

THE PHILOSOPHY OF ART
Readings Ancient and Modern



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The Philosophy Of Art Readings Ancient And Modern

Stefán Snævarr



The Philosophy Of Art Readings Ancient And Modern:

The Philosophy of Art: Readings Ancient and Modern Alex Neill, Aaron Ridley, 1994-12-01 This anthology is intended as a core text for courses in aesthetics or philosophy of art It contains a wealth of readings from both classic and contemporary sources and aims to present substantial selections from those texts rather than mere snippets Readings are organized historically within four broad themes so that students can see how concepts of art have evolved and been debated Each reading is introduced by the authors who suggest connections between the reading and others in the anthology Unlike other anthologies on the market *The Philosophy of Art* is both comprehensive and affordable making it the ideal book for course use

Aesthetic Experience Richard Shusterman, Adele Tomlin, 2010-09-28 In this volume a team of internationally respected contributors theorize the concept of aesthetic experience and its value Exposing and expanding our restricted cultural and intellectual presuppositions of what constitutes aesthetic experience the book aims to re explore and affirm the place of aesthetic experience in its evaluative phenomenological and transformational sense not only in relation to art and artists but to our inner and spiritual lives

An Introduction to the Philosophy of Art Richard Eldridge, 2014-03-06 A clear and compact survey of philosophical theories of the nature and value of art in a new expanded edition

Philosophy of Art David Boersema, 2018-05-04 This book addresses issues in the philosophy of art through the lenses of the three broad areas of philosophy metaphysics epistemology and axiology It surveys many important and pervasive topics connected to a philosophical understanding of art

Key Terms in Philosophy of Art Tiger C. Roholt, 2013-10-10 Key Terms in Philosophy of Art offers a clear concise and accessible introduction to a vital sub field of philosophy The book offers a comprehensive overview of the key terms concepts thinkers and major works in the history of this key area of philosophical thought Ideal for first year students coming to the subject for the first time Key Terms in Philosophy of Art will serve as the ideal companion to the study of this fascinating subject Tiger C Roholt provides detailed summaries of core concepts in the philosophy of art An introductory chapter provides context and background while the following chapters offer detailed definitions of key terms and concepts introductions to the work of key thinkers summaries of key texts introductions to philosophy s approach to the major art forms and advice on further reading Designed specifically to meet the needs of students and assuming no prior knowledge of the subject this is the ideal reference tool for those coming to philosophy of art for the first time

Philosophy of the Arts Gordon Graham, 2006-09-07 A new edition of this bestselling introduction to aesthetics and the philosophy of art Includes new sections on digital music and environmental aesthetics All other chapters have been thoroughly revised and updated

The A to Z of Aesthetics Dabney Townsend, 2010-04-01 Aesthetics is not a factual discipline there are no aesthetic facts The word itself is derived from the Greek word for feeling and the discipline arises because of the need to find a place for the passions within epistemology the branch of philosophy that investigates our beliefs Aesthetics is more than just the study of beauty it is a study of that which appeals to our senses most often in

connection with the classification analysis appreciation and understanding of art The A to Z of Aesthetics covers its history from Classical Greece to the present including entries on non western aesthetics The book contains a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries on the main concepts terminology important persons philosophers critics and artists and the rules and criteria we apply in making judgments on art By providing concise information on aesthetics this dictionary is not only accessible to students but it provides details and facts to specialists in the field

A Theory of Craft Howard Risatti, 2009-09-15 What is craft How is it different from fine art or design In A Theory of Craft Howard Risatti examines these issues by comparing handmade ceramics glass metalwork weaving and furniture to painting sculpture photography and machine made design from Bauhaus to the Memphis Group He describes craft as uniquely blending function with a deeper expression of human values that transcend culture time and space Craft must articulate a role for itself in contemporary society says Risatti otherwise it will be absorbed by fine art or design and its singular approach to understanding the world will be lost

The Oxford Handbook of Aesthetics Jerrold Levinson, 2005-01-27 The Oxford Handbook of Aesthetics has assembled 48 brand new essays making this a comprehensive guide available to the theory application history and future of the field

Works of Music Julian Dodd, 2007-02-22 In this original and iconoclastic book Julian Dodd argues for what he terms the simple view of the ontological nature of works of pure instrumental music This account is the conjunction of two theses the type token theory and sonicism The type token theory addresses the question of which ontological category musical works fall under and its answer is that such works are types whose tokens are sound sequence events Sonicism meanwhile addresses the question of how works of music are individuated and it tells us that works of music are identical just in case they sound exactly alike Both conjuncts of the simple view are highly controversial and Dodd defends them vigorously and with ingenuity Even though the simple view is favoured by very few writers in the philosophy of music Dodd maintains that it is the default position given our ordinary intuitions about musical works that it can answer the sorts of objections that have led other philosophers to dismiss it and that it is on reflection the most promising ontology of music on offer Specifically Dodd argues that the type token theory offers the best explanation of the repeatability of works of music the fact that such works admit of multiple occurrence Furthermore he goes on to claim that the theory's most striking consequence namely that musical works are eternal existents and hence that composers discover rather than create their works is minimally disruptive of our intuitions concerning the nature of composition and our appreciation of works of music When it comes to sonicism Dodd argues both that this way of individuating works of music is prima facie correct and that the putative counter examples it faces most notably those propounded by Jerrold Levinson can be harmlessly explained away

Film Worlds Daniel Yacavone, 2014-12-23 Film Worlds unpacks the significance of the worlds that narrative films create offering an innovative perspective on cinema as art Drawing on aesthetics and the philosophy of art in both the continental and analytic

traditions as well as classical and contemporary film theory it weaves together multiple strands of thought and analysis to provide new understandings of filmic representation fictionality expression self reflexivity style and the full range of cinema s affective and symbolic dimensions Always more than fictional worlds and storyworlds on account of cinema s perceptual cognitive and affective nature film worlds are theorized as immersive and transformative artistic realities As such they are capable of fostering novel ways of seeing feeling and understanding experience Engaging with the writings of Jean Mitry Pier Paolo Pasolini Christian Metz David Bordwell Gilles Deleuze and Hans Georg Gadamer among other thinkers *Film Worlds* extends Nelson Goodman s analytic account of symbolic and artistic worldmaking to cinema expands on French philosopher Mikel Dufrenne s phenomenology of aesthetic experience in relation to films and their worlds and addresses the hermeneutic dimensions of cinematic art It emphasizes what both celluloid and digital filmmaking and viewing share with the creation and experience of all art while at the same time recognizing what is unique to the moving image in aesthetic terms The resulting framework reconciles central aspects of realist and formalist neo formalist positions in film theory while also moving beyond them and seeks to open new avenues of exploration in film studies and the philosophy of film Aesthetics After Modernism

Diarmuid Costello,2024 *Aesthetics after Modernism* argues for the ongoing relevance of aesthetics to art after modernism In it I show that even what are typically taken to be the hardest of hard cases engage us in recognisably aesthetic ways and as such remain amenable to aesthetic analysis Why if that is true do so many art theorists critics and sometimes even artists appear to think otherwise I trace the artworld s rejection of aesthetic theory to Clement Greenberg s success in co opting the discourse of aesthetics notably Kant s aesthetics to underwrite his own formalism about modernist art Not only has this led to Kant being tarred with the brush of Greenbergian formalism it has also led critics and theorists of later art to miss the resources of the aesthetic tradition perhaps especially Kant for capturing what is distinctive about our cognitive relation to the kinds of art that interest them There is a tendency simply to assume that Kant s aesthetics cannot speak to the more conceptual aspects of our interactions with art I trace the legacy of Greenberg s modernism and formalism for later art criticism and theory before offering an interpretation of Kant s theory of art that seeks to show otherwise I take Conceptual Art as my test case here is a form of art that often claims to forgo sensible properties altogether But if Kant s aesthetics can accommodate to our cognitive relation to art with no sensible features relevant to its appreciation as art then it should in principle withstand the challenge of any form of art *Deeper Than Reason* Jenefer Robinson,2005-04-07 Jenefer Robinson uses modern psychological and neuroscientific research on the emotions to study our emotional involvement with the arts

NFTs, Creativity and the Law Enrico Bonadio,Caterina Sganga,2024-06-14 Non Fungible Tokens NFTs have emerged as an important medium for the creation sale and collection of art with many major business and fashion houses creating their own NFT projects This book investigates the eruption of NFT crypto art and its impact on copyright law Chapters address topics at the intersection between AI smart contracts data science copyright law and arts administration With snapshots of

the ongoing heated debates around copyright law the book investigates whether NFTs violate copyright and moral rights the liability of NFTs platforms impacts on ethical issues such as counterfeiting The first book published on this emergent topic this book offers a comprehensive overview of opportunities and challenges raised by NFTs to copyright law and more generally to the regulation and economics of the creative and cultural industries The book is addressed to law and tech enthusiasts as well as academics students practitioners and policy makers interested in the intersection between copyright rules and new forms of technology Aesthetics Dr Colin Lyas,2002-09-11 This book presents an up to date introduction to the subject that captures the excitement and passion of art itself It opens by exploring why art is important to us and goes on to grip the reader with a discussion of all of the areas central to aesthetics aesthetic experience representation expression definition of art evaluation interpretation structuralism and post structuralism truth and morality It draws upon the great thinkers on art Plato and Kant Croce and Beardsley including the most recent iconoclastic views of Barthes and Derrida

Analytic Approaches to Aesthetics: Oxford Bibliographies Online Research Guide Peter Lamarque,2010-06 This ebook is a selective guide designed to help scholars and students of social work find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related This ebook is a static version of an article from Oxford Bibliographies Online Philosophy a dynamic continuously updated online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study Philosophy Oxford Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit www.oxfordbibliographies.com A *Companion to Aesthetics* Stephen Davies,Kathleen Marie Higgins,Robert Hopkins,Robert Stecker,David E. Cooper,2009-04-27 A COMPANION TO AESTHETICS This second edition of A Companion to Aesthetics examines questions that were among the earliest discussed by ancient philosophers such as the nature of beauty and the relation between morality and art while also addressing a host of new issues prompted by recent developments in the arts and in philosophy including coverage of non Western art traditions and of everyday and environmental aesthetics The volume also canvases debates regarding the nature of representation the relation between art and truth and the criteria for interpretation which are among the most hotly discussed topics in contemporary philosophy In this extensively revised and updated edition 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in aesthetics Major additions include historical overviews from the prehistoric to the present and a section on the individual arts A Companion to Aesthetics will serve students of philosophy literary criticism and cultural studies as well as the educated general reader both as a work of reference and with its many substantial essays as a guide to the best thinking about the arts from the ancient

Greeks to the dawn of the twenty first century *Plato, Aristotle and Socrates* , **Law after Modernity** Sionaidh Douglas-Scott, 2014-07-18 How can we characterise law and legal theory in the twenty first century Law After Modernity argues that we live in an age after Modernity and that legal theory must take account of this fact The book presents a dynamic analysis of law which focusses on the richness and pluralism of law on its historical embeddedness its cultural contingencies as well as acknowledging contemporary law s global and transnational dimensions However Law After Modernity also warns that the complexity fragmentation pluralism and globalisation of contemporary law may all too easily perpetuate injustice In this respect the book departs from many postmodern and pluralist accounts of law Indeed it asserts that the quest for justice becomes a crucial issue for law in the era of legal pluralism and it investigates how it may be achieved The approach is fresh contextual and interdisciplinary and unusually for a legal theory work is illustrated throughout with works of art and visual representations which serve to re enforce the messages of the book **Metaphors, Narratives, Emotions** Stefán Snævarr, 2010-01-01 This book argues that there is a complex logical and epistemological interplay between the concepts of metaphor narrative and emotions They share a number of important similarities and connections In the first place all three are constituted by aspect seeing the seeing as or perception of Gestalts Secondly all three are meaning endowing devices helping us to furnish our world with meaning Thirdly the threesome constitutes a trinity Emotions have both a narrative and metaphoric structure and we can analyse the concepts of metaphors and narratives partly in each other s terms Further the concept of narratives can partly be analysed in the terms of emotions And if emotions have both a narrative structure and a metaphoric one then the concept of emotions must to some extent be analysable through the concepts of narratives and metaphors But there is more Metaphors especially poetic ones are important tools for the understanding of the tacit sides of emotions perhaps because of the metaphoric structure of emotions The notion that narrations can be tools for understanding emotions follows from two facts narrations are devices for explanation and emotions have a narrative structure Fourthly the threesome has an impact on our rationality It has become commonplace to say that emotions have a cognitive content that narratives have an explanatory function and that metaphors can perform cognitive functions This book is the first attempt to articulate the implications that these new ways of seeing the three concepts entail for our concept of reason The cognitive roles of the threesome suggest a richer notion of rationality than has traditionally been held a rationality enlivened with metaphoric narrative and emotive qualities

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