
"Why Philosophy Of Art Matters"

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- I. What we see, what we do, what it is: show and tell.
- II. Analogue with Philosophy of Language
 - A. Ideal Language – Frege, Russell
 - B. Linguistics – Wittgenstein, Austin
 - C. Deep Structure – Searle, Chomsky, semantic vs. non-semantic theories
- III. From Philosophy of Art to the Artist – and Back Again
 - A. Reality, Critical Realism, Aesthetic Artifacts, Objective/Subjective issues
 - B. Aesthetic Intuition & Aesthetic Perception
 - C. Aesthetic Creativity
 - D. The Work (object art, performance art, objects & events)
 - E. Art communicates! *or* Art doesn't communicate.
 - F. Full Circle: the artist, the work, the people, the artist
 - G. Discussion: Is art criticism possible? The two barns.
- IV. On Metaphor
 - A. Figurative Discourse & Non-figurative Discourse
 - B. Science, Verificationism, Metaphor

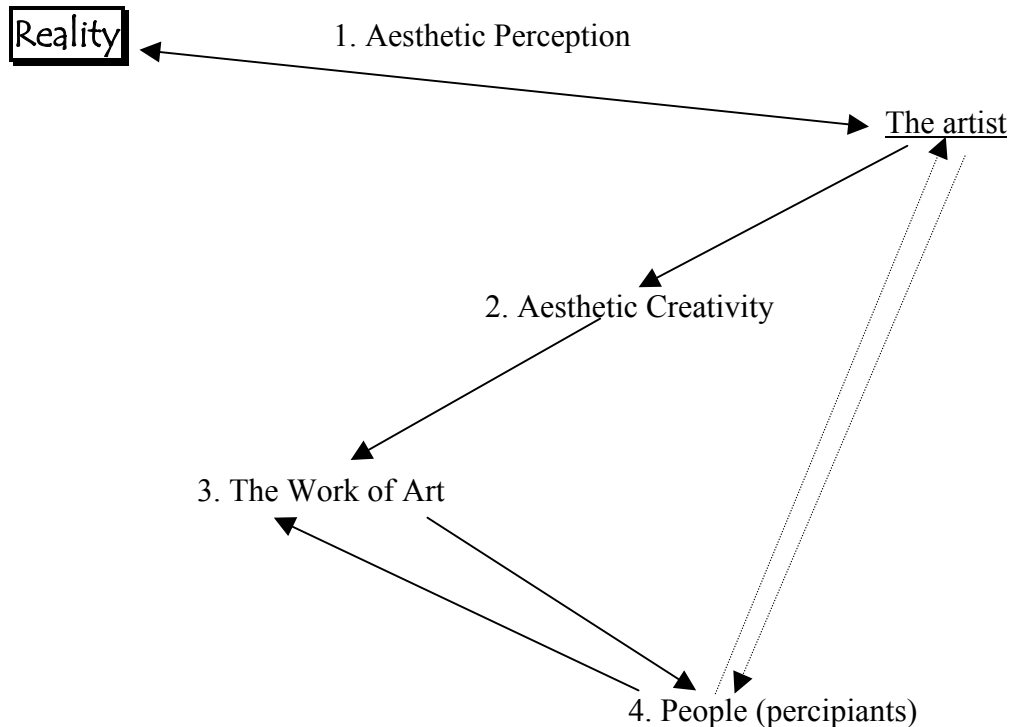
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NOTES TO SELF

(If, that is, you're able to differentiate yourself from your non-self, otherwise just "Notes.")

AN OBJECTIVE THEORY OF ART



Hiroshima Murals website: <http://www.aya.or.jp/~marukimns/indexE.htm>

Claudia McKinstry website: <http://claudiamckinstry.com>

PABLO RUIZ Y PICASSO (1881-1947)

The lightning changes of style that characterize Picasso's post-Cubist work are too many to record here. Sometimes seemingly incompatible styles appear side by side in the same painting. Although during the 1930's Picasso took an active part in the Surrealist movement... his finest work of this decade, and in many ways the greatest of all social protest pictures, is the *Guernica*... Picasso executed this enormous painting to fulfill a commission for the pavilion of the Spanish republican government at the Paris Exposition of 1937, while the Civil War was still going on in Spain. Intended as a protest against the destruction of the little Basque town of Guernica in April 1937 by Nazi bombers in the service of the Spanish Fascists, the picture has become in retrospect a memorial to all the crimes against humanity in the twentieth century. The painting is not a literal narration in the tradition of Goya, which would have been foreign to Picasso's nature and principles, nor even an easily legible array of symbols. As he worked, Picasso seems to have decided, perhaps subconsciously, to combine images drawn from Christian iconography, such as the Slaughter of the Innocents, with motives from Spanish folk culture, especially the bullfight, and from his own past. Actual destruction is reduced to fragmentary glimpses of walls and tiled roofs, and flames shooting from a burning house at the right. A bereft mother rushes screaming from the building, her arms thrown wide. Agonized heads and arms emerge from the wreckage. At the left a mother holding her dead child looks upward, shrieking. The implacable bull above her, the adversary in Spanish popular experience, is surely related to the dread Minotaur, adopted by the Surrealists as an embodiment of the irrational in man, for the title of their periodical in Paris, to which Picasso had contributed designs. If the bull then signifies the forces of Fascism, the dying horse, drawn also from the bullfight ritual, suggests the torment of the Spanish people, and the oil lamp held above it the resistance of humanity against the mechanized eye, whose iris is an electric bulb. The spiritual message of combined terror and resistance is borne, unexpectedly, by the Cubist aesthetic means. An explosion of shattered planes of black, white, and gray reforms as one watches into the shape of a giant pyramid, as if triumphant even in destruction. Picasso never again reached this height, and though he continued painting with great energy for thirty-six years, with occasional remarkable achievements, much of his latter work is a recapitulation of motives he had invented earlier.

--- Frederick Hartt. *Art: A History of Painting, Sculpture and Architecture*. Englewood Cliffs, J. Prentice-Hall, Inc., and Harry N. Abrams, Inc., 1976.

"We make things, but we aren't them." ---five year old girl on the quad at Syracuse University, 1986.