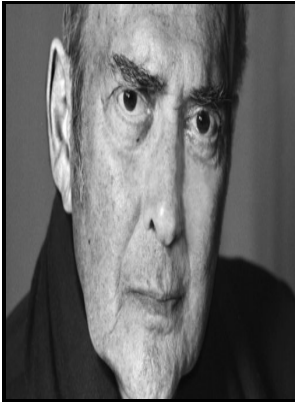


Pinter ethic - the erotic aesthetic

Garland - The Erotic as an Aesthetic Category



Description: -

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Women in art.

Christian art and symbolism -- France.

Love in literature

Ethics in literature

Didactic drama, English -- History and criticism

Pinter, Harold, 1930- -- EthicsPinter ethic - the erotic aesthetic

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v. 3.

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Notes: Includes bibliographical references (p. 373-386) and indexes.

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The Erotic as an Aesthetic Category

Pinter restored theatre to its basic elements: an enclosed space and unpredictable dialogue, where people are at the mercy of each other and pretence crumbles. That constraint on medical practice would threaten its status as technê; and that is exactly the constraint added by the array of rings as Socrates describes it. On the same rung Schopenhauer places artistic fountainry, the aim of which is to reveal the objectivation of the will in fluid substances; this art form embodies the Ideas of fluidity, formlessness, transparency, and the like.

Publications about Harold Pinter

Republic 10 calls the beauty of poetic lines deceptive.

Harold Pinter: The Theatre of Power

Love is indeed the foundation of the aesthetic stage eg recurring in the work of Don Juan, he said, spiritualized flesh.

Kierkegaard: aesthetic and seduction

Vincent Rouffaer, Walter Tillemans; Le Gardien, TV film 1984, dir.

Pinter Review: previous publications

Pornography is hidden in a drawer. Their taste for beauty will help them prefer noble deeds over ugly vulgar ones 401b—d, 403c.

Plato's Aesthetics (Stanford Encyclopedia of Philosophy)

Burkman Staged Dialogues with Authorship: Pinter and Beckett as Directors.

The Erotic/Aesthetic Quality Seen from the Perspective of Levinas's Ethical An

But porn with a good story even a simple one , good acting, and good direction can, I believe, make a difference. As with his philosophy as a whole, Schopenhauer takes his point of departure in aesthetics from Kant, praising him for deepening the subjective turn in philosophical aesthetics and thereby putting it on the right path WWR I, Appendix, 560—61.

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