



Instructor

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or by appointment

Spring Semester

2020

[Prerequisites: SA 150 and one 200-level S or SA course.]

COURSE CONTENT:

Everywhere and throughout all of history humans have expressed themselves in art forms. Is artistic expression, therefore, intrinsic to human nature? Is art necessary? Is there a single abstract significance to all art forms? The consideration of these questions is the principal task of this course. We shall pursue it mainly through an examination of the aesthetic theories of Hegel -- and, secondarily, through those of Marx and others.

Within the framework of these theories, we shall examine several other questions, which **may** include the origin and development of art, other theories of art, the fate of art in modern society, the meaning of postmodernism, the feminist critique, and so on. These questions will be considered throughout the course, but especially in the last third in a review of the development of modern art, from the mid-nineteenth century to the present.

OBJECTIVES:

The course has three parts. The first part is the study of the aesthetic theory of Hegel; because so much of modern and post-modern analysis of art begins with or rests on Hegel, at least implicitly, this emphasis is easily justified. An introduction to Hegel on art is the first aim of the course.

After Hegel, the work of Marx and Marxists on aesthetics has been singularly important in the history of art, either as a 'debate with his ghost' or as the *eminence grise* behind many theories. The understanding of how Marx's approach further developed the appreciation of art is our second objective. Here we will continue to uncover analytical tools for grasping the social basis and significance of art.

In the last section, we will employ the analytical concepts developed in the first two parts to examine elements of the development of modern art and, as time permits, certain contemporary/postmodern themes and issues.

REQUIRED READING: (These two books and one book chapter are out of print and so will be made available via scanned copies.)

1. H. Paolucci (ed. & trans.) *Hegel: On the Arts*
2. W. T. Stace, *The Philosophy of Hegel*, (pages 439-483)
3. A. S. Vazquez, *Art and Society*

COURSE REQUIREMENTS:

There are ~~three~~ required pieces of work:

1. *Analysis of a work of art*, to be written up formally, comprising an analysis of a particular example of art, be it a poem, play, novel, painting, sculpture, film or piece of music, etc., employing the analytical concepts discussed in the first part of the course.

(40% of final grade. Due date: 13 February 2020.)

[10-12 pages; formal essay format]

2. *Weekly study notes*: answers to questions on the text by Hegel.

(10% of final grade. Due date: 27 February 2020)

[Only the Paolucci text is necessary to answer these questions; no point form answers]

3. *A formal essay* examining a selected problem in art, of interest to the student.

(50% of final grade. Due date is: 8 April 2020.)

[About 15-20 pages; formal essay format]

Papers for assignments 1 & 2 are to be submitted in hard copy, but please keep an electronic version of all work submitted.

<i>All students are expected to read SFU's policies concerning academic dishonesty</i>

[T 10.02 and T 10.03]. <i>The policies can be read at these websites: www.sfu.ca/policies/teaching/t10-02.htm and www.sfu.ca/policies/teaching/t10.03.htm.</i>
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COURSE OUTLINE

<i>Nota bene:</i> Among other documents, please refer to the four 'power-point' electronic files, with images and some text, highlighting part of the material covered in the first few chapters of the edited book on Hegel. To be found at:
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Sociology & Anthropology / People / Faculty Members / Gary Teeple / Teaching Resources

Week 1

- Review of course outline, requirements. Discussion of 'obstacles' to Hegel's thought.
- Brief introduction to Hegel's philosophy -- many fundamental elements of Hegel's work differ dramatically from current philosophical or commonsensical points of view.
- No assigned reading: lectures/discussion only

Week 2

- We shall consider the definitions of beauty and a work of art, and the consequent divisions of the types of art.

Reading:

Stace: 'Introduction' to 'Absolute Spirit' (pp 439-442) and Section I of Chapter I (pp.443-453)

Paolucci: Chapter One (pp.1-10)

Week 3

- The symbolic and classical art forms.
- **Reading:** Stace: (pp.453-461); Paolucci: Chapters II and III (pp.11-35)

Week 4

- The romantic art form.
- **Reading:**
Paolucci: (pp. 36-61)

Week 5

- The System of Individual Arts:
Introduction, Architecture, Sculpture; Painting.
- **Reading:**
Paolucci: (pp 62-125)

Week 6

- Music and Poetry
- **Reading:**
Paolucci: (pp.126-200)

Week 7

- Evaluation of Hegel;
- Introduction to Marx
- **Reading:**
Vasquez, *Art and Society* (Chapters 3,4,5)

Week 8

- Marx on the aesthetic
- **Reading:**
Vasquez, *Art and Society* (Chapters 8-12)

Week 9

- Commodity fetishism and consumer society
- Effects of capitalism on aesthetic sensibility
- **Reading:**
Vasquez (Chapters 13-18)

Week 10

- Fate of artists and art in the twentieth century
- **Reading:**
Vasquez (finish book)
+ Any review of twentieth century art movements or schools. (See bibliography)

Week 11

- Continuation of Week 10: Modernism and art in the twentieth century; the coming of post-modernism.

Week 12

- Continuation of Week 11: Post-Modernism and art in the late twentieth and early twenty-first century,

Week 13

- The future of art? Can art come to end?

SELECTED BIBLIOGRAPHY

I. HEGEL'S PHILOSOPHY OF ART

We will follow the Paolucci book chapter by chapter; but other books and articles should be consulted -- the student should read or canvas several of the following:

- Bosanquet, B., (trans. & ed.), *The Introduction to Hegel's Philosophy of Fine Art*, 1905. (Very good introduction to Hegel's aesthetic)
- Bosanquet, B., *A History of Aesthetic*, 1892. (See pages 334-362)
- (For a discussion of the esthetic and 'ugliness,' see his Chapter XIV)**
- Bernstein, R., 'Why Hegel Now?', *Review of Metaphysics*, XXXI, 1, Sept. 1977.
- Bradley, A.C., 'Hegel's Theory of Tragedy', *Oxford Lectures on Poetry*, London, 1950.5.
- Bungay, S., *Beauty and Truth: a study of Hegel's Aesthetics*, 1984 (N64/H43/B86)
- Dahlstrom, D.(ed.), *Philosophy and Art*, 1991
- Desmond, W., *Art and the Absolute: A Study of Hegel's Aesthetics*, SUNY 1986
- Desmond, W., *Beyond Hegel and Dialectic: Speculation, Cult, and Comedy*, 1992
- Ferry, L., *Homo aestheticus: the invention of taste in the democratic age*, 1993 (BH157/F4713/1993)
- Fowkes, W. I., *A Hegelian Account of Contemporary Art*, UMI Research Press, 1981
- Harries, K., 'Hegel on the Future of Art,' *Review of Metaphysics*, 27, 1973-4.
- Harris, H.S., 'The Resurrection of Art,' *The Owl of Minerva*, 16, 1, Fall 1984
- Hofstadter, A., 'On Artistic Knowledge: A Study of Hegel's Philosophy of Art', in F.G. Weiss (ed.), *Beyond Epistemology: New Studies in the Philosophy of Hegel*, The Hague, 1974
- Hofstadter, A., 'Art, Death and Transfiguration, A Study in Hegel's Theory of Romanticism' in *Review of National Literatures I*, 2, New York, 1970.
- Kaminsky, J., *Hegel on Art: An Interpretation of Hegel's Aesthetics*, Albany, 1962.
- Karelis, C., 'Hegel's Concept of Art: An Interpretative Essay,' in T.M. Knox (trans.), *Hegel's Introduction to Aesthetics*, Oxford, 1979.
- Knox, T. M., 'A Selection from Hegel's "Introduction" to Aesthetics,' in *Review of National Literatures*, I, 2, New York, 1970.
- Knox, I., *The Aesthetic Theories of Kant, Hegel and Schopenhauer*, 1968 (B2799/E7/K6/1968)
- Krukowski, L., *Aesthetic Legacies*, 1992 (BH191/K78/1992)
- Maker, W. (ed.), *Hegel and Aesthetics*, SUNY, 2000
- Paolucci, A., 'Hegel's Theory of Comedy', in *Comedy: New Perspectives*, New York Literary Forum, I, New York, 1978.
- Paolucci, A., 'Bradley and Hegel on Shakespeare,' *Comparative Literature*, 16, 1964.
- Paolucci, A., 'The Poetics of Aristotle and Hegel,' in *Review of National Literature*, I, 2, N.Y., 1970.
- Paolucci, A. and H., *Hegelian Literary Perspectives*, 2002.
- Santoro, L., 'Hegel's Aesthetics and the "End of Art",' *Philosophical Studies (Ireland)*, XXX, (62-72).
- Steinkraus, W.E., and K. Schmitz (eds.), *Art and Logic in Hegel's Philosophy*, New York, 1980.
- Wicks, R., *Hegel's Theory of Aesthetic Judgment*, 1994
(B2949/A4/W53/1994)

Translations of Hegel on Art

Bosanquet, B., as above.

Hegel, G.W.F., *The Philosophy of Fine Art* (4 Vols.) - translated by F.P.B. Osmaston, London, 1920.

Hegel, G.W.F., *Hegel's Aesthetic* (2 Vols.) - translated by T.M. Knox, Oxford, 1975.

Paolucci, A & H., (ed. & trans.) *Hegel on tragedy*, N.Y., 1962.

Clark, R.C., 'Hegel: Bibliographical Spectrum, in *Review of National Literatures*, I, 2, 1970.

II. THE AESTHETIC THEORY OF MARX

The literature on Marx's theory of art is extensive. The following represents but a few suggestions.

- Avron, H., *Marxist Aesthetics*, 1973.
 Baxandall, L., *Marxism and Aesthetics: A Selective Annotated Bibliography*, 1968.
 A bibliography can also be found in L. Baxandall and S. Morawski (eds.), *Marx and Engels on Literature and Art*, St. Louis, 1973.
 Biztray, George, *Marxist Models of Literary Realism*, New York: Columbia U. P., 1978
 Bullock, C., and D. Peck, *Guide to Marxist Literary Criticism*, Indiana University Press, 1980.
 Daiches, D., *Literature and Society*,
 Demetz, P., *Marx, Engels and the Poets*, Chicago, 1967.
 Eagleton, T., *Marxism and Literary Criticism*, London, 1975.
 Egbert, D., 'Marx, Engels and the Marxian Theory of Art,' in *Social Realism and the Arts*, New York, 1970.
 Fischer, E., *The Necessity of Art*.
 Fox, R., *The Novel and the People*, 1979
 Goldmann, L., *Towards a Sociology of the Novel*, London, 1975.
 Hadjinicolaou, N., *Art History and Class Struggle*, London, 1978.
 Jameson, F., *Marxism and Form*, 1971
 Klingender, F. D., *Marxism and Modern Art*
 Klingender, F. D., *Art and the Industrial Revolution*, 1947
 Laing, D., *The Marxist Theory of Art*, New Jersey: Humanities Press, 1978
 Lifshitz, M., *The Philosophy of Art of Karl Marx*, New York, 1938.
 Lukacs, G., *Realism in Our Time*
 Lunn, E., *Marxism and Modernism*, 1982.
 Morawski, S., 'The Aesthetic Views of Marx and Engels,' *Journal of Aesthetics and Art Criticism*, Spring 1970
 Plekhanov, G., *Art and Social Life*, [N 72 S6p6213]
 Praver, S.S., *Karl Marx and World Literature*, 1978
 Rader, M., 'Marx's Interpretation of Art and Aesthetic Value,' *British Journal of Aesthetics*, 1967
 Slaughter, C., *Marxism, Ideology and Literature*, London, 1980.
 Thomson, G., *Marxism and Poetry*, New York, 1946.
 Vasquez, V., *Art and Society*, New York: Monthly Review, 1973
 Williams, R., *Marxism and Literature*, Oxford, 1977

Collections of Marx and Engels on Art

- Baxandall, L., and S. Morawski, as above.
 Solomon, M (ed.), *Marxism and Art*, New York, 1973.
 Marx, K., and F. Engels, *Literature and Art, Selections*, New York, 1947.

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III. SELECTED LITERATURE ON THE SOCIOLOGY OF ART

- Burns, E. & T. (eds.), *Sociology of Literature and Drama*, Harmondsworth, Penguin, 1973.
- Harrington, A., *Art and Social Theory*, Cambridge: Polity Press, 2004.
- Hauser, A. *The Social History of Art*, New York: Vintage Books, 1951 (Volumes 1-4)
- Sibermann, A., 'A Definition of the Sociology of Art,' *International Social Science Journal*, XX, 4, 1968.
- Tanner, J. (ed.), *The Sociology of Art: A Reader*, London: Routledge, 2003.
- Wolff, J., *Aesthetics and the Sociology of Art*, London, 1983.
- Wolff, J., *The Social Production of Art*, London: Macmillan, 1981.
- Zolberg, V. L., *Constructing a Sociology of the Arts*, Cambridge: Cambridge University Press, 1990.

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IV. ART AND MODERN SOCIETY: THE DEBATES OF THE TWENTIETH CENTURY

Selected 'schools', theories, debates, and problems: subject matter for study to be discussed.

The literature here is also extensive and the following books are only a very few suggestions.

- Adorno, T. W., *Philosophy of Modern Music*, 1973
- Anreus, A., Linden, D., & Weinberg, J. (eds.), *The Social and the Real: Political Art of the 1930s in the Western Hemisphere*, Pennsylvania State University Press, 2006.
- Auerbach, E., *Mimesis*, 1974
- Bahr, H., *Expressionism*, 1925
- Barr, A.H., (ed.), *Fantastic Art, Dada, Surrealism*, 1936
- , *Cubism and Abstract Art*, 1936
- Battcock, G. (ed.), *The New Art*, 1973
- Baxandall, L., (ed.), *Radical Perspectives in the Arts*, 1972.
- Broude, N., and M. Garard (eds.), *Feminism and Art History: Questioning the Litany*, 1982
- Burns, E & T., (ed.) *Sociology of Literature and Drama*, 1973.
- Caudwell, C., *Studies and Further Studies in a Dying Culture*, 1971.
- Chipp, H., *Theories of Modern Art*, 1968
- Cockcroft, E., J. Weber, and J. Cockcroft, *Toward a People's Art*, 1977
- Cockcroft, E. 'Abstract Expressionism: Weapon of the Cold War,' *Art Forum* 12, June 1974
- Comfort, A., *Art and Social Responsibility* (London), 1971.
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- Finkelstein, S., *Art and Society*, 1974
- De Hart Mathews, Jane, 'Art and Politics in Cold War America,' *AHR*, 81, 1976
- Gablik, S., *Has Modernism Failed?*, 1984
- Gorky et al, *Soviet Writers' Congress, 1934*, New York, 1977
- Guilbaut, S., *How New York Stole the Idea of Modern Art*, 1983
- Haupt, Lehman, *Art Under a Dictatorship* [N 8725 L4]
- Hess, T., and J. Ashbery (eds), *Avant-Garde Art*, 1967
- Kandinsky, V., *The Art of Spiritual Harmony*, 1914
- Kozloff, Max, 'American Painting during the Cold War,' *Art Forum* 13, 1973

- , 'The Critical Reception of Abstract Expressionism,' *Arts*, 40, no.2, 1965
- McMullen, Roy, *Art, Affluence, and Alienation*, New York: A Mentor Book, 1968.
- Ortega, J. Y. Gasset, *The Dehumanization of Art*, 1968.
- Panofsky, Erwin, 'The History of Art as a Humanistic Discipline,' in *Meaning in the Visual Arts*, 1955
- Pleasants, H., *The Agony of Modern Music*, New York: Simon and Schuster, 1955.
- Poggioli, R., *The Theory of the Avant-Garde*, 1971
- Richter, H., *Dada: Art and Anti-Art*, 1965
- Tafuri, M., *Architecture and Utopia*, 1976.
- Schapiro, Meyer, 'Nature of Abstract Art,' *Marxist Quarterly*
- Shapiro, David, 'Abstract Expressionism: The Politics of Apolitical Painting,' *Prospect* 3, 1976
- Shapiro, David, 'Social Realism,' *Art as a Weapon*, New York, 1973
- Shek, B-Z, *Social Realism in the French-Canadian Novel*, 1977
- Sypher, W., *Loss of the Self in Modern Literature and Art*, 1964.
- Venturi, L., *History of Art Criticism*, 1936
- , *Art Criticism Now*, 1941
- Wallis, B., (ed.) *Art After Modernism*, 1984.
- Wilenski, R.H., *The Modern Movement in Art*, 1927
- Whitford, F., *Bauhaus*, 1984

On John Cage:

- John Cage, *Silence, Lectures and Writings*, Wesleyan University Press, 2012
- Rob Haskins, John Cage, *Reaktion* 2012 (?)
- Prom 47: Cage Centenary Celebration, Royal Albert Hall August 17
- Paul Griffiths, review in *TLS* September 7, 2012
-

On Asian Art

[Hiroshige: Japan's Great Landscape Artist](#)

by Oka, Isaburo; Carpenter, Juliet W. (Translator)

Rowley, G., *The Principles of Chinese Art*, Princeton: University of Princeton Press, 1972 (1947)

GUIDE QUESTIONS TO 'HEGEL: ON THE ARTS'
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- These questions are intended to make one think about what one has read; it is possible to read without understanding what one has read.
- They should be answered briefly. They are an exercise for the reader to test the understanding of what has been read.

CHAPTER I: 'THE IDEA OF AESTHETIC BEAUTY' (pages 1-10)

1. Why does Hegel exclude natural beauty from his definition of the beautiful?
2. What are the two ways of treating art outlined by Hegel; and how are they related to his 'idea of the beautiful'?
3. Why the 'necessity of art,' according to Hegel?
4. What distinguishes art from other things made by humans?
5. What are Hegel's arguments against art as the imitation of nature?
6. What are his arguments against art as didactic?
7. What is the purpose of art in Hegel's view?
8. What was Kant's achievement and what was his shortcoming, according to Hegel?
9. What is the relation between art, religion, and philosophy; and what distinguishes them?
10. What is the basis of division in the realm of aesthetics?
11. Why can the content of art not be abstract - and what evidence does Hegel employ in his argument?
12. What is the relationship between form and content?
13. What is the basis of the progressive development of art, according to Hegel?

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CHAPTER II: 'THE SYMBOLIC ART FORM' (pages 11-22)

1. What are the three principle stages in the development of the Idea of the beautiful, and what is the basis of the distinctions?
2. What is the nature of the limitation of the Idea in symbolic forms?
3. What are the consequences of this limitation for the art form?
4. Why does Hegel not consider totemic/animistic forms to be art?

5. What is the 'point of origin of art'?
6. Why is the Phoenix among the first forms of genuine symbolic art?
7. What is it about the Egyptians that allowed Hegel to say that they were the 'first genuine artistic people in antiquity'?
8. Why are the pyramids considered symbolic art?
9. The Sphinx, says Hegel, is the 'symbol of the symbol itself.' What does this mean?
10. What is the sublime and how is it different from the beautiful? And why can it not find an adequate form to represent itself?
11. What is a fable, and why is it a form of symbolic art?
12. What art forms fall into the category of 'comparison'? And why are they considered symbolic art?
13. What is it about the relation between form and content that characterizes symbolic art?

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CHAPTER III: 'THE CLASSICAL ART FORM' (pages 23-35)

1. Why does Hegel call the classical art form 'the midpoint of art's entire development'?
2. '...the true concept of the beautiful' appears first in classical art, writes Hegel. How can he say this, and what is the evidence?
3. What is the defining character of classical art?
4. 'If lions had been sculptors, they would have fashioned gods that looked like lions' -- does this ironic comment suggest that spirit as the anthropomorphic in art 'degrades' the spirit?
5. Why is it that 'beauty can begin its true life' in the classical art form, in Greek sculpture?
6. 'The Greek religion, it may be said, is the religion of art itself.' What does Hegel mean by this? (p.25)
7. Hegel suggests that in the stage of classical art the artist can spend more time than in the symbolic on elements of form (method, technique, material embodiment). Why?
8. Why, with the coming of the classical stage, the natural or the animal world is 'degraded' or 'debased'?
9. What does the triumph of the new gods in Greek mythology represent?
10. What, according to Hegel, is the basis of the 'downfall' of classical art? (p.30)
11. What is the Ideal of classical beauty, and what is the 'germ of its own dissolution'? (p.32)
12. What is it about Christianity that introduces subjective consciousness as part of spirit and content of art? (p.34)
13. Why does Hegel say that satire marks the turning point of classical art and the coming of the romantic?

CHAPTER IV: 'THE ROMANTIC ART FORM (pages 36-61)

1. How does Hegel see the relation between the form and content in the art forms preceding the romantic?
 2. If classical art holds the principle of perfection of beauty, how is it that it contains a defect, a flaw?
What is this flaw?
 3. Why does the Absolute as 'self-consciousness inward intelligence' find classical art inadequate?
 4. Romantic art becomes the self-transcendence of art itself ...in its own sphere...' (38). What does this mean?
 5. 'Absolute inwardness...is the true romantic content...' What does this mean?
 6. Romantic art has for content divine inwardness at the 'heart of finite and contingent external existence.'
What does this mean?
 7. The 'new task of art' in the romantic stage is 'to express' the Spirit in 'its own subjective depths.'
Meaning?
 8. What is the difference between the Spirit in classical art and in romantic art? (39)
 9. What is the ideal of romantic beauty and that of classical beauty? (40)
 10. 'The infinite subjectivity of romantic art...' what does this mean?
 11. If beauty in the romantic art form 'takes the form of feeling,' what is the parallel for classical art?
 12. What is love? and why does Hegel say this is the content and form of romantic art?
 13. Why does Hegel single out 'maternal love' for special analysis?
 14. Once the Spirit as subjective inwardness has understood itself in its religious forms, what themes does it explore? (45)
 15. What is romantic honour?
 16. What is romantic love?
 17. Why does love not appear in ancient art?
 18. What is fidelity?
 19. What signifies the 'conclusion of the development of romantic art'? (50)
 20. As the degree of self-consciousness of consciousness grows, so too does technique/skill in representing Spirit. (51) Given that technique is part of the side of form, why this relation between content and form?
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CHAPTER V: 'INTRODUCTION TO THE SYSTEM OF THE INDIVIDUAL ARTS'

In this Introduction, Hegel is moving his discussion of art **from** an analysis of the 'conceptual development' of 'its universal forms -- symbolic, classical and romantic,' as determined by the relation between form and content, **to** an analysis of the forms of real, existing works of art. These include architecture, sculpture, painting, music and poetry. Each of these, says Hegel, travels the same path as the conceptual development and typifies the development of Spirit in one of its stages. (para. 1)

'The one-sided understanding' -- this is a Hegelian concept that refers to a stage in the development of Mind, a stage characterized by an empiricist outlook in which, among other things, the material world is considered to be all that we can really know. He is saying that much of art appreciation is at this level. Hence the division of art into categories that reflect the side of form (sensuousness/materiality) rather than content (Spirit). (para. 2)

Hegel, however, wants to categorize art as the actualization of the idea of beauty, that is, 'as a work of art and not as a general form,' as manifestation of Spirit.

It is 'through the individual arts, in their particular creations,' says Hegel, 'that Idea unfolds itself as an existent world of actualized beauty.' So, it is the stages of the development of Absolute Mind that find expression in particular works of art. To 'invert' Hegel we can say that it is the stages in the historical development of the human mind that we find manifest in works of art, rather than some abstract concept with a life of its own 'unfolding' itself. And moreover, he argues that each of the individual arts lends itself best to the expression of one of these stages, while at the same time developing through all the stages.

The Idea 'unfolds,' first, in a relation in which form or materiality dominates and, second, in which it takes the form of gods and, third, in which it becomes 'the devotion of the community, that is, to God as living and present in subjective consciousness.' (64)

1. What does Hegel mean by this last line above?
2. What is it that makes architecture preeminently art of the symbolic type, and sculpture of the classical type?
3. What characterizes Spirit in the romantic form?
4. In what way do painting, music and poetry provide increasingly adequate media for the expression of Spirit?
5. What art form lies at the mid-point in the development of the romantic arts and why?

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CHAPTER VI: 'ARCHITECTURE' (pages 68-83)

On pages 68-9, Hegel is giving a short overview of the arguments that he will make in greater detail in this chapter.

1. In the first paragraph Hegel suggests that the conceptual beginning of art may be different from its actual beginning. What does he mean by this?
2. What is the 'true beginning of architecture,' and why?
3. How is symbolic architecture different from sculpture?

4. After symbolic architecture, what stages are there and how are they distinguished?
5. How is that architecture remains 'fundamentally symbolic' while it develops the characteristics of other stages?
6. What is the first stage of architecture? Can you think of examples other than the ones that Hegel offers?
7. What characterizes the move from symbolic to classical architecture? And what characterizes the classical? (72)
8. Why does Hegel see Roman architecture as standing between the classical and the Christian? (75-6)
How does it differ from the Greek? (77)
9. In what sense does romantic architecture combine the traits of the symbolic and classical? (78)
10. How does the Gothic cathedral reflect these traits?
11. Elaborate on the problems of secular architecture in contrast to religious architecture. Consider the architecture of SFU in this light.

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CHAPTER VII: 'SCULPTURE' (pages:84-102)

1. How does sculpture differ from architecture?
2. What does Hegel mean by 'objectivity' and 'divinity'? And how does he relate these notions to sculpture?
3. What marks the 'transition to genuinely fine art'? (87)
4. Why the focus on the head in classical sculpture? How does this preeminence of the head and face differ from the attention given to the 'other members of the body'?
5. What are the characteristics of Egyptian sculpture and how do these compare with those of the Greeks? (97-99)
6. What does Hegel consider to be the difference in artistic production between symbolic and classical sculpture?
7. What characteristic in Roman sculpture suggests 'the beginning of the dissolution of classical sculpture'? (100)
8. If Christian sculpture becomes 'an adornment of architecture,' in Hegel's view, why?
9. In what way does Hegel think that Michelangelo sculpture manages to qualify as romantic art?
10. The 'individuality of man unites both his particularity and universality.' What does Hegel mean by this? (102)
11. Why do the 'arts' move beyond the classical form?

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CHAPTER VIII: 'PAINTING'

1. 'Community' for Hegel appears to be a stage in the development of spirit. How does he define it and what stage of the development of art does it characterize?
2. What changes take place in the nature of god when spirit has become community?
3. Why is that at this stage all that 'belongs to human subjectivity' can become the subject of art?
4. Why does painting make us feel 'once again at home with ourselves'?
5. With respect to spatial dimensions, what is the position of painting in relation to the other arts? What is the implication of the transformation of the spatial dimension?
6. What is the precondition to the romantic arts?
7. What does 'surrender' have to do with romantic art? For Hegel love is a way of 'knowing.' Can you explain?
8. What is the significance of Christ the child for romantic art? And of the Passion scenes?
9. What is the problem with 'anguish and distress,' in general the negative, as subject matter, as content, for romantic art? (110)
10. How must art treat the landscape for it to be art and not mere imitation?
11. What is it about everyday things, manmade things that make them a 'source of artistic subject matter'?
12. What is it that 'perspective' allows in painting? How different from draughtsmanship?
13. What is the significance of light/colour for the painter? (112-113) How does the mastery of colour relate to the transcendence of painting? (115)
14. What is the significance of portraiture in Hegel's view of painting?
15. Note Hegel's view of the progressive development of content in painting and its treatment. (117-)
16. What is 'romantic art's task' and how is it revealed in the Dutch masters?

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CHAPTER IX: 'MUSIC'

On pages 126-7, note the basis on which Hegel is discussing the progression of art's development -- the relation between space and time.

1. What is it about music that allows it more freedom to manifest absolute spirit?
2. 'The sounds of music...are not signs by rather ends in themselves.' (128) What does this mean?
3. Why is music's power 'an elemental one'?
4. How is it that music embodies human feeling?
5. Rhythm, harmony and melody -- what are these and how do they reflect spirit?

6. Why is the human voice the 'most perfect of instruments'?
7. Compare the artistry of the composer and the performer.

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CHAPTER X: 'POETRY'

1. Why does music 'call upon the help of words'?
2. What does Hegel mean in saying that 'poetry is the artistic totality which unites in itself the extremes of the visual arts and music'?
3. What is the 'proper medium' of poetry and how is it different from other mediums in the other forms of art?
4. In what sense does this medium transcend form, and in what sense is it most apt for artistic content?
5. Poetry and truth and knowing: how are these related?
6. The whole and the parts in poetry: what does this mean?
7. Describe the three main divisions of poetry.
8. What are the chief characteristics of the epic poem?
9. When and why does epic poetry come into being?
10. What is the difference between the epic and the lyric?
11. What kinds of lyric poetry does Hegel outline and what are their characteristics?
12. Why is art's highest stage reached in the drama?
13. How does Hegel define tragedy and comedy?

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*All students are expected to read SFU's policies concerning **academic dishonesty** [T 10.02 and T 10.03]. The policies can be read at these websites: www.sfu.ca/policies/teaching/t10-02.htm and www.sfu.ca/policies/teaching/t10.03.htm.*

SUGGESTED ESSAY TOPICS

This course is intended to allow students to explore topics reflecting their own particular interests -- within the framework set by the course and through the theories explored. Given this, students are encouraged to choose their own topics, but the topic **must be discussed** with the instructor before embarking on research.

The following topics are suggested as possible subjects for the final paper. You may choose to write on one of these, change it to fit your interest, or design a topic of your own.

Essays should be about 15-20 pages in length, double-spaced, written in formal essay style, complete with references (approx. 5-10). Papers must be submitted as hard copy, but an electronic copy should be kept for your own records.

DUE DATE: 8 April 2020

Suggested Topics:

1. The artist and social commitment/social criticism
2. Art and ideology/propaganda
3. Art and commerce
4. Art history and sexism/ contemporary art and sexism/ women and art
5. The computer and art
6. The antipathy between art and capitalism
7. Art and dictatorship
8. Post-modernism in art
9. What is 'primitive art'?
10. Art criticism and the Frankfurt School
11. The question of photography or film as art
12. What is humour (in art)? or What is satire (in art)? Is humour or satire related to stage of development of the mode of production.
13. 'Proletkult' in the Soviet Union
14. The Cultural Revolution in China (1967-77)
15. Surrealism; Dadaism; Abstract Expressionism; Cubism; Graffiti; Jazz; Blues.
16. Popular art, mass art.
17. The significance of Bauhaus to modern life.
18. Arts and Crafts – division or unity in the arts?

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Websites (There are numerous websites with examples of art; below are a few.)

The Artchive -- www.artchive.com

The British Museum, London -- www.british-museum.ac.uk

New British Artists -- www.britishartists.co.uk

The Museum of Modern Art -- www.moma.org

The Tate, various locations UK -- www.tate.org.uk

National Gallery, London -- www.nationalgallery.org.uk

National Gallery of Art, Washington, DC -- www.nga.gov

Guggenheim, various locations worldwide -- www.guggenheim.org

Royal Academy, London -- www.royalacademy.org.uk

Imperial War Museum -- www.iwm.org.uk