

Arguing About Art Contemporary Philosophical Debates

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.

A philosopher proposes a new deflationist view of truth, based on contemporary proof-theoretic approaches. In *The Tarskian Turn*, Leon Horsten investigates the relationship between formal theories of truth and contemporary philosophical approaches to truth. The work of mathematician and logician Alfred Tarski (1901 – 1983) marks the transition from substantial to deflationary views about truth. Deflationism—which holds that the notion of truth is light and insubstantial—can be and has been made more precise in multiple ways.

Crucial in making the deflationary intuition precise is its relation to formal or logical aspects of the notion of truth. Allowing that semantical theories of truth may have heuristic value, in *The Tarskian Turn* Horsten focuses on axiomatic theories of truth developed since Tarski and their connection to deflationism. Arguing that the insubstantiality of truth has been misunderstood in the literature, Horsten proposes and defends a new kind of deflationism, inferential deflationism, according to which truth is a concept without a nature or essence. He argues that this way of viewing the concept of truth, inspired by a formalization of Kripke's theory of truth, flows naturally from the best formal theories of truth that

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are currently available. Alternating between logical and philosophical chapters, the book steadily progresses toward stronger theories of truth. Technicality cannot be altogether avoided in the subject under discussion, but Horsten attempts to strike a balance between the need for logical precision on the one hand and the need to make his argument accessible to philosophers.

Does the existence of evil call into doubt the existence of God? Show me the argument. Philosophy starts with questions, but attempts at answers are just as important, and these answers require reasoned argument. Cutting through dense philosophical prose, 100 famous and influential arguments are presented in their essence, with premises, conclusions and logical form plainly identified. Key quotations provide a sense of style and approach. Just the Arguments is an invaluable one-stop argument shop. A concise, formally structured summation of 100 of the most important arguments in Western philosophy

The first book of its kind to present the most important and influential philosophical arguments in a clear premise/conclusion format, the language that philosophers use and students are expected to know

Offers succinct expositions of key philosophical arguments without bogging them down in commentary

Translates difficult texts to core arguments

Designed to provide a quick and compact reference to everything from Aquinas' "Five Ways" to prove the existence of God, to the metaphysical possibilities of a zombie world

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.

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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.

Drawing the Line

Words Without Meaning

All Things Shining

Aesthetics

The Tarskian Turn

Arguing about Art

What is art; why should we value it; and what allows us to say that one work is better than another? Traditional answers have emphasized aesthetic form. But this has been challenged by institutional definitions of art and postmodern critique. The idea of distinctively artistic value based on aesthetic criteria is at best doubted, and at worst, rejected. This book, however, champions these notions in a new way. It does so through a rethink of the mimetic definition of art on the basis of factors which traditional answers neglect, namely the conceptual link between art's aesthetic value and 'non-exhibited' epistemological and historical relations. These factors converge on an expanded notion of the artistic image (a notion which can even encompass music, abstract art, and some conceptual idioms). The image's style serves

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to interpret its subject-matter. If this style is original (in comparative historical terms) it can manifest that special kind of aesthetic unity which we call art. Appreciation of this involves a heightened interaction of capacities (such as imagination and understanding) which are basic to knowledge and personal identity. By negotiating these factors, it is possible to define art and its canonic dimensions objectively, and to show that aforementioned sceptical alternatives are incomplete and self-contradictory.

Offering a unique 'debate' format, the third edition of the bestselling *Arguing About Art* is ideal for newcomers to aesthetics or philosophy of art. This lively collection presents an extensive range of short, clear introductions to each of the discussions which include: sentimentality appreciation interpretation understanding objectivity nature food horror. With revised introductions, updated suggestions for further reading and new sections on pornography and societies without art, *Arguing About Art* provides a stimulating and accessible anthology suitable for those coming to aesthetics for the first time. The book will also appeal to students of art history, literature, and cultural studies.

Exploring philosophy through detailed argument analyses of texts by philosophers from Plato to Strawson using a novel and transparent method of analysis. The best way to introduce students to philosophy and philosophical discourse is to have them read and wrestle with original sources. This textbook explores philosophy through detailed argument analyses of texts by philosophers from Plato to Strawson. It presents a novel and transparent method of analysis that will teach students not only how to understand and evaluate philosophers' arguments but also how to

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construct such arguments themselves. Students will learn to read a text and discover what the philosopher thinks, why the philosopher thinks it, and whether the supporting argument is good. Students learn argument analysis through argument diagrams, with color-coding of the argument's various elements—conclusion, claims, and “indicator phrases.” (An online “mini-course” in argument diagramming and argument diagramming software are both freely available online.) Each chapter ends with exercises and reading questions. After a general introduction to philosophy and logic and an explanation of argument analysis, the book presents selections from primary sources, arranged by topics that correspond to contemporary debates, with detailed analysis and evaluation. These topics include philosophy of religion, epistemology, theory of mind, free will and determinism, and ethics; authors include Aristotle, Aquinas, Descartes, Hume, Kant, Ryle, Fodor, Dennett, Searle, and others. What Is the Argument? not only introduces students to great philosophical thinkers, it also teaches them the essential skill of critical thinking.

Presents a collection of the author's works, including concept art and finished products.

Philosophy of Religion

Artistic Creation and Ethical Criticism

Critique of Judgment

A Slim Book about Narrow Content

God and Inscrutable Evil

A Memoir

Perhaps the most important aesthetics of the twentieth century appears here newly translated, in English that is for the first time faithful to the intricately demanding language of the original

German. The culmination of a lifetime of aesthetic investigation, *Aesthetic Theory* is Adorno's major work, a defense of modernism that is paradoxical in its defense of illusion. In it, Adorno takes up the problem of art in a day when "it goes without saying that nothing concerning art goes without saying." In the course of his discussion, Adorno revisits such concepts as the sublime, the ugly, and the beautiful, demonstrating that concepts such as these are reservoirs of human experience. These experiences ultimately underlie aesthetics, for in Adorno's formulation "art is the sedimented history of human misery." Robert Hullot-Kentor's translation painstakingly, yet fluently, reproduces the nuances and particularities of the original. Long awaited and significant, *Aesthetic Theory* is the clarifying lens through which the whole of Adorno's work is best viewed, providing a framework within which his other major writings cohere.

Essays on atheism by Kurt Baier, John Dewey, Paul Edwards, Antony Flew, Sigmund Freud, Erich Fromm, Sidney Hook, Walter Kaufmann, Corliss Lamont, Wallace I. Matson, H.J. McCloskey, Ernest Nagel, Kai Nielsen, Richard Robinson, Bertrand Russell, and Michael Scriven.

A good understanding of the nature of a property requires knowing whether that property is relational or intrinsic. Gabriel Segal's concern is whether certain psychological properties—specifically, those that make up what might be called the "cognitive content" of psychological states—are relational or intrinsic. He claims that content supervenes on microstructure, that is, if two beings are identical with respect to their microstructural properties, then

they must be identical with respect to their cognitive contents. Segal's thesis, a version of internalism, is that being in a state with a specific cognitive content does not essentially involve standing in any real relation to anything external. He uses the fact that content locally supervenes on microstructure to argue for the intrinsicness of content. Cognitive content is fully determined by intrinsic, microstructural properties: duplicate a subject in respect to those properties and you duplicate their cognitive contents. The book, written in a clear, engaging style, contains four chapters. The first two argue against the two leading externalist theories. Chapter 3 rejects popular theories that endorse two kinds of content: "narrow" content, which is locally supervenient, and "broad" content, which is not. Chapter 4 defends a radical alternative version of internalism, arguing that narrow content is a variety of ordinary representation, that is, that narrow content is all there is to content. In defending internalism, Segal does not claim to defend a general philosophical theory of content. At this stage, he suggests, it should suffice to cast reasonable doubt on externalism, to motivate internalism, and to provide reasons to believe that good psychology is, or could be, internalist.

A critique of, and alternative to, the received view of linguistic communication.

A Novel About the History of Philosophy

Anywhere Or Not at All

After the End of Art

**Contemporary Debates in Aesthetics and the
Philosophy of Art**

Making the Case Against Belief in God

Contemporary Philosophical Debates

What is the philosophy of religion? How can we distinguish it from theology on the one hand and the psychology/sociology of religious belief on the other? What does it mean to describe God as "eternal"? And should religious people want there to be good arguments for the existence of God, or is religious belief only authentic in the absence of these good arguments? In this Very Short Introduction Tim Bayne introduces the field of philosophy of religion, and engages with some of the most burning questions that philosophers discuss. Considering how "religion" should be defined, and whether we even need to be able to define it in order to engage in the philosophy of religion, he goes on to discuss whether the existence of God matters. Exploring the problem of evil, Bayne also debates the connection between faith and reason, and the related question of what role reason should play in religious contexts. Shedding light on the relationship between science and religion, Bayne finishes by considering the topics of reincarnation and the afterlife. 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.

A new reading of the philosophy of contemporary art by the author of *The Politics of Time*

The second edition of the acclaimed *Routledge Companion to Aesthetics* contains fifty-four chapters written by

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leading international scholars covering all aspects of aesthetics. This companion opens with an historical overview of aesthetics including entries on Plato, Aristotle, Kant, Nietzsche, Heidegger, Sibley and Derrida. The second part covers the central concepts and theories needed for a comprehensive understanding of aesthetics including the definitions of art, taste, value of art, beauty, imagination, fiction, narrative, metaphor and pictorial representation. Part three is devoted to the topics that have attracted much contemporary interest in aesthetics including art and ethics, environmental aesthetics and feminist aesthetics. The final part addresses the individual arts of music, photography, film, literature, theatre, dance, architecture and sculpture. With nine new and revised entries, and up to date suggestions for further reading, The Routledge Companion to Aesthetics is essential for anyone interested in aesthetics, art, literature, and visual studies.

Within this edition, five new sections have been added: on interpretation, objectivity, gardening, horror and morality and many of the introductions have been updated. The book should appeal to students of art history, literature, and cultural studies as well as philosophy.

Philosophy of Contemporary Art

Reading the Western Classics to Find Meaning in a Secular Age

Arguing about Political Philosophy

Arguing About Art

An Introduction to Aesthetics

Artistic Value in an Era of Doubt

A timeless volume to be read and treasured, The

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Stone Reader provides an unparalleled overview of contemporary philosophy. Once solely the province of ivory-tower professors and college classrooms, contemporary philosophy was finally emancipated from its academic closet in 2010, when The Stone was launched in The New York Times. First appearing as an online series, the column quickly attracted millions of readers through its accessible examination of universal topics like the nature of science, consciousness and morality, while also probing more contemporary issues such as the morality of drones, gun control and the gender divide. Now collected for the first time in this handsomely designed volume, The Stone Reader presents 133 meaningful and influential essays from the series, placing nearly the entirety of modern philosophical discourse at a reader's grasp. The book, divided into four broad sections—Philosophy, Science, Religion and Morals, and Society—opens with a series of questions about the scope, history and identity of philosophy: What are the practical uses of philosophy? Does the discipline, begun in the West in ancient Greece with Socrates, favor men and exclude women? Does the history and study of philosophy betray a racial bias against non-white thinkers, or geographical bias toward the West? These questions and others form a foundation for readers as the book moves to the second section, Science, where some of our most urgent contemporary philosophical debates are taking place. Will artificial intelligence compromise our morality? Does neuroscience undermine our free will? Is there is a legitimate place for the humanities in a world where science and technology appear to rule? Should

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the evidence for global warming change the way we live, or die? In the book's third section, Religion and Morals, we find philosophy where it is often at its best, sharpest and most disturbing—working through the arguments provoked by competing moral theories in the face of real-life issues and rigorously addressing familiar ethical dilemmas in a new light. Can we have a true moral life without belief in God? What are the dangers of moral relativism? In its final part, Society, The Stone Reader returns to its origins as a forum to encourage philosophers who are willing to engage closely, critically and analytically with the affairs of the day, including economic inequality, technology and racial discrimination. In directly confronting events like the September 11 attacks, the killing of Trayvon Martin, the Sandy Hook School massacre, the essays here reveal the power of philosophy to help shape our viewpoints on nearly every issue we face today. With an introduction by Peter Catapano that details the column's founding and distinct editorial process at The New York Times, and prefatory notes to each section by Simon Critchley, The Stone Reader promises to become not only an intellectual landmark but also a confirmation that philosophy is, indeed, for everyone.

The #metoo movement has forced many fans to consider what they should do when they learn that a beloved artist has acted immorally. One natural thought is that fans ought to give up the artworks of immoral artists. In Why It's OK to Enjoy the Work of Immoral Artists, Mary Beth Willard argues for a more nuanced view. Enjoying art is part of a well-lived life, so we need good reasons to give it up. And it turns out good reasons are hard to find. Willard shows that

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it's reasonable to believe that most boycotts of artists won't succeed, so most of the time there's no ethical reason to join in. Someone who manages to separate the art from the artist isn't making an ethical mistake by buying and enjoying their art. She then considers the ethical dimensions of canceling artists and the so-called "cancel culture," arguing that canceling is ethically risky because it encourages moral grandstanding. Willard concludes by arguing that the popular debate has overlooked the power of art to change our lives for the good. It's of course OK to decide to give up the artwork of immoral artists, but - as Willard shows in this provocative little volume - it's OK to continue to enjoy their art as well. Key Features Offers accessible discussions of complicated philosophical topics like aesthetic value, collective action problems, and epistemic justice Provides a unique perspective and underexplored argument on the popular issue of cancellation Explores the role of aesthetic value in our lives, including its relation to our ethical decisions and our well being

An in-depth account for how the information in digital art is filtered by the body to create images focuses on new media artists--including Jeffrey Shaw, Douglas Gordon, and Bill Viola--and explores the bodily basis of vision.

This second edition of *Arguing About Political Philosophy* is the most complete, up-to-date, and interdisciplinary anthology of its kind. Its selections cover both classic philosophical sources such as Hobbes and Rousseau, and contemporary figures such as Robert Nozick and G.A. Cohen. But additional excerpts from economists, psychologists, novelists, and legal theorists help students from

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diverse intellectual backgrounds to connect with and appreciate the problems and distinctive methodology of political philosophy. This second edition also goes beyond any other anthology on the market in its coverage of traditionally under-represented views such as libertarianism, neo-socialism, feminism, and critical race theory. And it is one of the only anthologies to go beyond A Theory of Justice in its coverage of the political thought of John Rawls. The volume is divided into 3 parts - Foundational Concepts; Government, the Economy and Morality; and Applied Political Philosophy - covering core arguments and emerging debates in topics like: social contract theory political economy property rights freedom equality immigration global distributive justice The new companion website offers valuable resources for instructors and students alike, including sample quizzes, exams, and writing assignments, extensive study questions for each reading, and an online version of the "What's Your Political Philosophy" self-assessment.

The Aesthetics and Ethics of Copying

Contemporary Art and the Pale of History - Updated Edition

The Sublime in Modern Philosophy

The Aesthetics of Design

Wittgenstein, Theory and the Arts

Reification and the Aesthetics of Music

Over a decade ago, Arthur Danto announced that art ended in the sixties. Ever since this declaration, he has been at the forefront of a radical critique of the nature of art in our time. After the End of Art presents Danto's first full-

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scale reformulation of his original insight, showing how, with the eclipse of abstract expressionism, art has deviated irrevocably from the narrative course that Vasari helped define for it in the Renaissance. Moreover, he leads the way to a new type of criticism that can help us understand art in a posthistorical age where, for example, an artist can produce a work in the style of Rembrandt to create a visual pun, and where traditional theories cannot explain the difference between Andy Warhol's Brillo Box and the product found in the grocery store. Here we are engaged in a series of insightful and entertaining conversations on the most relevant aesthetic and philosophical issues of art, conducted by an especially acute observer of the art scene today. Originally delivered as the prestigious Mellon Lectures on the Fine Arts, these writings cover art history, pop art, "people's art," the future role of museums, and the critical contributions of Clement Greenberg--who helped make sense of modernism for viewers over two generations ago through an aesthetics-based criticism. Tracing art history from a mimetic tradition (the idea that art was a progressively more adequate representation of reality) through the modern era of manifestos (when art was

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defined by the artist's philosophy), Danto shows that it wasn't until the invention of Pop art that the historical understanding of the means and ends of art was nullified. Even modernist art, which tried to break with the past by questioning the ways of producing art, hinged on a narrative. Traditional notions of aesthetics can no longer apply to contemporary art, argues Danto. Instead he focuses on a philosophy of art criticism that can deal with perhaps the most perplexing feature of contemporary art: that everything is possible.

In *The Sublime in Modern Philosophy: Aesthetics, Ethics, and Nature*, Emily Brady takes a fresh look at the sublime and shows why it endures as a meaningful concept in contemporary philosophy. In a reassessment of historical approaches, the first part of the book identifies the scope and value of the sublime in eighteenth-century philosophy (with a focus on Kant), nineteenth-century philosophy and Romanticism, and early wilderness aesthetics. The second part examines the sublime's contemporary significance through its relationship to the arts; its position with respect to other aesthetic categories involving mixed or negative emotions, such as tragedy; and its

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place in environmental aesthetics and ethics. Far from being an outmoded concept, Brady argues that the sublime is a distinctive aesthetic category which reveals an important, if sometimes challenging, aesthetic-moral relationship with the natural world. *Arguing about Art, 2nd Edition* is an expanded and revised new edition of this highly acclaimed anthology. This lively collection presents twenty-seven readings in a clear and accessible format discussing the major themes and arguments in aesthetics. Alex Neill and Aaron Ridley's introductions provide a balanced account of each topic and highlight the important questions that are raised in the readings. The new sections of the book are: The Art of Food; Rock Music and Culture; Enjoying Horror; Art and Morality; and Public Art. In addition, many of the introductions have been updated and each section includes suggestions for further reading.

This new Reader offers an important new resource, combining classic accounts of the nature of aesthetics with the latest methods of approaching the subject. With its valuable multicultural approach, not confined to the consideration of fine art, it focuses on questions that examine why art and the

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aesthetic matter to us and how perceivers participate in and contribute to the experience of appreciating a work of art. Why have people thought it important to separate out a group of objects and call them 'art'? Is it inappropriate to think of something as art when its creator would not have considered it in that way? Are the concepts of art and the aesthetic elitist? Can we ever understand an artwork or be objective about it? Including articles ranging from Aristotle and Xie-He to Jun'ichiro Tanizaki, Michael Baxandall and Susan Sontag, this Reader is unique in providing both Western and non-Western responses to aesthetics.

Aesthetic Theory

Philosophy of the Arts

What to Do with the Work of Immoral Artists
from Museums to the Movies

Naturalism and Religion

The Routledge Companion to Aesthetics

A Very Short Introduction

Artistic Creation and Ethical Criticism, a study in philosophical aesthetics, investigates an idea that underpins the ethical criticism of art but that is rarely acknowledged and poorly understood - namely, that the ethical criticism of art involves judgments not only of the attitudes a work endorses or solicits, but of what artists do to create the work. The book pioneers an innovative production-oriented approach to the

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study of the ethical criticism of art - one that will provide a detailed philosophical account of the intersection of ethics and artistic creation as well as conceptual tools that can guide future philosophizing and criticism. Ted Nannicelli offers three arguments concerning the ethical criticism of art. First, he argues that judgments of an artwork's ethical value are already often made in terms of how it was created, and examines why some art forms more readily lend themselves to this form of ethical appraisal than others. He then asserts that production-oriented evaluations of artworks are less contested than other sorts of ethical criticism and so lead to certain practical consequences—from censure, dismissal, and prosecution to shifts in policy and even legislation. Finally, Nannicelli defends the production-oriented approach, arguing that it is not only tacit in many of our art appreciative practices, but is in fact rationally warranted. There are many cases in which we should ethically critique artworks in terms of how they are created because this approach handles cases that other approaches cannot and results in plausible judgments about the works' relative ethical and artistic value. The concise, powerful arguments presented here will appeal to moral philosophers, philosophers of art and aesthetics, and critics interested in the intersection of artistic production and criticism and ethics.

This book guides readers through an investigation of religion from a naturalistic perspective and explores the very meaning of the term ‘religious naturalism’. Oppy considers several widely disputed claims: that there cannot be naturalistic religion; that there is nothing in science that poses any problems for naturalism; that there is nothing in religion that poses any serious challenges to naturalism; and that there is a

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very strong case for thinking that naturalism defeats religion. *Naturalism and Religion: A Contemporary Philosophical Investigation* is an ideal introduction for undergraduate and postgraduate students of religious studies and philosophy who want to gain an understanding of the key themes and claims of naturalism from a religious and philosophical perspective.

Everyday aesthetic experiences and concerns occupy a large part of our aesthetic life. However, because of their prevalence and mundane nature, we tend not to pay much attention to them, let alone examine their significance. Western aesthetic theories of the past few centuries also neglect everyday aesthetics because of their almost exclusive emphasis on art. In a ground-breaking new study, Yuriko Saito provides a detailed investigation into our everyday aesthetic experiences, and reveals how our everyday aesthetic tastes and judgments can exert a powerful influence on the state of the world and our quality of life. By analysing a wide range of examples from our aesthetic interactions with nature, the environment, everyday objects, and Japanese culture, Saito illustrates the complex nature of seemingly simple and innocuous aesthetic responses. She discusses the inadequacy of art-centered aesthetics, the aesthetic appreciation of the distinctive characters of objects or phenomena, responses to various manifestations of transience, and the aesthetic expression of moral values; and she examines the moral, political, existential, and environmental implications of these and other issues.

In this book, Graham Oppy examines arguments for and against the existence of God. He shows that none of these arguments is powerful enough to change the minds of reasonable participants in debates on the question of the existence of God. His conclusion is supported by detailed

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analyses of the arguments as well as by the development of a theory about the purpose of arguments and the criteria that should be used in judging whether or not arguments are successful. Oppy discusses the work of a wide array of philosophers, including Anselm, Aquinas, Descartes, Locke, Leibniz, Kant, Hume and, more recently, Plantinga, Dembski, White, Dawkins, Bergman, Gale and Pruss.

A Contemporary Philosophical Investigation

New Philosophy for New Media

Finding Meaning in an Imperfect World

A Contemporary Introduction

100 of the Most Important Arguments in Western Philosophy

Everyday Aesthetics

The Aesthetics of Design offers the first full treatment of design in the field of philosophical aesthetics. Aesthetic theory has traditionally occupied itself with fine art in all its forms, sometimes with craft, and often with notions of beauty and sublimity in art and nature. In so doing, it has largely ignored the quotidian and familiar objects and experiences that make up our daily lives. Yet how we interact with design involves aesthetic choices and judgements as well as practical, cognitive and moral considerations. This work challenges the discipline to broaden its scope to include design, and illustrates how aesthetics helps define our human concerns. Subjecting design to as rigorous a treatment as any other aesthetic object exposes it to three main challenges that form the core of this book. First, design must be distinguished from art and craft as a unique kind of object meriting separate philosophical attention, and is here defined in part by its functional qualities. Second, the experience of

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design must be defended as having a particularly aesthetic nature. Here Forsey adapts the Kantian notion of dependent beauty to provide a model for our appreciation of design as different from our judgements of art, craft and natural beauty. Finally, design is important for aesthetics and philosophy as a whole in that it is implicated in broader human concerns. Forsey situates her theory of design as a constructive contribution to the recent movement of Everyday Aesthetics, which seeks to re-enfranchise philosophical aesthetics as an important part of philosophy at large. This innovative study re-evaluates the philosophical significance of aesthetics in the context of contemporary debates on the nature of philosophy. Lewis's main argument is that contemporary conceptions of meaning and truth have been reified, and that aesthetics is able to articulate why this is the case, with important consequences for understanding the horizons and nature of philosophical inquiry. Reification and the Aesthetics of Music challenges the most emphatic and problematic conceptions of meaning and truth in both analytic philosophy and postmodern thought by acknowledging the ontological and logical primacy of our concrete, practice-based experiences with aesthetic phenomena. By engaging with a variety of aesthetic practices, including Beethoven's symphonies and string quartets, Wagner's music dramas, Richard Strauss's Elektra, the twentieth-century avant-garde, Jamaican soundsystem culture, and punk and contemporary noise, this book demonstrates the aesthetic relevance of reification as well as the concept's applicability to contemporary

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debates within philosophy.

In this important new book, David O'Connor discusses both logical and empirical forms of the problem of inscrutable evil, perennially the most difficult philosophical problem confronting theism. Arguing that both a version of theism ("friendly theism") and a version of atheism ("friendly atheism") are justified on the evidence in the debate over God and evil, O'Connor concludes that a warranted outcome is a philosophical detente between those two positions. On the way to that conclusion he develops two arguments from evil, a reformed version of the logical argument and an indirect version of the empirical argument, and deploys both against a central formulation of theism that he describes as orthodox theism. God and Inscrutable Evil makes a valuable contribution to contemporary debates in the philosophy of religion.

The Aesthetics and Ethics of Copying responds to the rapidly changing attitudes towards the use of another's ideas, styles, and artworks. With advances in technology making the copying of artworks and other artefacts exponentially easier, questions of copying no longer focus on the problems of forgery: they now expand into aesthetic and ethical legal concerns. This volume addresses the changes and provides the first philosophical foundation for an aesthetics and ethics of copying. Scholars from philosophy of art, philosophy of technology, philosophy of law, ethics, legal theory, media studies, art history, literary theory, and sociology discuss the role that copying plays in human culture, confronting the question of how-and why-copying fits into our

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broader system of values. Teasing out the factors and conceptual distinctions that must be accounted for in an ontology of copying, they set a groundwork for understanding the nature of copies and copying, showing how these interweave with ethical and legal concepts. Covering unique concerns for copying in the domain of artworks, from music and art to plays and literature, contributors look at work by artists including Heinrich von Kleist, Robert Rauschenberg, Courbet and Manet and conclude with the normative dimensions of copying in the twenty-first century. By bringing this topic into the philosophical domain and highlighting its philosophical relevance, The Aesthetics and Ethics of Copying establishes the complex conditions-ontological, aesthetic, ethical, cultural, and legal-that underlie and complicate the topic. The result is a timely collection that establishes the need for further discussion.

What Is the Argument?

Why It's OK to Enjoy the Work of Immoral Artists

Deflationism and Axiomatic Truth

The Stone Reader: Modern Philosophy in 133

Arguments

Nietzsche's the Case of Wagner and Nietzsche Contra

Wagner

Critiques of God

In unrelenting flow of choices confronts us at nearly every moment of our lives, and yet our culture offers us no clear way to choose. This predicament seems inevitable, but in fact it's quite new. In medieval Europe, God's calling was a

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grounding force. In ancient Greece, a whole pantheon of shining gods stood ready to draw an appropriate action out of you. Like an athlete in "the zone," you were called to a harmonious attunement with the world, so absorbed in it that you couldn't make a "wrong" choice. If our culture no longer takes for granted a belief in God, can we nevertheless get in touch with the Homeric moods of wonder and gratitude, and be guided by the meanings they reveal? All Things Shining says we can. Hubert Dreyfus and Sean Dorrance Kelly illuminate some of the greatest works of the West to reveal how we have lost our passionate engagement with and responsiveness to the world. Their journey takes us from the wonder and openness of Homer's polytheism to the monotheism of Dante; from the autonomy of Kant to the multiple worlds of Melville; and, finally, to the spiritual difficulties evoked by modern authors such as David Foster Wallace and Elizabeth Gilbert. Dreyfus, a philosopher at the University of California, Berkeley, for forty years, is an original thinker who finds in the classic texts of our culture a new relevance for people's everyday lives. His lively, thought-provoking lectures have earned him a podcast audience that often reaches the iTunesU

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Top 40. Kelly, chair of the philosophy department at Harvard University, is an eloquent new voice whose sensitivity to the sadness of the culture—and to what remains of the wonder and gratitude that could chase it away—captures a generation adrift. Re-envisioning modern spiritual life through their examination of literature, philosophy, and religious testimony, Dreyfus and Kelly unearth ancient sources of meaning, and teach us how to rediscover the sacred, shining things that surround us every day. This book will change the way we understand our culture, our history, our sacred practices, and ourselves. It offers a new—and very old—way to celebrate and be grateful for our existence in the modern world.

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.

One day Sophie comes home from school to find two questions in her mail: "Who are you?" and "Where does the world come from?" Before she knows it she is enrolled in a correspondence course with a mysterious philosopher. Thus begins

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Jostein Gaarder's unique novel, which is not only a mystery, but also a complete and entertaining history of philosophy. This is the first full exploration of the implications of Wittgenstein's philosophy for understanding the arts and cultural criticism. These original essays by philosophers and critics address key philosophical topics in the study of the arts and culture, such as humanism, criticism, psychology, painting, film and ethics. All exemplify Wittgenstein's method of conceptual investigation and highlight his notion of philosophy as a cure.

Aesthetics, Ethics, and Nature

Just the Arguments

Defining Art, Creating the Canon

Sophie's World

Arguing about Gods

In Defense of Theism and Atheism

Can we still watch Woody Allen's movies? Can we still laugh at Bill Cosby's jokes? Woody Allen, Kevin Spacey, Dave Chappelle, Louis C. K., J.K. Rowling, Michael Jackson, Roseanne Barr. Recent years have proven rife with revelations about the misdeeds, objectional views, and, in some instances, crimes of popular artists. Spurred in part by the #metoo movement, and given more access than ever thanks to social media and the internet in general, the public has turned an alert and critical eye upon the once-hidden lives of previously cherished entertainers. But what should we members of the public do, think, and feel in

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response to these artists' actions or statements? It's a predicament that many of us face: whether it's possible to disentangle the deeply unsettled feelings we have toward an artist from how we respond to the art they produced. As consumers of art, and especially as fans, we have a host of tricky moral question to navigate: do the moral lives of artists affect the aesthetic quality of their work? Is it morally permissible for us to engage with or enjoy that work? Should immoral artists and their work be canceled? Most of all, can we separate an artist from their art? In *Drawing the Line*, Erich Hatala Matthes employs the tools of philosophy to offer insight and clarity to the ethical questions that dog us. He argues that it doesn't matter whether we can separate the art from the artist, because we shouldn't. While some dismiss the lives of artists as if they are irrelevant to the artist's work, and others instrumentalize artwork, treating it as nothing more than a political tool, Matthes argues both that the lives of artists can play an important role in shaping our moral and aesthetic relationship to the artworks that we love and that these same artworks offer us powerful resources for grappling with the immorality of their creators. Rather than shunning art made by those who have been canceled, shamed, called out, or even arrested, we should engage with it all the more thoughtfully and learn from the complexity it forces us to confront. Recognizing the moral and aesthetic relationships between art and artist is crucial to determining when and where we should draw the line when good artists do bad things.

The first full-length critical introduction in English to Nietzsche's lifelong obsession with Wagner, and why it matters for understanding Nietzsche's philosophy as a whole

Does life have meaning? Is it possible for life to be

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meaningful when the world is filled with suffering and when so much depends merely upon chance? Even if there is meaning, is there enough to justify living? These questions are difficult to resolve. There are times in which we face the mundane, the illogically cruel, and the tragic, which leave us to question the value of our lives. However, Iddo Landau argues, our lives often are, or could be made, meaningful we've just been setting the bar too high for evaluating what meaning there is. When it comes to meaning in life, Landau explains, we have let perfect become the enemy of the good. We have failed to find life perfectly meaningful, and therefore have failed to see any meaning in our lives. We must attune ourselves to enhancing and appreciating the meaning in our lives, and Landau shows us how to do that. In this warmly written book, rich with examples from the author's life, film, literature, and history, Landau offers new theories and practical advice that awaken us to the meaning already present in our lives and demonstrates how we can enhance it. He confronts prevailing nihilist ideas that undermine our existence, and the questions that dog us no matter what we believe. While exposing the weaknesses of ideas that lead many to despair, he builds a strong case for maintaining more hope. Along the way, he faces provocative questions: Would we choose to live forever if we could? Does death render life meaningless? If we examine it in the context of the immensity of the whole universe, can we consider life meaningful? If we feel empty once we achieve our goals, and the pursuit of these goals is what gives us a sense of meaning, then what can we do? Finding Meaning in an Imperfect World is likely to alter the way you understand your life.

Philosophy of Art is a textbook for undergraduate students interested in the topic of philosophical aesthetics. It

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introduces the techniques of analytic philosophy as well as key topics such as the representational theory of art, formalism, neo-formalism, aesthetic theories of art, neo-Wittgensteinism, the Institutional Theory of Art. as well as historical approaches to the nature of art. Throughout, abstract philosophical theories are illustrated by examples of both traditional and contemporary art including frequent reference to the avant-garde in this way enriching the readers understanding of art theory as well as the appreciation of art. Unique features of the textbook are: * chapter summaries * summaries of major theories of art and suggested analyses of the important categories used when talking and thinking of art * annotated suggested readings at the ends of chapters. Also available in this series: Epistemology Pb: 0-415-13043-3: £12.99 Ethics Pb: 0-415-15625-4: £11.99 Metaphysics Pb: 0-415-14034-X: £12.99 Philosophy of Mind Pb: 0-415-13060-3: £11.99 Philosophy of Religion Pb: 0-415-13214-2: £12.99 Philosophy of Art
An Introduction to Philosophical Argument and Analysis