The city of a thousand minarets is also the city of eclectic modern constructions, turn-of-the-century revivalism and romanticism, concrete expressionism, and modernist design. Yet while much has been published on Cairo’s ancient, medieval, and early-modern architectural heritage, the city’s modern architectural heritage has to date not received the attention it deserves. Cairo since 1900: An Architectural Guide is the first comprehensive architectural guide to the constructions that have shaped and continue to shape the Egyptian capital since the early twentieth century. From the sleek apartment tower for Inji Zada in Ghamra designed by Antoine Selim Nahas in 1937, to the city’s many examples of experimental church architecture, and visible landmarks such as the Mugamma and Arab League buildings, Cairo is home to a rich store of modernist building styles. Arranged by geographical area, the guide includes entries for more than 220 buildings and sites of note, each entry consisting of concise, explanatory text describing the building and its significance accompanied by photographs, drawings, and maps. This pocket-sized volume is an ideal companion for the city’s visitors and residents as well as an invaluable resource for scholars and students of Cairo’s architecture and urban history.

The colorful charts, graphs, and maps presented at the 1900 Paris Exposition by famed sociologist and black rights activist W. E. B. Du Bois offered a view into the lives of black Americans, conveying a literal and figurative representation of “the color line.” From advances in education to the lingering effects of slavery, these prophetic infographics—beautiful in design and powerful in content—make visible a wide spectrum of black experience. W. E. B. Du Bois’s Data Portraits collects the complete set of graphics in full color for the first time, making their insights and innovations available to a contemporary imagination. As Maria Popova wrote, these data portraits shaped how “Du Bois himself thought about sociology, informing the ideas with which he set the world ablaze three years later in The Souls of Black Folk.” One of the world’s leading art theorists dissects a quarter century of artistic practice Bad New Days examines the evolution of art and criticism in Western Europe and North America over the last twenty-five years, exploring their dynamic relation to the general condition of emergency instilled by neoliberalism and the war on terror. Considering the work of artists such as Thomas Hirschhorn, Tacita Dean, and Isa Genzken, and the writing of thinkers like Jacques Rancière, Bruno Latour, and Giorgio Agamben, Hal Foster shows the ways in which art has anticipated this condition, at times resisting the collapse of the social contract or gesturing toward its repair; at other times burlesquing it. Against the claim that art making has become so heterogeneous as to defy historical analysis, Foster argues that the critic must still articulate a clear account of the contemporary in all its complexity. To that end, he offers several paradigms for the art of recent years, which he terms “abject,” “archival,” “mimetic,” and “precarious.” Five of the most influential and provocative art historians of our time have come together to provide a comprehensive history of art in the twentieth and twenty-first centuries”Acclaimed as the definitive work on the subject, Art Since 1900 is essential reading for anyone seeking to understand the complexities of art in the modern age.”—Page [4] of cover.

In The Return of the Real Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the
future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites. If The Return of the Real begins with a new narrative of the historical avant-garde, it concludes with an original reading of this contemporary situation—and what it portends for future practices of art and theory, culture and politics."One of Thomas Crow's most influential titles, The Rise of the Sixties, provides an overview of the major themes and figures in the 1960s art world. Presenting an international array of artists against the background of world culture, Crow portrays the ways in which the American art scene - including such key figures as Leo Castelli, Eva Hesse, Jasper Johns, Robert Morris, Robert Smithson, Cy Twombly, and Andy Warhol - fit into the corresponding European and international movements of the time, among them Situationalism, Conceptualism, Feminism, Environmentalism, and Op Art."

"Generously illustrated, the book encompasses all the major players in the art world of the 1960s and examines how they influenced and inspired one another, while struggling to have an impact on a world preoccupied with social crisis."—BOOK JACKET.A landmark in art history and the most anticipated art publishing event of the new millennium. In this groundbreaking and original work of scholarship, four of the most influential and provocative art historians of our time have come together to provide a comprehensive history of art in the twentieth century, an age when artists in the United States, Europe, and elsewhere sought to overturn the traditions of the past and expectations of the present in order to invent new practices and forms. Adopting a unique year-by-year approach, Foster, Krauss, Bois, and Buchloh present more than 50 short essays, each focusing on a crucial event—the creation of a seminal work, the publication of an artistic manifesto, the opening of a major exhibition—to tell the story of the dazzling diversity of practice and interpretation that characterizes the art of the period. All the turning points and breakthroughs of modernism and postmodernism are explored in depth, as are the frequent and sustained antimodernist reactions that proposed alternative visions of art and the world.

Illustrating the authors’ texts are more than 300 of the most important works of the century, many reproduced in full color. The book’s flexible structure and extensive cross-referencing allow readers to follow any one of the many narratives that unfold, whether that be the history of a medium such as photography or painting, the development of art in a particular country, the influence of a movement such as surrealism or feminism, or the emergence of a stylistic or conceptual category like abstraction or minimalism. Boxes give further background information on the important figures and issues. In their insightful introductions, the four authors explain the different methods of art history at work in the book, providing the reader with the conceptual tools for further study. A roundtable discussion at the close of the book considers the questions raised by the preceding decades and look ahead to the art of the future. A glossary of terms and concepts completes this extraordinary volume. 300 illustrations, 200 in color. This college edition also includes the Art 20 CD-ROM.A landmark in art history and the most anticipated art publishing event of the new millennium. In this groundbreaking and original work of scholarship, four of the most influential and provocative art historians of our time have come together to provide a comprehensive history of art in the twentieth century, an age when artists in the United States, Europe, and elsewhere sought to overturn the traditions of the past and expectations of the present in order to invent new practices and forms. Adopting a unique year-by-year approach, Foster, Krauss, Bois, and Buchloh present more than 50 short essays, each focusing on a crucial event—the creation of a seminal work, the publication of an artistic manifesto, the opening of a major exhibition—to tell the story of the dazzling diversity of practice and interpretation that characterizes the art of the period. All the turning points and breakthroughs of modernism and postmodernism are explored in depth, as are the frequent and sustained antimodernist reactions that proposed alternative visions of art and the world. Illustrating the authors’ texts are more than 300 of the most important works of the century, many reproduced in full color. The book’s flexible structure and extensive cross-referencing allow readers to follow any one of the many narratives that unfold, whether that be the history of a medium such as photography or painting, the development of art in a particular country, the influence of a movement such as surrealism or feminism, or the emergence of a stylistic or conceptual category like abstraction or minimalism. Boxes give further background information on the important figures and issues. In their insightful introductions, the four authors explain the different methods of art history at work in the book, providing the reader with the conceptual tools for further study. A roundtable discussion at
the close of the book considers the questions raised by the preceding decades and look ahead to the art of the future. A glossary of terms and concepts completes this extraordinary volume. 300 illustrations, 200 in color. This college edition also includes the Art 20 CD-ROM.In essays that span three decades, one of contemporary art’s most esteemed critics celebrates artists who have persevered in the service of a medium. The job of an art critic is to take perpetual inventory, constantly revising her ideas about the direction of contemporary art and the significance of the work she writes about. In these essays, which span three decades of assessment and reassessment, Rosalind Krauss considers what she has come to call the “post-medium condition”—the abandonment by contemporary art of the modernist emphasis on the medium as the source of artistic significance. Jean-François Lyotard argued that the postmodern condition is characterized by the end of a “master narrative,” and Krauss sees in the post-medium condition of contemporary art a similar farewell to coherence. The master narrative of contemporary art ended when conceptual art and other contemporary practices jettisoned the specific medium in order to juxtapose image and written text in the same work. For Krauss, this spells the end of serious art, and she devotes much of Perpetual Inventory to “wrest[ling] new media to the mat of specificity.” Krauss also writes about artists who are reinventing the medium, artists who persevere in the service of a nontraditional medium (“strange new apparatuses” often adopted from commercial culture), among them Ed Ruscha, Christian Marclay, William Kentridge, and James Coleman."Arguably the four most important and influential art historians of our time, Foster, Krauss, Bois and Buchloh have collectively transformed the study of modern art. Now, in this extraordinary book, they have come together to provide the most comprehensive critical history of art in the twentieth and early twenty-first centuries ever published." "With a clear and factual year-by-year structure, the authors present more than one hundred easy-to-follow articles, each focusing on a crucial event—such as the creation of a seminal work, the publication of an important text, or the opening of a major exhibition—to tell the myriad stories of art from 1900 to the present. All the key turning-points and breakthroughs of modernism and postmodernism are explored in depth, as are the frequent antinomodernist reactions that proposed alternative visions of art and the world."--BOOK JACKET.How global contemporary art reanimates the past as a resource for the present, combating modern art’s legacy of Eurocentrism. If European modernism was premised on the new—on surpassing the past, often by assigning it to the “traditional” societies of the Global South—global contemporary art reanimates the past as a resource for the present. In this account of what globalization means for contemporary art, David Joselit argues that the creative use of tradition by artists from around the world serves as a means of combatting modern art’s legacy of Eurocentrism. Modernism claimed to live in the future and relegated the rest of the world to the past. Global contemporary art shatters this myth by reactivating various forms of heritage—from literati ink painting in China to Aboriginal painting in Australia—in order to propose new and different futures. Joselit analyzes not only how heritage becomes contemporary through the practice of individual artists but also how a cultural infrastructure of museums, biennials, and art fairs worldwide has emerged as a means of generating economic value, attracting capital and tourist dollars. Joselit traces three distinct forms of modernism that developed outside the West, in opposition to Euro-American modernism: postcolonial, socialist realism, and the underground. He argues that these modern genealogies are synchronized with one another and with Western modernism to produce global contemporary art. Joselit discusses curation and what he terms “the curatorial episteme,” which, through its acts of framing or curating, can become a means of recalibrating hierarchies of knowledge—and can contribute to the dual projects of decolonization and deimperialization. Toys for Girls is about the ultimate pampering that is only available to the few, but is subject of the dreams and conversations of many. How artists created an aesthetic of “positive barbarism” in a world devastated by World War II, the Holocaust, and the atomic bomb In Brutal Aesthetics, leading art historian Hal Foster explores how postwar artists and writers searched for a new foundation of culture after the massive devastation of World War II, the Holocaust, and the atomic bomb. Inspired by the notion that modernist art can teach us how to survive a civilization become barbaric, Foster examines the various ways that key figures from the early 1940s to the early 1960s sought to develop a “brutal aesthetics” adequate to the destruction around them. With a focus on the philosopher Georges Bataille, the painters Jean Dubuffet and Asger Jorn, and the sculptors Eduardo Paolozzi and Claes Oldenburg, Foster investigates a manifold move to strip art down, or to reveal it as already bare, in order to begin again. What does Bataille seek in the prehistoric cave paintings of Lascaux? How does Dubuffet imagine an art brut, an art unscathed
by culture? Why does Jorn populate his paintings with “human animals”? What does Paolozzi see in his monstrous figures assembled from industrial debris? And why does Oldenburg remake everyday products from urban scrap? A study of artistic practices made desperate by a world in crisis, Brutal Aesthetics is an intriguing account of a difficult era in twentieth-century culture, one that has important implications for our own. Published in association with the National Gallery of Art, Washington, DC. Surrealism has long been seen as its founder, André Breton, wanted it to be seen: as amovement of love and liberation. In Compulsive Beauty, Foster reads surrealism from its other, darker side: as an art given over to the uncanny, to the compulsion to repeat and the drive toward death. To this end Foster first restages the difficult encounter of surrealism with Freudian psychoanalysis, then refines the crucial categories of surrealism - the marvelous, convulsive beauty, objective chance - in terms of the Freudian uncanny, or the return of familiar things made strange by repression. Next, with the art of Giorgio de Chirico, Max Ernst, and Alberto Giacometti in mind, Foster develops a theory of the surrealist image as a working over of a primal fantasy. This leads him finally to propose as a summum of surrealism a body of work often shunted to its margins: the dolls of Hans Bellmer, so many traumatic tableau that point to difficult connections not only between sadism and masochism but also between surrealism and fascism. At this point Compulsive Beauty turns to the social dimension of the surrealist uncanny. First Foster reads the surrealist repertoire of automatons and mannequins as a reflection on the uncanny processes of mechanization and commodification. Then he considers the surrealist use of outmoded images as an attempt to work through the historical repression effected by these same processes. In a brief conclusion he discusses the fate of surrealism today in a world become surrealistic. Compulsive Beauty not only offers a deconstructive reading of surrealism, long neglected by Anglo-American art history, it also participates in a postmodern reconsideration of modernism, the dominant accounts of which have obscured its involvements in desire and trauma, capitalist shock and technological development. Hal Foster is Associate Professor of Art History and Comparative Literature at Cornell University. He is an editor of the journal OCTOBER. Photo & Hyphen; realism, abstraction, portraiture, installation painting, neo & hyphen; expressionism and the Leipzig School are just some of the areas of this thriving medium explored in Painting Today. This comprehensive survey of contemporary painting presents the broad range of styles, materials, and methods that comprise the art form, extending the tradition of Phaidon's trail-blazing Art Today. Since the proclaimed “death of painting” in 1968, artists around the globe have nevertheless continued to expand its imagery, techniques and meanings, and in over 500 illustrations this book presents the work of both famous and emergent painters active around the world. Tony Godfrey presents a lively and authoritative view of the vast range of possibilities that painting today encompasses. Chronicles the history of modern art during each year of the twentieth and twenty-first centuries through essays that explore a ground-breaking work, publication, exhibition opening, or other significant event. Joselit traces and analyzes the diversity and complexity of postwar American art from Abstract Expressionism to the present clearly and succinctly in this groundbreaking survey. 183 illustrations. Arguing that a fusion of architecture and art has become a defining feature of contemporary culture, an examination of the relationship between art and architecture draws on an extensive conversation with Richard Serra and analyzes the styles of such designers as Norman Foster and Le Corbusier. By the author of Design and Crime. A Companion to Contemporary Art is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle. "Acclaimed as the definitive work on the subject, Art Since 1900 is essential reading for anyone seeking to understand the complexities of art in the modern age."—Page [4] of cover. Five of the most influential and provocative art historians of our time have come together to provide a comprehensive history of art in the twentieth and twenty-first centuries Martin Heidegger's 1942 lecture course interprets Friedrich Hölderlin's hymn "The Ister" within the context of Hölderlin’s poetic and philosophical work, with particular emphasis on Hölderlin's dialogue with Greek
tragedy. Delivered in summer 1942 at the University of Freiburg, this course was first published in German in 1984 as volume 53 of Heidegger's Collected Works. Revealing for Heidegger's thought of the period are his discussions of the meaning of "the political" and "the national," in which he emphasizes the difficulty and the necessity of finding "one's own" in and through a dialogue with "the foreign." In this context Heidegger reflects on the nature of translation and interpretation. A detailed reading of the famous chorus from Sophocles' Antigone, known as the "ode to man," is a key feature of the course. How to imagine not only a new art or architecture but a new self or subject equal to them? In Prosthetic Gods, Hal Foster explores this question through the works and writings of such key modernists as Gauguin and Picasso, F. T. Marinetti and Wyndham Lewis, Adolf Loos and Max Ernst. These diverse figures were all fascinated by fictions of origin, either primordial and tribal or futuristic and technological. In this way, Foster argues, two forms came to dominate modernist art above all others: the primitive and the machine. Foster begins with the primitivist fantasies of Gauguin and Picasso, which he examines through the Freudian lens of the primal scene. He then turns to the purist obsessions of the Viennese architect Loos, who abhorred all things primitive. Next Foster considers the technophilic subjects propounded by the futurist Marinetti and the vorticist Lewis. These "new egos" are further contrasted with the "bachelor machines" proposed by the dadaist Ernst. Foster also explores extrapolations from the art of the mentally ill in the aesthetic models of Ernst, Paul Klee, and Jean Dubuffet, as well as manipulations of the female body in the surrealist photography of Brassai, Man Ray, and Hans Bellmer. Finally, he examines the impulse to dissolve the conventions of art altogether in the drip paintings of Jackson Pollock, the scatter pieces of Robert Morris, and the earthworks of Robert Smithson, and traces the evocation of lost objects of desire in sculptural work from Marcel Duchamp and Alberto Giacometti to Robert Gober. Although its title is drawn from Freud, Prosthetic Gods does not impose psychoanalytic theory on modernist art; rather, it sets the two into critical relation and scans the greater historical field that they share. As a landmark in art history and the most anticipated art publishing event of the new millennium. In this groundbreaking and original work of scholarship, four of the most influential and provocative art historians of our time have come together to provide a comprehensive history of art in the twentieth century, an age when artists in the United States, Europe, and elsewhere sought to overturn the traditions of the past and expectations of the present in order to invent new practices and forms. Adopting a unique year-by-year approach, Foster, Krauss, Bois, and Buchloh present more than 100 short essays, each focusing on a crucial event—the creation of a seminal work, the publication of an artistic manifesto, the opening of a major exhibition—to tell the story of the dazzling diversity of practice and interpretation that characterizes the art of the period. All the turning points and breakthroughs of modernism and postmodernism are explored in depth, as are the frequent and sustained antimodernist reactions that proposed alternative visions of art and the world. Illustrating the authors' texts are more than 600 of the most important works of the century, many reproduced in full color. The book's flexible structure and extensive cross-referencing allow readers to follow any one of the many narratives that unfold, whether that be the history of a medium such as photography or painting, the development of art in a particular country, the influence of a movement such as surrealism or feminism, or the emergence of a stylistic or conceptual category like abstraction or minimalism. Boxes give further background information on the important figures and issues. In their insightful introductions, the four authors explain the different methods of art history at work in the book, providing the reader with the conceptual tools for further study. Two roundtable discussions—one at midcentury, the other at the close of the book—consider the questions raised by the preceding decades and look ahead to the art of the future. A glossary of terms and concepts completes this extraordinary volume. 600 illustrations, 400 in color. This college edition also includes the "Art 20" CD-ROM. All good things must come to an end, and with this 50th volume in the series, the most ambitious comic strip reprint project ever attempted comes to a close. In this extra-long final installment, Arn and two companions are sent on a mission to find out if Vikings are planning to invade the Isle of Man. Danger abounds, and yet all's well that ends well, and the end of this volume finds Valiant's entire family reunited one last time in the glory that is Camelot! Groundbreaking in both its content and its presentation, Art Since 1900 has been hailed as a landmark study in the history of art. Conceived by some of the most influential art historians of our time, this extraordinary book has now been revised, expanded and brought right up to date to include the latest developments in the study and practice of art. With a clear year-by-year structure, the authors present 130 articles, each focusing on a crucial event—such as the creation of a seminal work, the publication of an
important text, or the opening of a major exhibition - to tell the myriad stories of art from 1900 to
the present. All the key turning-points and breakthroughs of modernism and postmodernism are
explored in depth, as are the frequent antimodernist reactions that proposed alternative visions.
This expanded edition includes a new introduction on the impact of globalization, as well as
essays on the development of Synthetic Cubism, early avant-garde film, Brazilian modernism,
postmodern architecture, Moscow conceptualism, queer art, South African photography, and the
rise of the new museum of art. Acclaimed as the definitive work on the subject, Art Since 1900 is
essential reading for anyone seeking to understand the complexities of art in the modern
age. 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. Five of the most influential and provocative art historians
of our time have come together to provide a comprehensive history of art in the twentieth and
twenty-first centuries. Who branded painting in the Pop age more brazenly than Richard Hamilton,
Roy Lichtenstein, Andy Warhol, Gerhard Richter, and Ed Ruscha? And who probed the Pop
revolution in image and identity more intensely than they? This book presents an interpretation
of Pop art through the work of these Pop Five. Never HIGHLIGHT a Book Again! Virtually all of the
testable terms, concepts, persons, places, and events from the textbook are included. Cram101
Just the FACTS101 studyguides give all of the outlines, highlights, notes, and quizzes for your
textbook with optional online comprehensive practice tests. Only Cram101 is Textbook Specific.
Accompanying: 9780500285343. In Infinite Regress, David Joselit considers the plurality of
identities and practices within Duchamp’s life and art between 1910 and 1941, conducting a
synthetic reading of his early and middle career. There is not one Marcel Duchamp, but several.
Within his oeuvre, Duchamp practiced a variety of modernist idioms and invented an array of
contradictory personas: artist and art dealer, conceptualist and craftsman, chess champion and
dreamer, dandy and recluse. In Infinite Regress, David Joselit considers the plurality of identities
and practices within Duchamp’s life and art between 1910 and 1941, conducting a synthetic
reading of his early and middle career. Taking into account underacknowledged works and
focusing on the conjunction of the machine and the commodity in Duchamp’s art, Joselit notes a
consistent opposition between the material world and various forms of measurement, inscription,
and quantification. Challenging conventional accounts, he describes the readymade strategy not
merely as a rejection of painting, but as a means of producing new models of the modern self. In
these diatribes on the marketing of culture and the branding of identity, the development of
spectacle—architecture and the rise of global cities, Hal Foster surveys our new political
economy of design. Written in a lively style, Design and Crime explores the historical relations of
modern art and modern museum, the conceptual vicissitudes of art history and visual studies,
the recent travails of art criticism, and the double aftermath of modernism and postmodernism in
an attempt to illuminate the conditions for critical culture in the present. This systemic study
discusses in its historical, cultural and aesthetic context the postmodern American novel
between the years of 1960 and 1980. A general overview of the various definitions of
postmodernism in philosophy, cultural theory and aesthetics provides the framework for the
inquiry into more specific problems, such as: the broadening of aesthetics, the relationship
between aesthetics and ethics, the transformation of the artistic tradition, the interdependence
between modernism and postmodernism, and the change in the aesthetics of fiction. Other topics
addressed here include: situationalism, montage, the ordinary and the fantastic, the subject and
the character, the imagination, comic modes, and the future of the postmodern strategies. The
authors whose fiction is treated in some detail under the various aspects thematized are John
Barth, Donald Barthelme, Richard Brautigan, Robert Coover, Stanley Elkin, Raymond Federman,
William Gaddis, John Hawkes, Jerzy Kosinski, Thomas Pynchon, Ishmael Reed, Ronald Sukenick,
and Kurt Vonnegut. The Cult of Art in Nazi Germany presents a new interpretation of National
Socialism, arguing that art in the Third Reich was not simply an instrument of the regime, but
actually became a source of the racist politics upon which its ideology was founded. Through
the myth of the “Aryan race,” a race pronounced superior because it alone creates culture, Nazism
asserted art as the sole raison d’etre of a regime defined by Hitler as the “dictatorship of genius.”
Michaud shows the important link between the religious nature of Nazi art and the political
movement, revealing that in Nazi Germany art was considered to be less a witness of history than
a force capable of producing future, the actor capable of accelerating the coming of a reality
immanent to art itself. Chronicles the history of modern art during each year of the twentieth and twentieth-first centuries through essays that explore a ground-breaking work, publication, exhibition opening, or other significant event. Surveying the artistic and cultural scene in the era of Trump in a world where truth is cast in doubt and shame has gone missing, what are artists and critics on the left to do? How to demystify a political order that laughs away its own contradictions? How to mock leaders who thrive on the absurd? And why, in any event, offer more outrage to a media economy that feeds on the same? Such questions are grist to the mill of Hal Foster, who, in What Comes after Farce?, delves into recent developments in art, criticism, and fiction under the current regime of war, surveillance, extreme inequality, and media disruption. Concerned first with the cultural politics of emergency since 9/11, including the use and abuse of trauma, conspiracy, and kitsch, he moves on to consider the neoliberal makeover of aesthetic forms and art institutions during the same period. A final section surveys signal transformations in art, film, and writing. Among the phenomena explored are machine vision (images produced by machines for other machines without a human interface), operational images (images that do not represent the world so much as intervene in it), and the algorithmic scripting of information that pervades our everyday lives. If all this sounds dire, it is. In many respects we look out on a world that has moved, not only politically but also technologically, beyond our control. Yet Foster also sees possibility in the current debacle: the possibility to pressure the cracks in this order, to turn emergency into change. Informed by both structuralism and poststructuralism, these essays by art critic and historian Yve Alain Bois seek to redefine the status of theory in modernist critical discourse. Warning against the uncritical adoption of theoretical fashions and equally against the a priori rejection of all theory, Bois argues that theory is best employed in response to the specific demands of a critical problem. The essays lucidly demonstrate the uses of various theoretical approaches in conjunction with close reading of both paintings and texts.

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