



## CONTENTS

<b>INTRODUCTION</b>	<b>1</b>
ARMEN AVANESSIAN & LUKE SKREBOWSKI	
<b>NOT YET: THE PHILOSOPHICAL SIGNIFICANCE OF AESTHETICS</b>	<b>13</b>
CHRISTOPH MENKE	
<b>AESTHETICS OF FORM REVISITED</b>	<b>31</b>
ARMEN AVANESSIAN	
<b>7 NEGATIONS. AGAINST AESTHETIC AFFIRMATIONISM</b>	<b>51</b>
JULIANE REBENTISCH	
<b>UNDOING THE IMAGE (SIGNPOSTS OF A RESEARCH PROGRAMME)</b>	<b>65</b>
ÉRIC ALLIEZ	
<b>AESTHETIC MATERIALITY IN CONCEPTUALISM</b>	<b>87</b>
SEBASTIAN EGENHOFER	
<b>THE FICTION OF THE CONTEMPORARY: SPECULATIVE COLLECTIVITY AND TRANSNATIONALITY IN THE ATLAS GROUP</b>	<b>101</b>
PETER OSBORNE	
<b>THE CONTEMPORARY: A NEW IDEA?</b>	<b>125</b>
JOHN RAJCHMAN	
<b>SHORT TREATISE ON ART</b>	<b>145</b>
STEWART MARTIN	
<b>FEELING GOOD: THE AESTHETICS OF CORPORATE ART</b>	<b>159</b>
ART & LANGUAGE	
<b>THE RISE OF THE EXHIBITION AND THE EXHIBITION AS ART</b>	<b>177</b>
DOROTHEA VON HANTELMANN	
<b>THE INVISIBLE HAND OF CURATION</b>	<b>193</b>
PAMELA M. LEE	
<b>THE RULES OF THE GAME: ACTIVIST ART IN THE CREATIVE CITY</b>	<b>207</b>
BRIAN HOLMES	
<b>THE TWO VERSIONS OF SANTA ANNA'S LEG AND OTHER THINGS</b>	<b>221</b>
LUIS CAMNITZER	
<b>CONTRIBUTORS</b>	<b>241</b>
<b>INDEX</b>	<b>247</b>