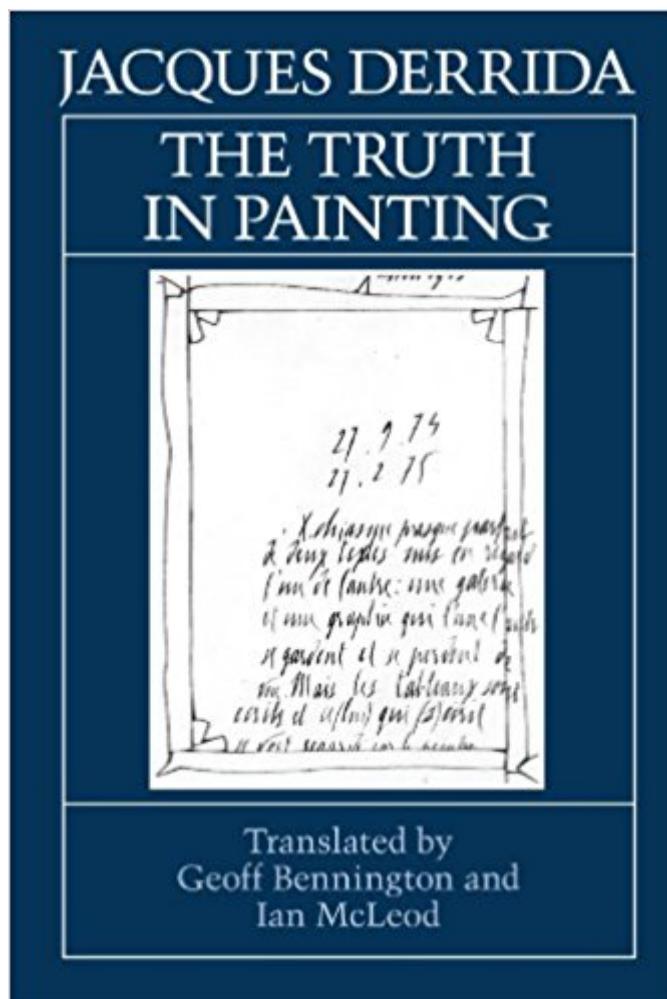


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The Truth In Painting



Synopsis

"The four essays in this volume constitute Derrida's most explicit and sustained reflection on the art work as pictorial artifact, a reflection partly by way of philosophical aesthetics (Kant, Heidegger), partly by way of a commentary on art works and art scholarship (Van Gogh, Adami, Titus-Carmel). The illustrations are excellent, and the translators, who clearly see their work as both a rendering and a transformation, add yet another dimension to this richly layered composition. Indispensable to collections emphasizing art criticism and aesthetics." •Alexander Golley, Library Journal

Book Information

Paperback: 402 pages

Publisher: University Of Chicago Press; 1 edition (July 15, 1987)

Language: English

ISBN-10: 0226143244

ISBN-13: 978-0226143248

Product Dimensions: 6 x 0.9 x 9 inches

Shipping Weight: 1.5 pounds (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 stars 5 customer reviews

Best Sellers Rank: #442,392 in Books (See Top 100 in Books) #74 in Books > Politics & Social Sciences > Philosophy > Movements > Deconstruction #140 in Books > Textbooks > Humanities > Philosophy > Aesthetics #379 in Books > Politics & Social Sciences > Philosophy > Aesthetics

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Text: English, French (translation)

Excellent Book! Arrive on time!

the book met my expectations and has proven to be a good teaching text as well. I would recommend it.

The introduction was the most difficult chapter. After that, it actually starts to make some sense.

A reading of Adami's reading of Derrida's *Glas*. Fantastic book. Recommended to those who want a new view of painting, art, and history in general.

Derrida has a very complicated way of writing : it is not easy avoiding metaphors, the verb to be, the 'I'. Especially when the subject is art, because it is exactly the realm of the aesthetic, the subjective, the presence. This, I think, is one of his most difficult texts. This book sets to investigate the multiple questions that develop in the presence of Cezanne's proposal : Cezanne's aim is to tell the truth in painting. Who is capable of exposing it, is it Shapiro's art history or Heidegger's philosophy? What is the relation between truth and beauty, language and image, philosophy and art? Derrida investigates those in two large chapters called 'Parergon' and 'Van Gogh boots'.

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