Chapter 19: Understanding Aesthetics

Background

Since art and drama are electives, many students will not have done much art since elementary school. Some students, however, may be taking art or drama now, play a musical instrument, or take dance classes. These are opportunities for making links between aesthetic theory and their hobbies. Music is especially powerful with adolescents, and film is often the art form they attend and/or talk about most. The chapter also offers an opportunity to broaden horizons, as in making students aware of performance art, for example. Some of the philosophical theories presented in this chapter will be familiar from earlier units: rationalism, empiricism, and feminism. Other theories may have been taken up in earlier units but still leave the adolescent and adult reader bewildered. Heidegger's phenomenology is one of these (see especially SE pp. 105, 107, 275-279).

About Chapter 19

After a brief survey of the various kinds of art, students are introduced to different theories of art: representationalism, expressionism, formalism, and institutionalism. Here, students are confronted by Warhol's display of a Brillo box (SE p. 479) and the challenges this posed for philosopher of aesthetics Arthur Danto.

Features

In this chapter, the following features are included to help students make personal connections and/or deepen their understanding of aesthetics. You may use all or some of these features as explained in the table that follows.

Feature	Student Textbook Page(s)	Opportunity for Assessment	Strategies for Classroom Use
Your Unit Challenge	469	Reflection *as* learning.	Use the *Body Worlds* sculpture (SE p. 468) to stimulate students' thoughts as to what counts as art, and then tie this into the section question on SE p. 472: developing criteria for what counts as art. Students can see how these criteria change throughout the unit.
Thought Experiment	478-479	Journal entry on Danto's institutional theory of art, reflecting on several examples such as Warhol's exhibits.	Show students more of Andy Warhol's work, and ask them to find contemporary examples of institutional art.
Viewpoints	488	Ask students to try drawing expressive symbols, perhaps letters or signs, without any effort to see if they can achieve *wu-wei* (doing by not doing). See questions 1-3, SE p. 388.	Connect the ideas in this feature to Taoism in Unit 2: Metaphysics (SE pp. 100-101) and ask students to consider why these ancient cultural values have endured under communism, and how they may be changing today under new forms of quasi-capitalism. Look up the following video title on YouTube: Wu Wei Secrets Revealed

BIG IDEAS

- Art can be viewed differently, as representing things faithfully or abstractly, as expressing artists' and viewers' emotions, as standing on the merits of formal qualities like line and composition, or as counting as art because of the institution or gallery in which an artefact or performance appears. (SE pp. 476-479)
- Beauty and how we judge something to be aesthetically pleasing can be seen from a rationalist, empiricist, phenomenological, pragmatist, and feminist perspective. (SE pp. 480-490)
- Art may be influenced by cultural traditions, such as Taoist principles of yin and yang. Ancient Chinese philosophy offers divergent perspectives on the need for social order or public harmony, and for personal harmony with nature. Finding one's way can lead to powerful expression in art through the release of technique, or through flow (*wu-wei*). (SE p. 488)

Learning Goal

Students gain an appreciation of the diversity of art forms and different perspectives on what makes something a work of art.

Teaching Plan 1 (SE pp. 468-480)

Activity Description

Broadening horizons as to the various forms of art (including fashion and food), this section of the chapter focuses on the four main theories of what defines art: representation (faithful or abstract), expressionism (for both artist and audience), form (elements of line, composition, colour, etc.), and acceptance by a community and placement in art institutions such as museums. This opening to Chapter 19 is mostly a survey of art forms and theories, culminating in the Andy Warhol exhibits that shocked viewers and drew response from philosophers of aesthetics like Danto.

Assessment Opportunities for Chapter Questions

The table below summarizes assessment opportunities for selected chapter questions, which are relevant to this teaching plan.

Assessment Type	Assessment Tool	Feature Questions	Section Questions
Assessment as Learning	Assembling criteria for art; Group inquiry		SE p. 472
Assessment for Learning	Testing criteria for art against examples of art; Small group discussion		1-3, SE p. 476
Assessment as Learning	Self-reflection on metaphysical connections to art	1-2, SE p. 479	
Assessment for Learning	Further testing of criteria; Small group discussion		1-3, SE p. 480

Timing

225 minutes
(three 75-minute classes)

Learning Skills Focus

- Collaboration
- Independent work
- Organization
- Initiative

Resources Needed

Make copies of these Blackline Masters:

- BLM 19.1 Unit 7 Culminating Activity: What Counts as Art?
- BLM 19.2 Four-Corners Debate: Theories of Art

Possible Assessment of Learning Task

See Teaching Plan 2 for this chapter's possible assessment of learning task.

Assessment (For/As Learning)

As teachers move through each chapter, opportunities will be highlighted to provide assessment for/as learning in preparation for assessment of learning at the end of each chapter.

Task/Project	Achievement Chart Category	Type of Assessment	Assessment Tool	Peer/Self/ Teacher Assessment	Learning Skill	Student Textbook Page(s)	Blackline Master
What is art?	Application	As	Questions in Figures 19-4 to 19-12; and section question 2, SE p. 480	Self	Independent work	472-476	
Theories of art	Knowledge; Thinking	For	Four-corners debate	Peer; teacher	Collaboration; initiative	477-478	BLM 19.2
Viewing art	Application	As	Jackson Pollock and John Cage video clips	Self; peer	Initiative		

Prior Learning Needed

Familiarity with diverse forms of art, as well as various institutions where art is showcased (galleries, music/concert halls, stages/theatres, museums, outdoor installations, etc.).

Teaching/Learning Strategies

1. Start by asking students if, for them, the *Body Worlds* exhibit counts as art, and if so why. Use this challenge to build up to the four theories of art (SE pp. 476-478).

2. Next, ask students if Libeskind's *Crystal* (Figure 19-2) is art, and whether it has more artistic merit than the graffiti art shown in Figure 19-3. Again, ask students to justify their answers. Now ask students to begin their work on the development of their criteria for what counts as art by answering the section question on SE p. 472.

   Acc Consider breaking down into separate numbered steps the different tasks called for in the section question, as some readers may not identify everything that the question asks.

3. Test students' initial criteria for what counts as art against the 10 most valuable paintings in the world, using money as an indicator of value (which is contentious). The online art magazine *The Art Wolf* gives descriptions and prices beside each of the 10 most valuable paintings:

   http://www.theartwolf.com/10_expensive.htm

   DI Ask students to use digital means to combine elements of the 10 most valuable paintings, and see if the end result is an equally great composition or a mess. Consider why the amalgam may not be as pleasing as the original works.

4. To broaden students' horizons, tour the different kinds of art presented on SE pp. 473-476. Ask if there are some forms listed on these pages that they would not count as art. Also ask if there are other forms not listed on these pages that they might consider art. Use the questions in each caption of Figures 19-4 to 19-12 to probe students on their ideas regarding the art forms that are represented.

5. After reading over the four theories of art (SE pp. 477-478), have students conduct a "four-corners debate" on the question: Which theory of art applies best to Kandinsky's *Black Lines* (Figure 19-4, SE p. 473). (Also try using another example, such as Jackson Pollock's *Number 5, 1948,* the most valuable painting in the world when it sold for $140 million.) First, ask students to write down a description of each theory in the boxes provided in BLM 19.2 (refer students to SE pp. 476-478). Next, ask students to consider what aspects these theories have in common, and place these common attributes in the oval in the centre of the diagram. (Note: This is sometimes called a placemat activity, where you move common elements into the centre.)

   Look at the following video titles on YouTube. In these videos, students can watch Pollock in action as he paints and consider what theory fits best with how he works. Do students consider Pollock's work art? Does it have enough intention to be art?

   Jackson Pollock 51

   Pollock painting (1950)

6. To help students understand the institutional theory of art, introduce them to forms of minimalism, as well as to Warhol's use of mass production in art. Look at the following video title on YouTube:

   Andy Warhol paints Debbie Harry on an Amiga

Students will get a real kick out of the silent performance of John Cage's piece *4'33"*, but may struggle with abstract notions like "What makes a song?" (Look up the video titles listed below on YouTube for examples of Cage's work.) For example, if a note is sounded once every day, does it aggregate into a work of art, or does it have to be perceptible to humans and fit our temporal experience or horizon (as Dewey would insist)? John Cage also worked with random elements in his compositions, as did his partner Merce Cunningham in choreography, putting into question the need for author intention in art.

John Cage: 4'33" for piano (1952)

John Cage "4'33"

DI Ask students to present or create and share artwork that challenges or defies the criteria and theories on what is art.

Text Answers

Page 472: Section questions

Students will examine their initial criteria for what counts as art and select various works that test the suitability of those criteria. Here they may need some prodding to actually revise their criteria and either tighten or broaden their categories. You can prompt students with a video clip of an art exhibit that raises the question "Is it art?" Look up the following video titles on YouTube:

Goldsmiths: But Is It Art? (Episode 1 - Part 3)

Goldsmiths: But Is It Art? (Episode 2 - Part 4)

Page 476: Section questions

1. The question calls for students to reflect on what is art. Affinity with representationalism may lead to disregarding abstract art, but there is often a degree of representation in abstract expressionism (e.g., de Kooning's *Woman* series, Georgia O'Keeffe's flowers, etc.). Can students see how formalism can be applied to Paul Klee's work, which appears childish (simplistic) to many if holding up representation as the standard of good art?

2. Digital technology allows for easy reproduction and touch-ups, but also a new generation of graphics and music. There is even a program for determining the likelihood (probability) of a tune becoming a hit, based on previous patterns of popular songs. A synthesizer can help students find expression, even if they have not formally learned how to play a keyboard. (For more on digital media, see Figure 19-5 on SE p. 473 and Figures 21-1 and 21-2 on SE pp. 518-519. For more on music, see SE pp. 520-521.)

3. Anticipating some degree of snobbery from professionals, most students will say "No, these dancers wouldn't approve of *So You Think You Can Dance*." You can imagine this reaction: "There are a lot of nice stunts and tricks, demonstrating some training and agility, but these can also be found in dog shows."

   To check this out, the author asked former members of both dance companies working now at Ryerson University's Theatre School. Although the technique of many participants is beneath the level of professional dancers in either company, and the choreography is often flashy instead of probing the depths of human experience, the response from professional dancers is not automatically or thoroughly negative.

Popularizing dance is good for these arts/artists, in that it jazzes up audiences about the thrill of dance performance. Many of the winning dancers have had formal training, even if not at a professional level, which professional dancers appreciate as well. Dancers trained in jazz dance are more likely to resonate with the choreography, respecting the integrity of jazz as an art form. Jazz dance is sometimes looked upon as being beneath ballet, as jazz music is regarded as lower in status than classical. Called into question here is the value-scheme (axiological criteria) on which status is granted in the arts. Are objective or intersubjective (shared) value-schemes used in aesthetic judgment?

Page 479: Thought Experiment

1. Danto's thought experiment works against essentialism and formalism, and points instead at context as the source of meaning. In this way, it is similar to the shift brought about by Wittgenstein's anti-essentialist approach to meaning-as-use.
2. Danto's view is given in the last sentence of the feature (SE p. 479), arguing that the work must be intentional and representative of a particular genre, not created accidentally. The reason is that anything could be considered art, from some perspective, if it was not by definition the result of human artifice or craftsmanship. For example, we don't consider a rainbow to be art, even though we appreciate its natural beauty.

Page 480: Section questions

1. Archaeology reveals that art can be traced back to cave paintings, ornamental jewellery, and early monument-building in our prehistory, around which performances were likely conducted (dance and music). Stonehenge is a good example of Neolithic art, architecture, and technology (a giant calendar or computer). Art theory occurs at a meta-level of cognition, where inquiry is turned back onto experience. Contact with others is likely the progenitor of this kind of thinking, as people try to account for the familiar and unfamiliar practices of other cultures. Anthropology opens a window on the origins, commonality, and diversity of art (e.g., body painting, masks, etc.).
2. The question calls for application of the criteria students created earlier for what counts as art (see SE p. 472) to judge the works in Figures 19-4 to 19-12. The task could also be supplemented by having students apply their criteria to judge additional art images from the Internet, art books, and other resources. Discussion should include consideration of the degree of agreement within the group and/or class, pointing to the *defeasibility of criteria*—that is, how durable the criteria are in light of these examples, or how easily the criteria are defeated in practice by cases that do not easily fit the criteria.
3. The case of non-human animals creating works of art appears in the media: e.g., a dog painting, or, more famously, Koko the gorilla in California who paints. What determines the potential value of these works may come down to a contest between formalism (on which it may score highly), expressionism (which we may question, as we do not have easy access to the inner emotional states of animals—just facial expressions, body language and gestures, etc.), representationalism (is there a likeness or not, and do we require such?), and institutionalism (the presence of the work in a gallery, despite its possible lack of intentionality as art).

Learning Goal

Students gain a deeper appreciation of the meaning of "beauty" and "taste," and explore different approaches to judging aesthetic beauty in works of art.

Teaching Plan 2 (SE pp. 480-493)

Activity Description

In this section of the chapter, students are introduced to a variety of aesthetic theories, seeing how various philosophers—many of whom will be familiar from earlier units—approach the problems of aesthetics through rationalist, empiricist, pragmatic, idealist, phenomenological, semiotic (symbolic language), and feminist lenses.

Assessment Opportunities for Chapter Questions

The table below summarizes assessment opportunities for selected chapter questions, including questions in the Chapter Review, which are relevant to this teaching plan.

Assessment Type	Assessment Tool	Feature Questions	Section Questions	Chapter Review Questions
Assessment as Learning	Reflections on language and approaches to beauty and art		1-3, SE p. 482	
Assessment as Learning	Application of concepts		1-4, SE p. 486	
Assessment as Learning	Further inquiry and application of concepts	1-3, SE p. 488		
Assessment for/as Learning	Comprehension check; self-directed inquiry		1-4, SE p. 491	
Assessment for Learning	Self-directed inquiry			1-2, SE p. 492
Assessment as Learning	Group inquiry			3-6, SE pp. 492-493

Timing

225 minutes
(three 75-minute classes)

Learning Skills Focus

- Responsibility
- Collaboration
- Independent work
- Organization
- Self-regulation
- Initiative

Resources Needed

Make copies of these Blackline Masters:

- BLM 19.3 Chapter 19 Vocabulary Quiz: Matching
- BLM 19.4 Chapter 19 Key Concepts Quiz
- BLM 19.5 Interpreting Dewey's Remarks on Art
- BLM C Comparison Chart
- BLM J Journal Writing Guide

Possible Assessment of Learning Task

You could use BLM 19.4 Chapter 19 Key Concepts Quiz for this purpose. Alternatively, use journal writings as opportunities for assessment of learning.

Assessment (For/As Learning)

As teachers move through each chapter, opportunities will be highlighted to provide assessment for/as learning in preparation for assessment of learning at the end of each chapter.

Task/Project	Achievement Chart Category	Type of Assessment	Assessment Tool	Peer/Self/Teacher Assessment	Learning Skill	Student Textbook Page(s)	Blackline Master
Comparing Hume and Kant	Knowledge; Application	For	Small group reflection	Self; peer	Collaboration	486, question 1	BLM C
Creative exercise	Application	As	Class drawing activity, Chapter Review question 3, SE p. 492	Self; peer	Initiative	492; see also SE p. 488	

continued

Task/Project	Achievement Chart Category	Type of Assessment	Assessment Tool	Peer/Self/ Teacher Assessment	Learning Skill	Student Textbook Page(s)	Blackline Master
Compare theories	Knowledge	For	Comparison chart, Chapter Review question 1, SE p. 492	Self	Independent work	480-493	BLM C
Vocabulary quiz	Knowledge	As	Diagnostic Matching Quiz	Self	Independent work	470 (Key terms)	BLM 19.3

Prior Learning Needed

Students may be lacking background knowledge on the history of the eighteenth to twentieth centuries, in which most of the art theories reviewed in this section of the chapter were developed, as well as the different movements in art creation.

Teaching/Learning Strategies

1. Ask students to develop their own definitions of beauty, perhaps anonymously on slips of paper and posted on the board (which may reduce embarrassment about misspelling or correctness). These definitions could help show the diversity in approaches (and lend some humour to the class, no doubt). Distinctions between inner and outer beauty will likely come up, as may the pleasing versus the striking. Divine beauty—beauty as an attribute of God—is introduced on SE p. 481, as may be depicted or sought in sacred art. As well, on SE p. 481, the notion of relational terms is introduced in the margin question, with respect to beauty and ugliness: terms like daughter and son only make sense in relation to terms like mother and father; black and white; male and female; etc. The question of beauty's importance also stirs thought: Is the happy life one that is lived in appreciation of beauty, and if so, in what sense?

2. Through discussion of aesthetic judgment, students are taken back to earlier conversations about empiricism and rationalism as opposing yet complementary ways of knowing (see SE pp. 251-256; see also SE pp. 365-366 regarding science in relation to empiricism and rationalism). Here, these two ways of knowing are applied to how we recognize and judge things to be beautiful. As in discussions in earlier units, alternative ideas that seek to avoid this kind of dichotomy between empiricism and rationalism come up later in this chapter, with Heidegger's phenomenology and Dewey's pragmatism (SE p. 489).

3. The question of taste (SE pp. 484-485) gives students a concrete opening into a topic that is revisited in Chapter 20 in more depth. Here, the question of taste is introduced by asking students to judge whether the body painting or anthropomorphic tree (in Figures 19-16 and 19-17) are in good taste (see section question 2, SE p. 486). Let this stir up controversy, and perhaps have students draw on other examples for the class to appraise. Taking up the section questions on SE p. 486 creates an opportunity for assessment *as* or *for* learning.

   DI Ask students to create a collage, album, or photo montage of famous or original works that fall into a grey area as to whether they are in good taste. Teachers should actively participate in the selection of artworks to help recognize and mitigate the potential risks involved in such an activity.

4. Starting on SE p. 486, students begin a tour of various aesthetic theories, greatly abridged and intended only as an introduction. If students want more information on any given philosopher, encourage them to explore, using the *Stanford Encyclopedia of Philosophy* (online), or through the selected YouTube video clips that follow:

a) The first video title that is suggested explores Schopenhauer's idea of art as a suspension of one's own will. This video also describes his concepts of beauty and aesthetic experience through disinterested or detached appreciation. Schopenhauer's ideas are also contrasted with those of Plato and Kant, as well as Buddhist thinking. (The concept of the sublime is also broached in this video, which is useful in taking up the section on the sublime in Chapter 20, SE pp. 511-512.)

Arthur Schopenhauer (1788-1860)

b) Baumgarten, influential on Kant, will be of interest to those students wanting to return to the discussion of morality in relation to rationalism, as in Kant's ethical theory from Unit 2. The idea that art is moral came up in the beginning of this chapter, with Plato's banning of the poets to protect the souls of his citizens in *The Republic*.

c) Hegel is a very difficult philosopher to understand. To help students understand his ideas, use a reader-friendly resource on Hegel—*Sophie's World: A Novel About the History of Philosophy*, by Jostein Gaarder.

The theme of animals and art is also raised in this section on Hegel (see Figure 19-18, SE p. 487). Look up the following video titles on YouTube to use as catalysts (minds-on tools) for this discussion:

ORIGINAL Elephant Painting

Great Ape Art and Self Expression

Koko Documentary

d) Look up the following YouTube video to find a useful tape-recorded interview with British philosopher Aaron Ridley, explaining the Apollonian and Dionysian aspects of art, and changes in Nietzsche's view on art:

Friedrich Nietzsche (1844-1900) Art & Truth

The following video clip (available on YouTube) is perhaps useful as a teacher resource, but not well suited to students' tastes:

1/5 Nietzsche as Artist (Rick Roderick)

e) Heidegger is a very obscure thinker for students and adults. Use earlier segments of the student textbook to help students piece together a better image of what he said about art. Link SE p. 489 to SE pp. 105-107, 275-279. Look up the following video titles on YouTube, which may be of help to the instructor and, perhaps, students:

George Steiner: Heidegger And Poetry

Heidegger life and Philosophy 1 of 6

5. Have students complete BLM 19.3 Chapter 19 Vocabulary Quiz: Matching. This quiz is on the key terms found on SE p. 470 and should help to show students if they in fact know the main concepts used in this chapter. By this point of instruction, all bold terms in Chapter 19 have been covered. Alert students to the assessment of learning to come at the end of the chapter, where they will need to use these concepts in short-answer format when they complete BLM 19.4 Chapter 19 Key Concepts Quiz.

6. Look at the "Viewpoints" feature on SE p. 488, and encourage students to answer the questions there and then do the activity set out in Chapter Review question 3, on SE p. 492. This breaks up the potential monotony of the chronological approach to philosophy, and brings in a fresh perspective or diversity. The idea of using spon-

taneity is also a modern concept, as in stream-of-consciousness writing (Breton, Kerouac, etc.).

DI Ask students to try to apply the principles of *wu-wei* when working with digital media, or another form of expressive art.

7. Dewey (SE p. 489) is one of the more readable thinkers, offering opportunity to read primary documents in original English instead of in translation. Consider having students interpret and/or apply the Dewey quotes on BLM 19.5, as a small group exercise that makes them aware of divergent interpretations of the same text. Can students successfully interpret these isolated quotes without more context, such as more assiduous reading of his best-known work on art, *Art as Experience* (look up this title on Google Books)?

   Ask students these additional two questions after they have completed BLM 19.5 (if students conduct additional research into Dewey's ideas): What can you learn from using secondary sources (such as the *Stanford Encyclopedia of Philosophy*) to enhance your interpretation of Dewey's quotes? If you conduct additional investigation into Dewey's ideas, how would you now reinterpret the quotes on BLM 19.5?

8. Langer (SE p. 490) offers another opportunity for reading in the philosopher's first language, and for reading a female philosopher on a subject of interest to many students. Contrary to what some might expect, she was working against the emotive theory of art that positivists like A.J. Ayer supported (based on Hume's empiricism), advocating instead a view of art as a higher, more abstract form of symbolic communication (including dance). Encourage students to consider writing a journal entry on her work (see BLM J).

9. Feminism, too, has been a recurring topic throughout the units of the student textbook, so students have much to draw on for perspective as they read about French's view of feminist art (SE p. 490). Compare for instance the sections in Chapter 15 on whether there is a feminist philosophy of science (SE pp. 380-382). Recall that for philosophers like Rousseau and Kant, an aesthetic and domestic education was all girls should receive, countered by thinkers and activists like Mary Wollstonecraft, whose daughter, Mary Shelley, was a famous novelist (see SE p. 408).

Text Answers

Page 482: Section questions

1. The question calls for a personal response to "What is Beauty?" Here, students may indicate (assessment *as* learning) whether they are aligning their response with a rationalist, empiricist, or pragmatist approach to artistic beauty.

2. St. Augustine's definition of beauty suggests that we are naturally attracted to both an intrinsic quality, such as inner beauty—in humans, the grace of God or *charis*—and an outer, formal quality of proportion.

3. Ideas about how beauty is defined today will vary greatly among students. Lady Gaga's dress made of meat, worn to the 2010 MTV Video Music Awards, provides a good example to consider. Whether beauty is based on a unique individual response or on collective judgment may also depend on the example under consideration; students should be able to find examples of both, as in "I like Hip Hop or Rap even if you don't," or "It is a great work of art because many people (or critics) have appreciated it" (e.g., *Mona Lisa*).

Page 486: Section questions

1.

Concept	Hume	Kant
Where beauty resides	With the beholder, or in our perception of things	In the object, but also in our transcendental concepts that coordinate perceptions
Universality of an aesthetic judgment	Aesthetic judgments are subjective, but some people are better trained to make appraisals	Aesthetic judgments are objective, in that we refer to things as being beautiful for everyone (unlike taste, which is subjective)
Kind of knowledge that applies to aesthetic judgments	Empiricist: *A posteriori* (after experience, or upon repeated observation)	Rationalist (or fusion of both schools): *A priori* (before experience, or based on concepts we all use in the act of perceiving)
Possible response to Bill Reid's sculpture (Figure 19-15, SE p. 483)	An older person, or someone who has experienced British Columbian cultures, may have deeper appreciation of this Haida-related artefact	Whether or not you like this kind of sculpture (taste), everyone should be able to grasp the beauty of its lustre and apparent motion, using the same *a priori* concepts

2. Reaction to Figures 19-16 and 19-17 (SE p. 485), whether good or bad taste, will vary depending on how they regard body painting, inclining most people (but not all) to see this as a matter of taste instead of universal beauty.

3. Aesthetic taste, for Kant, is a matter of what an individual finds appealing. Aesthetic judgment, as a more rational engagement, goes beyond particular taste, which is affective as opposed to rational, and seeks the objectively beautiful. Although Kant treats aesthetic taste and judgment separately, Wittgenstein lumped them together as part of our embedded cultural ways of seeing-as (see Chapter 11). Drawing on Wittgenstein, Stanley Cavell wrote about "conditions handsome and unhandsome," raising the question of whether we have explicit or tacit criteria of judgment.

4. Aesthetic judgments can be seen as subjective, objective, and intersubjective (shared). Using induction and synthesis, like Hume, we see people varying in their judgments, and so incline toward subjectivity; using deduction and analysis of words, like Kant, we work from people saying with universal conviction that some things are absolutely beautiful. Here we see both sides of Hume's Fork (see SE p. 254).

Page 488: Viewpoints

1. Confucius and Lao Tzu affected Chinese aesthetics by popularizing notions of harmony and humility: a sense of cosmic and human order upon which aesthetic judgment hangs. Confucius emphasized harmony or order, noting, for example, that society depends upon the correct use of language to avoid misinterpretation (chaos). In contrast, Lao Tzu emphasized the prominence of the individual, channelling forces.

2. Censoring non-virtuous traits because they might set negative examples for the people reminds us of some highly contentious aspects of Plato's *The Republic* (see SE pp. 419, 520).

3. The question invites consideration of the apparent contradiction: *practising wu-wei* in art, which seeks natural states or spontaneous technique through deliberate release, to bring forth powerful expression.

Page 491: Section questions

1. Baumgarten grounds aesthetic appreciation in morality, whereas Schopenhauer, who is not a moralist, views pleasure in art as an escape from subjectivity, or some-

thing more like the Buddhist's transcendence from the exercise of our individual wills and desires.

2. Dewey is the philosopher who argued in *Art as Experience* that art serves the purpose of uniting people and promoting democracy. Determining the social value of art raises problems of where one leverages the perspective of art. What makes the valuation something others should recognize or share as having objective value or *warranted assertability* (as pragmatists/fallibilists would say)?

3. "Our" aesthetic experience is, of course, made complex by multiculturalism in Canada, but there is a base familiarity with Western art that we share through the media and our institutions (galleries, museums, etc.). It informs our judgments even if we are unaware of it, as part of our background or tacit criteria for judgment (see Chapters 11 and 12).

4. At this juncture, it may be difficult to explain why a particular theory of aesthetic experience appeals to students, as they have had only a brief introduction. You may want to revisit this question after Chapter 20, which covers the theorists in more detail. (For a glossary of Heidegger's terminology, revisit Chapter 11, Teaching Plan 1, Teaching Strategy 7. Or, you may wish to visit this Web site:

   http://www.visual-memory.co.uk/b_resources/b_and_t_glossary.html

Pages 492-493: Chapter Review

1. Key philosophers' backgrounds and concepts are provided in this table, but students will have a variety of ideas in relation to strengths and weaknesses of these thinkers' ideas.

Key Philosophers	Background (where applicable)	Concepts	Strengths	Weaknesses
Hume	Scottish, empiricist	What we call beauty is actually taste, cultivated more by some than others.		
Baumgarten	German, rationalist	Emphasized the moral dimension of artistic merit, separating taste from genuine beauty.		
Kant	German, rationalist	Emphasized the universality of claims to artistic merit (like moral maxims), separating taste from beauty.		
Schopenhauer	German, "idealist" (idealist is placed in quotes somewhat ironically, in that Schopenhauer was an extremely negative thinker, arguing that the pendulum sweeps between dread and despair.)	Emphasized the misery of existence, from which art gives escape.		
Hegel	German, idealist	Art is the expression of the human spirit, progressively revealing nature through reason.		
Nietzsche	German, post-foundationalist	Appreciation of art calls for the interplay of both order and chaos.		
Heidegger	German, phenomenologist	Art reflects how we ordinarily obscure things with everyday language, giving fresh words (*poiesis*) that reveal our social world.		
Dewey	American, pragmatist	Art has meaning in social interaction and community, as one of our greatest tools for communication and communion.		

continued

Key Philosophers	Background (where applicable)	Concepts	Strengths	Weaknesses
Langer	American, semiotic (symbolic language) philosopher	Not just emotive, art is a form of symbolic communication, like math, that gives expression to abstract thought.		
French	American, feminist	Argues that women experience art differently than men, especially when it comes to gazing at images of nude women and seeing them dispassionately as objects of art rather than desire.		

2. Watching Jackson Pollock at work is the test case for this question: Does he have to be intending everything, or can he be a force of nature swirling paint with both chaos and order? Consider also the principle of *wu-wei*, which marshals force without explicit intent or planning. Societal implications might include: what we exhibit or fund as 'art'; what we teach in the way of artistic process, or expect from artists and art students in terms of their ability to articulate their process; what we see as the politics of aesthetics, and the dynamic between artist and social change.

3. In addressing the questions about the chalkboard mural, ask students to consider these additional questions:

- Does creating art require intention, or, along lines of *wu-wei*, force of expression?
- Is meaning something the artist has to intend before creating art, or can it emerge in the act of creation? Can it reside in the viewer instead?
- Does adherence to artistic principles, such as line, shape, and colour, make something art, on formalist grounds, or would that also make every graphic design (e.g., cereal boxes) art?
- If the activity did not change or confirm your earlier definitions of art, was there a problem in the way it was conducted? How might the activity be set up differently to achieve reflection?

4. Students are asked to write a reflection on Christo's wrapped buildings. (Students could also wrap something they consider of value, and appraise it in the classroom, such as a computer or a TV/DVD.) The alteration of meaning could be approached through formalist lines, as the shape and colour have changed. It also obliterates the social history of the object, and defamiliarizes us with its social context as a building. Does the act of estrangement create the distance needed to experience ourselves as interpreting beings, as Ortega suggests (see Chapter 20, SE p. 503)?

5. Cirque du Soleil incorporates elements of theatre (clowning), fashion and design (costume/set), dance (gymnastics), and music (vocal and instrumental). It is a dynamic assemblage of these elements that makes their performances striking. They don't represent the different categories of art in pure forms, but as selective adaptations for circus theatre. Similar elements come together in Michel Tremblay's plays. Chaos and confusion are part of the illusion; the reality is that everything is choreographed and ordered to safeguard the performers.

6. Animals have many of the higher emotions humans have, as shown in the documentary *Animal Emotions*. Whether they have an aesthetic sense is another question. Some birds collect shiny objects to adorn their nests, but most animals do not decorate their homes, their food, or themselves as humans do. Ask students to consider the evidence carefully, and try to avoid projecting human attributes onto animals. It used to be the case that culture was only attributed to humans; now

we realize that other animals have culture (e.g., divergent hunting, tool use, and even sexual practices among the same species). Saying this, however, recognizes that chimps and otters use tools to acquire food, but neither uses tools to draw, sculpt, or paint in the wild. Animals may be trained to draw and paint, but none do so in their natural state. Ask students: Is the geometry of bees' hexagonal nests a candidate for art and architecture, or is that instinct? For additional reflection on this issue, look up the article "Animal Minds and Animal Emotions" by Marian Stamp Dawkins:

http://icb.oxfordjournals.org/content/40/6/883.full