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The Basis Of Criticism In The Arts

Stephen Coburn Pepper



The Basis Of Criticism In The Arts:

The Basis of Criticism in the Arts Stephen Coburn Pepper, 1956
Pepper, 1949 **The Basis of Criticism in the Arts** Jan Karski, 1945 **The basis of criticism in the arts** Stephen C. Charlesworth, 2024-03-12 A critical study of the life of art criticism in the 1970s this volume traces the evolution of art and art criticism in a pivotal period in post war British history JJ Charlesworth explores how art critics and the art press attempted to negotiate new developments in art faced with the challenges of conceptualism alternative media new social movements and radical innovations in philosophy and theory This is the first comprehensive study of the art press and art criticism in Britain during this pivotal period seen through the lens of its art press charting the arguments and ideas that would come to shape contemporary art as we know it today This book will be of interest to scholars working in art history British cultural history and history of journalism **Art Criticism and Education** Theodore F. Wolff, George Geahigan, 1997 In this concluding volume of the series Disciplines in Art Education an author art critic and an art educator discuss the place of the art criticism in the classroom The State of Art Criticism James Elkins, Michael Newman, 2007-11-13 Art criticism is spurned by universities but widely produced and read It is seldom theorized and its history has hardly been investigated The State of Art Criticism presents an international conversation among art historians and critics that considers the relation between criticism and art history and poses the question of whether criticism may become a university subject Contributors include Dave Hickey James Panero Stephen Melville Lynne Cook Michael Newman Whitney Davis Irit Rogoff Guy Brett and Boris Groys **Why Art Criticism? A Reader** Julia Voss, Beate Söntgen, 2022-04-20 How is art criticism to be understood within an expanding artistic field A look at its history and its manifestations within globalized conditions shows the variety of the genre of the criteria and of the styles of writing This reader is an attempt to bring a diverse range of art critical voices and perspectives into conversation with each other with texts from the 18th century to the present The editors Beate Söntgen and Julia Voss have invited colleagues from various geographical and intellectual backgrounds to present and discuss the art critics of their choice choosing one example from their respective bodies of work to comment upon How have these writers approached art criticism Which styles do they employ What makes them extraordinary What can we learn from their writings today and why is it important in its contemporary context BEATE SÖNTGEN 1963 is professor of art history at Leuphana University Lüneburg She studied art history philosophy and modern German literature in Marburg and Berlin She is director of the DFG Research Training Group Cultures of Critique Forms Media Effects and co director of the program PriMus Doctoral Studies in Museums JULIA VOSS 1974 is an honorary professor at Leuphana University Lüneburg She studied art history modern German literature and philosophy in Berlin and London She is herself an art critic and journalist and was deputy head of the arts section of the Frankfurter Allgemeine Zeitung Benjamin and Adorno on Art and Art Criticism Thijs Lijster, 2025-10-01 This book brings together two of the most important figures of twentieth century criticism Walter

Benjamin and Theodor Adorno to consider a topic that was central to their thinking the place of and reason for art in society and culture Thijs Lijster takes us through points of agreement and disagreement between the two on such key topics as the relationship between art and historical experience between avant garde art and mass culture and between the intellectual and the public He also addresses the continuing relevance of Benjamin and Adorno to ongoing debates in contemporary aesthetics such as the end of art the historical meaning of art and the role of the critic

Art Criticism and Modernism in the United States Stephen Moonie, 2022-03-22 This study is an analysis of high and late modernist criticism in New York during the 1960s and early 1970s Through a close reading of a selection of key critics of the period which will expand the remit beyond the canonical texts the book examines the ways that modernist criticism's discourse remains of especial disciplinary interest Despite its alleged narrowness and exclusion the debates of the 1960s raised fundamental questions concerning the nature of art writing Those include arguments around the nature of value and judgement the relationship between art criticism and art history and the related problem of what we mean by the contemporary Stephen Moonie argues that within those often fractious debates there exists a shared discourse And further contrary to the current consensus that modernists were elitist dogmatic and irrelevant to contemporary debates on art the study shows that there is much that we can learn from reconsidering their writings The book will be of interest to scholars working in art history modern art art criticism and literary studies

Television Aesthetics Nikos Metallinos, 2013-11-05 USE FIRST TWO PARAGRAPHS ONLY FOR GENERAL CATALOGS This volume offers a response to three ongoing needs to develop the main composition principles pertinent to the visual communication medium of television to establish the field of television aesthetics as an extension of the broader field of visual literacy and to promote television aesthetics to both students and consumers of television Based on effective empirical research from three axes perception cognition and composition the aesthetic principles of television images presented are drawn from converging research in academic disciplines such as psychology perceptual cognitive and experimental neurophysiology and the fine arts painting photography film theater music and more Although the aesthetics of the fine arts were traditionally built on contextual theories that relied heavily on subjective evaluation on critical analyses and on descriptive research methods the aesthetics of today's visual communication media consider equally valuable empirical methodologies found in all sciences Investigations in these different academic disciplines have provided the constructs and strengthened the foundations of the theory of television aesthetics offered in this book Special features include a great variety of pictures supporting the topics discussed a thorough up to date and specifically related bibliography for each of the major parts of the book computer drawings illustrating the concepts examined in the text scientific data tables and charts documenting the research findings cited simplified explanations of the processes of visual auditory and motion perceptions of images enhanced by specific diagrams detailed analyses of the threefold process of stimulation perception and recognition of televised images and workable easy to understand and use rules of picture composition visual image

evaluations and television program appreciation *Art Criticism Since 1900* Malcolm Gee,1993 **Maritain's Ontology of the Work of Art** J.W. Hanke,2012-12-06 I Since the appearance in 1902 of Benedetto Croce's *L'estetica come scienza dell'espressione e linguistica generale* the problem of the ontology of the work of art or aesthetic object what kind of thing it is and what its mode of being is has come to occupy a central place in the philosophy of art Moreover a particular conception of the identity of art objects is at present a driving force in some quarters of the art world itself As Harold Rosenberg so well points out Minimalist or Reductive Art has attempted sometimes quite self consciously to establish the autonomous physical reality of the work of art by emptying it of all expressive and representational content What is the ontological problem One rather crude way of stating it is to ask where the work of art or object of aesthetic contemplation exists Is it to pick some examples to be identified with the material product of the artist's labors which exists spatially outside of and independently of artist and beholder Or does it exist only in the mind of the beholder or the artist Is it either one perception of a beholder or a series of his perceptions Or is it the class of all perceptions of either all spectators or all qualified spectators Put another way it would be a question of whether and to what such purported names as Beethoven's Fifth Symphony refer

Philosophy - Basic Notions, Volume 2 Nicolae Sfetcu,1900 A basic introduction to the world of philosophy with answers to the deepest questions we all ask ourselves through the lens of the world's greatest philosophers from Plato and Confucius to modern thinkers A guide to the fundamental nature of existence society and the way we think After an overview of philosophy with the history of philosophy branches of philosophy philosophical concepts and philosophical schools and traditions specific topics in philosophy are addressed such as God religion good and evil ethics animal rights politics political philosophy appearance and reality science philosophy of science mind philosophy of mind and art aesthetics Philosophy is the study of general and fundamental problems concerning such matters as existence knowledge values reason mind and language Philosophical methods include questioning critical discussion rational argument and systematic presentation Classical philosophical questions include both abstract questions Is it possible to know something and prove it What is most real and more practical and concrete questions Is there an optimal way to live Is it better to be just or unjust Do people have free will Philosophy is distinguished from other ways of approaching these problems by its critical generally systematic approach and reliance on rational arguments Other investigations are closely related to art science politics or other pursuits For example is beauty objective or subjective Are there many scientific methods or just one Is political utopia a hopeful dream or hopeless fantasy The main sub fields of academic philosophy include metaphysics concerned with the fundamental nature of reality and being epistemology about the nature and foundations of knowledge and its limits and validity ethics aesthetics political philosophy logic philosophy of science and the history of Western philosophy Many philosophical debates that began in antiquity are still debated today , *A Study of Current Standards of American Criticism of the Arts* Bernice Brinkema Ennis,1938 *The Language of Art History* Salim Kemal,Ivan Gaskell,1991 The first volume in the series

Cambridge Studies in Philosophy and the Arts offers a range of responses by distinguished philosophers and art historians to some crucial issues generated by the relationship between the art object and language in art history Each of the chapters in this volume is a searching response to theoretical and practical questions in terms accessible to readers of all human science disciplines The editors one a philosopher and one an art historian provide an introductory chapter which outlines the themes of the volume and explicates the terms in which they are discussed The contributors open new avenues of enquiry involving concepts of presence projective properties visual conventions and syntax and the appropriateness of figurative language in accounting for visual art The issues they discuss will challenge the boundaries to thought that some contemporary theorising sustains

The Fine Art of Writing, for Those who Teach it Henry Robinson Shipherd, 1926 Modern Perspectives in Western Art History W. Eugene Kleinbauer, Medieval Academy of America, 1989-01-01 A collection of essays that reflect the breadth of twentieth century scholarship in art history Kleinbauer has sought to illustrate the variety of methods scholars have developed for conveying the unfolding of the arts in the Western world Originally published by Holt Rinehart and Winston 1971

The American Magazine of Art ,1918 **Cambridge Magazine** ,1912

The Enigmatic Realm of **The Basis Of Criticism In The Arts**: Unleashing the Language is Inner Magic

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