

against interpretation by susan sontag

Against Interpretation by Susan Sontag: Rethinking How We Engage with Art

against interpretation by susan sontag is not just an essay; it is a profound challenge to the way we traditionally consume and understand art. Written in 1964, Susan Sontag's groundbreaking work questions the dominant critical approach that prioritizes interpretation over experiencing art itself. This essay, and the collection it inspired, continues to resonate strongly today, inviting readers and critics alike to reconsider the value of direct engagement with a work rather than dissecting it through layers of meaning.

If you've ever found yourself bogged down in the "what does it mean?" aspect of a painting, film, or novel, Sontag's argument feels refreshingly liberating. She urges us to resist the urge to reduce art to a mere puzzle to decode and instead embrace its sensuous, immediate qualities. Let's dive into what makes *against interpretation by susan sontag* such a pivotal text and why it remains relevant in contemporary discussions about art criticism.

The Core Argument of Against Interpretation by Susan Sontag

At the heart of *against interpretation by susan sontag* lies a simple but powerful idea: interpretation can often detract from the true experience of art. Sontag argues that critical interpretation tends to over-intellectualize artworks, stripping away their emotional and sensory impact. Instead of letting a piece of art be, critics frequently impose their own frameworks, which can limit the artwork's richness and complexity.

Sontag saw this tendency as symptomatic of a broader cultural issue – the dominance of "content" over "form." Critics and audiences alike focus excessively on what art "means" rather than how it affects the viewer. This approach, she believed, stifled the transformative power of art and reduced it to a vehicle for conveying messages or ideas.

The Problem with Interpretation

Sontag's essay is a critique of the traditional academic and intellectual approach to art criticism. She suggests that interpretation often becomes a form of censorship or control, where the critic's job is to "translate" the artwork into a digestible message. This process can:

- Oversimplify complex works by forcing them into narrow categories.

- Ignore the sensual and emotional qualities that define much of art's appeal.
- Discourage personal and subjective responses, reducing art to an object of analysis.

By emphasizing interpretation, we risk turning art into a sterile exercise, rather than a living, breathing experience.

Historical Context and Impact of *Against Interpretation* by Susan Sontag

To fully appreciate *Against Interpretation* by Susan Sontag, it's helpful to understand the intellectual atmosphere of the 1960s when the essay was first published. This period was marked by a surge in structuralism, psychoanalysis, and other critical theories that sought to decode hidden meanings behind texts and artworks. While these approaches offered valuable insights, Sontag pushed back against their dominance.

Her essay emerged as a call for a more direct, less mediated engagement with art. It encouraged readers to prioritize how a work looks, sounds, or moves, rather than what it supposedly symbolizes.

How Susan Sontag Changed Art Criticism

Sontag's essay influenced generations of critics, artists, and scholars by promoting a shift towards appreciating the form and experience of art itself. Some of the lasting impacts include:

- **Encouraging experiential reading and viewing:** Prioritizing the immediate sensory impact over abstract meaning.
- **Questioning the authority of critics:** Suggesting that interpretation is not the only valid way to engage with art.
- **Broadening the definition of art appreciation:** Opening the door to more personal, emotional, and even physical responses.

These shifts helped pave the way for contemporary movements that celebrate the aesthetics and materiality of art, such as postmodernism and performance art.

Applying the Ideas of *Against Interpretation* by Susan Sontag in Today's World

Even decades after its publication, *Against Interpretation* by Susan Sontag remains incredibly relevant. In an era where social media and online discussions often turn art into bite-sized commentary or memes, Sontag's call to experience art directly is more important than ever.

How to Experience Art Beyond Interpretation

If you want to embrace Sontag's philosophy in your own encounters with art, consider these tips:

1. **Focus on your immediate reaction:** Pay attention to how a piece makes you feel rather than trying to analyze its meaning right away.
2. **Engage your senses:** Notice colors, textures, sounds, rhythms, and other sensory elements without rushing to interpret them.
3. **Allow ambiguity and complexity:** Accept that not all art needs to be "explained" or neatly categorized.
4. **Resist the urge to intellectualize:** Sometimes, simply experiencing an artwork's presence is enough.

By adopting this approach, you can cultivate a richer, more personal relationship with art that honors its complexity and vitality.

Why Interpretation Still Has Its Place

While Sontag critiques interpretation, she does not dismiss it entirely. Interpretation can deepen our understanding and uncover new layers of meaning when done thoughtfully. The key is balance – not letting interpretation overshadow the direct experience of art.

In fact, a healthy art dialogue often involves moving between feeling and thinking, experiencing and analyzing. Sontag's essay invites us to be mindful of when interpretation becomes reductive and to remember that art's power often lies in what cannot be fully explained.

Legacy of Susan Sontag's Against Interpretation

Against interpretation by Susan Sontag has left an enduring legacy in both literary and visual culture. It is frequently cited in discussions about the role of the critic, the purpose of art, and the nature of aesthetic experience. The essay also helped establish Sontag as one of the most influential cultural critics of the 20th century.

Her insistence on valuing form and sensuality over purely intellectual analysis continues to inspire artists and audiences who seek a more authentic connection with creative works. By encouraging us to look beyond the surface and resist over-interpretation, Sontag's work promotes a more open, diverse, and vibrant art world.

Ultimately, *against interpretation by Susan Sontag* challenges us to rethink our relationship with art. It asks us to slow down, to experience rather than just decode, and to embrace the richness of art in all its complexity. Whether you're a seasoned critic, an artist, or simply a curious viewer, Sontag's insights remain a powerful reminder of why art matters—not just for what it means, but for how it makes us feel.

Frequently Asked Questions

What is the main argument of Susan Sontag's essay 'Against Interpretation'?

Susan Sontag argues that interpretation often limits the experience of art by reducing it to intellectual analysis, and she advocates for an approach that emphasizes the sensory and emotional engagement with art instead.

How does Susan Sontag define the problem with traditional interpretation in 'Against Interpretation'?

Sontag suggests that traditional interpretation tends to prioritize content over form and meaning over experience, which can strip art of its vitality and reduce it to mere symbolism or message.

Why does Susan Sontag believe 'interpretation is the revenge of the intellect upon art'?

She believes that interpretation is an attempt by the intellect to control and contain the unruly, ambiguous nature of art by translating it into fixed

meanings, thereby undermining its complexity and immediacy.

What alternatives to interpretation does Susan Sontag propose in her essay?

Sontag proposes embracing an 'erotics of art'—focusing on the immediate sensory impact, form, and surface of artworks, encouraging a direct, unmediated experience rather than decoding hidden meanings.

How has Susan Sontag's 'Against Interpretation' influenced contemporary art criticism?

The essay has profoundly influenced art criticism by encouraging critics and audiences to move beyond overly analytical approaches, fostering appreciation for aesthetics, form, and emotional responses to art.

In what ways does 'Against Interpretation' challenge the role of the critic and the audience?

Sontag challenges critics and audiences to reconsider their role from interpreters who seek definitive meanings to participants who engage with art on a sensory and emotional level, promoting openness and multiplicity of experience.

Additional Resources

Against Interpretation by Susan Sontag: A Critical Exploration of the Essay's Enduring Impact

against interpretation by susan sontag stands as one of the most influential essays in 20th-century literary and cultural criticism. Originally published in 1964, this seminal work challenges traditional modes of engaging with art and literature, urging readers and critics alike to reconsider the primacy of interpretation in understanding creative works. Susan Sontag's provocative argument advocates for an "erotics of art" over hermeneutics, suggesting that excessive interpretation can diminish the sensory and emotional experience of art. This article delves into the core ideas of "against interpretation by susan sontag," analyzing its historical context, key arguments, and lasting relevance in contemporary discourse on art criticism.

Historical Context and Intellectual Background

In the early 1960s, the academic and artistic landscape was dominated by a hermeneutic approach, heavily influenced by psychoanalysis, Marxism, and structuralism. Interpretation was often seen as the gateway to uncovering the

“true” meaning or ideological subtext of a work. Against this backdrop, Sontag’s essay was a bold counterpoint, emerging from the New York intellectual scene, which was increasingly critical of what was perceived as the reductive and overly intellectualized reading of art.

Sontag’s critique intersects with broader postmodern skepticism about grand narratives and fixed meanings. Her insistence on the value of the immediate sensory experience resonates with aesthetic theories that emphasize perception and affect rather than symbolic decoding. This shift was also part of a larger movement questioning the role of the critic and the potential alienation that critical jargon could create between art and its audience.

Core Arguments in Against Interpretation

At its heart, "against interpretation by susan sontag" argues that the dominant critical practice of interpretation risks subordinating art to a set of intellectual exercises that strip it of its vitality. Sontag contends that interpretation often becomes a defense mechanism against the direct experience of art, reducing it to a mere symptom or allegory of something else.

The Erotics of Art versus Hermeneutics

One of Sontag’s most compelling ideas is the contrast she draws between the “erotics of art” and traditional hermeneutics. She proposes that art should be engaged with sensuously and immediately, emphasizing form, style, and the visceral impact rather than seeking hidden meanings. This approach encourages a more embodied and affective relationship with art, one that privileges experience over explanation.

Interpretation as a Form of Censorship

Sontag provocatively suggests that interpretation can act as a form of censorship, limiting the multiplicity of meanings a work might possess. By forcing art into a singular interpretive framework, critics can inadvertently diminish its openness and complexity. This argument challenges the authority of the critic and calls for a more democratic engagement with art that respects the viewer’s subjective experience.

The Problem of Over-Interpretation

The essay critiques what Sontag sees as the tendency to over-interpret, where critics read into works elaborate symbolic systems or psychological analyses

that may not be intended or accessible. This over-interpretation can alienate audiences and obscure the immediate pleasures and challenges that art presents.

Relevance and Influence in Contemporary Art Criticism

Despite being penned over half a century ago, "against interpretation by susan sontag" remains highly relevant. Its insights continue to influence debates about the relationship between art and criticism, especially in an era dominated by digital media and rapid cultural consumption.

Impact on Modern Critical Theory

Sontag's essay has been cited extensively in discussions of poststructuralism and postmodernism, where skepticism towards fixed meanings and authorial intent is central. Her call to embrace ambiguity and resist reductive readings aligns with contemporary critical approaches that prioritize pluralism and openness.

Challenges in the Digital Age

In today's hyper-mediated cultural environment, the tension between interpretation and immediate experience is heightened. Social media platforms often encourage rapid, surface-level engagement with art, while academic and professional critics produce dense, layered interpretations. Sontag's advocacy for a balance—valuing sensory experience alongside intellectual analysis—offers a useful framework for navigating this divide.

Critiques and Counterarguments

While widely praised, "against interpretation by susan sontag" has also faced criticism. Some argue that interpretation is an indispensable tool for understanding complex works, especially those embedded in historical or political contexts. Furthermore, detractors suggest that Sontag's privileging of form and sensation risks neglecting the ethical or ideological dimensions of art, which interpretation can illuminate.

Key Themes and Concepts Explored

- **Form vs. Content:** Sontag's essay foregrounds the importance of form, style, and sensory impact over solely focusing on content or meaning.
- **Criticism and Alienation:** She highlights how excessive critical interpretation can alienate audiences from art's immediate experience.
- **Multiplicity of Meanings:** The essay encourages openness to multiple interpretations rather than enforcing a singular understanding.
- **Art as Experience:** Sontag champions an experiential and emotional engagement with art rather than purely intellectual analysis.

Comparative Perspectives: Sontag and Other Critics

To fully appreciate "against interpretation by susan sontag," it is instructive to compare her arguments with those of other prominent critics. For instance, Roland Barthes' concept of the "death of the author" aligns with Sontag's resistance to fixed interpretations by emphasizing reader response and the multiplicity of meanings. However, Barthes still values textual analysis, whereas Sontag leans more toward sensory experience.

Similarly, Clement Greenberg's formalist criticism shares Sontag's emphasis on form but often prioritizes medium-specific qualities and art's autonomy. Sontag's essay broadens this to include the affective and erotic dimensions, challenging formalism's sometimes rigid boundaries.

The Enduring Legacy of "Against Interpretation"

Decades after its publication, "against interpretation by susan sontag" remains a touchstone in art and literary criticism. Its influence extends beyond academia into curatorial practices, art education, and popular culture. By questioning the dominance of interpretation, Sontag opened avenues for more inclusive and diverse ways of experiencing art.

For contemporary readers and critics, the essay serves as a reminder to balance intellectual rigor with openness to art's sensory and emotional resonances. It challenges us to reconsider how we engage with creative works in an age saturated with commentary and analysis, ultimately advocating for a richer, more immediate encounter with art's power.

In revisiting Sontag's arguments today, one can appreciate the nuanced call for a critical practice that neither rejects interpretation outright nor succumbs to it uncritically. Instead, it encourages a dynamic interplay

between understanding and feeling—an approach that continues to inspire and provoke thoughtful engagement with art across disciplines.

[Against Interpretation By Susan Sontag](#)

against interpretation by susan sontag: *Against Interpretation and Other Essays* Susan Sontag, 2013-05-02 A series of provocative discussions on everything from individual authors to contemporary religious thinking, *Against Interpretation and Other Essays* is the definitive collection of Susan Sontag's best known and important works published in Penguin Modern Classics. *Against Interpretation* was Susan Sontag's first collection of essays and made her name as one of the most incisive thinkers of our time. Sontag was among the first critics to write about the intersection between 'high' and 'low' art forms, and to give them equal value as valid topics, shown here in her epoch-making pieces 'Notes on Camp' and 'Against Interpretation'. Here too are impassioned discussions of Sartre, Camus, Simone Weil, Godard, Beckett, Lévi-Strauss, science-fiction movies, psychoanalysis and contemporary religious thought. Originally published in 1966, this collection has never gone out of print and has been a major influence on generations of readers, and the field of cultural criticism, ever since. Susan Sontag (1933-2004) was born in Manhattan and studied at the universities of Chicago, Harvard and Oxford. She is the author of four novels - *The Benefactor*, *Death Kit*, *The Volcano Lover* and *In America*, which won the 2000 US National Book Award for fiction - a collection of stories, several plays, and six books of essays, among them *Illness as Metaphor* and *AIDS and Its Metaphors*. Her books are translated into thirty-two languages. In 2001 she was awarded the Jerusalem Prize for the body of her work, and in 2003 she received the Prince of Asturias Prize for Literature and the Peace Prize of the German Book Trade. If you enjoyed *Against Interpretation and Other Essays*, you might like Sontag's *On Photography*, also available in Penguin Modern Classics. 'A dazzling intellectual performance' *Vogue* 'Sontag offers enough food for thought to satisfy the most intellectual of appetites' *The Times*

against interpretation by susan sontag: *Against Interpretation* Susan Sontag, 1994 *Against Interpretation* is a selection from Susan Sontag's early writings about the arts and contemporary culture. The book quickly became a modern classic and has had enormous influence here and abroad. As well as the title essay, 'On Style' and the famous 'Notes on Camp', the book includes discussion of such figures and Sartre, Simone Weil, Georg Lukacs, Levi-Strauss, Artaud, Genet, Brecht, Beckett, Bresson and Godard.

against interpretation by susan sontag: The New York Intellectuals Reader Neil Jumonville, 2007 In the early 1930's in a small alcove at City College in New York a group of young, passionate, and politically radical students argued for hours about the finer points of Marxist doctrine, the true nature of socialism, and whether or not Stalin or Trotsky was the true heir to Lenin. These young intellectuals went on to write for and found some of the most well known political and literary journals of the 20th century such as *The Masses*, *Politics*, *Partisan Review*, *Encounter*, *Commentary*, *Dissent* and *The Public Interest*. Figures such as Daniel Bell, Nathan Glazer, Sidney Hook, Susan Sontag, Dwight MacDonald, and Seymour Lipset penned some of the most important books of social science in the mid-twentieth century. They believed, above all else, in the importance of argument and the power of the pen. They were a vibrant group of engaged political thinkers and writers, but most importantly they were public intellectuals committed to addressing the most important political, social and cultural questions of the day. Here, with helpful head notes and a comprehensive introduction by Neil Jumonville, *The New York Intellectuals Reader* brings the work of these thinkers back into conversation.

against interpretation by susan sontag: Susan Sontag's Tangential Classics , 2025-02-08 Susan Sontag (1933-2004) once declared: My idea of a writer: someone interested in 'everything'.

Being interested in 'everything' had come naturally to me. This statement was made thirty years after the publication of *Against Interpretation* in 1966, towards the end of a prolific career as an essayist, diarist, novelist, filmmaker, and activist. The Greco-Roman classics play an intriguing part in this narrative of insatiable thirst for knowledge. Susan Sontag's *Tangential Classics* sets out to focus on this juncture in her work. Instead of offering an account of antiquity in Sontag, or of Sontag on antiquity, the collected chapters are specifically concerned with her as a case of a thinker in whom the classical tradition does not come into exclusive focus, but emerges tangentially--in often disparate and exiguous traces, connections, and references within a polymathic awareness. This volume examines Sontag's work and life to probe new strategies of plotting antiquity, when its presence in modernity is alluring yet barely there, and when the connective thread of influence seems to exist at breaking point. Susan Sontag's *Tangential Classics* directs our attention to a twentieth-century thinker who invites a markedly different perception of antiquity and its influence in her thought: at once captivating and light, provocative and uncertain.

against interpretation by susan sontag: *Literary Contexts in Essays: Susan Sontag's 'Against Interpretation'*. ,

against interpretation by susan sontag: Synchronic or Diachronic? Johannes de Moor, 2021-12-06 In Old Testament exegesis a gap is widening between the adherents of the diachronic, historical-critical approach and those who out of dissatisfaction with both the results and the methods of this classical approach opt for a wide variety of synchronic approaches. The Ninth Joint Meeting of the Dutch Oudtestamentisch Werkgezelschap and the British Society for Old Testament Study, held at Kampen 28-31 August 1994, brought together partisans from both camps who engaged in a most interesting and fruitful debate on one of the major methodological issues confronting modern O.T. scholarship. This volume contains the papers read as well as some reports from the workshops. With indices of texts and subjects.

against interpretation by susan sontag: *Rethinking and Reviving Subject English* Pete Bennett, Louise Lambert, Rob Smith, 2022-09-27 This book invites readers to engage with the rich and complex debates of contemporary English education, outlining new possibilities to revive the teaching of English. Bringing together diverse voices and insights from educators in English across the primary, secondary, further and higher education phases, the book offers reflections and critical engagement with the lived experiences of English teachers and pupils in contemporary educational spaces. Each chapter includes example vignettes from classrooms which tell something of the story of English teaching today. The book considers how politics and policy have worked to close the opportunities of the English classroom for self-expression and critical engagement with the world – a murder. The authors then offer an exploration of the opportunities for a re-imagining of English – the murmurs of teachers and pupils that resist such closures. The chapters explore new thinking, new practices and new possibilities for English classrooms as inclusive, emancipatory, critical and creative spaces. Offering a thoughtful and hopeful dialogue from practising English teacher-researchers, the book will be essential reading for researchers and students of English language and literature education, as well as trainee teachers of English.

against interpretation by susan sontag: *Fail Better* Hal Foster, 2025-02-25 From the distinguished art critic and historian, vital essays on key artists and critics, revealing how they redefined art and criticism over the last six decades. "Serious art anticipates the future as much as it reflects the present," Hal Foster remarked in a 2015 interview. "By the same token serious art history is driven by the present as much as it is informed by the past." In *Fail Better*, Foster, an art critic and historian whose influential work spans disciplines and decades, brings this peripatetic perspective to contemporary art, art criticism, art history, and his own work over the past 50 years. In these 40 texts, Foster reviews artists from Richard Hamilton and Jasper Johns to Gerhard Richter and Ed Ruscha; considers contemporaries from Louise Lawler and Cindy Sherman to Jeremy Deller and Adam Pendleton; and traces the development of criticism since the early 1960s, with essays on such influential figures as Susan Sontag and Rosalind Krauss and institutions like Artforum magazine and the Whitney Museum Independent Study Program. Taking his title from Beckett—"try

again, fail again, fail better”—Foster notes that, etymologically, an essay is always an attempt, more or less failed. Critics fail artworks, because there can never be a definitive reading; art fails its historical moment, because it cannot resolve the contradictions that prompt it. But in these failures Foster finds historical consciousness, and with it the promise of future work, future illumination. In his “reckonings” he turns his own long history of criticism to account, and succeeds in conveying shifting concepts of art and criticism, the work of key artists and critics, and the relationships between criticism, theory, history, and politics over the last six decades.

against interpretation by susan sontag: Susan Sontag Leland Poague, Kathy A. Parsons, 2003-09-02 Susan Sontag: An Annotated Bibliography catalogues the works of one of America's most prolific and important 20th century authors. Known for her philosophical writings on American culture, topics left untouched by Sontag's writings are few and far between. This volume is an exhaustive collection that includes her novels, essays, reviews, films and interviews. Each entry is accompanied by an annotated bibliography.

against interpretation by susan sontag: Cultural Conservatism, Political Liberalism James Seaton, 1996 Examines whether cultural studies has been too dismissive of the tradition of literary-cultural criticism that preceded it

against interpretation by susan sontag: Writing the Self in Illness Amala Poli, 2019-09-01 Writing the Self in Illness: Reading the Experiential Through the Medical Memoir is MUP's refreshing venture into the developing fields of Medical and Health Humanities with an aim to consider the necessity of the narrative knowledge as complementary to the contemporary notions of well-being, illness, and healthcare. Is individual happiness contingent on health and well-being? How does one find happiness in the throes of illness? In the present-day scenario, wherein medical practice is largely dominated by evidence-based understanding, diagnostic language, and problem-solving methods, the discipline of Medical Humanities emerges with a reciprocal dialogue between Humanities, Social Sciences, Health, and Medicine. The study of varied experiential narratives – literary works and unmediated accounts of patients and healthcare professionals, is foregrounded in Medical Humanities to amplify knowledge and understanding about the complexity of encounters with illness and their transformational quality in a nuanced manner. Both thought-provoking and informative, this publication brings about the anecdotal form of personal narratives in the light of medical discourses along with the specific cultural context of the narrative. The present publication seeks to be an important reading for students and academics in the field of medical humanities, health professionals or medical practitioners, as well as scholars aspiring to venture into this flourishing field.

against interpretation by susan sontag: Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture and Urbanism Jonathan Hughes, Simon Sadler, 2013-01-11 Non-Plan explores ways of involving people in the design of their environments - a goal which transgresses political categories of 'right' and 'left'. Attempts to circumvent planning bureaucracy and architectural inertia have ranged from free-market enterprise zones, to self-build housing, and from squatting to sophisticated technologies of prefabrication. Yet all have shared in a desire to let people shape the built environment they want to live and work in. How can buildings better reflect the needs of their inhabitants? How can cities better facilitate the work and recreation of their many populations? Modernism had promised a functionalist approach to resolving the architectural needs of the twentieth-century, yet the design of cities and buildings often appears to confound the needs of those who use them - their design and layout being highly regulated by restrictive legislation, planning controls and bureaucracy. Non-Plan considers the theoretical and conceptual frameworks within which architecture and urbanism have sought to challenge entrenched boundaries of control, focusing on the architectural history of the post-war period to the present day. This provocative book will be of interest to architects, planners and students of architecture, design, town-planning and architectural history. Its contributors include architects, critics and historians, including many whose work helped shape the Non-Plan debate during the period. List of contributors: Cedric Price, Benjamin Franks, Elizabeth Lebas, Eleonore Kofman, Ben Highmore, Yona Friedman, Paul Barker,

Clara Greed, Barry Curtis, Colin Ward, Ian Horton, John Beck, Chinedu Umenyilora and Malcolm Miles.

against interpretation by susan sontag: *Literature, Interpretation and Ethics* Colin Davis, 2024-04-02 *Literature, Interpretation and Ethics* argues for the centrality of hermeneutics in the context of ongoing debates about the value and values of literature, and about the role and ethics of literary study. Hermeneutics is the endeavor to understand the nature of interpretation, as it poses vital questions about how we make sense of works of art, our own lives, other people and the world around us. The book outlines the contribution of hermeneutics to literary study through detailed accounts of role of interpretation in the work of key thinkers such as Martin Heidegger, Hans-Georg Gadamer, Paul Ricoeur, Umberto Eco, Jacques Derrida and Emmanuel Levinas. It also illustrates problems of interpretation posed by specific literary texts and films, emphasising how our interpretive acts also entail ethical engagements. The book develops a 'hermeneutics of (guarded) trust', which calls for attention to the agency of art without surrendering critical vigilance. Through a series of forays into theoretical texts, literary works and films, the book contributes to contemporary debates about critical practice and the cultural value. Interpretation, it suggests, is always fallible but it is also essential to our place in the world, and to the importance of the humanities.

against interpretation by susan sontag: Feast of Excess George Cotkin, 2016 *Feast of Excess* is an engaging and accessible portrait of The New Sensibility, as it was named by Susan Sontag in 1965. The New Sensibility sought to push culture in extreme directions: either towards stark minimalism or gaudy maximalism. Through vignette profiles of prominent figures-John Cage, Patricia Highsmith, Allen Ginsberg, Andy Warhol, Anne Sexton, John Coltrane, Bob Dylan, Erica Jong, and Thomas Pynchon, to name a few-George Cotkin presents their bold, headline-grabbing performances and places them within the historical moment.

against interpretation by susan sontag: The Place of Poetics within Documentary Filmmaking Keith Marley, 2023-07-21 This collection aims to give insight to the reader as to how poetic approaches to documentary filmmaking have helped to develop the documentary form into a rich and diverse way of representing the real world in film. As such, it is the aesthetics of documentary filmmaking that becomes the primary focus of discussion within this collection. The majority of the chapters are written by documentary filmmakers who give insight into how poetics have influenced their own approach to documentary filmmaking, while other chapters are written by film scholars who analyse the work of others, in order to uncover how poetics are manifested in existing documentary films. This book will be of interest to those who produce documentary films, as well as those who have an interest in the work of other documentary filmmakers.

against interpretation by susan sontag: The Ordeals of Interpretation Maria Sequeira Mendes, 2020-06-02 *Ordálias da Interpretação* analisa ordálias medievais, a leitura de dados no polígrafo e alguns métodos de tortura, ao mesmo tempo que lê textos como Hamlet e Macbeth. Este livro descreve a ambição por uma pedra de toque que demonstre a veracidade, ou autenticidade, de certas entidades. De notar que pedra-de-toque - basanos (Βάσανος) - era um termo usado para denominar a pedra com que se testava em contextos mercantis a qualidade do ouro, mas que designava igualmente a ideia de teste, tortura e torturador. Para os intérpretes mencionados neste livro, a pedra de toque, que pode ser um objecto, uma pessoa ou um teste, teria a capacidade de nos auxiliar a distinguir amigos de inimigos, de identificar a qualidade de alguns versos e de iluminar a verdade. Argumenta-se, todavia, que a capacidade de fazer juízos precisos deriva de um entendimento técnico de interpretação conduzida por indivíduos hábeis, observando-se que a capacidade de descobrir "a verdade" depende da perícia de cada examinador, da sua intuição, da capacidade para aprender um método ou uma técnica específica, de detectar erros e fazer perguntas (qualidades importantes na actividade de um crítico literário).

against interpretation by susan sontag: The Routledge Companion to Aesthetics Berys Nigel Gaut, Dominic Lopes, 2005 Containing fifty-four chapters written by leading international scholars and covering all aspects of aesthetics, this fully revised second edition includes eight new entries

and updated further reading.

against interpretation by susan sontag: Fundamentals of Literary Theory Klaus W. Hempfer, 2024-05-02 This monograph offers new insights into the fundamentals of literary theory. It synthesizes and evaluates research from recent decades, critically examining this work from a transnational perspective and with a particular focus on publications in English, French and German. The book is divided into six sub-theories that tackle problems of interpretation, fictionality, performativity and performance, intertextuality, genre and periodization. Drawing on texts from Classical Antiquity to English, German, French, Spanish and Italian literature, the book brings together a range of different scholarly traditions in different languages.

against interpretation by susan sontag: The Routledge Companion to Philosophy and Film Paisley Livingston, Carl Plantinga, 2008-10-27 The Routledge Companion to Philosophy and Film is the first comprehensive volume to explore the main themes, topics, thinkers and issues in philosophy and film. The Companion features sixty specially commissioned chapters from international scholars and is divided into four clear parts: • issues and concepts • authors and trends • genres • film as philosophy. Part one is a comprehensive section examining key concepts, including chapters on acting, censorship, character, depiction, ethics, genre, interpretation, narrative, reception and spectatorship and style. Part two covers authors and scholars of film and significant theories Part three examines genres such as documentary, experimental cinema, horror, comedy and tragedy. Part four includes chapters on key directors such as Tarkovsky, Bergman and Terrence Malick and on particular films including Memento. Each chapter includes a section of annotated further reading and is cross-referenced to related entries. The Routledge Companion to Philosophy and Film is essential reading for anyone interested in philosophy of film, aesthetics and film and cinema studies.

against interpretation by susan sontag: Language as Hermeneutic Walter J. Ong, 2018-01-15 Language in all its modes—oral, written, print, electronic—claims the central role in Walter J. Ong’s acclaimed speculations on human culture. After his death, his archives were found to contain unpublished drafts of a final book manuscript that Ong envisioned as a distillation of his life’s work. This first publication of Language as Hermeneutic, reconstructed from Ong’s various drafts by Thomas D. Zlatich and Sara van den Berg, is more than a summation of his thinking. It develops new arguments around issues of cognition, interpretation, and language. Digitization, he writes, is inherent in all forms of writing, from its early beginnings in clay tablets. As digitization increases in print and now electronic culture, there is a corresponding need to counter the fractioning of digitization with the unitive attempts of hermeneutics, particularly hermeneutics that are modeled on oral rather than written paradigms. In addition to the edited text of Language as Hermeneutic, this volume includes essays on the reconstruction of Ong’s work and its significance within Ong’s intellectual project, as well as a previously unpublished article by Ong, Time, Digitization, and Dalí’s Memory, which further explores language’s role in preserving and enhancing our humanity in the digital age.

Related to against interpretation by susan sontag

against | **Weblio** against
against - **Weblio** perform physical activity (lean against, on, up against something) **against** - EDR
For or against | **Weblio** For or against
as against | **Weblio** as against
go against | **Weblio** go against
rub | **Weblio** As he strutted across the room, he rubbed against the table.
oppose | **Weblio** oppose 1 (be against) We oppose the ban on

abortion 2 (be resistant to)

offset | **Weblio** c against . We offset the better roads against the greater distance. 2

argue | **Weblio** b in favor of ; against . He argued for [against] passage of the bill. 2

rebel | **Weblio** against at . Children rebel against [at] staying in on Sunday. 2

against | **Weblio** against

against - **Weblio** perform physical activity (lean against, on, up against something) - EDR

For or against | **Weblio** For or against - **Weblio**

as against | **Weblio** as against - **Weblio**

go against | **Weblio** go against - **Weblio**

rub | **Weblio** As he strutted across the room, he rubbed against the table. 2 off, out

oppose | **Weblio** oppose 1 (be against) We oppose the ban on abortion 2 (be resistant to)

offset | **Weblio** c against . We offset the better roads against the greater distance. 2

argue | **Weblio** b in favor of ; against . He argued for [against] passage of the bill. 2

rebel | **Weblio** against at . Children rebel against [at] staying in on Sunday. 2

against | **Weblio** against

against - **Weblio** perform physical activity (lean against, on, up against something) - EDR

For or against | **Weblio** For or against - **Weblio**

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go against | **Weblio** go against - Weblio
Weblio

rub | **Weblio** As he strutted across the room, he rubbed against the table. 3 off, out

oppose | **Weblio** oppose 1 (be against) We oppose the ban on abortion 2 (be resistant to)

offset | **Weblio** c against . We offset the better roads against the greater distance.

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