

Literatura:

- Adorno, T. W.: (1997): *Estetická teorie*. Panglos. Praha.
- Agamben, G. (1999): *The Man Without Content*. Stanford University Press. California.
- Agamben, G. (2003): *Open*.
- Bacon, F. (1999): *Rozhovory. Arbor Vitae*. Praha.
- Badiou, A. (2004): *Infinite Thought*. Continuum. London.
- Badiou, A. (2002): *Ethics*. Verso. London. New York.
- Badiou, A. (2003): *Saint Paul*. Stanford University Press. California.
- Badiou, A. (2005): *Being and Event*. Continuum. New York.
- Baudrillard, J. (1998): *Cool Memories II*. Verso. London.
- Baudrillard, J. (1983): *Simulations*. New York. Semiotext(e)
- Baudrillard, J. (1995): *Symbolic Exchange and Death*. Sage. London.
- Baudrillard, J. (2005): *The Conspiracy of Art*. Columbia University. NY.
- Baxandall, M. (1985): *Patterns of Invention*. New Haven, London.
- Brown, R. H. (1992): *Society as Text*. University of Chicago Press. Chicago and London.
- Bystřický, J. (2002): *Virtuální a reálné*. Sofis. Praha.
- Bystřický, J. (2001): *Mediální diskurs postmoderny*. Karolinum. Praha.
- Bystřický, J. (2001): *Texty k postmoderně. I*. Sofis. Praha.
- Bystřický, J. (2001): *Texty k postmoderně II*. Sofis. Praha.
- Bystřický, J., Mucha, I.: *Simulace, systémy a kontingence*. (2002) Vydavatelství a tiskárna 999. Praha.
- Bystřický, J. Mucha, I.: *Normy, zprostředkování a (2003) estetický význam*. Vydavatelství a tiskárna 999. Praha.
- Bystřický, J. Mucha, I.: *Etika a fragmenty života*. (2004) Vydavatelství a tiskárna 999, Praha.
- Cézanne, P. (1980): *Über die Kunst*. Mittenwald: Hrsg. V.W. Hess.
- Crary, J. (1990): *Techniques of the Observer*. Cambridge MA.
- Danto, A. (1999): *Philosophizing Art: Selected Essays*. Berkeley at L. A. The University of California Press.
- Danto, A. (1994): *Embodied Meaning*. New York: Farrar, Straus And Giroux.

- Danto, A. (1992): *Beyond the Brillo Box: the Visual Arts in Post-Historical Perspective*. New York, Farrar, Straus, Giroux.
- Danto, A. (1995): *After the End of Art*. Princeton, New Jersey, PU Press.
- Danzin, N. K. (1991): *Images of Postmodern Society*. Sage, London.
- Deleuze, G. (1994): *Diference and Repetition*. New York. Columbia University Press.
- Deleuze, G. (1996): *A Thousand Plateaus*. Minnesota. UMP.
- Deleuze, G. (1998): *Rokovania*. Bratislava. Archa.
- Derrida, J. (1987): *The Truth in Painting*. University of Chicago Press. Chicago and London.
- Derrida, J. (2005): *Paper Machine*. Stanford University Press. California.
- Derrida, J. (1981): *Dissemination*. University of Chicago Press. Chicago.
- Flusser, V. (2001): *Do universa technických obrazů*. OSVU. Praha.
- Flusser, V. (1994): *Za filosofii fotografie*. Hynek. Praha.
- Flusser, V. (1999): *The Shape of Things*. Reaktion Books.
- Flusser, V. (2001): *From Subject to Project: Becoming Human*. Free Assn Books.
- Flusser, V. (1996): *Moc obrazu. Výtvarné umění 3/4*, Praha.
- Flusser, V. (1998): *Bezedno*. Hynek. Praha.
- Flusser, V. (1997): *Medienkultur*. Fischer Verlag. Frankfurt am Main.
- Flusser, V. (2002): *Komunikológia*. Media Institut. Bratislava.
- Flusser, V. (2005): *Jazyk a skutečnost*. Triáda. Praha.
- Foucault, M. (2002): *Archeologie vědění*. Hermann & synové. Praha.
- Foucault, M. (1987): *Slová a věci*. Pravda. Bratislava.
- Giddens, A. (1998): *Důsledky modernity*. Slon. Praha.
- Hegel, G. W. F. (1992): *Malá logika*. Praha. Svoboda.
- Heidegger, M. (2004): *Kant a problém metafyziky*. Filosofia. Praha.
- Hubig, Ch. (2002): *Mittel*. Transcript. Bielefeld.
- Jameson, (2005): *Archeologie of the Future*. Verso. London – New York.
- Leibniz, G. W. (2004): *Theodicea*. OIKOYMENH. Praha.
- Levison, P. (1997): *The Soft Edge: A natural history and future of information revolution*. Routledge. London.
- Liotard, J.-F. (2002): *Návrat a jiné eseje*. Herrmann & synové. Praha.
- Liotard, J.-F. (1991): *The Inhuman*. Stanford University Press. Stanford. California.

- Merleau-Ponty, M. (1971): *Oko a duch*. Obelisk. Praha.
- Merleau-Ponty, M. (2004): *Viditelné a neviditelné*. OIKOYMENH. Praha.
- Merleau-Ponty, M. (2003): *Phenomenology of Perception*. Routledge. London and New York.
- Mitchell, W. J. (2004): *E-topie: Život ve městě trochu jinak*. Zlatý řez. Praha.
- Modnrnrián, P. (2002): *Lidem budoucnosti*. Triáda. Praha.
- Moxey, K. (1994): *The Practice of Theory*. Ithaca, London.
- Nancy, J.-L. (2000): *Being Singular Plural*. Stanford University Press. Stanford California.
- Nancy, J.-L. (2002): *Hegel: The Restlessness of The Negative*. University of Minesota Press. Minneapolis.
- Nancy, J.-L. (2003): *A Finite Thinking*. Stanford University Press. Stanford, California.
- Nancy, J.-L. (1996): *The Muses*. Stanford University Press. Standford, California.
- Nelson, R. S. (1996): *Critical Terms for Art History*. Chicago, London. Shift, R. eds.
- Preziosi, D. (1989): *Rethinking Art History*. New Haven, London.
- Rorty, R. (2006): *Filozofické orchidey*. Kalligram. Bratislava.
- Rothko, M. (2004): *The Artist's reality: Philosophies of Art*. Yale University Press. New Haven and London.
- Virilio, P. (1991): *The Aesthetics of Disappearance*. New York. Semiotext (e)
- Virilio, P. (2005): *Negative Horizon*. Continuum. London–New York.
- Virilio, P. (1997): *Open Sky*. Verso. London.
- Virilio, P. (2000): *The Information Bomb*. Verso. London.
- Virilio, P. (1998): *The Art of the Motor*. University of Minnesota Press. Mineapolis, London.
- Virilio, P. (2000): *A Landscape of Events*. MIT Press, Cambridge, Massachusetts.
- Virilio, P. (2003): *Art and Fear*. Continuum. London.
- Wittgenstein, L. (1965): *Blue and Brown Books*. New York.
- Wittgenstein, L. (2005): *Denníky: 1914–1916*. Kalligram. Bratislava.

