
Philosophers On Art From Kant To The Postmodernists A Critical Reader

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Design, Context, and Meaning

Kant and the Historical Turn

Toward a Philosophical Anthropology

A Critical Reader

Immanuel Kant, David Hume, Friedrich Nietzsche, Georg Wilhelm Friedrich Hegel, John Dewey, Martin Heidegger, Jacques Derrida, And

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AMARIS AYERS

Philosophy as Critical Interpretation Bloomsbury Publishing

The essays in this volume explore those aspects of Kant's writings which concern issues in the philosophy of mind. These issues are central to any understanding of Kant's critical philosophy and they bear upon contemporary discussions in the philosophy of mind. Fourteen specially written essays address such questions as: What role does mental processing play in Kant's account of intuition? What kinds of empirical models can be given of these operations? In what sense, and in what ways, are intuitions object-dependent? How should we understand the nature of the imagination? What is inner sense, and what does it mean to say that time is the form of inner sense? Can we cognize ourselves through inner sense? How do we self-ascribe our beliefs and what role does self-consciousness play in our judgments? Is the will involved in judging? What kind of knowledge can we have of the self? And what kind of knowledge of the self does Kant proscribe? These essays showcase the depth of Kant's writings in the philosophy of mind, and the centrality of those writings to his wider philosophical project. Moreover, they show the continued relevance of Kant's writings to contemporary debates about the nature of mind and self.

Star Trek and Philosophy Cambridge University Press

Contains essays on the arts.

Toward a Synthesis of Art and Philosophy Routledge

The Kantian Aesthetic explains the kind of perceptual knowledge involved in aesthetic judgments. It does so by linking Kant's aesthetics to a critically upgraded account of his theory of knowledge. This upgraded theory emphasizes those conceptual and imaginative structures which Kant terms, respectively, 'categories' and 'schemata'. By describing examples of aesthetic judgment, it is shown that these judgments must involve categories and fundamental schemata (even though Kant himself, and most commentators after him, have not fully appreciated the fact). It is argued, in turn, that this shows the aesthetic to be not just one kind of pleasurable experience amongst others, but one based on factors necessary to objective knowledge and personal identity, and which, indeed, itself plays a role in how these capacities develop. In order to explain how individual aesthetic judgments are justified, and the aesthetic basis of art, however, the Kantian position just outlined has to be developed further. This is done by exploring some of his other ideas concerning how critical comparisons inform our cultivation of taste, and art's relation to genius. By linking the points made earlier to a more developed account of this horizon of critical comparisons, a Kantian approach can be shown to be both a satisfying and comprehensive explanation of the cognitive basis of aesthetic experiences. It is shown also that the approach can even cover some of the kinds of avant-garde works which were thought previously to limit its relevance.

Freedom and Nature in Schelling's Philosophy of Art Columbia University Press

Immanuel Kant's work changed the course of modern philosophy; Karl Ameriks examines how. He

compares the philosophical system set out in Kant's Critiques with the work of the major philosophers before and after Kant. Individual essays provide case studies in support of Ameriks's thesis that late 18th-century reactions to Kant initiated an "historical turn," after which historical and systematic considerations became joined in a way that fundamentally distinguishes philosophy from science and art.

Kant, Art, and Art History Bloomsbury Publishing USA

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 124. Chapters: Immanuel Kant, David Hume, Friedrich Nietzsche, Georg Wilhelm Friedrich Hegel, John Dewey, Martin Heidegger, Jacques Derrida, Andre Malraux, Edmund Burke, Johann Friedrich Herbart, Joseph Margolis, George Santayana, Jean-Francois Lyotard, Noel Carroll, Denis Dutton, Arthur Danto, Mario Costa, Susanne Langer, Jose Maria Valverde, Tudor Vianu, Nelson Goodman, Alexander Gottlieb Baumgarten, Arthur Schopenhauer's aesthetics, Zoltan Deme, Martin Foss, Rachida Triki, Jerrold Levinson, Richard Wollheim, Clive Bell, Virgil Aldrich, Tasos Zembylas, Jean-Baptiste Dubos, Peter Kivy, Rene Huyghe, Tomonubu Imamichi, Bela Balazs, Frank Sibley, List of aestheticians, Paul Souriau, Albert Hofstadter, Brian Keeble, Elena Topuridze, Theodor Lipps, Morris Weitz, Masakazu Nakai, Leonid Stolovich, Bernhard Alexander, Stephen Pepper, Curtis L. Carter, Monroe Beardsley, Georg Friedrich Meier, Thomas Munro, Dewitt H. Parker, George Dickie, Edward Bullough, Patrick Hebron, David Prall. Excerpt: Immanuel Kant (German pronunciation: 22 April 1724 - 12 February 1804) was a German philosopher from Konigsberg (today Kaliningrad of Russia), researching, lecturing and writing on philosophy and anthropology at the end of the 18th Century Enlightenment. At the time, there were major successes and advances in the sciences (for example, Isaac Newton, Carl Friedrich Gauss, and Robert Boyle) using reason and logic. But this stood in sharp contrast to the scepticism and lack of agreement or progress in empiricist philosophy. Kant's magnum opus, the Critique of Pure Reason, aimed to unite reason with experience to move beyond what he took to be failures of traditional philosophy and metaphysics. He hoped to end an age of speculation where objects outside experience were used to support what he saw as futile theories, while opposing the...

Kant's Theory of Freedom Mit Press

An innovative and comprehensive interpretation of Kant's concept of freedom analyzes the role it plays in his moral philosophy and psychology and considers critical literature on the subject.

Simon and Schuster

*Philosophers on Art from Kant to the Postmodernists*A Critical Reader Columbia University Press

From Morality to Art Columbia University Press

Art as the Absolute is a literary and philosophical investigation into the meaning of art and its claims to truth. Exploring in particular the writings of Kant and those who followed after, including Fichte, Schelling, Hegel, Schopenhauer, and Nietzsche, Paul Gordon contends that art solves the problem of how one can "know" the absolute in non-conceptual, non-discursive terms. The idea of art's inherent relation to the absolute, first explicitly rendered by Kant, is examined in major works from 1790 to 1823. The first and last chapters, on Plato and Nietzsche respectively, deal with precursors and

“post-cursors” of this idea. Gordon shows and seeks to redress the lack of attention to this idea after Hegel, as well as in contemporary reassessments of this period. Art as the Absolute will be of interest to students and scholars studying aesthetics from both a literary and philosophical perspective.

An Essay on Kant and the Philosophy of Fine Art and Culture Taylor & Francis

This volume brings together the finest research on aesthetics and the philosophy of art by stalwart critics and leading scholars in the field. It discusses various themes, such as the idea of aesthetic perception, the nature of aesthetic experience, attitude theory, the relation of art to morality, representation in art, and the association of aesthetics with language studies in the Indian tradition. It deliberates over the theories and views of Aristotle, Freud, Plato, Immanuel Kant, T. S. Eliot, George Dickie, Leo Tolstoy, R. G. Collingwood, Michael H. Mitias, Monroe C. Beardsley, and Abhinavagupta, among others. The book offers a comparative perspective on Indian and Western approaches to the study of art and aesthetics and enables readers to appreciate the similarities and differences between the conceptions of aesthetics and philosophy of art on a comparative scale detailing various aspects of both. The first of its kind, this key text will be useful for scholars and researchers of arts and aesthetics, philosophy of art, cultural studies, comparative literature, and philosophy in general. It will also appeal to general readers interested in the philosophy of art.

Moments of Discipline Clarendon Press

Kant after Duchamp brings together eight essays around a central thesis with many implications for the history of avant-gardes. Although Duchamp's readymades broke with all previously known styles, de Duve observes that he made the logic of modernist art practice the subject matter of his work, a shift in aesthetic judgment that replaced the classical "this is beautiful" with "this is art." De Duve employs this shift (replacing the word "beauty" by the word "art") in a rereading of Kant's Critique of Judgment that reveals the hidden links between the radical experiments of Duchamp and the Dadaists and mainstream pictorial modernism. Part I of the book revolves around Duchamp's famous/infamous Fountain. Part II explores his passage from painting to the readymades, from art in particular to art in general. Part III looks at the aesthetic and ethical consequences of the replacement of "beauty" with "art" in Kant's Third Critique. Finally, part IV attempts to reconstruct an "archaeology" of modernism that paves the way for a renewed understanding of our postmodern condition. The essays : Art Was a Proper Name. Given the Richard Mutt Case. The Readymade and the Tube of Paint. The Monochrome and the Blank Canvas. Kant after Duchamp. Do Whatever.

Archaeology of Pure Modernism. Archaeology of Practical Modernism.

The Kantian Sublime University of Chicago Press

This view encouraged theorists to consider artistic geniuses the high-priests of humanity, creators of works that reveal the invisible essence of the world."--BOOK JACKET.

365 readings that teach, inspire & entertain Icon Books Ltd

Explains why art is important, discusses expression, form, beauty, and criticism, and raises questions about ethics, meaning, and truth

Comparative Perspectives Courier Corporation

A new edition of this bestselling introduction to aesthetics and the philosophy of art. Includes new sections on digital music and environmental aesthetics. All other chapters have been thoroughly

revised and updated.

Kant's Pragmatist Legacy Cambridge University Press

Introduction to Art: Design, Context, and Meaning offers a comprehensive introduction to the world of Art. Authored by four USG faculty members with advance degrees in the arts, this textbooks offers up-to-date original scholarship. It includes over 400 high-quality images illustrating the history of art, its technical applications, and its many uses. Combining the best elements of both a traditional textbook and a reader, it introduces such issues in art as its meaning and purpose; its meaning and purpose; its structure, material, and form; and its diverse effects on our lives. Its digital nature allows students to follow links to applicable sources and videos, expanding the students' educational experiences beyond the textbook. Introduction to Art: Design, Context, and Meaning provides a new and free alternative to traditional textbooks, making it an invaluable resource in our modern age of technology and advancement.

Kant Oxford University Press, USA

Neither art nor philosophy was kind to beauty during the twentieth century. Much modern art disdains beauty, and many philosophers deeply suspect that beauty merely paints over or distracts us from horrors. Intellectuals consigned the passions of beauty to the margins, replacing them with the anemic and rarefied alternative, "aesthetic pleasure." In *Only a Promise of Happiness*, Alexander Nehamas reclaims beauty from its critics. He seeks to restore its place in art, to reestablish the connections among art, beauty, and desire, and to show that the values of art, independently of their moral worth, are equally crucial to the rest of life. Nehamas makes his case with characteristic grace, sensitivity, and philosophical depth, supporting his arguments with searching studies of art and literature, high and low, from Thomas Mann's *Death in Venice* and Manet's *Olympia* to television. Throughout, the discussion of artworks is generously illustrated. Beauty, Nehamas concludes, may depend on appearance, but this does not make it superficial. The perception of beauty manifests a hope that life would be better if the object of beauty were part of it. This hope can shape and direct our lives for better or worse. We may discover misery in pursuit of beauty, or find that beauty offers no more than a tantalizing promise of happiness. But if beauty is always dangerous, it is also a pressing human concern that we must seek to understand, and not suppress.

Philosophy of the Arts Bloomsbury Publishing

Adrian Piper (b. 1948) is both an artist and a philosopher. In the late 1960s, while still in school she established herself as an important Conceptual Artist. In the 1980s Piper went on to become the first female, African-American tenured philosophy professor in the United States. These two aspects of her professional life are usually treated strictly separately by scholars, however given the conceptual nature of her art, her philosophical ideas inevitably would have a lot to add to the reading of her artwork. In this study, I take a detailed look at Piper's Kantian philosophy and it affects and insights on her art.

From Knowledge to the Avant-Garde Oxford University Press on Demand

This anthology contains excerpts from some thirty-two important 17th and 18th century moral philosophers. Including a substantial introduction and extensive bibliographies, the anthology facilitates the study and teaching of early modern moral philosophy in its crucial formative period. As well as well-known thinkers such as Hobbes, Hume, and Kant, there are excerpts from a wide

range of philosophers never previously assembled in one text, such as Grotius, Pufendorf, Nicole, Clarke, Leibniz, Malebranche, Holbach and Paley.

Kant's Critical Philosophy Clarendon Press

Here, for the first time, Christopher Kul-Want brings together twenty-five texts on art written by twenty philosophers. Covering the Enlightenment to postmodernism, these essays draw on Continental philosophy and aesthetics, the Marxist intellectual tradition, and psychoanalytic theory, and each is accompanied by an overview and interpretation. The volume features Martin Heidegger on Van Gogh's shoes and the meaning of the Greek temple; Georges Bataille on Salvador Dalí's *The Lugubrious Game*; Theodor W. Adorno on capitalism and collage; Walter Benjamin and Roland Barthes on the uncanny nature of photography; Sigmund Freud on Leonardo Da Vinci and his interpreters; Jacques Lacan and Julia Kristeva on the paintings of Holbein; Freud's postmodern critic, Gilles Deleuze on the visceral paintings of Francis Bacon; and Giorgio Agamben on the twin traditions of the Duchampian ready-made and Pop Art. Kul-Want elucidates these texts with essays on aesthetics, from Hegel and Nietzsche to Badiou and Rancière, demonstrating how philosophy adopted a new orientation toward aesthetic experience and subjectivity in the wake of Kant's powerful legacy.

Unexpected Essays on Philosophy, Art, Life, and Death Philosophers on Art from Kant to the Postmodernists A Critical Reader

Is Kant really the 'bourgeois' philosopher that his advocates and opponents take him to be? In this bold and original re-thinking of Kant, Michael Wayne argues that with his aesthetic turn in the Third Critique, Kant broke significantly from the problematic philosophical structure of the Critique of Pure Reason. Through his philosophy of the aesthetic Kant begins to circumnavigate the dualities in his

thought. In so doing he shows us today how the aesthetic is a powerful means for imagining our way past the apparent universality of contemporary capitalism. Here is an unfamiliar Kant: his concepts of beauty and the sublime are reinterpreted as attempts to socialise the aesthetic while Wayne reconstructs the usually hidden genealogy between Kant and important Marxist concepts such as totality, dialectics, mediation and even production. In materialising Kant's philosophy, this book simultaneously offers a Marxist defence of creativity and imagination grounded in our power to think metaphorically and in Kant's concept of reflective judgment. Wayne also critiques aspects of Marxist cultural theory that have not accorded the aesthetic the relative autonomy and specificity which it is due. Discussing such thinkers as Adorno, Bourdieu, Colletti, Eagleton, Lukács, Rancière and others, *Red Kant: Aesthetics, Marxism and the Third Critique* presents a new reading of Kant's Third Critique that challenges Marxist and mainstream assessments of Kant alike.

The Arts and the Definition of the Human A&C Black

Aesthetic alienation may be described as the paradoxical relationship whereby art and truth have come to be divorced from one another while nonetheless remaining entwined. J. M. Bernstein not only finds the separation of art and truth problematic, but also contends that we continue to experience art as sensuous and particular, thus complicating and challenging the cultural self-understanding of modernity. Bernstein focuses on the work of four key philosophers--Kant, Heidegger, Derrida, and Adorno--and provides powerful new interpretations of their views. Bernstein shows how each of the three post-Kantian aesthetics (its concepts of judgment, genius, and the sublime) to construct a philosophical language that can criticize and displace the categorical assumption of modernity. He also examines in detail their responses to questions concerning the relations among art, philosophy, and politics in modern societies.

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