Philosophical inquiry is Ontological Pragmatism

From The Nature of Philosophical Inquiry, by Robert O Johann, Readings in Philosophy of Man, Vol 1 Ateneo de Manila University, 1984

Ontological-because in philosophy knowing does not only imply the veil between us and reality, but a progressive discerning of its nature.

Pragmatism- because philosophy views thematic knowledge as an instrumental function of experience aimed at the transformation of knowledge through testing via consequence and validity by their success.

Picture Image And Experience A Philosophical Inquiry

Paul Crowther

Picture Image And Experience A Philosophical Inquiry:

Picture, Image and Experience Robert Hopkins, 1998-12-03 How do pictures represent In this book Robert Hopkins casts new light on an ancient question by connecting it to issues in the philosophies of mind and perception He starts by describing several striking features of picturing that demand explanation These features strongly suggest that our experience of pictures is central to the way they represent and Hopkins characterizes that experience as one of resemblance in a particular respect He deals convincingly with the objections traditionally assumed to be fatal to resemblance views and shows how his own account is uniquely well placed to explain picturing s key features His discussion engages in detail with issues concerning perception in general including how to describe phenomena that have long puzzled philosophers and psychologists and the book concludes with an attempt to see what a proper understanding of picturing can tell us about that deeply mysterious phenomenon the visual imagination The Unity of Perception Susanna Schellenberg, 2018-08-23 Perception is our key to the world It plays at least three different roles in our lives It justifies beliefs and provides us with knowledge of our environment It brings about conscious mental states It converts informational input such as light and sound waves into representations of invariant features in our environment Corresponding to these three roles there are at least three fundamental questions that have motivated the study of perception How does perception justify beliefs and yield knowledge of our environment How does perception bring about conscious mental states How does a perceptual system accomplish the feat of converting varying informational input into mental representations of invariant features in our environment This book presents a unified account of the phenomenological and epistemological role of perception that is informed by empirical research So it develops an account of perception that provides an answer to the first two questions while being sensitive to scientific accounts that address the third question. The key idea is that perception is constituted by employing perceptual capacities for example the capacity to discriminate instances of red from instances of blue Perceptual content consciousness and evidence are each analyzed in terms of this basic property of perception Employing perceptual capacities constitutes phenomenal character as well as perceptual content The primacy of employing perceptual capacities in perception over their derivative employment in hallucination and illusion grounds the epistemic force of perceptual experience In this way the book provides a unified account of perceptual content consciousness and evidence What <u>Drawing and Painting Really Mean</u> Paul Crowther, 2017-04-21 There are as many meanings to drawing and painting as there are cultural contexts for them to exist in But this is not the end of the story Drawings and paintings are made and in their making embody unique meanings that transform our perception of space time and sense of finitude These meanings have not been addressed by art history or visual studies hitherto and have only been considered indirectly by philosophers mainly in the phenomenological tradition If these intrinsic meanings are explained and further developed then the philosophy of art practice is significantly enhanced. The present work accordingly is a phenomenology of how the gestural and digital creation

of visual imagery generates self transformation through aesthetic space Interface Theology 5/2 2019 ATF Press,2020-09-01 The volume covers a number of areas Interment of Marist Fathers in the Second World War in NZ and examines theology and art Post-Truth, Philosophy and Law Angela Condello, Tiziana Andina, 2019-05-09 In the wake of Brexit and Trump the debate surrounding post truth fills the newspapers and is at the center of the public debate Democratic institutions and the rule of law have always been constructed and legitimized by discourses of truth And so the issue of post truth or fake truth can be regarded as a contemporary degeneration of that legitimacy But what precisely is post truth from a theoretical point of view Can it actually change perceptions of law of institutions and political power And can it affect our understanding of society and social relations What are its ideological premises What are the technical conditions that foster it And most importantly does it have anything to teach lovers of the truth Pursuing an interdisciplinary perspective this book gathers both well known and newer scholars from a range of subject areas to engage in a philosophical interrogation of the relationship between truth and law Analytic Approaches to Aesthetics: Oxford Bibliographies Online Research Guide Peter Lamarque, 2010-06 This ebook is a selective guide designed to help scholars and students of social work find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related This ebook is a static version of an article from Oxford Bibliographies Online Philosophy a dynamic continuously updated online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study Philosophy Oxford Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit www oxfordbibligraphies com **Defining Art, Creating the Canon** Paul Crowther, 2007-03-15 What is art why should we value it and what allows us to say that one work is better than another Traditional answers have emphasized aesthetic form But this has been challenged by institutional definitions of art and postmodern critique The idea of distinctively artistic value based on aesthetic criteria is at best doubted and at worst rejected This book however champions these notions in a new way It does so through a rethink of the mimetic definition of art on the basis of factors which traditional answers neglect namely the conceptual link between art s aesthetic value and non exhibited epistemological and historical relations These factors converge on an expanded notion of the artistic image a notion which can even encompass music abstract art and some conceptual idioms. The image s style serves to interpret its subject matter If this style is original in comparative historical terms it can manifest that special kind of aesthetic unity which we call art Appreciation of this involves a heightened interaction of capacities such as imagination and understanding which are basic to knowledge and personal identity By negotiating these factors it is possible to define art and its canonic dimensions

objectively and to show that aforementioned sceptical alternatives are incomplete and self contradictory How Pictures Complete Us Paul Crowther, 2016-04-13 Despite the wonders of the digital world people still go in record numbers to view drawings and paintings in galleries Why What is the magic that pictures work on us This book provides a provocative explanation arguing that some pictures have special kinds of beauty and sublimity that offer aesthetic transcendence They take us imaginatively beyond our finite limits and even invoke a sense of the divine Such aesthetic transcendence forges a relationship with the ultimate and completes us psychologically Philosophers and theologians sometimes account for this as an effect of art but How Pictures Complete Us distinguishes itself by revealing how this experience is embodied in pictorial structures and styles Through detailed discussions of artworks from the Renaissance through postmodern times Paul Crowther reappraises the entire scope of beauty and the sublime in the context of both representational and abstract art offering unexpected insights into familiar phenomena such as ideal beauty pictorial perspective and what pictures are in the first place **Remembering from the Outside** Christopher McCarroll, 2018-06-01 When recalling events that one personally experienced one often visualises the remembered scene as one originally saw it from an internal visual perspective Sometimes however one sees oneself in the remembered scene from an external observer perspective In such cases one remembers from the outside This book is about such memories Remembering from the outside is a common yet curious case of personal memory one views oneself from a perspective one seemingly could not have had at the time of the original event How can past events be recalled from a detached perspective How is it that the self is observed And how can we account for the self presence of such memories Indeed can there be genuine memories recalled from the outside If memory preserves past perceptual content then how can one see oneself from the outside in memory This book disentangles the puzzles posed by remembering from the outside The book develops a dual faceted approach for thinking about memory which acknowledges constructive and reconstructive processes at encoding and at retrieval and it uses this approach to defend the possibility of genuine memories being recalled from the outside In so doing it also elucidates the nature of such memories and sheds light on the nature of personal memory The book argues that field and observer perspectives are different ways of thinking about a particular past event Further by exploring the ways we have of getting outside of ourselves in memory and other cognitive domains the book sheds light on the nature of our perspectival minds Expressive Minds and Artistic Creations Szilvia Csábi, 2018 Expressive Minds and Artistic Creations Studies in Cognitive Poetics presents multidisciplinary and interdisciplinary research papers describing new developments in the field of cognitive poetics Among other leading researchers many contributors are world famous scholars of psychology linguistics and literature including Raymond W Gibbs Jr Zolt n K vecses and Reuven Tsur Phenomenology and Science Jack Reynolds, Richard Sebold, 2016-08-02 This book investigates the complex sometimes fraught relationship between phenomenology and the natural sciences The contributors attempt to subvert and complicate the divide that has historically tended to characterize

the relationship between the two fields Phenomenology has traditionally been understood as methodologically distinct from scientific practice and thus removed from any claim that philosophy is strictly continuous with science There is some substance to this thinking which has dominated consideration of the relationship between phenomenology and science throughout the twentieth century However there are also emerging trends within both phenomenology and empirical science that complicate this too stark opposition and call for more systematic consideration of the inter relation between the two fields These essays explore such issues either by directly examining meta philosophical and methodological matters or by looking at particular topics that seem to require the resources of each including imagination cognition temporality affect imagery language and perception Spectator in the Cartesian Theater Peter Slezak, 2023-08 A range of seemingly unrelated problems at the forefront of controversy about consciousness language and vision among others have a deep connection with one another that has gone unnoticed This book suggests that this mistake arises not from what is put into a theory but rather from what is missing The Philosophy of Art Theodore Gracyk, 2014-01-07 The Philosophy of Art is a highly accessible introduction to current key issues and debates in aesthetics and philosophy of art Chapters on standard topics are balanced by topics of interest to today s students including creativity authenticity cultural appropriation and the distinction between popular and fine art Other topics include emotive expression pictorial representation definitional strategies and artistic value Presupposing no prior knowledge of philosophy Theodore Gracyk draws on three decades of teaching experience to provide a balanced and engaging overview clear explanations and many thought provoking examples All chapters have a strong focus on current debates in the field yet historical figures are not neglected Major current theories are set beside key ideas from Plato Aristotle Kant Marx and Hegel Chapters conclude with advice on further readings and there are recommendations of films that will serve as a basis for further reflection and discussion Key ideas are immediately accompanied by exercises that will test students reactions and understanding Many chapters call attention to ideology prejudices and common clich's that interfere with clear thinking Beautifully written and thoroughly comprehensive The Philosophy of Art is the ideal resource for anyone who wants to explore recent developments in philosophical thinking about the arts It is also provides the perfect starting point for anyone who wants to reflect on and challenge their own assumptions about the nature and value of art Framed Spaces Monica E. McTighe, 2012 While earlier theorists held up experience as the defining character of installation art few people have had the opportunity to walk through celebrated installation pieces from the past Instead installation art of the past is known through archival photographs that limit define and frame the experience of the viewer Monica E McTighe argues that the rise of photographic based theories of perception and experience coupled with the inherent closeness of installation art to the field of photography had a profound impact on the very nature of installation art leading to a flood of photography and film based installations With its close readings of specific works Framed Spaces will appeal to art historians and theorists across a broad spectrum of the visual arts Art and Language:

Explorations in (Post) Modern Thought and Visual Culture Christiane Treichl, 2017-12-19 Art and Language Explorations in Post Modern Thought and Visual Culture sheds new light on the symbiotic relationship between art and language by exploring how these cultured sets consociate on philosophical and art historical levels Against the backdrop of visual semiotics the first section of the book considers the differences between art and language from various vantage points meaning making asking if art is a language Ernst Cassirer's symbolic forms Jan Muka ovsk's signs and Gilles Deleuze's philosophy The second section of the book deals with the works of post modern artists from diverse cultural backgrounds who unfasten traditional linguistic and artistic systems by destabilising the viewer and blurring the boundaries between art and language The author argues that this is the most productive cutting edge aspect of the word image relationship of that period Language provides post modern art with its thrust and focus and offers a site for critical intervention The artistic forays the author embarks on cover a wide range touching on Surrealism Dada Arabic Calligraphy and Chinese Conceptualist **Evaluative Perception** Anna Bergqvist, Robert Cowan, 2018-06-06 Evaluation is ubiquitous Indeed it isn t an exaggeration to say that we assess actions character events and objects as good cruel beautiful etc almost every day of our lives Although evaluative judgement for instance judging that an institution is unjust is usually regarded as the paradigm of evaluation it has been thought by some philosophers that a distinctive and significant kind of evaluation is perceptual For example in aesthetics some have claimed that adequate aesthetic judgement must be grounded in the appreciator's first hand hand perceptual experience of the item judged In ethics reference to the existence and importance of something like ethical perception is found in a number of traditions for example in virtue ethics and sentimentalism. This volume brings together philosophers working in aesthetics epistemology ethics philosophy of mind and value theory to investigate what we call evaluative perception Specifically they engage with 1 Questions regarding the existence and nature of evaluative perception Are there perceptual experiences of values If so what is their nature Are perceptual experiences of values sui generis Are values necessary for certain kinds of perceptual experience 2 Questions about epistemology Can evaluative perceptual experiences ever justify evaluative judgements Are perceptual experiences of values necessary for certain kinds of justified evaluative judgements 3 Questions about value theory Is the existence of evaluative perceptual experience supported or undermined by particular views in value theory Are particular views in value theory supported or undermined by the existence of evaluative perceptual experience **The Iconic Imagination** Douglas Hedley, 2016-02-25 Is it merely an accident of English etymology that imagination is cognate with image Despite the iconoclasm shared to a greater or lesser extent by all Abrahamic faiths theism tends to assert a link between beauty goodness and truth all of which are viewed as Divine attributes Douglas Hedley argues that religious ideas can be presented in a sensory form especially in aesthetic works Drawing explicitly on a Platonic metaphysics of the image as a bearer of transcendence The Iconic Imagination shows the singular capacity and power of images to represent the transcendent in the traditions of Christianity Judaism Hinduism and

Islam In opposition to cold abstraction and narrow asceticism Hedley shows that the image furnishes a vision of the eternal through the visible and temporal **Aesthetics** Bence Nanay, 2019-10-24 Aesthetics is a branch of philosophy that explores the nature of art beauty and taste It doesn't just consider traditional artistic experiences such as artworks in a museum or an opera performance but also everyday experiences such as autumn leaves in the park or even just the light of the setting sun falling on the kitchen table It is also about your experience when you choose the shirt you re going to wear today or when you wonder whether you should put more pepper in the soup Aesthetics is everywhere It is one of the most important aspects of our life In this Very Short Introduction Bence Nanay introduces the field of aesthetics considering both Western and non Western aesthetic traditions and exploring why it is sometimes misunderstood or considered to be too elitist by artists musicians and even philosophers As Nanay shows so called high art has no more claims on aesthetics than sitcoms tattoos or punk rock In fact the scope of aesthetics extends far wider than that of art high or low including much of what we care about in life It is not the job of aesthetics to tell you which artworks are good and which ones are bad It is not the job of aesthetics to tell you what experiences are worth having If an experience is worth having for you it thereby becomes the subject of aesthetics This realisation is important because thinking about aesthetics in this inclusive way opens up new ways of understanding old questions about the social aspect of our aesthetic engagements and the importance of aesthetic values for our own self ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject guickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable **Supports in Roman Marble Sculpture** Anna Anguissola, 2018-02-15 The first study of a crucial aspect of Roman stone sculpture exploring the functions and aesthetics of non figural supports The Phenomenology of Modern *Art* Paul Crowther, 2012-05-03 As a philosophical approach phenomenology is concerned with structure in how phenomena are experienced The Phenomenology of Modern Art uses phenomenological insights to explain the significance of style in modern art most notably in Impressionism Expressionism Cezanne and Cubism Duchampian conceptualism and abstract art Paul Crowther explores this thematic approach in a new way addressing specific visual artworks and tendencies in detail and introduces a new methodology post analytic phenomenology It is this more critical post analytic orientation that allows the book to utilise some unexpected phenomenological resources Gilles Deleuze rarely associated with phenomenology in fact employs an overriding phenomenological orientation in his focus on modern art Crowther uses Deleuze s important phenomenological insights as a starting point and goes on to develop arguments found in two other thinkers Nietzsche and Merleau Ponty as well as addressing those figures and tendencies in relation to whom twentieth century critical appropriations of Kant have been most influential Accompanied by illustrations the book offers the first sustained phenomenological approach to modern art

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