

PHIL 4403: Philosophy of Art
Prof. Funkhouser
2/16/05
Exam #1 Review

Your first exam is on Monday, February 21st. Please bring a bluebook for the exam. The exam will consist of “short answer” (e.g., 3 to 5 sentences for a satisfactory answer) and “essay” (e.g., 2 or 3 paragraphs for a satisfactory answer) questions. Questions may differ for undergraduate and graduate students. Any material from the readings, class notes, and lecture is fair game for the exam. However, I have listed some particular topics as a special reminder. This list is not necessarily exhaustive.

Background: the study of aesthetics compared/contrasted with the study of the philosophy of art; conceptual analysis/search for Forms; necessary and sufficient conditions; the value of conceptual analysis?

Representationalism: Imitation Theory (IT); resemblance and illusion; objections to IT; Plato’s 3 levels of reality (bed example); mirror example; Plato’s criticisms of art (e.g., removed from reality and stirring emotions); Aristotle’s theory as to why we imitate (e.g., catharsis); Aristotle’s 6-part account of tragedy (especially, the role of plot in tragedy); Representational Theory (RT); representation; conventional and natural systems of representation; objections to RT

Expressionism: How does expression differ from (mere) representation? Expression Theory (ET); 3 varieties of ET: artist-focused, artwork-focused, and audience-focused; objections to ET; Tolstoy’s criticism of aesthetic conceptions of art (e.g., his food example); Tolstoy on art as communicating emotion; Hospers’ criticisms of artist- and audience-focused accounts

Significant Form: Bell’s 2 part theory; aesthetic emotion and significant form; subjectivity and objectivity in Bell’s theory; Bell’s criticisms of RT; form as an object of emotion vs. merely suggesting emotions; artistic appreciation and criticism according to Bell’s view; forms as ends in themselves; objections to Bell’s theory

The “New Conception”: Wittgenstein’s critique of the search for necessary and sufficient conditions (the game example); open concepts, and the open concept argument (a.k.a. Weitz’s “Specific Argument”, as on the handout); evaluation of the open concept argument; family resemblance; objections to the family resemblance account; criteria of recognition and criteria of evaluation

The Artworld, the Institutional Theory of Art, and its Critics: theories of art as analogous to scientific theories; Danto’s account of IT and RT [this is NOT our RT from above], and Danto’s alternative; the ‘is’ of artistic identification (and alleged contrasts with representation); the artworld; Danto’s discussions of *Newton’s First Law*, *Newton’s Third Law*, and Warhol’s Brillo boxes; Institutional Theory of Art; Dickie’s account of artifacts; Dickie on the role of the audience; Dickie’s definition of ‘art’; art and duplicates of art; Levinson’s objections to the Institutional Theory; Levinson’s alternative, an “historical account”; Beardsley’s criticisms of the Institutional Theory; Beardsley’s definition of ‘art’ in terms of intention and aesthetic interest, and objections to this definition