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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. An introduction to the study of philosophy with discussions on several topics including God, politics, science and art. Now available in a fully revised and updated second edition, this accessible and insightful introduction outlines the central theories and ongoing debates in the philosophy of art. Covers a wide range of topics, including the definition and interpretation of art, the connections between artistic and ethical judgment, and the expression and elicitation of emotions through art. Includes discussion of prehistoric, non-Western, and popular mass arts, extending the philosophical conversation beyond the realm of Fine Art. Details concrete applications of complex theoretical concepts. Poses thought-provoking questions and offers fully updated annotated reading lists at the end of each chapter to encourage and enable further research. The Performance of Reading argues that there are distinct analogies between "silent" reading and artistic performance, and so fashions the new role of the reader as performer. An original and insightful exploration of the act of reading by the leading scholar in the field. Discusses the history of reading and the transitions from reading aloud to reading silently, and the changing role of literature as communal, active experience to a more private endeavor. Attracting philosophers, politicians, artists as well as the educated reader, Edmund Burke's Philosophical Enquiry, first published in 1757, was a milestone in western thinking. This edited volume will take the 250th anniversary of the Philosophical Enquiry as an occasion to reassess Burke's prominence in the history of ideas. Situated on the threshold between early modern philosophy and the Enlightenment, Burke's oeuvre combines reflections on aesthetics, politics and the sciences. This collection is the first book length work devoted primarily to Burke's Philosophical
Enquiry in both its historical context and for its contemporary relevance. It will establish the fact that the Enquiry is an important philosophical and literary work in its own right. Essential readings in the philosophy of literature are brought together for the first time in this anthology. Contains forty-five substantial and carefully chosen essays and extracts Provides a balanced and coherent overview of developments in the field during the past thirty years, including influential work on fiction, interpretation, metaphor, literary value, and the definition and ontology of literature Includes an additional historical section featuring generous selections of the writings of early pioneers such as Plato, Aristotle, Nietzsche, and Hume. Serves as an ideal introduction to the philosophy of literature or the philosophy of art, as well as a handy compilation of contributions to the field by its leading figures. Richard Eldridge presents a clear and compact survey of philosophical theories of the nature and significance of art. Drawing on materials from classical and contemporary philosophy as well as from literary theory and art criticism, he explores the representational, expressive, and formal dimensions of art, and he argues that works of art present their subject matter in ways that are of enduring cognitive, moral, and social interest. His accessible study will be invaluable to students and to all readers who are interested in the relation between thought and art.

THE NATURE OF ART is a collection of 29 seminal, historically-organized readings that are focused on a basic philosophical question: What is Art? Including writings from the Western tradition?both Continental and Analytic traditions?as well as non-Western, minority, and feminist writings, this volume provides students with a rich set of resources to explore this matter both broadly and deeply. Introductions to each reading situate the selection amidst each respective thinker's body of work and the greater philosophical context in which the remarks arose. Reading questions accompany each selection, drawing students' attention to key points to be encountered. Hailed by reviewers and adopters for its clarity and rigor, Wartenberg's THE NATURE OF ART offers a lively and engaging introduction to the philosophy of art. Since Hegel, the idea of an end of art has become a staple of aesthetic theory. This book analyzes its role and its rhetoric in Hegel, Nietzsche, Benjamin, Adorno, and Heidegger in order to account for the topic's enduring persistence. In addition to providing a general overview of the main thinkers of post-Idealist German aesthetics, the book explores the relationship between tradition and modernity. For despite the differences that distinguish one philosopher's end of art from another's, all authors treated here turn the end of art into an occasion to thematize and to reflect on the very thing that modernism cannot or should not be: tradition. As a discourse, the end of art is one of our modern traditions.

Collection of essays aiming to give the reader a clear view of some important problems in esthetics, and to engage the mind in thinking them through. Reading Philosophy of Religion combines a diverse selection of classical and contemporary texts in philosophy of religion with insightful commentaries. Offers a unique presentation through a combination of text and interactive commentary Provides a mix of classic and contemporary texts, including some not anthologized elsewhere. Includes writings from thinkers such as Aquinas, Boethius, Hume, Plantinga and Putnam. Divided into sections which examine religious language, the existence of God, reason, argument and belief, divine properties, and religious pluralism. Dieses Buch bietet eine andere, ernsthaftere Alternative zum materiellen Erfolg an. Das heißt, es ist eigentlich weniger eine Alternative als viel-mehr eine Ausweitung der Bedeutung von »Erfolg«: auf etwas Größeres als das bloße Bemühen, eine gute Stellung zu finden und sich nichts zuschulden kommen zu lassen. Und auch etwas Größeres als bloße Freiheit. Es setzt ein positives Ziel, auf das man hinarbeiten kann, das einen aber nicht einengt. Das, so scheint mir, ist der Hauptgrund für den Erfolg des Buches. Es traf sich, daß die ganze Kultur genau nach dem auf der Suche war, was dieses Buch anzubieten hat.« Robert M. Pirsig Sunzis Text ist nicht nur ein Klassiker der Kriegskunst, seine Weisheiten weisen zudem dem Weg zum Sieg bei allen Schlachten und Konflikten, die wir führen. Sei es der gesellschaftliche Konflikt, der Kampf im Aufsichtsrat oder sogar der Kampf der Geschlechter – mit diesem Werk wird jeder Feind besiegt. Doch die größte Leistung besteht darin, den Widerstand des Feindes ohne einen Kampf zu brechen. Art and Interpretation is a comprehensive anthology of readings on aesthetics. Its aim is to present fundamental philosophical issues in such a way as to create a common vocabulary for those from diverse backgrounds to communicate meaningfully about aesthetic issues. To that end, the editor has provided selections from a wide variety of challenging works in aesthetic theory, both classical and modern. The approach is often cross-disciplinary. Within the discipline of
philosophy it seeks to balance readings from the analytic tradition with continental European, hermeneutical postmodern (including deconstructionist), and feminist readings. The anthology is thus briefly conceived, but by grouping the readings into sections such as ‘Expression and Aesthetic object,’ ‘Psychology and Interpretation,’ ‘Marxist Theory,’ and ‘Culture, Gender, and Difference,’ it aims as well to provide depth of coverage for each topic or issue. The book opens with a historical section containing substantial selections from Plato, Aristotle, Hume, Kant, Shelley and Nietzsche; these readings introduce themes that recur and are developed in the remainder of the anthology. This anthology proves that it is the human norm for all people to participate in meaningful and purposeful art, craft, and work because this is part of human nature itself. This anthology is remarkable not only for the selections themselves, among which the Schelling and the Heidegger essays were translated especially for this volume, but also for the editors’ general introduction and the introductory essays for each selection, which make this volume an invaluable aid to the study of the powerful, recurrent ideas concerning art, beauty, critical method, and the nature of representation. Because this collection makes clear the ways in which the philosophy of art relates to and is part of general philosophical positions, it will be an essential sourcebook to students of philosophy, art history, and literary criticism. This work is an expanded and updated new edition of this textbook. It presents a comprehensive introduction to those coming to aesthetics and the philosophy of art for the first time. Two entirely new sections are presented on digital music and environmental aesthetics and all other chapters have been thoroughly revised and brought up-to-date. As with the first edition, the book is written in a wholly untechnical style and appeals to students of music, art history and literature as well as philosophy; looks at a wide range of the arts from film, painting and architecture to fiction, music and poetry; discusses a range of philosophical theories of thinkers such as Hume, Kant, Habermas, Collingwood, Derrida, Hegel and Schopenhauer; contains regular summaries and suggestions for further reading; and now includes two new sections on digital music and environmental aesthetics. This work aims to introduce readers to the techniques of analytic philosophy in addition to a selection of the major topics in this field of inquiry. Now available in a fully revised and updated second edition, this accessible and insightful introduction outlines the central theories and ongoing debates in the philosophy of art. Covers a wide range of topics, including the definition and interpretation of art, the connections between artistic and ethical judgment, and the expression and elicitation of emotions through art. Includes discussion of prehistoric, non-Western, and popular mass arts, extending the philosophical conversation beyond the realm of Fine Art Details concrete applications of complex theoretical concepts Poses thought-provoking questions and offers fully updated annotated reading lists at the end of each chapter to encourage and enable further research. This book offers a close philosophical reading of King Lear and Timon of Athens which provides insights into the groundbreaking ontological discourse on poverty and money. Analysis of the discourse of poverty and the critique of money helps to read Shakespeare philosophically and opens new reflections on central questions of our own time. Dead Letters to Nietzsche examines how writing shapes subjectivity through the example of Nietzsche’s reception by his readers, including Stanley Rosen, David Farrell Krell, Georges Bataille, Laurence Lampert, Pierre Klossowski, and Sarah Kofman. More precisely, Joanne Faulkner finds that the personal identification that these readers form with Nietzsche’s texts is an enactment of the kind of identity-formation described in Lacanian and Kleinian psychoanalysis. This investment of their subjectivity guides their understanding of Nietzsche’s project, the revaluation of values. Not only does this work make a provocative contribution to Nietzsche scholarship, but it also opens in an original way broader philosophical questions about how readers come to be invested in a philosophical project and how such investment alters their subjectivity. Guiding readers through major problems, issues and debates in aesthetics, this is a bias-free introduction for students studying the philosophy of art for the first time. Each chapter of the book begins by considering a particular work of art - from contemporary conceptual art, through literature to TV soap operas - to help students understand and explore key philosophical discussions and ideas. Introducing Aesthetics and the Philosophy of Art covers such topics as: definitions and the ontology of art; interpretation and intention; aesthetic properties and evaluation; emotion and the arts; art and morality; natural, environmental, and everyday aesthetics. Chapter summaries and outlines help to navigate the major topics covered, while annotated guides
to further reading and 'unresolved questions' sections help to encourage and animate study and discussion beyond the text. For those seeking to master the subject this is the most complete introduction available. An anthology of contemporary readings in analytic aesthetics, this reference reflects the relationships among the central aesthetic concerns of recent years. Providing a new perspective on the contemporary philosophy of art, this volume examines the challenge of Postmodernism and how it may or may not affect the future of analytic aesthetics offers a case study of the progress that has been made in handling the problem of expression in the arts reconceptualizes the concepts of the art work, its properties, and our experience and evaluation of it -- to take into account an expanding cultural, sociological contextualization, i.e., art as a culturally emergent product of social institutions and conventions features several readings organized around clusters of writers discussing each other's ideas and proposals, including: Beardsley, Dickie, and Blizek -- Wolterstorff, Levinson, and Bender -- Stolnitz and Dickie -- Beardsley, Margolis, and Novitz -- and Sibley and Dickie. Suitable for professionals in the art industry and anyone interested in the philosophy or aesthetics of art. The newly expanded and revised edition of Cooper's popular anthology featuring classic writings on aesthetics, both historical and contemporary. The second edition of this bestselling anthology collects essays of canonical significance in aesthetics and the philosophy of art, featuring a wide range of topics from the nature of beauty and the criteria for aesthetic judgement to the value of art and the appreciation of nature. Includes texts by classical philosophers like Plato and Kant alongside essays from art critics like Clive Bell, with new readings from Leonardo da Vinci, Oscar Wilde, Walter Pater, Ronald W. Hepburn, and Arthur C. Danto among others Intersperses philosophical scholarship with diverse contributions from artists, poets, novelists, and critics Broadens the scope of aesthetics beyond the Western tradition, including important texts by Asian philosophers from Mo Tzu to Tanizaki Includes a fully-updated introduction to the discipline written by the editor, as well as prefaces to each text and chapter-specific lists of further reading. 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. With the sustained, coherent perspective of an authored text and the diverse, authoritative views typical of an anthology, Philosophy of Art: Aesthetic Theory and Practice by David Boersema provides the context and commentary students need to comprehend the various issues in philosophy of art. Throughout the book, issues are examined using the lenses of the three broad areas of philosophy: metaphysics, epistemology, and value theory. That is, concerns are raised about what is expressed, how it is expressed, and why it is expressed. Chapters on the artist, the audience, and the artwork further break down the discipline and are applied to the final chapters on the specific types of art. The differences between art and science as well as the relationship of art and society provide a refreshing discussion of overlooked areas in philosophy of art. This anthology is intended as a core text for courses in aesthetics or philosophy of art. It contains a wealth of readings from both classic and contemporary sources, and aims to present substantial selections from those texts rather than mere "snippets." Readings are organized historically within four broad themes so that students can see how concepts of art have evolved and been debated. Each reading is introduced by the authors, who suggest connections between the reading and others in the anthology. Unlike
other anthologies on the market, The Philosophy of Art is both comprehensive and affordable, making it the ideal book for course use. Designed for readers with no or little prior knowledge of the subject, this concise anthology brings together key texts in aesthetics and the philosophy of art. Designed for readers with no or little prior knowledge of the subject. Presents two contrasting pieces on each of six topics. Texts range from Plato’s famous critique of art in the ‘Republic’ through Nietzsche’s ‘The Birth of Tragedy’ to Barthes’ ‘The Death of the Author’ and pieces in recent philosophical aesthetics from a number of traditions. Interactive editorial commentary helps readers to engage with the philosophical train of thought. Explains the argumentative and historical context in which each piece was written. Includes questions for debate and suggestions for further reading. Aesthetics: A Reader in Philosophy of the Arts, fourth edition, contains a selection of ninety-six readings organized by individual art forms as well as a final section of readings in philosophical aesthetics that cover multiple art forms. Sections include topics that are familiar to students such as painting, photography and movies, architecture, music, literature, and performance, as well as contemporary subjects such as mass art, popular arts, the aesthetics of the everyday, and the natural environment. Essays are drawn from both the analytic and continental traditions, and multiple others that bridge this divide between these traditions. Throughout, readings are brief, accessible for undergraduates, and conceptually focused, allowing instructors many different syllabi possibilities using only this single volume. Key Additions to the Fourth Edition The fourth edition is expanded to include a total of ninety-six essays with nineteen new essays (nine of them written exclusively for this volume), updated organization into new sections, revised introductions to each section, an increased emphasis on contemporary topics, such as stand-up comedy, the architecture of museums, interactivity and video games, the ethics of sexiness, trans/gendered beauty, the aesthetics of junkyards and street art, pornography, and the inclusion of more diverse philosophical voices. Nevertheless, this edition does not neglect classic writers in the traditional aesthetics: Plato, Aristotle, Hume, Kant, Hegel, Heidegger, Collingwood, Bell, and writers of similar status in aesthetics. The philosophers writing new chapters exclusively for this fourth edition are: • Sondra Bacharach on street art • Aili Bresnahan on appreciating dance • Hina Jamelle on digital architecture • Jason Leddington on magic • Sheila Lintott on stand-up comedy • Yuriko Saito on everyday aesthetics • Larry Shiner on art spectacle museums in the twenty-first century • Peg Brand Weiser on how beauty matters • Edward Winters on the feeling of being at home in vernacular architecture, as in such urban places as bars. From Plato’s Ion to works by contemporary philosophers, this anthology showcases classic texts to illuminate the development of philosophical thought about art and the aesthetic. This volume is the most comprehensive collection of readings on aesthetics and the philosophy of art currently available. Brings together the most significant writings in aesthetics and philosophy of art from the past 2500 years. Each section includes a useful introductory essay which provides an overview of developments in the field. Broken down into three sections: Historical Sources, Modern Theories, and Contemporary Aesthetics and Philosophy of Art. Thorough, systematic, and flexible, including two alternative tables of contents (historical and topical); an ideal textbook and guide to the field. What, if anything, distinguishes works of fiction such as Hamlet and Madame Bovary from biographies, news reports, or office bulletins? Is there a “right” way to interpret fiction? Should we link interpretation to the author’s intention? Ought our moral unease with works that betray sadistic, sexist, or racist elements lower our judgments of their aesthetic worth? And what, when it comes down to it, is literature? The readings in this collection bring together some of the most important recent work in the philosophy of literature by philosophers such as Martha Nussbaum, John Searle, and David Lewis. The readings explore philosophical issues such as the nature of fiction, the status of the author, the act of interpretation, the role of the emotions in the act of reading, the aesthetic and moral value of literary works, and other topics central to the philosophy of literature.