DRAFT SYLLABUS –SUBJECT TO CHANGE

**STD 607E ART AND POLITICS**

Fall 2022, Tuesday 9:30-12:30

**Office hours:** By appointment

*This syllabus is subject to change or revision due to the need to make course adjustments based on the instructor’s discretion*.

The aim of this course is the study some key concepts, issues, and questions concerning the understanding and explanation of art and politics. The first part of the course grapples with the multitude of issues raised by the definitions of art (e.g., What is art, and Can art ever be defined or delineated from non-art? Are there ways to determine the essential qualities of art? Are the capabilities to make a judgement about the qualities of art merely matters of personal opinion or taste, or Are there some objective ground upon which to make an evaluative judgment of art that is not merely a matter of personal opinion or taste?)

This part concerns defining qualities of art that would enable one to distinguish art when one comes upon or experience it and to recognize art from what is not art. It will focus on central contemporary debates in the philosophy of art (e.g., Are evaluative judgments of art merely matters of personal taste or is there some basis upon which to make an evaluative judgment of art that is not merely a matter of personal taste? This part of the course is also concerned with the question of the meanings, intentions and values of art. What is the meaning of art? Is there such a thing as truth and authenticity in art? Does art give us knowledge of reality? What is art for? The second part of the course will examine the relationship between art, politics and morality. This essay considers the concept of art from a political perspective, focusing on the tensions between the two fundamentals, freedom (autonomy) and moral and ethical values. Questions to be considered in this section include: What are the proper boundaries of freedom of expression? Where does it begin and end? How are they been determined? Why, and by what means? When, how and why, has it been considered appropriate to control that freedom to prevent harm or to serve the public interest and common good?

**Assignments**

1. *Seminar Presentation* (35%)

Students will be required to choose one of the readings from the syllabus and to make a presentation in class. The presentation should explain the argument and the conclusion of the reading and, ideally, include critical comments. A good presentation cannot be a mere summary of the readings but provide both an accurate summary of the argument of readings and a critical analysis of some part of that argument. Students are expected to post their presentations before the class. Presentations should be no more than 20 minutes.

2. *Analytical* *Research Paper* (55%)

Students will be required to write one long critical analysis paper of approximately 20 to 25 pages and double-spaced in 12-point font with 1” margins. The papers should contain a clearly stated research question that students find relevant, appropriate, and useful from the material covered in this course. Students may write papers on a topic of their own choice, but they should clear it with me in advance

3. *Seminar Participation* (10%)

Discussion participation is an integral part of this course and assumes that students will read the course material thoughtfully and in an engaging manner before class. Students are expected to attend every class and more than two unexcused absences will result in a failing grade.

**Helpful companions, guides, and anthologies of articles include:**

Budd, Malcolm. 1995. *Values of Art*. London, UK: Penguin.

Cahn, Steven, and Aaron Meskin, eds. 2008. *Aesthetics: A Comprehensive Anthology.*

Carrol, Noel. 1999. *Philosophy of Art: A contemporary introduction*. London, UK: Routledge.

Cooper, David E. *A Companion to Ae*sthetics. Cambridge: Blackwell, 1992.

Davies, Stephen, et al., eds. 2009. *A Companion to Aesthetics*. Oxford, UK: Blackwell.

Davies, Stephen 2007. *Philosophical Perspectives on Art.* Oxford: Oxford University Press,

Davies, Stephen 2016. *The Philosophy of Art*. Chichester: Wiley-Blackwell,

Dickie, George, and Richard Sclafanı, eds, 1997. *Aesthetics: A Critical Anthology.* New York: St Martin's Press

Gaut, Berys and Dominic McIver Lopes, eds. 2013. *The Routledge Companion to Aesthetics*. 2nd edt., London, UK: Routledge.

Harrison, Charles. 2002. *Art in Theory, 1900-2000: An Anthology of Changing Ideas*, edt., Harrison Charles, Paul Wood. Oxford & Cambridge

Kelly, Michael, edt.,1998. *Encyclopedia of Aesthetics*. NY: Oxford UP, 4 vol.

Kieran, Matthew, edt.,2006. *Contemporary Debates in Aesthetics and the Philosophy of Art. Oxford*, UK: Blackwell.

Kivy, Peter, edt.,2004. *The Blackwell Guide to Aesthetics*. Oxford, UK: Blackwell.

Lamarque, Peter, and Stein H. Olsen, eds. 2004. *Aesthetics and the Philosophy of Art.* Oxford: Blackwell.

Lamarque, Peter, and Stein Haugom Olsen, eds., 2004. *Aesthetics and the Philosophy of Art—The Analytic Tradition: An Anthology*. Oxford, UK: Blackwell.

Levinson, Jerrold, edt.,2005. *The Oxford Handbook of Aesthetics*. Oxford, UK: Oxford *UP.*

Malden, MA: Blackwell.

*Margolis, Joseph. 1987.* *Philosophy Looks at The Arts: Contemporary Readings In Aesthetics.* Philadelphia, PN: Temple UP.

Neill, Alex, and Aaron Ridley, eds., 1995. *The Philosophy of Art.* London: McGraw-Hill.

Osborne, Harold, edt.,1970. Oxford Companion to Art. NY: Oxford at the Clarendon Press,

Stecker, Robert and Ted Gracyk, eds. 2010. *Aesthetics Today: A Reader*. Plymouth, UK: Rowan & Littlefield

Stecker, Robert. 2010. *Aesthetics and the Philosophy of Art: An Introduction*. Plymouth, UK: Rowan & Littlefield.

**Some useful websites for art**

MyStudios - [www.mystudios.com/home.html](http://www.mystudios.com/)

Archive - [www.artchive.com](http://www.artchive.com/)

Artcylopedia - [www.artcyclopedia.com](http://www.artcyclopedia.com/)

London Aesthetics Forum/ Aesthetics Bites -[www.londonaestheticsforum.org/?page\_id=2412](http://www.londonaestheticsforum.org/?page_id=2412)

**Required texts:** Course packet (available in the İTÜ kovan file sharing system and the photocopy center)

**Schedule of Weekly Readings**

*Note: The reading list is subject to change; changes will be announced at least two*

*weeks in advance.* An asterisk (\*) indicates the compulsory reading.

**WEEK I: What is Art? Problem of Defining Art**

**WEEK II: Art, Truth, Reality and Representation**

\*Aristotle. 1995. *Aristotle: Poetics* (Loeb Classical Library) Halliwell, Stephen ed, Harvard University Press. §§1-15.

\*Badiou, Alain 2004. *Handbook of Inaesthetics* Stanford. California: Stanford University Press. Pp.1-16.

\*Currie, Greg. 2004. “Imagination and make-believe”, In B. Gaut and D. McIver Lopes eds., *The Routledge Companion to Aesthetic*s. London, Routledge. Second edition.

\*Gombrich, E. H. 2002*.* “Truth and the Stereotype”: in *Art and Illusion: A study in the psychology of pictorial representation.* 6th edt.,London, UK: Phaidon.

\*Plato. 1991. The Republic of Plato. Allan Bloom trans. edt., New York: Basic Books II, III, X

\*Walton, Kendall. 1990. *Mimesis as Make-Believe*. Cambridge, MA: Harvard University Press. (I, sect. I.1 'Imagining' and Ch. 8)

\*Wilde, Oscar. 1960. “The decay of lying.” Reprinted in part as in “Nature's Imitation of Art.” In A *Modern Book of* *Esthetics* Melvin Rader edt., New York: Holt.

\*Wollheim, Richard. 1980. *Art and its objects* Ch. “Seeing-as, seeing-in, and pictorial representation”. Supplementary essay 5 in, Cambridge, UK: Cambridge UP, 205-26.

\*Zangwill, Nick. 2005. “Aesthetic Realism 1”, in *Oxford Handbook of Aesthetics*. J. Levinson, (ed.) Oxford: Oxford University Press, pp. 63-79

Aristotle. 1995. The Politics of Aristotle. Sir Ernest Barker, edt., Oxford: Oxford University Press Bk. 8 Chs. 5-7 (1339a11ff.).

Budd, Malcolm 2008. ‘How Pictures Look’, in *Aesthetics Essays.* Oxford: Oxford University Press

Elliott, R.K., 1972. 'The Imagination in the Experience of Art', *Royal Institute of Philosophy Lectures*, 6: 88-105.

Hanson, Louise. 2014. 'Meta-Aesthetics', in M. Kelly, edt., *Encyclopedia of Aesthetics*. 2nd edt.,Oxford: Oxford University Press,

Morgan, Douglas. 1967. “Must Art Tell the Truth?” *Journal of Aesthetics and Art Criticism* 26: 17-27.

Schudson, Michael. 1989. “How Culture Works: Perspectives from Media Studies on the Efficacy of Symbols.” *Theory and Society* 18 (2): 153-180.

Stock, Kathleen. 2011. 'Fictive Utterance and Imagining', *Proceedings of the Aristotelian Society, Suppl. Vol.*, 85: 145-61.

**WEEK III: Art and Expression**

\*Burke, Edmund. 1958. *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful* James T. Boulton edt.,New York: Columbia University Press

\*Collingwood, Robin. 1938. The Principles of Art, Oxford: Clarendon Press

\*Croce, Benedetto. 1992. The Aesthetic as the Science of Expression and the Linguistic. Colin Lyas, (trans.) Cambridge: Cambridge University Press, *General Part I: Theory*.

\*Goffman, Erving. *The Presentation of Self in Everyday Life*. Edinburgh: University of Edinburgh Press, 1956. Pp.10-47 and 132-152

\*Langer, Susanne. 1957. “Expressiveness” in *Problems of Art.* New York Scribner.

\*Schiller, Friedrich. 1967. *On the Aesthetic Education of Man: In a Series of Letters*. Elizabeth M. Wilkinson and L. A. Willoughby. edt.,and trans. Oxford: Clarendon Press. 20-21 letters.

\*Tolstoy, Leo. 1995. [1897]. *What is Art?* Richard Pevear and Larissa Volokhonsky (trans). London: Penguin.

Bentham, Jeremy. 1830. The Rationale of Reward, London*:* Robert Heward. Bk. III, Ch. 1

Golub, Leon. 1955. “A Critique of Abstract Expressionism” in *College Art Journal*, Vol. 14, No. 2, pp. 142-147.

**WEEK IV: Subjective and Objective Judgments of Art**

\*Beardsley, Monroe. 1958. “Taste Can Be Disputed” From *Swarthmore College Alumni Bulletin* 56: 1-5.

\*Currie, Gregory. 1989. *An Ontology of Art.* Basingstoke: Macmillan. Pp.1-15 and 46-84.

\*Hopkins, Robert. 2009. “Objectivity and Realism in Aesthetics”. In *A Companion to Aesthetics*, Stephen Davies edt., Oxford, UK: Blackwell. 444-9.

\*Hume, David. 2014. ‘Of the Standard of Taste,’” in Michael Kelly edt., The Encyclopedia of Aesthetics, 2nd edt., Oxford: Oxford University Press, Volume 3: 364–68

\*Kant, Immanuel. 2000. Critique of the Power of Judgment (The Cambridge Edition of the Works of Immanuel Kant), Paul Guyer edt., Paul Guyer and Eric Matthews, (trans) Cambridge: Cambridge University Press. “Critique of the Power of Judgement. Introduction,” §§1-38. 41-54

\*Meskin, Aaron. 2004. 'Aesthetic Testimony: What Can We Learn from Others About Beauty and Art?' *Philosophy and Phenomenological Research*, 69, no. 1: 65-91.

\*Miller, Richard W. 1998. “Three versions of objectivity: aesthetic, moral, and scientific”. In *Aesthetics and Ethics: Essays at the intersection*, edt.,Jerrold Levinson, 26-58. Cambridge, UK: Cambridge UP.

\*Schellekens, Elisabeth. 2006. “Towards a reasonable objectivism for aesthetic judgements.” *British Journal of Aesthetics* 46 (2): 163-77.

\*Sibley, Frank N. and Michael Tanner. 1968. “Objectivity and Aesthetics” *Proceedings of the Aristotelian Society*, Supplementary Volumes 42: 31-72.

Beardsley, Monroe. 1958. “Reasons in Aesthetic Judgments.” In *Aesthetics.* New York: Harcourt, Brace & World.

Margolis, Joseph. 1976. “Robust Relativism”. *Journal of Aesthetics and Art Criticism* 35: 37-46. Repr. as Ch. 25 in *Philosophy Looks at The Arts: Contemporary Readings In Aesthetics*. Joseph Margolis. Philadelphia. edt., PN: Temple UP, pp. 484-98.

McDowell, John. 1983. “Aesthetic value, objectivity, and the fabric of the world”. Ch. 1 in *Pleasure, Preference, and Value: Studies in Philosophical Aesthetics*, edt.,Eva Schaper, 1-16. Cambridge, UK: Cambridge UP.

Ross, Stephanie. 2011. “Ideal Observer Theories” in *Aesthetics. Philosophy Compass* 6 (8): 513-22.

Rowe, M. W. 1999. “The Objectivity of Aesthetic Judgements.” *British Journal of Aesthetics* 39 (1): 40-52.

Schellekens, Elisabeth. 2008. “Three Debates in Meta-Aesthetics. In New Waves” in *Aesthet*ics, eds. Kathleen Stock and Katherine Thomson-Jones, 170-187. Basingstoke, UK: Palgrave Macmillan.

Sibley, Frank 1959. “Aesthetic Concepts” in Philosophical Review 68 (4):421-450

Summers, David. 1993. “Why did Kant call taste a “common sense”?” In *Eighteenth-Century Aesthetics and the Reconstruction of Art*, edt., Paul Mattick, Jr., 120-51. Cambridge, UK: Cambridge UP.

Tatarkiewicz, Wladyslaw. 1963. “Objectivity and Subjectivity in the History of Aesthetics”. *Philosophy and Phenomenological Research* 24 (2): 157-73.

Walton, Kendall. 1970. “Categories of Art” in *the Philosophical Review*, Vol. 79, No. 3

**WEEK V: Essential and Relational Definitions of Art**

\*Beardsley, M.C. 1983 “An Aesthetic Definition of Art”, in *Aesthetics and the Philosophy of Art: The Analytic Tradition: An Anthology*. Peter Lamarque, Stein Haugom Olsen edt., London: Wiley.

\*Davies, Stephen. 2003. “Ontology of Art”, in J. Levinson, edt., *Oxford Handbook of Aesthetics* Oxford: Oxford University Press, pp. 155-80.

\*Gaut, Berys. 2005. “The Cluster Account of Art Defended.” *British Journal of Aesthetics* 45: 273-88.

\*Goodman, Nelson. 1978. *When is art? In Ways of Worldmaking.* Indianapolis, IN: Hackett. 57-70.

\*Kieran, Matthew. 2008. “Why Ideal Critics Are Not Ideal: Aesthetic Character, Motivation and Value”. *British Journal of Aesthetics* 48 (3): 278-94.

\*Kristeller, Paul Oskar. 1951-2. “The Modern System of the Arts: A Study in the History of Aesthetics”. 2 Parts. *Journal of the History of Ideas* 23 (4): 496-527, and *Journal of the History of Ideas* 13 (1): 17-46.

\*Levinson, Jerrold. 2002. “The Irreducible Historically of the Concept of Art” *The British Journal of Aesthetics* 42(4):367-379

\*Weitz, Morris. 1956. “The Role of Theory in Aesthetics”. *Journal of Aesthetics and Art Criticism* 15: 27-35.

\*Wittgenstein, Ludwig. 2001. Philosophical Investigations. Blackwell Publishing §§65-75

Caroll, Noel. 2004. “Art and Human Nature” in *The Journal of Aesthetics and Art Criticism*, Vol. 62, No. 2, 95-107

Davies, S. 1991. *Definitions of Art*, Ithaca, NY, and London: Cornell University Press.

Dickie, George. 1969. “Defining Art”, *The American Philosophical Quarterly*, 6: 253–6.

Dutton, Denis 2006. “A Naturalist Definition of Art”, *Journal of Aesthetics and Art Criticism* 64: 367-­‐377

Hyman, John. 2006. *The Objective Eye: Color, Form, and Reality in the Theory of Art*. London, UK: Chicago UP. (Ch. 4)

Levinson, Jerrold. 1989. “Refining Art Historically”, *Journal of Aesthetics and Art Criticism* 47: 21–33.

Levinson, Jerrold. 1993. “Extending Art Historically”, *Journal of Aesthetics and Art Criticism* 51: 411–23.

Wolterstorff, Nicholas. 1975. “Toward an Ontology of Art Works”, *Noûs*, 9: 115-42.

**WEEK VI: Aesthetic Values and Art**

\*Bourriaud, Nicolas. 2002. *Relational Aesthetics.* Les Presses du Réel,

\*Budd, Malcolm. 2008. “The Intersubjective Validity of Aesthetic Judgements”. Ch. 4 in Budd, Malcolm. *Aesthetic Essays*. Oxford, UK: Oxford UP.

\*Calinescu, Matei. 1987. *Five Faces of Modernity: Modernism, Avant-garde, Decadence, Kitsch, Postmodernism*. Duke University Press. Chp. “Kitsch”

\*Carlson, Allen**.** 2002.*Aesthetics and the Environment: The Appreciation of Nature, Art and Architecture* London: Routledge. pp. 55-128.

\*Danto, Arthur. 1998. “After the End of Art: A Philosophical Defense” in *History and Theory,* Vol. 37, No: 4. 127-144.

\*Goodman, N. 1968. “Reality Remade” in Languages of Art: An Approach to a Theory of Symbols, Indianapolis: The Bobbs-Merrill Company.,

\*Greenberg, Clement. 1961. “Avant-Garde and Kitsch” in *Art and Culture Critical Essays.* Beacon Press 133-138.

\*Hutter, Michael and Richard Shusterman. 2006. “Value and the Valuation of Art” in *Handbook of the Economics of Art and Culture*, vol. 1, Victor A. Ginsburgh and David Throsby eds. Chicago: Chicago University Press.

\*Kulka, Tomas. 1988. “Kitsch.” *British Journal of Aesthetics* 28: 18-27.

\*Lamarque, Peter. “Artistic Value.” In *Central Issues in Philosophy*, John Shandç edt., 231-43. West Sussex, UK: Wiley-Blackwell.

\*Nehamas, Alexander 2000. “Essay on Beauty and Judgment” “An Essay on Beauty and Judgment,” The *Three Penny Review*, Winter Repr. in *The Continuum Companion to Aesthetics.*

Joseph Tanke, edt., Bloomsbury Publishing.

\*Savile, Anthony 1985. *The Test of Time: An Essay in Philosophical Aesthetics* Oxford: Oxford University Press.

Budd, Malcolm. 1996. *Values of Art: Pictures, Poetry, and Music* London Penguin Books

Cohen, Ted. 1999. “High and Low Art and High and Low Audiences” in Journal of Aesthetics and Art Criticism 57 2:137-143

Davies, Stephen. 1990. “Functional and Procedural Definitions of Art” in *Journal of Aesthetic Education*, Vol. 24, No. 2, pp. 99-106

Freud, Sigmund. 1908. “The Relation of the Poet to Day-Dreaming” in *Character and Culture*, edt., Philip Rieff New York: Collier. pp. 34-43.

Goldman, Alan. 1995. Aesthetic Value. Boulder, CO: Westview. Ch. 5

Harrison, Bernard. 1960. “Some Uses of ʻGoodʼ in Criticism” in Mind 69 (274):206-222.

Kulka, Tomas. 1981. The artistic and the aesthetic value of art in *British Journal of Aesthetics* 21 (4):336-350

Kundera, Milan.1999. “The Nature of Kitsch” *The Unbearable Lightness of Being*. New York: Harper Perennial pp. 397-398;

Marcuse, Herbert. 1978i *The Aesthetic Dimension: Toward a Critique of Marxist Aesthetics* Boston: Beacon.

Porteous, Douglas J. 1996. *Environmental Aesthetics: Ideas, politics and planning* Routledge

Sharpe, R. A. 2000. “The Empiricist Theory of Artistic Value”. *The Journal of Aesthetics and Art Criticis*m 58 (4): 321-32.

Swidler, Ann. 1986. “Culture in Action: Symbols and Strategies.” *American Sociological Review* 51 (2):273-86, esp 273-78 & conclusion.

Walton, Kendall. 199. “How Marvelous! Toward a Theory of Aesthetic Value” in Journal of Aesthetics and Art Criticism 51 (3):499-510.

Zangwill, Nick. 2002. “Are There Counterexamples to Aesthetic Theories of Art?” The Journal of Aesthetics and Art Criticism, Vol. 60, No. 2, pp. 111- 118

**WEEK VII: Art, Form and Institution**

**Art and Form**

\*Bell, Clive. 1913. “Art and Significant Form” in *Art* New York: Frederick A. Stokes Company.

\*Bell, Clive. 1992 “Art” and The Aesthetic Hypothesis from Art” in *Art in Theory, 1900-1990: An Anthology of Changing Ideas*, Charles Harrison and Paul Wood, eds. Oxford: Blackwell, 113-16.

\*Greenberg, Clement. 1965. “Abstract, Representational, and so forth,” in *Abstract, Representational and so forth* 133-138.

\*Hopkins, David. 2000. “The Politics of Modernism: Abstract Expressionism and the European Informel” in *After Modern Art 1945-2000.* Oxford University Press. pp 5 to 34

\*Klingender, F. 1992. “Content and Form in Art”, in C. Harrison and P. Wood, ***Art in Theory 1900–1990.*** London: Blackwell, pp.421–423.

Hyman, John. 2006. “The Objective Eye: Color, Form, and Reality” in *the Theory of Art*. London, UK: Chicago UP. Chs. 4-8.

Rosenberg, Harold. 1952. “The American Painters” in *Art News*

Schapiro, Meyer. 1966. “On Perfection, Coherence, and Unity of Form and Content”*.* In *Art and Philosophy: A Symposium*, edt.,Sidney Hook, New York: New York University Press

**Art and Institution**

\*Baumol, William J. 2006. “The Arts in the New Economy” in *Handbook of the Economics of Art and Culture*, vol. 1, p. 309 Victor A. Ginsburgh and David Throsby eds.) Chicago: Chicago University Press.

\*Bourdieu, Pierre. 1993. “The Market of Symbolic Goods.” In *the Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University.

\*Bourdieu. Pierre 1984. *Distinction: A social critique of the judgement of taste* R. Nice, Trans. Cambridge, MA: Harvard University Press. Introduction (pp 1-7), Ch. 1 (pp. 28-63);

\*Danto, Arthur. 1964 “The Artworld” *The Journal of Philosophy* 61 (19): 574.

\*Dickie, George. 1974. *Art and the Aesthetic: An Institutional Analysis*, Ithaca, NY, and London: Cornell University Press

\*Geertz, Clifford. 1993. “Art as a Cultural System” in *Local Knowledge: further essays in interpretive anthropology* London: Basic Books.

\*Wollheim, Richard edt.,1980. “The Institutional Theory of Art” Supp. Essay 1 in *Art and Its Objects*. 2nd edt.,Cambridge, UK: Cambridge UP. 157-166.

Becker, Howard S. 1982. *Art Worlds.* Berkeley: University of California Press. pp.1-67, 227-70.

Dickie, George 1984. *The Art Circle: A Theory of Art*, New York: Haven. *Essays in Interpretive Anthropology* pp.94-120, London: Fontana Press, Chapter 1.

**Watch:** *The Phantom of Liberty* (screening outside of class)

**WEEK VIII: Experience and Art**

\*Beardsley, Monroe, 1982. “The Aesthetic Experience”, in *The Aesthetic Point of View: Selected Essays edt.,*M. Beardsley Ithaca, NY: Cornell University Press.

\*Bullough, Edward. 1912. ‘‘Psychical Distance as a Factor in Art and as an Aesthetic Principle”, *British Journal of Psychology*, N: 5, pp. 87-117.

\*Carroll, Noël. 2002. “Aesthetic Experience Revisited” *British Journal of Aesthetics*, No: 42 pp. 145-168.

\*Dewey, John. 1934. *Art as Experience*. New York: Penguin. pp. 35-82 and 187-324

\*Iseminger, G., 2003, “Aesthetic Experience” in *The Oxford Handbook of Aesthetics*, J. Levinson edt.), Oxford: Oxford University Press, pp. 99–116.

\*Merleau-Ponty, Maurice. 1964. “Eye and Mind.” The Primacy of Perception. edt.,James E. Edie. Trans. Carleton Dallery. Evanston, IL: Northwestern UP, pp. 159-190.

\*Schlesinger, G. 1979. “Aesthetic Experience and the Definition of Art” in *The British Journal of Aesthetics*, No: 19, pp. 167–76.

\*Shusterman, Richard. 2000. “Art and Theory between Experience and Practice” in *Pragmatist Aesthetics: living beauty, rethinking art*. 2nd edt.,MD: Rowman & Littlefield.

\*Stecker, Robert. 2006. “Aesthetic Experience and Aesthetic Value” *Philosophy Compass* Vol: 1 No: 1, pp. 1-10.

Beardsley, Monroe. 1981 “Arts in the Life of Man” In, *Aesthetics: Problems in the Philosophy of Criticism.* edt.,M. Beardsley Indianapolis: Hackett, 557-92

Iseminger, G., 2004, *The Aesthetic Function of Art*, Ithaca, N.Y.: Cornell University Press

Levinson, Jerrold. 1998. “Wollheim on Pictorial Representation”. *Journal of Aesthetics and Art Criticism* No: 56, pp. 227-33. Also, in *Contemplating Art*. Oxford, UK: Clarendon, 2006. 366-85.

Mirzoeff, Nicholas 2011. “The Right to Look, or, How to Think with and Against Visuality” in *The Right to Look: A Counter History of Visuality* Duke University Press,

Nietzsche, Friedrich. 1993. “The Birth of Tragedy,” in *The Birth of Tragedy of the Spirit of Music*. edt.,Michael Tanner, trans. Shaun Whiteside. Penguin Books.

Shusterman, Richard 2007. Aesthetic Experience: From analysis to Eros” in *Aesthetic Experience.* edt.,R. Shustrman and A. Tomlin. London: Routledge.

**WEEK IX: Authors, Intentions Meanings and Interpretations**

**Intention and Meaning**

\*Beardsley, Monroe C. 1982. “Intentions and Interpretations: A Fallacy Revived” in *Aesthetics and the Philosophy of Art – The Analytic Tradition*, eds. Peter Lamarque & Stein Haugom Olsen Malden: Blackwell Publishing, pp. 189–199.

\*Carlson, Allen**.** 2008. *Functional Beauty*. Oxford: Oxford University Press. 196-235.

\*Carroll, Noël. 1992. “Art, Intention and Conversation”, in G. Iseminger, edt. *Intention and Interpretation* Philadelphia, PA: Temple University Press. pp. 97-131.

\*Carroll, Noel. 2003. *Beyond Aesthetics: Philosophical Essays*. Cambridge, UK: Cambridge UP. (Part III)

\*Davies, Stephen. 2007. “Authors’ Intentions, Literary Interpretation, and Literary Value.” Ch.11 in *Philosophical Perspectives on* *Art.* Oxford, UK: Oxford UP.

\*Hirsch, E. D. Jr. 1967. *Validity in Interpretation.* New Haven: Yale University Press.

\*Iseminger, Gary. edt.,1992. *Intention & Interpretation*. Philadelphia, PA: Temple University Press.

\*Levinson, Jerrold. 2006. “Hypothetical Intentionalism: Statement, Objections, and Replies.” in *Contemplating Art: Essays in Aesthetics*. Ch.18 Oxford, UK: Clarendon.

\*Livingston, Paisley. 2005. “Intention in Art”. *In the Oxford Handbook of Aesthetics*, edt., Jerrold Levinson. Oxford, UK: Oxford UP. Pp. 275-90.

\*Lyas, Colin and Robert Stecker. 1992. *Intention and interpretation. In A Companion to Aesthetics*, eds. Stephen Davies, 227-30. Oxford, UK: Wiley-Blackwell.

\*Olsen, Stein Haugom. 2004. “Modes of Interpretation and Interpretative Constraints,” *British Journal of Aesthetics*, 44, 2, 135–148;

\*Weitz, Morris. 1955. “Truth in Literature.” *Revue Internationale de Philosophie* 9: 116-129.

\*Wimsatt, W. K., and Monroe C. Beardsley. 1954. “The Intentional Fallacy.” in *The Verbal Icon*: *Studies in the Meaning of Poetry.* Lexington: U of Kentucky P,

Beardsley, Monroe C. 1970. *The Possibility of Criticism* Detroit: Wayne State University Press.

Carroll, Noel. 2001. “Hypothetical and “Interpretation and Intention: The Debate between Hypothetical and Actual Intentionalism”, in *Beyond Aesthetics: Philosophical Essays*. Cambridge: Cambridge University Press), pp. 197–213

Davies, Stephen, 1982. “The Aesthetic Relevance of Painters' and Writers' Intentions,” *Journal of Aesthetics and Art Criticism,* 41, 1, 65–76

Davies, Stephen. 1995. “Relativism in Interpretation,” *Journal of Aesthetics and Art Criticism,* Vol.53, No:1, pp.8–13

Davies, Stephen. 1996. “Interpreting Contextualities,” *Philosophy and Literature*, 20, 1, 20–38;

Dickie, George & Kent Wilson, “The Intentional Fallacy: Defending Beardsley,” in *Journal of Aesthetics and Art Criticism*, 48, 3

Levinson, Jerrold. 1992. “Intention and Interpretation: The Last Look,” in *Intention and Interpretation*, edt.,Gary Iseminger Philadelphia: Temple University Press), pp. 221–256

Levinson, Jerrold. 1995. “Messages in Art” Australasian Journal of Philosophy 73 (2):184 – 198.

Levinson, Jerrold. 1999. “Two Notions of Interpretation,” in *Interpretation and Its Boundaries*, edt.,Arto Haapala & Ossi Naukkarinen Helsinki: Helsinki University Press.

Levinson, Jerrold. 2010. “Defending Hypothetical Intentionalism.” *British Journal of Aesthetics* 50 (2): 139-150.

Livingston, Paisley. 2005. *Art and Intention: A philosophical study*. Oxford, UK: Clarendon.

Olsen, Stein Haugom. 1987. “Authorial Intention”, in *The End of Literary Theory* Cambridge: Cambridge University Press, pp. 29–41.

Lyas, Colin. 1983. “Anything Goes: The Intentional Fallacy Revisited.” *British Journal of Aesthetics* 23 (4): 291-305.Savedoff, Barbara. 1989. “The Art Object”, in British Journal of Aesthetics 29 (2):160-167.

Stecker, Robert. 2006. “Moderate Actual Intentionalism Defended.” *Journal of Aesthetics and Art Criticism* 64 (4): 429-38.

**Language, Interpretation and Understanding**

\*Danto, Arthur. 1983. *Transfiguration of the Commonplace: A Philosophy of Art.* Harvard University Press.

\*Dilthey, Wilhelm. 1900. “The Development of Hermeneutics” in Dilthey: Selected Writings Hans Peter Rickman. edt., and trans. New Jersey: Princeton University Press. pp. 247-263

\*Foucault, Michel 1997. “What Is an Author?” Language, Counter-Memory, Practice. Donald F. Bouchard, edt.,Cornell University Press, pp. 113-38

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