

Aesthetic theories: studies in the philosophy of art

Prentice-Hall - History of Aesthetics

Description: -

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Sources

Art, Modern

20th century

Art / General

History - Modern (Late 19th Century to 1945)

Art

Art & Art Instruction

20th Century Art

History - General

Theory of art

History of art & design styles: from c 1900 -

Hungarian language.

Soviet Union -- Relations -- Romania.

Romania -- Relations -- Soviet Union.

Romania -- History.

Education

Education / Teaching Methods & Materials / General

Teaching Methods & Materials - General

Business studies

Yoga.

Youth.

AestheticsAesthetic theories: studies in the philosophy of art

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Prentice-Hall series in philosophyAesthetic theories: studies in the philosophy of art

Notes: Bibliographical footnotes.

This edition was published in 1965

Tags: #Aesthetics #vs. #Art

Aesthetic Attitude

Ithaca, NY: Cornell University Press.

Introduction to Aesthetics

The meaning of religious perception is clarified with still greater difficulty. He seemed, unfortunately, to have been totally unaware of both photography and film as separate art forms.

Aesthetic Theory — University of Minnesota Press

The first comprehensive history of aesthetics in English by an influential idealist philosopher from the end of the 19th century.

JCLA

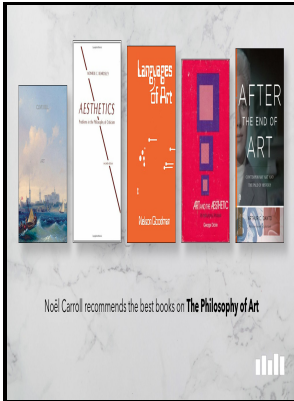
A religiously uplifting message was considered more important than figurative accuracy or inspired composition. Next, there are a set of issues that concern the relationships between art and other domains or aspects of human life. These views have inspired a debate about whether the aesthetic attitude and aesthetic experience is active or passive: whether we can make ourselves adopt this outlook and have aesthetic experiences, or whether they simply happen to us when the stars align just right.

philosophy of art

Interestingly, Stolnitz mentions that this also implies that the attitude of an art critic, either amateur or professional, is opposed to the aesthetic attitude. Find this resource: Levinson, J. Translations from the Russian are those of Aymer Maude and are readily available in several editions.

What is Art? and/or What is Beauty?

Although he admits that factories and slums mar the landscape, he observes that the human eye is adapting to the shapes and colors of urban life. On the other hand, Shusterman thinks that Dewey sees defining art in terms of experience as a matter of getting us to have more and better



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experiences with art, and not of giving a definition in terms of necessary and sufficient conditions.

Philosophy of Art and Aesthetics, Psychology, and Neuroscience: Studies in literature, music, and visual arts

In Schopenhauer, we thus see a clear extension of the earlier notion of disinterest. The objects of these judgments also exhibit what Kant calls purposiveness without purpose, or alternatively, finality without an end a translation offered by Creed Meredith. Even acknowledging the vague boundary between these, there is no obviously principled way of distinguishing between, say, the pleasure felt by slipping into a hot bath, the awe one feels before a brilliant sunset, and whatever aesthetic response is felt when one contemplates a Caravaggio.

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