

A close-up, high-angle photograph of a marble bust of a classical figure, likely a philosopher or statesman. The bust is shown in profile, facing right. The marble is light-colored with some darker veining. The top of the head and the hair are visible, showing intricate carving. The background is a plain, light gray.

Richard Wollheim

# Art and its Objects

Second Edition

CAMBRIDGE PHILOSOPHY CLASSICS

# Art Its Objects

**Dorothea Eimert**



## Art Its Objects:

Art and its Objects Richard Wollheim, 2015-10-15 This book is an influential study of the central questions and philosophical issues raised by art

Art and Its Objects Richard Wollheim, 1980-09-30 Aims to convey the author's belief that the nature of art has to be comprehensible from both the artist's and the spectator's point of view In pursuing this the book considers questions on expression representation style the significance of the artist

*A World Art History and Its Objects* David Carrier, 2008-11-28 Is writing a world art history possible Does the history of art as such even exist outside the Western tradition Is it possible to consider the history of art in a way that is not fundamentally Eurocentric In this highly readable and provocative book David Carrier a philosopher and art historian does not attempt to write a world art history himself Rather he asks the question of how an art history of all cultures could be written or whether it is even possible to do so He also engages the political and moral issues raised by the idea of a multicultural art history Focusing on a consideration of intersecting artistic traditions Carrier negotiates the way meaning and understanding shift or are altered when a visual object from one culture for example is inserted into the visual tradition of another culture *A World Art History and Its Objects* proposes the use of temporal narrative as a way to begin to understand a multicultural art history

**Problems of Life and Mind: The study of psychology; its object, scope, and method** George Henry Lewes, 1879

Intersections of Contemporary Art, Anthropology and Art History in South Asia Sasanka Perera, Dev Nath Pathak, 2019-02-23 Taking South Asia as its focus this wide ranging collection probes the general reluctance of the cultural anthropology to engage with contemporary visual art and artists including painting sculpture performance art and installation Through case studies engaged equally in anthropology and visual studies contributors examine art and artistic production in India Sri Lanka Pakistan Bangladesh and Nepal to bring the social and political complexities of artistic practice to the fore Demonstrating the potential of the visual as a means to understand a society its values and its politics this volume ranges across discourses of anthropology sociology biography memory art history and contemporary practices of visual art Ultimately *Intersections of Contemporary Art Anthropology and Art History in South Asia* simultaneously expands and challenges the disciplinary foci of two fields it demonstrates to art criticism and art history the necessity of anthropological and sociological methodologies and theories while at the same time challenging the iconophobia of social sciences

*Modern Japanese Art and the Meiji State* Dōshin Satō, 2011 This is an insightful and intelligent re thinking of Japanese art history its Western influences This broad ranging and profoundly influential analysis describes how Western art institutions and vocabulary were transplanted to Japan in the late nineteenth century In the 1870 80s artists and government administrators in Japan encountered the Western system of the arts for the first time Under pressure to exhibit and sell its artistic products abroad Japan's new Meiji government came face to face with the need to create European style art schools and museums and even to establish Japanese words for art painting artist and sculpture *Modern Japanese Art* is a full re conceptualization of the field of

Japanese art history exposing the politics through which the words categories and values that structure our understanding of the field came to be while revealing the historicity of Western and non Western art history      **Making** Tim

Ingold,2013-04-12 Making creates knowledge builds environments and transforms lives Anthropology archaeology art and architecture are all ways of making and all are dedicated to exploring the conditions and potentials of human life In this exciting book Tim Ingold ties the four disciplines together in a way that has never been attempted before In a radical departure from conventional studies that treat art and architecture as compendia of objects for analysis Ingold proposes an anthropology and archaeology not of but with art and architecture He advocates a way of thinking through making in which sentient practitioners and active materials continually answer to or correspond with one another in the generation of form Making offers a series of profound reflections on what it means to create things on materials and form the meaning of design landscape perception animate life personal knowledge and the work of the hand It draws on examples and experiments ranging from prehistoric stone tool making to the building of medieval cathedrals from round mounds to monuments from flying kites to winding string from drawing to writing The book will appeal to students and practitioners alike with interests in social and cultural anthropology archaeology architecture art and design visual studies and material culture      **The**

**Philosophy of Art: The Question of Definition** Tiziana Andina,2013-04-11 Drawing on the philosophies of art developed by the continental authors and studies of Anglo American philosophers this book presents a panorama of the philosophy of art It discusses definitions offered from the analytical school including Arthur Danto s representationalism Dipert s theories of artefactualism Dickie s institutional and procedural theories and Levinson s historical and cultural theories From the continental theories it reflects on Hegel s notion of philosophy of art Martin Heidegger s and Hans Georg Gadamer s hermeneutic tradition and Alexius Meinong s theory of objects This range of definitions and theories are judged and defended using a form of representationalism that begins with the results of Arthur Danto s thinking and integrates the aesthetic reflection of the Baumgarten School The result is not only a presentation of philosophy of art from the beginning of the twentieth century to present day but a study that proposes a theory capable of synthesizing the finest contributions of the analytic and continental traditions      Art and Its Significance Stephen David Ross,1984-06-30 The philosophy of art

including the theory of interpretation has been among the most generative branches of philosophy in the latter half of the twentieth century Remarkable interesting and important work has emerged on both sides of the Atlantic from all the major sources of philosophic thought For the first time Stephen David Ross brings together the best of recent writing with the major historical texts and the most influential works of the past century to provide valuable insight into the nature of art and how we are to understand it The selections in this collection comprise a remarkably wide array of positions on the nature and importance of art in human experience A wealth of material is divided into four parts Part I from the history of philosophy includes selections by the essential writers Plato Aristotle Kant Hegel Nietzsche In Part II there are significant selections

from Dewey Langer Goodman Heidegger and Merleau Ponty The major selections in Part III are from Hirsch and Gadamer on the nature of interpretation supplemented by selections from Pepper Derrida and Foucault Selections in Part IV sharpen the issues that emerge from the more theoretical discussions in the preceding sections Part IV includes important psychological theories seminal proclamations by twentieth century artists and selections from Bullough on aesthetic distance as well as from Marcuse who develops an important variation on the Marxist view of art

**Art of the 20th century** Dorothea Eimert, 2016-03-09 The 20th century was a revolutionary period in art history In the span of a few short years Modernism exploded into being disrupting centuries of classical figurative tradition to create something entirely new This astoundingly thorough survey of art's modern era showcases all of the key artistic movements of the 20th century from Fauvism to Pop Art featuring illustrative examples of some of the most renowned works of the era along with illuminating companion essays by expert critics and art historians A vivid window into the collective psyche of the modern world's great artists Art of the 20th Century is a must have for any fan of contemporary art

Onomatopoeitics Joseph F. Graham, 1992-04-09 In this 1992 book Joseph Graham examines the nature of literary representation

**Propaganda and the Jesuit Baroque** Evonne Levy, 2004-04-14 This is a subtle intelligent and deeply learned recasting of a whole range of issues central to art history the place of the Baroque in the construction of modern art histories the peculiar aesthetics of propaganda as a distinctively institutional mobilizing of images and forms the role of the Jesuits in constructing and then deconstructing the relation of architectural style and ideology Evonne Levy's careful readings of key monuments in the Catholic Baroque shed light not only on those works but on the whole evolution of art historical understanding and misunderstanding that has made the Baroque so central and problematic for the discipline of art history W J T Mitchell editor of Critical Inquiry and author of Iconology and Picture Theory One of the most original and provocative books in the field of Baroque studies to emerge in the last twenty years Propaganda and the Jesuit Baroque at once presents a wealth of new materials and radically rethinks what has long been known about the Jesuit Order as a patron of the arts Through the lens of propaganda Evonne Levy illuminates her subject in an unprecedented way

Steven F Ostrow author of Art and Spirituality in Counter Reformation Rome

**The Works of Jeremy Bentham, Now First Collected** Jeremy Bentham, 1841

**The American Journal of Science and Arts**, 1855

Works Jeremy Bentham, 1843

*Non-Conventional Copyright* Enrico Bonadio, Nicola Lucchi, 2018-10-26 Copyright law has always somehow managed to adapt to new technological and social developments as well as to new artistic and creative practices However every time such a development occurs the legitimate question arises if the system is adaptable or if the breakthrough is so gigantic that a new system needs to be elaborated In any case new scholarly reflections are needed in regular intervals and that is exactly the purpose of this fascinating edited collection by Enrico Bonadio and Nicola Lucchi on non conventional copyright exploring from various angles the copyright issues of all sorts of creations ranging from unconventional art forms new music and atypical cultural practices to new advances in technology not forgetting to

investigate the delicate issues around copyright on illegal and immoral works Christophe Geiger University of Strasbourg France Copyright law constantly evolves to keep up with societal changes and technological advances Contemporary forms of creativity can threaten the comfortable conceptions of copyright law as creative people continually find new ways of expressing themselves In this context Non Conventional Copyright identifies possible new spaces for copyright protection With current copyright law in mind the contributors explore if the law should be more flexible as to whether new or unconventional forms of expression including graffiti tattoos land art conceptual art and bio art engineered DNA sport movements jokes magic tricks DJ sets perfume making typefaces or illegal and immoral works deserve protection Vitally the contributors suggest that it may be time to challenge some of the basic tenets of copyright laws by embracing more flexible ways to identify protectable works and interpret the current requirements for protection Additionally some contributors cast doubts about whether copyright is the right instrument to address and regulate these forms of expression Contemporary in topic this thought provoking book will be essential reading for intellectual property law scholars practitioners and policymakers Creative people and those involved in the creative industries will also find this book an engaging read Contributors include E Bonadio S Burke C Cronin T Dagne T W Dornis F J Dougherty T M Gates M P George E Haber S Karapapa Y M King T Iverson N Lucchi G Mazziotti J McCutcheon L McDonagh M Maggiore P Mezei M Mimler A G Scaria C Y N Smith X Tang *Hegel and Aesthetics* Colo.) Hegel Society of America Meeting 1996 (Keystone, Hegel Society of America. Meeting, 2000-05-18 Leading scholars consider Hegel's philosophy of art and its contemporary significance

*Aesthetics A & quote;Z* Eran Guter, 2010-10-26 An ideal guide to aesthetics **Collage of Myself** Matt Miller, 2010-12-01 Collage of Myself presents a groundbreaking account of the creative story behind America's most celebrated collection of poems In the first book length study of Walt Whitman's journals and manuscripts Matt Miller demonstrates that until approximately 1854 only a single year before the first publication of *Leaves of Grass* Whitman who once speculated that *Leaves* would be a novel or a play was unaware that his ambitions would assume the form of poetry at all Collage of Myself details Whitman's discovery of a remarkable new creative process that allowed him to transform a diverse array of texts into poems such as *Song of Myself* and *The Sleepers* Whitman embraced an art of fragments that encouraged him to cut and paste his lines into ever evolving forms based on what he called spinal ideas This approach to language Miller argues represents the first major use in the Western arts of the technique later known as collage an observation with significant ramifications for our reception of subsequent artists and writers Long before the modernists Whitman integrated found text and ready made language into a revolutionary formulation of artistic production that anticipates much of what is exciting about modern and postmodern art Using the Walt Whitman Archive's collection of digital images to study what were previously scattered and inaccessible manuscript pages Miller provides a breakthrough in our understanding of the great American literary icon **The Institutions of Extraterrestrial Liberty** Charles S. Cockell, 2022 This multi author text

provides in depth analyses of space ethics and approaches to governance on territories beyond Earth With insights from a vast background of academic subjects including science law philosophy psychology and politics it presents a holistic take on the expression of space freedoms and what it might mean for humankind

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