**PHILOSOPHY 152: PHILOSOPHY OF ART**  
Spring 2016  
Tuesdays, Thursdays 6-7:45, Steven Acad 175

**Instructor:**  
Prof. Samantha Matherne  
Email: smathern@ucsc.edu  
Office: Cowell Annex A101  
Office Hours: Mondays, 1:30-3:30 pm and by appointment

**TA:**  
Sean Hunter: ghunter@ucsc.edu  
01A: Wednesdays 2-3:10; 01B: Thursdays 2-3:10; 01C: Wednesdays 11-12:10

**Description:**  
We linger over the consideration of the beautiful because this consideration strengthens and reproduces itself (Kant)

What happens when we experience a work of art? When we, for example, listen to a symphony by Beethoven, look at a painting by Friday Khalo, or read a poem by Langston Hughes, what is it about our experience that makes it distinctive? Of course, we perceive the work: we hear it, see it. But what makes our experience of a work of art unique? What makes it not just experience, but aesthetic experience?

In this course, we will seek to answer these questions by exploring the nature of aesthetic experience. We will consider different models of what is involved in our reactions, responses, and attitudes towards works of art. The key themes we will address in the course include: (1) The relationship between aesthetic experience and emotion: is art something that necessarily stirs our emotions and, if so, is this a bad thing? (2) Aesthetic experience and taste: in the 18th century, aesthetic experience was often analyzed in terms of the notion of taste and we will consider debates about what is involved in taste, whether there are standards of taste, whether some people have better taste than others, and what the relationship is between taste and race. (3) Aesthetic experience and interpretation: should our experience of art involve interpretation or does interpretation interfere
with our ability to experience the art in an immediate way and on its own terms? And if it does involve interpretation, what sort of considerations should we take into account, e.g., authorial intention, history, culture, gender, race, etc. (4) Aesthetic experience and perception: what is involved in our perception or a work of art? What sort of properties and categories are we sensitive to in aesthetic experience and how do these relate to the properties and categories familiar to us in ordinary perception?

Though gaining a careful and critical understanding of the philosophical views discussed will be a key component of this course, no study of aesthetics would be complete without actually engaging with art! Although no background knowledge of art is required, students in this course are thus expected to come ready to engage with various works of art in the classroom, from poetry to painting, music to architecture, sculpture to literature, so that we can use our own experience with art as a ‘standard’ against which to test the philosophical theories we read.

A note on content: Students should be aware that some of the art we will discuss in this class will contain nudity, sexual content, and violence.

Required Texts:
There will be a required course reader available at the Literary Guillotine (204 Locust Street, Downtown).

All other texts will be posted under the ‘resources’ tab on E-Commons.

Resources:
Students are encouraged to look at art images on artstor.org and to listen to music on http://library.ucsc.edu/find/eresources/naxos-music-library, both available through the UCSC Library website.

Course Requirements:
(1) Regular attendance and participation Note: Missing more than 50% of lectures or sections will result in failing the course.

(2) Careful reading of the assigned texts. Please bring a copy of each text to class.

(3) Weekly questions sets (10% total)
Each question set will be posted on-line on Tuesdays and are due by 11:59pm on Fridays

(4) Gallery 152 Posting (5%)
For this course, we will be creating Gallery 152 (http://philosophy-of-art-ucsc.tumblr.com): a Tumblr that we can post various works of art to. Over the course of the term, you will be required to create one post. The post should include (1) a work of art (e.g., a painting, a building, a sculpture, a poem, a piece of music, a video of a dance performance, a piece of performance art, a part of a novel, etc.), which you post onto Gallery 152, and (2) a brief discussion (100-250 words) of what your aesthetic experience of the piece involves (What do you notice about the piece? What sort of reaction does the piece elicit in you? What does the piece make you think or feel? Do you think your reaction to it is purely personal or do you think others could share in your reaction? Why did you pick this piece? Etc.). If you would like to create more than one post, feel free! But only one is required.
In order to post to Gallery 152, please go to: http://philosophy-of-art-ucsc.tumblr.com. On the blog, you will see the option of ‘submit’. Click submit, create your post, and submit it. I will then post it. Students with last names beginning A-H, please submit something during Weeks 2-4; I-P, please submit something during Weeks 5-7; Q-Z, please submit something weeks 8-10.

All students are expected to read the posts of other students and you will be incorporating a work from Gallery 152 into your final paper.

(5) Two take-home midterms (25% each)

(6) A final paper (35%)

Course Policies:
Academic Honesty: While students are encouraged to discuss the readings and assignments with one another, students are expected to submit work that is their own and which includes appropriate citations. Cheating and plagiarism is strictly prohibited and students are expected to comply with the University’s Academic Integrity Policy. In the event of plagiarism, students will (a) be reported to the Academic Tribunal, (b) receive a failing grade on that assignment, and (c) may receive a failing grade for the course.

Late Policy: For question sets, students will be deducted 5 points for every day the question set is late. For the mid-terms and final paper, students will be deducted a partial letter grade for every day the assignment it late, e.g., if the paper would originally have received an A, after one day late, it will receive an A-, two days, a B+, three days, a B, etc.

Schedule:
Week One: Aesthetic Experience and Emotions
March 29: Introduction, Plato, Republic, excerpts from Book 10, 595a-608b

March 31: No class

Week Two:
April 5: Aristotle, excerpts from Poetics, pp. 17-39, 45-47

April 7: Susan Faegin, “The Pleasure of Tragedy,” pp. 95-104

Week Three: Aesthetic Experience and Taste
April 12: Tolstoy, “What is Art,” pp. 53-81

April 14: Curt Ducasse, excerpt from Art, the Critics, and You, pp. 115-127 and Kant, 1" Moment of Taste from Critique of the Power of Judgment, pp. 89-96

1 http://www.ue.ucsc.edu/academic_integrity
**Week Four:**
April 19: Kant, 2nd-3rd Moments of Taste: §§6-14, 16, from *Critique of the Power of Judgment*, pp. 96-111, 114-115


**Week Five:**
April 26: Peg Brand, “Disinterestedness and Political Art,” pp. 4-18

April 28: Anne Eaton

**Week Six: Aesthetic Experience and Interpretation**


**Week Seven:**

May 12: Richard Wollheim, “Criticism as Retrieval,” Ch. IV of *Art and Its Objects*, pp. 185-204

**Week Eight:**

May 19: Monique Roelofs, “Culture, Capital, History, But Not Race?”

**Week Nine: Aesthetic Experience and Perception**
May 24: Meyer Schapiro, “On Perception, Coherence, and Unity of Form and Content”

May 26: Screening of *Big Eyes* (2014)

**Week Ten:**


**Final Exam due, Monday June 6th**