### Aesthetics Midterm Exam Answer Key

**Grading scale based on College's scale**

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<thead>
<tr>
<th>Grade</th>
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<td>A-</td>
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- 3.85 and higher is an A
- 3.5 and higher is an A-
- 3.15 and higher is a B+
- 2.85 and higher is a B
- 2.5 and higher is a B-
- 2.15 and higher is a C+
- 1.85 and higher is a C
- 1.5 and higher is a C-
- 1.15 and higher is a D+
- .85 and higher is a D
- .5 and higher is a D-
- 0.0 and lower is an F
**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.
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. 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. 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, a basic human need; while it can be aesthetically
1. What are Elizabeth Telfer's reasons (in "Food as Art") for accepting or rejecting (which is it?) the following claims: 
- Food is an art form on a par with music and painting and thus public policy should treat the art of food as it does other art forms.
- 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, such as music or painting. It is not considered minor due to its simplicity, but to its inability to warrant a grand-sounding effect, where it provokes an awe-inspiring reaction followed by contemplation of fundamentals. It is also transient, which also disdains and thus from being able to possess 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 arts. This is problematic due to the fact that the art of food will be existent without public intervention. Furthermore, art as a category should not exist without public policy. Which of these definitions of art (esthetic, functionalism, the institutional theory, and historicism) can accommodate "first art" (the very first time someone made an art object) and which cannot? Explain why.

2. Explain Richard Serra's (and others') argument that removing Tilted Arc from Federal Plaza would destroy it against Serra's position on this issue. Serra claimed that TA was a site-specific piece of art, designed by the artist in which it was planned to be placed. Removing it from its site would strip it of all its identifying significance. Kelly contends Serra's site-specific defense in explaining why he considered TA to not be site-specific, since it lacked recognizability. The site (Plaza) did not give TA meaning in the same respect as TA gave meaning to the place.

3. Explain the "Jeffersonian principle" that Peter Levine identifies in "Lessons from the Brooklyn Museum". "Jeffersonian principle" is a term used to denote that the museum's role is to serve as a custodian of art history, rather than as a purveyor of art itself. Using an example, explain a major problem with the principle. 
Elizabeth Penler believes food is art for its aesthetic properties but should not be compared or held in standards with music and 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 reflect this.

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 and historicism would reject the "first art" because the art world did not exist, therefore the pieces were not made to be put 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.

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 and deemed politically offensive. For instance, tuition money can be used for things that cause disapproval; like eco-friendly and expensive soft drink.

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.

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 art works to historically.

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

The Jeffersonian principle states that no one should have to pay for something they didn't want. In the "Lessons from the Brooklyn Museum Controversy," this can be seen as the tax money should not go to art work. However, there are several major problems with this principle. One being, we pay for things with taxes that we may not specifically want to pay for all the time. For example, a student may want to pay for a museum but not for the entire city's taxes.

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?

Baugh states that what separates rock from classical music is that in rock music, matter is the most important (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 (lyrically) you get from rock music whereas in classical music, can be seen as the structure composition of regard to classical music. Davies, in his response to this distinction, highlights the importance of music in

form matters in
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?
Aesthetic properties are characteristics an artwork can be described with such as dainty, somber, fragile, or garish. Artistic properties are context and details about an artwork 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 or disapprove qualities such as the weight of an art object or the viewer’s preferences to it (i.e., Duchamp finds the art of Michelangelo Pistoia), these qualities should reflect the viewers’ perception of an artwork.

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 aestheticist’s 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.

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 suit specificities of Christo lack Classically
artistic qualities, that then an aestheticist would miss the viewpoint of the Artist. A lot can be appraisal by the placement of a stark while surreal in an exhibition, without knowing who the artist is and why he made it. I think that Davies glosses over the possibility that aesthetic qualities could cause intellectual reactions. Looking through Christie's site specific pieces that add massive presences of unnatural, manufactured 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 rocky hills (note that the names of these artworks hardly convey held contextual significance) created an aesthetic experience that 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 example of when contextualism matters. I agree in this sense, for example if one were to read The Things They Carried without knowing that the author fought in the vietnam war, or without even knowing what the war was, the intellectual, as well as sensual and 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 little to do with importance from artwork to artwork (not all artworks meant to be aesthetically for intellectually intense (though some is meant to do both). This is the