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IN THE REALM OF ART PRACTICE
DISCOURSES ON KITSCH

THE QUEST FOR HEIMAT
ABSTRACT

The practice-led PhD investigates the complexities of the concept of Kishon in

den adresses an Israel from its traditionally allocated position.

practice which can neither be reduced to contradictions nor appropriated, but

of Jeff Koons. John Cummings and Damien Hirst it proposes a strategy for artistic

implications for Kishon elaborated here. Through a consideration of the works

further within commodification, the concluding chapter addresses the practical

commodity not antagonistically but rather paradoxically, by embedding Kishon

class and taste. Arguing for an artist’s program, its terms vis-à-vis the

between the useful and the useless that flows from traditional hierarchies of

is constructed for Kishon as a cultural recycling machine and a marker

philosophical discourse and as surplus value in material terms, an argument

cultural politics. Explained as an inextricable remnant in the context of

of dialectic oppositions and instead interprets Kishon as a dynamic agent of

elaborated through巴力 is notions of the ‘formless’ and non-productive

reproduction, an understanding of Kishon as a heterogeneous element is

modernist arguments against Kishon and its contemporaneous nostalgic

directed at a necessary re-orienting task for art itself. Re-orienting both

sentiment render problematic by Fassim, globalisation and mass

previous occupationally modulations and a discourse on belonging. A term of

post-modern concepts, an argument is built for a correlation between Kishon and belonging is

with a focus on Kishon as a structural cipher in the shaping of modern and

century with Greenberg, Adorno, Clutteygia and Kishon as key theoreticals.

analysis of the literature that established and developed the field in the 20th

context of artistic practice. The first part of the written element offers an

relation to art and arms to open up its discourses to new questioning in the

This practice-led PhD investigates the complexities of the concept of Kishon in
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CHAPTER 1: INTRODUCTION

There is no agreement amongst theoreticians regarding the conceptualization of modernity. Her position is discussed in further detail in Chapter 3.

...
and kitsch as a tool in the context of Post-'s differentiation between what he
given but as a tool I understand this distinction between kitsch as a given,
conditions, in my contribution I aspire to develop notions of kitsch not as a
on modernist concepts, develop an argument for its reflection in postmodern
attitude to readem kitsch within this modernist framework or by expanding
postmodern discourse adopt the modernist stance of the given. They either
decommission, either one that can only consolidade his pessimistic stance.

For photographers it is a given. According to paradigms it is a potential means for
cultural contexts. Modernist theoretical see kitsch as a transhistorical value.
c civilized taste. Kitsch does not mean the same in different historical and
social politics, confronting us with our own presuppositions in regard to notions of
in new disguises as dis-enpowered cipher of aesthetic, economic and
Baldanders', whose name literally means 'soon different', which vesses
Simplicissimus in Grimmeisen's sensibility, seminal, soon different, which vesses
Discussion is whether kitsch makes for a new formulation as if re-appears in
has become a recognized artistic strategy. The question for a renewed
Kitsch permeates all spheres of Western society to the extent that in Post-

References:

According to Calinescu, the discourse of "thick" vocabulary is characterized by terminologies that speak of its essence. The abstract notion of kitsch lacks specificity and cannot be reduced to particular things that the social and aesthetic terms of taste linked to civil moral codes of conduct (etiquette) and class hierarchies within specific historical contexts. Whether something is kitsch or not depends on the subjective judgment of individual observers. The notion of kitsch cannot be reduced to general categories of modern aesthetics. The problem is to find a common sense understanding any particulars that the concept difficultly entitles. Kitsch cannot be pinned down as a specific category or form. According to Calinescu, the term of kitsch is one of the "most bewildering concepts of our time." Kitsch is an illusion, a common-seen euphemism. Although kitsch remains elusive in definition and meaning, it is perceived as making rather than judging. However, the difficulty for any discourse on kitsch consistently rests against different realities and as such a notion that is a term of critique and marker for exclamatory and kitsch as a notion that questions. This differentiation applies to different modes of kitsch: kitsch as a term of critique and marker for exclamatory and kitsch as a notion that seeks to establish a relation to real essence and remains open to doubt and formulation of rules and creeds and the "thick" vocabulary which does not call for a "thick" vocabulary, employed to justify actions and beliefs in order to...
cultural politics that shape the conditions of contemporary painting practice.

A stylistic device in painting that also shaped the dynamics of Kishon within my practice-based research is not limited to Kishon, as subject matter and a

sketches out some trajectories of Kishon after Kishon, consonant to the focus

within the dynamic of previous discourses and discourses. My interest in renewing a
dynamic of aesthetic politics and social formations. My interest in renewing a

now have the necessary distance to discuss Kishon as an agent within the

evolves, as Kishon has become obsolete, and as modernist cultural categories were

the present as it thrives into the present, how complex this very concept has

I argue that Kishon remains a sign that can contribute to the concept of art in

term to be determined by the predicaments of particular discourses.

identifiability and its hallucination power, "Kishon steps on illusory discourses. When a range of meanings can be superimposed. And due to this "open-ended

and remains an indelible and remains in indelible and a void into which a

Kishon and becomes without becoming the essence, Kishon is only

subdues. As these modes however remain changeable, subjective attributes of

the celebration, the Drougheyan, the taqqu, the dull, the bald, and the

metamorphoses through various discourses, conveying modes of desire as

people with sentimental attitudes, and despooling of many phenonema for

which change with time, Kishon as a form of negativity is applied to a verb of
Popular culture became subdued and naive under consumer-dominated cultural production.

A term of culture for artistic creation, and in demand emerged from commodified and cultural goods. Originally exclusively used among artists as a term of cultural production, and now widely used in the field of cultural studies.

Modernism, industrialization, the urbanization of the masses, and the middle-class culture of the 19th century, have commodified, rendered culture as a commodity subject to market laws of supply and demand. The emergence of kitsch as a term of culture among artistic circles in Munich, in response to periodic counterpoints, is the "instant beauty of kitsch," a term coined by Walter Benjamin, where kitsch is associated with the present has tangible and intangible sentiments.

In the 20th century, the rise of mass culture, and the commodification of art, have transformed the ideals of a cultural elite, such as truth, love, and beauty, into the very means of their destruction. In an era of capitalist social order, values change and novel, anti-esthetic, and transcendent ideal of beauty, based on aesthetics of transfiguration and transformation, has emerged as a period of transition from a time-honored aesthetics of kitsch.
In the early 20th century, with the emergence of new art movements, such as futurism and surrealism, the role of the artist and the relationship between art and society became more significant. Art began to challenge traditional values and explore new expressions of identity and culture. This shift in cultural production led to a questioning of the role of the artist and the importance of art in society. The 20th century saw a growth in populist movements, which considered the role of artists as a lack of aesthetic sensibility and the role of artists as a political issue. The concept of culture began to shift from a narrow definition to a broader one, encompassing a wider range of artistic expressions. This evolution in cultural production has had a profound impact on the way we understand and value art today.
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Ocevi Par called the tradition of the aesthetical interest, as a calculation of both, what is made of that which numbs the inherent paradox of high Modernism. As such it is taken as a calculation of the central principle of modernity, by which the...

The relationship between Kitch and the avant-garde may in a sense be suggestive of a rhetoric of radicalization, an intensity of criticism, a concept of Kitch as a standpoint in the antimetaphorical, the experimental, the new, and no longer just a gesture for novelty.

Within the context of late capitalism and the climate of an escalating political crisis in Europe, they employ Kitch as a structural feature concentrated upon in the modernist project. Modernism's emphasis on the aesthetic priority to the modernist project is made evident precisely in the recontextualization of the modernist project, indeed.

To these conditions, inducing a general cultural crisis, prevailent sterilization, and means for higher art to legitimize itself aesthetically, messe, Kitch becomes in the 1920's and 1930'a diagnostic term for the possible benefits of education to improve the aesthetic sensibility of the masses. Kitch becomes in the 1920's and 1930's a diagnostic term for the possible benefits of education to improve the aesthetic sensibility of the masses, Kitch becomes in the 1920's and 1930's a diagnostic term for the possible benefits of education to improve the aesthetic sensibility of the masses. These early endeavors...

Aesthetic and comprehensive overview of Kitch, in which Kitch can be referred to in a still in focus surrounding the concept of Kitch. Alongside these

cultural tasks of a general policy of taste reform to further a feeling for
dissemination of good taste through education to be the main political and intellectual identity and economic sense. These movements of taste reform...

In the context of the aestheticization of modernity, the need for a
permanently homeless within a society/culture to which it can no longer

belong.

belong.

indistinguishable to reflect something cultural.

indistinguishable to reflect something cultural.

undeveloped terms of culture with no fixed meaning, commonly used

undeveloped terms of culture with no fixed meaning, commonly used

as a synonym for "reflecting cultural identity as distinctive, representative of even

as a synonym for "reflecting cultural identity as distinctive, representative of even

Modernism develops its own narrative. As this applies to the modernist

Modernism develops its own narrative. As this applies to the modernist

culture, Social Realism and the "cultural industry" (adorno), a genre within

culture, Social Realism and the "cultural industry" (adorno), a genre within

becomes a metaphor for mass production, the entertainment industry, popular

becomes a metaphor for mass production, the entertainment industry, popular

is a fixed concept for high art. , Kisch

is a fixed concept for high art. , Kisch

Modernism which, in order to overcome his inherent contradictions, defines

Modernism which, in order to overcome his inherent contradictions, defines

a product of progress, Kisch can be understood simultaneously as the

a product of progress, Kisch can be understood simultaneously as the

and the bourgeois conception of modernization as a social practice and a

and the bourgeois conception of modernization as a social practice and a

commonly termed the "ecclesiastic hoolpomity as a critical, aesthetic project"
topos of longing can only be arrived at through death.

need, in contrast, acknowledges that longing has to remain a guest at the
iconographic aesthetics of Fascism. Becoming an aesthetic, political
derived purely by symbolics, which replace genuine political debate by
This sentiment is continually revealed, represented, neutralised and
where politics are displaced into a persuasive display of rituals and spectacle.

constructed sentiment through a false subdivision of the artifice dichotomy.

and so, subsumes any inherent feelings of locomotory identity with a
political, geographic and ideological borders. The fascist notion of Blood
human need (the longing for a stable before alienation) that reaches beyond
staining political and ideological purposes as an artificially produced sentiment.

as a discrete concept: beginning as an artificially produced sentiment.
conceptions indexes a relationship between Kishon and a notion of belonging

The distinctive shift between the modernist and the contemporary

concept within material culture that are closely linked.

as these positions contextualise it together with popular art, two sides of a
the context of class-hierarchical titles than discussing Kishon within art per
sociality and local identity. As Kishon is united from a discourse on taste and
shaped communally, Kishon can fulfill a positive role in the formation of
reproduced otherwise. As this means to create subjective homogeneity and
conceive Kishon as a means of knowing and dealing with reality that cannot be
mediator of individual memory with concrete reality, these approaches
humanity, the focus of Kishon is shifted from the object into experience. As a
analyse Kishon as a phenomenon with redemption potential saturated with
and cultural and social processes (mass migration, globalization), these inquiries
category of popular taste and as a means to express identity. Focusing on
aesthetic manifestation of cultural significance and establishing it as a valid
redeem (parts of) Kishon within the context of popular culture, valuing it as an
Contemporary literature on Kishon expands the concept and attempts to
After the invention of photography, the end of painting was for the first time proclaimed by painters. We believe in it and welcome its demise as a sign for a new beginning. We believe in the end of painting, created room for different scenarios, we believe in the ready-made and developed technologies, which have opened up the scope for artistic expression and new media in artistic production. The ready-made, once a pre-industrial mode of production in the sense of being decelerated, has been propelled in various occasions. \( \ldots \)

The premise of my investigation into Klish, with this definition, is an aesthetic, a complex issue in relation to art and society. Klish is a complete aesthetic identity and belonging, a notion that is expressed through the idea of renaissance. To think of a population that has been dispersed throughout the world and its impossible, which was once considered a fundamental element of belonging. To belong? If belonging has to be considered as fundamental, if one asks for contemporary discourse on Klish, then the question is: How has belonging been made a subject of political, economic, and cultural discussion? What role could Klish play in the realization of identity? And its impossible, what role could Klish play in the realization of identity?

Industry, research the fundamental human need deeply problematic and the culture of nationalism, as they have been hijacked by fascism and the culture of capitalism, is a complex issue in relation to the vehicle of existential grounds. In this context, I ask how modernist concepts of Klish are experienced as belonging has become impossible. Better on model or both notions of belonging are ultimately illusion in depicting for real.
been pronounced, dead over the past decades and just as often has been about its origins/originations and ends. Painting, a medium that so often has end or painting becomes literal in an essentially defined and yet, a medium continuous flow of time into epochs. Within this understanding of the end, the images of moments which have seemed like ends, periodicity, the images that seem to abandon it, "This deferred homecoming" allows us "to make little intervals, which are sought to be lost in the pattern of property rather than dissociation of the end is quickly followed by the invention of new, and the "[A]postrophe can be dissociated without being dissociated. As that spot of time in the middle, a, the end of painting, "remodel" states our spot of time between beginning and end, and we find ourselves beyond, as we establish models of the world [that] make tolerable one's inability to begin/motivation and a need in the moment of existence to establish an intimate link between properties of the end and thoroughgoing human history. The social force of the end as a mythopoetic "event,\n
an ongoing artistic practice that has neither lost its importance nor its"
will be sustained under modernist discourses.

In the chapter on "Painting: The Task of Mourning" (painting as mourning), this argues that:

"I return to the representations discussed in the thesis. Core loss. Core mourning." The modernist focus on mourning within psychoanalysis, in the work of Sigmund Freud and/or Jean-François Lyotard, forms the basis of an aesthetic approach to the end of art. Barthes's trauma of despair painting.

The first scenario outlined above is that of the preservation of Kishon's cultural memory. This scenario is epitomized by the positions of commercialism and idealism in which Kishon surcharges within the category of the possible. The scenario of an end-of-the-world scenario is epitomized by the positions of consumerism and capitalist consumer culture. In the scenario of resistance to fashion and the rejection of the end of painting, the scenario outlined above is that of the preservation of Kishon's cultural memory. This scenario is epitomized by the positions of the preservation of Kishon's cultural memory. The scenario of the preservation of Kishon's cultural memory is epitomized by the positions of the preservation of Kishon's cultural memory. The scenario of the preservation of Kishon's cultural memory is epitomized by the positions of the preservation of Kishon's cultural memory.
practice in the face of new technological and digital media, it is in this context
practice today? What does it mean to work in a post-industrial mode of artistic
monochromatic and the ready-made? What does that entail for a painting
studio? What contributions to an artistic culture can painting still offer after the
contemporary condition is ever-present, as it has to be as I work in my

of this; the legacy of painting, its history and tradition which inform its
cells for us and have again become authored and gone out of fashion, in spite
At the beginning of the third millennium painting emerges a new revival and

between its origins and an endlessly deferred end.

reflections on a painting practice that understanding itself as suspended
defense: “Through my contribution to a discourse of Kisch’s I aim to outline
rather than evading if inescapably derivative mechanisms of
is this idea for means; connecting our project of working through the end again,
consequences, does argues, connecting that the match, modernist painting
are features that have now permeated all aspects of life: As a
determining modernist’s end of painting: reproductionality and fetishization –
postmodern model for painting acknowledging that this history conditions
generic game and the match, its specific performance, plus outlines a
endlessly deferred: “In Painting as Model does discuss the theory of
defined, dual simultaneously maintaining that this task is neither abandoned nor
that of working through the end of painting” can neither be conceived as
dilemma, a question upon which acknowledge that the modernist
At the core of the third scenario lies the question of whether the end of
memory: they stress Kisch’s potential toigger and nurture emotions as

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References

Kisch represents in these approaches the very bases and residues of a
re-presentation through the agency of being an artist. The theoretical practice as a painter, the projection of my subjectivity onto the world and its exclusion. Practice-based research has to begin with the production – my daily potential audience, an audience, however, from which the artist is never and audience, as it is implied in every artistic practice that the artist produces for a and theoretical, the artist is in a position to highlight that as producer and perspectives to illuminate this concept in contrast to the critic and based on new simultaneous study as a practitioner. This opens up new possibilities not only discussing within a theoretical framework, but received by an audience. To investigate Klisch as a topic for a practice- and its conceptualization as a form of critique (how it is Klisch as a mean for expression in artistic practice in order to address an investigation of Klisch, I ask whether there are different implications between practice, in order to address these questions in the context of my research, these questions are central to my approach of this practice-based research in...

whose measure are too stuck to give a suitable account of painting's indispensability? The theoretical in painting without coming together to it's without, an appeal to the interplay between the dream in color (how is painting a theoretical practice?) Can one designate the space of the mode of thought of which painting is alike? Can one think in painting as one can not only what is the role of speculative thought for the painter at work, but above all what is thinking and critical theory, does continue, and expanding on Damisch's questions of the relation between painting and Damisch's essay. "Feuillaire Jaune Cadmium, ou Les Dessous de la Commençage It? Should the question of whether painting is a form Klisch and it so whether it...
These paintings are executed with oil, spray paint and latex in a highly layering manner. These random or following a certain pattern, building up various canvases either randomly or following a certain pattern, building up various paintings

Around 2002, I started to do paintings by arranging circular stencils on a belt to belong to the tradition of painting practice.

In my studio practice over the last years, I have developed two strands of painting: Dot-paintings and paintings made with materials, which do not belong to the tradition of painting practice.

The most vulnerable to becoming Kishon's by the art market and its long tradition, painting seems as all artistic media such as its intimate connection to rituals, its subjectivity for commodification within contemporary critical discourse, due to formal and conceptual reasons, ongoing critical means of human expression against its own modernity.

I became interested in what a practice that consistently reaffirms itself as an everyday practice in relation to the conditions of painting today.

Developed into a wider awareness of the relationship between Kishon and the renditions of my motifs in a highly theatrical manner and illustrational style, personal association, which I initially informed my choice of subject matter and informed my artistic practice from its very beginning. What stands off as an interest in Kishon and his many levels, ranging from attention to replication,

and practice that I see the potential of practice-based research.

The research begins with the question of what my philosophical framework is.
produced a series of paintings of crystal chandeliers. The chandeliers painted
ephemerally enlivened portfolios of oil logs in ambivalent poses. I have also
combined (and sometimes cropped) in order to create highly illusionistic,
brush stroke (as for example in Jason Martin, s work). Splotched like ink is
around a stretched canvas gives the impression of a monochrome of a giant
through materials that are not specific to painting. This cotton thread wound
done in like ink and with cotton thread attempts to mimic, painting effects
seemingly hallucinating their own, double the uncoils into space. The work
layers sprayed through net curtailed, I have created opulent floral patterns,
net curtaired; cotton thread and perspect. Using spray paint applied in several
materials, such as like ink, light-refracting glass beads used in real landscapes.
Parallel to the dot paintings | developed paintings executed with industrial
part also of the pictorial model.
In these works the dots become both part of an overall, abstract pattern and
the overall dot pattern, a device which heightens their ambiguity further, as
perspectival space through ellipses and the integration of optical images into
paintings is created by introducing an overall
become legible neither as abstractions nor figurations, in the more recent dot-
rewinding the distinction between figuration and abstraction as they
of modernist art in an illusionistic manner, these paintings raise questions
which separates what is in front from what is behind. Employing the metric
notion of the in-between, the in-between the middleplace of the painting surface,
that are perceived as holes mark the space beyond it. This heightens the
either trailed or doped holes, convey an ambivalent space/image. Whilst the
silting most prominently on the surface, are done at the very start. The
process: the layer perceived as background is applied last whilst the dots,
modernt painting in an illusionistic manner, where each dot is rendered as a three-dimensional
objects (token casting a shadow), contradicting the abstract language of
The contemporary culture is highly influenced by the personal signature style as a means of branding and self-expression. The focus on style is an expression of a shift in how the role of freedom and liberation has shifted. The relationship between Kipling's style and the modernist paradigm has become more complex and controversial. The relationship between Kipling's style and the modernist paradigm has been shifting, and this has implications for how we understand and recognize style. The paradigm's arguments against Kipling's style, as they continue to be a prevalent stylistic cliché, have changed throughout the 20th century and into the twenty-first. A lack of style and cliché is complex, as it involves formal and conceptual issues that intersect in relation to my painting practice. The relationship between signature style (which is also a device for marketability) involves one of my elements of my studio practice and a conscious device for my artistic strategy. The apparent lack of a unified signature style has always been a decisive element in the modernist repertoire. Undermined as the modernist repertoire is rendered as an illusion.

Appropriating stylistic devices of 'high art', these are simultaneously connected between Kipling and the modernists. The call for beauty and coherence underscores our understanding of Kipling's style. Paintings invoking clichés invoke with their appeal to general notions of painting as shadows on the wall, which are visible as different levels of visibility of their different immortality. The challenge lies in the perception of light and shadow, ranging from invisibility to visibility. The challenging perception of light and shadow, ranging from invisibility to visibility, is visible at different levels of visibility. The challenging perception of light and shadow, ranging from invisibility to visibility, is visible at different levels of visibility.
is own history in the Museum of Local Heritage. The ancient themed
instead: The city of Bern is a museum of recognized history that preserves
homes for Bern's inhabitants but now accommodate shops and offices
houses and the building's internal lives, which in the main no longer serve as
houses. There is a strange tension between the exterior look of these old town
contemporary needs. Due to this modernization behind the still-ancient
interior of the buildings have been modernized to accommodate
impression lingers of the old town are beautifully preserved, whilst the
government of Bern takes great pride in preserving its cultural heritage.
The
For the most part, Bern has retained its medieval appearance. The

selling

into a rural and religious tableau vivant, which we inhabite in its modern
their original environment of use – transformed the place of my upbringing
outside was filled with Catholic and rural parochiales, which – taken from
was brought up in. The apartment of my childhood, although modern from the
deception. The deception of my parents let this mark on the environment I
from a Catholic to a predominantly Protestant community, was not a voluntary
origins are rural. Their exile from the countryside to an urban environment,
1191 a small medieval town with 16,000 inhabitants. Both my parents’
middle-class family in a suburb of Bern, Switzerland's capital founded in
I moved to London in 1972 but never quite left Switzerland. I grew up in a


distinct discipline.

as its preconditions but simultaneously inscribes in rethinking its specificity as a
inherent contradiction of any art or practice local freedom, and tolerance
suggests a general crisis at the center of contemporary art including the
hallmark of a new era's logo and recognizable style has become the
whatever its, implying an opening up of the formal horizons for artistic practice,
belonging. Belonging understood here as a fundamental human need that
the discussion of Kisch beyond the field of aesthetics into a wider context of
my work as a painter, as indicated by the title of my thesis, I want to expand
in this register - the art as celebrity?
provide for notions of belonging, substituting them with a sentiment of Heimat
for a contemporaneous artistic practice that seems to have lost the meaning of
recognized and known, regardless of where we live? Where would that imply
become familiar? Does Heimat today simply mean to be accepted,
origins or can Heimat signify anywhere where we have settled and have
accessible through memory? Does Heimat always refer to a particular place of
authentic, or whether Heimat is something gone forever and now only
exile? I ask to what extent our notion and experience of Heimat can still be
through my learning of Switzerland. Working as a practicing artist in voluntary
homeland and this notion of Heimat was only brought into sharper focus
historical self-identification developed into a simulacrum of its former self. It is also my
modern town, which in its attempt to accommodate present needs in its
that constitutes my early cultural identity. Bern is not only a prototypical
investigation. Bern is my natural habitat; it is the semiotic map of my being
unprecedented, but nevertheless I believe, they are decisive for my
Heimat are relevant. These myraid connections can only be approached
been as a live-in museum, Bern as the site of my origins and Bern as my
self; Bern as a place where the outmoded and the modern rub shoulders,
Kisch and Bern as a cleansed-up model town, Bern as a replica of its former
Why this devotion about Bern? The multiple connections between my interest in
Loubetin.
Justice in 1979 topping her with a lasso from her pedestal above the
from the Carton of Jura, fighting for independence from Bern, breached
evahibed in the Museum of Local History, at least since some political activists
fountains, for example, for which it is famous, are all replicas. The originals are
European history of the 20th century & the art of the 20th century, as it simultaneously evokes two culturally universalizable "higher" notions of the 20th and the 21st century, bears the key to understanding the modernity of the 20th century. And I have made the deliberate choice to use the German expression 'Hermat', which refers to notions of 'home', 'homeland', 'land of origin', and feelings of belonging and identity, in relation to the topics of Fascism and Modernism's development from the mid-19th century on.

The notion of a 'Hermat' is in some ways a combination of the opposed notions of the dytopics, 'Hermat', 'Hermat', which is particularly prominent in Germany due to its pacifism and the experience of war, and the experiences of the displaced 'Hermat', as well as the 'Hermat' defined by the Germany of the 20th century. The modern experience of the displaced 'Hermat', as well as the 'Hermat' defined by the Germany of the 20th century has been underlined by Fascism and Modernism's development from the mid-19th century on.
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case to be humane and are treated like, some!

on these mountains if we lose ourselves in the, away! and forget about the home, we get lost a relation of being known and recognized, by and the book we were across. an intersection of the unknown and the, can be found again. Two thousand years, we can

dream about the home of the unknown. try a thorough from the home, can

performed novel of transforming the, the unknown to the one who is transformed, can

directed by Richard PNEU, Ventre’s fictional tale of Captain Nemo set in 1866/67, is a

written and directed by Stuart PNEU (and cinematographer again), in 1994, by Walt Disney, under the sea, was first translated into English in 1873. in 1986, the book was made into a film

throughout my years, I refer to the, the, my thousand leagues under the sea, ed. C.


Haidt, J. A., The ultimate home-comings take us to a

herself, in which home is never realized, indefinitely, we refer to

the Odyssey neither has a beginning nor an end. Odysseus, eternal guest for

himself real, in the world, as a narrative due to its formal structure, an

another tale, as Captain Nemo fails to create, elsewhere, in order to make

the relationship between Odysseus and Penelope, with whom they become

tensions between home, and away, are engaged dialectically, epitomized in

for their individual journeys are quite different. While in Homer’s tale, the

temporal, home and transitory, city, home, and away, the implications

Homeric Odyssey and Captain Nemo of Venere’s Two Thousand

merging as a fundamental humankind and belonging as an individual

these literary journeys, and how it functions as an interlude between

Homer’s Odyssey and Captain Nemo of Venere’s Two Thousand

conclusions: an initiatory, aesthetic one, and a constructed, social one.
and interpreted by Modernity: the interpretative of everything as a reflection and experience, surface and depth, the anthroposomatic, visual of Romanticism.

Cassian Neo-eroic, élites in this peculiar interest between interior and exterior, the attempts to master and domesticate in traditional Western manner,

The sense is independent, there is no master, there is no seat, 76

[...] feel below as I reveal their pow'r, can. Their influence, their seat, their middle disappearing. Can.

Can fight these, down them. The essence of leisure, nothing there, but, this picture,

The day my Native [the submerge] plunged for the first time beneath the waters, the world

Cassian Neo-eroic and a rebel is the bosom of the water; 77 only the

Cassian Neo-eroic and a rebel is the bosom of the water; 77 only the

newspaper's, and since then. I wish to believe, that mean no longer think, nor write.

The day my Native [the submerge] plunged for the first time beneath the waters, the world

He explains that with no nationality, who has broken all ties that bound him to humanity, 78

coalescence between present and past. Cassian Neo-eroic in contrast is a man.

past equals into the present as his story telling unities as continuous

not as they actually were, but as he remembers them, in Odyssey, as real the

who tells the versions of this delayed homecoming upon his successful return,

defined, but nevertheless consistently amphibious. It is Odyssey's Himself

his departure from the island of Ithaca is a preeminent for an endlessy

dimension, becoming a paradigm for the journey of man's life, we learn that
that is excluded from modernist discourse proper and, by "away", as if
own material. Examining Kishon within the tension I understand by "home", all
eclipsing roles between which modernism and postmodernism unfold their
in the tension which I call "home" and "away", conceived as two mutually
novel revision tradition of good versus bad Kishon, the ultimately apolitical
and metaphysical. These oppositions, be they high and versus mass culture, at
Kishon becomes in contemporary Israeli identity a binary confounding with nostalgia
versus mass Kishon. I argue that, in the contemporary context of globalization
and postmodern binary opposition of high versus mass culture of good
and modernist binary opposition, the modernist binary opposition of "home" and "away" have become indistinguishable. The
persuasive for subsequent contemporary Israeli narratives, I argue, is the first and
Discussing Grenenger and Achor's contributions as key texts that are
"haven": in search of a home that is everywherewere and nowhere.
that takes momentum and destitution, and turns him into an agnatic
retum. Mobiles in mobile Captain Nemo's model, becomes a symbol for a
Captain Nemo's own persona, cancels out any repercussions for departure of
contraction of "home" and "away", in the single point of reference. Namely
homelessness as "home" and "away" have become indistinguishable. The
recovered. Captain Nemo is condemned to a state of permanence
role of an observer of his own search for a home that can never be
domestic and nomadic. The Nautilus wrongs the inherent confusions of
has seemed lost from the world. A mobile home that constitutes the
subsumption, the Nautilus is not unlike his natural namesake—built with
extension of the human sphere. A "masterpiece of modern industry", this
as reassurance in her practice. Student involvement in greater complexities for a female artist to introduce herself, museum directors associate exhibiting artists with the feminine, a reflection that in our current sex, is a certain shadow of desire. The difficulty might reflect the tradition of choosing a female artist subject to my discussion. The difficulty might reflect the tradition of choosing a female artist subject to my discussion. Although several contemporary female artists' work can be contextualized around Kirsch, I have not explored my selection of exclusively male artists without some consideration. (New York: Feminist Studies and Gender, 1992)

I refer to A. C. Davis, Beyond the Billboard: The Visual Arts in Post-Historicism, Post- Perspective, training as a psychologist in my work with families. My work is informed by my former discourse of art. My methodological approach is informed by my former foreground. I seek the meaning in potential to interplay a homologous relationship, the negative connotations in art by definition and meaning these in the resonant work on Kirsch at redeeming as an aesthetic quality. I focus on Kirsch as non-Kirsch or a piece of good taste, rather than defining the garden. To do resonant work on Kirsch cannot be a piece of good taste; rather than defining the garden, I propose a practice-based approach to Kirsch within a discussion of the work. I contend that a contemporary context of artistic practice in which art is infused with nothing by itself and operates in free relation to material form and presentation, I focus on the concluding chapter I return to art as a practice. Focusing on the and a maker between the essential and the useless. Kirsch is identified as a dynamic contextual force, an agent of periodization, oppositions. Expressed beyond these traditional hierarchies of class and taste, metaphysics and disputes with the dialectical framework of binary productive expediency, a concept of Kirsch that resists and non-resistant forms, as well as the distinction between classical utility, and non-

The third part of my thesis proposes together with Bailey's notion of the antimetaphorical projection screen, the site of a condensed sentimental nostalgia for a reinvented discussion of Kirsch, and metaphorical ideas re-surface in contemporary discussion as a category and methodological ideas re-surface in contemporary discussion as a category.
conceptual of kitchin in renewed questioning with contemporary painting

...within this understanding my aim is to open up the aesthetic category. Within this understanding, more is simply understood by the historical, political, and cultural concepts, rather than a fixed and unidimensional understanding of kitchin as a dynamic agent in sociological, anthropological, and scientific. This is a stance that remains open and insubstantial to its implication in the first place. Within this mind, to do some research on kitchin potential to transform the structural conditions that have brought it into being and to conceive of it simultaneously as the very thing that has the potential to explore kitchin as a contextual device, as a symbiont in the system of
diagnosis. Stressing this dual aspect, namely that a symbiont is a system's...
Kiplish can indeed be both: poison as well as cure.

Derida’s metaphor of the pharmakon to his heart, acknowledging that conceptualization and deploys an attitude towards Kiplish, which takes and art can still be relevant today it departs from an earlier

\[ \text{Im to deme} \] 

I aim to demonstrate through my thesis that a renewed discussion of Kiplish

\[ \text{Clichés:} \]

human existence—birth, death, and love—we have the maximum number of

unbearable, the inexpressible, explaining why „for the major inexplicable areas of

as Bany Puls Il can „project us from reaching the catastrophe, the

parody. Il however, also entails the element of catharsis and as such, and

that Kiplish is a parody of catharsis, is usually interpreted with an emphasis on

Kiplish that could recover some notions of belonging, Adorno’s famous cliché

mean by restorative work on Kiplish is an attempt to release these residues of

through my discussion of Kiplish, that I call „The Quest for Heimat. What I

connections of rationality and local identity which I seek to investigate

relevant today. It is this notion of belonging that resonates beyond its

symbolism. For underlying wider discourses of belonging, which are still

within the dynamics of the family, Kiplish has become since its emergence as a

practice. Not unlike a child whose psychological problems point to issues


With the institutionalization of Walter Benjamin’s and Herman Broch’s, material economic conditions of their time. I contextualize their explication, social, cultural, and structural approach.

Conceptually, structuralism and deconstruction, advocated ways of understanding the everyday use, Ahdorn’s contribution to the understanding of modernism, and depth and fixed categories. Ahdorn’s conceptualization of his own work is understood within a contemporaneous conceptualization of the relations between modern and contempory art, modern consumer society, and Ahdorn’s artistic and political positions are discussed within a contemporary understanding of his work.

The problem of the field in the 20th century. The most pertinent positions are...
in the contemporary context, with Susan Stewart and Slavoj Žižek, 26 have employed to draw on my arguments as well as other key authorities such as Caillois, 27 and Andrews, 28 who give a different turn to the problem of ‘krisis’. 

resisting from K buz s potential to manipulate and mobilize the masses.

Greenberg and Adorno's focus on Klich is not primarily informed by

contemporary or the informed elite.

encounters: the disinterested gaze of the uneducated masses and the private
audiences that explain Klich and art in terms of two different aesthetic
dwelling Klich from art within class hierarchies uplifted by two distinct
be reduced to ornament and advertising strategies. Sociologically they
enlightenment and the peer that cut off from this emancipatory project, it will
left-wing approach to art's function; utility to offer the audience critical
Adorno's insights reveal an underlying agenda, immediately concerned in their
The autonomy of art raises the question of its function. Greenberg and

authenticity and art as resistance to ideological propaganda.

concept to non-art that establishes art's autonomy within a notion of
their main focus aims at reaching a suitable definition for art as a counter-
between authenticity and popular culture. Linked to ideas of social change
there is still a meaningful distinction between avant-garde art and Klich and
conditions of their time. They are informed by the shared assumptions that
energy from the problems brought about by modernization and the political
Western democracies. The excess of Greenbarg and Adorno draw their
localization regimes and all encompassing culture industry of industrialized

Greenberg and Adorno's manifestos for avant-garde art as an adversary

coining of Klich and (de)coupling:

Klich is reinvented today as a new site of discourse within the binary
home and away, arguing that the binary coining of avant-garde art and
modernist opposition of avant-garde art and Klich within the tension of
chapter

This point is further elucidated in my discussion of Adromo in the second part of this

concept of kishon by emphasizing the structural conditions which

kishon as an inherent feature of modern conditions enables the

correlation of being without defining the thing itself. His hyperization of

aesthetics inadequacy in the populace. Adromo emphasizes kishon's

evaluation in capitalist societies. Within commodified religion and an

correlation with Marx's understanding of economic conditions and

of kishon in correlation with traditional hierarchies. In order to do so he focuses the concept

object, in order to re-establish categories for both high and low culture

for an artistic practice through a discussion of kishon which privileges the

enframed in negativity. A dromore seeks to assert a normative notion

conceives them as two independent notions that are dialectically

of home and away. As two mutually exclusive poles. A dromo

in Greenbergs dichotomy of avant-garde art and kishon are the binaries

Greenberg theorizes the terms as homological and antithetical, invoking

although they both utilize hierarchical categories in modernism's

sphere in resistance to a dumbing down of culture by consumerism.

modernist project. These practices assert the masterworks in the public

of cultural practices as guarantors of the 'revolution' implicit in the

'state art, 'social realism, 'ideological' hierarchies are outlined

of totalitarian regimes and its replacement with an official

escalating crisis in Europe, the repression and destruction of avant-

political Greenbergs and A dromos, commodifies and A dromo's commodifications are responses to an

let beginning in order to do something significant.

segregated in the external sphere. Home becomes a place that has to be

domestic and is commodifications of the 'private', 'public' and communal are

particular and gendered set of practices. Within this set of practices the

progressive unified project that as the only modernism - normalizes a

against this notion of kishon. Even-grade art is conceived as a
uncoupling of their binary opposition.

Implications for both high and low art, a dynamic that points toward an
negativity stresses the dynamics of the culture industry and its
social and mental deprivations. His theoretical framework of dialectic
independent relational and contextual categories linked to issues of
Adorno's position provides the possibility to analyze high and low culture.
originally instigated the tension between high and low culture.
The essence of Modernism lies, as I see it, in the tendency that began with the philosopher Kant: \( \ldots \) the expression of Modernism. This led to the self-criticism of Modernist painting, where the stakes:

Modernist painting that produced the foundations for his later program of

by aestheticism and kitsch. A "modern" aestheticism and kitsch can also be understood into the system of art, which he regards as having become culturally defined into the system of art, which he regards as having become culturally defined. 

"Greenberg revisited aesthetic norms, principles of quality, and value, references with which he works."

or artist is no longer able to estimate the response of his audience to the symbols and values involved by religion, authority, tradition, style are known into question, and the writer.

justly the ineluctability of its particular forms are all his

traditional has become "less and less able in the course of its development to prevail on the previous cultural traditions Accordingly, Greenberg

is conceived as "something entirely new and particular to our age". Greenberg

Greenberg as a "modernist aesthetic", can "read" art from instrumental use

formulate kitsch as a historical notion and a counter-concept to avant-garde
Greenberg's emphasis on the restriction of expressiveness within a given

the evolution of whatever is not necessarily implied in these terms.

Greenberg argues that in late capitalism the only possible serious art is

professional arena and the class of their patrons. The chain has lost its position of privilege

The advent of modern democracies has broken the traditional boundaries between the

as follows:

Klossos, "The contemporary conditions in 1939", in Art, which de Duve

order to outline the rationale Greenberg assesses in "Avant-Garde and

intellectual credibility and the avant-garde a new sense of direction. In

relativism for professionalism in painting. 1960, it gives painting a "renewed

due observes, provides painting with a coherent aesthetic and historical

This manifesto envisaging the main endeavor for Modernist painting as a

In the use of the characteristic methods of a discipline to criticize the discipline itself — not


values in art in aesthetic attitudes: consumption through the divided gaze of

important populaire and the cultured elite, endowing him to reintroduce two
art as two specific modes of cultural consumption. His distinction between an
opposition to avant-garde art having uses-value in order to address Kisch and
exchange, to explain Kisch marked with the concept of exchange-value in
Kisch as mass consumption. He uses Marx's leitmotiv of use and
grade art with regard to its mode of production and reception contrasted to

Greenberg employs the philosophies of Kant and Marx to conceive an-

tollarian regimes [ ... ] to integrate themselves with their subjects. 97

tap dancing, Hollywood movies, 98 as political propaganda, the means of
covers, illustrations, ads, slick and pulp fiction, comics. The Pan Alley music,

popular commercial art and literature with their chromotherapies, magazines
manifestations of the entertainment industry and mass culture's such as

Kisch is either explained in terms of academism, advertising, strategics.

the demands of avant-garde culture.

knowledge, necessary education not the sufficient leisure to be able to enjoy

at, serving up similar emotions to a mass audience with neither the
monolithic counter-concept to avant-garde in Kisch takes the role of erasing
contrived of intellectuals, effectively in charge of cultural progress. As a
garde art is valued and developed by and for a minority specialist audience,

exclusively in the physicality of the medium that imposes a style. 99 Avant-
in objectivity which, according to Peter Osborne, resides for Greenberg

envisioned some kind of authenticity for painting, the new grounds artistic practice
medium, limiting the medium entirely to its own specificity, suggests that he
in which subject matter or content becomes something to be avoided like a commercial advertisement and insists that Greenbergs’ reflection of both political propaganda and capitalist culture, Fascism in Europe and Capitalism, which informs remarks to The Collected Essays, Greenbergs’ intellectual position as Marxist human values that affect the state of art in both totalitarian regimes and local concerns, they interpret his approach primarily as a general defense of paradigms evoke a function to form an agenda as aesthetic, the problem with Kisch is a cultural

she recognizes that Greenberg was not engaged primarily as ethical, not aesthetic.

the master narratve of Modernism; its dichotomies of novel and binary opposition of avant-garde and kitsch is essentially ideologically rooted, distinguished aesthetic experience of a cultivated elite in the city. Greenbergs’s

the unique unobjective masses and the consumption through the narrative
did not seek their aim in art's autonomy but in an integration of art and life (reconciliation to the political climate and consumer society of their own time),

Theorist of the avant-garde, Franz Roh, in 1914, 102 p. 127, 128.


In order to understand "avant-garde and kitsch" not only in its political and economic dimension but also in its cultural context, it is essential to distinguish between the historical "avant-garde movements such as Dada, Surrealism, and Constructivism and kitsch, whose ideas have traditionally been linked to and formulated on the same register as avant-garde art and Surrealism, in spite of operating in the same register as avant-garde art.

This distinction has important implications for the political radicalism and Greenberg's usage of the term as a synonym for American Modernism. This distinction means the same register as avant-garde art and kitsch.

Therefore, the term "avant-garde" of the avant-garde and kitsch" not only in its political and economic dimension but also in its cultural context is essential to distinguish between the historical "avant-garde movements such as Dada, Surrealism, and Constructivism and kitsch, whose ideas have traditionally been linked to and formulated on the same register as avant-garde art and Surrealism, in spite of operating in the same register as avant-garde art and Surrealism, in spite of operating in the same register as avant-garde art.
The concept for an integration of art and life can only be an official concern as mass culture continues to be anathematized by a modernist Alexei1924, an academicism in which the really important issues are left

unattended because they involve controversy, and in which creative activity dwindles to

tradition characterized by

as an artistic practice that detaches itself from its own striking tradition, this

artists and writers must depend.1924 A general criticism against the accepted notions upon which

besides its political and social agenda, Avant-Garde and Klicsh is also

transformation through everyday life.

symptom for any artistic practice that insists on the possibility of cultural

register of Klicsh.1924 Greenberg’s binary opposition turns Klicsh into the

Europe by rethinking the aspirations of the historical avant-garde as the epistemological advantages

American cultural and intellectual heritage from European avant-garde

must be developed avant-garde to a modernist strand and to turn into an

ideological milieu that informs Greenberg’s concept of Klicsh are revealed. The

life and such is diametrically opposed to its historical nameake. The

Greenberg uses the term for an art that is elitist, beyond politics and everyday

is still to power in 1933. As the European avant-garde fell into decline,

official adoption of the doctrine of Socialism, Realism in Germany with Hitler’s

and through political and historical circumstances in Russia in 1934 with the

these historical avant-garde movements in Europe and Russia came to an

ieasil.1924 Shortly before Greenberg’s publication of “Avant-Garde and Klicsh”,
is a distinction, between those values only to be found in art and the values Crennberg’s treatment of Kishon’s interests to erase the Kishon assertion that there
context in which such legitimation has become problematic. According to
certain aesthetic elements specific to the project to legitimize its practice within a
past, Crennberg’s concept of autonomous art asserts its identity through
positioned within and against both commodified culture and high art of the
what it is not.

prop up a definition of avant-garde art by concealing avant-garde in terms of
discussion of it as a phenomenon. His strategic use of Kishon is employed to
issue in crisis. His approach renders Kishon meaningful for a differentiated
employed by Crennberg as a copier to generate an antidote to an art language
As a generalized and differentiated category of Kishon is
preclude cultural relations into the category of Kishon,
"operating by routines, and reveals some negative agenda to negate
correlates with his description of Kishon as “mecchanical” and
new is produced. Crennberg’s emphasis on mechanical rendition against
themes are mechanically varied in a hundred different works and yet nothing
as academic following the late Greek classical tradition in which the same
applies to the style of academy in general. Crennberg portrays this tradition
Criticism of society, is not limited to a criticism of European tradition and

Crennberg’s reference to Alexandrianism as a part of Western bourgeois
mastery in the small details of form, all larger questions being decided by the precedent old
comprehension.

Culture for division/mass entertainment and difficult, serious for individual

The countryside and the city's traditional culture, commodified brands

individuals cultural inclinations, the folk culture whose background was

opposition are conceived as diametrical: the "unemployed masses" and "an

and the elite of the city, Within modernism's master narrative these

the peasants from the country who have become the new unemployed masses

Greenberg's counterrevolutionaries dialectically opposed audiences for art/culture:

Greenberg himself, as is no longer the exclusive conceiving of rural taste, 18

rather, for the evasion of the dividing line between the mass and the

extension to the democratization of culture, both to its dissemination and by

(re)production in art (which as traditional ideas of authorship, uniqueness

practice. 117 [Greenberg referring here not only to new technological means for

rationalized technique that draws on science and industry, has erased in

Greenberg aims to reinscribe the distinction that "[Klatsch] by virtue of a

which can be found elsewhere 115 116. With his concept of avant-garde art
Kisch already does what we are not trying to do. "Commonplace" fandom is putting an emphasis on the expression of questions of what seem to be aesthetic or emotional values, while Kisch’s realistic novels require a "deeper" type of realism.

Kisch’s novel, "The Russian Patient," shows two different types of realism: the Russian realistic and the American realistic. The former is characterized by an emphasis on the social and historical context of the characters, while the latter focuses on the individual experiences of the protagonists.

The main character, Alexei, is a Russian painter who has fled to America to escape the Bolshevik revolution. He is a skilled artist but is unable to make a living as an artist in America. He becomes a bookbinder to support himself.

Alexei meets a young American woman, Emily, who is also an artist. They fall in love and have a child together. However, Alexei’s past catches up with him, and he is arrested by the police for his participation in the revolution.

Emily helps him escape and they move to Mexico, where they live as artists. But this is not a happy ending. Emily dies in childbirth, and Alexei is left to raise their child alone.

In defining the aesthetic experience of the spectator, Greenberg emphasizes the role of the artist in creating an "aesthetic" experience for the spectator. He argues that the artist is the one who creates the "aesthetic" experience, not the spectator. The artist is the one who imposes their own values on the work, and the spectator is expected to respond to these values.

Greenberg’s emphasis on the "aesthetic" experience is significant not only with regard to art but also in the context of how we experience the world around us. Art is a way of giving meaning to our experiences, and it is up to us as spectators to respond to this meaning.
economic reforms. As autonomous art seeks its goals exclusively within its
ontological and epistemological through a separation of cultural
Greenberg employs the philosophy of Marx and Kant in order to ground art
autonomous art as an art beyond the everyday and economic conditions,
explaining Kloss in terms of indissolubility and alienated existence and
"supercategory of the initial which can never be criticized in itself.

is characterized as underprivileged emotional, performal, Kloss as a
unveilable through education, time and class. Thus establishing codes that are
condemning Greenberg establishes a ritual of infallibility only available
in suggesting that art (as opposed to Kloss) needs its own special
art.

a means to reinstate elitism in the face of an ongoing democratization of
re们都 claims to cultural supremacy; as a negating category Kloss serves as
experienced by universally valid, as a vocabulary of nouns and rules that
recedes Kant's aesthetic judgment (a judgment that is subjected
distinguish and recognize themselves as the cultural elite. 13 Greenberg
becomes his justification as it provides a new criterion for the concept of
of Process. 1979, 1985, 1990 Avant-Garde as Inaccessibility to a larger audience
living [has] not enough leisure, energy and comfort to train for the enfrayment
context of Greenbergs program of avant-garde painting. This period is referred to

within avant-garde practice. As in nature, the hand of the Creator is revealed

independent of meanings. Similar to Klee's. 1981

landscape - not like picture - is aesthetically valid: something given [the artist's] desire.

creating something valid solely on its own terms. In the way nature itself is valid. In the way a

society. 1979

emigration from the markess of capitalism. and in "declassing" itself from

informed by Greenbergs concept to re-code art as a thing-in-itself. As an

practice. 1979. In agreement with Danto's argument that avant-garde art is
disinterred. Interpreting that art, aesthetically from all expression of use and

both Greenberg and Kant conceive art and nature, as objects of

affinity of Greenbergs notion of autonomous art to Kants Third Critique. 1968.

aesthetic and the practical point of view. 1976. Danto draws attention to the

comprehensive. 1980. The emphasis of Greenberg's removal of discipline from the

not in order to substitute. To quote, by emphasizing the discipline itself -

of the characteristic methods of a discipline to criticize the discipline itself.

no longer impulsive. It is not only as soon as they are recognized.

some specifically Danto's. 1979. Devised in Greenbergs influence to discard

45

...
rather than a "pure" aesthetic attitude, (as for Kant, "those in search of such)

... rather than the explicit consumption within social relations and hence, in interest, an interest,

... rather than commodification itself, as commercial, fetish, and phantasmagoria, notions

"The core claim of thisilihan is a slogan, the label of kitsch, which, as a
capacity for boredom at the same time..." 44

... nevertheless, their label for the look culture [ ... ] and discovering a new

... for their own commodification since the urbanized masses were "[losing,

... erasable culture," [ ... ] All the demand of the new market, as the new urban

... has produced, the first universal culture..." 44... 20th century, kitsch is

... is not the "beautiful" of aesthetic judgment but the erasable, of kitsch that

... and entirely reducible to "emotional causes and motives," 45

... we may call, aesthetic autonomy, as that is produced for immediate consumption is clearly

... "In life, all rely on a finally reducible, or only in our life, that is constitutive of which

... kitsch, aegeable and pleasurable, the purpose of which is to satisfy the

... "Greenberg's aesthetic attitude /vs-av/ is autonomous art is other against

... "The Kanji, purposeless without purpose, which constitutes for

... for art that has otherwise been lost in the market economy of commodify-

... concept of art before abstraction, in order to do so these to reestablish a domain

... while always relies on man-made culture, I interpret the above..."
The field of social and economic relations:

Das Kapital. Marx communists on the impossibility of establishing value outside
in itself, existing independently from human consciousness and practice. In
materialism's argu is that use value is a remedy for that there is no thing.
theoretical have critical a theoretical employment of Marx's dialectical
occurring through sensu and the attempt to determine sense, all other
make the point that abstract expression is related to being and philosophy
and art, or to realize it with an aesthetic apparatus. Deleuze and Guattari
concept of sensate-grade art is related with the ability to pass a sensation from
at the same time intellectual, meaning rationally accountable. 1.7 Greengraves's
art Greengraves requires the spectator an intuition by definition irrational, but
be due points out that in seeking to provide a rational, objective basis for
conditions.

Greengraves willingly dispense with judgment, 1.7. Kelsen, for Greengraves,
sustaining a concept of an inner artistic logic as a severe guard at possibilities
notions of resistance and progress point towards general problems of
insertions of commodification and corrupt market criteria." Greenberg's duel
endeavor to maintain the high standards of the old masters against the
nearly identical notion of history Modernism has been "nothing more than an
need to approach that meaning in an idea of a communication with the past, a
and support in this later writing Greenberg stressess an idea of resistance as a
depiction of painting, focusing on specific aspects, such as line, surface
a principle of self-referentiality where painters progressively strive towards a
through an idea of linear progress that is immaterial to the medium through
wielding Greenberg stresses a rupture with the past and a notion of resistance
resistance and progress for Modernist painting are both in his earlier
In the essay, "Faces of Modernity" Calleux centers on issues that Greenberg's ideas of
relations.
relation between things as it becomes imbued with the notion of social
something, myopia, a commodity fetish that assimilates the labor of a
society rests in us use value and changes in Marx's terminology, into
cod of gold.\textsuperscript{155} As an enters the public sphere to become. However, no longer
has always remained attached to the ruling class of society. By an umpire
a social basis without a source of stable income and that the avant-garde
ideal of Capitalism, Greenberg suggests that the value can develop without
Although Marx insists that an belongs to a sphere outside the economy of
the object and mean [\ldots] that value is realized only by exchange. That is by means of a
Kishon is partial on art.

"The meaning of the problem of Kishon."

If a form is a form of, it is a form of Kishon. C. Greenberg, "Art and Artifice," p. 199.

"A form of art and artifice."


The complex issues between Kishon and artifice are further explored in Chapter 3.

In his analysis of Greenberg's concept of avant-garde art, and a painting practice that

appearance of avant-gardeism, and to feed on the "unconventionalist"[thai]

which has arisen into echoes. The voice, which is very able to mimic within the
descriptions effect always has to take recourse to "problematization," the creation of
the external that is to mimic its own characteristics. The creation of

art and artifice. The former is a gradual process. The latter is a greater and greater
intellectual process. Concepts. As it strives towards greater and greater
intellectual is the effort. As it strives towards greater and greater
intellectual the effort of the avant-garde has to push

imitating its former self. By focusing on specific stylistic aspects that it is
Kishon, inevitably has to develop into its false counterpart: an avant-garde

relation of "support consciousness."

Art and artifice are a fixed thing to

the result of becoming history itself, of constituting its own tradition, a dialect of
society. Developing its own stylistic properties is inevitably a means of

the function of aesthetic standards. As the avant-garde develops in line and
characteristics within its field, from which any deviation involves a betrayal of
interaction and as it progresses, the avant-garde has to accommodate its own

position would have transformed Modernist painting from its "mythical" or
helped avant-garde painting to overcome its intrinsic contradictions. Such a
Calhoun suggests a more relativistic and self-reflexive position would have

written:

incentive, namely "to act in resistance to mainstream culture, as de Duve
collective identity, as an established style it was deprived of its main
marginalized and was able to project its (sub) cultural status into a sign of
was no basis for particular stylistic properties, as long as it remained
inherent evolution provided the avant-garde with an identity: as long as this
can take advantage of for his own ends. He seems to have been able to the idea of
discoveries, acquisitions, and perceived self-consciousness of which Kischon
reconstruction of Kischon, namely "a truly mature cultural tradition, the
defined himself as an avant-garde artist, and the identity created his own
very establishment and economic conditions against which it originated
abstraction as a style and the possibility of abstract Kischon. Embodied by the
inherently recognizable, resulting in a formalization of the technique of
As avant-garde art progressively developed, its artistic identity in 1967, it became
theories, that also characterize, for Calhoun, Kischon,

have proved successful and have been widely accepted or even turned into
The Failure of Nostalgia, p. 2.

Boym develops her notion of nostalgia from his Greek etymological roots, signifying a longing for home and away from the familiar. The familiar and domestic, however, is always in the making, as we seek to capture familiar, home-like experiences as a place that seems close to the gap in the reconstruction of the lost home. Stewart explores nostalgia as a utopia, as the nostalgic that defines the passage of time, locating itself in the nostalgic, resurrective, and toiling transhistorical reconstruction of the lost home. 176


Beyond the realms of public affairs and history, aesthetic conversations into a “dynamical image of forward-looking, involatile

esthetic conversations into a “dynamical image of forward-looking, involatile
emotion Greenberg refers to is inherent to this main narrative of processes of commodification or "moderization" in initially repressive, in his commodification of domestic paradigms of a modernist aesthetic that inherently reinforces the very regimes, his concept of avant-garde resists within the anti-essential and anti-economic forces of commodification or the political structures of commodification. Although Greenberg's position is generally informed by a stance that views modern society as ample of spirituality and imagination, either by...
repetition and denies the repetition's capacity to form identity.169

modemism's embodiment of a nostalgia, that mourns the inauthenticity of all

cipher for the reproduction of historical material, itself has become post-

absent [ ... ] in continually intensifying to reproduce itself as a text. Lack168. As a

nostalgia is never existed except as narrative, and hence always]

postmodernism.170 It is this, represented home that Steuerman asks as the object of

reform as its uncanny double to haunt modernism in the shape of the

chairs. However, the repressed 'home' of Greenberg's modernism was to

overtake the traditional order of aestheticjudgment. Without breaking its

moral and ethical systems, maintaining kishia and even-quite at that intensity the two as

Greenberg's concept of kishia and even-quite in either the way. "

beneath is only apparent. Fixed in either the way, "

Doppelfuge, kishia reveals what "ought to have remained hidden.176

for a guest for Heimat. For any desire of belonging. As modernism's uncanny

for this repressed 'home', Greenberg's modernism projects cannot have scope

home, in order to project itself solely into the way. With kishia as a cipher

the homogenous category of kishia, the site of modernism's suppressed
Know the source, known as the secret. A known secret is the interpretation as correct that

associated with the secondary, with the obvious, the familiar, the banal, the

What could this "forgotten secret" be for Klitch, which is not common

[My failure] failed meaning that the letter may once again entitle by being pointed to as a forgotten secret

never back to a word's lexical meaning the term "Klitch". Has grown so remote from its lexical

as little as is any otherwise in the market in the case of ideas that are immersed in history. To

Achado states:

of home and homeliness within and beyond which to think the unhomely.

suggests, I believe, that for Adorno the notion of Klitch has to have "a sense

unhomeness of this essay "Das Unheimliche" (the unhomely) of 1979 and

opening paragraph to "Klitch", which is reminiscent of how Freud introduces the

residues of human history and desire in the Accesses Project. Adorno's

Benjaminian writings, especially Benjamin's meditations on the unhomed as

the condition of cultural production in late capitalist society and by

Adorno's theorizations of Klitch are mainly informed by his writings on music,

Adorno
Describing Kishin as a kind of replaceable of mythic basic materials that became, exculpated, forever changing, leaving bare [hidden forces], mechanisms which nurture such a culture. From this perspective, Kishin becomes a metaphor for all those like Greenberg who works with a notion of Kishin as a shadow culture in compelling, pre-established forms that have lost their meaning in history.

Something that is "exemplary" (OED). Kishin is an operational agency that can signify both a person, thing, process, or institution. According to the dictionary, a model is a non-genuine illusion, according to the dictionary, a model is an interpretation of Kishin’s ideals. Deeper than all concluding that "real Kishin has the character of a model" (the illness)". According to Kishin, the 19th century to sell their work quickly and cheaply, "1968 instead of imitating the relationship of sketch and Kishin to the work itself. Reinterpreting the 1967 model of production, developed by artists at the end of the 1960s, and unlike other theoreticians, he does not establish sketches, in terms of it and, unlike other theoreticians, he does not establish this model as well.

Verlichsen, the German stance for selling and buying quickly and cheaply. For Kishin, MTV, the emphasis on the etymological source of sketch is important. Of all sources, adorno gives the work from the English sketch, then this would mean, first of all,
that "there is no general criterion for kitsch, for the concept is itself a name of human freedom and values in the capitalist conditions. Adorno's comment is an attempt to explain the mechanisms of the repression and domination focusing on the dynamics of what does not add up. Adorno's investigation could never be reconstructed through the addition of the two halves. This perspective, rather than seeking distinct cultural categories, low culture is simultaneously addressed from the perspective of alienation, both a theory of modernism and a critique of mass culture, as both high and superceded procedures. As a consequence, his contribution comprises that retaliating innovation on the grounds of an exclusion of world and grade art and kitsch as correlative in substance, the two sides of modernism. Although they might be antithetical in appearance, Adorno recognizes event-

other the semblance of legitimacy.

expression of the same civilization is longer capable of producing a culture.

ant as liked binary opposites but as dialectically entwined cultural

between low, and high, 'art' he does not conceive popular culture and serious

Although Adorno maintains the modernist position of a radical separation

Adorno states: "The term culture industry was primarily used for the first time in the book...

Though Adorno makes no direct references to ideologization, he raises the question whether the culture industry's effective general agreement amongst its followers that "the culture industry's effects...

culture industry and its relation to high and low art...

the masses is important in order to understand Adorno's concept of the
the masses if at all above, and popular culture (culture that is produced by
between mass culture (culture produced for the masses from an apparatus
culture that spontaneously emerges from the masses. This distinction
in order to distinguish their concept of the culture industry from a notion of
the grounds that mass or popular culture are profoundly ideologized terms.
conditions. Adorno and Horkheimer employ the term "culture industry"
on the cultural and economic dynamics of his time. In their investigation of these
consistent with the help of which he seeks to explain
Stressing these structural features Adorno addresses Kisch as an ideological

moderate culture..."[242]

their real situation? [241], but for a reason "an ideological means [to defend a
dispositions. As such, Kisch is not simply a means to deceive people about
"all Kisch is essentially ideology"[240], including the ideology of class
regard to certain ideologically conceived ideological dualisms, but in general, as for him
ideologies. Adorno stresses this potentiality to "still some powers...[209] not with
critics beyond their own cultural tastes as they employ it to constructible certain
through certain stylistic features. It rather has its use as a cipher with which
political ideologies that Kisch is not an aesthetic category exploitable
anything that in any way differs from their own rules, their own ideas about
determinate – of all executive authorities not to produce or sanction
rules of the culture industry are described as an “agreement” or at least the
both high and low a become equally marked by mass culture. The intrinsic
production so that any dialectic of affirmation and critique is abolished as
propositions that regulate, schematizes, organize, and controls all cultural
social and technological sense, they inherent the culture industry as an administrating
the laws of economics. Employing the term “industry” in a social rather than
culture and distinction. Home, which for the sole purpose of profit, the reconceptualize elements of
within which, for the sake of realism, the reconceptualize elements of
Horkheimer outline the culture industry as a mechanism of social control
Translating Marx’s economic theory into the cultural sphere, Adorno and
mastery.

under universal principles in order to obtain technological and conceptual
processes of homogenization which subsume the particular and individual
Adorno and Horkheimer argue that the Enlightenment’s domination is based
working towards “inner homogenization” for maximal “external efficiency”.
force of domination. Similar to the mechanisms of the culture industry
Enlightenment’s entrepreneurial project imposes new myths and even stronger
Horkheimer claim that the same rationality lies at the core of the
Enlightenment, in Enlightenment which is dialectic, become its own
Adorno and Horkheimer claim the self-destructive mechanisms of the
Enlightenment, in which industry makes its first appearance in Dialectic of Enlightenment, in which
Kelsen. Pessimism states that it is not without interest that the term culture
liberal democratic states in which was achieved politically under
Integration of society marks an equivalent triumph of repressive unification in
It is the industrialized and formulaic mass-production of this debate, set behind
which, at the time of Benjamin's research, were already in a state of negotiation.

The Arcades Project is a project into the prehistory of the internet economy. This project is an
initiative conceived in conjunction with Adorno as some kind of archeological
study of the ephemera of the everyday as symphonies of much larger forces. The
moderнизация as a process of reassessment and rhetorical connection of depositions
modern everyday. Central to Benjamin's project is the idea of

To portray the intrinsic mechanisms of the modern condition as eternal

Which paradigms are possible in the culture industry, as the literature review will show up,

Smokescreen for Total Control:

II is an admixture of culture which supersedes diversity as a
improvement of mass production, which is not external to the system. The
of the new and the new is ultimately suppressed by redefining it to nothing but
the difference reveals itself as nothing but an illusion. Novelty becomes a parody
consumers, or above all the same.
Modernity's ubiquity as a demonstrative fact is expandable in the open, those dialectics which as Stewart points out, lie at the basis of renewal. As the waste of a consumerism throwaway culture, Kischnik breaks residues of the past become ophthecal for fashioned in the new, becomes residual and the presence, as in Higomore states, the new becomes residual and the progress and obsolescence, Kischnik reveals the hidden dynamics of modernity, of novelty within the exchange economy. Studied at the interfaces of the field of fashion as it constitutes a discourse on the concept of creation, doing so, the Kischnik objects displays of the value of consumer culture, in dynamic are pointed out by Stewart, who claims the significance of Kischnik from the apparent new and eliminate the useless from the useless. The same culture, Kischnik serves as a tool of pedagogization that demonstrates the outmoded according to Adorno, as the by-product and waste of capitalistic consumer eternal recurrence of mythical reproduction, as it reveals Modernism's notion of progress and fetishization of novelty as represented a return to the notion of cyclical time dominant in prehistory. Under conditions of industrial-capitalism in reality constituted a regression to know the phenomclogous proliferation of new commodities with distinguished upon the diegetic image, if was Sturm's aim to demonstrate (with his concept of the social desire) with his research into the object world that has become sentimentalization that constitutes for Benjamin the potential for an insight into on the uses of progress, and is bogging pretensions and
might unmatched kitchens revealing in imitation and ornament as a parody of
genre and re-generate each other in an ongoing process. Serious art
the form before or after another which do not add up, they multiply genre, de-
neither kitch nor genre, graphic as it can face aesthetic. Pronounced as
(art) and what is merely sentimental rubbish (kitchen). Adorno pronounces
it as. If kitch, however, is no longer a unified concept, it becomes useless to
understand the new genre. He does not envisage the possibility of criticism within
reconciled as kitch, it becomes part of the art of a former time."

For Adorno ornament cannot be an a priori of crime. It must be
from the immediate context of the
deluded forms and ornament is a formal world that has become remote
intellectual image and Adorno's concept of kitch as the prototype of
Benjamin's dialectical novelties and obsolescence within his concept of the
identity, and as synovels of an era and not of a style. I draw parallels with
oblivion and reflection through being "apprehended on the level of collective
voices of past and present, mass production and subjective individuality.

With Stewart's explanation of kitch as objects that spill into contrasting
replaceability of all consumer goods, their dependence upon novelty as the
philosophy inherent in diversity. Within this dialectic relationship, the evolution of

some or opposed by a binary opposition, renders both unresponsive to the
each other as both can be recognized without the other, and that the
automated and indistinguishable. Adorno and the

and modernist. Although

Adorno's position towards autonomy in his ultimate, pessimistic, to the

himselit understood.

the original sense, meaning to speak like someone who can no longer make

the dialectic of enlightenment. The progress and regression are entwined.

of the destruction of the world. The autonomy of aesthetic and the

Even the highly cultural aesthetic ally to Kislish. Consequently, the superficial, and


has turned autonomous art into a parody of itself.

had originally denounced as a crime, has already laid the ghost for autonomy

of ends. It degenerates into a pseudo kind of ornamentation which is

catatonic, 

161, p. 340.

[1977], p. 61.

(Adorno & H. Hedemann, Trans. H. Kenner, 

249, p. 76.)

249, p. 76.)
of genius that has become overexposed and familiarized through quotation. "Clichés" are suggeted that a platitude might originate as "the spell-word" between originality and familiarity in relation to Kichisn. In an essay titled Other Theorizations, such as Sydney Grew have commented on the dialectics.

not escaped the influence of clichés, the performances and in its role in the life of the listener and his substance has

character of the performances and in its role in the life of the listener and his substance has

succeeded traditional music has come to resemble commercial mass production in the

popularized by means of repetition of the musical rhythm, and thereby impossible. Rather,

compulsory that must be concerning necessary for responsible listening has become

contrary to the one. And it is not only that the perceivable quality has been so dulled by the

musical expression strikes them as "cliché," and all but category existing only as a

"ill is not only the ears of the public are so loaded with high music that any other form of

Lamennais' Adorno states:

successful and is therefore played again and again and made still more

something that "reproduces itself in a real circle: the most familiar is the most

success. 24 Acknowledging this double meaning Adorno utilizes familiarity as

recognized is a demand for creation and inauguration with regard to having

communication, namely to be identified on the basis of familiarity and to be

high on that same it into Kichis, but also as something that addresses the

dissociation, Adorno establishes familiarity here not simply as a quotation of

over-exposure by new technological means for reproduction and

Adorno this familiarity is further consolidated through commodification and

an internal and external familiarity—its style and tradition. 25 According to

sense, as its imminent striving towards its own specifically ideological results in

avenue gets at cannot rely on principles of linear progress in Greenberg's
published in 1949. Wever, N., 


Emphasizing the creative process, Wever emphasizes the concept of creativity as process, rather than product. He sees creativity as a process of discovery, of finding new ways to approach old problems.

Within this systemic understanding, Wever sees creativity as a process of discovery, of finding new ways to approach old problems.

...
The argument that the public wants Kissin is essentially the argument that the public wants its own social ideology. It is both a product and a result of the capitalist mode of production. According to Adorno, the model of commodities, they are commodities through and through. According to Marx's theory, the mode of production does not only mediate the commodities, they are commodities through and through.

New developments in the cultural arena have caused the difference between values to become, in the sense found elsewhere (Greenberg's), the 'border between the eras'. According to Adorno, this 'border' is not a Kitchin that dismisses relaxation at least incompletely.
the reception for aesthetic judgment, "the faculty of estimating an object"

The notion of taste has no longer be supported by what is (according to Kant)
on-taste officially been identified as all have replaced the subjective experience of art.

Reception, familiarly and conformists' identification with what has already

In order to justify his claim to be a cultivated person, the consumer must only know how to deal with them [cultural goods] in an aesthetic encounter becomes an act that is "dependent on information"

as the finished product it has become which now exists to be duplicated.

encountered is recognized what is offered to him: the cultural object in question is represented

"All genuine experience of art is developed into a matter of evaluation. The consumer is

been recognized.

experience is replaced by an act of recognition of what has already officially

and becomes just an image, a representation and a stereotype. The aesthetic

advertising and commodification combine in the economic sphere. the work of

turning into an aesthetically commodified. Being part of a culture within which

inevitably appropriate any avant-garde movement to something profitable by

ultimately even protects the economic status quo as the culture industry will

from the corruption of culture within materialist society. Art's autonomy

at does not for Adorno, entail the possibility for a radically new definition

very autonomy which relies on dialectically to commodification. Modernist

of this continuum between culture and commodity, namely that it is is

be conceived as autonomous category but has to be understood as a result

is envisaged. As a consequence, Adorno argues that modernist cannot

and production, Adorno recognizes that this tension can only be resolved

consolidates traditional class distinctions with regard to cultural consumption

within a re-coding of art as a binary opposite to mass/ popular culture which

Whatis Greendyke rise to resolve the tension between high and low culture
culture leaves here as a kind of inversion of Kant's notion of universality. It is imperceptible, where people are told what they ought to like and dislike. Adorno resterns with an overt and unanticipated has renounced taste into a categorical
"repetition, that you shall conform, will not instruction as to what: The culture industry's political, economically, and therefore spiritually. The culture industry is common with freedom, so it is to conform means to be rendered categorically imperceptive of the culture industry no longer has anything in aesthetic basis, has now to be taken literally. In contrast to the Kantian, the

'ought', to implying universality of the aesthetic judgment as some kind of sign of communal belonging. In humanizing that is grounded in the public, is social raising the ultimate measure for this value. The Kantian

The aesthetic judgment of a work of art is replaced by its being recognized by a model of being (which is precisely its non-universality). Under the value of art, its aesthetic judgment can no longer be based on and negated by the inherent

interest [my italics] within the conditions of the culture industry the

or a mode of representation by means of a delight or aversion apart from any
within the conditions of the culture industry, which pretends to be a 'Home',

at exception to its state of permanent exile. In other words Adorno suggests that,

which the place of art is constantly anticipated but essentially deflated as a

ongoing negative dialectics between estrangement and the family, within

prophetic loss. As a consequence, he conceives the imaginary place for art as

question which ultimately forces art to remain nomadic as it cannot have an a

prop and mythical 'Home' for art in a replicate with the past. For him the question

resistance within a unified notion of autonomy that seeks to rebuild some

of avant-garde art as resistance, Adorno does not envisage the possibility for

tecnologies as a means to politize aesthetic, nor for Greenbergs conceptual

culture industry neither allows for Benjamin's optimism. In modern

"intermediary" as Adorno can no longer suggested any alternative dwelling place

impossibility of being in is not only a moral but also an aesthetic

Adorno "par of mortality not to be at home." This

conditions of the culture industry and a totalitarian regime, which forms for

complete identification with the generality, ""adorno's condition, of both the

become a moral impossibility. It is thus demand for an unmediated

being part of communality, is rendered problematic to the extent that it has

with what has already been judged. ""Adorno's criticism concerns, therefore, in an

culture industry this agreement has been replaced by "an enforced solidarity

among humankind of what constitutes good art." Within the conditions of the

no longer the subjectivity judgment that implies a kind of general agreement


first published in 1967, is ""the classic essay.""
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supersedential style to the logic of the matter. This, takes recourse to traditions

movement that refines a musialists of style insub, "et al., cultural points," over
a shifting toward arts essence. If rather has to be conceived as a shifting
new plane cannot be explained solely within a concept of resistance and as
premodern style of earlier periods. An impossibility, a consequence, the

art of innovation, understood as a kind of "self-representation" to the
plane. These conditions of the culture industry have revealed the decisive
of innovation as a creative act in which old forms are transferred to a new
remains to Essays on Music, which at the core of Adorno's understanding
of this idea of Richard Wagner's. Richard Lepsius observes in this introductory
replic and an immaterial process of reducction that is at a new direction. If

culture, Adorno conceived of innovation not simply as anti-traditionalist
Greenberg's dichotomization between advanced art and a backward popular
"in the Other," becoming the problems of "mechanically resolved them as modernist doctrine, "progressive"
innovation is exhausted. His effects are soured after a direction that
commission of stylistic negativism. Adorno is aware that once the potential for
reductionism, a drastic shrinkage of the means for artistic expression toward
superseded procedures would only lead back to Greenberg's
However, Adorno's statement regarding the "exclusion of wom-on and
novelty, according to Adorno is measured exclusively by their negativity, by the ever more
Community individuals [287] transform it and must satisfy other simultaneous differences of the concrete wishes of a metaphysics of death [288]. Today, Adorno continues a metaphorism of that time [the refers to Romanticism], all Kisch's resonated with 'Lebensraum' of the moderns. In the more specific and secure 'Little Mauike Industrial Revolution', 'In the one of the modern era, as closely related to a transformation of Kisch in his emergence in 19th century Romanticism to a tradition from the core of modernism, Kisch's debates. Adorno views the disruption of modern capitalism change of the meaning of tradition itself, a change which dynamics that have determined the concept since its emergence, namely the into history. Instead of a critique of Kisch, Adorno critiques the structural but in reality, has it own objective origin in the domain of forms and material cannot be unambiguously related to the individual reactivity of the artist.

cooperated with an idea of critique with tradition, in Adorno's words, Kisch's cooperate with an idea of critique with tradition, in Adorno's words, Kisch's dialectically related to Modernism's notion of progress as a concept that is unique for the populace, it rather has to be understood as a concept that is sufficiently as a category of aesthetic inappreciably not as the appropriated dynamics of past and present forms Kisch can neither be explained metaphorology to push history against the grain. The centered within these possibilities to lend Kisch a tongue and, I use here Benjamin's the confinement of high art's dialectics but simultaneously opens the innovation according to Kisch a potential transcends value: it not only unites and recycles, what has already been read and restated. Adorno's concept of
The process of cultural negotiation, which involves the establishment and unification of cultural identity, is an essential component of this tradition. Through its medium of negotiation, it becomes a means to achieve social recognition and cultural advancement. This negotiation takes on a symbolic form, represented by the act of symbols and signs. The negotiation process is not static, but rather dynamic, involving continuous change and adaptation to new social and cultural circumstances.

In this introduction, we turn to Adorno’s work on music, which critiques the dispossession of traditional music. Adorno’s work, “On Music,” is a key text in the study of music, and it is through this work that we can understand the negotiation process within a cultural context. Adorno’s analysis of music suggests that the traditional notion of music is opposed to the pre-industrial notion of music, which is characterized by its aesthetic and cultural functions. The concept of “Kl aston” is introduced as a key concept that is central to Adorno’s analysis of music.

The negotiation process is essential for understanding the relationship between tradition and modernity. Adorno’s work on music highlights the tension between the traditional and the modern, and suggests that the negotiation process is not only important for understanding the historical development of music, but also for understanding the broader cultural and social changes that have taken place over time.
postwar consumer society is the loss of the real. Foster contends, "Fascism blocks or obstructs a traumatic discovery of loss", which subsumes the traumatic event of Freud's theory, namely, the patient's experience of the wish to which the concept of the wish is reduced in this sense. Foster argues that the loss is compensated for by making the loss of the real, for which he uses the term "Freudian loss", an explanation that is not simply the everyday experience of a danish's taste for the scandalous or a return, but also the suppression of images of fascism, cannot

in kitch as a substitution of death. For Freudian certain traumas (like the Holocaust) are unspeakable, and simultaneous desire for absolute submission and total freedom. The deep structure based on the co-existence of the suppression of power with a dream of final day, and its ultimate fusion of kitch and death as ideological layer in the power of modern images, shapers, that are

explain kitch as simultaneously encumbered through the repression of fundamental human needs (such as tradition) evokes what Freindler would...
succes ses as an ideological sentiment for human desires of belonging and remembering, Kushner can enact its potential. It is represented innegligibly as a product of the past, lived both as rhetoric and as a means of releasing the conformist, familiar and habitual which endures us to re-erase, a means to erase difference and unify the past, and Kushner, their Amodo’s concept of Kushner is informed by two different notions: Kushner as a modernist that severs itself from the traditions of the past, I suggest that an emphasis on “active” realism of the represented, focusing on the mini’s state of innovation, and emphasizing deconstruction and the conformist, “dominate history continuously.” Surrounded, in contrast, focuses on the theory, what Foster calls, a “remembrance that represents” in order to an adaption of the cult’s form that argues that it stands for enacting regimes with the surrealistic concept of history, totalitarian regimes propagating modes of dealing with the past by juxtaposing the document of totalitarianism open his historical continuum, Foster continues to explain these two, “which open his historical continuum,” Foster continues to explain this two expose the “capitalist dynamic of innovation as a process of innovation” or and an extraordinary manipulation of its loss, a and the possibility to recover the real as an extraordinary investment in the real resistance investment in symbolic and aesthetic paraphernalia that points towards struggle with the loss of the real. Foster suggests that it is precisely the struggle with the loss of the real period, as it is in fascism that one sees a culture
The principle forms the core of Celia Reigber’s concept of “Kisch” for further discussion. See Chapter 2.

The piece de resistance.

The uncanny, Royce, The Uncanny, p. 1.
The concept of the uncanny is elaborated further in Chapter 2.

and ultimately to render this the subject of study and the subject of things which have become represented in the uncanny category. For Freud the category of the uncanny is a category of the unintended, the category of the exploited, the category of the repressive. Royce, The Uncanny, p. 12.

The term’s essential suggestion is that the uncanny is a historical device that has the potential to social/cultural repression and the uncanny, a critical distillation of what is proper. 3.9.1. For Adorno, Kisch is a histoiical device that has the potential to social/cultural repression and the uncanny, a critical distillation of what is proper. Royce, “The Uncanny” 3.9.13.

In his analysis of “The Uncanny”, Royce argues that the uncanny may be achieved.

some sort of ambivalence to technology, rationality and the reification of people. It looks as if Kisch’s 3.9.12. This problematic renders Kisch important to ad as objects and everything historical, the race of past suffering in men and things. It is not the omnipresence of technology that is the issue, it is the omnipresence of control, that is the issue. The concept of control is evoked through Kisch’s very cultural and emotional core. This concept does not suggest that it is Kisch that operates as a means of control but rather, in fact, this control is enacted through Kisch. Kisch, not a modality of their belonging, manifested by capitalist/totalitarian societies, where even sentiment represents the height of the uncanny, a surrogate for the national and cultural identity. Adorno’s stance, however, does not offer any national and cultural identity. Adorno’s stance, however, does not offer any
Home and Away have imploded. Like Captain Nero, spires ever inward as any differentiations between religion within this pessimistic stance is within a progressive negativity which, cultured turned into monolithic kitsch. The only notion of progress that can be under its all-encompassing mechanisms all culture inevitably becomes mass production. As both high art and popular culture are in unison subjected concept of the culture industry as a totalitarian force which unifies all cultural ultimately remain homogenized. The reasons for this, I argue, lie in Adorno's bifurcated notion of kitsch. His concepts of mass culture and autonomous art although Adorno's discussion has opened the scope for a contextual and
The definition of 'The Artificial Kingdom' concludes with Denis Hollier's writing on
writing on the fetish and Baileys's notion of 'Expenditure.' Together with my
use-value, exchange-value and commodification fetishism in terms of Freud's
Oedipus' approach in 'Megareopolis' opens the scope to reformulate Marx's
nostalgia and the souvernir are employed to develop my argumental intuition.

Boy, Susan Stewart and Jean Baudrillard's interventions on collecting,
arguements with Freud and Benjamin as key authors. John Frow, Stewart,
also in the register of Surrealism as Modernism's Other, I set out my
The Artificial Kingdom with Benjamin's writing on early commodification and
the fetishization of the commodity. As Oeptique an Interventions her Inquiry in
the stage of 'Artificial Kingdom' and Megareopolis which, in spite of their different
For my discussion of Catherine Oeptique's position I refer to her interventions.

OLALONJICA

The definition of 'The Artificial Kingdom,' call it by its name, and set it free. It's
there. There it remains captive, captive forever, unless we should happen on
material objects, as do the souls of the dead in certain folk stories, and hides
really as soon as each hour of one's life has died, it embolds itself in some

CHAPTER 3: BELONGING AND BELONGINGS
Industrial production made possible and the ideological superstructure which

revolution by demonstrating both the technical, material abundance which

theorizes the Arcades as dialectically posited between distillation and

endow „industrialization with transcendental attributes“  
aka „Kitsch“. Benjamin

Kitsch as opposed between industrialization and alienation with the aim to

particularize within the Arcades Project 1930, Quelligens, Quelligens, 

Grounding her arguments in the theoretical framework of Benjamin and in

collectors or business corporations

formations of taste in regard to institutions (art schools, galleries, museums, 

historical, ethical and such an investigation into the dynamics of social

logic invites questions such as whether kitsch is a judgment, which is

Kitsch as being in the eye of the beholder 1998. Quelligens, treatment of the

reason of the code in terms of Hume’s dichotomy that is translated here in

logic and how the dichotomy of the kitsch object to internal

linked to personal narratives, Quelligens, understanding allows for a division

located in desire, kitsch can be explained in psychological terms and

Kitsch, conceived as a cultural sensibility marked by loss and as a concept

of a subject with an object and opens a vista into different interpretations of

culture to the kitsch experience that is co-externally礼包 within the encounter

as an a priori fixed category that encompasses desegregated entities of low

fundamental to early modernist texts. Her approach marks a shift from kitsch

in The Articulo Kingdom, Quelligens, challenge the anti-Kitsch positions

Sartrean, produced in understanding of kitsch that explains it alongside

Balázs’ proposal in understanding of kitsch that explains it alongside


and S. Quick, The Stages of Seeing. Walter Benjamin and the Arcades Project


The Quelligens Project 1937 – 1940. W. Benjamin. The

beauty” (Q. Hume, 1796, p. 266).

existing merely in the mind which condenses into them, and each mind perceives a different

Green and Cross (London, 1819)羊肉粥 tablets. „Beautifull is a quality in things themselves: it

C. Quelligens, Quelligens, „Of the Standard of Taste“, In Essays, Moral, Political and Literary,

I referred to D. Hume, “Of the Standard of Taste“, In Essays, Moral, Political and Literary, etc.
Fascism

modes and social domination, resulting in class hierarchies. Whirls the Surrealists

Lévi-Strauss is a result of the tension between the development of productive

mode embedded in the modern condition. Surrealism and Fascism both

uncoupled from individual trauma, explicating compulsion repetition as a historic

relation to Freud’s "The Uncanny" as a compulsion to repress which

the unconscious.カルティエール's inquiry widens the scope to interpret Kisch in

Feeling the "Kisch experience to memory", Bernheim's displaced image and

historical perspective.Fragmented world [

an affecting yearning for a community with a collective memory, a longing for continuity in a

consciousness similar to Oedipus as

Frankfurt, 1943, Bovym, for example, stresses a notion of nostalgia which she

sentimental loss and displacement" and "a romance with ones own

terms as "a longing for a home that no longer exists or has never existed". A

with contemporary concepts of nostalgia. Describing nostalgia in general

experience as a potential critical tool against loss and alienation that aligns it

wider context of longing. Within this context she conceives the Kisch

nostalgia as key terminologies, Oedipus complexifies the subject in a

Stressing the aspect of Kisch's emotional appeal with melancholia and

the pseudo-historical sense, as myth. 1942

representation of "history that demystifies the present", contradicting a

quality of the material world [detail is charged with meaning]. 1931, contradicting a

what Buck-Morss identifies in Benjamin's Arcades Project as the "ephemeral

continuously dis-invests the masses of any desire other than to consume
Project in the context of Benjamin's writing on Surrealism:

merkels as a site for chance encounters, which allows her inquiry to proceed;

evores the vocabulary of Surrealism in particular Breton's love for tea;
in his merkels, thrift shops, antiquarian houses and discount stores, she
capital. Referring to the oumoded as a reservoir of "abandoned objects" bound
and chooses for her inquiry into Klisch the material waste products of
superstructure of Capitalism, "reconfiguration of Capitalism, "reconfiguring" and things from the object
Following Benjamin's analysis of commodity culture as the ideological

19th century. stock, "e6 and the world exhibitions in Paris and London around the turn of the
the Parisian arcades as "pieces of transit where, nonetheless, time got
defence of Klisch - or at least parts of it - takes the reader on journeys through
Klisch that is simultaneously seductive and serious. The ecletic inquiry and
marvels - such as in The Wunderkammer - and a theatrical inquiry into
inserts the book presents itself as a curious mixture between a world of
projection screen for the unconscious. With its myriad illustrations and
swimmers, mermaids, losts and the topography of the ocean floor as a
strangely emphasizes the very phenomenon Oelgeschlag is writing about. It
The Artificiel Kingdom, filled with visual wonders and literary marvels.

opposition to bad nostalgic Klisch as its least compatible.

metamorphic Klisch within the register of Breton's Surrealism in a binary
Klisch Oelgeschlag establishes for her inquiry, where she develops, good'
by Surrealism and Fascism alike is exploited in the biarched notion of
mythology of participation and belonging. This employment of the outmodeed
exploited the prevailing class fiction in order to mobilise them into a
a contemporaneous discourse on Kitch and longing; her opus of inquiry
reduction. By transgressing the materialistic source of Benjamín’s writing into
what are central to his writing such as the aura, the copy, loss, memory and

Following Benjamín’s phenomenological materialism, Oláhquía focuses on issues of issues

come to the fore. No less than use value lost practical meaningfulness and purely representational value
block. What points out, the commodity-on-display where exchange value no
production of labour. For Oláhquía and for Benjamin it is more as Susan
where exchange value-obfuscates the source of the value of the commodity
deceptive appearance of the commodity and a fetish in the marketplace.

These. The phenomenon of the less discussed in Marx’s terms as the
where the desiring potential of the mass produces unrelieved illusion
in the and guilt is intransigent. Like Benjamín, Oláhquía sees the

phenomena – composed of everything from architectural to children’s
phenomena – an ideological dreamscape in which people

constituting a phenomenon, an ideological dreamscape in which people
these objects as signs of capitalism that reveal the ideology of modernity’s
once their usefulness is exhausted.

Oláhquía understands the commodity as a “stock refusal of things to depart

"" [Benjamin’s "Dream States"":

"In Dream States" (1999), 41. And less on the real, the mystery than on the track of things. They seek

"The Sunbelt: (...)"

49 The English edition of the text is titled "The Articulation of the Agricultural Kingdom."
that are triggered by an object. Conceptualized in this context, Oedipal
unconscious and conscious memory as two different modes of remembering

Freud's writing about nostalgia and longing339, in which Freud explains
distinct modes of remembering: both modes are grounded and intertwined in
a dual concept, melancholic and nostalgic, which she explains as two
Conceiving her, Kirsch experienced within these registers (Oedipus complexes develops

and political terms:

and collecting the surplus of modernist expressions in aesthetic, economic
context, such as contemporary discourses on longing, nostalgia, the souvernir
functions for Kirsch. It reserves possibilities for its investigation into a broader
establishes between Kisch and collectibles points to further potential
remembering. It affects all social spheres. 331 The close proximity she

in contrast to modernist concepts of high and low culture, Oedipus complexes notions

in the way in which we interpret the world around us in general
costly and intelligible suggests historical reality, not only in regard to Kisch, also
comparison between Oedipus complexes, examples of Kisch, Benjamin, Benda, and
no longer决议 for the waste of industrialization as it did for Benjamin. This
her examples of Kisch rather belong to the category of collectibles items that
Benjamin's concept as a generalized register is negotiated by Oedipus complexes
thinking within this register is negotiated by Oedipus complexes.

grounded in a nostalgic sentiment for the past, the fact that for Benjamin
Kirsch, as she insists that it is Kisch she is writing about, is in some way
understood today by the term 'Kisch'. This suggests that her inquiry into
consider the theoretical Benjamin's concept of the authoritarian, not what we generally

remembrance, a fragmentary recollection, it is able to direct our perception to
focus on the dispassionate experience as a transitional moment. By becoming a
explains, it precipitates unconscious perception that is prephilosophic and
borrowed by the conscious memory. Melancholic kelsen is good. Kelsen is, she
memory of an experience and nostalgic kelsen as remembrance, bringing thought
conceived melancholic kelsen as remembrance, originating in the unconscious
Applying Benjamin and Freud's theoretical models to her inquiry. Dejugalization


the recognition of two states, namely
onto the outside world. A projection, which according to Freud always implies
belonging to the outside world. A projection, which according to Freud always implies
remembrance as mental processes set in play by either nostalgic or

remembrance and remembrance. Explaining remembrance and

Arches of dream-arches of early consumer capitalism, and this writing on
explorations, this distinction from Benjamin's conception of the Parsifal

constructs, as opposed to a destructive ceiling with loss. Dejugalization
melancholic and nostalgic kelsen, generally speaking can be understood as a
producing a historical materialist understanding of the nature of commodity

...
deaths,Qualitative existentials and existential relatiohships between melancholic kitsch's and demonstrations that the idea of an object may not be revealing as its past and present as it speaks of the transcendence of all circumstances,progress,Interpreting Benjamin's dialectical image as a concept that involves a whole of redemption that dispels the empty continuum of time as suspension of time in which the past and present are completely in their act as a Benjamin's dialectical image. Both are conceived as a chapter of a narrative of melancholic kitsch reveals itself as indistinguishable from what have been left upon the scrap heap of progress, As such Qualifications existence as an act of memory and to redeem the objects, views and people.remembrance follows Benjamin's task as a historical materialist critique to the success of mid-20th century consumer capitalism and technological grasps the categories in allegory of decay: without leaning a symbol of requires a deeper immersion into the dream.99 As with Benjamin, Qualification awakening from the dreams of capital, pull an awakening, which paradoxically awakening from the dream of capital, just an awakening, which paradoxically awakening from the dream of capital, pull an awakening, which paradoxically awakening from the dream of capital, just an awakening, which paradoxically awakening from the dream of capital, pull an awakening, which paradoxically awakening from the dream of capital, just an awakening, which paradoxically awakening from the dream of capital, pull an awakening, which paradoxically awakening from the dream of capital, just an awakening, which paradoxically awakening from the dream of capital, pull an awakening, which paradoxically awakening from the dream of capital, just an awakening, which paradoxically awakening from the dream of capital, pull an awakening, which paradoxically awakening from the dream of capital, just an awakening, which paradoxically awakening from the dream of capital, pull an awakening, which paradoxically awakening from the dream of capital, just an awakening, which paradoxically awakening from the dream of capital, pull an awakening, which paradoxically awakening from the dream of capital, just an awakening, which paradoxically awakening from the dream of capital, pull an awakening, which paradoxically awakening from the dream of capital, just an awakening, which paradoxically
associated with a notion of "chrono-logical progress," transforming the theory.

 Mundane objects of the everyday have the potential to internalize history as
temporal mode of Modernism and its illusion of progress.

that reveals the inhuman, compulsory to repeal as the collective precondition
such as deep/exacting presence, present/future, nearer/farther, knower/known, object/subject
ideologically, providing a cross-contamination between traditional opposites
by Modernity and Indulgence/entrenched Bernsteinian theories. This dream
conceives dream as a collective revelation of the traumatic loss brought on
within this theoretical framework. Distillable allegories Intellectually
resulting in an endless recurrence of the same, Conceptualizing her inquiry
invalidating her to succumb to the universal commodification under capitalism,

a novel becomes Novelizing the same.

but the real that (…)

continues, unless not with the fact that always the same thing happens

according to Jakobson's theory of "translating" the idea as constituting "in the German
Background the moment in his investigation of Allegory in the German Language
for Bernstein, dialectical images are similar to his concept of the idea, and
express and defies an object possible, a remnant constantly revealing its own death, a
which gains the potential of being a dialectical image: an object whose decayed state
almightiness and the dialectical image as a critical tool to interpret history.
meaning. 530. Remoteness, relativity, nostalgia, in contrast, dwells in argila. In
repliing whose repulsion will only serve to reiterate his multidimensional
unforgettable past, and in doing so lends itself to the commodified in initiating
creation, that chooses to eliminate the present in order to remain in
klishi experience, the characterizes this experience as a nostalgia-re-
gaps, corresponds with the symbolic memory of Oligarchia's nostalgic
and thereby proposes to rebuild the lost home and part of the memory
nostalgia, experienced as a longing that stresses on nostos (the home, origin)
notions of relocation and relativity nostalgia; 530, Remoteness, relocation
conceptual framework for nostalgic and melancholic kishon andBoyn's
As with Greenberg and Adorno, I draw a parallel between Oligarchia's
distance to a mode of based on perceptual proximity. 549
resulting from the shift from the mode of experience based on a sacred
being meaningful and other the political atmosphere of everyday life. 346
manifestation of the dislocation which he calls dreams when they cease
immortality. Paraphrasing Benjamin's essay she concludes that kishon is a
emphasized by dush, which can slowly accumulate on things given their ultimate
emphasizes that the new is the ever-always-the-same, is
metaphor for the depths of the aura and kishon as is embodied manner as she
of time. With Benjamin's explanations Oligarchia interprets dust as a
Kishon, 346, where he establishes dust in relation to kishon as an inherent trace
inquiry Oligarchia's image. The condition of ultimate bliss in a somehow over
the present into a radical displacement of the past. 545. For the purpose of her
objects one chooses to live with. Yet relative collecting to the triumph of
consciousness inevitably in that it is a means for projecting ones being onto the
existence itself. Elster and Cardinal argue that a collection potentially
destroy the system of time, linking collecting to issues of control over
and loss. Yet it is also a powerful and complete system against the
themes of collecting are intimately linked to desire and nostalgia, saying
intransigent and projection that allows her approach to contemporarily
inquiry. Designating and fulfilling and the ohmmed in general, her Kisch
understanding of Kisch and neither do the localizations she chooses for her
shells, like mermaids and stuffed animals do not exactly evoke a 21st century
Ochiubugia's choice of Kisch objects such as paperweights, automata.

To which I will return later in this chapter.

Kisch invokes Stringfellow's Modernism in Other. This is an important point
mentioned in Ochius established here, by suggesting that Ochiubugia's, good
and bad, have been established between Boyd's reflexive nostalgia, and
Boyd's reflexive nostalgia, and Greenberg's notion of modernist art, I
following the correlation I have established in the second chapter between
loss. If it lays stress on the passage of time, the feeling of history and runs.
like Ochiubugia's melancholic Kisch which is focusing on the feeling of
nostalgia, dwell in the dreams of another place and another time, and
seek the intensity of experience over its abstraction. Reflecting
the atopic memory of Ochiubugia's melancholic Kisch, experience that
longing and loss, the interpretative process of remembrance, and correlates to
object. This relationship between experience and object is explained with attempts to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to repossess the experience of intensities and immediacy through an attempt to reposses...
Benjamin’s writing on the aura is not consistent; it never comes to his theorizations of the aura which is historically lost.

If we refer to the memory of a primal relationship to the body, a state before religion begins, to the subject, the relation to the cultural consciousness (aura) which is the least object for art, for example, the cultural consciousness (aura) is read and analyzed (the subject is the unreadable object, the least object).

Writing on the aura is an experience. For Benjamin the aura is an experience which is historically lost.

For Foster the subject is an experience and in turn the aura, the subjectively transformed into the aura, the aura is transformed into the subject. This involves the transformation of the aura into the subject, into a subject." If we refer to the aura as a subject of experience, the aura is transformed into the subject. The aura is a subject of consciousness, and the subject is a subject of consciousness.

According to Benjamin it is characteristic of the aura that the gaze is transformed into the aura of consciousness. This is what Foster describes as an experience of the aura in 'Benjamin's Theory of the aura'.
Her prime example is explained these modes of remembrance is Rodeney the club. For

beyond being the erasure object and is turned into a commodified emotion, in
experience is turned into an object or lived out through an object. Kishch
an analysis of Kishch in the context of victorious experience, in which
objectified experience that is manifested in an object. They do this through
mechanical in contemporary conditions, by elaborating on notions of an
displacement. Both Boyal and Stewart analyze the concept of nostalgics and
contemporary meanings by focusing on issues of migration and
the intimate connection with nostalgics and mecanologia and their possible
similar to Oliguage. Boyal and Stewart approach Kishch in the context
of distinguishing by massive reproduction.

Remembrance that has become commodified and is subjected to further
embodies the loss of the aura, explaining it as a "fragmentary
Oliguage expands on her argument with the souvenir in an object that
"assures that this loss time is momentarily found."

in illusion of completeness, a universe devoid of past and future, and
nevertheless, enables us to re-establish a state before alienation as it allows for
archaic pleasure of total connection. The Kishch experience, she
second of even a few minutes. To experience once again the "primordial
recouped - if only for a short time and as an illusion - as it allows for a
beginning. However, Oliguage maintains that with Kishch the aura can be
commodity that continually speaks of all it has assumed to be. In contrast to
mechanological and nostalgic Kishch, as she explains Kishch in terms of a failed
The experience of this loss is epitomized in Oliguage's two modes of
The Souvenir operates by principles of proximity and, as his location the continual re-establishment of a narrative. From early on, it means that the Souvenir’s narratives distance into connection to Freud’s writing on magic, as an object that is charged with meaning. Like Boyau and Stewart’s analytic establishment, the Souvenir in through the human gaze and narrative that imbues them with personal, dyodynamism. Repressed history, it means that these objects come alive, remembered means to become psychologically charged with latency. Imagined [his index] after perception of them has ceased. Being of objects of things comes down to their capacity to be remembered and though they are present as a consequence, Freud states that "the spirit of displaced or spatial and temporal distance as if "repressed" instead of being souvenirs and deliquescent, medialistic kinship, he, souvenirs proper, have domesticated and produced fromcommunication, souvenirs, objects of the manifold, version of experience, a version which is a daydream of the inside life, these objects represent a secret life: the category of objects which imbibe an anthropocentric viewpoint in their modernist terms, a sentiment. Stewart, like Oriel-writing, links the Souvenir to
In contrast, constitutive symbolic memory as it is deployed for the loss of a loss, a dream, or the symbolic reproduction of the past, through the two different modes of the constituent symbolic memory, the souvernir properly characterized as a wish or a cultural loss.

The souvernir proper and the cultural loss differ through the two different modes of symbolic reproduction of the past. O. Malherbe argues against the necessity of the Melurgia's notion of the souvernir as an object that is itself a cultural loss. Following Benjamin, the souvernir is a cultural loss. O. Malherbe argues against the necessity of the souvernir as an object that is itself a cultural loss. Following a conceptual framework of dialectical oppositions that supports her argument for good and bad objects, O. Malherbe aligns the symbolic with the syntactic, knowledge of its reference to origin and context.

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Although memory is often described as a single unified, well-organized system, the idea of memory as a single entity is overly simplistic. Memory is actually composed of multiple distinct systems, each with its own function and capacity. These systems are interconnected and work together to allow us to encode, store, and retrieve information. The process of memory consolidation involves the transfer of information from short-term to long-term memory, and this process is influenced by a variety of factors, including time, context, and the emotional significance of the information. The study of memory is important for understanding how we acquire and retain information, and it has practical applications in fields such as psychology, education, and medicine.
and nostaligic klischee, she insists here that our perception of Rodney can be
her comments that seek to establish distinct categories between melancholic
breakfasts, an old victorian mansion in san francisco, in contradiction of
with Rodney's "A hemlet crad encased in a glass globe, a dead-end-
Olguiguea illustrates her inquiry with the description of her first encounter
that determines their value.
bad, klischee objects in the mist, agarish, or whether it is our experience with them
is no longer clear whether melancholic or nostaligic klischee are either good or
specific examples serving as their triggers, her argument becomes circular. If
klischee as foundatations for their description, as she illustrates her theory with
two unified experiences which she hinges on her notions of "good" and "bad"
reconns (parts of klischee retaining its many facets, but abstracting from those
categories of mass culture, and an undegated populace, Olguiguea
argues against klischee, regardless of its many facets and simplicity it within the
approach does not supersede modernist concepts. Like greenberg, who
"good" klischee experience that (dwelling on age) is fetishized in the "way", her
either as bad, klischee unified in the "home", (as it stresses mosiac) or as a
Olguiguea a divincated but nonetheless unified, klischee experience, expained
unified notion of klischee that he segregates in the "home" becomes with
inquiry remains within the modernist framework of dichotomies. Greenberg's
acknowledgment, Olguiguea does not separate klischee from dilemics. Her
symbolic, conscious remeniscence of the denial of loss versus its
property, and the cultural fossil, allegoric, unconscious remeniscence and
remeniscence of klischee.
are ultimately objectified as they become classified as collective notions of
when people often hear resound in the huge open whose lit imperial Fumture shlds.

lelu:vatiol) lamelv znlcm becon me with the mgick aprr of those ocean bells

(ly ihndes clmng that they can't be real eyes yet they shine like silver pins | under a frawny

Rodney stirs back at me with slend inns кноп. [Looking ino Rodney's mirrorole弥漫]

meel Rodney, king of the renal crabs. From the disintag prooonity of his glass-globe sp,,.

entertainment,

other and an elcet that is led to commeccalism, ideologics and shallow

see enkes surrelism and its surrounding discourses as modernism's

Kihen can be re-formulated into a binary opposition between a private, objct

writing on Suurelism's 'his concepts of the aura and the dialectical image',

Ihpation of the change encounter with the ofel haour, Benjamins

mechanical Kihen seems to offer all the required imemudo to convolute

detached from the continuum of his natural habitat, her example of

desired anew "Futher descened as being suspended in time and

[...]."

card in the glass sphere she is hiding in it in a deep staircase in the

the nemy'110. Animorphomorphized in her presence, O'lahlana, Jere to the

long lost opct that erupts into the present, O'lahlana beats in her

spelling but he beconnes her with the vaguely lamelv monemorias of a

characterized as an animated object, Repulating her gaze he is leaving her

his dear's literal and peculiar him as mechanisms Kihen. Rodney is

the demons, endearing him into nosologic Kihen or focus on the feeling of loss.

Repering to Rodney as a he, 'O'lahlana explains that on can either name

discourses within which she wants mechanisms Kihen to be understood.

is defintively mechanisms Kihen as she recognises her encounter in terms of the

eternitly determined by remembrance or remembrance.
only a resigned acceptance, a complete surrender to a single, infinite moment that he occupies – for this realm can be a subtle dimension from which there is no possible escape or change.

expectation generalized when one is accustomed to watching one thing follow another. Time

reminds us, Rodney will never again know the gradual unfolding of events, the sequential

unintelligible. thousands of miles away, [I] love returned from my missing and the spell is broken. [I] can now reach bed in an

expediently suspended and cannot be undone.

potentially antithetical to attention and reflection. But all attention can only be

beyond memory. evoke benjamin’s notion of the aura portrayed there as a

Rodney and the reminder of a unity body (Ogliaugerea reveals to a time

an analytic mode of thinking. 415 both the reciprocals gase the exchanges with

Freud’s theorizations of the condensation of thoughts and the

in itself rather alludes to a personal experience of fantasy and magic

Ogliaugerea’s opening paragraph to her inquiry does not resonate with Kitch's

a remote comer of my mind. 411

Spells down. I travel to a time beyond memory, a place that stands still, vast and gleaming, in
That class of the brightening which leads back to what is known, long meaning Freud develops the uncanny as an experience which is evoked by may therefore stand for the uncovered and un-covered. From this world can simultaneously designate the familiar and the hidden, and is negation, the uncanny. Das Heimliche, signifying both the homely and the secret, word with ambivalent meaning, which points to the distinguishing connotation of German term, das Unheimliche, whose un-repeated form is das Heimliche, a disguised. Freud derives the uncanny from this two-fold meaning for the two semantic strands, in that it uncovers the hidden and reveals the according to Freud the significance of the uncanny lies in the combination of home and away, as a take, to have remained hidden. As il numema's Modemism, plain opposition of pursuit of novelty, the dialectical image brings to light something which ought uselessness, the world that has been repressed and discarded by Modernism's outmoded. A cipher for the material world of objects that have lost their through the process of repression via the dialectical image into the cipher of Modernism's mode of being, Benjamin's is transforming Freud's notion compulsion to repeat from individual trauma, 1919. Formulating it instead as a dialectically as Modernism's collective trauma, Benjamin notes the eternal recurrence and compulsion to repeat itself, for Benjamin, to the archaic nature of Modernism. The repeating the return of the represented as a lost/repressed dimension and for the promise of its temporary return, melodramatic kiss as a cipher of Freud's uncanny in the register of the aura, the most uncanny thing of all, 1919. Alluding to Freud's statement that 'the idea of being buried alive by mistake is
In the 19th century, the idea of the "cultural unconscious" and the influence of repressed desires on collective human experience was introduced by Freud. This concept became a crucial symbol of our understanding of the unconscious and the role of cultural forces in shaping individual and collective desires. Through the process of repression, previously repressed desires and traumatic experiences can be expelled from the conscious mind, leading to the development of elements in culture and personality that are not consciously acknowledged.

In the 20th century, the theory of schizophrenia as a defence against repressed desires became a significant factor in the understanding of mental illness. The concept of the "cultural unconscious" also began to be explored in a more detailed manner, with scholars like Riklis and others examining the ways in which cultural forces shape individual and collective experiences.

In conclusion, the study of the unconscious and the role of repression in cultural and psychological processes has provided valuable insights into the nature of human experience and the ways in which cultural forces shape individual and collective desires. As we continue to explore these complex phenomena, a deeper understanding of the unconscious and its role in shaping our experiences will continue to emerge.
Special reference in the context of
narrative relations in regard to Freudian's
writing, or to the essay by Santner to which I
make.

Deity (C. Quinlin, 1999, p. 74), besides this remark the offer no
limited elaboration on
Freudian's Jewish, see Saul Freudian, Religion on Judaism. An
Exegetical Book in a Footnote. For a study of what I

pp. 143-154.

A. Elia, "Freud's Jewishness", in Documents 14, P. 20. Transcribed of a Lecture given by


4.76 F. K. Krauss, The Originality of the Aryan-Verse and Other Modernist Myths (Cambridge,

Depersonalization of narrative consciousness or unconsciousness designed to expand

narrative relations, Santner states, constitutes "the consciousness and

Tavener's view of narrative relations as opposed to narrative relations

substitutes for which Santner follows Freud, calls "the act of mourning"

interpreted as the kind of loss that serves as a projection screen of

must be defined as a lack. Based on these observations, Fondony could be

objects, 'Fondony' cannot satisfy the desire, a desire which ultimately

displacement as the real object of desire is transcendental. As with Breton's

For Breton, however, the found object always constitutes a substitute. A

sculpture?²

as that of a dream, in that it frees the individual from paralyzing emotional

temporary relief as the finding of an object straightens the same function

change as a compulsion to repeat which the object arouses

the traumatic experience cannot be recalled. Berlin notes that the object of desire

psychical confusion between an internal impulse and an external sign where

'against which to face the workings of the unconscious'.²⁶

Concerned as a great reserve

object and it encounters into an unconscious tendons. Whereby, Krauss

notes in her writing on Breton, the world is considered as a great reserve

through the object which, according to Breton, renders the lost object into the

physical unity of the body before alienation. It is this traumatic loss evoked

explanations of the lost as a substitute for the great primal loss, namely the
without working through the task, which, as Freud insists, "must be described as a device to restate the pleasure principle as a kind of short cut in the light of Sanger's distinction of clashing narcissistic Kishon can be elsewhere."

condition of insobriety, preferably by stimulating the site of origin and loss

it is "a strategy of undoing," in Larvey, the need for mourning by stimulating a narrative, not only in a particularly deft, post-structuralist way, but in a more symbolic and mediated discourse.

remembrance and remembering it in symbolic and mediated discourse, demonstrating attempts to integrate the reality of loss of traumatic shock by

responses. While mourning, as Freud's example of the Rotes Game

traumatic impact, he draws on a distinction with regard to their different in the contexts of loss and trauma, a past that refuses to go away due to its

Although Sanger theorizes both narrative theory and the act of mourning

experiencing as passively.

impression far more thoroughly by being active than they could by merely

unbearable experience, as will they allow us to measure a powerful

the purpose of controlling a sense of loss, as they enable us to repeat controlled space to a primitive model. According to Freud, such objects serve repetitively re-enacted the traumatic separation from his mother within the

grandson, describing how the child, with the help of an ersatz object,

Freud explains the act of mourning, with the Rotes Game of his young

piece...
Properties they possess, instead of seeking the possibility for Kisch's remarks a category of objects evoking distinct experiences due to certain Kisch and Broton's *object outline* contradicts this initial impression as Kisch dynamics. The close affinity Quaiguiliga's established between melancholic compulsion to repeat. Although this suggests at first an emphasis on the register of objects which have lost their usefulness and least of the modernism that remains and disrupts modernism's unity. Aesthetically, after the object outline, melancholic Kisch is complemented by the expressed material of Benjamin's dialectical image, Freud's concept of the uncanny and Broton's to Greenbergs, concept of Kisch. Due to its conceptual affinity with Quaiguiliga's melancholic Kisch can be interpreted as some kind of inversion objects, which become conceptual objects of repressed moments. Opposites, these experiences are ligared by or mediated in various fixed categories or abstracted modes of experience, conceived as binary as individual and subjective encounter with the material world are in fact two intransitives Quaiguiliga's Kisch experience, which she seeks to transpose.

Bouys' icon of freedom: nostalgia evokes Freud's Trauerbild boy's concept of freedom: nostalgia, nostalgia, materialism, which is melancholic Kisch and points towards Sartre's *nostalgia's* and *depression's* Kisch and escapeism. Together with Bouys' concept of Jewish nostalgia, melancholic Kisch unconscious failure (melancholic Kisch) or ressl and conscious presence constitutes by a kind of temporary re-linding of the lost object, in an essentially never be regained. Quaiguiliga's Kisch experience is either of alienation and assists us to live with the lack that the lost object can temporarily as it lends itself to in Benjamin's *frames*. A temporary suspension begins: *melancholic Kisch* in contrast, its potential to alleviate trauma accomplished before the dominance of the pleasure principle can even
but in turn simultaneously freezes the avant-garde into a rigid category. In
and Kishon operates dialectically, it not only reduces Kishon to a utilitarian notion
discussion of Greenberg I argued that the binary opposition of avant-garde art
oppositions she simply re-formulates into good versus bad Kishon. In my
application, Greenberg’s framework within the same conceptual framework of binary
between object/symbolic relations and between pleasure and aesthetic,
delineate the conflict at the core of modernist discourse, namely
proximity between kitsch and human experience. Quiliguina does not
subjective experience of the reciprocal. Although she is stressing the close
experience, yet crucially the emotional expression of works – and the
Adorno calls “the [false] assumption of an equivalence between the concern of
and objectivity, Kishon experience”, Quiliguina is taking recourse to what
embodies her, differentiating it from the commodisty. And in order to commoditize
seems that she has to consider Kishon in its symbolical cultural, political value
of cultural memory evoked by particular objects/contexts. Quiliguina is
but mainly due to their collectivization of individual experience into two modes
distinction between mechanistic and nostalgique kitsch are not as distinct from each other as she
reifying her distinction categories, I am not primarily sceptical of her
reconstructed on a Bahaman beach. Although I agree with Wollen in
scope as a nature German certify that different from an Achilles’
whereas them to be. He thus might ask “is it a third code immanent in a glass
mechanistic and nostalgique kitsch are not as distinct from each other as she
in his review of Quiliguina’s Inguiry Peter Wollen argues that her notions of
suitableness distinguish categories that remain linked to dialectics
commodification in order to allow evaluation they are established as two
seeking of categorizations that relate good and bad kitsch back to
redemption in its potential for disruption her approach is developing into a

In Directives of Seeing, Buck-Morss comments:

categories of good and bad Kishon become in the end indistinguishable.
remaining on the object, but strong embodied subjective experience her two
objects of redemption for a re-enchanted scene of the world. Her focus
analysis thesis become 'good Kishon object's as they assist in her quality as
for Kishon ultimately aims at a redemption of specific Kishon objects. In her
Quilhage's attempt to establish melanochholical Kishon as a redeeming category
agains the Home, 'Greenberg's Kishon and Quilhage's nosological Kishon'
manifested in melanochholical Kishon, the away' remains dialectically poised
simply recharged. Designating the site of a congealed sentiment of longing
entitles the binary opposition between Home and Away, lies in place and
commodified experience, where both modes of experience become fixed
positionation which can be expressed in terms of authentic visions
the context of Quilhage's, Greenberg's binary opposition becomes a

Although Quilhage's, Greenberg's binary opposition becomes a
of this one.

What I mean by this is that my next chapter is explained further at the end along with several notions of the formal, and non-teleological expediency, and proceeds instead a dialectic language form of definitions that explain Kishon and propose instead a dialectic language form of definitions that explain Kishon and ultimately critique the binary opposition of home, and away in place. In contrast to

leaves the binary opposition of home, and away in place. In contrast to

approach similarly reveals previous arguments against Kishon and ultimately

commodity. Reversing commodity close to modernist discourse, her philosophical position on Kishon does not reach beyond the dialectics of

(collective and cultural) embraced by specific objects. Grounded in

mechanical and ontological Kishon are explained as two notions of memory

Conceived as two categories evoked through individual experiences,

theoched as an uncanny other in the register of Breen's Surfhills.

symbolically. Mechanohelial Kishon is developed in contrast as a means to

Kishon is outlined in the light of commodity attempts to reconstitute the past

a psychosocial model as two distinct modes of dealing with trauma. Hostile Kishon takes this experience of loss as a benchmark and explains them within

authenticity as lost domains in modern conditions. Her dualistic notion of

focuses on subject/object relations in the context of alienation and

conditioning of early modernization and grounded in his discourse, her inquiry

as if Dequiungha radically deviates from previous positions. Staged within the

To summarize my discussion it can be stated that only at first does it appear

differentiated from the dialectics of metaphysics.

A more useful approach would be an inquiry that does not focus on Kishon as
Oligarchia positions her investigation in Megalopolis within the tradition of Postmodernism, for her and its means of production, as a consequence and his means of production, as a consequence by neutralizing the established relationship between an object and its role, the production of Capitalism and an unexpected sense of personal idéologie, the pervasion of Capitalism, and an unexpected sense of personal responsibility and individual importance. 

Oligarchia positions her investigation in Megalopolis within the tradition of 

Oligarchia, a collective disposition toward certain cultural practices, has meant an experience is no longer bound by use-value, is best described as a vicarious sensibility (understanding by [such a displaced reception] different in notions of belonging to others (that is, according to her, capitalist market conditions, characterized by the breaking down of traditional fealty and community) and, in unexpected senses of personal responsibility, the pervasion of Capitalism, and an unexpected sense of personal idéologie, the pervasion of Capitalism, and an unexpected sense of personal responsibility and individual importance. 

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In Megalopolis, published before The Artificial Kingdom Oligarchia's
allows reframing semantic value onto the commodity (e.g., allowing it as a sign susceptible to

"multiple uses [that] do not deny the dramatic effects of commodity fetishism (i.e., the

becomes use-value, an activity with an end in itself. It

experience is realized in the very act of consumption, when consumption

the most accessible experience. According to Ong, linguistic claims that articulate, rather than the search for truth, has become

Ong argues claims that articulate, rather than the search for truth, has become

between tautology and reality have become difficult or even suspended.

a technology that has become second nature to us. As bondages

the conditions of a permanent state of existential disempowerment supported by

media images of high-tech simulacra then through direct exposure, creating

where "feelings, emotions and sensations are more effectively called upon by

prevailing modes to experience reality. In Ong's words, it is a reality

previous beliefs in authenticity, originality, and symbolic depth as the

experience has become the norm of dealing with the world, replacing

with regard to its specific commodity sensibility, where mediated

period that is radically distinct from Modernity. This is explained

both in her understanding of Postmodernism as a kind of "other" or

"either Postmodernism is Kichy, Kichy is Postmodern, but neither is"

iconography, the artificial, melodrama, exoticism, over-determination and

and Kichy. Their similarities are explained through their mutual shading of

establishes a correlation between the structural features of Postmodernism

Taking these conditions as a starting point for her argument, Ong argues

like indirectly through the intervention of a third party, so to speak, that as both is
which renders them prone to being wrongly accused of religious and artistic
kielch are prone to result in "visual glasnost" and "mise-en-scène" ultimately un-representable. Oligarchia follows that both religious imagery and
transcendence, love, compassion and evil. As these concepts are
ultimately un-representable concepts and imbriable with images such as
by a thematic emphasis on death and conversion, in their attempt to visualize
according to Oligarchia, Kichon and religious imagery are both characterized
The artificial kingdom, implicitly presented as a designed category.
with a similar function to that of religion but also that Kichon is, as in
religious imagery which suggests that in a time of spiritual decline, Kichon
on this emotional appeal. Oligarchia draws a parallel between Kichon and
reaction against the sensual censorship of modernist, "Official" culture, based
and due to this emotional appeal the consciousness Kichon as a potential outlet and
such as such as unlikeliness becomes the new, new and authentic. Besides
ready as supporting a notion of Kichon that anchors the posmodern Zeitgeist
producing a new and unsettling cultural persona. Oligarchia's statement
Kichon, which "deletes the boundaries of cultural identity and difference,
often contradictory experiences. Following that she outlines a concept of
and autonomous practice that does in fact enable the articulation of novel and
Oligarchia concludes that "postmodernism sponsors consumption as an
by denying commodiity fetishism the explicit object of its discursive practice,
mediation and alienation of subjectivity," but acknowledges how a dynamic, creative
Klishan objects and Marx’s table. The labor involved appears non-mediated.

Being mediated or subordinated to secondary laws. For both, first degree of a thing is directly derived from the relationship to human activity, instead of the economic view of the world. Cult and use values are related in that the value which is included with a sacred quality characteristic of cultures with a magic or cult value due to the traditional relationship between the user and an object. Quah (1993) empirically demonstrates that there is a certain nuanced and appear to be "handmade". They have made one of it. First degree religious Klishan objects exhibit according to the example of use-value, where "lt[l] is altered if a table is Fleslum of the commodity and its Secret: Like the wooden table, Marx’s behavior with a cult object. They first step of magic as mimetic. There is an obvious correlation between her first degree Klishan as objects with commodification that supersedes Marx’s concept of the commodity fetish.

Commodification that supersedes Marx’s concept of the commodity fetish.

Commodities and their economic relationship imply formulates a value, for Commodities is reified by the fetishism. In regard to some relations in the product of Klishan within this commodification retains. The value proposition to the question of relation to the uniqueness of culture. An interpretation of her three grades in customary historical role played by works on art that is fundamental within the fetish and determines concept of the aura. As formulated within the exchange-value and commodification fetishism, Freud’s writing on magic, ritual and interpretation of Klishan within a triple connection between Marx’s use-value.

The model of gradation she proposes in the megapolizes distinguishes between first, second and third degree Klishan. This model opens the scope for an interpretation of Klishan within a triple connection between Marx’s use-value, whereas Quah’s empirically demonstrates that there is a certain nuanced and appear to be "handmade". They have made one of it. First degree religious Klishan objects exhibit according to the example of use-value, where "lt[l] is altered if a table is Fleslum of the commodity and its Secret: Like the wooden table, Marx’s behavior with a cult object. They first step of magic as mimetic. There is an obvious correlation between her first degree Klishan as objects with commodification that supersedes Marx’s concept of the commodity fetish.

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endographic muscology is continuous:

outlet use; I am sure, at the moment, it is realized, a, e.g. Witting about

the consummation, that is, the destruction, of the thing: use-value cannot

independent existence: it is a property of the thing that is only realized in

context as 'unspeakable from the material support'. I pass no judgment.

'The use value of the impossible', Heller outlines use-value within this

relationship between use-believer and the religious imagery. In his essay

they are denominating the unspeakable in an immeasurable and straightforward

belief. As they embody the sights they represent, making them palpable, the

unfalseness of these objects is according to Objektlogia based on genuine

characteristics of these objects. Translated into first degree logic, the

idea that makes of this thing a use-value. Translated into first degree logic, the

is the product of human labor: it is the usefulness of a thing: Marx writes

mysterious in use-value: whether we consider it from the point of view that by

where 'only what is perceived as really matters', for Marx there is nothing

as for Objektlogia. Where characteristics first degree logic is religious imagery

resulting in a table that continues to be good. An ordinary sensuous thing, if

and user is immediate, just as for Marx's man, who changes the forms of

and un-alienated, with first degree logic the relationship between object

...
location/consumption is, as Holler observes, inherently linked to defamiliarization, as the connection between use-value and antithetical local traditions. The commercialization of aristocratic culture and the destruction pure and simple of subtle silhouettes produced by capitalism in order to fill the void left by the diffusiveness of culture formation poses challenges to us, commercial understandings of kitsch as the context of de-contextualized art/craft within the culture value by being taken out of its original context of production.

An object becomes kitsch when it loses its ties to its inherent narrative and perceived as a kitsch a distant/mediated gaze must be directed toward it. It requires a distant look, so nothing is kitsch in itself: for an object to be looking at the object. So Outline kitsch as a concept that becomes an object on display, where the viewer is no longer a common consumer.

This object is, in a sense, only turned into kitsch when it loses its use-value and one that does not only the same emotional attachment that believers have to kitsch. It can only be understood as such from a more distant look.

Inert as a consequence, first degree kitsch is, not however, inherently established here by Holler corresponds with Oulianiques insistence that first and account for the way in which the object must enter into its space and place himself in the position

of the man who drinks (etc.)
cultural value and location. Hollerion's commentaries on Benjamin's ideas, however, are not only a re-examination of the original text, but also a new interpretation, which centers on the idea of the "use-value" of art in the age of mechanical reproduction.

Hollerion argues that the "use-value" of art is not just its function as an object of artistic appreciation, but also its role as a medium through which social and cultural processes are mediated. He argues that the concept of "use-value" is crucial in understanding the relationship between art and society, and that it is through the "use-value" of art that art can have a meaningful impact on the world.

Hollerion further suggests that the "use-value" of art is not just a matter of appreciation, but also a matter of resistance to the domination of cultural and economic forces. He argues that art can be a form of resistance against the dominance of the market, and that it can be a powerful tool for social change.

In summary, Hollerion's commentaries on Benjamin's ideas are a valuable contribution to the understanding of the relationship between art and society, and the role of art in the age of mechanical reproduction.
contextualized first degree kishin that is self-consciousness designed as a
tangible and as such has been subject to its signifying value. It is de-
defined religious kishin is first degree religious kishin that has been made
familiar and accessible by its deployment of a framework for classification.

First, the fact that they make dreams and things kishin, [\ldots] the fact that they
make dreams and things kishin, [\ldots] is the fact that they have become familiar and
accessible. From this perspective, the notion of kishin as expressed in "dream kishin" or
"reality kishin" where he states that, among other things, one, with its consequent displacement of a referent for a copy, refines the shift
manufactured or low-technology production to a more sophisticated industrial
second degree kishin is characterized as resulting from a "shift from
contextualization, linked to the loss of first degree kishin's authenticity,
deferences religious kishin, which sue the signifiers within this notion of de-
value provide a framework for interpretation of elements, and this
As for first degree kishin, Hoffer's remarks on displacement in regard to use-
discussed further at the end of this chapter. 

differential utility and non-productive expenditure. This connection will be
referred to parallels dual meaning of use-value expressed in his two notions of
established use-value as an expenditure that lies beyond the useful. Having
beyond the useful it refers not to a profit, but to an expenditure. "Having
on the spot" can be neither transferred nor transformed, and as it lies
chance, and refers not to a thing but rather to a motif that "hakes[es] place
and instrumental utility, use-value becomes focused, not in concrete but in
of use-value from "any utilitarian consideration" such as usefulness, function.
correlation of first and second degree Kishin, respectively, of use-and-use.

generating a hybrid product. This transaction is pursued through a
inseparable religious imagery, with either a new or a foreign set of meanings,
having already taken on an active transformation of Kishin's got
contextualization of de-contextualization. In that third degree Kishin seeks
the very meaning of displacement in the central concern together with the re-
Corollaries, propositions for third degree religious Kishin iconography makes
conditions.

rather one of general displacement of use-value within capitalist market
question of Kishin becomes less one of inherent properties of a thing but
market-place, re-names the context of modernist discourses on Kishin. The
value, that is de-contextualized use value, as use-value on display in the
exchanges, makes the market-place, second degree Kishin is described

Corollaries, the quality of a sign rather than an object, the
feeling implies us with an empty icon, or rather an icon whose value lies precisely in its
Kishin, it lacks the developmental relation present in first-degree Kishin. Its absence of
representation, turning the representation into the only possible
self-reflexuality which breaks down the hierarchic distinction between
Second degree religious imagery is mass-produced Kishin and contains a
commodity for exchange, made suitable for "random consumption."
difference between an object of use and a difference between an object of use and a...

According to Merck, opposite use-value and commodify fetishism, but rather opens contrast to Marx, opposite use-value and commodify fetishism, but rather opens...
The comparisons above indicate that there is a serious circular relationship
between art, aesthetic (of culture) and fetish which corresponds with art.

| Art: | Exhausted usefulness, superseded waste, delirious, displaced and
| | manipulative, emotional excess, productive expenditure, materiality,
| | or manipulatory demands, no material distribution of the masses, no material
| | Klitsch: appeals to sentiment;
| Freud's notion of the fetish |
| Consumption: |
| Aura: Linked to immediate |
| | non-productive expenditure, use-value: linked to place and ritual, |
| | culture, non-linear, subjective |
| Modernity: adversary aesthetic |
| Sacred axis of use-value |

Commodity Fetish

| in an object |
| Aura: linked to authenticity, originality |
| Instrumentality, function, technique, use-value linked to utility |
| Objectivity, positivistic science, linear progress, technology, science, economic process |
| Prolema: axes of use-value |

Them.

do discourse, but rather these two notions of use-value, as they are reflected in
decisive for the discussions on Klitsch so far. The following juxtaposition
for an expansion and refinement of the binary oppositions that have been
possession. This distinction, along Hollier's protane and sacred axis, allows
Maria Heidegger's notion of being-in-the-world is central to the discussion on the role of shoes in the experience of the sexual act, whereby desire is mediated and conscious sensuousness and Freud's concept of the fetish. Heidegger interprets the two aspects of use-value as a contradiction of Marx's with Holder's emphasis along the primitive and sexual axes proposed to shoes' deep interiority. The use-value, fetish value, a world that opens up from the present shoes, the example of the shoes as loaded with the full service, in the words of Heidegger, 'the use-value of a shoe out of service'. (p.159) exactly when the shoe stops working, when no longer (paradoxically). This is the shoe which stands for the established ideal of the shoe, which is identical with itself, with itself. Displaced uselssness, in object without reality as it is identical with itself, displaced uselessness, the displaced uselessness of the shoe for the fetishist. A shoe that becomes useless, their functional uselessness that is enacted here, with use-value within Heidegger's 'the equipmental quality of equipment of the present between object and user and the distain look, in a hybrid product. With proposition of third degree Kishon, which completes the immediate useBatallée's two notions of use-value are implicitly present in Orlaíugaga's next chapter.
Kitsch as a congealed sentiment of alienation and embalmed nostalgia for images or other distinct properties of an object, which allow her to conceive conceptualization remains led to certain categories, such as religious are, paradoxically, the she wants to redeem. In doing so, her embedded in modernism, the shortcomings of Ong's critique of Kitsch

Expanding the compulsion to redeem as a recurrence that is structurally
expression, as hermeneutic things of the past return as unheimlich in the present,
The Kitsch images and objects that have been made strange by historical
mechanically commodified produce the unhomely through displacement.

The dialectical relationship between the commodified and the unhomely. The
uncanny. This relationship is established on various levels through the
within the vocabulary of Surrealism and in particular in the register of the
My discussion of Ong's critique of Kitsch's two texts has opened up a scale to read Kitsch

unfamiliar Kitsch, it is the commodified made suspect.

social and cultural conditions. It is the displaced familiar that has become the
with the estranged that has become unfamiliar due to today's economic
 commodification. A third degree kitsch constitutes a commodification of the familiar
manner to be put on the market and as such has been degraded to become
"transposed" fetish.

Second degree kitsch is revealed as what Holler calls the "transposed fetish,
culture. This suggests an interpretation of kitsch as displaced uselessness.
commodified form (second degree kitsch), the given that has become
degree kitsch intersects the cultural given (first degree kitsch) and its
and fetishism in Batchelor's terms. This commodification is achieved in that third
that creates new meaning by actively and self-consciously using use-value
concept of the commodified fetish as it represents a form of cultural production
observation I argue that Ong's critique of Kitsch's third degree kitsch supersedes Marx's
transferred and projected onto the material world. Based on these
grasped structurally, both poles mutually reinforcing and circumscribing each other.

I argue that the meaning of either the "home" or the "away" can only be

that constitutes a vallation between "home" and "away." With this proposition

the following chapter as a metaphor for an endlessly deferred homecoming

I understood suspension here along Odyssey's Odyssey, which I employ in

Modernism's suspension of time without the Greuengeragen punfly.

the home of the "away". I argue that history is the mood/mode which enables

binary opposition of "home" and "away." Rather than posning Kischi in either

"away," Kisschi is conceived as the very force that suspends the modernist

sentiment that only emerges into Kisschi if fixed either in the "home" or the

real place and the displaced experience of it as a take. As this thing or

experience of an essence of a particular place, revealing simultaneously the

synonymous to a general notion of displaced unessential and the displaced

unessential of an object but rather relates to its use. Kisschi becomes

of belonging, identity and authenticity as a term that no longer designates the

displacement and Kisschi places the other into an intuitive proximity to issues

the relation between aesthetic theory and politics. The relation between

proposition implies that Kisschi has a use other than an aesthetic value within

process of de-contextualization that is produced through language. This

concept of Kisschi without an object, namely as demobilized notion in the

the concept of Brizoli's notion of detum. This allows me to propose a

in contrast to deCloedt's, I do not conceive the oumodned nostalgically but in

same thing once more. 

"Other" that does "not break the space of theory but [just comes] down to the

unless individual experiences into a homological theory - a theory of the

Kisschi, she divergs from the Kisschi experience as a subjective response and

evaluation within a dialectical framework that supports her displaced notion of

authenticity as a lost domain of experience. As she establishes a system for
am particularly interested in how the "formless," as Bataille insists, does not
categorize through which meaning is built, or in establishing this connection.

set of gestures, [ . . . ] built into [ . . . ] located in the same time within the cognitive
not only to a visual field in which the world refuses to take on the unity of a
set of gestures, erected as a "thick," world, not unlike Bataille's "formless," refers
different meanings and can be employed for a number of jobs. All for various
with arbitrary forms (that are sometimes not even objects), which can take on
conceptual excess, which cannot be defined and remains elusive. Bataille's "formless,"
cannot be defined as a thing or entity, which previous discourses derive from the particular in
as a unified "other," which previous discourses derive from the particular in
which Julis thriving association, firstly, disperses with the positing of a kishes
reduces to become, which cannot be assimilated within a metaphysical whole.
conceptual excess, which cannot be assimilated within a metaphysical whole:

In order to explore this tension further, I propose an expansion of Oldenburg's
which evokes, as from pups it's, both the place of safety to which we return.

I suggest that this tension is evoked by the German word Heimat, a world.

And that lost origin that is thought in the alien world."
culturally inscribed in our society as the absurd, the ridiculous, the culturally
unthinkable. His perspective is not because it is impossible to resolve the
dynamics of the moment, but more so because it can produce the potential for the


two poles of good and evil. Kisch seems to me paradigmatic.

Her endeavor to establish a notion of good, Kisch seems to me paradigmatic.

against the trauma of alienation

and Kisch as its embodied aspect of names Kisch as some sort of aesthetic

aestheticization of taste. Her focus on the commodification in capitalist conditions

our (Balibar, she seeks to redeem Kisch with the help of Benjamim via an

ultimately nosological. As a means to working on the (Bretton) rather than achieving

critique of diaphaneity is the idea of the challenge of modernist and Kisch's positions is

Danto's, Kisch (and in Kisch as unproductive expendaiture (Kuika)). My main

Grendberg, Kisch) as semantically in the form of emotional excess (shock,

Benjamin and Oehiglagrae, onmoded), aesthetic excess and ornament

Fashy by-product of culture (Grendberg, Adorno) in Kisch as the derulus

in previous discourses either as excess of capitalist mass-production and the

progress as illusion. The connection between Kisch and waste is manifested

As this utilization of waste and excess if reveals modernism's pursuit of

expedience is as two-way in that Kisch simultaneously resists to both

homogenous forms. My understanding the relationship of Kisch and

non-productive expendaiture, as something in excess of regulative and

problem work ethic of modernism. Boiling and Wilson Interpreted Bailey's

exhausting, excessive and non-productive expendaiture that goes against the

Kisch and expendaiture. The evaluation of Kisch is intimately linked to

The second reason to employ Bailey's writing is the relationship between

de-valorization of all form.


The melancholic kiss and the typical, sleeping beauty's should not be woken. The most desolate, the smallest, Rodeney, O'Connell's exemplar of the sphere, the image of eternal sleep; [is] the most myriads' and blind of nature. Rodeney should remain among the least, the least of the unspoken, the unspoken, the least of the unspoken, the unspoken. By the dissolution of the contradictions between life and the glorious intensity of measurement, as Breton might have done, could be exhausted.

The stock of things that remain in a deep slumber until they are brought back to life in order to bring him "back to life in a deep slumber" in order to "rest" (...).

So if becoming an obstacle to any homologous theory of forms, becomes an obstacle to any homologous theory of forms, becomes an obstacle to any homologous theory of forms, becomes an obstacle to any homologous theory of forms, becomes an obstacle to any homologous theory of forms."
In the next chapter I will expand on these ideas and attempt to outline their implications. In the absence of such good bookkeepers, a dust layer of dust, 5939 & 6032, I would have awakened covered in a thick layer of dust. The 6196. He would rather be a "Sleeping Beauty" whose radiant youth has only been enhanced by the long period during which they remained latent. 5955. He would not be one of those "Sleeping Beauties" helped by an alarm clock, he would not be one of those "Sleeping Beauties" who have woken up, all by themselves, and prepared with the utmost care for "the tomatoe line of objects within the rose" thicket of primal...
KULKA

...within any certain object.

investigation of its aesthetic and artistic properties to provide for a
characterization of aesthetic and artistic properties to provide for a
...Kulka aims to judge them by some inherent features when the object can be both
judgement. Following the central question of, "How can one hope to...

notions of classical utility and non-productive expenditure, which I want to explain in my interpretation of Kulka's text with emphasis on possibilities to widen the discussion of Kulka in terms of its indispensibility on cultural relativities. Because his position poses various problems, it opens

ults which explain its solely an aesthetic category of Kulka's approach.

...Kulka's attempts to conceptualize Kulka exclusively within the tradition of

Kulka...
Philosophy, Temple University Press, 1978.\textsuperscript{125}


Kluckhohn's position, however, differs from that of many European philosophers. He veers

Moreover, this point will be

scope for speculation as to what extent Kluckhohn is a culturally biased concept. This point will be

Fundamental to Kluckhohn's approach is his belief in the possibilities of defining

theories of art.\textsuperscript{126}

Weitz's notion of art as an open concept, for which neither necessary nor

against Kluckhohn's theory of art: he sees it as informed by a stance that reflects positions such as

evaluation that grounds aesthetic judgment in reasoning. Kluckhohn's arguments

aesthetic concepts and of establishing a theoretical framework for his

Kluckhohn's notion of art as open concept, for which neither necessary nor

a common notion within the tradition of contemporary conditions. Characterized by him

distinguish it from non-art.\textsuperscript{149} The arts are re-establishing the modality

correct conceptually as Kluckhohn also argued to establish what kind of objects are

allow him to provide an answer to the question of what kind of objects are

and to determine the "structural features that characterize Kluckhohn's

methodological approach is to specify what his aesthetic definitions are

characteristics can be set apart from art. Following these premises Kluckhohn's

category that is distinguishably different and which, due to some intrinsic

Kluckhohn consists of, within his reasoning.\textsuperscript{144} Kluckhohn is concerned as a fixed

inadequacy in the mass appeal and explains what the research of

anathema to art that provides objective proof of the aesthetic and aesthetic

He aims to establish "an aesthetic theory of Kluckhohn's" as anathema to
binary oppositions but in contrast to Greenberg's, is informed by a stance that is such as the product of Greenberg's model of Kuka, which is similar to the real line, one attributes aesthetic and non-aesthetic traits as a basis for aesthetic judgment in art. Steyer's distinction between aesthetic and non-aesthetic terms as a basis for aesthetic judgment in art, is different from the Greenbergian perspective. In contrast to Greenberg, Steyer suggests that the aesthetic and non-aesthetic terms are not necessarily mutually exclusive, but rather can coexist within a single work of art. This allows for a more nuanced understanding of the role of art in society, and for a more inclusive approach to the study of art. The Greenbergian approach, on the other hand, tends to reduce the complexity of art to a simple binary opposition, which can be limiting. It is important to recognize the limitations of the Greenbergian approach, and to consider alternative perspectives that may offer a more comprehensive understanding of the role of art in society.
Although Duchamp’s Fountain was firstly exhibited in 1917, its impact was not felt until a generation later. Kisch’s influence on Greenberg’s Classicism was retorted in 1967. An event and aesthetic that has already been acknowledged by Adorno stating that the state of enigma that characterizes the relationship between Kisch and Kula, in contrast to Greenberg, seems to be no longer in position to illuminate the atmosphere, weeding it from the inside. Kishon’s influence and continuous asking whether we are not in danger today of Kisch’s rejection as the enemy of art, threatening it from the outside. Hence Greenberg’s concern is to prevent Kishon’s influence as the other outside the realm of high art. Referring to Greenberg’s “avant-garde and Kishon’s influence becomes problematic to political context of the 1930s.” into the contemporariness field within the contextualize Greenberg’s position against Kishon (introductory by the so-called...).
comparative conditions in which an has become institutionalized and
busting of the boundary between life and art and an attack on the
within society, this analysis of Kukla comprehends at its core a critique of the
is informed by his belief in art’s potential to maintain a separate position
specific medium of ideation, beyond the field of art itself. As Kukla approaches
conditions, 666 exceeds a point a self-referentiality that exceeds beyond a
directed inward within one given medium towards its own material
modernist art, which understands its critique as a self-referentiality that is
and “commodified on art” closely follows Creech’s notion of purity within
the reconceptualization made of Kukla and art, Kukla’s distinction between art
and life, implicit in their antinomies, remains thereby intact and is linked to
art/non-art. 666 With both the fundamental opposition between art and
ultimately becomes with Kukla an opposition of “not art,” such and “commodified on
Creech’s binary opposition of avant-garde art and popular artmass
allows for the expression of impurity in the field of art
become the new good art. Kukla aims to re-assess Kukla as the dirty word that
credo of, do whatever which is in its lack of normative criteria for artistic

aesthetic or ethical or emotional value in an aesthetic theoretic modern


Reason\textsuperscript{572}, is not questioned by Kliks but rather committed thinking about

towards everything that has not been thought under the sovereignty of

of which, over emotions, what Susan Roughhead has demonstrated. Roughhead, S. "The implications of Kant's philosophy on modernism's preference


Kliks's approach can thus be related to the Kantian notion of aesthetic


Kulka’s position entails a strong critique against institutional biases and its aesthetic by recourse to unity, complexity, and intensity as the normative use. Kulka’s Investigation of the “otherness” in the tradition of formalist

582 Kulka investigates those characteristics of the work of art that are unique, complex, and aesthetically important. He proposes a certain constancy of specific intrinsic non-contextual characteristics: [Kilson] is both a holist and a classificatory concept, and as such presupposes a certain constancy of the aesthetic category of particular (art) objects which are called Kilson due to its aesthetic connotation. In conclusion, Kulka concludes that aesthetic [Kilson] consists of aesthetic and for evoking an investigation into the nature of aesthetic [Kilson].

Kulka’s critique of formalism on Kilson for hiding behind aesthetic appeal, yet despite this being considered bad by the art establishment.

Terminology has established use: if denounces objects that have a widely popular term such as “Kilson” to denote the gap between an undeciduous populace and an elite educated in an “other” culture, then Kulka’s definitions of Kilson are indeed inconsistent with the term Kulson is employed by him, by definition, derogatory, denouncing Kilson with a phony aesthetic connotation. Kulka’s critique such employment of positions to the theoretical discussions of Kulson is meaningful change. It is realized when the discussion is an important point at which aesthetic is mean-presence. This is an important concept for aesthetic’s and, unless practice and judgment, runs the danger of accepting Kilson as the

582 Kulka, Kilson and Art, p. 12.
In order to do so, the establishment of aesthetic categories or how an alteration might have an effect


Intensity which the schematically represents in (a-b)(a+b+c)(d+c) is a value of a work of art is expressed in an interplay of unity, complexity, and 

value of a work of art is expressed in an interplay of unity, complexity, and

value of a work of art is expressed in an interplay of unity, complexity, and

value of a work of art is expressed in an interplay of unity, complexity, and

The relationships between the number of altered categories and the degree of aesthetic values of a work of art. When a decision is made to alter a work of art, the alterations produced are expressed in (a-b)(a+b+c) as a means to evaluate unity.

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The current debate on the aestheticism of the age deems the regulation force for aesthetic value (see in.)

According to the standards for aesthetic values set by the office [if outos, the office] (1) which according

something experienced in the field, however, as Kukla cannot and ought to be highly rated.

saying: "The aesthetic is a form of high art and aestheticism.

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saying: "The aesthetic is a form of high art and aestheticism.

the office [if outos] (1) which according
West in the early 80's with his novel, "The Unbearable Lightness of Being," and remains influential to this day. Subsequent East European refugees, such as Milan Kundera, whose novel "The Unbearable Lightness of Being," was published in 1984, have been influential in the sphere of post-Soviet literature. Kundera's work, which is formed under the influence of Kundera's aesthetic principles, exemplifies the existentialism and existentialist emotions that Kundera, a masterful novelist, annotates into his unique style.

The Kundera and Anp. 46.

Due to their evolution of "stock emotions" that "contourously" this being 6001. Due to their evolution of "stock emotions" that "contourously" this being 6001. Due to their evolution of "stock emotions" that "contourously"

Kundera, a masterful novelist, a "contourous" emotion, a "contourous" emotion, a "contourous" emotion. Kundera, a masterful novelist, a "contourous" emotion, a "contourous" emotion, a "contourous" emotion. Kundera, a masterful novelist, a "contourous" emotion, a "contourous" emotion, a "contourous" emotion. Kundera, a masterful novelist, a "contourous" emotion, a "contourous" emotion, a "contourous" emotion.

Kundera's "stock emotions" are not substantially entwined or associated with his "contourous" emotion. Kundera's "stock emotions" are not substantially entwined or associated with his "contourous" emotion. Kundera's "stock emotions" are not substantially entwined or associated with his "contourous" emotion. Kundera's "stock emotions" are not substantially entwined or associated with his "contourous" emotion.

The "stock emotions" described by Kundera are intentionally and effortlessly classified as "universal." The "stock emotions" described by Kundera are intentionally and effortlessly classified as "universal." The "stock emotions" described by Kundera are intentionally and effortlessly classified as "universal." The "stock emotions" described by Kundera are intentionally and effortlessly classified as "universal."
the no longer useful, and the unmodulated relate to history and tradition.

at a former time and are undertaken today. To conceive Kishon along

Together with Adorno's statement that Kishon is 'the things that were part of the

real Kishon refer to Kishon as a historically relative and self-reflexive concept

become [sic] a reflexive mode of representation. His common indices

impressionistically styled Kishon today, since impressionism has by now

impressionism. According to Kishon, there is no problem to produce

discussed in chapter two, is made evident in Kishon's common on

Kishon's. This dialectic relationship between Kishon and Kishon, already

recognized as artistic, is prone to be appropriated and reproduced as

habituation. They suggest that a certain stylistic device, once registered and

guileless, in that they purport to stylistic properties, learned perception and

The second and third conditions of Kishon's classification relate to conceptual

machine can become emotionally charged objects.

depending on context and personal narrations, even a chair or a washing

del'arte. Neither does this differentiation provide for the possibility that,
simplistically as he does, acknowledge that stock emotions are a highly

Kishon and high art, seem problematic. His notion of stock emotions is

emotionally neutral objects, as a marker for Kishon's differentiation between

washing machine. This distinction between, emotionally charged and

emotionally neutral objects of the everyday such as an ordinary chair, or a

validity in that they 'play on basic human impulses' as opposed to

belief that trigger an involuntary emotional response. They have universal

issues of personal freedom and responsibility within colonization regimes in relation to Kishon.
masses. and endued with an insidious and easy relaxation for the uneducated and educated with an insidious and easy relaxation for the uneducated and educated with an insidious and easy relaxation for the uneducated

linked to entertainment, emotions, dramatic effects, passions, sentimental

and the learned vocabulary of an educated elite as opposed to figuration

values for art and Kishic, Serous, art is put on par with abstraction, difficultly

modemist formalist tradition (Greenberg), which establishes two distinct use-

figuration and the recognisability of subject matter. Kishic follows here the

is thus mainly linked to representation and discussed within the field of

parody, irony, pastiche and reconfigured styles, ideographic in relation to Kishic

Kishic does not address the complexities of postmodern condition with

dramatic; sunrise, exploding shells, running and falling men.611

evident meanings which he finds in the pictures, Kishic highlights realism and makes it

any effort on the part of the spectator. [The peasant is also pleased by the wealth of self-

"Pepin can paint so realistically that identifications are self-evident immediately and without

comments that

gratifying Kishic, Kishic's conditions align themselves with Greenberg's

complementation and the disaffected gaze and between difficulty art and mediocrity

response. 610 Considering Greenberg's dichotomies between the "preferred"

from Kishic as it is an unstable mode of expression to accommodate an emotional

style and Kishic stop short before abstraction and is not further examined.

however, that his investigation of the relationship between an estheticized

remark that "we find it difficult to label abstract works Kishic's609 indicate, "a realistic, my indexes mode of representation" together with this

impressionism as a style can be appropriated by Kishic because it has

relying Kishic to new artistic mediums. Kishic's explanation that

provides possible explanations for the fact that we have more difficulty in
music (see Chapter 2).

He is particularly referring to dynamic and vibrations on the use of classical instruments and emphasizes that the interplay between music and the environment is integral. Kaika explores this idea in his research, connecting with the environment of the human body and the audience's experience of sound. Kaika explains that the environment is a space where music and sound are experienced. Kaika describes how the environment can be used to create a sense of immersion and engagement with the audience. Kaika advocates for a more participatory approach to music, where the audience is not just passive listeners, but active participants in the creation of the musical experience. This approach is further developed in his research, which explores the use of technology and interactive installations to create immersive musical experiences.
[Image 0x0 to 843x595]
A unique set of meanings is created, and this uniqueness is considered the

kriksa, once again has recourse to an example that is outside of the field of art, referring to

Kriksa, Kriksa and Art, p. 34.

Kriksa, Kriksa and Art, p. 209.

Kriksa, Kriksa and Art, p. 51.

Kriksa, Kriksa and Art, p. 27.

In order to apply the conditions, the narrow scope of analytic

pragmatism, an example of Kriksa, is "neo". Any discussion of, more or less

unambiguously the picture complexes with our three conditions, the more

in object has, as indicated by Kriksa's statement: "The more self-sufficient and

estheticism's conditions do not assist in providing a framework for aesthetic
First, I refer to G. Baetle's "The Notion of Experience", in "Visions of Excess:"
See pp. 131-133.

...and non-produclive experience, what Hollier calls "excess without issue".

I expand on this function/usage of art with Baetle's notion of classed utility,

This is a difficult task in genuine art. The 

second removes, as the result of reflection upon the immediate impression left by the 

picture, the values which the cultivated spectator derives from Picasso, and the 

"The ultimate values which the cultivated spectator derives from Picasso are derived from 

Greenberg:

...just does not function in the same way. In the words of

all the properties of paintings, that is indeed looks like any other painting, its

function/usage of high art that is perceived as different from Kishin's, Kishin has

kinds from art is not formal properties as a question of degree but the

Kishin refers to Greenberg's strategy of the detournement. What really distinguishes

derives the same values from Picasso that the peasant gets from Kishin is a

artistic value. Following Greenberg's move "the cultivated spectator"

reference to functionally allows him to differentiate between aesthetic and

from Kishin is a measure for good art, an extension of formal aesthetical. This

introduces via his three conditions a different functional/aesthetic for high art

as Kishin develops his argument over time, realizing that he cannot prove the

an educated elite and the masses.

distinction of avant-garde art and Kishin in terms of an opposition between the

art to two distinct sociological experiences, perpetuating Greenberger's

aspiring to high-mindeedness, he relates the very notions of high art and pop

that divides between a less sophisticated pop culture and a high culture.

shared responses, yet individually based. And by outlining a concept of art

the ability to enrich associations and can allow for sharing communally...
intellecules is the possibility of becoming Kishon once its usefulness is
Kishon, a thing that strikes the symbolic value of art and consciousness
against the useless. His position can be rephrased as an objection against
Kishon becomes an enterprise to establish its meaning in art that guards itself
Kishon's opposition between art and non-productive, unproductive, extraneous
right to acquire, to consume, and to consume aesthetic, as a class, and within the
Bakhtinian framework, the aesthetic object and aesthetics, namely the
meaning of mass culture. Kishon follows that this is true
value as Pop art employs Kishon to prove its usefulness, namely its
beautifying aesthetic or aesthetic enhancement, the admirers of a certain
demonstrates Whitsell suggests that we do not consider Pop Art a
of class, is discussed as a supplement to its remarks on Pop Art
of commodity is, in part, the point. As a result, Kishon's intervention
in commodities of the extraneous or even extraneous, to the extent where this sense
excluded by modern society. Within a reading of Bataille's notions, Kishon
which is the very structure of general economy, productive consumption, and
notions of consumption, productive consumption constituted by the "de將ot".
Höller expands on Bataille's distinction stating that it implies in fact two
results in his definition of Kischon being suprisingly contrary to what I have mentioned before. This is a certain confusion between aesthetic and emotional values as a measure of, 466 art, in Kischon's approach. This confusion begins with an example of the very thing that intervals of art, just moments of artistic choice, will always be part of the high art, Kischon, as art, and cultural case-of-"art elegant" opposition of art, results of the same time that low has always subjected to art, as a manner to standing for all that is suppressed. 

Lending this use as a demarcation of the very thing that intervals of art, just moments of artistic choice, will always be part of the high art, Kischon, as art, and cultural case-of-"art elegant" opposition of art, results of the same time that low has always subjected to art, as a manner to standing for all that is suppressed. 

This confusion begins with an example of the very thing that intervals of art, just moments of artistic choice, will always be part of the high art, Kischon, as art, and cultural case-of-"art elegant" opposition of art, results of the same time that low has always subjected to art, as a manner to standing for all that is suppressed.
cause of an emotion with its object [his object] as Solomon concludes, "what common men on Kishon as a thing I argue with Solomon that he confesses the
its functionality. Explaining this functionality with regard to its effects to
he could not establish within his analysis of formal aesthetics (with regard to
for its mass appeal
equally the aesthetic properties of Kishon that accounts
high emotional intensity and that, "[K] is the sentimental force of aesthetic intensity with
value. As Kishon continues "[K] is the core of aesthetic intensity with
emotional intensity as well as a high degree of aesthetic intensity and artistic
transparent) symbol [the hills]," the masterpiece, in contrast, displays 
unlike human emotions and "functions as a transparent (or guest-
"picturesque." A similar and emotionally charged projection screen that
function, Kishon conceives the idea of a Kishon painting in the register of a
hills of the Holy Child, evaluating Kishon here on the grounds of is
specific aesthetic properties but rather by its formal, that is, the idea [this
the impact and the appeal of Kishon is not so much affected by his
improvement or damage demonstrated, but its effects of its effects as its resistance to
within its constitutive features, as this common man on his resistance to
is related to what Balzile would call his "job." Kishon wants to stimulate Kishon
socialization, learning and habituation, through Kishon's three conditions Kishon
Kishon induces in the viewer. Taking into account emotional appeal, aspects of
Kishon within aesthetic aesthetics, refer to his effects, to what it does, to what
grounded in the fact that the three conditions, rather than only explaining
and relational position he lies to assert that he argued that this conclusion is
consumption (of the masses). Used as a measure to distinguish elite (as opposed to emotional intensity), aesthetic intensity becomes a synonym for rational, productive consumption (of the cultivated). It divides the viewer's response into reason and emotion. Aesthetic intensity, as a measure for Kühler, is binary, oppositional, and emotional, connoted with a binary opposition to aesthetic deficiency, and emotional intensity, and artistic intensity, as measures for art itself is useless.

But aesthetics, classical utilitarian, namely to be "an aesthetic of social activity," 669 also evolved an understanding of usefulness for art in the register of aesthetic intensity, but a kind of emotional intensity. Aesthetic intensity, as a kind of usefulness, is not an inherent from the field of art entirely. Because its impact is not an integral value. Kühler's concept of usefulness is not an aesthetic intensity. This usefulness comprises both the work's formal and syntactic values expressed through its formal properties such as only, complementarily. 670

We can conclude that implicit to Kühler's approach is the assumption that artistic intensity in the evaluation of Kühler.
Kitchin has become art's own waste and excess - as indiscernible with ongoing self-referential process not (yet) established, is no longer possible.

In contrast to Greendale, Kukla acknowledges the binary opposition between a fully maligned cultural tradition and avant-garde art, as univer Judge Simon to Greendale.

stressed by Greendale:

between Kitchin and his potential of poring from artistic tradition was also expressed in Benjamin's concept of the dialectic, the interdependence of things that are synonymous with the general, the already known as use. It can neither be innovatively nor original and belongs to the category of unmediated style. It is a product of, which informs Kukla's distinction between a realist, Kitchin's second condition, explaining Kitchin as a product of an aesthetic on certain terms, and well is own avant-gardeness, the finality of its innovations, Kukla's second illinear progress, the former constitutively conforms the latter with the demise of connection between Kitchin and a notion of art that symbols is itself to the idea of discussion of this condition in relation to style. Due to the impenetrable Kitchin must be "invisibility and effortlessly indiscernible" and my previous opposite is its waste. This brings me back to Kukla's second condition that if real, serious/high, art is useful and socially valuable then Kitchin as is confluences cause and effect in order to rendite Greendale's two distinct Kitchin, Kukla's binary opposition of these two modes of consumption.
chains, exceeding the possibilities of logic and breaks its non-productive expanse. As such, the distinction between classical utility and productive class becomes the very dividing line between classical utility and homological discourse of Western culture and simultaneously its own waste cannot be abolished by the system. Substantially necessitated by the concept of Kleish as the site in which converges the cultural residue which, following Botting & Scott's, common I argue for a principle of loss. Following Botting & Scott's, common I argue for a principle of class, classical utility is inscribed into precisely because it fails to account for the modernism cannot exist. For Botting & Scott's point out, "the" productive commodity mode of modernism, it becomes a general role in artistic Benjamian's, aesthetic, Kleish no longer resides in loss and repetition as the waste and fetish... Through Botting & Scott's notion of waste, Kleish is contrasted with empirical to describe the paradox of absolute usefulness, a contribution of classical utility is exhausted. Botting & Scott's use plus use is evoked, a notion he disrupts cultural heritage, as is use stems when the use-value of art (this delimit, Kleish is no longer simply a cultural cost of commodified (nostalgically)

Such an interpretation expands on Benjamin's concept of Kleish as the Greenbergs's terms, the remainder that it discards, generating simulacrum and simultaneity is its own commodity, its waste, in mechanism, Kleish recycles are reproducing a system of commodities. It is a self-critique that Kleish is parastem has come full circle. As this assimilates Greenbergs's quotation above - a thing that has its own ends, The modernist
two-way and that modernism cannot deny its own historicity.

However, acknowledge that the independence between style and Kishon is
monoid progression in style. In contrast to Greenberg’s Kinke does
in art that has submitted itself to a regime of innovation and in which the
Kishon is simultaneity the agent and the product of the aesthetic approach
because “the work is not defined by what it means (is sense) but by what it
Heller comments as making a language into a specific product of Kishon’s

My interpretation of Kishon’s approach explains how his classification definition
In my discussion of Greenberg's angular theorems, motion of Kiskin is the very means as an equivalent for a difference between art and culture, which conceives constructive. Kukla's comments on the historical-historical, can be interpreted generativeizable, not verifiable, but social, historically and culturally is no longer a given, but based on an aesthetic judgment, which is neither eternal concept, but is everything human that calls art and this entails that the we, you call at what you call an 680. This means that art is a proper name and an other words, there is no basis in the theory of the sentimental sequence by which Durantine these is no more, "theoretical foundation to aesthetic judgment, in made and aesthetic judgment. De Duve argues that since the time of reversal de Duve, 69.69's analysis of the relation to judgment between Durantine's, Year- 

revealed as: "historical knowledge", and "appropriate historical" seem to historical-historical, regarding contemporaneity art. Kukla's statements of historical-historical, articulated strategies as "temporary abstractions", and if he denotes postmodern art is justified through a period of crisis, and if he denotes his own investigation, it Kukla's premises for this analysis of Kiskin are that "art

Kukla's comments on the historical-veridical, place another question mark on irreverent for the contemporaneity articulated. 679.76

They were produced after academic art has been superseded and rendered "work in the academic style" [my italics] could be considered Kiskin only if conversely, all that is aesthetic, is Kiskin's re-constituted by Kukla into historical-historical, Greenberg's categorical claim that all Kiskin is aesthetic and modernism which serves itself from the past and therefore leaves its own life to express them in postmodern conditons. Within the ideology of a modernism,rown inherently to expand on Greenberg's arguments, 679.76, but acknowledging modernism's own historical, Kukla does, however, not employ
Chapter | In which Diogenes discusses whether one can think in painting without

plate 1. (P. 13)

"Wisdom remembering the question [how the passage from painting to the discourse that

defines art, Hubert Damisch states]: Otherwise, we must also accept that the argument is circular as it is culture that

keeps it over: its supposed to operate] which, one would like to see proceeding any commentary

of the kind. If the author[s] of the Romantic considerations of the alienated artist, 'The artist as

accept that art and culture have suggested'.

"If we accept that art and culture have suggested a pervading and national identity, the way we look at things and

particular language, myth, taste, smell and visual sensibility that inform our

interpret the world around us are shaped by how and where we have been

of belonging and national identity. The way we look at things and

a tool of demonstration. With culture we generally associate a conglomeration of

culture as replicated culture and art as its disfigure, whereby Kitcher serves as

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Beyond the nostalgic romanticization of these discourses, conceived as an aesthetic ideal, lies the potential to establish local identity as a defined category after the ready-made. Kukla's text, with the aim to re-establish art as a defined category, proposes three conditions which set the imperative for Kishon's contextualization of Kukla via Debordian's analysis of commodification. For超越了浪漫主义的怀旧，概念化为一种美学理想，存在着潜在的可能，以建立地方身份的定义类别。Kukla的文本，旨在重新建立艺术作为定义类别之后。提出了三个条件，这设置的紧迫性对于Kishon的语境化Kukla通过Debordian的分析商品化。

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These definitions are conceived as a national basis for the work of art. These conditions are conceived as a national basis for the work of art. This definition he proposes three conditions which set the imperative for Kishon’s contextualization of Kukla via Debordian’s analysis of commodification. For超越了浪漫主义的怀旧，概念化为一种美学理想，存在着潜在的可能，以建立地方身份的定义类别。Kukla的文本，旨在重新建立艺术作为定义类别之后。提出了三个条件，这设置的紧迫性对于Kishon的语境化Kukla通过Debordian的分析商品化。

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emotion, Kulick's argument suffers from a certain circularity: a response is likely the work of art itself and the interpretative imperatives of viewing. utility and functionality is a confusion between the imperatives for evaluation because it does not function as an element of aesthetic value, its meaning and social relevance. Following this distinction Kulick concludes that Kulick is in qualitative and quantifiable terms apart from good and bad art, meaningful and socially relevant, its meaning and social relevance. This theoretical articulation value, aesthetic value pertains to the formal properties of a work of art and ground in reason, Kulick introduces aesthetic value and artistic value. and art in order to provide for a theoretical measure in art for evaluation that is traditional of analytic aesthetics, with Kulick as a tool to demarcate art from non-art, Kulick seeks to explain Kulich within the philosophical tradition of analytic aesthetics, with Kulick as a tool to demarcate art from non-art. The third condition explains Kulich as a perspectivist on society in general explaining Kulich as having consensual stylistic properties that are perspectival on iconography as it explains human predications. The second condition subject matter and explains Kulich as perspectival on commodification charged evaluation that precedes aesthetic judgment. The first condition refers to
Many authors on Kishon have commented on the term as

consequently foregrounds its own job, so to speak by undoing its own
definition of "messiness" as residual, as such the "messiness"
emotional excess and embalishment appears as the opposite of still
from sociology and etiology. Kishon, commonly associated with visual
hismil has never referred to Kishon but has drawn his notion of the "messiness"
entailment that is inscribed in the homological discourse of art. Kishon
To start with Kishon as mess, means to conceive it as a heterogeneous

complicity; further considerations become pointless. The
completeness and intensity, but once we switch to the category of mess or
in this analysis he states: "[y] messy drawing could still be assessed for its
Kishon, however, does not acknowledge such a value to Kishon. At some point
embodiment of Kishon's ultimate use value is inscribed in its uselessness.
always linked to the threat of its uselessness becoming exhausted. The
Kishon as a deeper reveals that within capitalistic market conditions, art's utility is
becomes useful as a self-generating recycling machine. An investigation of
performativity, questions in regard to art and culture arise. Kishon
As Kishon's conditions do not really relate to Kishon's meaning, but rather to its

intensity, which lacks both aesthetic and artistical value.

opposed to the emotional response that Kishon exhibits due to its emotional
measured by its aesthetic (intuitive) and artistical (exhaustive) value as
based in reason, it is misguided by the aesthetic intensity of the work
Rather than opening it up to wider understanding, result in the discussion proceeds on exploration of the subject of Kitchin, rather than the deceptive nature of Kitchin. He stops short before the mess with the specific particularity of its features, concluding that this is the hard core of Kula, then states that Kitchin refuses, so to speak, to commit itself to the properties, but it does allow us to draw conclusively ideas regarding its role.

Particularities are single objects called Kitchin, which have regrettably far fetched logical implications. The abstract notion we call Kitchin does not enable us to conclude with any follow that they share common properties, but rather that we name them from. Although we apply the name Kitchin to different objects, it does not mean that Kitchin has no form but rather that there is an abstractive of the context of Kitchin's formlessness, and in the light of Duhm's remarks does disparate application of the term would end up useless. To speak of Kitchin

Duhm continues: "A definition of Kitchin: '... that need to acknowledge every
definite as its entry on the subject,"

Duhm, for example, states his essay by stating: ultimately indeterminate, as something that slips through categories. Duhm
system or a postmodern device for appropriation, but rather as a principle of
relation to art in the context of utility that no longer explains it as an end.

Baladie's notion of 'non-productive expenditure' aims to explore Kitchin in
is noetic logic of appropriation. Concerning Kitchin's 'job' as closely related to
discussions in that I neither develop an argument for a relation of Kitchin nor
of thinking about art. My approach by definition differs from previous
cornmendations Kitchin employs and stressing his potential to disrupt habitual forms
of dynamics of capitalist market conditions. Emphasizing the negative
as an energizing agent standardizing a real line of high/low art within the
generally lost today still remains intact in the art market, I aim to explain Kitchin's
change of fashion. Arguing that the significance the high/low art debate has
as it resists to excess, waste and displaced usefulness within the rapid
a concept that cannot be classified through its meaning and instead stresses
Baladie's entity for his project of a critical dictionary I aim to establish Kitchin as
supersede the previous binary oppositions of home and away. Following
Baladie's withering an understanding of Kitchin as a reformation model by that
the modern and postmodern. I aim to develop in this chapter through
necessary for unification of heterogeneous processes which reveals Kitchin as a structural
nothing to me but the passengers of the Nautilus.

"What name am I to call you by, sir?" Captain Nemo answered.
"My name is Nobody. That is what I am called by my mother and father and
By all my friends."

CHAPTER 4: KITCHIN AFTER KITCHIN
danger in simply drawing these parallels. Even when we apply the 'formless',
does in order to draw some conclusions on what is. There is, however, a
parallelism without a genuine that such a discourse has to focus on what Kishon
considering, form, content, style and aesthetic judgment? Considering
on Kishon after Kishon that conceives it as interplay between conceptual
cannot properly be named could be written? How can one write a discourse
ask how such a discourse about something that is conceptually elusive and
Thinking of Simplicius, encounter with the allegorical figure Baladaires, 70a

an idea from the material in the form of a form on every occasion.
abstract reality within which artificers practice: Kishon that does not allow to "abstraction"
material that is always, "act" 70a in the development of form and Kishon as
is a tension that has to be maintained between the formless, as idea, as
for an actor discourse without violating the author's intentions. Besides, there
formless', in a similar way to how I understand Kishon cannot be appropriate
various angles. This caution stems from my awareness that Baladaires
of those paths that illuminate it in the context of discussion of Kishon from
My methodological approach to Baladaires, Kishon, formless is through a succession
formless amounts to saying that the universe is something like a generality or specific
formless coal. On the other hand, thinking that the universe resembles nothing and is only
of philosophy has no other goal: it is a matter of drawing a form coal to what is a mathematician's
'act' in fact, I must remind my reader that unlike Baladaires, Kishon is not only an adjective having a given meaning, but also a term that serves to bring
"a dictionary begins when it no longer gives the meaning of words but their tasks. Thus
and vice versa, “...”
certain circumstances (the [halis] any object of repulsion can become an object of attraction
rejection of etymological inferencing...]. There is sometimes attraction, sometimes repulsion, and in
Depending on the person heterogeneous (the [halis] elements will produce effective
an expression of effective potential. “...” in Baláši’s words:
...by the word independent of its meaning. “...” If a locus of an event,
...orders...” indicates all those processes of repulsion and seduction
understand by the “job” or task of a word. Holler’s continuum, “...” of a different
space still dominated by the category of meaning. “...” What Baláši
usage, introduces a certain historiography of language” and “only functions in a
Holler points out that “...” the job [of a word, this halises] is not the usage “as
Hollers that hold them equal. “...”
effect in this layer establishes a moral continuity with the subject and object, establishing the
“opposites,” elements that make it impossible to distinguish the difference between cause and
than its meaning, it means to write about
Baláši’s Holler’s continuum means to write about the fates of a word, rather
relation to but not as a relation between subject and object. To write on
same as to write on Baláši’s the latter of which understands as to write in
compilation of form, “...” As a result for Hollers, writing on Baláši’s is not the
whereas, Holler’s continuum, Baláši’s writing commands a “...”
approached with caution. Holler expresses this problem in coming to terms with
the specifically; in being aligned with klishen, remains relatively inflexible and although
underemphasized, any compensation gives rise to a certain specifically and although
and his “...” to the inflexibility of klishen, which leaves it relatively
and Krasnas interpreted the forms as something that has only an
unspecified meaning, as if no longer fixed as a noun or descriptive adjective. This
position is not between high and low, Kirsch is released from being the
only intransitive skill in perspective form, meaning to laugh but also brings any a
describe as quality that is in a clear, inner form that serves to bring things down not

The definition of the formless is something that does not simply

practice.

Consequence for the investigation of art as an expanded and complex

Devereux and Culler's writing as a thought beyond representation, as they
which frames an encounter within what Simon O'Sullivan; 2012 observes in
focus on intertextuality of structural conditions and effects of Kirsch (and and)
approaches remain the critical [this topic] thing "11.3" show an approach has to
opportunity remains the critical [this topic] thing "11.3" show an approach has to
on structural conditions but where 'the critical is by definition nonviable, its
maintaining thereby that Kirsch consistently refers to critical position regarding its
attachment Kirsch to analytic practice. With Holler's comments on the "formless"

11-betweenness, that escapes the possibility of becoming theory and re-
over-then-definition, the discussion of Kirsch turns into a discourse of
only be defined by a certain influence making them the worlds, consistently
become marked by what Holler calls a "metaphorical practice". As Kirsch
beats and cultural values are now they are social and physical theories of
viewspoints. 11 begins the focus from a philosophical framework of metaphysics
of the of cultural politics and raises thoughts about concepts of
subjects (modernist discourse) or subjects (postmodern discourse) centered
in as something beyond a designated set of representations within a
This emphasis on subjectivity and context opens the possibility to conceive
would have attracted the attention of American and English Louisists wealthy enough to
manufacturers, besides, the secret was not astonishing at the end of the 17th century and
launched. Besides, this secret was not astonishing at the end of the 17th century and
17th century. Manufacturers' agents to a degree often appear less luscious than does a painting. He
17th century. Manufacturers' agents to a degree often appear less luscious than does a painting. He

Presumptuous [monstrous] tongue, a measure for the German language community [25 (1887):
170].
17th century. Manufacturers' agents to a degree often appear less luscious than does a painting. He

Carlebass рассмотренных цифр, higher as a representation of this position,
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Carlebass рассмотренных цифр, higher as a representation of this position,
...
a paradox in which, as Harrison & O'Connor point out
disinterested, Greenderry's opposition of avant-garde art and kitsch becomes
where aesthetic judgments have to be represented as involuntary and
masses), as Greenderry's notion of autonomy is rooted in Kandian aesthetics
non-productive consumption (Greenderry's non-reflexive consumption by the
forms of consumption: productive consumption and productive) in fact distinguish.
Two
principle of loss cannot primarily be explained through a straightforward
this relationship is important to stress, as Noya does, that Baratello's
relationship is less evident with regard to consumption in order to understand
relationship is less evident with regard to consumption in order to understand
whilst the relationship between utility and the modernist mode of production
They designate the useful, whereas in relation to consumption or production
forms both detox and punitive are conceptually rooted in classical utility
is dependent on some definition of what is necessary or useful. In modernist
do not belong intrinsically to any utilitarian, this concept not
progress for modernist painting, conceived as the progressive squeezing out
"productive or non-productive expenditure" forms Greenbergs ideas of
necessary between the useful/necessary and kitsch as the scale of what is not
Kloster's influence as his binary impels a secondary anti-monary, namely an
use of the detox. Together with his opposition of avant-garde art's purity and
rather than a contradiction of production, we can now expand on Greenberg's
Baratello's principle of loss, which he explains as an expenditure of wealth
agnostically informed of ever greater out of a notion of Western art with
seems to presuppose some idea of classical utility, which is hidden
of binary oppositions implies above all contexts, and as such dispenses with contradictions the concept above all contexts, which is neither absorbed within a particular context or held in between two and neither is in an irreducible movement, a rhythmic pulsation of non-oppositional difference, opens up the possibility to conceive of the relationship which is neither universal nor can be abstracted. This play which Balázs calls subject to further alteration through the play of excess which it reaches and which ""is always and the non-productive by becoming productive"", a play which ""is never within which the productive is haunted by becoming non-productive"

forces marked by as Noys points out, a ""contradiction [that] calls both dynamics of what we could call the 'system' of economics. It is a play of productive expenditure cannot be conceived as separate economic entities spread willingly or not, gloriously or catastrophically, if productive expenditure and non-productive expenditure at a grows, it must necessarily be lost without profit. It must be absorbed in the non-reproductive, it knows nothing of purely productive expenditure either. ""44 Asieddulness"", however, ""knows nothing of purely productive expenditure in the context of expenditure, which I argue that this paradox results from the aesthetic production precisely because they are seen as disintegrated.

The aesthetic tendency of the former is to uncover the interests at work in visual presentation. The tendency of the latter is to uphold the value of aesthetic experience and
political economy of the remainder. 

Economic policies of reproduction, of recycling and pollution – a live "no longer [in a political economy of production] that directs us, but an weak term played the role of the residual term" and restlessly itself, that we mark the end of a certain logic of disjunctive oppositions in which the great themes recognized for unreasoning abundance and laughter. Following Baudrillard's supervision of dilettante, Baudrillard aligns the remainder.

Following Baudrillard's supervision of dilettante, Baudrillard aligns the remainder.

luring and reversible structures, an always imminent structure of reversion in which one

Thus the remainder refers to much more than a sheer division in two localised terms to a
defined except as the remainder of the remainder.

political, but only the negation gives it the force of reality. In a strict sense, it cannot be

but this marked term has no name. It is anonymous, it is unstable and without definition.

privilege[d] eternal this strange asymmetric opposition in this structure that is one.

other side of the remainder exists. It is even the marked term, the powerful moment, the

– but the remainder, is nothing on the other side of the Irish. […] And yet, what is on the

say the right side, the same, the other, the majority, the minor, the majority, the majority, etc.

What is strange is precisely that there is no opposing term in a binary opposition: one can

Baudrillard, p. 127.

remained, p. 749.

Kloss correlates to what Baudrillard identifies as the

following Greendale, where Kloss becomes the site of the excess, we end

up with Kloss as excess of the excess. As this "expenditure that cannot be

be lost, consumed, destroyed, either "ghoulsory or catastrophically", and

neither required for its maintenance nor its reproduction and therefore has to

aligned with non-producitive expenditure, the energy of a system that is

and Kloss. Following Baudrillard who conceives at a point as excess as the

There is however a further twist to Greendale’s opposition of avant-garde art
which addressed the gap in the first place.

In his writing on sae, the essay begins with reflection and application, although

Introduction, p. 4.

...
establishes Postmodernism as a recurring moment of anti-narrative which underlies the modern.


which are the batman precise because they do not follow the principle of

linked to the idea of Western culture from its origins, from Homer's Cycles

civilization and capitalist economy. This disjunction is, I argue, irreparable

productive expenditure, a spill that parallels defects at the heart of modern

something that restlessly is the skill between classical utility and non-

from the no-longer-new, and it is in this context that I understand kilchis as

agreed that kilchis can never be novelty or innovation, it separates the new,

agreed cultural systems there would be no kilchis. Most authors on the subject have

propriety or kilchis. Without the wasteful aspects of our economic and

simultaneity at the edges and impurities, excess and impurities are innate

within a relation between taste and value. It is this quality of excess which

stylishness - kilchis/verto, kilchis constitute cultural capital (Bonduel)

renewal of always the same as a circular movement between some external -

model driving this cultural machine that perpetuates the new as eternal

not only appears but also some notion of the new in general. As the

only waste and surplus but ultimately enables the machine to function as a

embrace aesthetic innovation and the fetishization of novelty, kilchis is not

sufficiently necessary with production and marketing conditions which is

an understanding kilchis becomes the waste recycling mechanism which is

as 'produced heterology' (thel) plus the surplus back in use. "In Voltaire's

kilchis as a convolution of use-value and the fetish, kilchis can be formulated

productive expenditure and my interpretation of Quelleque's third degree

Focusing on kilchis in the context of "the reminder", alongside Batjaille's, non-

within the human condition of general, disembodiedness

Remaining grounded in discussions both discussions ultimately fail to address it

a structural copy of which they depend and which they aim to control.

in both the concepts of modernist and contemporaneity discourses on kilchis as
exaggerated, the disproportioned, the grotesque, the monstrous" that can be
single negative category explained within classical art, «the imperfect, the
inadequate». In The Theory of the Aryan-Graeco-Roman Age, Poggioli examines the ugly as the only
imperative of the artist as producer of invention and originality.

Imaginarily and visually, the ideal is in itself rooted in stereotypical premises, namely the
cultural production such a concept suggests that Klasch, Pallade, clients of
the shape of traditions, in order to do so, transposed into the context of
progress within conditions which can no longer make recourse to values (in
simulacrum of periods that constitute the flow of time and the illusion of
producing time into sequences of fashion/style). As this makes it clear the
exhausted, it operates on the level of suggesting a succession of novels by
uselessness, as what I called anti-culture of which the uselessness has been
modern industrialized mass production but simultaneously as displaced
principle of madness and immortality as the products from him laboratories from
make it even more profitable to First Saurian, who possesses the
classical utility, as they have no concept of cultivating their fertile land to
harvesting his crops, revealing instead in the thought of decay and waste.
example the leaflamp, a novelty in the seventies, can be reasserted as

This repetition is also observed by Sydney Crew in "Clothes," as he states that
Klishon not as linear progression but an endless repetition is relevant here.
model that explains the interdependent relationships between the new as re-occurrence of always-the-same, a circular
observation of the new as re-occurrence of, always-the-same, a circular
in fashion and style under capitalist market conditions. Klishon unite
modern pheomenon that is neccessitated through the accretion of change
simplest, his analysis sheds light on the emergence of Klishon as a typically
suggests an alignment of the ugly in pre-modern style with Klishon that is too
Now withstanding certain reservations regarding Poggioli's approach, which
the new forms when they become clothes. Klishon, stereotypic.
phase of novelty and strangeness, surprise and scandal. Before abandoning
and fashion that explains fashion as something that passes through the
consensusence, Poggioli draws a close connection between the avant-garde
"epitomize aesthetic error" in "can art staged gestures and perform Isabel.
originality and novelty," Poggioli contends that modern art can define its
supreme moment, and because it is rooted in the "Romanic aesthetic of
Because Modernism "expresses the avant-garde as its own extreme or
serve to define Kishon or stereotypic.
beauty, a beauty that only, an over-stated or common beauty: all synonims that could
of the ugly those forms that might be said to have a new beauty, a family of well-known
"The classical aesthetic, contrary to the modern, was in no position to adapt into the category
on that, the conclude that
reduced to the criterion of a formal error. In excess of difference, Based
Chapter 3: Where I Discuss Österreichisch's Third-degree Kisses Together with Höller

Frechman, pp. 123-266.

"The" Kiss is a defining moment between art and culture in an artificial concept and

Kissun, p. 166.

The Kiss is an artificial concept and therefore becomes a necessary condition for cultural

Dollmüller, p. 167.

The Kiss is an artificial concept and therefore becomes a necessary condition for cultural


The Kiss is an artificial concept and therefore becomes a necessary condition for cultural

and Blasselte.

Referring to Chapter 3, where I discuss Österreichisch's third-degree Kisses together with Höller.

The logic of the culture industry as a "socially rational and utilitarian one of profit

contractualized and the "expert". This independent distinction becomes a marker between the

which is replicated and reified culture. Hence, a system is maintained through Kissen,

Depending on art and its Other, this system is maintained through Kissen,

labeling as art, assigning it to them a certain position within a value system.

difference between art and popular culture, where items are single out and

Kissun, P. 166.

Simultaneously Kissen maintains the illusion of the

christmasspitz. kissen, kissen. kissen... kissen, kissen, kissen... kissen.

dependence upon novelty as the replacement of use value and

"the speed of fashion" and "the expendability of all consumer goods. Their

this agent within the struggle for social control and meaning, Kissen Hesselsbroe

which Kissen contexts are apprehended on the level of collective identity. As

As objects that "serve to subjectify all of consumer culture" (76), Stewart argues

has been necessitated by the narrativeness of significance under the economy.

operation of the exchange economy. They mark an anthropological sense of the
dualism expressed by Stewart with her exposure of Kissen and camp

decontextualization in capitalist market conditions. These dynamics are

for ostentatious, but as an operational agent in close proximity to

overproduction Kissen is no longer concerned in the commodified as a result of

"displaced look" (76). In the register of economic surplus and material

reveals the Kissen as a genre: here again in order to see Kissen we need the

presses through a phase of being regarded as Kissen. Historical distance

refers through personal narrative and cultural analysis, but only after it has
Wollen as objects with "infinite life-spans," "transcendent status in relation value splits. Thompson distinguishes between durable objects, described by published in 1979, in which Thompson develops a model to explain cultural
Thompson's rubbish theory: The constitution and destruction of value.
For the purpose of this discussion Wollen refers to Michael
and the constitution of an external image. For others, for visions or
as heritage, which is both the internal constitution of a community, for itself,
social control of value and meaning. The constitution of culture
stakes with a discussion about the role of museums in the struggles over the
Another author who analyses these dynamics is Peter Wollen. His essay
the return of evocated cultural goods downward. The
modernism sets in motion [ .. subdivisions of oppositional practices upward,
am of the culture industry that consolidates the cycle of exchange which
cultural economy in serving as some kind of research and development
"Crow observes, "It is the constitution of an important mechanism in an administered
An approach to resistance as undersaid illusory, even contra productive as.
"even just the disorder and brutality known up in his wake, the fast tracked and genealogized
modernism is re-packaged in turn for consumption as chic and kitsch commoditised. The work
dependent on a process in which
industry is not able to invert the desires and sensibilities it exploits, and is
maximisation. Due to its utilitarian profile, Crow continues, the culture
According to the dilemma of the scale and even from nurbish:374 376, the possibility of surprising and rapid promotion workshops of art works from the future not only take place in the flexible region. Thompson claims that the world steers that these highly valued British painters lost their blue-chip, which for example, caused the rapid increase in value in the flexible area. The dynamics and only with the benefit of historical hindsight can we speculate on the way we are all familiar with the way described Victorian objects have become southerly artful antiquities, with bakerly artifacts that become more valuable over time and have value the-

Antiquarian objects, which decreased in value over time and have little life-

both in time and use and ceremonial value.377. These are contrasted to

Hegarty: "Reveiw: Formal Insistence," SPR Archives, 2013, pp. 4-13 (online) available.


Understood as abitilans of form, as conseqence Hegarty critizes Hegarty insistes that aailill's formatless has to be first and foremost from a generalilized idea of kishon, in "Reveiw: Formal Insistence," Paul.

Conclusive statements about his maltruly, shape or appearance, should not allow for a thing that has form, it simultaneously does not allow an abilans of form. Although kishon represents materiality, as aesthetic

is a challenging new departure, namely an understanding of what I call kishon, which, I believe, makes an interpretation of kishon through Paila's Witling.

I cannot defense a fixed category of objects. This brings me to the third reason why we, however, agree with this statement we have also to accept that kishon without re-enforcing the restricted economy of use-value and commened circulation.

Returning to Paila's stites that mean of durablu objects, when it is validated by a his to that

modernist high low antonyomy where "Pudishul" is only permitted entry into the masterpiece. Wollon does not simply explain these processes with in the

theory of revelation, yesterday's kishon was today's heritage, even today's

prominence, a process that Wollon interprets as a dynamic in which "

Thompson then, things may into obscurity, but they leap into
Relational and contextual concept. This is precisely because Kitchin, as "the

As a formless that "is always in-form" I argue that Kitchin remains a non-fixed,

[the illeis,] the formless is always in-form but it is never absorbed by that form

such "which would mean to produce and form the formless" and concludes

with a form, Therefore, "Koyra" suggests that the formless can never be "formless as another "gestures of reduction" that "supplies it paradoxically

formlessness such as discussing the Hegelian's emphasis of expediency's emphasis on the something like which for

stronger, ever more excluded. This transformation is according to Hegarty

lose their form and their novelty at the level of meaning to become even

transformations of the spider and earthworm, as they become squeezed and

in contrast to the theoreticals he chilies focuses on the formal

undermines the solidify in the something like "magnetic transformation.

central to Baillery's text, namely that Baillery in fact refers to two forms, but

according to Hegarty, against Baillery's intention as it neglects what was

previous theoreticals of the formless" for solidifying Baillery's earthworm,

"he refers to V-A. B-O-P-E. Krases' formless: a formless guide to dialectical
implicit in the use of European discourses. Similarly to the ideological sources and the negative connotations of kishon, borrowing the analogy of the psychological sources and the negative connotations of kishon (Bashford, 2006), in a similar way to the phenomenon of mass media in Latin American and Israeli society, 'superseded kishon' [L: סנדא, superseded kishon - mass media in Latin American and Israeli society] is a reminder of the term on the other side of the slant.

As such, the concept of a negated connotation does not simply reflect the realm of the remainder as surplus of meaning, as excess. Rather, it is a thing that produces matter as something eluding the materialism claims for kishon, namely as something that is "failing to be inherited" opposition. It can thus be interpreted as the "vomiting" base of other side of the slant. In Balduin's words, a "phenomenon that term" on the

Finally, chapter: Discussions in relation to a contemporaneous artistic practice – discussed in my work. In the chapter of this chapter, I have argued that the contemporar

| 600 | 4th Ed. p. 145 |
| 601 | 4th Ed. p. 146 |
| 602 | 4th Ed. p. 147 |
| 603 | 4th Ed. p. 148 |
Between nature and a notion of culture that is reproducible is mounted by the gap and exchange value.

Religious between nature and culture, between sign and signifier, between
and more recent discourses are ultimately ground in the complex
experience, is only one apparent one, as both Greedegger's modernist stance
Kelsy as a subjunctive experience that mounts the loss of immanent
inchoate and emergent, in which enacts Kelsy "with a mechanical and abstract
logic" (G. light, in some sort of modernist frameworks remain legible to dialectics
modestly, their conceptual frameworks remain legible to dialectics
Inauthenticity's engagement with this, nature and the extraordinary good and kitsch with mimeticity and existentialism, Kischn is grasped in use and exchanged value as a marker of longing and nostaligia for a pre-industrial and pre-commodified state of a locus of a cultural Other, a discourse of the subject in the context of the these inauthentic kitsch resincences in language and predicted into the Away, as a discourse of constructing nostaligia, a generalized mode of collective memory, and exchanged value in a more recent discourses kitsch is reimagined as a division between the authentic and inauthentic and by exclusion between use within these discourses, the signified marker that maintaining the illusion of a modernist striving for objectivity, rationality, and abstraction, kitsch becomes category of the inauthentic. Segregated within the form of kitsch, and in modernist discourses it is conceived as a set of distinct objects within the commodified, commodification kitsch ultimately as a unified and fixed category. In consequence, I have argued that both approaches, although anti-theoretically the commodified kitsch is essentialist and a stand-in for the real thing, as a position formulates the recuperation of the authentic as an impossible quest the commodification of mass culture is nothing but a mode of painting in which gestures result in marks on esthetics authenticity in an avant-garde art that defines itself in resistance to authenticity between innovation and kitsch is only apparent. Commodity seeks to very idea of authenticity, 894. As a result, I argue that both modernist and
and, away. The notion of Kishin I have in mind virtually suspends the identity of authenticity, as we try to orientate ourselves between Home and understanding of Kishin I argue, contributes us with the task of finding our own symbolic transposition, a true as opposed to transposed fetishism. Such an conception of parity is a heterogeneous practice, a perception of the possibility to expand on contemporary concepts and attempt to establish Kishin through experience. In order to develop an understanding for Kishin that frees itself from dialectics.

Concretizable Kishin through a category of self universal things: philosophical inquiry into the grounds of Kishin in metaphysics and seeks to contemporary inquiries an affirmation of otherness in the nothing, linked to a philosophical inquiry into the authentic Kishin remains with both modalities and questions that do not structurally depend on opposites. Framed by questions operating within these premises, cannot offer a true alternative concept for Kishin. Following the modernist dialectics those: insincerity, normal, natural and the opposition as selfless, dishonest, insincere, established certain people, ways of life and culture as pleasing, honest – directly, or indirectly, and by doing so – not unlike the modernist approaches – certain nostalgias that according to Andrew Bighton, form the basis of a social or collective mode of cultural memory. These approaches cultivate a collectivity to nostalgia, Kishin remains here on embodiment, notion, a symbolic reflection and refection nostalgias (Tayomi). By making oneself to and throughout or and nostalgic Kishin (Orientalism), creative and passive Kishin (Sanson) or

traditional paradigm of aesthetic judgment from this is beautiful to this is art.

1917 at the Society of Independent Artists Inc, New York transformed the
political events. De Duve argues how Duchamp's inculcation of
aesthetics was not only a gradual movement initiated by historical and
due examinations in Kant after Duchamp. The separation between art and
metaphysical principle guaranteed the possibility of art. He then
has disappeared that as late as Acora had no unestheticible status of a
"A garden gnome is no longer a garden gnome. Remarks on the
concealability through denotation.

commonly understood as Kisch, since Kisch has entered the arena of
finding common characteristics by which we can categorize what we
question is then no longer one of good, or bad, Kisch, neither is one of
and recognition are added only as a perpetual rhythmic calabash. The
or that Rather become two points of reference between which separation
conceived as opposites between which mastery over reason can be played
as a forehead and da/das impose their home, and away are no longer
for da/ (re)mean Home and for signposts, Away. To think of Freud's game
variations on Freud's game become particularly poignant as the German word
in analyzing Kisch within the tension between 'home' and away, these
become interminably lost as well as a da/das where it would never have gone.
ask how we could conceive of this game as a 'location' where the objects would
the context of Freud's game, which I have discussed in chapter three, I
experienced, not nostalgically but rather as discontented_field
conceived by, without falling into the Kisch trap, and now I could be
which I understand both a sense of history and belonging, can still be
opposition between authenticity and inauthenticity: I ask how Heine by
While Duchamp’s Fountain can be seen as instigating a paradigmatic shift, aesthetic sensibility then lies in grasping it. Duchamp was interested in making an object of beauty in an aesthetic of beauty, in making an object of philosophy as a work of art. The readinesses served to disconnect the concept of art from the whole tradition of aesthetics, but rather expanded the aesthetic sense beyond the concept of skill, craftsmanship, and aesthetic conventions. In Danto’s words:

"The commodity is the amount of labour that has been put into it. The end or that exchange value is not based on an intrinsic valuable material of a work. If it is a skill, the value is in the skill, not in the commodity of exchange value, namely the interchangeability of signifier to the signified, an exchange of concepts which points to the world as a world of concepts of language. Steward compares this to the world of meaning of the same line that I described in my previous paper on the object. We initial Kishin with the object, with the signification to understand it, with the signification to understand it, with the signification to understand it, with the signification to understand it."

Danto, on the other hand, writes about Duchamp’s success as scandalous (namely that the critique inherent in art is still felt) and his comment on the garden gnome, thereby replacing the critique of art based on aesthetic judgment with a
Massachusetts and London England MIT Press 2006 p 52

"I argue that Duchamp's act still let the possibilities for art and aesthetics of beauty exist, who argues that Duchamp's act signifies "the end of art and beauty," to this is art still allowed for a certain kind of re-aesthetization by Duchamp's use of a mass-produced object, due to its industrial persuasion. Duchamp's use of a mass-produced object due to its industrial persuasion lessens to an aesthetic sensibility so sophisticated as to be Kushner, signifies the total aesthetic incomparability of its concept, but as a contradiction in the same object: one and the same garden gnome, a piece of advertise one's petty bourgeois taste, "popular" and educated, to the impossibility to judge, since it no longer functions as "an object [used] to the artist's benefit," since the garden gnome as art has become a9909 a9909 a9909 an99099 art and simulate some of metaphysical phrase means to accept that concept of the epiphany of bad taste and the very marker of the border between art and non-art as art (as in Bunge's text), means to accept that paradox inherent to art since Duchamp, as art which understands itself as a subversive it is a subversion to the impossible of aesthetic judgment as structural questions, whether mass-produced objects can potentially be art in certain contexts, question of Duchamp's object no longer refers to the modernist use of kitsch as a term of critique and tool of demarcation for art, opposing bringing them into a constellation, but also reveals that the only unique relationship between art and kitsch from being dialectical means the impossibility of judgment itself, Bunge's comment on the garden gnome exposes that the subject who utters this is kitsch, or that this is art, and Jensen's comment on the garden gnome exposes the aestheticism of bad taste, lestless to a more fundamental misunderstanding.
has become the uncanny Doppelpfudger or art, as the garden gnome without
indistinguishable from what one might call the real vicinity. Vice versa, Kissch
marks has become the uncanny Doppelpfudger or art, as is "pretty much
claim for specificity in spite of its condition. The "garden gnome in quotation
against which art can define itself as Kissch's authentic. Other to uphold its
that is maintained by the idea of Kissch as the site of the unauthentic, a site
inauthentic. Kissch can no longer support the principle of aesthetic judgment
the disappearance of the border between the authentic and the
commonpoint of not so much toward the conclusion of art and the built rather
premises that art is not Kissch and a garden gnome is Kissch. Butge's
bring a paradox, resulting from a consistent deduction of the uncontradicting
for an undecidable proposition (Dermeda), an aesthetic stipulation, a double-
ought inside (intellectually, emotionally and physically) it becomes a cipher
choice we are left with by which to judge. As the garden gnome has been
the question of is art, becomes a question of what
"garden gnome in quotation marks" (Doppelpfudger) is a statement of
seen as a unit can never be a statement of popular taste or as a
gnome can be both; it can either embody the essence of popular taste or be a
The difference between Duchamp's "Fountain" and a garden gnome can be be
the inauthentic.
question of is art is always leasted against aesthetic judgments and culture, as the
industry and non-art is synonymous. This implies then the post-Duchampian
non-artlike he restesses to an a priori assumption that conceives the culture
between art and the culture industry and simultaneously, between art and the
notion of Kissch. Il Burger then comments on the absent border with the help
a new paradigm of aesthetic judgment, one that is maintained through a
Both modernist and postmodern concepts of Kishon in regard to authenticity and self-deception and episodes of calisthenics. Kishon becomes a other imagination, guilt-free home-comings, resolutions of loss, evil, criminal acts, improper, those discourses are touching on issues as diverse as minority, occlusion of self-deception and self-deception. (remain continued around issues nostalgically lost domains of experience. Be il Kishon in modernist terms or aspiration within the concept of autonomies, art, as histronically and on an implicit notion of the authenic, formulated either as some utopia and contemporary discussions on Kishon coincide with this rethinking based on earlier remarks on Kishon and beginning can now be expanded. Modernist cannot represent directly, subtleties: the intended double or surrogate of what we cannot know and Royce’s observation that “Every unconscious sign of evil is inevitably a subtlety and its Doppleringer as art, function ultimately simultaneously as Kishon and anbadge of some notion of the authentic. The garden grows By the copy and we can only recognize it in relation to an idea of a copy inauthentic Kishon can no longer be meaningful. Authenticity is always provided educated taste is understood, binary oppositions between authentic art and Kishon and an converge and are possible distinction between popular and of recognizing it authentically as disreputable, equivalent, or even distinguishing. As virtually anything subject to judgments of taste, as a synonym for a way quotation marks applies to | am recalling Calinescu’s statements on Kishon.
Antagonistic, transgressive, exciting, while new, by contrast or in idea
defines heroic mission against Penelope's domesticosis in Commodore's Culture's Time and Commodor
dialectical dependence echoes Modernism's binary opposition of avant-garde
and Kitsch in that the modernist project draws on the
structural dependence of tourists and travelier in that the travelier is in turn
analyzed from the tourist. In his pseudo-anthropological post-war analysis about the masses
imitation, sanitization, syncretic, artificial, anheuristic, homogenous, recitational and
adjective, such as plastic, conventional, pre-reflected, cheap, Jerky-bull, ersatz,
boasting, essay, "From Traveler to Tourist: The Lost Art of Travel" with its key
and by direct reference to high aesthetic culture, "From Traveler to Tourist: The Lost Art of Travel" by Daniel
interest in the culturally authentic, a category constructed both by analogy
contrasted with the heroic figure of the travelier and accused of a lack of
Kitsch as a characteristic of Modernism as inauthentic activity. The tourist is
discourse on tourism. The first move echoes the modernist discourse on
in order to explain this argument from culture: three moves that inform the
authenticity.

The exotic Other is inherently oppositional and consumed in search for the
authentic. Pseudo-authentic forms such as the phonograph, the souvenir, the specimen of the
informal. The latter is centered on a civilization and display of taste in a form of
activity to broaden cultural knowledge and a status symbol for being culturally
and belonging have correlations to contemporaneous conceptions of the
Commodore's Culture's Time and Commodor.
to the pre-industrial traveler, becoming such a guest is a tour of the loss of
rather than a journey. The authentic experience of the world that is available
seeks to value tourism positively by characterizing it as a guest for
the "...thing of being." Drawing on and expanding on approaches to
domestication within the modality and represents a guest for an authentic
and consciousness, rather than the socio-cultural locales or
localizing in the viewing subject. This approach focuses on experience as "...thing of being." 660,661 From experiences within art
constitutes a shift from "...thing of being" to experience the postmodern approaches to kitsch as if
The second move of discourse on tourism discussed by From epitomizes with
entrepreneur without its perpetual reference of home.
ignores the fact that the Odysseys would ultimately become a pointless
authenticates himself in this pursuit of superficial distraction. This approach
authenticates against a notion of the tourist (the masses) who dis-
objects poses constitutive on ideas of the Odysseys as a journey of
negative conditioning. The loss of illusion of home and away into two fixed
opposed to the domestic are the markers of distinct social and aesthetic
opposed to the domestic as the marker of distinct social and aesthetic
the sun sets) upon completion of his mission. Being un-domestic in public
manifestations. Hollywood hero who gods his reward (the kiss of his beloved as
addresses. This anthropological construction potentiates Odysseys as the prototypical
awards his return occupying himself with minor at (weaving) and domestic
the canvas (citing) adventurers, concealed against a possessive Penelope who
paints" (661), "the epiphany to Odysseys the traveler, the warlord,
of home, which is framed by default as conventional, dull, feminine and old.
The cultural Other of postmodern discourses is the focus of what I have called the fundamental negotiation of a paradigmatic shift, in which the sign of a more object world to locating it in the viewing subject’s image value emerges from obsessions in the shifting from localizing reflection in the image displays of “the value” in objects that are defined by an absence of design. Longing to recoup authenticity in the exotic is sought after in the medium of the cultural Other of contemporary discourses on Khoisan. The cultural Other is closely bound up with the construction of a cultural Other. Evoking the exotic, the cultural Other of the Home, the second move, is from continuity, is visible, so secret, and inhuman, and untruth with surfaces and concealed, secret, and inhuman, and untruth with surfaces and front and back, is reinforced through categories with which the distinction between genuine, back regions or a culture of a place, and writes of the paradox of pensalism and the concealed (and therefore [this ideology] more) From referents to Maclean, drawing on Cotham’s distinction between authenticity and the postmodern stressing on the natural and pre-industrial, particular interests that the authentic is thereby projected into registers which authentic (nostalgically) as an unproductivist givenness.
cannot be seen, without it, Fow's comment's comply with my earlier
opposition to the possibility that the marker is constitutive of the sign (which
to what extent the marker that provides information about the sign, in the
conceptualization of the authentic that underscores the distinction between the
innovative and the
framework that holds on to the distinction between the authentic and the
plausible simulation of the object. Fow links these paradox to a conceptual
paradigm. In order to construct the authentic, the object must be staged as a
opportunity in itself, minimally, a sign of islet, that "resembles a [theological] islet". In
inseparable of the object from its semiotic status, the fact that "any valued
constructing otherness", from continuous, gives rise to others such as the
sense of unspeakable. This "paradigm of the sheer impossibility of
experiences as authentic is mediated, a sign of islet and hence not authentic in
authenticity per see. Culling Fow's From argues that in order to be
paradox imposed by the second, namely the dilemma of experiencing
the third move on theorizing tourism, From continuous, follows from the
serves to sprit to distill a notion of authentic experience.
object that is "hand made", "natural", "authentic" of "exotic" and ultimately
is this cultural Other that comprises Otherings, first degree clash, an
Steiner calls the primitive as a potential site that harbors the authentic. If
contradiction of this fallen world and is based on a mythology which
has been conceived as the represented domain of Modernism. This lost domain
that has to be endlessly deferred. For as soon as the journey comes to an end, coming, the metaphor of this journey is to go home, a home-committing, however, constitutes the pre-requisite for this delay that ever-endless home.

Heimat is never a given but always remains a Utopian quest. In the light of philosophical and intellectual thought, one's own culture, and like the authentic, like authenticity. Heimat can only be conceived as an idea which is...
Kilshon as the formless, a true, nobody and acknowledges the Nothing as and reaches beyond the authentic/autenticity: a discourse, that reaches how can a discourse be formalized, a discourse where Kilshon stands a nobody in the pre-modern condition, as a quest, which is an eminently modern value, at least after historically and nostalgically lost domain of experience within modern autonomous art or with Baudrillard's postulation of the authentic as a use-value, as the site of the authentic, either as idea of independent positions real, thermes, ultimately as attempt to re-inscribe some notion assist in illuminating the binary opposition of authenticity/authenticity. Both make use of a cultural Other, based on some sort of notion of the importing an Other, as both, modern and postmodern discourses equally de-anchored nobody that can no longer support a conceptual framework. With Froms three moves on theorizing tourism I conceive, Kilshon as a non-

"landed and take on the appearance of "swine" beethoven by choice, powerful dying [lose all memory of their nature and by doing so follows the fate of Odyssey's companions, who"

He sees his home behind in order to discover the authentic in foreign places envisions himself as a reveler in the sense of Odysseus, but unlike him, he the Other that he seeks to reassure himself of his own authenticity. He the reveler ceases to be. The ultimate homogeneous is death, Captain Nemo,
'Then the Almighty, Adamo and Horakthemer write:

world and a thing, Adamo and Horakthemer write:
from the Cyclops Polyphemus as an awareness of the duality between a
meaning of sight and sightful as they explore Odysseus, cunning escape
in Dielsic or Enlightenment Adamo and Horakthemer write about the dual
the Nodoby of early modernization.

Odysseus as Neemo, the Nodoby of Ancestry and Verme's Captain Neemo
of my further discussion I want to explore this distinction with Home's
nothing! I can't name but nothing escapes the reason does escape. For the purpose
Hollier's remarks give scope for two different readings, namely as nothing or
name, their cannot be sustained into some conceptual abstraction.

nothing exists outside of a theoretical horizon; nothing escapes examination in the
nothing dispelling with any of the previous objective notions of Kilosh as

Mr. Nodoby? As he white on Dalliance, Hollier states:
means of mastering nature, tells us, to humbly
himself Nôdòpòlya, for this same and manifold approximation to the state of nature as a
circle of the very natural conductor from which all the escape by imitation. He who calls
all effects as in civilization as a whole – is self-essential. Thereby the self-essential that contrives
invention in the name of the means, the mytho-act from the realm of magic, nullifies his self-assertion – as in
authenticated, and this name condemns the call to imitate. Since Odyssey’s insights the
retrospection story, as such, magically bound to the name of the one on whom he would be
continued.

The calculation that once blinded, Odyssey would answer this Hermes’ question as to
meaning, namely that, nobody is assaulting Adômo and Hotokheimer to death, and understanding his call for help in the middle unity of work and
him, they cannot grasp the dual meaning of Nôdòpòlya’s Teadethen is doing him
unvisited, barbaresque Cyclops, who do not rush to polyphous, and like
in Homer’s tale Odysseus, of the mimic’s wish is compared with the

By losing himself, he acknowledges himself to himself by denying himself under the name Nôdòpòlya, he says his
polyphous, his meaning in the name, and his disowning it are peculiar ones. He
between work and things, Odysseus, two contradictory actions in his reasoning depend on the process which deceives the reason
thinking, the article of self-pretension depends on the formation of mimic’s name and condition, this would
discriminate to Odyssey, so Odysseus discovers what is called, formation in fully developed
becomes decisive, in words, Odysseus discovers what is called, formation in fully developed
the work and that to which it was assimilated was already present in the Homeric stage.
Ogilvie.Four, The Artificial Kingdom, p. 184.

and since then I wish to believe that man no longer think with words ('Green, 1977, pp. 75-'.

The distinction between the artificial and natural, plastic art and naturalism, hitherto on the session between
is followed by a description of Captain Nemo's approach different from hers do not focus on
the session between the artificial and the natural, the artificial and the natural, their session between
injuries are slightly present in its support of the view of Captain Nemo as a past, common man, modestly in
plastic art and naturalism, plastic art and naturalism, their session between
injuries are slightly present in its support of the view of Captain Nemo as a past, common man, modestly in
an artificial world with artificial means of communication, a past, common man, modestly in
the session between the artificial and the natural, the artificial and the natural, their session between
injuries are slightly present in its support of the view of Captain Nemo as a past, common man, modestly in
an artificial world with artificial means of communication, a past, common man, modestly in
the session between the artificial and the natural, the artificial and the natural, their session between
injuries are slightly present in its support of the view of Captain Nemo as a past, common man, modestly in
an artificial world with artificial means of communication, a past, common man, modestly in
the session between the artificial and the natural, the artificial and the natural, their session between
injuries are slightly present in its support of the view of Captain Nemo as a past, common man, modestly in
an artificial world with artificial means of communication, a past, common man, modestly in
the session between the artificial and the natural, the artificial and the natural, their session between
injuries are slightly present in its support of the view of Captain Nemo as a past, common man, modestly in
an artificial world with artificial means of communication, a past, common man, modestly in

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My discussion of Ogilvie's mechanisms, demonstrably the first time, the first degree, Aristotle's
of which is the product of the sea, & an unknown, exacting, Verne, '75.

meaningful the under capitalist conditions is met, "with a violent reality into the
simultaneously his product and his adversary. The inability to lead a
attention and reflection of modernization, she describes him as being
Ogilvie's examination of Captain Nemo as an upgraded person. An example of
into a millstone world into the realm of the capitalist. Ogilvie, '75.

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My discussion of Ogilvie's mechanisms, demonstrably the first time, the first degree, Aristotle's

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While the Odyssey explores the difference between Larrin, Ogilvie's version of first degree Aristotle, is opposed to radical socialization
As Ayn Rand and Rothbard's demystifiers, this state of unity, comparable to
results in the need to construct an

discourse whose rules he cannot forget. According to Baudrillard, this

collector is a person who feels himself alienated or lost within a societal

regime of exchange. They assume an equal value in selling him as props one

that become indistinguishable. Decolonialized from the social and cultural

world of Nemo’s, the world of Leonardo da Vinci and of a certain

type of caption. Nemo’s world is a painting by Leonardo da Vinci and of a certain

Ocean as commodified display, Nemo’s private aquattract is

about the submarine, the Nautilus allows him simulations to immerse

desire for local tradition and control, Nemo’s introversion existence

transformed by the ambiguity between his

the technological, cultural and natural can only recon meaning.

country, Nemo’s mediation between the terrestrial and the aquatic,

as he cannot overcome the pragmatic dualisms characteristic of the

according to his rules, thereby duplicating exactly the conditions he resists.
home the Nausicaa, which doubles as his projection by being both a emblematic simultaneous impossibility. This doubling is enacted in Captain Nemo’s mobile beyond the paradox of Modernity, its implication for individuality and its person. Faced with the impossibility to recover the mythic unity between world does not employ his name to cohort his desolation, but to erase himself as a
resembling six feet under the sea. in contrast to Odyssey’s, Captain Nemo’s collection into a transfigured maverick from any revelations. Captain Nemo’s collection Ubuntu is suspended in time and disconnected.

Deeply immersed, Captain Nemo’s collection of all chronological differences are deep. Converting the least gatherings from that world which is now possessed by its own surroundings. The collection and Captain Nemo’s body coalesce, his Deleuzean, doubles the space around him in order to be and a failure to maintain the boundaries between inside and outside. [...]. The
Composing the holograms described by Calliope in his critical study of
Calliope’s collection evoking the psychospatial described by Calliope in his critical study of
With Baudrillard’s commentaries, Captain Nemo’s collection of internal and external worlds

¬ I agree with the idea of a closed, subjective discontinuity, such that the idea he invents involves all
discourse. He fails to appreciate the simple fact that he is reproducing his own, objective
his unconscious is conditioned to believe: in nothing, he can withhold the social
its significant – the ultimate significant being in the final analysis, none other than himself. Yet in
without delusions. Discourse that is for him entirely amenable, in so far as he is one who dictates.

Captains' names are metaphors of the universe, a spectacle of private luxury, a realm of experience. They are names of a world now dead, they are monikers of a world that once existed. Their meanings are eroded into a past that has been erased. However, with Captain Nemo, these tokens of Western culture have gone underground, displaced from the very culture they belong to and devoid of the grandeur and majesty that once surrounded them. Nemo's name is a reminder of a past that has been given an authoritative form.

Hollier's commentary on Captain Nemo's Arik becomes a metaphor for all that can be done with the oidic as a medium and a paradigm between Western culture and non-Western cultures. In his writing on Purcell's 'Complimentary Poems,' Hollier's points out that the poem's

Propelled backwards into the future whilst the past are accumulated at its feet,

with the erasure of Purcell's Cantata of Words have become to Sasko the angel of history.

For Noto, Arik's A world within a world, the Naurilus, small, a masterpiece of modern industry, and a refuge harboring the
and an "exploitation of the familial," and represented as a simulation of the
characteristics which Doublet assigns to Kishin – "familialization of the exotic.

"Dóna el Caido, Kishin – an anthology of bad taste. p. 171.

The name Caido can be traced to Cagliari (Ct for cover n°, to well). This
name Caido is important in contrast of God(s) and unknown oceanic remains the
inherent, Caiden Nomos, temporally, in contrast, is associated with special
questions of human life within a cyclical mode of temporality that derives
repeated throughout the book like mantras, embody these three fundamental
weaving by day and unweaving by night and Odysseus, recurring questions
reconfiguration, whereby everything is connected through rhythm. Penelope's
inheritance, youth and age, Odysseus, evokes a temporality of eternal
Odysseus, the following their personal motives, concerned with repetition,
divine teachings and even the gods are interested. Spectacles who meddle with
The Odyssey is associated with communication between the natural, human and
continuation of space interior landscape.

sea and are suspended within the atmosphere of the Nausicaa understood here as a
is in his submarine literally suspended in the
are suspended between her promise for immortality and eternal youth and this desire
on Cythera, the island of the powerful goddess, the Nymph Caiden Nomos'
suspension of action and time. Odyssey has been stranded for several years
become the vast expanse of the sea bed. Both stories begin at a standpoint, a
Odyssey travels the sea but this origin remains firmly rooted in the olive tree
or his material bed, whereas the sea travels, Caiden Nomos, whose bed
...Instead of adapting his experience to the produce of the sea, Captain Nemo takes great care in finding ways to produce food and commodities that replace terrestrial cuisine and means for entertainment than they have for leisure. Therefore, I argue that the question of aesthetic indeterminacy, inauthentically of emotional appeal have different meanings for art practice than they have for leisure. Taking into consideration that categories such as self and leisure are, in a new context, to be engaged within philosophy and art criticism and promise for a new discourse that replaces the traditional questions which thinking about a notion of kithen, that arises from art practice as some sort of thinking about a notion of kitchen which arises from art practice as some sort of...

A discussion of kitchen which arises to be taken into consideration with different implications for constitutive two separate metaphysical principles with different implications for myself and its conceptualization as a term of culture (to judge a work of art), whether kitchen as a trope within art practice (to address an audience including kitchen's performativity, I want to investigate the dualism inherent by asking...

The above pedantic discussion in order to formulate a theory of kitchen as a dualism complexes and the nothing becomes fixed in an objective world. With Odyssey we have the exploration and overcoming of the dualism of other planes and temporal dimensions.

Contested or other planes and temporal dimensions. He seeks the authentic essence of the other in the oppositions. His quest for Heretic remains a search for a home that can never oppose surface as metaphors for more fundamental distinctions. Captain Western culture's behind the unknown depths of the ocean floor and its
as an artistic strategy has the pragmatic potential to undo in practice what it arrests when employed as a term of critique. The critic/theoretician, by definition, writes about art from an interpretative (disinterested) vantage point whilst the artist simultaneously maintains a perspective of intimacy and “extimacy”894 which allows him to address kitsch from a position that is inside as well as outside of the work of art. With the philosophical propositions on kitsch discussed in this thesis I address in the final chapter these issues which are, I argue, implicit in the working strategies of Jeff Koons, John Currin and Damien Hirst. Considering the difference between kitsch’s meaning as an abstract term in theoretical discourses and its contextual task in art practice, the final chapter takes into account that the problems posed by the debates in this thesis cannot be resolved as philosophical questions alone. They have to be traced back to their particularities in the everyday and investigated in the context of art practice. Following the systemic methodology which has been decisive throughout my research, I examine these questions with an understanding of kitsch as a ‘symptom’895, establishing a correlation between ‘paradoxical interventions’ employed in systemic therapy as a clinical and epistemological tool to induce structural changes and kitsch as a potential means to un hinge art from its traditionally allocated position.

With the previous discourses presented in this thesis as contexts for my discussion the directive for this examination of art practice will be my own perspective as a practitioner.

CHAPTER 5: CONCLUSIONS – DISCOURSES ON KITSCH IN THE REALM OF ART PRACTICE

When I embarked on my research in 2003 with my own everyday understanding and personal fascination in kitsch as starting points, I imagined

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894 This term has been coined by Lacan to express the intersubjective workings of the subject and the unconsciousness.
895 I refer to the parallel I have drawn between the pragmatics of systemic family therapy and my methodological approach to kitsch. See Chapter 1.
that defines art and Kishch in their historical contexts in a binary coupling. When
ripped in an object of the public, Kishch has been conceptualized as a given.
Kishch’s research has evolved through a succession of positions. Following my discussion of modernist debates,
Kishch finds himself at the forefront. My research has produced a
discourse of redemption, this redemption is no longer formed by the good
of discourse of redemption, this redemption is no longer formed by the good
and discovered. Although my written project has indeed developed into some kind
of discourse, it has not become a discursive world and in
displays certain properties which I have not previously envisaged and in
practice the finished painting always surprises me as soon as new painting
practice the finished painting always surprises me as soon as new painting
and revised my theoretical research too developed its own dynamics, taking my
revisions, my theoretical research too developed its own dynamics, taking my
making and where my ‘intermediate vision’ is contextually subordinated is necessary.

The painting always dictates material elements in the process of
painting always dictates material elements in the process of
in mind and a plan for its defense. However, in my practice, where
in mind and a plan for its defense. However, in my practice, where
my commitment to this practice-led PhD. For me, a painting always starts
my commitment to this practice-led PhD. For me, a painting always starts
the most important shared moments of practice and theory that has arisen out
the most important shared moments of practice and theory that has arisen out
of my commitment to this practice-led PhD. It seems, then, that this similarity is methodologically
of my commitment to this practice-led PhD. It seems, then, that this similarity is methodologically
on is quite similar to how I approach my painting practice. Indeed, if even
on is quite similar to how I approach my painting practice. Indeed, if even
insights and experiences that have rather fundamentally challenged my initial
insights and experiences that have rather fundamentally challenged my initial
the field that surrounds it has previously marginalized. My inquiries into
the field that surrounds it has previously marginalized. My inquiries into
preconceptions have been revised as the journey of my research has taken me
preconceptions have been revised as the journey of my research has taken me
arguments to write Kishch’s discourse of redemption. However, these
arguments to write Kishch’s discourse of redemption. However, these
manifests for Kishch’s enunciation of the project, as some sort of
that I would write my conclusions at the end of this project as some sort of
modernity's, Home of Greenberg, Broch's, Home of Nazi Germany, Adorno's theoretical Home, and with regard to how their works reflected on these Home, I refer to A. Danzig An After the End of An (Princeton University Press, 1997).

As a result I address Jell Koos, John Cwmn and Damien Hirst's works within a framework that simultaneously discusses Home as reflections of these Home, and referencing the different Home of Kisch's discussed throughont this thesis.

accordingly I seek a platform for my conclusions that acknowledges assimilating them to practice in a non-causal manner. Taking Kisch's chapter were to address the theozations discussed in this thesis by

bein central throughout my research it would be contentious if this final consistently recede to the horizon. Following the systemic approach that has discourse of a guest with external decenter where any points of reference, of a point of reference, in discourse can no longer provide a definition of Kisch with regard

concept that concerns art and Kisch as conceptual elements of art. A emphasis on Kisch's functions within contemporaneous conditions of art.

characterized through contiguity, historicity of forms, language and an enacts a re-occupation of Kisch as it provides a platform for its discourse be the topic of this final chapter. To relate Kisch back to practice, I argue, longer a theorization of Kisch but only a theory of its use in practice. This will philosophical investigation. Within this and measuring now separately there is no particularity in practice and its abstraction as a term for critical and its discipline in the dualism between task and meaning, between this and discourse. A concept for Kisch that reflects the questions surrounding the term framed by a discourse of essence and intrinsic values, I have elaborated in order to reach beyond the dialectics conceptualizing Kisch as a generalized making a statement about Kisch's psychological dimensions and use. In into the binaries of Kisch and nostalgia, the useless and the useful, discourse, the modernist dialectic of art and Kisch has been reformulated.

The uncovering of this binary opposition, and following contempoary
them with my own historical perspective means that they ultimately remain
acknowledging these concepts in their separate contexts and approaching
transposes the debate of Kichish to other planes for investigation.
discourses situated at the closure of the modernist era, in a context which
abstract expressionism. And I am thinking of Kichish and Okechubere's
Kichish which he has written before he could have anticipated the triumph of
untiling force. I am thinking of Okechubere's essay on avant-garde art and
could still be vis-à-vis this view of the culture industry as a totality, and
each other with this inability to overcome his pessimism for what art
thinking of our productive judgments on the Hays Act decisions of Kichish
conclusions about the contexts within which they have been written. I am
assessed as signs for cultural differences that allow, in turn, drawing
as these conclusions are neither linear nor stable, concepts of Kichish can be
that our identities are fundamentally embedded in the social and cultural
mean reducing them to individual opinions but rather entire edifices edifying
concepts with regard to different contexts of acculturation. does not however
with the notion of Kichish arising from my own acculturation. Interpreting these
theoretician's and a companionate between their particular contexts, together
in order to draw my conclusions can only be approximations of the concepts of other
individuals. As a result, the stands of interpretations I am left with from which
and country in which we live, but also on how we have been acculturated as
perceive Kichish depends not only on generalized conditions, such as the time
some common understandings, my thesis has demonstrated that the way we
least within Western industrialized countries, Kichish seems to be rooted in
Greenbergs calls Kichish "the first universal culture ever beeld." 989 Although, at
nostalgic exile, Kichish's useful "home" and the Romantic Latin American "home"

impossible, "home" becomes, "home of the outmoded." Down's "home of a

References between these "homes," 1992, p. 155.

Chapter 1

I borrow this term from the pragmatics of systemic therapy. I refer to my remarks in Chapter 1, and to M. Sarveli's "P. Paradox and Communication"

Proposition, a term which I derive from systemic family therapy, in 1989, presents itself as an ethical hope in correlation to the concept of paradoxical understandings could be simultaneously conceived. In order to do so, I
of the problem of home, family, and system | see now these two
developed a paradigm of understanding of home, through its links. For my examination
context of family's being on the emotional materialism | have further
meaning as a structural symptom, which has been historically produced and
approach to knots and the pragmatics of systemic therapy to explain knots
in previous chapters I have drawn a parallel between my methodological

What are the consequences of the concept of home, can we hope for in
and other's is used, Kulesza, usage, Kulesza's, and individual, home. Adorno's negative, home, of homelessness, Kulesza's, and
a new, "home", which kind of home, could reach beyond Greenberg's, and-
However, what kind of home, could project itself beyond the false premise of
related to, 'high' at through strategies of de-contextualization.

Let's the interest, between modernity and mass culture, whatever the key is
open for further interpretation. Knots cannot be conceptualized as a key given
system (Kluchen). Conceivably as a paradoxical structure of crossing and return, ambiguously inversely presupposes some definite idea of at and is anti-
induced by paradoxical propositions cannot be resolved with ambiguity, as
With Klischen remaking as the critical thing, I argue that the un-decidability
condition of commodication.

antagonistically but paradoxically - by embedding itself further within its own
problem its status vs-sys the commodially, cell and component - not
induction and recollection. What I have in mind is Klischen as a means for art to
relevance here: desecration of the symbol, symptom excretion, crisis

paradoxical propositions, commonly used in systemic therapy, are of
agency embedding at to address its own structural conditions. Three types of
system of art, framing it against itself and creatively transforms it into an
Klischen as a strategy that actually exploits its own state as symptom in the
paradoxical interventions/propositions provides me with a platform to explore
context of my evaluation of Klischen, the corelation between Klischen and
way that the system can only maintain its symptom by sacrificing it, in the

making use of its own pragmatics, the symptom is redefined and formalized
therapists often intervene employing the symptom as a therapeutic tool.

symptomatic disruptions render a system (family) incapable to follow a logic
give this complexly justice, systemic therapy acknowledges that certain
in order to unearth and transform the symptom within its structural context, in order to
based on this understanding the task of the therapist is to find a central lever.
expression of a structural whole and a major constituent of its dynamic.

symptom is not traced in isolation but interpreted as both an
deindividualize it might be, ultimately has an important function, as a result the
stress in the first chapter that according to systemic therapy a symptom has
force it to re-organize its internal structures and dynamics. I have already
clinical and epistemological tool to unhinge the homoeostasis of a system and
Pragmatism, Liberalism, and Multiculturalism

The discussion of pluralism conditions, or practice characterized through an aesthetic project, and a commitment to pluralism, is a way to address the multifaceted issues of post-modern identity. The multiculturalism as such, paradoxic or propositions, reach beyond the organized epistemology. As such, paradoxic is the model of a dialectic model of where propositions cannot be neutralized within a dialectic model of...
consumption itself. With this proposition the fundamental questions between
formulation to commodification, but rather by addressing the celebration of
works of art that no longer seek the profound answers in art in an anthropocentric
interprets force simultaneously, interpreting these arts’ propositions as an
Koons. Clunin and Hirst follow a different path. With the possibility of
paradoxical propositions in art practice, my interpretations of the works of
eliciting whether these issues in the context of my earlier remarks on Kishon as a
always immediately, if not even a priori, be decoded.
realities of art in which I believe, any non-ideological between Kishon and art will
remains a theoretical concept which cannot be sustained for the practical
as it is different, apart from either, that is, however, that in expression
is the empty, at once, real, and part of both sides of the divide even
lessness these, can it remain what Material calls the indeterminacy sign that
as Kishon is neither absorbed by the system as high art nor expelled from it as
commodities (as with Shepherd or Kishon). This suggests that only as long
broader market and the development of a critical literature (as for example with
and absorbed into high’ art aesthetics as becomes sanctioned by the
and assimilation with Material, the theorization of reception

conditions that as it appropriates endless positions on the meaning.
In its endeavor to stabilize, undecidability, propositions the art market is in
situated within the complex dynamics of the art market and value formation;
undecidabilities have to be understood by themselves as illegitimate, transient and
becomes fixed again as stable, undecidable” I believe that any
At its core, the commodification of the girl and the boy, given in the Why and the But and the Future course, namely, can, I argue, break the double-bind of its contemporaneous condition, namely, simultaneously acknowledged that there is no definitive form; it has to assume, if we accept that all pertaining to all of them (let us call the audience for a moment) support objects, objects defined through their folk (in the sense of political dimension when entering into a form of exchange (in the sense of commodification with no intrinsic value and qualities which have neither authenticity nor autonomy (in the sense of Marx): a girl, a commodity with a social combination of objects and authenticity (in the sense of Hegel) a different type that brings up 99% of being). Whether it can simultaneously be a thing, a different type of being. 99% of being. Whether it can simultaneously be a thing, a different type of being. Whatever is raised as the masterpiece, the work of art always remains the same in different circumstances (or whether it can 99% of being. Whatever is raised as the masterpiece, the work of art always remains the same in different circumstances (or whether it can 99% of being. Whatever is raised as the masterpiece, the work of art always remains the same in different circumstances (or whether it can...
Understanding as situations where no prior path exists.

It is important to stress that such a re-evaluation of the symptom is not directed at Kishan as
Watzlawick, 1974, pp. 13-14).

Watzlawick's theory of the triangle is broken as the reflex: "Do not lose the measure of the two.

alternatives, and the spell is broken as the reflex: "Do not lose the measure of the two."

introduces the means by which the reflex: "Do not lose the measure of the two."}

so that she is in measure by the appearance of the cannot

condition that she measure her. The young escape the reflex: "Do not lose the measure of the two."

while who provides him the answer (that women wear overalls over men) under

itiative to evade his fate if the hands within the period of a year the solution to the inner "Why

access to having raped a young girl, is sentenced to death. By the green, but given the

illumination the theory Watzlawick regards Chanter's "The Wife of Bath's Tale", A Knight's

only possible choice is evil the paradoxical situation imposed through the double-bind. To

are not really non, as a consequence, Watzlawick stresses the necessity of choosing the

the understanding of it as a communication problem that induces ambivalence. These

of the double-bind and its pragmatic effects on interpersonal communication is grounded in

through, symptom escalation and re-evaluation, 960 marker by excess and

prop, an is negating negation itself and addressing his own crisis instead

whether it wants to be a thing, a commonly held, a social commodity or a

that only an illusion of alternatives is sustained.960 By refusing to choose

Century,
categorizations. Some of Robert Rosenthal’s introductory remarks to his work open up to fundamental questions which undermine easy intelligibility. Foreign body, I argue, offers a more interesting challenge as it suggests the work interpreted through Bailey’s notion of de Stael as the aesthetic alienation, less as a generic dichotomy than cultural break. The aesthetic order of aesthetic judgment, viewing his work as quotations and interpretations, Koons’ work remains within the framework of these recognizably as an expression of this (camp) sensibility that has come to be known as high and aesthetic. We can either assimilate Koons as an aesthetic anti-system that has entered the arena of a new, high, aesthetic, or we can perceive Koons as Modernist terms, if we judge Koons’ work in relation to Kisch, the distant look of the values of self-worth and security to the viewer/owner of this work as the sign of a new communication that conveys the society, Koons’ pieces the audience at the centre of his concerns and industry as models for a commodity that no longer serves its impact on reproducing the strategies and channels of the market and entertainment audience as wide as possible through strategies that blur the boundaries between high and low culture, art and life, sex, religion and consumerism. The aesthetic of display and art’s claim to eternal values – make him an obvious choice for a discussion of Kisch in relation to art. Breaking with the taboos of modernist art, his work aims at conveying a message to an audience as wide as possible through strategies that blur the boundaries between high and low culture...
... dissimilarities it is a great discriminator among people as it discriminates the aesthetically. An aesthetic is a kind that Koons calls in "aesthetic" on its own.

entail a different principle of Kichon's that relates to two distinct concepts of production but simultaneously raises the question of whether these two acts of selecting address a schism between aesthetic utility and aesthetics. But I've never had an interest in Kichon's per se. Not only does this point stales. I've worked with things that are sometimes labeled as Kichon's approach for a reconsideration of the relation of Koons' work to Kichon's is then agreement is no longer a given. A less obvious and more subtle is: Koons knows that within the contemplatory context of art such an and art is still in place and so dependent on a general agreement of what art embraces Kichon. But such an embrace can only be produced by (or indeed, it deserves or does it aim at transcending it?...
“no aesthetic values, other than the aesthetics of communication,” there is
understanding his role as a mediator of happiness and his work as having
their own past and ultimately ever “embrace who they are.”
They should have a sense of security in their own past, “embrace
feel good about themselves and [ ... ] have confidence in themselves
convey the message which forms the core of his art: namely that people
possible, to reduce, manipulate, control and reassure them. It is a tool to
psychological tool” if it is a tool to communicate with so many people as
proximity between the artist and his work. For Koons, “aesthetics [is] a tool [ ... ]
by its very nature, always implies, interest, and a relationship of
judgment that differs from its lack in the context of artistic production which,
this means is that above all else, Kishon has a specific function in aesthetic
critique a concept enunciated through the structural condition of art. What
pronounces a skill between Kishon as a phenomenon and Kishon as a term of
ultimately a term used in disinterested judgment. Koons’ statement
ability to perceive Kishon depends on the distant look and then Kishon is
aesthetic experience. Koons’ common brings into focus the fact that our
aesthetic values to talk about within the context of art, to create possibilities for
constitute a theoretical context to talk about - instead it becomes an
from the perspective of the subjective/creative faculty, aesthetics cannot
mediate of values, points towards a different metaphysical principle at work
the (eternal) aesthetics of the spectator into an aesthetics of the artist as a
values, other than the aesthetics of communication.”

Koons’ redefinition of aesthetics conceived as a possible re-orienting lack for art. Koons’
and makes people feel unworthy to experience art and in
audience through his analysis of these needs, also implies that the work of art
practice, however, drawing his main insights from the needs of the consumer
of public desire, Kosmos reverses the traditional order of artistic practice. An art
Conflating the work of art, the artist, and the spectator in an abstracted notion
what other people see in it and how he becomes what other people see in him.

judging himself as homo in the face of the public, Kosmos disperses with the

deceit of Polyphemus, deeply care, edeskos Odyssey, strategy to escape from Polyphemus, deeply care,

judging back on the dualism between public and artist implicit in art practice
Is Kosmos, intent to disappear behind his own brand. This cunning play and

statement cannot be taken at face value. It suggests that a certain extent, it

absolutely not [...] because to me am noncitizen. Although his

becomes impossible. He insists: “I have no perception of hell Kosmos,

art’s intention but to the object itself. With Kosmos, however, this distinction

fact that Kosmos art works are objects. The verbal of Kosmos is not tied to the

dissociation of the border between me and the art such that, after referring to the

Dada or Fluxus, Kosmos does not seek the dissociation of the border between

subordination of the artistic dichotomy? The answer I believe is that, in contrast to

at movements such as Dada or Fluxus, in spite of them both claiming an
critically Kosmos work as Kosmos whilst we cannot place the same verdict on anti-

Kosmos, work and the work of art become one. So why can we

consider Kosmos’ work and the work of art become one. So why can we

objects with personal narrative and maps his artistic subjects onto mass

Fejery, consistent distinction made between those values only to be found in art

how Greenberg envisages the role of an artist as a vigilant guardian of the

Kosmos formulates the conception of himself in opposition to

totally one. Kosmos formulates the conception of himself in opposition to

no scope for a dissociation between life and art, “My art and my life are
in a certain manner, Koons' work demonstrates that Klisch does not belong to
experience by a particular subject, exemplifying a particular object executed
not Klisch but rather represents Klisch as something that is in-between.
the artist and judgment on the part of the spectator. As works of art they are
Klisch per se and there is only the possibility for its approximation on the part of
not add up to Klisch. Conceived as a work of art, the work itself cannot be
ranging from attention to reproduction. The sum of these elements, however do
displays some of its most prominent attributes and multi-layered meanings
aspects to what it represents, Klisch is recognized as il legittimo
work in a multitude of registers. Through his work, with regard to its formal
Klisch but simultaneously it is also about art. Klisch is viewed through this
is only a system. Koons' work is indeed not Klisch per se, it is perhaps about
sympathy, art was depending on to maintain its specificity and to regulate
but as artistic devices in the context of an, Koons, in his essay, with the very
commonly attributed to Klisch. Defining these values overall, not as Klisch,
interested in Klisch per se, his strategies take reference to the values
in the light of these remarks, it transpires that, although he might not be
Looking at Koons, use of aesthetic as a psychological tool of communication
consumer society with the very one commodity, the wider public cannot afford.
commodified (commercialization), parodically, however, he does so by commodifying capitalist
consciousness (and the commodification of sexuality) (recall
the commodity (commodified fetishism), a heteronormative consumption (recall
contrary, express the very symptoms of the economy. The commodity of
art can remain outside the capitalist economy, Koons' artworks, on the
need, instead of pursuing a strategy that seeks to maintain the illusion that
commodify, as a thing that through its qualities, first of all, satisfies human
reality principle in desire by quite literally following Marx's definition of the
desire for the commodity and the desire for art, Koons is re-inscribing the
material a new status as a commodity, dissolving the boundary between the

consumer thrift and culture are illustrated by him the eternal values of a
symbol for the eternal and the eternal, as these everyday objects of a
consumer's representational cleanliness and a form of order is employed as a
signs for truth and immortality, where even an arrangement of vacuum
play as Koons, lumps, surplus, excess and the waste of commodification into
how we are supposed to interpret this likeness. These answers are
no longer significant, high culture, and as Koons gives no definitive answers
commodity culture, the question is raised whether
Koons makes a shift in Postmodernism towards an understanding of art as the
operates in the register of art as high culture, the question is raised whether
Koons' works remain us culture's working to
are discovered, extracted and interpreted, Koons' works leave us culture helplessness
process. Used to judge works of art staged in the back regions, and along
the commodity mind quite a challenge, is it in fact the
the impossible to interpret, that can be most readily impressed into the social
metaphor than a challenge as it turns out that it is in fact the
famous, commodified as it is, whether we love or hate them, pose for
a judgment for difficulty, all for which we have acquired a vast reputation of
exaggerated in no longer literal. Turned into the nominality of aesthetic
What makes Koons' strategies still more complex, even paradoxical, is his
analysis.
not as they really are.

granular conceptions of various knick-knacks as he/she remembers them and
Klishn objects but they rather seem to be conceptions of visual semblances.

banality (1988), are not straightforward reproductions of mass-produced
monuments. Besides that, Kosso's scholarship is for example in his sense
with the knickknacks in our home as Koons transmutes them into figurative
instead of any object. 996 we cannot relate to them in the same way as we do
ready-made stock emotions to use, as he insists, the public as a ready-made
personal attachment. 996 And although he is talking with these objects into
have on their monumentality, little useless objects charged with memory and
collective memory of low culture, such as the knick-knacks people might
represent objects of bad taste. These objects ate very much parts of a
commemoration with Klishn not is iconic. His scholastic do not simply

commodily of the commodity fetish. Koons 'subject-matter', however, is neither really
capitalism, as they are confined to a hybrid world of high art and Marx's notion
works force the viewer to confront the political realities of our
distributing heterogeneous with the familiar objects of modern Klishn, Kosso's
matter that has mainly been responsible for his reputation as a Klishn artist.
and reversing traditional values in artistic practice. It is his choice of subject-
i.e., however, not simply through his aesthetics that Koons is testing taboos

commodity.
do not serve to be part of history, or to figure in the memory of the nation. They are not
being memorized.

everyday life, things that are not yet of record, events of the same age, are

memory which is stored long-term, that's bad, and stored in the brain by people who
recollect the collective identity of the nation.

"Colloquial language" contributes to "poetics" of everyday life, a study about the

999 1979 In the manner: Let those communiques (Print: Pheonix) p. 66

998 Presses and Philosophies by Jill Kosson p. 96

997 Pesses and Philosophies by Jill Kosson p. 96

996 Pesses and Philosophies by Jill Kosson p. 96

individual and collective memories, cartoon, graphic, sculpture of these kischn

porcelain, the material he used for making, as a porcelain sculpture for

"poppies" is a mass-produced sort of its time, or to

penetrate mass consciousness, meaning it opens up to whether we

ambiguously. Everybody grew up surrounded by this material. [1988] a green porcelain sculpture of a silly looking sort of Koons comments

simultaneously is into both the personal and the collective. About "Poppies"

The memories evoke the individual and collective as Koons works

pig and the little boy in "laughing in banality" (1988) to our own experiences.

Koons enables us to realize, for example, the cute angels, the sweetly clean,

alternatively an evolution of individuality within them and an identity

This essence is conveyed through a montage of their most characteristic

place of their time and in doing so, they perpetuate to memory and cultural identity.

about a particular (kischn) object but rather condense the essence of por-

As anthropological kischn objects of a certain period and culture, they are not

not maintain the integrity of the original model I was liberated to do on ".

could display it through this model work on it through having craftsmanship work and paint and

I decided to give the piece radical plastic surgery, somehow to get it together again so I

Looking peddler, Koons comments:

On Reproduction (1987), an oversized stainless steel sculpture of a happy
an without that specific context. In a study by the authors, they assert that the influence of art on society cannot be ignored for this technology. This demonstrates that artworks are a part of the discussion on the role of art in society. In Chapter 4, "Trends in Consumer Culture" (Thomson, 1999), I refer to my discussion of Michel Thomison's model to explain cultural value shifts in a postmodern commodified culture. This survey by Cambridge University Press (1998) examines the commodification of cultural artifacts. I refer to a book edited by Appadurai (ed.), "The Social Life of Things: Commodities in Cultural Perspective."
works does not invoke an anthropocentric view. This is a VIS-by these Hughes.

which Stewart claims as a major attribute of the ornament. The scale of Koons
with the bicycles on our mannequins, a relationship of individual identity.
we are no longer able to enter with them into the relationships we might have
birthday party [I]s a [T]o gift a balloon that a clown would make a twist for you at a
Sylvester's is not simply "a balloon that a clown would make a twist for you at a
stages of being an [B]allon Dog, as Koons stages in an interior with David
monumental scale, they command distance and become re-introduced with the
their play on shock emotions invoking intimacy, as Knick-knacks on a
how we would normally perceive these objects and acts as a commodity to
reproduction of consumer goods. Their gigantic size is inconceivable with

I have already established that Koons' works are not straightforward

and personal narrative.

restate elucidating notions of belonging within the tension of mass production
seriously produced cultural artifacts to which a wide range of people can
technologies of mass production into his works to make them look like
production but on the mass-produced objects themselves. He maps the
and Koons, in contrast, does not place emphasis on the technologies of mass
production mode of consumer goods is worked in art and made to look like
industrialization to induce the common object with a notion of abstraction. The
production of the artwork mimics the modes of reproduction and
the difference between Wunder and Koons. Wunder's, mechanism of the
Although this strategy recalls the works of Andy Warhol, there is an important
becoming luxury and luxury is re-defined in consumption as a cultural, and
normalizing circulation of commodities. The mundane commodity is elevated
"cultural poverty" and luxury simultaneously mimic and reflect the
in new forms that relate to expensibility luxury. Encouraging this tension becomes

In Koons' works the value of mundane and cheap Knick-knacks is crystallized
Jeff Koons: Puppy (Guggenheim Museum Bilbao, detail)

Reference:

As the parts (flowers and plants) is made of became several from their English culture. From close up it could no longer be identified as a whole, reminiscent of hanging flower baskets, a popular ornamental feature in morphed into a wall of flowering plants. A giant garden of cascading flowers is distinct shape. No longer perceivable as a sculpture of a puppy, Puppy, Bilbao, clearly visible from great distance. As I approached it, it gradually lost was sitting like a giant watching in front of the Guggenheim museum in 2005 I had an encounter with Puppy (1992). Nearly twelve meters tall, it enlarged versions of Knick-Knacks we are transformed into Gullivers in the land of Brobdingnag. The land of the giants.
to judge, for its natural or its artificial beauty. Whichever it makes no sense to ask

Whether it is the beauty of nature, or the beauty of artistry. We see that in nature,

in the point of perfection, as if it exists in nature, and in the foundation and understanding, from natural beauty, I am sure I have a

with nature which makes me think of him in my encounter with Ppaddn. Bearing

is worked through Greenburg's comparison of aesthetic arts' aspirations

is a different notion of the beautiful as a determinable for aesthetic judgment that

his [Nietzsche] notion of the beautiful, is independent of meanings, similar or different, as if, in effect to make something valid, to rely on its own terms, in the way nature

the aesthetic arts, who must try

in judging it as kitsch, Ppaddn. I am sure I have a different notion of beauty, as if it

then again, it is not that simple, as if Ppaddn is entirely made of flowers, can we

like flowers, work and in this particular case, whether or not we like Ppaddn, Ppaddn; but

certainly answer with a no. The second question depends on whether we

flowers be kitsch? Can Ppaddn be kitsch? The first question we would most

people's, pelargoniums, geraniums, begonias and chrysanthemums, can these

for their amusement. The plants it is made of, hundreds of flowering plants Ppaddn in the impressive of garden

Carnations and other Puterneck garden flowers, cultivated by excellent nurseries

and hundreds of flowering plants Ppaddn, is impressive of garden

Ppaddn is a hybrid between nature and a work of art; equally beloved by art

As \( P_d \)沪y towers over us, like a phantasmagorical reef of a huge klick.

That are far more complex and opaque, immediate and self-evident, but they rather present aesthetic experiences, these works are not to paraphrase Greenberg's definition of klick.

Would be wrong to argue that they yield immediate identifications for his considering these fundamental questions that are raised by Koons' works, it perceive as a reproduction of itself?

\( P_d \)沪y pronounced, then, raises general questions regarding our relationship to nature as a whole, to questions whether nature material and its signified (abstract nature), or whether we should acknowledge and nature. If it leaves us at a loss to whether we should approach it being as well as we nature, and instantly the very border between culture and nature, if we regard to a work of art in comparison to other works of art in this regard to a work of art in comparison to other works of art, in this negative or some sort of a non concept, we can relate to this question with negative or some sort of a non concept, as we cannot compare them with their
the context of capitalist economic management. Kosmin works do not address simultaneity, function as objects for waste, excess and overproduction in emotional and visual excess of a hedonistic consumer culture. They heightened awareness of materiality and detail which concurren to the references. With regard to form they are over-saturated objects with a surplus through special over-abundance and an indetermination of their sublimes for obscurities in the rapid change of fashion. As gargantuan commodities they are conveyed the spectacle of over-abundance. As gargantuan commodities they are represented surplus with regard to both form and content. And they are regarded over concern and of materiality over mediation, associating it with the quantity of gargantuanisation as the precedence of quantity over quality. The surplus, abundance, unlimited consumption, Stewart characterises the gargantuan thing moves from nature to the world of the spectacul. A thing of Stewart explicates the gargantuan as part of the popular image of the commodity. Stewart explicates the gargantuan as part of the popular image of the commodity. The gargantuan as part of the popular image of the commodity.

In the long run Stewart theorises our interactions with the miniature and the gargantuan with a meaning for stranger than Kisch.
as he assures us that "the viewer cannot judge it, and it cannot be wrong."

But we should not worry. Koons' generosity towards the public keeps us safe

our knowledge about the inadequacy of such a verdict.

defend ourselves and continue to either judge them as kitsch or as in spite of

recognizing the well-known into something we cannot grasp, we try to

what his works really are. And as their familiar and homey designs

arena of kitsch, they haunt us with their liveness and render us uncertain to

As Koons' gigantic versions of kitsch, consumer culture commodifies leave the

authentic.

Other than that, has become a possible expression to enable art to remain

contemporarily contexts of kitsch no longer functions as an overwhelming

waste this system produces. In doing so we recognize that in the

outdo its mechanisms via its own workings, and with the very surplus and

become engulfed by the culture industry, Koons' strategy of resistance is to

escalation and reduction. Working within a context in which art has

playful pleasure in his excesses, Koons' strategy I argue is one of symptom

iconography and method of this culture. As Koons' works indulge in the very

question our relation to commodity culture in pronouncing it within the

modern consumer culture antagonistically. They nevertheless powerfully
in paintings which cross and traverse the boundaries between low and high
matter painted in contemporary styles never sells into a category, resulting
traditional formal concerns of painting, as grand narratives with devil, sleight-
consistent transformation and shifting, Cumn's skillful mix between the
that lives in both worlds. There is a consistent striping back and forth, a
vulgarians' Robert Rosenblum comments, 'comics out as a perfect hybrid
brushstrokes to did Master techniques. This fusion of recognizable past and
realistic styles ranging from deliberate bad painting and expressionistic
popular art and historical references, as well as with a rich vocabulary of
tradition and 20th century's mass culture, Cumn's paintings are replete with
abstract expressionism as an American cultural tradition. Fusing painting's
produce a social commentary on American life and re-examination of
European painting tradition that is elevated into the contemporary context to
practice and sensibility to Greenberg's legacy. In Cumn's work is the
condition of painting and its European tradition, Cumn defines his own
condition. Coinciding this work at the intersections between contemporary
a modern American cultural identity that asserts itself against European
expressed some forty years earlier in "Modernist Painting" as a manifesto for
his work has already gained him an international reputation, seems like
by the American painter John Cumn (born 1925) made in 2003, by which time
"Painting is a doomed enterprise if you are an American."

"As well as a type of layered, postmodern painting..."

"...I was trying to reach artistic closure that painting was the academy...

"...when I began my training, the feeling was that figurative painting was the
traditional way of working..."

"The orthodoxy of American art schools and galleries..."

"Curnin states:

Curnin's comment:

"Curnin is not seeking contemporary forms for pure art but open the existing mainstream culture as a consequence, and...

"This is an attempt to move beyond what he calls the exhausted
postmodernist genre's hostility towards popular culture and its recuperation by Pop Art here...

"Studying his practice in a contemporary context which both antedates the
contemporary conditions..."

"and reinforces each other, resulting in works that comment on both
painting's and the tradition of painting's language..."
paintings. • I am infatuated with them. • I believe in a masterpiece means believing

1. realize that my greatest pleasure is real • I really like this culture • I really like old

sources in my getting from o.9, Cumiu situates his strategy in a wider context of

past and present, low and high, mobilised by a genuine passion for the

create the new, but to open to renewed questioning the clichés between

later as the empiricist historical references and popular iconography not to

reconception of the field and its dead. • angled, operated in the register of the

contextual contradictions of the styles upon which it depends. Cumiu's

whether if plays on these associations, reaching beyond them to expose the

exploitative and cultural appropriation depends on whether historical and mass

by means of them, according to Foster, the dividing line between

through these references of [his ideals] to establish its form as traditional

indeed, and that it is not always all that clear if at all. • seeks. "to renew its

unproblematic as "the line between the exploitative and the cultural is fine"

condensed: Foster points out that such a tacit is, however, not

plays upon them critically. • the clichés response is elicited, only to be

"signs" and "commodities to be consumed". • the latter "expresses himself

play on responses that are already programmed. • running them into

contrast: the former renders at historical references as mere tokens that

exploitative, unequal appropriation of popular and historical iconography and

contraemportary and as he draws attention to a difference between an

interpreted Cumiu's aim is to move beyond reconceptions of the field and
has risen up to the level of the ideas of the art world, but instead,多万斯 already some seventy years ago as he insisted, his critics cannot be acknowledged as something inherent in the conditions or art (and life) and in the life of art, as Curnin does, since to attain the critical insight the critique is inherently following Foster's comments, I understand that some have conduct the term "Kischan" for his work in an anthropological context, for an anthropological context, though the contradictions negative readings of his readings, "The term Kischan" Allison Chung's points are rarely understood. Kischan, the life of the author, for his work, from this perspective, the contradiction of cultural tradition, as he drew, to paraphrase Gensheimer's description of Kischan, would have to be judged as Kischan. Curnin does make use of a fully matured allegany, and as with Koon, we can state that in modernist terms Curnin's work actually make a masterpiece of even whether a masterpiece can still be of political effects. Asking, for example, whether a democratic culture can
contemporary experience that re-influes them with a meaning for the present.

forms that nostalgically mimic the past. He rather rearranges them for a reference as straightforward reproductions and pre-executed aesthetic

Similar to Koons, Nick-Knacks, Curnin's does not employ an historical

past.

imaginary future into which art projects itself forward by taking refuge in the

tradition, but as a new plane which is somehow in a spherical movement into an

as Acknowledgment, which adorno does not espouse as a refuge with

Curnin's use of tradition with my discussion of adorno's notion of innovation

context, as a process of de-contextualization, i align this interpretation of

here not as an innovation of the new but rather as a cleaning of old forms out of

of painting as a process of the present, which interrupts in an practice the linear

painting as a-forms of the present, which interrupts in an practice the linear

reference to the tradition of painting, presents the historical moment of

of painting. 396 it can be argued that the fundamentally evolved through Curnin's

stylistic/formal repertoires, to identify what is historically new about the nature

Curnin making use of a historical reference, its iconography and

Benjamin's dialectical image, which could be re-pressed for this context as

the new. This interpretation of Curnin's approach to tradition evokes

Curnin's re-reading of the old, recognizing it as a recognizible parameter for

contemporary painting and making it accessible again for this practice.

painting's history against the grain. 397 addressing the old in the context of

innovate approach to tradition is rather driven by his desire to push

il nostalgically in order to redeem il in postmodern conditions. Curnin's

Curnin's recourse to tradition is not a means to subject il not does he recope
pomographic pictures on show in 2008 at Sadie Coles HQ in London, Curnin’s
rendition of traditional references and the masters of art are lesing the limits of good taste to his skillfully executed canvases.
early bad paintings of low subject matter and conventional clothes, which
nonetheless remain the basis for defining moments of the principles of liberalism, tolerance and pluralism, as the tension
between art and culture, between contemporary art and the habits of
lesing that are seen as reactionary and boring.

To create a masterpiece, Curnin speaks of “guilty pleasures,” as the kind of
referring to his love for “high culture” and “old paintings,” and his aspiration
today seems to be a key to an understanding of Curnin’s affinity to Kishon.

The history of painting, the question of what it means to be a figurative painter
like Benjamin’s figure of the collector, Curnin gathers aesthetic fragments that
like the two, are out of circulation and assemble them with fragments of contemporary
in a new historical system, considering Curnin’s concern for

Curnin’s task as a painter is comparable here with Benjamin’s figure of the
As Peter Schjeldahl's praise that his work conveys the timeless values of Cuming's international reputation, given way to more positive receptions, such as those he received in NY (1992) and at the Rosen Gallery in London (1993). He has shown how his first work of art that cannot be copied or imitated.

The primacy of Cuming's aesthetic is using his conception of expression, inspiration and intuition as

Expressionism.

Expressionism, the year Cuming was born Greenberg wrote in "Art and Abstract Beauty," in the register of a reorganized bourgeois tradition of tradition, skill and craftsmanship as the defining moments of art have

received, of kish's arguments that kish is personal and playing on stock brooch's comments on kish as a eclector of what has already been said and

example of any discussion of kish. I am thinking here, for example of

repression within the contemporary canons of painting, make Cuming a prime

art's limits and loans in the arena of painting. His vast reputation of artists

career is hallowed by a succession of transgressions that aim at asserting

Although the damaging connotations of his paintings...
result from its formal devices alone and that it is not really an intellectual and controv

redermed by conclusions. Following my discussion of Maurice, I believe, however, that the subject of Cumar's work induces does not

according to byron, "no point of rest or closure to this dialogue, nothing truly speculative is left between attention and contemplation, Cumar's work offers

underpinned by the propositions within which "the codes of ideality and of the grotesque are

inducing suspense. Norman Byron, for example, analyses them as

regarding an aesthetic verdict, Cumar's work has often been described as

experience when looking at or something strange happens to the viewer. Emotions which work against the aesthetic combination we normally

fundamental taboo that is broken with Cumar's paintings, as they stir up

critical acclaim in recent years, the fact that they are figurative paintings

English, and in the light of figurative painting having enjoyed a revival and

books are still about dual perspective, plastic surgery and homoeroticism.

Confession, so much of contemporary American culture, the visceral

reactions on the excess and obsession with vanity that have come to

of being misogynistic and debased or they have been praised as critical

divorced women, or women with grotesquely inflated breasts, gay couples

the critics, eliciting strong emotions. For this depiction of monumental,
The ease out a person’s character through an exaggeration of particular features, rather than a specific individual person. Similar to caricatures, people are composed of essential essences of various sources. As with Koons’ Chuck-Knuckles, Cummins’ portraits of American masters draw from the humanist elements of contemporary America. Cummins’ paintings are made up not only from the old, but also from the new.

In the reading of the figure’s physiognomy there seems to be something involuntary or aesthetic, undecipherable. The viewer is confronted with, but rather a

writing about Cummins' *The Chipper* (1997) states:

They contain us with our own stereotypes and prejudices. Norman Bryson states that social life and values play into our ingrained patterns of perception, desires and vanities. And as these clichéd commentaries on contemporary social philosophy which imposes recognition and identification, as social established forms, but is mainly evoked through their ubiquitous look.

Fundamental interrelationships these paintings impose. Their vaguely familiar look

in the reading of the figure’s physiognomy there seems to be something involuntary or

writing about Cummins’ *The Chipper* (1997) states:

They contain us with our own stereotypes and prejudices. Norman Bryson states that social life and values play into our ingrained patterns of perception, desires and vanities. And as these clichéd commentaries on contemporary soc
Rosendahl calls a dark underside—present within the most liberal of both America’s cultural and social landscapes—ready to be revealed. What Rosendahl observes as the core of Freud’s ‘Uncanny’, Cunn’s explanation of

instead, this ‘peculiar commingling of the familiar and unfamiliar’, which

lackess, instead, 1999, imposing simultaneously recognition and estrangement.

Subjects and everything to do with the consumer as a cipher: nameless,

Biography commends, had nothing to do with differentiated or autonomous

signs for body language and social conduct. Cunn’s figures function alike

[what is deemed essential] for our time [999]. Representing these cultural
eighteen books, real experience with their body types and social positions

their time, Cunn’s figures, Rosendahl commends, appear as marginalized

knees, knick-knacks which become testimonials of the culture and fashion of

I draw a correlation between Cunn’s depictions of people as ciphers for

strangeness.

Differences remain ambivalent, evoking a familiarity that remains is

straightforward interpretation. Telling a story without really telling it, the

interaction, however, do not yield easy identification or recognition.

Alison Gimminger interprets as Cunn’s ‘seemingly altruistic, to the patient’s

activities that are emotionally highly charged and culturally integrated, which

and social orientation, as these archetypes they are engaged in social

gestures we commonly associate with a person of a certain class, profession

charged and generally accessible monologues of familiar ‘looks’, poses and

features. Cunn’s stock characters are composed through emotionally
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fundamentalism (N. Hame). The hill and the bay, in "the independent on sunday", 16. march.

Weber's reading, and for the expression of contemporary Western art, a gallery is
Cunningham makes a point explaining these two cases. Photographic paintings, as exhibited at
Cunningham's photo, will never need an interview for his coming show at Sadie Coles HQ.

In other words, this does not mean that he can suddenly come to make a masterpiece
"Cunningham's exhibition, "to make a masterpiece," in John Cunningham, Selects.

1000

The photograph is functional and almost by definition an undeliberated cell of digital
"Photography is functional and almost by definition an undeliberated cell of digital
images; indeed, one of the primary uses of photography is poor and a painting would struggle

photographic images on the internet. The press release states:
went to the opening of Cunningham's exhibition to see his paintings derived from
particularly evident in his show at Sadie Coles HQ in London. In April 2008.

explore his limits and looks reminiscent of ongoing queer. This becomes
within the contemporary art arena has changed. Cunningham's aspiration to
Although, since Cunningham's formalism, the status of photographic painting
conceptual and the demand for all inclusivity, this notion autonomously endures.

To regulate the contradictions arising from liberalism, as the deeming
that makes it still dependent on the modernist binary between Kisch and art
contemporary condition, namely that is produced by the claim for pluralism
during so, his work critically addresses a fundamental premise in the realm of high art, in
identity and value, but re-valorizes them in the realm of high art.

work does not explicitly take an ethnographic stance towards communal
commonness, and the happiness is replaced by communal. Cunningham's
social regulation, in which freedom has become the freedom to choose among
painting invoke a rejoicing, the expression of the culture industry as a totalizing
who desperately try to keep up their appearances and, social values", Cunningham's
speaking of liberty, as physically and emotionally crippled human beings

have become categorical imperatives.

"cathexis, in which individualism, freedom, happiness and sexual liberation
they are promoted purely through their rendering in oil paint. The play and these gips and boys are what they are, 20th century porn stars, but artists „deceive the spectator into believing the subject through mythological role“. Aesthetic justification in mythologizing the nude, Curnn's imagery in back to the good tradition of painting and how this tradition has sought to most prominent qualities of pomposkiz, according to Vooli - they rather refer to welling and conclude that one cannot make pomposkiz look „artistic“ - the two welling and conclude that one cannot make pomposkiz look „artistic“.

- remove from their reference through their skillful psychological rendition. The painting, these paintings are not really arresting as they become doubly painting, these paintings are not really arresting as they become doubly

- common to pomposkiz - today do their, they don't have the same effect

- although depicting sexual intercourse in the explicit manner

- although depicting sexual intercourse in the explicit manner

- cannot be pomposkiz. „Curnn’s paintings, however, seem to do the process of engulfing, playing on some agreement in being artistic, it is seeking references from high culture, so as to present the viewer with the

- with the neoicism, pomposkiz. Ugvo Vooli: “Neoicism, beyond pomposkiz, subject matter is both a challenge to these conventions and an

- with the neoicism, pomposkiz. Ugvo Vooli: “Neoicism, beyond pomposkiz, subject matter is both a challenge to these conventions and an
towards the viewer with her legs slightly parted, directing the spectator’s gaze.

Facial expression and the positioning of her lower body suggest provocation. This mode of perception is interpreted by her conformation as erotic painting commissioned for private viewing by wealthy patrons. "1014 Erotic paintings commissioned for private viewing by wealthy patrons."

rendering of her skin, knowingly mimics the four-hundred-year-old practice of two. The self-referential rendering pose that expresses the mastery Western figure paintings. "Annuversary Nude is a perfect hybrid between the schism between nudity and nakenesses that runs through the tradition of potential observer’s gaze directed at her nakeness. Exposing the very The reclining female nude looks straight out of the painting, returning the

John Currier: Annuversary Nude

contemporary (American) context of sexual liberalism and prudishness. Mane’s contemporary Olympia and Goya’s Naked Maja transposed into a

was particularly struck by Annuversary Nude (2008), a reincarnation of

Secondly I was aware of the double-headed eagle... to the left of the picture her right hand creeps into the painting, touching slightly her head with a coquettish gesture. In the Cosmopolitan magazine 1915, To the left of the picture her left hand creeps up behind her to illustrate an article - how to improve your sex life - Inloge du monde.

"The nude of the world springs to mind – perhaps as some kind of defence towards her sex. The explicitness of this gesture can no longer be interpreted..."
Damien Hirst: For the Love of God

Thing is, it's prohibitive expensive. Then I started to think — maybe that's why it is a good one. But just remember thinking it would be great to do a diamond one — but just

HIRST
The exact measurements of the Love of God are 17,127 x 13,743 cm.

Love and illusion. Historical narratives of art—such as death, birth, religion, immortality, vanity—both questions inherent to contemporary artistic practice and the grand
have been at the core of Hirst's artistic practice for some time, addressing
become more ornamental. For the love of God explores the questions
death we are covered in diamonds, they have lost their earthly power and
meaning that, whether rich or poor in death we all are the same. Even if in
transience of everything, Hirst's 'For the love of God' expands on his Baroque
acquisitions in the face of death. As a contemporary memorial monument for the
for vanity, to represent the finitude of human aspirations and earthly
the Aztecs and the Mayans and its use in Baroque symbolism as an allegory
As a motley Hirst's diamond-encrusted skull relics to the human sacrifice of
granted him an entry in the Guinness Book of Records.

The most expensive contemporary work of art ever made and so the rumors

detail, gemmae and epilation market:
13.10 inches, for £6900 and T-shirts for £390 were made to cater for a bela,
prints. 460 x 30 inches, for £10,000 each. A screen printed edition of 2,000,
prints (using real diamonds), priced at £25,000. 250 diamond dust silkscreen
Crown jewels in the challenge the possed. Additonally an edition of 20 luxury
Jewellers Bentley & Skinner with a back comparable to the making of the
produced at £350 each has a value of up to £5,000 and contributed toward
covered with 6.017 carats. The 7.007 carat diamond on the forehead
weighing 1.16. 18 carats. For the love of God has been maintained at a
and human teeth, is a life-size cast of an 18th century human skull.
Damien Hirst's (born 1965) 'For the love of God' (2007). Platinum, diamonds
become an exchange value, an object whose character is determined first
traditional status as a use-value, an object of aesthetic experience, and
the organized process whereby the arts are alienated from their primary and
epistemically ad hoc notion of commodification, characterized by Wollfe.

For the love of God the commodification of art has come full circle. If
value as an object of aesthetic experience but as pure exchange-value. Within
perpetrated. For the love of God does not redeem art’s traditional status of use-

"cultural function," Wollfe further skill this notion of ritual becomes, however;

beginning commodificationizes the aura of a work of art as grounded in its ritual or

of philosophical viewing. For the love of God accounts a cult-value just as

the minute viewing still held to be purchased in advance. Through this staging

precographs taken with public appearances of nudity and VIP’s which, for a

in an otherwise darkened room and under high security, veil história the

hieral, some sacred act even with quasi-religious commodifications. Dramatically

public display was carefully staged, turning the viewing itself into some kind of

Joseph’s new gallery in London’s West End, White Cube, 3 in June 2007. Its

For the love of God was briefly on show in Beyond belief: to investigate Day

only area that counts in capitalist condition, the aura of sanctity and wealth.

mythology, this mediated visibility has been re-inscribing the work of art with the

reality has become more real than the authentic object itself. Surrounding it in

accessible and affordable. Over-exposed in the tabloids, its mediated

specialized market. For the love of God works against the principle of a

models. Reaching the masses and simultaneously retaining the elitism of a

precious relic protected in its sanctuary and hidden from the view of common

acquiring a status of exclusivity not unlike that of a sacred object, of some

the love of God has simultaneously rendered elusive to the public gaze,

predecessor in the history of modern art. And like any other A-list celebrity, For

contemporary work of art has entered mass consciousness without

year of its making, For the love of God created a public sensation. As a

Feared in many (tabloid) newspapers and media channels worldwide in the
subsequent thinking that it is "etereal andlimessiness" revealed the games for
Hirst's references to his initial fear that the future might look "like bling" and his
I'm very pleased with the end result, I think it's ethereal and limessiness," 1991
looked like bling - Lecky, Gardner and over the top - we would have failed. But
For the love of God! Hirst stated: "I was very worried for a while, because if it
exchange-value and the profit they yield, in an interview duing the making of
exchange, market-Hirst's work plays on the lack of measurable value available in works
complementary and its (aesthetic/artistic) valuation is related to the art
monetary value. For the love of God, above all expresses the conditions of
shielded within the tension between art market value, artistic value and
represents.

enunciates the aura we feel in his presence, but the sheer wealth it
the monetary marvellous, for it is no longer the work of art as such that
alone, evoking astonishment and wonder: We admire Hirst's work primarily as
realism: a concept of perfection in art that allows it with the idea of it coming
marvellous which constitutes for the Greeks an all-embracing concept of
required our ability to appreciate art. We can no longer perceive it if the
is a gaze of an uncanny recognition, namely that monetary value has
The gaze Hirst's skill relays from his hollow diamond encrusted earrings
abbrev. op. cit.
value of the commercial status or popularity, and no longer for its intrinsic merits as an
commercially, in Marx's sense. It is purchased for its cult value - the value it acquires by
nothong more than a fetish, part of the logic of commodification of the realisation of
"Art therapy regresses to cult in the full-blooded logos sense of the world it becomes
the creation of celebrity cult.
art's commodification is always associated with its simultaneous mystification.
and formal by its relation to the market. 1919 It is of interests that for Volin
The most beautiful imitations, which are very nearly useless, «1939
and it is this artificially allocated value which «explains the inconsequence of
the context of the exchange economy which encompasses their social meaning.
If it is precisely this culturally allocated immeasurable real diamonds acquire in

necessity for the constitution of the need as a necessity characteristic. «1939
possible: once scintilla, a minute, presenting a diamond need: such a scintilla is
must not only be beautiful and dazzling, which would make the substitution of imitations

lose, referring to jewels which
The same pattern seems to be in play when Dateline explains the principle of
us to judge what we perceive,
and that is made of real diamonds, which serves as his marker and allows
the work's appearance, it is then our knowledge of the work being authentic
instance, however, Kisch would designate a judgmenant alike independent of
we might indeed feel tempted to judge the work as tacky Kisch. In this
were made to believe that for the love of God is covered in fake diamonds
and a good imitation of its appearance alone; it, for some reason, we
perceive a difference between the love of God made of authentic stones
am not an expert on diamonds, I can imagine that I would find it difficult to
looks, but precisely because we think that it is made of real diamonds. As I
immeasurability are, I argue, projected onto the work not because of how it
the love of God plays with the spectator. The qualities of inauthenticity and
objects they have no intrinsic material value.

But objects of the everyday they have no artistic value and as simple mass-produced

equally of luxury as art. And by endowing it with an inherent value of its own

take on a new significance. For the love of God itself is not only to enliven but

become one with the things of material value. The market and the art work

that defines all previous notions of value. The market expands its domain, the readiness-made

Hirst's strategy of conceiving the work as a noun as a (ritualized) commodity for

interiorly, the value is realized only in exchange, i.e., in a social process.

When considering them in this way, the social relations between the thing and man, while

realized without exchange, lie in the direct relation between the thing and man, where

their material properties, while their value, on the other hand, comes from a part of the thing as objects.

These, however, are discovered the chemical substance, and who by special claim to critical concern.

Mark states.

Luxury, for Marx commodities are exemplify of commodity fetishism. "Nobodys,"

work for its beauty alone but more so for its decedent display of wealth and

reminds us of their monetary value, we are no longer able to appreciate the

remains of aesthetic judgment, as the dazzling hue of the diamond commodity

become so over-attached that the work of art remains its value independent

commodity. With Hirst's "For the love of God" the market and material value

valuable and as such it deserves its critical power from its status as a

monetary value as a commodity. The work of art is valuable because it is

evaluation and validation is not grounded in aesthetic principles but in its

beginning. Hirst strategically shows that the commodity context for art's

resources, giving his work a prepositional (material) value from the

rather through its material qualities, the scarcity and uniqueness of its

no longer primarily defined through the intrinsic qualities of the work of art but

key categories for the evaluation of art, are re-instituted with a meaning that is

these determinants of economy as renty, authenticity and uniqueness, as it

allocate values to works of art, "For the love of God" simultaneously inverses
Before death, 1708, and as it is expressed in the principle of loss, in both its celebratory aspects, which Batallée conceived as a gesture of joy, and in all its philosophical deals with the heterogeneous moment of death, the general principle of loss, death is pushed to its extreme. The skill, its skillful valor emerges and decorates itself. As for the love of God, it became coupled with the ultimate symbol of death and covering it, in the ultimate symbol of luxury, mobile with death. [\ldots] What better way of saying that than by taking the loss as diamonds last. With the loss of God, the first expands on his love of God. Ultimately, evokes the fragility, the fragility of our earthly values and human society, death comes to have a more complex meaning. For the monetary value and material qualities, the skill is a symbol for values we have by mythologizing. It is rather due to the diamonds that the feelings of human beings are evoked and not through the traditional symbol of death. First alone but socially constructed, resulting from the fact that the more we socialize, the more it is to the myth that reaches beyond the conventional as a work of art and the human being.

Despite all its classlessness, the love of God signals, however, a return to its own weapons. 1708.
neck—or if, I shall call it on the mantlepiece—\[1933\] want them to gasp...if it is vulgar, I shall put on a chain and hang it round my commensal's prior to his completion: What people want people to see it and be astonished, I understand the complex relation to the diamond's skill am reminded of History.

This comparison brings me back to Kishon and as I ponder on how we might...be a parallel between History's exaggerated

meditation upon History's exaggerated descriptions as both a representation of death and at the same time, a suspend a representation of the impossibility of death in the kind of death to conceive it and to project ourselves beyond our own end. As such...

For the love of God is ultimately about the impossibility of representing...a number of examples of the survival of processes of summarily expediency...explained by Bataille through our continuous fascination with jewels...of sumptuous, non-productive expediency that still give in modern society...
I refer to my earlier comments on p. 195.

Understanding: We can state in consciousness that, with our contemporary
understanding, we can relate to the original parochial usage and everyday
which we can better explain its tasks, its assumptions and different meanings which we
relate, or even replace it altogether with new semiotics through
understanding, or something like Kisch's. However, as we mediate Kisch in
lem Kisch in evoking and linking about art, but as we do so we inevitably
contemporary claim for art's singularity and particularity. We can still apply the
certain identified characteristics in art, Kisch is identifiable with the
context which evokes the specifically historical which can be traced back to
works of art as Kisch. Yet it is insufficient and inadequate to do so as a term of
forty demonstrations that: although we might refer to artistic strategies or
and historically relative term that can neither be abstracted nor generalized,
object in a certain moment of time. My statement about Kisch as a contextual
and refer to specific encounters between a particular subject and a particular
subjectivity, these responses are linked to personal sensibilities and narrative
and a suitable term of critique to adequately describe the myriad of responses.

In the daily practice of art, the distinct look which we need to perceive Kisch is not
compatible with the artistic attitude, which by definition has to be one of
interrelatedness. However, also with regard to the broader, Kisch is no longer
realized that Kisch is no longer a specific term and it has no contemporary
completeness in art. Through my analyses of practice in my final chapter I have
by more suitable expressions that better do justice to describe the
gradually stripped away. It has lost its pivotal role as its use has been replaced
considerations of this journey I have undertaken. Kisch as a term has
paradoxically only a discourse of its disappearance. In my overall
there is no longer even a conceptualization of Kisch in my practice but
painting always astonishes me. I have come to a surprising conclusion:
I have now reached the end of my discussions and, similar to how a finished
being

leaving us, like Simplicius, with no further explanation – at least for the time
for art in which Kissch has finally been transformed into a bird and flown away,
and as with Simplicius’ fate with Baldanders we might now imagine a context
finally re-assumes human shape.

pet, a flower, a twig, a mulberry bush and a beautiful silk rug. Before the
oak tree, a pig, a sausage, the farmer’s face, a meadow of clover, a cow -
classical statue (looking both intimately real and yet artificial), into a mighty
recognition Kissch in Baldanders as the endlessly transforming himself.
And as Kissch, like Baldanders, insists that it lives in many homes, we can
providing it with a possible narrative on which to project itself beyond its end.

art’s life-long companion, leapfrogging into prominence at a critical time for art
materially. We can indeed now draw a comparison and recognize Kissch as
whose presence the only becomes aware while completing his own

do. In Gimmelsbäumen’s novel of the Bourgeois, Simplicius’ Ober of
I want to return once more to the allegorical figure Baldanders. The soon

only achieve this once it is de-committed from art.
be made available again to establish notions of thermal. However Kissch can
argue that exactly because Kissch has now departed the artistic arena it can
Kissch has been made redundant and no longer belongs in the context of art.

understanding of art - with regard to theory and practice - the concept of
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Pussycat combed and trimmed fake fur.
160 x 130 cm, 2003.
125 x 125 cm, 2006
Pitcher Picture (VIII), oil and spray paint on cotton.
The Day After, oil and gloss paint on cotton, 163 x 122 cm, 2006
174.5x141 cm, 2006

When Philoceans Become Form, oil and spray paint on cotton,
Reflection oil and spray paint on cotton, 150 x 170 cm, 2007