

Aesthetics Midterm Exam Answer Key

Grading scale based on College's scale

A	4.0	3.85 and higher is an A
A-	3.7	3.5 and higher is an A-
B+	3.3	3.15 and higher is a B+
B	3.0	2.85 and higher is a B
B-	2.7	2.5 and higher is a B-
C+	2.3	2.15 and higher is a C+
C	2.0	1.85 and higher is a C
C-	1.7	1.5 and higher is a C-
D+	1.3	1.15 and higher is a D+
D	1.0	.85 and higher is a D
D-	0.7	.5 and higher is a D-
F	0.0	

Overall score: At the top right by your name. Use grading scale to interpret the #. Check my math by adding the numbers at the top of each page and dividing by three (each page was worth the same). Average grade was 2.62, high was 3.86.

Multiple Choice: I have circled the correct answer in green. Scale was -0=4, -1=3.6, -2=3.2, -3=2.8, -4=2.4, -5=2.0, -6=1.6, -7=1.2

Short answer: On the second page, the number at the top is the average of the five grades next to the questions.

Short answer and essay examples: See below where I have examples of excellent answers for each.

3.4

Short Answer

1. Explain Richard Serra's (and others') argument that removing Tilted Arc from Federal Plaza would destroy it. Explain one of the reasons Michael Kelly provides (in "Public Art Controversy: The Serra and Lin Cases") that count against Serra's position on this issue.
 4 Serra claimed that Tilted Arc was a site-specific piece, and that its identity as an artwork would be destroyed by relocating it. Kelly argues that it was not site-specific because it lacked reciprocity—the object altered the space but the space did not alter the object.
2. What are Elizabeth Telfer's reasons (in "Food as Art") for accepting or rejecting (which is it?) the following claims: (1) Food is an art form on a par with music and painting and (2) thus public policy should treat the art of food as it does other art forms.
 2 Telfer does not think that food is on par with music and painting, but sees it as a minor art form due to its crudeness of observation. She does not think that public policy should treat the art of food as it does other art forms because food is constant and will always be there to satisfy human need; while it can be aesthetically

3, 36
Explain Richard Serra's (and others') argument that removing Tilted Arc from Federal Plaza would destroy it. Explain one of the reasons Michael Kelly provides (in "Public Art Controversy: The Serra and Lin Cases") that count against Serra's position on this issue.

4 Serra claimed that TA was a site-specific piece of art, designed ^{to} & inspired entirely by the Plaza in which it was planned to be placed. Removing it from its site would strip it of all of its ^{autonomous} meaning & significance. Kelly combats Serra's site-specific defense in explaining why he considered TA to not be site-specific, since it lacked reciprocity. The site (Plaza) did not give TA meaning in the same respect as TA gave meaning to the Plaza.

2. What are Elizabeth Telfer's reasons (in "Food as Art") for accepting or rejecting (which is it?) the following claims: (1) Food is an art form on a par with music and painting and (2) thus public policy should treat the art of food as it does other art forms.

4 Food is considered by Telfer to be an art form, but makes a distinction between it being a minor art form rather than a major art form, ~~it~~ such as music & painting. It is not considered minor due to its simplicity, but to its inability to warrant a groundbreaking effect, ~~it~~ where it provokes an awe-inspiring reaction followed by contemplation of fundamentals. It ~~is~~ also transient, which also disables audiences from being able to partake in extended contemplation. Due to her categorization of food as a minor art, she does not think that public policy should regard art in the same way as other major art forms. This is primarily due to the fact that the art of food will be existent without public funding, whereas others, such as Serra, could not exist without public policy.

3. Which of these definitions of art (aesthetic functionalism, the institutional theory, and historicism) can accommodate "first art" (the very first time someone made an art object) and which cannot? Explain why.

1.5 Aesthetic functionalism is the only definition of art that can explain or ~~the~~ "first art". Aesthetic functionalism relies on the appreciation of aesthetic properties of art through sensual and perceptual means. According to this definition, art is considered art if it warrants these types of aesthetic reactions, which entail viewing art for its own sake/intrinsic value. This purpose or definition of art entails art being ~~to~~ to provoke aesthetic reactions ~~as~~ based on aesthetic properties. Ancient art can be accounted for, since it too could be characterized as being art via aesthetic reactions and possession of aesthetic properties solely.

4. Explain the "Jeffersonian principle" that Peter Levine identifies (in "Lessons from the Brooklyn Museum"). Using an example, explain a major problem with the principle.

7 Elizabeth Tenner believes food is art for its aesthetic properties but should not be compared or held in standards with music + painting. She believes that food should be treated as an art form because of the creativity involved by the artist but should still be viewed as a necessary need for survival, therefore public policies should follow suit. OR
CLOTHS
MATH

1 Which of these definitions of art (aesthetic functionalism, the institutional theory, and historicism) can accommodate "first art" (the very first time someone made an art object) and which cannot? Explain why.
Aesthetic functionalism can account for the first art because it deems art as anything intended for aesthetic experiences. Institutional theory would reject the first art because the art world did not exist, therefore the pieces were not meant to be put forth in the art world. Historicism deems art as art if it relates to other works in the time period, therefore the first art would not be considered art because of no prior examples.

4 Explain the "Jeffersonian principle" that Peter Levine identifies (in "Lessons from the Brooklyn Museum Controversy") and related it to that controversy. Using an example, explain a major problem with the principle.
The Jeffersonian principle states that people should not be forced to pay for public entities that go against their moral beliefs or opinions. The Brooklyn Museum used publicly funded money to showcase work that was disturbing + deemed publicly offensive. For instance, tuition money can be used for things that cause disapproval - like ecofriendly + expensive spots.

According to Bruce Baugh (in "Prolegomena to any Aesthetics of Rock Music"), what separates rock from classical music is the form/matter distinction. Explain how he uses this distinction in his argument and explain in detail what he means by matter. What is Davies' (in Rock versus Classical) response to Baugh's use of this distinction?

3. Which of these definitions of art (aesthetic functionalism, the institutional theory, and historicism) can accommodate "first art" (the very first time someone made an art object) and which cannot? Explain why.
Institutional theory cannot - because there was no art institution to apply the theory to for the very first art pieces.

4 Aesthetic functionalism can - because whoever made the first art could have possibly done so with the goal of aesthetics in mind.
Historicism cannot - because there is nothing to compare the first artworks to historically.

4. Explain the "Jeffersonian principle" that Peter Levine identifies (in "Lessons from the Brooklyn Museum Controversy") and related it to that controversy. Using an example, explain a major problem with the principle.

4 The Jeffersonian principle states that no one should have to pay for something they don't want. In the "Lessons from the Brooklyn Museum Controversy," this can be seen as the tax money shouldn't go to art work that the public doesn't like. There are several major problems within the Jeffersonian principle. One being, we pay for things with taxes that we may not specifically want to pay for all the time. For example, a Pratt student was quoted saying "I don't live our mayor. That doesn't mean I want pay my taxes."

5. According to Bruce Baugh (in "Prolegomena to any Aesthetics of Rock Music"), what separates rock from classical music is the form/matter distinction. Explain how he uses this distinction in his argument and explain in detail what he means by matter. What is Davies' (in Rock versus Classical) response to Baugh's use of this distinction?

4 Bruce Baugh states that what separates rock from classical music is that in rock music, matter is the utmost importance (what it should be judged as) and in classical music, form is the most important. "Matter" in rock music can be translated to - the amount of feeling (bodily) you get from rock music. There are 3 types of matter - expressivity, rhythm, and style. "Form", in regards to classical music, can be seen as the structure/composition of music. Davies' response to this distinction is that form matters in classical music, but matter matters in rock music.

3.7

to pay for something they don't agree with or that offends them. He applied this to the publicly funded museum that was exhibiting offensive artwork. A problem with this is that people still have to pay taxes regardless of what the money is being spent on by the government.

5.

According to Bruce Baugh (in "Prolegomena to any Aesthetics of Rock Music"), what separates rock from classical music is the form/matter distinction. Explain how he uses this distinction in his argument and explain in detail what he means by matter. What is Davies' (in Rock versus Classical) response to Baugh's use of this distinction?

4

Baugh stated that Classical music focuses on form and composition while rock focuses on how the music makes one feel (matter) using expressivity, rhythm, and loudness. Rock focuses on how the music is performed and does not use same guidelines as classical and should be judged by the three properties mentioned above instead of standards of classical music. Davies believes that music is vast and that all music should be (and is) judged all standards including form and matter. Classical music also has expression, rhythm and varying volumes to create emotion and Rock still involves form and composition.

Essay: Explain the difference between aesthetic properties and artistic properties. (In addition to this explanation, give several examples of each and also an example of a property of an artwork that is neither an aesthetic nor artistic property.) Now explain how this distinction relates to the debate between "aesthetic theories of art" and those who disagree with those theories. Explain which side of this debate Davies is on (in Chapter 3 "Aesthetics and the Philosophy of Art") and present several of his arguments/considerations for his position. What is your own position on this debate (or what are some of your own thoughts about it)? Where do you stand concerning the relative importance of aesthetic and artistic properties to the appreciation of art? Develop your thoughts using concrete examples of artworks (perhaps using Davies examples.)

4 Aesthetic properties are characteristics an art work can be described with such as dainty, somber, fragile, or garish. Artistic properties are contextual details about an art work such as the title, historical references and what the artist intended to say to the world with the work. These qualities are commonly used to validate art however qualities such as the weight of an art object, or ~~the~~ a particular viewers preferences to it (ie. Duchamp finds the art of Michelangelo Banal), these qualities should not affect the viewers perception of an artwork. ^{is contextual}

Aesthetic theories of art put sole importance in the aesthetic qualities and experience in appraising a work. Aesthetic functionalism ~~only~~ limits art to that which is intended to cause a sensual aesthetic reaction. On the other side, contextualists and historicists, like Davies argue that without acknowledging both aesthetic and particularly Artistic properties viewers would miss many aspects of an art object, such as the meaning, what the focal point is meant to be, and the point the Artist is trying to make. Davies makes frequent reference to Duchamp's "Fountain", in that an Aesthetists perspective would fail in understanding the point of the work, and would not be able to see past qualities such as shiny whiteness. He believes only appraising an art object from an aesthetic point of view degrades an artistic experience to a simple cognitive one, hardly more sophisticated than animalistic. Davies believes that art should incite an Intellectual experience as well as an aesthetic one. ^{Artistic}

Davies main objection to anything regarding the Aesthetic perspective is "But what about Avant Garde?" however I think it is somewhat simplistic to think that just because avant Garde works such as the fountain, or Brillo boxes, or the many site specific's of Christo lack classically

artistic qualities, that then an aesthetist would miss the view point of the Artist. A lot can be appraised by the placement of a stark white urinal in an exhibition, without knowing who the artist is and why he made it. I think ~~to that~~ ~~to that~~ ~~to that~~ Davies glosses over the possibility that aesthetic qualities could cause intellectual reactions. Looking through Christo's site specific pieces that add massive presences of un natural, ^{man made} colorful objects to natural surroundings is an example of Avant garde that can be appraised on Aesthetic grounds alone. His gates in central park, all constructed with bright orange curtains, and his bright yellow umbrellas in rolling hills (note that the names of these artworks hardly ~~carry~~ hold contextual significance) created an aesthetic experience that ~~was~~ made me think beyond ~~the~~ what I saw. They created an image that appeared like a real life surrealists painting. For me, without knowing much further context I am moved by his work.

I do however think in some cases context can be very important. Davies references literature as being one crucial example of when contextualism matters. I agree in this sense, for example if one were to read The Things They Carried, without knowing ~~that~~ ~~that~~ that the author fought in the vietnam war, or without even knowing what the war was, the intellectual, ~~also~~ as well as sensual & emotional responses would be greatly weakened. Also in reference to Vietnam, Maya Lin's vietnam war memorial would lack significance if one did not know the names represented the dead, or further if the memorial was not in its specific location.

Though I found Davies to be somewhat biased towards the contextualist side, I think there is importance and validity in both philosophies. In conclusion I believe the importance of Aesthetic versus Artistic properties has liquidity of importance from artwork to artwork, not all artists meant to aesthetically or intellectually induce (though some is meant to do both). This is the liquidity

↑
nature of art
and rebellious