Access Free Art And Ethical Criticism

Art And Ethical Criticism | a6d7a7753af8d24da482a0fc35c64902


Art and Ethical Criticism

A Hunger for Aesthetics

The Politics of Aesthetics rethinks the relationship between art and politics, reclaiming "aesthetics" from the narrow confines it is often reduced to. Jacques Rancière reveals its intrinsic link to politics by analysing what they both have in common: the delimitation of the visible and the invisible, the audible and the inaudible, the thinkable and the unthinkable, the possible and the impossible. Presented as a set of inter-linked interviews, The Politics of Aesthetics provides the most comprehensive introduction to Rancière's work to date, ranging across the history of art and politics from the Greek polis to the aesthetic revolution of the modern age. Available now in the Bloomsbury Revelations series 10 years after its original publication, The Politics of Aesthetics includes an afterword by Slavoj Žižek, an interview for the English edition, a glossary of technical terms and an extensive bibliography.

Art in Three Dimensions

Artistic Creation and Ethical Criticism, a study in philosophical aesthetics, investigates an idea that underpins the ethical criticism of art but that is rarely acknowledged and poorly understood - namely, that the ethical criticism of art involves judgments not only of the attitudes a work endorses or solicits, but of what artists do to create the work. The book pioneers an innovative production-oriented approach to the study of the ethical criticism of art - one that will provide a detailed philosophical account of the intersection of ethics and artistic creation as well as conceptual tools that can guide future philosophizing and criticism. Ted Nannicelli offers three arguments concerning the ethical criticism of art. First, he argues that judgments of an artwork's ethical value are already often made in terms of how it was created, and examines why some art forms more readily lend themselves to this form of ethical appraisal than others. He then asserts that production-oriented evaluations of artworks are less contested than other sorts of ethical criticism and so lead to certain practical consequences-from censure, dismissal, and prosecution to shifts in policy and even legislation. Finally, Nannicelli defends the production-oriented approach, arguing that it is not only tacit in many of our art appreciative practices, but is in fact rationally warranted. There are many cases in which we should ethically critique artworks in terms of how they are created because this approach handles cases that other approaches cannot and results in plausible judgments about the works' relative ethical and artistic value. The concise, powerful arguments presented here will appeal to moral philosophers, philosophers of art and aesthetics, and critics interested in the intersection of artistic production and criticism and ethics.

Artistic Creation and Ethical Criticism

Games are a unique art form. They do not just tell stories, nor are they simply conceptual art. They are the art form that works in the medium of agency. Game designers tell us who to be in games and what to care about; they design the player's in-game abilities and motivations. In otherwords, designers create alternate agencies, and players submerge themselves in those agencies. Games let us explore alternate forms of agency. The fact that we play games demonstrates something remarkable about the nature of our own agency: we are capable of incredible fluidity with our own motivations and rationality.

This volume presents a new theory of games which insists on games' unique value in human life. C. Thi Nguyen argues that games are an integral part of how we become mature, free people. Bridging aesthetics and practical reasoning, he gives an account of the special motivational structure involved inplaying games. We can pursue goals, not for their own value, but for the sake of the struggle. Playing games involves a motivational inversion from normal life, and the fact that we can engage in this motivational inversion lets us use games to experience forms of agency we might never have developed on our own. Games, then, are a special medium for communication. They are the technology that allows us to write down and transmit forms of agency. Thus, the body of games forms a "library of agency" which we can use to help develop our freedom and autonomy. Nguyen also presents a new theory of the aesthetics of games. Games sculpt our practical activities, allowing us to experience the beauty of our own actions and reasoning. They are unlike traditional artworks in that they are designed to sculpt activities - and to promote their players' aesthetic appreciation of their own activity.

Ethical Criticism

Discusses whether the brutal imagery present in today's reality and entertainment will shock society into a less alienated state and help create a just social order or whether focusing on representations of cruelty simply makes society more cruel. 10,000 first printing.

Teaching Ethics Through Literature

Features contributions from Matthew Kieran, Aaron Ridley, Roger Scruton and Mary Mothersill to name but a few, this collection of groundbreaking new papers on aesthetics and ethics, highlights the link between the two subjects. These leading figures tackle the important questions that arise when one thinks about the moral dimensions of art and the aesthetic dimension of moral life. The volume is a significant contribution to philosophical literature, opening up unexplored questions and shedding new light on more traditional debates in aesthetics. The topics explored include: the relation of aesthetic to ethical judgment the relation of artistic experience to moral consciousness the moral status of fiction the concepts of sentimentality and decadence the moral dimension of critical practice, pictorial art and music the moral significance of tragedy the connections between artistic and moral issues elaborated in the writings of central figures in modern philosophy, such as Kant, Schopenhauer and Nietzsche. The contributors share the view that progress in aesthetics requires detailed study of the practice of criticism. This volume will appeal to both the philosophical community and to researchers in areas such as literary theory, musicology and the theory of art.
Art and Morality

FOREWORD BY BRENE BROWN and POSTSCRIPT FROM BRAIN PICKINGS CREATORE MARIA POPOVA

Rock star, crowdfunding pioneer, and TED speaker Amanda Palmer knows all about asking. Performing as a living statue in a wedding dress, she wordlessly asked thousands of passersby for their dollars. When she became a singer, songwriter, and musician, she was not afraid to ask her audience to support her; as she put it on their couches while she was making an album, leading to the world's most successful music Kickstarter. Even while Amanda is both celebrated and attacked for her fearlessness in asking for help, she finds that there are important things she cannot ask for as a musician, as a friend, and as a wife. She learns that she isn't alone in this, that so many people are afraid to ask for help, and it paralyzes their lives and relationships. In this groundbreaking book, she explores these barriers in her own life and in the lives of those around her, and discovers the emotional, philosophical, and practical aspects of THE ART OF ASKING. Part manifesto, part revelation, this is the story of an artist struggling with the new rules of exchange in the twenty-first century, both on and off the Internet. THE ART OF ASKING will inspire readers to rethink their own ideas about asking, giving, art, and love.

Values of Beauty

In The Company We Keep, Wayne C. Booth argues for the relocation of ethics to the center of our engagement with literature. But the questions he asks are not confined to morality. Returning ethics to its root sense, Booth proposes that the ethical critic will be interested in any effect on the ethos, the total character or quality of tellers and listeners. Ethical criticism will risk talking about the quality of this particular encounter with this particular work. Yet it will give up the old hope for definitive judgments of good work and bad. Rather, it will be a conversation about many kinds of personal and social goods that fictions can serve or destroy. While not ignoring the consequences for conduct of engaging with powerful things, it will attend to that more immediate topic, What happens to us as we read? Who am I, during the hours of reading or listening? What is the quality of the life I lead in the company of these yes-yes friends? Through a wide variety of periods and genres and scores of particular works, Booth pursues various metaphors for such engagements: ‘friendship with books,’ ‘the exchange of gifts,’ ‘the colonizing of worlds,’ ‘the constitution of commonwealths.’ He concludes with extended explorations of the ethical powers and potential dangers of works by Rabelais, D. H. Lawrence, Jane Austen, and Mark T. Wain.

Artistic Creation and Ethical Criticism

In The Ethics of Criticism Tobin Siebers asserts that literary criticism is essentially a form of ethics. The Ethics of Criticism investigates the moral character of contemporary literary theory, assessing a wide range of theoretical approaches in both of the ethical presuppositions underlying the critical claims and the attitudes fostered by the approaches. Building on analyses of the moral legacies of Plato, Kant, Nietzsche, and Freud, Siebers identifies the various fronts on which the concerns of critical theory impinge on those of ethics.

Artistic Creation and Ethical Criticism

The Company We Keep T his edited collection examines the ecological and cultural dynamics of humananoreal kinship in environmental literature and art.

Artistic Creation and Ethical Criticism

These sixteen essays by Arnold Isenberg “bring wide-ranging connoisseurship, intricate analysis, and epigrammatic literacy to bear on a number of glib and fuzzy oppositions between form and content, description and interpretation, perception and meaning, technique and substance, and belief and expression, articulating provocative strategies for illuminating the canon of the arts and the organ of criticism. . . . Any thoughtful lover of the arts could read this book with profit and inspiration.”—Choice

Art and Morality

Art in Three Dimensions is a collection of essays by one of the most eminent figures in philosophy of art. The animating idea behind Noēt: Carroll’s work is that philosophers of art should eschew the sort of aestheticism that often implicitly — but sometimes explicitly, as in the case of aesthetic theories of art and of their commitments to the notion of the autonomy of art — governs their methodology. Instead, Carroll argues that philosophers of art need to refocus their attention on the ways in which art enters the life of culture and the lives of individual audience members. The reference to “three dimensions” in the title refers to Carroll’s view that philosophers of art should look at art from multiple angles and treat it as a substantial participant not only in society, but also as a significant influence upon the moral and emotional experiences of audiences.

The Art of Cruelty

In recent years there has been a huge amount of both popular and academic interest in storytelling as something that is an essential part of not only literature and art but also our everyday lives as well as our dreams, fantasies, aspirations, historical self-understanding, and political actions. The question of the ethics of storytelling always, inevitably, lurks behind these discussions, though most frequently it remains implicit rather than explicit. This volume explores the ethical potential and risks of storytelling from an interdisciplinary perspective. It stages a dialogue between contemporary literature and visual arts across media (film, photography, performative arts), interdisciplinary theoretical perspectives (debates in narrative studies, trauma studies, cultural memory studies, ethical criticism), and history (traumatic histories of violence, cultural history). The collection analyses ethical issues involved in different strategies employed in literature and art to narrate experiences that resist telling and imagining, such as traumatic historical events, including war and political conflicts. The chapters explore the multiple ways in which the ethics of storytelling relates to the contemporary arts as they work with, draw on, and contribute to historical imagination. The book foregrounds the connection between remembering and imagining and explores the ambiguous role of narrative in the configuration of selves, communities, and the relation to the non-human. While discussing the ethical aspects of storytelling, it also reflects on the relevance of artistic storytelling practices for our understanding of ethics. Making an original contribution to interdisciplinary narrative studies and narrative ethics, this book both articulates a complex understanding of how artistic storytelling practices enable critical distance from culturally dominant narrative practices, and analyzes the limitations and potential pitfalls of storytelling.

The Heart of Achilles

“This book takes up the problem of judging works of art using moral standards. When we say that a work is racist, or morally dangerous, what do we mean? The book is divided into two parts. The first part takes up the moral question on its own. What could it mean to say that a work of art (rather than, say, a human being) is immoral? The second part turns to the question of how moral evaluation fits into the larger task of evaluating works. If an artwork is immoral, what does that tell us about how to value the artwork? The overall approach of the book is moderately skeptical. The book argues that many of the reasons given for thinking that works of art are immoral do not stand up to careful scrutiny. It further tries to show that even when works of art are rightly condemned from a moral point of view, the relationship between that moral flaw and their value as artworks is complex. The book defends a moderate version of autonomism between morality and aesthetics. But the real purpose of the book is to highlight the complexities and difficulties in evaluating artworks morally - many philosophers of art have simply assumed that artworks can be evaluated morally and proceeded
as though such assessments were unproblematic.--

The Politics of Aesthetics Art and Pornography presents a series of essays which investigate the artistic status and aesthetic dimension of pornographic pictures, films, and literature, and explores the distinction, if there is any, between pornography and erotic art. Is there any overlap between art and pornography, or are the two mutually exclusive? If they are, why is that? If they are not, how might we characterize pornographic art or artistic pornography, and how might pornographic art be distinguished, if at all, from erotic art? Can there be aesthetic experience of pornography? What are some of the psychological, social, and political consequences of the creation and appreciation of erotic art or artistic pornography? Leading scholars from around the world address these questions, and more, and bring together different aesthetic perspectives and approaches to this widely consumed, increasingly visible, yet aesthetically underexplored cultural domain. The book, the first of its kind in philosophical aesthetics, will contribute to a more accurate and subtle understanding of the many representations that incorporate explicit sexual imagery and themes, in both high art and demotic culture, in Western and non-Western contexts. It is sure to stir debate, and healthy controversy.

Values of Art Featuring contributions from Matthew Kieran, Aaron Ridley, Roger Scruton and Mary Mothersill to name but a few, this collection of groundbreaking new papers on aesthetics and ethics, highlights the link between the two subjects. These leading innovators tackle the important questions that arise when one thinks about the moral dimensions of art and the aesthetic dimension of moral life. The volume is a significant contribution to philosophical literature, opening up unexplored questions and shedding new light on more traditional debates in aesthetics. The topics explored include: the relation of aesthetic to ethical judgment; the relation of aesthetic experience to moral consciousness; the moral status of fiction; the concepts of sentimentality and decadence; the moral dimension of critical practice, pictorial art and music; and the moral significance of tragedy. The connections between artistic and moral issues elaborated in the writings of central figures in modern philosophy, such as Kant, Schopenhauer and Nietzsche. The contributors show that this view in aesthetics requires detailed study of the practice of criticism. This volume will appeal to both the philosophical community and to researchers in areas such as literary theory, musicology and the theory of art.

The Art of Asking This remarkable work situates the great Karl Mannheim not only in the Austro-Hungarian empire, but in Hungary and especially in the intellectual fever pitch of pre-war Budapest, with its plethora of revisionist Marxists, anarchists, and intellectuals from a variety of areas who brought radical ideas into the mainstream of biological and social sciences. As Gabel reminds us, Budapest provided a special environment in which the cross-currents of Europe met, and was uniquely devoid of the xenophobia and militarism of so many other parts of Europe. The volume serves as a useful introduction to the force and character of Marxism in Central Europe. Gabel covers not only key figures but major concepts associated with Mannheim and the sociology of knowledge: ideology and false consciousness; the socially unattached intelligentsia; and the utopian conscience. In addition, we are given a tour of the work of Mannheim as seen in Germany, France and England. Gabel's has a unique mastery of the major languages of Europe, and this gives him the potential for a reinterpretation of Mannheim that reveals the author to be a talented thinker in his own right, and not simply a chronicler of the work of others. His final chapter on Mannheim, comparing him with Lukacs as well as Marx, is central to our understanding of sociology. In raising the importance of the role of consciousness in the study of society, Mannheim can be said to be the exact opposite of what Marx and Engels, no less than many of his followers understood to be an essential weakness in the so-called economic interpretation of history. This book, linking Mannheim to the Hungarian climate, helps us appreciate just how sociological synthesis came about in a specific social setting. Joseph Gabel was born in Hungary, and educated in French universities. He is the author of False Consciousness (1962); Sociology of Alienation (1970); Ideologies, Vol. I (1974); Ideologies II (1978), all in French. His book on The Forms of Estrangement (1964) was published in German. His shorter articles have appeared in Kolner Zeitschrift for Soziologie und Sozial-psychologie, and the Newsletter of the International Society for the Sociology of Knowledge.

Aesthetics and Ethics Maude's excellent translation of Tolstoy's treatise on the emotionalist theory of art was the first unexpurgated version of the work to appear in any languages. More than ninety years later this work remains, as Vincent Tomas observed, one of the most rigorous attacks on formalism and on the doctrine of art for art's sake ever written. Tomas's Introduction makes this the edition of choice for students of aesthetics and anyone with philosophical interests.

Aesthetics at Large - Art, Ethics, Politics What is the relationship between literary criticism and ethics? Does criticism have an ethical task? How can criticism be ethical after literary theory? Ethical Criticism seeks to answer these questions by examining the historical development of the ethics of criticism and the vigorous contemporary backlash against what is known as 'theory'. The book appraises current arguments about the ethics of criticism and, finding them wanting, turns to the philosophy of Emmanuel Levinas. Described as 'the greatest moral philosopher of the twentieth century', Levinas' thought has had a profound influence on a number of significant contemporary thinkers. By paying close attention to his major writings, Robert Eaglestone argues cogently and persuasively for a new understanding of the ethical task of criticism and theory.

Art in Three Dimensions Here is a timely and philosophically significant contribution to modern aesthetics featuring some of the best contemporary work in philosophical studies of literature, moral beliefs, and thinking in art. This multiple-author anthology consistently reflects the importance of a moral life of engagement with works of art and their particular insights.

What is Art? This major collection of essays examines issues surrounding aesthetics and ethics.

Introduction to Art Artistic Creation and Ethical Criticism, a study in philosophical aesthetics, investigates an idea that underpins the ethical criticism of art but that is rarely acknowledged and poorly understood - namely, that the ethical criticism of art involves judgments not only of the attitudes a work endorses or solicits, but of what artists do to create the work. The book pioneers an innovative production-oriented approach to the study of the ethical criticism of art - one that will provide a detailed philosophical account of the intersection of ethics and artistic creation as well as conceptual tools that can guide future philosophizing and criticism. Ted Nannicelli offers three arguments concerning the ethical criticism of art. First, he argues that judgments of an artwork's ethical value are already often made in terms of how it was created, and examines why some artwork is more readily lend themselves to this form of ethical appraisal than others. He then asserts that production-oriented evaluations of artworks are less contested than other sorts of ethical criticism and so lead to certain practical consequences - from censure, dismissal, and prosecution to shifts in policy and even legislation. Finally, Nannicelli defends the production-oriented approach, arguing that it is not only tacit in much of our art appreciative practices, but is in fact rationally warranted. There are many cases in which we should ethically critique artworks in terms of how they are created because this approach handles cases that other approaches cannot and results in plausible judgments about the works' relative ethical and artistic
The Ends of Art Criticism Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression are numerous, ranging from art historians such as Grant Kester, curators such as Nicolas Bourriaud and Nato Thompson, to performance theorists such as Shannon Jackson. Artificial Hells is the first historical and theoretical overview of socially engaged participatory art, known in the US as “social practice.” Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan. Since her controversial essay in Artforum in 2006, Claire Bishop has been one of the few to challenge the political and aesthetic ambitions of participatory art. In Artificial Hells, she not only scrutinizes the emancipatory claims made for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. Artificial Hells calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.

The Fountainhead Teaching Ethics through Literature provides in-depth understanding of a new and exciting shift in the fields of English education, Literature, Language Arts, and Literacy through exploring their connections with ethics. The book pioneers an approach to integrating ethics in the teaching of Literature. This has become increasingly relevant and necessary in our globally connected age. A key feature of the book is its integration of theory and practice. It reflects the importance of a moral life of engagement with works of art. Forms of art are part of the prestigious New Directions in Aesthetics series, which confronts the most intriguing problems in aesthetics and the philosophy of art today.

Games

The Ethical Function of Architecture This title examines the motivations for the critiques that have been applied to the idea of aesthetics and argues that theorists and artists now hunger for a new kind of aesthetics, one better calibrated to contemporary art and its moral and political demands. The book shows how, for decades, aesthetic critiques have often concerned art’s treatment of beauty or the autonomy of art. Collectively, these critiques have generated an anti-aesthetic stance that is now prevalent in the contemporary art world.

Art, Emotion and Ethics Can architecture help us find our place and way in today’s complex world? Can it return individuals to a whole, to a world, to a community? Developing Giedion’s claim that contemporary architecture’s main task is to interpret a way of life valid for our time, philosopher Karsten Harries answers that architecture should serve a common ethos. But if architecture is to meet that task, it first has to free itself from the dominant formalist approach, and get beyond the notion that its purpose is to produce endless variations of the decorated shed. In a series of cogent and balanced arguments, Harries questions the premises on which architects and theorists have long relied—premises which have contributed to architecture’s current identity crisis and marginalization. He first criticizes the aesthetic approach, focusing on the problems of decoration and ornament. He then turns to the language of architecture. If the main task of architecture is indeed interpretation, in just what sense can it be said to speak, and what should it be speaking about? Expanding upon suggestions made by Martin Heidegger, Harries also considers the relationship of building to the idea and meaning of dwelling. Architecture, Harries observes, has a responsibility to community; but its ethical function is inevitably also political. He concludes by examining these seemingly paradoxical functions.

Karl Mannheim and Hungarian Marxism The revolutionary literary vision that sowed the seeds of Objectivism, Ayn Rand’s groundbreaking philosophy, and brought her immediate worldwide acclaim. This modern classic is the story of an intransigent young architect Howard Roark, whose integrity was as unyielding as granite of Dominique Francon, the exquisite beauty woman who loved Roark passionately, but married his worst enemy, and the fanatic denunciation unleashed by an enraged society against a great creator. As fresh today as it was then, Rand’s provocative novel presents one of the most challenging ideas in all of fiction—that man’s ego is the fountainhead of human progress. A writer of great power. She has a subtle and ingenious mind and the capacity of writing brilliantly, beautifully, bitterly. This is the only novel of ideas written by an American woman that I can recall.” —The New York Times

Feed Through a series of essays, Art and Ethical Criticism explores the complex relationship between the arts and morality. Reflects the importance of a moral life of engagement with works of art Forms part of the prestigious New Directions in Aesthetics series, which confronts the most intriguing problems in aesthetics and the philosophy of art today.

Art and Ethical Criticism This is a collection of essays by one of the most eminent figures in philosophy of art. Carroll argues that philosophers of art need to refocus their attention on the ways in which art enters the life of culture and the lives of individual audience members.

Dangerous Art Immanuel Kant’s Critique of Judgment, Thierry de Duve argues in the first volume of Aesthetics at Large, is as relevant to the appreciation of art today as it was to the enjoyment of beautiful nature in 1790. Going against the grain of all aesthetic theories situated in the Hegelian tradition, this provocative thesis, which already guided de Duve’s groundbreaking book Kant After Duchamp (1996), is here pursued in order to demonstrate that far from confining aesthetics to a stifling formalism isolated from all worldly concerns, Kant’s guidance urgently opens the understanding of art onto ethics and politics. Central to de Duve’s re-reading of the Critique of Judgment is Kant’s idea of sensus communis, ultimately interpreted as the mere yet necessary idea that human beings are capable of living in peace with one another. De Duve pushes Kant’s skepticism to its limits by submitting the idea of sensus communis to various tests leading to questions such as: Do artists speak on behalf of all of us? Is art the transcendental ground of democracy? Or, Was Adorno right when he claimed that no poetry could be written after Auschwitz? Loaded with de Duve’s trademark blend of wit and erudition and written without jargon, these essays radically renew current approaches to some of the most burning issues raised by modern and contemporary art. They are indispensable reading for anyone with a deep interest in art, art history, or philosophical aesthetics.
Storytelling and Ethics explores the moral choices and values Homer offers in his Iliad.

Art and Ethical Criticism Auth: University College London, Distributed by Viking.

Art and Pornography At a time where there are repeated claims of the impending demise of art criticism, The Ends of Art Criticism seeks to dispel these myths by arguing that the lack of a single dominant voice in criticism is not, as some believe, a weakness, but a strength, allowing previously marginalised voices and new global and political perspectives to come to the fore. An essential book for anyone interested in contemporary art criticism, The Ends of Art Criticism benefits from an author whose 30 years of experience as editor of Art Monthly magazine allows her to offer opinionated and thought-provoking insight into the many questions and debates surrounding current critical writing on art, including the relationship between artists and critics, the academisation of critical discourse, and the relationship between art history and criticism.

The Ethics of Criticism Values of Beauty discusses major ideas and figures in the history of aesthetics from the beginning of the eighteenth century to the end of the twentieth century. The core of the book features Paul Guyer’s essays on the epochal contribution of Immanuel Kant, and sets Kant’s work in the context of predecessors, contemporaries, and successors including David Hume, Alexander Gerard, Archibald Alison, Arthur Schopenhauer, and John Stuart Mill. All of the essays emphasize the complexity rather than isolation of our aesthetic experience of both nature and art; and the interconnection of aesthetic values such as beauty and sublimity on the one hand, and prudential and moral values on the other. Guyer emphasizes that the idea of the freedom of the imagination as the key to both artistic creation and aesthetic experience has been a common thread throughout the modern history of aesthetics, although the freedom of the imagination has been understood and connected to other forms of freedom in a variety of ways.

The Ethics of Criticism Values of Beauty discusses major ideas and figures in the history of aesthetics from the beginning of the eighteenth century to the end of the twentieth century. The core of the book features Paul Guyer’s essays on the epochal contribution of Immanuel Kant, and sets Kant’s work in the context of predecessors, contemporaries, and successors including David Hume, Alexander Gerard, Archibald Alison, Arthur Schopenhauer, and John Stuart Mill. All of the essays emphasize the complexity rather than isolation of our aesthetic experience of both nature and art; and the interconnection of aesthetic values such as beauty and sublimity on the one hand, and prudential and moral values on the other. Guyer emphasizes that the idea of the freedom of the imagination as the key to both artistic creation and aesthetic experience has been a common thread throughout the modern history of aesthetics, although the freedom of the imagination has been understood and connected to other forms of freedom in a variety of ways.

The Ethics of Criticism Values of Beauty discusses major ideas and figures in the history of aesthetics from the beginning of the eighteenth century to the end of the twentieth century. The core of the book features Paul Guyer’s essays on the epochal contribution of Immanuel Kant, and sets Kant’s work in the context of predecessors, contemporaries, and successors including David Hume, Alexander Gerard, Archibald Alison, Arthur Schopenhauer, and John Stuart Mill. All of the essays emphasize the complexity rather than isolation of our aesthetic experience of both nature and art; and the interconnection of aesthetic values such as beauty and sublimity on the one hand, and prudential and moral values on the other. Guyer emphasizes that the idea of the freedom of the imagination as the key to both artistic creation and aesthetic experience has been a common thread throughout the modern history of aesthetics, although the freedom of the imagination has been understood and connected to other forms of freedom in a variety of ways.

Trees in Literatures and the Arts Animals have always been compelling subjects for artists, but the rise of animal advocacy and posthumanist thought has prompted a reconsideration of the relationship between artist and animal. In this book, Steve Baker examines the work of contemporary artists who directly confront questions of animal life, treating animals not for their aesthetic qualities or as symbols of the human condition but rather as beings who actively share the world with humanity. The concerns of the artists presented in this book—Sue Coe, Eduardo Kac, Lucy Kimbell, Catherine Chalmers, Olly and Suzi, Angela Singer, Catherine Bell, and others—range widely, from the ecological to the philosophical and from those engaging with the modification of animal bodies to those seeking to further the cause of animal rights. Drawing on extensive interviews he conducted with the artists under consideration, Baker explores the vital contribution that contemporary art can make to a broader conception of animal life, emphasizing the importance of creativity and trust in both the making and understanding of these artworks. Throughout, Baker is attentive to issues of practice, form, and medium. He asks, for example, whether the animal itself could be said to be the medium in which these artists are working, and he highlights the tensions between creative practice and certain kinds of ethical demands or expectations. Featuring full-color, vivid examples of their work, Artist Animal situates contemporary artists within the wider project of thinking beyond the human, asserting art’s power to open up new ways of thinking about animals.

A Companion to the Philosophy of Literature This monumental collection of new and recent essays from an international team of eminent scholars represents the best contemporary critical thinking relating to both literary and philosophical studies of literature. Helpfully groups essays into the field’s main sub-categories, among them ’Relations Between Philosophy and Literature‘, ’Emotional Engagement and the Experience of Reading‘, ’Literature and the Moral Life‘, and ’Literary Language‘. Offers a combination of analytical precision and literary richness Represents an unparalleled work of reference for students and specialists alike, ideal for course use

Aesthetics and the Theory of Criticism Introduction to Art: Design, Context, and Meaning offers a comprehensive introduction to the world of Art. Authored by four USG faculty members with advance degrees in the arts, this textbook offers up-to-date original scholarship. It includes over 400 high-quality images illustrating the history of art, its technical applications, and its many uses. Combining the best elements of both a traditional textbook and a reader, it introduces such issues in art as its meaning and purpose; its meaning and purpose; its structure, material, and form; and its diverse effects on our lives. Its digital nature allows students to follow links to applicable sources and videos, expanding the students’ educational experiences beyond the textbook. Introduction to Art: Design, Context, and Meaning provides a new and free alternative to traditional textbooks, making it an invaluable resource in our modern age of technology and advancement.

Cultural Appropriation and the Arts In a future where most people have computer implants in their heads to control their environment, a boy meets an unusual girl who is in serious trouble.