1. ‘Progress Trap’ by Maskull Lasserre is an art installation consisting of two metal folding chairs. One is a standard black folding chair. The other folding chair is chained to the floor and has no seat or backrest. Instead, it has a frame with sharp teeth, like an animal trap. On his website, Lasserre provides the following Wikipedia excerpt:

**Progress trap**: The condition human societies experience when, in pursuing progress through human ingenuity, they inadvertently introduce problems they do not have the resources to solve.

Based on this information, which of the following are valid statements?

a) Lasserre’s ‘Progress Trap’ is an example of the **representational** conception of art because it represents an abstract idea - i.e., a condition that human societies experience.

b) Lasserre’s ‘Progress Trap’ is an example of the **expressive** conception of art because it represents an abstract idea/concept, where ‘ideas’ are an example of inner reality, as opposed to outer reality.

c) Lasserre’s ‘Progress Trap’ can be understood using the **contextualist** conception of art because it represents a condition that human societies experience. This is part of the context of creation of “Progress Trap.”

d) Interpreting Lasserre’s ‘Progress Trap’ as symbolizing a condition that human societies experience is an example of **iconography**

e) Interpreting Lasserre’s ‘Progress Trap’ as symbolizing a condition that human societies experience is an example of **iconology**

2. Which of the following are valid statements about ‘Progress Trap’?

a) Our aesthetic judgements of ‘Progress Trap’ satisfy Kant’s first criterion, **subjectivity**, because different individuals can have different interpretations of the art installation.
b) Our aesthetic judgements of ‘Progress Trap’ satisfy Kant’s third criterion, disinterestedness, because (i) the chained folding chair, lacking the seat and back component, does not fulfil its purpose as a chair, so its usefulness does not add to its aesthetic value, and (ii) even though the unchained chair still fulfils its purpose, we do not judge the usable chair to be more aesthetically-pleasing than the useless chair.

c) Our aesthetic judgements of ‘Progress Trap’ fails to satisfy Kant’s fourth criterion, triggering the imagination and intellect, because it doesn’t evoke any emotions in the viewer.

d) Our aesthetic judgements of ‘Progress Trap’ fails to be objective according to Kant, because we don’t use a systematic rule/calculation to make our judgement.

e) Our aesthetic judgements of ‘Progress Trap’ fails to be subjective, because our aesthetic appreciation of ‘Progress Trap’ is intellectual, which means it cannot be instinctive.

3. Consider the two images of Lake Louise, in Alberta (Canada), above. Which of the following are valid statements?

a) According to the object model, these images have the same natural aesthetic value.

b) According to the landscape model, these images have the same natural aesthetic value.

c) According to the impressionist model, these images have the same natural aesthetic value.

d) According to the order appreciation approach, these images have the distinct natural aesthetic value, because the patterns of light (in the sky, and reflected on the lake) are distinct.

e) According to the ecological approach, these images have the same natural aesthetic value, because they portray the same ecosystem - the ecosystem of Lake Louise.

f) According to the immersion approach, these images cannot be assessed in terms of their natural aesthetic value because they portray impressions, as opposed to sequences of impressions.

4. Use the same images of Lake Louise to answer this question. Which of the following are valid statements?

a) In the image on the left, if we assume that the rocks are the focus, we have a bird’s eye perspective, because they are located below the horizon line.

b) In the image on the left, if we assume that the mountains are the focus, we have a worm’s eye perspective, because they are located above the horizon line.

c) In the image on the left, if we assume that the orange sunset, and its reflection in the water, are the focus, then we have a level perspective, because part of this focus (the sky) is above the horizon line, and part of the focus (the sky’s reflection in the water) is below the horizon line.

d) The reflection of the sky on the water (in both images) shows perspective lines that lead up to the horizon line, showing that the horizon line is above the reflection.

e) The rocks in the image on the left are shown from a worm’s eye perspective because these rocks are above/on top of the ground.
5. Consider the artwork described below:

Kate McDowell is a conceptual artist who makes porcelain sculptures. Her work expresses her interpretation of how humans, and industrialized society, interact with the nature. Two examples of her work are given below: one portrays birds roosting inside a pair of human lungs (as opposed to trees); the other shows bees pollinating human hands (as opposed to flowers).

Which of the following are valid statements about McDowell’s work?

a) McDowell’s work is compatible with the **OBJECT MODEL** approach to nature aesthetics, as she portrays nature as art objects.

b) McDowell’s work is compatible with the **IMPRESSIONIST MODEL** approach to nature aesthetics, because her porcelain sculptures express her impression of how humans have interfered with natural ecosystems.

c) McDowell’s work highlights the **LANDSCAPE** approach to nature aesthetics, as she portrays animals from an unexpected viewpoint.

d) McDowell’s work highlights the **ECOLOGICAL APPROACH** to nature aesthetics, as she places value on how animals (as natural objects) should interact with their natural environment, as opposed to the industrialized environments humans impose on them.

e) McDowell’s work is compatible with an **ORDER APPRECIATION APPROACH**, because it highlights the value/importance of natural ecosystems, where natural ecosystems are an example of the sort of pattern that the Order Appreciation approach values.

6. Agan Harahap, a photographer, produced a series of manipulated photographs titled “Garden Fresh.” This series placed wild animals into grocery stores. Two examples are given below - a tiger in the meat-department, and a spotted deer in the vegetables/produce department.

Which of the following are valid statements?
a) Harahap’s photograph series highlights the **ECOLOGICAL APPROACH** to nature, as it situates animals outside of their natural environment, but among food items that are part of the animals’ natural type of sustenance - i.e., tigers with meat, and deer with vegetables.

b) Harahap’s photograph series highlights the **IMMERSION APPROACH** to nature, as the photographs immerse animals in unfamiliar environments.

c) Both Harahap’s “Garden Fresh” series and McDowell’s porcelain sculptures are best understood with a **CONTEXTUALIST** approach to art, as they criticize how human industrialization is affecting the natural habitats of animals. This industrialization is part of the art’s context of creation.

d) Both Harahap’s “Garden Fresh” series and McDowell’s porcelain sculptures can be interpreted as expressing Aristotle’s view of art - their artworks express a universal truth - i.e., that humans are endangering the natural habitat of many animals.

e) Interpreting Harahap’s “Garden Fresh” series and McDowell’s porcelain sculptures as expressing the idea that humans are endangering the natural habitat of many animals is an example of **ICONOLOGY**.

7. **Consider the information below:**

The following image shows Gwen Stefani and her “Harajuku Girls.” The Harajuku Girls are four Japanese and Japanese-American back-up dancers that appeared in Gwen Stefani’s stage shows and music videos, as well as acting as Gwen Stefani’s entourage during public appearances. The Harajuku girls were usually dressed in nearly-identical schoolgirl uniforms and make-up, never spoke English publically, and were renamed Love, Angel, Music and Baby, after characters from Stefan’s clothing line.

They claimed that the silent Harajuku Girls reinforce harmful American stereotypes about Asian women in - i.e., that Asian women are all submissive, doll-like and unopinionated.

Gwen Stefani, when asked to respond to the criticism, denied that her use of the Harajuku Girls was racist, and stated the following:

> “The truth is that I basically was saying how great that culture is. It pisses me off that [they] would not do the research and then talk out like that. It’s just so embarrassing for [them]. The Harajuku Girls is an art project. It’s fun!”

**Which of the following are valid statements?**

a) Stefani’s response to her critics is compatible with **HYPOTHETICAL INTENTIONALISM**, because she denies the validity of alternate interpretations beyond her intended meaning.

b) Stefani’s response is incompatible with a **MONISTIC** approach to art interpretation.

c) Stefani’s response is incompatible with a **PLURALISTIC** approach to art interpretation.

d) Stefani’s response is compatible with **THE STRICT IDENTITY THESIS**

e) Stefani’s response is incompatible with **RADICAL HYPOTHETICAL INTENTIONALISM** because she does not believe that “Harajuku Girls” can have the racist interpretation that others assign to it; this shows that she does not consider ‘hypothetical interpretations of a a hypothetical artist’ to be valid.
The image below shows the bronze sculpture “Charging Bull” by the artist Arturo Di Modica. This sculpture is installed in the financial district of Manhattan, New York City, and is often called the “Wall Street Bull.” The sculpture depicts an 11-ft bull with a lashing tail and its head lowered, ready to charge. The artist meant the bull to be a symbol of American capitalism and America’s “aggressive financial optimism and prosperity,” as the term “bull market” refers to rising stock prices.

1. Is “Charging Bull” an example of the **representational** or **expressive** approach to art? Justify your answer. (5 pts)

2. “Charging Bull” was originally meant to represent the economic strength of the United States, but since it was installed in 1989, it has also come to be interpreted as a symbol of aggressive male power. For example, it has often been interpreted as a symbol of the male-dominated work-environment of Wall Street, and institutionalized sexism in the workplace in general. Is the wide-spread acceptance of this interpretation compatible with the **strict** and/or the **intermediate identity thesis**? Justify your answer. (5 pts)
3. Is the interpretation of “Charging Bull” as a sexist symbol compatible with the **CONTEXTUALIST** conception of art? Justify your answer. 

(5 pts)

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4. Is the interpretation of “Charging Bull” as a sexist symbol compatible with the **CONSTRUCTIVIST** conception of art? 
   
   Justify your answer. 

(5 pts)

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5. Is the interpretation of “Charging Bull” as a sexist symbol compatible with the **MONISTIC** approach to interpretation or a **PLURALISTIC** approach to interpretation. Justify your answer. 

(5 pts)

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3 Critical Thinking Question (10 pts)

Choose ONE of the following to answer. Remember, your answer should CONVINCE me that you understand the concepts involved!

1. Compare and contrast the **Contextualist** conception of art and the **Landscape Model** approach to nature aesthetics. What are their similarities and differences? Given an example to illustrate their differences.

2. Compare and contrast the **Order Appreciation** and the **Ecological** approach to nature aesthetics. What are their similarities and differences? Give examples to illustrate your answer.

3. What is the relationship between **Constructivist Approach** to art and a **Pluralistic** approach to interpreting art? Justify your answer.

4. Is **radical hypothetical intentionalism** compatible with the **Radical Constructivist** conception of art? Justify your answer.

5. What are two ways to interpret the **Identity Thesis** approach to art interpretation? Give examples to illustrate your answer.