

Art and Politics: Philosophical Perspectives

Course Code: STD 607 Art and Politics

Semester: Fall/Spring, 2024 **Meeting Time & Location:** 09.30-12.30

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Office: # B4-320 Dept. Humanities and Social Sciences, FEB

Office Hours: Wednesday 09.30-12.00

Syllabus Change Notice: This syllabus is subject to revision at the instructor's discretion. Any changes will be announced at least two weeks in advance.

Course Description:

This graduate seminar offers a rigorous and interdisciplinary exploration of the philosophical relationship between art and politics, examining how aesthetic practices and political structures intersect, inform, and challenge one another. The course is divided into two main parts.

Part I: Foundations in Aesthetics

We begin by engaging with central debates in philosophical aesthetics, including the nature and definition of art, the role of beauty and aesthetic experience, the meaning and interpretation of artworks, and the value of artistic expression. Students will critically examine theories of representation, form, and artistic autonomy, drawing on classical and contemporary thinkers to understand how art functions as a mode of knowledge, communication, and critique.

Part II: Art in the Political Sphere

The second part of the course investigates the political dimensions of art, focusing on freedom of expression, the ethical and political evaluation of artworks, and the contested boundaries between art and propaganda. Topics include the role of art in public discourse, the politics of taste and cultural authority, the dynamics of censorship and moral panic, and the symbolic power of images and performances in shaping collective identities and ideologies. We will also explore how art can serve as a site of resistance, subversion, and social transformation.

Throughout the seminar, students will engage with philosophical texts, case studies, and contemporary debates, developing critical tools to analyze the aesthetic and political significance of art in diverse contexts. Readings will include works from aesthetics, political theory, ethics, and cultural criticism, fostering a nuanced understanding of how art both reflects and reshapes the political world.

Course Objectives

By the end of the course, students will be able to:

1. Analyze major theories in aesthetics (definition, value, taste, emotion, meaning, knowledge, experience).
 2. Evaluate philosophical frameworks for artistic freedom, censorship, and ethical criticism.
 3. Apply theoretical concepts to case studies connecting artworks and political contexts.
 4. Present and defend original arguments in both written and oral formats.
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Outcomes

Upon successful completion of the course, students will be able to:

- Distinguish and assess essentialist, institutional, and historical definitions of art.
- Evaluate objectivity and subjectivity in aesthetic judgment (Hume, Kant, and contemporary debates).
- Explain theories of representation, expression, and aesthetic experience (pragmatism, phenomenology, cognitive accounts).
- Assess ethical criticism (moralism, autonomism, immoralism) and articulate when and why ethics affects aesthetic value.
- Analyze free speech debates in art (harm, offense, hate speech, obscenity, and pornography) and justify principled limits, if any.

Texts & Resources

- **Required Readings:** PDFs will be available on İTÜ's KOVAN platform.
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Recommended Companions & Anthologies (Selected):

Books and Anthologies

- **Budd, Malcolm.** *Values of Art: Pictures, Poetry and Music*. London: Allen Lane, Penguin, 1995. ISBN: 0713990260.
- **Cahn, Steven M., & Meskin, Aaron (Eds.).** *Aesthetics: A Comprehensive Anthology*. Malden, MA: Blackwell Publishing, 2008. ISBN: 9781405154352.
- **Carroll, Noël.** *Philosophy of Art: A Contemporary Introduction*. London: Routledge, 1999. ISBN: 0415159636.
- **Cooper, David E. (Ed.).** *A Companion to Aesthetics*. Oxford: Blackwell, 1992. ISBN: 0631178015.
- **Davies, David, Kieran, Matthew, Meskin, Aaron, & Robson, Jon (Eds.).** *Aesthetics and the Sciences of Mind*. Oxford: Oxford University Press, 2009. ISBN: 9780199669639. [cite](#) [turn9search73](#)
- **Dickie, George, Sclafani, Richard, & Roblin, Ronald (Eds.).** *Aesthetics: A Critical Anthology* (2nd ed.). New York: Bedford/St. Martin's, 1989. ISBN: 0312003099.
- **Gaut, Berys, & Lopes, Dominic McIver (Eds.).** *The Routledge Companion to Aesthetics* (3rd ed.). London: Routledge, 2013. ISBN: 9780415782869. [cite](#) [turn9search50](#)
- **Harrison, Charles, & Wood, Paul (Eds.).** *Art in Theory 1900–2000: An Anthology of Changing Ideas*. Oxford: Blackwell Publishing, 2002. ISBN: 0631227075. [cite](#) [turn9search41](#)
- **Kelly, Michael (Ed.).** *Encyclopedia of Aesthetics* (Vols. 1–4). New York: Oxford University Press, 1998. ISBN: 0195113071. [cite](#) [turn9search65](#)
- **Kieran, Matthew (Ed.).** *Contemporary Debates in Aesthetics and the Philosophy of Art*. Malden, MA: Blackwell Publishing, 2006. ISBN: 140510239X. [cite](#) [turn9search57](#)
- **Kivy, Peter.** *Introduction to a Philosophy of Music*. Oxford: Clarendon Press, 2004. ISBN: 0198250834.
- **Lamarque, Peter, & Olsen, Stein Haugom (Eds.).**
 - (2004a). *Aesthetics and the Philosophy of Art: The Analytic Tradition*. Oxford: Blackwell Publishing. ISBN: 0631233471.
 - (2004b). *Aesthetics and the Philosophy of Art: Readings in Aesthetics*. Oxford: Blackwell Publishing. ISBN: 0631233471.

- **Levinson, Jerrold (Ed.).** *The Oxford Handbook of Aesthetics*. Oxford: Oxford University Press, 2005. ISBN: 0199279454.
- **Margolis, Joseph (Ed.).** *Aesthetics: A Reader in Philosophy of the Arts*. New York: St. Martin's Press, 1987. ISBN: 0312020212.
- **Neill, Alex, & Ridley, Aaron (Eds.).** *The Philosophy of Art: Readings Ancient and Modern*. New York: McGraw-Hill, 1995. ISBN: 0070461916.
- **Osborne, Harold.** *Aesthetics and the Arts*. London: Oxford University Press, 1970. ISBN: 0192151744.
- **Stecker, Robert, & Gracyk, Theodore (Eds.).** *Aesthetics Today*. London: Rowman & Littlefield, 2010. ISBN: 9780742564107.
- **Stecker, Robert.** *Aesthetics and the Philosophy of Art: An Introduction*. Lanham, MD: Rowman & Littlefield, 2010. ISBN: 9780742564107.

Online Art Resources

- **MyStudios**
<https://www.my-art-gallery.net>
(Note: This site may also be referred to as MyStudios.com Art Gallery)
- **Artchive**
<https://www.artchive.com>
(Online art gallery and encyclopedia featuring thousands of artworks and artist profiles)
- **Artcyclopedia**
<https://www.artcyclopedia.com>
(Fine art search engine indexing museum-quality artworks and artists)

Philosophy and Aesthetics Forums

- **London Aesthetics Forum**
<https://www.londonaestheticsforum.org>
(Hosted by the Institute of Philosophy, University of London; includes lectures and podcasts)
- **Aesthetics Bites**
https://www.londonaestheticsforum.org/?page_id=2412
(Podcast series featuring interviews with philosophers on aesthetics and art)

Assessments & Deadlines

- **Class Participation (10%)**
 Active, prepared, and respectful engagement; quality and frequency of contributions.
- **Oral Presentation (20%)**
 A 15-minute presentation on the week's readings (+5 min Q&A). Evaluation criteria: clarity, structure, accuracy, argumentation, and discussion prompts.
Sign-up: Weeks 3–13.
- **Book Review (20%)**
 2,500 words, double-spaced, APA style. Choose a book not on the required list.
Structure:
 1. Overview
 2. Main claim & arguments
 3. Summary of ideas

4. Evaluation (strengths/weaknesses)
 5. Political implications
- Due:** End of Week 8 (submit via KOVAN + Turnitin).
- **Final Paper (50%)**
5,000–6,000 words (15–20 pages), developing a research question linked to course themes/readings.
- Milestones:**
- Week 6: Proposal (250–400 words + preliminary bibliography)
 - Week 9: Outline & thesis (1–2 pages) + 3–5 focused questions
 - Week 12: Draft (optional but recommended for feedback)
 - Week 14: Final paper due (KOVAN + Turnitin)
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Course Policies

- **Attendance:** Missing more than two classes (for any reason) may result in failing the course. Punctuality is required; repeated lateness may count as absence.
 - **Academic Integrity:** Zero tolerance for plagiarism. Any instance—even minor—will result in a failing grade and full university penalties. All written work must be submitted via Turnitin on the course page.
 - **Recording:** Recording lectures/discussions is prohibited without the instructor's written consent. Unauthorized recording may result in disciplinary action.
 - **Accessibility:** Students seeking accommodations should contact the instructor early and follow university procedures.
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Late Policy:

- One full letter-grade deduction per day late (starting at the deadline).
- Two or more days late = zero.

Course Weekly Schedule

Week I — Introduction: The Problem of Defining Art

Objective:

Understand why defining art is philosophically challenging; situate classical and contemporary approaches; explore connections between art and political discourse.

Discussion Questions:

1. Why is defining art philosophically difficult?
 2. How do different art forms strain traditional definitions?
 3. What is the role of context and interpretation?
 4. Must art evoke emotion?
 5. How does art function politically?
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Required Readings

Classical Political Philosophy and Aesthetics

- **Plato.** (1991). *The Republic of Plato* (A. Bloom, Trans. & Ed.). New York: Basic Books. (Books II, III, X)
- **Aristotle.** (1995). *The Politics of Aristotle* (E. Barker, Ed.). Oxford: Oxford University Press. (Book VIII, Chapters 5–7)

Modern Philosophy of Judgment and Aesthetics

- **Kant, Immanuel.** (2000). *Critique of the Power of Judgment* (P. Guyer, Ed.; P. Guyer & E. Matthews, Trans.). Cambridge: Cambridge University Press.

Contemporary Philosophy of Art and Aesthetic Theory

- **Budd, Malcolm.** (1995). *Values of Art: Pictures, Poetry, and Music*. London: Penguin Books.
 - **Carroll, Noël.** (1999). *Philosophy of Art: A Contemporary Introduction*. London: Routledge.
 - **Harrison, Charles, & Wood, Paul (Eds.).** (2002). *Art in Theory, 1900–2000: An Anthology of Changing Ideas*. Oxford: Blackwell Publishing.
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Week II — Art, Truth, Reality & Representation

Objective:

Compare mimesis, make-believe, stereotype, and fiction; clarify whether and how art conveys truth.

Discussion Questions:

1. Does art represent or construct reality?
2. What kinds of truth can art convey?
3. How do make-believe and imagination work?
4. Does fiction distort or reveal reality?

Required Readings

Classical Foundations of Representation and Truth

- Plato. *The Republic of Plato*. Translated and edited by Allan Bloom. New York: Basic Books, 1991. (Books II, III, X)
- Aristotle. *Poetics*. Edited by Stephen Halliwell. Cambridge, MA: Harvard University Press (Loeb Classical Library), 1995. (§§1–15)

Philosophical Theories of Mimesis and Make-Believe

- Walton, Kendall L. *Mimesis as Make-Believe: On the Foundations of the Representational Arts*. Cambridge, MA: Harvard University Press, 1990. (Part I §I.1; Ch. 8)
- Currie, Gregory. “Imagination and Make-Believe.” In Berys Gaut and Dominic McIver Lopes (Eds.), *The Routledge Companion to Aesthetics*, 2nd ed., pp. 199–212. London: Routledge, 2004.

Aesthetic Realism and the Nature of Artistic Representation

- Zangwill, Nick. “Aesthetic Realism 1.” In Jerrold Levinson (Ed.), *The Oxford Handbook of Aesthetics*, pp. 63–79. Oxford: Oxford University Press, 2005.
- Budd, Malcolm. “How Pictures Look.” In *Aesthetic Essays*, pp. 114–130. Oxford: Oxford University Press, 2008.
- Wilde, Oscar. “The Decay of Lying.” In Melvin Rader (Ed.), *A Modern Book of Esthetics*, pp. 256–271. New York: Holt, Rinehart and Winston, 1960.

Art, Illusion, and the Question of Truth

- Gombrich, E. H. “Truth and the Stereotype.” In *Art and Illusion: A Study in the Psychology of Pictorial Representation*, 6th ed., pp. 63–89. London: Phaidon, 2002.
- Morgan, Douglas N. “Must Art Tell the Truth?” *Journal of Aesthetics and Art Criticism*, vol. 26, no. 1, 1967, pp. 17–27.

Suggested Readings

V. Imagination, Fiction, and Cultural Interpretation

- Elliott, R. K. “The Imagination in the Experience of Art.” *Royal Institute of Philosophy Lectures*, vol. 6, 1972, pp. 88–105.
- Stock, Kathleen. “Fictive Utterance and Imagining.” *Proceedings of the Aristotelian Society, Supplementary Volume*, vol. 85, no. 1, 2011, pp. 145–161.
- Hanson, Louise. “Meta Aesthetics.” In Michael Kelly (Ed.), *Encyclopedia of Aesthetics*, 2nd ed., vol. 3, pp. 345–357. Oxford: Oxford University Press, 2014.
- Schudson, Michael. “How Culture Works.” *Theory and Society*, vol. 18, no. 2, 1989, pp. 153–180.

Week III — Art and Expression

Objective:

Evaluate expressionist theories and critiques; assess expressiveness in abstract art.

Discussion Questions:

1. Is art primarily expression?
2. Collingwood vs. Tolstoy: whose view is more persuasive?
3. Can abstract art be expressive?
4. Does emotional expression determine artistic value?

Required Readings

Foundations of Aesthetic Judgment and Taste

- Beardsley, Monroe C. "Taste Can Be Disputed." *Swarthmore College Alumni Bulletin*, vol. 56, October 1958, pp. 1–5.
- Beardsley, Monroe C. "Reasons in Aesthetic Judgments." In *Aesthetics: Problems in the Philosophy of Criticism*, pp. 23–45. New York: Harcourt, Brace & World, 1958.

Expressiveness, Emotion, and Artistic Meaning

- Langer, Susanne K. "Expressiveness." In *Problems of Art: Ten Philosophical Lectures*, pp. 58–72. New York: Charles Scribner's Sons, 1957.
- Collingwood, R. G. *The Principles of Art*. Oxford: Clarendon Press, 1938.

The Sublime, Beauty, and Moral-Aesthetic Education

- Burke, Edmund. *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and the Beautiful*. Edited by James T. Boulton. New York: Columbia University Press, 1958.
- Schiller, Friedrich. *On the Aesthetic Education of Man in a Series of Letters*. Oxford: Clarendon Press, 1967.

Art, Morality, and Social Critique

- Tolstoy, Leo. *What Is Art?* Translated by Richard Pevear and Larissa Volokhonsky. London: Penguin Books, 1995. Originally published in 1897.

Suggested Readings

Expression, Critique, and Cultural Value

- Bentham, Jeremy. *The Rationale of Reward*. Book III, Chapter 1. London: Robert Heward, 1830.
- Croce, Benedetto. *The Aesthetic as the Science of Expression and of the Linguistic*. Translated by Colin Lyas. Cambridge: Cambridge University Press, 1992.
- Golub, Leon. "A Critique of Abstract Expressionism." *College Art Journal*, vol. 14, no. 2, 1955, pp. 142–147.

Week IV — Subjective and Objective Judgments of Art

Objective:

Examine whether taste admits standards; compare Hume and Kant with contemporary objectivism and relativism.

Discussion Questions:

1. Is beauty subjective or objective?
2. What remains of Hume's "standard of taste"?
3. Is Kant's universality claim coherent?
4. Do categories of art (Walton) structure judgment?

Required Readings

Ontology and Categories of Art

- Currie, Gregory. *An Ontology of Art*. London: Macmillan, 1989. pp. 1–15; 46–84.

- Walton, Kendall L. “Categories of Art.” *The Philosophical Review*, vol. 79, no. 3, 1970, pp. 334–367. Published by Duke University Press.

Objectivity, Realism, and Meta-Aesthetics

- Hopkins, Robert. “Objectivity and Realism in Aesthetics.” In Stephen Davies (Ed.), *A Companion to Aesthetics*, 2nd ed., pp. 444–449. Oxford: Blackwell, 2009.
- Margolis, Joseph. “Robust Relativism.” *The Journal of Aesthetics and Art Criticism*, vol. 35, no. 1, Autumn 1976, pp. 37–46.
- McDowell, John. “Aesthetic Value, Objectivity, and the Fabric of the World.” In Eva Schaper (Ed.), *Pleasure, Preference, and Value*, pp. 1–16. Cambridge: Cambridge University Press, 1983.
- Miller, Richard W. “Three Versions of Objectivity: Aesthetic, Moral, and Scientific.” In Jerrold Levinson (Ed.), *Aesthetics and Ethics: Essays at the Intersection*, pp. 26–58. Cambridge: Cambridge University Press, 1998.
- Schellekens, Elisabeth. “Towards a Reasonable Objectivism for Aesthetic Judgements.” *British Journal of Aesthetics*, vol. 46, no. 2, 2006, pp. 163–177.
- Schellekens, Elisabeth. “Three Debates in Meta-Aesthetics.” In Kathleen Stock & Katherine Thomson-Jones (Eds.), *New Waves in Aesthetics*, pp. 170–187. London: Palgrave Macmillan, 2008.
- Sibley, Frank N., & Tanner, Michael. “Objectivity and Aesthetics.” *Proceedings of the Aristotelian Society, Supplementary Volume*, vol. 42, 1968, pp. 31–72.

Judgment, Taste, and Aesthetic Concepts

- Hume, David. “Of the Standard of Taste.” In Michael Kelly (Ed.), *Encyclopedia of Aesthetics*, 2nd ed., vol. 3, pp. 364–368. Oxford: Oxford University Press, 2014.
- Kant, Immanuel. *Critique of the Power of Judgment*. Edited by Paul Guyer; Translated by Paul Guyer & Eric Matthews. Cambridge: Cambridge University Press, 2000. (Introduction; §§1–38)
- Meskin, Aaron. “Aesthetic Testimony.” *Philosophy and Phenomenological Research*, vol. 69, no. 1, 2004, pp. 65–91.
- Sibley, Frank N. “Aesthetic Concepts.” *Philosophical Review*, vol. 68, no. 4, 1959, pp. 421–450.

Suggested Readings

Ideal Observers, Subjectivity, and Cultural Interpretation

- Ross, Stephen. “Ideal Observer Theories in Aesthetics.” *Philosophy Compass*, vol. 6, no. 8, 2011, pp. 513–522.
- Rowe, Mark W. “The Objectivity of Aesthetic Judgements.” *British Journal of Aesthetics*, vol. 39, no. 1, 1999, pp. 40–52.
- Summers, David. “Why Did Kant Call Taste a ‘Common Sense’?” In Jeffrey Mattick (Ed.), *Eighteenth Century Aesthetics and the Reconstruction of Meaning*, Cambridge: Cambridge University Press, 1993.
- Tatarkiewicz, Władysław. “Objectivity and Subjectivity in Aesthetics.” *Philosophy and Phenomenological Research*, vol. 24, no. 2, 1963, pp. 157–173.

Week V — Essential and Relational Definitions of Art

Objective:

Distinguish essentialist versus cluster, historical, and institutional accounts; assess Wittgensteinian family resemblance approaches.

Discussion Questions:

1. Can there be a universal definition of art?
 2. Are cluster accounts explanatorily superior?
 3. Does “the artworld” define art?
 4. How does historicity constrain definitions?
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Required Readings*Definitional Theories of Art*

- Beardsley, Monroe C. “An Aesthetic Definition of Art.” In Hugh Curtler (Ed.), *What Is Art?*, pp. 15–29. New York: Haven Publishing, 1983.
- Dickie, George. “Defining Art.” *American Philosophical Quarterly*, vol. 6, no. 3, 1969, pp. 253–256.
- Dutton, Denis. “A Naturalist Definition of Art.” *Journal of Aesthetics and Art Criticism*, vol. 64, no. 3, 2006, pp. 367–377.
- Gaut, Berys. “The Cluster Account of Art Defended.” *British Journal of Aesthetics*, vol. 45, no. 3, 2005, pp. 273–288.
- Davies, Stephen. *Definitions of Art*. Ithaca, NY: Cornell University Press, 1991.
- Weitz, Morris. “The Role of Theory in Aesthetics.” *Journal of Aesthetics and Art Criticism*, vol. 15, no. 1, 1956, pp. 27–35.

Ontology and Historicity of Art

- Davies, Stephen. “Ontology of Art.” In Jerrold Levinson (Ed.), *The Oxford Handbook of Aesthetics*, pp. 155–180. Oxford: Oxford University Press, 2003.
- Levinson, Jerrold. “The Irreducible Historicity of the Concept of Art.” *British Journal of Aesthetics*, vol. 42, no. 4, 2002, pp. 367–379.
- Wittgenstein, Ludwig. *Philosophical Investigations*. Translated by G. E. M. Anscombe. Oxford: Blackwell Publishing, 2001. (§§65–75)

Art, Human Nature, and Systems of the Arts

- Carroll, Noël. “Art and Human Nature.” *Journal of Aesthetics and Art Criticism*, vol. 62, no. 2, 2004, pp. 95–107.
 - Kristeller, Paul O. “The Modern System of the Arts.” *Journal of the History of Ideas*, vol. 13, no. 1, 1951, pp. 17–46; vol. 23, no. 4, 1952, pp. 496–527.
 - Goodman, Nelson. “When Is Art?” In *Ways of Worldmaking*, pp. 57–70. Indianapolis: Hackett Publishing, 1978.
 - Kieran, Matthew. “Why Ideal Critics Are Not Ideal.” *British Journal of Aesthetics*, vol. 48, no. 3, 2008, pp. 278–294.
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Suggested Readings*Objectivity, Expression, and Ontology*

- Hyman, John. *The Objective Eye: Color, Form, and Reality in the Theory of Art*. Chicago: University of Chicago Press, 2006. (Chapter 4)

- Levinson, Jerrold. "Refining the Definition of Art Historically." *Journal of Aesthetics and Art Criticism*, vol. 47, 1989, pp. 21–33; "Extending Art Historically." *Journal of Aesthetics and Art Criticism*, vol. 51, 1993, pp. 411–423.
- Wolterstorff, Nicholas. "Toward an Ontology of Art Works." *Noûs*, vol. 9, no. 2, 1975, pp. 115–142.

Week VI — Aesthetic Values and Art

Objective:

Clarify aesthetic versus artistic value; examine kitsch, avant-garde, environmental aesthetics, and evaluative pluralism.

Discussion Questions:

1. Are aesthetic and artistic value distinct?
 2. What is kitsch and why does it matter?
 3. How do environments shape aesthetic norms?
 4. Does "functional beauty" fit art?
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Required Readings

Artistic Value and Aesthetic Judgment

- Budd, Malcolm. *Values of Art: Pictures, Poetry, and Music*. London: Penguin Books, 1996.
- Budd, Malcolm. "The Intersubjective Validity of Aesthetic Judgements." In *Aesthetic Essays*, pp. 114–130. Oxford: Oxford University Press, 2008.
- Goldman, Alan H. *Aesthetic Value*. Boulder, CO: Westview Press, 1995. (Chapter 5)
- Lamarque, Peter. "Artistic Value." In John Shand (Ed.), *Central Issues in Philosophy*, pp. 231–243. Malden, MA: Wiley-Blackwell, 2009.
- Nehamas, Alexander. "Essay on Beauty and Judgment." *The Threepenny Review*, Winter 2000; reprinted in Daniel Tanke (Ed.), *Continuum Companion to Aesthetics*, pp. 45–58. London: Continuum, 2010.
- Savile, Anthony. *The Test of Time: An Essay in Philosophical Aesthetics*. Oxford: Clarendon Press, 1985.
- Walton, Kendall L. "'How Marvelous!': Toward a Theory of Aesthetic Value." In *Marvelous Images: On Values and the Arts*, pp. 3–22. Oxford: Oxford University Press, 2008.
- Zangwill, Nick. "Are There Counterexamples to Aesthetic Theories of Art?" *Journal of Aesthetics and Art Criticism*, vol. 60, no. 2, 2002, pp. 111–118.

Art, Function, and Definition

- Davies, Stephen. "Functional and Procedural Definitions of Art." *Journal of Aesthetic Education*, vol. 24, no. 2, 1990, pp. 99–106.
- Danto, Arthur C. *After the End of Art: Contemporary Art and the Pale of History*. Princeton, NJ: Princeton University Press, 1998.
- Goodman, Nelson. "Reality Remade." In *Languages of Art*, pp. 33–50. Indianapolis: Bobbs-Merrill, 1968.

Kitsch, Modernity, and Cultural Critique

- Calinescu, Matei. *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*. Durham, NC: Duke University Press, 1987. (“Kitsch” chapter)
- Greenberg, Clement. “Avant-Garde and Kitsch.” In *Art and Culture: Critical Essays*, pp. 133–138. Boston: Beacon Press, 1961.
- Kulka, Tomas. “Kitsch.” *British Journal of Aesthetics*, vol. 28, no. 2, 1988, pp. 18–27.

Psychoanalytic and Expressive Dimensions of Art

- Freud, Sigmund. “The Relation of the Poet to Daydreaming.” In Philip Rieff (Ed.), *Character and Culture*, pp. 34–43. New York: Collier Books, 1963.

Environmental and Contextual Aesthetics

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

Suggested Readings

Art, Value, and Cultural Practice

- Bourriaud, Nicolas. *Relational Aesthetics*. Dijon: Les Presses du Réel, 2002.
- Cohen, Ted. “High and Low Art and Audiences.” *Journal of Aesthetics and Art Criticism*, vol. 57, no. 2, 1999, pp. 137–143.
- Harrison, Bernard. “Some Uses of ‘Good’ in Criticism.” *Mind*, vol. 69, no. 274, 1960, pp. 206–222.
- Hutter, Michael, & Shusterman, Richard. “Value and the Valuation of Art in Economic and Aesthetic Theory.” In Victor Ginsburgh & David Throsby (Eds.), *Handbook of the Economics of Art and Culture*, vol. 1. Amsterdam: Elsevier, 2006.
- Kulka, Tomas. “The Artistic and the Aesthetic Value of Art.” *British Journal of Aesthetics*, vol. 21, no. 4, 1981, pp. 336–350.
- Kundera, Milan. “The Nature of Kitsch.” In *The Unbearable Lightness of Being*, pp. 397–398. New York: Harper Perennial, 1999.
- Marcuse, Herbert. *The Aesthetic Dimension: Toward a Critique of Marxist Aesthetics*. Boston: Beacon Press, 1978.
- Porteous, J. Douglas. *Environmental Aesthetics: Ideas, Politics and Planning*. London: Routledge, 1996.
- Sharpe, Robert A. “The Empiricist Theory of Artistic Value.” *Journal of Aesthetics and Art Criticism*, vol. 58, no. 4, 2000, pp. 321–332.
- Swidler, Ann. “Culture in Action: Symbols and Strategies.” *American Sociological Review*, vol. 51, no. 2, 1986, pp. 273–286.

Week VII — Art, Form & Institution

Objective:

Appraise formalist criteria (significant form, abstraction) and institutional accounts (artworld, fields, culture).

Discussion Questions:

1. What does “significant form” capture?
2. Does modernism’s politics shape form?

3. What work does “the artworld” do?
4. How do fields and taste organize value?

Required Readings

Art & Form

- Bell, Clive. *Art*. London: Chatto & Windus, 1913. (“Art and Significant Form”)
- Bell, Clive. “Art and the Aesthetic Hypothesis.” In Charles Harrison & Paul Wood (Eds.), *Art in Theory 1900–1990: An Anthology of Changing Ideas*, pp. 113–116. Oxford: Blackwell, 1992.
- Greenberg, Clement. “Abstract, Representational, and So Forth.” In *The Collected Essays and Criticism, Volume 4: Modernism with a Vengeance, 1957–1969*. Chicago: University of Chicago Press, 1965.
- Hyman, John. *The Objective Eye: Color, Form, and Reality in the Theory of Art*. Chicago: University of Chicago Press, 2006. (Chapters 4–8)
- Schapiro, Meyer. “On Perfection, Coherence, and Unity of Form and Content.” In Sidney Hook (Ed.), *Art and Philosophy: A Symposium*, pp. 1–15. New York: New York University Press, 1966.
- Pippin, Robert B. “What Was Abstract Art?” *Critical Inquiry*, vol. 29, no. 1, 2002, pp. 1–25.

Art & Institution

- Baumol, William J. “The Arts in the ‘New Economy’.” In Victor Ginsburgh & David Throsby (Eds.), *Handbook of the Economics of Art and Culture*, vol. 1. Chicago: University of Chicago Press, 2006.
- Bourdieu, Pierre. “The Market of Symbolic Goods.” In *The Field of Cultural Production: Essays on Art and Literature*, pp. 97–114. New York: Columbia University Press, 1993.
- Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Translated by Richard Nice. Cambridge, MA: Harvard University Press, 1984.
- Danto, Arthur C. “The Artworld.” *Journal of Philosophy*, vol. 61, no. 19, 1964, pp. 574–584.
- Dickie, George. *Art and the Aesthetic: An Institutional Analysis*. Ithaca, NY: Cornell University Press, 1974.
- Geertz, Clifford. “Art as a Cultural System.” In *Local Knowledge: Further Essays in Interpretive Anthropology*, pp. 94–120. London: Fontana Press, 1993.
- Wollheim, Richard. “The Institutional Theory of Art.” In *Art and Its Objects*, 2nd ed., Supplementary Essay 1, pp. 157–166. Cambridge: Cambridge University Press, 1980.

Suggested Readings

Historical and Sociological Perspectives

- Hopkins, David. *After Modern Art 1945–2000*. Oxford: Oxford University Press, 2000. (pp. 5–34)
- Klingender, Francis D. “Content and Form in Art.” In Charles Harrison & Paul Wood (Eds.), *Art in Theory 1900–1990: An Anthology of Changing Ideas*, pp. 421–423. Oxford: Blackwell, 1992.
- Becker, Howard S. *Art Worlds*. Berkeley: University of California Press, 1982. (pp. 1–67; 227–270)
- Dickie, George. *The Art Circle: A Theory of Art*. London: Fontana Press, 1984.

Week VIII — Experience and Art

Objective:

Compare experiential theories (Beardsley, Dewey), phenomenology (Merleau-Ponty), somaesthetics (Shusterman), and cognitive accounts.

Discussion Questions:

1. What makes an experience “aesthetic”?
2. Is “psychical distance” required?
3. How do perception and embodiment shape “seeing-in”?
4. Does aesthetic experience ground value?

Required Readings

Foundations of Aesthetic Experience

- Beardsley, Monroe C. “The Aesthetic Experience.” In *The Aesthetic Point of View: Selected Essays*, edited by Michael J. Wreen and Donald M. Callen, pp. 15–29. Ithaca, NY: Cornell University Press, 1982.
- Carroll, Noël. “Aesthetic Experience Revisited.” *British Journal of Aesthetics*, vol. 42, no. 2, 2002, pp. 145–168.
- Dewey, John. *Art as Experience*. New York: Minton, Balch & Company, 1934. (pp. 35–82; 187–324)
- Iseminger, Gary. *The Aesthetic Function of Art*. Ithaca, NY: Cornell University Press, 2004.

Embodiment, Perception, and Phenomenology

- Merleau-Ponty, Maurice. “Eye and Mind.” In James M. Edie (Ed.), *The Primacy of Perception*, pp. 159–190. Evanston, IL: Northwestern University Press, 1964.
- Nietzsche, Friedrich. *The Birth of Tragedy*. Translated by Shaun Whiteside. London: Penguin Books, 1993.

Pragmatist and Transformative Approaches

- Shusterman, Richard. “Art and Theory Between Experience and Practice.” In *Pragmatist Aesthetics: Living Beauty, Rethinking Art*, 2nd ed. Lanham, MD: Rowman & Littlefield, 2000.
- Shusterman, Richard. “Aesthetic Experience: From Analysis to Eros.” In Richard Shusterman & Adele Tomlin (Eds.), *Aesthetic Experience*, pp. 99–117. London: Routledge, 2007.

Conceptual Analysis and Representation

- Stecker, Robert. “Aesthetic Experience and Aesthetic Value.” *Philosophy Compass*, vol. 1, no. 1, 2006, pp. 1–10.
 - Wollheim, Richard. “Seeing As, Seeing In, and Pictorial Representation.” In *Art and Its Objects*, 2nd ed., Supplementary Essay 5, pp. 205–226. Cambridge: Cambridge University Press, 1980.
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Suggested Readings

Extensions and Critical Perspectives

- Beardsley, Monroe C. "Arts in the Life of Man." In *Aesthetics: Problems in the Philosophy of Criticism*, pp. 557–592. Indianapolis: Hackett, 1981.
- Bullough, Edward. "'Psychical Distance' as a Factor in Art." *British Journal of Psychology*, vol. 5, 1912, pp. 87–117.
- Iseminger, Gary. "Aesthetic Experience." In Jerrold Levinson (Ed.), *The Oxford Handbook of Aesthetics*, pp. 99–116. Oxford: Oxford University Press, 2003.
- Levinson, Jerrold. "Wollheim on Pictorial Representation." *Journal of Aesthetics and Art Criticism*, vol. 56, 1998, pp. 227–233; reprinted in *Contemplating Art*, pp. 366–385. Oxford: Clarendon Press.
- Schlesinger, George. "Aesthetic Experience and the Definition of Art." *British Journal of Aesthetics*, vol. 19, 1979, pp. 167–176.

Week IX — Authors, Intentions, Meanings & Interpretations

Objective:

Map actual vs. hypothetical intentionalism; hermeneutics; anti-intentionalism; author/text/reader/discourse debates.

Discussion Questions:

1. Do intentions fix meaning?
2. Can interpretation be objective?
3. What do hermeneutics and discourse analysis add?
4. Are representations symbols?

Required Readings

Anti-Intentionalism & the Intentional Fallacy

- **Wimsatt, W. K., & Beardsley, M. C. (1954).** "The Intentional Fallacy." In *The Verbal Icon*. University of Kentucky Press.
- **Beardsley, M. C. (1982).** "Intentions and Interpretations: A Fallacy Revived." In P. Lamarque & S. H. Olsen (Eds.), *Aesthetics and the Philosophy of Art* (pp. 189–199). Blackwell.
- **Dickie, G., & Wilson, K.** "The Intentional Fallacy: Defending Beardsley." *Journal of Aesthetics and Art Criticism*, 48(3), 233–250.
- **Weitz, M. (1955).** "Truth in Literature." *Revue Internationale de Philosophie*, 9, 116–129.

Intentionalism (Actual, Moderate & Hypothetical)

- **Carroll, N. (1992).** "Art, Intention and Conversation." In G. Iseminger (Ed.), *Intention and Interpretation* (pp. 97–131). Temple University Press.
- **Carroll, N. (2003).** *Beyond Aesthetics* (Part III). Cambridge University Press.
- **Levinson, J. (2010).** "Defending Hypothetical Intentionalism." *British Journal of Aesthetics*, 50(2), 139–150.
- **Livingston, P. (2005).** "Intention in Art." In J. Levinson (Ed.), *The Oxford Handbook of Aesthetics* (pp. 275–290). Oxford University Press.

- **Davies, S. (2007).** “Authors’ Intentions...” In *Philosophical Perspectives on Art* (Ch. 11). Oxford University Press.
- **Lyas, C., & Stecker, R. (1992).** “Intention and Interpretation.” In S. Davies (Ed.), *A Companion to Aesthetics* (pp. 227–230). Wiley Blackwell.

Relativism, Pluralism & Interpretive Constraints

- **Davies, S. (1995).** “Relativism in Interpretation.” *Journal of Aesthetics and Art Criticism*, 53(1), 8–13.
- **Davies, S. (1996).** “Interpreting Contextualities.” *Philosophy and Literature*, 20(1), 20–38.
- **Olsen, S. H. (2004).** “Modes of Interpretation and Interpretative Constraints.” *British Journal of Aesthetics*, 44(2), 135–148.
- **Lyas, C., & Stecker, R. (1992).** “Intention and Interpretation.” In S. Davies (Ed.), *A Companion to Aesthetics* (pp. 227–230). Wiley Blackwell.

Authorship, Text, Reader/Community

- **Foucault, M. (1997).** “What Is an Author?” In D. F. Bouchard (Ed.), *Language, Counter-Memory, Practice* (pp. 113–138). Cornell University Press.
- **Sontag, S. (1966).** “Against Interpretation.” In *Against Interpretation and Other Essays* (pp. 4–14). Farrar, Straus and Giroux.
- **Fish, S. (1980).** “Interpreting the Variorum.” In *Is There a Text in This Class?* (pp. 147–173). Harvard University Press.
- **Nehamas, A. (1981).** “The Postulated Author.” *Critical Inquiry*, 8(1), 133–149.

Hermeneutics & Phenomenology

- **Dilthey, W. (1900).** “The Development of Hermeneutics.” In H. P. Rickman (Ed. & Trans.), *Selected Writings* (pp. 247–263). Cambridge University Press.
- **Gadamer, H. G. (1989).** *Truth and Method*. Crossroad.
- **Heidegger, M. (2002).** “On the Origin of the Work of Art.” In D. F. Krell (Ed.), *Basic Writings* (pp. 143–212). HarperCollins.

Symbol, Representation & the Ontology of Art

- **Danto, A. (1983).** *Transfiguration of the Commonplace*. Harvard University Press.
- **Walton, K. L. (1974).** “Are Representations Symbols?” *The Monist*, 58(2), 236–254.

Institutions, Law & Interpretation

- **Raz, J. (1995).** “Interpretation Without Retrieval.” In A. Marmor (Ed.), *Law and Interpretation*. Clarendon.

Culture, Subculture & Meaning in Practice

- **Hebdige, D. (1979).** *Subculture: The Meaning of Style*. Routledge.

Suggested Readings

Anti-Intentionalism, Criticism & Metatheory

- **Beardsley, M. C. (1970).** *The Possibility of Criticism*. Wayne State University Press.
- **Lyas, C. (1983).** “Anything Goes...” *British Journal of Aesthetics*, 23(4), 291–305.
- **Olsen, S. H. (1987).** *The End of Literary Theory* (pp. 29–41). Cambridge University Press.

Intentionalism (Actual, Hypothetical & Artist’s Meaning)

- **Carroll, N. (2001).** “Hypothetical Interpretation and Intention.” In *Beyond Aesthetics* (pp. 197–213). Cambridge University Press.

- **Davies, S. (1982).** “Aesthetic Relevance of Intentions.” *Journal of Aesthetics and Art Criticism*, 41(1), 65–76.
- **Hirsch, E. D. Jr. (1967).** *Validity in Interpretation*. Yale University Press.
- **Levinson, J. (1992; 1995; 2006).** Various essays on intention/meaning.
- **Nathan, D. O. (2006).** “Art, Meaning, and Artist’s Meaning.” In M. Kieran (Ed.), *Contemporary Debates in Aesthetics and the Philosophy of Art*. Blackwell.
- **Iseminger, G. (Ed.). (1992).** *Intention & Interpretation*. Temple University Press. (anthology spanning positions)

Relativism, Constraints & the Art Object

- **Savedoff, B. (1989).** “The Art Object.” *British Journal of Aesthetics*, 29(2), 160–167.
- **Stecker, R. (1997).** *Artworks: Definition, Meaning, Value*. Penn State University Press.
- **Lyas, C. (1983).** “Anything Goes...” *British Journal of Aesthetics*, 23(4), 291–305.
- **Olsen, S. H. (1987).** *The End of Literary Theory* (pp. 29–41). Cambridge University Press.

Hermeneutics & Phenomenology

- **Gadamer, H. G. (1976).** “The Universality of the Hermeneutical Problem.” In D. E. Linge (Ed.), *Philosophical Hermeneutics*. University of California Press.
- **Heidegger, M. (1971).** *On the Way to Language*. Harper.
- **Heidegger, M. (1986).** *Being and Time*. Harper & Row.
- **Ricoeur, P. (1984).** “The Threefold Mimesis.” In *Time and Narrative* (Vol. 1). University of Chicago Press.

Symbols, Representation & Ontology

- **Goodman, N. (1976).** *Languages of Art* (2nd ed., Ch. 1). Hackett.
- **Stecker, R. (1997).** *Artworks: Definition, Meaning, Value*. Penn State University Press.
- **Savedoff, B. (1989).** “The Art Object.” *British Journal of Aesthetics*, 29(2), 160–167.

Culture & Sociological Perspectives

- **Vaisey, S. (2009).** “Motivation and Justification.” *American Journal of Sociology*, 114(6), 1675–1715.

Week X — Art and Ethical Value

Objective:

Engage core positions—moderate moralism, autonomism, and immoralism; examine when and why ethics bears on artistic value.

Discussion Questions:

1. Can moral flaws diminish aesthetic value?
 2. Are there artworks whose value depends on immorality?
 3. Is “functional beauty” ethically loaded?
 4. What is the scope of ethical criticism?
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I. Required Readings

Historical & Philosophical Foundations

- **Hegel, G. W. F. (1975).** *Aesthetics: Lectures on Fine Art* (T. M. Knox, Trans.). Clarendon.

Core Positions in the Ethics–Aesthetics Debate

- **Carroll, N. (1998).** “Moderate Moralism versus Moderate Autonomism.” *British Journal of Aesthetics*, 38, 419–424.
- **Dammann Shellekens, E. (2007).** *Aesthetics and Morality* (Chs. 2 & 4). Continuum.
- **Dickie, G. (2001).** *Art and Value* (Chs. 5–6). Blackwell.
- **Gaut, B. (2005).** “Art and Ethics.” In B. Gaut & D. Lopes (Eds.), *Routledge Companion to Aesthetics* (2nd ed., pp. 431–443). Routledge.
- **Kieran, M. (2006).** “Art, Morality and Ethics.” *Philosophy Compass*, 1(2), 129–143.
- **Levinson, J. (Ed.). (1998).** *Aesthetics and Ethics*. Cambridge University Press.
- **Lillehammer, H. (2008).** “Values of Art and the Ethical Question.” *British Journal of Aesthetics*, 48, 376–394.
- **Stecker, R. (2005).** “The Interaction of Ethical and Aesthetic Value.” *British Journal of Aesthetics*, 45, 138–150.
- **Tanner, M. (2003).** “Ethics and Aesthetics Are...” In J. Bermudez & S. Gardner (Eds.), *Art and Morality* (pp. 19–37; 95–111). Routledge.

Moralism, Autonomism & Immoralism

- **Eaton, A. (2012).** “Robust Immoralism.” *Journal of Aesthetics and Art Criticism*, 70(3), 281–292.
- **Armstrong, J. (2003).** “Moral Depth and Pictorial Art.” In J. Bermudez & S. Gardner (Eds.), *Art and Morality* (pp. 170–185). Routledge.
- **Kieran, M. (2010).** “Emotions, Art and Immorality.” In P. Goldie (Ed.), *Oxford Handbook of Philosophy of Emotion* (pp. 681–704). Oxford University Press.

Aesthetic Value Beyond Ethics

- **Carlson, A. (2008).** *Functional Beauty* (pp. 196–235). Oxford University Press.

Suggested Readings

Moderate Moralism & Autonomism

- **Anderson, J. C., & Dean, J. T. (1998).** “Moderate Autonomism.” *British Journal of Aesthetics*, 38, 150–166.
- **Carroll, N. (1996).** “Moderate Moralism.” *British Journal of Aesthetics*, 36, 223–238.
- **Carroll, N. (1998).** “Art, Narrative, and Moral Understanding.” In J. Levinson (Ed.), *Aesthetics and Ethics* (pp. 126–160). Cambridge University Press.
- **Carroll, N. (2000).** “Art and Ethical Criticism.” *Ethics*, 110, 350–387; reprinted in *Art in Three Dimensions* (2010). Oxford University Press.

Ethical Criticism & Broader Theories

- **Gaut, B. (1998; 2007).** *Ethical Criticism; Art, Emotion and Ethics*. Oxford University Press.
- **Eaton Muelder, M. (2001).** *Merit, Aesthetic and Ethical*. Oxford University Press.
- **John, E. (2006).** “Artistic Value and Opportunistic Moralism.” In M. Kieran (Ed.), *Contemporary Debates in Aesthetics and the Philosophy of Art*. Blackwell.
- **Kieran, M. (2002).** “Forbidden Knowledge.” In S. Gardner & J. Bermudez (Eds.), *Art and Morality*. Routledge.

Historical & Conceptual Background

- **Knight, H. (1936).** “The Use of ‘Good’ in Aesthetic Judgments.” *Proceedings of the Aristotelian Society*, NS 36, 207–222.
- **Nehamas, A. (1988).** “Plato and the Mass Media.” *The Monist*, 71(2), 214–234.

- **Zemach, E. M. (1971).** “Thirteen Ways...” *Journal of Aesthetics and Art Criticism*, 29(3), 391–398.
- **Kateb, G. (2000).** “Aestheticism and Morality.” *Political Theory*, 28(1), 5–37.

Autonomy & Pleasure

- **Dickie, G. (1996).** *The Pleasures of Aesthetics* (Ch. 2). Oxford University Press.

Week XI — Ethical Value; Originality, Fakeness & Authenticity

Objective:

Assess ethical influence (virtue/vice, empathy, theory of mind) and philosophical stakes of authenticity, forgery, and originality.

Discussion Questions:

1. Does reading literary fiction cultivate moral perception?
2. Are there ethical limits to aesthetic praise?
3. Why are forgeries problematic—ontologically, historically, or ethically?
4. Is originality intrinsically valuable?

Required Readings

Ethical Value in Art: Core Debates

- **Berleant, A. (2005).** “Morality and the Artist.” In *Aesthetics and Environment* (pp. 220–240). Ashgate.
- **Irvin, S. (2010).** “Aesthetics as a Guide to Ethics.” In R. Stecker & T. Gracyk (Eds.), *Aesthetics Today* (pp. 370–377). Rowman & Littlefield.
- **Jacobson, D. (1997).** “In Praise of Immoral Art.” *Philosophical Topics*, 25, 155–199.
- **Goldie, P. (2007).** “Towards Virtue Theory of Art.” *British Journal of Aesthetics*, 47(4), 372–387.
- **Posner, R. (1997).** “Against Ethical Criticism.” *Philosophy & Literature*, 21(1), 1–27.
- **Walton, K. L. (1994).** “Morals in Fiction and Fictional Morality I.” *Aristotelian Society Supplementary Volume*, 68, 27–50.
- **Levinson, J. (Ed.). (1998).** *Aesthetics and Ethics*. Cambridge University Press.

Literature, Morality & Human Flourishing

- **Hughes, R. (1993).** *The Culture of Complaint* (selected chapters).
- **Kidd, D. C., & Castano, E. (2013).** “Reading Literary Fiction Improves Theory of Mind.” *Science*, 342(6156).
- **Lamarque, P. (1996).** *Fictional Points of View*. Cornell University Press.
- **Nussbaum, M. C. (1995).** *Poetic Justice*. Beacon Press.
- **Murdoch, I. (1970).** *The Sovereignty of Good over Other Concepts*. Routledge.
- **Korsgaard, C. M. (1983).** “Two Distinctions in Goodness.” *Philosophical Review*, 92(2), 169–195.
- **Savile, A. (1982).** *The Test of Time*. Oxford University Press.
- **Schopenhauer, A. (1968).** *The World as Will and Representation* (Vol. I, E. F. J. Payne, Trans.). Harper & Row.

Originality, Fakeness & Authenticity

- **Benhamou, F., & Ginsburgh, V. (2006).** “Copies of Artworks...” In V. Ginsburgh & D. Throsby (Eds.), *Handbook of the Economics of Art and Culture* (Vol. 1). University of Chicago Press.
- **Boden, M. A. (1994).** *Dimensions of Creativity* (Ch. 4). MIT Press.
- **Dutton, D. (1979).** “Artistic Crimes: The Problem of Forgery.” *British Journal of Aesthetics*, 19, 302–314.
- **Gaut, B. (2010).** “The Philosophy of Creativity.” *Philosophy Compass*, 5(12), 1034–1046.
- **Kieran, M. (2014).** “Creativity, Virtue...” In *Philosophical Aesthetics and the Sciences of Art* (Vol. 75, pp. 203–230). Cambridge University Press.
- **Lessing, A. (1965).** “What Is Wrong with a Forgery?” *Journal of Aesthetics and Art Criticism*, 23, 461–472.
- **Sibley, F. (1985).** “Originality and Value.” *British Journal of Aesthetics*, 25, 169–184.

Suggested Readings

Ethical Significance & Moralism

- **Harries, K. (1988).** “The Ethical Significance of Modern Art.” *Design for Arts in Education*, 89(6), 2–12.
- **Kieran, M. (2003; 2005).** On Immoralism; “Art and Morality.” In J. Levinson (Ed.), *The Oxford Handbook of Aesthetics* (pp. 451–470).
- **Levinson, J. (1996).** “Critical Notice: Art, Value and Philosophy.” *Mind*, 105(420), 667–682.
- **Murdoch, I. (1959).** “The Sublime and the Good.” *Chicago Review*, 13(3), 42–55.
- **Nussbaum, M. C. (1990; 1997).** *Love’s Knowledge; Cultivating Humanity*.
- **Sibley, F. (2001).** *Approach to Aesthetics* (Chs. 7–10). Oxford University Press.

Creativity, Originality & Constraints

- **Novitz, D. (1999).** “Creativity and Constraint.” *Australasian Journal of Philosophy*, 77.
- **Vermazen, B. (1991).** “The Aesthetic Value of Originality.” *Midwest Studies in Philosophy*, 16, 266–279.
- **Zangwill, N. (2007).** *Aesthetic Creation* (pp. 36–45). Oxford University Press.
- **Gaut, B. (2003).** “Creativity and Imagination.” In B. Gaut & P. Livingston (Eds.), *The Creation of Art* (pp. 148–173). Cambridge University Press.

Week XII — Art and Politics

Objective:

Theorize art’s political roles—ideology critique, emancipation, spectacle, symbolic power, citizenship, and social imaginaries.

Discussion Questions:

1. Is autonomous art politically committed (Adorno)?
2. How do spectacle and reproduction alter politics (Debord/Benjamin)?
3. What is aesthetic politics (Rancière/Ankersmit)?
4. How do fields, taste, and class (Bourdieu) shape culture?

Required Readings

Aesthetics, Politics & Ideology

- **Adorno, T. (1962).** “Commitment.” *New Left Review*, I(87–88). Also in *Aesthetics and Politics*. Verso.
- **Benjamin, W. (1970 [1934]).** “The Author as Producer.” *New Left Review*, 1(62).
- **Debord, G. (1995).** *The Society of the Spectacle*. Zone Books.
- **Wolff, J. (1993).** “Art as an Ideology.” In *Aesthetics and the Sociology of Art*. George Allen & Unwin.
- **Ferry, L. (1993).** “The Revolution of Taste.” In *Homo Aestheticus* (R. de Loaiza, Trans.). University of Chicago Press.
- **Taylor, C. (2003).** *Modern Social Imaginaries*. Duke University Press.

Art, Modernism & Totalitarianism

- **Antliff, M. (2002).** “Fascism, Modernism, and Modernity.” *Art Bulletin*, 84(1), 148–169.
- **Lefort, C. (1986).** “The Image of the Body and Totalitarianism.” In J. Thompson (Ed.), *The Political Forms of Modern Society* (pp. 292–307). MIT Press.
- **Devereaux, M. (1998).** “Beauty and Evil: Riefenstahl’s *Triumph of the Will*.” In J. Levinson (Ed.), *Aesthetics and Ethics* (pp. 227–256). Cambridge University Press.

Democratic Representation & Emancipation

- **Ankersmit, F. R. (1996).** *Aesthetic Politics*. Stanford University Press.
- **Ankersmit, F. R. (2002).** “Representational Democracy...” *Common Knowledge*, 8(1), 24–46.
- **Rancière, J. (2010).** *The Emancipated Spectator* (G. Elliott, Trans.). Verso.

Beauty, Justice & Social Critique

- **Scarry, E. (1999).** *On Beauty and Being Just*. Princeton University Press.
- **Danto, A. (2002).** “The Abuse of Beauty.” *Daedalus*, 131(4), 35–56.
- **Camus, A. (1952).** “Art and Revolt.” *Partisan Review*, 19(3).

Cultural Capital & Ideological Power

- **Bourdieu, P. (1984).** *Distinction*. Harvard University Press.
- **Keller, M. (2007).** “Why Is Music So Ideological...?” *Journal of Musicological Research*, 26(2–3), 91–122.

Suggested Readings

Critical Theory & Aesthetic Ideology

- **Adorno, T. (1977).** *Aesthetics and Politics* (R. Taylor, Ed.). New Left Books.
- **Eagleton, T. (1990).** *The Ideology of the Aesthetic*. Blackwell.
- **Jay, M. (1992).** “‘The Aesthetic Ideology’ as Ideology.” *Cultural Critique*, 21, 41–61.
- **Rieff, P. (1953).** “Aesthetic Functions in Modern Politics.” *World Politics*, 5(4), 478–502.

Artistic Citizenship & Political Engagement

- **Campbell, M. S., & Martin, R. (Eds.). (2006).** *Artistic Citizenship*. Routledge.
- **Schechner, R. (2006).** “A Polity of Its Own Called Art?” In Campbell & Martin (Eds.), *Artistic Citizenship*.
- **Stam, R., & Shohat, E. (2006).** “Patriotism, Fear, and Artistic Citizenship.” In *Artistic Citizenship*.
- **Marciniak, K., & Tyler, I. (2014).** *Immigrant Protest*. SUNY Press.
- **Knight, C. K. (2008).** *Public Art*. Wiley.

Music, Nationalism & Democracy

- **Garratt, J. (2018).** *Music and Politics*. Routledge.
- **Street, J. (2011).** *Music and Politics*. Polity Press.
- **Love, S. N. (2006).** *Musical Democracy*. SUNY Press.
- **Hebert, D., & Kertz Welzel, A. (2012).** *Patriotism and Nationalism in Music Education*. Ashgate.

Modernism, Formalism & Political Aesthetics

- **Noyes, S. (1988).** “Modernism, Formalism, and Politics...” *Art Journal*, 47(4), 284–295.
- **Gentile, E. (2003).** *The Struggle for Modernity*. Praeger.
- **Müller, H. (2013).** *Politics and Aesthetics*. University of Nebraska Press.
- **Bolt, M. R. (2009).** “Politics of Interventionist Art.” *Rethinking Marxism*, 21(1), 34–49.
- **Felshin, N. (1994).** *But Is It Art?* Nina Bay Press.

Rancière & Radical Aesthetic Politics

- **Rancière, J. (2010).** *Dissensus*. Continuum.

Imagination & Resistance

- **Walton, K. L. (2006).** “On the (So-Called) Puzzle of Imaginative Resistance.” In S. Nichols (Ed.), *The Architecture of the Imagination*. Oxford University Press.

Week XIII — Art & Politics, and Freedom of Expression

Objective:

Relate mass culture, discourse/power, commodity fetishism, and symbolic action to debates on expression and control.

Discussion Questions:

1. Culture industry vs. autonomy—diagnosis or overreach?
2. How does reproducibility transform authority?
3. What is symbolic power?
4. How do artworks operate in authoritarian settings?

Required Readings

Mass Art, Technology & the Culture Industry

- **Adorno, T. W., & Horkheimer, M. (2002).** *Dialectic of Enlightenment* (“**Culture Industry**”). Stanford University Press.
- **Benjamin, W. (2008).** *The Work of Art in the Age of Its Technological Reproducibility*. Belknap/Harvard.
- **Carroll, N. (1997).** “The Ontology of Mass Art.” *Journal of Aesthetics and Art Criticism*, 55(2), 187–199.

Power, Discourse & Symbolic Domination

- **Bourdieu, P. (1991).** “On Symbolic Power.” In *Language and Symbolic Power* (pp. 163–170). Polity.
- **Foucault, M. (1981).** “The Order of Discourse.” In R. Young (Ed. & Trans.), *Untying the Text*. Routledge & Kegan Paul.
- **Wedeer, L. (1999).** *Ambiguities of Domination* (Chs. 1 & 3). University of Chicago Press.

- **Swidler, A. (1986).** “Culture in Action.” *American Sociological Review*, 51(2), 273–286.
- Fetishism, Desire & Commodification*
- **Marx, K. (1982).** “The Fetishism of the Commodity and Its Secret.” In *Capital* (Vol. I, pp. 125–178). Penguin Press.
 - **Freud, S. (1927).** “Fetishism.” In *Collected Papers* (Vol. 5). Hogarth.
- Aesthetic–Political Interfaces*
- **Berleant, A. (2010).** “The Aesthetics of Politics.” In *Sensibility and Sense*. World Imprint Academic.

Suggested Readings

Aesthetic Autonomy, Value & Bridging Frameworks

- **Bell Villada, G. H. (1996).** *Art for Art’s Sake & Literary Life*. University of Nebraska Press.
- **Skowroński, K. P. (2013).** *Beyond Aesthetics and Politics*. Rodopi.
- **Tierney, M. (2015).** *What Lies Between*. Rowman & Littlefield International.

Power, Discipline & Cultural Capital

- **Bourdieu, P. (1984).** *Distinction* (selected sections). Harvard University Press.
- **Foucault, M. (1978; 1995; 2003; 2011).** *The History of Sexuality I; Discipline and Punish; Society Must Be Defended; The Courage of Truth*.

Aesthetics & Global/International Politics

- **Bleiker, R. (2009).** *Aesthetics and World Politics*. Palgrave Macmillan.

Art Activism, Institutions & Cultural Labor

- **Sholette, G. (2011).** *Dark Matter*. Pluto Press.
- **Hagelstein Marquardt, V. (1993).** “Art on the Political Front in America.” *Art Journal*, 52(1), 72–81.

Visual Representation & Cognitive Access

- **Lopes, D. (1996).** *Understanding Pictures*. Clarendon.

Posthumanism & Aesthetic Theory Extensions

- **Lippert Rasmussen, K., Thomsen, M. R., & Wamberg, J. (2012).** *The Posthuman Condition*. Aarhus University Press.

Week XIV — Art, Freedom of Expression & Silencing

Objective:

Synthesize philosophical, legal, and political analyses of free speech in art—harm, offense, pornography, misinformation, and institutional responses.

Discussion Questions:

1. Is offense sufficient to restrict art?
2. How should democracies treat hate speech in art?
3. Are lies or misinformation artistically protectable speech?
4. When (if ever) is censorship justified?

I. Required Readings

Foundations of Free Speech & Liberal Principles

- **Mill, J. S. (1997).** *On Liberty and Other Writings* (S. Collini, Ed.). Cambridge University Press.
- **Scanlon, T. (1972).** “A Theory of Freedom of Expression.” *Philosophy & Public Affairs*, 1(2), 204–226.
- **Heyman, S. J. (2008).** *Free Speech and Human Dignity*. Yale University Press.

Harm, Hate Speech & Democratic Limits

- **Waldron, J. (2012).** *The Harm in Hate Speech*. Harvard University Press.
- **Maitra, I., & McGowan, M. K. (Eds.). (2012).** *Speech and Harm: Controversies over Free Speech*. Oxford University Press.

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