Art Theory and Philosophy of Art Style Artist and Society

The Philosophy of Art-Stephen Davies 2015-12-14 Now available in a fully revised and updated second edition, this accessible and insightful introduction outlines the central theories and ongoing debates in the philosophy of art.

The Philosophy of Art: The Question of Definition-Tiziana Andina 2014-10-23 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, Dietz's theories of art, Danto's representationalism, Millon's philosophy of art, and Schelling's theories of art.

Beyond Art-Dominic Lopes 2014-01 Dominic Moyer Lopes articulates an account of ‘buck passing theory of art’, namely that a work of art is nothing but a work in one of the arts. He argues that none of the theories that have dominated philosophy since the 1960s adequately cope with particular puzzle cases of avant-garde art. Whereas these theories have reached a dialectical impasse wherein they reiterate, and cannot resolve, disagreement over the puzzle cases, the buck passing theory illuminates the provocations of avant-garde art, and grounds our empirical intuitions into the arts as well as our practices of appreciation and art criticism. A running concern is also the role of social and aesthetic enjoyment in different arts. He goes for a specificity of that art form a central role in our appreciative enjoyment and stresses the continuity of the arts with similar, non-art activities such as fashion design, sports, and cuisine.

Art Theory: For Beginners-Richard Osborne 2016 The book for philosophers for Beginners surveys major historical and contemporary debates on art and theory while explaining the interaction between theory and practice, in a reference that will appeal to students and art lovers alike.

Aesthetics and the Philosophy of Art-Robert Stecker 2010 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 the 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 as value theory. Described as a “remarkably unified introduction to many contemporary debates in aesthetics and the philosophy of art,” 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.

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The Philosophy of Art-Stephen Davies 2012 [This is an] introduction to the major issues and debates in aesthetics and philosophy of art. Chapters on standard topics are balanced by topics of interest to today’s students, including creativity, authenticity, and cultural appropriation. Each chapter includes extensive references, discussion of major philosophers, and concludes with a set of suggested activities, including an essay, term paper, and more. Major current theories are set beside key ideas from Plato, Aristotle, [Immanuel] Kant, [Carl] Marx and [Georg Wilhelm Friedrich] Hegel. …—Back cover.

Art Theory and Philosophy of Art-Stephen Davies 2014-03-06 An introduction to the Philosophy of Art is a clear and compact survey of philosophical theories of the nature and value of art, including in its scope literature, painting, sculpture, music, dance, architecture, movies, and contemporary art and performance art. The book incorporates recent research on the nature of art, including pictorial depiction, musical expression, conceptual art, Hegel, and art and society. Drawing on classical and contemporary philosophy, literary theory and art criticism, Richard Eldridge explores the representational, formal and expressive dimensions of works of art and how they inform aesthetic theories.

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Philosophy and Art - Robert Stecker 2018-02-16 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 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 bare 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. The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art-Aridam Chakrabarti 2016-02-25 The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art provides an extensive research resource to the burgeoning field of Indian 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 philosophically reconstructed account 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, along with new and recent 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.

Feeling and Form-Susanne Katharina Knauf Langer 1953 Philosophy and Art-Daniel O. Dahlstrom 2018-03-02 The 13 essays in this collection are marked by a diversity of philosophical styles and perspectives on art. While some authors focus on specific forms of art, others are more concerned with the interpretation given to art by past and contemporary philosophy.

The Arts and the Definition of the Human-Joseph Margolis 2008-09-10 The Arts and the Definition of the Human introduces a novel theory that our selves—our thoughts, perceptions, creativity, and other qualities that make us human—are determined by our place in history, and more particularly by our culture and language. Margolis rejects the idea that any concepts or truths remain fixed and objective through the flow of history and reveals that this theory of the human being ("philosophical anthropology") as culturally determined and changing is necessary to make sense of art. He shows that a painting, sculpture, or poem cannot have a single correct interpretation because our creation and perception of art will always be mitigated by our historical and cultural contexts. Calling upon philosophers ranging from Parmenides and Plato to Kant, Hegel, and Wittgenstein, art historians from Damisch to Eiklin, artists from Van Eyck to Michelangelo to Wordsworth to Duchamp, Margolis creates a philosophy of art interwoven with his philosophical anthropology which poignantly challenges prevailing views of the fine arts and the nature of persons.

Thomas Reid's Lectures on the Fine Arts-Richard Reid 1973-07-31 The past few years have seen a revival of interest in Thomas Reid's philosophy. His moral theory has been studied by D. D. Raphael (The Moral Sense) and his entire philosophical position by S. A. Grave (The Scottish Philosophy of Common Sense). Prior to both, A. D. Wouley gave us the first modern reprint of Reid's Essays on the Intellectual Powers of Man - in fact the first edition of any work by Reid to appear in print since the Philosophical Works was edited in the nineteenth century by Sir William Hamilton. But Reid's aesthetic theory has not received its due. Wouley, in abridging the Essays, omitted the whole final essay, "On Taste," which is the only extended work on aesthetic theory that Reid ever published. Raphael, being interested primarily in Reid's moral theory, understandably, treated aesthetics only as it was related to morality. And Grave, although he did present a short and very cogent resume of Reid's aesthetic position, obviously found himself drawn to other elements of Reid's philosophy. There are, of course, some accounts of Reid's aesthetic theory to be found in the various studies of eighteenth-century British aesthetics and criticism. None, however, appears to me to do any kind of justice to the philosophical questions which Reid treats in his aesthetics and philosophy of art. Aesthetic Theory, Abstract Art, and Lawrence Carroll-David Carrier 2018-09-06 Boldly developing the central traditions of American modernist abstraction, Lawrence Carroll's paintings engage with a fundamental issue in aesthetic theory: the nature of the medium of painting, in highly original, frequently extraordinarily successful ways. Aesthetic Theory, Abstract Art, and Lawrence Carroll explains how he understands the medium of painting: shows what his art says about the identity of painting as an art; discusses the place of his paintings in the development of abstraction; and, finally, offers an interpretation of his art. The first monograph on Carroll in near fifty years, Aesthetic Theory, Abstract Art, and Lawrence Carroll engages with the resources of analytic aesthetics. Art historians trace the development of art, explaining how what came earlier yields to what comes later. Taking for granted that the artifacts they describe are artworks, art historians place them within the history of art. Philosophical art writers define art, explain why it has a history and identify its meaning. Pursuing that goal, Aesthetic Theory, Abstract Art, and Lawrence Carroll roams freely across art history, focused at some points on the story of old master painting and sometimes on the history of modernism, but looking also to contemporary art, in order to provide the fullest possible philosophical perspective on Carroll's work. Feeling and Form-A Theory of Art Developed from Philosophy in a New Key, by Suzanne K. Langer-Susanne Katherina Knauth Langer 1963 Institutions of Art-Robert J. Yalan 1994 George Dickie has been one of the most innovative, influential, and controversial philosophers of art working in the analytical tradition in the past twenty-five years. Dickie's arguments against the various theories of aesthetic attitude, aesthetic perception, and aesthetic experience generally brought classical theories of the aesthetic to a halt. His institutional theory of art was perhaps the most discussed proposal in aesthetics during the 1970s and 1980s, inspiring both supporters who produced variations on the theory as well as passionate detractors who thought the theory thoroughly wrongheaded. Dickie has also written widely on aesthetics, and his work ranks among the best examples of analytic aesthetics. The philosophy of George Dickie continues to provoke reaction and reflection. The essays in this collection pay homage not only to Dickie's ideas but also to his influence. A brief biography of George Dickie and a bibliography of his works complete the volume. Philosopher of Art-The Collected Works of Susanne K. Langer 1963 Met bibliografie en register. The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art provides an extensive research resource to the burgeoning field of Indian 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 philosophically reconstructed account 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, along with new and recent 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. 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