

Aesthetics And The Philosophy Of Art The Analytic Tradition An Anthology

The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art provides an extensive research resource to the burgeoning field of Asian aesthetics. Featuring leading international scholars and teachers whose work defines the field, this unique volume reflects the very best scholarship in creative, analytic, and comparative philosophy. Beginning with a philosophical reconstruction of the classical *rasa* aesthetics, chapters range from the nature of art-emotions, tones of thinking, and aesthetic education to issues in film-theory and problems of the past versus present. As well as discussing indigenous versus foreign in aesthetic practices, this volume covers North and South Indian performance practices and theories, alongside recent and new themes including the Gandhian aesthetics of surrender and self-control and the aesthetics of touch in the light of the politics of untouchability. With such unparalleled and authoritative coverage, The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art represents a dynamic map of comparative cross-cultural aesthetics. Bringing together original philosophical research from renowned thinkers, it makes a major contribution to both Eastern and Western contemporary aesthetics.

"This collection brings together an internationally known and interdisciplinary group of scholars, including a major new essay by Laruelle himself. Together they use non-philosophy to cross the boundaries between philosophy and performance"--

With contributions by leading scholars in the field, this book is the first collection in the English language devoted to Baumgarten's aesthetics.

'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.

Aesthetics: A Reader in Philosophy of the Arts, fourth edition, contains a selection of ninety-six readings organized by individual art forms as well as a final section of readings in philosophical aesthetics that cover multiple art forms. Sections include topics that are familiar to students such as painting, photography and movies, architecture, music, literature, and performance, as well as contemporary subjects such as mass art, popular arts, the aesthetics of the everyday, and the natural environment. Essays are drawn from both the analytic and continental traditions, and multiple others that bridge this divide between these traditions. Throughout, readings are brief, accessible for undergraduates, and conceptually focused, allowing instructors many different syllabi possibilities using only this single volume. Key Additions to the Fourth Edition The fourth edition is expanded to include a total of ninety-six essays with nineteen new essays (nine of them written exclusively for this volume), updated organization into new sections, revised introductions to each section, an increased emphasis on contemporary topics, such as stand-up comedy, the architecture of museums, interactivity and video games, the ethics of sexiness, trans/gendered beauty, the aesthetics of junkyards and street art, pornography, and the inclusion of more diverse philosophical voices. Nevertheless, this edition does not neglect classic writers in the traditional aesthetics: Plato, Aristotle, Hume, Kant, Hegel, Heidegger, Collingwood, Bell, and writers of similar status in aesthetics. The philosophers writing new chapters exclusively for this fourth edition are: • Sondra Bacharach on street art • Aili Bresnahan on appreciating dance • Hina Jamelle on digital architecture • Jason Leddington on magic • Sheila Lintott on stand-up comedy • Yuriko Saito on everyday aesthetics • Larry Shiner on art spectacle museums in the twenty-first century • Peg Brand Weiser on how beauty matters • Edward Winters on the feeling of being at home in vernacular architecture, as in such urban places as bars.

Black is Beautiful identifies and explores the most significant philosophical issues that emerge from the aesthetic dimensions of black life, providing a long-overdue synthesis and the first

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extended philosophical treatment of this crucial subject. The first extended philosophical treatment of an important subject that has been almost entirely neglected by philosophical aesthetics and philosophy of art Takes an important step in assembling black aesthetics as an object of philosophical study Unites two areas of scholarship for the first time – philosophical aesthetics and black cultural theory, dissolving the dilemma of either studying philosophy, or studying black expressive culture Brings a wide range of fields into conversation with one another– from visual culture studies and art history to analytic philosophy to musicology – producing mutually illuminating approaches that challenge some of the basic suppositions of each Well-balanced, up-to-date, and beautifully written as well as inventive and insightful 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.

Although universally recognised as one of the greatest of modern philosophers, Wittgenstein's work in aesthetics has been unjustly neglected. This is the first book exclusively devoted to Wittgenstein's aesthetics, exploring the themes developed by Wittgenstein in his own writing on aesthetics as well as the implications of Wittgenstein's wider philosophical views for understanding central issues in aesthetics. Drawing together original contributions from leading international scholars, this book will be an important addition to studies of Wittgenstein's thought, but its discussion of issues in literature, music and performing art, and criticism will also be of interest to many students of literary and cultural studies. Exploring three key themes - the capacity of the arts to illuminate our lives; the nature of the particular responses involved in understanding and appreciating works of art; the role of theory and principle in artistic and critical practice - the contributors address issues raised by contemporary philosophers of art, and seek to make connections between Wittgenstein's work and that of other significant philosophies of art in the Western tradition. Displaying the best practice of modern philosophical writing - clarity, cogency, respect for but not blind obedience to common sense, argument illustrated with detailed examples, rejection of speculation and pretension - this book demonstrates how philosophy can make a valuable contribution to understanding the arts.

"The second aim of the book is realized in chapters 5 to 7 by entertaining three objections against Hume's moral philosophy. First, if morality is an immediate reaction to the beauty of vice and the deformity of virtue, why is perfect virtue not the general condition of every human individual? Second, if morality consists of sentiments that arise in the subject, how can moral judgments be objective and claim universal validity? And third, if one can talk of "general standards" governing conduct, how does one account for the diversity of moral systems and their change over time?

Guiding readers through major problems, issues and debates in aesthetics, this is a bias-free introduction for students studying the philosophy of art for the first

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time. Each chapter of the book begins by considering a particular work of art - from contemporary conceptual art, through literature to TV soap operas - to help students understand and explore key philosophical discussions and ideas.

Introducing Aesthetics and the Philosophy of Art covers such topics as: definitions and the ontology of art; interpretation and intention; aesthetic properties and evaluation; emotion and the arts; art and morality; natural, environmental, and everyday aesthetics. Chapter summaries and outlines help to navigate the major topics covered, while annotated guides to further reading and 'unresolved questions' sections help to encourage and animate study and discussion beyond the text. For those seeking to master the subject this is the most complete introduction available.

For over fifty years, philosophers working within the broader remit of analytic philosophy have developed and refined a substantial body of work in aesthetics and the philosophy of art, curating a core foundation of scholarship which offers rigor and clarity on matters of profound and perennial interest relating to art and all forms of aesthetic appreciation. Now in its second edition and thoroughly revised, *Aesthetics and the Philosophy of Art—The Analytic Tradition: An Anthology* captures this legacy in a comprehensive introduction to the core philosophical questions and conversations in aesthetics. Through 57 key essays selected by leading scholars Peter Lamarque and Stein Haugom Olsen, this anthology collects modern classics as well as new contributions on essential topics such as the identification and ontology of art, interpretation, values of art, art and knowledge, and fiction and the imagination. New to this edition are selections which treat aesthetic experience more widely, including essays on the aesthetics of nature and aesthetics in everyday life. Other carefully-chosen pieces analyze the practice and experience of specific art forms in greater detail, including painting, photography, film, literature, music, and popular art such as comics. This bestselling collection is an essential resource for students and scholars of aesthetics, designed to foster a foundational understanding of both long-standing and contemporary topics in the field.

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.

Jerrold Levinson, one of the most prominent philosophers of art today, presents a new collection of essays, following on from his four previous collections, *Music, Art and Metaphysics* (1990), *The Pleasures of Aesthetics* (1996), *Contemplating Art* (2006), and *Musical Concerns* (2015). *Aesthetic Pursuits* specifically complements Levinson's last volume, *Musical Concerns*, by collecting recent essays not concerned with music, but instead focusing on literature, film, and visual art, while addressing issues of humour, beauty, and the emotions. The essays in *Aesthetic Pursuits*, which are wide-ranging, will appeal strongly to aestheticians, art lovers, and philosophers alike. The volume contains seven previously unpublished essays by Levinson, in which the author critically

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engages with notable contemporary contributions to aesthetic theory.

A comprehensive and accessible introduction to the development of and current debates in the aesthetics of food and drink.

Explains why art is important, discusses expression, form, beauty, and criticism, and raises questions about ethics, meaning, and truth

A revised second edition of the bestselling anthology on the major figures and themes in aesthetics and philosophy of art, the ideal resource for a comprehensive introduction to the study of aesthetics Aesthetics: A

Comprehensive Anthology offers a well-rounded and thorough introduction to the evolution of modern thought on aesthetics. In a collection of over 60 readings, focused primarily on the Western tradition, this text includes works from key figures such as Plato, Hume, Kant, Nietzsche, Danto, and others. Broad in scope, this volume also contains contemporary works on the value of art, frequently-discussed continental texts, modern perspectives on feminist philosophy of art, and essays by authors outside of the community of academic philosophy, thereby immersing readers in an inclusive and balanced survey of aesthetics. The new second edition has been updated with contemporary essays, expanding the volume's coverage to include the value of art, artistic worth and personal taste, questions of aesthetic experience, and contemporary debates on and new theories of art. This edition also incorporates new and more standard translations of Kant's Critique of the Power of Judgment and Schopenhauer's The World as Will and Representation, as well as texts by Rousseau, Hegel, DuBois, Alain Locke, Budd, Robinson, Saito, Eaton and Levinson. Presents a comprehensive selection of introductory readings on aesthetics and philosophy of art Helps readers gain a deep historical understanding and clear perspective on contemporary questions in the field Offers new essays specifically selected to promote inclusivity and to highlight contemporary discussions Introduces new essays on topics such as environmental and everyday aesthetics, evolutionary aesthetics, and the connections between aesthetics and ethics Appropriate for both beginning and advanced students of philosophical aesthetics, this selection of texts initiates readers into the study of the foundations of and central developments in aesthetic thought.

Evolution, Explanation, Ethics and Aesthetics: Towards a Philosophy of Biology focuses on the dominant biological topic of evolution. It deals with the prevailing philosophical themes of how to explain the adaptation of organisms, the interplay of chance and necessity, and the recurrent topics of emergence, reductionism, and progress. In addition, the extensively treated topic of how to explain human nature as a result of natural processes and the encompassed issues of the foundations of morality and the brain-to-mind transformation is discussed. The philosophy of biology is a rapidly expanding field, not more than half a century old at most, and to a large extent is replacing the interest in the philosophy of physics that prevailed in the first two-thirds of the twentieth century. Few texts available have the benefit of being written by an eminent biologist who happens to be also

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a philosopher, as in this work. This book is a useful resource for seminar courses and college courses on the philosophy of biology. Researchers, academics, and students in evolutionary biology, behavior, genetics, and biodiversity will also be interested in this work, as will those in human biology and issues such as ethics, religion, and the human mind, along with professional philosophers of science and those concerned with such issues as whether evolution is compatible with religion and/or where morality comes from. Presents the unique perspective of a distinguished biologist with extensive experience in the field who has published much about the subject in a wide variety of journals and edited volumes Covers the philosophical issues related to evolution and biology in an approachable and readable style Includes the most up-to-date treatment of this burgeoning, exciting field within biology Provides the ideal guide for researchers, academics, and students in evolutionary biology, behavior, genetics, and biodiversity

The book has two aims. First, to examine the extent and significance of the connection between Hume's aesthetics and his moral philosophy; and, second, to consider how, in light of the connection, his moral philosophy answers central questions in ethics. The first aim is realized in chapters 1-4. Chapter 1 examines Hume's essay "Of the Standard of Taste" to understand his search for a "standard" and how this affects the scope of his aesthetics. Chapter 2 establishes that he treats beauty in nature and art and moral beauty as similar in kind, and applies the conclusions about his aesthetics to his moral thought. Chapter 3 solves a puzzle to which this gives rise, namely, how individuals both accept general standards that they also contravene in the course of aesthetic and moral activity. Chapter 4 takes up the normative aspect of Hume's approach by understanding moral character through his view of moral beauty. The second aim of the book is realized in chapters 5-7 by entertaining three objections against Hume's moral philosophy. First, if morality is an immediate reaction to the beauty of vice and the deformity of virtue, why is perfect virtue not the general condition of every human individual? Second, if morality consists of sentiments that arise in the subject, how can moral judgments be objective and claim universal validity? And third, if one can talk of "general standards" governing conduct, how does one account for the diversity of moral systems and their change over time? The first is answered by showing that like good taste in aesthetics, 'right taste' in morals requires that the sentiments are educated; the second, by arguing against the view that Hume is a subjectivist and a relativist, and the third (chapter 6), by showing that his approach contains a view of progress left untouched by any personal prejudices Hume himself might harbor. The book concludes in chapter 7 by showing how Hume's view of philosophy affects the scope of any normative ethics.

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

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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.

The newly expanded and revised edition of Cooper's popular anthology featuring classic writings on aesthetics, both historical and contemporary. The second edition of this bestselling anthology collects essays of canonical significance in aesthetics and the philosophy of art, featuring a wide range of topics from the nature of beauty and the criteria for aesthetic judgement to the value of art and the appreciation of nature. Includes texts by classical philosophers like Plato and Kant alongside essays from art critics like Clive Bell, with new readings from Leonardo da Vinci, Oscar Wilde, Walter Pater, Ronald W. Hepburn, and Arthur C. Danto among others. Intersperses philosophical scholarship with diverse contributions from artists, poets, novelists, and critics. Broadens the scope of aesthetics beyond the Western tradition, including important texts by Asian philosophers from Mo Tzu to Tanizaki. Includes a fully-updated introduction to the discipline written by the editor, as well as prefaces to each text and chapter-specific lists of further reading.

Aesthetic Order challenges contemporary theories of aesthetics, offering the idea of beauty as quantitative yet different from the traditional discursive order. It will be of importance to all interested in aesthetic theory.

How aesthetics—understood as a more encompassing framework for human activity—might become the primary discourse for political and social engagement. These essays make the case for a reignited understanding of aesthetics—one that casts aesthetics not as illusory, subjective, or superficial, but as a more encompassing framework for human activity. Such an aesthetics, the contributors suggest, could become the primary discourse for political and social engagement. Departing from the “critical” stance of twentieth-century artists and theorists who embraced a counter-aesthetic framework for political engagement, this book documents how a broader understanding of aesthetics can offer insights into our relationships not only with objects, spaces, environments, and ecologies, but also with each other and the political structures in which we are all enmeshed. The contributors—philosophers, media theorists, artists, curators, writers and architects including such notable figures as Jacques Rancière, Graham Harman, and Elaine Scarry—build a compelling framework for a new aesthetic discourse. The book opens with a conversation in which Rancière tells the volume's editor, Mark Foster Gage, that the aesthetic is “about the experience of a common world.” The essays following discuss such topics as the perception of reality; abstraction in ethics, epistemology, and aesthetics as the “first philosophy”; Afrofuturism; Xenofeminism; philosophical realism; the

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productive force of alienation; and the unbearable lightness of current creative discourse. Contributors Mark Foster Gage, Jacques Rancière, Elaine Scarry, Graham Harman, Timothy Morton, Ferda Kolatan, Adam Fure, Michael Young, Nettrice R. Gaskins, Roger Rothman, Diann Bauer, Matt Shaw, Albena Yaneva, Brett Mommersteeg, Lydia Kallipoliti, Ariane Lourie Harrison, Rhett Russo, Peggy Deamer, Caroline Picard Matt Shaw, Managing Editor

Praised in its original edition for its up-to-date, rigorous presentation of current debates and for the clarity of its presentation, Robert Stecker's new edition of *Aesthetics and the Philosophy of Art* preserves the major themes and conclusions of the original, while expanding its content, providing new features, and enhancing accessibility. Stecker introduces students to the history and evolution of aesthetics, and also makes an important distinction between aesthetics and philosophy of art. While aesthetics is the study of value, philosophy of art deals with a much wider array of questions including issues in metaphysics, epistemology, the philosophy of mind, as well value theory. Described as a 'remarkably unified introduction to many contemporary debates in aesthetics and the philosophy of art,' Stecker specializes in sympathetically laying bear the play of argument that emerges as competing views on a topic engage each other. This book does not simply present a controversy in its current state of play, but instead demonstrates a philosophical mind at work helping to advance the issue toward a solution.

With its pessimistic vision and bleak message of world-denial, it has often been difficult to know how to engage with Schopenhauer's philosophy. Schopenhauer's arguments have seemed flawed and his doctrines marred by inconsistencies; his very pessimism almost too flamboyant to be believable. Yet a way of redrawing this engagement stands open, Sophia Vasalou argues, if we attend more closely to the visionary power of Schopenhauer's work. The aim of this book is to place the aesthetic character of Schopenhauer's standpoint at the heart of the way we read his philosophy and the way we answer the question: why read Schopenhauer - and how? Approaching his philosophy as an enactment of the sublime with a longer history in the ancient philosophical tradition, Vasalou provides a fresh way of assessing Schopenhauer's relevance in critical terms. This book will be valuable for students and scholars with an interest in post-Kantian philosophy and ancient ethics.

Bency Nanay brings the discussion of aesthetics and perception together, to explore how many influential debates in aesthetics look very different, and may be easier to tackle, if we clarify the assumptions they make about perception and about experiences in general. He focuses on the concept of attention and the ways in which the distinction between distributed and focused attention can help us re-evaluate various key concepts and debates in aesthetics. Sometimes our attention is distributed in an unusual way: we are attending to one perceptual object but our attention is distributed across its various properties. But in other aesthetic contexts our attention is not at all distributed but very much focused.

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The book closes with an analysis of some paradigmatic aesthetic phenomena in which this is the case: identification and engagement with fictional characters. It argues that the conflict and interplay between distributed and focused attention is an important feature of many artworks.

Philosophy of The Arts presents a comprehensive and accessible introduction to those coming to aesthetics and the philosophy of art for the first time. The third edition is greatly enhanced by new chapters on art and beauty, the performing arts and modern art, and new sections on Aristotle, Hegel and Nietzsche. All other chapters have been thoroughly revised and extended.

Aesthetics is the branch of philosophical thought that arises from deep engagement with the arts. It is about larger issues such as meaning, identity, and medium that arise in the exploration of art, music, film and literature. Aesthetics: Key Concepts in Philosophy offers a thorough, lucid and stimulating account of the central theories and ideas encountered in aesthetics. The text is thematically structured, covering the discipline's principal concepts: taste, aesthetic judgment, aesthetic experience, and the definition of art. It includes an overview of the history of aesthetics and guides the reader through the work of all major philosophers who have engaged with aesthetics.

The Aesthetic Mind breaks new ground in bringing together empirical sciences and philosophy to enhance our understanding of aesthetics and the experience of art. An eminent international team of experts presents new research in philosophy, psychology, neuroscience, and social anthropology: they explore the roles of emotion, imagination, empathy, and beauty in this realm of human experience, ranging over visual and literary art, music, and dance. Among the questions discussed are: Why do we engage with things aesthetically and why do we create art? Does art or aesthetic experience have a function or functions? Which characteristics distinguish aesthetic mental states? Which skills or abilities do we put to use when we engage aesthetically with an object and how does that compare with non-aesthetic experiences? What does our ability to create art and engage aesthetically with things tell us about what it is to be a human being? This ambitious and far-reaching volume is essential reading for anyone investigating the aesthetic and the artistic.

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.

The Symposium and the aesthetics of Plotinus -- The aesthetics of Schelling -- Plotinian hypostases in Hegel's Phenomenology of spirit -- The aesthetics of Hegel -- Architecture and the philosophy of spirit. Plotinus - Estetik Schelling, Friedrich Wilhelm Joseph von, 1775-1854 - Estetik Hegel, Georg Friedrich Wilhelm, 1770-1831 - Estetik Estetik - Tarih.

In Aesthetics and Material Beauty, Jennifer A. McMahon develops a new aesthetic theory she terms Critical Aesthetic Realism - taking Kantian aesthetics

as a starting point and drawing upon contemporary theories of mind from philosophy, psychology, and cognitive science. The creative process does not proceed by a set of rules. Yet the fact that its objects can be understood or appreciated by others suggests that the creative process is constrained by principles to which others have access. According to her update of Kantian aesthetics, beauty is grounded in indeterminate yet systematic principles of perception and cognition. However, Kant's aesthetic theory rested on a notion of indeterminacy whose consequences for understanding the nature of art were implausible. McMahon conceptualizes "indeterminacy" in terms of contemporary philosophical, psychological, and computational theories of mind. In doing so, she develops an aesthetic theory that reconciles the apparent dichotomies which stem from the tension between the determinacy of communication and the indeterminacy of creativity. Dichotomies such as universality and subjectivity, objectivity and autonomy, cognitivism and non-cognitivism, and truth and beauty are revealed as complementary features of an aesthetic judgment.

Bernard Stiegler's work on the intimate relations between the human and the technical have made him one of the most important voices to have emerged in French philosophy in the last decade. At the same time both an accessible summation of that work and a continuation of it, *The Re-Enchantment of the World* advances a critique of consumer capitalism that draws on Freud and Marx to construct an utterly contemporary analysis of our time. The book explores the cognitive, affective, social and economic effects of the 'proletarianization' of the consumer in late capitalism and the resulting destruction of the consumer's *savoir-vivre*. Reflecting the collective work of his activist organisation, *Ars Industrialis*, Stiegler here sets forth an alternative path to that of 'industrial populism', one that appeals to the force of the human spirit. *The Re-Enchantment of the World* also includes the manifesto of *Ars Industrialis* and an account of the organisation's 2005 summit in Tunis.

This volume builds on two recent developments in philosophy on the relationship between art and science: the notion of representation and the role of values in theory choice and the development of scientific theories. Its aim is to address questions regarding scientific creativity and imagination, the status of scientific performances—such as thought experiments and visual aids—and the role of aesthetic considerations in the context of discovery and justification of scientific theories. Several contributions focus on the concept of beauty as employed by practising scientists, the aesthetic factors at play in science and their role in decision making. Other essays address the question of scientific creativity and how aesthetic judgment resolves the problem of theory choice by employing aesthetic criteria and incorporating insights from both objectivism and subjectivism. The volume also features original perspectives on the role of the sublime in science and sheds light on the empirical work studying the experience of the sublime in science and its relation to the experience of understanding. *The Aesthetics of Science* tackles these topics from a variety of novel and thought-

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provoking angles. It will be of interest to researchers and advanced students in philosophy of science and aesthetics, as well as other subdisciplines such as epistemology and philosophy of mathematics.

This book develops a philosophy of aesthetic experience through two socially significant philosophical movements: early German Romanticism and early critical theory. In examining the relationship between these two closely intertwined movements, we see that aesthetic experience is not merely a passive response to art—it is the capacity to cultivate true personal autonomy, and to critique the social and political context of our lives. Art is political for these thinkers, not only when it paints a picture of society, but even more when it makes us aware of our deeply ingrained forms of experience in a transformative way. Ultimately, the book argues that we have to think of art as a form of truth that is not reducible to communicative rationality or scientific knowledge, and from which philosophy and politics can learn valuable lessons.

This work aims to introduce readers to the techniques of analytic philosophy in addition to a selection of the major topics in this field of inquiry.

Aesthetics is about some special and unusual ways of experiencing the world. Not just artworks, but also nature and ordinary objects. But then if we apply the remarkably elaborate and sophisticated conceptual apparatus of philosophy of perception to questions in aesthetics, we can make real progress. The aim of this book is to bring the discussion of aesthetics and perception together. Bence Nanay explores how many influential debates in aesthetics look very different, and may be easier to tackle, if we clarify the assumptions they make about perception and about experiences in general. The focus of *Aesthetics as Philosophy of Perception* is the concept of attention and the ways in which this concept and especially the distinction between distributed and focused attention can help us re-evaluate various key concepts and debates in aesthetics. Sometimes our attention is distributed in an unusual way: we are attending to one perceptual object but our attention is distributed across its various properties. This way of experiencing the world is special and it plays an important role in characterizing a number of phenomena associated with aesthetics. Some of these that the book talks about include picture perception and depiction, aesthetic experiences, formalism, the importance of uniqueness in aesthetics, and the history of vision debate. But sometimes, in some aesthetic contexts, our attention is not at all distributed, but very much focused. Nanay closes his argument with an analysis of some paradigmatic aesthetic phenomena where our attention is focused: identification and engagement with fictional

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characters. And the conflict and interplay between distributed and focused attention is an important feature of many artworks.

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