



Reason In Art

J Rink



Reason In Art:

Reason in art George Santayana,1924 *Reason in Art* ,1934 Reason in Art George Santayana,1906 *The life of reason: Reason in religion. Reason in art* George Santayana,1936 *The Life of Reason, Or, The Phases of Human Progress: Reason in art* George Santayana,1905 *Adorno's Theory of Philosophical and Aesthetic Truth* Owen Hulatt,2016-09-27 In Adorno s Theory of Philosophical and Aesthetic Truth Owen Hulatt undertakes an original reading of Theodor W Adorno s epistemology and its material underpinnings deepening our understanding of his theories of truth art and the nonidentical Hulatt s novel interpretation casts Adorno s theory of philosophical and aesthetic truth as substantially unified supporting the thinker s claim that both philosophy and art are capable of being true For Adorno truth is produced when rhetorical texture combines with cognitive performance leading to the breakdown of concepts that mediate the experience of the consciousness Both philosophy and art manifest these features although philosophy enacts these conceptual issues directly while art does so obliquely Hulatt builds a robust argument for Adorno s claim that concepts ineluctably misconstrue their objects He also puts the still influential thinker into conversation with Hegel Husserl Frazer Sohn Rethel Benjamin Strawson Dahlhaus Habermas and Caillois among many others **Why Art Cannot Be Taught** James Elkins,2001-05-17 He also addresses the phenomenon of art critiques as a microcosm for teaching art as a whole and dissects real life critiques highlighting presuppositions and dynamics that make them confusing and suggesting ways to make them more helpful Elkins s no nonsense approach clears away the assumptions about art instruction that are not borne out by classroom practice For example he notes that despite much talk about instilling visual acuity and teaching technique in practice neither teachers nor students behave as if those were their principal goals He addresses the absurdity of pretending that sexual issues are absent from life drawing classes and questions the practice of holding up great masters and masterpieces as models for students capable of producing only mediocre art He also discusses types of art including art that takes time to complete and art that isn t serious that cannot be learned in studio art classes *The Life of Reason in Art* Todd Coley,2017-04-20 In *Reason in Art* Santayana explores the social and psychological origins of art He examines its moral and ideal functions its lapses into tastelessness and the distinctive character of music speech poetry and prose The Spanish born philosopher sees art as part of the broader human context concluding that art prepares the world to receive the soul and the soul to master the world 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 *The Hidden Order Of Art*
Anton Ehrenzweig, 2011-05-12 A revealing study into the relationship between psychology and the arts Anton Ehrenzweig's tour de force describes nothing less than the psychology of artistic creativity Focusing on the visual arts and music he shows that in addition to conscious intellectual critical powers both the child and the creative artist rely on an unconscious intuitive critical process to give shape to their view of the world

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