

Philosophy of Art

Philosophy 330

Spring 2011

Final Exam (this is an option, either write a 6-10 page term paper on a topic of your choice or write a 2-3 page response to 3 of these questions)

Due Monday, May 9

Nietzsche

What did Nietzsche in *The Birth of Tragedy* mean by the distinction between Apollonian and Dionysian art? How did Greek tragedy, in combining both art impulses, attain what Nietzsche considered the highest aim of art?

Art as Expression

What are the differences between Tolstoy, Croce and Collingwood's theories that art is expression?

Art as Significant Form

Why does Clive Bell argue that we must have a definition of art, a definition which would enable one to distinguish works of art from everything that is not art? Why does he argue that the necessary and sufficient conditions for a work of art is that it possesses *significant form*?

The Definition of Art

How is the Institutional Theory of Art put forth by George Dickie and then by Arthur Danto in "The Artworld" a response to the non-essentialist position taken by Morris Weitz?

Art as Lived Experience

What does Merleau-Ponty mean when he says that the history of Modern painting has a metaphysical significance? How does his reflection on the paintings of Cezanne illustrate this point?

Surrealism

What is Surrealism as explained in Breton's manifesto and how is it a development of the psychoanalytic theories put forward by Freud and Jung?

Marxism

What is Walter Benjamin's concern in the essay "The Work of Art in the Age of Its Technical Reproducibility"? Why does Benjamin value painting over photography and theater over film? How might Julie Taymor's film "*Frida*" be seen as a response to Benjamin's essay?

Heidegger

How does Heidegger, in the essay "The Origin of the Work of Art," try to resolve what he refers to as "the raging discordance between art and truth" in Nietzsche? What, for Heidegger, is the work of art? How is his thesis illustrated in his analysis of the Van Gogh painting of a pair of shoes?

Foucault

What is Foucault's point in his analysis of Velázquez's masterpiece *Las Meninas* and then of Magritte's painting *The Treason of Pictures (This is not a Pipe)*?

Danto:

What is Danto's thesis about the end of art in *After the End of Art*? Why does he find the "end of art" to be liberating and not at all something to lament?