

Introduction to Aesthetics and Philosophy of Art

View Online



1

Graham G. Philosophy of the arts: an introduction to aesthetics. Third edition. London: Routledge 2005.

2

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

3

Graham, Gordon. Art and Pleasure. Philosophy of the arts: an introduction to aesthetics. London, New York: Routledge 2000.

4

Levinson, Jerrold. Pleasure and the Value of Works of Art. The pleasures of aesthetics: philosophical essays. Ithaca, N.Y.: Cornell University Press 1996.

5

Graham, Gordon. Art and Emotion. Philosophy of the arts: an introduction to aesthetics. London, New York: Routledge 2000.

6

Neill, Alex. Art and Emotion. The Oxford handbook of aesthetics. Oxford: Oxford University Press 2003.

7

John, Eileen. Art and Knowledge. The Routledge companion to aesthetics. New York, NY: Routledge 2005.

8

Goldman A. Beardsley's Legacy: The Theory of Aesthetic Value. Journal of Aesthetics and Art Criticism. 2005;63:185–9. doi: 10.1111/j.0021-8529.2005.00196.x

9

Friday, Jonathan. Art and Aesthetic Experience. Aesthetics and photography. Aldershot: Ashgate 2002.

10

Haapala A, Levinson J, Rantala V. The Philosophical Disenfranchisement of the Commonplace. The end of art and beyond: essays after Danto. Atlantic Highlands, N.J.: Humanities Press 1997.

11

Haapala A, Levinson J, Rantala V. The End of art. The end of art and beyond: essays after Danto. Atlantic Highlands, N.J.: Humanities Press 1997.

12

Graham, Gordon. The 'auteur' in film. Philosophy of the arts: an introduction to aesthetics. London, New York: Routledge 2000.

13

Carroll,
Noe

I. Film as Art. The philosophy of motion pictures. Malden, Mass: Blackwell Pub. Ltd 2008.

14

Carroll, Noel. Pictorial Representation. Philosophy of art: a contemporary introduction. London: Routledge 1999.

15

Wollheim, Richard. What the Spectator Sees. Painting as an art. London: Thames and Hudson 1987.

16

Graham, Gordon. Architecture as an Art. Philosophy of the arts: an introduction to aesthetics. London, New York: Routledge 2000.

17

Levinson J. Intention and Interpretation in Literature. Aesthetics and the philosophy of art - the analytic tradition: an anthology. Oxford: Blackwell Pub 2004.

18

Carroll,
Noe

..
I. Philosophy of art: a contemporary introduction. London: Routledge 1999.

19

Davies, Stephen. The philosophy of art. Malden, Mass: Blackwell Pub 2006.

20

Gaut, Berys Nigel, Lopes, Dominic. The Routledge companion to aesthetics. 2nd ed. New York, NY: Routledge 2005.

21

Graham, Gordon. *Philosophy of the arts: an introduction to aesthetics*. 2nd ed. London, New York: Routledge 2000.

22

Kivy, Peter. *The Blackwell guide to aesthetics*. Oxford: Blackwell Pub 2004.

23

Levinson, Jerrold. *The Oxford handbook of aesthetics*. Oxford: Oxford University Press 2003.

24

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

25

Warburton, Nigel. *The art question*. London: Routledge 2003.

26

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

27

Stecker, Robert. *Interpretation. The Routledge companion to aesthetics*. New York, NY: Routledge 2005.

28

Hume D. *Of The Standard of Taste. Art and enlightenment: Scottish aesthetics in the eighteenth century*. Exeter: Imprint Academic 2004.

29

Levinson, Jerrold. *Hume's Standard of Taste: the Real Problem*. *Contemplating art: essays in aesthetics*. New York: Clarendon Press 2006.

30

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

31

Hanson L. The Reality of (Non-Aesthetic) Artistic Value. *The Philosophical Quarterly*. 2013;63:492–508. doi: 10.1111/1467-9213.12026

32

Nelson Goodman. How Buildings Mean. *Critical Inquiry*. 1985;11:642–53.

33

Kendall L. Walton. How Marvelous! Toward a Theory of Aesthetic Value. *The Journal of Aesthetics and Art Criticism*. 1993;51:499–510.

34

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

35

Hyman J. *The objective eye: color, form, and reality in the theory of art*. Chicago: University of Chicago Press 2006.

36

Newall M. What is a picture?: depiction, realism, abstraction. Basingstoke: Palgrave Macmillan 2011.

37

Michael Newall. A Restriction for Pictures and Some Consequences for a Theory of Depiction. *The Journal of Aesthetics and Art Criticism*. 2003;61:381-94.

38

Davies S. AESTHETIC JUDGEMENTS, ARTWORKS AND FUNCTIONAL BEAUTY. *The Philosophical Quarterly*. 2006;56:224-41. doi: 10.1111/j.1467-9213.2006.00439.x

39

Hans Maes. The end of art: a Real Problem or not Really a Problem? *Postgraduate Journal of Aesthetics*. 2004;1.

40

Gaut BN, Lopes D, Dawsonera. *The Routledge companion to aesthetics*. Second edition. London: Routledge 2005.

41

Hans Maes. The End of Art Revisited: A Response to Kalle Puolakka. *Postgraduate Journal of Aesthetics*. 2005;2.

42

Phillips, Sandra S., Baker, Simon, San Francisco Museum of Modern Art, et al. *Exposed: voyeurism, surveillance, and the camera since 1870*. London: Tate Publishing 2010.

43

Lopes, D. *Philosophy of computer art*. London: Routledge 2010.

44

Tavinor, G. *Art of videogames*. Malden, MA: Wiley-Blackwell 2009.

45

Kieran, Matthew, Lopes, Dominic. *Knowing art: essays in aesthetics and epistemology*. Dordrecht, The Netherlands: Springer 2007.

46

Scruton, R. *Green Philosophy: How to Think Seriously About the Planet*. London: Atlantic Books 2012.

47

Robinson, Jenefer. *Deeper than reason: emotion and its role in literature, music, and art*. New York: Oxford University Press 2005.

48

Nussbaum, Martha Craven. *Upheavals of thought: the intelligence of emotions*. Cambridge: Cambridge University Press 2001.

49

Maes, H. & Levinson, J. (eds.). *Art and Pornography: Philosophical Essays*. [Place of publication not identified]: Oxford University Press .

50

Lamarque, P. *The Philosophy of Literature*. Malden, Mass: Wiley-Blackwell (an imprint of John Wiley & Sons Ltd) 2009.

51

Walton, K. *Marvelous images: on values and the arts*. Oxford: Oxford University Press 2008.

52

Davies, S. *The Artful Species: Aesthetics, Art, and Evolution*. [Place of publication not identified]: Oxford University Press .

53

Shimamura, A.P. & Stephen E. Palmer, S.E. *Aesthetic Science : Connecting Minds, Brains, and Experience : Connecting Minds, Brains, and Experience*. New York: Oxford University Press - Special 2012.

54

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

55

Hanson L. The Reality of (Non-Aesthetic) Artistic Value. *The Philosophical Quarterly*. 2013;63:492–508. doi: 10.1111/1467-9213.12026

56

Carroll N, editor. *Theories of art today*. Madison, Wisconsin: Madison 2000.

57

Wollheim R, Bollingen Foundation Collection (Library of Congress). *Painting as an art*. Princeton, New Jersey: Princeton University Press 1987.

58

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

59

Hume D. *Of the standard of taste, and other essays*. Indianapolis: Bobbs-Merrill 1965.

60

Levinson J. *Contemplating art: essays in aesthetics*. Oxford: Clarendon Press 2006.

61

Tolstoy L, Maude A. *What is art?* Chicheley: Paul P. B. Minet 1971.

62

Tolstoy L. *Chto takoe iskusstvo? = What is art?* [Place of publication not identified]: Bradda Books 1963.

63

Carroll N. *Aesthetic Experience Revisited*. *The British Journal of Aesthetics*. 2002;42:145–68. doi: 10.1093/bjaesthetics/42.2.145

64

Livingston P. *Utile Et Dulce: A Response to Noel Carroll*. *The British Journal of Aesthetics*. 2006;46:274–81. doi: 10.1093/aesthj/ayl005

65

STECKER ROBERT. *Artistic Value Defended*. *The Journal of Aesthetics and Art Criticism*. 2012;70:355–62. doi: 10.1111/j.1540-6245.2012.01527.x

66

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

67

Hans Maes. The end of art: a Real Problem or not Really a Problem? Postgraduate Journal of Aesthetics. 2004;1.

68

Destre

e P. Suffering art gladly: the paradox of negative emotion in art. Basingstoke: Palgrave Macmillan 2013.