

**Key Concepts**

A new edition of this bestselling introduction to aesthetics and the philosophy of art. Includes new sections on digital music and environmental aesthetics. All other chapters have been thoroughly revised and updated.

**Aesthetics and the Philosophy of Art**

Aesthetics: The Key Thinkers offers a comprehensive historical overview of the field of aesthetics. Eighteen specially commissioned essays introduce and explore the contributions of those philosophers who have shaped the subject, from its origins in the work of the ancient Greeks to contemporary developments in the 21st Century. The book reconstructs the history of aesthetics, clearly illustrating the most important attempts to address such crucial issues as the nature of aesthetic judgment, the status of art, and the place of the arts within society. Ideal for undergraduate students, the book lays the necessary foundations for a complete and thorough understanding of this fascinating subject.

**Aesthetics: Key Concepts in Philosophy**

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 reconsitutes the usually hidden genealogy 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**


**Aesthetics**

This book addresses the interrelations between aesthetics, ethics, and politics in the framework of pragmatist aesthetics, offering a comprehensive panorama of the ways and fields in which pragmatist aesthetics ties in with vital social and ethical problems of modernity. Most of the contributors refer to the model propounded by Richard Shusterman. Following in Dewey’s footsteps, Shusterman has elaborated and expanded his concept, adding new dimensions to it. The most important supplement is the idea of aesthetic experience being constituted by our bodiliness. In somaesthetics, pragmatism has acquired a new dimension – a fully developed, comprehensive aesthetic theory. Pragmatist aesthetics with its essential notion of the body engages in critical dialogue with many key concepts of modernity which locate the body in social and cultural frameworks. The articles collected in this volume illustrate the complex range of pragmatist aesthetics and its impact on the understanding of crucial issues in social and moral philosophy.

**Wittgenstein, Aesthetics and Philosophy**

**The Sublime in Modern Philosophy**

Aesthetics: A Reader in Philosophy of the Arts, fourth edition, contains a selection of ninety-six readings organized by individual art forms as well as a final section of readings in philosophical aesthetics that cover multiple art forms. Sections include topics that are familiar to students such as painting, photography and movies, architecture, music, literature, and performance, as well as contemporary subjects such as mass art, popular arts, the aesthetics of the everyday, and the natural environment. Essays are drawn from both the analytic and continental traditions, and multiple others that bridge this divide between these traditions. Throughout, readings are brief, accessible for undergraduates, and conceptually focused, allowing instructors many different syllabi possibilities using only this single volume. Key Additions to the Fourth Edition The fourth edition is expanded to include a total of ninety-six essays with nineteen new essays (nine of them written exclusively for this volume), updated organization into new sections, revised introductions to each section, an increased emphasis on contemporary topics, such as stand-up comedy, the architecture of museums, interactivity and video games, the ethics of sexiness, trans/gendered beauty, the aesthetics of junkyards and street art, pornography, and the inclusion of more diverse philosophical voices. Nevertheless, this edition does not neglect classic writers in the traditional aesthetics: Plato, Aristotle, Hume, Kant, Hegel, Heidegger, Collingwood, Bell, and writers of similar status in aesthetics. The philosophers writing new chapters exclusively for this fourth edition are: • Sondra Bacharach on street art • Aili Bresnahan on appreciating dance • Hina Jamelle on digital architecture • Jason Leddinton on magic • Sheila Lintott on stand-up comedy • Yuriko Saito on everyday
aesthetics • Larry Shiner on art spectacle museums in the twenty-first century • Peg Brand Weiser on how beauty matters • Edward Winters on the feeling of being at home in vernacular architecture, as in such urban places as bars.

**Philosophy of Art**

First published in 1991. The arts can only thrive in a culture where there is conversation about them. This is particularly true of the arts in an education context. Yet often the discussion is poor because we do not have the necessary concepts for the elaboration of our aesthetic responses, or sufficient familiarity with the contending schools of interpretation. The aim of Key Concepts is to engender a broad and informed conversation about the arts. By means of over sixty alphabetically ordered essays, the author offers a map of aesthetics, critical theory and the arts in education. The essays are both informative and argumentative, with cross-references, a supporting bibliography and suggestions for further reading.

**Historical Dictionary of Aesthetics**

'The Oxford Handbook of Aesthetics' has assembled 48 brand-new essays, making this a comprehensive guide available to the theory, application, history, and future of the field.

**An Introduction to Kant's Aesthetics**

German Aesthetics provides English-speaking audiences with accessible explanations of fundamental concepts from the German tradition of philosophical aesthetics. Organized with the understanding that aesthetic concepts are often highly contested intellectual territory, and that the usage and meanings of terms often shift within historical, cultural, and political debates, this volume brings together scholars of German literature, philosophy, film studies, musicology, and history to provide informative and creative interpretations of German aesthetics that will be useful to students and scholars alike.

**Aesthetics**

"This collection brings together an internationally known and interdisciplinary group of scholars, including a major new essay by Laruelle himself. Together they use non-philosophy to cross the boundaries between philosophy and performance"--

**Beyond Aesthetics**

Aesthetics is not a "factual" discipline; there are no aesthetic facts. The word itself is derived from the Greek word for "feeling" and the discipline arises because of the need to find a place for the passions within epistemology the branch of philosophy that investigates our beliefs. Aesthetics is more than just the study of beauty; it is a study of that which appeals to our senses, most often in connection with the classification, analysis, appreciation, and understanding of art. The Historical Dictionary of Aesthetics covers its history from Classical Greece to the present, including entries on non-western aesthetics. The book contains a chronology, a list of acronyms and abbreviations, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on the main concepts, terminology, important persons (philosophers, critics, and artists), and the rules and criteria we apply in making
judgments on art. By providing concise information on aesthetics, this dictionary is not only accessible to students, but it provides details and facts to specialists in the field.

**Aesthetics and Material Beauty**

Ancient thought, particularly that of Plato and Aristotle, has played an important role in the development of the field of aesthetics, and the ideas of ancient thinkers are still influential and controversial today. Ancient Aesthetics introduces and discusses the central contributions of key ancient philosophers to this field, carefully considering their theories regarding the arts, especially poetry, but also music and visual art, as well as the theory of beauty more generally. With a focus on Plato and Aristotle, the philosophers who have given us their thought about the arts at the greatest length, this volume also discusses Hellenistic aesthetics and Plotinus’ theory of beauty, which was to prove very influential in later thought. Ancient Aesthetics is a valuable contribution to its field, and will be of interest to students of philosophy and classics.

**Ancient Aesthetics**

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.

**Red Kant: Aesthetics, Marxism and the Third Critique**

The Aesthetics of Design offers the first full treatment of design in the field of philosophical aesthetics. Aesthetic theory has traditionally occupied itself with fine art in all its forms, sometimes with craft, and often with notions of beauty and sublimity in art and nature. In so doing, it has largely ignored the quotidian and familiar objects and experiences that make up our daily lives. Yet how we interact with design involves aesthetic choices and judgements as well as practical, cognitive and moral considerations. This work challenges the discipline to broaden its scope to include design, and illustrates how aesthetics helps define our human concerns. Subjecting design to as rigorous a treatment as any other aesthetic object exposes it to three main challenges that form the core of this book. First, design must be distinguished from art and craft as a unique kind of object meriting separate philosophical attention, and is here defined in part by its functional qualities. Second, the experience of design must be defended as having a particularly aesthetic nature. Here Forsey adapts the Kantian notion of dependent beauty to provide a model for our appreciation of design as different from our judgements of art, craft and natural beauty. Finally, design is important for aesthetics and philosophy as a whole in that it is implicated in broader human concerns. Forsey situates her theory of design as a constructive contribution to the recent movement of Everyday Aesthetics, which seeks to re-enfranchise philosophical aesthetics as an important part of philosophy at large.

**The Aesthetics of Design**

This set reissues 6 books on aesthetics originally published between 1933 and 1991. The volumes provide a clear introduction to classic philosophical accounts of art and beauty, as well as exploring the significance of aesthetics in more recent developments in philosophy.
Key Concepts

'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 depend 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.

Immanuel Kant

Aesthetics is the branch of philosophical thought that arises from engagement with the arts. It is about larger issues, such as meaning, identity, and medium, that arise in the exploration of art, music, film and literature. Aesthetics: Key Concepts in Philosophy offers a thorough, lucid and stimulating account of the central theories and ideas encountered in aesthetics. The text is thematically structured, covering the discipline's principal concepts: taste, aesthetic judgment, aesthetic experience and the definition of art. Ideal for students across the arts and humanities, the book stresses.

Philosophy of the Arts

Praised in its original edition for its up-to-date, rigorous presentation of current debates and for the clarity of its presentation, Robert Stecker's new edition of Aesthetics and the Philosophy of Art preserves the major themes and conclusions of the original, while expanding its content, providing new features, and enhancing accessibility. Stecker introduces students to the history and evolution of aesthetics, and also makes an important distinction between aesthetics and philosophy of art. While aesthetics is the study of value, philosophy of art deals with a much wider array of questions including issues in metaphysics, epistemology, the philosophy of mind, as well value theory. Described as a 'remarkably unified introduction to many contemporary debates in aesthetics and the philosophy of art,' Stecker specializes in sympathetically laying bear the play of argument that emerges as competing views on a topic engage each other. This book does not simply present a controversy in its current state of play, but instead demonstrates a philosophical mind at work helping to advance the issue toward a solution.

The Oxford Handbook of Aesthetics

Aesthetics is the branch of philosophical thought that arises from deep engagement with the arts. It is about larger issues such as meaning, identity, and medium that arise in the exploration of art, music, film and literature. Aesthetics: Key Concepts in Philosophy offers a thorough, lucid and stimulating account of the central theories and ideas encountered in aesthetics. The text is thematically structured, covering the discipline's principal concepts: taste, aesthetic
judgment, aesthetic experience, and the definition of art. It includes an overview of the history of aesthetics and guides the reader through the work of all major philosophers who have engaged with aesthetics.

**Evolution, Explanation, Ethics and Aesthetics**

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.

**Critique of Judgment**

A revised second edition of the bestselling anthology on the major figures and themes in aesthetics and philosophy of art, the ideal resource for a comprehensive introduction to the study of aesthetics: A Comprehensive Anthology offers a well-rounded and thorough introduction to the evolution of modern thought on aesthetics. In a collection of over 60 readings, focused primarily on the Western tradition, this text includes works from key figures such as Plato, Hume, Kant, Nietzsche, Danto, and others. Broad in scope, this volume also contains contemporary works on the value of art, frequently-discussed continental texts, modern perspectives on feminist philosophy of art, and essays by authors outside of the community of academic philosophy, thereby immersing readers in an inclusive and balanced survey of aesthetics. The new second edition has been updated with contemporary essays, expanding the volume’s coverage to include the value of art, artistic worth and personal taste, questions of aesthetic experience, and contemporary debates on and new theories of art. This edition also incorporates new and more standard translations of Kant's Critique of the Power of Judgment and Schopenhauer's The World as Will and Representation, as well as texts by Rousseau, Hegel, DuBois, Alain Locke, Budd, Robinson, Saito, Eaton and Levinson. Presents a comprehensive selection of introductory readings on aesthetics and philosophy of art Helps readers gain a deep historical understanding and clear perspective on contemporary questions in the field Offers new essays specifically selected to promote inclusivity and to highlight contemporary discussions Introduces new essays on topics such as environmental and everyday aesthetics, evolutionary aesthetics, and the connections between aesthetics and ethics Appropriate for both beginning and advanced students of philosophical aesthetics, this selection of texts initiates readers into the study of the foundations of and central developments in aesthetic thought.

**Aesthetics**

Evolution, Explanation, Ethics and Aesthetics: Towards a Philosophy of Biology focuses on the dominant biological topic of evolution. It deals with the prevailing philosophical themes of how to explain the adaptation of organisms, the interplay of chance and necessity, and the recurrent topics of emergence, reductionism, and progress. In addition, the extensively treated topic of how to explain human nature as a result of natural processes and the encompassed issues of the foundations of morality and the brain-to-mind transformation is discussed. The philosophy of biology is a rapidly expanding field, not more than half a century old at most, and to a large extent is replacing the interest in the philosophy of physics that prevailed in the first two-thirds of the twentieth century. Few texts available have the benefit of being written by an eminent biologist who happens to be also a philosopher, as in this work. This book is a useful resource for seminar courses and college courses on the philosophy of biology. Researchers, academics, and students in evolutionary biology, behavior, genetics, and biodiversity will also be interested in this work, as will those in human biology and issues such as ethics, religion, and the human mind, along with professional philosophers of science and those concerned with such issues as whether evolution is compatible with religion and/or where morality comes from. Presents the unique perspective of a distinguished biologist with extensive experience in the field who has published much about the subject in a wide
variety of journals and edited volumes Covers the philosophical issues related to evolution and biology in an approachable and readable style Includes the most up-to-date treatment of this burgeoning, exciting field within biology Provides the ideal guide for researchers, academics, and students in evolutionary biology, behavior, genetics, and biodiversity

**Introducing Aesthetics**

This volume brings together the finest research on aesthetics and the philosophy of art by stalwart critics and leading scholars in the field. It discusses various themes, such as the idea of aesthetic perception, the nature of aesthetic experience, attitude theory, the relation of art to morality, representation in art, and the association of aesthetics with language studies in the Indian tradition. It deliberates over the theories and views of Aristotle, Freud, Plato, Immanuel Kant, T. S. Eliot, George Dickie, Leo Tolstoy, R. G. Collingwood, Michael H. Mitias, Monroe C. Beardsley, and Abhinavagupta, among others. The book offers a comparative perspective on Indian and Western approaches to the study of art and aesthetics and enables readers to appreciate the similarities and differences between the conceptions of aesthetics and philosophy of art on a comparative scale detailing various aspects of both. The first of its kind, this key text will be useful for scholars and researchers of arts and aesthetics, philosophy of art, cultural studies, comparative literature, and philosophy in general. It will also appeal to general readers interested in the philosophy of art.

**Beauty, Responsibility, and Power**

Aesthetics is a branch of philosophy that explores the nature of art, beauty, and taste. It doesn't just consider traditional artistic experiences such as artworks in a museum or an opera performance, but also everyday experiences such as autumn leaves in the park, or even just the light of the setting sun falling on the kitchen table. It is also about your experience when you choose the shirt you're going to wear today or when you wonder whether you should put more pepper in the soup. Aesthetics is everywhere. It is one of the most important aspects of our life. In this Very Short Introduction Bence Nanay introduces the field of aesthetics, considering both Western and non-Western aesthetic traditions, and exploring why it is sometimes misunderstood or considered to be too elitist - by artists, musicians, and even philosophers. As Nanay shows, so-called 'high art' has no more claims on aesthetics than sitcoms, tattoos, or punk rock. In fact, the scope of aesthetics extends far wider than that of art, high or low, including much of what we care about in life. It is not the job of aesthetics to tell you which artworks are good and which ones are bad. It is not the job of aesthetics to tell you what experiences are worth having. If an experience is worth having for you, it thereby becomes the subject of aesthetics. This realisation is important, because thinking about aesthetics in this inclusive way opens up new ways of understanding old questions about the social aspect of our aesthetic engagements, and the importance of aesthetic values for our own self. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.
Aesthetics as Philosophy of Perception

Although universally recognised as one of the greatest of modern philosophers, Wittgenstein's work in aesthetics has been unjustly neglected. This is the first book exclusively devoted to Wittgenstein's aesthetics, exploring the themes developed by Wittgenstein in his own writing on aesthetics as well as the implications of Wittgenstein's wider philosophical views for understanding central issues in aesthetics. Drawing together original contributions from leading international scholars, this book will be an important addition to studies of Wittgenstein's thought, but its discussion of issues in literature, music and performing art, and criticism will also be of interest to many students of literary and cultural studies. Exploring three key themes - the capacity of the arts to illuminate our lives; the nature of the particular responses involved in understanding and appreciating works of art; the role of theory and principle in artistic and critical practice - the contributors address issues raised by contemporary philosophers of art, and seek to make connections between Wittgenstein's work and that of other significant philosophies of art in the Western tradition. Displaying the best practice of modern philosophical writing - clarity, cogency, respect for but not blind obedience to common sense, argument illustrated with detailed examples, rejection of speculation and pretension - this book demonstrates how philosophy can make a valuable contribution to understanding the arts.

German Aesthetics

Leading young scholars present a collection of wide-ranging essays covering central problems in meta-aesthetics and aesthetic issues in the philosophy of mind, as well as offering analyses of key aesthetic concepts, new perspectives on the history of aesthetics, and specialized treatment of individual art forms.

Introducing Aesthetics and the Philosophy of Art

First published in 1991. The arts can only thrive in a culture where there is conversation about them. This is particularly true of the arts in an education context. Yet often the discussion is poor because we do not have the necessary concepts for the elaboration of our aesthetic responses, or sufficient familiarity with the contending schools of interpretation. The aim of Key Concepts is to engender a broad and informed conversation about the arts. By means of over sixty alphabetically ordered essays, the author offers a map of aesthetics, critical theory and the arts in education. The essays are both informative and argumentative, with cross-references, a supporting bibliography and suggestions for further reading.

Aesthetics As Philosophy of Perception
Bency Nanay brings the discussion of aesthetics and perception together, to explore how many influential debates in aesthetics look very different, and may be easier to tackle, if we clarify the assumptions they make about perception and about experiences in general. He focuses on the concept of attention and the ways in which the distinction between distributed and focused attention can help us re-evaluate various key concepts and debates in aesthetics. Sometimes our attention is distributed in an unusual way: we are attending to one perceptual object but our attention is distributed across its various properties. But in other aesthetic contexts our attention is not at all distributed but very much focused. The book closes with an analysis of some paradigmatic aesthetic phenomena in which this is the case: identification and engagement with fictional characters. It argues that the conflict and interplay between distributed and focused attention is an important feature of many artworks.

**Aesthetics**

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.

**Connections to the World**

A comprehensive and accessible introduction to the development of and current debates in the aesthetics of food and drink.

**Art Disarming Philosophy**

A philosophical study of the sublime from the height of its popularity to its renewed importance as a form of appreciating and valuing nature.

**Routledge Library Editions: Aesthetics**

Aesthetics is not a "factual" discipline; there are no aesthetic facts. The word itself is derived from the Greek word for "feeling" and the discipline arises because of the need to find a place for the passions within epistemology the branch of philosophy that investigates our beliefs. Aesthetics is more than just the study of beauty; it is a study of that which appeals to our senses, most often in connection with the classification, analysis, appreciation, and understanding of art. The A to Z of Aesthetics covers its history from Classical Greece to the present, including entries on non-western aesthetics. The book contains a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on the main concepts, terminology, important persons (philosophers, critics, and artists), and the rules and criteria we apply in making judgments on art. By providing concise information on aesthetics, this dictionary is not only accessible to students, but it provides details and facts to specialists in the field."

**The Aesthetics of Food**
Immanuel Kant is among the most pivotal thinkers in the history of philosophy. His transcendental idealism claims to overcome the skepticism of David Hume, resolve the impasse between empiricism and rationalism, and establish the reality of human freedom and moral agency. A thorough understanding of Kant is indispensable to any philosopher today. The significance of Kant's thought is matched by its complexity. His revolutionary ideas are systematically interconnected and he presents them using a forbidding technical vocabulary. A careful investigation of the key concepts that structure Kant's work is essential to the comprehension of his philosophical project. This book provides an accessible introduction to Kant by explaining each of the key concepts of his philosophy. The book is organized into three parts, which correspond to the main areas of Kant's transcendental idealism: Theoretical Philosophy; Practical Philosophy; and, Aesthetics, Teleology, and Religion. Each chapter presents an overview of a particular topic, while the whole provides a clear and comprehensive account of Kant's philosophical system.

**The A to Z of Aesthetics**

Guiding readers through major problems, issues and debates in aesthetics, this is a bias-free introduction for students studying the philosophy of art for the first time. Each chapter of the book begins by considering a particular work of art - from contemporary conceptual art, through literature to TV soap operas - to help students understand and explore key philosophical discussions and ideas. Introducing Aesthetics and the Philosophy of Art covers such topics as: definitions and the ontology of art; interpretation and intention; aesthetic properties and evaluation; emotion and the arts; art and morality; natural, environmental, and everyday aesthetics. Chapter summaries and outlines help to navigate the major topics covered, while annotated guides to further reading and 'unresolved questions' sections help to encourage and animate study and discussion beyond the text. For those seeking to master the subject this is the most complete introduction available.

**New Waves in Aesthetics**

What is beauty, and what is truth? These are some of the questions which aesthetics tries to answer. In our everyday life, we talk about the 'aesthetics' of an artwork or a piece of design. But aesthetics goes beyond the simple experience of art. It is also a branch of philosophy concerned with the whole nature of experience itself, explored through our perceptions, feelings and emotions.

**Aesthetics: The Key Thinkers**

In Aesthetics and Material Beauty, Jennifer A. McMahon develops a new aesthetic theory she terms Critical Aesthetic Realism - taking Kantian aesthetics as a starting point and drawing upon contemporary theories of mind from philosophy, psychology, and cognitive science. The creative process does not proceed by a set of rules. Yet the fact that its objects can be understood or appreciated by others suggests that the creative process is constrained by principles to which others have access. According to her update of Kantian aesthetics, beauty is grounded in indeterminate yet systematic principles of perception and cognition. However, Kantian aesthetic theory rested on a notion of indeterminacy whose consequences for understanding the nature of art were implausible. McMahon conceptualizes "indeterminacy" in terms of contemporary philosophical, psychological, and computational theories of mind. In doing so, she develops an aesthetic theory that reconciles the apparent dichotomies which stem from the tension between the determinacy of communication and the indeterminacy of creativity. Dichotomies such as universality and subjectivity, objectivity and autonomy, cognitivism and non-cognitivism, and truth and beauty are revealed as complementary features of an aesthetic judgment.
Aesthetics and the Philosophy of Art

Aesthetics is about some special and unusual ways of experiencing the world. Not just artworks, but also nature and ordinary objects. But then if we apply the remarkably elaborate and sophisticated conceptual apparatus of philosophy of perception to questions in aesthetics, we can make real progress. The aim of this book is to bring the discussion of aesthetics and perception together. Bence Nanay explores how many influential debates in aesthetics look very different, and may be easier to tackle, if we clarify the assumptions they make about perception and about experiences in general. The focus of Aesthetics as Philosophy of Perception is the concept of attention and the ways in which this concept and especially the distinction between distributed and focused attention can help us re-evaluate various key concepts and debates in aesthetics. Sometimes our attention is distributed in an unusual way: we are attending to one perceptual object but our attention is distributed across its various properties. This way of experiencing the world is special and it plays an important role in characterizing a number of phenomena associated with aesthetics. Some of these are the book talks about include picture perception and depiction, aesthetic experiences, formalism, the importance of uniqueness in aesthetics, and the history of vision debate. But sometimes, in some aesthetic contexts, our attention is not at all distributed, but very much focused. Nanay closes his argument with an analysis of some paradigmatic aesthetic phenomena where our attention is focused: identification and engagement with fictional characters. And the conflict and interplay between distributed and focused attention is an important feature of many artworks.