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*NEW STUDIES IN AESTHETICS*

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**Hegel's Theory  
of Aesthetic Judgment**

*Robert Wicks*

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*PETER LANG*

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# Hegels Theory Of Aesthetic Judgment New Studies In Aesthetics

**Robert Wicks**



## **Hegels Theory Of Aesthetic Judgment New Studies In Aesthetics:**

**Hegel's Theory of Aesthetic Judgment** Robert Wicks, 1994 Wide ranging in its philosophical scope Hegel's Theory of Aesthetic Judgment critically examines the historical and logical foundations of judgments of beauty in G W F Hegel's philosophy of art Focusing on the traditional belief that beautiful things display ultimate truth this study begins with an illustration of how Kantian and Post Kantian theories of beauty gradually recognized the revelatory function of art Upon this background the author shows how Hegel's visionary understanding of beauty assumes that beauty is the experience of rational perfection Bringing Hegel's theory up to date the work concludes by applying the Hegelian style of artistic evaluation within the postmodern cultural environment *The Intertwining of Aesthetics and Ethics* Jadranka Skorin-Kapov, 2016-04-21 The Intertwining of Aesthetics and Ethics Exceeding of Expectations Ecstasy Sublimity analyzes the common experiential ground for both aesthetics and ethics by considering experiential environment both nature and art the precedents to desire the notion of experience incorporating a break and the reverberations of surprise leading to the intertwining of aesthetics and ethics Jadranka Skorin Kapov discusses different philosophical positions on the relationship between nature and art in conversation with Kant Hegel Goethe Gadamer and Adorno She argues that Kantian sublimity can carry over from nature to art As part of the discussions of expectations and authenticity the author interprets Husserl's view on expectations Heidegger's view on death and authenticity Blanchot's view on death and Arendt's view on natality As for understanding the aesthetic experience as the paradigmatic experience Skorin Kapov is informed by Dewey's work on art as experience Gadamer's work on experience of art and Jauss's work on the aesthetics of reception and the horizon of expectations After our sensibility and representational capability are broken recuperation then leads to sublimity and the subsequent feelings of admiration and or responsibility allowing for the intertwining of aesthetics and ethics Additionally elements of Kantian morality Foucault's ethics and Kierkegaard's work on interactions between aesthetics and ethics together help to characterize the relation between aesthetics and ethics Since we often encounter surprise due to unexpectedness in comedy Skorin Kapov also interprets philosophical views on the comedy and laughter including Aristotle Kierkegaard Meredith and Bergson using the theatrical work of Dario Fo as an example The novel analysis in *The Intertwining of Aesthetics and Ethics* will be of particular interest to students and scholars working or teaching in aesthetics phenomenology art history cultural studies and ethics **Art, Myth and Society in Hegel's Aesthetics** David James, 2011-11-03 *Art Myth and Society in Hegel's Aesthetics* returns to the student transcripts of Hegel's lectures on aesthetics which have yet to be translated into English and in some cases remain unpublished David James develops the idea that these transcripts show that Hegel was primarily interested in understanding art as an historical phenomenon and more specifically in terms of its role in the ethical life of various peoples This involves relating Hegel's aesthetics to his philosophies of right and history rather than to his logic or metaphysics The book thus offers a thorough re evaluation of

Hegel's aesthetics and its relation to his theory of objective spirit exposing the ways in which Hegel's views on this subject are anchored in his reflections on history and on different forms of ethical life

**Historical Dictionary of Hegelian Philosophy** John W. Burbidge, 2008-08-22 George Wilhelm Friedrich Hegel evoked passionate discipleship as well as equally passionate opposition. He was praised by the likes of Karl Marx and John Dewey but scorned by Karl Popper and Bertrand Russell. He has been charged with being a proponent of an authoritarian state by some and he has been accused of instigating the dissolution of the state by others. Notoriously difficult to understand, Hegel's keen insights continue his legacy today. The second edition of the *Historical Dictionary of Hegelian Philosophy* covers all aspects of Hegel's thought. It discusses his students and colleagues as well as key figures who either adopted and adapted his thought or attempted to explicate it for later generations. This is done through a chronology, an introductory essay, a glossary of German terms, a bibliography, and over 500 cross-referenced dictionary entries.

**The Key Issues Concerning Contemporary Art** Gary Willis, 2010 This thesis argues that the contemporary artist's objective is the production of new social space and the institution of new cultural knowledge. It does this by drawing an unexpected parallel between the social and political expectations facing the contemporary artist and the deepest philosophic conception of the artist's function. It traces art's historical trajectory from 20th century modernism, post modernism to post colonialism from a broad range of critical, theoretical, and curatorial perspectives.

Sublime Understanding Kirk Pillow, 2003-01-24 The topic of the sublime is making a return to contemporary discourse on aesthetics and cognition. In *Sublime Understanding*, Kirk Pillow makes sublimity the center of an alternative conception of aesthetic response and interpretation. He draws an aesthetics of sublimity from Kant's *Critique of Judgment*, bolsters it with help from Hegel, and establishes its place in a broadened conception of human understanding, thus differing from the many scholars who use Hegel to dismiss Kant or vice versa. He argues that sublime reflection provides a model for an interpretive response to the uncanny Other outside our conceptual grasp; it advances our sense-making pursuits but eschews unified conceptual determination. Thus, sublime understanding is the always partial, indeterminate grasping of contextual wholes through which we make sense of the uncanny particular in both art and the lived world. The book is divided into three parts. In the first two parts, Pillow presents insightful reinterpretations of Kant's and Hegel's aesthetics. In the third part, he develops his own model of an aestheticized understanding which illuminates contemporary discussions of metaphor and interpretation while bridging Anglo-American and continental treatments of these issues. The presentation is a model of clear and well-crafted exposition, exemplifying the practice of aesthetically reflective sublime understanding that it articulates.

*Semiotics and Art Theory* Madeleine Schechter, 2008

**The Tragic Paradox** Leonard Moss, 2014-03-24 Paradox informs the narrative sequence, images, and rhetorical tactics contrived by skilled dramatists and novelists. Their literary languages depict not only a war between rivals but also simultaneous affirmation and negation voiced by a tragic individual. They reveal the treason, flux, and duplicity brought into play by an unrelenting drive for

respect Their patterns of speech action and image project a convergence of polarities the convergence of integrity and radical change of constancy and infidelity A fanatical drive to fulfill a traditional code of masculine conduct produces the ironic consequence of de forming that code the tragic paradox Tragic literature exploits irony In Athenian and Shakespearean tragedy self righteous male or female aristocrats instigate their own disgrace shame and guilt an un expected diminishment They are victimized by a magnificent obsession a fantasy of un alloyed authority or virtue a dream of perfect self sufficiency or trust The authors of tragedy revised the concept of nobility to reflect the strange fact that grandeur elicits its own annulment Strengths by strengths do fail Shakespeare wrote in *Coriolanus* The playwrights made this paradoxical predicament concrete with a narrative format that equates self assertion with self detraction images that revolve between incredible reversals and provisional reinstatements and speech that sounds impressively weighty but masks deception disloyalty cynicism and insecurity Three heroic philosophers Plato Hegel and Nietzsche contributed invaluable but contrasting accounts of these literary languages Aristotle s *Poetics* will be discussed in connection with Plato s attitude toward poetry Their divergent descriptions can be reconciled to show that invalidations as well as affirmations the transmission of contraries are essential for tragic composition An equivocal rhetoric a mutable imagery and an ironic progression convey the tortuous pursuit of personal preeminence or in later tragic works by Kafka and Strindberg family solidarity and communal safety I am trying to integrate the disparate arguments offered by several notable theorists with technical procedures fashioned by the Athenian dramatists and recast by Shakespeare and other writers procedures that articulate the tragic paradox

Philosophy of Art and Aesthetics, from Plato to Wittgenstein Frank A. Tillman, Steven M. Cahn, 1969

*The Aesthetic Use of the Logical Functions in Kant's Third Critique* Stephanie Adair, 2018-06-25 In the third Critique Kant details an aesthetic operation of judgment that is surprising considering how judgment functioned in the first Critique In this book I defend an understanding of Kant s theory of *Geschmacksurteil* as detailing an operation of the faculties that does not violate the cognitive structure laid out in the first Critique My orientation is primarily epistemological elaborating the determinations that govern the activity of pure aesthetic judging that specify it as a *bestimmte* type of judgment without transforming it into *ein bestimmendes Urteil* I focus on identifying how the logical functions from the table of judgments operate in the pure aesthetic judgment of taste to reveal the moments to which this power of judgment attends in its reflection CPJ 5 203 In the course of doing so a picture emerges of how the world is not just cognizable in a Kantian framework but also charged with human feeling acquiring the inexhaustible inchoate meaningfulness that incites much thinking CPJ 5 315 The universal communicability of aesthetic pleasure serves as the foundation that grounds robust intersubjective relations enabling genuine connection to others through a shared *a priori* feeling

**Hegel: A Guide for the Perplexed** David James, 2007-05-08 An invaluable student s guide to one of the most influential widely studied and notoriously difficult to understand of major Western philosophers

**Revolutions Aesthetic** Max Weiss, 2022-06-28 The

November 1970 coup that brought Hafiz al Asad to power fundamentally transformed cultural production in Syria. A comprehensive intellectual, ideological, and political project, a Ba'athist cultural revolution sought to align artistic endeavors with the ideological interests of the regime. The ensuing agonistic struggle pitted official aesthetics of power against alternative modes of creative expression that could evade or ignore the effects of the state. With this book, Max Weiss offers the first cultural and intellectual history of Ba'athist Syria from the coming to power of Hafiz al Asad through the transitional period under Bashar al Asad and continuing up through the Syria War. *Revolutions Aesthetic* reconceptualizes contemporary Syrian politics, authoritarianism, and cultural life. Engaging rich original sources, novels, films, and cultural periodicals, Weiss highlights themes crucial to the making of contemporary Syria: heroism and leadership, gender and power, comedy and ideology, surveillance, and the senses, witnessing and temporality, and death and the imagination. *Revolutions Aesthetic* places front and center the struggle around aesthetic ideology that has been key to the constitution of state, society, and culture in Syria over the course of the past fifty years.

**Before Queer Theory** Dustin Friedman, 2019-09-03 A reimagining of how the aesthetic movement of the Victorian era ushered in modern queer theory. Late Victorian aesthetes were dedicated to the belief that an artwork's value derived solely from its beauty rather than any moral or utilitarian purpose. Works by these queer artists have rarely been taken seriously as contributions to the theories of sexuality or aesthetics. But in *Before Queer Theory*, Dustin Friedman argues that aestheticism deploys its art for art's sake rhetoric to establish a nascent sense of sexual identity and community. Friedman makes the case for a claim rarely articulated in either Victorian or modern culture that intellectually, creatively, and ethically, being queer can be an advantage, not in spite but because of social hostility toward nonnormative desires. Showing how aesthetes among them Walter Pater, Oscar Wilde, Vernon Lee, and Michael Field harnessed the force that Georg Wilhelm Friedrich Hegel called the negative, Friedman reveals how becoming self-aware of one's sexuality through art can be both liberating and affirming of humanity's capacity for subjective autonomy. Challenging one of the central precepts of modern queer theory, the notion that the heroic subject of Enlightenment thought is merely an effect of discourse and power, Friedman develops a new framework for understanding the relationship between desire and self-determination. He also articulates an innovative queer notion of subjective autonomy that encourages reflecting critically on one's historical moment and envisioning new modes of seeing, thinking, and living that expand the boundaries of social and intellectual structures. *Before Queer Theory* is an audacious reimagining that will appeal to scholars with interests in Victorian studies, queer theory, gender, and sexuality studies, and art history.

**Beauty and Human Existence in Chinese Philosophy** Keping Wang, 2021-05-26 This book considers the Chinese conception of beauty from a historical perspective with regard to its significant relation to human personality and human existence. It examines the etymological implications of the pictographic character *mei*, the totemic symbolism of beauty, the ferocious beauty of the bronzeware. Further on, it proceeds to look into the conceptual progression of beauty in such main schools of thought as Confucianism, Daoism, and

Chan Buddhism Then it goes on to illustrate through art and literature the leading principles of equilibrium harmony spontaneous naturalness subtle void and synthetic possibilities It also offers a discussion of modern change and transcultural creation conducted with particular reference to the theory of the poetic state par excellence yi jing shuo and that of art as sedimentation ji dian shuo

**Mirror of Consciousness** Anna J. Bonshek, 2001 Mirror of Consciousness ambitiously traverses a wide range of themes pertaining to art creativity knowledge and theory Its unique perspective lies in its exposition of Vedic Science as brought to light by His Holiness Maharishi Mahesh Yogi and in the application of the principles of this science to preliminary analysis of the Vastusutra Upanishad No other publication has examined art and theory with the same comprehensive vision To do justice to the topic of universal value in art and theory the author has delved into several areas that impact the visual arts late twentieth century debates in art theory models of historiography new definitions of culture and tradition in the context of the individual's own consciousness or simplest form of awareness Though comprehensive and detailed it will appeal to those who are curious about trends in the visual arts the advent and impact of new technologies and the development of collective consciousness in our time

**After Taste** Slavko Kacunko, 2021-06-03 After Taste is an inquiry into a field of study dedicated to the reconsideration reconstruction and rehabilitation of the concept of Taste Taste is the category whose systematic historical and actual dimensions have traditionally been located in a variety of disciplines The actuality and potential of the study is based on a variety of collected facts from readings and experiences which materialize in the following features One concept figurative Taste two thinking traditions analytic and synthetic continental and three interrelated dimensions systematic historic and actual are presented in three parts or volumes As such the study presents a salient comprehensive companion for wider readership of humanities approaching conceptions of Taste for the first time Moreover After Taste is intended for anyone who hopes to make a further contribution to the subject Since its appearance and apparently short triumph some 250 years ago the concept of non literary Taste remained the linchpin of aesthetic theory and practice but also a category outreaching aesthetics Taste as the personal unity of the production theory and criticism of art and literature which was still largely taken as a given in the eighteenth century has meanwhile given way to a highly differentiated art world in which aesthetic discourse is placed in such a way that it can seemingly no longer have a conceptual or linguistic effect on general opinion making After Taste fills the gaps of systematic research by a comprehensive tracing of the emergence of the doctrines discourses and disciplinary dimensions of Taste up to the peak of its systematic and historical trajectory in the eighteenth century and onwards into the present day The guiding goal is a post disciplinary rehabilitation of the contested category as a preparation for its productive usage in emerging academic and popular contexts It shows how the category of Taste became the foundation legitimation and the catalyst for the emerging division of labour faculties and disciplines confirming the hypothesis of the immense impact and actuality of Taste in the contemporary world

Aesthetic Subjects Pamela R. Matthews, David McWhirter, 2003 Recent calls

for a return to aesthetics occur precisely at a moment when it is increasingly evident that nothing concerning aesthetics is self evident anymore Determined to recover the value of aesthetic experience for artistic cultural and social analysis the contributors to this volume prominent scholars in literature philosophy art history architecture history and anthropology begin from a shared recognition that ideological readings of the aesthetic have provided invaluable insights in particular that analyses of aesthetics within historical and social contexts tell us a great deal about the experience of aesthetic encounters From multiple and complementary perspectives the contributors address topics as varied as Nabokov and Dickens Caravaggio and Shelley Winters gender and sexuality advertising and AIDS Taken together their essays constitute a sustained and multifarious effort to resituate aesthetic pleasure in the mixed impure conditions characteristic of every social practice and experience however privileged or marginalized and to ask what happens to the aesthetic if we consider it apart from or at least in tension with its historically dominant discursive formulations As such this volume establishes a renewed sense of aesthetic discourse and its usefulness as a tool for understanding culture

**Understanding Adorno, Understanding Modernism** Robin Truth Goodman, 2020-11-12 Having studied philosophy at a time when its traditions were being seriously uprooted by the atrocities of World War II Theodor Adorno had an enormous impact on thinking about aesthetics at a transitional historical moment when the philosophy of science and leftist politics were looking for new ground Moreover with his focus on the rise of commercial culture and its effects on identity construction Adorno can be said to have reinvigorated modernist concerns by introducing the prevailing terms in our contemporary versions of cultural politics and cultural studies Understanding Adorno Understanding Modernism traces Adorno's social and aesthetic ideas as they appear and reappear in his corpus As per other volumes in the series this book is divided into three parts The first Adorno's Keywords is organized by the aesthetic terms around which Adorno's philosophy circulates The second section is devoted to Adorno and Aesthetics While Adorno's philosophical viewpoints influenced modernism's evolution into the 21st century the history of modernist aesthetics also shaped his philosophical approaches The third and final part Adorno's Constellations discusses how aesthetic form in Adorno's thinking underlies the terms of his social analysis

**Philosophical Skepticism as the Subject of Art** David Carrier, 2022-12-01 The artwork of Maria Bussmann a trained academic German philosopher and a significant visual artist provides an ideal test case for a philosophical study of visual art Bussmann has internalized the relationship between art and philosophy In this exploration of the history of German aesthetics through Bussmann's work David Carrier places the philosophical tradition in the context of contemporary visual culture Each chapter focuses on the arguments of a major philosopher whose concerns Bussmann has dealt with as an artist Kant Hegel Merleau Ponty Wittgenstein and Arendt Offering comparative accounts of artists and philosophers whose work is of especial relevance Carrier shows how Bussmann responds visually to writings of philosophers in art that has an elusive but essential relationship to theorizing Tackling the question of whether philosophical subjects can be presented visually Carrier offers a



fresh perspective on the German idealist position through the visual art of 21st century artist steeped in the tradition and continually challenging it through her work      **Subject Guide to Books in Print** ,1997

Hegels Theory Of Aesthetic Judgment New Studies In Aesthetics: Bestsellers in 2023 The year 2023 has witnessed a noteworthy surge in literary brilliance, with numerous compelling novels captivating the hearts of readers worldwide. Lets delve into the realm of top-selling books, exploring the captivating narratives that have captivated audiences this year.

Hegels Theory Of Aesthetic Judgment New Studies In Aesthetics : Colleen Hoover's "It Ends with Us" This poignant tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover masterfully weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can triumph.

Uncover the Best : Taylor Jenkins Reids "The Seven Husbands of Evelyn Hugo" This intriguing historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reids absorbing storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery.

Hegels Theory Of Aesthetic Judgment New Studies In Aesthetics : Delia Owens "Where the Crawdads Sing" This evocative coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens spins a tale of resilience, survival, and the transformative power of nature, captivating readers with its evocative prose and mesmerizing setting.

These top-selling novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of engaging stories waiting to be discovered.

The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts.

The Secret History is a masterful and suspenseful novel that will keep you guessing until the very end. The novel is a warning tale about the dangers of obsession and the power of evil.

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