

Philosophy of Art

Danto: we have reached “the end
of art”

There need be no difference
between art and consumer
products.

Anything can be a work of art; so if
everything is art, is nothing art?

Andy Warhol's Brillo Box



If everything is
art, is anything?



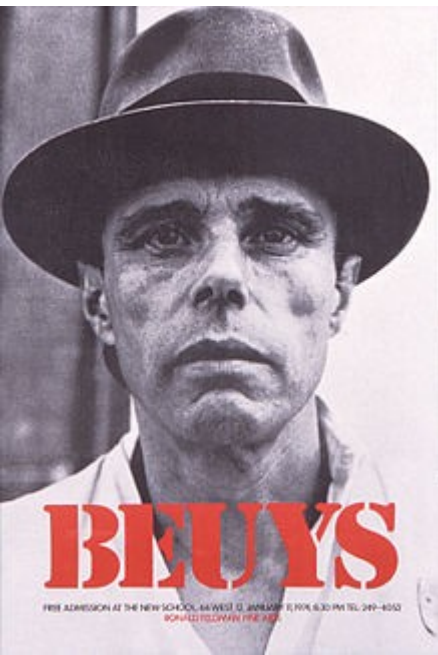
It all began in the 1960s

All art begged us: “Why am I a work of art?”

Philosophy of art really began at this moment.

Modernism is now over—we are now postmodern.

Beuy's art



Postmodernism

Pomo art reveals that our conventional assumptions about beauty reflect class, gender, religious, political, and historically specific ideologies that ***claim*** to be universal and absolute.

Is this absolutely and universally beautiful?



Is she beautiful?



Is she beautiful?



If we all looked like her, would we say something different?

3 Stages of Art Museums

- 1) Showing obvious masterpieces with spiritual truth.
- 2) Modern art, you appreciate by studying history.
- 3) The museum of the future (Pomo):
visuality drops away, so does beauty; ***art after art***

Hicks: Latina/o artists challenge the
Philosophy of mainstream art

Not art for art's sake, but “the
artist as citizen/activist.”

Traditional Mexican tourist cart



Avalos'
donkey
cart

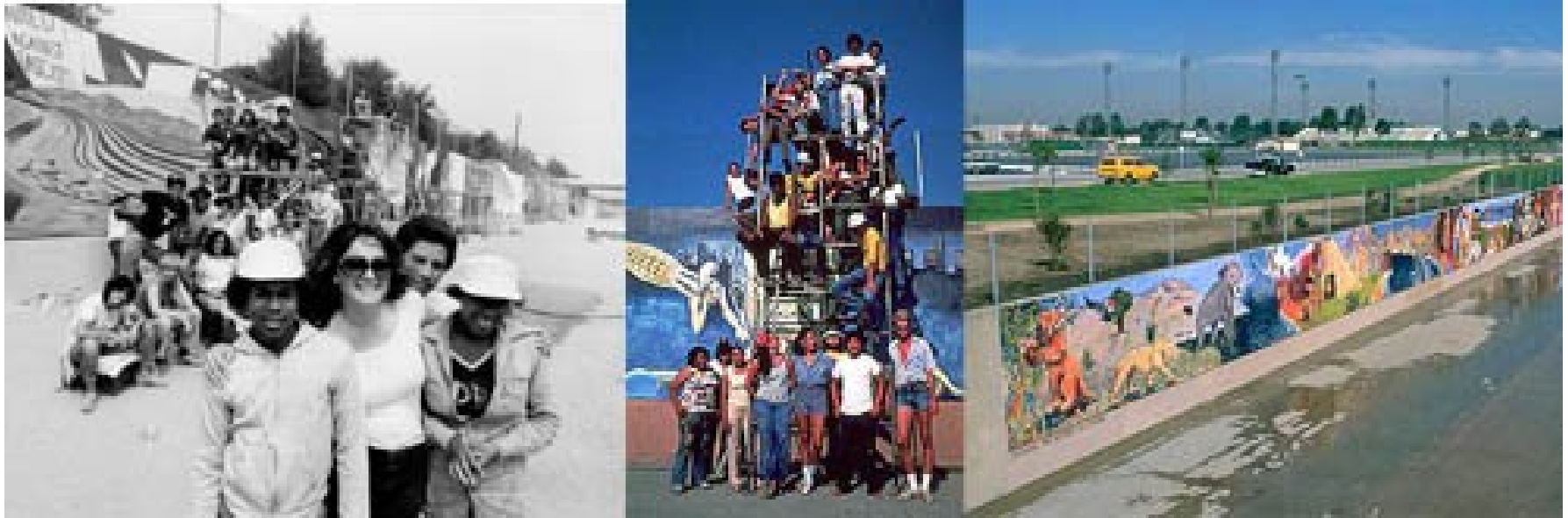


Avalos

“Avalos’ version [of the cart] gives the viewer the opportunity to identify with the daily experiences of an undocumented worker. Declared ‘dangerous’ and ‘anti-American’ by a federal judge, the cart was ordered removed...”

Baca's Great Wall Mural Project





Painting the history of California, while educating people about sexuality, the draft, and social problems

Art as a catalyst of the regeneration of the community.

Ehrenberg rebuilt Tepito after an earthquake



While giving medical care and food, they created a theater, concerts, and a “Festival of Life”

“These activities can be considered an epic performance installation, in which an entire city functions as a gallery space.”

“Real” art in New York galleries

Made by artists seeking a career in art.

Artists cannot see themselves as historical and political actors.

Art school, mass media,
“relationships”—the main
influences for mainstream artists.

They see their problems as
personal, not social/political.

In contrast...

“When one is of Latino descent living in the border region, confronting everyday violations of human rights, media distortions and ethnic insensitivity of the general population, one has no choice but to engage in some kind of social/political discourse.”

For these artists, problems are political, not just personal.

Hick's Recommendations

We can learn from activist-artists.

We should question the “official” artists who have been deemed acceptable in mainstream culture.

The “art world” is being redefined by those of multicultural backgrounds.