



The question of style in philosophy and the arts

Edited by Caroline von Eck, James Mulholland & Rainer von der Welt

Question Of Style In Philosophy And The Arts

**Barbara Cassin, Emily Apter, Jacques
Lezra, Michael Wood**



Question Of Style In Philosophy And The Arts:

The Question of Style in Philosophy and the Arts Caroline van Eck, James McAllister, Renée van de Vall, 1995-05-11 Essays examining the historical transition in our perception of the arts and philosophy *Philosophy by Other Means* Robert B. Pippin, 2021-05-11 Throughout his career Robert B Pippin has examined the relationship between philosophy and the arts With his writings on film literature and visual modernism he has shown that there are aesthetic objects that cannot be properly understood unless we acknowledge and reflect on the philosophical concerns that are integral to their meaning His latest book *Philosophy by Other Means* extends this trajectory offering a collection of essays that present profound considerations of philosophical issues in aesthetics alongside close readings of novels by Henry James Marcel Proust and J M Coetzee The arts hold a range of values and ambitions offering beauty playfulness and craftsmanship while deepening our mythologies and enriching the human experience Some works take on philosophical ambitions contributing to philosophy in ways that transcend the discipline's traditional analytic and discursive forms Pippin's claim is twofold criticism properly understood often requires a form of philosophical reflection and philosophy is impoverished if it is not informed by critical attention to aesthetic objects In the first part of the book he examines how philosophers like Kant Hegel and Adorno have considered the relationship between art and philosophy The second part of the book offers an exploration of how individual artworks might be considered forms of philosophical reflection Pippin demonstrates the importance of practicing philosophical criticism and shows how the arts can provide key insights that are out of reach for philosophy at least as traditionally understood

The Oxford Handbook of Aesthetics Jerrold Levinson, 2003-04-03 The Oxford Handbook of Aesthetics The most comprehensive and authoritative guide available [The Question of Painting](#) Jorella Andrews, 2018-11-29 Since the latter half of the 20th century committed art has been associated with conceptual critical and activist practices Painting by contrast is all too often defined as an outmoded reactionary market led venture an ineffectual medium from the perspective of social and political engagement How can paintings change the world today The question of painting in particular fuelled the investigations of a major 20th century philosopher the French phenomenologist Maurice Merleau Ponty 1907-61 Merleau Ponty was at the forefront of attempts to place philosophy on a new footing by contravening the authority of Cartesian dualism and objectivist thought an authority that continues to limit present day intellectual imaginative and ethical possibilities A central aim of *The Question of Painting* is to provide a closely focused chronological account of his unfolding project and its relationship with art clarifying how painting as a paradigmatically embodied and situated mode of investigation helped him to access the fundamentally intercorporeal basis of reality as he saw it and articulate its lived implications With an exclusive and extended conversation about the contemporary virtues of painting with New York based artist Leah Durner for whom the work of Merleau Ponty is an important source of inspiration *The Question of Painting* brings today's much debated concerns about the criticality of painting into contact with the question of painting

in philosophy **Unquiet Understanding** Nicholas Davey, 2012-02-01 In *Unquiet Understanding* Nicholas Davey reappropriates the radical content of Gadamer's philosophical hermeneutics to reveal that it offers a powerful critique of Nietzsche's philosophy of language nihilism and post structuralist deconstructions of meaning. By critically engaging with the practical and ethical implications of philosophical hermeneutics, Davey asserts that the importance of philosophical hermeneutics resides in a formidable double claim that strikes at the heart of both traditional philosophy and deconstruction. He shows that to seek control over the fluid nature of linguistic meaning with rigid conceptual regimes or to despair of such fluidity because it frustrates hope for stable meaning is to succumb to nihilism. Both are indicative of a failure to appreciate that understanding depends upon the vital instability of the word. This innovative book demonstrates that Gadamer's thought merits a radical reappraisal and that it is more provocative than commonly supposed. **Art Journal**, 1960 **Doing Philosophy** Timothy Williamson, 2018-06-13 What are philosophers trying to achieve? How can they succeed? Does philosophy make progress? Is it in competition with science or doing something completely different or neither? Timothy Williamson tackles some of the key questions surrounding philosophy in new and provocative ways, showing how philosophy begins in common sense curiosity and develops through our capacity to dispute rationally with each other. Discussing philosophy's ability to clarify our thoughts, he explains why such clarification depends on the development of philosophical theories and how those theories can be tested by imaginative thought experiments and compared against each other by standards similar to those used in the natural and social sciences. He also shows how logical rigour can be understood as a way of enhancing the explanatory power of philosophical theories. Drawing on the history of philosophy to provide a track record of philosophical thinking's successes and failures, Williamson overturns widely held dogmas about the distinctive nature of philosophy in comparison to the sciences, demystifies its methods, and considers the future of the discipline. From thought experiments to deduction to theories, this little book will cause you to totally rethink what philosophy is. [Dictionary of Untranslatables](#) Barbara Cassin, Emily Apter, Jacques Lezra, Michael Wood, 2014-02-09 Characters in some languages, particularly Hebrew and Arabic, may not display properly due to device limitations. Transliterations of terms appear before the representations in foreign characters. This is an encyclopedic dictionary of close to 400 important philosophical, literary, and political terms and concepts that defy easy or any translation from one language and culture to another. Drawn from more than a dozen languages, terms such as *Dasein* (German), *pravda* (Russian), *saudade* (Portuguese), and *stato* (Italian) are thoroughly examined in all their cross-linguistic and cross-cultural complexities. Spanning the classical, medieval, early modern, modern, and contemporary periods, these are terms that influence thinking across the humanities. The entries, written by more than 150 distinguished scholars, describe the origins and meanings of each term, the history and context of its usage, its translations into other languages, and its use in notable texts. The dictionary also includes essays on the special characteristics of particular languages: English, French, German, Greek, Italian, Portuguese, Russian, and Spanish. Originally

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How Art Works Ellen Winner, 2019 *How Art Works* explores puzzles that have preoccupied philosophers as well as the general public Can art be defined How do we decide what is good art Why do we gravitate to sadness in art Why do we devalue a perfect fake Could my kid have done that Does reading fiction enhance empathy Drawing on careful observations probing interviews and clever experiments Ellen Winner reveals surprising answers to these and other artistic mysteries We may come away with a new understanding of how art works on us Jacket

Encyclopedia of Philosophy Donald M. Borcherdt, 2006 This volume covering entries from Abbagnano Nicola to Byzantine philosophy presents articles on Eastern and Western philosophies medical and scientific ethics the Holocaust terrorism censorship biographical entries and much more

Semblance and Event Brian Massumi, 2011 Events are always passing to experience an event is to experience the passing Buthow do we perceive an experience that encompasses the just was and the is about to be as much as what is actually present In *Semblance and Event* Brian Massumi drawing on the work of William James Alfred North Whitehead Gilles Deleuze and others develops the concept of semblance as a way to approach this question It is he argues a question of abstraction not as the opposite of the concrete but as a dimension of it lived abstraction A semblance is a lived abstraction Massumi uses the category of the semblance to investigate practices of art that are relational and event oriented variously known as interactive art ephemeral art performance art art intervention which he refers to collectively as the occurrent arts Each art practice invents its own kinds of relational events of lived abstraction to produce a signature species of semblance The artwork's relational engagement Massumi continues gives it a political valence just as necessary and immediate as the aesthetic dimension

Philosophical Perspectives on Art Stephen Davies, 2010-02-18 A particularly useful informative and stimulating work for any reader with an interest in the philosophy of art Katerina Bantinaki Analysis

The Philosophy of Creativity Elliot Samuel Paul, Scott Barry Kaufman, 2014-05 Creativity pervades human life It is the mark of individuality the vehicle of self expression and the engine of progress in every human endeavor It also raises a wealth of neglected and yet evocative philosophical questions *The Philosophy of Creativity* takes up these questions and in

doing so illustrates the value of interdisciplinary exchange **Philosophy of the Arts** Gordon Graham, 2006-09-07 A new edition of this bestselling introduction to aesthetics and the philosophy of art Includes new sections on digital music and environmental aesthetics All other chapters have been thoroughly revised and updated **Miscellaneous Questions with Answers, Embracing Science, Literature, Arts, & C** William Chambers, 1875 *Adorno and the Ends of Philosophy* Andrew Bowie, 2013-10-07 Theodor Adorno's reputation as a cultural critic has been well established for some time but his status as a philosopher remains unclear In *Adorno and the Ends of Philosophy* Andrew Bowie seeks to establish what Adorno can contribute to philosophy today Adorno's published texts are notably difficult and have tended to hinder his reception by a broad philosophical audience His main influence as a philosopher when he was alive was though often based on his very lucid public lectures Drawing on these lectures both published and unpublished Bowie argues that important recent interpretations of Hegel and related developments in pragmatism echo key ideas in Adorno's thought At the same time Adorno's insistence that philosophy should make the Holocaust central to the assessment of modern rationality suggests ways in which these approaches should be complemented by his preparedness to confront some of the most disturbing aspects of modern history What emerges is a remarkably clear and engaging re interpretation of Adorno's thought as well as an illuminating and original review of the state of contemporary philosophy *Adorno and the Ends of Philosophy* will be indispensable to students of Adorno's work at all levels This compelling book is also set to ignite debate surrounding the reception of Adorno's philosophy and bring him into the mainstream of philosophical debate at a time when the divisions between analytical and European philosophy are increasingly breaking down *But Is It Art?* Cynthia Freeland, 2002-02-07 In today's art world many strange even shocking things qualify as art In this book Cynthia Freeland explains why innovation and controversy are valued in the arts weaving together philosophy and art theory with many fascinating examples She discusses blood beauty culture money museums sex and politics clarifying contemporary and historical accounts of the nature function and interpretation of the arts Freeland also propels us into the future by surveying cutting edge web sites along with the latest research on the brain's role in perceiving art This clear provocative book engages with the big debates surrounding our responses to art and is an invaluable introduction to anyone interested in thinking about art *Soft Boundaries* Claire Detels, 1999-11-30 American education and culture are suffering from a terrible soul numbing imbalance in which there is an overemphasis on basic quantifiable skills and knowledge and a de emphasis of more creative areas of the humanities especially the arts and aesthetics Detels indicates that the marginalization of the arts and aesthetics in American education has been caused by a hard boundaried paradigm that has come to dominate American education According to this paradigm the arts are wrongly viewed and taught as separate unconnected disciplines of music visual arts dance and theater while their intimate connections to each other and to aesthetic experience and life in general are completely unrepresented The way out of this crisis is to change paradigms from a hard boundaried single minded valuation of specialization to a more

soft boundaried curriculum that allows for specialized education in individual art forms as well as widespread interdisciplinary integration of the arts with each other and with general education at the K 12 and college levels Without such a change we will be unable to equip our students with the necessary skills to understand and communicate about the increasingly complex sensually immersive artistic media and forms of the future

Games C. Thi Nguyen, 2025-02 Games are a unique art form Games work in the medium of agency Game designers tell us who to be and what to care about during the game Game designers sculpt alternate agencies and game players submerge themselves in those alternate agencies Thus the fact that we play games demonstrates the fluidity of our own agency We can throw ourselves for a little while into a different and temporary motivations This volume presents a new theory of games which insists on their unique value C Thi Nguyen argues that games are an integral part our systems of communication and our art Games sculpt our practical activities allowing us to experience the beauty of our own actions and reasoning Bridging aesthetics and practical reasoning he gives an account of the special motivational structure involved in playing games When we play games we can pursue a goal not for its own value but for the value of the struggle Thus playing games involves a motivational inversion from normal life We adopt an interest in winning temporarily so we can experience the beauty of the struggle Games offer us a temporary experience of life under utterly clear values in a world engineered to fit to our abilities and goals Games also let us to experience forms of agency we might never have developed on our own Games it turns out are a special technique for communication They are a technology that lets us record and transmit forms of agency Our games form a library of agency and we can explore that library to develop our autonomy Games use temporary restrictions to force us into new postures of agency

Silence and Listening as Rhetorical Arts Cheryl Glenn, Krista Ratcliffe, 2011-01-05 In Silence and Listening as Rhetorical Arts editors Cheryl Glenn and Krista Ratcliffe bring together seventeen essays by new and established scholars that demonstrate the value and importance of silence and listening to the study and practice of rhetoric Building on the editors groundbreaking research which respects the power of the spoken word while challenging the marginalized status of silence and listening this volumemakes a strong case for placing these overlooked concepts and their intersections at the forefront of rhetorical arts within rhetoric and composition studies Divided into three parts History Theory and Criticism and Praxes this book reimagines traditional histories and theories of rhetoric and incorporates contemporary interests such as race gender and cross cultural concerns into scholarly conversations about rhetorical history theory criticism and praxes For the editors and the other contributors to this volume silence is not simply the absence of sound and listening is not a passive act When used strategically and with purpose together and separately silence and listening are powerful rhetorical devices integral to effective communication The essays cover a wide range of subjects including women rhetors from ancient Greece and medieval and Renaissance Europe African philosophy and African American rhetoric contemporary antiwar protests in the United States activist conflict resolution in Israel and Palestine and feminist and second language pedagogies Taken

together the essays in this volume advance the argument that silence and listening are as important to rhetoric and composition studies as the more traditionally emphasized arts of reading writing and speaking and are particularly effective for theorizing historicizing analyzing and teaching An extremely valuable resource for instructors and students in rhetoric composition and communication studies Silence and Listening as Rhetorical Arts will also have applications beyond academia helping individuals cultural groups and nations more productively discern and implement appropriate actions when all parties agree to engage in rhetorical situations that include not only respectful speaking reading and writing but also productive silence and rhetorical listening

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