

Knowledge and Inquiry

Questions / <i>Parallels</i> / Main Ideas	Notes
<p align="center"><u>Art: Meaning, Nature, Construction, Validity, Society</u></p>	
<p>Readings I plan to use</p> <ol style="list-style-type: none"> The ethical criticism of art (12) Philosophy-of-the-Arts-Gordon-Graham (first 3 chapters, especially the one on understanding, 10 or 75) <ol style="list-style-type: none"> Art and Pleasure (12) Art and Understanding (14) The_Institutional_Theory_of_Art_A_Survey (8) Evaluating Art_Alan Goldman (9) <p>Readings Used</p> <ol style="list-style-type: none"> Art And Knowledge 	
<p align="center">Art is often thought to be unrelated to Knowledge, however it does make Knowledge claims such as...</p>	
	<p><u>Knowledge Claims from Art</u></p> <ul style="list-style-type: none"> • Vividness • Richness • Originality (of Artist) • Imaginativeness (Of Artist) • Emotion • Expressiveness <p>Problem: Art is often thought to have more value in the following responses > Knowledge</p> <ul style="list-style-type: none"> • Emotional • Psychological • Sociological • See <i>"We cannot know art, we can only appreciate it" essays</i>
	<p><u>Aesthetics and Art</u></p> <ul style="list-style-type: none"> • Art Claims ≠ Aesthetic Claims <ul style="list-style-type: none"> ◦ Something is Beautiful = Something is aesthetically pleasing ≠ Something is Art ◦ However, Art must have aesthetic qualities (see necessary qualities of Art)
<p align="center">To understand the NATURE of ART, we shall examine the...</p>	

Necessary Qualities of Art

- Intentionally composed at Presentation
 - Product of people: Tree vs Cut Bonsai
 - Nature can have Aesthetic Properties but ≠ Art
 - Intention: Intention Does not need to be the primary intention; Only needs to exist
 - Monuments: Intended to Convey Historical Knowledge, but Artistic Intention exists
 - Distinct from the effect on the Audience
 - An Asian American's migration story may have the purpose of expressing the migrant's experiences but have the effect of being a critique on racial politics
- Inspires: An Aesthetic Source with Aesthetic Properties for **Knowledge Construction** of Message
 - // Definitions of Art
- Presence of Viewer
- Some extent of Skill: Work of art may be so bad that society cannot identify any aesthetic properties

These two Qualities are NECESSARY but not SUFFICIENT in defining something as ART, thus we have different DEFINITIONS OF ART such as...

- The definitions of art have grown over time to accept more things as art: Mimesis → Representation → Expression → Formalism → Historicism → Institutionalism

Mimesis

Art should be a model of the Natural World and **Mimic Nature Literally**

- Object → Artist → Art
- Leeway: Can vary arrangement and presentation
- // Correspondence Theory, Verisimilitude in Literature
- Most Dominant and Intuitive Definition of Art

Good Art

- **Accurate** reflection of reality

Problems

- Insufficient: Excludes some pieces **without a subject-matter** that we would generally consider art
 - Abstract Art: Uses a shape, form, color and line to create a composition > reference to real-world objects
 - //Formalism
 - Music without words
 - *Mr Dio: Later types of Art which are Expressionist/Formalist etc. could be simply imitating different subject-matters e.g. the complexity of modern life*
- Plato: Art is an inferior K source
 - All objects have Ideal Forms

	<ul style="list-style-type: none"> ○ The physical world is “...as we experience it, is an illusion, a collection of mere appearances like reflections in a mirror or shadows on a wall.” ○ Artists mimic the physical world therefore basing their K-claims about the artwork on a copy of an Ideal form rather than the Ideal form itself <ul style="list-style-type: none"> ■ Artists only Know the Visual aspects of the Object Imitated ■ Art is a copy of the copy of the form ○ ≠ Craftsmen: Use raw ideal form of Object to bring it into physical reality <ul style="list-style-type: none"> ■ Craft based on True Knowledge in Raw form > An imitation of it ○ Therefore Art does not help in increasing K of Audience ● Plato: Art is Deceptive <ul style="list-style-type: none"> ○ Sensual and Persuasive > Concerned with Truth ○ Emotionally Destabilising <ul style="list-style-type: none"> ■ Counterproductive ■ Dangerous ○ Threat to Political Stability <ul style="list-style-type: none"> ■ May stir up negative emotions we are trying to control ● Art is ultimately and inevitably more Representational (see below) than Mimetic <ul style="list-style-type: none"> ○ Painting of a Person: 2-dimensional rather than 3 dimensional, Paint vs Pores ○ Literature: Even if we were to restrict art to Reports, Reports choose specific qualities of Objects/Events <ul style="list-style-type: none"> ■ Cannot reflect all qualities of Objects/Events <ul style="list-style-type: none"> ● e.g. The number of dewdrops on the grass during the Battle of Napoleon, the name of each Soldier's Horse, which Harry Potter Character shares the Same star sign as Napoleon's Generals (Number 6 will shock you) ■ Tone and Style are inevitable in words ■ Truly Mimetic: Boring ■ The map is not the territory: Otherwise it would not be a map <ul style="list-style-type: none"> ● Art has its value in drawing out the key parts of things ○ Drama: Cannot reflect all qualities of Objects/Events <ul style="list-style-type: none"> ■ Time ■ Exact Occurrences not fully expressed in a linear fashion
	<p><u>Representation</u> Art should represent reality</p> <ul style="list-style-type: none"> ● <u>Object</u> → <u>Artist</u> → Art ● ≠ Mimesis: No need to show reality precisely

- Should involve the observation of object > Intellectual Interpretation (as in abstract art)

Good Art

- Real-world object represented should be **distinctly recognisable**
 - Less limitation in Colours, Texture etc



Mimetic Art



Representational Art

Pure
abstraction

Ultra realism



At some point, abstract imagery
becomes sufficiently recognizable for us
to characterize it as representational

Problems

- Insufficient: Excludes some pieces **without a subject-matter** that we would generally consider art
 - Abstract Art: Uses a shape, form, color and line to create a composition > reference to real-world objects
 - //Formalism
 - Music without words

Expression

Art is an outer manifestation of the **inner state** of the Artist

- **Artist** → Art → Audience / **Artist** → Object → Art → Audience
- The “inner state” has been thought to constitute:
 - Self-expression

	<ul style="list-style-type: none"> ○ Expression of feelings (not necessarily one's own feeling) which include emotions and attitudes <ul style="list-style-type: none"> ■ Feelings of race, nation and all humanity ■ Most historically significant and developed Expressionist view from the Romantic movement ○ Ideas and Thoughts ● Claims that Art has expressive qualities <ul style="list-style-type: none"> ○ The elements of the artwork carry rather than evoke a certain emotion/attitude <ul style="list-style-type: none"> ■ It is the feelings the artist aimed to express that are being felt, rather than feelings inspired by yourself ○ Support: Similarities between certain formal features of the artwork and features of human attitudes/feelings <ul style="list-style-type: none"> ■ Restlessness → Rapid Breathing and Drumming Fingers // Trills, Quavers, and increases in Tempo in Music ○ Tolstoy: Aim of Art is to embody qualities of feeling so as to evoke the said feelings within the audience <p>Self-Relief view on Expression: Art as the pursuit of relief from clarifying one's Ideas and Feelings</p> <ul style="list-style-type: none"> ● Art is preceded by a perturbation or excitement from a vague cause about which the artist is uncertain and therefore anxious ● By expressing these feelings and ideas with a medium, the artist achieves a relief from tension as the said elements are clarified <ul style="list-style-type: none"> ○ Has managed to "express what he wanted to express" ● <i>Limitations</i> <ul style="list-style-type: none"> ○ <i>Does not make the element of an audience necessary or relevant to the artwork</i> ○ <i>Limits expression to the first and third views above; the emotions and attitudes must come from the artist himself</i> ○ <i>Not sufficient: Excludes purely abstract, mimetic, representational, historical art</i> ● ≠ Craft: A good Artist does not need to know what the end-product will be like at the beginning and in the midst of the artistic creation <ul style="list-style-type: none"> ○ A good Craftsman is aware of the exact dimensions, materials and tools involved in making the Artwork ○ // Plato's criticisms of Art also apply to Expressionist Art ○ // Formalism: ≠ Abstract Art ○ // Access Externalism in General Epistemology: Artist does not Know what Aesthetic Knowledge he will put across in making Art <p>Good Art</p> <ul style="list-style-type: none"> ● Feelings Artist meant to Convey are conveyed accurately
	<p><u>Formalism</u></p> <p>Art must be <u>created, examined and interpreted</u> with a focus on its Form; to be considered to be Art an object must arouse aesthetic emotion</p>

- Artist → **Art** → Audience / Artist → Object → **Art** → Audience
- Aesthetic Emotion: All **sensitive people**, distancing themselves from the **subject/message** of the art and their **personal lives** can identify this aesthetic emotion
 - // Kant's Disinterestedness
 - *Non-reductionist: Clive Bell does not reduce what constitutes an aesthetic emotion to a set of criteria beyond a **sense of appreciation** for the artwork*
 - *Though there isn't a set of specific criteria as to what aesthetic emotion constitutes, it does not necessarily follow that we cannot distinguish between aesthetic and non-aesthetic emotions; just because one cannot, in his cognition, reduce the concept of "blue" to a set of criteria, it does not necessarily follow that he cannot distinguish between blue and yellow*
- Form: Parts of an Artwork accessible by **direct sensation** (typically Sight and Sound)
 - Literature: Literary Devices, Form and Structure
 - Painting: Visual components such as Shape, Colour Lines, Texture and Symmetry
 - Music: Notes, Rhythm, Rhyme
- Range of Focus on Form
 - Moderate View: Aspects Beyond Artwork are Secondary
 - E.g: Intent of Creation, Narrative Content, Technique, Historical Context, Psychology/Politics of Artist
 - Extreme View: Everything needed to Comprehend the work of art is within the work of art
- Relevant Qualities
 - Painting: Orientation and thickness of lines, geometric/organic shape, hue/brightness/intensity of colours etc

Good Art

- Organic Unity: Formal Qualities must be Unified **Interdependently**
 - Every Quality must be **Essential** to the Piece
 - E.g. the Lack of Hue = Failure of Artwork
- Complexity/Diversity in Formal Qualities
- Theme and Thematic Variation
 - Recurring Idea, though secondary, must be consistent and be developed within the Artpiece
- Development
 - Organic Unity across Time
 - E.g. If part I of a play is altered, the subsequent parts must also be altered
- Balance of Formal Qualities
 - E.g. Symmetry in Colours

Rationale for Formalism

- Art is intrinsically valuable: **Art for Art's sake**
 - In response to Expression and Representation → Art is a **Vehicle** of Knowledge, Truth, Moral Betterment or Social Improvement
 - These are supposedly only **reiterating the viewer's experiences and emotions**
 - Therefore we should appreciate the intrinsic beauty of the artwork as extrinsic factors will prevent us from having a fresh aesthetic experience
- Objectivity in Judgement
 - Elements of Forms such as Color and Texture/Repetition and Rhyme are used Across Artworks
 - Needed for Judging Art whilst creating/critiquing across Contexts
 - Subjective Element of Personal Experience not Involved in Judgement

Clive Bell's **Theory of Significant Form**

- Good Art: Formal Qualities' success in fulfilling the above criteria stir our aesthetic emotions
- Good Art can be distinguished by its success over time
 - Goodness is independent of time and space
- Criticisms
 - Circularity: Seems to claim that aesthetic emotion is produced by an aesthetic-emotion-producing property about which nothing more can be said
 - Unfalsifiability: Those who are unable to experience the appropriate aesthetic emotion from formal qualities are said to be inexperienced and insensitive critics rather than counterexamples demonstrating why formalism is invalid
 - Allows for ad-hoc modifications to save the argument
 - No true scotsman fallacy

Limitations

- Disregards Program Music (Music with a Narrative)
 - Confined to Abstract Constructions of Sound
- Extreme View Disregards Literature
 - Only Moderate View Functions: Meaning and Emotion is inherent in Words
- Disregards cases where Form is equivalent to a non-art object
 - Andy Warhol's Brillo Boxes meant to criticise commercialism



Institutionalism

Art is defined by the “**art world**”, people involved in the making and interpretation of Art

	<ul style="list-style-type: none"> ● Dominance of Perceiver in Art world determined by Cultural Capital; How culturally influential they are <ul style="list-style-type: none"> ○ E.g. Socio-economic status of perceiver <ul style="list-style-type: none"> ■ E.g Renaissance period ● Rationale <ul style="list-style-type: none"> ○ Resolves problem of Brillo Boxes (above) where nothing perceivable can identify it as art <ul style="list-style-type: none"> ■ All previous definitions of art are based on a perceivable property ○ Allows for multiple coexistent definitions of Art in e.g in Eastern and Western societies to be unified as valid <p>Good Art: Determined by the Art World</p> <p>Limitations</p> <ul style="list-style-type: none"> ○ Weak Institutionalism allows for anything to be justified as Art ○ Pluralism: Different Cultures and Contexts which have not interacted have different definitions of art at a point in time, which Institutionalism deems as equally legitimate
	<p><u>Historicism</u></p> <p>Art is the revival/rediscovery of previous styles with an awareness to changes in space/time</p> <ul style="list-style-type: none"> ● // Reliabilism in General Epistemology: Art/Beliefs are justified by Reliable processes <ul style="list-style-type: none"> ○ // <i>Access Externalism: Do not need a cognitive grasp on the criteria which define art; seems non-reductionist</i> ● Neo-Style view <ul style="list-style-type: none"> ○ Narrows past styles to neo-styles e.g.Neo-Romanticism, Neo-Gothic, Neo-Renaissance, Neo-Baroque, etc. ● Origin <ul style="list-style-type: none"> ○ Romanticism: When national consciousness and interest for the Middle Ages was awakened ○ Classicism: Use of elements from the Antique <p>Limitations</p> <ul style="list-style-type: none"> ● Excludes Art with completely new techniques <ul style="list-style-type: none"> ○ Suggests that Art techniques cannot progress ● <i>Ad Infinitum/Circularity if applied Individually: Historical Art techniques are thought to be Art because of (pre)Historical Art techniques and so on</i>
Beyond these DEFINITIONS OF ART, other theories exist that does not limit art to particular sets of Criteria such as...	
	<p><u>Open Theory of Art</u></p> <p>Art cannot be defined/axiomatised, and is always open to revolutionary change</p> <ul style="list-style-type: none"> ● Extreme Sceptical Conclusion

Family Resemblance Theory

Art is not distinguished by an **essential common feature**, but a series of **overlapping similarities** where **not one feature is common to all**

- Every member shares at least one feature present in other members
- // Coherence Theory



*Image from Anime Fullmetal Alchemist Brotherhood

Now that we have considered the NATURE of art, we shall consider what makes a piece of art good, which is concerned with the CONSTRUCTION and VALIDITY of our aesthetic knowledge

Aesthetic Properties

Properties of an Artwork that are **descriptive rather than prescriptive** (i.e. involve making a judgement on how good the art is)

- E.g. Shape, Colour, Emotion evoked
- ≠ Aesthetic Judgement which involves the evaluation and commenting on properties
 - Response-dependent, Evaluative commentary vs Descriptive, Direct and Matter-of-fact
 - E.g. Graceful and Elegant
- Created and arranged to generate **convergent personal responses** and associations
 - Objective aesthetic properties → Relevant aesthetic experiences

Aesthetic Experiences

The experience we have when we encounter an artwork

- // Aristotle's notion of Catharsis
- Artists intend for artworks to function as sources of aesthetic experience
 - Criteria for good/bad art: Success in bringing experience
 - How well the artwork conveys the intended aesthetic experience
 - *How do we know the artist's original intent? How do we know the audience's response?*

Subjectivity of Aesthetic Experience

- Failure to convey intended experience → Failure of Expression or failure of experience?

	<ul style="list-style-type: none"> ○ Bad art → Poor artwork? ○ Bad art → Inexperience and uncultured viewer? <ul style="list-style-type: none"> ■ <i>Threat of ad-hoc modifications // refutations to Clive Bell's formalism</i> <p>Should Properties/Experience be the criteria for Art</p> <ul style="list-style-type: none"> ● Properties // Formalism
	<p><u>Aesthetic Judgement</u></p> <ul style="list-style-type: none"> ● Possible to Separate Aesthetic Judgement and Experience? <ul style="list-style-type: none"> ○ When we speak of an artwork, we typically do so in partially evaluative terms ○ // Coherentism in Art, Disinterestedness, Ideal Critic ● Is 'goodness' merely an indication of preference? <ul style="list-style-type: none"> ○ Suggests that we cannot gain aesthetic knowledge given that it is subjective and pluralistic ○ // Anti-realism <p>Criteria for Judgement</p> <ul style="list-style-type: none"> ● Tend to agree on criteria but not on how well they are fulfilled ● Criteria may sometimes be dependent on our socio-cultural/personal contexts <ul style="list-style-type: none"> ○ E.g. difficulty of artwork ○ Could we use our perception of the community to resolve this? <ul style="list-style-type: none"> ■ E.g How many people would find this difficult?
	<p><u>Methods of Construction to Know something is "good art"</u></p> <ol style="list-style-type: none"> 1. Instinct 2. Prior Knowledge 3. Innate Knowledge 4. Experts 5. Ideal Critics 6. Genre specific Criteria: Properties which define the genre <ol style="list-style-type: none"> a. E.g. Comedy should involve humor 7. Formal aspects <ol style="list-style-type: none"> a. Tend to be descriptive rather than prescriptive: Leads to no meaningful judgements 8. Connection with the artwork 9. Coherence: Majority preference implies a coherence of opinions corroborating the art's goodness <ol style="list-style-type: none"> a. Accepts different criteria b. <i>How are we able to gauge goodness beyond a good/no good?</i> c. // Ideal Critic and Disinterestedness 10. Greek Ideals: Beautiful = True = Good <ul style="list-style-type: none"> ● Sceptical Conclusion: There are no absolutes of beauty at all <ul style="list-style-type: none"> ○ <i>How then do we perceive and conceive the concept of beauty in the first place if all is uniformly beautiful?</i>

These different methods of construction can be divided into two schools of thought based on the interaction between ARTWORKS and OBSERVERS in the judgement of art namely...

- // Whether aesthetic experience can be distinct/separated from aesthetic judgement

Subjectivism

The value of Art lies in how it **affects the perceiver**

- Artworks will affect different people in different ways
- 1. There are Standards of Art are subjective with changing needs and preferences
 - a. Suggests that only **knowledge about dominant preference** based on current needs and interest are gained → Not meaningful Knowledge
 - b. Some **all-encompassing standards** exist based on the current paradigm of needs and preferences
- 2. There exist **different criteria/ideas** on what degree of aesthetic goodness = good art
 - a. No all-encompassing standards exist
 - b. Though some standards exist that apply to specific groups of artwork
- 3. There are no evaluative standards whatsoever
- // Anti-Realism

More subjective/extreme

Objectivism

The value of art lies **within the artwork**; any given work contains properties which can themselves be evaluated

- 1. Aesthetic Judgements are **genuine** (not influenced by bias) and have truth-value
 - a. Though **different criteria and ideas** about how criteria interact may be used
- 2. The properties indicated by evaluative standards distinguish art from other objects
 - a. There are all-encompassing evaluative criteria that can determine something as art
- 3. There are all-encompassing standards that determine the proper evaluation of artworks as 'good' or 'bad' artworks
- // Realism
- *Seems to be assumed in aesthetic judgement: We reference certain properties of a work of art in justifying our evaluations of it, suggesting that **the artwork in itself** has certain elements which demand a certain judgment*
- *Moreover we intuitively insist that certain works of art are better than others*

More objective/extreme

In response to the SUBJECTIVIST/OBJECTIVIST rift...

Hume's Paradox of Taste

- 1. Judgements of taste are expressions of sentiment

	<p>a. Aesthetic judgements are expressions of one's personal feelings towards the artwork</p> <p>2. All sentiment is right</p> <p>a. All personal feelings are right in the judgement of artwork</p> <p>3. Some judgements of taste are objectively true/false</p> <ul style="list-style-type: none"> Only two of the above three can be correct <p>Permutations</p> <ul style="list-style-type: none"> 1 + 2: Aesthetic judgements involve personal feelings and all of the feeling-based judgements are right → No judgements of taste are objectively true/false <ul style="list-style-type: none"> However we are tempted to say that some judgements of a piece of art are wrong, e.g. diametrically opposing judgements, by the law of non-contradiction This leads to the extreme anti-realist conclusion that aesthetic judgements have no truth-value 1+3: Aesthetic judgements involve personal feelings and some are objectively true and false, thus not all sentiments are right <ul style="list-style-type: none"> ∴ Aesthetic judgements involve feelings but some feelings towards an artwork are objectively wrong Calling some judgements objectively true/false seems to clash with the element of personal feeling in aesthetic judgement 2 + 3: All feelings about artworks are right but they are not involved in judgements of artworks which may be right/wrong <ul style="list-style-type: none"> Seems to contradict the intuition that feelings are involved in aesthetic judgement and artists would create aesthetic experiences to incite particular feelings <p>Bottom Line: Beauty is subjective, yet we aspire towards a general standard of taste</p> <ul style="list-style-type: none"> The antinomy of taste
	<p><u>Hume's concept of Taste</u></p> <ul style="list-style-type: none"> Men can acquire certain abilities to eventually reach agreement in judging art <ul style="list-style-type: none"> Right aesthetic judgement can be learnt Humanity is heading towards a consensus: Universal standard of art <ul style="list-style-type: none"> Aesthetic judgement is socially constructed: Subjectivist > A majority and Minority concept: Discovery of aesthetic knowledge through coherence More objective than paradigm shifts: Does not suffer from incommensurability (i.e. need not discard and reinterpret previous knowledge in favour of new ones, as seen in our expanding definitions of art)
	<p><u>Hume's ideal critic</u></p> <p>In our judgement of art we should imagine/appeal to an ideal critic with</p>

	<p><i>Philosophy Tube seems to interpret the critic as a real person, while Mr Dio seems to interpret it as an ideal we imagine</i></p> <ol style="list-style-type: none"> 1. Delicacy of Taste: Able to take in all elements of an artwork <ol style="list-style-type: none"> a. Objective ways to check (in a negative sense): Check if critic noticed a particular element 2. Practice: Sufficient experience in aesthetic judgement <ol style="list-style-type: none"> a. Objective: While there is a gray area on how much practice is enough, extreme ends of the range would be clear 3. Comparisons: Critic should have varied experiences of judgement <ol style="list-style-type: none"> a. Objective: While there is a gray area on how much practice is enough, extreme ends of the range would be clear 4. No Prejudice <ol style="list-style-type: none"> a. Threat: Should moral and ethical concerns be overlooked in evaluating a work of art? b. E.g. Nazi propaganda film The Eternal Jew, Ender's Game 5. Good sense: An awareness of oneself (in terms of the criteria above) and the what the work of art is trying to do (themes and message) <ol style="list-style-type: none"> a. Problem: Difficulty in discerning what the themes of a work definitively are and a person's introspective ability <ol style="list-style-type: none"> i. E.g. Samuel Beckett waiting for Godot <ul style="list-style-type: none"> • Aims to resolve the antinomy of taste: Imposes rules on the subjectivity of art to judge which aesthetic judgments should be favoured • <i>Subjectivity in some criteria: Perhaps we should treat these criteria as necessary but not sufficient</i> <ul style="list-style-type: none"> ◦ <i>Negative Ideal Criticism: Treat the ideal critic as a way of ruling out bad aesthetic judgements rather than deciding good ones</i> • Dio Interpretation: We should approximate art critics to appreciate art maximally
	<p><u>Kant's Disinterestedness</u></p> <p>Critics must be disinterested and divorce themselves from their feelings and individual preferences</p> <ul style="list-style-type: none"> • Reduces Bias • <i>Is it possible to judge without experience? Shouldn't intended emotions be considered in aesthetic judgement?</i> • <i>What about the moral elements of art?</i> <p>Aesthetic judgements are not statements of preference (i.e. judgements of taste)</p> <ul style="list-style-type: none"> ◦ We make our judgements as pronouncements of objective beauty <ul style="list-style-type: none"> ■ As if they are normative oughts ■ Saying A is beautiful → Saying you should find A beautiful too ■ <i>Justifications from objective aesthetic properties present in the artwork suggest that other perceivers should also have the same experience and thus judgements from those objective properties</i> ◦ Subjectivity of Art does not → All judgements are right

Kant's 4 Moments applied to Art

1. Quality: How is it that a feeling/sentiment is what it is in the mind?
 - a. Art: Subjective yet universal
2. Quantity: How is the feeling distinguished from others in the mind?
 - a. Objectivist: Beyond a particular concept → Beauty is something that pervades all aesthetic objects, rather than derived from a single object
3. Relation: What does this feeling/sentiment have to do with the mind? What does it relate to?
 - a. Purposive Purposelessness of Beauty: Beauty generates its purpose purposelessly in the interaction between aesthetic objects
 - i. ≠ Science where it has a sense of direction in its interaction; gravity directs objects to masses
4. Modality
 - a. Beauty is a means through which our senses and ideas reflect upon themselves
 - i. Generates new possibilities of how we can be through what they are

Characteristics of Art (Kant)

The Beautiful: Senses invoke **possibilities of how we can be**

- Reveals possibilities based off our senses and ideas

The Sublime: Senses that invoke a sense of 'overwhelming'ness

- ≠ Beauty:
 - Boundless; reveals possibilities beyond our senses and ideas
 - Fear or distress rather than pleasure
- Incites **awareness of own value and limitations**
 - Creates sense of self in the face of awesomeness
- Mathematical Sublime: Awe at the power of reason to exceed our imagination (e.g. grasp concepts of infinity)
- Dynamic Sublime: Awe at the power of reason to overcome fear from something dangerous that poses no current threat
- Edmund Burke: Sublime incites fear without immediate threat to the observer thus inspiring pleasure (from our relative safety)

The Fine Arts: Best Artworks

- Take aspects in nature and combines them to reflect their beauty and sense of the sublime
- Artist does not cognitively grasp the final product
 - Though intention exists
 - // Plato's criticism of Art as a flawed means of Knowledge Construction
 - Crafts imitate a form while art imitates an object in nature, an imitation of a form
- Seamless: Artist's presence is not shown

	<ul style="list-style-type: none"> ● Boundless: Can generate new ways of being inexhaustibly
	<p>Judgements of Taste</p> <p>Substantial Cognitions about a work of art that do not involve feelings</p> <ul style="list-style-type: none"> ● Communicable
	<p>Art and Knowledge</p> <p>Challenges:</p> <ul style="list-style-type: none"> ● Formalists: An interpretation of art with the use of feelings/context would be guided by one's own beliefs → Art would merely reiterate viewers' experiences and emotions ● Plato: Art aims to appeal + No link between appeal and truth <ul style="list-style-type: none"> ○ E.g. Indestructible Heroes ● Shifts in definitions of Art → Open theory of Art ● Difference in tastes and preferences → Subjectivism <p>Arguments</p> <ul style="list-style-type: none"> ● Increases the salience of particular pieces of knowledge ● Creates particular experiences to educate viewers on moral values and duties which we cannot enjoy in real life <ul style="list-style-type: none"> ○ More effective than stating these moral elements to people directly <ul style="list-style-type: none"> ■ Stating the principle: Hold on to principles dogmatically/sacrifice beliefs easily in the face of other factors e.g. emotion ■ With art: Able to explore the rationale and subtle nuances behind the moral principles ○ Unlikely that one would have the particular experiences needed to generate a moral value and interpret them in such a manner that the moral value is derived ● Hume's concept of Taste: Shifting definitions → Increasing in Knowledge > Can have no Knowledge <ul style="list-style-type: none"> ○ Men can acquire certain abilities to eventually come to an agreement on how to judge art; a universal standard of taste ○ Paradigmatic shifts → that new correspondent knowledge is challenging the current coherence of ideas about how we judge art <ul style="list-style-type: none"> ■ E.g. The definition of art by institutionalism arose when Arthur Danto thought that Andy Warhol's Brillo boxes were art though it failed the current definitions of art that relied on the artwork having a perceivable property ● Coherentism: Resolve antimony of taste (subjective feelings vs normative judgements) through Ideal Critic and Disinterestedness
<p>Now that we have explore different views on the NATURE and CONSTRUCTION of Art, we shall now explore if it has meaning</p>	

	<p><u>Meaningfulness of Art</u></p> <p>Kant: Art Exposes us to possibilities in our senses and our intrinsic value as a human</p> <ul style="list-style-type: none"> • Through beauty and the sublime <p>Others</p> <ul style="list-style-type: none"> • Message • Beauty • Truth • Elevation of the commonplace • Expression of the universal • Reflection of socio-cultural context • Immortalisation • Order and Harmony • Product of Man • Intellectual Stimulation
	<p><u>Functions of Art</u></p> <ol style="list-style-type: none"> 1. Record and comment on experiences and emotions 2. Religious values 3. Social Protest 4. Decoration
<p>Moving on to explore the relation of Art with society, is there a moral element to art? Should it serve as a criteria for 'good' art, thus playing into our construction of aesthetic knowledge?</p>	
	<p><u>Art and Morality</u></p> <p>Problem: Is it possible to separate moral and aesthetic judgement?</p> <ul style="list-style-type: none"> • Are there statements which art cannot make? • Can art possess ethical knowledge/suggest applications in the realm of ethics • Does the morality of the intention behind a particular element affect the quality of the artwork? <ul style="list-style-type: none"> ◦ E.g. Pornography for the sake of a message vs pornography for the sake of pleasure • How effectively does art dispense ethical knowledge? • Can we empirically test the value of ethical knowledge claims in artworks • Should the beliefs of the artist interfere with our aesthetic judgement?
	<p><u>Aesthetic Judgement // Moral Judgement</u></p> <ol style="list-style-type: none"> 1. Moralism: The value of an artwork is proportionate to its moral value 2. Immoralism: The value of an artwork is inversely related to its moral value 3. Autonomism/Aestheticism: Art and morality are not linked <ul style="list-style-type: none"> • Effect of moral aspect on value of Knowledge? • Are certain forms of art immoral?

“He has made everything beautiful in its time. He has also set eternity in the human heart; yet no one can fathom what God has done from beginning to end.” (Ecclesiastes 3:11)

To-Do

1. Crash Course Videos on Meaning and Morality in Art
2. Hume/Kant Art Websites
3. <https://www.britannica.com/topic/aesthetics/The-work-of-art#ref306408>
4. https://en.wikipedia.org/wiki/Theory_of_art
5. <https://faculty.georgetown.edu/irvinem/visualarts/Institutional-theory-artworld.html>
6. <https://www.britannica.com/topic/philosophy-of-art/Differences-in-the-arts-related-to-mediums#ref36268>
7. https://philosophynow.org/issues/46/Does_the_Philosophy_of_Art_Have_a_Mind_Body_Problem
8. http://web.mnstate.edu/gracyk/courses/phil%20of%20art/hume_and_kant.htm
9. Add pictures and diagrams
10. Evaluation of Definitions of Art
11. Institutionalism research: George Dickie's Theory of Art
12. Aristotle's Notion of Catharsis
13. Hume's paradox of taste
14. Ideal Critic
15. **Subjectivism vs objectivism**
16. Antimony of taste kant
17. **Art and Morality**
 - a. Different schools of thought