

## Gender And Aesthetics An Introduction Understanding Feminist Philosophy

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Gender and Aesthetics: An Introduction [Korsmeyer, Carolyn] on Amazon.com.au. \*FREE\* shipping on eligible orders. Gender and Aesthetics: An Introduction

### **Gender and Aesthetics: An Introduction - Korsmeyer ...**

Gender. Second Edition. Cambridge and New York: Cambridge University Press. CHAPTER 1: AN INTRODUCTION TO GENDER We are surrounded by gender lore from the time we are very small. It is ever-present in conversation, humor, and conflict, and it is called upon to explain everything from driving styles to food preferences.

### **CHAPTER 1: AN INTRODUCTION TO GENDER**

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### **Gender and Aesthetics: An Introduction: Korsmeyer, Carolyn ...**

Feminist aesthetics first emerged in the 1970s and refers not to a particular aesthetic or style but to perspectives that question assumptions in art and aesthetics concerning gender-role stereotypes, or gender. Feminist aesthetics has a relationship to philosophy. The historical philosophical views of what beauty, the arts, and sensory experiences are, relate to the idea of aesthetics.

### **Feminist aesthetics - Wikipedia**

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### **Gender and Aesthetics: An Introduction: Korsmeyer, Carolyn ...**

Editions for Gender and Aesthetics: An Introduction: 0415266599 (Paperback published in 2004), (), (Kindle Edition), 1299140203 (ebook published in 2014)...

### **Editions of Gender and Aesthetics: An Introduction by ...**

For example, can women be recognized as moral objects and aesthetic subjects? The thirteen essays in the book address a wide range of topics related to "bodies in China" under three general headings: I. Body Discourses in Chinese Philosophy (chapters 1-3), II. Body Aesthetics and Art (chapters 4-8), and III. Body and Gender Matters (chapters 9-13).

### **Bodies in China: Philosophy, Aesthetics, Gender, and ...**

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### **Gender And Aesthetics An Introduction Understanding ...**

Research on gender and sexuality is a particular strength of our research unit and plays a key role in the work of The Centre for Inequality, Culture and Difference, the unit's research centre. Within the broader topic of gender and sexuality, important foci are gender theory, queer theory and politics, feminism and postfeminism, masculinities, gender and migration, transnational sexualities ...

Feminist approaches to art are extremely influential and widely studied across a variety of disciplines, including art theory, cultural and visual studies, and philosophy. Gender and Aesthetics is an introduction to the major theories and thinkers within art and aesthetics from a philosophical perspective, carefully introducing and examining the role that gender plays in forming ideas about art. It is ideal for anyone coming to the topic for the first time. Organized thematically, the book introduces in clear language the most important topics within feminist aesthetics: Why were there so few women painters? Art, pleasure and beauty Music, literature and painting The role of gender in taste and food What is art and who is an artist? Disgust and the sublime. Each chapter discusses important topics and thinkers within art and examines the role gender plays in our understanding of them. These topics include creativity, genius and the appreciation of art, and thinkers from Plato, Kant, and Hume to Luce Irigaray and Julia Kristeva. Also included in the book are illustrations from Gaugin and Hogarth to Cindy Sherman and Nancy Spero to clarify and help introduce often difficult concepts. Each chapter concludes with a summary and further reading and there is an extensive annotated bibliography. Carolyn Korsmeyer's style is refreshing and accessible, making the book suitable for students of philosophy, gender studies, visual studies and art theory, as well as anyone interested in the impact of gender on theories of art.

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"A first-rate introduction to the field, accessible to scholars working from a variety of disciplinary and theoretical perspectives. Highly recommended... " -- Choice "... offers both broad theoretical considerations and applications to specific art forms, diverse methodological perspectives, and healthy debate among the contributors.... [an] outstanding volume." -- Philosophy and Literature "... this volume represents an eloquent and enlightened attempt to reconceptualize the field of aesthetic theory by encouraging its tendencies toward openness, self-reflexivity and plurality." -- Discourse & Society "All of the authors challenge the traditional notion of a pure and disinterested observer that does not allow for questions of race/ethnicity, class, sexual preference, or gender." -- Signs These essays examine the intellectual traditions of the philosophy of art and aesthetics. Containing essays by scholars and by the writer Marilyn French, the collection ranges from the history of aesthetic theory to a philosophical reflection on fashion. The contributions are unified by a sustained scrutiny of the nature of "feminist," "feminine," or "female" art, creativity, and interpretation.

Disgust is a strong aversion, yet paradoxically it can constitute an appreciative aesthetic response to works of art. Artistic disgust can be funny, profound, sorrowful, or gross. This book examines numerous examples of disgust as it is aroused by art and offers a set of explanations for its aesthetic appeal.

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.

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

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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.

The body is a rich object for aesthetic inquiry. We aesthetically assess both our own bodies and those of others, and our felt bodily experiences—as we eat, have sex, and engage in other everyday activities—have aesthetic qualities. The body, whether depicted or actively performing, features centrally in aesthetic experiences of visual art, theatre, dance and sports. Body aesthetics can be a source of delight for both the subject and the object of the gaze. But aesthetic consideration of bodies also raises acute ethical questions: the body is deeply intertwined with one's identity and sense of self, and aesthetic assessment of bodies can perpetuate oppression based on race, gender identity, sexual orientation, age, size, and disability. Artistic and media representations shape how we see and engage with bodies, with consequences both personal and political. This volume contains sixteen original essays by contributors in philosophy, sociology, dance, disability theory, critical race studies, feminist theory, medicine, and law. Contributors take on bodily beauty, sexual attractiveness, the role of images in power relations, the distinct aesthetics of disabled bodies, the construction of national identity, the creation of compassion through bodily presence, the role of bodily style in moral comportment, and the somatic aesthetics of racialized police violence.

Women Photographers and Feminist Aesthetics makes the case for a feminist aesthetics in photography by analysing key works of twenty-two women photographers, including cis- and trans-woman photographers. Claire Raymond provides close readings of key photographs spanning the history of photography, from nineteenth-century Europe to twenty-first century Africa and Asia. She offers original interpretations of well-known photographers such as Diane Arbus, Sally Mann, and Carrie Mae Weems, analysing their work in relation to gender, class, and race. The book also pays close attention to the way in which indigenous North Americans have been represented through photography and the ways in which contemporary Native American women photographers respond to this history. Developing the argument that through aesthetic force emerges the truly political, the book moves beyond polarization of the aesthetic and the cultural. Instead, photographic works are read for their subversive political and cultural force, as it emerges through the aesthetics of the image. This book is ideal for students of Photography, Art History, Art and Visual Culture, and Gender.

Debates over pornography tend to be heated and deeply polarized--as with other

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topics that have to do with sex, pornography cuts to the core of our values and convictions. Philosophical debates concerning pornography are fraught with difficult questions: What is pornography? What does pornography do (if anything at all)? Is the consumption of pornography a harmless private matter, or does pornography violate women's civil rights? What, if anything, should legally be done about pornography? Can there be a genuinely feminist pro-pornography stance? Answering these questions is complicated by widespread confusion over the conceptual and political commitments of different anti- and pro-pornography positions, and whether these positions are even in tension with one another. For a start, different people understand pornography differently and can easily end up talking past one another. In order to clarify the debate and make genuine philosophical headway in discussing the topic of pornography, Mari Mikkola here provides an accessible introduction to contemporary philosophical debates conducted from a feminist philosophical perspective. The starting point of the book's examination is morally neutral, and the book provides a comprehensive discussion of various philosophical positions on pornography that are found in ethics, aesthetics, feminist philosophy, political philosophy, epistemology, and social ontology. The book clarifies different stances in the debate, thus clarifying and helping readers to understand what exactly is at stake. In addition, although the book does not argue for a single outlook, it puts forward substantive philosophical views on different aspects of philosophical debates about pornography. Mikkola ultimately offers readers important methodological insights about doing philosophical work on something as ubiquitous as pornography.

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