

Introduction to Aesthetics and Philosophy of Art

View Online



[1]

G. Graham, *Philosophy of the arts: an introduction to aesthetics*, Third edition. London: Routledge, 2005. Available:
<https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=254270>

[2]

J. Levinson, *The Oxford handbook of aesthetics*. Oxford: Oxford University Press, 2005. Available:
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://dx.doi.org/10.1093/oxfordhb/9780199279456.001.0001>

[3]

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

[4]

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

[5]

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

[6]

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

[7]

John and Eileen, 'Art and Knowledge', in *The Routledge companion to aesthetics*, 2nd ed. New York, NY: Routledge, 2005.

[8]

A. Goldman, 'Beardsley's Legacy: The Theory of Aesthetic Value', *Journal of Aesthetics and Art Criticism*, vol. 63, no. 2, pp. 185–189, Mar. 2005, doi: 10.1111/j.0021-8529.2005.00196.x

[9]

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

[10]

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

[11]

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

[12]

Graham and Gordon, 'The "auteur" in film', in *Philosophy of the arts: an introduction to aesthetics*, 2nd ed. London, New York: Routledge, 2000.

[13]

Carroll,

Noe

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

[14]

Carroll and Noel, 'Pictorial Representation', in *Philosophy of art: a contemporary introduction*, London: Routledge, 1999. Available:
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://www.kentuk.ebib.com/patron/FullRecord.aspx?p=168645>

[15]

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

[16]

Graham and Gordon, 'Architecture as an Art', in *Philosophy of the arts: an introduction to aesthetics*, 2nd ed. London, New York: Routledge, 2000.

[17]

J. Levinson, 'Intention and Interpretation in Literature', in *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*, vol. Routledge contemporary introductions to philosophy. London: Routledge, 1999. Available:
<https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=168645>

[19]

Davies, Stephen, *The philosophy of art*, vol. *Foundations of the philosophy of the arts*. Malden, Mass: Blackwell Pub, 2006.

[20]

Gaut, Berys Nigel and 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*, vol. Blackwell philosophy guides. Oxford: Blackwell Pub, 2004. Available:

<https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=350962>

[23]

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

[24]

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

[25]

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

[26]

H. Maes, 'Intention, Interpretation, and Contemporary Visual Art', *The British Journal of Aesthetics*, vol. 50, no. 2, pp. 121-138, Feb. 2010, doi: 10.1093/aesthj/ayp051

[27]

Stecker and Robert, 'Interpretation', in *The Routledge companion to aesthetics*, 2nd ed. New York, NY: Routledge, 2005.

[28]

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

[29]

Levinson, Jerrold, 'Hume's Standard of Taste: the Real Problem', in *Contemplating art: essays in aesthetics*, New York: Clarendon Press, 2006. Available: <http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://dx.doi.org/10.1093/acprof:oso/9780199206179.001.0001>

[30]

M. Kieran, *Contemporary debates in aesthetics and the philosophy of art*, vol. Contemporary debates in philosophy. Malden, MA: Blackwell Pub, 2006. Available: <http://www.loc.gov/catdir/toc/ecip0510/2005009259.html>

[31]

L. Hanson, 'The Reality of (Non-Aesthetic) Artistic Value', *The Philosophical Quarterly*, vol. 63, no. 252, pp. 492–508, July 2013, doi: 10.1111/1467-9213.12026

[32]

Nelson Goodman, 'How Buildings Mean', *Critical Inquiry*, vol. 11, no. 4, pp. 642–653, 1985, Available: http://www.jstor.org/stable/1343421?seq=1#page_scan_tab_contents

[33]

Kendall L. Walton, 'How Marvelous! Toward a Theory of Aesthetic Value', *The Journal of Aesthetics and Art Criticism*, vol. 51, no. 3, pp. 499–510, 1993, Available: http://www.jstor.org/stable/431521?seq=1#page_scan_tab_contents

[34]

B. Gaut, 'The Cluster Account of Art Defended', *The British Journal of Aesthetics*, vol. 45, no. 3, pp. 273–288, July 2005, doi: 10.1093/aesthj/ayi032

[35]

J. Hyman, *The objective eye: color, form, and reality in the theory of art*. Chicago: University of Chicago Press, 2006. Available: <http://www.loc.gov/catdir/toc/ecip061/2005029205.html>

[36]

M. Newall, *What is a picture?: depiction, realism, abstraction*. Basingstoke: Palgrave Macmillan, 2011. Available: <http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780230297531>

[37]

Michael Newall, 'A Restriction for Pictures and Some Consequences for a Theory of Depiction', *The Journal of Aesthetics and Art Criticism*, vol. 61, no. 4, pp. 381–394, 2003, Available: http://www.jstor.org/stable/1559072?seq=1#page_scan_tab_contents

[38]

S. Davies, 'AESTHETIC JUDGEMENTS, ARTWORKS AND FUNCTIONAL BEAUTY', *The Philosophical Quarterly*, vol. 56, no. 223, pp. 224–241, Apr. 2006, 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*, vol. 1, no. 2, 2004, Available: <http://www.pjaesthetics.org/index.php/pjaesthetics/article/view/18>

[40]

B. N. Gaut, D. Lopes, and Dawsonera, *The Routledge companion to aesthetics*, Second edition., vol. *Routledge companions to philosophy*. London: Routledge, 2005. Available: <http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780203390795>

[41]

Hans Maes, 'The End of Art Revisited: A Response to Kalle Puolakka', *Postgraduate Journal of Aesthetics*, vol. 2, no. 3, 2005, Available:
<http://www.pjaesthetics.org/index.php/pjaesthetics/article/view/39>

[42]

Phillips, Sandra S., Baker, Simon, San Francisco Museum of Modern Art, Tate Modern (Gallery), and Walker Art Center, *Exposed: voyeurism, surveillance, and the camera since 1870*. London: Tate Publishing, 2010.

[43]

Lopes, D., *Philosophy of computer art*. London: Routledge, 2010. Available:
<https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=446874>

[44]

Tavinor, G., *Art of videogames*. Malden, MA: Wiley-Blackwell, 2009. Available:
<https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=470749>

[45]

Kieran, Matthew and Lopes, Dominic, *Knowing art: essays in aesthetics and epistemology*, vol. *Philosophical studies series*. 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. Available:
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://www.oxfordscholarship.com/oso/public/content/philosophy/0199263655/toc.html>

[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*, vol. *Foundations of the Philosophy of the Arts*. 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. Available:
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://www.kentuk.ebib.com/patron/FullRecord.aspx?p=415522>

[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. Available:
<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780199875740>

[54]

D. M. Lopes, 'THE MYTH OF (NON-AESTHETIC) ARTISTIC VALUE', *The Philosophical*

Quarterly, vol. 61, no. 244, pp. 518–536, July 2011, doi: 10.1111/j.1467-9213.2011.700.x

[55]

L. Hanson, 'The Reality of (Non-Aesthetic) Artistic Value', *The Philosophical Quarterly*, vol. 63, no. 252, pp. 492–508, July 2013, doi: 10.1111/1467-9213.12026

[56]

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

[57]

R. Wollheim and Bollingen Foundation Collection (Library of Congress), *Painting as an art*, vol. The A.W. Mellon lectures in the fine arts. Princeton, New Jersey: Princeton University Press, 1987.

[58]

A. C. Danto, 'The end of art', in *The philosophical disenfranchisement of art*, [New ed.]. New York: Columbia University Press, 2005.

[59]

D. Hume, *Of the standard of taste, and other essays*, vol. *The library of liberal arts*. Indianapolis: Bobbs-Merrill, 1965.

[60]

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

Available:

<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://dx.doi.org/10.1093/acprof:oso/9780199206179.001.0001>

[61]

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

[62]

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

[63]

N. Carroll, 'Aesthetic Experience Revisited', *The British Journal of Aesthetics*, vol. 42, no. 2, pp. 145–168, Apr. 2002, doi: 10.1093/bjaesthetics/42.2.145

[64]

P. Livingston, 'Utile Et Dulce: A Response to Noel Carroll', *The British Journal of Aesthetics*, vol. 46, no. 3, pp. 274–281, July 2006, doi: 10.1093/aesthj/ayl005

[65]

STECKER ROBERT, 'Artistic Value Defended', *The Journal of Aesthetics and Art Criticism*, vol. 70, no. 4, pp. 355–362, 2012, doi: 10.1111/j.1540-6245.2012.01527.x. Available: <http://onlinelibrary.wiley.com/doi/10.1111/j.1540-6245.2012.01527.x/abstract?userIsAuthenticated=false&deniedAccessCustomisedMessage=>

[66]

H. Maes, 'Intention, Interpretation, and Contemporary Visual Art', *The British Journal of Aesthetics*, vol. 50, no. 2, pp. 121–138, Apr. 2010, doi: 10.1093/aesthj/ayp051

[67]

Hans Maes, 'The end of art: a Real Problem or not Really a Problem?', *Postgraduate Journal of Aesthetics*, vol. 1, no. 2, 2004, Available: <http://www.pjaesthetics.org/index.php/pjaesthetics/article/view/18>

[68]

P.
Destre

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