

cynthia freeland but is it art

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Cynthia Freeland is a renowned philosopher and scholar whose work has significantly contributed to the fields of aesthetics, philosophy of art, and visual culture. Her insights often challenge traditional notions of what constitutes art, pushing audiences and critics alike to reconsider and redefine their understanding of artistic value and interpretation. The phrase “Cynthia Freeland but is it art” encapsulates a common inquiry into her perspectives—questioning whether certain works or concepts align with her philosophical criteria for art. This article explores Freeland’s approach to defining art, her key contributions, and how her ideas influence contemporary debates about art’s nature and significance.

Who Is Cynthia Freeland?

Biography and Academic Background

Cynthia Freeland is a distinguished professor of philosophy with expertise in aesthetics and the philosophy of art. She earned her doctorate from the University of Michigan and has held faculty positions at various prestigious institutions, including the University of Houston and the University of Miami. Her academic career is marked by a prolific publication record, including influential books and articles that delve into art theory, film analysis, and cultural studies.

Major Works and Contributions

Some of her most notable publications include:

- Art Theory: A Very Short Introduction (2001)
- Faking It: The Sentimental Life of Modern Art (2009)
- But is it Art? An Introduction to Art Theory (2011)
- The Value of Art: Money, Power, Beauty (2014)

Freeland’s work is characterized by a blend of rigorous philosophical analysis and accessible writing, making complex ideas about art available to both scholars and general audiences.

Understanding Cynthia Freeland’s Approach to Art

The Philosophy of Art and Aesthetics

Freeland’s approach centers on understanding what makes something qualify as art. She emphasizes that art is not merely about aesthetics or beauty but also about context, intention, and cultural significance. Her philosophy considers various dimensions:

- Intentionality: The artist’s purpose and motivation behind creating a work
- Context: The cultural, social, and historical circumstances surrounding the work

- Reception: How audiences interpret and respond to art
- Function: The role art plays in society, such as provoking thought, conveying emotion, or challenging norms

Challenging Traditional Definitions

Unlike narrow definitions that restrict art to certain mediums or styles, Freeland advocates for a more inclusive understanding. She argues that:

- Art can encompass a wide range of forms, including digital media, performance, and conceptual works.
- The value of art is not solely in its aesthetic appeal but also in its capacity to communicate, critique, and transform.

Her perspective invites a broader conversation about what can be considered art and encourages openness to evolving artistic practices.

Is It Art? Exploring Freeland's Criteria

The Question of Artistic Value

One of the central themes in Freeland's work is the question: "Is it art?" This involves evaluating various works or objects that might not traditionally be seen as art but display certain qualities:

- Creativity and originality
- Expressive intent
- Cultural significance
- Emotional impact

Freeland suggests that the answer depends on examining these aspects rather than relying solely on superficial or conventional criteria.

Examples and Case Studies

Contemporary and Popular Art Forms

Freeland often discusses modern art forms, such as:

- Street art and graffiti
- Digital art and installations
- Performance art

She argues that these can be legitimate art forms if they meet her broader criteria, emphasizing the importance of intent and context.

Everyday Objects and Art

Freeland also tackles the idea of "found objects" or everyday items becoming art—think of Marcel Duchamp's readymades. She posits that:

- Such objects can qualify as art if they are presented within an artistic context and challenge viewers' perceptions.
- The act of choosing and framing the object is integral to its status as art.

Debates and Controversies

Freeland's inclusive approach sometimes sparks debates, such as:

- Whether all digital or conceptual works are truly art
- The role of the artist's intent versus audience interpretation
- How commercialization affects the artistic value

Her nuanced views aim to foster dialogue rather than impose strict boundaries.

The Impact of Cynthia Freeland's Ideas on Art Criticism

Influencing Contemporary Art Discourse

Freeland's theories have influenced:

- Art critics and curators who seek to understand emerging art forms
- Educators developing curricula that embrace diverse media
- Artists pushing boundaries and redefining traditional art practices

Her emphasis on context and intent encourages a more open-minded and interpretive approach to evaluating art.

Encouraging Critical Engagement

By questioning "what is art," Freeland fosters:

- Deeper engagement with artworks
- Awareness of cultural and social factors shaping art
- Reflection on personal and collective responses to artistic works

This critical engagement aligns with her goal of enriching the appreciation and understanding of art in contemporary society.

How to Apply Freeland's Principles in Art Appreciation

Practical Tips for Art Enthusiasts and Critics

1. Consider the Artist's Intent: Understand what the creator aims to communicate.
2. Analyze the Context: Look at the cultural, social, and historical background.
3. Evaluate Emotional and Intellectual Impact: Reflect on how the work affects or challenges viewers.
4. Be Open to New Forms: Recognize that art evolves beyond traditional boundaries.
5. Engage in Dialogue: Discuss interpretations with others to gain diverse perspectives.

Questions to Ask When Assessing a Work

- Does the creator have a clear intention?
- What is the cultural or societal significance?
- Does the piece provoke thought or emotion?

- How does it challenge or uphold existing notions of art?
- Can it be appreciated within its context?

Applying these principles can lead to a more nuanced and inclusive understanding of what constitutes art.

Conclusion

Cynthia Freeland's approach to art emphasizes flexibility, context, and critical engagement. Her work challenges conventional boundaries, encouraging us to see art as a dynamic and multifaceted phenomenon. Whether questioning the artistic value of contemporary digital creations or reevaluating everyday objects, Freeland's philosophy invites ongoing dialogue and reflection. Her contributions have profoundly shaped how scholars, critics, and audiences conceptualize art in the modern age. Ultimately, her perspective helps us appreciate the richness and diversity of artistic expression, urging us to ask not just "what is art?" but "why does it matter?"

Keywords for SEO Optimization

- Cynthia Freeland
- Is it art
- Art theory
- Aesthetics
- Philosophy of art
- Contemporary art
- Art criticism
- Art interpretation
- Modern art forms
- Art discourse
- Cultural significance of art
- Art evaluation criteria
- Digital art
- Performance art
- Found objects art
- Art and context

References and Further Reading

- Freeland, Cynthia. *Art Theory: A Very Short Introduction*. Oxford University Press, 2001.
- Freeland, Cynthia. *But is it Art? An Introduction to Art Theory*. Oxford University Press, 2011.
- Freeland, Cynthia. *The Value of Art: Money, Power, Beauty*. Oxford University Press, 2014.
- Official website and faculty profile of Cynthia Freeland
- Articles and interviews exploring her viewpoints on contemporary art

By understanding Cynthia Freeland's nuanced criteria and philosophical insights, both art enthusiasts and critics can deepen their appreciation and foster a more inclusive and reflective approach to evaluating art in all its forms.

Frequently Asked Questions

Who is Cynthia Freeland and what is her connection to 'But Is It Art'?

Cynthia Freeland is a philosopher and art critic who contributed to the book 'But Is It Art?', exploring the nature and value of contemporary art.

What is the main argument of Cynthia Freeland in 'But Is It Art'?

Freeland argues that understanding art involves considering its context, purpose, and impact, challenging traditional notions of what qualifies as art.

How does Cynthia Freeland differentiate between art and non-art in her analysis?

She emphasizes the importance of intention, interpretation, and audience reception, suggesting that these factors help distinguish art from non-art objects.

What are some key themes Cynthia Freeland discusses in her work related to contemporary art?

Freeland discusses themes like aesthetic value, cultural significance, the role of technology, and the evolving definitions of art in modern society.

How has Cynthia Freeland's perspective influenced debates on art classification?

Her insights have contributed to broader discussions on what constitutes art, encouraging a more inclusive and nuanced understanding beyond traditional criteria.

Does Cynthia Freeland address the controversy over digital and conceptual art in 'But Is It Art'?

Yes, she explores how digital and conceptual artworks challenge conventional ideas of craftsmanship and aesthetic value, prompting reevaluation of what art can be.

What role does Cynthia Freeland see for philosophy in understanding 'But Is It Art'?

She believes philosophy is essential in analyzing and questioning the definitions, values, and cultural significance of art in contemporary contexts.

Are Cynthia Freeland's ideas in 'But Is It Art' applicable to everyday objects and popular culture?

Absolutely; she advocates for considering everyday objects and pop culture as potential art forms based on context, intention, and audience interpretation.

Additional Resources

Cynthia Freeland: "But Is It Art?" – An Analytical Exploration of Aesthetic Inquiry and Cultural Critique

In the contemporary landscape of art criticism and philosophy, Cynthia Freeland stands out as a prominent voice whose work interrogates the very essence of what constitutes art. Her book, *But Is It Art?*, published in 2001, exemplifies her commitment to exploring the boundaries, definitions, and cultural implications of art in a rapidly changing world. Freeland's approach is distinguished by its interdisciplinary nature, combining philosophy, aesthetics, cultural studies, and even neuroscience to address enduring questions: What is art? How do we recognize it? Why does art matter? This article offers a comprehensive analysis of Freeland's *But Is It Art?*, situating her arguments within broader debates, examining her methodology, and reflecting on the book's relevance in today's cultural climate.

Introduction to Cynthia Freeland and But Is It Art?

Who is Cynthia Freeland?

Cynthia Freeland is an American philosopher and professor specializing in aesthetics, philosophy of art, and cultural analysis. Her academic career includes teaching at the University of Houston and the University of Michigan, among other institutions. Freeland's scholarly work is characterized by its accessible writing style, interdisciplinary scope, and willingness to challenge established notions of art and beauty.

Overview of But Is It Art?

Published in 2001, *But Is It Art?* seeks to address the perplexing question that has haunted critics, artists, and audiences alike: what distinguishes art from non-art? Freeland approaches this question by examining various art forms—visual art, performance, digital media—and considering how societal, psychological, and philosophical factors influence our judgments. The book is both an intellectual inquiry and a cultural critique, aiming to demystify art and make its appreciation more inclusive and thoughtful.

Core Themes and Arguments in But Is It Art?

Challenging Traditional Definitions of Art

One of Freeland's central aims is to critique and expand traditional definitions of art. Historically, art was often understood through aesthetic principles rooted in classical standards—beauty, harmony, craftsmanship. However, Freeland argues that such narrow criteria are insufficient in a pluralistic cultural landscape. She advocates for a more flexible, context-sensitive understanding that considers the intentions of the artist, the reception by audiences, and the socio-cultural milieu.

Key Points:

- Art is not solely defined by its formal qualities but also by its cultural significance.
- The boundaries of art are fluid; what counts as art can change over time and across cultures.
- Non-traditional art forms (digital art, conceptual art, performance) challenge classical notions but expand our understanding of artistic expression.

The Role of Intention and Audience

Freeland emphasizes the importance of both the artist's intention and the audience's reception in defining art. She posits that:

- The artist's purpose influences how we interpret a work.
- The audience's engagement and interpretation are equally vital.
- Artistic value often emerges from this dynamic interaction rather than solely from the object itself.

This relational view underscores the idea that art is a process as much as it is an object, emphasizing the participatory nature of aesthetic experience.

Art as a Cultural and Social Construct

Freeland explores the idea that art is embedded within cultural narratives and social contexts. She argues that:

- Artistic value is often influenced by cultural institutions, historical circumstances, and societal values.
- The meaning of art evolves alongside cultural shifts, making art a mirror of societal identities and conflicts.
- Recognizing art's social dimension allows for a broader appreciation of diverse artistic practices around the world.

The Neuroscience of Art and Aesthetic Experience

An innovative aspect of Freeland's approach is her incorporation of insights from neuroscience. She examines how neural responses to art can shed light on why certain works evoke emotional and cognitive reactions, thereby bridging philosophy and science. This interdisciplinary angle offers a more comprehensive understanding of aesthetic experience, suggesting that:

- Our responses to art are rooted in brain processes.
- Certain visual or auditory stimuli have universal effects on human cognition.
- Understanding the neural basis of aesthetic pleasure can inform debates about artistic value.

Critical Analysis of Freeland's Methodology

Interdisciplinary Approach

Freeland's strength lies in her ability to synthesize philosophy, cultural theory, neuroscience, and art practice. She recognizes that no single discipline can fully account for the complexities of art. Her interdisciplinary method allows for a nuanced perspective that accommodates the diversity of artistic expression and human experience.

Advantages:

- Broadens the scope of aesthetic inquiry.
- Makes complex philosophical ideas accessible to a wider audience.
- Encourages dialogue between disciplines, fostering innovative insights.

Challenges:

- Risks diluting rigorous philosophical analysis with interdisciplinary breadth.
- May confront skepticism from purists favoring traditional aesthetics.

Accessibility and Engagement

Freeland's writing style is notably accessible, aiming to reach both academics and general readers. Her engaging tone and clear explanations facilitate a deeper engagement with abstract concepts. This accessibility is crucial in democratizing art criticism and encouraging a broader appreciation of art's relevance.

Critiques and Limitations

Despite its strengths, some critics argue that Freeland's flexible approach risks relativism—where any work could be deemed art if certain criteria are met. Others question whether her emphasis on cultural context might overlook the importance of formal qualities in defining artistic merit. Nonetheless, her work remains influential in expanding the boundaries of aesthetic thought.

The Cultural Significance of But Is It Art?

Addressing the Postmodern Condition

Freeland's book is emblematic of postmodern skepticism toward grand narratives and fixed standards. By questioning what constitutes art, she challenges traditional hierarchies and encourages a more inclusive, pluralistic view. Her work aligns with contemporary trends that recognize the multiplicity of artistic voices and practices.

Impact on Art Criticism and Education

But Is It Art? has influenced both academic discourse and practical art education by:

- Promoting critical thinking about aesthetic judgments.
- Encouraging students and critics to question assumptions about art.
- Supporting the inclusion of diverse and emerging art forms in curricula and exhibitions.

Relevance in the Digital Age

Since the book's publication, the digital revolution has dramatically transformed the art world. Freeland's flexible, context-aware approach is especially pertinent in this era, where:

- Digital media blur the boundaries between art and entertainment.
- User-generated content challenges notions of authorship and originality.
- Social media democratizes art dissemination and critique.

Her emphasis on audience participation and cultural context provides a valuable framework for understanding contemporary digital art practices.

Conclusion: The Legacy and Continuing Relevance of Freeland's *But Is It Art?*

Cynthia Freeland's *But Is It Art?* remains a seminal text in the ongoing quest to understand the nature of art. Its interdisciplinary approach, emphasis on cultural and cognitive factors, and accessible prose have helped reshape how critics, scholars, and audiences engage with artistic works. In an age where art forms proliferate and boundaries are continually challenged, Freeland's insights serve as a vital reminder that defining art is not about fixed categories but about embracing complexity, diversity, and dialogue.

As the art world continues to evolve with technological advancements and shifting cultural paradigms, Freeland's call to question, analyze, and contextualize remains more relevant than ever. Her work encourages us to look beyond superficial judgments and to appreciate the rich tapestry of meanings and experiences that art offers. Ultimately, *But Is It Art?* invites us to become more thoughtful, inclusive, and curious spectators—and, perhaps, creators—of the artistic landscape.

In summary:

- Cynthia Freeland's *But Is It Art?* challenges traditional notions of art by emphasizing cultural, social, and neurological dimensions.
- Her interdisciplinary methodology broadens the scope of aesthetic inquiry, making it accessible and relevant.
- The book's themes resonate in today's digital and globalized art environment, fostering ongoing debates about authenticity, value, and interpretation.
- Freeland's work exemplifies a progressive, inclusive approach that continues to influence art criticism and education worldwide.

Ultimately, Freeland's inquiry reminds us that the question "But is it art?" is less about definitive answers and more about opening dialogues that enrich our understanding of human creativity and cultural expression.

Cynthia Freeland But Is It Art

cynthia freeland but is it art: But is it Art? Cynthia A. Freeland, 2001 In today's art world many strange, even shocking, things qualify as art. In this book, Cynthia Freeland explains why innovation and controversy are valued in the arts, weaving together philosophy and art theory with many fascinating examples. She discusses blood, beauty, culture, money, museums, sex, and politics, clarifying contemporary and historical accounts of the nature, function, and interpretation of the arts. Freeland also propels us into the future by surveying cutting-edge web sites, along with the latest research on the brain's role in perceiving art. This clear, provocative book engages with the big debates surrounding our responses to art and is an invaluable introduction to anyone interested in thinking about art.

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cynthia freeland but is it art: Conversations on Art and Aesthetics Hans Maes, 2018-01-26 What is art? What counts as an aesthetic experience? Does art have to be beautiful? Can one reasonably dispute about taste? What is the relation between aesthetic and moral evaluations? How to interpret a work of art? Can we learn anything from literature, film or opera? What is sentimentality? What is irony? How to think philosophically about architecture, dance, or sculpture? What makes something a great portrait? Is music representational or abstract? Why do we feel terrified when we watch a horror movie even though we know it to be fictional? In *Conversations on Art and Aesthetics*, Hans Maes discusses these and other key questions in aesthetics with ten world-leading philosophers of art: Noël Carroll, Gregory Currie, Arthur Danto, Cynthia Freeland, Paul Guyer, Carolyn Korsmeyer, Jerrold Levinson, Jenefer Robinson, Roger Scruton, and Kendall Walton. The exchanges are direct, open, and sharp, and give a clear account of these thinkers' core ideas and intellectual development. They also offer new insights into, and a deeper understanding of, contemporary issues in the philosophy of art.

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cynthia freeland but is it art: The Arts in the Age of Soma Andrew Young (Real name Jacob East), 2025-05-15 This passionate book explores the decline of music and cinema as art forms in the past 25 years, suggesting a new cultural revolution is actually anti-culture. Music and cinema have been suffocated in a cultural environment devoid of creativity and critical thought, to numb the public and ensure the people uphold the status quo.

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nature, often neglected in art education, yet vitally necessary to the true artist. Finally, this book is intended to stimulate the reader into asking such questions as who am I, why art, and what is art. It is hopeful that the reader finds an aesthetic foundation, a personal and honest place in the world of art.

cynthia freeland but is it art: Tattoos - Philosophy for Everyone Robert Arp, 2012-03-20
Covering philosophical issues ranging from tattooed religious symbols to a feminist aesthetics of tattoo, *Tattoos and Philosophy* offers an enthusiastic analysis of inking that will lead readers to consider the nature of the tattooing arts in a new and profound way. Contains chapters written by philosophers (most all with tattoos themselves), tattoo artists, and tattoo enthusiasts that touch upon many areas in Western and Eastern philosophy. Enlightens people to the nature of tattoos and the tattooing arts, leading readers to think deeply about tattoos in new ways. Offers thoughtful and humorous insights that make philosophical ideas accessible to the non-philosopher.

cynthia freeland but is it art: Spirit of the Arts Steven Félix-Jäger, 2017-11-01
A contribution to the field of theological aesthetics, this book explores the arts in and around the Pentecostal and charismatic renewal movements. It proposes a pneumatological model for creativity and the arts, and discusses different art forms from the perspective of that model. Pentecostals and other charismatic Christians have not sufficiently worked out matters of aesthetics, or teased out the great religious possibilities of engaging with the arts. With the flourishing of Pentecostal culture comes the potential for an equally flourishing artistic life. As this book demonstrates, renewal movements have participated in the arts but have not systematized their findings in ways that express their theological commitments—until now. The book examines how to approach art in ways that are communal, dialogical, and theologically cultivating.

cynthia freeland but is it art: Grief, Identity, and the Arts Bram Lambrecht, Miriam Wendling, 2022-11-28
Death and grief have often elicited the response of creativity, from elegies and requiems to memorial architecture. Such artistic expressions of grief form the focus of *Grief, Identity, and the Arts*, which brings together scholars from the disciplines of musicology, literature, sociology, film studies, social work, and museum studies. While presenting one or more case studies from a range of artistic disciplines, historical periods, or geographical areas, each chapter addresses the interdependence of grief and identity in the arts. The volume as a whole shows how artistic expressions of grief are both influenced by and contribute to constructions of religious, national, familial, social, and artistic identities. Contributors to this volume: Tammy Clewell, Lizet Duyvendak, David Gist, Maryam Haiawi, Owen Hansen, Maggie Jackson, Christoph Jedan, Bram Lambrecht, Carlo Leo, Wolfgang Marx, Tijn Nuyts, Despoina Papastathi, Julia Płaczkiwicz, Bavjola Shatro, Caroline Supply, Nicolette van den Bogerd, Eric Venbrux, Janneke Weijermars, Miriam Wendling, and Mariske Westendorp.

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Pentecostals have not sufficiently worked out a distinctively Pentecostal philosophy of art and aesthetics. In *Pentecostal Aesthetics: Theological Reflections in a Pentecostal Philosophy of Art and Aesthetics*, with a foreword by Amos Yong, Steven Félix-Jäger corrects this by reflecting theologically on art and aesthetics from a global Pentecostal perspective, particularly through a pneumatic Pentecostal lens. Félix-Jäger contends that a Pentecostal philosophy of art and aesthetics must comply with the global, experiential, and pneumatocentric nature of the Pentecostal movement. Such a philosophy can be ontologically grounded in a relativistic theory of art. Theological reflections concerning the nature and purpose of art must then be sensitive to the ontological foundations secured thereof. In this fashion, Pentecostals can gain ample insight about the Spirit's work in today's contemporary artworld.

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The Oxford Symposium on Food and Cookery is a premier English conference on this topic. The subjects range from the food of medieval English and Spanish Jews; wild boar in Europe; the identity of liquamen and other Roman sauces; the production of vinegar in the Philippines; the nature of Indian restaurant food; and food in 19th century Amsterdam.

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cynthia freeland but is it art: Beauty and Art Elizabeth Prettejohn, 2005-05-05 What do we mean when we call a work of art 'beautiful'? How have artists responded to changing notions of the beautiful? Which works of art have been called beautiful, and why? Fundamental and intriguing questions to artists and art lovers, but ones that are all too often ignored in discussions of art today. Prettejohn argues that we simply cannot afford to ignore these questions. Charting over two hundred years of western art, she illuminates the vital relationship between our changing notions of beauty and specific works of art, from the works of Kauffman to Whistler, Ingres to Rossetti, Cézanne to Jackson Pollock, and concludes with a challenging question for the future: why should we care about beauty in the twenty-first century?

cynthia freeland but is it art: *Gender and Aesthetics* Carolyn Korsmeyer, 2004-07-31 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 Gauguin 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.

cynthia freeland but is it art: *Museums Journal* Elijah Howarth, F. R. Rowley, W. Ruskin Butterfield, Charles Madeley, 2001 Indexes to papers read before the Museums Association, 1890-1909. Comp. by Charles Madeley: v. 9, p. 427-452.

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values. *She Is Everywhere! Vol. 2* is comprised of international essays, poems, and works of art from the growing community of women and men who recognize Her and feel Her call to expression in many forms. This unique volume presents a fresh look at women in the Judeo-Christian Bible, in the Koran, and in the kaleidoscopic beauty of the world's women from her signs in caves, cliffs, and forests to her many faces, manifestations, and hidden places. Celebrate woman's spirituality, her colors, her islands and continents, her rages and blessings in weather, her silences, and her surprising epiphanies. *She Is Everywhere! Vol. 2* leads the contemporary cultural and political nonviolent revolution for a radically democratic and harmonious world full of compassion, equality, and transformation!

cynthia freeland but is it art: From Text to Literature S. Olsen, A. Pettersson, 2005-09-14 The articles in this collection focus attention on the concept of literature and on the relationship between this concept and the concepts of a literary work and a literary text. Adopting an analytic approach, the articles attempt to clarify how these concepts govern our thinking about the phenomenon of literature in various ways, exploring the issues which arise when these concepts are employed as theoretical instruments for describing and analyzing the phenomenon of literature.

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