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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Painting as an art: Wollheim and the subjective dimension -- Abstract art and transperceptual space: Wolheim, and beyond -- Truth in art: Heidegger against contextualism -- Space, place, and sculpture: Heidegger's pathways -- Vision in being: Merleau-Ponty and the depths of painting -- Subjectivity, the gaze, and the picture: developing Lacan -- Dimensions in time: Dufrenne's phenomenology of pictorial art -- Conclusion: a preface to post-analytic phenomenology.
Sommario/riassunto	Contemporary discussions of the image like to emphasize art's societal functions. Few studies come close to answering why pictures and sculptures fascinate and intrigue regardless of any practical functions they might serve. In this original, thought-provoking study, Paul Crowther reveals the intrinsic significance of pictures and sculptures. To address the question of how painting becomes an art, Crowther uses the analytic philosophy of Richard Wollheim as a starting point. But to sufficiently answer the question, he makes an important link to a tradition much more successful in giving voice to the deeper ontology of visual art - existential phenomenology. The result is a work that

demonstrates the reciprocal relationship between phenomenology and analytic aesthetics. To expand its ontological scope and solve the problem of expression, analytic aesthetics needs phenomenology; while to develop a sustained, critically balanced, and intellectually available ontology, phenomenology needs the discursive force and lucidity of analytic philosophy. This convincing case for a post-analytic phenomenology of art is an important advancement of contemporary discussions of the philosophy of art
