



The Aesthetics of Uncertainty

JANET WOLFF

Aesthetics Uncertainty Columbia Philosophy Criticism

Janet Wolff



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The Aesthetics of Uncertainty Janet Wolff, 2008 Abstract *Aesthetics of Music* Stephen Downes, 2014-06-27 *Aesthetics of Music* Musicological Approaches is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation Proceedings and Addresses of the American Philosophical Association American Philosophical Association, 2008 List of members in v 1 Adorno's Theory of Philosophical and Aesthetic Truth Owen Hulatt, 2016-09-27 In Adorno's Theory of Philosophical and Aesthetic Truth Owen Hulatt undertakes an original reading of Theodor W Adorno's epistemology and its material underpinnings deepening our understanding of his theories of truth art and the nonidentical Hulatt's novel interpretation casts Adorno's theory of philosophical and aesthetic truth as substantially unified supporting the thinker's claim that both philosophy and art are capable of being true For Adorno truth is produced when rhetorical texture combines with cognitive performance leading to the breakdown of concepts that mediate the experience of the consciousness Both philosophy and art manifest these features although philosophy enacts these conceptual issues directly while art does so obliquely Hulatt builds a robust argument for Adorno's claim that concepts ineluctably misconstrue their objects He also puts the still influential thinker into conversation with Hegel Husserl Frazer Sohn Rethel Benjamin Strawson Dahlhaus Habermas and Caillois among many others Elective Affinities Lydia Goehr, 2008 As illustrated in Goethe's famous novel of the same name elective affinities are powerful relationships that crystallize under changing conditions In this new book Lydia Goehr focuses on the history of elective affinities between philosophy and music from German classicism romanticism and idealism to the modernist aesthetic theory of Theodor W Adorno and Arthur C Danto Aesthetic theory she argues depends on a dynamic philosophy of history centered on tendencies yearnings needs and potentialities With this in mind she recasts the theses of Adorno and Danto regarding the death or end of philosophy art music and human experience as arguments for continuation and survival *Elective Affinities* tracks the migration of aesthetic and critical theory from Germany to the United States following the catastrophic period of the twentieth century marked by the Second World War **Duchamp and the Aesthetics of Chance** Herbert Molderings, 2010-06-04 Situating Duchamp firmly within the literature philosophy of his time Herbert Molderings recaptures the spirit of a frequently misread artist his aesthetic of chance *Questioning the Music Education Paradigm* Lee Bartel, 2004-09-15 Twenty three contributors turn a critical lens on the dominant music education paradigm to examine how we teach what we teach for what we teach what is expected of teachers and how we teach them

whom we should be teaching and the very assumptions and structures of which we base our practice On Slowness Lutz Koepnick, 2014-10-07 Speed is an obvious facet of contemporary society whereas slowness has often been dismissed as conservative and antimodern Challenging a long tradition of thought Lutz Koepnick instead proposes to understand slowness as a strategy of the contemporary a decidedly modern practice that gazes firmly at and into the present's velocity As he engages with late twentieth and early twenty first century art photography video film and literature Koepnick explores slowness as a critical medium to intensify our temporal and spatial experiences Slowness helps us register the multiple layers of time history and motion that constitute our present It offers a timely and untimely mode of aesthetic perception and representation that emphasizes the openness of the future and undermines any conception of the present as a mere replay of the past Discussing the photography and art of Janet Cardiff Olafur Eliasson Hiroshi Sugimoto and Michael Wesely the films of Peter Weir and Tom Tykwer the video installations of Douglas Gordon Willie Doherty and Bill Viola and the fiction of Don DeLillo Koepnick shows how slowness can carve out spaces within processes of acceleration that allow us to reflect on alternate temporalities and durations **Music, Madness, and the Unworking of Language** John T Hamilton, 2013-05-14 John T Hamilton investigates how literary philosophical and psychological treatments of music and madness challenge the limits of representation thereby creating a crisis of language He particularly focuses on the decidedly autobiographical impulse of the late eighteenth and early nineteenth centuries where musical experience and mental disturbance disrupt the expression of referential thought illuminating the irreducible aspects of the self before language can work them back into a discursive system The study begins in the 1750s with Diderot's Neveu de Rameau and situates that text in relation to Rousseau's reflections on the voice and the burgeoning discipline of musical aesthetics Hamilton then traces the linkage of music and madness that courses through the work of Herder Hegel Wackenroder and Kleist before turning his attention to E T A Hoffmann whose writings of the first decades of the nineteenth century accumulate and qualify preceding traditions Throughout his analysis Hamilton considers the particular representations that link music and madness exploring underlying motives preconceptions and ideological premises that facilitate the association of these two experiences The Autonomy of Pleasure James A. Steintrager, 2016-02-16 What would happen if pleasure were made the organizing principle for social relations and sexual pleasure ruled over all Radical French libertines experimented clandestinely with this idea during the Enlightenment In explicit novels dialogues poems and engravings they wrenched pleasure free from religion and morality from politics aesthetics anatomy and finally reason itself and imagined how such a world would be desirable legitimate rapturous and potentially horrific Laying out the logic and willful illogic of radical libertinage this book ties the Enlightenment engagement with sexual license to the expansion of print empiricism the revival of skepticism the fashionable arts and lifestyles of the Ancien Régime and the rise and decline of absolutism It examines the consequences of imagining sexual pleasure as sovereign power and a law unto itself across a range of topics including sodomy the science of sexual

difference political philosophy aesthetics and race It also analyzes the roots of radical claims for pleasure in earlier licentious satire and their echoes in appeals for sexual liberation in the 1960s and beyond *The 'Uncertain' Foundations of Post Keynesian Economics* Stephen Dunn, 2010-04-05 Pt 1 The uncertain foundations of post Keynesian economics pt 2 The nature of uncertainty pt 3 The future of post Keynesianism

Bodies in Pain Tarja Laine, 2017-04 The films of Darren Aronofsky invite emotional engagement by means of affective resonance between the film and the spectator's lived body Aronofsky's films which include a rich range of production from *Requiem for a Dream* to *Black Swan* are often considered cerebral because they explore topics like mathematics madness hallucinations obsessions social anxiety addiction psychosis schizophrenia and neuroscience Yet this interest in intelligence and mental processes is deeply embedded in the operations of the body shared with the spectator by means of a distinctively corporeal audiovisual style *Bodies in Pain* looks at how Aronofsky's films engage the spectator in an affective form of viewing that involves all the senses ultimately engendering a process of self reflection through their emotional dynamics

Eighteenth-century Fiction and the Reinvention of Wonder Sarah Tindal Kareem, 2014 A footprint materializes mysteriously on a deserted shore a giant helmet falls from the sky a traveler awakens to find his horse dangling from a church steeple Eighteenth century British fiction brims with moments such as these in which the prosaic rubs up against the marvelous While it is a truism that the period's literature is distinguished by its realism and air of probability *Eighteenth Century Fiction and the Reinvention of Wonder* argues that wonder is integral to rather than antithetical to the developing techniques of novelistic fiction Positioning its reader on the cusp between recognition and estrangement between faith and doubt modern fiction hinges upon wonder *Eighteenth Century Fiction and the Reinvention of Wonder*'s chapters unfold its new account of British fiction's rise through surprising new readings of classic early novels from Daniel Defoe's *Robinson Crusoe* to Jane Austen's *Northanger Abbey* as well as bringing to attention lesser known works most notably Rudolf Raspe's *Baron Munchausen's Narrative of His Marvellous Travels* In this bold new account the eighteenth century bears witness not to the world's disenchantment but rather to wonder's relocation from the supernatural realm to the empirical world providing a re evaluation not only of how we look back at the Enlightenment but also of how we read today

Queer Beauty Whitney Davis, 2010-08-26 The pioneering work of Johann Winckelmann 1717-1768 identified a homoerotic appreciation of male beauty in classical Greek sculpture a fascination that had endured in Western art since the Greeks Yet after Winckelmann the value even the possibility of art's queer beauty was often denied Several theorists notably the philosopher Immanuel Kant broke sexual attraction and aesthetic appreciation into separate or dueling domains In turn sexual desire and aesthetic pleasure had to be profoundly rethought by later writers Whitney Davis follows how such innovative thinkers as John Addington Symonds Michel Foucault and Richard Wollheim rejoined these two domains reclaiming earlier insights about the mutual implication of sexuality and aesthetics Addressing texts by Arthur Schopenhauer Charles Darwin Oscar Wilde Vernon Lee and Sigmund Freud among many others Davis

criticizes modern approaches such as Kantian idealism Darwinism psychoanalysis and analytic aesthetics for either reducing aesthetics to a question of sexuality or for removing sexuality from the aesthetic field altogether Despite these schematic reductions sexuality always returns to aesthetics and aesthetic considerations always recur in sexuality Davis particularly emphasizes the way in which philosophies of art since the late eighteenth century have responded to nonstandard sexuality especially homoeroticism and how theories of nonstandard sexuality have drawn on aesthetics in significant ways Many imaginative and penetrating critics have wrestled productively though often inconclusively and against themselves with the aesthetic making of sexual life and new forms of art made from reconstituted sexualities Through a critique that confronts history philosophy science psychology and dominant theories of art and sexuality Davis challenges privileged types of sexual and aesthetic creation imagined in modern culture and assumed today

Philosophical Aesthetics and Samuel Beckett

Andrea Oppo, 2008 This book examines the role of Samuel Beckett in contemporary philosophical aesthetics primarily through analysis of both his own essays and the various interpretations that philosophers especially Adorno Blanchot Deleuze and Badiou have given to his works The study centres around the fundamental question of the relationship between art and truth where art as a negative truth comes to its complete exhaustion as Deleuze terms it by means of a series of endgames that progressively involve philosophy writing language and every individual and minimal form of expression The major thesis of the book is that at the heart of Beckett's philosophical project this aesthetics of truth turns out to be nothing other than the real subject itself within a contradictory and tragic relationship that ties the Self Voice to the Object Body Yet a number of questions remain open What or who lies behind this process What is left of the endgame of art and subjectivity Finally what sustains and renders possible Beckett's paradoxical axiom of the impossibility to express alongside the obligation to express By means of a thorough overview of the most recent criticism of Beckett this book will try to answer these questions

The Palgrave Handbook of Affect Studies and Textual Criticism Donald R. Wehrs, Thomas Blake, 2017-12-01 This volume provides a comprehensive account of how scholarship on affect and scholarship on texts have come to inform one another over the past few decades The result has been that explorations of how texts address elicited shape and dramatize affect have become central to contemporary work in literary film and art criticism as well as in critical theory rhetoric performance studies and aesthetics Guiding readers to the variety of topics themes interdisciplinary dialogues and sub disciplinary specialties that the study of interplay between affect and texts has either inaugurated or revitalized the handbook showcases and engages the diversity of scholarly topics approaches and projects that thinking of affect in relation to texts and related media open up or enable These include but are not limited to investigations of what attention to affect brings to established methods of studying texts in terms of period genre cultural contexts rhetoric and individual authorship

(Post)Critical Methodologies: The Science Possible After the Critiques Patti Lather, 2017-02-03 In the World Library of Educationalists series international experts themselves compile career long collections of what they judge to be their finest pieces extracts

from books key articles salient research findings major theoretical and practical contributions so the world can read them in a single manageable volume Readers will be able to follow the themes and strands and see how their work contributes to the development of the field Post Critical Methodologies forms a chronology through the texts and concepts that span Patti Lather s career Examining post critical feminist and poststructural theories Lather s work is organized into thematic sections that span her 35 years of study in this field These sections include original contributions formed from Lather s feminism and critical theory background They contain her most cited works on feminist research and pedagogy and form a collection of both early and recent writings on the post and post post with a focus on critical policy studies and the future of post qualitative work With a focus on the implications for qualitative inquiry given the call for scientifically based research in education this compelling overview moves through Lather s progressive thoughts on bridging the gap between quantitative and qualitative research in education and provides a unique commentary on some of the most important issues in higher education over the last 30 years This compilation of Lather s contribution to educational thinking will prove compelling reading to all those engaged in student learning in higher education worldwide *Forum of Uncertainty* George H. Roeder,1980

Feminisms and Critical Pedagogy Carmen Luke,Jennifer Gore,2014-02-04 Feminisms and Critical Pedagogy centres around the theoretical effort to construct a feminist pedagogy which will democratize gender relations in the classroom and practical ways to implement a truly feminist pedagogy *Crowds and Democracy* Stefan Jonsson,2013-10-01 Between 1918 and 1933 the masses became a decisive preoccupation of European culture fueling modernist movements in art literature architecture theater and cinema as well as the rise of communism and fascism and experiments in radical democracy Spanning aesthetics cultural studies intellectual history and political theory this volume unpacks the significance of the shadow agent known as the mass during a critical period in European history It follows its evolution into the preferred conceptual tool for social scientists the ideal slogan for politicians and the chosen image for artists and writers trying to capture a society in flux and a people in upheaval This volume is the second installment in Stefan Jonsson s epic study of the crowd and the mass in modern Europe building on his work in *A Brief History of the Masses* which focused on monumental artworks produced in 1789 1889 and 1989

Whispering the Techniques of Language: An Psychological Journey through **Aesthetics Uncertainty Columbia Philosophy Criticism**

In a digitally-driven world where monitors reign supreme and quick connection drowns out the subtleties of language, the profound techniques and emotional subtleties concealed within phrases frequently get unheard. Yet, nestled within the pages of **Aesthetics Uncertainty Columbia Philosophy Criticism** a interesting literary treasure pulsing with fresh thoughts, lies an extraordinary journey waiting to be undertaken. Penned by a talented wordsmith, this charming opus encourages viewers on an introspective journey, gently unraveling the veiled truths and profound impact resonating within ab muscles cloth of every word. Within the mental depths of this moving review, we can embark upon a sincere exploration of the book is core subjects, dissect its charming writing design, and succumb to the strong resonance it evokes deep within the recesses of readers hearts.

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