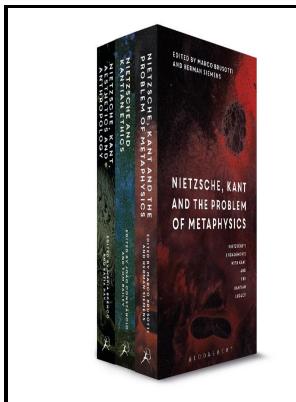


Aesthetics and subjectivity from Kant to Nietzsche

Manchester University Press - Kant and Aesthetic Theory



Description: -

- Subjectivity.

Aesthetics, Modern -- 19th century.

Aesthetics, Modern -- 18th century.

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Aesthetics and Subjectivity: From Kant to Nietzsche

In that case, it would turn out that it is sublimity that is a substantive aesthetic concept, not beauty.

Aesthetics and Subjectivity: From Kant to Nietzsche by Andrew Bowie

The problem for Kant here is that this experience seems to directly contradict the principle of the purposiveness of nature for our judgment. This means that there will be absolute limits on properly aesthetic measurement because of the limitations of the finite, human faculties of sensibility. And some say that ideas or concepts in conceptual art may be the bearers of aesthetic properties.

The Enlightenment according to Immanuel Kant and Friedrich Nietzsche

If so, the particular instance of stark grimness might be a valuable aspect of a thing however it is with other instances of stark grimness. Genius provides the matter for fine art, taste provides the form. Theoretical philosophy has as its topic the cognition of sensible nature; practical philosophy has as its topic the possibility of moral action in and on sensible nature.

Subjectivity (On Kant and the Texture of Romanticism)

Surely, the judgment of the revolutionaries upon the hapless aristocrats would have provided a dramatic case study, but Kant selected areas far less topical and far more eternal and universal: nature, the sublime and art, which involved volatile taste, a troublesome reaction that needed to be brought under control. The Burden of the Past.

Subjectivity (On Kant and the Texture of Romanticism)

Two points should embarrass the relativist.

The Enlightenment according to Immanuel Kant and Friedrich Nietzsche

He was Professor of Philosophy at Anglia Ruskin University until 1999. Art involves some kind of practical ability, irreducible to determinate

concepts, which is distinct from a mere comprehension of something. However, it is not obvious what to make of the subjectivity of the judgment of taste.

Andrew Bowie, Aesthetics and Subjectivity: From Kant to Nietzsche

However, just as in the critique of aesthetic judgment, such ordinary examples are not apparently troubling and are thus not what Kant has in mind. Do these judgments form a well-behaved kind? One option for understanding the place of the Ideas in his system would be to see them as playing the role of an epistemic rather than metaphysical bridge between the one will and the many phenomena.

Kantian and Nietzschean Aesthetics of Human Nature: A Comparison between the Beautiful/Sublime and Apollonian/Dionysian Dualities

If one is an artist, one might show such knowledge by attempting to embody it in a work of art.

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