

## Contributors

**CLAIRE BISHOP** is Assistant Professor in the History of Art at Warwick University. She is also Visiting Professor in the Curating Contemporary Art department at the Royal College of Art, London. She regularly contributes to art magazines, including *Artforum*, *October*, and *Tate Etc.* She is the author of *Installation Art: A Critical History* (2005), “Antagonism and Relational Aesthetics” (2004), and *Participation* (2006), an edited anthology of key texts on participation in art from the late 1950s to the present day. She is currently researching a publication on the politics of spectatorship in socially engaged and “relational” art.

**DIARMUID COSTELLO** is Senior Lecturer in Philosophy at Warwick University. Recent publications include “Aura, Face, Photography: Re-Reading Benjamin Today” (2005), “On Late Style: Arthur Danto’s *Abuse of Beauty*” (2004), and “Museum as Work in the Age of Technological Display: Reading Heidegger Through Tate Modern” (2003). Forthcoming are *Aesthetics after Modernism*, *The Life and Death of Images: Exchanges on Art and Culture*, coedited with Dominic Willsdon (2008), *Art Key Contemporary Thinkers*, coedited with Jonathan Vickery (2007).

**PAUL CROWTHER** is Professor of Art and Philosophy at the International University Bremen. His major publications include *Philosophy after Postmodernism: Civilized Values and the Scope of Knowledge* (2003), *The Transhistorical Image: Philosophizing Art and Its History* (2002), *The Language of Twentieth-Century Art: A Conceptual History* (1997), *Art and Embodiment: From Aesthetics to Self-Consciousness* (1993), and *Critical Aesthetics and Postmodernism* (1993).

**ARTHUR C. DANTO** is Emeritus Professor of Philosophy at Columbia University and an art critic for the *Nation*. His books include *Nietzsche as Philosopher* (2005), *The Abuse of Beauty* (2003), *Mysticism and Morality* (1972), *The Transfiguration of the Commonplace* (1981), *Narration and Knowledge* (1985), *Connections to the World: The Basic Concepts of Philosophy* (1989), and *Encounters and Reflections: Art in the Historical Present* (1990).

**NICHOLAS DAVEY** is Professor of Philosophy at the University of Dundee and President of the British Society for Phenomenology. His principle teaching and research interests are in aesthetics and hermeneutics. He has published widely in the fields of continental philosophy, aesthetics, and hermeneutic theory. His most recent book is *Unquiet Understanding: Reflections of Gadamer's Hermeneutics* (2006). He is also completing *Seeing Otherwise: Gadamer, Aesthetics, and Hermeneutics* (forthcoming).

**THIERRY DE DUVE** is Professor of Art History at the University of Lille 3. His books include *Pictorial Nominalism: On Marcel Duchamp's Passage from Painting to the Readymade* (1991) and *Kant After Duchamp* (1996). He curated *Voici—100 Ans d'art contemporain* at the Brussels Palais de Beaux-Arts in 2000 (in English as *Look! One Hundred Years of Contemporary Art*, 2001) and the Belgian pavilion at the 2003 Venice Biennale. At the moment he is preparing a book title *Archéologie du Modernisme en Peinture* and a collection of essays on aesthetics.

**JAMES ELKINS** holds the E. C. Chadbourne Chair in the School of the Art Institute of Chicago. His recent books include *Visual Studies: A Skeptical Introduction* (2003), *On The Strange Place of Religion in Contemporary Art* (2004), and *What Happened to Art Criticism* (2003). He has edited a number of collections in art history and theory, such as *Visual Literacy* (2007), *Is Art History Global?* (2006), and *Master Narratives and Their Discontents* (2005).

**FRANCIS HALSALL** lectures in history and theory of modern and contemporary art at the National College of Art and Design, Dublin. His monograph, *Systems of Art* (2008), focuses on systems-theoretical approaches (such as Niklas Luhmann's) to art. Recent articles include "No Medium—Just a Shell: How Works of Art Configure Their Mediums" (2006), "Art History versus Aesthetics?" (2005), "What Does Visual Culture Studies Want?" (2006), "Niklas Luhmann" (2007), and "Chaos and Fractals and the Pedagogical Challenge of Jackson Pollock's 'All Over' Paintings" (2008).

**MICHAEL ANN HOLLY** is Director of Research and Academic Programs at the Clark Art Institute. A cofounder of the Visual and Cultural Studies Graduate Program at the University of Rochester, she was also chair of the Art History Department there for thirteen years. She has also been codirector of two National Endowment for the Humanities and two Getty summer seminars on similar subjects for humanities faculty. Her books include *Art History, Aesthetics, Visual Studies* ed. With Keith Moxey(2002), *The Subjects of Art History: Historical Objects in Contemporary Perspective* ed. With Mark Cheetham and Keith Moxey(1998), *Past Looking: Historical Imagination and the Rhetoric of the Image* (1996), *Visual Theory: Painting and Interpretation* ed. With Norman Bryson and Keith Moxey(1990), *Visual Culture: Images and Interpretations*ed. with Norman Bryson and Keith Moxey (1994), and *Panofsky and the Foundations of Art History* (1984).

**JULIA JANSEN** lectures in philosophy at University College Cork, Ireland. Her current research explores the intersections of Kant's theoretical philosophy, Husserlian phenomenology, aesthetics, and cognitive science. Her recent publications include "Imagination in Phenomenology and Interdisciplinary Research" (2008), "Schnittstelle und Brennpunkt: Das ästhetische Erlebnis" (2006), and "Husserl's First Philosophy of Phantasy" (2005). Currently she is finishing a monograph on imagination and transcendental philosophy in Kant and Husserl.

**MICHAEL KELLY** is Chair of the Philosophy Department at the University of North Carolina at Charlotte. Former Executive Director of the American Philosophical Association and managing editor of the *Journal of Philosophy* (Columbia University), he is the author of *Iconoclasm in Aesthetics* (2003) and editor of the *Encyclopaedia of Aesthetics* (1998). Before moving to Charlotte in 2005, he also taught philosophy and art history at the University of Delaware. His current work is on art and aesthetics in the 1960s.

**ROBERT MORRIS** has been said to be the leading voice of his generation. In the early 1960s he was a central figure in experimental dance theater in New York and made a conceptual series of works influenced by Marcel Duchamp. In the mid- to late 1960s he was a leading exponent of minimalist sculpture. He was included in the following exhibitions: *Documenta 4, 6, and 8* at Kassel (1968, 1977, 1987), *Information*, at the Museum of Modern Art, New York (1970), and the Venice Biennale (1980). Solo shows include Green Gallery, New York (1963), Tate Gallery, London (1971), and Solomon R. Guggenheim Museum, New York (1994).

**TONY O'CONNOR** lectures in philosophy at University College Cork, Ireland. His current research interests lie in the connections among philosophy, politics, culture, and the arts. His recent publications include "Rereading Merleau-Ponty" (with D. Davis, 2007), "Post-Politics: Contingency and Genealogy" (2004), and "Human Agency and Social Sciences: From Contextual Phenomenology to Genealogy" (2002).

**PETER OSBORNE** is Professor of Modern European Philosophy and Director of the Centre for Research in Modern European Philosophy, Middlesex University, London. He is an editor of the journal *Radical Philosophy* and author of *The Politics of Time: Modernity and Avant-Garde* (1995), *Philosophy in Cultural Theory* (2000), *Conceptual Art* (2002), and *How to Read Marx* (2005). He has edited several collections, including *Rethinking Art: Beyond Traditional Aesthetics* (coeditor, 1991), *From an Aesthetic Point of View: Art, Philosophy and the Senses* (2001), and *Walter Benjamin: Critical Evaluations in Cultural Theory* (2005). He has contributed to numerous journals, including *Art History*, *October*, and *Oxford Art Journal*.

**ADRIAN PIPER** is a Professor of Philosophy at Wellesley College, where she teaches courses in modern philosophy and contemporary ethical and political theory. She is also a conceptual artist whose work, in a variety of media, has focused on racism, racial stereotyping, and xenophobia for nearly three decades. Trained at the School of Visual Arts in New York City, she is the recipient of Guggenheim, Awards in the Visual Arts, Personal Chronology, and numerous National Endowment for the Arts fellowships and of the Skowhegan Medal for Sculptural Installation. She has exhibited at the Museum of Modern Art, the Hirshhorn Museum, the Gallery of New South Wales in Sydney, Australia, the Musée d'Art Moderne de Ville de Paris, the Fukuyui Fine Arts Museum in Japan, the Museum of Contemporary Art at the Finnish National Gallery in Helsinki, Finland, the John Weber Gallery in New York, Galleria Emi Fontana in Milan, and the Thomas Erben Gallery in New York. She was recently elected as a Distinguished Scholar at the Getty Research Institute for Art History and the Humanities. Since 2001 several major retrospectives of her work were shown in the United States and Europe. Her principle publications are in metaethics, Kant, and the history of ethics. A completed two-volume work, *Rationality and the Structure of the Self*, is forthcoming.

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**CAROLEE SCHNEEMANN** is a multidisciplinary artist who transformed the artistic discourse on the body, sexuality, and gender. Her painting, photography, performance art, and installation works have been shown at the Los Angeles Museum of Contemporary Art, Whitney Museum of American Art, Museum of Modern Art, New York, Centre Georges Pompidou, Paris, and most recently in a retrospective at the New Museum of Contemporary Art in New York entitled “Up To And Including Her Limits.” Film and video retrospectives have been shown at the Centre Georges Pompidou, Paris, Museum of Modern Art, New York, National Film Theatre, London, Whitney Museum, New York, San Francisco Cinematheque, and Anthology Film Archives, New York. Her books include *Cezanne, She Was A Great Painter* (1976), *Early and Recent Work* (1983), and *More Than Meat Joy: Performance Works and Selected Writings* (1979, 1997). Forthcoming publications include *Imaging Her Erotics*. A selection of her letters, edited by Kristine Stiles, is also forthcoming.

**RICHARD SHIFF** holds the Effie Marie Cain Regents Chair in Art and directs the Center for the Study of Modernism at the University of Texas at Austin. His scholarly interests range broadly across the field of modern art from the early nineteenth century to the present, with emphasis on French painting and postwar American and European art. He has been particularly involved with theory and criticism. His publications include *Cezanne and the End of Impressionism* (1984), *Critical Terms for Art History* (1996, 2003), *Barnett Newman: A Catalogue Raisonné* (2004), and numerous studies of critical and methodological issues. Recent essays have focused on Georges Seurat, Pablo Picasso, Robert Mangold, Donald Judd, Chuck Close, Bridget Riley, Georg Baselitz, and Terry Winters, among others. He is now at work on three book projects: an interpretive account of Willem de Kooning, a study of the tension between practicing art and practicing criticism, and a collection of his earlier essays.

**WOLFGANG WELSCH** is Professor for Philosophy at the Friedrich Schiller Universität Jena, Germany. He has been a visiting professor at Stanford University, Emory University, and Humboldt Universität Berlin. In 1992 he received the highly acclaimed Max Planck Research Prize. He

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**RICHARD WOODFIELD** is Emeritus School Research Professor in Art and Design at Nottingham Trent University, and the first Vice President of the International Association of Aesthetics. He was previously the head of art history and cultural studies in the School of Art and Design and his most recent teaching focused on the history and theory of the photographic image. He has been the editor of *Point, the research journal for art and design in higher education*, and the *Journal of Visual Art Practice, which focuses on fine art in higher education*. He is currently the *guardian of the International Association of Aesthetics Yearbook*. He has edited *Gombrich's Reflections on the History of Art* (1987), *The Essential Gombrich* (1996), and *Ernst Gombrich, Dal mio tempo: Città, maestri, incontri* (1999). He has published *Art History as Cultural History: Warburg's Projects* and *Framing Formalism: Riegl's Work, both in the series Critical Voices* (2000). He is currently working on the Vienna school of art history in the context of its contemporary philosophy and psychology.