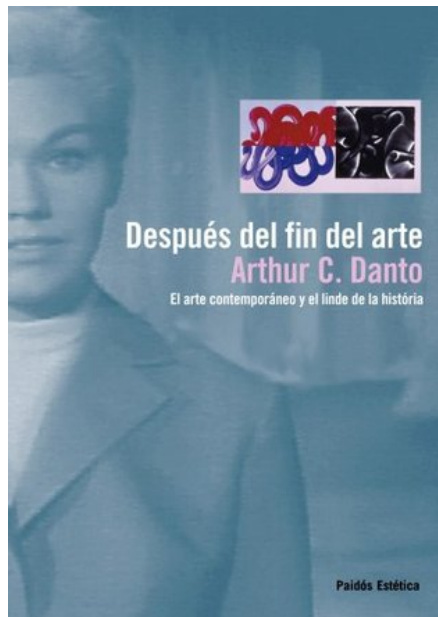




Después del fin del arte: El arte contemporáneo y el linde de la historia

Arthur C. Danto , Elena Neerman Rodríguez (Translator)

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Después del fin del arte recoge las “Mellone Lectures in the Fine Arts” pronunciadas por Arthur C. Danto en el año 1995.

En alguno de sus textos, Arthur Danto ya había situado el fin del arte exactamente en los años sesenta. Sin embargo, y a pesar de esta afirmación radical, ha continuado efectuando una crítica radical de la naturaleza del arte en nuestro tiempo. Después del fin del arte presenta la primera reformulación a gran escala de esa intuición de Danto y muestra cómo, tras el eclipse del expresionismo abstracto, el arte se ha desviado irrevocablemente del curso narrativo que Vassari definió para él en el Renacimiento, de modo que lo que debe hacerse es señalar el camino hacia un nuevo tipo de crítica que resulte capaz de ayudarnos a entender el arte en esta era posthistórica: un tiempo en el que, por ejemplo, las teorías tradicionales no pueden explicar la diferencia entre una obra de Andy Warhol y el producto comercial en el que se inspira.

Se trata, pues, de plasmar una serie de consideraciones, tan rigurosas como amenas, sobre los más relevantes temas estéticos y filosóficos con respecto al arte que, a su vez, reflejan a la perfección el pensamiento de uno de los observadores más atentos de la escena estética actual.

En este libro, pues, se reúnen, entre otras muchas cosas, el pop, el «arte del pueblo», el futuro de los museos y la contribución teórica de un hombre como Clement Greenberg que hace ya mucho tiempo explicó el sentido de la modernidad sobre una base crítica fundamentada en la estética para esbozar una nueva historia del arte que va desde la tradición mimética (la idea de que el arte es una fiel representación de la realidad) hasta los manifiestos de la época moderna (en los que el arte se define como la filosofía del artista). La conclusión es que ya no es posible aplicar las nociones tradicionales de la estética al arte contemporáneo, sino que hay que centrarse en una filosofía de la crítica de arte que pueda arrojar luz con la que quizá sea la característica más sorprendente del arte contemporáneo: que todo es posible.

Después del fin del arte: El arte contemporáneo y el linde de la historia Details

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Camila says

Ok. El libro va de cómo el arte “termina” y del arte, que en realidad ya no sería arte porque esto ya terminó, que empieza cuando termina el arte. Se entendió? Personalmente creo que esta teoría es muy cierta, pero los términos usados son un tanto fatalistas, o no son los mas adecuados. Bien podría decirse que el relato del arte terminó, mas no el arte en sí. O que el arte cambio su forma de moverse dentro del discurso histórico, dejo de ser lineal para convertirse en espontáneo.

Pero volviendo a la teoría. Si, creo que esta teoría es muy cierta. El arte ya no puede entenderse como se entendía en la antigüedad según nos lo explicaba Vasari, a pesar que esa línea que llevaba el arte sirvió durante mucho tiempo, aún después de la muerte de Vasari, pero hubo algo que de repente rompió con esta historia lineal y consecuente del arte para volverse un cereal de Lucky Charms de diferentes formas y colores. Que fue lo que pasó?

Los impresionistas son ese parte aguas que desemboco en el plato de cereal. Comenzaron sacrificando la pintura mimética por la no mimética. La pincelada que antes se escondía se hizo obvia para que se viera que se hablaba de un pintura como tal, no una representación de la realidad, si no un objeto (un lienzo con capas de pintura sobre el) con una intensidad.

Entonces viene el modernismo, que es identificado por este nuevo nivel de consciencia que adquieren los artistas, eso hace que el relato histórico pierda su continuidad. Ya no solamente copian si no que lo hacen intencionalmente, desde un punto de vista subjetivo y desde una intensidad precisa.

Esta subjetividad hizo que cada artista o grupo de artistas tomara su propio rumbo; por otro lado, se buscaba dar un sentido a cada discurso artístico, y estamos hablando de un tiempo problemático en la historia del mundo, estos artistas habían vivido la guerra, si no en primera persona como un espectador, y esta experiencia afecta a cualquiera, aún mas a estos personajes cargados de sentimientos e ideas. Aquí es cuando aparecen las vanguardias, el expresionismo abstracto, que termino alrededor de 1962, el dada, que critica el punto de vista del mundo, el pop y su nueva felicidad espontánea, el cubismo que quiere abarcar todo, el futurismo con su grito de guerra, etc. Todas estas vanguardias tiene un punto de vista diferente del mundo, y todos estos artistas quieren expresarlo.

Ya van viendo los Lucky Charms?

Se rompieron todos los limites, en la época de los sesentas los artista llevaron cada estilo artístico a su limite, y estos limites fueron cediendo hasta el punto de seguir creyendo que lo que se hacia, seguía siendo arte.

Entonces es cuando entra la filosofía en el arte. Lo visual dio paso a lo filosófico al grado de ya no ser necesario un objeto para ser arte, el mero concepto filosófico hace el arte posible. Es entonces cuando los artistas se liberan y pueden hacer lo que quieran, aquí comienza el todo se vale. Nace el neoexpresionismo, el performance, arte objeto, arte sin objeto también, landart, arte abyecto, arte porno, etc. etc. etc...

Si se quiere saber que es arte, uno no debe de buscar en la experiencia sensible si no en el pensamiento. Y es aquí donde Danto dice que muere el arte.

Porque ya no hay una línea en la historia. Antes se podía pensar que se paso de la mera representación iconográfica a una representación mas real para después dar paso a la perspectiva, entonces inicia la ilustración y el hombre siente que es el centro del mundo y nace el Renacimiento y en la época de la Revolución Francesa los artistas empiezan a pintar la añoranza de otros tiempos, etc. etc.

A lo que voy es que con cada paso que el mundo daba, esto se veía reflejado en el arte, como quien dice, era consecuente, iban de la mano, y entonces se pierde esta idea lineal y es como si muriera el arte (según Danto). Por eso digo que si, si creo que hubo un cambio radical de cómo se veía y entendía el arte antes a

ahora, pero lo que murió fue este relato, mas no el arte.
Según mi punto de vista, se accedió a un nuevo arte.

Y bueno el libro también habla del papel que toman los museos dentro de esta trágica muerte, de la política dentro del arte y de cómo hacer una crítica a las obras en la era después del fin del arte.

Me gusta la forma en la que esta escrito, es mas un dialogo con el autor que un ensayo filosófico, hace muy accesible la lectura a pesar de los términos e ideas filosóficas que se tratan dentro.

Arturo Javier says

No hay mucho que pueda añadir a lo que ya ha sido dicho por otros lectores. El libro es lectura esencial para cualquiera que esté interesado en el arte contemporáneo. La tesis principal del libro es que, a partir de los años sesenta, el mundo del arte ha entrado en una etapa poshistórica. La característica principal que define esta etapa es la ausencia de grandes narrativas que le den un sentido de dirección al desarrollo del arte. Danto es claro y riguroso, pero ello no le impide abordar una variedad inmensa de temas.

John Arnold says

Some understandable, some over my head. He gets into philosophy (Hegel). It was worthwhile to read.

David Williamson says

Philosophers tend to make the worst art theorist and artists tend to make terrible philosophers (or at least when they try to put it into language). Danto on the other hand has actually read art theory and criticism, so does actually know what he is talking about.

This book had been sitting on my shelf for quite awhile, as I had grown sick of art theory and especially art/aesthetics philosophy. After being encouraged to read this however, I have taken a great interest in Danto's work on art and philosophy (even if he is influenced by Hegel!) and do wish I had read this while at University, as I tend to agree with the majority of it. Danto's book would have given me more confidence to stand my ground against art tutors (as they can be quite mean at Goldsmiths!), as well as validating my own theory of each new art medium (film, video, installation, computer, internet) tending to imitate the Modernist doctrine, before being institutional accepted (ie by the Museums), as in the tedious art video's in the 80s and 90s discarding narrative or anything cinematic for themes and scenario on time, space and light, etc. All in the name to be taken seriously!

This book will also answer most people's queries on why art is like it is, why it has any value and why it will never return to its old values, or at least not in its former guise of painting landscapes and pretty flowers.

Stefani Tiff says

Danto was insightful and in many cases quite humorous which made the book far from boring but rather undeniably enjoyable.

Favorite quote: "I do not think it possible to convey the moral energy that went into this division between abstraction and realism, from both sides, in those years. It had an almost theological intensity, and in another stage of civilization there would certainly have been burnings at stake."

Kate says

Changed entirely how I think about art. It started me thinking for myself.

James says

This is where Danto discusses his version of Hegel's "end of art" thesis. He first enunciated the thesis in a 1984 essay called "The End of Art", and developed it more recently in this work. To explain this thesis it may help first to say what Danto does not mean by it. He is not claiming that no-one is making art anymore; nor is he claiming that no good art is being made any more. But he thinks that a certain history of western art has come to an end, in about the way that Hegel suggested it would. He summarizes that history as follows:

"...the master narrative of the history of art--in the West but by the end not in the West alone--is that there is an era of imitation, followed by an era of ideology, followed by our post-historical era in which, with qualification, anything goes.

. . .In our narrative, at first only mimesis [imitation] was art, then several things were art but each tried to extinguish its competitors, and then, finally, it became apparent that there were no stylistic or philosophical constraints. There is no special way works of art have to be. And that is the present and, I should say, the final moment in the master narrative. It is the end of the story" (AEA p.47).

Michael says

As I recall, a great book despite my predilection to not really give a crap about some deep, brooding, probing interrogation about a freakin' Rothko painting or, God forbid, yet another Calder sculpture. Perhaps my disinterest is due to my status as redneck...or perhaps, as Danto's writing speculates, it's because of the destruction of some type of "master narrative" that essentially provides(ed) certain, unnamed boundaries within which to evaluate "art". Interestingly, he eschews a common formula of Warhol+Brillo Boxes = end of art tradition (nor even Duchamp's urinal), by personally choosing some Lichtenstein comic strip-cum-painting published in a mid-fifties art journal. Whatever the case, he makes a compelling "narrative" for how art is now basically in a vacuum, only occasionally grounded by whatever socio-political statement it may wish to proffer or, more often, a work simply relies on the Clement Greenberg criticized "far-out" aspect. My enthusiasm likely rests with the fact that most art, say, post-cubism or post-mid-Mondrian has usually failed

to elicit in me anything beyond museum fatigue, and here, Danto constructs an argument that appeared to parallel and/or support my nausea with all of this flag-in-the-toilet and paper-mached-sidewalk-cow jazz. But, then again, I'm just a redneck...

Jana says

I wouldn't say I "liked it," but it merits 3 stars because the ideas (though dated) are relevant for artists (as a record of what kind of muck we've since climbed out of). I continue to have difficulty with this sort of application of theory because it lends itself so easily to the purposes of those who spout fundamentalist dogma... what with the Puritanical fear of "pleasure" and a long list of dos and don'ts for artists. I saw so many artists stifled because they came to art through theory (rather than applying theory to art), which turned me off all theory for a time. That, and this sort of thinking was paralyzing my own art practice.

Robert says

Did my sister give this to me? I don't know how I got hold of it. I was very interested in some version of Art History for a little bit. Something close to the version (or vantage) that makes art itself look an awful lot like art history.

Or maybe a philosophy professor recommended it. Anyways. As I recall, Danto basically argues that art after the "postmodern" period should be termed post-historical -- art after the "end" of art (history). That postmodern art was the last art that paid (live or relevant) reference to its antecedents. That art after the postmodern period is arguably characterized by an absence of historical reference -- or at least one of any urgency or immediacy. As in, "oh what else is there to say about any of the -isms?" Except, well, maybe just to say "here is some art that doesn't concern itself with any antecedents -- and well maybe this is arguably concerning itself with postmodernism. Anyways, it could also be art that says "the history of art is irrelevant at this point."

I've probably remembered this wrong. I liked thinking about these things at the time. Still do.

Peter Landau says

I don't know about art, but I know when it's dead. That's not exactly what painter turned philosopher turned art critic Arthur C. Danto means in AFTER THE END OF ART: CONTEMPORARY ART AND THE PALE OF HISTORY. Art isn't dead, but the historic narrative that we know of as art, what progressed over the last six hundred years or more, has come to an end.

What's next, according to Danto, is a philosophic art, more about ideas than materials. Just as the art before art, when it served a religious purpose, wasn't art because it was defined as a means of faith. The art narrative that followed the sacred one ended, in Danto's opinion, with the 1964 exhibition of Andy Warhol's Brillo Boxes. Art was no longer visual in the sense that a trained eye could determine its value. There was no difference between Warhol's Brillo Boxes and the boxes of Brillo lining the supermarket shelf. Art became about the question what is art? Even Duchamp, whose Fountain, a urinal signed and mounted on a museum

wall, and considered a precursor to art as idea, is really more about aesthetics.

The Pop artists and those that followed were untethered from the history of art and therefore no longer had to abide by the rules. Maybe that's why some have such a hard time understanding contemporary art. It's often cerebral or just chaotic, a movement without a center, coming at you from every direction and just as you think you've got a bead on it, another piece flies by from a different angle. It's art, yes, but it's not fully processed by the senses, as art in the past had been.

Danto isn't dismissive. He's a fan of Warhol, and he highlights some artists who successfully make art after the end of art. A lot of them are making interesting work. Maybe I'm a traditionalist or conservative or just old-fashioned but I'm suspect of philosophy and its playground of the mind. While I can appreciate much contemporary art, it's always the material-based works that rely less on ideas than lines that I follow. Ideas are great, but are they art? I don't know. Ideas come and they go, but mostly they hide behind something, even words, and feel removed and distant.

I'm not against ideas, but I think of art as more, as creative expression beyond ideas. Art is failure, while ideas tend to serve a purpose or an agenda. Not always, but more often than not. I prefer an expression beyond the artist's reach than ends in defeat, not an idea that is obscured by its execution. Who is that speaking to? Museums, mostly, and collectors, galleries, the so-called "blue-chip" artists.

Art has been a marketplace for a long time, but now ideas are making that market even more exclusive. I'm not rejecting contemporary art. That would be impossible. It's too eclectic. There's something for everyone. Perhaps it's best to give up narratives, which like history are just a construct that has little to do with reality.

The end of art is only just a little over 50 years old. We're likely in a transitional period or we've landed somewhere else as yet undiscovered. Who knows, until the insightful mind of a future Danto comes to map it, because art appears closer in the rearview mirror.

Bill Gusky says

Seminal. You need this book.

E. C. Koch says

I first ran into Danto when writing my thesis on post-modern film and have returned to him as a supplement to Gaddis' JR and The Recognitions in hopes of finding answers to some of the questions Gaddis raises about art in those novels. And that search has been both successful and not. Danto's grand concept here is that art (he means paintings mostly) follows an historical narrative which is carried along by culture, and that, with the advent of Warhol, art reached the end of that narrative. So we're now (now being 1995) in what he calls the post-historical art period (what I would have called post-modernism) but that all that's left to arise is the next grand narrative. What constitutes art is a far trickier nut to crack (and is the crux on my current line of questioning about art which got me here in the first place), and the answer Danto provides is that it depends on context and the intentions of the artist (with a lot of clarification in between). Overall, I thought this was insightful and illuminating (if the slightest bit dated, and even if he very infrequently mentioned lit. or film) and makes a great follow-up to The Recognitions.

JabJo says

Reading this book was like having an enjoyable late night coffee with a friend, back-and-forthing about art till the wee hours. Mind you, a friend with a pretty elevated philosophical vocabulary; but still, it didn't feel didactic, dogmatic, or even argumentative. The author offers his opinions and explains his reasoning, the idea being that it's not really art that's dead, but that there's been a big change in how we see and what we define as art. Context and the historical/cultural point of view make all the difference. A good example would be the chapter on 'monochrome' art: various artists who have painted a square canvas in one solid colour--and there have been quite a few over different periods in art. But because they've done it for very different reasons, you can't define the square monochromes as one single style, any more than a skinny-man Giacometti sculpture isn't in the same category as a skinny-man tribal African sculpture.

The first couple of chapters are a bit of a slog and often a bit repetitious—he explains his idea, then keeps rephrasing it (Ok, I got it the first time!) and I didn't know if I'd keep on, but he warms up as he goes, illustrating his ideas with examples and interesting personal speculations. It always felt as though he would be interested to hear other people's ideas. In the end, I really did feel as if I'd had a good conversation with an art-loving friend.

Duncan Greer says

A great read for understanding contemporary art from a philosophical point of view. Danto's view on Greenberg's Kantian influence is great, and he makes interesting arguments for a robust understanding of Warhol and Pop Art. It is a bit redundant but, as it was originally a lecture, that sort of thing is to be expected. The "End of Art" thesis is a bit hokey but also a handy way to explain the plurality of art after Pop. Also, Danto's Hegelian view of art history is surprisingly brilliant. All in all, and interesting read.
