

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 And Its Objects

Richard Wollheim



Art And Its Objects:

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. Art and Its Objects Richard Wollheim, 1968 Art and Its Objects Richard Wollheim, 1987 Art and Its Objects Richard Wollheim, 1971 *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, 1985 *Interpretation and Its Objects*. RITIVOI, Andreea Deciu, 2003 This volume collects twenty-one original essays that discuss Michael Krausz's distinctive and provocative contribution to the theory of interpretation. At the beginning of the book, Krausz offers a synoptic review of his central claims and he concludes with a substantive essay that replies to scholars from the United States, England, Germany, India, Japan, and Australia. Krausz's philosophical work centers around a distinction that divides interpreters of cultural achievements into two groups. Singularists assume that for any object of interpretation, only one single admissible interpretation can exist. Multiplists assume that for some objects of interpretation, more than one interpretation is admissible. A central question concerns the ontological entanglements involved in interpretive activity. Domains of application include works of art and music as well as literary, historical, legal, and religious texts. Further topics include truth, commissions, ethnocentrism, and interpretations across cultures. *Philosophy Looks at the Arts* Joseph Margolis, 1987 The first edition of this widely used anthology offered a needed introduction to a new analytic aesthetics, which has in the intervening years become even more influential. This new revised and expanded edition has been designed by one of the leaders of the field to help define the structure of current aesthetics. Of the 24 articles included, more than half are new to this edition. The new edition emphasizes opposing currents in aesthetics with contributions from the most active and influential writers in the field. It is a basic book for any library and is designed to provide both undergraduate and graduate students with a professional orientation in aesthetics. Author note: Joseph Margolis is Professor of Philosophy at Temple University. He is the author or editor of twelve other books as well as numerous articles. **A Companion to Aesthetics** Stephen Davies, Kathleen Marie Higgins, Robert Hopkins, Robert Stecker, David E. Cooper, 2009-03-30 In this extensively revised and updated edition, 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in this area of aesthetics. Written by prominent scholars covering a wide range of key topics in aesthetics and the philosophy of art. Features revised and expanded entries from the first edition as well as new chapters on recent developments in aesthetics and a larger number of essays on non-Western thought about art. Unique to this edition are six overview essays on the history of aesthetics in the West from antiquity to modern times. **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

Committing the Future to Memory Sarah Clift, 2013-09-01 Whereas historical determinacy conceives the past as a complex and unstable network of causalities this book asks how history can be related to a more radical future To pose that question it does not reject determinacy outright but rather seeks to explore how it works In examining what it means to be determined by history it also asks what kind of openings there might be in our encounters with history for interruptions re readings and re writings Engaging texts spanning multiple genres and several centuries from John Locke to Maurice Blanchot from Hegel to Benjamin Clift looks at experiences of time that exceed the historical narration of experiences said to have occurred in time She focuses on the co existence of multiple temporalities and opens up the quintessentially modern notion of historical succession to other possibilities The alternatives she draws out include the mediations of language and narration temporal leaps oscillations and blockages and the role played by contingency in representation She argues that such alternatives compel us to reassess the ways we understand history and identity in a traumatic or indeed in a post traumatic age

Art and Its Significance Stephen David Ross, 1994-01-27 This anthology has been significantly expanded for this edition to include a wider range of contemporary issues The most important addition is a new section on multicultural theory including important and controversial selections ranging from discussions of art in other cultures to discussions of the appropriation of nonWestern art in Western cultures The material from Kant's Critique of Judgment has been expanded to include his writing on aesthetical ideas and the sublime The selections from Derrida have been updated and considerably expanded for this edition primarily from *The Truth in Painting* One of Derrida's most interesting provocations has also been added his letter to Peter Eisenman on architecture In addition the section on feminist theory now includes a chapter from Irigaray's *Speculum of the Other Woman* The anthology includes the most important writings on the theory of art in the Western tradition including selections from Plato Aristotle Hume Kant Hegel and Nietzsche the most important philosophical writings of the last hundred years on the theory of art including selections from Collingwood Langer Goodman Heidegger and Merleau Ponty contemporary Continental writings on art and interpretation including selections from Gadamer Ricoeur Derrida Lyotard and Foucault also writings on the psychology of art by Freud and Jung from the Frankfurt School by Benjamin Adorno and Marcuse in feminist theory multiculturalism and postmodernism The anthology also includes twentieth century writings by artists including discussions of futurism suprematism and conceptual

art Stephen David Ross is Professor of Philosophy and Comparative Literature State University of New York at Binghamton
Journal of the Society of Arts ,1883 *Journal of the Royal Society of Arts* ,1852 **Art and Its Objects, an**
Introduction to Aesthetics Richard Wollheim,1968 *Problems of Life and Mind: The study of psychology; its object, scope, and method* George Henry Lewes,1879 **Cinema, Theory, and Political Responsibility in Contemporary Culture**
Patrick McGee,1997-08-14 McGee explores the political significance of aesthetic analysis in the context of cultural studies and asks how political responsibility can be reconciled with the concept of the university as a democratic institution Into the Light of Things George J. Leonard,1995-06-15 When John Cage opened his compositions to chance sounds in the 1950s and Andy Warhol began exhibiting paintings of Brillo boxes in the 1960s the art of the commonplace seemed like something radically even frighteningly new But noting an unprecedented shift around 1800 away from the idealism of Western aesthetics Leonard shows that attacks on the art object as outspoken as any made by twentieth century avant gardists can be found in the works of Wordsworth Ruskin Carlyle Emerson and Whitman From Wordsworth to Cage a certain kind of artist sought to re orient humanity s devotion from the next world to this one to situate paradise in the simple produce of the common day Enough of Science and Art Wordsworth began his first book of poems Come forth into the light of things Two hundred years later John Cage would tell us We open our eyes and ears seeing life each day excellent as it is This realization no longer needs art By studying artists together with poets Leonard uncovers the rich tradition that links Wordsworth to Cage and illuminates many figures in between Into the Light of Things transforms our understanding of modern culture Jacket **The Philosophy of Fine Art** G.W.F Hegel,2020-07-27 Reproduction of the original The Philosophy of Fine Art by G W F Hegel **The American Art Review** ,1880

The book delves into Art And Its Objects. Art And Its Objects is a vital topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Art And Its Objects, encompassing both the fundamentals and more intricate discussions.

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- Chapter 2: Essential Elements of Art And Its Objects
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- Chapter 4: Art And Its Objects in Specific Contexts
- Chapter 5: Conclusion

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6. In chapter 5, the author will draw a conclusion about Art And Its Objects. The final chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Art And Its Objects.

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