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broad themes so that
students can see how
concepts of art have evolved
and been debated. Each
reading is introduced by the
authors, who suggest
connections between the
reading and others in the

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Wordsworth: Preface to the
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concepts of art have evolved

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The task of the philosopher

of art is not to heighten

understanding and

appreciation of works of art

but to provide conceptual

foundations for the critic

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by (1) examining the basic concepts that underlie the activities of critics and enable them to speak and write more intelligibly about the arts and by (2) arriving at true conclusions about art, aesthetic value, expression, and the other concepts that critics employ.

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Definition, Theories,
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A reading list for prospective applicants to History of Art can be found on the History of Art departmental website. You may also find it interesting to explore the following resources: BBC Radio 4 'In Our Time' - Culture archive

~~Suggested Subject Resources~~

~~University of Oxford~~

Studying philosophy at Reading enables you to develop a wide range of transferable skills, including the ability to: formulate complex problems, to think clearly in the abstract, to consider ethical and social issues in

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A structured way, to engage in productive debate and to communicate ideas with clarity and precision.

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Contemporary Philosophy of
Art: Readings in Analytic
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An anthology of contemporary readings in analytic aesthetics, this reference reflects the relationships among the central aesthetic concerns of recent years. Providing a new perspective

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on the contemporary

philosophy of art, this
volume examines the

challenge of Postmodernism
and how it may or may not
affect the future of
analytic aesthetics ...

offers a case study of the
progress that has been made
in handling the problem of
expression in the arts ...

reconceptualizes the
concepts of the art work,
its properties, and our
experience and evaluation of
it -- to take into account
an expanding cultural,
sociological

contextualization, i.e., art
as a culturally emergent
product of social
institutions and conventions

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... features several readings organized around clusters of writers discussing each other's ideas and proposals, including: Beardsley, Dickie, and Blizek -- Wolterstorff, Levinson, and Bender -- Stolnitz and Dickie -- Beardsley, Margolis, and Novitz -- and Sibley and Dickie. Suitable for professionals in the art industry and anyone interested in the philosophy or aesthetics of art.

This anthology is remarkable not only for the selections themselves, among which the Schelling and the Heidegger essays were translated

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Especially for this volume, but also for the editors' general introduction and the introductory essays for each selection, which make this volume an invaluable aid to the study of the powerful, recurrent ideas concerning art, beauty, critical method, and the nature of representation. Because this collection makes clear the ways in which the philosophy of art relates to and is part of general philosophical positions, it will be an essential sourcebook to students of philosophy, art history, and literary criticism.

This anthology is intended

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as a core text for courses in aesthetics or philosophy of art. It contains a wealth of readings from both classic and contemporary sources, and aims to present substantial selections from those texts rather than mere "snippets." Readings are organized historically within four broad themes so that students can see how concepts of art have evolved and been debated. Each reading is introduced by the authors, who suggest connections between the reading and others in the anthology. Unlike other anthologies on the market, The Philosophy of Art is both comprehensive and

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Affordable, making it the ideal book for course use.

Art and Interpretation is a comprehensive anthology of readings on aesthetics. Its aim is to present fundamental philosophical issues in such a way as to create a common vocabulary for those from diverse backgrounds to communicate meaningfully about aesthetic issues. To that end, the editor has provided selections from a wide variety of challenging works in aesthetic theory, both classical and modern. The approach is often cross-disciplinary. Within the discipline of philosophy it

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seeks to balance readings from the analytic tradition with continental European, hermeneutical postmodern (including deconstructionist), and feminist readings. The anthology is thus broadly conceived, but by grouping the readings into sections such as 'Expression and Aesthetic object,' 'Psychology and Interpretation,' 'Marxist Theory,' and 'Culture, Gender, and Difference,' it aims as well to provide depth of coverage for each topic or issue. The book opens with a historical section containing substantial selections from

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Plato, Aristotle, Hume,
Kant, Shelley and Nietzsche;
these readings introduce
themes that recur and are
developed in the remainder
of the anthology.

This anthology proves that
it is the human norm for all
people to participate in
meaningful and purposeful
art, craft, and work because
this is part of human nature
itself.

Designed for readers with no
or little prior knowledge of
the subject, this concise
anthology brings together
key texts in aesthetics and
the philosophy of art.

Designed for readers with no

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or little prior knowledge of the subject. Presents two contrasting pieces on each of six topics. Texts range from Plato's famous critique of art in the 'Republic' through Nietzsche's 'The Birth of Tragedy' to Barthes' 'The Death of the Author' and pieces in recent philosophical aesthetics from a number of traditions. Interactive editorial commentary helps readers to engage with the philosophical train of thought. Explains the argumentative and historical context in which each piece was written. Includes questions for debate and suggestions for further

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Collection of essays aiming to give the reader a clear view of some important problems in esthetics, and to engage the mind in thinking them through.

Praised in its original edition for its up-to-date, rigorous presentation of current debates and for the clarity of its presentation, Robert Stecker's new edition of *Aesthetics and the Philosophy of Art* preserves the major themes and conclusions of the original, while expanding its content, providing new features, and enhancing accessibility.

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Stecker introduces students to the history and evolution of aesthetics, and also makes an important distinction between aesthetics and philosophy of art. While aesthetics is the study of value, philosophy of art deals with a much wider array of questions including issues in metaphysics, epistemology, the philosophy of mind, as well value theory. Described as a 'remarkably unified introduction to many contemporary debates in aesthetics and the philosophy of art,' Stecker specializes in sympathetically laying bear the play of argument that

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emerges as competing views on a topic engage each other. This book does not simply present a controversy in its current state of play, but instead demonstrates a philosophical mind at work helping to advance the issue toward a solution.

Now available in a fully revised and updated second edition, this accessible and insightful introduction outlines the central theories and ongoing debates in the philosophy of art. Covers a wide range of topics, including the definition and interpretation of art, the

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connections between artistic and ethical judgment, and the expression and elicitation of emotions through art Includes discussion of prehistoric, non-Western, and popular mass arts, extending the philosophical conversation beyond the realm of Fine Art Details concrete applications of complex theoretical concepts Poses thought-provoking questions and offers fully updated annotated reading lists at the end of each chapter to encourage and enable further research

This book addresses issues in the philosophy of art

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through the lenses of the
three broad areas of
philosophy: metaphysics,
epistemology, and axiology.
It surveys many important
and pervasive topics
connected to a philosophical
understanding of art.

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