

PHILOSOPHY TRIPOS Part II

Wednesday 29 May 2019

09.00 – 12.00

Paper 11

AESTHETICS

Answer **three** questions only

Write the number of the question at the beginning of each answer. If you are answering an either/or question, indicate the letter as well.

STATIONERY REQUIREMENTS

20 page answer book × 1

Rough work pad

**You may not start to read the questions
printed on the subsequent pages of
this question paper until instructed that
you may do so by the Invigilator**

1. Must aesthetic experiences be disinterested?
2. Does the imagination play a special role in our engagement with the arts? If so, what does this role consist in?
3. What is the best way to define art? Is it successful?
4. Can an immoral artwork be good precisely because it's immoral?
5. When we interpret a work of art, must we engage with the artist's intentions?
6. EITHER: (a) 'This kind of workmanship is often – and easily – practised. I suppose the quickest way is if you care to take a mirror and carry it around with you wherever you go' (Plato, *Republic X*, 596d). What is the significance of Plato's comparison of artistic mimesis (representation) to carrying a mirror?

OR: (b) Does Plato's *Symposium* provide support for the view that 'we need an erotics of art' (SONTAG)?
7. Should I care about the verdict of Hume's true judges?
8. What (if anything) does pictorial representation have to do with resemblance?
9. What can we learn from others about the aesthetic value of a work of art?
10. Are works of art imaginary entities?

END OF PAPER