

Pleasure, Preference & Value

*Studies in
Philosophical
Aesthetics*

EDITED BY EVA SCHAFER

Pleasure Preference And Value Studies In Philosophical Aesthetics

Dermot Moran



Pleasure Preference And Value Studies In Philosophical Aesthetics:

Pleasure, Preference and Value Eva Schaper, 1983 A meeting of the varying strands of philosophy that contribute to the conceptual problems specific to philosophical aesthetics

The Pleasure of Pictures Jérôme Pelletier, Alberto Voltolini, 2018-07-17 The general aim of this volume is to investigate the nature of the relation between pictorial experience and aesthetic appreciation In particular it is concerned with the character and intimacy of this relationship is there a mere causal connection between pictorial experience and aesthetic appreciation or are the two related constitutively associated with one another The essays in the book's first section investigate important conceptual issues related to the pictorial experience of paintings In Section II the essays discuss the notion of styles techniques agency and facture and also take into account the experience of photographic and cinematic pictures The Pleasure of Pictures goes substantially beyond current debates in the philosophy of depiction to launch a new area of reflection in philosophical aesthetics

Kant's Aesthetic Theory David Berger, 2011-10-27 Taste is ordinarily thought of in terms of two very different idioms a normative idiom of taste as a standard of appraisal and a non normative idiom of taste as a purely personal matter Kant attempts to capture this twofold conception of taste within the terms of his mature critical philosophy by distinguishing between the beautiful and the agreeable Scholars have largely taken Kant's distinction for granted but David Berger argues that it is both far richer and far more problematic than it may appear Berger examines in detail Kant's various attempts to distinguish beauty from agreeableness This approach reveals the complex interplay between Kant's substantive aesthetic theory and his broader views on metaphysics and epistemology Indeed Berger argues that the real interest of Kant's distinction between beauty and agreeableness is ultimately epistemological His interpretation brings Kant's aesthetic theory into dialogue with questions at the heart of contemporary analytic philosophy and shows how philosophical aesthetics can offer fresh insights into contemporary philosophical debates

Emerging Visions of the Aesthetic Process Gerald C. Cupchik, Janos László, 1992-09-25 Emerging Visions of the Aesthetic Process explores the processes underlying aesthetics and play from the perspectives of psychologists philosophers and semiologists It reveals the different ways in which scholars think about the following questions 1 What is the origin of the creative process 2 How do biological social and cognitive processes shape the activities of artists and the responses of viewers 3 How does literary activity draw on our experiences of everyday life and how is it tied to other kinds of media 4 How does play affect the process of growth from childhood to adulthood The contributors consider artistic literary and play activity from its most biological roots through individual cognitive and emotional processing to its expression at the social level Emerging Visions of the Aesthetic Process offers a stimulating basis for the discussion of aesthetic processes and will serve as an integrative comprehensive treatise on the topic for researchers and students

After Taste. Critique of insufficient reason Slavko Kacunko, 2021-06-02 After Taste is an inquiry into a field of study dedicated to the reconsideration reconstruction and rehabilitation of the concept of Taste Taste is the category

whose systematic historical and actual dimensions have traditionally been located in a variety of disciplines The actuality and potential of the study is based on a variety of collected facts from readings and experiences which materialize in the following features One concept figurative Taste two thinking traditions analytic and synthetic continental and three interrelated dimensions systematic historic and actual are presented in three volumes As such the study presents a salient comprehensive companion for wider readership of humanities approaching conceptions of Taste for the first time Moreover After Taste is intended for anyone who hopes to make a further contribution to the subject Since its appearance and apparently short triumph some 250 years ago the concept of non literary Taste remained the linchpin of aesthetic theory and practice but also a category outreaching aesthetics Taste as the personal unity of the production theory and criticism of art and literature which was still largely taken as a given in the eighteenth century has meanwhile given way to a highly differentiated art world in which aesthetic discourse is placed in such a way that it can seemingly no longer have a conceptual or linguistic effect on general opinion making The critical role of Taste judges ratings and rankings in the feuilleton politics and social media on the one hand and the responding search for new canons on the other have had a huge impact on the academic and popular discourse today However Taste s impact on society is in fact all encompassing and yet without getting even close to the magnetic North of the academic compass After Taste fills the gaps of systematic research by a comprehensive tracing of the emergence of the doctrines discourses and disciplinary dimensions of Taste up to the peak of its systematic and historical trajectory in the eighteenth century and onwards into the present day The guiding goal is a post disciplinary rehabilitation of the contested category as a preparation for its productive usage in emerging academic and popular contexts Three intertwined research hypotheses form the guiding goal of an overall study of the agencies of Taste its institutionalizations and expert cultures The 1 first part provides a missing systematic perspective on the concept of Taste as a key factor for understanding the human faculties value theories and practices of valuating The 2 second part traces the events at the peak of Taste s systematic and historical trajectories up until the late eighteenth century and verifies the historiographical hypothesis about the instrumentality of Taste for the production reception and distribution of culture The 3 third part reconstructs the major moments in which the contested concept of Taste experiences its post disciplinary rehabilitation in preparation for its future productive usage in the academic and popular discourses and practices It shows how the category of Taste became the foundation legitimation and the catalyst for the emerging division of labour faculties and disciplines confirming the hypothesis of the immense impact and actuality of Taste in the contemporary world

The Routledge Companion to Twentieth Century Philosophy Dermot Moran, 2008-10-27 The twentieth century was one of the most significant and exciting periods ever witnessed in philosophy characterized by intellectual change and development on a massive scale The Routledge Companion to Twentieth Century Philosophy is an outstanding authoritative survey and assessment of the century as a whole Featuring twenty two chapters written by leading international scholars this collection

is divided into five clear parts and presents a comprehensive picture of the period for the first time major themes and movements logic language knowledge and metaphysics philosophy of mind psychology and science phenomenology hermeneutics existentialism and critical theory politics ethics aesthetics Featuring annotated further reading and a comprehensive glossary *The Routledge Companion to Twentieth Century Philosophy* is indispensable for anyone interested in philosophy over the last one hundred years suitable for both expert and novice alike **Knowledge, Virtue, and Action**

Tim Henning, David P. Schweikard, 2013-09-23 This volume brings together recent work by leading and up and coming philosophers on the topic of virtue epistemology The prospects of virtue theoretic analyses of knowledge depend crucially on our ability to give some independent account of what epistemic virtues are and what they are for The contributions here ask how epistemic virtues matter apart from any narrow concern with defining knowledge they show how epistemic virtues figure in accounts of various aspects of our lives with a special emphasis on our practical lives In essence the essays here put epistemic virtues to work *John McDowell* Tim Thornton, 2019-05-30 John McDowell is one of the most widely read philosophers in recent years His engagement with a philosophy of language mind and ethics and with philosophers ranging from Aristotle and Wittgenstein to Hegel and Gadamer make him one of the most original and outstanding philosophical thinkers of the post war period In this clear and engaging book Tim Thornton introduces and examines the full range of McDowell's thought After a helpful introduction setting out McDowell's general view of philosophy Thornton introduces and explains the following topics Wittgenstein on philosophy normativity and understanding value judgements theories of meaning and sense singular thought and Cartesianism perceptual experience and knowledge disjunctivism and openness to the world Mind and World the content of perceptual experience and idealism action and the debate with Hubert Dreyfus on conceptual content and skilled coping This second edition has been significantly revised and expanded to include new sections on McDowell's work on disjunctivism and criticisms of it a new chapter on McDowell's modification of his account of perceptual experience and conceptual content and criticisms by Charles Travis and a new chapter on action and McDowell's engagement with Hubert Dreyfus and the debate concerning skilled coping and mindedness The addition of a glossary and suggestions for further reading makes John McDowell second edition essential reading for those studying McDowell philosophy of language philosophy of mind ethics and epistemology as well as for students of the recent history of analytical philosophy generally Introducing Aesthetics and the Philosophy of Art Darren Hudson Hick, 2022-12-15 Aesthetics and the philosophy of art are about things in the world things like the Mona Lisa but also things like horror movies things like the ugliest dog in the world and things like wallpaper There's a surprising amount of philosophical content to be found in wallpaper Using a case driven approach *Introducing Aesthetics and the Philosophy of Art* is grounded in real world examples that propel thought debate and discussion about the nature of art and beauty Now in its third edition this tried and tested text features fresh cases and new activities Hands on Do Aesthetics activities pepper the text and Challenge Cases appear at

the end of each chapter to test intuitions to complicate the field of discussion and to set a path forward Charlotte Perkins Gilman's *The Yellow Wall Paper* serves as a recurring case throughout and this edition includes the full text of this classic short story From classical debates that continue to bother philosophers today to emerging problems of identity appropriation and morality this introduction is designed to engage you in a field that itself engages with so much of the world around you Here is everything you need to know about the history themes thinkers and theories to get you started on aesthetics and the philosophy of art [Analytic Approaches to Aesthetics: Oxford Bibliographies Online Research Guide](#) Peter

Lamarque, 2010-06 This ebook is a selective guide designed to help scholars and students of social work find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related This ebook is a static version of an article from Oxford Bibliographies Online Philosophy a dynamic continuously updated online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study Philosophy Oxford

Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit www.oxfordbibliographies.com *Sound Sentiments* David Pugmire, 2005-04-21 *Sound Sentiments* seeks to open a new path in the philosophy of emotion The focus of most recent work on the philosophy of emotion has been on the nature of emotion with some attention also to the relation of emotion to ethics This book explores the idea that emotions admit of valuation of degrees of adequacy We cannot just decide what to think or to desire or to feel as we can decide to act and these attitudes are integral to emotions Nonetheless emotions can have normative characteristics that resemble virtues Philosophers are familiar with the notion that emotions are valuational But how well they serve that function determines the value they themselves have The book opens with an account of the theory of emotion reflecting recent work on that and considers the way in which emotions are valuational with reference to the contributions of writers such as de Sousa Gibbard and McDowell The worth of an emotional experience depends on the quality of the valuation it itself achieves Most of the book is then devoted to a set of interconnected themes Some of these concern properties that emotions can have which can variously enhance or detract from them profundity social leverage narcissism and sentimentality Others are attitudes with characteristic emotional loadings and sometimes motivations that raise similar questions cynicism ambivalence and sophistication David Pugmire's general approach is indirect and negative to analyse emotional foibles which tend to elude us as we succumb to them and thereby to point to what soundness in emotion would be He also elicits connections amongst these aspects of the emotional life The most pervasive is the dimension of profundity which opens the discussion each of the subsequent problems amounts to a way in which emotion can be shallow and slight and so amount to less than it seems and

accordingly each identifies a form of integrity in the emotions **Reflections on Aesthetic Judgment and other Essays**

Benjamin Tilghman, 2017-11-28 Benjamin Tilghman has been a leading commentator on analytic philosophy for many years. This book brings together his most significant and influential work on aesthetics. Spanning a period of thirty years and covering topics in aesthetics from literature to painting, the collection traces the development of Tilghman's two principal themes: a rejection of philosophical theory as a way of resolving problems about our understanding and appreciation of art, and the importance of the representation and presentation of the human and human concerns in art. Tilghman is profoundly influenced by the philosophy of Ludwig Wittgenstein, and his work is informed throughout by his conception and practice of philosophy. Written with exceptional clarity and with many references to original work in both painting and literature, this collection will be an invaluable resource not only for professional philosophers but for those working in the arts generally: art historians, critics, and literary theorists.

Musical Meaning and Expression Stephen Davies, 1994 We talk not only of enjoying music but of understanding it. Music is often taken to have expressive import and in that sense to have meaning. But what does music mean and how does it mean? Stephen Davies addresses these questions in this sophisticated and knowledgeable overview of current theories in the philosophy of music. Reviewing and criticizing the aesthetic positions of recent years, he offers a spirited explanation of his own position. Davies considers and rejects in turn the positions that music describes like language or depicts like pictures or symbolizes in a distinctive fashion: emotions. Similarly, he resists the idea that music's expressiveness is to be explained solely as the composer's self-expression or in terms of its power to evoke a response from the audience. Music's ability to describe emotions, he believes, is located within the music itself; it presents the aural appearance of what he calls emotion characteristics. The expressive power of music awakens emotions in the listener, and music is valued for this power, although the responses are sometimes ones of sadness. Davies shows that appreciation and understanding may require more than recognition of and reaction to music's expressive character but need not depend on formal musicological training.

Subjective Universality in Kant's Aesthetics Ross Wilson, 2007 Drawing on a wide range of scholarship, this book offers a new and comprehensive examination of Kant's argument that aesthetic judgements are combined with a claim to subjective universality. The author gives a detailed account of the background to this claim in Kant's epistemology, logic, and metaphysics, before closely attending to the crucial sections of the *Critique of the Power of Judgement*. In particular, it is shown that Kant's aesthetics requires that his theory of the subject be rethought. Central to the theory of the subject that begins to emerge from the Third Critique is Kant's enigmatic notion of life, which is extensively explored here. This study therefore thoroughly examines the central features of Kant's account of aesthetic judgements, suggesting that a new and exciting theory of subjectivity begins to be outlined in Kant's aesthetics. The author argues for the placement of Kant's account of the subjective universality of aesthetic judgement at the centre of contemporary philosophical aesthetics.

Practical Induction Elijah Millgram, 1997 Practical reasoning is not just a matter of determining how to get what you want.

but of working out what to want in the first place In Practical Induction Elijah Millgram argues that experience plays a central role in this process of deciding what is or is not important or worth pursuing He takes aim at instrumentalism a view predominant among philosophers today which holds that the goals of practical reasoning are basic in the sense that they are given by desires that are not themselves the product of practical reasoning The view Millgram defends is practical induction a method of reasoning from experience similar to theoretical induction What are the practical observations that teach us what to want Millgram suggests they are pleasant and unpleasant experiences on the basis of which we form practical judgments about particular cases By generalizing from these judgments that is by practical induction we rationally arrive at our views about what matters Learning new priorities from experience is necessary if we are to function in a world of ever changing circumstances And we need to be able to learn both from our own and from others experience It is this Millgram contends that explains the cognitive importance of both our capacity for pain and pleasure and our capacity for love Pleasure s role in cognition is not that of a goal but that of a guide Love s role in cognition derives from its relation to our trusting the testimony of others about what does and does not matter and about what merits our desire Itself a pleasure to read this book is full of inventive arguments and conveys Millgram s bold thesis with elegance and force It will alter the direction of current debates on practical reasoning

The Sovereignty of Art Christoph Menke, 1998 In this book Christoph Menke attempts to explain art s sovereign power to subvert reason without falling into an error common to Adorno s negative dialectics and Derrida s deconstruction Recent discussions of aesthetics whether in the hermeneutic or the analytic tradition understand the place of art and aesthetic experience according to a model of autonomy as just one among the many modes of experience that make up the realm of reason situated beside the other spheres of value In contrast Theodor Adorno and Jacques Derrida view art and aesthetic experience as a medium for the dissolution of nonaesthetic reason an experientially enacted critique of reason Art is not only autonomous following its own law different from nonaesthetic reason but sovereign it subverts the rule of reason In this book Christoph Menke attempts to explain art s sovereign power to subvert reason without falling into an error common to Adorno s negative dialectics and Derrida s deconstruction The error which already appeared in romanticism is to conceive of the sovereignty of art as reflecting the superiority of its knowledge For art entails no knowledge and its negativity toward reason cannot be articulated as an insight into the nature of reason art is sovereign not despite but because of its autonomy Menke brings to his arguments a firm grounding in both philosophy and literary studies as well as familiarity with German French and American sources

Imitation and Society Tom Huhn, 2007-08-09 This book reconsiders the fate of the doctrine of mimesis in the eighteenth century Standard accounts of the aesthetic theories of this era hold that the idea of mimesis was supplanted by the far more robust and compelling doctrines of taste and aesthetic judgment Since the idea of mimesis was taken to apply only in the relation of art to nature it was judged to be too limited when the focus of aesthetics changed to questions about the constitution of individual subjects in regard to taste Tom Huhn

argues that mimesis rather than disappearing instead became a far more pervasive idea in the eighteenth century by becoming submerged within the dynamics of the emerging accounts of judgment and taste Mimesis also thereby became enmeshed in the ideas of sociality contained often only implicitly within the new accounts of aesthetic judgment The book proceeds by reading three of the foundational treatises in aesthetics Burke s Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful Hogarth s Analysis of Beauty and Kant s Critique of Judgment with an eye for discerning where arguments and analyses betray mimetic structures Huhn attempts to explicate these books anew by arguing that they are pervaded by a mimetic dynamic Overall he seeks to provoke a reconsideration of eighteenth century aesthetics that centers on its continuity with traditional notions of mimesis

Kant's Theory of Taste Henry E. Allison,2001-03-19 This book constitutes one of the most important contributions to recent Kant scholarship In it one of the pre eminent interpreters of Kant Henry Allison offers a comprehensive systematic and philosophically astute account of all aspects of Kant s views on aesthetics The first part of the book analyses Kant s conception of reflective judgment and its connections with both empirical knowledge and judgments of taste The second and third parts treat two questions that Allison insists must be kept distinct the normativity of pure judgments of taste and the moral and systematic significance of taste The fourth part considers two important topics often neglected in the study of Kant s aesthetics his conceptions of fine art and the sublime

The Critical Imagination James Eric Grant,2013-04-11 The Critical Imagination explores metaphor imaginativeness and criticism of the arts James Grant critically examines the idea that art is rewarding because it involves responding imaginatively to a work He explains the role imaginativeness plays in criticism and goes on to examine why imaginative metaphors are so common in art criticism

The Scandal of Pentecost Wolfgang Vondey,2023-10-19 Through a systematic analysis of the conflicts emerging when the public church encounters the public world The Scandal of Pentecost argues that the public advent of the church stands in continuity with the public scandal of the incarnate and crucified Christ The book traces the contours of this scandal in the confrontation of the dominant ruling hermeneutic of authority with a Christian hermeneutic of resistance This highlights the brokenness of the human condition manifested by the church in the drunkenness of the disciples the speaking in other tongues the baptism with the Spirit the empowerment of the flesh and its public witness to a scandalized world The effects of the scandal transform both the disciples individual and communal witness and their public recognition as the church Through the lens of a symbolic hermeneutic the public witness of the church at Pentecost reveals a Christian scandal of anthropological proportions with the outpouring of the Spirit on all flesh the church emerges as the symbol of humanity

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In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Pleasure Preference And Value Studies In Philosophical Aesthetics**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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