

**The Meaning
of Modern Art**

KARSTEN HARRIES



The Meaning Of Modern Art A Philosophical Interpretation

Peter Šajda



The Meaning Of Modern Art A Philosophical Interpretation:

Meaning of Modern Art Karsten Harries, 1979-12 That modern art is different from earlier art is so obvious as to be hardly worth mentioning Yet there is little agreement as to the meaning or the importance of this difference Indeed contemporary aestheticians especially seem to feel that modern art does not depart in any essential way from the art of the past One reason for this view is that with the exception of Marxism the leading philosophical schools today are ahistorical in orientation This is as true of phenomenology and existentialism as it is of contemporary analytic philosophy As a result there have been few attempts by philosophers to understand the meaning of the history of art an understanding fundamental to any grasp of the difference between modern art and its predecessors Art expresses an ideal image of man and an essential part of understanding the meaning of a work of art is understanding this image When the ideal image changes art too must change It is thus possible to look at the emergence of modern art as a function of the disintegration of the Platonic Christian conception of man The artist no longer has an obvious generally accepted route to follow One sign of this is that there is no one style today comparable to Romanesque Gothic Renaissance or Baroque This lack of direction has given the artist a new freedom Today there is a great variety of answers to the question What is art Such variety however betrays an uncertainty about the meaning of art An uneasiness about the meaning of art has led modern artists to enter into dialogue with art historians psychologists and philosophers Perhaps this interpretation can contribute to that dialogue *Modern Art and the Death of a Culture* Hendrik Roelof Rookmaaker, 1994 Uses popular and lesser known paintings to show modern art s reflection of a dying culture and how Christian attitudes can create hope in today s society **The Antinomy of Being**

Karsten Harries, 2019-08-05 One thing this book attempts to show is that Kant s antinomies open a way towards an overcoming of that nihilism that is a corollary of the understanding of reality that presides over our science and technology But when Harries is speaking of the antinomy of Being he is not so much thinking of Kant as of Heidegger Not that Heidegger speaks of an antinomy of Being But his thinking of Being leads him and will lead those who follow him on his path of thinking into this antinomy At bottom however the author is neither concerned with Heidegger s nor Kant s thought He shows that our thinking inevitably leads us into some version of this antinomy whenever it attempts to grasp reality in toto without loss All such attempts will fall short of their goal And that they do so Harries claims is not something to be grudgingly accepted but embraced as a necessary condition of living a meaningful life That is why the antinomy of Being matters and should concern us all **The Bloomsbury Encyclopedia of Philosophers in America** John R.

Shook, 2016-02-11 For scholars working on almost any aspect of American thought The Bloomsbury Encyclopedia to Philosophers in America presents an indispensable reference work Selecting over 700 figures from the Dictionary of Early American Philosophers and the Dictionary of Modern American Philosophers this condensed edition includes key contributors to philosophical thought From 1600 to the present day entries cover psychology pedagogy sociology anthropology education

theology and political science before these disciplines came to be considered distinct from philosophy Clear and accessible each entry contains a short biography of the writer an exposition and analysis of his or her doctrines and ideas a bibliography of writings and suggestions for further reading Featuring a new preface by the editor and a comprehensive introduction The Bloomsbury Encyclopedia to Philosophers in America includes 30 new entries on twenty first century thinkers including Martha Nussbaum and Patricia Churchland With in depth overviews of Waldo Emerson Margaret Fuller Noah Porter Frederick Rauch Benjamin Franklin Thomas Paine and Thomas Jefferson this is an invaluable one stop research volume to understanding leading figures in American thought and the development of American intellectual history **Architecture**

as Communication Ross A. Eaman, 2025-04-08 Media theory has long overlooked the built environment and its communicative capacity how built structures and spaces convey meaning through material embodiment and symbolization Architecture as Communication advances the idea that built environments function as media of communication Using practice theory in conjunction with the concept of style this book is anchored in three historical determinants the quest for perfect proportion in buildings the belief in architectural determinism and the ongoing efforts within other media to influence how those who experience built environments understand them Ross Eaman explores how houses schools places of worship factories office buildings stores malls opera houses plazas and parks have meaning for people as subjective life worlds Architecture as Communication proposes media theory that articulates the social construction of meaning as a unique way of understanding the built environment one in which the users and observers of structures and spaces participate along with architects and designers Architecture according to Eaman encompasses the multiplicity of communication as human interaction preparing people for what they are about to encounter signalling how they should act and selectively enabling them to perform their expected role Using examples across many historical periods and cultures Architecture as Communication argues that we judge our built environments by the values they communicate **Volume 6, Tome III:**

Kierkegaard and His German Contemporaries - Literature and Aesthetics Jon Stewart, 2016-12-05 This volume explores in detail Kierkegaard's various relations to his German contemporaries Kierkegaard read German fluently and made extensive use of the writings of German speaking authors It can certainly be argued that apart from his contemporary Danish sources the German sources were probably the most important in the development of his thought generally The volume has been divided into three tomes reflecting Kierkegaard's main areas of interest with regard to the German speaking sources namely philosophy theology and a more loosely conceived category which has here been designated literature and aesthetics This third tome is dedicated to the German literary sources that were significant for Kierkegaard in particular the work of authors from German Classicism and Romanticism Important forerunners for many of Kierkegaard's literary motifs and characters can be found in the German literature of the day His use of pseudonyms and his interest in irony were both profoundly influenced by German Romanticism This volume demonstrates the extent to which Kierkegaard's views of

criticism and aesthetics were decisively shaped by the work of German authors I Am You Karl F. Morrison, 2014-07-14

Important trends in contemporary intellectual life celebrate difference divisiveness and distinction Speculative writing increasingly highlights hermeneutic gaps between human beings their histories and their hopes In this book Karl Morrison identifies an alternative to this disruption He explores for the first time the entire legacy of thought revolving around the challenging claim I am you perhaps the most concise possible statement of bonding through empathy Professor Morrison shows that the hope for thoroughgoing understanding and inclusion in another's world view is central to the West's moral intellectual tradition He maintains that the West may yet escape the fatal flaw of casting that hope in paradigms of sexual and aesthetic dominance examples of empathetic participation inspired by hunger for power as well as by love The author uses diverse sources in theology ranging from Augustine to Schleiermacher in art from the religious art of the Christian Empire to post Abstractionism and in literature from Donne to Joyce Pirandello and Mann In this work he builds on the thought of two earlier books Tradition and Authority in the Western Church 300-1140 Princeton 1969 and The Mimetic Tradition of Reform in the West Princeton 1982 I Am You goes beyond their themes to the inward act that according to tradition consummated the change achieved by mimesis namely empathetic participation Originally published in 1988 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 On the Aesthetics of Roman Ingarden B. Dziemidok, P. McCormick, 1988-12-31 Roman Ingarden's very extensive philosophical work in metaphysics ontology epistemology and aesthetics continues to attract increasing attention both in Poland and in North America Further work left uncompleted at his death is appearing Major bibliographies of his work as well as of studies about his work are now in print Ingarden's scattered articles on various questions in philosophy are being collected And conferences devoted to his work are now held regularly These diverse activities might suggest a similar diversity in Ingarden's philosophical legacy But such a suggestion would be misleading For interest in Ingarden's work has continued to centre on the one area which is arguably at the core of his achievement namely the complex problems of aesthetics In this field Ingarden seemed to pull together his various interests in ontology and epistemology especially Here he brought those interests to focus on a set of issues that would occupy him creatively throughout the vicissitudes of his long and difficult scholarly life More over aesthetics is also the field where Ingarden perhaps most succeeded in orchestrating the many themes he owed to his phenomenological training while finally transposing the central issues into something original something distinctively his own that philosophers can no longer identify as merely phenomenological Ingarden's aesthetics not surprisingly has captured the interest today of many scholars

in different fields The Cambridge Companion to German Idealism Karl Ameriks, 2000-10-30 The Cambridge Companion to German Idealism first published in 2000 offers a comprehensive penetrating and informative guide to what is regarded as the classical period of German philosophy Kant Fichte Hegel and Schelling are all discussed in detail together with a number of their contemporaries such as Herder and Schleiermacher whose influence was considerable but whose work is less well known in the English speaking world The essays in the volume trace and explore the unifying themes of German Idealism and discuss their relationship to Romanticism the Enlightenment and the culture of seventeenth and eighteenth century Europe The result is an illuminating overview of a rich and complex philosophical movement and will appeal to a wide range of readers in philosophy German studies theology literature and the history of ideas *Emotion and the Arts* Mette Hjort, Sue Laver, 1997-09-04 Although there are a number of anthologies dealing with various topics related to the emotions this is the first to focus on the arts The editors have collected new essays on emotion and its relation to the arts by fifteen leading aestheticians The essays consider such topics as the paradox of fiction emotion in the pure and abstract arts the rationality and ethics of emotional responses to art and the value of emotion Contributors include Robert Solomon Rom Harré Kendall Walton and Jerrold Levinson **The Ethical Function of Architecture** Karsten Harries, 1998-07-31 Can architecture help us find our place and way in today's complex world Can it return individuals to a whole to a world to a community Developing Giedion's claim that contemporary architecture's main task is to interpret a way of life valid for our time philosopher Karsten Harries answers that architecture should serve a common ethos But if architecture is to meet that task it first has to free itself from the dominant formalist approach and get beyond the notion that its purpose is to produce endless variations of the decorated shed In a series of cogent and balanced arguments Harries questions the premises on which architects and theorists have long relied premises which have contributed to architecture's current identity crisis and marginalization He first criticizes the aesthetic approach focusing on the problems of decoration and ornament He then turns to the language of architecture If the main task of architecture is indeed interpretation in just what sense can it be said to speak and what should it be speaking about Expanding upon suggestions made by Martin Heidegger Harries also considers the relationship of building to the idea and meaning of dwelling Architecture Harries observes has a responsibility to community but its ethical function is inevitably also political He concludes by examining these seemingly paradoxical functions **Master Narratives and their Discontents** James Elkins, 2013-10-18 In this bracing engagement with the many versions of art history James Elkins argues that the story of modernism and postmodernism is almost always told in terms of four narratives Works of art are either seen as modern or postmodern or praised for their technical skill or because of the politics they appear to embody These are master narratives of contemporary criticism and each leads to a different understanding of what art is and does Both a cogent overview of the state of thinking about art and a challenge to think outside the art historical box Master Narratives and their Discontents is the first volume in a series of short books on the theories of modernism by

leading art historians on twentieth century art and art criticism Cusanus Peter J. Casarella, 2006-03-29 The thought of Nicholas of Cusa 1401 1464 draws upon a rich heritage of ancient medieval and Renaissance traditions and ties these traditions together into a synthesis that continues to evoke new ideas in philosophy theology aesthetics history political theory and the philosophy of science This volume offers a detailed historical background to Cusanus s thinking while also assaying his significance for the present It brings together major contributions from the English speaking world as well as voices from Europe Each essay represents a fresh new perspective on Cusanus the cardinal philosopher theologian political theorist mathematician and humanist from the fifteenth century The collection encompasses four kinds of research on Cusanus One approach focuses on the ancient and medieval tradition of which Nicholas saw himself to be a part A second mode of inquiry looks at particular ideas or texts of Cusanus in their own right A third method treats Cusanus in terms of his relationship to other thinkers of the fifteenth century Finally a fourth perspective opens the door to a contemporary retrieval of Cusanus s thought Never before have so many disciplinary perspectives been collected together in a single volume on Nicholas of Cusa The diverse voices of the volume are thus attuned to the multifaceted heritage of the thinker of the fifteenth century but speak in a compelling way for the need to reconsider his novel integration of thought today The book will appeal not only to specialists in the thought of Cusanus but also to individuals who are interested in learning how the personal and intellectual legacy of a German cardinal from the fifteenth century can still provoke so much interest among a global community of scholars today ABOUT THE EDITOR Peter J Casarella is associate professor of systematic theology at The Catholic University of America He is the author of several books and articles including Word as Bread Language and Theology in Nicholas of Cusa forthcoming THE CONTRIBUTORS Elizabeth Briant Peter Casarella Louis Dupr Wilhelm Dupr Walter Andreas Euler Karsten Harries Jasper Hopkins Nancy Hudson Regine Kather Il Kim Bernard McGinn Cary J Nederman Thomas Pr gl Paul E Sigmund Frank Tobin and Morimichi Watanabe PRAISE FOR THE BOOK This is a very rich collection of papers which portray and analyze Nicholas of Cusa as mystic philosopher politician aesthete and natural scientist They excellently communicate both the versatility and the underlying coherence of Nicholas magisterial work Peter Casarella and his contributors have given us an important publication which is to be warmly recommended not only for those with interests in the late medieval world but also for those who wish to discover in the past vital resources for the formation of the present Oliver Davies King s College London Peter Casarella and the contributors have presented a book which leads to many fundamentally convincing aspects of the legacy of learned ignorance Harald Schwaetzer The Medieval Review The editor of this volume Peter Casarella has organized a collection of papers rooted in a panoply of viewpoints presuppositions and fields of inquiry which when gathered together much like the Tegernsee monks gathered around the icon of Christ in Cusa s classic De visione Dei works to supplement enrich and augment what otherwise would be more impoverished perspectives In this way the collection authentically represents the Cusan legacy demonstrating the importance and enduring

relevance of Cusa's conjectures in various fields The essays in this collection demonstrate a significant advance in Cusan scholarship The quality of research represented in these essays helps bend the branches that the fruit may be **Form, Content, and Power** Eric v.d. Luft, 2024-08-02 This book is meant to be disconcerting It asks many more questions than it answers but perhaps that is how philosophy should be especially if the questions posed are capable of rousing interest in a topic and stimulating individual thought It challenges sometimes attacks and even ridicules various traditions and theoretical positions in the history of the philosophy of art not for merely destructive or polemical purposes but rather to encourage insightful readers to proceed beyond these positions in their own minds Its arguments are not didactic and its conclusions are not dogmatic but evocative and provisional in the hope that its readers will confront them with a vigor at least equal to that with which these arguments and conclusions have already confronted the traditional opinions Its general aims are 1 to try to answer the basic questions What is art and What is good art and 2 to try to develop a unified theory of art i e a theory which would embrace and be equally applicable to all types and media of art from architecture to rock songs from symphonies to sculpture from Shakespeare to street graffiti Toward this second aim it examines the traditional concept of beauty and finds it incoherent undefinable philosophically unsatisfactory and incapable of serving as the ground of any rigorous unified theory of art because it cannot without equivocation be made equally applicable to all sorts of art Thus instead of beauty it proposes the concept of power which can be clearly and precisely defined and which is not only universally and univocally applicable but also rich enough as a concept to be able to shed light on the whole idea of art It is not a difficult book It is written for people at all levels of erudition from college frosh to tenured professors It does not aim primarily toward any level and tries not to pander but presents interpretations within the philosophy of art which should be both sufficiently original to provide grist for the professors speculative mills and at the same time sufficiently lucid for beginning students to be able to grasp the main ideas In short the book aims to become both a course textbook and a work which will be discussed at scholarly conferences and written about in journal articles At least with regard to this twofold aim to be simultaneously intelligible to tyros and interesting to experts and its consequent claim to a broad audience it is akin to such works as John Dewey's *Art as Experience* Robin Collingwood's *The Principles of Art* or Susanne Langer's *Philosophy in a New Key* *Volume 19, Tome VII: Kierkegaard Bibliography* Peter Šajda, Jon Stewart, 2017-03-16 The long tradition of Kierkegaard studies has made it impossible for individual scholars to have a complete overview of the vast field of Kierkegaard research The large and ever increasing number of publications on Kierkegaard in the languages of the world can be simply bewildering even for experienced scholars The present work constitutes a systematic bibliography which aims to help students and researchers navigate the seemingly endless mass of publications The volume is divided into two large sections Part I which covers Tomes I V is dedicated to individual bibliographies organized according to specific language This includes extensive bibliographies of works on Kierkegaard in some 41 different languages Part II which covers Tomes VI VII

is dedicated to shorter individual bibliographies organized according to specific figures who are in some way relevant for Kierkegaard. The goal has been to create the most exhaustive bibliography of Kierkegaard literature possible and thus the bibliography is not limited to any specific time period but instead spans the entire history of Kierkegaard studies.

Kierkegaard Bibliography Peter Šajda, 2017 Myth and the Creative Process Jacob E. Nyenhuis, 2003 Highlighting the interaction between myth and artist word and image Jacob Nyenthuis here presents a catalogue of these works one that will enlighten Ayrton's British following while introducing him to an American audience. BOOK JACKET *The Isolated Self* K. Brian Soderquist, 2013-10-01 While many studies of *On the Concept of Irony* treat Kierkegaard's irony primarily from a literary perspective *The Isolated Self* also examines irony with an eye to the fundamental problem in Kierkegaard's authorship namely the challenge of becoming a self. Kierkegaard's irony is a cavalier way of life that seeks isolation from the other an isolation he considers necessary to becoming a self. At the same time irony is said to be a hindrance to selfhood because the self fails to become a part of the social world in which it resides. *The Isolated Self* thus puts the existential tension of *On the Concept of Irony* into relief and suggests how it sets the stage for the rest of Kierkegaard's authorship. *The Isolated Self* reconstructs the horizon of understanding during Kierkegaard's time including Hegel's interpretation of both Socratic irony and Friedrich Schlegel's romantic irony. In addition the work explores material from the little known Danish discussion of irony in the works of Poul Martin Møller, Johan Ludvig Heiberg and Hans Lassen Martensen. **Domesticating the Invisible** Melissa S. Ragain, 2021-01-12 *Domesticating the Invisible* examines how postwar notions of form developed in response to newly perceived environmental threats in turn inspiring artists to model plastic composition on natural systems often invisible to the human eye. Melissa S. Ragain focuses on the history of art education in Cambridge, Massachusetts to understand how an environmental approach to form inspired new art programs at Harvard and MIT. As they embraced scientific theories of composition these institutions also cultivated young artists as environmental agents who could influence urban design and contribute to an ecologically sensitive public sphere. Ragain combines institutional and intellectual histories to map how the emergency of environmental crisis altered foundational modernist assumptions about form transforming questions about aesthetic judgment into questions about an ethical relationship to the environment.

Transformations in Personhood and Culture After Theory Christie McDonald, Gary Wihl, 2010-11-01

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