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# **Philosophers On Art From Kant To The Postmodernists A Critical Reader Philosophers On Art From Kant To The Postmodernists A Critical Reader By Want Christopher Author May 14 2010**

Rediscovering Aesthetics brings together prominent international voices from art history, philosophy and artistic practice who reflect on current notions, functions, and applications of aesthetics in their distinctive fields.

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

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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.

Contains essays on the arts.

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.

"The four essays in this volume constitute Derrida's most explicit and sustained reflection on the art work as pictorial artifact, a reflection partly by way of philosophical aesthetics (Kant, Heidegger), partly by way of a commentary on art works and art scholarship (Van Gogh, Adami, Titus-Carmel). The illustrations are excellent, and the translators, who clearly see their work as both a rendering and a transformation, add yet another dimension to this richly layered composition. Indispensable to collections emphasizing art criticism and aesthetics."—Alexander Gelley, Library Journal

The Arts and the Definition of the Human introduces a novel theory that our selves—our thoughts, perceptions, creativity, and other qualities that make us human—are determined by our place in history, and more particularly by our culture and language. Margolis rejects the idea that any concepts or truths remain fixed and objective through the flow of history and

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reveals that this theory of the human being (or "philosophical anthropology") as culturally determined and changing is necessary to make sense of art. He shows that a painting, sculpture, or poem cannot have a single correct interpretation because our creation and perception of art will always be mitigated by our historical and cultural contexts. Calling upon philosophers ranging from Parmenides and Plato to Kant, Hegel, and Wittgenstein, art historians from Damisch to Elkins, artists from Van Eyck to Michelangelo to Wordsworth to Duchamp, Margolis creates a philosophy of art interwoven with his philosophical anthropology which pointedly challenges prevailing views of the fine arts and the nature of personhood. Kant, Art, and Art History: Moments of Discipline is the first systematic study of Kant's reception and influence on the visual arts and art history. Arguing against Kant's transcendental approach to aesthetic judgment, Cheetham examines five "moments" of his influence. The final chapter focuses on Kant's "image," both in contemporary and posthumous portraits, with respect to his status as the image of philosophy within a disciplinary hierarchy. In Cheetham's reading, Kant emerges as a figure who has constantly erected and crossed the borders among art, its history, and philosophy.

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. Fourteen prominent analytic philosophers engage with the philosophical puzzles raised by conceptual art: What kind of art is conceptual art? What follows from the fact that conceptual art does not aim to have aesthetic value? What knowledge or understanding can we gain from conceptual art? How ought we to

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appreciate conceptual art?

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.

Kant's *Critique of Judgement* analyses our experience of the beautiful and the sublime in relation to nature, morality, and theology. Meredith's classic translation

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is here lightly revised and supplemented with a bilingual glossary. The edition also includes the important First Introduction.

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

"Kant, Kantianism and Idealism" presents an overview of German Idealism, the major movement in philosophy from the late 18th to the middle of the 19th Century. The period was dominated by Kant, Fichte, Schelling and Hegel, whose work influenced not just philosophy, but also art, theology and politics. The volume covers not only these major figures but also their main followers and interpreters. These include Kant's younger contemporary Herder, his early critics such as Jacobi, Reinhold, and Maimon, and his readers Schiller and Schlegel - who shaped much of the subsequent reception of Kant in art, literature and aesthetics - as well as Schopenhauer, whose unique appropriation and criticism of theories of cognition later had a decisive influence on Nietzsche. The "Young Hegelians" - such as Bruno Bauer, Ludwig Feuerbach, and David Friedrich Strauss, whose writings would influence Engels and Marx - are also discussed. The influence of Kant and German Idealism also extended into France, shaping the thought of such figures as Saint-Simon, Fourier, and Proudhon, whose work would prove decisive for subsequent philosophical, political, and economic

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thinking in Europe in the second half of the 19th century.

This book is the first collection in twenty years in English to address the whole of Bergson's philosophy, including his metaphysics, epistemology, philosophy of science, aesthetics, ethics, political thought, and religion.

Philosophy and space travel are characterized by the same fundamental purpose: exploration. An essential guide for both philosophers and Trekkers, Star Trek and Philosophy combines a philosophical spirit of inquiry with the beloved television and film series to consider questions not only about the scientific prospects of interstellar travel but also the inward journey to examine the human condition. The expansive topics range from the possibilities for communication among different cultural backgrounds to questions about the stoic temperament exhibited by Vulcans to Ferengi business practices. Specifically chosen to break new ground in exploring the philosophical dimensions of Star Trek, these articles boldly go where no philosopher has gone before.

"Growing interest in the relation between Continental aesthetics and visual studies makes this book essential reading, presenting texts which have not yet been available in such a comprehensive form. It is therefore indispensable for both introductory courses on aesthetics and advanced seminars on art theory."

Kalliopi Nikolopoulou, State University of New York, Buffalo "The selection of

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texts in Christopher kul-Want's anthology is excellent. It covers all the necessary ground, while including some very nice, unexpected additions, such as selections from Georges Bataille and Jean-Luc Nancy." Michael Newman, School of the Art Institute of Chicago Here, for the first time, Christopher kul-Want brings together twenty-five texts on art written by twenty philosophers, each 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 Dali'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 Leonard 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 Ranciere, demonstrating how philosophy adopted a new orientation toward aesthetic experience and subjectivity in the wake of Kant's powerful legacy.

Ever since Plato expelled the poets from his ideal state, the ethics of art has had to confront philosophy's denial of art's morality. In *Art before the Law*, Ruth Ronen

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proposes a new outlook on the ethics of art by arguing that art insists on this tradition of denial, affirming its singular ethics through negativity. Ronen treats the mechanism of negation as the basis for the relationship between art and ethics. She shows how, through moves of denial, resistance, and denouncement, art exploits its negative relation to morality. While deception, fiction, and transgression allegedly locate art outside morality and ethics, Ronen argues they enable art to reveal the significance of the moral law, its origins, and the idea of the good. By employing the thought of Freud and Lacan, Ronen reconsiders the aesthetic tradition from Plato through Kant and later philosophers of art in order to establish an ethics of art. An interdisciplinary study, *Art before the Law* is sure to be of interest both to academic philosophers and to those interested in psychoanalytic theory and practice.

A monograph devoted exclusively to Kant's theory of the sublime a subject currently witnessing a revival amongst European philosophers in relation to debates about the nature of postmodernism.

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.



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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.

Table of contents

Key Terms in Philosophy of Art offers a clear, concise and accessible introduction to a vital sub-field of philosophy. The book offers a comprehensive overview of the key terms, concepts, thinkers and major works in the history of this key area of philosophical thought. Ideal for first-year students coming to the subject for the first time, Key Terms in Philosophy of Art will serve as the ideal companion to the study of this fascinating subject. Tiger C. Roholt provides detailed summaries of core concepts in the philosophy of art. An introductory chapter provides context and background, while the following chapters offer detailed definitions of key terms and concepts, introductions to the work of key thinkers, summaries of key texts, introductions to philosophy's approach to the major art forms, and advice on further reading. Designed specifically to meet the needs of students and assuming no prior knowledge of the subject, this is the

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ideal reference tool for those coming to philosophy of art for the first time.

Art, Research, Philosophy explores the emergent field of artistic research: art produced as a contribution to knowledge. As a new subject, it raises several questions: What is art-as-research? Don't the requirements of research amount to an imposition on the artistic process that dilutes the power of art? How can something subjective become objective? What is the relationship between art and writing? Doesn't description always miss the particularity of the artwork? This is the first book-length study to show how ideas in philosophy can be applied to artistic research to answer its questions and to make proposals for its future. Clive Cazeaux argues that artistic research is an exciting development in the historical debate between aesthetics and the theory of knowledge. The book draws upon Kant, phenomenology and critical theory to show how the immediacies of art and experience are enmeshed in the structures that create knowledge. The power of art to act on these structures is illustrated through a series of studies that look closely at a number of contemporary artworks. This book will be ideal for postgraduate students and scholars of the visual and creative arts, aesthetics and art theory.

Developing work in the theories of action and explanation, Eldridge argues that moral and political philosophers require accounts of what is historically possible, while historians require rough philosophical understandings of ideals that merit reasonable endorsement. Both Immanuel Kant and Walter Benjamin recognize this fact. Each sees

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a special place for religious consciousness and critical practice in the articulation and revision of ideals that are to have cultural effect, but they differ sharply in the forms of religious-philosophical understanding, cultural criticism, and political practice that they favor. Kant defends a liberal, reformist, Protestant stance, emphasizing the importance of liberty, individual rights, and democratic institutions. His fullest picture of movement toward a moral culture appears in *Religion within the Bounds of Mere Reason*, where he describes conjecturally the emergence of an ethical commonwealth. Benjamin defends a politics of improvisatory alertness and consciousness-raising that is suspicious of progress and liberal reform. He practices a form of modernist, materialist criticism that is strongly rooted in his encounters with Kant, Hölderlin, and Goethe. His fullest, finished picture of this critical practice appears in *One-Way Street*, where he traces the continuing force of unsatisfied desires. By drawing on both Kant and Benjamin, Eldridge hopes to avoid both moralism (standing on sharply specified normative commitments at all costs) and waywardness (rejecting all settled commitments). And in doing so, he seeks to make better sense of the commitment-forming, commitment-revising, anxious, reflective and sometimes grownup acculturated human subjects we are.

This book is a critical analysis of how key philosophers in the European tradition have responded to the emergence of a modern conception of temporality. Espen Hammer suggests that it is a feature of Western modernity that time has been forcibly separated

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from the natural cycles and processes with which it used to be associated. In a discussion that ranges over Kant, Hegel, Schopenhauer, Nietzsche, Heidegger and Adorno, he examines the forms of dissatisfaction which result from this, together with narrative modes of configuring time, the relationship between agency and temporality, and possible challenges to the modern world's linear and homogenous experience of time. His study is a rich exploration of an enduring philosophical theme: the role of temporality in shaping and reshaping modern human affairs.

Throughout his career, Robert B. Pippin has examined the relationship between philosophy and the arts. With his writings on film, literature, and visual modernism, he has shown that there are aesthetic objects that cannot be properly understood unless we acknowledge and reflect on the philosophical concerns that are integral to their meaning. His latest book, *Philosophy by Other Means*, extends this trajectory, offering a collection of essays that present profound considerations of philosophical issues in aesthetics alongside close readings of novels by Henry James, Marcel Proust, and J. M. Coetzee. The arts hold a range of values and ambitions, offering beauty, playfulness, and craftsmanship while deepening our mythologies and enriching the human experience. Some works take on philosophical ambitions, contributing to philosophy in ways that transcend the discipline's traditional analytic and discursive forms. Pippin's claim is twofold: criticism properly understood often requires a form of philosophical reflection, and philosophy is impoverished if it is not informed by critical

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attention to aesthetic objects. In the first part of the book, he examines how philosophers like Kant, Hegel, and Adorno have considered the relationship between art and philosophy. The second part of the book offers an exploration of how individual artworks might be considered forms of philosophical reflection. Pippin demonstrates the importance of practicing philosophical criticism and shows how the arts can provide key insights that are out of reach for philosophy, at least as traditionally understood. Drawing on the writings of the great philosophers, *You Kant Make it Up* sends the reader on thrilling, non-stop tour of their most outrageous and counter-intuitive conclusions. Harry Potter is real. Matter doesn't exist. Dan Brown is better than Shakespeare. All these statements stem from philosophy's greatest minds, from Plato to Nietzsche. What were they thinking? Overflowing with compelling arguments for the downright strange - many of which are hugely influential today - popular philosopher Gary Hayden shows that just because something is odd, doesn't mean that someone hasn't argued for it. Spanning ethics, logic, politics, sex and religion, this unconventional introduction to philosophy will challenge your assumptions, expand your horizons, infuriate, entertain and amuse you.

In this outstanding introduction, Paul Guyer uses Kant's central conception of autonomy as the key to all the major aspects and issues of Kant's thought. Beginning with a helpful overview of Kant's life and times, Guyer introduces Kant's metaphysics and epistemology, carefully explaining his arguments about the nature of space, time

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and experience in his most influential but difficult work, *The Critique of Pure Reason*. He offers an explanation and critique of Kant's famous theory of transcendental idealism and shows how much of Kant's philosophy is independent of this controversial doctrine. He then examines Kant's moral philosophy, his celebrated 'Categorical imperative' and his theories of duty, freedom of will and political rights. Finally, he covers Kant's aesthetics, in particular his arguments about the nature of beauty and the sublime, and their relation to human freedom and happiness. He also considers Kant's view that the development of human autonomy is the only goal that we can conceive for both natural and human history.

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

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'Place in garden, lawn, to beautify landscape.' When Don Featherstone's plastic pink flamingos were first advertised in the 1957 Sears catalogue, these were the instructions. The flamingos are placed on the cover of this book for another reason: to start us asking questions. That's where philosophy always begins. Introducing Aesthetics and the Philosophy of Art is written to introduce students to a broad array of questions that have occupied philosophers since antiquity, and which continue to bother us today-questions like: - Is there something special about something's being art? Can a mass-produced plastic bird have that special something? - If someone likes plastic pink flamingos, does that mean they have bad taste? Is bad taste a bad thing? - Do Featherstone's pink flamingos mean anything? If so, does that depend on what Featherstone meant in designing them? Each chapter opens using a real world example - such as Marcel Duchamp's signed urinal, The Exorcist, and the ugliest animal in the world - to introduce and illustrate the issues under discussion. These case studies serve as touchstones throughout the chapter, keeping the concepts grounded and relatable. With its trademark conversational style, clear explanations, and wealth of supporting features, Introducing Aesthetics and the Philosophy of Art is the ideal introduction to the major problems, issues, and debates in the field. Now expanded and revised for its second edition, Introducing Aesthetics and the Philosophy of Art is designed to give readers the background and the tools necessary to begin asking and

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answering the most intriguing questions about art and beauty, even when those questions are about pink plastic flamingos.

George Dickie has been one of the most innovative, influential, and controversial philosophers of art working in the analytical tradition in the past twenty-five years. Dickie's arguments against the various theories of aesthetic attitude, aesthetic perception, and aesthetic experience virtually brought classical theories of the aesthetic to a halt. His institutional theory of art was perhaps the most discussed proposal in aesthetics during the 1970s and 1980s, inspiring both supporters who produced variations on the theory as well as passionate detractors who thought the theory thoroughly wrongheaded. Dickie has also written widely on the history of aesthetics, and his work ranks among the best examples of analytic aesthetics. The philosophy of George Dickie continues to provoke reaction and reflection. The essays in this collection pay homage not only to Dickie's ideas but also to his influence. A brief biography of George Dickie and a bibliography of his works complete the volume. Kant's attempt to establish the principles behind the faculty of judgment remains one of the most important works on human reason. This third of the philosopher's three Critiques forms the very basis of modern aesthetics.

This book introduces the reader to the literary work and to an understanding of its cultural background and its specific features, presenting basic topics and ideas in their historical context and development in Western culture.



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Reframes philosophical understanding of, and engagement with, tragedy. In *The Tragedy of Philosophy* Andrew Cooper challenges the prevailing idea of the death of tragedy, arguing that this assumption reflects a problematic view of both tragedy and philosophy—one that stifles the profound contribution that tragedy could provide to philosophy today. To build this case, Cooper presents a novel reading of Immanuel Kant's *Critique of Judgment*. Although this text is normally understood as the final attempt to seal philosophy from the threat of tragedy, Cooper argues that Kant's project is rather a creative engagement with a tragedy that is specific to philosophy, namely, the inevitable failure of attempts to master nature through knowledge. Kant's encounter with the tragedy of philosophy turns philosophy's gaze from an exclusive focus on knowledge to matters of living well in a world that does not bend itself to our desires. Tracing the impact of Kant's *Critique of Judgment* on some of the most famous theories of tragedy, including those of G. W. F. Hegel, Friedrich Nietzsche, Martin Heidegger, and Cornelius Castoriadis, Cooper demonstrates how these philosophers extend the project found in both Kant and the Greek tragedies: the attempt to grasp nature as a domain hospitable to human life.

Immanuel Kant is rarely connected to rhetoric by those who study philosophy or the rhetorical tradition. If anything, Kant is said to see rhetoric as mere manipulation and as not worthy of attention. In *Kant and the Promise of Rhetoric*, Scott Stroud presents a first-of-its-kind reappraisal of Kant and the role he gives rhetorical practices in his

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philosophy. By examining the range of terms that Kant employs to discuss various forms of communication, Stroud argues that the general thesis that Kant disparaged rhetoric is untenable. Instead, he offers a more nuanced view of Kant on rhetoric and its relation to moral cultivation. For Kant, certain rhetorical practices in education, religious settings, and public argument become vital tools to move humans toward moral improvement without infringing on their individual autonomy. Through the use of rhetorical means such as examples, religious narratives, symbols, group prayer, and fallibilistic public argument, individuals can persuade other agents to move toward more cultivated states of inner and outer autonomy. For the Kant recovered in this book, rhetoric becomes another part of human activity that can be animated by the value of humanity, and it can serve as a powerful tool to convince agents to embark on the arduous task of moral self-cultivation.

This edition, first published in 2000, offers serious students of Kant a richer, more complete and accurate translation.

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. Paul Crowther offers an original and lively approach to the cognitive structure of aesthetic judgment.

Review of Schulz's Attempt at an introduction to a doctrine of morals for all human beings regardless of different religions -- An answer to the question, what is

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enlightenment? -- On the wrongfulness of unauthorized publication of books -- Groundwork of the metaphysics of morals -- Review of Gottlieb Hufeland's Essay on the principle of natural right -- Kraus' review of Ulrich's Eleutheriology -- Critique of practical reason -- On the common saying, that may be correct in theory, but it is of no use in practice -- Toward perpetual peace -- The metaphysics of morals -- On a supposed right to lie from philanthropy -- On turning out books.

A revised second edition of the bestselling anthology on the major figures and themes in aesthetics and philosophy of art, the ideal resource for a comprehensive introduction to the study of aesthetics *Aesthetics: A Comprehensive Anthology* offers a well-rounded and thorough introduction to the evolution of modern thought on aesthetics. In a collection of over 60 readings, focused primarily on the Western tradition, this text includes works from key figures such as Plato, Hume, Kant, Nietzsche, Danto, and others. Broad in scope, this volume also contains contemporary works on the value of art, frequently-discussed continental texts, modern perspectives on feminist philosophy of art, and essays by authors outside of the community of academic philosophy, thereby immersing readers in an inclusive and balanced survey of aesthetics. The new second edition has been updated with contemporary essays, expanding the volume's coverage to include the value of art, artistic worth and personal taste, questions of aesthetic experience, and contemporary debates on and new theories of art. This edition also incorporates new and more standard translations of Kant's Critique of the

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Power of Judgment and Schopenhauer's The World as Will and Representation, as well as texts by Rousseau, Hegel, DuBois, Alain Locke, Budd, Robinson, Saito, Eaton and Levinson. Presents a comprehensive selection of introductory readings on aesthetics and philosophy of art Helps readers gain a deep historical understanding and clear perspective on contemporary questions in the field Offers new essays specifically selected to promote inclusivity and to highlight contemporary discussions Introduces new essays on topics such as environmental and everyday aesthetics, evolutionary aesthetics, and the connections between aesthetics and ethics Appropriate for both beginning and advanced students of philosophical aesthetics, this selection of texts initiates readers into the study of the foundations of and central developments in aesthetic thought.

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

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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. 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.

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