

## What Art Is Arthur C Danto

Om den amerikanske maler Mark Tansey f.1949.

It has been 30 years since the initial publication of Arthur C. Danto's influential and award-winning treatise on the philosophy of art, "The Transfiguration of the Commonplace." What is the current critical assessment of Danto and his body of work? And how have Danto's own views changed on the nature and meaning of art? In this fully revised and expanded edition of "Danto and His Critics," leading Danto scholars offer their updated critical assessments of the works and ideas of the Johnsonian Professor Emeritus in the Department of Philosophy at Columbia University and long-time art critic for "The Nation." While Danto has authored several influential books and essays on the nature of knowledge, action, aesthetics, history, and mind, he is best known for his provocative thoughts on the philosophy of art. In addition to the many insightful essays featured in the first edition - along with responses by Danto - this volume contains five completely new chapters, numerous postscripts to the original essays, and a revised "Replies to Critics" section. And in a fascinating new afterword, Danto reflects on how his life as an artist before taking up philosophy shaped and informed his ideas. By offering such a comprehensive, integrated, and incisive treatment of Arthur Danto's work, the second edition of "Danto and His Critics" reveals great insights into the state of contemporary art from the mind of one of the major shapers of recent aesthetic theory.

This catalogue presents 160 objects of art and ethnography selected from the distinguished African collections of the Buffalo museum of science, the Hampton university museum (Virginia) and the American museum of natural history (New York City). The essays examine

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the shifting definitions of art and artifact, and deal with the question of how we look at objects from cultures whose classification systems differ from our own.

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company. Contains essays on the arts.

In a work of great wisdom and insight, art critic and philosopher Arthur Danto delivers a compact, masterful tour of Andy Warhol's personal, artistic, and philosophical transformations. Danto traces the evolution of the pop artist, including his early reception, relationships with artists such as Jasper Johns and Robert Rauschenberg, and the Factory phenomenon. He offers close readings of individual Warhol works, including their social context and philosophical dimensions, key differences with predecessors such as Marcel Duchamp, and parallels with successors like Jeff Koons. Danto brings to bear encyclopedic knowledge of Warhol's time and shows us Warhol as an endlessly multidimensional figure—artist, political activist, filmmaker, writer, philosopher—who retains permanent residence in our national imagination. Danto suggests that "what makes him an American icon is that his subject matter is always something that the ordinary American understands: everything, or nearly everything he made art out of came straight out of the daily lives of very ordinary Americans. . . . The tastes and values of ordinary persons all at once were inseparable from advanced art."

What Art Is Yale University Press

Dioramen bewegen sich im Grenzbereich verschiedener Disziplinen. Sie wurden im 19. Jahrhundert im Zuge von Reformen eingeführt, die die pädagogische Dimension der Museen weiterentwickelten. Dioramen mit menschlichen Figuren sind heute scharfer Kritik ausgesetzt. Dieses Buch untersucht die anthropologischen Dioramen zweier nordamerikanischer Museen

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des frühen 20. Jahrhunderts: des American Museum of Natural History, New York, und des New York State Museum, Albany. Noémie Etienne analysiert die Arbeit der Künstler und Wissenschaftler, die die Dioramen anfertigten, und zeigt, dass Dioramen als Mittel der Wissenserzeugung und -vermittlung eine Geschichte erzählen, die immer politisch ist. Innerhalb des Museums können sie Visionen des Andersseins und der Abstammung erschaffen, die es kritisch zu betrachten gilt.

Over 300 designers, architects, and furniture makers from around the world submitted chairs to an exhibition in 1986. The range and variety is stunning. Introducing this fabulous collection of chairs is an erudite and charming essay called "The Seat of the Soul". 397 illustrations.

Danto writes about the contemporary art to be seen in museums and galleries, placing it in the context of the history of modern art and of current debates about essential ideas in our society.

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

In the Retro Hugo Award–nominated novel that inspired the Syfy miniseries, alien invaders bring peace to Earth—at a grave price: “A first-rate tour de force” (The New York Times). In the near future, enormous silver spaceships appear without warning over mankind’s largest cities. They belong to the Overlords, an alien race far superior to humanity in technological development. Their purpose is to dominate Earth. Their demands, however, are surprisingly benevolent: end war, poverty, and cruelty. Their

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presence, rather than signaling the end of humanity, ushers in a golden age . . . or so it seems. Without conflict, human culture and progress stagnate. As the years pass, it becomes clear that the Overlords have a hidden agenda for the evolution of the human race that may not be as benevolent as it seems. “Frighteningly logical, believable, and grimly prophetic . . . Clarke is a master.” —Los Angeles Times

What is art? The contributors to *Theories of Art Today* address the assertion that the term “art” no longer holds meaning. They explore a variety of issues including: aesthetic and institutional theories of art, feminist perspectives on the philosophy of art, the question of whether art is a cluster concept, and the relevance of tribal art to philosophical aesthetics. Contributors to this book include such distinguished philosophers and historians as Arthur Danto, Joseph Margolis, and George Dickie. Over a decade ago, Arthur Danto announced that art ended in the sixties. Ever since this declaration, he has been at the forefront of a radical critique of the nature of art in our time. *After the End of Art* presents Danto's first full-scale reformulation of his original insight, showing how, with the eclipse of abstract expressionism, art has deviated irrevocably from the narrative course that Vasari helped define for it in the Renaissance. Moreover, he leads the way to a new type of criticism that can help us understand art in a posthistorical age where, for example, an artist can produce a work in the style of Rembrandt to create a visual pun, and where traditional theories cannot explain the difference between Andy Warhol's Brillo Box and the product found in the

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grocery store. Here we are engaged in a series of insightful and entertaining conversations on the most relevant aesthetic and philosophical issues of art, conducted by an especially acute observer of the art scene today. Originally delivered as the prestigious Mellon Lectures on the Fine Arts, these writings cover art history, pop art, "people's art," the future role of museums, and the critical contributions of Clement Greenberg--who helped make sense of modernism for viewers over two generations ago through an aesthetics-based criticism. Tracing art history from a mimetic tradition (the idea that art was a progressively more adequate representation of reality) through the modern era of manifestos (when art was defined by the artist's philosophy), Danto shows that it wasn't until the invention of Pop art that the historical understanding of the means and ends of art was nullified. Even modernist art, which tried to break with the past by questioning the ways of producing art, hinged on a narrative. Traditional notions of aesthetics can no longer apply to contemporary art, argues Danto. Instead he focuses on a philosophy of art criticism that can deal with perhaps the most perplexing feature of contemporary art: that everything is possible.

In this acclaimed work, first published in 1986, world-renowned scholar Arthur C. Danto explored the inextricably linked but often misunderstood relationship between art and philosophy. In light of the book's impact -- especially the essay "The End of Art," which dramatically announced that art ended in the 1960s -- this enhanced edition includes a foreword by Jonathan Gilmore that discusses how scholarship has changed in

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response to it. Complete with a new bibliography of work on and influenced by Danto's ideas, *The Philosophical Disenfranchisement of Art* continues to be of interest to anyone who thinks seriously about art, as well as to philosophers, aestheticians, and art historians.

The lead essay by Arthur Danto "addresses the possibility that art as it has been enshrined in the museums, galleries, and other canonizing institutions of modern culture has reached an end, that it has nothing more to do or say." The other essays in the book are reactions to the lead essay.

"Astutely traces the ripple effects of Warhol's blurring of the lines between commercial and fine art, and art and real life...masterful."—Booklist (starred review) Art critic, philosopher, and winner of a National Book Critics Circle Award Arthur Danto delivers a compact, masterful tour of Andy Warhol's personal, artistic, and philosophical transformations. Danto traces the evolution of the pop artist, including his early reception, relationships with artists such as Jasper Johns and Robert Rauschenberg, and the Factory phenomenon. He offers close readings of individual Warhol works, including their social context and philosophical dimensions, key differences with predecessors such as Marcel Duchamp, and parallels with successors like Jeff Koons. By drawing on subject matter understandable to the ordinary American, Warhol revolutionized the way we look at art. In this book, Danto brings to bear encyclopedic knowledge of Warhol's time and shows us Warhol as an endlessly multidimensional

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figure—artist, political activist, filmmaker, writer, philosopher—who retains permanent residence in our national imagination.

The technologically groundbreaking novel of space exploration from the only science fiction author nominated for a Nobel Peace Prize. Roy Malcolm has always been fascinated by space travel. And when he wins a voyage to the Inner Space Station as a game show prize, he's sure it's the trip of a lifetime. Before long, Roy is taken in by the young crew—and shares their adventures and lives. One of Arthur C. Clarke's earliest novels, *Islands in the Sky* is particularly noteworthy for its description of geostationary communications satellites. While this technology was nonexistent during the writing of this book, it later became commonplace—and Clarke is credited with the first practical descriptions of such technology. This book is compelling not just as a fictional tale, but as an example of the prescient power of Clarke's vision. “[Clarke is] one of the truly prophetic figures of the space age.” —*The New Yorker*

Examining the work of Plato, Descartes, Hume and Wittgenstein, this introduction to the central topics of Western philosophical thought explores debates about empiricism, the mind/body problem, the nature of matter, and the status of language, consciousness and scientific explanation.

Leading art critic and philosopher Arthur Danto here explains how the anti-beauty revolution was hatched, and how the modernist avant-garde dislodged beauty from its throne. Danto argues not only that the modernists were right to deny that beauty is vital

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to art, but also that beauty is essential to human life and need not always be excluded from art.

Arthur C. Danto's essays not only critique bodies of work but reflect upon art's conceptual evolution as well, drawing for the reader a kind of "philosophical map" indicating how art and the criteria for judging it has changed over the twentieth century. In *Unnatural Wonders* the renowned critic finds himself at a point when contemporary art has become wholly pluralistic, even chaotic-with one medium as good as another-and when the moment for the "next thing" has already passed. So the theorist goes in search of contemporary art's most exhilarating achievements, work that bridges the gap between art and life, which, he argues, is now the definitive art of our time. Danto considers the work of such young artists as John Currin and Renee Cox and older living masters including Gerhard Richter and Sol LeWitt. He discusses artists of the New York School, like Philip Guston and Joan Mitchell, and international talents, such as the South African William Kentridge. Danto conducts a frank analysis of Matthew Barney's *The Cremaster Cycle*, Damien Hirst's skeletons and anatomical models, and Barbara Kruger's tchotchke-ready slogans; finds the ghost of Henry James in the work of Barnett Newman; and muses on recent Whitney Biennials and art influenced by 9/11. He argues that aesthetic considerations no longer play a central role in the experience and critique of art. Instead art addresses us in our humanity, as men and women who seek meaning in the "unnatural wonders" of art, a meaning that philosophy and religion

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are unable to provide.

Short stories from the science fiction master—including the tale that inspired 2001: A Space Odyssey. These stories present a brilliant showcase of Arthur C. Clarke’s many-layered approach to the moral dilemmas of scientific advancement—from the thrilling and brutal “Breaking Strain” to the more poetic and thoughtful “Second Dawn.” Also included is “The Sentinel”—the basis for the classic Stanley Kubrick film 2001: A Space Odyssey. This outstanding collection reminds us that the author of Childhood’s End was not only a giant in the world of science fiction, a recipient of multiple Nebula and Hugo Awards, and an incomparable storyteller, but also a “skilled literary artist” (Hartford Courant). “I do not know of any short story that has moved me more than Arthur C. Clarke’s ‘If I Forget Thee, Oh Earth.’” —The Christian Science Monitor ? “[A] combination of mystery and science fiction almost reaching the level of Isaac Asimov’s classic LIJE BALEY—Daneel Olivaw novels.” —CHICAGO SUN TIMES Her code name is Sparta. Her beauty veils a mysterious past and abilities far surpassing those of a normal human. For she is more than human: Sparta is the first product of advanced biotech engineering. But now she is little more than a cipher to herself—crucial memories of the past three years are locked away in the dark recesses of her brain. When the crippled freighter Star Queen arrives at Venus Station with a lone survivor on board, Sparta must risk her life to investigate what really happened during its deadly voyage in space. She must solve this mystery even as she unlocks

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another—the truth behind her own identity . . . This tautly paced story brings together the genius of Arthur C. Clarke and Paul Preuss, whose work has been described by The NEW YORK TIMES as “Lively, intelligent . . . hard-driving.”

Renowned philosophers and art historians revisit Danto's theories of art, action, and history, and the depth of his innovation as a philosopher of culture.

Painter, photographer, watercolorist, and printmaker Sean Scully roams the world with his camera, capturing its surfaces in places as far-flung as Mexico and the Aran Islands, as close to home as his own studio. His photographs sometimes consist of close-up shots of his own paintings, wherein he zooms in on the material reality of his richly painted surfaces and transforms their colors and shapes into a different abstract configuration. More often, Scully goes from recognizable objects in the larger world to subjective impressions of them.

Snapshots of façades, windows, and doors are never straightforward recordings of architectural elements. By depicting fading walls, cracked surfaces, rough edges, and the deep shadows created by them, these images capture beauty in decay, and evoke the basic contradiction of nature and life: solidity and fragility, timelessness and change. As metaphors of physical and mental conditions, the photographs capture the memories, feelings, and thoughts connected to the experience of that reality. It is precisely this continuing interchange of the

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recognizable and abstract worlds, the visible and the invisible, that empowers Scully's works in all media.

Introduces readers to the author's shorter works, spanning his entire writing career, including "The Nine Billion Names of God," "Nemesis," "The Sentinel," and "The Songs of Distant Earth."

Awarded the 1986 Johnsonian Prize in Philosophy. This work on colour features a chapter, 'Further Thoughts: 1993', in which the author revisits the dispute between colour objectivists and subjectivists from the perspective of the ecology, genetics, and evolution of colour vision.

This influential study of Nietzsche has been augmented with five new chapters and a new preface by the author.

This essays explore how conceptions of art -and resulting historical narratives differ according to culture.

Every human society displays some form of behavior that can be called "art," and in most societies other than our own the arts play an integral part in social life. Those who wish to understand art in its broadest sense, as a universal human endowment, need to go beyond modern Western elitist notions that disregard other cultures and ignore the human species' four-million-year evolutionary history. This book offers a new and unprecedentedly comprehensive

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theory of the evolutionary significance of art. Art, meaning not only visual art, but music, poetic language, dance, and performance, is for the first time regarded from a biobehavioral or ethical viewpoint. It is shown to be a biological necessity in human existence and fundamental characteristic of the human species. In this provocative study, Ellen Dissanayake examines art along with play and ritual as human behaviors that “make special,” and proposes that making special is an inherited tendency as intrinsic to the human species as speech and toolmaking. She claims that the arts evolved as means of making socially important activities memorable and pleasurable, and thus have been essential to human survival. Avoiding simplism and reductionism, this original synthetic approach permits a fresh look at old questions about the origins, nature, purpose, and value of art. It crosses disciplinary boundaries and integrates a number of diverse fields: human ethology; evolutionary biology; the psychology and philosophy of art; physical and cultural anthropology; “primitive” and prehistoric art; Western cultural history; and children’s art. The final chapter, “From Tradition to Aestheticism,” explores some of the ways in which modern Western society has diverged from other societies--particularly the type of society in which human beings evolved--and considers the effects of the aberrance on our art and our attitudes toward art. This book is addressed to readers who have a concerned interest in

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the arts or in human nature and the state of modern society.

Arthur Danto is the Johnsonian Professor Emeritus of Philosophy at Columbia University and the most influential philosopher of art in the last half century. As an art critic for *The Nation* for 25 years and frequent contributor to other widely read outlets such as the *New York Review of Books*, Danto also has become one of the most respected public intellectuals of his generation. He is the author of some two dozen important books, along with hundreds of articles and reviews which have been the center of both controversy and discussion. In this volume Danto offers his intellectual autobiography and responds to essays by 27 of the keenest critics of his thought from the worlds of philosophy and the arts. The book includes 16 pages of color art reproductions. Danto is the author dozens of books on art, philosophy, the philosophy of art, and art criticism. He is a rare philosopher who is also a public intellectual.

A collection of essays by philosopher and art critic Arthur Danto focusing on mental representation and the body.

To get ahead today, you have to be a jerk, right? Divisive politicians. Screaming heads on television. Angry campus activists. Twitter trolls. Today in America, there is an “outrage industrial complex” that prospers by setting American against American. Meanwhile, one in six Americans have stopped talking to close

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friends and family members over politics. Millions are organizing their social lives and curating their news and information to avoid hearing viewpoints differing from their own. Ideological polarization is at higher levels than at any time since the Civil War. America has developed a “culture of contempt”—a habit of seeing people who disagree with us not as merely incorrect or misguided, but as worthless. Maybe you dislike it—more than nine out of ten Americans say they are tired of how divided we have become as a country. But hey, either you play along, or you’ll be left behind, right? Wrong. In *Love Your Enemies*, New York Times bestselling author and social scientist Arthur C. Brooks shows that treating others with contempt and out-outraging the other side is not a formula for lasting success. Blending cutting-edge behavioral research, ancient wisdom, and a decade of experience leading one of America’s top policy think tanks, *Love Your Enemies* offers a new way to lead based not on attacking others, but on bridging national divides and mending personal relationships. Brooks’ prescriptions are unconventional. To bring America together, he argues, we shouldn’t try to agree more. There is no need for mushy moderation, because disagreement is the secret to excellence. Civility and tolerance shouldn’t be our goals, because they are hopelessly low standards. And our feelings toward our foes are irrelevant; what matters is how we choose to act. *Love Your Enemies* is not just a guide to

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being a better person. It offers a clear strategy for victory for a new generation of leaders. It is a rallying cry for people hoping for a new era of American progress. And most of all, it is a roadmap to arrive at the happiness that comes when we choose to love one another, despite our differences.

Earth refugees threaten a peaceful space settlement in this influential novel from the Golden Age science fiction author of *2001: A Space Odyssey*. More than two thousand years in the future, a small human colony thrives on the ocean paradise of Thalassa—sent there centuries ago to continue the human race before Earth’s destruction. Thalassa’s resources are vast—and the human colony has lived a bucolic life there. But their existence is threatened when the spaceship Magellan arrives on their world—carrying one million refugees from Earth, fleeing the dying planet. Reputed to be Arthur C. Clarke’s favorite novel, *The Songs of Distant Earth* addresses several fascinating scientific questions unresolved in their time—including the question of why so few neutrinos from the sun have been measured on Earth. In addition, Clarke presents an inventive depiction of the use of vacuum energy to power spacecraft—and the technical logistics of space travel near the speed of light. “Clarke’s simple, musical style never falters in this sobering yet far from bleak commentary on humanity’s longing for the stars. Highly recommended.” —Library Journal

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In today's art world many strange, even shocking, things qualify as art. In this book, Cynthia Freeland explains why innovation and controversy are valued in the arts, weaving together philosophy and art theory with many fascinating examples. She discusses blood, beauty, culture, money, museums, sex, and politics, clarifying contemporary and historical accounts of the nature, function, and interpretation of the arts. Freeland also propels us into the future by surveying cutting-edge web sites, along with the latest research on the brain's role in perceiving art. This clear, provocative book engages with the big debates surrounding our responses to art and is an invaluable introduction to anyone interested in thinking about art.

Portrays the life and career of Arthur C. Clarke, including interviews with friends and colleagues and highlighting his contributions to science fiction

Two of the most important modernist artists, Marcel Proust and Andy Warhol, also developed aesthetic theories. Proust presents imaginary artists - a composer, a painter, and a novelist. Warhol made paintings and sculptures; created art history writing, fiction, and films; and sponsored a rock group. Warhol most likely never read Proust, but because their ways of thinking contrast dramatically, much can be learned about both men's art by comparing: the imaginary painting described by Proust to Warhol's Marilyn Diptych; the ways that

