

Definitions:

The philosophy of art is the study of the nature of art, including concepts like interpretation, representation, expression, and form.

Definition of different philosophers

Plato: Art as a reflection of a reflection, skeptical of its moral and educational value.

Aristotle: Art as mimesis, evoking emotions and offering insight into human nature.

Arthur Schopenhauer: Art as a direct expression of the will, providing relief from suffering.

Friedrich Nietzsche: Art as a Dionysian expression of life's vitality, reconciling contradictions of existence.

Revolution of philosophy of art:

The revolution in the philosophy of art refers to significant shifts and transformations in how thinkers have conceptualized and approached the nature, purpose, and significance of art throughout history. While there have been numerous revolutions and paradigm shifts in the philosophy of art, here are a few notable examples:

Ancient Greek Philosophy:

Thinkers like Plato and Aristotle laid the groundwork for subsequent philosophical discourse on art.

Enlightenment and Romanticism:

During the Enlightenment period, philosophers such as Immanuel Kant introduced new perspectives on aesthetics, emphasizing the subjective nature of aesthetic judgments and the autonomy of art.

Modernism and Postmodernism:

The advent of modernism in the late 19th and early 20th centuries brought radical changes to artistic practices and philosophical perspectives on art. Modernist thinkers like Clement Greenberg emphasized the autonomy of art and its inherent qualities, leading to movements such as Abstract Expressionism.

Contemporary Perspectives

Contemporary philosophers explore issues such as the impact of digital technology on artistic production, the role of art in social and political contexts, and the ethics of representation and cultural appropriation.

Theories related to philosophy of art

Formalism

This critical position states that the most important aspect of a work of art is its form, rather than its narrative content or its relationship to the visible world.

Emotionalism

This aesthetic theory stresses the expressive qualities in an artwork. The primary purpose of an emotionalist artwork is to vividly communicate moods, feelings, and ideas to the viewer.

Imitationalism

This art is based on the belief that an artwork is not worth if it does not look real.

Instrumentalism

This theory states that art should serve purposes that have been determined by persistent human needs working through powerful social institutions.

Significant from Theory

Clive Bell's theory of "significant form" is the idea that the most important elements of art are the relationships and combinations of colors and lines. Bell's theory is described in his books *Art* (1914) and *Since Cézanne* (1922).

Bell's theory states that for an object to be considered a work of art, it must have the potential to evoke aesthetic emotion in the viewer. He defined "significant form" as a quality that is separate from beauty.

Bell's theory

defines "significant form" as "lines and colors combined in a particular way, certain forms and relations of forms, [that] stir our aesthetic emotions". According to the theory, all objects that evoke aesthetic emotion share the quality of "**significant form**". This can be defined as significant relationships between lines, shapes, colors, and other sensory properties. **Some argue that the theory's** name implies that there is a set of characteristics that are inherently valuable, but it doesn't answer the question of who they are significant to.

Idealist theory

Idealist theory emphasizes international law, morality, and international organization, rather than power alone, as key influences on international events. It is also an important philosophical theory regarding the nature of the state. In the arts, similarly, idealism affirms imagination and attempts to realize a mental conception of beauty, a standard of perfection, juxtaposed to aesthetic naturalism and realism.

R. G. Collingwood (1889-1943) is credited with the most persuasive formulation of the idealist theory of art in his Principles of Art. Collingwood also claimed that genuine art is never produced as a means to an end, but is always the expression of emotion.

Idealism in art is a movement that seeks to represent reality as it is, but eliminating all aspects that are not elegant, refined, or beautiful. Idealism is a representative art, not an abstract one.

Some examples of idealism in art include:

Romantic idealist artists who paint pictures that don't represent the world as it was, but the world as they see it could be

Indian philosophy, such as in Vedanta and in Shaiva Pratyabhijña thought, which argue for an all-pervading consciousness as the true nature and ground of reality

Institutional Theory

Institutional theory is a sociological and organizational theory that examines the processes by which social structures become established as authoritative guidelines for social behavior. It also considers the roles of social, political, and economic systems in which companies operate and gain their legitimacy.

The institutional theory of art is a theory about the nature of art that holds that an object can only become art in the context of the institution known as "**the art world**".

Dickie's institutional theory of art

Art-historical background

- The rapid succession of one art- historical movement after another in the 20th century
- The ongoing experimentation in 20th century art
- A brief glance at some of these movements & Experiments

Some say that the institutional theory's greatest weakness is that it perpetuates the notion that the only works worthy of consideration are the ones that follow the European norm.

The end

