

Philosophers On Art From Kant To The Postmodernists A Critical Reader

Adrian Piper (b. 1948) is both an artist and a philosopher. In the late 1960s, while still in school she established herself as an important Conceptual Artist. In the 1980s Piper went on to become the first female, African-American tenured philosophy professor in the United States. These two aspects of her professional life are usually treated strictly separately by scholars, however given the conceptual nature of her art, her philosophical ideas inevitably would have a lot to add to the reading of her artwork. In this study, I take a detailed look at Piper's Kantian philosophy and it affects and insights on her art.

This collection of essays examines Schopenhauer's thought and its enduring contribution to aesthetic theory.

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.

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.

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.

Drawing on the writings of the great philosophers, You Kant Make It Up sends the reader on thrilling, non-stop tour of their most outrageous and counter-intuitive conclusions. Harry Potter is real. Matter doesn't exist. Dan Brown is better than Shakespeare. All these statements stem from philosophy's greatest minds, from Plato to Nietzsche. What were they thinking? Overflowing with compelling arguments for the downright strange - many of which are hugely influential today - popular philosopher Gary Hayden shows that just because something is odd, doesn't mean that someone hasn't argued for it. Spanning ethics, logic, politics, sex and religion, this unconventional introduction to philosophy will challenge your assumptions, expand your horizons, infuriate, entertain and amuse you.

Small, beautiful, classic of philosophy, with new cover.

Is Kant really the 'bourgeois' philosopher that his advocates and opponents take him to be? In this bold and original re-thinking of Kant, Michael Wayne argues that with his aesthetic turn in the Third Critique, Kant broke significantly from the problematic philosophical structure of the Critique of Pure Reason. Through his philosophy of the aesthetic Kant begins to circumnavigate the dualities in his thought. In so doing he shows us today how the aesthetic is a powerful means for imagining our way past the apparent universality of contemporary capitalism. Here is an unfamiliar Kant: his concepts of beauty and the sublime are reinterpreted as attempts to socialise the aesthetic while Wayne reconstructs the usually hidden genology between Kant and important Marxist concepts such as totality, dialectics, mediation and even production. In materialising Kant's philosophy, this book simultaneously offers a Marxist defence of creativity and imagination grounded in our power to think metaphorically and in Kant's concept of reflective judgment. Wayne also critiques aspects of Marxist cultural theory that have not accorded the aesthetic the relative autonomy and specificity which it is due. Discussing such thinkers as Adorno, Bourdieu, Colletti, Eagleton, Lukács, Rancière and others, Red Kant: Aesthetics, Marxism and the Third Critique presents a new reading of Kant's Third Critique that challenges Marxist and mainstream assessments of Kant alike.

[Introducing Aesthetics and the Philosophy of Art](#)

[Unexpected Essays on Philosophy, Art, Life, and Death](#)

[Aesthetics](#)

[Kant After Duchamp](#)

[A Critical Reader](#)

[Philosophers on Art from Kant to the Postmodernists](#)

[The Transfiguration of the Commonplace](#)

[Philosophy and Art](#)

[Star Trek and Philosophy](#)

[Kant's Pragmatist Legacy](#)

[Adrian Piper and Immanuel Kant](#)

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.

"Kant, Kantianism and Idealism" presents an overview of German Idealism, the major movement in philosophy from the late 18th to the middle of the 19th Century. The period was dominated by Kant, Fichte, Schelling and Hegel, whose work influenced not just philosophy, but also art, theology and politics. The volume covers not only these major figures but also their main followers and interpreters. These include Kant's younger contemporary Herder, his early critics such as Jacobi, Reinhold, and Maimon, and his readers Schiller and Schlegel - who shaped much of the subsequent reception of Kant in art, literature and aesthetics - as well as Schopenhauer, whose unique appropriation and criticism of theories of cognition later had a decisive influence on Nietzsche. The "Young Hegelians" - such as Bruno Bauer, Ludwig Feuerbach, and David Friedrich Strauss, whose writings would influence Engels and Marx - are also discussed. The influence of Kant and German Idealism also extended into France, shaping the thought of such figures as Saint-Simon, Fourier, and Proudhon, whose work would prove decisive for subsequent philosophical, political, and economic thinking in Europe in the second half of the 19th century.

Explains why art is important, discusses expression, form, beauty, and criticism, and raises questions about ethics, meaning, and truth

While many studies have chronicled the Romantic legacy of artistic genius, this book uncovers the roots of the concept of genius in Kant's third Critique, alongside the development of his understanding of nature. Paul Bruno addresses a genuine gap in the existing scholarship by exploring the origins of Kant's thought on aesthetic judgment and particularly the artist. The development of the word 'genius' and its intimate association with the artist played itself out in a rich cultural context, a context that is inescapably significant in Western thought. Bruno shows how in many ways we are still interrogating the ways in which a nature governed by physical laws can be reconciled with a spirit of human creativity and freedom. This book leads us to a better understanding of the centrality of understanding the modern artistic enterprise, characterized as it is by creativity, for modern conceptions of the self.

One of America's most celebrated art critics offers a lively meditation on the nature of art.

Kant's Critique of Judgment is one of the most important texts in the history of modern aesthetics. This GuideBook discusses the Third Critique section by section, and introduces and assesses: Kant's life and the background of the Critique of Judgment the ideas and text of the Critique of Judgment, including a critical explanation of Kant's theories of natural beauty the continuing relevance of Kant's work to contemporary philosophy and aesthetics. This GuideBook is an accessible introduction to a notoriously difficult work and will be essential reading for students of Kant and aesthetics.

Contains essays on the arts.

George Dickie has been one of the most innovative, influential, and controversial philosophers of art working in the analytical tradition in the past twenty-five years. Dickie's arguments against the various theories of aesthetic attitude, aesthetic perception, and aesthetic experience virtually brought classical theories of the aesthetic to a halt. His institutional theory of art was perhaps the most discussed proposal in aesthetics during the 1970s and 1980s, inspiring both supporters who produced variations on the theory as well as passionate detractors who thought the theory thoroughly wrongheaded. Dickie has also written widely on the history of aesthetics, and his work ranks among the best examples of analytic aesthetics. The philosophy of George Dickie continues to provoke reaction and reflection. The essays in this collection pay homage not only to Dickie's ideas but also to his influence. A brief biography of George Dickie and a bibliography of his works complete the volume.

[Art, Research, Philosophy](#)

[Toward a Synthesis of Art and Philosophy](#)

[A Philosophy of Art](#)

[Routledge Philosophy GuideBook to Kant on Judgment](#)

[Dialogues on Ethics](#)

[The Tragedy of Philosophy](#)

[Kant's Critique of Judgment and the Project of Aesthetics](#)

[The Fate of Art](#)

[Freedom and Nature in Schelling's Philosophy of Art](#)

[The Nonsense of Kant and Lewis Carroll](#)

[The Kantian Sublime](#)

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 conceiv for both ourselves and that took 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.

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.

The first systematic study of Kant's reception of and influence on visual art and art history.

A clear and compact survey of philosophical theories of the nature and value of art, in a new, expanded edition.

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.

Integrating Kant's ideas on aesthetics and morality, Dr. Kemal explains how Kant's theories emphasize that art is critical to the development of culture and community goals. He clarifies Kant's often obscure efforts to justify artistic judgements and demonstrates Kant's claim that they have their own necessity. Containing explanations of many difficult terms present in Kant's Critique of Judgment, this study is a valuable guide to understanding Kant's association of beauty and morality.

'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 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.

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.

[An Essay on Kant and the Philosophy of Fine Art and Culture](#)

[From Morality to Art](#)

[Art and Ethics in a Material World](#)

[You Kant Make It Up!](#)

[Kant and Fine Art](#)

[European Aesthetics](#)

[The Origins of Continental Philosophy](#)

[What Art Is](#)

[A Critical Introduction from Kant to Derrida](#)

[The Wrath of Kant](#)

[Philosophy of Temporality from Kant to Critical Theory](#)

The only book to cover the evolution of one of the most important areas of philosophy The birth of the Enlightenment heralded a new reverence for the power of reason. But as science flourished in Europe, violence and brutality did not abate. In the French Revolution, thousands were guillotined and the death toll was vast. Philosophers asked whether we had become dehumanised by rationality and abstract political theory. Did art and literature provide a way to rediscover our soul and our compassion? Or could art be corrupted just as easily, used as propaganda to justify abhorrent acts? In this masterful survey of European aesthetics over the last two hundred years, philosopher Robert L. Wicks argues that it is this tension between creativity and rationality that has characterised debate in the subject. Presenting the theories of sixteen seminal thinkers, including Kant, Nietzsche, Freud, and Derrida, European Aesthetics shows how each philosopher's theory of art was motivated by broader topics in their thought, concerning who we are and what a good society should resemble. With colour photographs and written in a lively but objective tone, Wicks analyses important pieces of art, makes critical comparisons between thinkers, and offers a bold conclusion on our contemporary aesthetic situation. In an internet age, where we are presented with endless opportunity, but also starting existential questions, this is the definitive account of the evolution of continental thought in this hugely relevant and exciting area of philosophy.

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"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." Kallioi 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 Ranciere, 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.

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 Crowthor 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.

What if Immanuel Kant floated down from his transcendental heights, straight through Alice's rabbit hole, and into the fabulous world of Lewis Carroll? For Ben-Ami Scharfstein this is a wonderfully instructive scenario and the perfect way to begin this wide-ranging collection of decades of startlingly synthesized thought. Combining a deep knowledge of psychology, cultural anthropology, art history, and the history of religions—not to mention philosophy—he demonstrates again and again the unpredictability of writing and thought and how they can teach us about our experiences. Scharfstein begins with essays on the nature of philosophy itself, moving from an autobiographical account of the trials of being a comparativist to philosophy's function in the outside world to the fear of death in Kant and Hume. From there he explores an impressive array of art from China and Japan to India and the West, from an essay on sadistic and masochistic body art to one on the epistemology of the deaf and the blind. He then returns to philosophy, writing on Machiavelli and political ruthlessness, then on the ineffable, and closes with a review of Walter Kaufmann's multivolume look at the essence of humanity. Discovering the Mind. Altogether, these essays are a testament to adventurous thought, the kind that leads to the furthest reaches of the possible.

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

"In this book, Evgenia Cherkasova brings the philosopher Kant and the novelist Dostoevsky together in conversations that probe why duty is central to our moral life. She shows that just as Dostoevsky is indebted to Kant, so Kant would profit from the deeply philosophical narratives of Dostoevsky, which engage the problem of evil and the claims of human community. She not only produces a novel reading of Dostoevsky, but also guides us to later, often neglected Kantian texts. This study is written with scholarly care, penetrating analysis, elegance of style, and moral urgency: Cherkasova writes with both mind and heart." Emily Grosholz, Professor of Philosophy, The Pennsylvania State University Social Philosophy (SP), in conjunction with the Center for Ethics, Peace and Social Justice, SUNY Cortland, explores theoretical and applied issues in contemporary social philosophy, drawing on a variety of philosophical traditions.

[Kant, Kantianism, and Idealism](#)

[Red Kant: Aesthetics, Marxism and the Third Critique](#)

[Kant's Concept of Genius](#)

[Kant's Critical Philosophy](#)

[Aesthetic Alienation from Kant to Derrida and Adorno](#)

[Its Origin and Function in the Third Critique](#)

[Dostoevsky and Kant](#)

[An Introduction to the Philosophy of Art](#)

[Strange Ideas from History's Great Philosophers](#)

[Philosophy of Art from Kant to Heidegger](#)

[Art as the Absolute](#)

The 13 essays in this collection are marked by a diversity of philosophical styles and perspectives on art. While some authors focus on specific forms of art, others are more concerned with the interpretation given to art by past and contemporary philosop Gilles Deleuze was one of the most important and influential continental philosophers of the 20th century and this book is an essential text for the field of Kant studies.

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.

Art as the Absolute is a literary and philosophical investigation into the meaning of art and its claims to truth. Exploring in particular the writings of Kant and those who followed after, including Fichte, Schelling, Hegel, Schopenhauer, and Nietzsche, Paul Gordon contends that art solves the problem of how one can "know" the absolute in non-conceptual, non-discursive terms. The idea of art's inherent relation to the absolute, first explicitly rendered by Kant, is examined in major works from 1790 to 1823. The first and last chapters, on Plato and Nietzsche respectively, deal with precursors and "post-cursors" of this idea. Gordon shows and seeks to redress the lack of attention to this idea after Hegel, as well as in contemporary reassessments of this period. Art as the Absolute will be of interest to students and scholars studying aesthetics from both a literary and philosophical perspective.

In this book, McMahon argues that a reading of Kant's body of work in the light of a pragmatist theory of meaning and language (which arguably is a Kantian legacy) leads one to put community reception ahead of individual reception in the order of aesthetic relations. A core premise of the book is that neo-pragmatism draws attention to an otherwise overlooked aspect of Kant's "Critique of Aesthetic Judgment," and this is the conception of community which it sets forth. While offering an interpretation of Kant's aesthetic theory, the book focuses on the implications of Kant's third critique for contemporary art. McMahon draws upon Kant and his legacy in pragmatist theories of meaning and language to argue that aesthetic judgment is a version of moral judgment: a way to cultivate attitudes conducive to community, which plays a pivotal role in the evolution of language, meaning, and knowledge.

This book is a critical analysis of how key philosophers in the European tradition have responded to the emergence of a modern conception of temporality. Espen Hammer suggests that it is a feature of Western modernity that time has been forcibly separated from the natural cycles and processes with which it used to be associated. In a discussion that ranges over Kant, Hegel, Schopenhauer, Nietzsche, Heidegger and Adorno, he examines the forms of dissatisfaction which result from this, together with narrative modes of configuring time, the relationship between agency and temporality, and possible challenges to the modern world's linear and homogenous experience of time. His study is a rich exploration of an enduring philosophical theme: the role of temporality in shaping and reshaping modern human affairs. Schelling is often thought to be a protean thinker whose work is difficult to approach or interpret. Devin Zane Shaw shows that the philosophy of art is the guiding thread to understanding Schelling's philosophical development from his early works in 1795-1796 through his theological turn in 1809-1810. Schelling's philosophy of art is the 'keystone' of the system; it unifies his idea of freedom and his philosophy of nature. Schelling's idea of freedom is developed through a critique of the formalism of Kant's and Fichte's practical philosophies, and his nature-philosophy is developed to show how subjectivity and objectivity emerge from a common source in nature. The philosophy of art plays a dual role in the system. First, Schelling argues that artistic activity produces through the artwork a sensible realization of the ideas of philosophy. Second, he argues that artistic production creates the possibility of a new mythology that can overcome the socio-political divisions that structure the relationships between individuals and society. Shaw's careful analysis shows how art, for Schelling, is the highest expression of human freedom.

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.

[Art's Relation to Metaphysics in Kant, Fichte, Schelling, Hegel, and Schopenhauer](#)

[Reconsiderations of George Dickie's Philosophy](#)

[Schopenhauer, Philosophy and the Arts](#)

[Kant's Theory of Freedom](#)

[Institutions of Art](#)

[Art of the Modern Age](#)

[Kant, Art, and Art History](#)

[Kant](#)

[Moments of Discipline](#)

[Observations on the Feeling of the Beautiful and Sublime](#)

[Critique of Judgment](#)