

PH346: Issues in Contemporary Aesthetics

View Online



1

Cahn SM. Aesthetics : a comprehensive anthology. Blackwell Publishers 2008:

2

Lamarque P, Olsen SH. Aesthetics and the philosophy of art : the analytic tradition: an anthology. Oxford: : Blackwell 2004.

3

Neill A, Ridley A. Arguing about art: contemporary philosophical debates. 3rd ed. London: : Routledge 2008.

4

Kieran M. Contemporary debates in aesthetics and the philosophy of art. Malden, MA: : Blackwell Pub 2006.

5

Gaut BN, Lopes D, editors. The Routledge companion to aesthetics. Third edition. London: : Routledge 2013.

6

Levinson J. The Oxford handbook of aesthetics. Oxford: : Oxford University Press 2005.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/oxfordhb/9780199279456.001.0001>

7

Levinson J. The Oxford handbook of aesthetics. Oxford: : Oxford University Press 2005.

8

Kivy P. The Blackwell guide to aesthetics. Malden, MA: : Blackwell Pub 2004.
<http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9780470756645>

9

Kivy P. The Blackwell guide to aesthetics. Malden, MA: : Blackwell Publishing 2004.

10

Stecker R. Aesthetics and the philosophy of art : an introduction. 2nd ed. Rowman & Littlefield Inc. 2010:

11

Davies S. The philosophy of art. Malden, MA: : Blackwell Pub 2006.

12

Carroll N. Philosophy of art: a contemporary introduction. London: : Routledge 1999.
<http://site.ebrary.com/lib/warwick/Doc?id=10054555>

13

Carroll N. Philosophy of art: a contemporary introduction. London: : Routledge 1999.

14

Danto A. Works of Art and Mere Real Things. In: The transfiguration of the commonplace: a philosophy of art. Cambridge, Mass: : Harvard University Press 1981.
1-32.<https://contentstore.cla.co.uk/secure/link?id=f1a77ea0-5520-e711-80c9-005056af40>

99

15

Danto AC. Extract. In: After the end of art: contemporary art and the pale of history. Princeton, N.J.: : Princeton University Press 1997.
<https://contentstore.cla.co.uk/secure/link?id=dc68b7ef-5620-e711-80c9-005056af4099>

16

Curtler HM, editor. What is art? New York: : Haven Publications 1983.

17

Weitz M. The Role of Theory in Aesthetics. The Journal of Aesthetics and Art Criticism 1956;
15. doi:10.2307/427491

18

Urmson JO. What Makes a Situation Aesthetic? Proceedings of the Aristotelian Society, Supplementary Volumes 1957;**31**
:75–92.<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/4106645>

19

Lind R. The Aesthetic Essence of Art. The Journal of Aesthetics and Art Criticism 1992;**50**.
doi:10.2307/430951

20

Mandelbaum M. Family Resemblances and Generalization concerning the Arts. American Philosophical Quarterly 1965;**2**
:219–28.<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20009169>

21

Davies S. Definitions of art. Ithaca, N.Y.: : Cornell University Press 1991.
<http://www2.warwick.ac.uk/services/library/search/extracts/ph/ph346>

22

Adajian T. The Definition of Art. The Stanford Encyclopedia of Philosophy Published Online First: 2007.<http://plato.stanford.edu/archives/win2012/entries/art-definition/>

23

Carroll N. Theories of art today. Madison, Wis: : University of Wisconsin Press 2000.

24

Gaut B. The Cluster Account of Art Defended. The British Journal of Aesthetics 2005;**45**:273–88. doi:10.1093/aesthj/ayi032

25

Stecker R. Aesthetics and the philosophy of art : an introduction. 2nd ed. Rowman & Littlefield Inc. 2010:

26

Danto A. The Artworld. The Journal of Philosophy 1964;**61**. doi:10.2307/2022937

27

Dickie G. Art and the aesthetic: an institutional analysis. Ithaca: : Cornell University Press 1974.

28

Wollheim R. Art and its Objects. Second edition. Cambridge: : Cambridge University Press 2015. <http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9781316286777>

29

Wollheim R. Art and its objects. 2nd ed. Cambridge: : Cambridge University Press 1980.

30

Danto AC. Beyond the brillo box: the visual arts in post-historical perspective. Berkeley: : University of California Press 1998.

31

International Wittgenstein Symposium. Aesthetics: proceedings of the 8th International Wittgenstein Symposium, Part 1, 15th to 21st August 1983, Kirchberg am Wechsel (Austria). Wien: : Hölder-Pichler-Tempsky 1984.

32

Kivy P. The Blackwell guide to aesthetics. Malden, MA: : Blackwell Pub 2004.
<http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9780470756645>

33

Kivy P. The Blackwell guide to aesthetics. Malden, MA: : Blackwell Publishing 2004.

34

Stecker R. The End of an Institutional Definition of Art. The British Journal of Aesthetics 1986;**26**
:124–32.https://0-journalarchives.jisc.ac.uk.pugwash.lib.warwick.ac.uk/oupjournalsaesthjae/sthj_26_2pdf124pdf

35

Davies S. The philosophy of art. Malden, MA: : Blackwell Pub 2006.

36

Abell C. Art: What it Is and Why it Matters. Philosophy and Phenomenological Research 2012;**85**:671–91. doi:10.1111/j.1933-1592.2011.00498.x

37

Danto A. Aesthetics and the Work of Art. In: The transfiguration of the commonplace: a philosophy of art. Cambridge, Mass: : Harvard University Press 1981. 90-114.<http://www2.warwick.ac.uk/services/library/search/extracts/Ph/Ph346>

38

Danto A. Interpretation and Identification. In: The transfiguration of the commonplace: a philosophy of art. Cambridge, Mass: : Harvard University Press 1981. 115-35.<http://www2.warwick.ac.uk/services/library/search/extracts/Ph/Ph346>

39

Danto AC. The philosophical disenfranchisement of art. New York: : Columbia University Press 2005.

40

Rollins M. Danto and his critics. 2nd ed. Chichester, West Sussex, UK: : Wiley-Blackwell 2012.
<http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9781118253045>

41

Rollins M. Danto and His Critics. 2nd ed. Wiley 2012:

42

Zangwill N. Are There Counterexamples to Aesthetic Theories of Art? *Journal of Aesthetics and Art Criticism* 2002;**60**:111-8. doi:10.1111/1540-6245.00059

43

Lopes DM. The Myth of (Non-Aesthetic) Artistic Value. *The Philosophical Quarterly* 2011;**61**:518-36. doi:10.1111/j.1467-9213.2011.700.x

44

Huddleston A. In Defense of Artistic Value. *The Philosophical Quarterly* 2012;**62**:705–14. doi:10.1111/j.1467-9213.2012.00089.x

45

Shelley J. Against Value Empiricism in Aesthetics. *Australasian Journal of Philosophy* 2010; **88**:707–20. doi:10.1080/00048400903207104

46

Shelley J. The Problem of Non-Perceptual Art. *The British Journal of Aesthetics* 2003;**43**:363–78. doi:10.1093/bjaesthetics/43.4.363

47

Rollins M. *Danto and his critics*. 2nd ed. Chichester, West Sussex, UK: : Wiley-Blackwell 2012. <http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9781118253045>

48

Rollins M. *Danto and His Critics*. 2nd ed. Wiley 2012:

49

Costello D. Kant and the Problem of Strong Non-Perceptual Art. *The British Journal of Aesthetics* 2013;**53**:277–98. doi:10.1093/aesthj/ayt015

50

Costello D. Whatever happened to "embodiment"? the eclipse of materiality in danto's ontology of art. *Angelaki: Journal of Theoretical Humanities* 14AD;**12**:83–94. <http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/09697250701755027>

51

Danto AC. Three Decades After the End of Art. In: After the end of art: contemporary art and the pale of history. Princeton, N.J.: : Princeton University Press 1997. 25–48.<http://www2.warwick.ac.uk/services/library/search/extracts/Ph/Ph346>

52

Danto AC. After the end of art: contemporary art and the pale of history. Princeton, N.J.: : Princeton University Press 1997.

53

Danto A. The End of Art. In: The philosophical disenfranchisement of art. New York: : Columbia University Press 1986. 81–115.<https://contentstore.cla.co.uk/secure/link?id=377eced5-5520-e711-80c9-005056af4099>

54

Danto AC. Encounters & reflections: art in the historical present. Berkley: : University of California Press

55

Haapala A, Levinson J, Rantala V. The end of art and beyond: essays after Danto. Amherst, N.Y.: : Humanity Books 1999.

56

Margolis J. What, after all, is a work of art?: lectures in the philosophy of art. University Park, Pa: : Pennsylvania State University Press 1999.

57

Gaiger J. Danto's Philosophy. Art History 1999;**22**:451–4. doi:10.1111/1467-8365.00168

58

Hegel GWF, Bosanquet B, Inwood MJ. Introductory lectures on aesthetics. London: : Penguin 1993.

59

Levinson J. Defining art historically. *The British Journal of Aesthetics* 1979;**19**:232-50. https://0-journalarchives.jisc.ac.uk.pugwash.lib.warwick.ac.uk/oupjournalsaesthjaesthj_19_3pdf232pdf

60

Levinson J. Refining Art Historically. *The Journal of Aesthetics and Art Criticism* 1989;**47**. doi:10.2307/431990

61

Carroll N. *Philosophy of art: a contemporary introduction*. London: : Routledge 1999. <http://site.ebrary.com/lib/warwick/Doc?id=10054555>

62

Carroll N. *Philosophy of art: a contemporary introduction*. London: : Routledge 1999.

63

Sibley F. Aesthetic Concepts. *The Philosophical Review* 1959;**68**. doi:10.2307/2182490

64

Walton KL. Categories of Art. *The Philosophical Review* 1970;**79**. doi:10.2307/2183933

65

Laetz B. Kendall Walton's 'Categories of Art': A Critical Commentary. *The British Journal of Aesthetics* 2010;**50**:287-306. doi:10.1093/aesthj/ayq017

66

Lopes D. Beyond art. Oxford: : Oxford University Press 2014.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/acprof:oso/9780199591558.001.0001>

67

Lopes D. Beyond art. Oxford University Press 2016:

68

Nathan DO. Categories and Intentions. The Journal of Aesthetics and Art Criticism 1973;**31**.
doi:10.2307/429328

69

Levinson J. What a Musical Work Is. The Journal of Philosophy 1980;**77**.
doi:10.2307/2025596

70

Currie G. Ontology of Art. Palgrave Macmillan 1989:

71

Carroll N. On criticism. New York: : Routledge 2009.

72

Davies S. Definitions of art. Ithaca, N.Y.: : Cornell University Press 1991.

73

Hopkins R. Aesthetics, Experience, and Discrimination. Journal of Aesthetics and Art Criticism 2005;**63**:119–33. doi:10.1111/j.0021-8529.2005.00189.x

74

Carlson A. Nature, Aesthetic Judgment, and Objectivity. *The Journal of Aesthetics and Art Criticism* 1981;**40**. doi:10.2307/430349

75

Parsons G. Nature Appreciation, Science, and Positive Aesthetics. *The British Journal of Aesthetics* 2002;**42**:279–95. doi:10.1093/bjaesthetics/42.3.279

76

Zangwill N. In Defence of Moderate Aesthetic Formalism. *The Philosophical Quarterly* 2000;**50**:476–93. doi:10.1111/1467-9213.00201

77

Parsons G. Moderate Formalism As a Theory of the Aesthetic. *Journal of Aesthetic Education* 2004;**38**. doi:10.2307/3527441

78

Wimsatt WK. *The verbal icon: studies in the meaning of poetry*. London: : Methuen 1970.

79

Wimsatt WK, Beardsley MC. *The verbal icon: studies in the meaning of poetry*. Lexington: : The University Press of Kentucky 1954.

80

Nehamas A. The Postulated Author: Critical Monism as a Regulative Ideal. *Critical Inquiry* 1981;**8**:133–49. <http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343210>

81

Beardsley MC. Intentions and Interpretations: A Fallacy Revived. In: The aesthetic point of view: selected essays. Ithaca, (N.Y.): : Cornell University Press 1982. 188–207. <https://contentstore.cla.co.uk/secure/link?id=f449d609-5620-e711-80c9-005056af4099>

82

Carroll N. Beyond aesthetics: philosophical essays. Cambridge: : Cambridge University Press 2001. <http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9780511605970>

83

Carroll N. Beyond aesthetics: philosophical essays. Cambridge: : Cambridge University Press 2001.

84

Davies S. Authors' Intentions, Literary Interpretation, and Literary Value. The British Journal of Aesthetics 2006;**46**:223–47. doi:10.1093/aesthj/ayl001

85

Levinson J. The pleasures of aesthetics: philosophical essays. Ithaca, NY: : Cornell University Press 1996.

86

Stecker R, Davies S. The Hypothetical Intentionalist's Dilemma: A Reply to Levinson. The British Journal of Aesthetics 2010;**50**:307–12. doi:10.1093/aesthj/ayq022

87

Livingston P. Art and intention: a philosophical study. Oxford: : Clarendon 2005. <http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/0199278067.001.0001>

88

Livingston P. *Art and intention: a philosophical study*. Oxford: : Clarendon Press 2005.

89

Maes H. Intention, Interpretation, and Contemporary Visual Art. *The British Journal of Aesthetics* 2010;**50**:121–38. doi:10.1093/aesthj/ayp051

90

Hagberg G, Jost W. *A companion to the philosophy of literature*. Chichester, U.K.: : Wiley-Blackwell 2010.
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9781444315608>

91

Hagberg G, Jost W. *A companion to the philosophy of literature*. Chichester, U.K.: : Wiley-Blackwell 2010.

92

Iseminger G. Actual Intentionalism vs. Hypothetical Intentionalism. *The Journal of Aesthetics and Art Criticism* 1996;**54**. doi:10.2307/431914

93

Stecker R. Moderate Actual Intentionalism Defended. *Journal of Aesthetics and Art Criticism* 2006;**64**:429–38. doi:10.1111/j.1540-594X.2006.00221.x

94

Stecker R. *Aesthetics and the philosophy of art : an introduction*. 2nd ed. Rowman & Littlefield Inc. 2010:

95

Iseminger G. *Intention and interpretation*. Philadelphia: : Temple University Press 1992.

96

Robinson JM. Style and Personality in the Literary Work. *The Philosophical Review* 1985;**94**.
doi:10.2307/2185429

97

Riggle N. Personal Style and Artistic Style. *The Philosophical Quarterly* 2015;**65**:711-31.
doi:10.1093/pq/pqv026

98

Riggle N. On the Aesthetic Ideal. *The British Journal of Aesthetics* 2015;**55**:433-47.
doi:10.1093/aesthj/ayv026

99

Riggle N, Hopkins R. Artistic Style as the Expression of Ideals.

100

Robinson J. *Deeper than reason: emotion and its role in literature, music, and art*. Oxford: : Clarendon 2005.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/0199263655.001.0001>

101

Robinson J. *Deeper than reason: emotion and its role in literature, music, and art*. Oxford: : Clarendon/Oxford University Press 2005.

102

Bermúdez JL, Gardner S. *Art and morality*. London: : Routledge 2003.

103

Lang B. The concept of style. Rev. and expanded ed. Ithaca, N.Y.: : Cornell University Press 1987.

104

Levinson J, editor. Aesthetics and Ethics: Essays at the Intersection. Cambridge: : Cambridge University Press 1998.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9780511663888>

105

Levinson J, editor. Aesthetics and ethics: essays at the intersection. 1st paperback edition. Cambridge, England: : Cambridge University Press 2001.

106

Levinson J. The Oxford handbook of aesthetics. Oxford: : Oxford University Press 2005.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/oxfordhb/9780199279456.001.0001>

107

Levinson J. The Oxford handbook of aesthetics. Oxford: : Oxford University Press 2005.

108

Gilmore J. The life of a style: beginnings and endings in the narrative history of art. Ithaca: : Cornell University Press

109

Levinson J, editor. Aesthetics and ethics: essays at the intersection. 1st paperback edition. Cambridge, England: : Cambridge University Press 1998.

110

Levinson J, editor. Aesthetics and Ethics: Essays at the Intersection. Cambridge: : Cambridge University Press 1998.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9780511663888>

111

Bermúdez JL, Gardner S. Art and morality. London: : Routledge 2003.

112

Eaton AW. Robust Immoralism. *The Journal of Aesthetics and Art Criticism* 2012;**70**:281–92.
doi:10.1111/j.1540-6245.2012.01520.x

113

Gaut BN. Art, emotion and ethics. Oxford: : Oxford University Press 2007.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/acprof:oso/9780199263219.001.0001>

114

Gaut BN. Art, emotion and ethics. Oxford: : Oxford University Press 2009.

115

Jacobson D. In Praise of Immoral Art. *Philosophical Topics* 1997;**25**
:155–99.<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/43154253>

116

Kieran M. Contemporary debates in aesthetics and the philosophy of art. Malden, MA: : Blackwell Pub 2006.

117

Levinson J, editor. *Aesthetics and Ethics: Essays at the Intersection*. Cambridge: : Cambridge University Press 1998.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9780511663888>

118

Levinson J, editor. *Aesthetics and ethics: essays at the intersection*. 1st paperback edition. Cambridge, England: : Cambridge University Press 2001.

119

Carroll N. Moderate Moralism. *The British Journal of Aesthetics* 1996;**36**:223–38.
doi:10.1093/bjaesthetics/36.3.223

120

Anderson JC, Dean JT. Moderate Autonomism. *The British Journal of Aesthetics* 1998;**38**
:150–66. doi:10.1093/bjaesthetics/38.2.150

121

Goldie P. *The Oxford handbook of philosophy of emotion*. Oxford: : Oxford University Press 2010.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/oxfordhb/9780199235018.001.0001>

122

Goldie P. *The Oxford handbook of philosophy of emotion*. Oxford: : Oxford University Press 2010.

123

Kieran M. Art, Morality and Ethics: On the (Im)Moral Character of Art Works and Inter-Relations to Artistic Value. *Philosophy Compass* 2006;**1**:129–43.
doi:10.1111/j.1747-9991.2006.00019.x

124

Gaut BN, Lopes D, editors. *The Routledge companion to aesthetics*. Third edition. London: : Routledge 2013.

125

Carroll N. Art and Ethical Criticism: An Overview of Recent Directions of Research. *Ethics* 2000;**110**:350–87. doi:10.1086/233273

126

Levinson J, editor. *Aesthetics and Ethics: Essays at the Intersection*. Cambridge: : Cambridge University Press 1998.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9780511663888>

127

Levinson J, editor. *Aesthetics and ethics: essays at the intersection*. 1st paperback edition. Cambridge, England: : Cambridge University Press 2001.

128

Hagberg G, Jost W. *A companion to the philosophy of literature*. Chichester, U.K.: : Wiley-Blackwell 2010.
<http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9781444315592>

129

Hagberg G, Jost W. *A companion to the philosophy of literature*. Chichester, U.K.: : Wiley-Blackwell 2010.

130

Kieran M. *Contemporary debates in aesthetics and the philosophy of art*. Malden, MA: : Blackwell Pub 2006.

131

Kieran M. Art, Imagination, and the Cultivation of Morals. *The Journal of Aesthetics and Art Criticism* 1996;**54**. doi:10.2307/431916

132

Kieran M. Revealing art. London: : Routledge 2005.

133

Schellekens E. Aesthetics and morality. London: : Continuum 2007.
<http://site.ebrary.com/lib/warwick/Doc?id=10403750>

134

Schellekens E. Aesthetics and morality. London: : Continuum 2007.

135

Neill A, Ridley A. Arguing about art: contemporary philosophical debates. 3rd ed. London: : Routledge 2008.

136

Neill A, Ridley A. Arguing about art: contemporary philosophical debates. 3rd ed. London: : Routledge 2008.

137

Dutton D. The art instinct: beauty, pleasure, & human evolution. Oxford: : Oxford University Press 2009.

138

The journal of aesthetics and art criticism. 2007;**65**
[.http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/journal/10.1111/\(ISSN\)1540-6245](http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/journal/10.1111/(ISSN)1540-6245)

139

Lopes D. Beyond art. Oxford: : Oxford University Press 2014.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/acprof:oso/9780199591558.001.0001>

140

Lopes D. *Beyond art*. Oxford University Press 2016:

141

Shusterman, Richard; Tomlin A. *Aesthetic Experience*. New York, USA: : Routledge 2007.

142

McEvelley T. *Art & otherness : crisis in cultural identity*. McPherson & Company 1995:

143

Dissanayake E. *What is art for?* Seattle: : University of Washington Press 1988.

144

Dewey J. *Art as experience*. Trade pbk. ed. New York: : Perigee Books 2005.

145

Saito Y. *Everyday aesthetics*. Oxford: : Oxford University Press 2007.

<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/acprof:oso/9780199278350.001.0001>

146

Higgins, KM. An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs. *Journal of Aesthetics and Art Criticism* 2007;**65**:43–54. doi:10.1111/j.1540-594X.2007.00236.x

147

Davies D. On the Very Idea of 'Outsider Art'. *The British Journal of Aesthetics* 2009;**49**:25–41. doi:10.1093/aesthj/ayn056