List of Illustrations vii

Introduction ix

Peter Goldie and Elisabeth Schellekens

Part I: Conceptual Art as a Kind of Art 1

1. On Perceiving Conceptual Art 3
   Peter Lamarque

2. The Dematerialization of the Object 18
   Derek Matravers

3. Visual Conceptual Art 33
   Gregory Currie

4. Speaking Through Silence: Conceptual Art and Conversational Implicature 51
   Robert Hopkins

Part II: Conceptual Art and Aesthetic Value 69

5. The Aesthetic Value of Ideas 71
   Elisabeth Schellekens

6. Kant After LeWitt: Towards an Aesthetics of Conceptual Art 92
   Diarmuid Costello
Part III: Conceptual Art, Knowledge and Understanding

7. Matter and Meaning in the Work of Art: Joseph Kosuth’s *One and Three Chairs*  
   Carolyn Wilde  
   119

8. Telling Pictures: The Place of Narrative in Late Modern ‘Visual Art’  
   David Davies  
   138

9. Conceptual Art and Knowledge  
   Peter Goldie  
   157

10. Sartre, Wittgenstein, and Learning from Imagination  
    Kathleen Stock  
    171

Part IV: Appreciating Conceptual Art

11. Artistic Character, Creativity, and the Appraisal of Conceptual Art  
    Matthew Kieran  
    195

12. Creativity and Conceptual Art  
    Margaret A. Boden  
    197

13. Conceptual Art Is Not What It Seems  
    Dominic McIver Lopes  
    216

14. Emergency Conditionals  
    Art & Language  
    238

Index  

267
LIST OF ILLUSTRATIONS


7. Robert Barry, *Inert Gas Series: Argon*, 1969. By permission of the artist. (From a measured volume to indefinite expansion on March 4, 1969 on a beach in Santa Monica, California, one litre of argon was returned to the atmosphere. Documentation: Catalogue page, diapositive, two colour photographs framed.) Collection Elisabeth & Gerhard Sohst in the Hamburger Kunsthalle, Hamburg, Germany. Photo Bridgeman Art Library.


