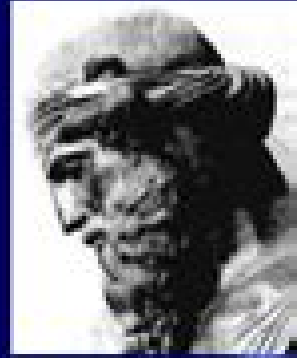
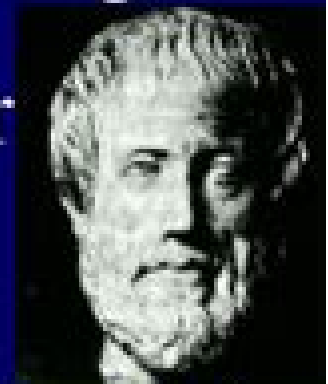


Aesthetics: Philosophy of Art



- *Plato*: art imitates reality. By focusing on mere appearances, art distracts us from the truth and appeals to socially destructive emotions. It provides no real knowledge and undermines personal and social well-being
- *Aristotle*: art does not imitate particular things; rather it identifies universal ideals and values. It also *purges* us of our erotic and aggressive passions (*catharsis*)



Philosophy Of Art

Berys Gaut, Paisley Livingston



Philosophy Of Art:

Philosophy of Art Noël Carroll, 1999 *Philosophy of Art* is a textbook for undergraduate students interested in the topic of philosophical aesthetics. It introduces the techniques of analytic philosophy as well as key topics such as the representational theory of art, formalism, neo-formalism, aesthetic theories of art, neo-Wittgensteinism, the Institutional Theory of Art, as well as historical approaches to the nature of art. Throughout, abstract philosophical theories are illustrated by examples of both traditional and contemporary art, including frequent reference to the avant-garde, in this way enriching the readers' understanding of art theory as well as the appreciation of art. Unique features of the textbook are chapter summaries, summaries of major theories of art, and suggested analyses of the important categories used when talking and thinking of art. Annotated suggested readings at the ends of chapters. Also available in this series: *Epistemology* Pb 0 415 13043 3 12 99, *Ethics* Pb 0 415 15625 4 11 99, *Metaphysics* Pb 0 415 14034 X 12 99, *Philosophy of Mind* Pb 0 415 13060 3 11 99, *Philosophy of Religion* Pb 0 415 13214 2 12 99. *Aesthetics and the Philosophy of Art* Peter Lamarque, Stein Haugom Olsen, 2018-12-06. For over fifty years philosophers working within the broader remit of analytic philosophy have developed and refined a substantial body of work in aesthetics and the philosophy of art, curating a core foundation of scholarship which offers rigor and clarity on matters of profound and perennial interest relating to art and all forms of aesthetic appreciation. Now in its second edition and thoroughly revised, *Aesthetics and the Philosophy of Art: The Analytic Tradition*. An Anthology captures this legacy in a comprehensive introduction to the core philosophical questions and conversations in aesthetics. Through 57 key essays selected by leading scholars Peter Lamarque and Stein Haugom Olsen, this anthology collects modern classics as well as new contributions on essential topics such as the identification and ontology of art, interpretation, values of art, art and knowledge, and fiction, and the imagination. New to this edition are selections which treat aesthetic experience more widely, including essays on the aesthetics of nature and aesthetics in everyday life. Other carefully chosen pieces analyze the practice and experience of specific art forms in greater detail, including painting, photography, film, literature, music, and popular art, such as comics. This bestselling collection is an essential resource for students and scholars of aesthetics, designed to foster a foundational understanding of both long-standing and contemporary topics in the field. **The Philosophy of Art** Theodore Gracyk, 2014-01-07. *The Philosophy of Art* is a highly accessible introduction to current key 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, cultural appropriation, and the distinction between popular and fine art. Other topics include emotive expression, pictorial representation, definitional strategies, and artistic value. Presupposing no prior knowledge of philosophy, Theodore Gracyk draws on three decades of teaching experience to provide a balanced and engaging overview, clear explanations, and many thought-provoking examples. All chapters have a strong focus on current debates in the field, yet historical figures are not neglected. Major current theories are set beside key ideas from Plato, Aristotle, Kant, Marx, and Hegel. Chapters conclude

with advice on further readings and there are recommendations of films that will serve as a basis for further reflection and discussion. Key ideas are immediately accompanied by exercises that will test students' reactions and understanding. Many chapters call attention to ideology, prejudices, and common clichés that interfere with clear thinking. Beautifully written and thoroughly comprehensive, *The Philosophy of Art* is the ideal resource for anyone who wants to explore recent developments in philosophical thinking about the arts. It also provides the perfect starting point for anyone who wants to reflect on and challenge their own assumptions about the nature and value of art. ***The Philosophy of Art*** Hippolyte Taine, 1871

Philosophy of Art and Aesthetics, from Plato to Wittgenstein Frank A. Tillman, Steven M. Cahn, 1969

Philosophies of Art & Beauty Albert Hofstadter, Richard Kuhns, 2009-02-04 This anthology is remarkable not only for the selections themselves among which the Schelling and the Heidegger essays were translated especially for this volume but also for the editors' general introduction and the introductory essays for each selection which make this volume an invaluable aid to the study of the powerful recurrent ideas concerning art, beauty, critical method, and the nature of representation. Because this collection makes clear the ways in which the philosophy of art relates to and is part of general philosophical positions, it will be an essential sourcebook to students of philosophy, art history, and literary criticism. *Aesthetic Pursuits* Jerrold Levinson, 2016-11-17 Jerrold Levinson, one of the most prominent philosophers of art today, presents a new collection of essays following on from his four previous collections: *Music, Art, and Metaphysics* (1990), *The Pleasures of Aesthetics* (1996), *Contemplating Art* (2006), and *Musical Concerns* (2015). *Aesthetic Pursuits* specifically complements Levinson's last volume, *Musical Concerns*, by collecting recent essays not concerned with music but instead focusing on literature, film, and visual art while addressing issues of humour, beauty, and the emotions. The essays in *Aesthetic Pursuits*, which are wide-ranging, will appeal strongly to aestheticians, art lovers, and philosophers alike. The volume contains seven previously unpublished essays by Levinson in which the author critically engages with notable contemporary contributions to aesthetic theory. *The Transfiguration of the Commonplace* Arthur C. Danto, 1981 Danto argues that recent developments in art, in particular the production of works that cannot be told from ordinary things, make urgent the need for a new theory of art. He demonstrates the relationship between philosophy and art and the connections that hold between art, social institutions, and art history.

Theory and Philosophy of Art Meyer Schapiro, 1978 Adapting critical methods from such wide-ranging fields as anthropology, linguistics, philosophy, biology, and other sciences, Schapiro appraises fundamental semantic terms such as organic style, pictorial style, field and vehicle, and form and content. He elucidates eclipsed intent in a well-known text by Freud on Leonardo da Vinci in another by Heidegger on Vincent van Gogh. *The Creation of Art* Berys Gaut, Paisley Livingston, 2003-03-17 Although creativity from Plato onwards has been recognized as a topic in philosophy, it has been overshadowed by investigations of the meanings and values of works of art. In this collection of essays, a distinguished roster of philosophers of art redress this trend. The subjects discussed include the nature of creativity and the process of artistic

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