



PHIL250
Aesthetics

2008

Semester 1

**MACQUARIE UNIVERSITY
DIVISION OF SCMP
PHIL250 Aesthetics
UNIT OUTLINE**

Semester 1, 2008

Convenor: Dr. Robert Sinnerbrink

Prerequisites: 6cp at 100 level (Philosophy) or 18cp or enrolment in GDipPhil

Students in this unit should read this unit outline carefully at the start of semester. It contains important information about the unit. If anything in it is unclear, please consult one of the teaching staff in the unit.

ABOUT PHIL250 AESTHETICS (4 credit points)

What is beauty? What is art? Can art provide us with a kind of knowledge, and what sort of knowledge would that be? Can art transform our experience of the world? What is the role of art in contemporary society?

Aesthetics inquires into the nature of art and the significance of aesthetic experience for our understanding of the world. In this course we begin with the core aesthetic problems of beauty and pleasure, and examine the question of whether taste is merely subjective or in some sense objective. We then look at the idea that art is a way in which a culture expresses its understanding of nature, reality and the self. We also consider the controversial idea famously articulated by Hegel, that art in modernity has “reached its end”.

Finally we turn to more recent debates in aesthetic theory looking at what the relationship between art and philosophy should be, and whether art can provide alternative ways of defining knowledge and experience in modernity. These philosophical theories will be examined in conjunction with a discussion of contemporary artists and art works in a variety of media from painting and photography to cinema and the digital arts.

This unit is designed to offer an overview of the history of aesthetics with particular emphasis on aesthetic theories focussing on the relationship between art, subjectivity, and modern experience. It is one of the upper level units in the Social Philosophy/European Philosophy/Aesthetics stream. It is the primary unit for the aesthetics component of the stream and provides the basis for a new unit, PHIL365 Philosophy and Cinema. It links with other philosophy units such as PHIL254 Freedom and Alienation and PHIL351 Social Philosophy. Finally, it also complements units in the BCA, and in Critical and Cultural Studies.

TEACHING STAFF

Convenor: Dr Robert Sinnerbrink, W6A, room 724

Phone: 9850 9935

E-mail: rsinnerb@scmp.mq.edu.au

Consultation hours: Monday 11-1pm; Wednesday 3-4pm.

CLASSES

Lectures: 2 x 1 hour lectures

Lecture 1: **Tuesday 3pm (X5B 132)**

Lecture 2: **Wednesday 10am (C5A 307)**

Tutorials: 1 x 1 hour tutorial

EITHER Tutorial 1: **Tuesday 4pm (W5C 334)**

OR Tutorial 2: **Thursday 1pm (W5C 334)**

NB: The timetable for classes can be found on the University web site at:

<http://www.timetables.mq.edu.au/>

Please note that students are required to attend lectures and must attend at least **75% of the tutorials (9 out of 12)**. There is a 10% mark for tutorial attendance and participation as part of your overall grade. A role will be recorded of student attendance in tutorials. If you are unable to attend a tutorial please inform your tutor before the class.

REQUIRED AND RECOMMENDED TEXTS AND/OR MATERIALS

The textbook for the unit is a collection of readings—**PHIL250 Aesthetics**—that can be purchased from the Co-op bookshop. These are the essential readings for the unit. The tutorial readings will come from this book. Please read set readings for each week's classes. Further reading for each week's topic is also encouraged.

- A useful book introducing themes covered in the unit is Andrew Bowie, *Aesthetics and Subjectivity from Kant to Nietzsche* (Manchester Uni. Press, 1990) [Call Number: BH221. 633. B68/1990]. It is available in the library in the Reserve collection.

UNIT WEB PAGE

- The WebCT page for this unit can be found at:
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<http://online.mq.edu.au/public/PHIL250/>

Alternatively you can gain access to the website by going to the philosophy department website (<http://www.phil.mq.edu.au>), click “Undergraduate”. Once you access this site you can click on the link to PHIL250 Aesthetics.

On the website you will find copies of lecture notes, unit outline, essay questions and other general information about the unit including useful website links. Lecture notes will be posted on the website shortly after the lecture. Lectures will also be digitally recorded and will be accessible via the **ilecture** system. More details about recordings of lectures and how to download these will be made available in class.

LEARNING OUTCOMES

The learning outcomes of this unit are to develop the following discipline-based skills:

1. A good understanding of the history and significance of theories concerning aesthetic experience and the role of the arts in modern society.
2. An ability to understand and analyse arguments and concepts in philosophical aesthetics.
3. An ability to critically evaluate different theoretical approaches to aesthetics and the arts.
4. Clarity of expression, interpretation, and exposition.
5. An ability to develop new arguments or perspectives with clarity and rigour and to articulate creatively how these approaches are relevant to modern culture.

University study does not only aim to provide you with knowledge and skills in a particular academic discipline, but also in research, work and expression skills that will help you in later employment. These are known as generic skills. The generic skills this unit seeks to develop are:

1. *Comprehension skills*: in doing the reading for tutorials and assignments you will learn to *understand* the ideas and arguments presented in texts and discussions.
2. *Critical thinking skills*: you will learn how to *analyse* arguments; and you will learn how to *evaluate* arguments.
3. *Problem-solving skills*: you will learn how to apply theories and knowledge to the real world.
4. *Communication skills*: you will learn how to *express* and *present* your ideas clearly and logically, both orally (in tutorial discussions and presentations) and in writing (in your assignments).

5. *Creative-thinking skills*: you will learn how to develop new ideas and theories, and how to construct arguments for yourself.

TEACHING AND LEARNING STRATEGY

- The unit is taught through lectures and tutorials (two lectures per week and one tutorial per week). Tutorials will be run as weekly workshops dealing with questions and problems arising from the weekly readings and lecture material. Set tutorial questions may also be used to stimulate discussion and exploration of the reading and lecture material.
- Students will be expected to attend the weekly lectures and to read the set readings for the week in preparation for the tutorial. Active participation is encouraged: asking questions, making comments, raising issues for discussion by the group. Some small group tasks may also be used in the tutorial to facilitate discussion and participation.
- Students are also encouraged to relate the lecture and reading material to other areas of study and to broader social and cultural debates.

RELATIONSHIP BETWEEN ASSESSMENT AND LEARNING OUTCOMES

- Assessment for the unit is made up of 5 components as listed below. A brief statement describing the rationale for assessment is listed over the page, explaining how the assessment tasks fulfil and evaluate the stated learning outcomes of the unit.

(i) First Essay (2,000-2,500 words)	35% of final mark
(ii) Second Essay (2,000-2,500 words)	35% of final mark
(iii) Two In-Class Quizzes (one in Week 6 and one in Week 10)	(5+5) = 10% of final mark
(iv) Aesthetics Journal (due <u>Monday, JUNE 2</u>)	10% of final mark
(v) Tutorial attendance and participation	10% of final mark

N.B. Tutorials commence in the second week of term.

ESSAY DUE DATES:

(i) First Essay	<u>Monday, APRIL 14</u>
(ii) Second Essay	<u>Monday, JUNE 9</u>

The essays are designed to test your ability to engage with a topic in depth. Writing an essay tests your ability to express, analyse and organise key ideas clearly and systematically, and to develop an argument or point of view in a sustained and coherent manner. Essays are also the primary mode in which philosophical research is conducted; hence writing essays in philosophy

units helps enhance students' abilities to analyse, interpret, and propose philosophical points of view on a variety of topics and problems.

The first essay deals with topics covered in the first half of the course (Week 2-Week 7). The second essay deals with topics covered in the second half of the course (Week 8-Week 13). The essay questions for the first essay will be handed out to students during the first lecture in Week 3; the essay questions for the second essay will be handed out to students during the first lecture in Week 9 (all essay questions will also be available to download via the PHIL250 website). The essays will be returned with written comments in tutorials approximately 3 weeks after submission.

Please submit your essay through the locked boxes (marked "Philosophy") in the new office for Division of SCMP on the ground floor of building W6A.

Please note that requests for extensions must be made before the due date. Essays submitted after the due date, or after the extension date, will lose 1 mark for each day late. (Please also note that work due concurrently in other subjects is not a legitimate reason for an extension!)

(iii) Two In-Class Quizzes (one in Week 6 and one in Week 10) (5+5) = 10%

Students will complete two short in-class quizzes during the semester:

- The first quiz will be held in your tutorial during **WEEK 6**, so either on **Tuesday, APRIL 1** or **Thursday, APRIL 3** (depending on your tutorial class).
- The second quiz will be held in your tutorial in **WEEK 10**, so either on **Tuesday, MAY 13** or **Thursday, MAY 15** (depending on your tutorial class).

These quizzes will consist of 10 multiple-choice questions to be answered during class time. The quizzes are designed to test students' understanding of the weekly lectures and reading material, and to encourage consistent study of the topics throughout the first and second halves of the unit. They will also provide useful preparation and revision for the writing of the first and second essays.

(iv) Aesthetics Journal (due in Week 13, Monday, JUNE 2) 10%

Students are required to submit a class journal covering weeks 2-13 of the course, with a brief entry for at least *six weeks* of the course. The journal can be a workbook, scrapbook, diary, or other format of your own choosing (e.g. webpage, photographs, artwork, etc). Students are asked to write their responses to the week's lecture material, readings, and tutorial discussion, and where appropriate to make reference to examples of artworks or other texts. You can write thoughts, impressions, summaries of readings, or reflections on the topics explored that week; you include images, photographs, reproductions of artworks, and other creative works of your own, if you wish. Students are also encouraged to use the journal to work through ideas that will be relevant to preparing essays.

The journal is designed to promote ongoing reading and reflection on the weekly topics explored in the lectures, in set readings, and in tutorial discussion; it also aims to encourage the application of ideas explored in the course to broader social and cultural debates. The format of the journal is open for student to devise, but may take the form of a diary, a scrapbook (including images, media articles, excerpts from novels, fiction, films etc), a workbook recording thoughts, ideas, reading summaries, questions, rough essay drafts etc, or the creative use of fiction, poetry, photography etc. You can write thoughts, impressions, summaries of readings, or reflections on the topics explored that week; you may include images, photographs, news stories, magazine articles, or present creative works of your own.

Over the course of the semester, the journal should show some evidence of:

- a) reflection on weekly readings and topics raised in tutorial discussion (study notes, questions, written comments etc);
- b) research into essay and tutorial topics (e.g. secondary readings, essay preparation, revision of lectures, reading, and tutorial material); and
- c) application of the theories discussed in the course to wider social and cultural debates (personal reflection, critical analysis of social debates, theoretically informed use of creative writing, etc).

The journal is supposed to be a useful aid for ongoing study and research as well as providing an opportunity to exercise more independent, creative, and critical thinking.

(v) Tutorial attendance and participation

10%

This mark represents commitment to tutorials (attendance and participation). Students are encouraged to be actively involved in class discussion, to show evidence of reading and understanding the course materials, and to show a willingness to communicate effectively in a group setting. Marks will be awarded according to record of attendance, quality of participation, frequency of active involvement, and ability to engage in discussion with others.

N.B.: Students are required to attend at least 75% of tutorials (9 out of 12)! A role of student attendance will be kept and used for assessment purposes. If you are unable to attend a tutorial please inform your tutor/lecturer beforehand if at all possible. **Students who fail to attend sufficient tutorials without an adequate explanation are likely to receive no marks for this component of the assessment.** Tutorial attendance and participation is not only important for your own learning but also to contribute to the successful learning of others and to the effective teaching of the unit overall.

Your overall grade for this course will be worked out by adding up all your marks (for your two essays, the two in-class quizzes, the two reading exercises, and your tutorial participation mark), scaling according to the University guidelines for grading and translating these into a grade (High Distinction, Distinction, Credit, Pass etc.). The table below lists the range of scaled marks aligned to each grade.

	<i>Grade</i>	<i>Scaled marks</i>
H D	High Distinction	85-100
D	Distinction	75-84
Cr	Credit	65-74
P	Pass	50-64
PC	Pass Conceded	45-49
F	Fail	0-44

The Academic Senate has deemed that the grades refer to the following descriptions of performance:

High Distinction: Denotes performance that meets all unit objectives in such an exceptional way and with such marked excellence that it deserves the highest level of recognition.

Distinction: Denotes performance that clearly deserves a very high level of recognition as an excellent achievement in the unit.

Credit: Denotes performance that is substantially better than would normally be expected of competent students in the unit.

Pass: Denotes performance that satisfies unit objectives.

Conceded Pass (PC): Denotes performance that meets unit objectives only marginally.

Fail: Denotes that a candidate has failed to complete a unit satisfactorily.

With your mark you should receive a final comment along with marginal notes (where applicable). These are intended to guide you to the strengths and weaknesses of your essay. If you wish, you may ask for further clarification about your mark or essay comments from your lecturer.

The University Examination period in Semester 1, 2008 is from June 13 to June 29.

PLAGIARISM

The University defines plagiarism in its rules: "Plagiarism involves using the work of another person and presenting it as one's own." Plagiarism is a serious breach of the University's rules and carries significant penalties. You must read the University's practices and procedures on plagiarism. These can be found in the *Handbook of Undergraduate Studies* or on the web at: <http://www.student.mq.edu.au/plagiarism/>

The policies and procedures explain what plagiarism is, how to avoid it, the procedures that will be taken in cases of suspected plagiarism, and the penalties if you are found guilty. Penalties may include a deduction of marks, failure in the unit, and/or referral to the University Discipline Committee.

UNIVERSITY POLICY ON GRADING

Academic Senate has a set of guidelines on the distribution of grades across the range from fail to high distinction. Your final result will include one of these grades plus a standardised numerical grade (SNG).

On occasion your raw mark for a unit (i.e., the total of your marks for each assessment item) may not be the same as the SNG which you receive. Under the Senate guidelines, results may be scaled to ensure that there is a degree of comparability across the university, so that units with the same past performances of their students should achieve similar results.

It is important that you realise that the policy does not require that a minimum number of students are to be failed in any unit. In fact it does something like the opposite, in requiring examiners to explain their actions if more than 20% of students fail in a unit.

The process of scaling does not change the order of marks among students. A student who receives a higher raw mark than another will also receive a higher final scaled mark.

For an explanation of the policy see

<http://www.mq.edu.au/senate/MQUonly/Issues/Guidelines2003.doc> or
<http://www.mq.edu.au/senate/MQUonly/Issues/detailedguidelines.doc>.

STUDENT SUPPORT SERVICES

Macquarie University provides a range of Academic Student Support Services. Details of these services can be accessed at <http://www.student.mq.edu.au>

Unit Outline

Week 1 (February 25): Introduction to Aesthetics: Plato's "Quarrel" with Art and Poetry

The ancient quarrel between philosophy and poetry. Plato's ban on art in the *Ideal Republic*. Art as epistemically inferior knowledge and morally corrupting illusion/representation. The educative role of art in the polis. Plato's alternative view on beauty: from love of beautiful people and things to love of the Idea of beauty.

Reading:

1/ Plato, *Republic*, Book X, 595-608b.

2/ Plato, *Phaedrus*, 249d-250d.

Week 2 (March 3): On Taste and the Beautiful: Kant's Aesthetics 1

What is Aesthetics? The importance of "aesthetic experience" as an antidote to modern rationalism. Introduction to Kant's aesthetics. Aesthetic judgments as judgments of taste: subjective, based on a feeling of pleasure, yet also "universal". The difference between the "agreeable" and the "beautiful," between "interested" and "disinterested" pleasure.

Reading:

3/ Christian Helmut Wenzel, "Introduction" in his *An Introduction to Kant's Aesthetics: Core Concepts and Problems* (Oxford: Blackwell, 2005).

4/ Douglas Burnheim, "The Peculiarities of the Aesthetic Judgment" in his *An Introduction to Kant's Critique of Judgment* (Edinburgh: Edinburgh University Press, 2000).

5/ Immanuel Kant, *Critique of Judgment*, trans. Werner S. Pluhar (Indianapolis: Hackett, 1987), §§1-9.

Week 3 (March 10): Beauty, Communicability, Genius: Kant's Aesthetics II

How can judgments of beauty be subjective yet universal? The universal communicability of beauty and Kant's idea of a *sensus communis* (common aesthetic sense). Art, imagination, and creativity: Kant's theory of artistic genius.

Reading:

6/ Douglas Burnheim, "Purposiveness and Harmony in Judgments" in his *An Introduction to Kant's Critique of Judgment* (Edinburgh: Edinburgh University Press, 2000).

7/ Immanuel Kant, *Critique of Judgment*, §§10-22.

8/ Christian Helmut Wenzel, "Fine Art, Nature, Genius," in his *An Introduction to Kant's Aesthetics: Core Concepts and Problems* (Oxford: Blackwell, 2005).

9/ Immanuel Kant, *Critique of Judgment*, §§43-49.

Week 4 (March 17): Art, Philosophy, and the "End of Art"? Hegel's Aesthetics

Hegel's philosophical theory of the cultural-historical and ontological significance of art. Art as a historical-cultural practice bringing truth to appearance by sensuous means. The relationship between art, religion, and philosophy. Have we reached the "end of art"?

Reading:

10/ Robert Wicks: “Hegel’s Aesthetics: An Overview” in *The Cambridge Companion to Hegel*, ed. Frederick C. Beiser.

11/ Extracts from G.W.F. Hegel, *Aesthetics. Lectures on Fine Art*, “Introduction”

Week 5 (March 24): Art, Metaphysics, Music, and the Will: Schopenhauer

Artistic ‘genius,’ madness, and the ability to know Ideas. Aesthetic knowledge and metaphysics; aesthetic pleasure and the overcoming of the will. Will-lessness and the feeling of the sublime. Music as a copy of the “primal will”. Is music a metaphysical artform?

Reading:

12/ Julian Young, “Chapter VII Art” from his *Willing and Unwilling: A Study in the Philosophy of Arthur Schopenhauer*.

13/ Arthur Schopenhauer, extracts from *The World as Will and Representation* (Vol. II)

Week 6 (March 31): Art, Genius, and Madness: Schopenhauer and Nietzsche

Schopenhauer and Nietzsche on art, music, and the will. Does art release us from desire and will or does it intensify them? What is the relationship between art, genius, and madness? Nietzsche and Schopenhauer on embodiment, desire, and artistic experience.

Reading:

13/ Arthur Schopenhauer, *The World as Will and Representation* (extracts).

14/ Martha C. Nussbaum, “Nietzsche, Schopenhauer, and Dionysus” in *The Cambridge Companion to Schopenhauer*, ed. Christopher Janaway.

<p>NB: FIRST IN-CLASS QUIZ, either on <u>Tuesday, APRIL 1</u> or <u>Thursday, APRIL 3</u> (depending on your tutorial).</p>
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Week 7 (April 7): Art, Tragedy, and Nihilism: Nietzsche

Nietzsche’s diagnosis of modern culture: decadence, romanticism, and nihilism. The duality of Apollonian and Dionysian art-impulses. Tragedy as the union of Apollonian and Dionysian. Art as a counter-movement to nihilism. Do we need a new tragic art in modernity? Nietzsche on art as redemption and as transfiguration.

Reading:

15/ Aaron Ridley, “Redemption through Art: *The Birth of Tragedy*” in his *Routledge Philosophy Guidebook to Nietzsche on Art*.

16/ Friedrich Nietzsche, “Attempt at a Self-Criticism” and *The Birth of Tragedy* §§1-15.

MID-SEMESTER BREAK: April 14–April 25

N.B. FIRST ESSAY DUE: Monday, APRIL 14

Week 8 (April 28) Art and Truth: Heidegger on Van Gogh

Heidegger’s radical challenge to modern aesthetics What is the being of the work of art? Art as a way in which truth is disclosed, revealed, i.e. “set to work”. The dynamic conflict between “world” and “earth” in the work of art. Is art a “saving power”?

Reading:

17/ Martin Heidegger, “The Origin of the Work of Art” in Heidegger: Basic Writings, ed. David Farrell Krell,

18/ Julian Young, extracts from his *Heidegger’s Philosophy of Art*.

Week 9 (May 5): Art, Perception, and the Body: Merleau-Ponty on Cezanne

Art and perception: the aesthetic experience of the body-subject as a way of knowing and understanding the world. Merleau-Ponty’s phenomenological approach to aesthetics: the critique of rationalism and of mind/body dualism. Merleau-Ponty on Cézanne’s painting.

Reading:

19/ Maurice Merleau-Ponty, “Cezanne’s Doubt” in *The Merleau-Ponty Aesthetics Reader*, ed. Galen A. Johnson.

20/ Galen A. Johnson, “Phenomenology and Painting: ‘Cezanne’s Doubt’” in *The Merleau-Ponty Aesthetics Reader*, ed. Galen A. Johnson.

Week 10 (May 12): Art and Sensation: Deleuze on Francis Bacon

Gilles Deleuze’s aesthetics of sensation: overcoming Kantian dualism. Art and the presentation of pre-representational experience. The distinction between figuration and the Figure. Sensation, the body, and violence in the art of Francis Bacon.

Reading:

21/ Daniel W. Smith, “Deleuze’s Theory of Sensation: Overcoming the Kantian Duality” in *Deleuze: A Critical Reader*, ed. Paul Patton.

22/ Gilles Deleuze, extracts from *Francis Bacon: The Logic of Sensation*, trans. Daniel W. Smith.

NB: SECOND IN-CLASS QUIZ in WEEK 10, so either on Tuesday MAY 13, or Thursday, MAY 15 (depending on your tutorial).

Week 11 (May 19): Art, Modernity, and Freedom: Adorno's Aesthetic Theory

Autonomous art and freedom in modernity. Culture Industry vs. modernist art. How can art be autonomous and political? What modernist art tells us about freedom and subjectivity. What is the right relationship between philosophical theory and art?

Reading:

23/ Theodor Adorno, "The Autonomy of Art", extracts from his *Negative Dialectics* in *The Adorno Reader*, ed. Brian O'Connor.

Week 12 (May 26): Philosophy and Literature: Adorno on Beckett

What is the relationship between philosophy and literature? Can literature be philosophical? How to approach Beckett's *Endgame* philosophically and poetically. What can Beckett tell us about modernity that philosophy can't?

Reading:

24/ Theodor Adorno, Trying to Understand *Endgame* in *The Adorno Reader*, ed. Brian O'Connor.

25/ Simon Critchley, "Know Happiness—on Beckett" in his *Very Little, Almost Nothing: Death, Philosophy, Literature* (rev. ed.).

Week 13 (June 2): Conclusion: Art as Philosophy

Film Screening: Beckett on Film: Beckett's *Endgame* (dir. Conor Mc Pherson)

[<http://www.channel4.com/culture/microsites/B/beckett/plays/endgame/synopsis.html>]

N.B. SECOND ESSAY DUE: Monday, JUNE 9.

Reading List

The following texts are a sample of useful secondary readings in the areas of aesthetics that we will be exploring in the course. This is by no means an exhaustive bibliography but rather a general guide for your study and research. If you are having difficulties in deciding on which texts to study, or are after more detailed references in a particular area of interest, please don't hesitate to ask for further guidance.

I. Anthologies and Readers in Aesthetics

Cooper, David E. *A Companion to Aesthetics* (Blackwell, 1992)

Cooper, David E., *Aesthetics: the classic readings*, advisory editors, Peter Lamarque, Crispin Sartwell Oxford: Blackwell, 1997.

Hofstadter, Albert and Kuhns, Richard, *Philosophies of Art and Beauty. Selected Readings in Aesthetics from Plato to Heidegger* (University of Chicago Press, 1964)

Kearney, Richard and Rasmussen, David, *Continental Aesthetics. Romanticism to Postmodernism* (Blackwell, 2001)

Margolis. Joseph, *Philosophy Looks at the Arts. Contemporary Readings in Aesthetics (third edition)* (Temple University Press, 1987)

II. General Texts on Aesthetics

Aesthetics after historicism / edited by Wayne Hudson, Fortitude Valley, Qld.: Institute of Modern Art, 1993.

Beauty matters, edited by Peg Zeglin Brand, Bloomington: Indiana University Press, 2000.

Beyond aesthetics: art and the technologies of enchantment, edited by Christopher Pinney and Nicholas Thomas (Oxford: Berg, 2001).

Bowie, Andrew, *Aesthetics and subjectivity from Kant to Nietzsche*, Manchester [England]; New York: Manchester University Press ; New York : St. Martin's Press, c1990.

Carroll, Noël *Philosophy of art: a contemporary introduction*, London; New York: Routledge, 1999.

Eagleton, Terry, *The ideology of the aesthetic*, Cambridge, MA, USA: Basil Blackwell, 1990.

German aesthetic and literary criticism: Kant, Fichte, Schelling, Schopenhauer, Hegel, edited and introduced by David Simpson (Cambridge [Cambridgeshire]: Cambridge University Press, 1984)

Graham, Gordon, *Philosophy of the arts: an introduction to aesthetics*, London; New York: Routledge, 1997.

Margolis, Joseph, *Art and philosophy*, Brighton: Harvester, 1980.

Philosophy and art / edited by Daniel O. Dahlstrom, Washington, D.C: Catholic University of America Press, c1991.

Townsend, Dabney, *An introduction to aesthetics*, Cambridge, Mass. Blackwell Publishers, 1997.

Wollheim, Richard, *Art and its objects: with six supplementary essays*, 2d ed. Cambridge; New York: Cambridge University Press, 1980.

III. Kant's Aesthetics

Ameriks, Karl. "Kant and the Objectivity of Taste", *British Journal of Aesthetics*, Vol. 23, No.1, 1983.

Bernstein, J. M. *The fate of art: aesthetic alienation from Kant to Derrida and Adorno*, University Park, Pa: Pennsylvania State University Press, c1992.

Burnham, Douglas, *An introduction to Kant's critique of judgement*, Edinburgh: Edinburgh University Press, 2000.

De Man, Paul. "Phenomenality and Materiality in Kant" in G. Schapiro (ed) *Hermeneutics: Questions and Prospects*. Amherst, 1984.

Düsing, Klaus, "Beauty as a Transition from Nature to Freedom" in *Nous*, 1990, Vol.4.

Duve, Thierry de, *Kant after Duchamp*, Cambridge, Mass.: MIT Press, c1996.

Elliot, R.K. "The Unity of Kant's Critique of Aesthetic Judgment" in *British Journal of Aesthetics*, 1968 (vol.8) – and H. Osborne's critical reply in the same issue.

Essays in Kant's Aesthetics. Edited by T. Cohen and P. Guyer, Chicago University Press, 1982

Guyer, Paul. "Feeling and Freedom" *Journal of Aesthetics and Art Criticism*, 1990 (vol.48), no.2.

Guyer, Paul, *Kant and the claims of taste*, Cambridge, Mass.: Harvard University Press, 1979.

Henrich, Dieter. *Aesthetic Judgment and the Moral Image of the World*, Stanford University Press, 1992.

Kant, Immanuel, *Critique of Judgment*, trans. Werner S. Pluhar, Hackett, 1987.

Kemal, Salim, "The Importance of Artistic Beauty" *Kant-Studien*, 1983 (vol.74).

Kemal, Salim. *Kant's Aesthetic Theory*. Wisconsin University Press, 1974.

Kemal, Salim. *Kant and the Fine Arts*, Oxford: Clarendon Press, 1986.

Knox, I. *The Aesthetic Theory of Kant, Hegel, and Schopenhauer*, Harvester Press, 1988.

McCloskey, M.A, *Kant's Aesthetics*, Macmillan Press, 1987.

Sallis, John. "Nature's Song" *Revue Internationale de Philosophie*, 1991 (vol.45) No.1.

Schaper, Eva. *Studies in Kant's aesthetics*, Edinburgh: Edinburgh University Press, 1979.

III. Hegel's Aesthetics

Bungay, Stephen. *Beauty and Truth. A Study of Hegel's Aesthetics*. Oxford: Clarendon Press, 1984.

De Man, Paul. "Sign and Symbol in Hegel" *Critical Inquiry* 1982, Vol. 8, no. 4 & 1983, Vol. 10, No. 2.

De Man, Paul, "Hegel on the sublime" in Krupnik, M., (ed) *Displacements. Derrida and After*, Indiana University Press, 1983.

Desmond, William. *Art and the Absolute* State University of New York Press, 1986.

Harries, Karsten. "Hegel on the Future of Art" *Review of Metaphysics* 1973-4 (Vol. 27).

Henrich, Dieter "Art and Philosophy of Art Today" in Amacher, R.E, and Lange, V. (eds) *New Perspectives in German Literary Criticism*, Princeton University Press, 1979.

Hegel, Georg Wilhelm Friedrich, *Hegel's Introduction to Aesthetics: being the introduction to the Berlin aesthetics lectures of the 1820s* / translated by T. M. Knox; with an interpretative essay by Charles Karelis. Oxford: Clarendon Press.

Hegel, Georg Wilhelm Friedrich, *Aesthetics: lectures on fine art*; translated by T. M. Knox. Oxford: Clarendon Press, 1975.

Kaminsky, Jack, *Hegel on art: an interpretation of Hegel's aesthetics* (Albany: State University of New York, 1962).

McCumber, John, "Hegel's Anarchistic Utopia" *Southern Journal of Philosophy* Vol. XXII, No.2.

Winfield, R. "Hegel's Theory of Artforms" *The Owl of Minerva* Vol. 24, No.2m 1993.

Wyss, Beate, *Hegel's art history and the critique of modernity*, translated by Caroline Dobson Saltzwedel. Cambridge, U.K.; New York : Cambridge University Press, c1999.

IV. Schopenhauer's Aesthetics

The Cambridge companion to Schopenhauer / edited by Christopher Janaway. Cambridge: Cambridge University Press, 1999.

Hamlyn, D. W., *Schopenhauer: the arguments of the philosophers* (London: Routledge & Kegan Paul, 1980).

Janaway, Christopher. *Self and world in Schopenhauer's philosophy*, Oxford [England]: Clarendon Press; New York: Oxford University Press, 1989.

Janaway, Christopher *Schopenhauer* (Oxford : Oxford University Press, 1994)

Magee, Bryan, *The philosophy of Schopenhauer* (Oxford : Clarendon Press, 1983)

Julian Young, *Willing and unwilling: a study in the philosophy of Arthur Schopenhauer* (Dordrecht; Boston : M. Nijhoff ; Hingham, MA : Distributors, Kluwer Academic Publishers, 1987).

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V. Nietzsche's Aesthetics

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