

A HISTORY OF CONTEMPORARY PHILOSOPHY

Nineteenth and Twentieth Centuries

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Contemporary Philosophy Of Art

Guttorm Fløistad



Contemporary Philosophy Of Art:

Philosophy of Art Noël Carroll, 2012-10-02 Philosophy of Art is a textbook for undergraduate students interested in the topic of philosophical aesthetics. It introduces the techniques of analytic philosophy as well as key topics such as the representational theory of art, formalism, neo-formalism, aesthetic theories of art, neo-Wittgensteinism, the Institutional Theory of Art, as well as historical approaches to the nature of art. Throughout, abstract philosophical theories are illustrated by examples of both traditional and contemporary art, including frequent reference to the avant-garde, in this way enriching the reader's understanding of art theory as well as the appreciation of art. Unique features of the textbook are chapter summaries, summaries of major theories of art, and suggested analyses of the important categories used when talking and thinking of art, annotated suggested readings at the ends of chapters. Also available in this series: Epistemology Pb 0 415 13043 3 12 99, Ethics Pb 0 415 15625 4 11 99, Metaphysics Pb 0 415 14034 X 12 99, Philosophy of Mind Pb 0 415 13060 3 11 99, Philosophy of Religion Pb 0 415 13214 2 12 99. *Arguing about Art* Alex Neill, Aaron Ridley, 2002. Within this edition, five new sections have been added on interpretation, objectivity, gardening, horror, and morality, and many of the introductions have been updated. The book should appeal to students of art history, literature, and cultural studies, as well as philosophy.

Contemporary Philosophy of Art John W. Bender, H. Gene Blocker, 1993. An anthology of contemporary readings in analytic aesthetics; this reference reflects the relationships among the central aesthetic concerns of recent years. Providing a new perspective on the contemporary philosophy of art, this volume examines the challenge of Postmodernism and how it may or may not affect the future of analytic aesthetics; offers a case study of the progress that has been made in handling the problem of expression in the arts; reconceptualizes the concepts of the art work, its properties, and our experience and evaluation of it; to take into account an expanding cultural, sociological contextualization, i.e., art as a culturally emergent product of social institutions and conventions. Features several readings organized around clusters of writers discussing each other's ideas and proposals, including Beardsley, Dickie, and Blizak; Wolterstorff, Levinson, and Bender; Stolnitz and Dickie; Beardsley, Margolis, and Novitz; and Sibley and Dickie. Suitable for professionals in the art industry and anyone interested in the philosophy or aesthetics of art. **Volume 9: Aesthetics and Philosophy of Art** Guttorm Fløistad, 2007-03-16. The present volume is a continuation of the series Contemporary Philosophy. As with the earlier volumes in the series, the present chronicles purport to give a survey of significant trends in contemporary philosophy. The need for such surveys has, I believe, increased rather than decreased over the years. The philosophical scene appears for various reasons more complex than ever before. The continuing process of specialization in most branches, the increasing contact between philosophers from various cultures, the emergence of new schools of thought, particularly in philosophical logic and in the philosophy of language and ethics, and the increasing attention being paid to the history of philosophy in discussions of contemporary problems are the most important contributing factors. Surveys of the present kind are a valuable source of knowledge of this complexity. The

surveys may therefore help to strengthen the Socratic element of modern philosophy the intercultural dialogue or Kommunikationsgemeinschaft So far eight volumes are published in this series viz Philosophy of Language and Philosophical Logic Volume 1 Philosophy of Science Volume 2 Philosophy of Action Volume 3 Philosophy of Mind Volume 4 African Philosophy Volume 5 Medieval Age Philosophy Volume 6 1 and Volume 6 2 Asian Philosophy Volume 7 and Philosophy of Latin America Volume 8 *Contemporary Philosophy, a New Survey* Guttorm Fløistad,1981 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 *An Introduction to the Philosophy of Art* Richard Thomas Eldridge,2003 In this book Richard Eldridge presents a clear and compact survey of philosophical theories of the nature and significance of art drawing on materials from classical and contemporary philosophy as well as from literary theory and art criticism *Figuring Out Figurative Art* Derek Matravers,Damien Freeman,2021-06-29 In 1797 Friedrich Schlegel wrote that philosophy of art usually lacks one of two things either the philosophy or the art This collection of essays contains both the philosophy and the art It brings together an international team of leading philosophers to address diverse philosophical issues raised by recent works of art Each essay engages with a specific artwork and explores the connection between the image and the philosophical content Thirteen contemporary philosophers demonstrate how philosophy can aid interpretation of the work of ten contemporary artists including Jesse Prinz on John Currin Barry C Smith and Edward Winters on Dexter Dalwood Lydia Goehr and Sam Rose on Tom de Freston Raymond Geuss on Adrian Ghenie and Chantal Joffe Hallvard Lillehammer on Paul Noble M M McCabe and Alexis Papazoglou on Ged Quinn No l Carroll on Paula Rego Simon Blackburn and Jerrold Levinson on George Shaw Sondra Bacharach on Yue Minjun The discussion ranges over ethical political psychological and religious concepts such as irony disgust apathy inequality physiognomy and wonder to historical experiences of war Marx inspired political movements and Thatcherism and standard problems in the philosophy of art such as expression style depiction and ontology of art as well as major topics in art history such as vanitas painting photography pornography and Dadaism Many of the contributors are distinguished in areas of philosophy other than aesthetics and are writing about art for the first time All show how productive the engagement can be between philosophy more generally and art Philosophy of Art Noel Carroll,2004 Aesthetics Anne D. R. Sheppard,1987 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 **The Fate of Art** J. M. Bernstein,1992 Aesthetic alienation may be described as the paradoxical relationship whereby art and truth have come to be divorced from one another while nonetheless remaining entwined J M Bernstein not only finds the separation of art and truth problematic but

also contends that we continue to experience art as sensuous and particular thus complicating and challenging the cultural self understanding of modernity Bernstein focuses on the work of four key philosophers Kant Heidegger Derrida and Adorno and provides powerful new interpretations of their views Bernstein shows how each of the three post Kantian aesthetics its concepts of judgment genius and the sublime to construct a philosophical language that can criticize and displace the categorical assumption of modernity He also examines in detail their responses to questions concerning the relations among art philosophy and politics in modern societies

Portraits and Philosophy Hans Maes,2019 Despite its huge popularity portraiture hasn t received much philosophical attention While there are countless art historical studies of portraiture including self portraiture and group portraiture contemporary philosophy has largely remained silent on the subject This book brings together philosophers and philosophically minded art historians with different areas of expertise to discuss this enduring and continuously fascinating genre The essays in this volume are grouped into thematic sections each of which is guided by numerous research questions relevant to the genre of portraiture Part I explores the boundaries of portraiture What makes something a portrait In what way is it similar to and different from other genres How have artists pushed the limits and conventions of the portraiture How does the recent vogue of selfies relate to the tradition of self portraiture Part II responds to questions about empathy and emotion in portraiture How do artists express attitudes and emotions towards sitters of their portraits Why are we moved by certain portraits and not so much by others In Part III the contributors address questions about fiction and depiction Do portraits fall within the domain of non fiction Can authenticity in portraiture be achieved if portraits necessarily involve posing Finally Part IV grapples with the following question What are the moral dimensions of the relation between artist sitter patron and audience

An Ontology of Art Gregory Currie,1989-07-03

Anywhere or Not at All Peter Osborne,2013-06-04 A new reading of the philosophy of contemporary art by the author of The Politics of Time Contemporary art is the object of inflated and widely divergent claims But what kind of discourse can open it up effectively to critical analysis Anywhere or Not at All is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical historical social and art critical Developing the position that contemporary art is postconceptual art the book progresses through a dual series of conceptual constructions and interpretations of particular works to assess the art from a number of perspectives contemporaneity and its global context art against aesthetic the Romantic pre history of conceptual art the multiplicity of modernisms transcategoriality conceptual abstraction photographic ontology digitalization and the institutional and existential complexities of art space and art time Anywhere or Not at All maps out the conceptual space for an art that is both critical and contemporary in the era of global capitalism Winner of the 2014 Annual Book Prize of the Association for the Study of the Arts of the Present USA

The Sublime in Modern Philosophy Emily Brady,2013-08-12 In The Sublime in Modern Philosophy Aesthetics Ethics and Nature Emily Brady takes a fresh look at the sublime and shows why it endures as a

meaningful concept in contemporary philosophy In a reassessment of historical approaches the first part of the book identifies the scope and value of the sublime in eighteenth century philosophy with a focus on Kant nineteenth century philosophy and Romanticism and early wilderness aesthetics The second part examines the sublime s contemporary significance through its relationship to the arts its position with respect to other aesthetic categories involving mixed or negative emotions such as tragedy and its place in environmental aesthetics and ethics Far from being an outmoded concept Brady argues that the sublime is a distinctive aesthetic category which reveals an important if sometimes challenging aesthetic moral relationship with the natural world

An Introduction to the Philosophy of Art Richard

Eldridge,2003-09-11 Richard Eldridge s compact survey of philosophical theories of the nature and significance of art draws on materials from classical and contemporary philosophy as well as literary theory and art criticism Eldridge explores the representational expressive and formal dimensions of art and argues that works of art present their subject matter as creations of enduring cognitive moral and social interest His accessible study will be of interest to students and anyone interested in the relationship between thought and art

The Oxford Handbook of Modern French Philosophy ,2024-06-25

French philosophy is an internationally celebrated national philosophical tradition and this Oxford Handbook offers a comprehensive approach to its history since 1800 The Handbook features essays written by renowned international specialists illuminating key movements and positions themes and thinkers in nineteenth twentieth and even twenty first century French philosophy The volume takes into account developments in recent historical scholarship by broadening the notion of Modern French Philosophy in two ways Whereas recent approaches in the field have often ignored early nineteenth century developments this volume offers comprehensive treatment of French thought of this period in order to grasp better later developments Moreover the volume extends the canon at the other end of the period of Modern French Philosophy by including work on philosophers who have come to prominence only in the last ten or twenty years The volume takes French philosophy in a broad sense to include all philosophy carried out in France over the last 200 years and it illuminates the institutional and cultural background of this national philosophical tradition in such a way as to provide a fuller and more comprehensive understanding of its unity and of its more famous moments in the twentieth century

Art and Philosophy

,2025-05-05 Though a field often thought far from the center of contemporary philosophy philosophy of art perhaps more than any other field similarly situated nevertheless enjoys extensive overlap with and points of exchange at that center The last decade has seen a marked resurgence of interest in aesthetics and philosophy of art from those working outside these areas and a reciprocal resurgence of interest in other subfields from philosophers of art Art and Philosophy brings together twenty one original essays at the intersection of art and philosophy These essays are intersectional in two respects Firstly the authors draw meaningful connections between art and philosophy using artworks to motivate support and shape their views Secondly the authors draw connections between the theoretical discipline of aesthetics and philosophy of art on the one hand

and the rest of philosophy on the other Some chapters explore philosophical matters by examining art and other aesthetic objects whilst others bring together contemporary thought and research in aesthetics and philosophy of art with important developments in other areas of philosophy The chapters are organized into ten sections These ten sections represent the current issues best exemplifying the productive and informative exchanges that exist at these intersections The topics range from metaphysics and philosophy of language to creativity and love By placing the connection to art at the forefront Art and Philosophy is a testament to the myriad ways art and the philosophy of art intersect and overlap with issues that lie at the core of contemporary philosophy

Jizi and His Art in Contemporary China David Adam Brubaker, Chun Chen Wang, 2015-02-12 This interdisciplinary study promotes the thesis that some contemporary Chinese ink artists succeed in using principles of traditional Chinese aesthetics to convey the union of self with nature others and the universe The investigation is a case study of the writings and paintings of Jizi an ink wash artist in Beijing who combines images of icy mountains Tibetan landscapes cosmic vistas and enclosures of personal existence Jizi's success in expressing the unification of these dimensions is confirmed by developing and applying an interpretation of Jing Hao's classic description of the authentic image which resonates with the vitality of nature To find words for resonance with visible nature the inquiry extends to such writers as Li Zehou Arthur Danto and Maurice Merleau-Ponty In short an account of authenticity in Chinese ink painting is offered experimentally as a means for assessing whether contemporary Chinese artworks are expressive of Chinese philosophy and culture The text includes stylistic comparisons with artists such as E.C. Escher Guo Xi Jia Youfu Liu Guosong Rene Magritte Piet Mondrian and Xu Bing The result is an appreciation of the healing influence of Chinese ink art in a global culture that is vibrant complex diverse and affirming of the present In this rigorous far-reaching and original analysis of contemporary ink art painting Brubaker and Wang focus our attention on the work of one independent painter Jizi whose work exemplifies an uncanny marriage between ink art and contemporary concerns In the central chapters Brubaker persuasively argues that in this work Jizi captures principles essential to traditional Chinese aesthetics articulated in terms of wholeness emptiness and visibility that enable the works to express the unification of the self with nature and the universe as a whole It does this through forms that are innovative and part of artistic practices and discourses that are becoming increasingly global Mary Wiseman The City University of New York This important publication focuses on the evocative ink wash paintings of an artist who has over the course of decades demonstrated an unwavering commitment to exploring the technical formal philosophical and experiential dimensions of his chosen medium The essays commentaries and critical reflections collected in this volume present unique perspectives on Jizi's practice significantly contributing to the growing body of scholarship on the continuing vitality of the ink wash tradition in the global contemporary Dr Wenny Teo The Courtauld Institute of Art Through an in-depth study of the ink painting practice of contemporary Chinese artist Jizi the authors discover Chinese ink painting's philosophical perspectives cosmic foundations and contemporary possibilities They

also uncovered a way to enter into the artist's rich and profound spiritual world through Jiazi's expansive visual patterning and refined spiritual imagery he activates a long and great cultural tradition Yu Yang Central Academy of Fine Arts **Art and the Form of Life** Roy Brand, 2021 Art and the Form of Life takes a classic theme philosophy as the art of living and gives it a contemporary twist The book examines a series of watershed moments in artistic practice alongside philosophers most enduring questions about the way we live Coupling Tino Sehgal with Wittgenstein cave art with Foucault Stanley Kubrick with Nietzsche and the Bauhaus with Walter Benjamin the book animates the idea that life is literally ours to make It reflects on universal themes that connect the long histories of art and philosophy and it does so using a contemporary approach Drawing on great philosophical works it argues that life practiced as an art form affords an experience of meaning in the sense that it is engaging creative and participatory It thus effects a fundamental renewal of experience Roy Brand is a philosopher and curator working at the intersection of contemporary philosophy and art He is a senior lecturer in the Master's programs of Bezalel Academy of Arts and Design Jerusalem His book LoveKnowledge The Life of Philosophy from Socrates to Derrida was published in 2013

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Contemporary Philosophy Of Art Introduction

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