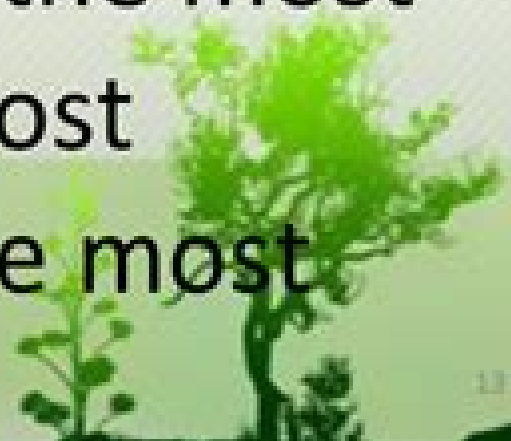




Cultural relativism was in part a response to Western ethnocentrism. **Ethnocentrism** may take obvious forms, in which one consciously believes that one's people's arts are the most beautiful, values the most virtuous, and beliefs the most truthful.



Relativism In The Arts

Betty Jean Craige



Relativism In The Arts:

Relativism in the Arts Betty Jean Craige, 1983-01-01 *Relativism in the Arts* Betty Jean Craige, 2010-12-01 In a world where the acceptance of relativism has caused erosion in the tradition of Cartesian dualism representationalism in the arts has come under serious questioning The contributors to this book seek new standards for defining and evaluating works of art Relativism in the Arts brings together thinkers in the fields of music art criticism literary criticism philosophy and the history of consciousness to confront the problems of relativist aesthetics Their essays range from theoretical discussions of the definition of art in our times to close examinations of particular artworks or art forms The introduction by Betty Jean Craige presents reasons for the cultural self reflectivity that gives rise to the peculiarities of modern art Explanation and Value in the Arts Salim Kemal, Ivan Gaskell, 1993-04-15 An interdisciplinary study of explanation and the construction of value regarding works of literature and painting **The Oxford Handbook of Ethics and Art** James Harold, 2023 Art has not always had the same salience in philosophical discussions of ethics that many other elements of our lives have There are well defined areas of applied ethics corresponding to nature business health care war punishment animals and more but there is no recognized research program in applied ethics of the arts or art ethics Art often seems to belong to its own sphere of value separate from morality The first questions we ask about art are usually not about its moral rightness or virtue but about its beauty or originality However it is impossible to do any serious thinking about the arts without engaging in ethical questions *Comparativism in Art History* Jas Elsner, 2017-07-05 Featuring some of the major voices in the world of art history this volume explores the methodological aspects of comparison in the historiography of the discipline The chapters assess the strengths and weaknesses of comparative practice in the history of art and consider the larger issue of the place of comparative in how art history may develop in the future The contributors represent a comprehensive range of period and geographic command from antiquity to modernity from China and Islam to Europe from various forms of art history to archaeology anthropology and material culture studies Art history is less a single discipline than a series of divergent scholarly fields in very different historical geographic and cultural contexts but all with a visual emphasis on the close examination of objects These fields focus on different often incompatible temporal and cultural contexts yet nonetheless they regard themselves as one coherent discipline namely the history of art There are substantive problems in how the sub fields within the broad brush generalization called art history can speak coherently to each other These are more urgent since the shift from an art history centered on the western tradition to one that is consciously global **Evangelicals and the Arts in Fiction** John Weaver, 2013-04-19 This book is an exploration of how the relationship of evangelicals to the arts has been portrayed in fiction for the last century The author argues that evangelicals are consistently seen as enemies of the arts by non evangelical writers The artist typically represented by a literal artist occasionally by a scientist or reluctant messiah typically has to fight for liberation from such cliched character types as the failed evangelical artist the rube or the

hypocritical pastor Rather than resist the cliché of anti art evangelicalism the book contends that evangelicals should embrace it this stereotype is only hurtful so long as one assumes that the arts represent a positive force in human society This work built off the scholarship of John Carey does not make that assumption Surveying the current pro artistic views of most evangelicals the author advances the argument that evangelicals need to return to their anti art roots By doing so they would align themselves with the most radical artistic elements of modernism rather than with the classicists that the movement currently seems to prefer and provide space for themselves to critique how secular artistic stereotypes of evangelicals have economically and artistically marginalized the evangelicals community

A Companion to Aesthetics
Stephen Davies, Kathleen Marie Higgins, Robert Hopkins, Robert Stecker, David E. Cooper, 2009-04-27 A COMPANION TO AESTHETICS This second edition of A Companion to Aesthetics examines questions that were among the earliest discussed by ancient philosophers such as the nature of beauty and the relation between morality and art while also addressing a host of new issues prompted by recent developments in the arts and in philosophy including coverage of non Western art traditions and of everyday and environmental aesthetics The volume also canvases debates regarding the nature of representation the relation between art and truth and the criteria for interpretation which are among the most hotly discussed topics in contemporary philosophy In this extensively revised and updated edition 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in aesthetics Major additions include historical overviews from the prehistoric to the present and a section on the individual arts A Companion to Aesthetics will serve students of philosophy literary criticism and cultural studies as well as the educated general reader both as a work of reference and with its many substantial essays as a guide to the best thinking about the arts from the ancient Greeks to the dawn of the twenty first century

The Routledge Companion to Research in the Arts Michael Biggs, Henrik Karlsson, 2010-10-04 The Routledge Companion to Research in the Arts is a major collection of new writings on research in the creative and performing arts by leading authorities from around the world It provides theoretical and practical approaches to identifying structuring and resolving some of the key issues in the debate about the nature of research in the arts which have surfaced during the establishment of this subject over the last decade Contributions are located in the contemporary intellectual environment of research in the arts and more widely in the universities in the strategic and political environment of national research funding and in the international environment of trans national cooperation and communication The book is divided into three principal sections Foundations Voices and Contexts each with an introduction from the editors highlighting the main issues agreements and debates in each section The Routledge Companion to Research in the Arts addresses a wide variety of concepts and issues including the diversity of views on what constitutes arts based research and scholarship what it should be and its potential contribution the trans national communication difficulties arising from terminological and ontological differences in arts based research traditional and non traditional concepts of knowledge

their relationship to professional practice and their outcomes and audiences a consideration of the role of written spoken and artefact based languages in the formation and communication of understandings This comprehensive collection makes an original and significant contribution to the field of arts based research by setting down a framework for addressing these and other topical issues It will be essential reading for research managers and policy makers in research councils and universities as well as individual researchers research supervisors and doctoral candidates The Value of Art and the Value of Love.

Moral Relativism, Nietzschean Perspectivism and Questions of Authenticity Sabine Mercer, 2018-03-21 Research Paper postgraduate from the year 2006 in the subject Didactics for the subject English Literature Works grade 1 5 James Cook University course Honours language English abstract Set in the art world of the early nineteen eighties the elements Theft and Love abound in a turbulent adventure of pretence and deceit deftly written in a genre mix of crime story romance fictional K ntstlerroman and fictional memoir with traces of biographical data from the author This essay examines Peter Carey s novel Theft A Love Story from the aspect of a particular depiction of Truth and Lies in a Postmodern Sense which I intend as a pun on Nietzsche s essay On Truth and Lies in a Nonmoral Sense Moreover I seek to apply Nietzsche s epistemic thesis of perspectivism according to which any act of understanding depends on the dispositions and biases built into the perspective out of which it was made Perspectivism is a useful theory that can be applied to examine the motivation of many characters in Theft The novel is preoccupied with dishonest dealings in which the concept of theft pervades throughout and even intrudes into the world of private relationships it shows morals being no longer conditioned by any commonly held universal truths such as good or bad right or wrong Instead all moral categorical imperatives have lost their absolute meaning and are shown to have been subsumed under various relative points of view a subjective preference of each individual features that seem to have become characteristic of postmodern society The main characters in the novel exhibit a moral relativism that goes against the Kantian maxim that each person should be treated as an end never as a mere means to our ends Moral relativism and the perspective of a wounded ego of a divorcee might even show to be the author s emotional dilemma with which he faces his own ethical problem in the book there frequently emerge difficulties for readers not only in deciding which characters are actually fictional but also how many autobiographical references can be detected if the reader assumes that the protagonist with his bitterness for his ex wife might be set up as an alter ego figure **Philosophy Looks**

at the Arts Joseph Margolis, 1987 The first edition of this widely used anthology offered a needed introduction to a new analytic aesthetics which has in the intervening years become even more influential This new revised and expanded edition has been designed by one of the leaders of the field to help define the structure of current aesthetics Of the 24 articles included more than half are new to this edition The new edition emphasizes opposing currents in aesthetics with contributions from the most active and influential writers in the field It is a basic book for any library and is designed to provide both undergraduate and graduate students with a professional orientation in aesthetics Author note Joseph Margolis

is Professor of Philosophy at Temple University He is the author or editor of twelve other books as well as numerous articles

Relativism In The Arts Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Relativism In The Arts**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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