

and Pollock functioned for the Marxian Clark as an aesthetic brake on dominant ideologies operative in capitalist social order, then the “unproductive productiveness” of *Picasso and Truth* lies squarely in its own brilliantly articulate elision of what Theodor Adorno, discussing Beethoven’s late works, called the “subjective and objective. Objective is the fractured landscape, subjective the light in which—alone—it glows into life.”²

JONATHAN P. HARRIS is professor in Global Art and Design Studies and codirector of the Winchester Centre for Global Futures in Art Design and Media in the Winchester School of Art at the University of Southampton. His main research interests are globalization and contemporary art, and politics and art in the twentieth century.

Eli Friedlander, *Expressions of Judgment: An Essay on Kant's Aesthetics*. Cambridge, Mass.: Harvard University Press, 2015. 144 pp.

ROBERT S. LIEBMAN

Having previously published monographs on Ludwig Wittgenstein, Jean-Jacques Rousseau, and Walter Benjamin, Eli Friedlander has shown himself to be especially skilled at presenting in a systematic form the work of some of the most unsystematic thinkers in the canon of modern philosophy. In his most recent book, *Expressions of Judgment: An Essay on Kant's Aesthetics*, Friedlander sets his sights on one of philosophy's greatest builders of systemic Immanuel Kant, and more particularly on what Kant himself took to be the lynchpin of his critical project: *The Critique of the Power of Judgment* (1790). Friedlander presents his book—a slim 144 pages, including notes—both as an exposition of Kant's aesthetic theory and as an original argument concerning the role played by “meaning” in aesthetic judgment (p. x). As to the former goal, Friedlander succeeds admirably. *Expressions of Judgment* follows more or less closely the organization of the first division of the “Third Critique,” with the first chapter dedicated to the analytic of the beautiful, the second to the analytic of the sublime, and the third to the fraught relationship between natural beauty and man-made art. In the fourth chapter, Friedlander interrupts this progression to examine two cases where the distinction between the beautiful and the sublime becomes blurry, “where the beautiful touches upon the sublime” (p. 78): Kant's discussion in §17 of the human form as the “ideal of beauty,” and Kant's passing remarks in §14 on the sensation of color. Friedlander's readings of these two seemingly inconsequential moments in Kant's text are fascinating in their own right. They also illustrate one of *Expressions of Judgment*'s guiding principles: aesthetic judgment is best understood as a unifying activity, one that bridges the domains of beautiful and sublime, “subject and object, cognition and will, the natural and the artificial, intuition and concept, experience and idea, singular and universal, as well as the individual and the common” (p. 12).

As to Friedlander's other goal—to underscore the role of meaning in aesthetic judgment—I am not so certain that *Expressions of Judgment* hits the mark. I found myself wishing that Friedlander would explain in greater detail the meaning of “meaning” in his study. When he first introduces the term, it is as a bulwark against the “minimalist” conception of aesthetic judgment, according to which aesthetic judgment is simply a “deficient mode of the conceptual articulation of experience exhibited in cognition” (p. 13). To focus instead on the meaningfulness of aesthetic judgment is to

2. Theodor W. Adorno, “Late Style In Beethoven (1937),” *Essays in Music*, trans. Susan H. Gillespie, ed. Richard Leppert (Berkeley, 2002), p. 967.

Expressions Of Judgment An Essay On Kant S Aesthetics

Jessica J Manson



Expressions Of Judgment An Essay On Kant S Aesthetics:

Expressions of Judgment Eli Friedlander, 2015-01-06 Kant's *The Critique of Judgment* laid the groundwork of modern aesthetics when it appeared in 1790. Eli Friedlander's reappraisal emphasizes the internal connection of judgment and meaning, showing how the pleasure in judging is intimately related to our capacity to draw meaning from our encounter with beauty.

The Bloomsbury Companion to Kant Gary Banham, Dennis Schulting, Nigel Hems, 2015-01-29 Immanuel Kant is widely considered to be the most important and influential thinker of modern Europe and the late Enlightenment. His philosophy is extraordinarily wide ranging and his influence has been pervasive throughout eighteenth, nineteenth, and twentieth century thought, in particular in the work of the German Idealists and also in both Analytic and Continental philosophy today. Now available as a new and expanded edition in paperback, this accessible companion to Kant features more than 100 specially commissioned entries written by a team of experts in the field, covering every aspect of his philosophy. *The Bloomsbury Companion to Kant* presents a comprehensive overview of the historical and philosophical context in which Kant wrote and the various features, themes, and topics apparent in his thought. It also includes extensive synopses of all his major published works and a survey of the key lines of reception and influence, including a new addition on Schopenhauer's reception of Kant. It concludes with a thorough bibliography of English language secondary literature, now expanded for this edition to include all cutting edge publications in the area. This is an essential and practical research tool for those working in the field of eighteenth century German philosophy and Kant.

Aesthetic Conflict and Contradiction Samuel Cuff Snow, 2023-10-04 The central claim of this comparative study of Kant and Kierkegaard is that the aesthetic experience of the sublime is both autonomous and formative for extra-aesthetic ends. Aesthetic autonomy is thus inseparable from aesthetic heteronomy. In Part I, through an examination of Kant's *Critique of Judgment* and his essays on the French Revolution, the Kantian sublime is shown to conflict with our existing cognitive, moral, and political frames of meaning at the same time that the engagement of the aesthetic judge (Chapter 1) or the enthusiastic spectator (Chapter 2) with this conflict furthers our pursuit of cognitive, moral, and political ends. The Kantian sublime is built on the autonomy of aesthetic judgment, which nevertheless has non-aesthetic value. Part II argues that certain aesthetic and ethical/religious figures in Kierkegaard's work can be shown to be transfigurations of the Kantian sublime despite the absence of the term. *Antigone* and the silhouettes from *Either/Or* embody what I coin the tragic sublime and sublime grief. The God-man in *Practice in Christianity* is interpreted as a sublime image of contradiction. The figures are submitted to aesthetic representation while their contradictory interior lives are unrepresentable. The Kierkegaardian sublime is built on a radical critique of aesthetic autonomy whose failure serves the end of ethico-religious self-formation.

Four Essays on Aesthetics Zehou Li, Jane Cauvel, 2006-01-01 Available for the first time in English, Li Zehou's philosophical aesthetics interpret the historical origins and evolution of aesthetic experience and their significance to the intellectual, emotional, and spiritual growth of human beings. Although Li's ideas have been debated

in China for more than two decades his conversations with Jane Cauvel will now allow Western students and philosophers to re encounter Chinese and Western conceptions of aesthetics and the way art shapes individuals societies technology and the future of humankind Kant's Critique of Aesthetic Judgement Immanuel Kant,1911 *Posthumanism in the Age of Humanism* Edgar Landgraf,Gabriel Trop,Leif Weatherby,2018-10-04 The literary and scientific renaissance that struck Germany around 1800 is usually taken to be the cradle of contemporary humanism Posthumanism in the Age of Humanism shows how figures like Immanuel Kant and Johann Wolfgang Goethe as well as scientists specializing in the emerging modern life and cognitive sciences not only established but also transgressed the boundaries of the human This period so broadly painted as humanist by proponents and detractors alike also grappled with ways of challenging some of humanism s most cherished assumptions the dualisms for example between freedom and nature science and art matter and spirit mind and body and thereby also between the human and the nonhuman Posthumanism is older than we think and the so called humanists of the late Enlightenment have much to offer our contemporary re thinking of the human **Reading at the Limits of Poetic Form** Jacob McGuinn,2024-05-15 Pushing the boundaries of critical reading and the role of objects in literature How does literary objecthood contend with the challenge of writing objects that emerge at an extreme limit of material presence Jacob McGuinn delves into the ways literature writes this indeterminate presence in the context of pre and post 68 Paris a vital moment in the history of criticism The works of poet Paul Celan philosopher Theodor Adorno and writer Maurice Blanchot highlight how the complexities of reading such a dematerialized object are part of the indeterminacy of material itself Indeterminate objects glass snow walls screens are subjects Celan describes as existing in meridian space while for Adorno and Blanchot criticism not only responds to this indeterminacy but also takes it as its condition Reading at the Limits of Poetic Form Dematerialization in Adorno Blanchot and Celan shows how these readings simultaneously limit the object of criticism and outline alternative ways of thinking that lie between the models of critical formalism and historicism ultimately revealing the possible materiality of literature in unrealized history incomplete politics and nondetermining thinking Routledge Handbook of Nature and Environmental Aesthetics Glenn Parsons,Ned Hettinger,Sandra Shapshay,2025-09-19 This handbook provides the first comprehensive overview of philosophical thinking about the aesthetics of the natural and human made environments exploring the topic s foundations key ideas and current debates Throughout history and across cultures people s perceptions of beauty and ugliness in their surroundings have been an important part of the human experience This volume contains more than 30 contributions from leading scholars examining environmental appreciation from a variety of perspectives Chapters cover a wide range of environments and issues including the aesthetics of animals natural sounds gardens the urban environment and the relation between aesthetics and environmentalism It also explores new topics such as the appreciation of nature in ancient thought love of place the traditional nature aesthetics of China and Japan and the aesthetics of climate change The Routledge Handbook of Nature and Environmental Aesthetics will

be essential reading for students and scholars working on the aesthetics of environment as well as anyone who wants to think deeply about environmental beauty. Scholars working in related fields outside academic philosophy such as geography, landscape studies, environmental psychology, and environmental studies will also find it an invaluable guide to contemporary debates.

Cavell's Must We Mean What We Say? at 50 Greg Chase, Juliet Floyd, Sandra Laugier, 2022-03-10. An accessible investigation of the importance of Cavell's most famous work for modern and contemporary philosophy and literature.

Reason and Experience in Mendelssohn and Kant Paul Guyer, 2020. Paul Guyer presents the first in-depth examination of the lifelong intellectual relationship between two of the greatest figures of the European Enlightenment: Immanuel Kant and Moses Mendelssohn. He explores their influence on each other and their disagreements with particular focus on metaphysics, religion, and aesthetics.

Theological Poverty in Continental Philosophy Colby Dickinson, 2021-03-25. Colby Dickinson proposes a new political theology rooted in the intersections between continental philosophy, heterodox theology, and orthodox theology. Moving beyond the idea that there is an irresolvable tension at the heart of theological discourse, the conflict between the two poles of theology is made intelligible. Dickinson discusses the opposing poles simply as manifestations of reform and revolution, characteristics intrinsic to the nature of theological discourse itself. Outlining the illuminating space of theology, *Theological Poverty in Continental Philosophy* breaks new ground for critical theology and continental philosophy. Within the theology of poverty, the believer renounces the worldly for the divine. Through this focus on the poverty intrinsic to religious calling, the potential for cross-pollination between the theological and the secular is highlighted. Ultimately situating the virtue of theological poverty within a poststructuralist, postmodern world, Dickinson is not content to position Christian philosophy as the superior theological position, moving away from the absolute values of one tradition over another. This universalising of theological poverty through core and uniting concepts like grace, negation, violence, and paradox reveals the theory's transmutable strength. By joining up critical theology and the philosophy of religion in this way, the book broadens the possibility of a critical dialogue both between and within disciplines.

The Continental Aesthetics Reader Clive Cazeaux, 2017-10-03. The *Continental Aesthetics Reader* brings together classic and contemporary writings on art and aesthetics from the major figures in continental thought. The second edition is clearly divided into seven sections: Nineteenth Century German Aesthetics, Phenomenology and Hermeneutics, Marxism and Critical Theory, Excess and Affect, Embodiment and Technology, Poststructuralism and Postmodernism, Aesthetic Ontologies. Each section is clearly placed in its historical and philosophical context, and each philosopher has an introduction by Clive Cazeaux. An updated list of readings for this edition includes selections from Agamben, Butler, Guattari, Nancy, Virilio, and Iek. Suggestions for further reading are given, and there is a glossary of over fifty key terms. Ideal for introductory courses in aesthetics, continental philosophy, art, and visual studies, *The Continental Aesthetics Reader* provides a thorough introduction to some of the most influential writings on art and aesthetics from Kant and Hegel to Badiou and Rancière.

Essays on Kant's Political Philosophy Howard L. Williams, 1992-10-15 As a political philosopher Kant has until recently been overshadowed by his compatriots Hegel and Marx With his strong defense of the rights of the person and his deep insight into the strengths and weaknesses of modern society Kant possibly more than any other political thinker anticipated the problems of the late twentieth century Kant's political philosophy wedded as it is to rights reform and gradual progress is emerging from the shadows cast by Hegelian and Marxist thinking about the state In this volume thirteen distinguished contributors from the United States Canada Britain and Germany cast light on important aspects of Kant's liberal thinking Key topics covered include Kant's liberal reformism his relation with Hegel his attitude to women the use of reason revolution Kant's optimism and his moral and legal rigorism Howard Williams is a reader in political theory in the Department of International Politics University College of Wales Aberystwyth His previous publications include Kant's Political Philosophy Concepts of Ideology and Hegel Heraclitus and Marx's Dialectic

Heidegger and the Work of Art History Amanda Boetzkes, 2017-07-05 Heidegger and the Work of Art History explores the impact and future possibilities of Heidegger's philosophy for art history and visual culture in the twenty first century Scholars from the fields of art history visual and material studies design philosophy aesthetics and new media pursue diverse lines of thinking that have departed from Heidegger's work in order to foster compelling new accounts of works of art and their historicity This collected book of essays also shows how studies in the history and theory of the visual enrich our understanding of Heidegger's philosophy In addition to examining the philosopher's lively collaborations with art historians and how his longstanding engagement with the visual arts influenced his conceptualization of history the essays in this volume consider the ontological and ethical implications of our encounters with works of art the visual techniques that form worlds how to think about things beyond human centred relationships the moods dispositions and politics of art's history and the terms by which we might rethink aesthetic judgment and the interpretation of the visible world from the early modern period to the present day

Kant in Brazil: apropos Kant's critique of the Cartesian ontological argument Frederick Rauscher, Daniel Omar Perez, 2012 A selection of the best papers written by Brazilian Kant scholars Kant in Brazil is a collected volume of essays conceived at the 2005 International Kant Congress in Sao Paulo as a way to make accessible to Anglophone Kant scholars some of the best work on Kant produced by Brazilian scholars The availability of this material in English for the first time will promote interaction between North American and Brazilian scholars as well as enable Anglophone readers worldwide to incorporate excellent but previously neglected work into their own debates about Kant The book contains an editor's introduction providing an overview of the institutional structure of Kant studies in Brazil The essays that follow translated from Portuguese include a survey of the history of Kant studies in Brazil over the past two centuries as well as interpretive essays that span the corpus of Kant's work in theoretical philosophy ethics political philosophy history aesthetics and teleology Various styles of philosophy are put into practice as well analytical philological reflective comparative displaying the broad

and diverse nature of Brazilian philosophy Frederick Rauscher is associate professor of philosophy at Michigan State University Daniel Omar Perez is professor of philosophy at the Pontifical Catholic University of Parana Brazil

[An Introduction to Kant's Aesthetics](#) Christian Helmut Wenzel, 2008-04-15 In *An Introduction to Kant's Aesthetics* Christian Wenzel discusses and demystifies Kant's *Critique of the Power of Judgment* guiding the reader each step of the way and placing key points of discussion in the context of Kant's other work Explains difficult concepts in plain language using numerous examples and a helpful glossary Proceeds in the same order as Kant's text for ease of reference and comprehension Includes an illuminating foreword by Henry E Allison Offers twenty six further reading sections commenting briefly on books and articles from the English German and French that are relevant for each topic Provides an extensive bibliography and a chapter summarizing Kant's main points

[Words in Blood, Like Flowers](#) Babette E. Babich, 2007-06-01 Why did Nietzsche claim to have written in blood Why did Heidegger remain silent after World War II about his participation in the Nazi Party How did Holderlin's voice and the voices of other more ancient poets come to echo in philosophy *Words in Blood Like Flowers* is a classical expression of continental philosophy that critically engages the intersection of poetry art music politics and the erotic in an exploration of the power they have over us While focusing on three key figures Holderlin Nietzsche and Heidegger this volume covers a wide range of material from the Ancient Greeks to the vicissitudes of the politics of our times and approaches these and other questions within their hermeneutic and historical contexts Working from primary texts and a wide range of scholarly sources in French German and English this book is an important contribution to philosophy's most ancient quarrels not only with poetry but also with music and erotic love

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The Origins of Kant's Aesthetics Robert R. Clewis, 2023-01-26 Organized around eight core themes in aesthetics today this book uncovers the complex development of Kant's aesthetic theory It will be useful to advanced students and scholars in fields across the humanities and studies of the arts

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Table of Contents Expressions Of Judgment An Essay On Kant S Aesthetics

1. Understanding the eBook Expressions Of Judgment An Essay On Kant S Aesthetics
 - The Rise of Digital Reading Expressions Of Judgment An Essay On Kant S Aesthetics
 - Advantages of eBooks Over Traditional Books
2. Identifying Expressions Of Judgment An Essay On Kant S Aesthetics
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Expressions Of Judgment An Essay On Kant S Aesthetics
 - User-Friendly Interface
4. Exploring eBook Recommendations from Expressions Of Judgment An Essay On Kant S Aesthetics
 - Personalized Recommendations
 - Expressions Of Judgment An Essay On Kant S Aesthetics User Reviews and Ratings

- Expressions Of Judgment An Essay On Kant S Aesthetics and Bestseller Lists
- 5. Accessing Expressions Of Judgment An Essay On Kant S Aesthetics Free and Paid eBooks
 - Expressions Of Judgment An Essay On Kant S Aesthetics Public Domain eBooks
 - Expressions Of Judgment An Essay On Kant S Aesthetics eBook Subscription Services
 - Expressions Of Judgment An Essay On Kant S Aesthetics Budget-Friendly Options
- 6. Navigating Expressions Of Judgment An Essay On Kant S Aesthetics eBook Formats
 - ePub, PDF, MOBI, and More
 - Expressions Of Judgment An Essay On Kant S Aesthetics Compatibility with Devices
 - Expressions Of Judgment An Essay On Kant S Aesthetics Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Expressions Of Judgment An Essay On Kant S Aesthetics
 - Highlighting and Note-Taking Expressions Of Judgment An Essay On Kant S Aesthetics
 - Interactive Elements Expressions Of Judgment An Essay On Kant S Aesthetics
- 8. Staying Engaged with Expressions Of Judgment An Essay On Kant S Aesthetics
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Expressions Of Judgment An Essay On Kant S Aesthetics
- 9. Balancing eBooks and Physical Books Expressions Of Judgment An Essay On Kant S Aesthetics
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Expressions Of Judgment An Essay On Kant S Aesthetics
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Expressions Of Judgment An Essay On Kant S Aesthetics
 - Setting Reading Goals Expressions Of Judgment An Essay On Kant S Aesthetics
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Expressions Of Judgment An Essay On Kant S Aesthetics
 - Fact-Checking eBook Content of Expressions Of Judgment An Essay On Kant S Aesthetics
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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