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# Aesthetic Value

**Robert Stecker**



## **Aesthetic Value:**

*The Aesthetic Value of the World* Tom Cochrane, 2021-11-25 In *The Aesthetic Value of the World* Tom Cochrane defends Aestheticism the claim that everything is aesthetically valuable and that a life lived in pursuit of aesthetic value can be a particularly good one Furthermore in distilling aesthetic qualities artists have a special role to play in teaching us to recognize values a critical component of virtue Cochrane grounds his account upon an analysis of aesthetic value as objectified final value which is underwritten by an original psychological claim that all aesthetic values are distal versions of practical values This is followed by systematic accounts of beauty sublimity comedy drama and tragedy as well as appendix entries on the cute the cool the kitsch the uncanny the horrific the erotic and the furious *Aesthetic Values* T. Pawlowski, 2012-12-06 What is aesthetic value A property in an object An experience of a perceiving person An ideal object existing in a mysterious sphere inaccessible to normal cognition Does it appear in one form only or in many forms perhaps infinitely many Is it something constant immutable or rather something susceptible to change depending on the individual the cultural milieu or the epoch Is a rational defence of aesthetic value judgements possible or is any discussion of this topic meaningless The above questions arise out of the most complicated philosophic problems Volumes have been written on each of them The discussions which continue over the centuries the plurality of views and suggested solutions indicate that all issues are controversial and contestable Each view can adduce some arguments supporting it each has some weaknesses Another source of difficulty is the vagueness and ambiguity of the language in which the problems are discussed This makes it hard to understand the ideas of particular thinkers and sometimes makes it impossible to decide whether different formulations express the actual divergence of views or only the verbal preferences of their authors Let us add that this imperfection does not simply spring from inaccuracy on the part of scholars but also results from the complexity of the problems themselves The matter is further complicated by important factors of a social character *Aesthetic Value* Alan Goldman, 2018-02-20 This book focuses on the question of aesthetic value using many practical examples from painting music and literature Alan Goldman argues for a non realist view of aesthetic value showing that the personal element can never be factored out of evaluative aesthetic judgments *The Nature of Aesthetic Value* Hugo Anthony Meynell, 1986-01-01 *The Nature of Aesthetic Value* proposes that aesthetic goodness the property in virtue of which works of art are valuable is a matter of their capacity in appropriate circumstances to give satisfaction It inquires into the nature of this satisfaction arguing that it consists of the extension and clarification of consciousness This provides a basis for treatment of the ancient problem of the relation between cultivation of the arts and the pursuit and maintenance of the true and the good The book summarizes critics judgments and arguments on literature the visual arts and music testing the author's theory about the nature of aesthetic opinion *Art in Context* David E. W. Fenner, 2008 Fenner presents an overview of the arguments about the importance of considering relevant context in determining the merit of a work of art **Perception and Aesthetic**

**Value** Harold Newton Lee, 1967 *The Substance of Style* Virginia Postrel, 2009-03-17 Whether it's sleek leather pants or a shiny new Apple computer or a designer toaster we make important decisions as consumers every day based on our sensory experience. Sensory appeals are everywhere and they are intensifying radically changing how Americans live and work. The twenty-first century has become the age of aesthetics and whether we realize it or not this influence has taken over the marketplace and much more. In this penetrating keenly observed book Virginia Postrel makes the argument that appearance counts that aesthetic value is real. Drawing from fields as diverse as fashion, real estate, politics, design, and economics Postrel deftly chronicles our culture's aesthetic imperative and argues persuasively that it is a vital component of a healthy forward-looking society. Intelligent, incisive, and thought-provoking *The Substance of Style* is a groundbreaking portrait of the democratization of taste and a brilliant examination of the way we live now.

**The Nature of Aesthetic Value** Hugo A. Meynell, 1986-06-18 **Aesthetic Value in Classical Antiquity** Ineke Sluiter, Ralph M. Rosen, 2012-09-06 Thinking about sensory experiences and evaluating human artifacts is an important part of Western European cultural and intellectual history. This book investigates from different perspectives the origins of this practice and the rich discourse of aesthetic value in classical antiquity. *Can aesthetic value be explained?* Richard Gaskin, **Aesthetics and the Philosophy of Art** Robert Stecker, 2005. In *Aesthetics and the Philosophy of Art* Robert Stecker introduces students to the history and evolution of aesthetics and also makes an important distinction between aesthetics and philosophy of art. While aesthetics today is the study of value, philosophy of art deals with a much wider array of questions not just about value, addressing issues in metaphysics, epistemology, and the philosophy of mind as well. *Aesthetics and the Philosophy of Art* is an essential introduction to some of the central topics and approaches being debated in contemporary aesthetics and philosophy of art. By taking a stand on each of the issues addressed and arguing for certain resolutions and against others, the text does not simply present a controversy in its current state of play but instead helps to advance it toward a solution.

[Aesthetics and the Philosophy of Art](#) Peter Lamarque, Stein Haugom Olsen, 2018-09-13 For over fifty years philosophers working within the broader remit of analytic philosophy have developed and refined a substantial body of work in aesthetics and the philosophy of art, curating a core foundation of scholarship which offers rigor and clarity on matters of profound and perennial interest relating to art and all forms of aesthetic appreciation. Now in its second edition and thoroughly revised *Aesthetics and the Philosophy of Art: The Analytic Tradition* captures this legacy in a comprehensive introduction to the core philosophical questions and conversations in aesthetics. Through 57 key essays selected by leading scholars Peter Lamarque and Stein Haugom Olsen, this anthology collects modern classics as well as new contributions on essential topics such as the identification and ontology of art, interpretation, values of art, art and knowledge, and fiction, and the imagination. New to this edition are selections which treat aesthetic experience more widely, including essays on the aesthetics of nature and aesthetics in everyday life. Other carefully chosen pieces analyze the practice and experience of specific art forms in greater

detail including painting photography film literature music and popular art such as comics This bestselling collection is an essential resource for students and scholars of aesthetics designed to foster a foundational understanding of both long standing and contemporary topics in the field

Handbook of Phenomenological Aesthetics Hans Rainer Sepp, Lester Embree, 2010-03-11 Historically phenomenology began in Edmund Husserl's theory of mathematics and logic went on to focus for him on transcendental philosophy and for others on metaphysics philosophical anthropology and theory of interpretation The continuing focus has thus been on knowledge and being But if one began without those interests and with an understanding of the phenomenological style of approach one might well see that art and aesthetics make up the most natural field to be approached phenomenologically Contributions to this field have continually been made in the phenomenological tradition from very early on but so to speak along the side The situation has been similar with phenomenological ethics A great deal of thought about art and aesthetics has nevertheless accumulated during a century and a handbook like the present one is long overdue The project of this handbook began in conversations over dinner in Sepp's apartment in Baden Baden at one evening of the hot European summer in the year 2003 As things worked out he knew more about whom to ask and how much space to allocate to each entry and Embree knew more about how to conduct the inviting preliminary editing and prodding of contributors who were late returning their criticized drafts and copyedited entries and was able to invest the time and other resources from his endowed chair That process took longer than anticipated and there were additional unfortunate delays due to factors beyond the editor's control

Aesthetics of the Natural Environment Emily Brady, 2019-06-01 In the first systematic account of aesthetics in relation to the natural environment Emily Brady provides critical understanding of what aesthetic appreciation of nature involves and develops her own distinctive aesthetic theory In particular she develops a theory of aesthetic appreciation which integrates subjective and objective approaches Among the topics discussed which bring together philosophical aesthetics and environmental philosophy are The nature of aesthetic experience Aesthetic value Theories of aesthetic appreciation of nature Art and environment Imagination emotion and meaning in aesthetic appreciation of nature The justification of aesthetic judgements of nature The intersection between aesthetic and ethical value The role of aesthetics in nature conservation and environmental policy In providing a thorough account of the literature together with original critical insights this book will be of interest to undergraduates postgraduates and academics in environmental philosophy and aesthetics as well as those in geography landscape architecture art theory and sociology Features Offers a new approach to the subject Provides a solid grounding in environmental aesthetics Connects with ecological issues conservation and environmental planning

*The Oxford Handbook of Ethics and Art* James Harold, 2023 Art has not always had the same salience in philosophical discussions of ethics that many other elements of our lives have There are well defined areas of applied ethics corresponding to nature business health care war punishment animals and more but there is no recognized research program in applied ethics of the arts or art ethics Art often seems to

belong to its own sphere of value separate from morality The first questions we ask about art are usually not about its moral rightness or virtue but about its beauty or originality However it is impossible to do any serious thinking about the arts without engaging in ethical questions

**The Aesthetic Function of Art** Gary Iseminger, 2018-09-05 How can we understand art and its impact Gary Iseminger argues that the function of the practice of art and the informal institution of the artworld is to promote aesthetic communication He concludes that the fundamental criteria for evaluating a work of art as a work of art are aesthetic After considering other practices and institutions that have aesthetic dimensions and other things that the practice of art does Iseminger suggests that art is better at promoting aesthetic communication than other practices are and that art is better at promoting aesthetic communication than it is at anything else Iseminger bases his work on a distinction often blurred in contemporary aesthetics between art as a set of products/works of art and art as an informal institution and social practice the artworld Focusing initially on the function of the artworld rather than the function of works of art he blends elements from two of the most currently influential philosophical approaches to art George Dickie's institutional theory and Monroe Beardsley's aesthetic theory and provides a new foundation for a traditional account of what makes good art

**Aesthetic Value** Peter Vincent Green, 1983 *Ethics of Nature* Angelika Krebs, 1999 Is nature's value only instrumental value for human beings or does nature also have intrinsic value Can traditional anthropocentrism be defended or must we move to a new physiocentric moral position This study develops a critical taxonomy or map of thirteen arguments for the conservation of nature It defends the moral intrinsic value of sentient animals but not of nonsentient nature The arguments are phrased in a simple plastic and concise language

**The Objectivity of the Judgment of Aesthetic Value** Dorothy Walsh, 1936

**Intersections of Value** Robert Stecker, 2019-04-24 *Intersections of Value* investigates the universal human need for aesthetic experience It examines three appreciative contexts where aesthetic value plays a central role art nature and the everyday However no important appreciative context or practice is completely centered on a single value Hence the book explores the way the aesthetic interacts with moral cognitive and functional values in these contexts The account of aesthetic appreciation is complemented by analyses of the cognitive and ethical value of art the connection between environmental ethics and aesthetics and the degree to which the aesthetic value of everyday artefacts derives from their basic practical functions Robert Stecker devotes special attention to art as an appreciative context because it is an especially rich arena where different values interact There is an important connection between artistic value and aesthetic value but it is a mistake to reduce the former to the latter Rather artistic value should be seen as complex and pluralistic composed not only of aesthetic but also ethical cognitive and art historical values

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