



Return To Aesthetics

Randy Martin



Return To Aesthetics:

A Return to Aesthetics Jonathan Loesberg, 2005 A Return to Aesthetics confronts postmodernism's rejection of aesthetics by showing that this critique rests on central concepts of classical aesthetic theory namely autonomous form disinterest and symbolic discourse The author argues for the value of these concepts by recovering them through a historical reinterpretation of their meaning prior to their distortion by twentieth century formalism Loesberg then applies these concepts to a discussion of two of the most significant critics of the ideology of Enlightenment Foucault and Bourdieu He argues that understanding the role of aesthetics in the postmodern critique of Enlightenment will get us out of the intellectual impasse wherein numbingly repeated attacks upon postmodernism as self contradictory match numbingly repeated defenses Construing postmodern critiques as examples of aesthetic reseeing gives us a new understanding of the postmodern critique of the Enlightenment

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Art History Versus Aesthetics James Elkins, 2012-11-12 In this unprecedented collection over twenty of the world's most prominent thinkers on the subject including Arthur Danto Stephen Melville Wendy Steiner Alexander Nehamas and Jay Bernstein ponder the disconnect between these two disciplines The volume has a radically innovative structure it begins with introductions and centres on an animated conversation among ten historians and aestheticians That conversation was then sent to twenty scholars for commentary and their responses are very diverse some are informal letters and others full essays with footnotes Some think they have the answer in hand and others raise yet more questions The volume ends with two synoptic essays one by a prominent aesthetician and the other by a literary critic This stimulating inaugural volume in the Routledge The Art Seminar series presents not one but many answers to the question Does philosophy have anything to say to art history

Shakespeare Studies Today E. Pechter, 2011-06-06 The Romantics invented Shakespeare studies and in losing contact with our origins we have not been able to develop an adequate alternative foundation on which to build our work This book asserts that among Shakespeareans at present the level of conviction required to sustain a healthy critical practice is problematically if not dangerously low and the qualities which the Romantics valued in an engagement with Shakespeare are

either ignored these days or fundamentally misunderstood *Marginal Modernity: The Aesthetics of Dependency from Kierkegaard to Joyce* Leonard Lisi, 2013 Two ways of understanding the aesthetic organization of literary works have come down to us from the late 18th century and dominate discussions of European modernism today the aesthetics of autonomy associated with the self sufficient work of art and the aesthetics of fragmentation practiced by the avant gardes In this revisionary study Leonardo Lisi argues that these models rest on assumptions about the nature of truth and existence that cannot be treated as exhaustive of modern experience Lisi traces an alternative aesthetics of dependency that provides a different formal structure philosophical foundation and historical condition for modernist texts Taking Europe s Scandinavian periphery as his point of departure Lisi examines how Kierkegaard and Ibsen imagined a response to the changing conditions of modernity different from those at the European core one that subsequently influenced James Hofmannsthal Rilke and Joyce Combining close readings with a broader revision of the nature and genealogy of modernism *Marginal Modernity* challenges what we understand by modernist aesthetics their origins and their implications for how we conceive our relation to the modern world **Aesthetic Afterlives** Andrew Eastham, 2011-10-06 An original theoretical reading of the emergence of British literary modernity beginning with Victorian Aestheticism and tracing its afterlives into the 21st Century **The Fleeting Promise of Art** Peter Uwe Hohendahl, 2013-11-15 A discussion of Theodor Adorno s Aesthetic Theory is bound to look significantly different today than it would have looked when the book was first published in 1970 or when it first appeared in English translation in the 1980s In *The Fleeting Promise of Art* Peter Uwe Hohendahl reexamines Aesthetic Theory along with Adorno s other writings on aesthetics in light of the unexpected return of the aesthetic to today s cultural debates Is Adorno s aesthetic theory still relevant today Hohendahl answers this question with an emphatic yes As he shows a careful reading of the work exposes different questions and arguments today than it did in the past Over the years Adorno s concern over the fate of art in a late capitalist society has met with everything from suspicion to indifference In part this could be explained by relative unfamiliarity with the German dialectical tradition in North America Today s debate is better informed more multifaceted and further removed from the immediate aftermath of the Cold War and of the shadow of postmodernism Adorno s insistence on the radical autonomy of the artwork has much to offer contemporary discussions of art and the aesthetic in search of new responses to the pervasive effects of a neoliberal art market and culture industry Focusing specifically on Adorno s engagement with literary works Hohendahl shows how radically transformative Adorno s ideas have been and how thoroughly they have shaped current discussions in aesthetics Among the topics he considers are the role of art in modernism and postmodernism the truth claims of artworks the function of the ugly in modern artworks the precarious value of the literary tradition and the surprising significance of realism for Adorno The Philistine Controversy Dave Beech, John Roberts, 2002-06-17 Dave Beech and John Roberts develop what they call a counter intuitive notion of the philistine with insights on cultural division and exclusion The City of the Senses K. DeFazio, 2011-10-24 Offers an

innovative interdisciplinary approach which opens up new ways of understanding urban culture and space The author approaches the city as essentially a material place where people live work and participate in social practices within historical limits set not by sensory experience or cultural meanings but material social conditions **American Literature's**

Aesthetic Dimensions Cindy Weinstein, Christopher Looby, 2012-07-17 Rethinking the category of aesthetics in light of recent developments in literary theory and social criticism the contributors to this volume showcase the interpretive possibilities available to those who bring politics culture ideology and conceptions of identity into their critiques Essays combine close readings of individual works and authors with more theoretical discussions of aesthetic theory and its relation to American literature In their introduction Weinstein and Looby argue that aesthetics never left American literary critique Instead the essay casts the current return to aesthetics as the natural consequence of shortcomings in deconstruction and new historicism which led to a reconfiguration of aesthetics Subsequent essays demonstrate the value and versatility of aesthetic considerations in literature from eighteenth century poetry to twentieth century popular music Organized into four groups politics form gender and theory contributors revisit the canonical works of Henry James Nathaniel Hawthorne and Stephen Crane introduce the overlooked texts of Constance Fenimore Woolson and Earl Lind and unpack the complexities of the music of The Carpenters Deeply rooted in an American context these essays explore literature's aesthetic dimensions in connection to American liberty and the formation of political selfhood Contributors include Edward Cahill Ivy G Wilson June Ellison Dorri Beam Christopher Castiglia Christopher Looby Wendy Steiner Cindy Weinstein Trish Loughran Jonathan Freedman Elisa New Dorothy Hale Mary Esteve Eric Lott Sianne Ngai *Aesthetics* Nicolai Hartmann, 2014-11-10 The book is the first English translation of Nicolai Hartmann's final book published in 1953 It will be of value to graduate students in philosophy scholars concerned with 20th century Continental philosophy students of aesthetics and art history and criticism and persons in and out of academic philosophy who wish to develop their aesthetic understanding and responsiveness to art and music Aesthetics Hartmann believes centers on the phenomenon of beauty and art objectivates beauty but beauty exists only for a prepared observer Part One explores the act of aesthetic appreciation and its relation to the aesthetic object It discovers phenomenologically determinable levels of apprehension Beauty appears when an observer peers through the physical foreground of the work into the strata upon which form has been bestowed by an artist in the process of expressing some theme The theory of the stratification of aesthetic objects is perhaps Hartmann's most original and fundamental contribution to aesthetics He makes useful and perceptive distinctions between the levels in which beauty is given to perception by nature in the performing and the plastic arts and in literature of all kinds Part Two develops the phenomenology of beauty in each of the fine arts Then Hartmann explores some traditional categories of European aesthetics most centrally those of unity of value and of truth in art Part Three discusses the forms of aesthetic values Hartmann contrasts aesthetic values with moral values and this exploration culminates in an extensive phenomenological exhibition of

three specific aesthetic values the sublime the charming and the comic A brief appendix never completed by the author contains some reflections upon the ontological implications of aesthetics Engaged in constant dialogue with thinkers of the past especially with Aristotle Kant and Hegel Hartmann corrects and develops their insights by reference to familiar phenomena of art especially with Shakespeare Rembrandt and Greek sculpture and architecture In the course of his analysis he considers truth in art the true to life and the essential truth the value of art and the relation of art and morality The work stands with other great 20th century contributors to art theory and philosophical aesthetics Heidegger Sartre Croce Adorno Ingarden and Benjamin among others

Essays in Migratory Aesthetics, 2015-06-29 This volume addresses the impact of human movement on the aesthetic practices that make up the fabric of culture The essays explore the ways in which cultural activities ranging from the habitual gestures of the body to the production of specific artworks register the impact of migration from the forced transportation of slaves to the New World and of Jews to the death camps to the economic migration of peoples between the West and its erstwhile colonies from the internal and external exile of Palestinians to the free movement of cosmopolitan intellectuals Rather than focusing exclusively on art produced by those identified as migrant subjects this collection opens up the question of how aesthetics itself migrates transforming not only its own practices and traditions but also the very nature of our being in the world as subjects producing as well as produced by the cultures in which we live The transformative potential of cultures on the move is both affirmed and critiqued throughout the collection as part of an exploration of the ways in which globalisation implicates us ever more tightly in the unequal relations of production that characterise late modernity This collection brings academic scholars from a variety of disciplines into conversation with practising visual and verbal artists indeed many of the essays break down the distinction between artist and academic suggesting a dynamic interchange between critical reflection and creativity

Aesthetic Subjects Pamela R. Matthews, David McWhirter, 2003 Recent calls for a return to aesthetics occur precisely at a moment when it is increasingly evident that nothing concerning aesthetics is self evident anymore Determined to recover the value of aesthetic experience for artistic cultural and social analysis the contributors to this volume prominent scholars in literature philosophy art history architecture history and anthropology begin from a shared recognition that ideological readings of the aesthetic have provided invaluable insights in particular that analyses of aesthetics within historical and social contexts tell us a great deal about the experience of aesthetic encounters From multiple and complementary perspectives the contributors address topics as varied as Nabokov and Dickens Caravaggio and Shelley Winters gender and sexuality advertising and AIDS Taken together their essays constitute a sustained and multifarious effort to resituate aesthetic pleasure in the mixed impure conditions characteristic of every social practice and experience however privileged or marginalized and to ask what happens to the aesthetic if we consider it apart from or at least in tension with its historically dominant discursive formulations As such this volume establishes a renewed sense of aesthetic discourse and its usefulness as a tool for understanding culture

Literary / Liberal Entanglements Corrinne Harol, Mark Simpson, 2017-01-01 In *Literary Liberal Entanglements* Corrinne Harol and Mark Simpson bring together ten essays by scholars from a wide range of fields in English studies in order to interrogate the complex entangled relationship between the history of literature and the history of liberalism. The volume has three goals: to investigate important episodes in the entanglement of literary history and liberalism; to analyze the impact of this entanglement on the secular and democratic projects of modernity; and thereby to reassess the dynamics of our neoliberal present. The volume is organized into a series of paired essays, with each pair investigating a concept central to both literature and liberalism: acting, socializing, discriminating, recounting, and culturing. Collectively, the essays demonstrate the vivid capacity of literary study writ large to reckon with, imagine, and materialize durative accounts of history and politics. *Literary Liberal Entanglements* models a method of literary history for the twenty-first century.

Aesthetics of Everyday Life Curtis L. Carter, Liu Yuedi, 2014-10-02 As a new trend in aesthetics appearing concurrently in the West and the East in the last ten years, the aesthetics of everyday life points to a growing diversification among existing methodologies for pursuing aesthetics alongside the shift from art-based aesthetics. The cultural diversity manifest in global aesthetics offers common ground for the collaborative efforts of aesthetics in both the West and the East. Given the rapidly growing interest and its potential for attracting new audiences extending beyond the more narrowly focused traditions of twentieth-century analytic and environmental aesthetics, it stands to command its own share of attention in the future of aesthetic studies. The aesthetics of everyday life has become a stream of thought with a global ambition. This interest has led to numerous systematic and in-depth works on this topic, some of which were conducted by the authors represented in this volume. A salient feature of this book is that it not only represents the recent developments of the aesthetics of everyday life in the West but also highlights the interaction between scholars in the West and the East on this topic. Thus, the project is a contribution toward mutual progress in the collaboration between Western and Eastern aesthetics. What distinguishes this book from other anthologies and monographs on this topic is that it reconstructs the aesthetics of everyday life through cultural dialogue between the West and the East with a view to building a new form of aesthetics of everyday life as seen from a global perspective. At present, the aesthetics of everyday life as a newly emergent approach to aesthetics may encounter skepticism among aestheticians accustomed to the rigors of analytic philosophers who prefer to discuss aesthetics at the level of abstract concepts and argument and who tolerate the particulars of experience mainly as illustrations. But there is no reason to abandon the pursuit of the aesthetics of everyday life in the face of such objections. On the contrary, there are many benefits to gain in bringing aesthetics to bear on a wider sphere of human life made possible through efforts to show the relevance of aesthetics to a broader range of human actions.

And Another Thing Katherine Behar, Emmy Mikelson, 2016-06-18 In *And Another Thing* Nonanthropocentrism and Art, Katherine Behar and Emmy Mikelson explore how artists engage with nonanthropocentrism, one of the primary tenets shared by recent speculative realist and new materialist

philosophies Extending their investigations in *And Another Thing* an exhibition which the authors curated in 2011 this volume documents both that exhibition and expands on two of its curatorial aims prioritizing art historical contexts for contemporary philosophy rather than the other way around and apprehending artworks as historically specific objects of philosophy The book is organized in three sections In the first section Behar and Mikelson provide long form essays that chart the evolution of nonanthropocentrism and art spanning eighteenth century architectural drawing performance minimalist sculpture and contemporary postminimalism These essays raise the stakes for art and speculative realism showing how artists have figured and prefigured nonanthropocentric ideas strikingly similar to those expounded in various new realist materialist and speculativist philosophies Literally occupying the center of the volume in section two the exhibition is represented by full color plates of eleven works by Carl Andre Laura Carton Valie Export Regina Jos Galindo Tom Kotik Mary Lucking Bruce Nauman Grit Ruhland Anthony Titus Ruslan Trusewych and Zimoun Artworks by these emerging and canonical figures lay bare the networks of alliances underlying the exhibition The book concludes with three short meditations on the relation between nonanthropocentrism and art and what that relation might portend for future thought These essays by Bill Brown Patricia Ticineto Clough and Robert Jackson are speculative in the sense that they perceive potentials for theory arising from nonanthropocentrism's manifestations in art

Swoon Naomi Booth, 2021-11-30 *Swoon* is the first extensive study of literary swooning homing in on swooning's rich history as well as its potential to provide new insights into the contemporary This study demonstrates that passing out has had a pivotal place in English literature Beginning with an introduction to the swoon as a marker of aesthetic sensitivity it includes chapters on swooning and generic transformation in Chaucer and Shakespeare morbid femininised swoons and excessive affect in romantic gothic and modernist works irony cliché and bathos in the swoons of contemporary romance fiction This book revisits key texts to show that passing out has been intimately connected to explorations of emotionality ecstasy and transformation to depictions of sickness and dying and to performances of gender and gendering *Swoon* offers an exciting new approach the history of the body alongside the history of literary response

Art and Visibility in Migratory Culture Mieke Bal, Miguel Á. Hernández-Navarro, 2011-01-15 This book explores the idea that art can enact small scale resistances against the status quo in the social domain These acts which we call little resistances determine the limited yet potentially powerful political impact of art From different angles seventeen authors consider the spaces where art events occur as political spaces and explore how such spaces host events of disagreements in migratory culture The newly coined word migratory refers to the sensate traces of the movements of migration that characterize contemporary culture In other words movement is not an exceptional occurrence in an otherwise stable world but a normal generalized process in a world that cannot be grasped in terms of any given notion of stability Thus the book offers fresh reflections on art's power to move people in the double sense of that verb and shows how it helps to illuminate migratory culture's contributions to this process

Introduction to Ecological

Aesthetics Fanren Zeng, 2019-08-26 This book explores in detail the issues of ecological civilization development ecological philosophy ecological criticism environmental aesthetics and the ecological wisdom of traditional Chinese culture related to ecological aesthetics Drawing on Western philosophy and aesthetics it proposes and demonstrates a unique aesthetic view of ecological ontology in the field of aesthetics under the direct influence of Marxism which is based on the modern economic social cultural development and the modern values of traditional Chinese culture This book embodies the innovative interpretation of Chinese traditional culture in the Chinese academic community The author discusses the philosophical and cultural resources that can be used for reference in Chinese and Western cultural tradition focusing on traditional Chinese Confucianism Taoism Buddhism and painting art Western modern ecological philosophy Heidegger's ontology ecological aesthetics and British and American environmental aesthetics In short the book comprehensively discusses the author's concept of ecological ontology aesthetics as an integration and unification of ontology aesthetics and ecological aesthetics This generalized ecological aesthetics explores the relationship between humans and nature society and itself guided by the brand new ecological worldview in the post modern context It also changes the non beauty state of human existence and establishes an aesthetic existence state that conforms to ecological laws *The Routledge Companion to Art and Politics* Randy Martin, 2015-02-11 The Routledge Companion to Art and Politics offers a thorough examination of the complex relationship between art and politics and the many forms and approaches the engagement between them can take The contributors a diverse assembly of artists activists scholars from around the world discuss and demonstrate ways of making art and politics legible and salient in the world As such the 32 chapters in this volume reflect on performing and visual arts music film and new media as well as covering social practice community based work conceptual interventionist and movement affiliated forms The Companion is divided into four distinct parts Conceptual Cartographies Institutional Materialities Modalities of Practice Making Publics Randy Martin has assembled a collection that ensures that readers will come away with a wider view of what can count as art and politics where they might find it and how it moves in the world The diversity of perspectives is at once challenging and fortifying to those who might dismiss political art on the one hand as not making sufficient difference and on the other to those embracing it but seeking a means to elaborate the significance that it can make in the world The Routledge Companion to Art and Politics brings together a range of issues and approaches and encourages critical and creative thinking about how art is produced perceived and received

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