



The Concept Of Art

Tiziana Andina



The Concept Of Art:

The Conception of Art Henry Rankin Poore, 1914 **The Abuse of Beauty** Arthur C. Danto, 2003 In *The Abuse of Beauty* art critic and philosopher Arthur Danto explains how the notion of beauty as anathema to art arose and flourished and offers a new way of looking at art and beauty. He draws on the thought of artists, critics and philosophers such as Rimbaud, Fry, Matisse and Greenberg to reposition beauty as one of many modes along with sexuality, sublimity, disgust and horror through which the human sensibility expresses itself. 20 black and white illustrations are included.

Theories of Art Today Noël Carroll, 2000 What is art? The contributors to *Theories of Art Today* address the assertion that the term art no longer holds meaning. They explore a variety of issues including aesthetic and institutional theories of art, feminist perspectives on the philosophy of art, the question of whether art is a cluster concept and the relevance of tribal art to philosophical aesthetics. Contributors to this book include such distinguished philosophers and historians as Arthur Danto, Joseph Margolis and George Dickie.

What Art Is Michelle Kamhi, Louis Torres, 2016-05-26 What is art? The arts establishment has a simple answer: anything is art if a reputed artist or expert says it is. Though many people are skeptical about the alleged new art forms that have proliferated since the early twentieth century, today's critics claim that all such work, however incomprehensible, is art. A groundbreaking alternative to this view is provided by philosopher, novelist Ayn Rand (1901-1982). Best known as the author of *The Fountainhead* and *Atlas Shrugged*, Rand also created an original and illuminating theory of art which confirms the widespread view that much of today's purported art is not really art at all. In *What Art Is*, Torres and Kamhi present a lucid introduction to Rand's esthetic theory, contrasting her ideas with those of other thinkers. They conclude that in its basic principles, her account is compelling and is corroborated by evidence from anthropology, neurology, cognitive science and psychology. The authors apply Rand's theory to a debunking of the work of prominent modernists and postmodernists from Mondrian, Jackson Pollock and Samuel Beckett to John Cage, Merce Cunningham and other highly regarded postmodernist figures. Finally, they explore the implications of Rand's ideas for the issues of government and corporate support of the arts, art law and art education. This is one of the most interesting, provocative and well-written books on aesthetics that I know. While fully accessible to the general reader, *What Art Is* should be of great interest to specialists as well. Ayn Rand's largely unknown writings on art, especially as interpreted, released from dogma and smoothed out by Torres and Kamhi, are remarkably refined. Moreover, her ideas are positively therapeutic after a century of artistic floundering and aesthetic quibbling. Anyone interested in aesthetics, in the purpose of art or in the troubling issues posed by modernism and postmodernism should read this book.

Randall R. Dipert, Author of *Artifacts, Art Works and Agency*. Torres and Kamhi effectively situate Rand's long neglected esthetic theory in the wider history of ideas. They not only illuminate her significant contribution to an understanding of the nature of art, they also apply her ideas to a trenchant critique of the twentieth century's advanced art. Their exposure of the invalidity of abstract art is itself worth the price of admission. Chris Matthew

Sciabarra Author of Ayn Rand The Russian Radical Rand's aesthetic theory merits careful study and thoughtful criticism which Torres and Kamhi provide Their scholarship is sound their presentation is clear and their judgment is refreshingly free from the biases that Rand's supporters and detractors alike tend to bring to considerations of her work Stephen Cox University of California San Diego

Contemplating Art Jerrold Levinson, 2006-10-05 *Contemplating Art* is a compendium of writings from the last ten years by one of the leading figures in aesthetics Jerrold Levinson The book contains twenty four essays and is divided into seven parts The first is about issues relating to art in general not specific to one art form The second and longest part of the book is about philosophical problems specific to music The third part focuses on pictorial art and the fourth on interpretation in particular the interpretation of literature and literary language In the remaining parts of the book Levinson discusses aesthetic properties issues in historical aesthetics humour and intrinsic value These lively essays rigorous but accessible will appeal not only to philosophers but also to musicologists literary theorists art critics and reflective lovers of the arts

The Routledge International Handbook of the Arts and Education Mike Fleming, Liora Bresler, John O'Toole, 2014-11-27 This International Handbook brings together leading writers on Arts in Education to provide a much needed authoritative guide to the main debates in the field and an informed account of contemporary developments in policy and practice Providing a detailed overview of key concepts and practical challenges the book combines theoretical insight with specific examples of innovative projects drawing on theoretical historical and empirical research perspectives to inform understanding The range of content highlights the breadth of the field addressing such issues as the importance of community arts and partnership as well as school education and providing insight into developments in multiple and connecting arts as well as traditional art forms Topics such as assessment creativity cultural diversity special needs the arts in early childhood adult education arts based research are all addressed by recognised authorities in each area The collection of chapters also serves to define the field of arts education recognising its diversity but highlighting the common elements that provide its identity The collection addresses generic issues common to all the arts while acknowledging differences and recognising the dangers of over generalisation It also includes specific chapters on each of the art forms visual art dance drama literature music media arts providing a cutting edge analysis of key contemporary issues in each subject Bringing together specially commissioned pieces by a range of international authors this Handbook will make an important contribution to the field of Arts Education

The Art of Understanding Art Irina D. Costache, 2012-04-04 *The Art of Understanding Art* reveals to students and other readers new and meaningful ways of developing personal ideas and opinions about art and how to express them with confidence Offers an inquiry unique among introductory art texts into the learning process of understanding and appreciating art Examines the multiple issues and processes essential to making analyzing and evaluating art Uses cross cultural examples to help readers develop comprehensive yet personal ways of looking at and thinking about art Includes an annotated glossary of the Art World institutions and individuals that play a role in defining art

as well as diagrams textboxes callouts and other visual elements to highlight information and enhance learning Richly illustrated with over 40 images Suggests innovative class assignments and projects useful for developing lesson plans and offers an online companion site for additional illustrations and information

The Philosophy of Art: The Question of Definition Tiziana Andina,2013-04-11 Drawing on the philosophies of art developed by the continental authors and studies of Anglo American philosophers this book presents a panorama of the philosophy of art It discusses definitions offered from the analytical school including Arthur Danto s representationalism Dipert s theories of artefactualism Dickie s institutional and procedural theories and Levinson s historical and cultural theories From the continental theories it reflects on Hegel s notion of philosophy of art Martin Heidegger s and Hans Georg Gadamer s hermeneutic tradition and Alexius Meinong s theory of objects This range of definitions and theories are judged and defended using a form of representationalism that begins with the results of Arthur Danto s thinking and integrates the aesthetic reflection of the Baumgarten School The result is not only a presentation of philosophy of art from the beginning of the twentieth century to present day but a study that proposes a theory capable of synthesizing the finest contributions of the analytic and continental traditions

Aesthetics and the Philosophy of Art Peter Lamarque,Stein Haugom Olsen,2018-09-11 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

The Concept of the Beautiful Agnes Heller,2012-02-01 The main purpose of this book is to explicate the problematic relationship between the heterogeneity of what is experienced as beautiful and the homogeneity of the conceptualization of that experience or attempt at such a conceptualization in the era of modern philosophy While the heterogeneity of what is experienced as beautiful was permitted and indeed celebrated in the dominant ancient conception for example in the Symposium and Phaedrus of Plato the need for homogenization in the later appropriation of Plato and in the Enlightenment period relegated the beautiful to the

privileged domain of artworks In her analysis Agnes Heller provides a unique and significant emphasis on the original life content of the experience of the beautiful which becomes lost in the modern system of the arts This book details the history of the concept of the beautiful starting with what Agnes Heller distinguishes between the warm metaphysics of beauty and the cold one inspired by Plato's Janus faced relationship to beauty and ending with a fragmented yet hopeful vision propagated by Friedrich Nietzsche Walter Benjamin and Theodor W Adorno among others In between these two historical parentheses the metaphysical Plato on one hand and the post metaphysical Nietzsche Benjamin and Adorno on the other hand lay a plenitude of figures and intellectual developments all of which contributed to the demise of the concept of the beautiful in the Western metaphysical tradition The most important of these figures and developments are examined in this book

Enjoying the Tune of Term: An Psychological Symphony within **The Concept Of Art**

In a global taken by screens and the ceaseless chatter of instantaneous connection, the melodic elegance and psychological symphony developed by the written term often disappear into the background, eclipsed by the constant sound and distractions that permeate our lives. Nevertheless, set within the pages of **The Concept Of Art** a marvelous fictional prize overflowing with organic feelings, lies an immersive symphony waiting to be embraced. Crafted by a wonderful composer of language, this interesting masterpiece conducts viewers on a psychological journey, well unraveling the concealed songs and profound influence resonating within each carefully crafted phrase. Within the depths of the emotional examination, we will discover the book is key harmonies, analyze their enthralling writing type, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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