

## Aesthetics And The Philosophy Of Art The Analytic Tradition An Anthology

*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.*

*The book has two aims. First, to examine the extent and significance of the connection between Hume's aesthetics and his moral philosophy; and, second, to consider how, in light of the connection, his moral philosophy answers central questions in ethics. The first aim is realized in chapters 1-4. Chapter 1 examines Hume's essay 'Of the Standard of Taste' to understand his search for a "standard" and how this affects the scope of his aesthetics. Chapter 2 establishes that he treats beauty in nature and art and moral beauty as similar in kind, and applies the conclusions about his aesthetics to his moral thought. Chapter 3 solves a puzzle to which this gives rise, namely, how individuals both accept general standards that they also contravene in the course of aesthetic and moral activity. Chapter 4 takes up the normative aspect of Hume's approach by understanding moral character through his view of moral beauty. The second aim of the book is realized in chapters 5-7 by entertaining three objections against Hume's moral philosophy. First, if morality is an immediate reaction to the beauty of vice and the deformity of virtue, why is perfect virtue not the general condition of every human individual? Second, if morality consists of sentiments that arise in the subject, how can moral judgments be objective and claim universal validity? And third, if one can talk of "general standards" governing conduct, how does one account for the diversity of moral systems and their change over time? The first is answered by showing that like good taste in aesthetics, 'right taste' in morals requires that the sentiments are educated; the second, by arguing against the view that Hume is a subjectivist and a relativist, and the third (chapter 6), by showing that his approach contains a view of progress left untouched by any personal prejudices Hume himself might harbor. The book concludes in chapter 7 by showing how Hume's view of philosophy affects the scope of any normative ethics.*

*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.*

*Aesthetics is about some special and unusual ways of experiencing the world. Not just artworks, but also nature and ordinary objects. But then if we apply the remarkably elaborate and sophisticated conceptual apparatus of philosophy of perception to questions in aesthetics, we can make real progress. The aim of this book is to bring the discussion of aesthetics and perception together. Bence Nanay explores how many influential debates in aesthetics look very different, and may be aesthetics is about some special and unusual ways of experiencing the world. Not just artworks, but also nature and ordinary objects. But then if we apply the remarkably elaborate and sophisticated conceptual apparatus of philosophy of perception to questions in aesthetics, we can make real progress. The aim of this book is to bring the discussion of aesthetics and perception together. Bence Nanay explores how many influential debates in aesthetics look very different, and may be easier to tackle, if we clarify the assumptions they make about perception and about experiences in general. The focus of Aesthetics as Philosophy of Perception is the concept of attention and the ways in which this concept and especially the distinction between distributed and focused attention can help us re-evaluate various key concepts and debates in aesthetics. Sometimes our attention is distributed in an unusual way: we are attending to one perceptual object but our attention is distributed across its various properties. This way of experiencing the world is special and it plays an important role in characterizing a number of phenomena associated with aesthetics. Some of these that the book talks about include picture perception and depiction, aesthetic experiences, formalism, the importance of uniqueness in aesthetics, and the history of vision debate. But sometimes, in some aesthetic contexts, our attention is not at all distributed, but very much focused. Nanay closes his argument with an analysis of some paradigmatic aesthetic phenomena where our attention is focused: identification and engagement with fictional characters. And the conflict and interplay between distributed and focused attention is an important feature of many artworks.*

*Art and Interpretation*

*An Anthology of Readings in Aesthetics and the Philosophy of Art*

*Volume 9: Aesthetics and Philosophy of Art*

*The Philosophy & Aesthetics of Music*

*The Aesthetics of Science*

*Readings in Analytic Aesthetics*

*Bernard Stiegler's work on the intimate relations between the human and the technical have made him one of the most important voices to have emerged in French philosophy in the last decade. At the same time both an accessible summation of that work and a continuation of it, The Re-Enchantment of the World advances a critique of consumer capitalism that draws on Freud and Marx to construct an utterly contemporary analysis of our time. The book explores the cognitive, affective, social and economic effects of the 'proletarianization' of the consumer in late capitalism and the resulting destruction of the consumer's savoir-vivre. Reflecting the collective work of his activist organisation, Ars Industrialis, Stiegler here sets forth an alternative path to that of 'industrial populism', one that appeals to the force of the human spirit. The Re-Enchantment of the World also includes the manifesto of Ars Industrialis and an account of the organisation's 2005 summit in Tunis.*

*This book continues the series Contemporary Philosophy (International Institute of Philosophy), which surveys significant trends in contemporary philosophy. The new volume on Aesthetics, comprising nineteen surveys, shows the variety of approaches to Aesthetics in various cultures. The close connection between aesthetics and religion and between aesthetics and ethics is emphasized in several contributions.*

*This book proposes a new methodology for aesthetics, where problems in philosophy are addressed by examining how aesthetic phenomena are understood in the human sciences. Lopes then puts the methodology to work, illuminating the perceptual and social-pragmatic capacities involved in responding to works of visual art, literature, and music.*

*Praised in its original edition for its up-to-date, rigorous presentation of current debates and for the clarity of its presentation, Robert Stecker's new edition of Aesthetics and the Philosophy of Art preserves the major themes and conclusions of the original, while expanding its content, providing new features, and enhancing accessibility. Stecker introduces students to the history and evolution of aesthetics, and also makes an important distinction between aesthetics and philosophy of art. While aesthetics is the study of value, philosophy of art deals with a much wider array of questions including issues in metaphysics, epistemology, the philosophy of mind, as well value theory. Described as a 'remarkably unified introduction to many contemporary debates in aesthetics and the philosophy of art', Stecker specializes in sympathetically laying bear the play of argument that emerges as competing views on a topic engage each other. This book does not simply present a controversy in its current state of play, but instead demonstrates a philosophical mind at work helping to advance the issue toward a solution.*

*A Philosophy of Black Aesthetics*

*The Aesthetic Mind*

*A Comprehensive Anthology*

*Aesthetics as Philosophy of Perception*

*Wittgenstein, Ethics, and Aesthetics*

*Aesthetics*

*Black is Beautiful identifies and explores the most significant philosophical issues that emerge from the aesthetic dimensions of black life, providing a long-overdue synthesis and the first extended philosophical treatment of this crucial subject. The first extended philosophical treatment of an important subject that has been almost entirely neglected by philosophical aesthetics and philosophy of art Takes an important step in assembling black aesthetics as an object of philosophical study Unites two areas of scholarship for the first time – philosophical aesthetics and black cultural theory, dissolving the dilemma of either studying philosophy, or studying black expressive culture Brings a wide range of fields into conversation with one another – from visual culture studies and art history to analytic philosophy to musicology – producing mutually illuminating approaches that challenge some of the basic suppositions of each Well-balanced, up-to-date, and beautifully written as well as inventive and insightful*

*Aesthetics and the Philosophy of ArtThe Analytic Tradition, An AnthologyJohn Wiley & Sons*

*Aesthetics and aesthetic perception -- Art, artefact and the philosophy of art.*

*The Aesthetic Mind breaks new ground in bringing together empirical sciences and philosophy to enhance our understanding of aesthetics and the experience of art. An eminent international team of experts presents new research in philosophy, psychology, neuroscience, and social anthropology: they explore the roles of emotion, imagination, empathy, and beauty in this realm of human experience, ranging over visual and literary art, music, and dance. Among the questions discussed are: Why do we engage with things aesthetically and why do we create art? Does art or aesthetic experience have a function or functions? Which characteristics distinguish aesthetic mental states? Which skills or abilities do we put to use when we engage aesthetically with an object and how does that compare with non-aesthetic experiences? What does our ability to create art and engage aesthetically with things tell us about what it is to be a human being? This ambitious and far-reaching volume is essential reading for anyone investigating the aesthetic and the artistic.*

*B. Systematic philosophy. C. Logic. D. Aesthetics. E. Philosophy of religion. F. Ethics. G. Psychology*

*A Philosophical Detective Story*

*Aesthetics: Key Concepts in Philosophy*

*Aesthetic Science*

*Wittgenstein, Aesthetics and Philosophy*

*Aesthetics and Philosophy of Art Criticism*

*This anthology is remarkable not only for the selections themselves, among which the Schelling and the Heidegger essays were translated especially for this volume, but also for the editors' general introduction and the introductory essays for each selection, which make this volume an invaluable aid to the study of the powerful, recurrent ideas concerning art, beauty, critical method, and the nature of representation. Because this collection makes clear the ways in which the philosophy of art relates to and is part of general philosophical positions, it will be an essential sourcebook to students of philosophy, art history, and literary criticism.*

*Philosophy of The Arts presents a comprehensive and accessible introduction to those coming to aesthetics and the philosophy of art for the first time. The third edition is greatly enhanced by new chapters on art and beauty, the performing arts and modern art, and new sections on Aristotle, Hegel and Nietzsche. All other chapters have been thoroughly revised and extended.*

*Aesthetics: A Reader in Philosophy of the Arts, fourth edition, contains a selection of ninety-six readings organized by individual art forms as well as a final section of readings in philosophical aesthetics that cover multiple art forms. Sections include topics that are familiar to students such as painting, photography and movies, architecture, music, literature, and performance, as well as contemporary subjects such as mass art, popular arts, the aesthetics of the everyday, and the natural environment. Essays are drawn from both the analytic and continental traditions, and multiple others that bridge this divide between these traditions. Throughout, readings are brief, accessible for undergraduates, and conceptually focused, allowing instructors many different syllabi possibilities using only this single volume. Key Additions to the Fourth Edition The fourth edition is expanded to include a total of ninety-six essays with nineteen new essays (nine of them written exclusively for this volume), updated organization into new sections, revised introductions to each section, an increased emphasis on contemporary topics, such as stand-up comedy, the architecture of museums, interactivity and video games, the ethics of sexiness, trans/gendered beauty, the aesthetics of junkyards and street art, pornography, and the inclusion of more diverse philosophical voices. Nevertheless, this edition does not neglect classic writers in the traditional aesthetics: Plato, Aristotle, Hume, Kant, Hegel, Heidegger, Collingwood, Bell, and writers of similar status in aesthetics. The philosophers writing new chapters exclusively for this fourth edition are: • Sondra Bacharach on street art • Aili Bresnahan on appreciating dance • Hina Jamelle on digital architecture • Jason Leddington on magic • Sheila Lintott on stand-up comedy • Yuriko Saito on everyday aesthetics • Larry Shiner on art spectacle museums in the twenty-first century • Peg Brand Weiser on how beauty matters • Edward Winters on the feeling of being at home in vernacular architecture, as in such urban places as bars.*

*Art and Interpretation is a comprehensive anthology of readings on aesthetics. Its aim is to present fundamental philosophical issues in such a way as to create a common vocabulary for those from diverse backgrounds to communicate meaningfully about aesthetic issues. To that end, the editor has provided selections from a wide variety of challenging works in aesthetic theory, both classical and modern. The approach is often cross-disciplinary. Within the discipline of philosophy it seeks to balance readings from the analytic tradition with continental European, hermeneutical postmodern (including deconstructionist), and feminist readings. The anthology is thus broadly conceived, but by grouping the readings into sections such as 'Expression and Aesthetic object,' 'Psychology and Interpretation,' 'Marxist Theory,' and 'Culture, Gender, and Difference,' it aims as well to provide depth of coverage for each topic or issue. The book opens with a historical section containing substantial selections from Plato, Aristotle, Hume, Kant, Shelley and Nietzsche: these readings introduce themes that recur and are developed in the remainder of the anthology.*

*Where Philosophy Meets the Human Sciences*

*An Introduction to the Philosophy of Art*

*Aesthetics on the Edge*

*A Philosophy of Order, Beauty and Art*

*Introducing Aesthetics and the Philosophy of Art*

*New Essays in Aesthetics and the Philosophy of Art*

*An anthology of contemporary readings in analytic aesthetics, this reference reflects the relationships among the central aesthetic concerns of recent years. Providing a new perspective on the contemporary philosophy of art, this volume examines the challenge of Postmodernism and how it may or may not affect the future of analytic aesthetics ... offers a case study of the progress that has been made in handling the problem of expression in the arts ... reconceptualizes the concepts of the art work, its properties, and our experience and evaluation of it -- to take into account an expanding cultural, sociological contextualization, i.e., art as a culturally emergent product of social institutions and conventions ... features several readings organized around clusters of writers discussing each other's ideas and proposals, including: Beardsley, Dickie, and Blizek -- Wolterstorff, Levinson, and Bender -- Stolnitz and Dickie -- Beardsley, Margolis, and Novitz -- and Sibley and Dickie.*

*Suitable for professionals in the art industry and anyone interested in the philosophy or aesthetics of art.*

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

*Thinking about Science, Reflecting on Art: Bringing Aesthetics and Philosophy of Science Together is the first book to systematically examine the relationship between the philosophy of science and aesthetics. With contributions from leading figures from both fields, this edited collection engages with such questions as: Does representation function in the same way in science and in art? What important characteristics do scientific models share with literary fictions? What is the difference between interpretation in the sciences and in the arts? Can there be a science of aesthetics? In what ways can aesthetics and philosophy of science be integrated? Aiming to develop the interconnections between the philosophy of science and the philosophy of art more broadly and more deeply than ever before, this volume not only explores scientific representation by comparison with fiction but extends the scope of interaction to include metaphysical and other questions around methodology in mainstream philosophy of science, including the aims of science, the characterisation of scientific understanding, and the nature of observation, as well as drawing detailed comparisons between specific examples in both art and the sciences.*

*What do we do when we view a work of art? What does it mean to have an 'aesthetic' experience? Are such experiences purely in the eye of the beholder? This book addresses the nature of aesthetic experience from the perspectives of philosophy psychology and neuroscience.*

*Contemporary Philosophy of Art*

*Selected Texts with Interactive Commentary*

*Aesthetics and Morals in the Philosophy of David Hume*

*Aesthetics & The Philosophy Of Spirit*

*An Introduction*

*Aesthetics and the Philosophy of Art*

*Aesthetics is the branch of philosophical thought that arises from deep engagement with the arts. It is about larger issues such as meaning, identity, and medium that arise in the exploration of art, music, film and literature. Aesthetics: Key Concepts in Philosophy offers a thorough, lucid and stimulating account of the central theories and ideas encountered in aesthetics. The text is thematically structured, covering the discipline's principal concepts: taste, aesthetic judgment, aesthetic experience, and the definition of art. It includes an overview of the history of aesthetics and guides the reader through the work of all major philosophers who have engaged with aesthetics.*

*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 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.*

*The Symposium and the aesthetics of Plotinus -- The aesthetics of Schelling -- Plotinian hypostases in Hegel's Phenomenology of spirit -- The aesthetics of Hegel -- Architecture and the philosophy of spirit. Plotinus - Estetik Schelling, Friedrich Wilhelm Joseph von, 1775-1854 - Estetik Hegel, Georg Friedrich Wilhelm, 1770-1831 - Estetik Estetik - Tarhi.*

*A profoundly original philosophical detective story tracing the surprising history of an anecdote ranging across centuries of traditions, disciplines, and ideas Red Sea-Red Square-Red Thread is a work of passages taken, written, painted, and sung. It offers a genealogy of liberty through a micrology of wit. It follows the long history of a short anecdote. Commissioned to depict the biblical passage through the Red Sea, a painter covered over a surface with red paint, explaining thereafter that the Israelites had already crossed over and that the Egyptians were drowned. Clearly, not all you see is all you get. Who was the painter and who the first teller of the tale? Designed as a philosophical detective story, Red Sea-Red Square-Red Thread follows the extraordinary number of thinkers and artists who have used the Red Sea anecdote to make so much more than a merely anecdotal point. Leading the large cast are the philosophers, Arthur Danto and Søren Kierkegaard, the poet and playwright, Henri Murger, the opera composer, Giacomo Puccini, and the painter and print-maker, William Hogarth. Strange companions perhaps, until their use of the anecdote is shown as working its extraordinary passage through so many cosmopolitan cities of art and capital. What about the anecdote brings Danto's philosophy of art into conversation with Kierkegaard's stages on life's way, with Murger and Puccini's la vie de bohème, and with Hogarth's modern moral pictures? The book explores narratives of emancipation in philosophy, theology, politics, and the arts. What has the passage of the Israelites to do with the Egyptians who, by many gypsy names, came to be branded as bohemians when arriving in France from the German lands of Bohemia? What have Moses and monotheism to do with the history of monism and the monochrome? And what sort of thread connects a sea to a square when each is so purposefully named red?*

*Aesthetics and the Philosophy of Criticism. Edited by Marvin Levich*

*Red Sea-Red Square-Red Thread*

*Philosophies of Art and Beauty*

*The Value of Spirit Against Industrial Populism*

*Black is Beautiful*

*Aesthetic Theory and Practice*

*Aesthetic Order challenges contemporary theories of aesthetics, offering the idea of beauty as quantitative yet different from the traditional discursive order. It will be of importance to all interested in aesthetic theory.*

*This volume builds on two recent developments in philosophy on the relationship between art and science: the notion of representation and the role of values in theory choice and the development of scientific theories. Its aim is to address questions regarding scientific creativity and imagination, the status of scientific performances—such as thought experiments and visual aids—and the role of aesthetic considerations in the context of discovery and justification of scientific theories. Several contributions focus on the concept of beauty as employed by practising scientists, the aesthetic factors at play in science and their role in decision making. Other essays address the question of scientific creativity and how aesthetic judgment resolves the problem of theory choice by employing aesthetic criteria and incorporating insights from both objectivism and subjectivism. The volume also features original perspectives on the role of the sublime in science and sheds light on the empirical work studying the experience of the sublime in science and its relation to the experience of understanding. The Aesthetics of Science tackles these topics from a variety of novel and thought-provoking angles. It will be of interest to researchers and advanced students in philosophy of science and aesthetics, as well as other subdisciplines such as epistemology and philosophy of mathematics.*

*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.*

*Designed for readers with no or little prior knowledge of the subject, this concise anthology brings together key texts in aesthetics and the philosophy of art. Designed for readers with no or little prior knowledge of the subject. Presents two contrasting pieces on each of six topics. Texts range from Plato's famous critique of art in the 'Republic' through Nietzsche's 'The Birth of Tragedy' to Barthes' 'The Death of the Author' and pieces in recent philosophical aesthetics from a number of traditions. Interactive editorial*

**commentary helps readers to engage with the philosophical train of thought. Explains the argumentative and historical context in which each piece was written. Includes questions for debate and suggestions for further reading.**

**A Critical Introduction**

**The View from Eternity**

**Reading Aesthetics and Philosophy of Art**

**Bringing Aesthetics and Philosophy of Science Together**

**Selected Readings in Aesthetics from Plato to Heidegger**

**An Introduction to Aesthetics**

Praised in its original edition for its up-to-date, rigorous presentation of current debates and for the clarity of its presentation, Robert Stecker's new edition of *Aesthetics and the Philosophy of Art* preserves the major themes and conclusions of the original, while expanding its content, providing new features, and enhancing accessibility. Stecker introduces students to the history and evolution of aesthetics, and also makes an important distinction between aesthetics and philosophy of art. While aesthetics is the study of value, philosophy of art deals with a much wider array of questions including issues in metaphysics, epistemology, the philosophy of mind, as well value theory. Described as a "remarkably unified introduction to many contemporary debates in aesthetics and the philosophy of art," Stecker specializes in sympathetically laying bear the play of argument that emerges as competing views on a topic engage each other. This book does not simply present a controversy in its current state of play, but instead demonstrates a philosophical mind at work helping to advance the issue toward a solution.

Although universally recognised as one of the greatest of modern philosophers, Wittgenstein's work in aesthetics has been unjustly neglected. This is the first book exclusively devoted to Wittgenstein's aesthetics, exploring the themes developed by Wittgenstein in his own writing on aesthetics as well as the implications of Wittgenstein's wider philosophical views for understanding central issues in aesthetics. Drawing together original contributions from leading international scholars, this book will be an important addition to studies of Wittgenstein's thought, but its discussion of issues in literature, music and performing art, and criticism will also be of interest to many students of literary and cultural studies. Exploring three key themes - the capacity of the arts to illuminate our lives; the nature of the particular responses involved in understanding and appreciating works of art; the role of theory and principle in artistic and critical practice - the contributors address issues raised by contemporary philosophers of art, and seek to make connections between Wittgenstein's work and that of other significant philosophies of art in the Western tradition. Displaying the best practice of modern philosophical writing - clarity, cogency, respect for but not blind obedience to common sense, argument illustrated with detailed examples, rejection of speculation and pretension - this book demonstrates how philosophy can make a valuable contribution to understanding the arts.

*Contemporary Debates in Aesthetics and the Philosophy of Art* features pairs of newly commissioned essays by some of the leading theorists working in the field today. Brings together fresh debates on eleven of the most controversial issues in aesthetics and the philosophy of art. Topics addressed include the nature of beauty, aesthetic experience, artistic value, and the nature of our emotional responses to art. Each question is treated by a pair of opposing essays written by eminent scholars, and especially commissioned for the volume. Lively debate format sharply defines the issues, and paves the way for further discussion. Will serve as an accessible introduction to the major topics in aesthetics, while also capturing the imagination of professional philosophers

Aesthetics is a branch of philosophy that explores the nature of art, beauty, and taste. It doesn't just consider traditional artistic experiences such as artworks in a museum or an opera performance, but also everyday experiences such as autumn leaves in the park, or even just the light of the setting sun falling on the kitchen table. It is also about your experience when you choose the shirt you're going to wear today or when you wonder whether you should put more pepper in the soup. Aesthetics is everywhere. It is one of the most important aspects of our life. In this Very Short Introduction Bence Nanay introduces the field of aesthetics, considering both Western and non-Western aesthetic traditions, and exploring why it is sometimes misunderstood or considered to be too elitist - by artists, musicians, and even philosophers. As Nanay shows, so-called 'high art' has no more claims on aesthetics than sitcoms, tattoos, or punk rock. In fact, the scope of aesthetics extends far wider than that of art, high or low, including much of what we care about in life. It is not the job of aesthetics to tell you which artworks are good and which ones are bad. It is not the job of aesthetics to tell you what experiences are worth having. If an experience is worth having for you, it thereby becomes the subject of aesthetics. This realisation is important, because thinking about aesthetics in this inclusive way opens up new ways of understanding old questions about the social aspect of our aesthetic engagements, and the importance of aesthetic values for our own self. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Philosophy of the Arts

Aesthetics: A Very Short Introduction

Thinking about Science, Reflecting on Art

Beauty

Aesthetic Order

A Reader in Philosophy of the Arts

With the sustained, coherent perspective of an authored text and the diverse, authoritative views typical of an anthology, *Philosophy of Art: Aesthetic Theory and Practice* by David Boersema provides the context and commentary students need to comprehend the various issues in philosophy of art.

Throughout the book, issues are examined using the lenses of the three broad areas of philosophy: metaphysics, epistemology, and value theory. That is, concerns are raised about what is expressed, how it is expressed, and why it is expressed. Chapters on the artist, the audience, and the artwork further break down the discipline and are applied to the final chapters on the specific types of art. The differences between art and science as well as the relationship of art and society provide a refreshing discussion of overlooked areas in philosophy of art.

Edward A. Lippman's writings on musical aesthetics comprise a wide variety of areas and employ both systematic and historical approaches, reflecting throughout his unrivaled knowledge of the philosophical literature on music and his deep understanding of the musical repertory. These essays span a broad range of subjects, from the ancients' sense of what music encompasses to the experience of rhythm in Anton Webern's work. ø Lippman surveys the physical and physiological factors that condition musical perception, and he explores the effect of sung text in vocal music. In the more purely philosophical realm, he argues persuasively that music speaks in its own terms, not in any formalistic sense but through the symbolic meanings it conveys. ø The historically focused essays include investigations of the aesthetic thinking of Wagner and Schumann, an endeavor that leads Lippman to probe the sources and drives behind musical creativity. Elsewhere he explores the development of particular musical styles. The *Philosophy and Aesthetics of Music* draws upon both philosophy and musicology in demonstrating how the interpretation of music extends far beyond the scope of conventional theory and analysis.

As early as 1916, Wittgenstein states that ethics and aesthetics are one, that only through aesthetics and art can what is truly important in human life be shown. This is the first book to clarify Wittgenstein's ideas about ethics and aesthetics, and to illustrate how those ideas apply to art history and criticism.

Tilghman shows how a study of Wittgenstein illuminates not only the relationship between ethics and aesthetics, but also the relationship between art and our lives. The result is that we can better understand the human importance of abstract as well as traditional art. Chapter 1 surveys the development of the philosophy of art that has dominated aesthetics since mid-century. Chapter 2 provides a brief history of some of the ways that the relationship between ethics and aesthetics has been considered in the philosophy of art. Chapters 3 and 4 discuss Wittgenstein's views on ethics and aesthetics at the time he wrote *Tractatus*, and chapter 5 examines the question of what it is to discern the humanity in a person, as reflected in Wittgenstein's later viewpoints found in *Philosophical Investigations*. Chapters 6 and 7 investigate what it is to discern the art in a work of art, and what it is to discern the humanity in a work of art. These investigations, in turn, lead to some conclusions about the importance of art in people's lives and the failure of much recent aesthetic theory to accommodate art's human importance.

Guiding readers through major problems, issues and debates in aesthetics, this is a bias-free introduction for students studying the philosophy of art for the first time. Each chapter of the book begins by considering a particular work of art - from contemporary conceptual art, through literature to TV soap operas - to help students understand and explore key philosophical discussions and ideas. *Introducing Aesthetics and the Philosophy of Art* covers such topics as: definitions and the ontology of art; interpretation and intention; aesthetic properties and evaluation; emotion and the arts; art and morality; natural, environmental, and everyday aesthetics. Chapter summaries and outlines help to navigate the major topics covered, while annotated guides to further reading and 'unresolved questions' sections help to encourage and animate study and discussion beyond the text. For those seeking to master the subject this is the most complete introduction available.

Philosophy of Art

The Re-Enchantment of the World

Beauty, Imagination and Understanding

Philosophy and Psychology

The Analytic Tradition, An Anthology