

## Contemporary Aesthetics

The conviction that the development and promotion of the arts, humanities and culture through the study of literature and the aesthetic are the fundamental constituents of any progress in society is at the heart of this volume. The essays gathered here explore the role of the imagination and aesthetic awareness in an age when the corporatization of knowledge is in the process of transforming literary studies, and political commitment is in danger of disappearing behind a supposedly post-ideological late-capitalist consensus. The main focus of the volume is the mutual implication of aesthetics and ideology and the status and value of different types of art within the political arena. Challenging issues in contemporary aesthetics are examined within the wider framework of current debates on the disappearance of the real, the crisis in representation, and the use of new media. The wide range of examples collected here, stretching from experimental poetry in post-war Germany, political commitment in twentieth-century French theatre, and countercultural Rumanian theatre under Ceauşescu, to Neo-Victorian fiction, Verbatim theatre in the UK, and political theatre for the masses in Estonia, vouchsafe unique insights into the intersection of aesthetics and ideology and the practical consequences thereof. As such, the volume opens up a space for a meaningful engagement with authentic forms of art from inside and outside the Anglosphere, and, ultimately, uses these examples as a platform from which to imagine some form of "aesthetics", representing an ideal union of aesthetics and ideology. This concept, first coined by the French philosopher Philippe Lacoue-Labarthe, will prove to be relevant both within the parameters of the examples discussed here, but also beyond, for the contributors to this volume are unanimous in refusing to believe that aesthetics and ideology can exist one without the other, and in recognizing the centrality of ethics in any discussion of these notions.

Contemporary Debates in Aesthetics and the Philosophy of Art features pairs of newly commissioned essays by some of the leading theorists working in the field today. Brings together fresh debates on eleven of the most controversial issues in aesthetics and the philosophy of art Topics addressed include the nature of beauty, aesthetic experience, artistic value, and the nature of our emotional responses to art. Each question is treated by a pair of opposing essays written by eminent scholars, and especially commissioned for the volume. Lively debate format sharply defines the issues, and paves the way for further discussion. Will serve as an accessible introduction to the major topics in aesthetics, while also capturing the imagination of professional philosophers

Arguing that Brecht’s aesthetic theories are still highly relevant today, and that an appreciation of his theory and theatre is essential to an understanding of modern critical theory, this book examines the influence of Brecht’s aesthetic on the pre-eminent materialist critics of the twentieth century: Louis Althusser, Walter Benjamin, Roland Barthes, Frederic Jameson, Theodor W. Adorno and Raymond Williams. Re-reading Brecht through the lens of post-structuralism, Sean Carney asserts that there is a Lacanian Brecht and a Derridean Brecht: the result of which is a new Brecht whose vital importance for the present is located in decentred theories of subjectivity Brecht and Critical Theory maps the many ways in which Brechtian thinking pervades critical thought today, informing the critical tools and stances that make up the contemporary study of aesthetics.

Contemporary Debates in Aesthetics and the Philosophy of Art

Aesthetics, Philosophy and Martin Creed

At the Edges of Vision

Contemporary Philosophy of Art

Cassirer, Crowther, and the Future

Philosophy Looks at the Arts

***Illuminating the tensions between theory, history, and interpretation in contemporary aesthetics, Peter McCormick traces here the intellectual history of our understanding of the relationship between philosophy and the arts.***

***A sophisticated but engaging look at the debates and ideas involved in the aesthetics of architecture - part of a major new series from Continuum's philosophy list.***

***The Bloomsbury Companion to Aesthetics presents a practical study guide to emerging topics and art forms in aesthetics and the philosophy of art. Placing contemporary discussion in its historical context, this companion begins with an introduction to the history of aesthetics. Surveying the central topics, terms and figures and noting the changes in the roles the arts played over the centuries, it also tackles methodological issues asking what the proper object of study in aesthetics is, and how we should go about studying it. Written by leading analytic philosophers in the field, chapters on Core Issues and Art Forms cover four major topics: the definition of art and the ontology of art work, aesthetic experience, aesthetic properties, and aesthetic and artistic value, specific art forms including music, dance, theatre, the visual arts as a whole, and the various forms of popular art, new areas in aesthetics and the philosophy of art, such as environmental aesthetics and global standpoint aesthetics, as well as other new directions the field is taking towards everyday aesthetics, Featuring a list of research resources and an extensive chronology of works dating from the fifth century BC to the 21st century, The Bloomsbury Companion to Aesthetics provides an engaging introduction to contemporary aesthetics.***

***Art, Place and the Everyday***

***The Theory of Imitation in Contemporary Aesthetics***

***Aesthetics Today***

***A Philosophical Analysis***

***Toward an Aesthetic of the Contemporary***

***Aesthetics and the Iconoclasm of Contemporary Art***

Reveals the artistic subjectivity of the scientific notion of depression.

What is the future of conceptualism? What expressions can it take in the 21st century? Is there a new role for aesthetic experience in art and, if so, what is that role exactly? Aesthetics, Philosophy and Martin Creed uses one of this generation's most important and influential artists to address themes crucial to contemporary aesthetics. Working in an impressive variety of artistic media, Creed represents a strikingly innovative take on conceptualism. Through his ingenious and thought-provoking work, a team of international philosophers, jurists and art historians illustrate how Creed epitomizes several questions central to philosophical aesthetics today and provides a glimpse of the future both of art and aesthetic discourse. They discuss key concepts for Creed's work, including immediacy (in his photographs of smiling people), compositional order (in his geometric paintings), simplicity (in Work No. 218, a sheet paper crumpled into a ball) and shamelessness (in his videos of vomiting people). By bringing a working artist into the heart of academic discussions, Aesthetics, Philosophy and Martin Creed highlights the relevance of philosophical discussions of art to understanding art today.

Aesthetics is no longer merely the philosophy of perception and the arts. Nelson Goodman, Arthur Danto and others have contributed to develop aesthetics from a field at the margins of philosophy to one permeating substantial areas of theoretical and practical philosophy. New approaches like environmental and ecological aesthetics widened the understanding of the aesthetics of nature. The contributions in this volume address the most important issues in contemporary aesthetics, many of them from a Wittgensteinian perspective. The 39th International Ludwig Wittgenstein Symposium, organized by the Austrian Ludwig Wittgenstein Society, was held at Kirchberg am Wechsel, Lower Austria, from August 7th to 13th 2016 and aimed at taking an inventory of important tendencies and positions in contemporary aesthetics. The volume includes a selection of the invited papers.

Aesthetics and Politics

Contemporary Readings in Aesthetics

Aesthetics, Money and Turbulence

Aesthetics and contemporary discourse

Counter-Memorial Aesthetics

A Comprehensive Anthology

How can we understand art and its impact? Gary Iseminger argues that the function of the practice of art and the informal institution of the artworld is to promote aesthetic communication. He concludes that the fundamental criteria for evaluating a work of art as a work of art are aesthetic. After considering other practices and institutions that have aesthetic dimensions and other things that the practice of art does, Iseminger suggests that art is better at promoting aesthetic communication than other practices are and that art is better at promoting aesthetic communication than it is at anything else. Iseminger bases his work on a distinction often blurred in contemporary aesthetics, between art as a set of products"works of art"and art as an informal institution and social practice!the artworld. Focusing initially on the function of the artworld rather than the function of works of art, he blends elements from two of the most currently influential philosophical approaches to art, George Dickie's institutional theory and Monroe Beardsley's aesthetic theory, and provides a new foundation for a traditional account of what makes good art.

Street theatre invades a public space, shakes it up and disappears, but the memory of the disruption haunts the site for audiences who experience it. This book looks at how the dynamic interrelationship of performance, participant and place creates a politicized aesthetic of public space that enables the public to rehearse democratic practices.

The Continuum Companion to Aesthetics offers the definitive guide to contemporary aesthetics. The book covers all the most pressing and important themes and categories in the field - areas that have continued to attract interest historically as well as topics that have emerged more recently as active areas of research. Seventeen specially commissioned essays from an international team of experts reveal where important work continues to be done in the area and, most valuably, the exciting new directions the field is taking. Prefaced by a historical introduction highlighting the key figures and tracing the development of the central terms in the field, the Companion explores new issues pertaining to contemporary art forms, as well as tackling traditional questions in well-established art forms with the insight of new disciplines such as evolutionary psychology and other areas of cognitive science. Featuring a series of indispensable research tools, including a chronology, a detailed list of resources and a fully annotated bibliography, this is the essential reference tool for anyone working in aesthetics.

Essays

Contemporary Art and Depression

The Problem of Objectivity in Contemporary Aesthetics

Contemporary Approaches to the Aesthetics of Nature and of Arts. Proceedings of the 39th International Wittgenstein Symposium in Kirchberg

Dialectics and Contemporary Aesthetics

Labor and Aesthetics in European Contemporary Dance

This book introduces traditional and modern aesthetics and arts, comparing the similarities and differences between traditional and modern Chinese aesthetics. It also explores the aesthetic implications of traditional Chinese paintings, and discusses the development of aesthetics throughout history, as well as the changes and improvements in Chinese aesthetics in the context of globalization.

Restrictive border protection policies directed toward managing the flow of refugees coming into neoliberal democracies (and out of failing nation-states) are a defining feature of contemporary politics. In this book, Ver ó nica Tello analyses how contemporary artists-such as Tania Bruguera, Isaac Julien, Rosemary Laing, Dinh Q. L é , Dierk Schmidt, Hito Steyerl, Lyndell Brown and Charles Green-negotiate their diverse subject positions while addressing and taking part in the production of images associated with refugee experiences and histories. Tello argues that their practices, which manifest across a range of contexts including Cuba, the United States, Australia and Europe, represent an emergent, global paradigm of contemporary art, 'counter-memorial aesthetics'. Counter-Memorial Aesthetics, Tello argues, is characterized by its conjunction of heterogeneous signifiers and voices of many times and places, generating an experimental, non-teleological approach to the construction of contemporary history, which also takes into account the complex, disorienting spatial affects of globalization. Spanning performance art, experimental 'history painting', aftermath photography and video installation, counter-memorial aesthetics bring to the fore, Tello argues, how contemporary refugee flows and related traumatic events critically challenge and conflict with many existing, tired if not also stubborn notions of national identity, borders, history and memory. Building on the writings of such thinkers as Michel Foucault and Jacques Ranci è re, this book offers a useful concept of 'counter-memory' for the twenty-first century. It shows how counter-memorial aesthetics is not only central to the nexus of contemporary art and refugee histories but also how it can offer a way of being critically present with many other, often interrelated, global crises in the contemporary era.

A revised second edition of the bestselling anthology on the major figures and themes in aesthetics and philosophy of art, the ideal resource for a comprehensive introduction to the study of aesthetics Aesthetics: A Comprehensive Anthology offers a well-rounded and thorough introduction to the evolution of modern thought on aesthetics. In a collection of over 60 readings, focused primarily on the Western tradition, this text includes works from key figures such as Plato, Hume, Kant, Nietzsche, Danto, and others. Broad in scope, this volume also contains contemporary works on the value of art, frequently-discussed continental texts, modern perspectives on feminist philosophy of art, and essays by authors outside of the community of academic philosophy, thereby immersing readers in an inclusive and balanced survey of aesthetics. The new second edition has been updated with contemporary essays, expanding the volume's coverage to include the value of art, artistic worth and personal taste, questions of aesthetic experience, and contemporary debates on and new theories of art. This edition also incorporates new and more standard translations of Kant's Critique of the Power of Judgment and Schopenhauer's The World as Will and Representation, as well as texts by Rousseau, Hegel, DuBois, Alain Locke, Budd, Robinson, Saito, Eaton and Levinson. Presents a comprehensive selection of introductory readings on aesthetics and philosophy of art Helps readers gain a deep historical understanding and clear perspective on contemporary questions in the field Offers new essays specifically selected to promote inclusivity and to highlight contemporary discussions Introduces new essays on topics such as environmental and everyday aesthetics, evolutionary aesthetics, and the connections between aesthetics and ethics Appropriate for both beginning and advanced students of philosophical aesthetics, this selection of texts initiates readers into the study of the foundations of and central developments in aesthetic thought.

Cognition, Emotion, and Aesthetics in Contemporary Serial Television

Aesthetics

The Politics of Beauty

The Aesthetic Function of Art

Pictures Without a World

Spatial Aesthetics

The Blackwell Guide to Aesthetics is the most authoritative survey of the central issues in contemporary aesthetics available. The volume features eighteen newly commissioned papers on the evaluation of art, the interpretation of art, and many other forms of art such as literature, movies, and music. Provides a guide to the central traditional and cutting edge issues in aesthetics today. Written by a distinguished cast of contributors, including Peter Kivy, George Dickie, Noël Carroll, Paul Guyer, Ted Cohen, Marcia Eaton, Joseph Margolis, Berys Gaut, Nicholas Wolterstorff, Susan Feagin, Peter Lamarque, Stein Olsen, Francis Sparshott, Alan Goldman, Jenefer Robinson, Mary Mothersill, Donald Crawford, Philip Alperson, Laurent Stern and Amie Thomasson. Functions as the ideal text for undergraduate and graduate courses in aesthetics, art theory, and philosophy of art.

The main themes and aims of this book are understanding aesthetics, contemporary art and the end of the avant-garde not from the traditional viewpoint of the metaphysics of the beautiful and the sublime but rather thru close connection to the techno-genesis of virtual worlds. This book tackles problems in contemporary art theory such as the body in space and time of digital technologies, along with other issues in visual studies and image science. Further intentions exhibit the fundamental reasons for the disappearance of the picture in the era of virtual reality starting from the notion of contemporary art as realized iconoclasm; art has no world for its "image". The author argues that the iconoclasm of contemporary art has severe consequences. This text appeals to philosophers of art and those interested in contemporary art theory.

Speed is an obvious facet of contemporary society, whereas slowness has often been dismissed as conservative and antimodern. Challenging a long tradition of thought, Lutz Koepnick instead proposes we understand slowness as a strategy of the contemporary—a decidedly modern practice that gazes firmly at and into the present's velocity. As he engages with late twentieth- and early twenty-first-century art, photography, video, film, and literature, Koepnick explores slowness as a critical medium to intensify our temporal and spatial experiences. Slowness helps us register the multiple layers of time, history, and motion that constitute our present. It offers a timely (and untimely) mode of aesthetic perception and representation that emphasizes the openness of the future and undermines any conception of the present as a mere replay of the past. Discussing the photography and art of Janet Cardiff, Olafur Eliasson, Hiroshi Sugimoto, and Michael Wesely; the films of Peter Weir and Tom Tykwer; the video installations of Douglas Gordon, Willie Doherty, and Bill Viola; and the fiction of Don DeLillo, Koepnick shows how slowness can carve out spaces within processes of acceleration that allow us to reflect on alternate temporalities and durations.

Contemporary Aesthetics

The Bloomsbury Companion to Aesthetics

Dancing Precarity

Contemporary Scandinavian Aesthetics

Ethics and Aesthetics in Contemporary African Cinema

The Aesthetics of Disengagement

In this discussion of the aesthetic in everyday life the aesthetic codes of advertising, architecture, the Internet and everyday images are used as examples of the disorientation which a multiplication of codes creates. Welsch proposes untangling the 'aestheticization of everyday life' and replacing it by more meaningful and durable categories.

This book posits an interconnection between the ways in which contemporary television serials cue cognitive operations, solicit emotional responses, and elicit aesthetic appreciation. The chapters explore a number of questions including: How do the particularities of form and style in contemporary serial television engage us cognitively, emotionally, and aesthetically? How do they foster cognitive and emotional effects such as feeling suspense, anticipation, surprise, satisfaction, and disappointment? Why and how do we value some serials while disliking others? What is it about the particularities of serial television form and style, in conjunction with our common cognitive, emotional, and aesthetic capacities, that accounts for serial television’s cognitive, socio-political, and aesthetic value, and its current ubiquity in popular culture? This book will appeal to postgraduates and scholars working in television studies as well as film studies, cognitive media

theory, media psychology, and the philosophy of art.

An anthology of contemporary readings in analytic aesthetics, this reference reflects the relationships among the central aesthetic concerns of recent years. Providing a new perspective on the contemporary philosophy of art, this volume examines the challenge of Postmodernism and how it may or may not affect the future of analytic aesthetics ... offers a case study of the progress that has been made in handling the problem of expression in the arts ... reconceptualizes the concepts of the art work, its properties, and our experience and evaluation of it -- to take into account an expanding cultural, sociological contextualization, i.e., art as a culturally emergent product of social institutions and conventions ... features several readings organized around clusters of writers discussing each other's ideas and proposals, including: Beardsley, Dickie, and Blizek -- Wolterstorff, Levinson, and Bender -- Stolnitz and Dickie -- Beardsley, Margolis, and Novitz -- and Sibley and Dickie. Suitable for professionals in the art industry and anyone interested in the philosophy or aesthetics of art.

Performing Girls' Aesthetics

Modernity, Aesthetics, and the Bounds of Art

On Slowness

Aesthetics and Art

The Evolution of Contemporary Arts Markets

A Phenomenological Aesthetics of Contemporary Spectatorship

"In At the Edges of Vision, Renee van de Vall re-examines the aesthetics of spectatorship in terms of new-media art and visual culture. The aesthetic experience of visual art has traditionally been described in terms of the distanced contemplation and critical interpretation of the work's form and representational content. Recent developments in installation, video and computer art have foregrounded the bodily and affective engagement of the spectator and, in retrospect, throw into question the model of spectatorial distance for more traditional art forms as well. But what does this development entail for art's potential for reflective, imaginative and experiential depth? Is art still capable of providing a critical counterpoint to the ubiquitous presence of sensational, yet short-lived media imagery when it speaks to the senses rather than to the mind? In a thorough examination of examples from painting, film, installation art and interactive video, and computer art, Van de Vall argues for a tactile and affective conception of reflection, linking philosophy and art. Looking at a Rembrandt self-portrait and navigating through an internet art work have in common that both types of work rely on a playful, rhythmically structured, sensuous and embodied reflexivity for the articulation of meaning. This sensuous dimension of playful reflexivity is just as important in philosophical thought, however, as the transcendental condition for genuine, open-ended reflection. Drawing on the philosophy of Merleau-Ponty, Levinas, Lyotard and Deleuze on the one hand and on new-media theory on the other, Van de Vall develops a performative phenomenology of aesthetic reflection, visibility and visual art, in order to rethink art's ethical and political relevance in present-day digital-media culture."--Provided by publisher.

Since the beginnings of African cinema, the realm of beauty on screen has been treated with suspicion by directors and critics alike. James S. Williams explores an exciting new generation of African directors, including Abderrahmane Sissako, Mahamat-Saleh Haroun, Fanta Régina Nacro, Alain Gomis, Newton I. Aduaka, Jean-Pierre Bekolo and Mati Diop, who have begun to reassess and embrace the concept of cinematic beauty by not reducing it to ideological critique or the old ideals of pan-Africanism. Locating the aesthetic within a range of critical fields - the rupturing of narrative spectacle and violence by montage, the archives of the everyday in the 'afropolis', the plurivocal mysteries of sound and language, male intimacy and desire, the borderzones of migration and transcultural drift - this study reveals the possibility for new, non-conceptual kinds of beauty in African cinema: abstract, material, migrant, erotic, convulsive, queer. Through close readings of key works such as *Life on Earth* (1998), *The Night of Truth* (2004), *Bamako* (2006), *Daratt* (Dry Season) (2006), *A Screaming Man* (2010), *Tey* (Today) (2012), *The Pirogue* (2012), *Mille soleils* (2013) and *Timbuktu* (2014), Williams argues that contemporary African filmmakers are proposing propitious, ethical forms of relationality and intersubjectivity. These stimulate new modes of cultural resistance and transformation that serve to redefine the transnational and the cosmopolitan as well as the very notion of the political in postcolonial art cinema.

This transdisciplinary study scientifically reports the way the established contemporary dance sector in Europe operates from a micro-perspective. It provides a dance scholarly and sociological interpretation of its mechanisms by coupling qualitative data (interview material, observations, logbooks, and dance performances) to theoretical insights. The book uncovers the sometimes contradicting mechanisms related to the precarious project-oriented labor and art market that determine the working and living conditions of contemporary dance artists in Europe's dance capitals Brussels and Berlin. In addition, it examines how these working and living conditions affect the work process and outcome. From a sociological perspective, the book engages with the relevant contemporary social issue of precarity and this within the much-at-risk professional group of contemporary dance artists. In this regard, the research brings novelty within the subject area, particularly by employing a unique methodological approach. Although the research is initially set up in a specific geographical context and within a specific research population, the book offers insights into issues that affect our neoliberal society at large. The research findings show potential to make a relevant contribution with regards to precarity within dance studies and performance studies, but also labor studies and cultural sociology.

The Blackwell Guide to Aesthetics

Undoing Aesthetics

Aesthetics and Ideology in Contemporary Literature and Drama

The Cognitive Basis of Aesthetics

Traditional and Contemporary China in a Comparative Perspective

Readings in Analytic Aesthetics

*This book traces the history of 'girls' aesthetics,' where adult Japanese women create art works about 'girls' that resist motherhood, from the modern to the contemporary period and their manifestation in Japanese women's theatrical and dance performance and visual arts including manga, film, and installation arts.*

*This book seeks to fill a void in contemporary aesthetics scholarship by considering the cognitive features that make the aesthetic and artistic worthy of philosophical study. Aesthetic cognition has been largely abandoned by analytical philosophy, which instead tends to focus its attention on the 'non-exhibited' properties of artwork or issues concerning semantic and syntactic structure. The Cognitive Basis of Aesthetics innovatively seeks to correct the marginalization of aesthetics in analytical philosophy by reinterpreting aesthetic cognition through an integration of Ernst Cassirer's philosophy of symbolic forms with Paul Crowther's theory of imagination and philosophy of art. This integration has three important outcomes: 1) it explains why the aesthetic and artistic constitute a unique form of knowledge; 2) it shows the role this plays in the formation of aesthetics as a discipline; and 3) it describes why aesthetic cognition is so deeply engaging. This book's unique theoretical approach engages with important works of visual, conceptual, and digital art, as well as literature, music, and theatre.*

*A critical reassessment of the theory and theatre of Bertold Brecht, examining the influences of Brecht's aesthtics on the pre-eminent materialist critics of the twentieth century. Carney argues that an appreciation of Brecht's theory and theatre is essential to an understanding of contemporary critical theory.*

*Contemporary Japanese Women's Theatre and Visual Arts*

*Problems of Contemporary Aesthetics : a Collection of Articles*

*Roman Ingarden and Contemporary Polish Aesthetics*

*Refugee Histories and the Politics of Contemporary Art*

*Brecht & Critical Theory*

*Problems of Contemporary Aesthetics*

*Tom between a revival of aesthetics and the persistence of conceptualism, critical writing about contemporary art has once again come to focus on differing views of its aesthetic dimension. The context and character of these debates has, however, shifted markedly since the 1960s, with changes in art practices, institutions, political contexts, and theoretical paradigms—and in particular, with the global extension of the Western art world since 1989. This inter- and transdisciplinary collection of essays by philosophers, artists, critics, and art historians, reconsiders the place of the aesthetic in contemporary art, with reference to four main themes: aesthetics as "sensate thinking"; the dissolution of artistic limits; post-autonomous practices; and exhibition-values in a global artworld. The essays originate in talks given on the occasion of an international conference on "Aesthetics and Contemporary Art" (2008), organized by the Centre for Research in Modern European Philosophy (CRMEP), Middlesex University, London, in cooperation with the Collaborative Research Centre "Aesthetic Experience and the Dissolution of Artistic Limits" (SFB 626), Free University Berlin. Contributors Éric Alliez, Armen Avanesian, Art & Language, Luis Camnitzer, Sebastian Egenhofer, Dorothea von Hantelmann, Brian Holmes, Pamela M. Lee, Stewart Martin, Christoph Menke, Peter Osborne, John Rajchman, Juliane Rebentisch*

*The Evolution of Contemporary Arts Markets looks at the historical evolution of the art market from the 15th century to the present day. Art is both an expression of human creativity and an object of economic value and financial refuge at times of economic turbulence. Historically, the art market evolved with the development of capitalism, finance and technical change, and art schools responded to social events such as wars, revolutions and waves of democratization. The author discusses the main features of modern art markets such as complexity in art valuation, globalism, segmentation, financialization, indivisibility, liquidity and provenance issues. The book studies the impact of wealth inequality and economic cycles and crises on the art market and features a chapter focusing specifically on the art market in China. This accessible publication is ideal for a broad, interdisciplinary audience including those involved in the economic and financial fields as well as art lovers, art market participants and social and cultural scholars.*

*The Continuum Companion to Aesthetics*

*Brecht and Critical Theory*

*Contemporary Street Arts in Europe*

*Understanding the Arts*

*Aesthetics and Architecture*

*Aesthetics and Contemporary Art*