including key contemporary photographs showing Gilbert's works in their original contexts, this book makes a major contribution to the field of Victorian sculpture studies.

Alfred Gilbert's Aestheticism

Digital technologies have profoundly impacted the arts and expanded the field of sculpture since the 1950s. Art history, however, continues to pay little attention to sculptural works that are conceived and 'materialized' using digital technologies. How can we rethink the artistic medium in relation to our technological present and its historical precursors? A number of theoretical approaches discuss the implications of the so-called 'Aesthetics of the Digital', referring, above all, to screen-based phenomena. For the first time, this publication brings together international and trans-historical research perspectives to explore how digital technologies re-configure the understanding of sculpture and the sculptural leading into the (post-)digital age. Up-to-date research on digital technologies' expansion of the concept of sculpture Linking historical sculptural debates with discourse on the new media and (post-)digital culture

The Sculptural in the (Post-)Digital Age

Dialectical Materialism: Aspects of British Sculpture Since the 1960s, conceived by Karsten Schubert, is a bold, subtle and imaginative intervention into this complex subject, reconsidering its terrain through a small selection of artists and objects. In doing so, it focuses on objects more than contexts, on the art work not the art school. The title has two parts. The first part: *Dialectical Materialism*, a much debated term drawn from Hegel and Marxist political philosophy, is deployed here to point to the dynamic and generative forces of opposition and reaction that have charged and driven the making of much sculpture in Britain since the post-war years. In the essay that follows, Jonathan Vernon looks into the potential of this concept in relation to the developing treatment of material, space and object-hood found in British sculpture since 1960. The second part: *Aspects of British Sculpture*, is drawn from Herbert Read's introduction to the catalogue of British Pavilion for the XXVI Venice Biennale in 1952. In this text, (which championed the work of Lynn Chadwick, Eduardo Paolozzi, and Henry Moore among others), Read coined the phrase the 'Geometry of Fear' to evoke these artists' curious crab-like sculptures which he imagined 'scuttling across the floors of silent seas'. A compelling phrase, Surrealist in spirit and existentialist in outlook, it captured the mood of the moment, pointing to a poetics of paradox and

contradiction. 'Geometry' - order, reason and beauty, is paired with 'Fear' - the forces of chaos, anxiety and doubt. The exhibition takes up the potentialities of juxtapositions such as this, exploring pairings and dialogues, and celebrating the creative and highly productive tensions that can lie both within and between sculptures and sculptors in this period. Including the work of six sculptors: William Turnbull (1922-2012), Anthony Caro (1924-2013), Barry Flanagan (1941-2004), Richard Long (b. 1945), Alison Wilding (b. 1948) and Rachel Whiteread (b. 1963). Each of them are represented both by large and smaller works. Published on the occasion of the exhibition, *Aspects of British Sculpture at Park Village Studios*, 1 Park Village East, London NW1 (28 September - 6 October 2019).

Dialectical Materialism

Explores tensions in aesthetics and art theory between antique figural sculpture experienced in the round and its translation into two-dimensional representations. Examines the work and thought of Goethe, Winckelmann, Hegel, Walter Pater, Vernon Lee, and others.

Bibliographic Guide to Psychology

An examination of how modern art was impacted by the concept of prehistory and the prehistoric. Prehistory is an invention of the late nineteenth century. In that moment of technological progress and acceleration of production and circulation, three major Western narratives about time took shape. One after another, these new fields of inquiry delved into the obscure immensity of the past: first, to surmise the age of the Earth; second, to find the point of emergence of human beings; and third, to ponder the age of art. Maria Stavriniaki considers the inseparability of these accounts of temporality from the disruptive forces of modernity. She asks what a history of modernity and its art would look like if considered through these three interwoven inventions of the *longue durée*. Transfixed by Prehistory attempts to articulate such a history, which turns out to be more complex than an inevitable march of progress leading up to the Anthropocene. Rather, it is a history of stupor, defamiliarization, regressive acceleration, and incessant invention, since the "new" was also found in the deep sediments of the Earth. Composed of as much speed as slowness, as much change as deep time, as much confidence as skepticism and doubt, modernity is a complex phenomenon that needs to be rethought. Stavriniaki focuses on this intrinsic tension through major artistic practices (Cézanne, Matisse, De Chirico, Ernst, Picasso, Dubuffet, Smithson, Morris, and contemporary artists such as Pierre Huyghe and Thomas Hirschhorn), philosophical discourses (Bataille, Blumenberg, and Jünger), and the human sciences. This groundbreaking book will attract readers interested in the intersections of art history, anthropology, psychoanalysis, mythology, geology, and archaeology.

Animating the Antique

This volume assembles leading Near Eastern art historians, archaeologists, and philologists to examine and apply critical contemporary approaches to the arts and artifacts of the ancient Near East. The contributions in the volume, which include a comprehensive first chapter by the editor and twelve paired chapters (each of which explores a key theme of the volume through a specific case study), are divided into six sections: Representation, Context, Complexity, Materiality, Space, and Time | Afterlives. A number of sub-themes and questions also thread through the volume as a whole: how might art historical, archaeological, anthropological, and philological approaches to the Near East complement and inform each other? How do word and image relate? And how might the field of Near Eastern studies not only adapt and apply approaches developed in other fields but also contribute to critical contemporary discourses? The volume is unified both by the themes that thread through it and by the comprehensive first chapter in the volume, which explores the status of Near Eastern arts and artifacts as simultaneously non-Western and ancient and as neither of these, and which provides a larger theoretical framework for issues addressed in the volume as a whole.

Transfixed by Prehistory

This book offers a sustained scholarly analysis of Gadamer's reflections on art and our experience of art. It examines fundamental themes in Gadamer's hermeneutical aesthetics such as play, festival, symbol, contemporaneity, enactment, art's performative ontology, and hermeneutical identity. The first two chapters focus on Gadamer's critical appropriation and movement beyond Kantian and Hegelian aesthetics. (Chapter 2 also includes a coda on Heidegger's influence.) The final three chapters argue for the continued relevance of Gadamer's hermeneutical aesthetics by bringing his claims into conversation with contemporary art and music, as well as the ethical and sociopolitical dimensions

of the Artworld and art praxis. The ethical and sociopolitical aspects of art- and music-making are given particular attention in chapters devoted to 20th-century African American artist Romare Bearden, Banksy's street art, and a range of jazz expressions, from traditional jazz to the complex practice of free jazz. Gadamer's Hermeneutical Aesthetics will appeal to researchers and advanced students working on Gadamer, philosophical hermeneutics, continental philosophy, aesthetics, and the philosophy of contemporary art and music.

Art/facts and ArtWorks in the Ancient World

"In the hands of an innovative team consisting of Sir Coutts Lindsay, his wife Blanche Lindsay, and two managers, Charles Halle and Joseph Comyns Carr, the gallery developed a reputation as a leading exhibition space for British and Continental artists during the late Victorian period. What factors contributed to its rise to prominence on the London exhibition circuit? How did it maintain that respected place in light of the diversification of showcases during this period?" "Central to this book is a close examination of the paintings which were shown at the gallery during its fourteen-year run, how they were received by the critics, and which movements were represented."--Jacket.

Gadamer's Hermeneutical Aesthetics

An examination of machine learning art and its practice in new media art and music. Over the past decade, an artistic movement has emerged that draws on machine learning as both inspiration and medium. In this book, transdisciplinary artist-researcher Sofian Audry examines artistic practices at the intersection of machine learning and new media art, providing conceptual tools and historical perspectives for new media artists, musicians, composers, writers, curators, and theorists. Audry looks at works from a broad range of practices, including new media installation, robotic art, visual art, electronic music and sound, and electronic literature, connecting machine learning art to such earlier artistic practices as cybernetics art, artificial life art, and evolutionary art. Machine learning underlies computational systems that are biologically inspired, statistically driven, agent-based networked entities that program themselves. Audry explains the fundamental design of machine learning algorithmic structures in terms accessible to the nonspecialist while framing these technologies within larger historical and conceptual spaces. Audry debunks myths about machine learning art, including the ideas that machine learning can create art without artists and that machine learning will soon bring about superhuman intelligence and creativity. Audry considers learning procedures, describing how artists hijack the training process by playing with evaluative functions; discusses trainable machines and models, explaining how different types of machine learning systems enable different kinds of artistic practices; and reviews the role of data in machine learning art, showing how artists use data as a raw material to steer learning systems and arguing that machine learning allows for novel forms of algorithmic remixes.

At the Temple of Art

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

Art in the Age of Machine Learning

These essays, accompanied by a large number of illustrations and some maps and plans, explore how certain individuals pursued a modern ideal in British sculpture over the period 1880 to 1930.

Library Journal

- Published as part of the Aesthetics Today series and in conjunction with the School of Visual Arts

The Library Journal

A revised second edition of the bestselling anthology on the major figures and themes in aesthetics and philosophy of art, the ideal resource for a comprehensive introduction to the study of aesthetics. Aesthetics: A Comprehensive Anthology offers a well-rounded and thorough introduction to the evolution of modern thought on aesthetics. In a collection of over 60 readings, focused primarily on the Western tradition, this text includes works from key figures such as Plato, Hume, Kant, Nietzsche, Danto, and others. Broad in scope, this volume also contains contemporary works on the value of art, frequently-discussed continental texts, modern perspectives on feminist philosophy of art, and essays

by authors outside of the community of academic philosophy, thereby immersing readers in an inclusive and balanced survey of aesthetics. The new second edition has been updated with contemporary essays, expanding the volume's coverage to include the value of art, artistic worth and personal taste, questions of aesthetic experience, and contemporary debates on and new theories of art. This edition also incorporates new and more standard translations of Kant's Critique of the Power of Judgment and Schopenhauer's The World as Will and Representation, as well as texts by Rousseau, Hegel, DuBois, Alain Locke, Budd, Robinson, Saito, Eaton and Levinson. Presents a comprehensive selection of introductory readings on aesthetics and philosophy of art Helps readers gain a deep historical understanding and clear perspective on contemporary questions in the field Offers new essays specifically selected to promote inclusivity and to highlight contemporary discussions Introduces new essays on topics such as environmental and everyday aesthetics, evolutionary aesthetics, and the connections between aesthetics and ethics Appropriate for both beginning and advanced students of philosophical aesthetics, this selection of texts initiates readers into the study of the foundations of and central developments in aesthetic thought.

Sculpture and the Pursuit of a Modern Ideal in Britain, C. 1880-1930

Can subjective, individual taste be reconciled with an objective, universal standard? In *Homo Aestheticus*, Luc Ferry argues that this central problem of aesthetic theory is fundamentally related to the political problem of democratic individualism. Ferry's treatise begins in the mid-1600s with the simultaneous invention of the notions of taste (the essence of art as subjective pleasure) and modern democracy (the idea of the State as a consensus among individuals). He explores the differences between subjectivity and individuality by examining aesthetic theory as developed first by Kant's predecessors and then by Kant, Hegel, Nietzsche, and proponents of the avant-garde. Ferry discerns two "moments" of the avant-garde aesthetic: the hyperindividualistic iconoclasm of creating something entirely new, and the hyperrealistic striving to achieve an extraordinary truth. The tension between these two, Ferry argues, preserves an essential element of the Enlightenment concern for reconciling the subjective and the objective—a problem that is at once aesthetic, ethical, and political. Rejecting postmodern proposals for either a radical break with or return to tradition, Ferry embraces a postmodernism that recasts Enlightenment notions of value as a new intersubjectivity. His original analysis of the growth and decline of the twentieth-century avant-garde movement sheds new light on the connections between aesthetics, ethics, and political theory.

Sexed Universals in Contemporary Art

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.

Aesthetics

This view encouraged theorists to consider artistic geniuses the high-priests of humanity, creators of works that reveal the invisible essence of the world."--BOOK JACKET.

Homo Aestheticus

This book examines a famous series of sculptures by the German artist Franz Xaver Messerschmidt (1736-1783) known as his "Character Heads." These are busts of human heads, highly unconventional for their time, representing strange, often inexplicable facial expressions. Scholars have struggled to explain these works of art. Some have said that Messerschmidt was insane, while others suggested that he tried to illustrate some sort of intellectual system. Michael Yonan argues that these sculptures are simultaneously explorations of art's power and also critiques of the aesthetic limits that would be placed on that power.

Writing about Visual Art

Historically, phenomenology began in Edmund Husserl's theory of mathematics and logic, went on to focus for him on transcendental philosophy and for others on metaphysics, philosophical anthropology, and theory of interpretation. The continuing focus has thus been on knowledge and

being. But if one began without those interests and with an understanding of the phenomenological style of approach, one might well see that art and aesthetics make up the most natural eld to be approached phenomenologically. Contributions to this eld have continually been made in the phenomenological tradition from very early on, but, so to speak, along the side. (The situation has been similar with phenomenological ethics.) A great deal of thought about art and aesthetics has nevertheless accumulated during a century and a handbook like the present one is long overdue. The project of this handbook began in conversations over dinner in Sepp's apartment in Baden-Baden at one evening of the hot European summer in the year 2003. As things worked out, he knew more about whom to ask and how much space to allocate to each entry and Embree knew more about how to conduct the inviting, preliminary editing, and prodding of contributors who were late returning their criticized drafts and copyedited entries and was able to invest the time and other resources from his endowed chair. That process took longer than anticipated and there were additional unfortunate delays due to factors beyond the editors's control.

Annual Bibliography of Modern Art

This is a history of sculpted representations of the human body, acknowledging the critical debates about the body, as well as the aesthetic and historical significance of individual works of art. The book's coverage ranges from prehistory to postmodernism and incorporates both the great achievements of such sculptors as Donatello, Michelangelo, Canova and Brancusi, and those shadier representations of the human body which the author identifies as sculpture's doppelganger, from waxworks to cyborgs. The book's sub-theme, painting on sculpture and the use of mixed media, is pursued as a historical counterpoint to evolving ideas about the development of the body.

Art of the Modern Age

In an age where art history's questions are now expected to receive answers, Richard Shiff presents a challenging alternative. In this essential new addition to James Elkins's series *Theories of Modernism and Postmodernism in the Visual Arts*, Richard Shiff embraces doubt as a critical tool and asks how particular histories of art have come to be. Shiff's turn to doubt is not a retreat to relativism, but rather an insistence on clear thinking about art. In particular, Shiff takes issue with the style of self-referential art writing seemingly 'licensed' by Roland Barthes. With an introduction by Rosie Bennett, *Doubt* is a study of the tension between practicing art and practicing criticism.

Messerschmidt's Character Heads

A variety of essays on art are collected in this book by the distinguished art critic. Topics include the following: what is good art and what is bad art?; the aims and role of the artist; teaching; criticism; popularity; elitism; Walter Sickert; Degas.

Handbook of Phenomenological Aesthetics

Hilton Kramer, well known as perhaps the most perceptive, courageous, and influential art critic in America, is also the founder and co-editor (with Roger Kimball) of *The New Criterion*. This comprehensive book collects a sizable selection of his early essays and reviews published in *Artforum*, *Commentary*, *Arts Magazine*, *The New York Review of Books*, and *The Times*, and thus constituted his first complete statement about art and the art world. The principal focus is on the artists and movements of the last hundred years: the Age of the Avant-Garde that begins in the nineteenth century with Realism and Impressionism. Most of the major artists of this rich period, from Monet and Degas to Jackson Pollock and Claes Oldenburg, are discussed and often drastically reevaluated. A brilliant introductory essay traces the rise and fall of the avant-garde as a historical phenomenon, and examines some of the cultural problems which the collapse of the avant-garde poses for the future of art. In addition, there are chapters on art critics, museums, the relation of avant-garde art to radical politics, and on the growth of photography as a fine art. This collection is not intended to be the last word on one of the greatest as well as one of the most complex periods in the history of the artistic imagination. The essays and reviews gathered here were written in response to particular occasions and for specific deadlines--in the conviction that a start in the arduous task of critical reevaluation needed to be made, not because a critical theory prescribed it but because our experience compelled it!

The Body in Sculpture

"In the Space Age," wrote Italian artist Lucio Fontana, "spatial art." Fontana's desire to create art in space came in response to unprecedented technological advances and contemporary fantasies of space travel. Fifteen years before Andy Warhol said he wanted to be as much a part of his times as rockets and television, Fontana's large-scale light-and-space installations became a short-lived but ultimately influential art-world phenomenon. The artists discussed in *Space-Age Aesthetics* looked beyond the limits of the picture, exploring space, mass media, pop culture, nuclear power, and science fiction to connect new art to the dramatic changes taking place through the encroaching Space Age. *Space-Age Aesthetics* begins by addressing the imagery of space exploration as a field of mythical representation informed by Cold War politics and acted out in an expansive variety of media, from the picture press to comic books. Through persuasive arguments that reveal the many-layered interconnections between the artists' aesthetics and theoretical responses to the dawn of an age of revolutionary technologies, this book offers new ways to think about the historical emergence of pop, conceptual, postmodern, and installation art and serves to fill the long-neglected gap in material on the post-World War II European avant-garde.

Doubt

Ranging from earthworks to conceptual art, this illuminating read offers an integrated view of all the significant artistic developments of one crucial decade, the extraordinary explosion that occurred between 1965 and...

Bad Art

Combining classic theory with current discourse surrounding art history's infamous S word, this collection contains some of today's most highly esteemed critics', artists', and poets' approaches to contemporary sublime.

The Age of the Avant-Garde

What about Power? is the second book in our *Inquiries into Contemporary Sculpture* series, exploring contemporary sculpture in conjunction with SculptureCenter, New York. Comprising essays, short reflections and illustrated throughout, *What about Power?* is a comprehensive and insightful exploration, with contributions from an international assemblage of artists, writers, art historians and curators working in the field.

Space-age Aesthetics

Kuspit demonstrates that the "decadent" pursuits of artists like Sandro Chia and Georg Baselitz are rooted in the avant-garde unconscious. He demonstrates how modern art's internal battle with decadence is in fact a battle with itself, its own cause for existence."

Out of the Box

Sticky Sublime