

# The Routledge Companion to Aesthetics

third edition



Edited by Berys Gaut  
and Dominic McIver Lopes

# Routledge Companion To Aesthetics

**Roman Frigg, Matthew Hunter**



## **Routledge Companion To Aesthetics:**

**The Routledge Companion to Aesthetics** Berys Nigel Gaut, Dominic Lopes, 2002 The Routledge Companion to Aesthetics is an indispensable guide and reference source to the major thinkers and topics in aesthetics Forty six new entries by a team of renowned international contributors provide clear and up to date entries under four headings historical from Plato to Derrida aesthetic theory from definitions of art to pictorial representation issues and challenges from criticism to feminist aesthetics and the individual arts from literature to theatre [The Routledge Companion to Aesthetics](#) Berys Nigel

Gaut, Dominic Lopes, 2001 This work covers the many different aspects of aesthetics and is structured into four parts history aesthetic theory issues and challenges and individual arts **The Routledge Companion to Aesthetics** Gaut (Berys.), 2006 **The Routledge Companion to Philosophy and Music** Theodore Gracyk, Andrew Kania, 2011-02-14 The

Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics subjects thinkers and debates in philosophy and music Over fifty entries by an international team of contributors are organised into six clear sections general issues emotion history figures kinds of music music philosophy and related disciplines The Routledge Companion to Philosophy and Music is essential reading for anyone interested in philosophy music and musicology

**The Oxford Handbook of Aesthetics** Jerrold Levinson, 2005-01-27 The Oxford Handbook of Aesthetics has assembled 48 brand new essays making this a comprehensive guide available to the theory application history and future of the field

[Feminist Aesthetics and the Politics of Modernism](#) Ewa Płowska Ziarek, 2012-10-23 Ewa Ziarek fully articulates a feminist aesthetics focusing on the struggle for freedom in women s literary and political modernism and the devastating impact of racist violence and sexism She examines the contradiction between women s transformative literary and political practices and the oppressive realities of racist violence and sexism and she situates these tensions within the entrenched opposition between revolt and melancholia in studies of modernity and within the friction between material injuries and experimental aesthetic forms Ziarek s political and aesthetic investigations concern the exclusion and destruction of women in politics and literary production and the transformation of this oppression into the inaugural possibilities of writing and action Her study is one of the first to combine an in depth engagement with philosophical aesthetics especially the work of Theodor W Adorno with women s literary modernism particularly the writing of Virginia Woolf and Nella Larsen along with feminist theories on the politics of race and gender By bringing seemingly apolitical gender neutral debates about modernism s experimental forms together with an analysis of violence and destroyed materialities Ziarek challenges both the anti aesthetic subordination of modern literature to its political uses and the appreciation of art s emancipatory potential at the expense of feminist and anti racist political struggles **What Makes an Artwork Great?** Michael H. Mitias, 2024-06-04 Michael Mitias presents explains and defends in some detail the features that make an artwork great magic universality and the test of time Although some aestheticians beginning with Longinus discussed these features during the past two millennia

they did not analyze them comprehensively nor did they justify them from the standpoint of a satisfactory conception of the nature of art In this book the author first explains the nature of the features that make an artifact art and then proceeds to establish the validity of his thesis on firm epistemological and ontological foundations In his endeavor to explicate the nature of this foundation the author answers four questions First what is the genesis of the artwork What makes it art He answers this question by advancing a concept of aesthetic depth The essence of this depth is human meaning Second under what perceptual conditions does this depth come to life in the process of aesthetic perception Third what is the role of the concept of aesthetic depth in the analysis of the nature of the great artwork How does the concept of aesthetic depth function as a principle of explanation Fourth how can we justify the attribution of magic universality and the test of time to the great work of art In short an understanding of the genesis of the artwork aesthetic depth aesthetic value and aesthetic perception is indispensable for an adequate conception of greatness in art

**Musical Beauty** Ferdia J. Stone-Davis, 2011-01-01 This book offers an important new perspective on the Western tradition of musical aesthetics through an examination of Anicius Boethius and Immanuel Kant Within the trajectory illuminated by these two thinkers musical meaning is framed by and formed through the concept of beauty a concept which is shaped by prior understandings about notions of the self and the world Beauty opens up a space within which the boundary between the self and the world subject and object is negotiated and configured In doing so either the subject or the object is asserted to the detriment of the other and to the physicality of music This book asserts that the uniqueness of music's ontology emerges from its basis in sound and embodied practice It suggests that musical beauty is generated by the mutuality of subject and object arising within the participation that music encourages one which involves an ekstastic mode of attention on the part of the subject

**Aesthetics of the Natural Environment** Emily Brady, 2019-06-01 In the first systematic account of aesthetics in relation to the natural environment Emily Brady provides critical understanding of what aesthetic appreciation of nature involves and develops her own distinctive aesthetic theory In particular she develops a theory of aesthetic appreciation which integrates subjective and objective approaches Among the topics discussed which bring together philosophical aesthetics and environmental philosophy are The nature of aesthetic experience Aesthetic value Theories of aesthetic appreciation of nature Art and environment Imagination emotion and meaning in aesthetic appreciation of nature The justification of aesthetic judgements of nature The intersection between aesthetic and ethical value The role of aesthetics in nature conservation and environmental policy In providing a thorough account of the literature together with original critical insights this book will be of interest to undergraduates postgraduates and academics in environmental philosophy and aesthetics as well as those in geography landscape architecture art theory and sociology Features Offers a new approach to the subject Provides a solid grounding in environmental aesthetics Connects with ecological issues conservation and environmental planning

*Aesthetics and the Philosophy of Art* Peter Lamarque, Stein Haugom Olsen, 2018-09-11 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 Palgrave Handbook of Artistic and Cultural Responses to War since 1914 Martin Kerby, Margaret Baguley, Janet McDonald, 2018-12-05 This handbook explores a diverse range of artistic and cultural responses to modern conflict from Mons in the First World War to Kabul in the twenty first century With over thirty chapters from an international range of contributors ranging from the UK to the US and Australia and working across history art literature and media it offers a significant interdisciplinary contribution to the study of modern war and our artistic and cultural responses to it The handbook is divided into three parts The first part explores how communities and individuals responded to loss and grief by using art and culture to assimilate the experience as an act of survival and resilience The second part explores how conflict exerts a powerful influence on the expression and formation of both individual group racial cultural and national identities and the role played by art literature and education in this process The third part moves beyond the actual experience of conflict and its connection with issues of identity to explore how individuals and society have made use of art and culture to commemorate the war In this way it offers a unique breadth of vision and perspective to explore how conflicts have been both represented and remembered since the early twentieth century

Psychology, Art and Creativity Shannon Whitten, 2022-12-13 This comprehensive text challenges the taken for granted opposition of science and art by combining the fundamental principles of psychology art and creativity and presenting the interdependent disciplines together in one unique clear and accessible resource The author Shannon Whitten begins with an introduction to the foundations of art and psychology providing readers with a critical understanding and history of the key concepts in both disciplines before establishing their interdependency Drawing on a solid evidence base the book then presents an assortment of extensive topics from the human perception of color to the ability of art to impact mental health The exploration of these topics enables the reader to reflect on the phenomenal power of human creativity The

chapters include vital categories of human psychology such as emotion perception personality and social psychology to show the extensive connections between these elements of experience and art Featuring a wealth of additional resources this illuminating text equips the reader with a sound knowledge of the vocabulary and issues in the study of empirical aesthetics through visual content and stimulating prompts for reflection Emphasizing the link between creativity and good mental health the book is an essential read for students of the psychology of art creativity art therapy and empirical aesthetics as well as any discipline within the humanities arts and science It will also be of relevance to anyone interested in understanding the psychology behind creativity and its therapeutic effects on the artist Arguing about Art Alex

Neill, Aaron Ridley, 2002 Within this edition five new sections have been added on interpretation objectivity gardening horror and morality and many of the introductions have been updated The book should appeal to students of art history literature and cultural studies as well as philosophy **Philosophy, Art, and Religion** Gordon Graham, 2017-09-07 At a time when religion and science are thought to be at loggerheads art is widely hailed as religion's natural spiritual ally Philosophy Art and Religion investigates the extent to which this is true It charts the way in which modern conceptions of Art often marginalize the sacred arts construing choral and instrumental music painting and iconography poetry drama and architecture as applied arts that necessarily fall short of the ideal of art for art's sake Drawing on both history of art and philosophical aesthetics Graham sets out the historical context in which the arts came to free themselves from religious patronage in order to conceptualize the cultural context in which religious art currently finds itself The book then relocates religious art within the aesthetics of everyday life Subsequent chapters systematically explore each of the sacred arts using a wide range of illustrative examples to uncover the ways in which artworks can illuminate religious faith and religious content can lend artworks a deeper dimension **The Oxford Handbook of Philosophy of Perception** Mohan

Matthen, 2015-07-02 The Oxford Handbook of Philosophy of Perception is a survey by leading philosophical thinkers of contemporary issues and new thinking in philosophy of perception It includes sections on the history of the subject introductions to contemporary issues in the epistemology ontology and aesthetics of perception treatments of the individual sense modalities and of the things we perceive by means of them and a consideration of how perceptual information is integrated and consolidated New analytic tools and applications to other areas of philosophy are discussed in depth Each of the forty five entries is written by a leading expert some collaborating with younger figures each seeks to introduce the reader to a broad range of issues All contain new ideas on the topics covered together they demonstrate the vigour and innovative zeal of a young field The book is accessible to anybody who has an intellectual interest in issues concerning perception **Aesthetics, Disinterestedness, and Effectiveness in Political Art** Maria-Alina Asavei, 2018-09-15 Should politically concerned and engaged artistic production disregard questions or and requirements of aesthetic reception and value Whether art should be aesthetic or political is not a new question Therefore in spite of those several contemporary

approaches of this issue the answer is not set in stone and the debate is still going on This volume aims to broaden these debates and it stems from numerous conversations with politically engaged artists and artist collectives on issues related to the aesthetization of politics versus the politicization of art as well as the phenomenon of the so called unhealthy aestheticism in political art Thus this study has three interrelated aims Firstly it aims to offer an interdisciplinary account of the relationship between art and politics and between aesthetics and the political Secondly it attempts to explore what exactly makes artistic production a strong yet neglected field of political critique when democratic political agency history from below and identity politics are threatened Finally to illuminate the relationship between critical political theory on the one hand and the philosophy of art on the other by highlighting artworks moral political and epistemic abilities to reveal criticize problematize and intervene politically in our political reality Aesthetic evaluation and film Andrew

Klevan,2018-08-08 This book provides an in depth holistic examination of evaluative aesthetics and criticism as they apply to film Organised around the explanation of key concepts it illuminates connections between the work of philosophers theorists and critics and demonstrates the evaluation of form through the close analysis of film sequences The book advocates that aesthetic evaluation should be flexibly informed by a cluster of concerns including medium convention prominence pattern and relation and rather than privileging a particular theory or film style it models a type of approach attention process and discourse Suitable for students of film studies and philosophical aesthetics at both undergraduate and postgraduate levels Aesthetic evaluation and film also provides a framework for academics researching or teaching in the area At the same time the crisp and lucid style will make the book accessible to a wider readership Bonaventure's Aesthetics Thomas J.

McKenna,2020-12-10 The authors of the standard approach to Bonaventure s aesthetics established the broad themes that continue to inform the current interpretation of his philosophy theology and mysticism of beauty his definition of beauty and its status as a transcendental of being his description of the aesthetic experience and the role of that experience in the soul s ascent into God Nevertheless they also introduced a series of pointed questions that the current literature has not adequately resolved In Bonaventure s Aesthetics The Delight of the Soul in Its Ascent into God Thomas J McKenna provides a comprehensive analysis of Bonaventure s aesthetics the first to appear since Balthasar s Herrlichkeit and argues for a resolution to these questions in the context of his principal aesthetic text the Itinerarium mentis in Deum **Beyond**

**Mimesis and Convention** Roman Frigg,Matthew Hunter,2010-04-28 Representation is a concern crucial to the sciences and the arts alike Scientists devote substantial time to devising and exploring representations of all kinds From photographs and computer generated images to diagrams charts and graphs from scale models to abstract theories representations are ubiquitous in and central to science Likewise after spending much of the twentieth century in proverbial exile as abstraction and Formalist aesthetics reigned supreme representation has returned with a vengeance to contemporary visual art Representational photography video and ever evolving forms of new media now figure prominently in the globalized art world

while this return of the real has re energized problems of representation in the traditional media of painting and sculpture If it ever really left representation in the arts is certainly back Central as they are to science and art these representational concerns have been perceived as different in kind and as objects of separate intellectual traditions Scientific modeling and theorizing have been topics of heated debate in twentieth century philosophy of science in the analytic tradition while representation of the real and ideal has never moved far from the core humanist concerns of historians of Western art Yet both of these traditions have recently arrived at a similar impasse Thinking about representation has polarized into oppositions between mimesis and convention Advocates of mimesis understand some notion of mimicry or similarity resemblance or imitation as the core of representation something represents something else if and only if the former mimics the latter in some relevant way Such mimetic views stand in stark contrast to conventionalist accounts of representation which see voluntary and arbitrary stipulation as the core of representation Occasional exceptions only serve to prove the rule that mimesis and convention govern current thinking about representation in both analytic philosophy of science and studies of visual art This conjunction can hardly be dismissed as a matter of mere coincidence In fact researchers in philosophy of science and the history of art have increasingly found themselves trespassing into the domain of the other community pilfering ideas and approaches to representation Cognizant of the limitations of the accounts of representation available within the field philosophers of science have begun to look outward toward the rich traditions of thinking about representation in the visual and literary arts Simultaneously scholars in art history and affiliated fields like visual studies have come to see images generated in scientific contexts as not merely interesting illustrations derived from high art but as sophisticated visualization techniques that dynamically challenge our received conceptions of representation and aesthetics Beyond Mimesis and Convention Representation in Art and Science is motivated by the conviction that we students of the sciences and arts are best served by confronting our mutual impasse and by recognizing the shared concerns that have necessitated our covert acts of kleptomania Drawing leading contributors from the philosophy of science the philosophy of literature art history and visual studies our volume takes its brief from our title That is these essays aim to put the evidence of science and of art to work in thinking about representation by offering third or fourth or fifth ways beyond mimesis and convention In so doing our contributors explore a range of topics fictionalism exemplification neuroaesthetics approximate truth that build upon and depart from ongoing conversations in philosophy of science and studies of visual art in ways that will be of interest to both interpretive communities To put these contributions into context the remainder of this introduction aims to survey how our communities have discretely arrived at a place wherein the perhaps surprising collaboration between philosophy of science and art history has become not only salubrious but a matter of necessity

*Expression in the Performing Arts* Inma Álvarez, Héctor J. Pérez, Francisca Pérez-Carreño, 2010-02-19 The performing arts represent a significant part of the artistic production in our culture Correspondingly the fields of drama film music opera dance and



performance studies are expanding However these arts remain an underexplored territory for aesthetics and the philosophy of art Expression in the Performing Arts tries to contribute to this area The volume collects essays written by international scholars who address a variety of themes concerning the core philosophical topic of expression in the theory of the performing arts Specific questions about the ontology of art the nature of the performances the role of the performer and the relations between spectators and works emerge from the study of the performing arts Besides these arts challenge the unchanging physicality of other kinds of works of art usually the direct result of creative individual artist and barely affected by the particular circumstances of their exhibition Expression is one of the issues that adopt a special character in the performing arts Do singers dancers or actors express the feelings a work is expressive of How does the performer contribute to the expressive content of the work How does the spectator emotionally respond to the physical proximity of the performers Is aesthetic distance avoided in the understanding of the performing arts How are the expressive properties of work performance and characters related And how are the subjectivities they embody revealed The contributions presented here are not all in agreement on the right answers to these questions but they offer a critical and exciting discussion of them In addition to original proposals on the theoretical aspect of expression in the performing arts the collection includes analyses of individual artists historical productions and concrete works of art as well as reflections on performative practice

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