

# PHIL-2040: PHILOSOPHY OF ART

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## Cuyahoga Community College

### Viewing: PHIL-2040 : Philosophy of Art

#### Board of Trustees:

2005-05-26

#### Academic Term:

2005-08-29

#### Subject Code

PHIL - Philosophy

#### Course Number:

2040

#### Title:

Philosophy of Art

#### Catalog Description:

Examination of types of art theories, their implications for art interpretation, art criticism, creative activity of artist, and appreciation of art objects.

#### Credit Hour(s):

3

#### Lecture Hour(s):

3

#### Lab Hour(s):

0

#### Other Hour(s):

0

## Requisites

#### Prerequisite and Corequisite

ENG-0990 Language Fundamentals II, or appropriate score on English Placement Test.

## Outcomes

#### Objective(s):

1. Characterize aesthetics as a branch of philosophy.
2. Articulate differences among arts by comparing art media.
3. Explore differences among arts as they enable or limit artistic creativity.
4. Compare and contrast aesthetic and other kinds of experience.
5. Demonstrate knowledge of representational art theories by examining and discussing two historical examples.
6. Demonstrate knowledge of formalist art theories by examining and discussing two historical examples.
7. Demonstrate knowledge of expressionist art theories by examining and discussing two historical examples.
8. Interpret works of art using representational, formalist, and expressionist standards.
9. Criticize works of art using representational, formalist, and expressionist criteria.
10. Indicate goals of representational, formalist, and expressionist theories that direct the creative activity of the artist.
11. State reasons why there is a problem in attempting to define the concept of art.

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#### Methods of Evaluation:

1. Completion of all assignments as directed by the instructor
2. Written criticisms of art works
3. Discussion on field trips with classmates or instructor

4. Two argumentative papers
5. Midterm
6. Final examination

**Course Content Outline:**

1. Aesthetics as a branch of philosophy
  - a. The historical and theoretical differences between the philosophy of art and other art related disciplines
  - b. Relationships between aesthetics and ethics, political philosophy, and social philosophy
  - c. Relationships between aesthetics and metaphysics, epistemology, and the philosophy of language
2. Theories of aesthetics and theories of art criticism
  - a. Beauty as a standard
  - b. Aesthetic standards other than and opposite to beauty
  - c. Theories of art criticism and art criticism
  - d. Spheres of criticism: music, film, art, theater, and literary criticism
  - e. The difference between art and entertainment; Collingwood's view
3. The organization of the arts
  - a. Definition of "work of art"
  - b. The distinction between arts and crafts
  - c. Fine arts
  - d. Applied arts
  - e. Artistic media
    - i. Traditional media
    - ii. Mixed media
    - iii. Video and computer art
    - iv. Media and technological advance
    - v. Media and the experience of the artist
4. The classification of aesthetic theories
  - a. Supposed differences between aesthetic experience and other kinds of experience
  - b. Factors that claim to make works of art autonomous and factors which claim to make works of art heteronomous
  - c. Three types of theories: Representational, Formalist, and Expressionist Theories.
5. Representational theories of art
  - a. Imitation versus representation examined
    - i. Plato's imitation theory
    - ii. Aristotle's representational theory
  - b. Interpretation and representation: Representation and artistic style
  - c. Criticism and Representation: Reasons why artistic representation deviates from the reality represented
    - i. Historical, biographical, and technical factors
      1. The artist's personality, beliefs, and visions
      2. The cultural outlook of the time
      3. Art styles of the period
      4. Artistic materials
      5. Art methods
  - d. Creative activity and representation
    - i. test case: perspective art and photography as conventional and stylistic
      1. Visual perception and psychological research
      2. Renaissance perspective art
      3. Photographic and cinematic realism and art styles
6. Formalist theories of art
  - a. The alleged autonomy of works of art
    - i. aesthetically relevant versus aesthetically irrelevant factors
    - ii. Clive Bell's formalist theory
    - iii. Eduard Hanslick's formalism
    - iv. Relationships between formalism and expressionism
  - b. Formalist precedents
    - i. Formalist elements in Aristotle's aesthetics
    - ii. Immanuel Kant's formalism
      1. Form and aesthetic interest
      2. Aesthetic judgment
      3. Implications for art criticism

- c. Interpretation and form
  - i. Formalist developments in 20th century art
- d. Criticism and form
  - i. Limitations of formalism
- e. Formalism and the creative activity of the artist
- 7. Expressionist theories of art
  - a. The 19th century origins of expressionist theories
  - b. The causal theory of expression: Leo Tolstoy's theory
  - c. The public character of the emotions
    - i. Emotions and psychological research
    - ii. Emotions and universality of meaning
  - d. The cognitive theory of expression: R. G. Collingwood's theory
  - e. Expression and interpretation
    - i. The relationship between meaning and emotion
    - ii. The relationship between emotion and symbols
  - f. Criticism and expression
  - g. Expression and the creative activity of the artist
  - h. Relationship between expression and representation
- 8. Select problems in the philosophy of art
  - a. What does "work of art" mean?
    - i. The essentialist thesis, Wittgenstein's objections, and Morris Weitz's objections
    - ii. The institutional theory of George Dickie
    - iii. Suggested solution to the problem
  - b. What is the relationship between meaning and art?
    - i. The hermeneutic circle
    - ii. Internal/external meaning of literary works
    - iii. Meaning and representational art
  - c. Are meanings of art works true?
    - i. Fiction, artistic illusion, and truth
    - ii. Art works and the theory of reference
  - d. What role do the artist's intentions play in evaluating art objects?
    - i. Direct and indirect evidence about an artist's intentions
    - ii. Intentions and accidents
    - iii. Intentions and aesthetic relevance
  - e. Are there objective standards in art criticism?
    - i. Differences between judgments of preference, taste, and merit
    - ii. The subjective/objective distinction
      - 1. Objective factors and reasons for claiming that a work of art is of merit
      - 2. Can critical reasons be based on norms?
      - 3. Are all critical judgments relative to the individual?

## Resources

Battin, Margaret P., et al. *Puzzles about Art: An Aesthetics Casebook*. New York: St. Martin's Press, 1989.

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Fisher, John Andrew. *Reflecting on Art*. Mountain View, CA: Mayfield Publishing, 1993.

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Beardsley, Monroe. *Aesthetics*. New York: Harcourt, 1958.

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Hospers, John, ed. *Introductory Readings in Aesthetics*. New York: The Free Press, 1969.

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Kennick, W. E., ed. *Art and Philosophy: Readings in Aesthetics*. 2nd ed. New York: St. Martin's Press, 1979.

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Margolis, Joseph, ed. *Philosophy Looks at the Arts: Contemporary Readings in Aesthetics*. New York: Charles Scribner's Sons, 1962.

---

Neill, Alex, and Aaron Ridley, eds. *The Philosophy of Art: Readings Ancient and Modern*. New York: McGraw-Hill, 1995.

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Rader, Melvin, ed. *A Modern Book of Esthetics: an anthology*. 5th ed. New York: Holt, Rinehart, and Winston, 1979.

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Weitz, Morris, ed. *Problems in Aesthetics: An Introductory Book of Readings*. New York: MacMillan, 1967.

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Plato. *Plato: The Collected Dialogues, including the letters*. New York: Pantheon Books, 1961.

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Grube, G.M.A. *Plato's Thought*. Boston: Beacon Press, 1968.

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Gerald Else, trans. *Poetics*. By Aristotle. University of Michigan Press, Ann Arbor With an introduction, 1970.

---

Cooper, Lane. *Aristotle on the Art of Poetry: An Amplified Version with Supplementary Illustrations*. Ithaca: Cornell University Press, 1975.

---

Ross, Sir David. *Aristotle*. London: Methuen, 1964.

---

Bernard, J. H., trans. *Critique of Judgment*. By Immanuel Kant New York: Hafner Publishing, 1974.

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Coleman, Francis X. J. *The Harmony of Reason: A Study in Kant's Aesthetics*. Pittsburgh: University of Pittsburgh Press, 1974.

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Crawford, Donald W. *Kant's Aesthetic Theory*. Madison, WI: University of Wisconsin Press, 1974.

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Maude, Almyer, trans. *What is Art?*. By Leo N. Tolstoy. Indianapolis: Bobbs-Merrill, 1960.

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Aldrich, Virgil C. *Philosophy of Art*. Englewood Cliffs, New Jersey: Prentice-Hall, 1963.

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Bouchard, Donald F., ed. *Language, Counter-memory, Practice: Selected Essays and Interviews*. By Michel Foucault. Ithaca: Cornell University Press, 1980.

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Cancogni, Anna, trans. *The Open Work*. By Umberto Eco. Cambridge MA: Harvard University Press, 1989.

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Dewey, John. *Art as Experience*. New York: G. P. Putnam's Sons, 1958.

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Goodman, Nelson. *Languages of Art: An Approach to the Theory of Symbols*. 2nd. Indianapolis: Hackett, 1976.

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Goodman, Nelson. *Ways of Worldmaking*. Indianapolis: Hackett Publishing, 1981.

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Held, David. *Introduction to Critical Theory: Horkheimer to Habermas*. Berkeley, CA: University of California Press, 1980.

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Hirsch, Eric Donald. *The Aims of Interpretation*. Chicago: University of Chicago Press, 1976.

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Hirsch, E. D. *Validity in Interpretation*. New Haven: Yale University Press, 1967.

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Kadish, Mortimer R. *Reason and Controversy in the Arts*. Cleveland: Case Western Reserve University Press, 1968.

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Langer, Susanne K. *Feeling and Form*. New York: Scribner, 1953.

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Margolis, Joseph. *Art and Philosophy*. Atlantic Highlands, NJ: Humanities Press, 1980.

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Peyre, Henri. *The Failures of Criticism*. Ithaca: Cornell University Press, 1967.

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Wollheim, Richard. *Art and Its Objects*. 2nd ed. London: Cambridge University Press, 1980.

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Battock, Gregory, ed. *Minimal Art: A Critical Anthology*. New York: E. P. Dutton, 1968.

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Debussy, Claude, Ferruccio Busoni, and Charles E. Ives. *Three Classics in the Aesthetic of Music*. Englewood Cliffs, NJ: Prentice-Hall, 1964.

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Herbert, Robert L. Ed. *Modern Artists on Art: 10 Unabridged Essays*. Englewood Cliffs, NJ: Prentice-Hall, 1964.

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Hofmann, Hans. *Search for the Real*. Cambridge, MA: The MIT Press, 1948.

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Moholy-Nagy, Sibyl, trans. *Pedagogical Sketchbook*. By Paul Klee. New York: Frederick A. Praeger Publishers, 1960.

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Nizhnii, Vladimir. *Lessons with Eisenstein, trans Montagu, Ivor and Jay Leyda*. New York: Hill and Wang, 1962.

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Richards, I. A. (Ivor Armstrong). *Practical Criticism: A Study in Literary Judgment*. New York: Harcourt, Brace, 1929.

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Rose, Barbara, ed. *Readings in American Art Since 1900: A Documentary Survey*. New York: Praeger, 1970.

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Rosenberg, Harold. *The Tradition of the New*. New York: McGraw-Hill, 1965.

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MacCann, Richard D. *Film: A Montage of Theories*. New York: E. P. Dutton, 1966.

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Goldblatt, David and Lee B. Brown. *Aesthetics: A Reader in Philosophy of the Arts*. 2nd. Prentice-Hall, 2005.

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Gaut, Berys and Dominic Lopes McIver, eds. *The Routledge Companion to Aesthetics*. Routledge, 2002.

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Carroll, Noel. *Philosophy of Art: A Contemporary Introduction*. Routledge, 1999.

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Graham, Gordon. *Philosophy of the Arts: An Introduction to Aesthetics*. Routledge, 2000.

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Kieran, Matthew. *Revealing Art*. Routledge, 2004.

---

Neill, Alex and Aaron Ridley. *Arguing About Art: Contemporary Philosophical Debates*. 2nd. Routledge, London, 2002.

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New, Christopher. *Philosophy of Literature*. Routledge, London, 1999.

---

Porter, Burton F. *Philosophy Through Fiction and Film*. Pentice-Hall, 2004.

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Snedeker, George. *The Politics of Critical Theory: language/discourse/society*. University Press of America, Lanham, Md, 2003.

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Warburton, Nigel. *The Art Question*. Routledge, 2002.

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**Resources Other**

1. Collections of art slides, recordings, videotapes, and audiotapes, Cuyahoga Community College.
2. The Reality of Karel Appel. Color film. Eastin Phelan, 1967

**Instructional Services**

**OAN Number:**

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