
Critical Subjectivity and the Metamodern Sublime

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I wonder if there is any reason beyond the ones I've been trying to deal with, and whether those reasons would shed light on these reasons. I wonder if that would be a worthwhile pursuit?

I wonder if there is any point to ruminate... I wonder if there is any point in ruminating on things that are very much inaccessible, or whether the actual act is a reason in itself?... And all I can do is sit back and witness... the unfolding of something... meaningful maybe? I mean it can be meaningful if I am equipped... but I don't know what equipment is often required... I don't know what is expected....ⁱ

Lying on his back in the white sand of a vast, empty American landscape, one leg nonchalantly bent and a hand on his chest, Richard T. Walker speaks softly into a handheld microphone. The above is a transcript of an ambling dialogue with himself and the landscape: speculative, open, curious and surrendering to not knowing. There is comedy in this scene of Walker conversing, or attempting to, with the mute mountains and serenading a peak from the top of a Y-frame ladder with his guitar. Yet there he is, and so are we, facing a sublime landscape in all its wonder... *meaningful, maybe?*

There have been many exhibitions in recent years which evidence a renewed interest in landscape – a Romantic resurgence – and/or that psychologise our relationship to nature.ⁱⁱ *Scaling the Sublime* relates to all of these ideas. However, whereas current discourses around landscape typically make direct reference to political, economic and climatic changes, particularly in light of the Anthropoceneⁱⁱⁱ and the subsequent irrevocable change in our relationship to nature, these issues play a more indirect role for the artists in *Scaling the Sublime*. The works here forge a path towards an open and ambivalent landscape, perhaps a place 'outside' from which to look back; a platform from which to explore fundamental ontological questions and, simultaneously, the subject of great wonder. The exhibited artists share a fascination with the landscapes of their Northern European and American predecessors: deserts, mountains, deep oceans, the vastness of space. All are remote spaces at the edge of the known. Yet despite their best attempts to scale, map and serialise it, the enormity of the Sublime landscape remains beyond all possibility of calculation.

The return to these grand narratives marks a significant shift in contemporary artistic practices. Until recently, confessing such Romantic yearnings would be a matter of huge embarrassment, a guilty pleasure outside of postmodern critical discourse. As one of the artists in this exhibition revealed, 'I am, I guess, a wonder junkie.'^{iv} Ultimately, our need for wonder – to ask the big questions at the thresholds of our intellectual horizon – is part of the human condition and therefore we cannot dismiss subjective, affective experiences as being mutually exclusive to critical rigour. The artists in *Scaling the Sublime* tackle this problem head on, endeavouring to build new frameworks from which to question and explore regions at the limits of our psychological landscape.

The primary idea proposed by this essay is that of parallel and contradictory positions co-existing, with the sublime landscape acting as such a model. I am neither trying to trace a history nor to map interpretations of a contemporary sublime, but rather to sketch out some key ideas that connect the eighteenth-century Sublime to the present day. I am attempting to pull out the most abstract sense of sublimity in order to reveal why it is particularly useful as a framework when contemplating contemporary ideas.

In his essay ‘The Moon in the Wardrobe’, Nicholas Alfrey traces the historical contexts of landscape emerging from Romanticism and the importance of Land art to contemporary positions. Here I explore a parallel narrative, one that also begins with Romanticism, employed as a starting point for thinking about the relationship between landscape and abstraction. In the first part of the essay, I articulate the abstract nature of the sublime landscape. I address key precedents for *Scaling the Sublime*, introducing minimalist practices to the discourse on the abstract sublime and the idea of how understandings of abstraction oscillate between oppositional meanings. I then discuss Jorg Heiser’s *Romantic Conceptualism* exhibition as further evidence of how the seemingly contradictory states of ‘emotional Romanticism’ and ‘reasoned Conceptualism’ can, when understood in dialogue with one another, transcend the sum of their parts.^v In the second part, I consider what is so problematic about postmodern critique for many contemporary artists by introducing the idea of Metamodernism. Here, ‘Meta’ refers to ‘Metaxy’: a state of ontological in-betweenness, of oscillation between poles, or opposing states and ideas.^{vi} Although there have been many attempts to articulate the ‘post-postmodern’, Metamodernism particularly resonates in *Scaling the Sublime* – something on which I elaborate in the final part of this essay through a discussion of the specific works and concerns of artists in the exhibition.

Below, from left:

The Monk by the Sea 1808-10 by Caspar David Friedrich
Oil on canvas
110 x 171.5 cm
Nationalgalerie, Staatliche Museen zu Berlin
© bpk/Nationalgalerie, SMB/ Jörg P. Anders

Red on Maroon 1959 by Mark Rothko, oil paint, acrylic
paint and glue tempera on canvas,
2667 x 2388 x 35 mm
© 1998 Kate Rothko Prizel & Christopher Rothko ARS,
NY and DACS, London. Repro © Tate, London 2017

Just as Romanticism established landscape as a space within which to explore transcendental ideas, so in *Scaling the Sublime* the artists use landscape as a platform for exploring both the self and our larger relationship to the world. The distant limits of landscapes which evoke a sense of ‘beyond’ are reflective of the incalculable space of subjective experience and imagination – a space at the limits of intellectual landscape where reason and feeling co-exist. Historical Romanticism was wrought with complexities and contradictions, as is the contemporary terrain, although just as exploratory, expansive and exciting.



Historical Precedents

Sublimity is a slippery term – a far-reaching and abstract concept that follows no principle or law, nor reliable means or objects that cause it. The sublime experience is one in which what we perceive externally triggers an inner experience, and therefore offers a way to talk about awe, wonder and the unquantifiable. As we see in *Scaling the Sublime*, motifs of the late-eighteenth and early-nineteenth century such as mountains, stormy seas and vast skies still abound; however, the concept is malleable, traversing cultural paradigms: there have been the ‘Modern Sublime’, the ‘Postmodern Sublime’, and the ‘Technological Sublime’. Crucially, the term originates in landscape – landscapes that are *remote*, thresholds at the limits between the visible and the unknown.

In his introduction to a recent compilation of writings on the subject, Simon Morley describes sublime experiences as:

[A] mute encounter with all that exceeds comprehension [...] what takes hold of us when reason falters and certainties begin to crumble. They are about being taken to the limits... The sublime experience is fundamentally transformative, about the relationship between disorder and order, and the disruption of the stable coordinates of time and space.^{vii}

The sublime sets up dualities. It is remote and embodied, both ‘other’ and triggered within the self. As an essentially abstract concept it provides an unrestrictive framework for describing, or attempting to describe, a felt, self-transcending experience. For Caspar David Friedrich, landscape was a way of understanding religious feeling, the horizon acting as a powerful symbol of the limits of what we know. Arguably, the story of twentieth-century abstraction finds roots in Friedrich’s Romantic impulse. In a commentary on Kant’s description of the Sublime being found in ‘formlessness’, Robert Rosenblum traced the Abstract Expressionist drive towards sublimity back to Northern European painting, describing how, in front of a painting by Mark Rothko, ‘we ourselves are the monk by the sea, standing silently and contemplatively before these huge and soundless pictures as if we were looking at a sunset or a moonlit night.’^{viii} Rosenblum not only described the boundless expanses which connect the Romantic landscape to American abstraction, the sense of ‘remote presence that we can only intuit and never fully grasp’;^{ix} he also articulated the paradoxical nature of the sublime experience – on the one hand found in the still void of a colour field, on the other in the ‘teeming, unleashed power of Turner’s landscapes.’^x

Identifying sublimity as a fundamentally abstract property, I return to the thread of my argument: that of the sublime as a critical model which holds oppositional meanings simultaneously and in flux. This ambiguity is a key property of abstraction and is arguably why it has historically been the vehicle for such divergent positions. For Abstract Expressionists, pure abstraction seemed the only way to communicate the transcendental. Their sublimity was infused with metaphysical endgames that, to later generations, became absurd; such assurances rely on a faith that can all too easily be turned on its head. The vast spaces of their canvases could equally hold nothing as everything. This paradox is perfectly articulated by looking at works by two artists, both exhibited under the umbrella of Minimalism, at its most visible during the 1960s. Countering the grand claims of his predecessors, the sculptor Robert Morris relocated abstraction, relating his works to the physical context within which they existed. He employed an ‘it is what it is’ approach: with no subjective input from the artist, merely a set of objective relations. Whilst sculptures such as his mirrored cubes (*Untitled*, 1965) could be read as an echo of the infinite and fragmentary nature of the sublime space, for Morris there are no metaphorical associations, simply a physical experience between the artwork and the viewer.^{xi} Consider this next to a work by Agnes Martin (*Morning*, 1965), which also employs the minimalist language of the grid. For Martin, however, this is pure feeling; it is all about

subjectivity. In her own words: 'I'm not a minimalist, I'm an Abstract Expressionist; I believe in having my emotions recorded in the painting.'^{xii} What this serves to illustrate is how, when we strip concepts down to their most abstract, there is an oscillation between oppositional meanings.

In 2007, the writer and critic Jorg Heiser curated the exhibition *Romantic Conceptualism*, a seminal group show which brought together these seemingly unrelated threads of art history, articulating their co-existence as particular to a contemporary sensibility. Heiser's exhibition demonstrates that the cool criticality of conceptual strategies are not incompatible with the emotional subjects of Romanticism; rather, by treating the 'unsystematic systematically', there is 'a constant, electric charge.'^{xiii} At the core of the exhibition is the question asked by Heiser in his introductory essay (and a direct critique of positions such as that of Robert Morris):

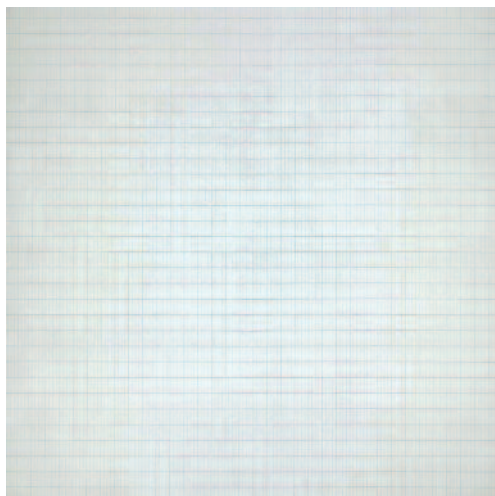
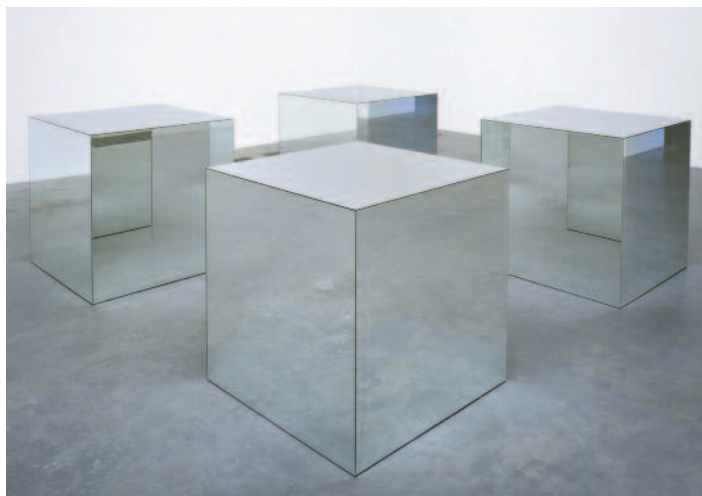
How can a critical theory of art which grants the artwork a life of its own where reception is concerned seriously imply that the artist's subjectivity – in whatever form – may thus not form the explicit material and motif for such a work?'^{xiv}

A key artwork from the exhibition is Susan Hiller's *Dedicated to the Unknown Artists* (1972–6), a collection of 305 postcards depicting rough seas from the British coastline, displayed in a series of grids. The consequent tension between the Romantic scene of the turbulent, Turner-esque seascape, and the systematic, serial control within which the subject matter is arranged, is a poignant example of how Romantic Conceptualism is not about reconciling opposites; rather, it is about recognising the generative possibilities when languages cross over. In an interview between Hiller, Heiser and the critic Jan Verwoert, Hiller talks about what it means to move beyond the linguistic constraints of early conceptual practice: 'The idea of an artwork that was fully conscious was something that early language Conceptualists certainly talked about: that you wouldn't make any intuitive gesture.'^{xv} The restrictions of this conceptual position, and of therefore not being able to say anything that is beyond language, led Hiller to describe a move into what she calls 'fruitful incoherence.'^{xvi} Her practice continues to find strategies within which she can discuss that which is beyond the limits of our rational landscape, what Jan Verwoert describes as *vivid yet unverifiable* (such as art, love, religion, sensing other people's feelings, revelations of truths...). He says, 'Hiller works towards establishing this condition as a truth criterion in its own right.'^{xvii}

Below, from left:

Untitled 1965 (reconstructed 1971) by Robert Morris,
mirror glass and wood,
914 x 914 x 914 mm
© Robert Morris / Artists Rights Society (ARS), New York
/ DACS, London 2017. Repro © Tate, London 2017

Morning 1965 by Agnes Martin, acrylic paint and graphite
on canvas,
1826 x 1819 mm
© Agnes Martin / DACS 2017. Repro © Tate, London 2017



This is the sensibility also running through the works of *Scaling the Sublime*: sincere attempts to move beyond the limits of a purely rational criticality and to reclaim emotional, embodied experience as a valid subject matter, whilst being fully aware of the pitfalls, and of the failures of previous generations.



Dedicated to the Unknown Artists 1972-1976
by Susan Hiller
305 postcards, charts and map mounted on
14 panels, accompanied by a book and a dossier
Each panel 66 x 104.8 cm
Collection: Tate, London
© Susan Hiller, 2018. Image courtesy the artist
and Lisson Gallery, London

Critical Subjectivity and the Metamodern Sublime

Susan Hiller's account of what it was like to be an artist in the early days of Conceptualism – the restrictions against making any unconscious move – would no doubt deeply resonate with many of the generation of contemporary artists who were educated under the firm grip of postmodernism. As an artist myself, I can recall the intellectually stifling discussions where the game plan revolved around deconstruction so minute that not even a waft of intuition could survive. Feeling, embodiment or intuition found no place in any serious critical conversation.

Although 'post-modernism' as a term is notoriously hard to pin down, the dominant motifs would include: irony, parody and subversion, and the conviction that all meaning is relational/contextual. This denies any one truth or history, and therefore does not recognize universalising or grand narratives. Nurture over nature, in the simplest sense, nihilism over God. Within the visual arts, Postmodernism was best expressed through appropriation and self-referencing irony; we only need to think of Sigmar Polke's 1969 painting as an apt example, consisting of a white canvas with the top right corner painted black, and titled *The Higher Powers Command: Paint the Upper Right Hand Corner Black!*^{xviii} The paintings that followed those of the Abstract Expressionists and Post Painterly Abstractionists not only mocked their heroic gestures, but also challenged their assertions to have made the 'final paintings' – the claim that, having revealed universal truth, nothing more could be said. The work of Polke and others were radical postmodern gestures that performed much needed punctures to such overblown claims. This is one example of why many contemporary theorists, who now question the ongoing validity of postmodernism as a framework for critique, do not altogether dismiss its insights. There have been numerous declarations of new paradigms: Altermodernism, Hypermodernism, Digimodernism and Performatism, to name a few. Post-postmodern thinking takes many different courses. As David Rudrum and Nicholas Stavris state in their recent anthology of writings by a range of contemporary theorists entitled *Supplanting the Postmodern*:

While some of these coinages are at pains to distance themselves as much as possible from the postmodernism that preceded them, others are more willing to accept that their formulations follow on from those of a now defunct postmodernism, taking them in new directions.^{xix}

It has been my own feeling over the past decade that while there is no disputing the importance of postmodern questions, they do exclude fundamental areas of creative and intellectual enquiry, those regions of subjectivity, which as Hiller shows us, demand different strategies. There is also the point that many contemporary artists are simply tired of nihilism and irony claiming positions of intellectual superiority, instead recognising that it is perhaps more commendable to try and *construct* meaning, even if everything collapses in the attempt. The desire for depth, for authenticity, even beauty, is not mutually exclusive to critical thinking. Rather, we could say that ‘the baby was thrown out with the bath water’: that there are elements of the modernist project, with its idealism and sense of forward moving direction, that remain relevant and useful, albeit in the knowledge of the precariousness of such positions.

Although we might still be skeptical of any overarching claim, a proposition that strongly resonates with *Scaling the Sublime* is that of Metamodernism, proposed by the cultural theorists Timotheus Vermeulen and Robin van den Akker in 2010. They use the term ‘Meta’ to describe a pervading sense of oscillation between past, present and future; between believing in something whilst also recognising counter positions:

Metamodernism oscillates between the modern and the postmodern. It oscillates between modern enthusiasm and a postmodern irony, between hope and melancholy, between naiveté and knowingness, empathy and apathy, unity and plurality, totality and fragmentation, purity and ambiguity.^{xx}

Vermeulen and van den Akker recognise a pervading shift in contemporary culture from detached irony to a desire for sincerity, to wanting to believe in something, to ‘resignify the present’ through a return to metanarratives. This is manifested in artworks that aim to reconstruct as well as re-engage with *feeling*, describing Metamodernism as a ‘structure of feeling’. As Jorg Heiser pointed out about the Romantic Conceptual sensibility, it is not about synthesis or reconciling opposites, but about simultaneity.

Metamodernism is an unstable state in constant flux: ‘continuously overcoming and undermining hitherto fixed or consolidated positions’. In Vermeulen and van den Akker’s early essay ‘Notes on Metamodernism’, particular attention is paid to the resurgence of Romanticism, or ‘NeoRomanticism’, in contemporary art practice, acknowledging Heiser’s contribution. This return, they argue, is because Romanticism can equally be defined by its oscillation between poles:

Romanticism is about the attempt to turn the finite into the infinite, while recognising that it can never be realised... It is from this hesitation also that the Romantic inclination toward the tragic, the sublime, the uncanny stem; aesthetic categories lingering between projection and perception, form and the unformable, coherence and chaos, corruption and innocence.^{xxi}

The uncertain, unstable state described should not be read as one of weakness, of being unsure or unable to commit to an idea. Accepting uncertainty and contradiction is instead an engaged and progressive position. The space that Metamodernism describes returns to the deflated remains of the abstract sublime, and while leaving the heroic genius on the floor, picks up their emotional responses and stands them face to face with critical detachment – thus instigating a conversation between the two about our contemporary landscape.

Scaling the Sublime

In a recent article the writer Seth Abrahamson summarised ‘The Ten Basic Principles of Metamodernism’^{xxii} as follows:

Negotiation between modernism and postmodernism.

Dialogue over dialectics.

Paradox transcendence.

Juxtaposition.

The collapse of distances.

Multiple subjectivities.

Collaboration.

Simultaneity and generative ambiguity.

A cautiously optimistic response to metanarratives.

Interdisciplinarity.

Reconstruction instead of deconstruction.

Engagement instead of exhibitionism.

Effect as well as affect.

Walllessness and borderlessness.

Flexible intertextuality.

Each of these points returns us to an expansive attitude, an outward-facing curiosity apparent in all the works brought together for *Scaling the Sublime*. In a general sense, what is particularly striking about contemporary practice is its multidisciplinary. This is highlighted here by the artists’ shared concerns for larger narratives of scale, time and perceptual relationships to landscape. Through this lens, medium specificity, or the idea that any means of production may be outmoded, seems in itself backward-looking; instead, works generated from digital technologies such as Martin John Callanan’s *A Planetary Order*, made up of data from weather-monitoring satellites, sit next to drawings or photographs, each acting as elements in a broader conversation of multiple simultaneous positions. This sense of expansion is also apparent through the dialogues between larger disciplines; Simon Faithfull, Katie Paterson and Mariele Neudecker have frequently made works in collaboration with scientists, enabling a depth of objective exploration at the very real limits of landscape. Each one of the works in this exhibition plays with scale both physically and imaginatively; relational distances expand and contract as we kneel down to observe minute cloud cover, watch the shipwreck from above, and are then immersed in the desert or submerged in the ocean.

These works are all made in full consciousness of the history from which they emerge, although the artists have found strategies, ways of crossing languages that generate both ambiguity and intellectual clarity. Paterson’s *Timepieces*, for example, calibrated to tell the time on other planets (in respective relation to themselves and to Earth) employs the stark language of the minimalist grid and the most objective scientific research to trigger vast incalculable spaces of the imagination. Much like Hiller’s *Dedicated to the Unknown Artists*, reason and seriality create a tension, opening up incomprehensible spaces that far transcend the means by which the work is made. The simplicity of this gesture allows the work to hover ambiguously; the reminder of our own relational scale opens the possibility for us to experience a sense of sublimity, somewhere between wonderment and feeling overwhelmed, bringing us to the threshold of our ability to imagine.

Conversely, Simon Faithfull's *Going Nowhere 1.5* leads literally into the sublime landscape as the protagonist walks the rapidly disappearing borderline of a sandy island into the North Sea. Faithfull, too, shifts distances, the camera shots alternating between near and far, detached from the landscape while documenting a total immersion. We could read this as a latter-day variation on Friedrich's painting of the monk contemplating the sea. Again, a simple gesture, that of tracing an outline of a landscape in the protagonist's steps, becomes a complex art historical parody; it is both sincere and absurd, detached (the ever-present drone reminds us of the critical observer) and fully embodied, as the artist literally submerges himself. The accompanying photograph is a record of his battle with – or submission to – the tide. There is a spirit to this performance: despite knowing he is 'going nowhere', he carries on seemingly undeterred. This is the way that a Metamodern optimism operates. It is a carrying on 'as if' there is a possibility for alternative futures, because this attitude – even if naïve – is preferable to nihilistic defeat.

Mariele Neudecker's *After Life* also makes direct reference to her Romantic predecessors, the ship in the ice an echo of Friedrich's *The Sea of Ice*.^{xxiii} The combination of video footage – three films that triangulate a constructed landscape with inverted reflections of an Arctic sea journey – creates a kind of perceptual dizzying and flux... a sense of here and there in the space. Neudecker frequently returns to the question of subjective and objective relations by trying to tease apart the threshold between 'landscape' and 'nature'. As Mark Cheetham observed in writing on her work, 'Neudecker's recent projects insist that our human perception of questioning and of emotional reaction are integral to what we call landscape and what we hope to discover in some fundamental form: nature.'^{xxiv}

This is critical subjectivity – a border zone, at the edge of landscape. It is a space built on objectivity; on looking, calculating and mapping, but which leads us to incalculable perceptual experiences, to emotional responses such as wonder or self-transcendence.

Richard T. Walker articulates this very well;

I am fascinated by the moments of resistance where articulated thoughts collide with ineffable feelings. My recent work has been about finding strategies that attempt to unite these opposing attributes of experience. Two places where this collision seems to happen is either alone in nature, particularly vast unpopulated expanses of what is considered wilderness, or with someone you love intimately, where you are confronted by feelings that appear to step outside the reality of a given moment. It seems to me that these two situations encourage a micro and macro delineation of self that in many ways relate to the sublime.^{xxv}

Below, from left:

Timepieces (Solar System) 2014 by Katie Paterson,
9 modified clocks, © Katie Paterson, 2018

Production Still from *Going Nowhere 1.5*, HD
Video, 2016 by Simon Faithfull © Simon Faithfull,
2018



Landscape, thresholds and self-transcendence... there is only so far that we can go before we must acknowledge the fundamentally theological nature of the sublime. Returning to Simon Morley, who describes the 'camouflaged ways of talking about experiences which were once addressed by religious discourses', the contemporary sublime is not one that looks upwards towards something higher but 'is mostly about immanent transcendence, about a transformative experience that is understood as occurring in the here and now'.^{xxvi}

Approaching the experience of sublimity as one that holds simultaneity brings us to an agnostic position, literally meaning 'not known'. Agnosticism in its various guises recognises that there is a threshold between what we know and what we are able to know: that there exists knowledge which is fundamentally unknowable, beyond our intellectual and perceptual capacity.

Occupying this threshold with full attention and awareness, utilising both curiosity and doubt, brings me to my concluding point. The flux and uncertainty expressed throughout the works in this exhibition are not evidence of an emergent sensibility that is passive or undecided through apathy. On the contrary, a truly agnostic enquiry is active and *engaged*. It is nuanced; simply by changing 'but' to 'and', we find ourselves in a very different, more open intellectual landscape. Arguably, a position that makes room for not knowing, and that has space for subjectivity, is the one that is truly critical.

The artists here approach ideas with a reasoned, systematic, conceptual rigour, using calculation and science to conjure emotional and imaginative realms beyond the limits of that which can be empirically verified. With an exploratory spirit akin to their Romantic predecessors, they ask questions that embrace doubt and irony, idealism and wonder. At the same time, they self-consciously question the value of their actions, wondering what would and would not constitute a 'worthwhile pursuit'.

The distant horizon is suddenly broken by details of desert shrubs, the mountain's serenade fractured by a low drone. We see a sublime and ridiculous crescendo between the micro and the macro; a fragmented, disorienting perceptual push and pull. The artist climbs down the ladder, returns from the horizon, walks towards us with his back to the setting sun... before finally falling to the ground, out of breath, and picking up the abandoned voice recorder:

I just wanted to say... please... disregard anything I said.^{xxvii}

ⁱ 'an is that isn't always', transcript, Richard T. Walker, 2015.

ⁱⁱ Exhibitions include: *Ideal Worlds: New Romanticism in Contemporary Art*, Schirn Kunsthalle, Frankfurt, Germany, 2005; *Romantic Conceptualism*, BAWAG Foundation Vienna, Austria and Kunsthalle Nürnberg, Germany, 2007; *The Art of The Sublime*, Tate Research Project, London, U.K., 2008; *In Search of The Miraculous*, Newlyn Art Gallery, U.K, 2015; *Lands End*, University of Chicago, U.S.A., 2015.

ⁱⁱⁱ The Anthropocene, a proposed term for the present geological epoch (from the time of the Industrial Revolution onwards), during which humanity has begun to have a significant impact on the environment (Collins English Dictionary).

^{iv} Conversation between exhibited artist and Rebecca Partridge, Berlin, 2017.

^v *Romantic Conceptualism*, BAWAG Foundation Vienna, Austria and Kunsthalle Nürnberg, Germany, 2007.

^{vi} Editorial, 'What Meta does and does not mean', Notes on Metamodernism, post 14 October 2010, <http://www.metamodernism.com/2010/10/14/what-meta-means-and-does-not-mean/>

^{vii} Simon Morley, 'Introduction/The Contemporary Sublime', *The Sublime: Documents of Contemporary Art*, 2010, p. 12.

^{viii} Robert Rosenblum, *The Abstract Sublime*, ARTnews, vol. 59, no. 10 (February 1961).

^{ix} Ibid.

^x Ibid.

^{xi} Robert Morris, 'Notes On Sculpture', 1966, <http://arts.berkeley.edu/wp-content/uploads/2016/01/robert-morris-notes.pdf>

^{xii} Quote from *Agnes Martin: With my Back to the World*, produced and directed by Mary Lance, New Deal Films, London, 2003 (25.00).

^{xiii} Jorg Heiser, 'A Romantic Measure', catalogue essay, *Romantic Conceptualism*, Bielefeld/Leipzig, 2007.

^{xiv} Ibid.

^{xv} Susan Hiller with Jorg Heiser and Jan Verwoert, '3152 words', 15 March 2007, *The Provisional Texture of Reality: Selected Talks and Texts, 1977-2007*, Zurich, 2008, p. 130.

^{xvi} Ibid.

^{xvii} Conversation between Jan Verwoert and Rebecca Partridge, Berlin, 2013.

^{xviii} http://www.artnet.com/magazineus/features/saltz/sigmar-polke6-16-10_detail.asp?picnum=3

^{xix} Introduction, *Supplanting the Postmodern: An Anthology of Writings on the Arts and Culture of the 21st Century*, edited by David Rudrum and Nicholas Stavris, London, 2015, p. xiii.

^{xx} Timotheus Vermeulen and Robin van den Akker, 'Notes on Metamodernism', *Journal of Aesthetics and Culture*, 2:1-14, 2010.

^{xxi} Ibid.

^{xxii} Seth Abrahamson, 'The Ten Basic Principles of Metamodernism', *Huffington Post*, 27 April 2015.

^{xxiii} *The Sea of Ice*, Caspar David Friedrich, 1823-24, 96.7 cm x 126.9 cm, Kunsthalle Hamburg, Germany.

^{xxiv} Mark Cheetham, 'Beyond Landscape', *Hinterland* (published by Trondheim Kunstmuseum on the occasion of the exhibition *In The Collection - Mariele Neudecker - Hinterland*), 2013, p. 61.

^{xxv} Interview with Richard T. Walker, *Aesthetica* magazine, <http://www.aestheticamagazine.com/interview-with-richard-t-walker/>

^{xxvi} Morley, 2010, p. 18.

^{xxvii} 'an is that isn't always', transcript, Richard T. Walker, 2015.

Other Key References:

Alison Gibbons, Timotheus Vermeulen and Robin van den Akker, *Metamodernism: Historicity, Affect and Depth after Postmodernism*, London, 2017.