

Puzzles About Art An Aesthetics Casebook

AestheticsAestheticsArt, Aesthetics, and the BrainConversations on Art and AestheticsThe Aesthetics of Self-BecomingThe Future of ArtAesthetics and Theory of ArtLife as ArtAesthetics and the Sociology of ArtArt as Human PracticeWhy is that Art?Aesthetics and the Philosophy of ArtThe Aesthetic Function of ArtAesthetics and the Philosophy of ArtArt and Its ObjectsAesthetics and Art TheoryArt and EmbodimentPhilosophy of the ArtsArt and Aesthetics After AdornoAesthetics Anne D. R. Sheppard Edited by: Kisak Joseph P. Huston Hans Maes Paul Crowther Marcella Tarozzi Goldsmith Max Dessoir Zachary Simpson Janet Wolff Georg W. Bertram Terry Barrett Robert Stecker Gary Iseminger Prabha Shankar Dwivedi Richard Wollheim Harold Osborne Paul Crowther Gordon Graham J. M. Bernstein Nicolai Hartmann Aesthetics Aesthetics Art, Aesthetics, and the Brain Conversations on Art and Aesthetics The Aesthetics of Self-Becoming The Future of Art Aesthetics and Theory of Art Life as Art Aesthetics and the Sociology of Art Art as Human Practice Why is that Art? Aesthetics and the Philosophy of Art The Aesthetic Function of Art Aesthetics and the Philosophy of Art Art and Its Objects Aesthetics and Art Theory Art and Embodiment Philosophy of the Arts Art and Aesthetics After Adorno Aesthetics *Anne D. R. Sheppard Edited by: Kisak Joseph P. Huston Hans Maes Paul Crowther Marcella Tarozzi Goldsmith Max Dessoir Zachary Simpson Janet Wolff Georg W. Bertram Terry Barrett Robert Stecker Gary Iseminger Prabha Shankar Dwivedi Richard Wollheim Harold Osborne Paul Crowther Gordon Graham J. M. Bernstein Nicolai Hartmann*

this book provides an accessible introduction to aesthetics especially in relation to literature and is particularly useful for readers new to literary theory and contemporary philosophy anne sheppard discusses what it is that all works of art have in common what gives them their value as art and asks wisely whether there can ever be one correct interpretation of a work of art the scope of the book includes chapters on form beauty and aesthetic appreciation and the relationship between art and morals

aesthetics is a branch of philosophy dealing with the nature of art beauty and taste

with the creation and appreciation of beauty it is more scientifically defined as the study of sensory or sensori emotional values sometimes called judgments of sentiment and taste more broadly scholars in the field define aesthetics as critical reflection on art culture and nature in modern english the term aesthetic can also refer to a set of principles underlying the works of a particular art movement or theory for example the cubist aesthetic for some aesthetics is considered a synonym for the philosophy of art since hegel while others insist that there is a significant distinction between these closely related fields in practice aesthetic judgement refers to the sensory contemplation or appreciation of an object not necessarily an art object while artistic judgement refers to the recognition appreciation or criticism of art or an art work philosophical aesthetics has not only to speak about art and to produce judgments about art works but has also to give a definition of what art is art is an autonomous entity for philosophy because art deals with the senses i e the etymology of aesthetics and art is as such free of any moral or political purpose hence there are two different conceptions of art in aesthetics art as knowledge or art as action but aesthetics is neither epistemology nor ethics this book concentrates on the branch of philosophy called aesthetics

what neural processes underlie the appreciation of painting music and dance how did such processes evolve this book brings together experts in genetics psychology neuroimaging neuropsychology art history and philosophy to explore these questions it sets the stage for a cognitive neuroscience of art and aesthetics

what is art what counts as an aesthetic experience does art have to be beautiful can one reasonably dispute about taste what is the relation between aesthetic and moral evaluations how to interpret a work of art can we learn anything from literature film or opera what is sentimentality what is irony how to think philosophically about architecture dance or sculpture what makes something a great portrait is music representational or abstract why do we feel terrified when we watch a horror movie even though we know it to be fictional in conversations on art and aesthetics hans maes discusses these and other key questions in aesthetics with ten world leading philosophers of art noël carroll gregory currie arthur danto cynthia freeland paul guyer carolyn korsmeyer jerrold levinson jenefer robinson roger scruton and kendall walton the exchanges are direct open and sharp and give a clear account of these thinkers core ideas and intellectual development they also offer new insights into and a deeper

understanding of contemporary issues in the philosophy of art

this book shows that art involves an aesthetics of self becoming wherein we do not simply consume artistic meaning but become empowered by adapting ourselves to what creation in the different art forms makes possible paul crowther argues that the great political task in aesthetics is no longer the creation of political art as such but rather the winning back of art and aesthetics as central societal concerns this involves the overcoming of neo liberal treatments of art as mere commodity and misguided attitudes that dismiss it as the product of dead white european males the book begins with a theory of self consciousness which reveals the necessary role played by the aesthetic in personal identity it then emphasises how art forms empower through processes of making and aesthetic effects that are unique to them individually to show this he considers the ontology of pictorial art sculpture installation and assemblage works architecture literature cinema and music his arguments concerning these are supported throughout by in depth discussions of specific artworks the book s effect overall is to reorientate aesthetics by showing how art empowers through its revelation of new possibilities of experience the aesthetics of self becoming will appeal to philosophers of art and aesthetics as well as scholars in art history literary studies film studies and music theory who are interested in the book s central concerns

draws upon a wide range of aesthetic theories and artworks in order to challenge the view that art is valueless or purely subjective

life as art synthesizes a number of aesthetic theories in philosophy after 1850 and shows the ways in which they contribute to a unified field of analysis and potential implementation the book is framed both as a secondary text analyzing 19th and 20th century aesthetics and a primary argument for the viability of life as art as a unified philosophical position

first published in 1983 aesthetics and the sociology of art provides a lucid account of two divergent tendencies in the study of aesthetics at the one extreme traditional aestheticians have assumed that art and literature are wholly independent following only the laws and inspirations of artists and artistic movements and that the question of aesthetic value is accordingly unproblematic at the other extreme some sociologists have treated works of art as no more than manifestations of the socio economic

circumstances which produce them arguing that aesthetic value is therefore entirely relative matter janet wolff shows how both the extreme positions are untenable and argues convincingly that we must accept that the conceptions and criteria of aesthetic value are socially constructed and inevitably ideological while stopping short of the reductionist alternative which fails to recognise the irreducible questions of pleasure and of aesthetic discourse this book provides an invaluable clear guide both to old debates and to otherwise obscure modern controversies which will be welcomed both by students and scholars in the sociology of art in aesthetics in art history and in literary criticism

how is art both distinct and different from the rest of human life while also mattering in and for it this central yet overlooked question in contemporary philosophy of art is at the heart of georg bertram s new aesthetic drawing on the resources of diverse philosophical traditions analytic philosophy french philosophy and german post kantian philosophy his book offers a systematic account of art as a human practice one that remains connected to the whole of life

why is that art addresses common questions that viewers raise about contemporary art why is that art why is it in an art museum who says it s art if i did this would it be art why is it good covering a broad diverse and engaging sampling of works abstract and representational painting monumental sculpture performance art video installations films and photographs author terry barrett responds to these questions using three sources the artists who created the works philosophers of art and art critics introducing students to a variety of established theories of art he presents the traditional sets of criteria of realism expressionism and formalism which are in turn updated by recent sources of poststructuralism barrett applies each of these theories to challenging works of contemporary art pointing out the strengths and weaknesses of each mode of interpretation he encourages students to consider many criteria when evaluating an artwork to critically examine judgments made by others and to make informed judgments of their own ideal for courses in aesthetics art theory art criticism and the philosophy of art why is that art is organized chronologically according to the history of aesthetics it features sixty seven illustrations twenty six in a full color insert discusses a wide range of american and european artists and includes an exceptional overview of postmodern pluralism this unique book will provide students with a newfound appreciation for contemporary art scholarship and reasoned argumentation

giving them the confidence to join the fascinating discourse on contemporary art

in aesthetics and the philosophy of art robert stecker introduces students to the history and evolution of aesthetics and also makes an important distinction between aesthetics and philosophy of art while aesthetics today is the study of value philosophy of art deals with a much wider array of questions not just about value addressing issues in metaphysics epistemology and the philosophy of mind as well aesthetics and the philosophy of art is an essential introduction to some of the central topics and approaches being debated in contemporary aesthetics and philosophy of art by taking a stand on each of the issues addressed and arguing for certain resolutions and against others the text does not simply present a controversy in its current state of play but instead helps to advance it toward a solution

how can we understand art and its impact gary iseminger argues that the function of the practice of art and the informal institution of the artworld is to promote aesthetic communication he concludes that the fundamental criteria for evaluating a work of art as a work of art are aesthetic after considering other practices and institutions that have aesthetic dimensions and other things that the practice of art does iseminger suggests that art is better at promoting aesthetic communication than other practices are and that art is better at promoting aesthetic communication than it is at anything else iseminger bases his work on a distinction often blurred in contemporary aesthetics between art as a set of products works of art and art as an informal institution and social practice the artworld focusing initially on the function of the artworld rather than the function of works of art he blends elements from two of the most currently influential philosophical approaches to art george dickie s institutional theory and monroe beardsley s aesthetic theory and provides a new foundation for a traditional account of what makes good art

this volume brings together the finest research on aesthetics and the philosophy of art by stalwart critics and leading scholars in the field it discusses various themes such as the idea of aesthetic perception the nature of aesthetic experience attitude theory the relation of art to morality representation in art and the association of aesthetics with language studies in the indian tradition it deliberates over the theories and views of aristotle freud plato immanuel kant t s eliot george dickie leo tolstoy r g collingwood michael h mitias monroe c beardsley and abhinavagupta among others the book offers

a comparative perspective on indian and western approaches to the study of art and aesthetics and enables readers to appreciate the similarities and differences between the conceptions of aesthetics and philosophy of art on a comparative scale detailing various aspects of both the first of its kind this key text will be useful for scholars and researchers of arts and aesthetics philosophy of art cultural studies comparative literature and philosophy in general it will also appeal to general readers interested in the philosophy of art

arguing that art can bridge the gap between philosophy s traditional striving for generality and completeness and the concreteness and contingency of humanity s basic relation to the world crowther proposes an ecological definition of art

this work is an expanded and updated new edition of this textbook it presents a comprehensive introduction to those coming to aesthetics and the philosophy of art for the first time two entirely new sections are presented on digital music and environmental aesthetics and all other chapters have been thoroughly revised and brought up to date as with the first edition the book is written in a wholly untechnical style and appeals to students of music art history and literature as well as philosophy looks at a wide range of the arts from film painting and architecture to fiction music and poetry discusses a range of philosophical theories of thinkers such as hume kant habermas collingwood derrida hegel and schopenhauer contains regular summaries and suggestions for further reading and now includes two new sections on digital music and environmental aesthetics

theodor adorno saesthetic theory 1970 offers one of the most powerful and comprehensive critiques of art and of the discipline of aesthetics ever written the work offers a deeply critical engagement with the history and philosophy of aesthetics and with the traditions of european art through the middle of the 20th century it is coupled with ambitious claims about what aesthetic theory ought to be but the cultural horizon of adorno saesthetic theory was the world of high modernism and much has happened since then both in theory and in practice adorno s powerful vision of aesthetics calls for reconsideration in this light must his work be defended updated resisted or simply left behind this volume gathers new essays by leading philosophers critics and theorists writing in the wake of adorno in order to address these questions they hold in common a deep respect for the power of adorno s aesthetic critique and a

concern for the future of aesthetic theory in response to recent developments in aesthetics and its contexts

the book is the first english translation of nicolai hartmann s final book published in 1953 it will be of value to graduate students in philosophy scholars concerned with 20th century continental philosophy students of aesthetics and art history and criticism and persons in and out of academic philosophy who wish to develop their aesthetic understanding and responsiveness to art and music aesthetics hartmann believes centers on the phenomenon of beauty and art objectivates beauty but beauty exists only for a prepared observer part one explores the act of aesthetic appreciation and its relation to the aesthetic object it discovers phenomenologically determinable levels of apprehension beauty appears when an observer peers through the physical foreground of the work into the strata upon which form has been bestowed by an artist in the process of expressing some theme the theory of the stratification of aesthetic objects is perhaps hartmann s most original and fundamental contribution to aesthetics he makes useful and perceptive distinctions between the levels in which beauty is given to perception by nature in the performing and the plastic arts and in literature of all kinds part two develops the phenomenology of beauty in each of the fine arts then hartmann explores some traditional categories of european aesthetics most centrally those of unity of value and of truth in art part three discusses the forms of aesthetic values hartmann contrasts aesthetic values with moral values and this exploration culminates in an extensive phenomenological exhibition of three specific aesthetic values the sublime the charming and the comic a brief appendix never completed by the author contains some reflections upon the ontological implications of aesthetics engaged in constant dialogue with thinkers of the past especially with aristotle kant and hegel hartmann corrects and develops their insights by reference to familiar phenomena of art especially with shakespeare rembrandt and greek sculpture and architecture in the course of his analysis he considers truth in art the true to life and the essential truth the value of art and the relation of art and morality the work stands with other great 20th century contributors to art theory and philosophical aesthetics heidegger sartre croce adorno ingarden and benjamin among others

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