



**UNSW**  
SYDNEY

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University



# ARTS2367

Philosophy of Art

Semester One // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
James Phillips	<a href="mailto:j.phillips@unsw.edu.au">j.phillips@unsw.edu.au</a>	Mondays 2-3 pm	Morven Brown 369	9385 2987

### School Contact Information

School of Humanities and Languages

Location: School Office, Morven Brown Building, Level 2, 258

Opening Hours: Monday - Friday, 9am - 4:45pm

Phone: +61 2 9385 1681

Fax: +61 2 9385 8705

Email: [hal@unsw.edu.au](mailto:hal@unsw.edu.au)

### Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

### Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Course Details

**Credit Points 6**

### Summary of the Course

Subject Area: *Philosophy*

This course explores historical and contemporary accounts of the nature of art, aesthetic experience, creative activity, imagination, expression, interpretation, and aesthetic evaluation. What is it about beauty that makes it hard to pin down? What motivates us to call something beautiful or ugly? What is the place that art has come to occupy in modern life? Do we mean the same thing by art as other ages and societies? Kant's writings on judgements of the beautiful and the sublime will be closely examined along with more recent influential thinkers in the field of aesthetics such as Heidegger, Adorno and Nancy.

### At the conclusion of this course the student will be able to

1. Assess and apply theories addressing aesthetic judgement, the beauty of nature and art, and the purpose, sense and distinctness of art
2. Explain the philosophical positions of a number of major thinkers in aesthetics
3. Articulate and defend a position with regard to the relationship between aesthetics and society, culture and/or nature
4. Apply skills of scholarly inquiry to the study of philosophy
5. Communicate and debate complex ideas

### Teaching Strategies

The purpose of this course is to provide you with a solid understanding of major themes figures in the philosophy of art. The course is structured around weekly readings, lectures and tutorial discussions. Each week there will normally be a two-hour lecture followed by a one-hour discussion-based tutorial. As philosophy is a discipline that values independent questioning, student participation is encouraged in both the lectures and tutorials. Lectures will cover key themes and specific texts in the philosophy of art, situating them in their historical background. Tutorials will be problem-based and will involve large- and small-group discussions. You will be expected to prepare for class discussions by completing the set readings. Through a selection of readings, assessment tasks, and group discussions, the course will develop students' ability to read, analyse, criticise, discuss, and interpret philosophical texts. On-line discussion fora will be set up each week so that you can continue to engage with the issues of the courses with your peers.

# Assessment

## Assessment Rubric/Essay Standards

	<b>HD</b>	<b>DN</b>	<b>CR</b>	<b>PS</b>
<b>Exposition of issues</b>	Conveys in a coherent manner a clear and profound comprehension of the issues.	Conveys in a coherent manner a clear comprehension of the issues.	Conveys in a coherent manner a comprehension of the issues.	Conveys a comprehension of the issues.
<b>Analysis</b>	Exhibits skills associated with the philosophical analysis of texts, offering innovative and insightful interpretations.	Exhibits skills associated with the philosophical analysis of texts, showing independence of thought.	Exhibits some skills associated with the philosophical analysis of texts.	Exhibits some reflection on the issues covered.
<b>Disciplinary conventions</b>	Demonstrates detailed attention to and successful execution of a wide range of conventions particular to the academic essay in philosophy, including organisation, content, presentation, referencing, formatting and stylistic choices.	Demonstrates consistent use of important conventions particular to the academic essay in philosophy, including organisation, content, presentation, referencing, formatting and stylistic choices.	Follows expectations appropriate to philosophy and the academic essay for basic organisation, content, and presentation.	Attempts to use a consistent system for basic organisation and presentation.
<b>Citations and quotations</b>	Demonstrates critically reflective use of relevant sources to advance argument.	Demonstrates reflective use of relevant sources to support position.	Demonstrates an attempt to use relevant sources to support position.	Demonstrates an attempt to use sources to support ideas in the essay.
<b>Syntax, punctuation and vocabulary</b>	Uses graceful language that communicates meaning with clarity and fluency and is virtually error-free.	Uses straightforward language that generally conveys meaning to readers.  The language in the essay has few errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include some errors.	Uses language that sometimes impedes meaning because of errors in usage.

The library has access to the Chicago Manual of Style:

<http://www.chicagomanualofstyle.org.wwwproxy1.library.unsw.edu.au/book/ed17/frontmatter/toc.html>

Consult this for detailed and authoritative information on referencing.

## Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
1500-word essay	30%	13/04/2018 04:00 PM	1,2,4,5
2500-word essay	50%	25/05/2018 04:00 PM	1,2,3,4,5
5 X 200-word Moodle posts	20%	01/06/2018 04:00 PM	1,2,3,5

## Assessment Details

### Assessment 1: 1500-word essay

**Start date:** Not Applicable

**Details:** 1500-word academic essay. The lecturer will provide written feedback in the form of individual comments, a rubric and a grade.

#### Additional details:

In this first essay you are to expound an aspect of Kant's aesthetics and to offer an evaluation of its strengths and/or weaknesses. The two tasks do not have to be given equal space. Accuracy in representing the views of others is at once an academic virtue and an academic skill: both praise and criticism have more traction if their author can convincingly convey an understanding of the primary text.

Choose ONE of the three following aspects of Kant's aesthetics:

- 1) Beauty and its connection with pure aesthetic judgement
- 2) The sublime and the insight it furnishes into our different cognitive powers
- 3) The relationship of taste and/or genius to rules

In this essay an engagement with secondary literature, while desirable, is not essential (**NB:** it will be essential in the second essay). As a rule of thumb, referring to commentators when they criticise or elaborate on the primary text is better than referring to them when they simply paraphrase it or repeat widely known facts concerning its composition or influence. It is even better when you can put forward an argument of your own in response to a commentator's criticism or elaboration of the primary text.

Students are encouraged to devise their own essay topics, since self-directed research as an undergraduate is an excellent way to prepare for postgraduate study. Please consult the course convenor for approval of your chosen topic.

**Turnitin setting:** This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

## **Assessment 2: 2500-word essay**

**Start date:** Not Applicable

**Details:** 2500-word academic essay. The lecturer will provide written feedback in the form of individual comments, a rubric and a grade. This is the final assessment task for attendance purposes.

### **Additional details:**

In the second and final essay you are to reflect on the place and meaning of art in the modern world. Draw on one or more of the readings from the course to help ground your discussion in academic debates (as Kant was the focus of the first essay, he cannot be the principal reference of the second essay). In this essay an engagement with secondary literature is essential.

Some points of entry for your essay are the following questions:

- 1) What do Schiller and/or Hegel gain and what do they lose by switching the focus of aesthetics from the subjectivity of aesthetic judgement (Kant's feeling of pleasure) to the work of art? Do they ask more of the work of art than it can deliver from Kant's point of view?
- 2) What does the rise of mass production imply for the standing and reception of the work of art? Ruskin and Benjamin are the two obvious (but not the only) points of orientation. Are they both right? Are they both wrong? Is Ruskin right with respect to certain issues and Benjamin with respect to others?
- 3) What baggage does the concept of art carry? Consider Heidegger's efforts to disentangle the work of art from the subjectivism of aesthetic experience or Bovenschen's observations on the masculinist prejudices of aesthetics under patriarchy. Can we make sense of the Greek temple with the modern concept of art? Do we bungle the judgement of works produced by women because we approach them with the wrong criteria?
- 4) What does art mean for our understanding of truth? Hegel, Heidegger and Blanchot are possible interlocutors. You might consider the differences between them and the different ambitions they harbour concerning art.
- 5) What does the contemporary museum do to and for the work of art? Adorno and Nancy address this question. Is the contemporary museum like that drawer in one's house where one keeps objects whose use one has forgotten?
- 6) What is the relationship between art and nature? Ruskin and Adorno analyse this relationship. Why should art be charged with remembering the natural world? Does art remember the natural world so that the rest of society can forget it?

Students are encouraged to devise their own essay topics, since self-directed research as an undergraduate is an excellent way to prepare for postgraduate study. Please consult the course convenor for approval of your chosen topic.

**Turnitin setting:** This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

## **Assessment 3: 5 X 200-word Moodle posts**

**Start date:** Not Applicable

**Details:** Every student is required to post a total of five contributions to the discussion forum on Moodle by the end of the semester. Topics for the discussion forum will be drawn up each week in the tutorial and posted by the course convenor. Feedback takes the form of the convenor's on-line responses to the posts.

**Additional details:**

The purpose of the activity is to hone one's ideas regarding the readings and to continue the discussions that we will be having in the tutorials. The texts we will be reading are full of difficult ideas and arguments and we should be prepared to help and to challenge one another in our attempts to come to grips with them.

Each of the five posts should be between 150-200 words and demonstrate an engagement with the reading. The task does **not** involve writing a summary of the reading. Showing that you have done the reading is not necessarily the same as showing that you have understood it. If you can say what it is about a text that you find confusing, you will be demonstrating your engagement with it.

You may find that you are able to make a better contribution by responding to someone else's post rather than to the discussion topic directly.

The posts will be marked on 1) their level of insight into the issues, 2) the clarity with which ideas are expounded and 3) the skills of philosophical argumentation they demonstrate.

**Turnitin setting:** This is not a Turnitin assignment



## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

## Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,

\* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

# Course Schedule

[View class timetable](#)

## Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	<p>Introduction</p> <p><b>Readings:</b></p> <p><b>Sei Shonagon</b>, "Adorable Things" and "Pleasing Things" in <i>The Pillow Book of Sei Shonagon</i>, trans. and ed. Ivan Morris (New York: Columbia University Press, 1967), 157-57, 216-217</p> <p><b>Plato</b>, <i>Greater Hippias</i>, trans. Benjamin Jowett in <i>The Collected Dialogues of Plato</i>, ed. Edith Hamilton and Huntington Cairns (Princeton, NJ: Princeton University Press, 1963), 1534-59</p> <p>Tutorials start week 2.</p>
Week 2: 5 March - 11 March	Lecture	<p>The Beautiful</p> <p><b>Reading:</b></p> <p><b>Immanuel Kant</b>, <i>Critique of Judgement</i>, trans. James Creed Meredith, rev. and ed. Nicholas Walker (Oxford: Oxford University Press, 2007), §§1-22</p>
Week 3: 12 March - 18 March	Lecture	<p>The Sublime</p> <p><b>Reading:</b></p> <p><b>Kant</b>, <i>Critique of Judgement</i>, §§23-29</p>
Week 4: 19 March - 25 March	Lecture	<p>Genius</p> <p><b>Reading:</b></p> <p><b>Kant</b>, <i>Critique of Judgement</i>, §§30-49</p>
Week 5: 26 March - 1 April	Lecture	<p>Taste</p> <p><b>Reading:</b></p> <p><b>Kant</b>, <i>Critique of Judgement</i>, §§50-60</p>
Break: 2 April - 8 April		
Week 6: 9 April - 15 April	Lecture	<p>Politics and truth</p> <p><b>Readings:</b></p>

		<p><b>Friedrich Schiller</b>, excerpt from <i>On the Aesthetic Education of Man</i>, trans. Reginald Snell (London: Routledge &amp; Kegan Paul, 1954), 67-81</p> <p><b>G. W. F. Hegel</b>, "Aesthetics: The Ideal", trans. T. M. Knox in <i>The Hegel Reader</i>, ed. Stephen Houlgate (Oxford: Blackwell, 1998), 424-37</p>
Week 7: 16 April - 22 April	Lecture	<p>Industrialisation, architecture and film</p> <p><b>Readings:</b></p> <p><b>John Ruskin</b>, excerpt from "The Nature of Gothic" in id., <i>The Stones of Venice</i>, vol. 2 (Orpington: George Allen, 1886), 151-80</p> <p><b>Walter Benjamin</b>, "The Work of Art in the Age of Its Technological Reproducibility", trans. Edmund Jephcott and Harry Zohn in id., <i>The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media</i>, eds. Michael W. Jennings, Brigid Doherty and Thomas Y. Levin (Cambridge, MA: The Belknap Press of Harvard University Press, 2008), 19-55</p>
Week 8: 23 April - 29 April	Lecture	<p>World and Earth</p> <p><b>Reading:</b></p> <p><b>Martin Heidegger</b>, "The Origin of the Work of Art", trans. Albert Hofstadter in id., <i>Basic Writings</i>, ed. David Farrell Krell (New York: Harper Collins, 1993), 143-212</p>
Week 9: 30 April - 6 May	Lecture	<p>Literature</p> <p><b>Reading:</b></p> <p><b>Maurice Blanchot</b>, "Literature and the Right to Death", trans. Lydia Davis in id., <i>The Work of Fire</i>, trans. Charlotte Mandell (Stanford, CA: Stanford University Press, 1995), 300-44</p>
Week 10: 7 May - 13 May	Lecture	<p>Nature and the Museum</p> <p><b>Readings:</b></p> <p><b>T. W. Adorno</b>, "Natural Beauty" in id., <i>Aesthetic Theory</i>, trans. Robert Hullot Kentor (Minneapolis: University of Minnesota Press, 1997), 61-78</p> <p><b>T. W. Adorno</b>, "Valéry Proust Museum" in id., <i>Prisms</i>, trans. Samuel and Shierry Weber (London: Neville Spearman, 1967), 173-85</p>

Week 11: 14 May - 20 May	Lecture	<p>Feminism and Post-structuralism</p> <p><b>Readings:</b></p> <p><b>Silvia Bovenschen</b>, “Is There a Feminine Aesthetic?”, trans. Beth Weckmueller, <i>New German Critique</i> 10 (1977): 111-37</p> <p><b>Gilles Deleuze</b>, “Painting Forces” and “The Painting before Painting...” in id., <i>Francis Bacon: The Logic of Sensation</i>, trans. Daniel W. Smith (London: Continuum, 2004), pp. 56-64, 86-98</p>
Week 12: 21 May - 27 May	Lecture	<p>The Future of Art</p> <p><b>Reading:</b></p> <p><b>Jean-Luc Nancy</b>, “The Vestige of Art” in id., <i>The Muses</i>, trans. Peggy Kamuf (Stanford, CA: Stanford University Press, 1996), 81-</p>
Week 13: 28 May - 3 June	Tutorial	No lecture. Tutorial only.

## Resources

### Prescribed Resources

This course is based on a series of readings from the history of aesthetics. While most of the readings are available via Moodle, there is one text you will need to obtain to undertake the course:

Immanuel Kant, *The Critique of Judgement*, trans. James Creed Meredith, rev. and ed. Nicholas Walker (Oxford: Oxford University Press, 2008).

Copies are available for purchase from the university book shop.

There are other translations of this work. Paul Guyer and Eric Matthews' translation for Cambridge University Press is academically respected (but also more expensive).

### Recommended Resources

The database *The Philosopher's Index* is an excellent resource for locating articles as well as books on a specific topic and author. A highly worthwhile survey of modern aesthetics that covers several of the authors treated in the course is Paul Guyer's three-volume *A History of Modern Aesthetics* (Cambridge: Cambridge University Press, 2014). Among the secondary literature available through the UNSW library the following are especially recommended for further reading:

#### Plato:

Hoerber, Robert G. "Plato's 'Greater Hippias.'" *Phronesis: A Journal of Ancient Philosophy* 9 (1964): 143-55.

Sider, David. "Plato's Early Aesthetics: The 'Hippias Major'." *Journal of Aesthetics and Art Criticism* 35 (1977): 465-70.

Woodruff, Paul. "Socrates and Ontology: The Evidence of the Hippias Major." *Phronesis: A Journal of Ancient Philosophy* 23 (1978): 101-17.

#### Kant:

Allison, Henry. *Kant's Theory of Taste*. Cambridge: Cambridge University Press, 2001.

Ameriks, Karl. "How to Save Kant's Deduction of Taste." *Journal of Value Inquiry* 16 (1982): 295-302.

Baxley, Anne Margaret. "The Practical Significance of Taste in Kant's 'Critique of Judgment'." *Journal of Aesthetics and Art Criticism* 63 (2005): 33-45.

Budd, Malcolm. "The Pure Judgement of Taste as an Aesthetic Reflective Judgement." *British Journal of Aesthetics* 41 (2001): 247-60.

Cannon, Joseph. "The Moral Value of Artistic Beauty in Kant." *Kantian Review* 16 (2011): 113-26.

Cohen, Ted. "Three Problems in Kant's Aesthetics." *British Journal of Aesthetics* 42 (2002): 1-12.



- Crawford, Donald W. *Kant's Aesthetic Theory*. Madison: The University of Wisconsin Press, 1974.
- Deligiorgi, Katerina. "The Pleasures of Contra-purposiveness: Kant, the Sublime, and Being Human." *Journal of Aesthetics and Art Criticism* 72 (2014): 25-35.
- Ferguson, Frances. *Solitude and the Sublime: The Romantic Aesthetics of Individuation*. New York: Routledge, 1992.
- Forsey, Jane. "Is a Theory of the Sublime Possible?" *Journal of Aesthetics and Art Criticism* 65 (2007): 381-89.
- Genova, Anthony C. "Kant's Transcendental Deduction of Aesthetical Judgments." *Journal of Aesthetics and Art Criticism* 30 (1972): 459-75.
- Guyer, Paul. "The Harmony of the Faculties Revisited" in id., *Values of Beauty: Historical Essays in Aesthetics*: 77-109. Cambridge: Cambridge University Press, 2005.
- Guyer, Paul. *Kant and the Claims of Taste*. Cambridge, MA: Harvard University Press, 1979.
- Kirchmyer Dobe, Jennifer. "Kant's Common Sense and the Strategy for a Deduction." *Journal of Aesthetics and Art Criticism* 68 (2010): 47-60.
- Klebes, Martin. "Circular Art of Life: Aesthetic Communities in Kant and Schiller." *Idealistic Studies* 38 (2008): 193-207.
- Lorand, Ruth. "Free and Dependent Beauty: A Puzzling Issue." *British Journal of Aesthetics* 29 (1989): 32-40.
- Lyotard, Jean-François. *Lessons on the Analytic of the Sublime: Kant's Critique of Judgment*, §§23-29. Translated by Elizabeth Rottenberg. Stanford, CA: Stanford University Press, 1994.
- MacMillan, Claude. "Kant's Deduction of Pure Aesthetic Judgments." *Kant-Studien* 76 (1985): 43-54.
- McConnell, Sean. "How Kant Might Explain Ugliness." *British Journal of Aesthetics* 48 (2008): 205-28.
- Makkreel, Rudolf A. *Imagination and Interpretation in Kant: The Hermeneutical Import of the Critique of Judgment*. Chicago: University of Chicago Press, 1990.
- Monk, Samuel Holt. *The Sublime: A Study of Critical Theories in XVIII-Century England*. Ann Arbor: The University of Michigan Press, 1960.
- Murray, Bradley. "Kant on Genius and Art." *British Journal of Aesthetics* 47 (2007): 199-214.
- Nancy, Jean-Luc. "The Sublime Offering." Translated by Jeffrey Libbrett. *A Finite Thinking*, 211-44. Edited by Simon Sparks. Stanford, CA: Stanford University Press, 2003.
- Palmer, Linda. "A Universality Not Based on Concepts: Kant's Key to the Critique of Taste." *Kantian Review* 13 (2008): 1-51.
- Rogerson, Kenneth F. "The Meaning of Universal Validity in Kant's Aesthetics." *The Journal of Aesthetics and Art Criticism* 40 (1982): 301-8.

Rueger, Alexander. "Kant and the Aesthetics of Nature." *British Journal of Aesthetics* 47 (2007): 138-55.

Rush, Fred L. "The Harmony of the Faculties." *Kant-Studien* 92 (2001): 38-61.

Sweet, Kristi. "Reflection: Its Structure and Meaning in Kant's Judgements of Taste." *Kantian Review* 14 (2009): 53-80.

Vandenabeele, Bart. "The Subjective Universality of Aesthetic Judgements Revisited." *British Journal of Aesthetics* 48 (2008): 410-25.

Zuckert, Rachel. "Awe or Envy: Herder contra Kant on the Sublime." *Journal of Aesthetics and Art Criticism* 61 (2003): 217-32.

### **Schiller:**

Acosta López, María del Rosario. "'The Secret that is the Work of Art': Heidegger's Lectures on Schiller." *Research in Phenomenology* 39 (2009): 152-63.

Sharpe, Lesley. *Schiller's Aesthetic Essays: Two Centuries of Criticism*. Columbia, SC: Camden House, 1995.

### **Hegel:**

Danto, Arthur C. *The Philosophical Disenfranchisement of Art*. New York: Columbia University Press, 1986.

Hance, Allen. "The Art of Nature: Hegel and the 'Critique of Judgment'." *International Journal of Philosophical Studies* 6 (1998): 37-65.

Houlgate, Stephen. "Hegel and the 'End' of Art." *Owl of Minerva* 29 (1997): 1-21.

Pippin, Robert. "The Absence of Aesthetics in Hegel's Aesthetics." In *The Cambridge Companion to Hegel and Nineteenth-Century Philosophy*, 394-418. Edited by Frederick C. Beiser. Cambridge: Cambridge University Press, 2008.

Rutter, Benjamin. *Hegel on the Modern Arts*. Cambridge: Cambridge University Press, 2010.

### **Ruskin:**

Baljon, Cornelis J. "Interpreting Ruskin: The Argument of *The Seven Lamps of Architecture* and *The Stones of Venice*." *Journal of Aesthetics and Art Criticism* 55 (1997): 401-14.

McLean, Robert Simpson. "Altruistic Ideals versus Leisure Class Values: An Irreconcilable Conflict in John Ruskin." *Journal of Aesthetics and Art Criticism* 31 (1973): 347-55.

### **Benjamin:**

Habermas, Jürgen. "Consciousness-Raising or Redemptive Criticism – The Contemporaneity of Walter Benjamin." Translated by Philip Brewster and Carl Howard Buchner. *New German Critique* 17 (1979): 30-59.

Bratu Hansen, Miriam. "Benjamin's Aura." *Critical Inquiry* 34 (2008): 336-75.

Knizek, Ian. "Walter Benjamin and the Mechanical Reproducibility of Art Works Revisited." *British Journal of Aesthetics* 33 (1993): 357-66.

Sherratt, Yvonne. "Adorno's Aesthetic Concept of Aura." *Philosophy & Social Criticism* 33 (2007): 155-77.

### **Heidegger:**

Bruin, John. "Heidegger and Two Kinds of Art." *Journal of Aesthetics and Art Criticism* 52 (1994): 447-57.

Ross, Alison. "The Work of the Art-Work: Art after Heidegger's 'Origin of the Work of Art'." *Journal of the British Society for Phenomenology* 37 (2006): 199-215.

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