



PROJECT MUSE®

---

## The Insistence of Art

Paul A. Kottman

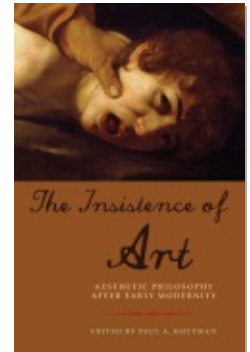
Published by Fordham University Press

Kottman, A..

The Insistence of Art: Aesthetic Philosophy after Early Modernity.

New York: Fordham University Press, 2017.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book

<https://muse.jhu.edu/book/51041>

## CONTRIBUTORS

J. M. BERNSTEIN is University Distinguished Professor of Philosophy at the New School for Social Research. His publications include *Torture and Dignity* (University of Chicago Press, 2015), *Against Voluptuous Bodies: Adorno's Late Modernism and the Meaning of Painting* (Stanford University Press, 2007), *Classical and Romantic German Aesthetics* (editor; Cambridge University Press, 2002), *Adorno: Disenchantment and Ethics* (Cambridge University Press, 2002). *Recovering Ethical Life: Jürgen Habermas and the Future of Critical Theory* (Routledge, 1995), and *The Fate of Art* (Penn State University Press, 1992).

ANTHONY J. CASCARDI is Dean of the Arts and Humanities, and a professor of Comparative Literature, Rhetoric, and Spanish at the University of California, Berkeley. He is the author of *Cervantes, Literature, and the Discourse of Politics* (University of Toronto Press, 2012), *Consequences of Enlightenment: Aesthetics as Critique* (Cambridge University Press, 1999), *Ideologies of History in the Spanish Golden Age* (Penn State University Press), *The Subject of Modernity* (Cambridge University Press, 1992, reprinted 1994 and 1995), and other works. He is the editor of *Literature and the Question of Philosophy* (Johns Hopkins University Press, 1987).

ANDREW CUTROFELLO is a professor in the Philosophy Department at Loyola University Chicago. His publications include *All for Nothing: Hamlet's Negativity* (MIT Press, 2014), *Continental Philosophy: A Contemporary Introduction* (Routledge, 2005), *Imagining Otherwise: Metapsychology and the Analytic A Posteriori* (1997), *The Owl at Dawn: A Sequel to Hegel's Phenomenology of Spirit* (1995), and *Discipline and Critique: Kant, Poststructuralism, and the Problem of Resistance* (1994).

MAARTEN DELBEKE is an associate professor in the Department of Architecture and Urban Planning of Ghent University. He was the Scott Opler fellow in Architectural History at Worcester College (Oxford), and in 2004

a visiting scholar at the Canadian Center for Architecture. He has been teaching at Ghent and in the Art History Department of Leiden University since 2005. He is the author of *The Art of Religion: Sforza Pallavicino and Art Theory in Bernini's Rome* (Ashgate, 2012) and the editor with Evonne Levy and Steven Ostrow of *Bernini's Biographies: Critical Essays* (Penn State University Press, 2006),

RACHEL EISENDRATH is an assistant professor of English at Barnard College. Her work on Renaissance poetry explores problems of aesthetics, the history of poetic forms, and the intersection of literary and visual arts. Her current book project, tentatively called "Renaissance Ekphrasis: Art in an Empiricist World," is a study of elaborate literary descriptions, or *ekphrases*, against the background of the early modern rise of objectivity. Eisendrath received a BA from Harvard, MA from St. John's College, and another MA and a PhD from the University of Chicago. In addition, she studied painting and sculpture at the New York Studio School.

KRISTIN GJESDAL is an associate professor of philosophy at Temple University. She specializes in German Idealism, phenomenology, and hermeneutics. She studied philosophy at the University of Oslo and has been a visiting scholar at the Goethe-Universität, Frankfurt, and Columbia University, as well as a postdoctoral Fulbright Fellow at the University of Chicago. Her book *Gadamer and the Legacy of German Idealism* was published by Cambridge University Press in 2009.

LYDIA GOEHR is a professor of philosophy at Columbia University. She is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Clarendon Press, 1992; second edition with a new essay, 2007, with translations in Greek and Chinese), *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (essays on Richard Wagner) (University of California Press, 1998), *Elective Affinities: Musical Essays on the History of Aesthetic Theory* (essays on Adorno and Danto) (Columbia University Press, 2008), and co-editor with Daniel Alan Herwitz of *The Don Giovanni Moment: Essays on the Legacy of an Opera* (Columbia University Press, 2006).

VICTORIA KAHN is Katharine Bixby Hotchkis Chair in English at the University of California, Berkeley. She is the author of several books and numerous articles, including *The Future of Illusion: Political Theology and Early Modern Texts* (University of Chicago Press, 2014), *Wayward Contracts: The Crisis of Political Obligation in England, 1640–1674* (Princeton University Press, 2004), *Machiavellian Rhetoric from the Counter-Reformation to Milton* (Princeton University Press, 1994), and *Rhetoric, Prudence, and Skepticism*

(Cornell University Press, 1985). She is also the editor of *Politics and the Passions, 1500–1850* (Princeton University Press, 2006).

PAUL A. KOTTMAN is an associate professor of comparative literature at the New School for Social Research. He is the author of *Love as Human Freedom* (Stanford University Press, forthcoming), *Tragic Conditions in Shakespeare* (Johns Hopkins University Press, 2009), *A Politics of the Scene* (Stanford University Press, 2008) and the editor of *Philosophers on Shakespeare* (Stanford University Press, 2009). He is also the editor of *Square One: First Order Questions in the Humanities*, a book series at Stanford University Press.

JON R. SNYDER is a professor of Italian studies and comparative literature at the University of California, Santa Barbara. He has published and lectured extensively on the literatures, arts, and cultures of early modern Europe. His most recent books are *Dissimulation and the Culture of Secrecy in Early Modern Europe* (University of California Press, 2009), *Love in the Mirror* (University of Toronto Press, 2009), *L'estetica del Barocco (The Aesthetics of the Baroque)*, written and published in Italian in 2005 and translated into Portuguese in 2007. He is also the author of *Writing the Scene of Speaking: Theories of Dialogue in the Late Italian Renaissance* (Stanford University Press, 1989).

