

Michael Fried Art And Objecthood

michael fried art and objecthood: Art and Objecthood Michael Fried, 1998-04-18 Much acclaimed and highly controversial, Michael Fried's art criticism defines the contours of late modernism in the visual arts. This volume contains 27 pieces--uncompromising, exciting, and impassioned writings, aware of their transformative power during a time of intense controversy about the nature of modernism and the aims and essence of advanced painting and sculpture. 16 color plates. 72 halftones.

michael fried art and objecthood: Absorption and Theatricality Michael Fried, 1988-09-15 With this widely acclaimed work, Michael Fried revised the way in which eighteenth-century French painting and criticism are viewed and understood. Analyzing paintings produced between 1753 and 1781 and the comments of a number of critics who wrote about them, especially Dennis Diderot, Fried discovers a new emphasis in the art of the time, based not on subject matter or style but on values and effects.

michael fried art and objecthood: Courbet's Realism Michael Fried, 1992-11-15 'This book,' Michael Fried's work opens, 'was written not so much chapter by chapter as painting by painting over a span of roughly ten years.' Courbet's Realism is a magnificent work and its very first sentence brings us up against the qualities of mind of its author, qualities that make it as impressive as it is. It allows us to reconstruct the keen eye, the commitment to perception, the gift of rapt concentration, the conviction that great paintings are not necessarily understood easily, and the further conviction that a great painter deserves to get from us as good as he gives. By drawing on these qualities, Fried achieves something out of reach for all but a handful of his colleagues. In his writing, art history takes on some of the character of art itself. It is driven by the same stubborn resolve to open our eyes.—Richard Wollheim, San Francisco Review of Books Courbet's Realism is clearly a major contribution to the highly active field of Courbet studies. . . . But to contribute here and now is necessarily also to contribute to central debates about art history itself, and so the book is also—I hesitate to say 'more importantly,' because of the way object and method are woven together in it—a major contribution to current attempts to rethink the foundations and objects of art history. . . . It will not be an easy book to come to terms with; for all its engagement with contemporary literary theory and related developments, it is not an application of anything, and its deeply thought-through arguments will not fall easily in line with the emerging shapes of the various 'new art histories' that tap many of the same theoretical resources. At this moment, there may be nothing more valuable than such a work.—Stephen Melville, Art History

michael fried art and objecthood: Michael Fried and Philosophy Mathew Abbott, 2020-09-30 This volume brings philosophers, art historians, intellectual historians, and literary scholars together to argue for the philosophical significance of Michael Fried's art history and criticism. It demonstrates that Fried's work on modernism, artistic intention, the ontology of art, theatricality, and anti-theatricality can throw new light on problems in and beyond philosophical aesthetics. Featuring an essay by Fried and articles from world-leading scholars, this collection engages with philosophical themes from Fried's texts, and clarifies the relevance to his work of philosophers such as Ludwig Wittgenstein, Stanley Cavell, Morris Weitz, Elizabeth Anscombe, Arthur Danto, George Dickie, Immanuel Kant, Friedrich Schiller, G. W. F. Hegel, Arthur Schopenhauer, Friedrich Nietzsche, Denis Diderot, Maurice Merleau-Ponty, Roland Barthes, Jacques Rancière, and Søren Kierkegaard. As it makes a case for the importance of Fried for philosophy, this volume contributes to current debates in analytic and continental aesthetics, philosophy of action, philosophy of history, political philosophy, modernism studies, literary studies, and art theory.

michael fried art and objecthood: Why Photography Matters as Art as Never Before Michael Fried, 2008 From the late 1970s onward, serious art photography began to be made at large

scale and for the wall. Michael Fried argues that this immediately compelled photographers to grapple with issues centering on the relationship between the photograph and the viewer standing before it that until then had been the province only of painting. Fried further demonstrates that certain philosophically deep problems—associated with notions of theatricality, literalness, and objecthood, and touching on the role of original intention in artistic production, first discussed in his controversial essay “Art and Objecthood” (1967)—have come to the fore once again in recent photography. This means that the photographic “ghetto” no longer exists; instead photography is at the cutting edge of contemporary art as never before. Among the photographers and video-makers whose work receives serious attention in this powerfully argued book are Jeff Wall, Hiroshi Sugimoto, Cindy Sherman, Thomas Struth, Thomas Ruff, Andreas Gursky, Luc Delahaye, Rineke Dijkstra, Patrick Faigenbaum, Roland Fischer, Thomas Demand, Candida Höfer, Beat Streuli, Philip-Lorca diCorcia, Douglas Gordon and Philippe Parreno, James Welling, and Bernd and Hilla Becher. Future discussions of the new art photography will have no choice but to take a stand for or against Fried’s conclusions.

michael fried art and objecthood: Chronophobia Pamela M. Lee, 2006-02-17 An examination of the pervasive anxiety about and fixation with time seen in 1960s art. In the 1960s art fell out of time; both artists and critics lost their temporal bearings in response to what E. M. Cioran called not being entitled to time. This anxiety and uneasiness about time, which Pamela Lee calls chronophobia, cut across movements, media, and genres, and was figured in works ranging from kinetic sculptures to Andy Warhol films. Despite its pervasiveness, the subject of time and 1960s art has gone largely unexamined in historical accounts of the period. Chronophobia is the first critical attempt to define this obsession and analyze it in relation to art and technology. Lee discusses the chronophobia of art relative to the emergence of the Information Age in postwar culture. The accompanying rapid technological transformations, including the advent of computers and automation processes, produced for many an acute sense of historical unknowing; the seemingly accelerated pace of life began to outstrip any attempts to make sense of the present. Lee sees the attitude of 1960s art to time as a historical prelude to our current fixation on time and speed within digital culture. Reflecting upon the 1960s cultural anxiety about temporality, she argues, helps us historicize our current relation to technology and time. After an introductory framing of terms, Lee discusses such topics as presentness with respect to the interest in systems theory in 1960s art; kinetic sculpture and new forms of global media; the temporality of the body and the spatialization of the visual image in the paintings of Bridget Riley and the performance art of Carolee Schneemann; Robert Smithson's interest in seriality and futurity, considered in light of his reading of George Kubler's important work *The Shape of Time: Remarks on the History of Things* and Norbert Wiener's discussion of cybernetics; and the endless belaboring of the present in sixties art, as seen in Warhol's *Empire* and the work of On Kawara.

michael fried art and objecthood: Minimal Art Gregory Battcock, 1995-08-03 This is a collection of writings by and about the work of the 1960s minimalists, illustrated with photographs of paintings, sculptures and performance.

michael fried art and objecthood: *Four Honest Outlaws* Michael Fried, 2011 In this strongly argued and characteristically original book, Michael Fried considers the work of four contemporary artists--video artist and photographer Anri Sala, sculptor Charles Ray, painter Joseph Marioni, and video artist and intervener in movies Douglas Gordon. He shows how their respective projects are best understood as engaging in a variety of ways with some of the core themes and issues associated with high modernism, and indeed with its prehistory in French painting and art criticism from Diderot on. *Four Honest Outlaws* thus continues the author's exploration of the critical and philosophical territory opened up by his earlier book, the magisterial *Why Photography Matters as Art as Never Before*. It presents a vision of the most important contemporary art as not only not repudiating modernism in the name of postmodernism in any of the latter's many forms and manifestations, but also actually as committed to dialectically renewing certain crucial qualities and values that modernism and premodernism brought to the fore, above all those of presentness and

anti-theatricality. *Four Honest Outlaws* takes its title from a line in a Bob Dylan song, To live outside the law you must be honest, meaning in this case that each of the four artists has found his own unsanctioned path to extraordinary accomplishment, in part by defying the ordinary norms and expectations of the contemporary art world. Filled with stunning images throughout and accompanied by a DVD illustrating works by Sala and Gordon discussed in its pages, *Four Honest Outlaws* is sure to provoke controversy even as it makes a dramatic bid to further transform the terms in which the art of the present should be understood.

michael fried art and objecthood: *Promesse du Bonheur* Michael Fried, James Welling, 2016-11-22 Michael Fried is as much a poet as he is a critic. His experiences among artworks and luminaries of the art world have resulted in a canonized body of criticism, but they have also provided the raw material for many of the poems in his newest collection, *Promesse du Bonheur*. Fried's passion, lyricism, and humor, which have been lauded by Allen Grossman and J. M. Coetzee, are on display as he explores the people and the objects that have moved him—great minds and great works of art. Along the way, Fried begins to reveal himself to the reader: he is at once a student, unsure of himself; a young man, ambitious and in love; a committed champion of artists; a world-class intellectual among intellectual peers; and a poet, transmuting the world around him. Here we find the poet-critic at his most complete. Beyond presenting new works, *Promesse du Bonheur* breaks ground for Fried by combining the eighty poems—a mix of lyrical and prose poetry—with over thirty photographs, most of them made, all of them selected, by renowned American photographer James Welling. More often than not, the photographs stand in oblique relation to the poems, as complementary pieces of a mesmerizing whole. Written under the epigraph of Ralph Waldo Emerson's urging in "Self-Reliance"—"Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events"—the poems engage diverse subjects: from the high modernist art world of the 1960s to a major poet's tragic loss of memory, from exemplary works such as Edgar Degas's *The Fallen Jockey*, Heinrich von Kleist's *Prince of Homburg*, and Adolf Menzel's drawings, from the lives of figures such as Edouard Manet, Anna Akhmatova, Jacques Derrida, Stanley Cavell, Iris Murdoch, Ian Hamilton, and John Harbison, to erotic love, late fatherhood, the death of parents and friends, and the onset of age. *Promesse du Bonheur* is a uniquely vivid and compelling volume, at once a collection of wide-ranging yet intimately related poems and a brilliant photobook, that aims to hold the reader/viewer in its spell from first page to last.

michael fried art and objecthood: *The Moment of Caravaggio* Michael Fried, 2010-08-17 This is a groundbreaking examination of one of the most important artists in the Western tradition by one of the leading art historians and critics of the past half-century. In his first extended consideration of the Italian Baroque painter Michelangelo Merisi da Caravaggio (1573-1610), Michael Fried offers a transformative account of the artist's revolutionary achievement. Based on the A. W. Mellon Lectures in the Fine Arts delivered at the National Gallery of Art, *The Moment of Caravaggio* displays Fried's unique combination of interpretive brilliance, historical seriousness, and theoretical sophistication, providing sustained and unexpected readings of a wide range of major works, from the early *Boy Bitten by a Lizard* to the late *Martyrdom of Saint Ursula*. And with close to 200 color images, *The Moment of Caravaggio* is as richly illustrated as it is closely argued. The result is an electrifying new perspective on a crucial episode in the history of European painting. Focusing on the emergence of the full-blown gallery picture in Rome during the last decade of the sixteenth century and the first decades of the seventeenth, Fried draws forth an expansive argument, one that leads to a radically revisionist account of Caravaggio's relation to the self-portrait; of the role of extreme violence in his art, as epitomized by scenes of decapitation; and of the deep structure of his epoch-defining realism. Fried also gives considerable attention to the art of Caravaggio's great rival, Annibale Carracci, as well as to the work of Caravaggio's followers, including Orazio and Artemisia Gentileschi, Bartolomeo Manfredi, and Valentin de Boulogne.

michael fried art and objecthood: *Manet's Modernism* Michael Fried, 1996 Fried put forward a highly original, beholder-centered account of the evolution of a central tradition in French

painting from Chardin to Courbet.--P. [4] of cover.

michael fried art and objecthood: *Menzel's Realism* Michael Fried, Adolph Menzel, 2002 Adolf Menzel was one of the most important German artists of the 19th century, yet he is scarcely known outside his native land. In this study a leading art historian argues that Menzel deserves to be recognized not only as one of the greatest painters and draftsmen of his century but also as a master realist whose work engages profoundly with an extraordinary range of issues - artistic, scientific, philosophical and socio-political. Michael Fried explores Menzel's large and fascinating oeuvre, and in so doing seeks to make the artist's achievement accessible to a wide audience.

michael fried art and objecthood: *Realism, Writing, Disfiguration* Michael Fried, 1987 A highly original and gripping account of the works of Eakins and Crane. That remarkable combination of close reading and close viewing which Fried uniquely commands is brought to bear on the problematic nature of the making of images, of texts, and of the self in nineteenth-century America.—Svetlana Alpers, University of California, Berkeley An extraordinary achievement of scholarship and critical analysis. It is a book distinguished not only for its brilliance but for its courage, its grace and wit, its readiness to test its arguments in tough-minded ways, and its capacity to meet the challenge superbly. . . . This is a landmark in American cultural and intellectual studies.—Sacvan Bercovitch, Harvard University

michael fried art and objecthood: *Art and Culture* Clement Greenberg, 1971-06-01 Clement Greenberg is, internationally, the best-known American art critic popularly considered to be the man who put American vanguard painting and sculpture on the world map. . . . An important book for everyone interested in modern painting and sculpture.—The New York Times

michael fried art and objecthood: *Situation Aesthetics* Kirsi Peltomäki, 2014-02-14 The first book-length study of this influential artist's work, focusing on the participatory role of the human subject rather than the art object. Michael Asher doesn't make typical installations. Instead, he extracts his art from the institutions in which it is shown, culling it from collections, histories, or museums' own walls. Since the late 1960s, Asher has been creating situations that have not only taught us about the conditions and contexts of contemporary art, but have worked to define it. In *Situation Aesthetics*, Kirsi Peltomäki examines Asher's practice by analyzing the social situations that the artist constructs in his work for viewers, participants, and institutional representatives (including gallery directors, curators, and other museum staff members). Drawing on art criticism, the reports of viewers and participants in Asher's projects, and the artist's own archives, Peltomäki offers a comprehensive account of Asher's work over the past four decades. Because of the intensely site-specific nature of this work, as well as the artist's refusal to reconstruct past works or mount retrospectives, many of the projects Peltomäki discusses are described here for the first time. By emphasizing the social and psychological sites of art rather than the production of autonomous art objects, Peltomäki argues, Asher constructs experientially complex situations that profoundly affect those who encounter them, bringing about both personal and institutional transformation.

michael fried art and objecthood: *Art and Subjecthood* Isabelle Graw, Daniel Birnbaum, Nikolaus Hirsch, 2011 This book is based on the conference 'Art and subjecthood: the return of the human figure in semiocapitalism' ... organized by the Institut f'ur Kunstkritik on July 1, 2011, at the Staatliche Hochschule f'ur Bildende K'unste/St'adelschule in Frankfurt am Main--P. 6.

michael fried art and objecthood: *Larry Poons* Larry Poons, Danese (Gallery : New York, N.Y.), 2007

michael fried art and objecthood: *Against Voluptuous Bodies* J. M. Bernstein, 2006 The aim of this book is to provide an account of modernist painting that follows on from the aesthetic theory of Theodor W. Adorno. It offers a materialist account of modernism with detailed discussions of modern aesthetics from Kant to Arthur Danto, Stanley Cavell, and Adorno. It discusses in detail competing accounts of modernism: Clement Greenberg, Michael Fried, Yve-Alain Bois, and Thierry de Duve; and it discusses several painters and artists in detail: Pieter de Hooch, Jackson Pollock, Robert Ryman, Cindy Sherman, and Chaim Soutine. Its central thesis is that modernist painting exemplifies a form of rationality that is an alternative to the instrumental rationality of enlightened

modernity. Modernist paintings exemplify how nature and the sociality of meaning can be reconciled.

michael fried art and objecthood: Challenging Art Amy Newman, 2000 Artforum radically transformed the rules of the game. . . . This lively book, in which gossip becomes oral history, records how and why. . . . Newman should be commended.-Artforum Newman's book [makes] the activities of a handful of magazine editors and art critics seem totally fascinating . . . [It] provides an incredible amount of information about the evolution of American art, perhaps even more than can be found in the pages of Artforum itself.-Art in America [I]ncisive and absorbing . . . An absolutely indispensable resource for anyone studying the field.?Irving Sandler, American Art of the Sixties An accurate, honest, evenhanded -portrait of an extraordinary era in the words of the key players at the most important journal. . . . A great read.-Chuck Close, artist

michael fried art and objecthood: Neo-Avantgarde and Culture Industry Benjamin H. D. Buchloh, 2003-02-28 Eighteen essays written by Buchloh over the last twenty years, each looking at a single artist within the framework of specific theoretical and historical questions. Some critics view the postwar avant-garde as the empty recycling of forms and strategies from the first two decades of the twentieth century. Others view it, more positively, as a new articulation of the specific conditions of cultural production in the postwar period. Benjamin Buchloh, one of the most insightful art critics and theoreticians of recent decades, argues for a dialectical approach to these positions. This collection contains eighteen essays written by Buchloh over the last twenty years. Each looks at a single artist within the framework of specific theoretical and historical questions. The art movements covered include Nouveau Realisme in France (Arman, Yves Klein, Jacques de la Villegle) art in postwar Germany (Joseph Beuys, Sigmar Polke, Gerhard Richter), American Fluxus and pop art (Robert Watts and Andy Warhol), minimalism and postminimal art (Michael Asher and Richard Serra), and European and American conceptual art (Daniel Buren, Dan Graham). Buchloh addresses some artists in terms of their oppositional approaches to language and painting, for example, Nancy Spero and Lawrence Weiner. About others, he asks more general questions concerning the development of models of institutional critique (Hans Haacke) and the theorization of the museum (Marcel Broodthaers); or he addresses the formation of historical memory in postconceptual art (James Coleman). One of the book's strengths is its systematic, interconnected account of the key issues of American and European artistic practice during two decades of postwar art. Another is Buchloh's method, which integrates formalist and socio-historical approaches specific to each subject.

michael fried art and objecthood: What Was Literary Impressionism? Michael Fried, 2018-04-09 "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel—it is, before all, to make you see. That—and no more, and it is every-thing." So wrote Joseph Conrad in the best-known account of literary impressionism, the late nineteenth- and early twentieth-century movement featuring narratives that paint pictures in readers' minds. If literary impressionism is anything, it is the project to turn prose into vision. But vision of what? Michael Fried demonstrates that the impressionists sought to compel readers not only to see what was described and narrated but also to see writing itself. Fried reads Conrad, Stephen Crane, Frank Norris, W. H. Hudson, Ford Madox Ford, H. G. Wells, Jack London, Rudyard Kipling, Erskine Childers, R. B. Cunningham Graham, and Edgar Rice Burroughs as avatars of the scene of writing. The upward-facing page, pen and ink, the look of written script, and the act of inscription are central to their work. These authors confront us with the sheer materiality of writing, albeit disguised and displaced so as to allow their narratives to proceed to their ostensible ends. What Was Literary Impressionism? radically reframes a large body of important writing. One of the major art historians and art critics of his generation, Fried turns to the novel and produces a rare work of insight and erudition that transforms our understanding of some of the most challenging fiction in the English language.

michael fried art and objecthood: Art and Objects Graham Harman, 2019-12-04 In this book, the founder of object-oriented ontology develops his view that aesthetics is the central

discipline of philosophy. Whereas science must attempt to grasp an object in terms of its observable qualities, philosophy and art cannot proceed in this way because they don't have direct access to their objects. Hence philosophy shares the same fate as art in being compelled to communicate indirectly, allusively, or elliptically, rather than in the clear propositional terms that are often taken - wrongly - to be the sole stuff of genuine philosophy. Conceiving of philosophy and art in this way allows us to reread key debates in aesthetic theory and to view art history in a different way. The formalist criticism of Greenberg and Fried is rejected for its refusal to embrace the innate theatricality and deep multiplicity of every artwork. This has consequences for art criticism, making pictorial content more important than formalism thinks but less entwined with the social sphere than anti-formalism holds. It has consequences for art history too, as the surrealists, David, and Poussin, among others, gain in importance. The close link between aesthetics and ontology also invites a new periodization of modern philosophy as a whole, and the habitual turn away from Kant's thing-in-itself towards an increase in philosophical immanence is shown to be a false dawn. This major work will be of great interest to students and scholars of philosophy, aesthetics, art history and cultural theory.

michael fried art and objecthood: The Sculptural Imagination Alex Potts, 2000-01-01 Potts also offers a detailed view of selected iconic works by sculptors ranging from Antonio Canova and Auguste Rodin to Constantin Brancusi, David Smith, Carl Andre, Eva Hesse and Louise Bourgeois - key players in modern thinking about the sculptural. The impact of minimalism features prominently in this discussion, for it disrupted accepted understanding of how a viewer interacts with a work of art, thereby placing the phenomenology of viewing three-dimensional objects for the first time at the center of debate about modern visual art.--Jacket.

michael fried art and objecthood: What it Means to Write About Art Jarrett Earnest, 2018-11-27 The most comprehensive portrait of art criticism ever assembled, as told by the leading writers of our time. In the last fifty years, art criticism has flourished as never before. Moving from niche to mainstream, it is now widely taught at universities, practiced in newspapers, magazines, and online, and has become the subject of debate by readers, writers, and artists worldwide. Equal parts oral history and analysis of craft, *What It Means to Write About Art* offers an unprecedented overview of American art writing. These thirty in-depth conversations chart the role of the critic as it has evolved from the 1960s to today, providing an invaluable resource for aspiring artists and writers alike. John Ashbery recalls finding Rimbaud's poetry through his first gay crush at sixteen; Rosalind Krauss remembers stealing the design of *October* from Massimo Vignelli; Paul Chaat Smith details his early days with Jimmy Durham in the American Indian Movement; Dave Hickey talks about writing country songs with Waylon Jennings; Michele Wallace relives her late-night and early-morning interviews with James Baldwin; Lucy Lippard describes confronting Clement Greenberg at a lecture; Eileen Myles asserts her belief that her negative review incited the Women's Action Coalition; and Fred Moten recounts falling in love with Renoir while at Harvard. Jarrett Earnest's wide-ranging conversations with critics, historians, journalists, novelists, poets, and theorists—each of whom approach the subject from unique positions—illustrate different ways of writing, thinking, and looking at art. Interviews with Hilton Als, John Ashbery, Bill Berkson, Yve-Alain Bois, Huey Copeland, Holland Cotter, Douglas Crimp, Darby English, Hal Foster, Michael Fried, Thyrsa Nichols Goodeve, Dave Hickey, Siri Hustvedt, Kellie Jones, Chris Kraus, Rosalind Krauss, Lucy Lippard, Fred Moten, Eileen Myles, Molly Nesbit, Jed Perl, Barbara Rose, Jerry Saltz, Peter Schjeldahl, Barry Schwabsky, Paul Chaat Smith, Roberta Smith, Lynne Tillman, Michele Wallace, and John Yau.

michael fried art and objecthood: Modern Art, 19th and 20th Centuries Meyer Schapiro, 1978

michael fried art and objecthood: The Problem of Form in Painting and Sculpture Adolf von Hildebrand, 1907

michael fried art and objecthood: American Sculpture of the Sixties Maurice Tuchman, Los Angeles County Museum of Art, Philadelphia Museum of Art, 1967

michael fried art and objecthood: Donald Judd Writings Donald Judd, 2016-11-22 With hundreds of pages of new and previously unpublished essays, notes, and letters, Donald Judd Writings is the most comprehensive collection of the artist's writings assembled to date. This timely publication includes Judd's best-known essays, as well as little-known texts previously published in limited editions. Moreover, this new collection also includes unpublished college essays and hundreds of never-before-seen notes, a critical but unknown part of Judd's writing practice. Judd's earliest published writing, consisting largely of art reviews for hire, defined the terms of art criticism in the 1960s, but his essays as an undergraduate at Columbia University in New York, published here for the first time, contain the seeds of his later writing, and allow readers to trace the development of his critical style. The writings that followed Judd's early reviews are no less significant art-historically, but have been relegated to smaller publications and have remained largely unavailable until now. The largest addition of newly available material is Judd's unpublished notes—transcribed from his handwritten accounts of and reactions to subjects ranging from the politics of his time, to the literary texts he admired most. In these intimate reflections we see Judd's thinking at his least mediated—a mind continuing to grapple with questions of its moment, thinking them through, changing positions, and demonstrating the intensity of thought that continues to make Judd such a formidable presence in contemporary visual art. Edited by the artist's son, Judd Foundation curator and co-president Flavio Judd, and Judd Foundation archivist Caitlin Murray, this volume finally provides readers with the full extent of Donald Judd's influence on contemporary art, art history, and art criticism.

michael fried art and objecthood: Other Criteria Leo Steinberg, 2007-11-15 Leo Steinberg's classic *Other Criteria* comprises eighteen essays on topics ranging from "Contemporary Art and the Plight of Its Public" and the "flatbed picture plane" to reflections on Picasso, Rauschenberg, Rodin, de Kooning, Pollock, Guston, and Jasper Johns. The latter, which Francine du Plessix Gray called "a tour de force of critical method," is widely regarded as the most eye-opening analysis of the Johns's work ever written. This edition includes a new preface and a handful of additional illustrations. "The art book of the year, if not of the decade and possibly of the century. . . . The significance of this volume lies not so much in the quality of its insights—although the quality is very high and the insights are important—as in the richness, precision, and elegance of its style. . . . A meeting with the mind of Leo Steinberg is one of the most enlightening experiences that contemporary criticism affords." —Alfred Frankenstein, *Art News* "Not only one of the most lucid and independent minds among art critics, but a profound one." —Robert Motherwell

michael fried art and objecthood: The Longing for Less Kyle Chayka, 2020-01-21 The New Yorker staff writer and *Filterworld* author Kyle Chayka examines the deep roots-and untapped possibilities-of our newfound, all-consuming drive to reduce. "Less is more": Everywhere we hear the mantra. Marie Kondo and other decluttering gurus promise that shedding our stuff will solve our problems. We commit to cleanse diets and strive for inbox zero. Amid the frantic pace and distraction of everyday life, we covet silence-and airy, Instagrammable spaces in which to enjoy it. The popular term for this brand of upscale austerity, "minimalism," has mostly come to stand for things to buy and consume. But minimalism has richer, deeper, and altogether more valuable gifts to offer. In *The Longing for Less*, one of our sharpest cultural critics delves beneath the glossy surface of minimalist trends, seeking better ways to claim the time and space we crave. Kyle Chayka's search leads him to the philosophical and spiritual origins of minimalism, and to the stories of artists such as Agnes Martin and Donald Judd; composers such as John Cage and Julius Eastman; architects and designers; visionaries and misfits. As Chayka looks anew at their extraordinary lives and explores the places where they worked—from Manhattan lofts to the Texas high desert and the back alleys of Kyoto—he reminds us that what we most require is presence, not absence. The result is an elegant synthesis of our minimalist desires and our profound emotional needs. With a new afterword by the author.

michael fried art and objecthood: Aesthetical Relations Christina Catherine Martinez, 2019-12 Literary Nonfiction. Art. Edited by Clare Kelly. *AESTHETICAL RELATIONS* is a

constellation of essays on art, fashion, cancer, comedy, Los Angeles, and your mom. Martinez whips elements of fiction and stand up material into bits and pieces addressing both the critical and personal; including how many times you may kiss an art-world acquaintance, the theoretical stakes of sexting, and why German performance art is quite like French clowning. AESTHETICAL RELATIONS is titled after Martinez's ongoing conceptual comedy talk show of the same name. With an introduction by writer and comedian Jamie Loftus.

michael fried art and objecthood: *The Salon of 1846* Charles Baudelaire, 2021-04-27 In his introduction to Charles Baudelaire's *Salon of 1846*, the renowned art historian Michael Fried presents a new take on the French poet and critic's ideas on art, criticism, romanticism, and the paintings of Delacroix. Charles Baudelaire, considered a father of modern poetry, wrote some of the most daring and influential prose of the nineteenth century. Prior to publishing international bestseller *Les Fleurs du mal* (1857), he was already notable as a forthright and witty critic of art and literature. Captivated by the Salons in Paris, Baudelaire took to writing to express his theories on modern art and art philosophy. The *Salon of 1846* expands upon the tenets of Romanticism as Baudelaire methodically takes his reader through paintings by Delacroix and Ingres, illuminating his belief that the pursuit of the ideal must be paramount in artistic expression. Here we also see Baudelaire caught in a fundamental struggle with the urban commodity of capitalism developing in Paris at that time. Baudelaire's text proves to be a useful lens for understanding art criticism in mid-nineteenth-century France, as well as the changing opinions regarding the essential nature of Romanticism and the artist as creative genius. Acclaimed art historian and art critic Michael Fried's introduction offers a new reading of Baudelaire's seminal text and highlights the importance of his writing and its relevance to today's audience.

michael fried art and objecthood: *The Trojan War* John Spurling, Julius Bryant, 1994 April 1 - 25, 1998

michael fried art and objecthood: *Minimalism* James Meyer, James Sampson Meyer, 2004-01-01 Critic and art historian Meyer, a leading authority on Minimalism, examines the style from its inception to its broader cultural influence. This sourcebook features an excellent selection of nearly 300 color and b&w images to illustrate the surprising variety of the work.

michael fried art and objecthood: *Refracting Vision* Jill Beaulieu, Mary Roberts, Toni Ross, 2000 From his early career as an art critic during the sixties to his art historical writings of recent decades, Michael Fried has remained one of the most controversial and fascinating art writers of the late twentieth-century. The theoretical and historical aftereffects of Fried's art criticism continue to be played out in contemporary art and criticism, while his art historical studies impinge on many of the most pressing recent debates in art history and theory. This collection brings together for the first time a range of scholarly responses to Fried's art criticism, art history, and poetry. It illuminates Fried's distinguished contribution to the study of art, while taking his work in exciting new directions. This book will be of significant interest to art historians, those engaged in contemporary art and criticism, as well as critical and visual theory. First published in 2000, it remains the only anthology devoted to analysis of the work of this prodigious scholar.

michael fried art and objecthood: *Eyesight Alone* Caroline A. Jones, 2005 Even a decade after his death, Clement Greenberg remains controversial. One of the most influential art writers of the twentieth century, Greenberg propelled Abstract Expressionist painting-in particular the monumental work of Jackson Pollock-to a leading position in an international postwar art world. On radio and in print, Greenberg was the voice of the new American painting, and a central figure in the postwar cultural history of the United States. Caroline Jones's magisterial study widens Greenberg's fundamental tenet of opticality-the idea that modernist art is apprehended through eyesight alone-to a broader arena, examining how the critic's emphasis on the specular resonated with a society increasingly invested in positivist approaches to the world. Greenberg's modernist discourse, Jones argues, developed in relation to the rationalized procedures that gained wide currency in the United States at midcentury, in fields ranging from the sense-data protocols theorized by scientific philosophy to the development of cultural forms, such as hi-fi, that targeted specific senses, one by

one. Greenberg's attempt to isolate and celebrate the visual was one manifestation of a large-scale segmentation-or bureaucratization-of the body's senses. Working through these historical developments, Jones brings Greenberg's theories into contemporary philosophical debates about agency and subjectivity. *Eyesight Alone* offers artists, art historians, philosophers, and all those interested in the arts a critical history of this generative figure, bringing his work fully into dialogue with the ideas that shape contemporary critical discourse and shedding light not only on Clement Greenberg but also on the contested history of modernism itself.

michael fried art and objecthood: *The Civil Contract of Photography* Ariella Azoulay, 2021-09-14 In this groundbreaking work, Ariella Azoulay thoroughly revises our understanding of the ethical status of photography. It must, she insists, be understood in its inseparability from the many catastrophes of recent history. She argues that photography is a particular set of relations between individuals and the powers that govern them and, at the same time, a form of relations among equals that constrains that power. Anyone, even a stateless person, who addresses others through photographs or occupies the position of a photograph's addressee, is or can become a member of the citizenry of photography. The crucial arguments of the book concern two groups that have been rendered invisible by their state of exception: the Palestinian noncitizens of Israel and women in Western societies. Azoulay's leading question is: Under what legal, political, or cultural conditions does it become possible to see and show disaster that befalls those with flawed citizenship in a state of exception? *The Civil Contract of Photography* is an essential work for anyone seeking to understand the disasters of recent history and the consequences of how they and their victims are represented.

michael fried art and objecthood: *A Minimal Future?* Ann Goldstein, Diedrich Diederichsen, 2004

michael fried art and objecthood: *Against Theory* W. J. Thomas Mitchell, William John Thomas Mitchell, 1985 *Against Theory*, the title essay in this volume, challenges the notion that literary theory has any real work to do, or any results to show. This challenge--issued by Steven Knapp and Walter Benn Michaels in *Critical Inquiry* (8:4)--strikes some critics as scandalous, others as provocative and productive. The argument is directed against both sides of the current debates in literary theory, criticizing theoretical objectivists like E. D. Hirsch, Jr., on the one hand, and proponents of indeterminacy like Paul de Man on the other. The attack is not just on a particular way of doing theory but on the entire project of literary theory. The challenge is not only to a way of thinking and writing but to a way of making a living. The resulting controversy has drawn so much attention among literary critics that it has been collected in a single volume so that the debate can be followed from start to finish. This collection includes the essay *Against Theory*, seven responses to it, and a rejoinder by Knapp and Michaels (originally published in *Critical Inquiry* 9:4); in addition, there are two new statements plus a final reply by Knapp and Michaels. The debate chronicled in this volume raises the most fundamental issues in the theory of meaning and the practice of interpretation. Are Knapp and Michaels confronting literary theory with a new pragmatic form of theory? Or are they (as some of their respondents suggest) arguing for a new form of nihilism? If it is a nihilism, writes editor W. J. T. Mitchell, it is one that demands an answer, not easy polemical dismissal, one that calls for theory to clarify its claims, not to mystify them and the easy assurance of intellectual fashion and institutional authority. It is the intention of *Against Theory* to aid in that clarification.

michael fried art and objecthood: *The World Viewed* Stanley Cavell, 1979-01-01 Stanley Cavell looks closely at America's most popular art and our perceptions of it. His explorations of Hollywood's stars, directors, and most famous films—as well as his fresh look at Godard, Bergman, and other great European directors—will be of lasting interest to movie-viewers and intelligent people everywhere.

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