

PH346: Issues in Contemporary Aesthetics

[View Online](#)

-
1.
Cahn, S.M.: Aesthetics : a comprehensive anthology. , Blackwell Publishers 2008.
 2.
Lamarque, P., Olsen, S.H.: Aesthetics and the philosophy of art : the analytic tradition: an anthology. Blackwell, Oxford (2004).
 3.
Neill, A., Ridley, A.: Arguing about art: contemporary philosophical debates. Routledge, London (2008).
 4.
Kieran, M.: Contemporary debates in aesthetics and the philosophy of art. Blackwell Pub, Malden, MA (2006).
 5.
Gaut, B.N., Lopes, D. eds: The Routledge companion to aesthetics. Routledge, London (2013).
 6.
Levinson, J.: The Oxford handbook of aesthetics. Oxford University Press, Oxford (2005).

7.

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

8.

Kivy, P.: The Blackwell guide to aesthetics. Blackwell Pub, Malden, MA (2004).

9.

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

10.

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

11.

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

12.

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

13.

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

14.

Danto, A.: Works of Art and Mere Real Things. In: The transfiguration of the commonplace: a philosophy of art. pp. 1–32. Harvard University Press, Cambridge, Mass (1981).

15.

Danto, A.C.: Extract. In: *After the end of art: contemporary art and the pale of history*. Princeton University Press, Princeton, N.J. (1997).

16.

Curtler, H.M. ed: *What is art?* Haven Publications, New York (1983).

17.

Weitz, M.: The Role of Theory in Aesthetics. *The Journal of Aesthetics and Art Criticism*. 15, (1956). <https://doi.org/10.2307/427491>.

18.

Urmson, J.O.: What Makes a Situation Aesthetic? *Proceedings of the Aristotelian Society, Supplementary Volumes*. 31, 75–92 (1957).

19.

Lind, R.: The Aesthetic Essence of Art. *The Journal of Aesthetics and Art Criticism*. 50, (1992). <https://doi.org/10.2307/430951>.

20.

Mandelbaum, M.: Family Resemblances and Generalization concerning the Arts. *American Philosophical Quarterly*. 2, 219–228 (1965).

21.

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

22.

Adajian, T.: The Definition of Art. *The Stanford Encyclopedia of Philosophy*. (2007).

23.

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

24.

Gaut, B.: The Cluster Account of Art Defended. The British Journal of Aesthetics. 45, 273–288 (2005). <https://doi.org/10.1093/aesthj/ayi032>.

25.

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

26.

Danto, A.: The Artworld. The Journal of Philosophy. 61, (1964). <https://doi.org/10.2307/2022937>.

27.

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

28.

Wollheim, R.: Art and its Objects. Cambridge University Press, Cambridge (2015).

29.

Wollheim, R.: Art and its objects. Cambridge University Press, Cambridge (1980).

30.

Danto, A.C.: Beyond the brillo box: the visual arts in post-historical perspective. University of California Press, Berkeley (1998).

31.

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

32.

Kivy, P.: The Blackwell guide to aesthetics. Blackwell Pub, Malden, MA (2004).

33.

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

34.

Stecker, R.: The End of an Institutional Definition of Art. The British Journal of Aesthetics. 26, 124–132 (1986).

35.

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

36.

Abell, C.: Art: What it Is and Why it Matters. Philosophy and Phenomenological Research. 85, 671–691 (2012). <https://doi.org/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. pp. 90–114. Harvard University Press, Cambridge, Mass (1981).

38.

Danto, A.: Interpretation and Identification. In: The transfiguration of the commonplace: a philosophy of art. pp. 115–135. Harvard University Press, Cambridge, Mass (1981).

39.

Danto, A.C.: The philosophical disenfranchisement of art. Columbia University Press, New York (2005).

40.

Rollins, M.: Danto and his critics. Wiley-Blackwell, Chichester, West Sussex, UK (2012).

41.

Rollins, M.: Danto and His Critics. , Wiley 2012.

42.

Zangwill, N.: Are There Counterexamples to Aesthetic Theories of Art? Journal of Aesthetics and Art Criticism. 60, 111–118 (2002). <https://doi.org/10.1111/1540-6245.00059>.

43.

Lopes, D.M.: The Myth of (Non-Aesthetic) Artistic Value. The Philosophical Quarterly. 61, 518–536 (2011). <https://doi.org/10.1111/j.1467-9213.2011.700.x>.

44.

Huddleston, A.: In Defense of Artistic Value. The Philosophical Quarterly. 62, 705–714 (2012). <https://doi.org/10.1111/j.1467-9213.2012.00089.x>.

45.

Shelley, J.: Against Value Empiricism in Aesthetics. Australasian Journal of Philosophy. 88, 707–720 (2010). <https://doi.org/10.1080/00048400903207104>.

46.

Shelley, J.: The Problem of Non-Perceptual Art. The British Journal of Aesthetics. 43,

363–378 (2003). <https://doi.org/10.1093/bjaesthetics/43.4.363>.

47.

Rollins, M.: Danto and his critics. Wiley-Blackwell, Chichester, West Sussex, UK (2012).

48.

Rollins, M.: Danto and His Critics. , Wiley 2012.

49.

Costello, D.: Kant and the Problem of Strong Non-Perceptual Art. *The British Journal of Aesthetics*. 53, 277–298 (2013). <https://doi.org/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*. 12, 83–94 (14)AD.

51.

Danto, A.C.: Three Decades After the End of Art. In: *After the end of art: contemporary art and the pale of history*. pp. 25–48. Princeton University Press, Princeton, N.J. (1997).

52.

Danto, A.C.: *After the end of art: contemporary art and the pale of history*. Princeton University Press, Princeton, N.J. (1997).

53.

Danto, A.: The End of Art. In: *The philosophical disenfranchisement of art*. pp. 81–115. Columbia University Press, New York (1986).

54.

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

55.

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

56.

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

57.

Gaiger, J.: Danto's Philosophy. Art History. 22, 451–454 (1999).
<https://doi.org/10.1111/1467-8365.00168>.

58.

Hegel, G.W.F., Bosanquet, B., Inwood, M.J.: Introductory lectures on aesthetics. Penguin, London (1993).

59.

Levinson, J.: Defining art historically. The British Journal of Aesthetics. 19, 232–250 (1979).

60.

Levinson, J.: Refining Art Historically. The Journal of Aesthetics and Art Criticism. 47, (1989). <https://doi.org/10.2307/431990>.

61.

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

62.

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

63.

Sibley, F.: *Aesthetic Concepts*. *The Philosophical Review*. 68, (1959).
<https://doi.org/10.2307/2182490>.

64.

Walton, K.L.: *Categories of Art*. *The Philosophical Review*. 79, (1970).
<https://doi.org/10.2307/2183933>.

65.

Laetz, B.: *Kendall Walton's 'Categories of Art': A Critical Commentary*. *The British Journal of Aesthetics*. 50, 287–306 (2010). <https://doi.org/10.1093/aesthj/ayq017>.

66.

Lopes, D.: *Beyond art*. Oxford University Press, Oxford (2014).

67.

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

68.

Nathan, D.O.: *Categories and Intentions*. *The Journal of Aesthetics and Art Criticism*. 31, (1973). <https://doi.org/10.2307/429328>.

69.

Levinson, J.: *What a Musical Work Is*. *The Journal of Philosophy*. 77, (1980).
<https://doi.org/10.2307/2025596>.

70.

Currie, G.: *Ontology of Art.* , Palgrave Macmillan 1989.

71.

Carroll, N.: *On criticism.* Routledge, New York (2009).

72.

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

73.

Hopkins, R.: Aesthetics, Experience, and Discrimination. *Journal of Aesthetics and Art Criticism.* 63, 119–133 (2005). <https://doi.org/10.1111/j.0021-8529.2005.00189.x>.

74.

Carlson, A.: Nature, Aesthetic Judgment, and Objectivity. *The Journal of Aesthetics and Art Criticism.* 40, (1981). <https://doi.org/10.2307/430349>.

75.

Parsons, G.: Nature Appreciation, Science, and Positive Aesthetics. *The British Journal of Aesthetics.* 42, 279–295 (2002). <https://doi.org/10.1093/bjaesthetics/42.3.279>.

76.

Zangwill, N.: In Defence of Moderate Aesthetic Formalism. *The Philosophical Quarterly.* 50, 476–493 (2000). <https://doi.org/10.1111/1467-9213.00201>.

77.

Parsons, G.: Moderate Formalism As a Theory of the Aesthetic. *Journal of Aesthetic Education.* 38, (2004). <https://doi.org/10.2307/3527441>.

78.

Wimsatt, W.K.: *The verbal icon: studies in the meaning of poetry*. Methuen, London (1970).

79.

Wimsatt, W.K., Beardsley, M.C.: *The verbal icon: studies in the meaning of poetry*. The University Press of Kentucky, Lexington (1954).

80.

Nehamas, A.: *The Postulated Author: Critical Monism as a Regulative Ideal*. *Critical Inquiry*. 8, 133–149 (1981).

81.

Beardsley, M.C.: *Intentions and Interpretations: A Fallacy Revived*. In: *The aesthetic point of view: selected essays*. pp. 188–207. Cornell University Press, Ithaca, (N.Y.) (1982).

82.

Carroll, N.: *Beyond aesthetics: philosophical essays*. Cambridge University Press, Cambridge (2001).

83.

Carroll, N.: *Beyond aesthetics: philosophical essays*. Cambridge University Press, Cambridge (2001).

84.

Davies, S.: *Authors' Intentions, Literary Interpretation, and Literary Value*. *The British Journal of Aesthetics*. 46, 223–247 (2006). <https://doi.org/10.1093/aesthj/ayl001>.

85.

Levinson, J.: *The pleasures of aesthetics: philosophical essays*. Cornell University Press,

Ithaca, NY (1996).

86.

Stecker, R., Davies, S.: The Hypothetical Intentionalist's Dilemma: A Reply to Levinson. *The British Journal of Aesthetics*. 50, 307–312 (2010). <https://doi.org/10.1093/aesthj/ayq022>.

87.

Livingston, P.: *Art and intention: a philosophical study*. Clarendon, Oxford (2005).

88.

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

89.

Maes, H.: Intention, Interpretation, and Contemporary Visual Art. *The British Journal of Aesthetics*. 50, 121–138 (2010). <https://doi.org/10.1093/aesthj/ayp051>.

90.

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

91.

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

92.

Iseminger, G.: Actual Intentionalism vs. Hypothetical Intentionalism. *The Journal of Aesthetics and Art Criticism*. 54, (1996). <https://doi.org/10.2307/431914>.

93.

Stecker, R.: Moderate Actual Intentionalism Defended. *Journal of Aesthetics and Art Criticism*. 64, 429–438 (2006). <https://doi.org/10.1111/j.1540-594X.2006.00221.x>.

94.

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

95.

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

96.

Robinson, J.M.: Style and Personality in the Literary Work. *The Philosophical Review*. 94, (1985). <https://doi.org/10.2307/2185429>.

97.

Riggle, N.: Personal Style and Artistic Style. *The Philosophical Quarterly*. 65, 711–731 (2015). <https://doi.org/10.1093/pq/pqv026>.

98.

Riggle, N.: On the Aesthetic Ideal. *The British Journal of Aesthetics*. 55, 433–447 (2015). <https://doi.org/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.* Clarendon, Oxford (2005).

101.

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

102.

Bermúdez, J.L., Gardner, S.: *Art and morality*. Routledge, London (2003).

103.

Lang, B.: *The concept of style*. Cornell University Press, Ithaca, N.Y. (1987).

104.

Levinson, J. ed: *Aesthetics and Ethics: Essays at the Intersection*. Cambridge University Press, Cambridge (1998).

105.

Levinson, J. ed: *Aesthetics and ethics: essays at the intersection*. Cambridge University Press, Cambridge, England (2001).

106.

Levinson, J.: *The Oxford handbook of aesthetics*. Oxford University Press, Oxford (2005).

107.

Levinson, J.: *The Oxford handbook of aesthetics*. Oxford University Press, Oxford (2005).

108.

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

109.

Levinson, J. ed: Aesthetics and ethics: essays at the intersection. Cambridge University Press, Cambridge, England (1998).

110.

Levinson, J. ed: Aesthetics and Ethics: Essays at the Intersection. Cambridge University Press, Cambridge (1998).

111.

Bermúdez, J.L., Gardner, S.: Art and morality. Routledge, London (2003).

112.

Eaton, A.W.: Robust Immoralism. The Journal of Aesthetics and Art Criticism. 70, 281–292 (2012). <https://doi.org/10.1111/j.1540-6245.2012.01520.x>.

113.

Gaut, B.N.: Art, emotion and ethics. Oxford University Press, Oxford (2007).

114.

Gaut, B.N.: Art, emotion and ethics. Oxford University Press, Oxford (2009).

115.

Jacobson, D.: In Praise of Immoral Art. Philosophical Topics. 25, 155–199 (1997).

116.

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

117.

Levinson, J. ed: Aesthetics and Ethics: Essays at the Intersection. Cambridge University Press, Cambridge (1998).

118.

Levinson, J. ed: Aesthetics and ethics: essays at the intersection. Cambridge University Press, Cambridge, England (2001).

119.

Carroll, N.: Moderate Moralism. The British Journal of Aesthetics. 36, 223–238 (1996). <https://doi.org/10.1093/bjaesthetics/36.3.223>.

120.

Anderson, J.C., Dean, J.T.: Moderate Autonomism. The British Journal of Aesthetics. 38, 150–166 (1998). <https://doi.org/10.1093/bjaesthetics/38.2.150>.

121.

Goldie, P.: The Oxford handbook of philosophy of emotion. Oxford University Press, Oxford (2010).

122.

Goldie, P.: The Oxford handbook of philosophy of emotion. Oxford University Press, Oxford (2010).

123.

Kieran, M.: Art, Morality and Ethics: On the (Im)Moral Character of Art Works and Inter-Relations to Artistic Value. Philosophy Compass. 1, 129–143 (2006). <https://doi.org/10.1111/j.1747-9991.2006.00019.x>.

124.

Gaut, B.N., Lopes, D. eds: *The Routledge companion to aesthetics*. Routledge, London (2013).

125.

Carroll, N.: *Art and Ethical Criticism: An Overview of Recent Directions of Research*. *Ethics*. 110, 350–387 (2000). <https://doi.org/10.1086/233273>.

126.

Levinson, J. ed: *Aesthetics and Ethics: Essays at the Intersection*. Cambridge University Press, Cambridge (1998).

127.

Levinson, J. ed: *Aesthetics and ethics: essays at the intersection*. Cambridge University Press, Cambridge, England (2001).

128.

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

129.

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

130.

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

131.

Kieran, M.: *Art, Imagination, and the Cultivation of Morals*. *The Journal of Aesthetics and*

Art Criticism. 54, (1996). <https://doi.org/10.2307/431916>.

132.

Kieran, M.: Revealing art. Routledge, London (2005).

133.

Schellekens, E.: Aesthetics and morality. Continuum, London (2007).

134.

Schellekens, E.: Aesthetics and morality. Continuum, London (2007).

135.

Neill, A., Ridley, A.: Arguing about art: contemporary philosophical debates. Routledge, London (2008).

136.

Neill, A., Ridley, A.: Arguing about art: contemporary philosophical debates. Routledge, London (2008).

137.

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

138.

The journal of aesthetics and art criticism. 65, (2007).

139.

Lopes, D.: Beyond art. Oxford University Press, Oxford (2014).

140.

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

141.

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

142.

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

143.

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

144.

Dewey, J.: *Art as experience.* Perigee Books, New York (2005).

145.

Saito, Y.: *Everyday aesthetics.* Oxford University Press, Oxford (2007).

146.

Higgins, K.M.: *An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs.* *Journal of Aesthetics and Art Criticism.* 65, 43–54 (2007).
<https://doi.org/10.1111/j.1540-594X.2007.00236.x>.

147.

Davies, D.: *On the Very Idea of 'Outsider Art'.* *The British Journal of Aesthetics.* 49, 25–41 (2009). <https://doi.org/10.1093/aesthj/ayn056>.