

Bibliography

- Arnason, HH. 1978. *A history of modern art*. Revised and enlarged edition. London: Thames and Hudson.
- Arnheim, R. 1974. *Art and visual perception: a psychology of the creative eye*. Los Angeles: Berkeley.
- Barthes, R. 1977. From work to text. In *Image-music-text*, edited by S Heath. London: Fontana.
- Baudrillard, J. 1983. The ecstasy of communication. In *Postmodern culture*, edited by H Foster. Translated by J Johnston. Port: Bay, 126 – 134.
- Beckley, B (ed). 2001. *Sticky sublime*. New York:Allworth.
- Berger, J. 1972. *Ways of seeing*. Harmondsworth: Penguin.
- Bernstein, J. 1992. *The fate of art*. London: Polity Press
- Bowie, A. 1990. *Aesthetics and subjectivity: from Kant to Nietzsche*. Manchester and London: Manchester University Press.
- Brooker, P. 1992. *Modernism/postmodernism*. London and New York: Longman.

Burnham, D. 2002. An introduction to Kant's critique of judgement. *The British Journal of Aesthetics*, Vol. 42, no. 2: 216 – 219.

Buskirk, M & Nixon, M. 1996. *The Duchamp effect*. Massachusetts : MIT Press.

Cabanne, P. 1971. *Dialogues with Marcel Duchamp*. London: Thames and Hudson.

Cassirer, E. 1981. *Kant's life and thought*. New Haven and London: Yale University Press.

Collins, M. 1999. *This is modern art*. London: Cassel Seve

Conner, S. 1989a. *Postmodern centre*. Oxford: Basil Blackwell.

Conner, S. 1989b. *Postmodernist culture: an introduction to theories of the contemporary*. Oxford: Basil Blackwell.

Conner, S. 1992. Modernism and postmodernism. In: *A Companion to Aesthetics*, edited by DE Cooper. Oxford: Blackwell, 288 – 293.

Coppelstone, T. 1985. *Modern art*. London: Hamlyn.

Crawford, D. 1974. *Kant's aesthetic theory*. Wisconsin: Wisconsin Publishing Press.

Crowther, P. 1985. Greenberg's Kant and the problem of Modernist painting. *British Journal of Aesthetics*. Vol. 25: 317 – 325.

Crowther, P. 1997. *The language of 20th century art: a conceptual history*. London: Yale University Press.

Culler, J. 1983. *On deconstruction*. London: Routledge.

De Duve, T. 2001. Kant after Duchamp. *Modernity*. Vol. 7, no. 1: 153 – 163.

Derrida, J. 1973 [1967]. *Speech and phenomena, and other essays on Husserl's theory of signs*. Translated, with an introduction by DB Allison. Preface by N Garver. Evanston: Northwestern University Press.

Derrida, J. 1976. *Of grammatology*. Baltimore: John Hopkins University Press.

Derrida, J. 1987. *The truth in painting*. Translated by G Bennington. Chicago: University of Chicago Press:

Dillon, M-E. 1997. Fear of formalism: Kant, Twain and cultural studies in American literature. *Diacritics*. Vol. 7, no. 4: 46-69.

Edgar, A. 1990. An introduction to Adorno's aesthetics. *British Journal of Aesthetics*. Vol. 30, no. 1: 46 – 56

Fabozzi, P. 2002. *Artists, critics, contexts: readings on and around American art since 1945*. New York: Prentice-Hall.

Fenner, D. 1996. *The aesthetic attitude*. Atlantic Highlands, NJ: Humanities Press.

Ferraro, A. 1998. *Reflective authenticity: rethinking the project of modernity*. London: Routledge.

Finch, C. 1968. *Pop art: object and image*. London: Studio Festa.

Foster, H (ed). 1983. *Postmodern culture*. Second edition. London: Pluto.

Foster, H. 1996. *The return of the real: the avant-garde at the end of the century*. Massachusetts: MIT Press.

Foucault, M. 1983. *This is not a pipe*. Translated by J Harkness. Los Angeles: University of California Press.

Gablik, S. 1984. *Has Modernism failed?* London: Thames and Hudson.

Geiger, J. 1999. Constraints and conventions in Kant and Greenberg. *The British Journal of Aesthetics*. Vol. 39, no. 4: 376 – 391.

Ginsberg, M. 1953. *The idea of progress*. Connecticut: Greenwood.

Godfrey, T. 1998. *Conceptual Art*. London: Phaidon.

Goldberg, RL. 1998. *Performance: live art since 1950*. London: Thames and Hudson.

Goldblatt, D. 1997. *Aesthetics: a reader in philosophy of the arts*. New York: Prentice-Hall..

Gombrich, EH. 1960. *Art and illusion: a study in the psychology of pictorial representation*. Fifth Edition. London: Phaidon.

Goodman, C. 1990. *Hans Hoffman*. New York: Presshall.

Gould, C. 1994. Clive Bell on aesthetic experience and aesthetic truth. *The British Journal of Aesthetics*. Vol. 34: 124 – 133.

Gracyk, T-A. 1986. Sublimity, ugliness and formalism in Kant's aesthetic theory. *The Journal of Aesthetics and Art Criticism*. Vol. 45: 49 – 56.

Greenberg, C. 1961. *Art and culture: critical essays*. Boston: Beacon.

Greenberg, C. 1982. Modernist painting. In *Art in modern culture: an anthology of critical texts*, edited by F Frascina and J Harris. London: Phaidon, 308 – 314.

Greenberg, C. 1992. Avante-garde and kitsch. In *Art in theory 1900-1990: an anthology of changing ideas*, edited by C Harrison and P Wood. Oxford: Blackwell, 529 –540.

Greenberg, C. 1993. *The collected essays and criticisms*. Volume 2 and Volume 3: *Affirmations (1950-1956)*. Volume 4: *Modernism with a vengeance (1957 – 59)*, edited by P O'Brian, Chicago: University of Chicago Press.

Greenberg, C. 1999. *Homemade aesthetics: observations on art*. Oxford: Oxford University Press.

Guyer, P. 1994. Kant's conception of fine art. *The Journal of Aesthetics and Art Criticism*. Vol. 52 (Summer): 275 – 285.

Guyer, P. 1997. *Kant and the claim of taste*. Second edition. Cambridge: Cambridge University Press.

Harrison , S. 2001. *Pop art and the origins of postmodernism*. Cambridge: Cambridge University Press.

Hartley, G. 2003. *The abyss of representation: Marxism and the postmodern sublime*. Durham and London: Duke University Press.

Hegel, GWF. 1993. *Introductory lectures on aesthetics*. Translated by B Bosanquet. Edited with an introduction and commentary by M Inwood. Harmondsworth: Penguin.

Hess, TB. 1970. *Barnett Newman*. New York: Walker and Company.

Hess, TB. 1972. *Barnett Newman*. London: The Tate Gallery.

Honrich, S (ed). 1995. *The Oxford companion to philosophy*. New York: Oxford University Press.

Hopkins, D. 2000. *After modern art: 1945 – 2000*. New York and London: Oxford University Press.

Hopps, W. 1964. *Marcel Duchamp: ready-mades, etc (1913-1964)*. Milan: Gallery Schwarz.

Hughes, R. 1991. *The shock of the new: art and the century of change*. London: Thames and Hudson.

Jameson, F. 1991. *Postmodernism, or, the cultural logic of late capitalism*. Durham: Duke University press.

Jansen, 1964. *History of art*. New York: Prentice Hall.

Jencks, C. 1984. *What is Postmodernism?* Academy Edition. London: St Martin's Press.

Kant, I. 1894 [1781]. *Critique of pure reason*. Translated by JMD Meiklejohn. London: George Bell.

Kant, I. 1952 [1790]. *The critique of judgement*. Translated with analytical indexes by J C Meredith. New York: Clarendon Press.

Kant. I. 1955 [1790]. *The critique of judgement*. Washington: Hafner Press.

Kearney, R & D. Rasmussen (eds). 1995. *Continental aesthetics: romanticism to postmodernism – an anthology*. London : Blackwell.

Kemal, S. 1980. The importance of artistic beauty. *Kant – Studies*, no. 71: 448 – 507.

Kinnamen, T. 2001. The task of the critique of judgement: why Kant needs a deduction of the principle of the purposiveness of nature. *American Catholic Quarterly*. Vol. 75, no. 2: 241 – 269.

Knoff, A. 1990. *Barnett Newman: selected writings and interviews*. New York: Knopf.

Kuspit, D. 1979. *Clement Greenberg: art critic*. Wisconsin: University of Wisconsin Press.

Lippard, L. 1970. *Pop art*. London: Thames and Hudson.

Lorand, R. 1989. Free and independent beauty: a puzzling issue. *The British Journal of Aesthetics*. Vol. 9: 32 – 40.

Lucie-Smith, E. 1977. *Art now: from abstract expressionism to super realism*. New York: Edward William Monroe.

Lucie-Smith, E. 1980. *Art in the seventies*. Oxford: Phaidon.

Lynton, N. 1989. *The story of modern art*. Oxford: Phaidon.

Lyotard, J-F. 1984. *The postmodern condition: report on knowledge*.

Translated by G Bennington and B Massumi. Foreword by F Jameson.
Minneapolis: University of Minnesota Press.

Lyotard, J-F. 1986. Complexity and the sublime. In *Postmodernism*, edited by L Appignanese. London: Institute of Contemporary Art, 10 – 11.

Madoff, SH (ed). 1997. *Pop art: a critical history*. California: University of California Press.

Makkreel, RA. 1990. *Imagination and interpretation in Kant: the hermeneutical import of the critique of judgement*. Chicago: University of Chicago Press.

Meak, D. 1980. Kant's critique of Judgement: a biased aesthetic. *The British Journal of Aesthetics*, no. 20: 135 – 145.

Meerbote, R (ed). 1991. *Kant's aesthetics*. Volume 1. New York: Right View Publishing.

Mensche J. 1997. Presence and postmodernism. *American Catholic Philosophical Quarterly*. Vol. 71, no 1: 145 – 156.

Meyer, U. 1972. *Conceptual art*. New York: Paperback.

Milner, A, Thomson, P. & Worth, C. (eds). 1990. *Postmodern conditions*. New York: Berg.

Mirzoeff, N (ed). 1998. *The visual culture reader*. London: Routledge.

Morris, C. 1990. *Conceptual art and conceptual experience*. New York: Paperback.

Nietzsche, FW. 1966 [1886]. *Beyond good and evil*. Translated by W Kaufman, New York: Random House.

Nietzsche, FW. 1995. *Nietzsche: a critical reader*, edited by PR Sedgwick. Oxford: Blackwell.

Norris, C. 1990. *What's wrong with postmodernism*. New York: Harvester Wheatsheaf.

Norris, C. 1991. *Deconstruction: theory and practice*. London: Routledge.

Norris, C. 1993. *The truth about postmodernism*. Cambridge: Blackwell.

Norton, R. 1995. *The beautiful soul: aesthetic modernity in the 18th century*. Cornell: Cornell University Press.

Osborne, R. 1991. *Philosophy for beginners*. New York: Watts and Readers.

- Pillow, K. 1994. Form and content in Kant's aesthetics. *Journal of the History of Philosophy*. Vol. 37: 443 – 459.
- Pippin, RB. 1994. On the notion of technology as ideology. In *Technology, pessimism, and postmodernism*, edited by Y Ezrahi, E and H Segal. Amherst: University of Minnesota Press.
- Pollock, G. 1994. Pollock on Greenberg. *Art monthly*, Vol 2, 178: 16 – 18.
- Polonsky, L. 1982. *The iconology of pop art*. Pretoria: University of South Africa.
- Potgieter, F J. 1999. *Die ontstaan van die metaforiese perspektief op kuns en betekenis: 'n herwaardering van die moderne artistieke praktyk*. PhD Thesis. University of Stellenbosch, Stellenbosch.
- Potgieter, F J (ed). 2002. *Contemporary international Art* (Including essay by Eksteen F, 88-101; Study Guide). Pretoria: University of South Africa.
- Potgieter, FJ (ed). 2003. *Critical language and visual art: a post-structural analysis*, De Arte, Pretoria:University of South Africa.
- Powell, J. 1998. *Postmodernism for beginners*. New York: Watts and Readers.

Reinhardt, A. 1975. *Art as art: the selected writings of Ad Reinhardt*. Berkeley: Los Angeles.

Reinhardt, A, Kosuth, J & Gonzales Toress , F. 1994. Symptoms of interference, conditions of possibility. *Art and Design*, Vol. 9, no. 1: January/February, 23-80.

Ricoeur, P. 1978. *The rule of metaphor*. Translated by R Czerrny. London: Routledge and Kegan Paul.

Rorty, R (ed). 1967. *The linguistic turn: recent essays in philosophical method*. Chicago: University of Chicago Press.

Rosenberg, H. 1978. *Barnett Newman*. New York: H. N. Abrams.

Russell, J. 1981. *The meaning of modern art*. London: Thames and Hudson.

Russel, J & Gablik, S. 1967. *Pop art redefined*. London: Thames and Hudson.

Saile, A. 1987. Aesthetic reconstructions: the seminal writings of Lessing, Kant and Schiller. *Aristotelian Society News*, Vol. 8. Oxford: Basil Blackwell.

Sarup, M. 1993. *Introduction to poststructuralism and postmodernism*. New York: Harvester Wheatsheaf.

- Saussure, F. 1986. Course in general line in general linguistics. In: *Deconstruction in context: literature and philosophy*, edited by MC Taylor. Chicago: University of Chicago Press, 141 – 168.
- Silverman, H J. 1994. *Textualities: between hermeneutics and deconstruction*. New York and London: Routledge.
- Simons, J (ed). 2002. *From Kant to Levi-Strauss: the background to contemporary critical theory*. Edinburgh: Edinburgh University Press.
- Smith, GB. 1996. *Nietzsche, Heidegger and the transition to postmodernity*. Chicago: University of Chicago.
- Spalding, F. 1986. Roger Fry and his critics in a Postmodern age. *The Burlington Magazine*. Vol. 128: 489 – 492.
- Tarnas, R. 1991. *The passion of the western mind*. New York: Baltimore.
- Taylor, MC. 1986. *Deconstruction in context: literature and philosophy*. Chicago: University of Chicago Press.
- Trodd, C. 1998. Postmodernism and art. In: *The icon critical of postmodern thought*, edited by S Sim. Cambridge: Icon, 89 – 100.
- Varnedoe, K. 1991. *High and low*. New York, Adam Kopnik: Museum of Modern Art.

Verhaegh, M. 2001. The truth of the beautiful in the Critique of Judgement.
The British Journal of Aesthetics. Vol. 4, no. 4: 371 – 394.

Walker, R. 1982. *Kant*. London: Routledge and Keagan Paul.

Weightman, J. 1973. *The concept of the avante-garde: explorations in modernism*. Illinois: A Library Press Book.

Wellmer, A. 1991. *The persistence of modernity*. Massachusetts: MIT.

West, D. 1996. *An introduction to continental philosophy*. Cambridge:
Polity Press.

Wilber, K. 1996. *A brief history of everything*. Dublin: Colour Books.

Wilber, K. 1998. *The marriage of sense and soul*. Washington: Hill Corten
Publishers.

Wilber, K. 2001. *The eye of the spirit: an integral vision for a world gone
slightly mad*. New York: Shambhala.

Wittgenstein, L. 1958 [1953]. *Philosophical investigations*. Second edition.
Translated by GE Anscombe (parts 1 and 2). Oxford: Basil Blackwell.

Wittgenstein, L. 1972 [1919]. *Tractatus Logico – Philosophicus*. Introduced by B Russel. London: Routledge and Keagan Paul.

Wolfe, T. 1975. *The painted word*. Toronto: Black Swan.

Wölfflin, H. 1950. *Principles of art history: the problem of the development of style in later art*. London: Bell and Hyman.

Wollheim, R 1987. *Painting as an art*. Princeton: Princeton University Press.

Wood, P. 2002. *Conceptual art*. London: Tate Publishers.

Woods, G. 1972. *Art without boundaries*. London: Thames and Hudson.