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Lawrence E. Winters, Eugene Kelly,  
and  
August Viglione  
*Editors*

CONTINENTAL PHILOSOPHY  
AND  
THE ARTS

1983



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Center for Advanced Research in Phenomenology  
& University Press of America, Washington, D.C.

# Continental Philosophy And The Arts

**Clive Cazeaux**



## **Continental Philosophy And The Arts:**

Continental Philosophy and the Arts Laurence E. Winters, Eugene Kelly, August Viglione, 1984 Co published with the Center for Advanced Research in Phenomenology this book is a collection of 10 original translations of articles written by philosophers on the topics of art and aesthetics in the 20th century It is a significant contribution to the subject of aesthetics in making available previously untranslated texts by European philosophers Suitable for courses in the philosophy of art aesthetics and art history

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*Postmodernism* Hugh J. Silverman, 2017-08-07 This book first published in 1990 addresses the broad cultural phenomenon that is postmodernism The first part of the book raises some general theoretical questions about postmodernism its language and its politics for example The second section attends to particular sites namely the various arts themselves and the philosophical understanding of them Here one finds specific readings of architecture painting literature theatre photography film television dance and fashion

*The Continental Aesthetics Reader* Clive Cazeaux, 2017-10-03 The Continental Aesthetics Reader brings together classic and contemporary writings on art and aesthetics from the major figures in continental thought The second edition is clearly divided into seven sections Nineteenth Century German Aesthetics Phenomenology and Hermeneutics Marxism and Critical Theory Excess and Affect Embodiment and Technology Poststructuralism and Postmodernism Aesthetic Ontologies Each section is clearly placed in its historical and philosophical context and each philosopher has an introduction by Clive Cazeaux An updated list of readings for this edition includes selections from Agamben Butler Guattari Nancy Virilio and iek Suggestions for further reading are given and there is a glossary of over fifty key terms Ideal for introductory courses in aesthetics continental philosophy art and visual studies The Continental Aesthetics Reader provides a thorough introduction to some of the most influential writings on art and aesthetics from Kant and Hegel to Badiou and Ranci

**Philosophers on Art from Kant to the Postmodernists** Christopher Kul-Want, 2010-06-04 Here for the first time Christopher Kul Want brings together twenty five texts on art written by twenty philosophers Covering the Enlightenment to postmodernism these essays draw on Continental philosophy and aesthetics the Marxist intellectual tradition and psychoanalytic theory and each is accompanied by an overview and interpretation The volume features Martin Heidegger on Van Gogh s shoes and the meaning of the Greek temple Georges Bataille on Salvador Dal s The Lugubrious Game Theodor W Adorno on capitalism and collage Walter Benjamin and Roland Barthes on the uncanny nature of photography Sigmund Freud on Leonardo Da Vinci and his interpreters Jacques Lacan and Julia Kristeva on the paintings of Holbein Freud s postmodern critic Gilles Deleuze on

the visceral paintings of Francis Bacon and Giorgio Agamben on the twin traditions of the Duchampian ready made and Pop Art Kul Want elucidates these texts with essays on aesthetics from Hegel and Nietzsche to Badiou and Rancière demonstrating how philosophy adopted a new orientation toward aesthetic experience and subjectivity in the wake of Kant's powerful legacy

**Merleau-Ponty at the Gallery** Véronique M. Fóti, 2020-03-01 Merleau-Ponty's phenomenological ontology engages deeply with visual art and this aspect of his work remains significant not only to philosophers but also to artists, art theorists and critics. Until recently, scholarly attention has been focused on the artists he himself was inspired by and wrote about: chiefly Cézanne, Klee, Matisse and Rodin. Merleau-Ponty at the Gallery expands and shifts the focus to address a range of artists: Giorgio Morandi, Kiki Smith, Cy Twombly, Joan Mitchell and Ellsworth Kelly, whose work came to prominence in the second half of the twentieth century and thus primarily after the philosopher's death. Véronique M. Fóti does not confine her analyses to Merleau-Ponty's texts, which now importantly include his late lecture courses, but also engages directly with the art. Of particular concern to her is the art's ethical bearing, especially as related to animal and vegetal life. The book's concluding chapter addresses the still widespread rejection of beauty as an aesthetic value.

**Phenomenology and the Arts** Licia Carlson, Peter R. Costello, 2016 Phenomenology and the Arts develops the interplay between phenomenology as a historical movement and a descriptive method within Continental philosophy and the arts. Divided into five themes, the book explores first how the phenomenological method itself is a kind of artistic endeavor that mirrors what it approaches when it turns to describe paintings, dramas, literature and music. From there, the book turns to an analysis and commentary on specific works of art within the visual arts, literature, music and sculpture. Contributors analyze important historical figures in phenomenology: Kant, Hegel, Husserl, Heidegger and Merleau-Ponty. But there is also a good deal of work on art itself: Warhol, Klee, jazz and contemporary and renaissance artists and artworks. Edited by Peter R. Costello and Licia Carlson, this book will be of interest to students in philosophy, the arts and the humanities in general, and scholars of phenomenology will notice incredibly rich, groundbreaking research that helps to resituate canonical figures in phenomenology with respect to what their works can be used to describe.

**Aesthetics** Nicolai Hartmann, 2014-11-10 The book is the first English translation of Nicolai Hartmann's final book, published in 1953. It will be of value to graduate students in philosophy, scholars concerned with 20th-century Continental philosophy, students of aesthetics and art history and criticism, and persons in and out of academic philosophy who wish to develop their aesthetic understanding and responsiveness to art and music. Aesthetics, Hartmann believes, centers on the phenomenon of beauty and art objectifies beauty, but beauty exists only for a prepared observer. Part One explores the act of aesthetic appreciation and its relation to the aesthetic object. It discovers phenomenologically determinable levels of apprehension. Beauty appears when an observer peers through the physical foreground of the work into the strata upon which form has been bestowed by an artist in the process of expressing some theme. The theory of the stratification of aesthetic objects is perhaps Hartmann's most original and fundamental contribution.

to aesthetics He makes useful and perceptive distinctions between the levels in which beauty is given to perception by nature in the performing and the plastic arts and in literature of all kinds Part Two develops the phenomenology of beauty in each of the fine arts Then Hartmann explores some traditional categories of European aesthetics most centrally those of unity of value and of truth in art Part Three discusses the forms of aesthetic values Hartmann contrasts aesthetic values with moral values and this exploration culminates in an extensive phenomenological exhibition of three specific aesthetic values the sublime the charming and the comic A brief appendix never completed by the author contains some reflections upon the ontological implications of aesthetics Engaged in constant dialogue with thinkers of the past especially with Aristotle Kant and Hegel Hartmann corrects and develops their insights by reference to familiar phenomena of art especially with Shakespeare Rembrandt and Greek sculpture and architecture In the course of his analysis he considers truth in art the true to life and the essential truth the value of art and the relation of art and morality The work stands with other great 20th century contributors to art theory and philosophical aesthetics Heidegger Sartre Croce Adorno Ingarden and Benjamin among others

**The Aesthetic Subject in Contemporary Continental Philosophy and Literature** Robert Hughes, 2024-08-01 Art makes its mark upon our flesh It ravishes our eyes invades our ears and stirs our viscera it commandeers our powers of attention and unsettles our body with its strangenesses The event of art is thus an encounter both with a sensuous object and with ourselves exposing us as subjects strangely susceptible to being moved The twenty first century European thinkers elucidated here describe a theory of the aesthetic subject Irigaray articulates the basic outlines of a subject ill at ease with itself Badiou Nancy and Perniola theorize art as an event of deformation that befalls an aesthetic subject fundamentally invested in form Rancière and Sloterdijk explore the figuration of the body and its limits in contexts closer to everyday experience and our life within modern history and politics This study brings together feminist psychoanalytic and phenomenological inheritances to describe the operations of the real in art and aesthetic life

Merleau-Ponty at the Limits of Art, Religion, and Perception Kascha Semonovitch, Neal DeRoo, 2010-05-20 A timely and important collection of essays examining Merleau Ponty's interrogation of the limits of philosophy Philosophy, Art, and the Imagination: Essays on the Work of John Sallis, 2022-01-31 John Sallis has been at the cutting edge of the Continental philosophical tradition for almost half a century and it is largely due to his contributions that we have come to understand Continental as designating an original philosophical not a geographical tradition His work with its uncommon scholarly rigor has come to define the best of that tradition and to expand its horizons in creative ways through a genuine philosophical imagination The essays gathered here are dedicated to assessing Sallis' contribution and to indicating some of the ways in which his works might shape the future of philosophy *Popular Culture as Art and Knowledge* George A. Gonzalez, 2019-01-15 This volume settles the debate between analytic and continental philosophy It turns to art more specifically popular culture to demonstrate the validity of continental philosophy Drawing on the philosophy of Georg Hegel

perhaps the most important of continental philosophers James Kreines holds that reason in the world metaphysically exists. Reasons of the world are reasons of the Hegelian Absolute. Thus similar to the fact that gravity is curved in the space time continuum along which matter moves, reasons are the grooves in the Absolute along which human decision making occurs. Art allows us to conceptualize, understand, speculate about the grooves, reasons of the Absolute. Two key points can be drawn from Kreines's position: first, normative values are embedded in reality. Thus, in complete contradistinction to analytic philosophy, there is no bifurcation between the empirical and the normative; to exist is to have normative value. Secondly, the role of social science is to cogitate, explore, identify the reasons of the world that shape social, political norms. Such an approach would decisively move the social sciences away from an emphasis on statistically significant patterns of human behavior (e.g. voting studies) and toward an approach that seeks to analyze the reasons of the world that motivate, shape social and political decisions. Art, particularly popular culture, becomes an important source in identifying the way that people reason about the world and how they perceive political elites reasoning in the world. To adjudicate between continental and analytic philosophy, this book relies on the broadcast iterations of Star Trek as well as Nazi cinema. With regard to contemporary American politics, in addition to Star Trek, it draws on the television series Game of Thrones, Veep, House of Cards, and The Man in the High Castle. Popular culture is germane to philosophy and contemporary politics because television, movie creators frequently try to attract viewers by conveying authentic philosophical and political motifs. Conversely, viewers seek out authentic movies and television shows. This is in contrast to opinion surveys, for instance, as the formation of the data begins with the surveyor seeking to directly solicit an opinion, however impromptu or shallow.

Art, Research, Philosophy  
Clive Cazeaux, 2017-04-11. Art Research Philosophy explores the emergent field of artistic research: art produced as a contribution to knowledge. As a new subject, it raises several questions: What is art as research? Don't the requirements of research amount to an imposition on the artistic process that dilutes the power of art? How can something subjective become objective? What is the relationship between art and writing? Doesn't description always miss the particularity of the artwork? This is the first book-length study to show how ideas in philosophy can be applied to artistic research to answer its questions and to make proposals for its future. Clive Cazeaux argues that artistic research is an exciting development in the historical debate between aesthetics and the theory of knowledge. The book draws upon Kant, phenomenology, and critical theory to show how the immediacies of art and experience are enmeshed in the structures that create knowledge. The power of art to act on these structures is illustrated through a series of studies that look closely at a number of contemporary artworks. This book will be ideal for postgraduate students and scholars of the visual and creative arts, aesthetics, and art theory. The Open Access version of this book is available at [www.taylorandfrancis.com](http://www.taylorandfrancis.com) and has been made available under a Creative Commons Attribution NonCommercial No Derivatives 4.0 license. <https://www.taylorfrancis.com/books/9781315764610>

*Speculative Art Histories* Sjoerd van Tuinen, 2018-03-14. First full-scale thematic analysis of Pina Bausch's Tanztheater critically.

evaluating the impact of modernist theatre on her choreographic method

**Sense and Finitude** Alejandro A.

Vallega,2009-03-18 Sense and Finitude interrogates one of continental philosophy's central insights: the temporality or finitude of philosophical thought. Juxtaposing the views of such philosophers as Plato, Heidegger, Walter Benjamin, Gadamer, and Derrida on art, poetry, and non-Western cultures with the insights of those very artists, poets, and cultures interpreted by them, Alejandro A. Vallega elucidates a certain sensibility fundamental to philosophical thought: once it has come face to face with its concrete finitude, in the sense that philosophical ideas are always exposed to interpretation, transformation, and loss. By addressing philosophy's exposure to experience beyond its own delimitations, Vallega shows how such investigations can enrich the philosophical enterprise. Art, Education, and the Democratic Commitment D.T. Schwartz,2013-03-14

In reflecting on this book and the process of writing it, the most pervasive theme I find is that of confluence. I drew much of the energy needed to write the book from the energy that resides at the confluence or nexus of contrasting ideas. At the most general level, the topic of arts subsidy offered a means of exploring simultaneously two of my favorite philosophical subjects: aesthetics and politics. The risk of a dual focus is, of course, that you do neither topic justice. However, the bigger payoff of this strategy resides in finding new and interesting connections between two otherwise disparate topics. Developing such connections between art and politics led directly to many of the book's positive arguments for subsidy. At a deeper level, the book exploits a confluence of contrasting philosophical methodologies. The central problem of the book, politically justifying state support of the arts, is cast in the Anglo-American tradition of analytical philosophy. Here, normative arguments of ethics and politics are scrutinized with an eye toward developing a defensible justification of state action. Yet while the book initially situates the subsidy problem within this analytical tradition, its positive arguments for subsidy draw heavily from the ideas and methods of Continental philosophy. Rather than adjudicating normative claims of ethical and political truth, the Continental tradition aims at the hermeneutical task of interpreting and describing structures of human meaning. *Deleuze and Art* Anne Sauvagnargues,2013-08-15 In *Deleuze and Art*, Anne Sauvagnargues, one of the world's most renowned Deleuze scholars, offers a unique insight into the constitutive role played by art in the formation of Deleuze's thought. By reproducing Deleuze's social and intellectual references, Sauvagnargues is able to construct a precise map of the totality of Deleuze's work, pinpointing where key Deleuzian concepts first emerge and eventually disappear. This innovative methodology, which Sauvagnargues calls periodization, provides a systematic historiography of Deleuze's philosophy that remains faithful to his affirmation of the principle of exteriority. By analyzing the external relations between Deleuze's self-proclaimed three philosophical periods, Sauvagnargues gives the reader an inside look into the conceptual and artistic landscape that surrounded Deleuze and the creation of his philosophy. With extreme clarity and precision, Sauvagnargues provides an important glimpse into Deleuze's philosophy by reconstructing the social and intellectual contexts that contributed to the trajectory of his thought. This book is the product of insightful and careful research, which has not been made available to

English readers of Deleuze before now     The Art of Anatheism Richard Kearney, Matthew Clemente, 2017-12-12

Theopoetics names the notion that the divine theos manifests itself as creative making poiesis Anatheism expresses the attendant claim that this making takes the form of a second creation re creation or creation again ana where humanity and divinity collaborate in the coming of the Kingdom The Art of Anatheism brings together philosophers theologians and artists to open up the question of the relationship between artistic creation and the divine The book asks the question how can God happen again after the death of God It answers it by proposing an art of anatheism which attends to the recreation and return of the divine through certain forms of literature painting liturgy music and performance Engaging students scholars and interested readers across a wide range of disciplines philosophy theology aesthetics literary criticism poetics the volume includes contributions from both practising artists and professional academics As such it brings together examples from ancient religious wisdom traditions and cutting edge contemporary cultural practices to suggest that the sacred is often most potent and persuasive when recreating the everyday world of our secular experience     **On the True Sense of Art** Jason

M. Wirth, Michael Schwartz (Ph.D.), David Edward Jones, 2016 On the True Sense of Art collects essays by philosophers responding to John Sallis's Transfigurements On the True Sense of Art as well as his other works on the philosophy of art including Force of Imagination and Logic of Imagination Each of the chapters by some of the leading thinkers in Continental philosophy engages Sallis's work on both ancient and new senses of aesthetics a transfiguration of aesthetics as a beginning that is always beginning again With a responsive essay by Sallis himself On the True Sense of Art forms a critical introduction to the thought of this generation's most important aesthetician     Foucault's Philosophy of Art Joseph J.

Tanke, 2009-06-30 Foucault's Philosophy of Art A Genealogy of Modernity tells the story of how art shed the tasks with which it had traditionally been charged in order to become modern Joseph J Tanke offers the first complete examination of Michel Foucault's reflections on visual art tracing his thought as it engages with the work of visual artists from the seventeenth century to the contemporary period The book offers a concise and accessible introduction to Foucault's frequently anthologized but rarely understood analyses of Diego Velázquez's Las Meninas and Ren Magritte's Ceci n'est pas une pipe On the basis of unpublished lecture courses and several untranslated analyses of visual art Tanke reveals the uniquely genealogical character of Foucault's writings on visual culture allowing for new readings of his major texts in the context of contemporary Continental philosophy aesthetic and cultural theory Ultimately Tanke demonstrates how Foucault provides philosophy and contemporary criticism with the means for determining a conception of modern art



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