Art As Experience John Dewey | 4ae990d5a3527dfa657378c0db74b15a


Art as Experience Based originally on Dewey's lectures on aesthetics, this book is considered the most distinguished work ever written by an American on the formal structures and characteristic effects of all the arts. The World in Which We Occur John Dewey is known as a pragmatic philosopher and progressive architect of American educational reform, but some of his most important contributions came in his thinking about art. Dewey argued that there is strong social value to be found in art, and it is artists who often challenge our preconceived notions. Dewey for Artists shows us how Dewey advocated for an "art of democracy." Identifying the audience as co-creator of a work of art by virtue of their experience, he made space for public participation. Moreover, he believed that societies only become—and remain—truly democratic if its citizens embrace democracy itself as a creative act, and in this he advocated for the social participation of artists. Throughout the book, Mary Jane Jacob draws on the experiences of contemporary artists who have modeled Dewey's principles within their practices. We see how their work springs from deeply held values. We see, too, how carefully considered curatorial practice can address the manifold ways in which aesthetic experience happens and, thus, enable viewers to find greater meaning and purpose. And it is this potential of art for self and social realization, Jacob helps us understand, that further ensures Dewey's legacy—and the culture we live in.

Art as Experience In this engaging book, Douglas Anderson begins with the assumption that philosophy—the Greek love of wisdom—is alive and well in American culture. At the same time, professional philosophy remains relatively invisible. Anderson traverses American culture to find places in the wider world where professional philosophy in the distinctly American tradition can strike up a conversation. How might American philosophers talk to us about our religious experience, or political engagement, or literature—or even, popular music? Anderson's second aim is to find places where philosophy happens in nonprofessional guises—cultural places such as country music, rock'n'roll, and Beat literature. He not only enlarges the tradition of American philosophers such as John Dewey and William James by examining lesser-known figures such as Henry Bugbee and Thomas Davidson, but finds the themes and ideas of American philosophy in some unexpected places, such as the music of Hank Williams, Tammy Wynette, and Bruce Springsteen, and the writings of Jack Kerouac. The idea of "philosophy Americana" trades on the emergent genre of "music Americana," rooted in traditional themes and styles yet engaging our present experiences. The music is "popular" but not thoroughly driven by economic considerations, and Anderson seeks out an analogous role for philosophical practice, where philosophy and popular culture are co-adventurers in the life of ideas. Philosophy Americana takes seriously Emerson's quest for the extraordinary in the ordinary and James's belief that popular philosophy can still be philosophy.

Democracy and Rhetoric This book explores the writings of philosopher and educator, John Dewey, in order to develop an expansive vision of aesthetic education and everyday poetics of living. Robert Pirsig's best-selling book, Zen and the Art of Motorcycle Maintenance, provides concrete exemplifications of this compelling yet unconventional vision. Philosophies of Art and Beauty Experience and Education is the best concise statement on education ever published by John Dewey, the man acknowledged to be the pre-eminent educational theorist of the twentieth century. Written more than two decades after Democracy and Education (Dewey's most comprehensive statement of his position in educational philosophy), this book demonstrates how Dewey reformulated his ideas as a result of his intervening experience with the progressive schools and in the light of the criticisms his theories had received. Analyzing both "traditional" and "progressive" education, Dr. Dewey here insists that neither the old nor the new education is adequate and that each is miseducative because neither of them applies the principles of a carefully developed philosophy of experience. Many pages of this volume illustrate Dr. Dewey's ideas for a philosophy of experience and its relation to education. He particularly urges that all teachers and educators looking for a new movement in education should think in terms of the deeper and larger issues of education rather than in terms of some divisive "ism" about education, even such an "ism" as "progressivism." His philosophy, here expressed in its most essential, most readable form, predicates an American educational system that respects all sources of experience, on that offers a true learning situation that is both historical and social, both orderly and dynamic.

John Dewey Between Pragmatism and Constructivism This book is intended for anyone interested in knowing more about arts education. It makes a daring contribution to the subject in a clear, pragmatic, committed and ambitious way. The book discusses thoroughly the theory and practice of arts education and what it means to be a teacher of art. It is a powerful and inspiring account of the challenges of teaching in the arts that will appeal to anyone in the teaching profession.

The Introduction to Hegel's Philosophy of Fine Art This third volume in the definitive edition of Dewey's early work opens with his tribute to George Sylvester Morris, the former teacher who had brought Dewey to the University of Michigan. Morris's death in 1889 left vacant the Department of Philosophy chairmanship and led to Dewey's returning to fill that post after a year's stay at Minnesota. Appearing here, among all his writings from 1889 through 1892, are Dewey's earliest comprehensive statements on logic and his first book on ethics. Dewey's marked copy of the galley-proof for his important article The Present Position of Logical Theory, recently discovered among the papers of the Open Court Publishing Company, is used as the basis for the text, making available for the first time his final changes and corrections. The textual studies that make The Early Works unique among American philosophical editions are reported in detail. One of these, A Note on Applied Psychology, documents the fact that Dewey did not co-author this book frequently attributed to him. Six brief unsigned articles written in 1891 for a University of Michigan student publication, The Inlander, have been identified as Dewey's and are also included in this volume. In both style and content, these articles reflect Dewey's conviction that philosophy should be used as a means of illuminating the contemporary scene; thus they add a new dimension to present knowledge of his early writing.

Philosophy Americana John Dewey and the Art of Teaching: Toward Reflective and Imaginative Practice is an engaging and accessible introduction to the art of teaching as seen through the eyes of John Dewey. Authors Douglas J. Simpson, Michael J. B. Jackson, and Judy C. Aycock provide a lucid interpretation of the complexities and art of teaching in contemporary classrooms. In addition, they discuss, apply, and question the practical implications of Dewey's ideas about the art of teaching for beginning and practicing teachers.

Practicing Pragmatist Aesthetics Grounded in philosophy from John Dewey and Maxine Greene, this book sheds light on difficulties and practicalities of examining culture and politics within the realm of interdisciplinary education. Providing both theoretical and concrete examples of the importance of a contemporary arts education, this book offers imaginative ways the arts and sciences intersect with democratic learning and civic
engagement. Chapters focus on education in relation to diversity, apprenticeship, and civic engagement; neuroscience and cognition; urban aesthetic experience and learning; and science and art intelligence.

Democracy and Education Semiotic theory, which has restricted its focus largely to human forms of signification, is transformed by Robert S. Corrington into a semiotics of nature itself. Corrington situates the divide between "nature naturing" and "nature natured" within the contest of classical American pragmatism and postmodern psychoanalysis. At the heart of this new metaphysics is an insistence that all signs participate in larger orders of meaning that are natural and religious. Meanings embodied in nature point beyond nature to the mystery inherent in positioned codes and signs.

Experience and Nature In Democracy and Rhetoric, Nathan Crick articulates from John Dewey's body of work a philosophy of rhetoric that reveals the necessity for bringing forth a democratic life infused with the spirit of ethics, a method of inquiry, and a sense of beauty. Crick relies on rhetorical theory as well interdisciplinarian insights from philosophy, history, sociology, aesthetics, and political science as he demonstrates that significant engagement with issues of rhetoric and communicative action are central to Dewey's political philosophy. In his rhetorical reading of Dewey, Crick examines the sophistical underpinnings of Dewey's philosophy and finds it much informed by notions of radical individuality, aesthetic experience, creative intelligence, and persuasive advocacy as essential to the formation of communities of judgment. Crick illustrates that for Dewey rhetoric is an art situated within a complex and challenging social and natural environment, wielding influence and authority for those well versed in its methods and capable of experimenting with its practice. From this standpoint the unique and necessary function of rhetoric in a democracy is to advance minority views in such a way that they might have the opportunity to transform overarching public opinion through persuasion in an egalitarian public arena. The truest power of rhetoric in a democracy then is the liberty for one to influence the many through free, full, and fluid communication. Ultimately Crick argues that Dewey's sophistical rhetorical values and techniques form a naturalistic "ontology of becoming" in which discourse is valued for its capacity to guide a self, a public, and a world in flux toward some improved incarnation. Appreciation of this ontology of becoming—of democracy as a communication-driven work in progress—gives greater social breadth and historical scope to Dewey's philosophy while solidifying his lasting contributions to rhetoric in an active and democratic public sphere.

The Quest for Certainty Features productive (re)interpretations of 21st century experience has had a long and contentious history in the Western intellectual tradition. Following Kant and Hegel, a humanistic interaction with nature or art frequently has been conceptualized as separate from issues of practical activity or moral value. This book examines how art can be seen as a way of moral cultivation. Scott Stroud uses the thought of the American pragmatist John Dewey to argue that art and the aesthetic have a close connection to morality. Dewey gives us a way to reconceptualize our ideas of ends, means, and experience so as to locate the moral value of aesthetic experience in the experience of absorption itself, as well as in the experience of reflective attention evoked by an art object.

Technology as Experience Eldridge deconstructs Dewey's secular conception of the divine in the context of his instrumentalism, leading to a change in the purpose of Dewey's promotion of intelligent action and the implications of his elevation of the "problems of man" above "problems of philosophers."

Variations on a Blue Guitar

John Dewey's Ethics Many contemporary constructivists are particularly attuned to Dewey's penetrating criticism of traditional epistemology, which offers rich alternatives for understanding processes of learning and education, knowledge and truth, and experience and culture. This book, the result of cooperation between the Center for Dewey Studies at Southern Illinois University Carbondale, and the Dewey Center at the University of Cologne, provides an excellent example of the international character of pragmatist studies against the backdrop of constructivist concerns. As a part of their exploration of the many points of contact between classical pragmatism and contemporary constructivism, its contributors turn their attention to theories of interaction and transaction, communication and culture, learning and education, community and democracy, theory and practice, and inquiry and methods. Part One is a basic survey of Dewey's pragmatism and its implications for contemporary constructivism. Part Two examines the implications of the connections between Deweyan pragmatism and contemporary constructivism. Part Three presents a lively exchange among the contributors, as they challenge one another and defend their positions and perspectives. As they seek common ground, they articulate concepts such as power, truth, relativism, inquiry, and democracy from pragmatist and interactive constructivist vantage points in ways that are designed to render the preceding essays even more accessible. This concluding discussion demonstrates both the enduring relevance of classical pragmatism and the challenge of its reconstruction from the perspective of the Cologne program of interactive constructivism.

Infinite Jest "A witty, learned, authoritative survey of philosophical thought."

Progressive Museum Practice The acclaimed Bible scholar and author of The Historical Jesus and God & Empire—"the greatest New Testament scholar of our generation" (John Shelby Spong)—grapples with Scripture's two conflicting visions of Jesus and God, one of a loving God, and one of a vengeful God, and explains how Christians can better understand these passages in a way that enriches their faith. Many portions of the New Testament, introduce a compassionate Jesus who turns the other cheek, loves his enemies, and shows grace to all. But the Jesus we find in Revelation and some portions of the Gospels leads an army of angels bent on earthly destruction. Which is the true revelation of the Messiah—and how can both be in the same Bible? How to Read the Bible and Still be a Christian explores this question and offers guidance for the faithful conflicted over which version of the Lord to worship. John Dominic Crossan reconciles these contrasting views, revealing how different writers of the books of the Bible not only possessed different visions of God but also different purposes for writing. Often these books are explicitly competing against each other, opposing vision of God from the Bible itself. Crossan explains how to navigate this debate and offers what he believes is the best central thread to what the Bible is all about. He challenges Christians to fully participate in this dialogue, thereby shaping their faith by reading deeply, reflectively, and in community with others who share their uncertainty. Only then, he advises, will Christians be able to read and understand the Bible without losing their faith.

Experience And Education The philosophy of art, including the theory of interpretation, has been among the most generative branches of philosophy in the latter half of the twentieth century. Remarkable, interesting, and important work has emerged on both sides of the Atlantic, from the major sources of philosophic thought. For the first time, Stephen David Ross brings together the best of recent writing with the major historical texts and the most influential works of the past century to provide valuable insight into the nature of art and how we are to understand it. The selections in this collection comprise a remarkably wide array of positions on the nature and importance of art in human experience. A wealth of material is divided into four parts. Part I from the history of philosophy includes selections by the essential writers: Plato, Aristotle, Kant, Hegel, Nietzsche, in
Part II there are significant selections from Dewey, Langer, Goodman, Heidegger, and Merleau-Ponty. The major selections in Part III are from Hirsch and Gadamer on the nature of interpretation, supplemented by selections from Pepper, Derrida, and Foucault. Selections in Part IV sharpen the issues that emerge from the more theoretical discussions in the preceding sections. Part IV includes important psychological theories, seminal proclamations by twentieth century artists, and selections from Bullough on aesthetic distance, as well as from Marcuse, who develops an important variation on the Marxist view of art.

Art and Its Significance Preeminent museum education theorist George E. He is explores the work, philosophy, and impact of educational reformer John Dewey and his importance for museums. Hein traces current practice in museum education to Dewey's early 20th-century ideas about education, democracy, and progress toward improving society, and in so doing provides a rare history of museum education as a profession. Giving special attention to the progressive individuals and institutions who followed Dewey in developing the foundations for the experiential learning that is considered best practice today, Hein demonstrates a parallel between contemporary theories about education and socio-political progress and, specifically, the significance of museums for sustaining and advancing a democratic society.

The Role of the Arts in Learning For 25 years, Maxine Greene has been the philosopher-in-residence at the innovative Lincoln Center Institute, where her work forms the foundation of the Institute's aesthetic education practice. Each summer she addresses teachers from across the country, representing all grade levels, through LCI's intensive professional development sessions. Variations on a Blue Guitar contains a selection of these never-before-published lectures touching on the topics of aesthetic education, imagination and transformation, educational renewal and reforms, excellence, standards, and cultural diversity, powerful ideas for today's educators.

Ecstatic Naturalism A gargantuan, mind-altering comedy about the Pursuit of Happiness in America Set in an addicts' halfway house and a tennis academy, and featuring the most endearingly screwed-up family to come along in recent fiction, Infinite Jest explores essential questions about what entertainment is and why it has come to so dominate our lives; about how our desire for entertainment affects our need to connect with other people; and about what the pleasures we choose say about who we are. Equal parts philosophical quest and screwball comedy, Infinite Jest bends every rule of fiction without sacrificing for a moment its own entertainment value. It is an inexhaustible, uniquely American exploration of the passions that make us human - and one of those rare books that renew the idea of what a novel can do. "The next step in fictionEdgy, accurate, and darkly wittyThink Beckett, think Pynchon, think Gaddis. Think." --Sven Birkerts, The Atlantic

How to Read the Bible and Still Be a Christian Outlinesthe development of sign study from its classical precursors to contemporary post-structuralism.

The History of Philosophy "To fully understand human involvement in the natural world, Browne argues that disciplinary boundaries must be opened, with profound implications for the practice of democracy. The dénouement: graphic, ironic, and poignant, Browne's argument for the wisdom of democratic decay, for Browne the right thing to do; for Browne the proper thing: our persistent belief that humans are somehow separate from their physical environment. Browne probes the work of a number of major American writers through the lens of Dewey's philosophy."--BOOK JACKET.

The Oxford Handbook of Dewey

The Later Works of John Dewey, Volume 10 Our schools are troubled with a multiplication of studies, each in turn having its own multiplication of materials and principles. Our teachers find their tasks made heavier in that they have come to deal with pupils individually and not merely in mass. Unless these steps in advance are to end in distraction, some clew of unity, some principle that makes for simplification, must be found. This book represents the conviction that the needed steadying and centralizing factor is found in adopting as the end of endeavor that attitude of mind, that habit of thought, which we call scientific. This scientific attitude of mind might, conceivably, be quite irrelevant to teaching children and youth. But this book also represents the conviction that such is not the case; that the native and unspoiled attitude of childhood, marked by ardent curiosity, fertile imagination, and love of experimental inquiry, is near, very near, to the attitude of the scientific mind. If these pages assist any to appreciate this kinship and to consider seriously how its recognition in educational practice would make for individual happiness and the reduction of social waste, the book will amply have served its purpose. It is hardly necessary to enumerate the authors to whom I am indebted. My fundamental indebtedness is to my wife, by whom the ideas of this book were inspired, and through whose work in connection with the Laboratory School, existing in Chicago between 1896 and 1903, the ideas attained such concreteness as comes from embodiment and testing in practice. It is a pleasure, also, to acknowledge indebtedness to the intelligence and sympathy of those who cooperated as teachers and supervisors in the conduct of that school, and especially to Mrs. Ella Flagg Young, then a colleague in the University, and now Superintendent of the Schools of Chicago.

How We Think Annotation In this provocative book, Philip W. Jackson examines John Dewey's thinking about the arts and its implications for educational practices. Jackson discusses Dewey's aesthetic theory, considering transformative power of the experience of art, and shows in specific instances how the application of Dewey's view of the arts would improve learning experiences.

Introducing Semiotics

Transforming Experience Based on John Dewey's lectures on aesthetics, delivered as the first William James Lecturer at Harvard in 1932, Art as Experience has grown to be considered internationally as the most distinguished work ever written by an American on the formal structure and characteristic effects of all the arts: architecture, sculpture, painting, music, and literature.

John Dewey's Theory of Art, Experience, and Nature "There are more than 50 creative prompts for the artist (or artist at heart) to explore. Take the title of this book as affirmation, and get started." —Fast Company More than 50 assignments, ideas, and prompts to expand your world and help you make outstanding new things to put into it Curator Sarah Urst Green left her office in the basement of an art museum to travel and visit a diverse range of artists, asking them to share prompts that relate to their own ways of working. The result is You Are an Artist, a journey of creation through which you'll invent imaginary friends, sort books, declare a cause, construct a landscape, find your band, and become someone else (or at least try). Your challenge is to filter these assignments through the lens of your own experience and make art that reflects the world as you see it. You don't have to know how to draw well, stretch a canvas, or mix a paint color that perfectly matches that of a mountain stream. This book is for anyone who wants to make art, regardless of experience level. The only materials you'll need are what you already have on hand or can source for free. Full of insights, techniques, and inspiration from art history, this book opens up the processes and practices of artists and proves that you, too, have what it takes to call yourself one. You Are an Artist brings together more than 50 assignments gathered from some of the most innovative creators working today, including Sonya Clark, Michelle Grabner, The Guerrilla Girls, Fritz Haeg, Pablo Helguera, Nina Katchadourian, Toyin Ojih Odutola, J. Morgan Puett, Dread Scott, Alec Soth, Gillian Wearing, and many others.

The Richness of Art Education Thomas Alexander shows that the primary, guiding concern of Dewey's philosophy is the theory of aesthetic experience. He directly challenges those critics, most notably Stephen Pepper and BenedettoCroce, who argued that this area is the least consistent part of Dewey's thought. The author demonstrates that the fundamental concept in Dewey's system is that of "experience" and that paradigmatic treatment of experience is to be found in Dewey's analysis of aesthetics and art. The confusions resulting from the neglect of this orientation have led to prolonged misunderstandings, eventual neglect, and unwarranted popularity for
ideas at odds with the genuine thrust of Dewey's philosophical concerns. By exposing the underlying aesthetic insights into education and political philosophy, but surprisingly never set down a complete moral or ethical philosophy. Gregory Fernando Pappas presents the first systematic and comprehensive treatment of Dewey's ethics. By providing a pluralistic account of moral life that is both unified and coherent, Pappas considers ethics to be key to an understanding of Dewey's other philosophical insights, especially his views on democracy. Pappas unfolds Dewey's ethical vision by looking carefully at the virtues and values of ideal character and community. Showing that Dewey's ethics are compatible with his philosophy, Pappas corrects the reputation of American pragmatism as a philosophy committed to skepticism and relativism. Readers will find a robust and boldly detailed view of Dewey's ethics in this groundbreaking book.

John Dewey, Robert Pirsig, and the Art of Living "The title of this volume, Experience and nature, is intended to signify that the philosophy here presented may be termed either empirical naturalism or naturalistic empiricism, or, taking "experience" in its usual signification, naturalistic humanism. I believe that the method of empirical naturalism presented in this volume provides the way, and the only way by which one can freely accept the standpoint and conclusions of modern science: the way by which we can be genuinely naturalistic and yet maintain cherished values, provided they are critically clarified and reinforced. The naturalistic method, when it is consistently followed, destroys many things once cherished; but it destroys them by revealing their inconsistency with the nature of things—a flaw that always attended them and deprived them of efficacy for aught save emotional consolation. But its main purport is not destructive; empirical naturalism is rather a winnowing fan. Only chaff goes, though perhaps the chaff had once been treasured. An empirical method which remains true to nature does not "save"; it is not an insurance device nor a mechanical antiseptic. But it inspires the mind with courage and vitality to create new ideals and values in the face of the perplexities of a new world."

John Dewey, Robert Pirsig, and the Art of Living

Art as Experience

John Dewey and the Art of Teaching In Technology as Experience, John McCarthy and Peter Wright argue that any account of what is often called the user experience must take into consideration the emotional, intellectual, and sensual aspects of our interactions with technology. We don't just use technology, they point out; we live with it. They offer a new approach to understanding human-computer interaction through examining the felt experience of technology. Drawing on the pragmatism of such philosophers as John Dewey and Mikhail Bakhtin, they provide a framework for a clearer analysis of technology as experience. Just as Dewey, in Art as Experience, argued that art is part of everyday lived experience and not isolated in a museum, McCarthy and Wright show how technology is deeply embedded in everyday life. The "zestful integration" or transcendent nature of the aesthetic experience, they say, is a model of what human experience with technology might become. McCarthy and Wright illustrate their theoretical framework with real-world examples that range from online shopping to ambulance dispatch. Their approach to understanding human computer interaction—seeing it as creative, open, and relational, part of felt experience—is a measure of the fullness of technology's potential to be more than merely functional.

The Early Works, 1882-1898: 1895-1898. Early essays. Renewal of Life by Transmission. The most notable distinction between living and inanimate things is that the former maintain themselves by renewal. A stone when struck resists. If its resistance is greater than the force of the blow struck, it remains outwardly unchanged. Otherwise, it is shattered into smaller bits. Never does the stone attempt to react in such a way that it may maintain itself against the blow, much less so as to render the blow a contributing factor to its own continued action. While the living thing may easily be crushed by superior force, it none the less tries to turn the energies which act upon it into means of its own further existence. If it cannot do so, it does not just split into smaller pieces (at least in the higher forms of life), but loses its identity as a living thing. As long as it endures, it struggles to use surrounding energies in its own behalf. It uses light, air, moisture, and the material of soil. To say that it uses them is to say that it turns them into means of its own conservation. As long as it is growing, the energy it expends in thus turning the environment to account is more than compensated for by the return it gets: it grows. Understanding the word "control" in this sense, it may be said that a living being is one that subjugates and controls for its own continued activity the energies that would otherwise use it up. Life is a self-renewing process through action upon the environment.

You Are An Artist This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online.

John Dewey and the Lessons of Art This is the first collection in English devoted exclusively to pragmatist aesthetics. Its main aim is to employ the resources of that rich and exciting tradition in studying artistic phenomena such as film, sculpture, bio-art, poetry, the novel, cuisine, and various body arts. But it also attempts to provide a wider framework for such studies by sketching the history of pragmatist reflection on the aesthetic and by discussing some of the main positions that this history has produced: the aesthetic conceptions of C.S. Peirce, William James, John Dewey, Joseph Margolis, Richard Shusterman (someaesthetics in particular), and others.

Imagining Dewey Thomas Alexander shows that the primary, guiding concern of Dewey's philosophy is his theory of aesthetic experience. He directly challenges those critics, most notably Stephen Pepper and Benedetto Croce, who argued that this area is the least consistent part of Dewey's thought. The author demonstrates that the fundamental concept in Dewey's system is that of experience and that paradigmatic treatment of experience is to be found in Dewey's analysis of aesthetics and art. The confusions resulting from the neglect of this orientation have led to prolonged misunderstandings, eventual neglect, and unwarranted popularity for ideas at odds with the genuine thrust of Dewey's philosophical concerns. By exposing the underlying aesthetic foundations of Dewey's philosophy, Alexander aims to rectify many of these errors, generating a fruitful new interest in Dewey.

John Dewey and the Artful Life This anthology is remarkable not only for the selections themselves, among which the Schelling and the Heidegger essays were translated especially for this volume, but also for the editors' general introduction and the introductory essays for each selection, which make this volume an invaluable aid to the study of the powerful, recurrent ideas concerning art, beauty, critical method, and the nature of representation. Because this collection makes clear the ways in which the philosophy of art relates to and is part of general philosophical positions, it will be an essential sourcebook to students of philosophy, art history, and literary criticism.

Copyright code: 4ae990d5a3527dafa657378c0db74b15a