

# Puzzles About Art An Aesthetics Casebook

Anthropology, Art, and Aesthetics Art, Aesthetics, and the Brain The Aesthetic Function of Art Life as Art The Future of Art Becoming Human Through Art Why is that Art? Aesthetics and the Philosophy of Art Aesthetics and the Sociology of Art Experience as Art Art in Context The Aesthetics of Self-Becoming Aesthetics Conversations on Art and Aesthetics Aesthetics Art and Aesthetics After Adorno Dance, Art, and Aesthetics A Hunger for Aesthetics Aesthetics The Art of Seeing Jeremy Coote Joseph P. Huston Gary Iseminger Zachary Simpson Marcella Tarozzi Goldsmith Edmund Burke Feldman Terry Barrett Prabha Shankar Dwivedi Janet Wolff Joseph H. Kupfer David E. W. Fenner Paul Crowther Anne D. R. Sheppard Hans Maes Edited by: Kisak J. M. Bernstein Hildred Betty Redfern Michael Kelly David Goldblatt Mihaly Csikszentmihalyi

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this collection of essays on anthropological approaches to art and aesthetics is the first in its field to be published for some time it is finely balanced between developing existing traditions in the anthropology of art and charting new problematics and approaches

what neural processes underlie the appreciation of painting music and dance how did such processes evolve this book brings together experts in genetics psychology neuroimaging neuropsychology art history and philosophy to explore these questions it sets the stage for a cognitive neuroscience of art and aesthetics

how can we understand art and its impact gary iseminger argues that the function of the practice of art and the informal institution of the artworld is to promote aesthetic communication he concludes that the fundamental criteria for evaluating a work of art as a work of art are aesthetic after considering other practices and institutions that have aesthetic dimensions and other things that the practice of art does iseminger suggests that art is better at promoting aesthetic communication than other practices are and that art is better at promoting aesthetic communication than it is at anything else iseminger bases his work on a distinction often blurred in contemporary aesthetics between art as a set of products works of art and art as an informal institution and social practice the artworld focusing initially on the function of the artworld rather than the function of works of art he blends elements from two of the most currently influential philosophical approaches to art george dickie s institutional theory and monroe beardsley s aesthetic theory and provides a new foundation for a traditional account of what makes good art

life as art brings the resources of contemporary aesthetics since nietzsche to bear on the problems of how one integrates the aesthetic emphases of meaning liberation and creativity into one s daily life by linking together the aesthetic and ethical accounts of critical theorists phenomenologists and existentialists into a coherent view on the artful life life as art shows the ways in which much of contemporary continental theory has been concerned with alternative ways of constructing one s own life seen as a unified

phenomenon life as art signifies an active attempt to create a life which bears the resistance openness and creativity found in artworks draws upon a wide range of aesthetic theories and artworks in order to challenge the view that art is valueless or purely subjective why is that art addresses common questions that viewers raise about contemporary art why is that art why is it in an art museum who says it s art if i did this would it be art why is it good covering a broad diverse and engaging sampling of works abstract and representational painting monumental sculpture performance art video installations films and photographs author terry barrett responds to these questions using three sources the artists who created the works philosophers of art and art critics introducing students to a variety of established theories of art he presents the traditional sets of criteria of realism expressionism and formalism which are in turn updated by recent sources of poststructuralism barrett applies each of these theories to challenging works of contemporary art pointing out the strengths and weaknesses of each mode of interpretation he encourages students to consider many criteria when evaluating an artwork to critically examine judgments made by others and to make informed judgments of their own ideal for courses in aesthetics art theory art criticism and the philosophy of art why is that art is organized chronologically according to the history of aesthetics it features sixty seven illustrations twenty six in a full color insert discusses a wide range of american and european artists and includes an exceptional overview of postmodern pluralism this unique book will provide students with a newfound appreciation for contemporary art scholarship and reasoned argumentation giving them the confidence to join the fascinating discourse on contemporary art

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

first published in 1983 aesthetics and the sociology of art provides a lucid account of two divergent tendencies in the study of aesthetics at the one extreme traditional aestheticians have assumed that art and literature are wholly independent following only the laws and inspirations of artists and artistic movements and that the question of aesthetic value is accordingly unproblematic at the other extreme some sociologists have treated works of art as no more than manifestations of the socio economic circumstances which produce them arguing that aesthetic value is therefore entirely relative matter janet wolff shows how both the extreme positions are untenable and argues convincingly that we must accept that the conceptions and criteria of aesthetic value are socially constructed and inevitably ideological while stopping short of the reductionist alternative which fails to recognise the irreducible questions of pleasure and of aesthetic discourse this book provides an invaluable clear guide both to old debates and to otherwise obscure modern controversies which will be welcomed both by students and scholars in the sociology of art in aesthetics in art history and in literary criticism

joseph kupfer removes aesthetics from the exclusive province of museums concert halls and the periphery of human interests to reveal the impact of aesthetic experience on daily living he combines philosophical aesthetics and critical analysis to indicate the status of aesthetic values in ordinary life showing how aesthetic qualities and relations contribute to social moral and personal values in examining the practical implications of aesthetic values for sports sexual relationships violence and education kupfer also looks at the

effect of aesthetic deprivation

fenner presents an overview of the arguments about the importance of considering relevant context in determining the merit of a work of art

this book shows that art involves an aesthetics of self becoming wherein we do not simply consume artistic meaning but become empowered by adapting ourselves to what creation in the different art forms makes possible paul crowther argues that the great political task in aesthetics is no longer the creation of political art as such but rather the winning back of art and aesthetics as central societal concerns this involves the overcoming of neo liberal treatments of art as mere commodity and misguided attitudes that dismiss it as the product of dead white european males the book begins with a theory of self consciousness which reveals the necessary role played by the aesthetic in personal identity it then emphasises how art forms empower through processes of making and aesthetic effects that are unique to them individually to show this he considers the ontology of pictorial art sculpture installation and assemblage works architecture literature cinema and music his arguments concerning these are supported throughout by in depth discussions of specific artworks the book s effect overall is to reorientate aesthetics by showing how art empowers through its revelation of new possibilities of experience the aesthetics of self becoming will appeal to philosophers of art and aesthetics as well as scholars in art history literary studies film studies and music theory who are interested in the book s central concerns

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

what is art what counts as an aesthetic experience does art have to be beautiful can one reasonably dispute about taste what is the relation between aesthetic and moral evaluations how to interpret a work of art in conversations on art and aesthetics hans maes discusses these and other key questions in aesthetics with ten world leading philosophers of art the exchanges are direct open and sharp and give a clear account of these thinkers core ideas and intellectual development they also offer new insights into and a deeper understanding of contemporary issues in the philosophy of art

aesthetics is a branch of philosophy dealing with the nature of art beauty and taste with the creation and appreciation of beauty it is more scientifically defined as the study of sensory or sensori emotional values sometimes called judgments of sentiment and taste more broadly scholars in the field define aesthetics as critical reflection on art culture and nature in modern english the term aesthetic can also refer to a set of principles underlying the works of a particular art movement or theory for example the cubist aesthetic for some aesthetics is considered a synonym for the philosophy of art since hegel while others insist that there is a significant distinction between these closely related fields in practice aesthetic judgement refers to the sensory contemplation or appreciation of an object not necessarily an art object while artistic judgement refers to the recognition appreciation or criticism of art or an art work philosophical aesthetics has not only to speak about art and to produce judgments about art works but has also to give a definition of what art is art is an autonomous entity for philosophy because art deals with the senses i e the etymology of aesthetics and art is as such free of any moral or political purpose hence there are two different conceptions of art in aesthetics art as knowledge or art as action but aesthetics is neither epistemology nor ethics this book concentrates on the branch of philosophy called aesthetics

theodor adorno saesthetic theory 1970 offers one of the most powerful and comprehensive critiques of art and of the discipline of aesthetics ever written the work offers a deeply critical engagement with the history and philosophy of aesthetics and with the traditions of european art through the middle of the 20th century it is coupled with ambitious claims about what aesthetic theory ought to be but

the cultural horizon of adorno saesthetic theory was the world of high modernism and much has happened since then both in theory and in practice adorno s powerful vision of aesthetics calls for reconsideration in this light must his work be defended updated resisted or simply left behind this volume gathers new essays by leading philosophers critics and theorists writing in the wake of adorno in order to address these questions they hold in common a deep respect for the power of adorno s aesthetic critique and a concern for the future of aesthetic theory in response to recent developments in aesthetics and its contexts

for decades aesthetics has been subjected to a variety of critiques often concerning its treatment of beauty or the autonomy of art collectively these complaints have generated an anti aesthetic stance prevalent in the contemporary art world yet if we examine the motivations for these critiques michael kelly argues we find theorists and artists hungering for a new kind of aesthetics one better calibrated to contemporary art and its moral and political demands following an analysis of the work of stanley cavell arthur danto umberto eco susan sontag and other philosophers of the 1960s who made aesthetics more responsive to contemporary art kelly considers sontag s aesthetics in greater detail in on photography 1977 she argues that a photograph of a person who is suffering only aestheticizes the suffering for the viewer s pleasure yet she insists in regarding the pain of others 2003 that such a photograph can have a sustainable moral political effect precisely because of its aesthetics kelly considers this dramatic change to be symptomatic of a cultural shift in our understanding of aesthetics ethics and politics he discusses these issues in connection with gerhard richter s and doris salcedo s art chosen because it is often identified with the anti aesthetic even though it is clearly aesthetic focusing first on richter s baader meinhof series kelly concludes with salcedo s enactments of suffering caused by social injustice throughout a hunger for aesthetics he reveals the place of critique in contemporary art which if we understand aesthetics as critique confirms that it is integral to art meeting the demand for aesthetics voiced by many who participate in art kelly advocates for a critical aesthetics that confirms the power of art

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 ledington 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

this study attempts to gain information concerning the receptive as opposed to the creative aesthetic experience by talking to museum professionals who spend their working lives identifying appraising and explicating works of art the study is based on an underlying assumption that rules and practices for looking at art exist and must be mastered if success is to ensue the anthropological research

approach uses semi structured interviews and subjects the responses to systematic analysis major conclusions emphasize the unity and diversity of the aesthetic experience the structure of the aesthetic experience is found to be an intense involvement of attention in response to a visual stimulus for no other reason than to sustain the interaction the experiential consequences of such a deep and autotelic involvement are an intense enjoyment characterized by feelings of personal wholeness a sense of discovery and a sense of human connectedness the aesthetic content requires two sets of preconditions that make the experience possible the challenges contained in the object and the skills of the viewer while the structure of the aesthetic experience is rated similar in terms by all the respondents the challenges or content stimuli that triggers the experience vary considerably these challenges of art are the formal structure of the work its emotional impact the intellectual references it carries and the opportunities it creates for a dialogue among the artist his time and the viewer without this content challenge there would be nothing to arrest the viewer and consequently no experience level of skill is critical challenges and skill must be nearly in balance for the attention to become focused a complex work of art will engage only a person who has developed complex visual skills the book is divided into six chapters and concludes with appendices interview questions for museum professionals and aesthetic experience questionnaire form contains approximately 100 references mm

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