

Thinking Through Painting Reflexivity And Agency Beyond The Canvas

This is the first in a series of books in which one of the most influential of contemporary art theorists revised from within the conceptions underlying the history of art. The author's basic idea is that the rigor of linear perspective cannot encompass all of visual experience and that it could be said to generate an oppositional factor with which it interacts dialectically: the cloud. On a literal level, this could be represented by the absence of the sky, as in Brunelleschi's legendary first experiments with panels using perspective. Or it could be the vaporous swathes that Correggio uses to mediate between the viewer on earth and the heavenly prospect in his frescoed domes at Parma. Insofar as the cloud is a semiotic operator, interacting with the linear order of perspective, it also becomes a dynamic agent facilitating the creation of new types of pictorial space. (Damisch puts the signifier cloud between slashes to indicate that he deals with clouds as signs instead of realistic elements.) This way of looking at the history of painting is especially fruitful for the Renaissance and Baroque periods, but it is also valuable for looking at such junctures as the nineteenth century. For example, Damisch invokes Ruskin and Turner, who carry out both in theory and in practice a revision of the conditions of appearances of the cloud as a landscape feature. Even for the twentieth century, he has illuminating things to say about how his reading of cloud applies to the painters Leger and Braque. In short, Damisch achieves a brilliant and systematic demonstration of a concept of semiotic interaction that touches some of the most crucial features of the Western art tradition.

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.

Autotheory--the commingling of theory and philosophy with autobiography--as a mode of critical artistic practice indebted to feminist writing and activism. In the 2010s, the term "autotheory" began to trend in literary spheres, where it was used to describe books in which memoir and autobiography fused with theory and philosophy. In this book, Lauren Fournier extends the meaning of the term, applying it to other disciplines and practices. Fournier provides a long-awaited account of autotheory, situating it as a mode of contemporary, post-1960s artistic practice that is indebted to feminist writing, art, and activism. Investigating a series of works by writers and artists including Chris Kraus and Adrian Piper, she considers the politics, aesthetics, and ethics of autotheory.

The first published book on the work of London-based artist Jadé Fadojutimi, produced by Pippy Houldsworth Gallery, London, to accompany Fadojutimi's second solo exhibition with the gallery. Along with 31 color images, it features a newly commissioned essay by writer, critic, and editor-at-large of frieze magazine, Jennifer Higgie.

Matisse, Bergson, Modernism

Reflexivity and Agency Beyond the Canvas

Contemporary Painting in Context

New Music and the Crises of Materiality

Thinking Through Painting

The Art of Gerhard Richter

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.

Thinking through Poetry: Field Reports on Romantic Lyric pursues two goals. The title signals the contribution to debates about reading. Do we think 'through' - 'by means of', 'with'- poems, sympathetically elaborating their surfaces? Is this compatible with a second meaning: 'thinking through' poems to their end-solving a problem, getting to its root, its deep truth? Third, can we square these surface and depth readings with a speculative, philosophical criticism to which the poem carries us, where 'through' denotes a 'going beyond'? All three

meanings of 'through' are in play throughout. The subtitle applies 'field' first to Romantic studies since the 1980s, a field that this project reflects upon from beginning to end. Examples are drawn especially from Wordsworth, but also from Coleridge and, in assessing Romanticism's afterlife, from Stevens. 'Field' also characterizes the shift from a unitary to a field-concept of form during that time-span, a shift pursued through prolonged engagement with Spinoza. 'Field' thus underscores the synthesis of form and history, the importance of analytic scale to that synthesis, and the displacement of entity (text) by 'relation' as the object of investigation. While the book historically connects early nineteenth-century intellectual trends to twentieth- and twenty-first-century scientific revolutions, its focuses on introducing new models to literary criticism. Unlike accounts of the influence of science on literature, or various 'literature + X' approaches (literature and ecology, literature and cognitive science), it constructs its object of inquiry in a way cognate with work in non-humanities disciplines, thus highlighting a certain unity to human knowledge. The claim is that specialists in literature should think the way distinguished scientists think, and vice versa.

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, Jaune 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.

Adapted from the lecture she delivered at the Institut für Kunstkritik, Städelschule in Frankfurt am Main, Ewa Lajer-Burcharth's essay explores the dimension of self-reflexivity in the work of eighteenth-century French painter, Jean-Siméon Chardin. Focusing on the material aspects of Chardin's practice, Lajer-Burcharth asks: In what ways were Chardin's painterly procedures "his own," and what were the implications of his possessive and personalized approach to the process of making? The author delves into these questions by examining a crucial moment in the artist's career, when he, for reasons we can only speculate about, temporarily abandoned his still life practice and turned to painting genre scenes. The essay is joined by responses from Daniel Birnbaum and Isabelle Graw, followed by the author's replies. Institut für Kunstkritik Series

Critical Exchanges in Recent Art

Theorising Artefacts Ethnographically

Sounding Bodies and Objects in Late Modernity

Field Reports on Romantic Lyric

Difficulty and Emotion in Contemporary Art

Autotheory as Feminist Practice in Art, Writing, and Criticism

Evolving a Reflexive Mind by Interpreting Others

Essays and interviews discuss the art of John Knight, a pioneering figure in site-specific art and institutional critique. For more than four decades, the elusive but influential Los Angeles-based artist John Knight has developed a practice of site specificity that tests both architectural and ideological boundaries of the museum, gallery, and public sphere. Knight's works defy notions of stylistic coherence, even, at times, of instant recognizability. Grounded in a sustained method of inhabiting the material, discursive and economic conditions of varied sites, his works systematically challenge notions of object, sign, context, authorship, and value, and they confront audiences not only with mailers, posters, and journals but also with carpenter levels, commemorative plates, deck chairs, bicycle bells, flower arrangements, and credit cards. This volume offers essays and interviews that trace the critical thinking on Knight, discussing the artist's trajectory from 1969 to 2011. These texts, by such prominent figures as Benjamin H. D. Buchloh, Anne Rorimer, Alexander Alberro, and Birgit Pelzer, offer close readings of Knight's pivotal projects in situ while also considering them in terms of such art-historical paradigms as the readymade, the anti-aesthetic, institutional critique, and the relationship between art and design as well as corporate culture at large. The book provides the first collection of these often hard-to-find texts on Knight and will serve as an essential guide for further consideration of his oeuvre.

Catalog produced by the San Francisco Museum of Modern Art.

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 *PaintingDigitalPhotography*, 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 researches

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.

Explores how contemporary artists use gifts, barter, and other forms of nonmonetary exchange as a means and medium of artistic production. 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. Praise for the First Edition "If you are an artist, read this book. No matter how you define and structure your practice, the essays within *What We Want Is Free* will lead you to consider important questions about how you work and what kind of life a project can lead." — Nailed Magazine

John Knight

Contemplation and Critique in the Digital Age

Catalogue Raisonné of Paintings, Volume 1: 1972-1994

The Nature of Inner Experience

Art and Cosmotechnics

Kant on Self-Knowledge and Self-Formation

What We Want Is Free, Second Edition

This first volume in a catalogue raisonné of Tuymans's paintings surveys nearly 200 works from the vital early years of his career Credited with a key role in the revival of painting in the 1990s, Belgian artist Luc Tuymans (b. 1958) continues to produce subtle, and at times unsettling, works that engage with history, technology, and everyday life. This first volume in a catalogue raisonné of Tuymans's paintings surveys nearly 200 works that were vital to his artistic development. The years 1972 to 1994 witnessed the maturation of his signature method of painting from preexisting imagery--such as magazine images, Polaroids, and television footage--as well as his first solo exhibition. Also dating from this period are many of his seminal canvases, along with ten poignant portraits of the ailing human body and the enigmatic series *Superstition* that comprised his first works exhibited in the United States. The catalogue features brilliant new photography of each of the paintings and an illustrated chronology with archival images and installation shots of the works in this volume. This publication 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, when his work continues to be a touchstone for artists and scholars.

Examining the resurgent interest in painting and the proliferation of new digital media in recent years, this generously illustrated book delineates painting's complex relationship with information technology. In a survey that begins in the mid-twentieth century, long before the birth of the Internet, this book traces painting's capacity to digest and transform other media, even as its own legitimacy has been questioned. Featuring the work of numerous renowned artists, from Sigmar Polke to Nicole Eisenman and from Cy Twombly to Amy Sillman, the book examines how painting has addressed digital technology as it relates to human experience and perception, and includes three in-depth essays and additional texts by influential thinkers from the field. Comprehensive and lavishly illustrated, the book presents a wide range of works that reconsider the assumed opposition of the digital and the analog, the human and the technological, arguing that painting has served as a means to represent--and even enact--new media. This book affirms the ongoing vitality of the medium of painting in the midst of a digital world.

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.

Drawing on philosophical, psychological, and evolutionary perspectives, Bogdan analyzes how primates create the resources for "metamentation"--the ability of the mind to think about its own thoughts. Mental reflexivity, or metamentation--a mind thinking about its own thoughts--underpins reflexive consciousness, deliberation, self-evaluation, moral judgment, the ability to think ahead, and much more. Yet relatively little in philosophy or psychology has been written about what metamentation actually is, or about why and how it came about. In this book, Radu Bogdan proposes that humans think reflexively because they interpret each other's minds in social contexts of cooperation, communication, education, politics, and so forth. As naive psychology, interpretation was naturally selected among primates as a battery of practical skills that preceded language and advanced thinking.

Metamentation began as interpretation mentally rehearsed: through mental sharing of attitudes and information about items of common interest, interpretation conspired with mental rehearsal to develop metamentation. Drawing on philosophical, psychological, and evolutionary perspectives, Bogdan analyzes the main phylogenetic and ontogenetic stages through which primates' abilities to interpret other minds evolve and gradually create the opportunities and resources for metamentation. Contrary to prevailing views, he concludes that metamentation benefits from, but is not a predetermined outcome of, logical abilities, language, and consciousness.

Writings About Painting

Rereading Abstract Expressionism, Clement Greenberg and the Cold War

Inadvertent Images

Teaching Painting

Thinking Through Things

Jadé Fadojutimi: Jesture

The Observer Effect

DIVA collection of writings from the influential feminist art journal M/E/A/N/I/N/G, with a forward by Johanna Drucker./div

Jean Hélion, the French painter who died at eighty-three in 1987, brought together in his copious and essential writing on art the theoretical authority of the intellectual and the fundamental insights of the craftsman in his studio. His writing extended throughout the five decades or more of his career. Soon after the young painter's arrival in Paris from the provinces, he began a literary-art magazine; he wrote polemical articles as a leading avant-garde abstractionist; he wrote about the great tradition of figure painting while still painting abstractions; and he wrote journals, notes on studio practice, pieces about the role of the artist in society, and much more. His prolificacy is made more extraordinary because he wrote in two languages—having lived in the United States for some years, he wrote many of his articles in English for an American and British audience. This volume collects, for the first time, the diverse writings by Hélion that appeared in print originally in English, including "The Abstract Artist in Society," "Poussin, Seurat, and Double Rhythm," "Objects for a Painter," and many more. Double Rhythm is sure to become essential reading for art historians and painters.

Thinking Through Painting Reflexivity and Agency Beyond the Canvas Sternberg Press

Pierre Bourdieu is now recognized as one of the key contemporary critics of culture and the visual arts. Art Rules analyses Bourdieu's work on the visual arts to provide the first overview of his theory of culture and aesthetics. Bourdieu's engagement with both postmodernism and the problem of aesthetics provides a new way of analyzing the visual arts. His interest is in how artistic fields function and the implications their processes have for art and artistic practice. Art Rules applies Bourdieu's theory of practice to the three fields of museums, photography and painting. These practical examples are used as a springboard to address visual arts in the 21st Century and to establish Bourdieu's rules of art.

What Drawing and Painting Really Mean

Wonder in Contemporary Artistic Practice

René Magritte and the Art of Thinking

A History of Photographic Apparitions

The Phenomenology of Image and Gesture

Art as a Form of Thinking

Chardin Material

Unlike many books on painting that usually talk about art or painters, James Elkins' compelling and original work focuses on alchemy, for like the alchemist, the painter seeks to transform the medium. In *What Painting Is*, James Elkins communicates the experience of painting beyond the traditional vocabulary of art history. Alchemy provides a magical language to explore what it is a painter really does in her or his studio - the smells, the mess, the struggle to control the uncontrollable, the special knowledge only painters hold, the materials they will mix, and how they will look. Written from the perspective of a painter-turned-art historian, *What Painting Is* is like nothing you have ever read about art.

As an artistic medium, photography is uniquely subject to accidents, or disruptions, that can occur in the making of an artwork. Though rarely considered seriously, those accidents offer fascinating insights about the nature of the medium and how it works. With *Inadvertent Images*, Peter Geimer explores all kinds of photographic irritation from throughout the history of the medium, as well as accidental images that occur through photo-like means, such as the image of Christ on the Shroud of Turin, brought into high resolution through photography. Geimer's investigations complement the history of photographic images by cataloging a corresponding history of their symptoms, their precarious visibility, and the disruptions threatened by digital noise. Interwoven with the familiar history of photography is a secret history of photographic artifacts, spots, and hazes that historians have typically dismissed as "spurious phenomena," "parasites," or "enemies of the photographer." With such photographs, it is virtually impossible to tell where a "picture" has been disrupted—where the representation ends and the noise begins. We must, Geimer argues, seek to keep both in sight: the technical making and the necessary unpredictability of what is made, the intentional and the accidental aspects of representation and its potential disruption.

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 towards introspection. Grootenboer moves beyond these considerations to focus on what remains unspeakable: 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 occur. In 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 art works 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.

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 they make, embodying 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.

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 space.

Minding Minds

Is there no alternative?

Capitalist Realism

Painting beyond Itself

Double Rhythm

Pierre Bourdieu and the Visual Arts

Thinking Through Practice

Explores the relationship between self-knowledge, individuality, and personal development by reconstructing Kant's account of personhood.

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.

In light of current discourses on AI and robotics, what do the various experiences of art contribute to the rethinking of technology today? Art and Cosmotronics addresses the challenge of technology to the existence of art and traditional thought, especially in light of current discourses on artificial intelligence and robotics. It carries out an attempt on the cosmotronics of Chinese landscape painting in order to address this question, and further asks: What is the significance of shanshui (mountain and water) in face of the new challenges brought about by the current technological transformation? Thinking art and cosmotronics together is an attempt to look into the varieties of experiences of art and to ask what these experiences might contribute to the rethinking of technology today.

Drawing upon the work of some of the most influential theorists in the field, Thinking Through Things demonstrates the quiet revolution growing in anthropology and its related disciplines, shifting its philosophical foundations. The first text to offer a direct and provocative challenge to disciplinary fragmentation - arguing for the futility of segregating the study of artefacts and society - this collection expands on the concerns about the place of objects and materiality in analytical strategies, and the obligation of ethnographers to question their assumptions and approaches. The team of leading contributors put forward a positive programme for future research in this highly original and invaluable guide to recent developments in mainstream anthropological theory.

PhotographyDigitalPainting

What Painting Is

Expression in the Information Age

M/E/A/N/I/N/G

Toward a History of Painting

A Theory of Cloud

Against Affective Formalism

Against Affective Formalism confronts modernism's dissatisfactions with representation. Writing in opposition to prevailing theories and assumptions about the relation of intention and form Todd Cronan argues that the beholder's response to art, outside a framework of intentionality, is irrelevant to a work's meaning. What matters is that intentions make works of art different from objects in the world.

In response to recent developments in pictorial practice and critical discourse, Painting beyond Itself: The Medium in the Post-medium Condition seeks new ways to approach and historicize the question of the medium. Reaching back to the earliest theoretical and institutional definitions of painting, this book—based on a conference at Harvard University in 2013—focuses on the changing role of materiality in establishing painting as the privileged practice, discourse, and institution of modernity. Myriad conceptions of the medium and its specificity are explored by an international group of scholars, critics, and artists. Painting beyond Itself is a forum for rich historical, theoretical, and practice-grounded conversation. Contributors Carol Armstrong, Benjamin H. D. Buchloh, Sabeth Buchmann, René Démoris, Isabelle Graw, David Joselit, Jutta Koether, Ewa Lajer-Burcharth, Jacqueline Lichtenstein, Julie Mehretu, Matt Saunders, Amy Sillman Institut für Kunstcritik Series

A collection of writings on art by Barry Schwabsky. “Many consider Barry Schwabsky to be the critic on painting today, even if he does write copiously on other art forms,” write editors Rob Colvin and Sherman Sam in their foreword to this selection of Schwabsky's writings. Written since the turn of the millennium, the texts in The Observer Effect include meditations on the broader context of painting today alongside reflections on such well-known American painters as Alex Katz, Kerry James Marshall, Nicole Eisenman, and Dana Schutz, as well as practitioners from Europe and beyond—Bernard Frize, Tal R, and Ha Chonghyun among them. As Colvin and Sam point out, the book “documents a dialogue between abstraction and the image” in which “images serve less to represent their described subject than to articulate the sort of painting each one desires to be.”

Art and science work is experiencing a dramatic rise coincident with burgeoning Science and Technology Studies (STS) interest in this area. Science has played the role of muse for the arts, inspiring imaginative reconfigurations of scientific themes and exploring their cultural resonance. Conversely, the arts are often deployed in the service of science communication, illustration, and popularization. STS scholars have sought to resist the instrumentalization of

the arts by the sciences, emphasizing studies of theories and practices across disciplines and the distinctive and complementary contributions of each. The manifestation of this commonality of creative and epistemic practices is the emergence of Art, Science, and Technology Studies (ASTS) as the interdisciplinary exploration of art–science. This handbook defines the modes, practices, crucial literature, and research interests of this emerging field. It explores the questions, methodologies, and theoretical implications of scholarship and practice that arise at the intersection of art and STS. Further, ASTS demonstrates how the arts are intervening in STS. Drawing on methods and concepts derived from STS and allied fields including visual studies, performance studies, design studies, science communication, and aesthetics and the knowledge of practicing artists and curators, ASTS is predicated on the capacity to see both art and science as constructions of human knowledge-making. Accordingly, it posits a new analytical vernacular, enabling new ways of seeing, understanding, and thinking critically about the world. This handbook provides scholars and practitioners already familiar with the themes and tensions of art–science with a means of connecting across disciplines. It proposes organizing principles for thinking about art–science across the sciences, social sciences, humanities, and arts. Encounters with art and science become meaningful in relation to practices and materials manifest as perceptual habits, background knowledge, and cultural norms. As the chapters in this handbook demonstrate, a variety of STS tools can be brought to bear on art–science so that systematic research can be conducted on this unique set of knowledge-making practices.

Art Rules

Expanding Medium Interconnectivity in Contemporary Visual Art Practices

Thinking Through Poetry

Art as Research in the Academy

On Contemporary Painting

Contemporary Painting (World of Art)

An Anthology of Artists' Writings, Theory, and Criticism

"The content of this book was initially presented in the form of papers at a conference held in October 2015 at Whitworth Art Gallery, Manchester"--Page 5.

Introduction : remarks on contemporary painting's perseverance Andr é 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 Gaimer -- Response to Peter Gaimer Isabelle Graw.

These essays examine the transformation and expansion of the field of painting over the last decades in relation to the more general lines of development in contemporary culture and visibility. They pose questions like: How do paintings present themselves to us today; how are they 'framed' experientially, institutionally and culturally? In which way can paintings of today be said to reflect and reflect on the historical transformations of culture, visibility and image production and consumption? Is it possible to explain some of the changes and extensions of the field of painting by placing it in the wider context of cultural history or visual culture studies? The book is divided into five parts, with each of them pursuing a distinct line of inquiry: 1. How to situate painting in a wider cultural context; 2. How to rethink the question of the ontology of painting; 3. How to define 'painting' today by taking into consideration that the discipline has assimilated a wealth of new means of expression and materials; 4. How to address the role of gender in painting; 5. How to address the complex relationship between painting, art institutions and the art market.

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.

How Can Painting be Taught in Art Schools?

Ontological Aesthetics and the Essence of Colour

Hold It Against Me

Expanded Painting

Routledge Handbook of Art, Science, and Technology Studies

The Pensive Image

Hermeneutics, Images, Meaning

After 1989, capitalism has successfully presented itself as the only realistic political-economic system - a situation that the bank crisis of 2008, far from ending, actually compounded. The book analyses the development and principal features of this capitalist realism as a lived ideological framework. Using examples from politics, films, fiction, work and education, it argues that capitalist realism colours all areas of contemporary experience. But it will also show that, because of a number of inconsistencies and glitches internal to the capitalist reality program capitalism in fact is anything but realistic.

In Hold It Against Me, Jennifer Doyle explores the relationship between difficulty and emotion in contemporary art, treating emotion as an artist's medium. She encourages readers to examine the ways in which works of art challenge how we experience not only the artist's feelings, but our own. Discussing performance art, painting, and photography, Doyle provides new perspectives on artists including Ron Athey, Aliza Shvarts, Thomas Eakins, James Luna, Carrie Mae Weems, and David Wojnarowicz. Confronting the challenge of writing about difficult works of art, she shows how these artists work with feelings as a means to question our assumptions about identity, intimacy, and expression. They deploy the complexity of emotion to measure the weight of history, and to deepen our sense of where and how politics happens in contemporary art. Doyle explores ideologies of emotion and how emotion circulates in and around art. Throughout, she gives readers welcoming points of entry into artworks that they may at first find off-putting or confrontational. Doyle offers new insight into how the discourse of controversy serves to shut down discussion about this side of contemporary art practice, and counters with a critical language that allows the reader to accept emotional intensity in order to learn from it.

The Art of Gerhard Richter: Hermeneutics, Images, Meaning presents the first philosophical investigation of, arguably, one of the most popular and important painters working today, Gerhard Richter. From monochrome painting and photo realism to conceptual art and gesture-expressive painting, Richter has transformed the spectrum of 20th-Century painting. Building upon Gadamer's notion of 'formed images', the book outlines elements of a hermeneutics and a phenomenology of images and paintings. Moreover, the hermeneutic approach to art is combined with the crucial question of how paintings and photographs are related to each other for Richter. The author suggests that paintings "open up" the fixed relation and intentionality of photographs by idealizing and essentializing the content of the photographs. By relying upon a hermeneutical and phenomenological approach, rather than working from abstract theory, The Art of Gerhard Richter provides philosophical insights developed out of Richter's works of art. Uncovering key philosophical aspects of Richter's work, the author's reflections discuss the relation between appearance and essence, the role of faith and hope, the dialectic of distance and nearness, the issues of death and terror, and the role of beauty and landscapes in Richter's paintings.

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.

The Medium in the Post-Medium Condition

Luc Tuymans

Slow Painting

Painting 2.0