

Witcraft
Philosophy of Contemporary Art
Civilized Values and the Scope of Knowledge
Art After Liberalism
Art as Art

A Genealogy of Modernity
Thinking Like a Mall

Art after Liberalism is an account of creative practice at a moment of converging social crises. It is also an inquiry into emergent ways of living, acting, and making art in the company of others. The apparent failures of liberal thinking mark its starting point. No longer can the framework of the nation-state, the figure of the enterprising individual, and the premise of limitless development be counted on to produce a world worth living in. No longer can talk of inclusion, representation, or a neutral public sphere pass for something like equality. It is increasingly clear that these commonplace liberal conceptions have failed to improve life in any lasting way. In fact, they conceal fundamental connections to enslavement, conscription, colonization, moral debt, and ecological devastation. Now we must decide what comes after. The essays in this book attempt to register these connections by following itinerant artists, artworks, and art publics as they move across comparative political environments. The book thus provides a range of speculations about art and social experience after liberal modernity. Featuring a conversation with Amin Husain and Nitasha Dhillon of MTL Collective.

This book focuses on a dimension of art which the philosophical tradition (from Plato to Hegel and even Adorno) has consistently overlooked, such as its commitment - explicit or implicit - to mimesis and the metaphysics of truth it presupposes. De Beistegui refers to this dimension, which unfolds outside the space that stretches between the sensible and the supersensible - the space of metaphysics itself - as the hypersensible and show how the operation of art to which it corresponds is best described as metaphorical. The movement of the book, then, is from the classical or metaphysical aesthetics of mimesis (Part One) to the aesthetics of the hypersensible and metaphor (Part Two). Against much of the history of aesthetics and the metaphysical discourse on art, he argues that the philosophical value of art doesn't consist in its ability to bridge the space between the sensible and the supersensible, or the image and the Idea, and reveal the sensible as proto-conceptual, but to open up a different sense of the sensible. His aim, then, is to shift the place and role that philosophy attributes to art.

Art After Philosophy and AfterCollected Writings, 1966-1990Mit Press

Joseph Kosuth's writings, like his installations, assert that art begins where mere physicality ends. The articles, statements, and interviews collected here, produced over a period of twenty-four years, range over philosophy of language, anthropology, Marxism, and linguistics to discover the common principles that inform representation while negotiating the endlessly complex debates about art over the last two decades. Kosuth was one of the first to record the basic ideas and the role of ideas in the avant-garde of the 1970s and 1980s. Rooted in Freud, Wittgenstein, and French theory, his work investigates the linguistic nature of art propositions and the role of social, institutional, psychological, and ethnological context. His writings, like his visual productions, are radical formulations of the meaning of art itself. As a whole, they present a new definition of an expanded role and responsibility for the artist. Kosuth reevaluates the work of Marcel Duchamp and provides a theoretical agenda for institutional critique. He discusses the role of art in the future and its relationship to philosophy, attacks the return to painting of the late 1970s, and argues for the continued relevance of conceptualist ideas at times when other visual idioms have dominated the art world.

End-of-Art Philosophy in Hegel, Nietzsche and Danto

Art After Philosophy

What Art Is

German Philosophy, 1840-1900

Writings by Nam June Paik

Portraits and Philosophy

Seeking for philosophy the same spirit and assurance conveyed by artists like Fred Astaire, Cavell presents essays exploring the meaning of grace and gesture in film and on stage, in language and in life. Critical to the renaissance in American thought Cavell hopes to provoke is the recognition of the centrality of the "ordinary" to American life.