
THE
PHILOSOPHY
OF THE

VISUAL
ARTS

Edited by
PHILIP ALPERSON

Philosophy And The Visual Arts

Andrew Harrison



Philosophy And The Visual Arts:

Philosophy and the Visual Arts Andrew Harrison, 2012-12-06 This volume consists of papers given to the Royal Institute of Philosophy Conference on Philosophy and the Visual Arts Seeing and Abstracting given at the University of Bristol in September 1985 The contributors here come about equally from the disciplines of Philosophy and Art History and for that reason the Conference was hosted jointly by the Bristol University Departments of Philosophy and History of Art Other conferences sponsored by the Royal Institute of Philosophy have been concerned with links between Philosophy and related disciplines but here with the generous support of South West Arts and with the enthusiastic co operation of the staff of the Arnolfini Gallery in Bristol we were able to attempt even more in the way of bridge building not only were we able to hold some of our meetings in as possible to the general the Gallery thus making them as accessible public but we were also privileged in having our discussions supported by two exhibitions of contemporary painting that together presented contrasting aspects of the abstracting enterprise One featuring works by Ian McKeever and drawings and painting by Frank Auerbach some of which are discussed and illustrated in the present volume was about the painterly exploration of abstracting from images in nature and in painting itself The other curated by Waldemar Januszczak while showing some figurative works was concerned with the pure power of colour perceived abstractly in its own right **Philosophy and the**

Visual Arts, 1990 Philosophy and the Visual Arts Andrew Harrison, 1987-11-30 **The Philosophy of the Visual Arts** Philip Alperson, Professor of Philosophy Philip A Alperson, 1992 Most instructors who teach introductory courses in aesthetics or the philosophy of arts use the visual arts as their implicit reference for art in general yet until now there has been no aesthetics anthology specifically orientated to the visual arts This text stresses conceptual and theoretical issues first examining the very notion of the visual arts and then investigating philosophical questions raised by various forms from painting the paradigmatic form to sculpture photography film dance kitsch and other forms on the borders of the visual arts The selections represent both classical and contemporary views and include sections by artists art historians and critics as well as philosophers A singularly important text for courses in the philosophy of arts or aesthetics this anthology is designed to enrich the philosophical and critical examination of our beliefs about the visual arts Philosophy & the Visual Arts

Andrew Benjamin, JD, PhD, 1989-01-15 **The Visual Arts in Post-Historical Perspective** Arthur C. Danto, 1998-11-03 This essays explore how conceptions of art and resulting historical narratives differ according to culture Studies in Philosophical Realism in Art, Design and Education Neil C. M. Brown, 2016-09-13 This book fills a gap in the literature of 21st century international visual arts education by providing a structured approach to understanding the benefits of Philosophical Realism in art education an approach that has received little international attention until now The framework as presented provides a powerful interface between research and practical reconceptualisations of critical issues and practice in the domains of art design and education that involve implications for curriculum in visual arts teaching and learning cognitive

development and creativity The book extends understanding of Philosophical Realism in its practical application to teaching practice in visual arts in the way it relates to the fields of art design and education Researchers teacher educators and specialist art teachers are informed about how Philosophical Realism provides insights into art design and education These insights vary from clearer knowledge about art to the examination of beliefs and assumptions about the art object Readers learn how cognitive reflection and social and practical reasoning in the classroom help cultivate students artistic performances and understand how constraints function in students reasoning at different ages stages of education

Philosophy & the Visual Arts Andrew E. Benjamin, 1989-01-15 *Phenomenology of the Visual Arts (even the frame)* Paul Crowther, 2009-09-16 Why are the visual arts so important and what is it that makes their forms significant Countering recent interpretations of meaning that understand visual artworks on the model of literary texts Crowther formulates a theory of the visual arts based on what their creation achieves both cognitively and aesthetically He develops a phenomenology that emphasizes how visual art gives unique aesthetic expression to factors that are basic to perception At the same time he shows how various artistic media embody these factors in distinctive ways Attentive to both the creation and reception of all major visual art forms picturing sculpture architecture and photography *Phenomenology of the Visual Arts* also addresses complex idioms including abstract conceptual and digital art

The Expression of Emotion in the Visual Arts: A Philosophical Inquiry Benjamin R. Tilghman, 1970-07 The philosophy of art aesthetics is here understood to be something distinct from both art appreciation and art criticism The philosophy of art is never theless dependent upon the existence of appreciation and criticism because it is out of reflection upon these that the uniquely philosophical problems of art arise problems that reflect puzzlement about what is involved in understanding enjoying describing and evaluating works of art Hence the philosophy of art must presuppose at least some measure of understanding and appreciation of particular works of art and if such understanding and appreciation are lacking the philosopher is in no position to supply them It can not be a philosophical task to undertake a Defense of Poesie against either the philistine or the tyrant The philosopher is not the one to convince us that art is a Good Thing that paintings are worth looking at poems worth reading and music worth listening to if for no other reason than that philosophical theory and argument are no substitute for taste and sensibility My position here is the now unexceptional one that philosophical problems are essentially conceptual problems and while the philosopher of art cannot produce aesthetic sensibility and appreciation where these do not exist he can give us understanding of the concepts relevant to artistic appreciation and thereby help us to see our way through the conceptual confusions that have generated the philosophical puzzles surrounding art its appreciation and criticism

Henri Bergson and Visual Culture Paul Atkinson, 2020-10-15 What does it mean to see time in the visual arts and how does art reveal the nature of time Paul Atkinson investigates these questions through the work of the French philosopher Henri Bergson whose theory of time as duration made him one of the most prominent thinkers of the fin de siècle Although Bergson never enunciated an aesthetic

theory and did not explicitly write on the visual arts his philosophy gestures towards a play of sensual differences that is central to aesthetics This book rethinks Bergson s philosophy in terms of aesthetics and provides a fascinating and original account of how Bergsonian ideas aid in understanding time and dynamism in the visual arts From an examination of Bergson s influence on the visual arts to a reconsideration of the relationship between aesthetics and metaphysics Henri Bergson and Visual Culture explores what it means to reconceptualise the visual arts in terms of duration Atkinson revisits four key themes in Bergson s work duration time and the continuous gesture the ramification of life and durational difference and reveals Bergsonian aesthetics of duration through the application of these themes to a number of 19th and 20th century artworks This book introduces readers and art lovers to the work of Bergson and contributes to Bergsonian scholarship as well as presenting a new of understanding the relationship between art and time

The Classification of Visual Art

Tiffany Sutton,2007-08-16 This book is an important and original contribution to the philosophy of art that bridges the disciplines of philosophy and art It engages with a long standing debate about what it is that bestows the designation art on an artwork Tiffany Sutton shows how the history of art should influence the classification of visual art She considers the various theories that have been put forward to define the nature of the artwork and then offers her own set of classificatory norms

The Artist-Philosopher and New Philosophy

George Smith,2018-07-11 In The Artist Philosopher and New Philosophy Smith argues that Western Metaphysics has indeed come to what Heidegger describes as an end That is hardly to say philosophy as such is over or soon to disappear rather its purpose as a medium of cultural change and as a generator of history has run its course He thus calls for a New Philosophy conceptualized by the artist philosopher who makes or poeticizes New Philosophy spanning literary and theoretical discourses and operating across art in all its forms and across culture in all its locations To this end Smith proposes the establishment of schools and social networks that advance the training and development of artist philosophers as well as global digital networks that are themselves designed toward this ever becoming community

Platonic Architectonics

John Shannon Hendrix,2004 Platonic Architectonics Platonic Philosophies the Visual Arts examines philosophical structures of Plato in their structural spatial and architectonic implications It examines elements of Plato s philosophical systems in relation to other philosophical systems including those of Anaximander Plotinus Proclus Nicolas Cusanus Marsilio Ficino Georges Bataille Jacques Lacan and Jacques Derrida It also examines Plato s philosophy in relation to architectonic conceptions in the arts including the work of Leon Battista Alberti and Piero della Francesca in the Renaissance Paul Cezanne and the Cubists and Deconstructivists in the twentieth century Platonic Architectonics presents new interpretations of philosophical texts artistic treatises and works of art and architecture in Western culture as they are interrelated and related to Platonic and Neoplatonic philosophical structures It demonstrates the importance of philosophy in the production of the visual arts throughout history and the importance of the relation between the work of art and the philosophical text and artistic treatise

Philosophy and the Arts Andrew Harrison,1997

This volume consists of papers given to the Royal Institute of Philosophy Conference on Philosophy and the Visual Arts Seeing and Abstracting given at the University of Bristol in September 1985 The contributors here come about equally from the disciplines of Philosophy and Art History and for that reason the Conference was hosted jointly by the Bristol University Departments of Philosophy and History of Art Abstract *The Value of Drawing Instruction in the Visual Arts and Across Curricula* Seymour Simmons III, 2021-03-29 By applying philosophical and historical perspectives to drawing instruction this volume demonstrates how diverse teaching methods contribute to cognitive and holistic development applicable within and beyond the visual arts Offering a new perspective on the art and science of drawing this text reveals the often unrecognized benefits that drawing can have on the human mind and thus argues for the importance of drawing instruction despite and even due to contemporary digitalization Given the predominance of visual information and digital media visual thinking in and through drawing may be an essential skill for the future As such the book counters recent declines in drawing instruction to propose five Paradigms for teaching drawing as design as seeing as experience and experiment as expression and as a visual language with exemplary curricula for pre K12 art and general education pre professional programs across the visual arts and continuing education With the aid of instructional examples this volume dispels the misconception of drawing as a talent reserved for the artistically gifted and posits it as a teachable skill that can be learned by all This text will be of primary interest to researchers scholars and doctoral students with interests in drawing theory and practice cognition in the arts positive psychology creativity theory as well as the philosophy and history of arts education Aligning with contemporary trends such as Design Thinking STEAM and Graphicacy the text will also have appeal to visual arts educators at all levels and other educators involved in arts integration *Global Theories of the Arts and Aesthetics* Susan Feagin, 2006-11-22 This collection of essays focuses on theories and practices in relation to the arts around the globe particularly those that have been ignored or marginalized by mainstream aesthetics and philosophy of art and explains specific ways that the concepts of the aesthetic and of the arts might be enriched and enhanced Explores a variety of art forms including music architecture and the visual arts with numerous specific examples Discusses a variety of cultural traditions including the gamelan in Central Java gong music of the central Vietnamese highlands contemporary Chinese visual arts Balinese aesthetics Islamic aesthetics Contains clear explanations of key ideas in specific non Western art theories and practices Argues that the participation in artistic practices and the experience of art are deeply embedded in one's sense of self in moral action and in how one negotiates one's way through the world **From Idolatry to Advertising: Visual Art and Contemporary Culture** Susan G. Josephson, 2016-09-16 This book records the conclusions that I came to as I thought through the cultural evolution of each of the different sorts of visual art and tried to piece together their story from the perspective of philosophy Chapter 1 discusses how culture shapes art to be what it is from the outside like a mold shapes clay and the great power of art to affect the way we think and to promote cultural change Chapter 2 discusses the evolution of Fine Art from its birth in

the Renaissance to its present old age and decline Chapter 3 discusses the institutional structures that make art for popular taste its own sort of art and the culture wars over censorship and whether public art should be Fine Art or art for popular taste Chapters 4 and 5 discuss the life histories of design and advertising This book is also the story of how art interacts with technology In my work in Artificial Intelligence research I saw that there is an intimate connection between the evolution of design in engineering and design in art In both sorts of design there is a growing understanding of how to make and use levels of packaging and how to approach things from the functional perspective of the artifact This is discussed in Chapter 4 My talk in Chapter 1 of how art styles affect us also reflects this functional approach That is instead of approaching art styles in the traditional ways I have approached them in terms of the tasks of vision and how art delivers information packaged to be understood at different levels of visual processing Using this functional approach I stress what art does for us rather than what art is I also tried to address the evolution of culture given the mass media and mass market and the role of art in the growing marriage between television and computer As I thought about computers in my work in Artificial Intelligence I saw that a new sort of idolatry was arising where the computers were being asked to be infallible experts giving us advice on everything from taxes to marriage problems and our health I saw that computers were being used not just as art tools and artists but also as art objects like the ancient idols This started me thinking about how other ancient functions of religion were being filled by advertising and the media

Philosophy of the Arts Gordon Graham, 2006-09-07 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

Mondrian's Philosophy of Visual Rhythm Eiichi Tosaki, 2017-11-15 This volume investigates the meaning of visual rhythm through Piet Mondrian's unique approach to understanding rhythm in the compositional structure of painting drawing reference from philosophy aesthetics and Zen culture Its innovation lies in its reappraisal of a forgotten definition of rhythm as stasis or composition which can be traced back to ancient Greek thought This conception of rhythm the book argues can be demonstrated in terms of pictorial strategy through analysis of East Asian painting and calligraphy with which Greek thought on rhythm has identifiable commonalities The book demonstrates how these ideas about rhythm draw together various threads of intellectual development in the visual arts that cross disparate aesthetic cultural practices As an icon of early 20th Century Modernism Mondrian's neoplasticism is a serious painterly and philosophical achievement In his painting Mondrian was deeply influenced by Theosophy which took its influence from Eastern aesthetics particularly East Asian and Indian thought However Mondrian's approach to visual rhythm was so idiosyncratic that his contribution to studies of visual rhythm is often under recognized This volume shows that a close inspection of Mondrian's own writing thinking and painting has much to tell scholars about how to understand a long forgotten aspect of visual rhythm Rodin's famous criticism of photography athlete in motion is forever frozen can be applied to Muybridge's zoopraxiscope the Futurists rendition of stroboscopic images and Duchamp's Nude Descending a

Staircase Through a comparative study between Mondrian's painting and these seminal works this volume initiates a new convention for the cognition of the surface of painting as visual rhythm Mondrian's simultaneous emphasis on the static and the rhythmic is hardly fodder for a publicist Eiichi Tosaki has taken on the challenge of elucidating Mondrian's theories of rhythm and particularly his conception of static rhythm The result is a tour de force that will forever alter the reader's encounter with the works of Mondrian Prof Kathleen Higgins

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