

Masaryk University
Faculty of Arts

Department of Art History
Autumn Semester 2020

Anglo-American Philosophy of Art

Code: DU2345 Credits: 4

Academic Session 2020-2021

COURSE OUTLINE

SYNOPSIS

This course explores key topics in the philosophy of art. It focuses on questions that have been at the forefront of debates in *English-language* philosophy of art. These include questions such as: How does one define art? What is aesthetic experience? How do we interpret a work of art? Is art universal to all cultures? What is the relation between art and morality? How and why do we respond emotionally to artworks?

The course examines these questions in relation to a wide range of examples, from visual art to music and literature, but its main focus is on theoretical ideas and as such it is based on close reading of philosophical texts.

Practical Information

The course co-ordinator is Prof. Matthew Rampley. All queries concerning the organization of the course are to be directed to me. I can be contacted either by email: rampley@muni.cz or directly at my office in L62 the Faculty of Arts Building (on Veveří 28).

The course will be taught in **English**.

LEARNING OUTCOMES

On successful completion of this module, you should be able to:

- Identify the major topics of debate in contemporary Anglo-American philosophy of art
- Summarise and explain in detail the arguments and positions regarding specific topics in the philosophy of art
- Subject the arguments relating to a particular topic in the philosophy of art to critical analysis, exploring their strengths and weaknesses
- Identify, summarize and analyse the argument of individual philosophical texts on art
- Demonstrate an ability to communicate your ideas clearly in English

TEACHING METHODS

The course will be taught from **12.00 – 13.30** on **Thursdays** in **K31** in the Faculty of Arts Building on Veveří 28.

Each session will last for 90 minutes. It will consist of an informal lecture / discussion. In addition, all students will be required to give a short (15-minute) presentation on a topic. You will receive informal written feedback on your presentation. This will **not** contribute towards the overall mark for this course. It is merely meant as advisory.

ASSESSMENT AND ASSESSMENT CRITERIA

The course will be assessed on the basis of an essay of 7-10 sides of A4 (1800 characters per page).

The deadline for submission will be **Monday 21st January**

The course will be marked on a pass / fail basis. However, you will be also be given a grade from A to E, to indicate how well your essay met the following criteria:

1. Research: is the essay well researched and are its claims based on appropriate use of sources?
2. Analysis: does the essay undertake an appropriate critical appraisal of the written primary and secondary source material?
3. Argument: does the essay present a clearly constructed argument, with a conclusion?
4. Relevance: are the material selected and the arguments used relevant to the topic of the essay question and to the course as a whole?
5. Language: is the essay written in clear and correct English?

MODULE SCHEDULE

8 th October	Introduction and definitions: what is art? what is a work of art?
22 nd October	Aesthetic experience: what is it and what is its relevance to art?
29 th October	Morality: should we judge works of art morally?
5 th November	Interpretation: retrieval or construction?
12 th November	Ontology: fakes, copies, restorations: how do we judge them <i>aesthetically</i>?
19 th November	Truth and beauty: in what sense does art convey truths about the world?
26 th November	Emotions: why do we respond emotionally to works of art?
3 rd December	Is art universal to all humans?
10 th December	The aesthetic animal: how is our sense of beauty related to our biology?
7 th January	What is the difference between erotic art and pornography?
14 th January	The end of art: what does it mean to talk of the end of art?

GENERAL READING

You should find the following general books useful as an introduction to the topic. There are copies in the library but you can also buy cheap second-hand copies online from abebooks, bookfinder.com or amazon.

- Noel Carroll, *Philosophy of Art: A Contemporary Introduction* (London, 1999)
- Richard Eldridge, *An Introduction to the Philosophy of Art* (Cambridge, 2005)
- Peter Lamarque and Stein Haugom Olsen, eds, *Aesthetics and the Philosophy of Art: The Analytic Tradition* (Oxford, 2004, 2019)
- Nigel Warburton, *The Art Question* (London, 2002)

During your reading you may encounter unfamiliar terms and concepts. You are strongly advised to consult the *Stanford Encyclopedia of Philosophy* (<http://plato.stanford.edu/contents.html>). This is an invaluable resource of readable and authoritative articles. They also have very useful lists of further reading.

INTRODUCTION AND DEFINITIONS: WHAT IS ART? WHAT IS A WORK OF ART?

- Noel Carroll, 'Art and Form' and 'Art, Definition and Identification' in Carroll, *Philosophy of Art* (London, 1999) pp. 107-154 and 205-268.
- Stephen Davies, 'Definitions of Art' in Berys Gaut and Dominic Lopes, eds, *The Routledge Companion to Aesthetics* (London, 2000) pp. 213-23.
- George Dickie, 'The New Institutional Theory of Art' in Peter Lamarque and Stein Olsen, eds, *Aesthetics and the Philosophy of Art: The Analytic Tradition* (Oxford, 2019) pp. 15-21.
- Gary Hagberg, 'The Institutional Theory of Art: Theory and Antitheory' in Paul Smith & Carolyn Wilde, eds., *A Companion to Art Theory* (Oxford, 2002) pp. 487-504
- Jerrold Levinson, 'Defining Art Historically,' *British Journal of Aesthetics* 19 (1979) pp. 232-50
- Derek Matravers, 'What is art? Yves Klein's *Anthropometries*' in Matravers, *Introducing Philosophy of Art* (London, 2014) pp. 11-30.
- Robert Stecker, 'Definition of Art,' in Jerrold Levinson, ed, *The Oxford Handbook of Aesthetics* (Oxford, 2003) pp. 136-54
- Nigel Warburton, 'Significant Form' and 'Institutional Contexts' in *The Art Question* (London, 2002) pp. 9-35 and 87-120.

AESTHETIC EXPERIENCE: WHAT IS IT AND WHAT IS ITS RELEVANCE TO ART?

- Malcolm Budd, 'Aesthetics of Nature,' in Jerrold Levinson, ed, *The Oxford Handbook of Aesthetics* (Oxford, 2003) pp. 117-35
- David Davies, 'Categories of Art' in Berys Gaut and Dominic Lopes, eds, *The Routledge Companion to Aesthetics* (London, 2000) pp. 224-34.
- Marcia Mulder Eaton, 'Art and the Aesthetic,' in Peter Kivy, ed., *The Blackwell Guide to Aesthetics* (Oxford, 2004) pp. 63-77
- Ronald Hepburn, 'Aesthetic Appreciation of Nature,' *British Journal of Aesthetics*, 3.3 (1963) pp. 195-209
- Gary Iseminger, 'Aesthetic Experience,' in Jerrold Levinson, ed, *The Oxford Handbook of Aesthetics* (Oxford, 2003) pp. 99-116
- Peter Lamarque, 'The Uselessness of Art,' *Journal of Aesthetics and Art Criticism* 68.3 (2010) pp. 205-14
- Richard Shusterman, 'Aesthetic Experience: from Analysis to Eros,' *Journal of Aesthetics and Art Criticism*, 64.2 (Spring, 2006) pp. 217-229
- Kendall Walton, 'Categories of Art,' in Peter Lamarque and Stein Olsen, eds, *Aesthetics and the Philosophy of Art: The Analytic Tradition* (Oxford, 2019) pp. 134-48.

- Nick Zangwill, 'Beauty,' in Jerrold Levinson, ed, *The Oxford Handbook of Aesthetics* (Oxford, 2003) pp. 325-43

MORALITY: SHOULD WE JUDGE WORKS OF ART MORALLY?

- Richard Eldridge, 'Art and Morality,' in Eldridge, *An Introduction to the Philosophy of Art* (Cambridge, 2010) pp. 225-52
- Noel Carroll, 'Moderate Moralism,' in Carroll, *Beyond Aesthetics: Philosophical Essays* (Cambridge, 2001) pp. 293-305.
- Berys Gaut, 'The ethical criticism of art,' in Jerome Levinson, ed., *Aesthetics and Ethics: Essays at the Intersection* (Cambridge, 2008) pp. 182-203
- Matthew Kieran, 'Art and Morality' in Jerrold Levinson, ed., *The Oxford Handbook of Aesthetics* (Oxford, 2003) pp. 451-70.
- Matthew Kieran, 'Art and Morality,' in Kieran, *Revealing Art: Why Art Matters* (London, 2005) pp. 148-204
- Derek Matravers, 'Art and morality' in Matravers, *Introducing Philosophy of Art* (London, 2014) pp. 137-53.
- Elisabeth Schellekens, 'Art as a Source of Understanding' in Schellekens, *Aesthetics & Morality* (London, 2007) 45-62.

INTERPRETATION: RETRIEVAL OR CONSTRUCTION?

- Gregory Currie, 'Interpretation in Art,' in Peter Kivy, ed., *The Oxford Handbook to Aesthetics* (Oxford, 2003) pp. 291-306
- Noel Carroll, 'Art, Intention and Conversation,' in Carroll, *Beyond Aesthetics: Philosophical Essays* (Cambridge, 2001) pp. 157-80. See, too, 'Anglo-American Aesthetics and Contemporary Criticism: Intention and the Hermeneutics of Suspicion' (pp. 180-90).
- Stephen Davies, 'True Interpretations,' *Philosophy and Literature* 12 (1988) pp. 290-7.
- Frank Sibley, 'Aesthetic Concepts,' in Peter Lamarque and Stein Olsen, eds, *Aesthetics and the Philosophy of Art: The Analytic Tradition* (Oxford, 2019) pp. 121-33
- (see also the essay by Colin Lyas, 'Sibley' in Gaut and Lopes, eds, *The Routledge Companion to Aesthetics*, pp. 190-98).
- Robert Stecker, 'Interpretation and the Problem of Relevant Intention,' in Matthew Kieran, ed., *Contemporary Debates in Aesthetics and the Philosophy of Art* (Oxford, 2006) pp. 269-81.
- Robert Stecker, 'Interpretation,' in Berys Gaut and Dominic McIver Lopes, eds, *The Routledge Companion to Aesthetics* (London, 2001) pp. 239-52
- Laurent Stern, 'Interpretation in Aesthetics,' in Peter Kivy, ed., *The Blackwell Guide to Aesthetics* (Oxford, 2004) pp. 109-25
- W. K. Wimsatt and Monroe Beardsley, 'The Intentional Fallacy,' *Sewanee Review* 43.3 (1946) pp. 468-88

ONTOLOGY: FORGERIES, COPIES, RESTORATIONS

- Walter Benjamin, 'The Work of Art in the Age of its Technological Reproducibility,' in Benjamin, *The Work of Art in the Age of its Technological Reproducibility and Other Writings* ed. Michael Jennings (Cambridge, MA, 2008) pp. 19-55
- Ross Bowden, 'What's Wrong with an Art Forgery? An Anthropological Perspective,' *Journal of Aesthetics and Art Criticism* 57.3 (1999) pp. 333-43
- Arthur Danto, 'Restoration and Meaning' in Danto, *What art is* (London and New Haven, 2013) pp. 53-75.

- Stephen Davies, 'Ontology of Art,' in Jerome Levinson, ed., *The Oxford Handbook of Aesthetics* (Oxford, 2003) pp. 155-80
- Rafael De Clercq, 'Metaphysics of Art Restoration,' *British Journal of Aesthetics* 53.3 (2013) pp. 261-75
- Denis Dutton, 'Authenticity and Art,' in Jerome Levinson, ed., *Oxford Handbook of Aesthetics* (Oxford, 2009) pp. 258-74
- Gordon Graham, 'Aesthetic Empiricism and the Challenge of Fakes and Ready-mades' in Matthew Kieran, ed., *Contemporary Debates in Aesthetics and the Philosophy of Art* (Oxford, 2006) pp. 11-21
- Alfred Lessing, 'What's Wrong with a Forgery?' *The Journal of Aesthetics and Art Criticism* 23.4 (1965) pp. 461-71
- Derek Matravers, 'Forgeries, copies and variations' in Matravers, *Introducing Philosophy of Art* (London, 2014) pp. 67-84.
- Jack Meiland, 'Originals, Copies and Aesthetic Value' in Peter Lamarque and Stein Olsen, eds, *Aesthetics and the Philosophy of Art: The Analytic Tradition* (Oxford, 2019) pp. 229-35.

TRUTH AND BEAUTY: IN WHAT SENSE DOES ART CONVEY TRUTHS ABOUT THE WORLD?

- Cynthia Freeland, 'Art and Moral Knowledge' in Peter Lamarque and Stein Olsen, eds, *Aesthetics and the Philosophy of Art: The Analytic Tradition* (Oxford, 2019) pp. 295-309
- Berys Gaut, 'Art and Knowledge,' in Jerome Levinson, ed., *Oxford Handbook of Aesthetics* (Oxford, 2009) pp. 436-50
- Gordon Graham, 'Art and Knowledge,' in Graham, *Philosophy of the Arts: An Introduction to Aesthetics* (London, 2005) pp. 52-75
- Eileen John, 'Reading Fiction and Conceptual Knowledge,' *Journal of Aesthetics and Art Criticism* 56 (1998) pp. 331-48
- Eileen John, 'Art and Knowledge,' in Berys Gaut and Dominic McIver Lopes, eds., *The Routledge Companion to Aesthetics* (London, 2001) pp. 329-40
- Matthew Kieran, 'Insight in Art,' in Kieran, *Revealing Art: Why Art Matters* (London, 2005) pp. 99-147
- Richard Miller, 'Truth in Beauty,' *American Philosophical Quarterly* 16 (1979) pp. 317-25
- Jerome Stolnitz, 'On the Cognitive Triviality of Art,' *British Journal of Aesthetics* 32 (1992) pp. 191-200.
- Kenneth Walden, 'Art and Moral Revolution,' *Journal of Aesthetics and Art Criticism* 73.3 (2015) pp. 283-95

EMOTIONS: WHY DO WE RESPOND EMOTIONALLY TO WORKS OF ART?

- James Elkins, *Pictures and Tears: A History of People Who Have Cried In Front of Paintings* (New York, 2001)
- Susan Feagin, 'The Pleasures of Tragedy,' *American Philosophical Quarterly* 20.1 (1983) pp. 95-104
- Gordon Graham, 'Art and Emotion,' in Graham, *Philosophy of the Arts: An Introduction to Aesthetics* (London, 1997) pp. 31-51
- Mark Jefferson, 'What's Wrong with Sentimentality?' *Mind* 93.368 (1983) pp. 519-29
- Richard Joyce, 'Rational Fear of Monsters,' *British Journal of Aesthetics* 40.2 (2000) pp. 209-24.
- Peter Lamarque, 'How can we fear and pity fictions,' in Peter Lamarque and Stein Haugom Olsen, eds., *Aesthetics and the Philosophy of Art: The Analytic Tradition* (Oxford, 2019) pp. 328-36
- Mary Midgley, 'Brutality and Sentimentality,' *Philosophy* 54 (1979) pp. 385-9.
- Alex Neill, 'Art and Emotion,' in Jerome Levinson, ed., *Oxford Handbook of Aesthetics* (Oxford, 2009) pp. 421-35
- Anthony Savile, 'Sentimentality,' in Alex Neill and Aaron Ridley, eds, *Arguing about Art: Contemporary Philosophical Debates* (New York, 1995) pp. 223-7

- Robert Solomon, 'In Defense of Sentimentality,' *Philosophy and Literature* 14.2 (1990) pp. 304-23

IS ART UNIVERSAL TO ALL HUMANS?

- Rowland Abiodun, 'African Aesthetics,' *The Journal of Aesthetic Education* 35.4 (2001) pp. 15-23
- Richard L. Anderson, *Art in Primitive Societies* (New York, 1979). See in particular: 'Art: Cross-Cultural Perspectives' (pp. 194-205)
- H. Gene Blocker, "Non-Western Aesthetics as a Colonial Invention," *Journal of Aesthetic Education*, 35.4 (2001), 3-13
- Noel Carroll, 'Art and Human Nature,' *The Journal of Aesthetics and Art Criticism* 62.2 (2004) pp. 95-107
- Stephen Davies, 'Non-Western Art and Art's Definition,' in Noel Carroll, ed, *Theories of Art Today* (Madison, 2000) pp. 199-216
- Denis Dutton, 'Aesthetic Universals,' in Berys Gaut and Dominic McIver Lopes, eds, *The Routledge Companion to Aesthetics* (London, 2001) pp. 203-14
- Denis Dutton, 'But They Don't Have Our Concept of Art,' in Noel Carroll, ed, *Theories of Art Today* (Madison, 2000) pp. 199-216.
- Kathleen Higgins, 'Comparative Aesthetics,' in Jerome Levinson, ed., *Oxford Handbook of Aesthetics* (Oxford, 2009) pp. 679-9
- Julius Moravcsik, 'Why Philosophy of Art in Cross-Cultural Perspective?' *Journal of Aesthetics and Art Criticism* 51.3 (1993) pp. 425-35
- Ben-Ami Scharfstein, 'The Common Humanity Evident in European, African, Indian, Chinese and Japanese Aesthetic Theory,' in Kitty Zijlmans and Wilfried van Damme, eds, *World Art Studies* (Amsterdam, 2008) pp. 343-67

THE AESTHETIC ANIMAL: HOW IS OUR SENSE OF BEAUTY RELATED TO OUR BIOLOGY?

- Gianluca Consoli, 'The Emergence of the Modern Mind: An Evolutionary Perspective on Aesthetic Experience,' *Journal of Aesthetics and Art Criticism* 72.1 (2014) pp. 37-55
- Stephen Davies, 'How might the aesthetic, art and evolution be related?' in Davies, *The Artful Species* (Oxford, 2012) pp. 45-64.
- Ellen Dissanayake, 'The Arts after Darwin: Does Art Have an Origin and Adaptive Function?' in Kitty Zijlmans and Wilfried van Damme, eds, *World Art Studies* (Amsterdam, 2008) pp. 241-63
- Denis Dutton, 'Aesthetics and Evolutionary Psychology,' in Jerrold Levinson, ed, *The Oxford Handbook of Aesthetics* (Oxford, 2003) p. 693-705
- Denis Dutton, *The Art Instinct* (London, 2009)
- Bernd Heinrich, "The Biological Roots of Aesthetics and Art," *Evolutionary Psychology*, 11.3 (2013) 743-61.
- Matthew Rampley, 'Art, Biology and the Aesthetics of Selection' in Rampley, *The Seductions of Darwin* (University Park, PA, 2017) pp. 16-43.
- Eveline Seghers, 'The Artful Mind: A Critical Review of the Evolutionary Psychological Study of Art,' *British Journal of Aesthetics* 55.2 (2016) pp. 225-48
- Wolfgang Welsch, 'Animal Aesthetics,' *Contemporary Aesthetics* 2 (2004). Available online at: <http://quod.lib.umich.edu/c/ca/7523862.0002.015/--animal-aesthetics?rgn=main;view=fulltext>

WHAT IS THE DIFFERENCE BETWEEN EROTIC ART AND PORNOGRAPHY?

- Matthew Kieran, 'Pornographic Art,' *Philosophy and Literature* 25.1 (2001) pp. 31-45
- Matthew Kieran, 'On Obscenity: The Thrill and Repulsion of the Morally Prohibited,' *Philosophy and Phenomenological Research*, 64.1 (2002), pp. 31-55

- Jerome Levinson, 'Erotic Art and Pornographic Pictures,' *Philosophy and Literature* 33.10 (2005) pp. 228-40
- Hans Maes, 'Who Says Pornography Can't be Art?' in Maes and Jerome Levinson, eds., *Art and Pornography: Philosophical Essays* (Oxford, 2015) pp. 17-43
- Martha Nussbaum, 'Objectification,' *Philosophy & Public Affairs*, 24.4 (1995) pp. 249-291
- Michael Rea, 'What is Pornography?' *Noûs*, 35.1 (2001) pp. 118-145
- Roger Scruton, 'Flesh from the Butcher: How to Distinguish Eroticism from Pornography,' *The Times Literary Supplement*, 5234 (April 15, 2005) pp. 11-13 [See also the review: Martha Nussbaum, 'Sex in the Head,' in Nussbaum, *Philosophical Interventions: Reviews 1986-2011* (Oxford, 2012) pp. 28-35]

THE END OF ART: WHAT DOES IT MEAN TO TALK OF THE END OF ART?

- Hans Belting, *The End of Art History*, trans. Christopher Wood (Chicago, 1987). There is also a Czech edition in the library: *Konec dějin umění* (Prague, 2000).
- David Carrier, 'Warhol, Danto and the End of Art History,' *ArtUS* (2009) pp. 92-98
- Noel Carroll, 'The End of Art?' in *History and Theory* 37.4 (1998) pp. 17-29
- Arthur Danto, 'The End of Art: A Philosophical Defense' in *History and Theory* 37.4 (1998) pp. 127-43
- Arthur Danto, 'Modern, Postmodern and Contemporary' and 'Three decades after the end of art' in Danto, *After the End of Art* (Princeton, 1997) pp. 3-20 and 21-40.
- Owen Hulatt, 'Hegel, Danto, Adorno and the End and after of Art,' *British Journal of Aesthetics* 24.4 (2016) pp. 742-63.
- Gyorgy Markus, 'Hegel and the End of Art,' *Literature and Aesthetics* 6 (1996) pp. 7-26
- Cecilia Samuel, 'The End of Art and its Wake' in *International Journal of Arts Theory & History*, Vol. 13.2 (2018) pp. 11-18.
- Robert Wicks, 'Hegel's Aesthetics: An Overview' in Frederick Beiser, ed., *The Cambridge Companion to Hegel* (Cambridge, 1993) pp. 348-77.