

Philosophers On Art From Kant To The Postmodernists A Critical Reader Philosophers On Art From Kant To The Postmodernists A Critical Reader By Want Christopher Author May 14 2010

This book introduces the reader to the literary work and to an understanding of its cultural background and its specific features, presenting basic topics and ideas in their historical context and development in Western culture.

Ever since Plato expelled the poets from his ideal state, the ethics of art has had to confront philosophy's denial of art's morality. In *Art before the Law*, Ruth Ronen proposes a new outlook on the ethics of art by arguing that art insists on this tradition of denial, affirming its singular ethics through negativity. Ronen treats the mechanism of negation as the basis for the relationship between art and ethics. She shows how, through moves of denial, resistance, and denouncement, art exploits its negative relation to morality. While deception, fiction, and transgression allegedly locate art outside morality and ethics, Ronen argues they enable art to reveal the significance of the moral law, its origins, and the idea of the good. By employing the thought of Freud and Lacan, Ronen reconsiders the aesthetic tradition from Plato through Kant and later philosophers of art in order to establish an ethics of art. An interdisciplinary study, *Art before the Law* is sure to be of interest both to academic philosophers and to those interested in psychoanalytic theory and practice.

Immanuel Kant's work changed the course of modern philosophy; Karl Ameriks examines how. He compares the philosophical system set out in Kant's *Critiques* with the work of the major philosophers before and after Kant. Individual essays provide case studies in support of Ameriks's thesis that late 18th-century reactions to Kant initiated an "historical turn," after which historical and systematic considerations became joined in a way that fundamentally distinguishes philosophy from science and art.

The Arts and the Definition of the Human introduces a novel theory that our selves—our thoughts, perceptions, creativity, and other qualities that make us human—are determined by our place in history, and more particularly by our culture and language. Margolis rejects the idea that any concepts or truths remain fixed and objective through the flow of history and reveals that this theory of the human being (or "philosophical anthropology") as culturally determined and changing is necessary to make sense of art. He shows that a painting, sculpture, or poem cannot have a single correct interpretation because our creation and perception of art will always be mitigated by our historical and cultural contexts. Calling upon philosophers ranging from Parmenides and Plato to Kant, Hegel, and Wittgenstein, art historians from Damisch to Elkins, artists from Van Eyck to Michelangelo to Wordsworth to Duchamp, Margolis creates a philosophy of art interwoven with his philosophical anthropology which pointedly challenges prevailing views of the fine arts and the nature of personhood. *Key Terms in Philosophy of Art* offers a clear, concise and accessible introduction to a vital sub-field of philosophy. The book offers a comprehensive overview of the key terms, concepts, thinkers and major works in the history of this key area of philosophical thought. Ideal for first-year students coming to the subject for the first time, *Key Terms in Philosophy of Art* will serve as the ideal companion to the study of this fascinating subject. Tiger C. Roholt provides detailed summaries of core concepts in the philosophy of art. An introductory chapter provides context and background, while the following chapters offer detailed definitions of key terms and concepts, introductions to the work of key thinkers, summaries of key texts, introductions to philosophy's approach to the major art forms, and advice on further reading. Designed specifically to meet the needs of students and assuming no prior knowledge of the subject, this is the ideal reference tool for those coming to philosophy of art for the first time.

This anthology is remarkable not only for the selections themselves, among which the Schelling and the Heidegger essays were translated especially for this volume, but also for the editors' general introduction and the introductory essays for each selection, which make this volume an invaluable aid to the study of the powerful, recurrent ideas concerning art, beauty, critical method, and the nature of representation. Because this collection makes clear the ways in which the philosophy of art relates to and is part of general philosophical positions, it will be an essential sourcebook to students of philosophy, art history, and literary criticism.

Immanuel Kant is rarely connected to rhetoric by those who study philosophy or the rhetorical tradition. If anything, Kant is said to see rhetoric as mere manipulation and as not worthy of attention. In *Kant and the Promise of Rhetoric*, Scott Stroud presents a first-of-its-kind reappraisal of Kant and the role he gives rhetorical practices in his philosophy. By examining the range of terms that Kant employs to discuss various forms of communication, Stroud argues that the general thesis that Kant disparaged rhetoric is untenable. Instead, he offers a more nuanced view of Kant on rhetoric and its relation to moral cultivation. For Kant, certain rhetorical practices in education, religious settings, and public argument become vital tools to move humans toward moral improvement without infringing on their individual autonomy. Through the use of rhetorical means such as examples, religious narratives, symbols, group prayer, and fallibilistic public argument, individuals can persuade other agents to move toward more cultivated states of inner and outer autonomy. For the Kant recovered in this book, rhetoric becomes another part of human activity that can be animated by the value of humanity, and it can serve as a powerful tool to convince agents to embark on the arduous task of moral self-cultivation. 'Place in garden, lawn, to beautify landscape.' When Don Featherstone's plastic pink flamingos were first advertised in the 1957 Sears catalogue, these were the instructions. The flamingos are placed on the cover of this book for another reason: to start us asking questions. That's where philosophy always begins. *Introducing Aesthetics and the Philosophy of Art* is written to introduce students to a broad array of questions that have occupied philosophers since antiquity, and which continue to bother us today—questions like: - Is there something special about something's being art? Can a mass-produced plastic bird have that special something? - If someone likes plastic pink flamingos, does that mean they have bad taste? Is bad taste a bad thing? - Do Featherstone's pink flamingos mean anything? If so, does that depend on what

Featherstone meant in designing them? Each chapter opens using a real world example - such as Marcel Duchamp's signed urinal, *The Exorcist*, and the ugliest animal in the world - to introduce and illustrate the issues under discussion. These case studies serve as touchstones throughout the chapter, keeping the concepts grounded and relatable. With its trademark conversational style, clear explanations, and wealth of supporting features, *Introducing Aesthetics and the Philosophy of Art* is the ideal introduction to the major problems, issues, and debates in the field. Now expanded and revised for its second edition, *Introducing Aesthetics and the Philosophy of Art* is designed to give readers the background and the tools necessary to begin asking and answering the most intriguing questions about art and beauty, even when those questions are about pink plastic flamingos.

Kant after Duchamp brings together eight essays around a central thesis with many implications for the history of avant-gardes. Although Duchamp's readymades broke with all previously known styles, de Duve observes that he made the logic of modernist art practice the subject matter of his work, a shift in aesthetic judgment that replaced the classical "this is beautiful" with "this is art." De Duve employs this shift (replacing the word "beauty" by the word "art") in a rereading of Kant's *Critique of Judgment* that reveals the hidden links between the radical experiments of Duchamp and the Dadaists and mainstream pictorial modernism. Part I of the book revolves around Duchamp's famous/infamous *Fountain*. Part II explores his passage from painting to the readymades, from art in particular to art in general. Part III looks at the aesthetic and ethical consequences of the replacement of "beauty" with "art" in Kant's *Third Critique*. Finally, part IV attempts to reconstruct an "archaeology" of modernism that paves the way for a renewed understanding of our postmodern condition. The essays : *Art Was a Proper Name*. *Given the Richard Mutt Case*. *The Readymade and the Tube of Paint*. *The Monochrome and the Blank Canvas*. *Kant after Duchamp*. *Do Whatever*. *Archaeology of Pure Modernism*. *Archaeology of Practical Modernism*.

In recent years Kant's aesthetic theory has been the subject of a widespread revival of interest amongst English-speaking philosophers. This revival, however, has not so far encompassed Kant's aesthetic of the sublime. This neglect is unfortunate because, amongst Continental philosophers, the Kantian sublime is currently receiving widespread discussion in debates about the nature of postmodernism. Paul Crowther thus breaks new ground by providing what is probably the first monograph in any language to be devoted exclusively to Kant's theory of the sublime.

Philosophers working within the pragmatist tradition have pictured their relation to Kant and Kantianism in very diverse terms: some have presented their work as an appropriation and development of Kantian ideas, some have argued that pragmatism is an approach in complete opposition to Kant. This collection investigates the relationship between pragmatism, Kant, and current Kantian approaches to transcendental arguments in a detailed and original way. Chapters highlight pragmatist aspects of Kant's thought and trace the influence of Kant on the work of pragmatists and neo-pragmatists, engaging with the work of Peirce, James, Lewis, Sellars, Rorty, and Brandom, among others. They also consider to what extent contemporary approaches to transcendental arguments are compatible with a pragmatist standpoint. The book includes contributions from renowned authors working on Kant, pragmatism and contemporary Kantian approaches to philosophy, and provides an authoritative and original perspective on the relationship between pragmatism and Kantianism.

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.

Philosophers on Art from Kant to the Postmodernists A Critical Reader Columbia University Press

An innovative and comprehensive interpretation of Kant's concept of freedom analyzes the role it plays in his moral philosophy and psychology and considers critical literature on the subject.

In this outstanding introduction, Paul Guyer uses Kant's central conception of autonomy as the key to all the major aspects and issues of Kant's thought. Beginning with a helpful overview of Kant's life and times, Guyer introduces Kant's metaphysics and epistemology, carefully explaining his arguments about the nature of space, time and experience in his most influential but difficult work, *The Critique of Pure Reason*. He offers an explanation and critique of Kant's famous theory of transcendental idealism and shows how much of Kant's philosophy is independent of this controversial doctrine. He then examines Kant's moral philosophy, his celebrated 'Categorical imperative' and his theories of duty, freedom of will and political rights. Finally, he covers Kant's aesthetics, in particular his arguments about the nature of beauty and the sublime, and their relation to human freedom and happiness. He also considers Kant's view that the development of human autonomy is the only goal that we can conceive for both natural and human history.

This collection of essays by one of the preeminent Kant scholars of our time transforms our understanding of both Kant's aesthetics and his ethics. Guyer shows that at the very core of Kant's aesthetic theory, disinterestedness of taste becomes an experience of freedom and thus an essential accompaniment to morality itself. At the same time he reveals how Kant's moral theory includes a distinctive place for the cultivation of both general moral sentiments and particular attachments on the basis of the most rigorous principle of duty. Kant's thought is placed in a rich historical context including such figures as Shaftesbury, Hutcheson, Hume, Burke, Kames, as well as Baumgarten, Mendelssohn, Schiller, and Hegel. Other topics treated are the sublime, natural versus artistic beauty, genius and art history, and duty and inclination. These essays extend and enrich the account of Kant's aesthetics in the author's earlier book, *Kant and the Claims of Taste* (1979).

This book is the first collection in twenty years in English to address the whole of Bergson's philosophy, including his metaphysics, epistemology, philosophy of science, aesthetics, ethics, political thought, and religion.

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 Dalí'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.

Philosophy and space travel are characterized by the same fundamental purpose: exploration. An essential guide for both philosophers and Trekkers, *Star Trek and Philosophy* combines a philosophical spirit of inquiry with the beloved television and film series to consider questions not only about the scientific prospects of interstellar travel but also the inward journey to examine the human condition. The expansive topics range from the possibilities for communication among different cultural backgrounds to questions about the stoic temperament exhibited by Vulcans to Ferengi business practices. Specifically chosen to break new ground in exploring the philosophical dimensions of *Star Trek*, these articles boldly go where no philosopher has gone before.

This view encouraged theorists to consider artistic geniuses the high-priests of humanity, creators of works that reveal the invisible essence of the world."--BOOK JACKET.

The Kantian Aesthetic explains the kind of perceptual knowledge involved in aesthetic judgments. It does so by linking Kant's aesthetics to a critically upgraded account of his theory of knowledge. Paul Crowther offers an original and lively approach to the cognitive structure of aesthetic judgment.

Kant, Art, and Art History: Moments of Discipline is the first systematic study of Kant's reception and influence on the visual arts and art history. Arguing against Kant's transcendental approach to aesthetic judgment, Cheetham examines five "moments" of his influence. The final chapter focuses on Kant's "image," both in contemporary and posthumous portraits, with respect to his status as the image of philosophy within a disciplinary hierarchy. In Cheetham's reading, Kant emerges as a figure who has constantly erected and crossed the borders among art, its history, and philosophy.

Contains essays on the arts.

"Growing interest in the relation between Continental aesthetics and visual studies makes this book essential reading, presenting texts which have not yet been available in such a comprehensive form. It is therefore indispensable for both introductory courses on aesthetics and advanced seminars on art theory." Kalliopi Nikolopoulou, State University of New York, Buffalo "The selection of texts in Christopher Kul-Want's anthology is excellent. It covers all the necessary ground, while including some very nice, unexpected additions, such as selections from Georges Bataille and Jean-Luc Nancy." Michael Newman, School of the Art Institute of Chicago Here, for the first time, Christopher Kul-Want brings together twenty-five texts on art written by twenty philosophers, each 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 Dalí'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 Leonard 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. Reframes philosophical understanding of, and engagement with, tragedy. In *The Tragedy of Philosophy* Andrew Cooper challenges the prevailing idea of the death of tragedy, arguing that this assumption reflects a problematic view of both tragedy and philosophy—one that stifles the profound contribution that tragedy could provide to philosophy today. To build this case, Cooper presents a novel reading of Immanuel Kant's *Critique of Judgment*. Although this text is normally understood as the final attempt to seal philosophy from the threat of tragedy, Cooper argues that Kant's project is rather a creative engagement with a tragedy that is specific to philosophy, namely, the inevitable failure of attempts to master nature through knowledge. Kant's encounter with the tragedy of philosophy turns philosophy's gaze from an exclusive focus on knowledge to matters of living well in a world that does not bend itself to our desires. Tracing the impact of Kant's *Critique of Judgment* on some of the most famous theories of tragedy, including those of G. W. F. Hegel, Friedrich Nietzsche, Martin Heidegger, and Cornelius Castoriadis, Cooper demonstrates how these philosophers extend the project found in both Kant and the Greek tragedies: the attempt to grasp nature as a domain hospitable to human life.

Fourteen prominent analytic philosophers engage with the philosophical puzzles raised by conceptual art: What kind of art is conceptual art? What follows from the fact that conceptual art does not aim to have aesthetic value? What knowledge or understanding can we gain from conceptual art? How ought we to appreciate conceptual art?

Aesthetic alienation may be described as the paradoxical relationship whereby art and truth have come to be divorced from one another while nonetheless remaining entwined. J. M. Bernstein not only finds the separation of art and truth problematic, but also contends that we continue to experience art as sensuous and particular, thus complicating and challenging the cultural self-understanding of modernity. Bernstein focuses on the work of four key philosophers--Kant, Heidegger, Derrida, and Adorno--and provides powerful new interpretations of their views. Bernstein shows how each of the three post-Kantian aesthetics (its concepts of judgment, genius, and the sublime) to construct a philosophical language that can criticize and displace the categorical assumption of modernity. He also examines in detail their responses to questions concerning the relations among art, philosophy, and politics in modern societies.

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 Dalí'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.

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.

Kant's Opus Postumum Early leaves and Oktaventwurf Toward the elementary system of the moving forces of matter The ether proofs How is physics possible? How is the transition to physics possible? The Selbstsetzungslehre Practical self-positing and the idea of God What is transcendental philosophy?

The Fine Arts Reduced to a Single Principle (1746) by Charles Batteux was arguably the most influential work on aesthetics published in the eighteenth century. It influenced every major aesthete in the second half of the century, and is the work generally credited with establishing the modern system of the arts: poetry, painting, music, sculpture and dance. Batteux's book is also an invaluable aid to the interpretation of the arts of eighteenth century. And yet there has never been a complete or reliable translation of The Fine Arts into English. Now James O. Young, a leading contemporary philosopher of art, has provided an eminently readable and accurate translation. It is fully annotated and comes with a comprehensive introduction that identifies the figures who influenced Batteux and the writers who were, in turn, influenced by him. This book will be of interest to everyone interested in the arts of the eighteenth century, French studies, the history of European ideas, and philosophy of art.

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.

Review of Schulz's Attempt at an introduction to a doctrine of morals for all human beings regardless of different religions -- An answer to the question, what is enlightenment? -- On the wrongfulness of unauthorized publication of books -- Groundwork of the metaphysics of morals -- Review of Gottlieb Hufeland's Essay on the principle of natural right -- Kraus' review of Ulrich's Eleutheriology -- Critique of practical reason -- On the common saying, that may be correct in theory, but it is of no use in practice -- Toward perpetual peace -- The metaphysics of morals -- On a supposed right to lie from philanthropy -- On turning out books.

In the Critique of Judgment, Kant offers a penetrating analysis of our experience of the beautiful and the sublime. He discusses the objectivity of taste, aesthetic disinterestedness, the relation of art and nature, the role of imagination, genius and originality, the limits of representation, and the connection between morality and the aesthetic. He also investigates the validity of our judgements concerning the degree in which nature has a purpose, with respect to the highest interests of reason and enlightenment. The work profoundly influenced the artists, writers, and philosophers of the classical and romantic period, including Hegel, Schelling, Schopenhauer, and Nietzsche. In addition, it has remained a landmark work in fields such as phenomenology, hermeneutics, the Frankfurt School, analytical aesthetics, and contemporary critical theory. Today it remains an essential work of philosophy, and required reading for all with an interest in aesthetics.

Kant's Critique of Judgment analyses our experience of the beautiful and the sublime in relation to nature, morality, and theology. Meredith's classic translation is here lightly revised and supplemented with a bilingual glossary. The edition also includes the important First Introduction.

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.

In this updated edition of his outstanding introduction to Kant, Paul Guyer uses Kant's central conception of autonomy as the key to his thought. Beginning with a helpful overview of Kant's life and times, Guyer introduces Kant's metaphysics and epistemology, carefully explaining his arguments about the nature of space, time and experience in his most influential but difficult work, The Critique of Pure Reason. He offers an explanation and critique of Kant's famous theory of transcendental idealism and shows how much of Kant's philosophy is independent of this controversial doctrine. He then examines Kant's moral philosophy, his celebrated 'categorical imperative' and his theories of duty, freedom of will and political rights. This section of the work has been substantially revised to clarify the relation between Kant's conceptions of "internal" and "external" freedom. In his treatments of Kant's aesthetics and teleology, Guyer focuses on their relation to human freedom and happiness. Finally, he considers Kant's view that the development of human autonomy is the only goal that we can conceive for both natural and human history. Including a chronology, glossary, chapter summaries and up-to-date further reading, Kant, second edition is an ideal introduction to this demanding yet pivotal figure in the history of philosophy, and essential reading for all students of philosophy.

Kant's attempt to establish the principles behind the faculty of judgment remains one of the most important works on human reason. This third of the philosopher's three Critiques forms the very basis of modern aesthetics.

"[This] is [an] ... 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, definitional strategies, and artistic value. ... Major current theories are set beside key ideas from Plato, Aristotle, [Immanuel] Kant, [Karl] Marx and [Georg Wilhelm Friedrich] Hegel. ..."--Back cover.

This edition, first published in 2000, offers serious students of Kant a richer, more complete and accurate translation.

[Copyright: a74350102e32fc402aa216d21bed9d7d](#)