

HEGEL AND DANTO:
THE END-OF-ART THESIS

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ABSTRACT

HEGEL AND DANTO:
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The purpose of this study is to provide an independent view of one's own on the issue of the end of art. In order to achieve this goal, this work focuses on Hegel's announcement of the end of art and its effects on the Arthur Danto's philosophy.

Keywords: Hegel, Danto, Philosophy of Art, End of Art.

ÖZ

HEGEL VE DANTO:

SANATIN SONU

Biricik, Buket

Yüksek Lisans, Felsefe Bölümü

Tez Danışmanı: Prof. Dr. David Grünberg

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Bu çalışmanın amacı okuyucuya özgün bir bakış açısı oluşturabilmesini sağlamaktır. Bunu başarmak için Hegel'in sanatın sonu söylemi ve bu söylemin Arthur Danto'nun felsefesi üzerindeki etkileri öne sürülmüştür.

Anahtar Kelimeler: Hegel, Danto, Sanat Felsefesi, Sanatın Sonu.

To my father and my mother, and to a life, only in pursuit of peace and
happiness,

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CHAPTER 1

INTRODUCTION

Art has always been a reflection of one kind or another, for human being throughout the course of history. There have been many considerations on the status of art since one of the most influential philosophers of all times announced that art had come to an end. This study will be an exploration of the extent of the meaning of this 'end' with respect to art's place in Hegel's philosophy in general and Arthur Danto's philosophy as this meaning's echo in the modern age.

In the second chapter of my study, I will start with Hegel's philosophy of spirit in order to draw a somewhat clear map as to how we can get to locate art's function in his system of thought. In the subsections of this first main section of the second chapter, I will give brief definitions, explanations and examples for the subjective, objective and the absolute spirit. By the end of the third subsection, which is where I talk about the absolute spirit, there will be a transition into Hegel's philosophy of art. Here, there will also be another set of subsections consisting of the three art forms that Hegel introduces us with, which are the symbolic, the classical and the romantic form of art. At the end of the last subsection, that is the romantic form of art, the first introduction of the mention of the end of art will be made.

In the third chapter, I will introduce the reader with the phrase of the end of art and start with where I have left off at the end of the previous chapter. My aim for the third chapter is to present Hegel and Danto's understandings of the phrase end-of art and also present a few other points of view related to the issue by making use of various sources. In this chapter, I will mention what lied beneath Hegel's announcement of the end of art and then in a different section of the same chapter I will introduce Arthur Danto and his understanding of Hegel's meaning of it. After I have mentioned Danto's understanding of Hegel's meaning by the end of art, I will go on to talk about his own understanding of it. One should admit that the times that his character as a philosopher and an art critic was first forming, it was not easy to break out of the dogmatic environment that dominated his surroundings. Even though this was the case, he turned his back on all of it and, with his article "Artworld", came up with a new way for people to look at art. The inspiration in writing this article was his visit to the Stable Gallery, where he walked through an exhibition of a number of sculptures made with the Brillo Boxes that Andy Warhol had put forth. This was the defining moment of his further studies about the issue of the end of art.

Brillo boxes enter the artworld with that same tonic incongruity the *commedia dell'arte* characters bring into Ariadne auf Naxos. Whatever is the artistically relevant predicate in virtue of which they gain their entry, the rest of the Artworld becomes that much the richer in having the opposite predicate available and applicable to its members. And, to return to the views of Hamlet with which we began this discussion, Brillo boxes may reveal us to ourselves as well as anything might: as a mirror held

up to nature, they might serve to catch the conscience of our kings. (Danto, 1964)

When we think about humanity with everything that is involved in it, I believe that change is a matter that is unavoidable in the history of the human activity and art is one of the human activities that was also subject to change through the course of history. What does it mean for art to change? This change may imply changes in every aspect of art, that is to say that the kind of changes that occur meaning of the artworks that are produced, the artists' attitude towards art and what is called an artwork and what is not.

When we think of sculpture, we think of Michelangelo, Canova, Rodin, Brancusi, or Noguchi, creating unique objects of beauty and meaning. It would, before Warhol, never have occurred to someone to create, as sculpture, something that looked like a cardboard carton for shipping packages of consumer goods. Not only did Warhol produce exactly that – he did so through a process that in a way parodied mass production. (Danto, 2009: 49-50).

Based on the points of view that I intend to present in this study, I will try to form an understanding that will let the reader construct an independent view on what Hegel's announcement of the end-of-art means for them. The scope of the information and my efforts in guiding the reader towards an answer to the question of whether the end has really come for art or not

will be limited with the works, which have guided me through this work and are listed in the bibliography section of this study.

CHAPTER 2

HEGEL'S PHILOSOPHY OF ART

2.1. Hegel's Philosophy of Spirit

In this section, the purpose is to establish a structure that will build up to a point, where we can reach to some understanding of Hegel's philosophy of art. In order to do this, there are certain concepts and terms that have to be introduced. With this in mind, it should be appropriate to start from his philosophy of spirit, in the third subsection of which I will talk about art.

For Hegel, being is characteristically an always-improving process, in which the Idea¹ moves towards a certain end in a self-disclosing fashion. This certain end that the Idea moves towards is the very thing that art plays a role of a medium of, that is, the self-understanding or the self-realization of itself. Throughout the history of humanity, human beings have performed and considered art as a means of expression and it is, in

¹ Hegel believes, in fact, that nature must be understood precisely as Idea concretely expressing or 'externalizing' itself 'and doing so externally). Higher still than nature, however, is human Spirit and its achievement of self-consciousness, in which the subject reflects on itself as object or, to put it the other way round, the object becomes the subject. Either way, the subject-object distinction is overcome. Thus, Spirit –self-aware humanity—constitutes for Hegel the most adequate, concrete embodiment of the Idea that 'thinks itself'. Hegel's language here must be understood as figurative: he does not believe that first comes Idea, then nature, then Spirit. Rather, he holds that Idea is eternally 'embodying itself' as nature and Spirit. (Magee, 2011: 100)

this sense, a necessity, which lets us, human beings; express our feelings, ideas, reactions against and towards events etc. In all ages of the history of the world, art has worked as a medium, which human beings used as an outlet of their spiritual world; thus, it was, in a way, inevitable for human beings to produce art. The reason why the adjective inevitable is used here is because I believe that it is a natural tendency in us to try and find an outlet in order to work through our inner happenings within the boundaries of our spiritual worlds. As a result of this expression, we may end up with works of art that are the reflections of these inner happenings. The role that art plays in Spirit's journey of self-understanding and self-realization is made possible via sensuous means. In this journey, Spirit, first, realizes itself in nature in search of gaining the realization that it seeks. While showing an effort in order to gain this realization in nature, Spirit loses the quality of being *in-itself*. Because it is not *in-itself* anymore, Spirit is alienated from itself, which brings along a problem but because of the fact that the Spirit will always be in search of finding itself and it will journey towards a goal, that is its freedom and consciousness.

Art reveals the absolute, and so, in their different ways, do religion and philosophy. Art thus expresses the same 'content' as religion and philosophy, but in a different 'form'. It expresses its content in a sensory form, while religion does so in the form of pictorial imagery (*Vorstellung*) and philosophy in the form of conceptual thought. Philosophy is higher than art, both because conceptual thought is the essence of man and because philosophy has a wider range. Philosophy can speak about art, but art cannot speak in any detail about philosophy, unless it is tending to become philosophy, and

this, in Hegel's view entails its degeneration as art. (Inwood, 2004: xxiv).

The Spirit awakens in one single human being and then goes deeper in its own consciousness and first finds itself in the community of the people. This characteristic is particular to the world of the Spirit, which refers to the lost the unity and the identity in the natural world appearing again in the spiritual and the cultural world of the human being and what is rational apprehending and turning into itself via human beings. Identity is lost during the Spirit's endeavor into finding itself in nature, without the result of actually finding itself, but when it moves on to the spiritual world, this identity is found once again because the spiritual world is something that is both in and for itself.

The philosophy of spirit is again divided into three parts, implicitly in the Jena lectures, but explicitly in later *Encyclopedia*. The parts deal with subjective spirit, i.e. roughly individual psychology; objective spirit, i.e. morality, social and economic institutions, the state and political history; and absolute spirit, i.e. art, religion and philosophy. (Ibid.: xiii).

Art, religion and philosophy constitute the stepping-stones of the cultural history of the human being and by means of them the Spirit reaches its self-consciousness. "World history is conceived as a process of self-realization in which the Spirit (Geist) becomes conscious of itself." (de Mul, 2003) The reason why it is important for the Spirit to find itself in

these areas is because they are the constitutions, which are above and beyond the individual and this is where the consciousness finds its freedom. In art, the representations of the sensible objects that are created are a part of Spirit's journey towards its "self-understanding" (de Mul, 2003). It is important to understand Hegel's *Spirit* in order to follow from here to truly see where he is coming from in setting his ideas on aesthetics.

Art thus has a high position in Hegel's system, but a position lower than that of religion and philosophy. The triad art-religion-science (i.e. philosophy) first appears in the 1805-6 Jena lectures on philosophy of spirit. It appears in his first major work, *The Phenomenology of Spirit* of 1807, in a truncated form: art is there consigned to the second stage of religion, the 'religion of art' (i.e. Greek religion), in contrast to the 'natural religion' that precedes it and the 'revealed religion' (i.e. Christianity) that follows it. (Ibid.: xiii).

Hegel categorized the Spirit in three ways, that is, the subjective spirit, the objective spirit and the absolute spirit. The subjective spirit is a reference to the interior workings of the human mind; the objective spirit points to the exterior manifestations of the cosmic mind in the political and the social institutions; the Absolute Spirit is a reference to the product of the Absolute mind, which is a self-thinking thought, manifested in specific human activities that are art, religion and philosophy.

2.1.1 The Subjective Spirit

The subjective spirit mainly deals with the psychological functions of human beings, which may consist of habits, appetite, judgment and such. The spirit, which forms the point of transformation from the natural world to the spiritual world, is not yet awakened in the human being during the subjective spirit. Hegel divided the subjective spirit into three subsections, which all deal with an ad hoc set of actions and activities for human beings, namely, anthropology, phenomenology and psychology.

Anthropology, Hegel tells us, deals with Spirit still implicit, 'Spirit in nature'. Anthropology, in other words, deals with that aspect of us that is still mired in nature and is not a function of the conscious mind. It is, as it were, the 'natural self', and Hegel calls it 'the soul'. Hegel refers to soul as the 'sleep of Spirit'; the raw material out of which character is formed. (Magee, 2011: 37).

Spirit first appears as a being that feels, void of the consciousness of the I and in possession of certain emotions. In the particularity of these certain emotions, the spirit loses itself only to realize itself by means of the body. Things, which have something to do with the bodily needs and the psychological affairs of the individual human soul, are all what we mean when we talk about the subjective spirit. (Magee, 2011: 37). Hegel believed that the subjective spirit, namely the Idea in the individual human being, was lacking characteristics that will be fulfilled later at different

steps of the Spirit's journey towards the goal of self-realization and self-understanding. He thought that the body might seem as an externalization of the spirit to us, which points out to the relation between the spirit and the body as parallel to the one between the external and the internal aspects of the Spirit. We do not see that the subjective spirit has formed a relationship with the subject at this point. Hence, when the subjective spirit comes face to face with the object, we may say that the object is independent from and external to the subjective spirit, because the spirit has not formed a relationship with the object yet. (Cevizci, 2009: 834).

Hegel uses both 'concept' and 'Idea' in apparently diverse ways. But the Idea, for him, is strictly the concept together with the reality of the concept. He often illustrates this with the case of a man: his soul is the concept, his body is the reality, and the whole man is the Idea. (Inwood, 2004: xix).

After this second level of the subjective spirit, Hegel describes it as a spirit, which has ascended to some consciousness of the self and also, one that can see other individuals both distinct from and one with itself. The activities and capabilities, which and separate them from other animals, are not the kind of activities that human beings deal with solely on their own. This is why in the journey of the Spirit's self-realization, we will now move on to the objective spirit.

2.1.2. The Objective Spirit

At the end of the previous section I have mentioned how the individual human being cannot manage the activities that fall under the characteristics pertaining to the subjective spirit on his/her own. This is the point where the objective spirit is introduced and the individual learns to handle these activities; that is within the boundaries of the communities that they are living in or they belong to. (Magee, 2011: 162).

‘Objective spirit’ is the common spirit (in sense & above) of a social group, embodied in its customs, laws and institutions (right), and permeating the character and consciousness of the individuals belonging to the group. It is conceived as the objectification of subjective Geist (Enc. III §§483-552). (Inwood, 1992: “spirit”)

The individual spirit objectifies itself outside its unmediated surroundings through social and political relationships just like the way the Absolute expresses itself first in nature. In the objective spirit, the first step constitutes the second step of the philosophy of the Spirit, and that is the extent of the rights, which, according to Hegel, demands the individual to find an expression external to his/her nature for his/her free spirit as he/she is conscious of that freedom—as the independent spirit that he/she is. Hegel believed that what is external to the individual is appropriated and used by him/her and this is the way he/she expresses the above-mentioned freedom. This individual human being is the person in whom

the objective spirit appears to be the freedom in the form of right, which is also secured and recognized by everyone. This right that we are talking about here is the kind of right that entails a personality by means of possession and also, this personality entails with it the kind of capability to have some rights that are either the right to possess or such. The person can always give up this right but this might cause all the work and efforts that are performed be in vain. This work, which the person was involved in while performing it, becomes something that is external to him/her. Although it is possible for the individual to give up this material ownership and possession mentioned above, we could still talk about the existence of an immaterial kind of ownership here.

As we, human beings, come to close confrontations within our communities that we belong to, taking all kinds of interactions into account that we take part in via our familial and social affairs, the point of self-realization of the spirit gets closer. Spirit has not yet come to the consciousness of itself in the objective spirit but it is nevertheless a necessary part of the process of its achievement of this goal of self-realization. It is closer but not yet there, the reason for which we will see in the next section, that is the Absolute Spirit.

History is a coherent, rational development, because the rise and fall of nations is governed by a single spirit. The Weltgeist² is thus usually treated under the heading of

² The world-spirit realizes itself in a particular people (e.g. Greece), develops its spirit to the full, and then withdraws from it and turns to another people (e.g. Rome). The spirit of a people survives its withdrawal from the centre of the world-stage, but remains relatively static and can never again make a decisive contribution to world-history. (Inwood, 1992: "spirit") The many varieties of 'Spirit' in Hegel are a source of great confusion, and in particular there are many misconceptions surrounding his use of 'World-Spirit'. Spirit refers simply to humanity and its consciousness, which is unique in that it is capable of self-reflection. Hegel argues, in fact, that all forms of Spirit are in one way or another

‘right’ or ‘objective spirit’ (PR §§341-60; Enc. III §549), but it is also responsible for the development of art, religion and philosophy, and thus of absolute spirit. (Inwood, 1992: “spirit”)

2.1.3. The Absolute Spirit

The journey that the spirit has started within the individual soul was carried on through the objective spirit when the subjective spirit fell short of guiding the individual into learning to manage his/her inner affairs. During this journey towards its self-realization, the spirit goes through an always-improving process, which extends in and over time. That is to say that this process is one through which spirit travels with the purpose of realizing itself and reaching its self- understanding. The absolute spirit is where the knowledge of the absolute comes to its highest level and at this point Hegel explains that the absolute appears in the spirit of the humanity by means of art, religion and philosophy, which are activities that are only unique to human beings and make them different from other animals. These three are the elements of the absolute spirit; such as government, society and history are that of the objective spirit. Art, religion and philosophy are elements, which do not stop their progression as long as human beings carry on their existence, that is to say that they have the

aiming at self-consciousness, which is only truly achieved in Absolute Spirit (art, religion and philosophy). Human consciousness, however, does not just suddenly appear on the scene already actualized. In fact, Spirit must develop itself over times: the achievement of human self-understanding is a long process, and history is essentially the account of it. Thus, when Hegel looks at history he sees Spirit working within it as, in effect, its goal or final cause. When Hegel refers to Spirit as what moves history, he often terms it ‘World Spirit’. (Magee, 2011: 260)

characteristic of being able to progress infinitely. Different from governments and societies, these three elements of the absolute spirit have this infinite quality because they do not cease to exist even though human beings that have performed them at certain times or periods of history do not exist anymore. For instance, even though the Hittite Empire does not exist today, we can still come across some of the works of art that they have produced throughout their history if we visit The Museum of Anatolian Civilizations, in Ankara.

‘Absolute spirit’ covers art, religion and philosophy (Enc. III §§553-77). Unlike (2) and (4) (subjective and objective spirit), which are finite, it is infinite, since in it spirit is (an object) ‘for’ spirit itself, but also because it reflects upon what is other than, and thus limits or restricts, spirit. (Inwood, 1992: “spirit”)

At the level of art of the process, which takes the Spirit through a journey with the goal of its self-realization, contains the generation of the arts through time, history, ages and cultures etc. Although this is a natural and a necessary generation in the longing search for the truth of the absolute, at the end, it cannot reveal the truth in its all entirety and it only offers a form for the truth to express itself in what is sensory and physical.

Art, religion and philosophy are all activities that help us express our unique human nature whatever their result is when those activities are performed. We, as human beings, use art as an expression of the depths of our individual perspectives with the help of various sensuous means.

Art, in Hegel's view, portrays the human spirit, at first in a bodily form, later in a more spiritual form. Art reveals the absolute. It represents the absolute as spirit. And it reveals or embodies the Idea. (Inwood, 2004: xiv)

Both art and religion meet on this common ground of sensuous expression towards the achievement of the self-understanding of the spirit. However, as we will also see, at the end of the section titled 'romantic art', both will be inadequate as far as their capacities of expression go and this will be where philosophy will come on the stage to overcome this inadequacy. As one of the human activities pertaining to the absolute spirit, we will now go on to talk about art, and more specifically Hegel's philosophy of art.

2.1.3.1 Hegel's Philosophy of Art

I have mentioned in the first section of this chapter that art was a medium through which the Spirit finds an expression of its self-understanding. For Hegel, the purpose of art was to present the creations of beautiful objects and in these objects resided the freedom of the spirit. "The content of this world is the beautiful, and the true beautiful, as we saw, is spiritual being in concrete shape, the Ideal; or, more closely looked at, the absolute mind, and the truth itself." (Hegel, 2004: 89). According to Hegel, art presented us the opportunity to create products that are the very expressions of our freedom. And only when we can say that the products that have been created are the sensuous representations of our spiritual freedom, these

products are beautiful. Hegel believed the Ancient Greek sculpture to be the very definition of beautiful and solely possessed the characteristic of beauty because of the fact that they represented the freedom of the spirit by expressing it through their visible structure created by the artist. However, art is capable of this expression only to some extent. We will see the process/progression of the capability of art through the three forms of art, which are the symbolic, the classical and the romantic. The Spirit's journey through these forms of art will also present us with different kinds and forms of beauty within their boundaries. The aim here is to take this journey with the spirit in order to see clearly at what point, for Hegel, it might have ended for art. In order for us to see the journey of the spirit in a clearer manner, Hegel defines and divides the arts into three main forms and five sub-kinds. The main forms of art are, as I have mentioned above, symbolic, classical and romantic, which are determined according to the level of the possibility of their conception and physical expression of the Idea. Through these three forms of art, we will see the Idea realizing and objectifying itself, and its consciousness of the self.

This we may take as in the abstract the character of the symbolic, classical, and romantic forms of art, which represent the three relations of the Idea to its embodiment in the sphere of art. They consist in the aspiration after, and the attainment and transcendence of, the Ideal as the true Idea of beauty. (Hegel, 2004: 88)

The first form of art that we will study is the symbolic form of art, which is the subject of the next sub-section.

2.3.3.1.1. Symbolic Art

In this form of art, we see the sensuous expression of the abstract idea perceived by the artist. The rational form is put into a sensory form in order to have symbolization in that form but this symbolization is not a completely transforming one because the sensory form does not cause the rational form to go through any kind of substantial change or penetrate the rational form in any way. The true beauty of the content, which is what the artist is trying to present through this expression, does not meet the sensory form, that is to say that the sensuous lacks the capacity to express the full extent of the spiritual. The works of art that have been created by the ancient Indians, Egyptians and Persians may be given as examples for their failed and inadequate attempts in carrying out the unique meaning of the spiritual content. For the ancient Egyptians, these kinds of art works were the large statues that represented their gods, which usually consisted of large animal bodies with human heads. Because of this on-going inadequacy of expression of the rational form in the symbolization, a conflict occurs between the rational content and the sensory form. Despite the fact that there is this inadequacy of expression in the symbolization, architecture still possesses the highest and the best characteristics of the symbolic art because it presents fully accurate symbolizations of the ideas in the material forms. Each one of the works of art that fall under this category is the symbol of what they are trying to express even though they may not meet the idea that inspires this expression.

In this material and in such forms, the ideal as concrete spirituality does not admit of being realized. Hence the reality, which is represented in them, remains contrasted with the Idea, as something external, which it has not penetrated, or has penetrated only to establish an abstract relation. For these reasons the fundamental type of the fine art of building is the symbolical form of art. (Hegel, 2004: 90).

The inadequacy of the power of expression of architecture exists because of the fact that it cannot fully capture the exact spiritual content in the material form. Symbolic form of art tries to unify what is sensory and spiritual but it fails in these attempts as the products of this form of art are in distorted forms, which shows that the spiritual content is not yet visible to the audience in those forms.

For the limit of architecture lies precisely in this point, that it retains the spiritual as an inward existence over against the external forms of the art, and consequently must refer to what has soul only as to something other than its own creations. (Ibid.: 91)

The kind of architecture that may specifically be given as examples in order for us to grasp it in a much clearer way could be the temples that have been built in the ancient ages; for the people to come together and perform their rituals of different kinds. These structures are, for instance, expressions of the spirituality that is experienced through different sorts of religious activities.

As the symbolic form of art does not adequately express the spiritual content via the sensory form, in its attempt to find the adequate form of expression, we will now move on to the classical form of art in the next section.

2.1.3.1.2. Classical Art

What symbolic art lacks on the issue of the expression of the rational form in the sensory form, classical form of art overcomes. In ancient Greece, the sculptures, which were supposed to represent the gods, aimed to capture what was spiritual in the tangible form, that is, the sculpture. The rational form is not at all external to the sensory form at this point; moreover, it penetrates the form and becomes immanent to it. In the classical form of art, there is a certain inwardness that is obtained in the sensuous form of the spiritual content. Although the form that expresses the spiritual content is not distorted now that it has reached perfection in that sense, there is still a limited capacity in the expression of the form, which means that the spiritual content has not reached to its furthest depth of inwardness.

This is the task of Sculpture. In as far as in this art the spiritual inward being which architecture can but indicate makes itself at home in the sensuous shape and its external matter, and in as far as these two sides are so adapted to one another that neither is predominant,

sculpture must be assigned the classical form of art as its fundamental type. (Hegel, 2004: 91)

Sculpture, as the form of art that has the most characteristic resemblances under the roof of the classical form of art, expresses the infinite tranquility of what is spiritual, which also has a sanctified quality. In this form of art, the spiritual content finds its most appropriate expression in the sculptures that are examples of the human figures. The human body and the sculptures that are in the shapes of the human body reach the divine ideal with all its totality. The sculpture of the Apollo, which has the quality of visibility and tangibility and is made/carved out of stones, for instance, aims to embody God in the form.

Sculpture can represent no spiritual content, which does not admit throughout of being adequately presented to perception in bodily form. Sculpture should place the spirit before us in its bodily form and in immediate unity therewith at rest and in peace; and the form should be animated by the content of spiritual individuality. (Ibid.: 91-92).

Although, the classical and the romantic forms of art both have perfect expressions of the spiritual content in the sensory form, the former still lacks the quality of reaching for the depths of inwardness of the spiritual content. Hence, we will now move on to the next section, that is romantic art.

2.1.3.1.3 Romantic Art

Among these three art forms, the highest manner of manifestation of the Spirit presents itself in the romantic art. This art form allows more space for subjectivity and insight in the sense of capacity for them, compared to classical art. Both classical and romantic forms of art provides the balance between the form and spiritual content of the art work perfectly, however, the romantic form of art overcomes what the classical lacks in its representation, that is the depths of inwardness that it should reach the kind of freedom that penetrates our souls.

The determining principle for the content of art, as well as for the medium, which represents it in outward form, comes to be particularization [dispersion into various shapes, attributes, incidents, etc.], individualization, and the subjectivity, which they require. (Hegel, 2004: 92)

In this type of art, the mind is expressed in a way, which is of the utmost complexity and the spiritual content is neither symbolized nor presented but rather overcomes the sensory form. Here, Spirit refers to what is beyond externality and what its own internality is, hence, the subjectivity, self-consciousness and the internal happenings of the Spirit ends up being the main themes that are handled under the inclusive umbrella of the romantic form of art.

The classical form of art tried to present a perfect union of the embodied soul and the body itself. The romantic form of art separates the body and the soul from each other instead of trying to unify them, by which we mean that it places the existence of the *spirit in itself* at one side and the physical existence at another. The spiritual content progresses in a way, which causes for it to lose the unity that it has between itself and its sensory expression; it is free in this manner.

There are three types of art forms that are performed and that capture the characteristics of the romantic art, which are painting, music and poetry. In painting, we still see that the spiritual content has is bound and connected with the material form. In music, the material form still binds the spiritual content but in poetry the spiritual content loses its dependence on the material and the spiritual content is expressed not only through sounds but also through words.

Romantic art no longer gave an immediate expression to the Idea, that is: because its spiritual content transcended the possibility of an adequate sensuous representation, it has to be explained in order to be understood. (De Mul, 2003)

We have reached to the point in the romantic form of art, where the spiritual content moved beyond the sensuous expression. At this point the spirit will have finished its journey in art, in which it was trying to find the sensuous expression of its freedom, and from here on, art will have a

limited role in the sense that it will no longer be a medium for this kind of expression, which is why we will now move on the issue of the end of art in the next chapter of this study.

CHAPTER 3

End of Art Theory

3.1. Hegel's End-of-Art

At the end of the second chapter, we have reached to the point where art was no longer an adequate way of expression and it lacked to provide the kind of medium that the spirit needed for the expression of its freedom and the achievement of its goal to reach its own self-understanding. Poetry was, according to Hegel, where art came to a dead end in terms of providing the spirit the necessary forms of expression. Even though, in poetry, the material strings attached to the spiritual content was let go, to the highest extent that art could offer, the spirit still had to move on to find the most adequate form of expression for its freedom.

Poetry is the universal art of the mind which has become free in its own nature, and which is not tied to find its realization in external sensuous matter, but expatiates exclusively in the inner space and inner time of the ideas and feelings. Yet just in its highest phase art ends by transcending itself, inasmuch as it abandons the medium of a harmonious embodiment of mind in sensuous form, and passes from the poetry of imagination into the prose of thought. (Hegel, 2004: 96)

For Hegel, in the journey that Spirit takes with the aim of reaching its self-understanding and self-realization, it could only reach this goal through art, religion and philosophy, which are the elements of the absolute spirit as was mentioned in the previous chapter. According to him, art could no longer give a sensuous expression to the spiritual content that it aims to give a representation of. The content of art, in its current stage (meaning the times during which Hegel originated his view on the end of art), became something that had to be explained in order to be understood, which is what he meant by art's lack of ability in giving an adequate expression via the sensuous. Art presented us the opportunity produce concrete representations in an attempt to express our spiritual freedom, however, the form no longer matched the content. Religion and art have this something common as far as making use of sensuous means. But both lack the capacity that philosophy can offer human beings, which is that philosophy deals with the content of thought and it has no boundaries for the length that the human mind and imagination can go. The fact that philosophy is the only kind of activity that sets the grounds for achieving the goal of self-understanding makes it significant for when art comes to a dead end.

As the artistic movement progresses from architecture, to sculpture; from sculpture to painting; from painting to music and, lastly, from music to poetry, according to Hegel's classification of the forms of art, he claims that it finally comes to an end in the sense that it has reached its limits concerning its role in spirit's journey towards self-understanding. Art has a significant place in the Spirit's journey but it does not offer the highest form

of expression among the forms of expression that the absolute spirit offers. Although that is the case, what makes art different from religion and philosophy, in this journey, is the fact that we produce these objects, which are supposed to be the sensuous expressions of our spiritual freedom, with no other intention (e.g. intentions of faith, which is what religion does) than the achievement of that expression.

Alongside religion and philosophy, the task of art is to express the divine, the deepest interests of mankind, truth. However, what is distinctive about art is that it expresses the divine in a specific, sensuous way. In sharp contrast to religion and philosophy it is almost exclusively embedded in the natural appearance of the world. It is, as a rule, much closer than religion and philosophy to the ways the world appears to our senses. (Van den Braembussche, 2009)

Although Van den Braembussche sees a sharp distinction between the forms of expression of art and religion, as I have mentioned above, I do see something common between both, which is that they both use sensuous means. How religion differs is that, with the Reformation, the religious attitude took a turn towards a more inward attitude.³ Faith and

³ The Reformation was a religious movement that occurred in Western Europe during the 16th century that resulted in a divide in Christianity between Roman Catholics and Protestants. The Reformation produced two main branches of Protestantism; one was the Evangelical churches, which followed the teachings of Martin Luther, and the other the reformed churches, which followed the ideas of John Calvin and Huldrych Zwingli. Protestant theology centered on the individual relationship between the worshipper and the divine. The movement's focus on the individual's personal relationship with God was reflected in the number of common people and day-to-day scenes that were depicted in art. Protestantism taught that since God created man in his own image, humanity is

religion was now a more private relationship that the individual establishes between himself/herself and God. The demand and the dependence on the religious imagery was let go and art's function in religion was becoming more and more limited.

The universal need for expression in art lies, therefore, in man's rational impulse to exalt the inner and outer world into a spiritual consciousness for himself, as an object in which he recognizes his own self. He satisfies the need of this spiritual freedom when he makes all that exists explicit for himself within, and in a corresponding way realizes this his explicit self without, evoking thereby, in this reduplication of himself, what is in him into vision and into knowledge for his own mind and for that of others. (Hegel, 2004: 36)

The individual artist starts off with the intention of satisfying his/her subjective need for expressing his spiritual freedom via sensuous means and ends up with an artwork that is the expression of the spirit of the culture that he/she is a part of as well as this freedom. Hence, art is not merely about the artist, who produces it, but it is also about the historical

perfection. Art that did seek to portray religious figures or scenes followed Protestant theology by seeking to portray people and stories that emphasized salvation through divine grace and not through personal deeds or by intervention of church bureaucracy. The Protestant Reformation induced a wave of iconoclasm, or the destruction of religious imagery. All forms of Protestantism showed a degree of hostility to religious images, as idolatry, especially sculpture and large paintings. ("The Reformation and Art", 2014)

development of the human spirit, to which the artist as an individual contributes with his/her artworks.

There have been many views about what Hegel really intended to mean when he said that the end of art had come. Some interpreters have taken it as though he did not mean an ultimate end but rather “a perennial, or timeless end of art.” (Beiser, 2006: 370). What Hegel truly had in mind, during the times that he was contemplating on the issue of the end of art will of course be a mystery, nevertheless, we can have an understanding of his meaning if we study and follow his philosophical works⁴, each one of which is a step towards achieving a total self-understanding. When we move according to the artistic movement, starting with the symbolic form of art, then through classical art and lastly ending up in romantic art, as Hegel formulated them, we come to the highest level of expression that art can offer in and through art.

The beautiful days of Greek art, and the golden time of the
later middle ages are gone by. The reflective culture of

⁴ Hegel gave lectures not only on world history, but on the histories of art, religion and philosophy. But his deeply historical outlook is manifest in all his works, and coheres with several features of his thought: (1) The individual is subordinate to the structures of objective and absolute spirit, which develop over history more obviously than individuals as such. (Thus pragmatic history needs to resort to petty, personal motives.) (2) The past stages of an entity are sublated in its present state, so that a full understanding of the present requires a knowledge of the past: ‘what we are, we are at the same time historically’ (LHP). (3) But one cannot understand something solely by knowing its history. Philosophical or, e.g., theological understanding involves more than simply recording past philosophical or religious beliefs. We must also discern the rationality of them and of their development. (4) The past stages of humanity are radically different from its present state: men in the past thought and acted in systematically different ways. (5) But past forms of thought and action are related to our own in ways that are rationally intelligible, not in traditional logic, but in Hegel’s logic of conflict and development. (6) Since the historical process is rational, the historical fate of a doctrine or a way of life reflects its ultimate intellectual or ethical value; ‘World-history is the judgment of the world [viz. the Last Judgment]’ (PR §340; Enc. III §548). (This is a line adapted from Schiller’s poem ‘resignation’.) (Inwood, 1992: “history”)

our life of today, makes it a necessity for us, in respect of our will no less than of our judgment, to adhere to general points of view, and to regulate particular matters according to them, so that general forms, laws, duties, rights, maxims are what have validity as grounds of determination and are chief regulative force. (Hegel, 2004: 12)

With the modern⁵ age upon the world and the times that Hegel was living in, the function of art had shown particular changes in the sense that it started playing a role where it gave the kind of products, which were merely expressions of daily human concerns rather than the expressions of the true spiritual freedom. Hegel believed that the current conditions of that particular time in history were not suitable for the kind of arts that could play the significant role in the process towards Spirit's self-understanding.

The spiritual content, which the artist was trying to give a sensuous expression to, had now exceeded the boundaries of its possible material forms. In the process of categorizing the Spirit on the basis of its progression, Hegel shows us how the relationship between the spiritual content and the sensuous expression of it changes in the sense that the content is not bound by the form anymore. "Art no longer fulfills our spiritual needs, as it once did." (Van den Braembussche, 2009).

⁵ The word modern is defined in the online dictionary of Collins in three ways as follows: belonging or relating to the period in history from the end of the Middle Ages to the present; of, relating to, or characteristic of contemporary styles or schools of art, literature, music, etc., especially those of an experimental kind; of, involving, or befitting the present or a recent time; contemporary. In the course of this study and with relation to art we will assume the second meaning and use various derivations of this word, which are modernism, modernity and also the modern age. ("Modern", 2013) Also, in the Oxford Dictionary of English (January 1, 2011) there is a definition, which explains modernism as "a style or movement in the arts that aims to depart significantly from classical and traditional forms."

This totality is realized or actualized in a Pantheon of individual works of art by the particular arts overseen by the 'spirit of beauty'. Hegel's claim that the completion of this Pantheon *will* take 'ages' (*Jahrtausende*: lit. 'thousands of years') is often taken to indicate that he does not believe that art is at, or nearing its end. (...) The implication, if any, is rather that art has come to an end, since the garland or Pantheon is finished and there is nothing left for art to do. (Inwood, 2004: 196-197)

According to Hegel, art had not come to an end in the sense that suddenly it would cease to exist and human beings would not produce art works anymore. For him, it had come to a dead end concerning its role in Spirit's journey. Art still provided some kind of satisfaction for human beings but it was no longer a medium in the actualization of Spirit's goal of self-understanding. Now that Spirit has superseded any kind of physical expression that art can offer and whole of humanity turned more and more inward in search for a self-understanding, philosophy takes its rightful place because of the limitlessness that it can offer the human mind as opposed to art and religion.

When Hegel spoke of the end of art his criterion was not quantitative but qualitative. In his view the end of art did not lie in the fact that after a particular moment in time no more works of art would be created, but that the high point of art is already behind us. (De Mul, 2003)

In Hegel's view, art was nothing close to being that but it was now liberated from the constraints of being the medium for the expression of a

spiritual content. It was free to serve as a medium for the expression of the affairs of our humanity and our mostly worldly needs. Art will still be produced and keep being the kind of human activity that offers some kind of satisfaction for human beings, however, it will not offer the same kind of satisfaction that it used to offer when it had the mission of being a medium for the expression of the spiritual content towards achieving the goal of the self-understanding of the Spirit. It is just that art will “no longer have a spiritual mission.” (Esquivel, 2010) The end of art does not just mean liberation for it but it also “means that a more profound philosophical knowledge of art has been acquired.” (Esquivel, 2010)

Unlike earlier announcements of the end of art, it is not a simple opinion concerning the state of the arts during his time, but an inherent consequence of his philosophy of history. In Hegel, the value of art is measured through its role in the process of the self-realization of the Spirit and therefore, in his system, it undergoes an evolution. (Esquivel, 2010)

It is important to understand certain historical developments in order to understand the whole of Hegel's philosophy; because, according to him, history was always moving towards a climax, which was actually Spirit's achieving self-understanding. Art was one of the activities that has existed as long as human beings and it has also offered various forms of expression for the spiritual freedom of human beings throughout history, hence, progress in art was a significant part of the process of history, which is actually a totality of human activities. Hegel's philosophy of art is

not just significant in itself but it is also important for the whole of his philosophy. That is the reason why it is essential to understand the significance of art in the process of Spirit's progression towards a self-understanding.

3.2. Arthur Danto's End of Art

Arthur Danto has been an important influence as a philosopher, an author and an art critic during most of the 20th century. He was born in 1929 and died on October 25, 2013. Before he became one of the most important philosophers and art critics in the world, he studied with Merleau-Ponty in Paris. He was a renowned art critic as well as a philosopher, which has helped him approach to issues on art from two different directions; one is the art critic's direction and the other is the philosopher's.

In fact, in Danto, we can detect two distinct approaches: on the one hand, that of the philosopher of art and of the philosopher of the history of art; on the other hand, that of the art critic, and not only in so far as he effectively engaged in art criticism. (Esquivel, 2010)

He was an art critic for The Nation and Artforum for many years and, despite the surroundings that he has been forming his philosophy and artistic point of view, he tried to form something different from what there

was inside those surroundings. It was not that he did not like great artists such as Rembrandt or Van Gogh, but he was more attracted to and more struck by the works of artists such as Andy Warhol and John Cage. In 1964 he wrote an article called “Artworld”, which was published in the *Journal of Philosophy*, he talked about something called the artworld that would change the way people looked at art; at least that was his aim. With this new terminology, though, it was harder to decide what to call art and not art. According to his construction of the concept of the artworld, it consisted of the critics, the artists, viewers and collectors of art and everyone within the artworld that contributed to it through their interpretations of the artworks.

Among all the works that he has produced over the years, the essay called “The End of Art”, which he wrote in 1984 and developed in one of his later works *After the End of Art*, is the one that he is mostly known for, after the “Artworld”. That is because his idea of the end of art was influenced by Hegel’s. The end of art thesis developed by Danto is widely considered a newer version of that of Hegel. But before going into Danto’s own end of art thesis, I will firstly talk about his review of Hegel’s end of art.

3.2.1. Danto on Hegel’s End of Art

Danto starts off his essay, which he wrote in 1999 (“Hegel’s End-of Art Thesis”), with Hegel’s claim about art being a thing of the past and Danto, himself, defines this “formulation as being the most forceful one about the

end of art.” (Danto, 1999) What Danto understands from Hegel’s announcement of the end of art is that the role it plays in our lives would not be as essential as it used to be. “Herein it has further lost for us its genuine truth and life, and rather is transferred into our ideas than asserts its former place in reality.” (Hegel, 2004: 13) Danto’s opinion about this thesis was that it was more about human beings and how we relate to art than about art itself. This is to mean that the way in which we place art in our lives is not the same as the way that our ancestors before us did, that is as a means of expression of spiritual freedom. Now that the spiritual content has transcended the form, what art could do was to afford recreation and entertainment, decorate our surroundings, give pleasantness to the externals of our life, and make other objects stand out by artistic adornment. (Danto, 1999) He believed that, in the state that art had come, it became a subject for philosophical study and the time that the creation of art for just art’s sake was now over, that is to say that “for us, art is merely an object of intellectual consideration.” (Danto, 1999) Danto believed that Hegel did not have the *objective spirit* in mind when he talked about the End-of-Art. He did not think that art was enough to satisfy our most fundamental needs on its own and agreed with Hegel that the end of art had really come in that sense. According to his interpretation of Hegel’s Spirit, the most fundamental activity of the Spirit was thinking and the most differentiating element of it was that it had history, which would also indicate that, Danto, as well as Hegel, considered history as a process. Spirit was also a part of this process. Throughout this process Spirit is expressed in different forms with the goal of achieving a self-understanding.

In the history of the human life, art has always been a reflection of the inner happenings of the particular individual, who created it, and also of the particular culture that the individual is a member of. And if we think about follow Hegel's types of art, we understand that the journey of the Spirit through art has come to an end as it is. Danto believed that art had served its mission and it "may now lapse back into the entertainment and ornamentation so important in the enhancement of human life." (Ibid.)

Danto was aware of the significance of this thesis for Hegel's philosophy in general. In addition to this, he thought, "it was of the defining idea of Hegel's philosophy of art and his philosophy of art the heart of his entire philosophical system." (Ibid.) He separates Hegel's thesis from the differentiations of it that were produced in the late twentieth century in the sense that he does not see them as equally profound as Hegel's entire philosophical system. He also thinks that current situation of philosophy is not capable of affording the intellectual grounds for which Hegel's end of art thesis could be addressed to. (Ibid.) Based on *Lectures on Aesthetics*, he interprets Hegel's end of art as the end of romanticism because of its claim about the superiority of art over philosophy. This claim was grounded on the idea that art's superiority lied on its ability to present ideas in sensuous forms which philosophy could not do. Hence, as the end of art had come, according to Hegel, based on art's inability to offer the adequate sensuous form of expression to the spiritual content, it would also refer to the end of romanticism in this sense. Because of the very reason that art was held superior to philosophy, it had come to an end. (Ibid.)

According to Danto, even though he cannot name it at the time, Hegel could see the kind of pluralism that started occurring in the art world and instead of naming it as pluralism he saw it as an end for art. “It is astonishing that Hegel should see the end of art in what is in effect a total pluralism, though he could not have foreseen the kind of pluralism that defines the artworld today.” (Ibid.)

3.2.2. Danto's End of Art

It was only when I encountered Warhol's *Brillo Box* that I saw, in a moment of revelation, how one could make philosophy out of art. But *Brillo Box* has only the sensuous properties possessed by Brillo boxes, when the latter are conceived of merely as decorated containers. (Danto, 1998b)

According to Danto, today's art and artists were liberated in such a way that any means by which they can convey their thought was a permissible one. The first time that he walked into the Stable Gallery and had his first walk through a Warhol exhibition was the time that made him realize that the important question to be asked there, was the question of what made them art. “But the question is, ‘What makes it art?’” (Danto, 1964) The importance of the works of Andy Warhol in Danto's world of thought is undeniable. He often mentions him in explaining the transition of art into the philosophizing of art.

One evening in the late spring of 1964, he stumbled into the Stable Gallery on 74th Street. At the Stable Gallery, Danto came face to face with Andy Warhol's Brillo Boxes. Danto was struck and confused by Brillo Boxes. Over time, he worked out a full-blown theory to deal with them. The theory boils down to this: There is no way, visually, to know that Brillo Boxes is a work of art. So, the Brillo Boxes mark the moment when art became philosophy. You cannot look at the Brillo Boxes without asking the question, "What makes it art?" (Meis, 2013)

This question is the important point here because it would be the way the artist uses to philosophize art by means of his work. In the case of Warhol's Brillo Boxes, for instance, what makes them art and what makes them different from the ordinary Brillo boxes that sit on the shelves of any supermarket, is a certain theory of art, which helps us see them as representations in the sense that they possessed *aboutness*.⁶ Sure, it was easy to confuse both according to their appearance but when we ask the question of what each one was about, the kind of answer that we get is what will help us separate the artwork from the real object (real object being the ordinary Brillo box that actually contained the detergent). (Danto, 1998b)

I need hardly emphasize the impact on my philosophy of art of Andy Warhol's 1964 Brillo Box, which for all relevant purposes was indiscernible from the Brillo boxes of warehouses and storeroom. It encourages me to think

⁶ It should be noted that Danto himself mentioned, in his 1981 essay *The Transfiguration of the Commonplace*, that aboutness was not the only condition for distinguishing between two such objects. He added the condition of being about art as well as being whatever they are about. (Esquivel, 2010)

that if I could show in what way the two were distinct, I would have found what seemed to me central to my philosophical undertaking—to distinguish artworks from what I called “mere real things.” (Danto, 1998b)

Danto himself talks about the importance of the question of what makes us call something an artwork in his “The End of Art: A Philosophical Defense.” In this essay, he explains the need for philosophy in art by pointing out that art fails to answer this question. He thinks that if and when this question is asked in order to distinguish the difference between two a-likes, just like in the case of the Brillo boxes, art itself could not answer it and that is why we needed philosophy. However, he distinctly says that the end of art, for him, does not mean art turning into philosophy. He mentions that both go in different directions and that art could be free in the hands of the artists in the sense that the artists could use any means they wish to use and art could go to whatever ends it may go. Danto considered the end of art as an end of the tyranny of the history, which dictated that the artists had to drive history forward in order to be successful. He believed that we lived in a time that allowed an unlimited class of artworks to exist and there was not a mission that had to be carried out by art for any kind of progressive development. (Danto, 1998b)

That task of the critic is to infer the best explanation of what is there, using whatever helps in arriving at an intelligible interpretation. This can be a fairly time-consuming inquiry, but it is the paradigm of how art is to be experienced today: everyone is required to be a critic, and must learn to put together the thought embodied in

the work. The professional critic enacts this for the sake of his or her readers, giving them what they need to understand the art. Even the artist needs the critic, in this sense, better to understand what she or he has done. (Danto, 2002)

As an art critic, he also mentions the importance of art criticism and its significance as a medium between philosophy and art. By this, he announces that as well as being the creators of their artworks, the artists also had to be the critics of their own creations in order to explain what they aim to convey through their works. For him, it is important for the artist of the today's artworld to better understand his/her own work as well as better explaining it. I had mentioned that he saw art and philosophy as going in different directions. However, he also honestly admits that there is not a clear interface between philosophy and art because of the fact that criticism in art had profoundly penetrated the artistic practice in today's artworld. (Danto, 1998b)

The end of art, for Danto, does not mean that the production of any kind of art has stopped all of a sudden. "What has finished is not, need one say, artistic production, but a certain time-honored way of talking about art. We can no longer behave, like our ancestors, as though we knew just what art was." (Eagleton, 1997) According to him, the end of art means that "the great master narratives which first defined traditional art, and then modernist art, have not only come to an end, but that contemporary art no longer allows itself to be represented by master narratives at all." (Danto, 1998a: xiii)

As he was one of the most renowned philosophers and art critics, he did not take for granted the significance of cultural criticism as well as criticism in art and he believed that the artworks of today “perfectly embodies the culture in which we must live.” (Danto, 2002) The meaning of the end of art, for Danto, was that in order for us to get a good understanding of culture would be by means of art, which indicated the beginning of a new cultural reality. (Danto, 2002)

3.3. *Understanding the End of Art*

“Understanding The End of Art” is an essay written by Jorn K. Bramann in 1998. He is currently professor emeritus and a part-time instructor at the Frostburg University in Maryland. He writes this essay, after reading Danto’s “The End of Art” essay, in an attempt to give an account of his point of view on art’s so called end.

At the beginning of his essay, Bramann reintroduces a character from one of his book, *Phantom Door: A Mystery*, in order to explain his understanding of the whole issue. The name of the character, which he chooses to use from this book, is Barry Ashton. Barry Ashton is an art dealer and he is one of Bramann’s main characters in the book. The reason, he explains, why he especially picks this character is that Ashton has something common with Hegel. The art dealer also believes that art has come to its end and that there is no further destination it can go from this point on.

First there is the widespread feeling—justified or not—that artists have for a long time failed to produce any work of real substance... Second, there is the impulse of the philosophy of history—usually associated with Hegel and Marx—according to which everything in the world is not only subject to change, but also to coming into being at one point in history, and to vanishing at another. Art, according to this thinking, (...) may not always be with us. It is not only bound to go through the internal changes that by now we have accepted as part of art, but it will at some point also have exhausted all possibilities of self-renewal, and from then on be condemned either to sterile self-repetition, or to the production of “gimmicks.” (Bramann, 1998)

What Bramann does at first is, to take the readers by the hand and take them to the point where they have to raise the question of “what does it mean to say that art has come to an end?” He gives an account of what is not the case when the phrase *the end-of-art* is used. With this, he says that it is not the case that people have lost their interest or investment in art and that it is more of an issue of the lack of substantial significance in what is produced and named as art. Bramann, as well as Danto, believes that this phrase does not imply the end of the production of art. In fact, he says that it will still be produced and appreciated by people. For him, artists will still produce art and it will still continue being appreciated by people.

Few people think that there is no use anymore for art as entertainment, as decoration, as expression of feeling, or

in some other pragmatic function. People will continue appreciating well-drawn cartoons, all sorts of monuments, beautiful parks etc.—long after art proper has become history. Besides, painting pictures or carving figures will always be good therapy for senior citizens and emotionally disturbed individuals. (Ibid.)

Bramann believed that art had come to an end in such a way that it resembled a step-by-step process for him. The first of these steps was where a shift occurred on the focus of art, which was now “on the physical and aesthetic aspects of the world.” (Bramann, 1998) Now that the focus has shifted, the objects of the artworks were, now, irrelevant, the manner in which they were created had more significance than anything else. Thus, we can say that this shift in the focus lets today’s artists to have freedom and perform their art as a means of delivering various messages through their works. Although the idea of having art as a means of expressing the inner happenings within our souls and minds, it was now the most defining thing in art.

Rembrandt showed us the depth of the human soul in his portraits, Goya the horrors of war and human cruelty, and van Gogh the darkness of life in his sun-drenched corn fields with crow. Often such non-aesthetic concerns as revealing some important truth about the world are presented in a sort of tense balance between aesthetic form and the non-aesthetic content of a work, and this tension itself could become the main focus of certain works. (Ibid.)

One of the main reasons why I chose to include Bramann's essay in my thesis, before I concluded it, is that he mentions Marcel Duchamp as an example of one of the artists, who had performed and reacted against the idea of the end of art, even though he did not have any knowledge of Hegel's standpoint on the subject. As I have mentioned in the previous section, Duchamp, himself, admitted that he had no intention of contributing anything in the name of art. Hence, he was surprised when he saw how people reacted against those items that were not meant to be taken as artworks when he "threw them at their faces." (Richter, 1944)⁷ This was the challenge that he presented them but it turned out in such a different and interesting way that he became very famous for those works.

For Bramann, another step through which art came closer to its end was "the liberation of art from itself—achieved by practicing artists as a logical conclusion of their own artistic endeavor." (Bramann, 1998) At the end of all of these steps, he argued that art had reaches its end when it experiences a full self-realization. The kind of self-realization that Bramann mentions here is similar to the issue of our souls being trapped by the limitations and within the limited capabilities of our bodies. If we can break free from ourselves, we may taste freedom in the sense that, there were infinite possibilities that is presented before our souls.

⁷ There is a problem with this infamous quote, however. Hans Richter asserted that it came straight from a letter written to him by Duchamp in 1961. Only years later did he admit that those words were not Duchamp's. Richter had sent Duchamp this paragraph for comment, writing: "You threw the bottle rack and the urinal into their face..." etc. Duchamp simply scrawled: "Ok, ça va très bien" into the margins. (19) (Girst, 2003)

Musicians such as John Cage and Edgar Varese also produced works that were aimed as reactions against the idea of being able to encounter art anywhere and in anything. As a way of dealing with this issue in their unique way, they made experimental with the purpose of adopting an attitude towards art, which they called the *art attitude* afterwards. By adopting this attitude a last step towards the end of art has been taken and another step into accepting the idea that it could only be artists, who had to be the ones to produce artworks. With the art attitude, we could interpret anything and everything that we come across in our daily dealings. If we can come across an artwork anytime/anywhere/in anything, then that must mean that art served other purposes than the artistic ones, which leads to the achievement of reaching a goal towards the preservation of the world. Although, all these points about adopting an attitude that would create a world in which art is everywhere may sound pessimistic, Bramann, as well as Danto, does not take a negative stand on the issue of the end of art. This attitude makes it possible for us to find and experience art everywhere we go and in everything we look at, in every aspect possible.

A culture that develops an “art attitude” will have a much richer experience of the world than one that knows nothing but “gut reactions” and utilitarian consumption. In the art attitude one might say lies the preservation of the world. Now that art has reached its goal, it can in good conscience engage again in activities that would have been (literally) improper at the time when it was still trying to find itself. Art is fully ready now to serve external, non-artistic purposes again. It can of course, continue to create purely aesthetic objects. There is nothing

particularly wrong with that, although doing so does not constitute the same almost heroic accomplishment anymore that it once was when art was still struggling to break away from extraneous purposes. (Ibid.)

The artistic contemplation and interpretation of a so-called artwork is nowadays a relatively sensitive topic because of the fact that there are still strict followers of pure art. Pure art, by definition, is the kind of art that supposedly had meaning, and did not need to be explained for the viewer. Art in the modern age, is nothing like this and it looks more like a stage where the artist bares his/her soul and the viewer has the freedom to find various meaning that is presented on this stage. Hence, pure art was considered to have been created before the end of art and its followers were in strong opposition against the idea of adopting an art attitude. They did not believe that a *Brillo Box* could even come close to being an artwork when we compare it to a painting by *Rembrandt*. However, today, we have reached to a point, where we are bound to accept the fact that it does not matter how much work the artist has put into his piece in order for it to be considered as artistically valuable.

But truly creative spirits will not stop at this point, and it is not likely that the future will be with simply repeating what was once a great accomplishments. Entirely new forms of creation and enlightenment are called for after what has happened in art and on the planet during this century. The cutting edge of the human spirit and of art, one might say, will lie beyond the sphere art from now on. (Ibid.)

CHAPTER 4

CONCLUSION

The purpose of this study was to explore the meaning of the phrase of the end of art, which was announced by Georg F. W. Hegel, who is one of the most remarkable philosophers in the world. The significance, here, is that instead of setting a goal to present an answer to a question, my aim was to provide the reader the liberty to formulate a perspective of his/her own on the issue by presenting two of the most prominent point of views on the end of art, which are of Hegel's and Danto's.

After giving a brief introduction at the beginning of my study, I provided a transition into Hegel's philosophy of art in the second chapter. I believe that it is important to have an understanding of his philosophy of spirit in order to grasp the importance of his philosophy of art in the whole of his philosophical system. In this chapter, again, I got into detail and explained how Hegel classified spirit into three: Subjective, Objective and Absolute Spirit. Philosophy of art comes onto the stage in the absolute spirit because art was one of the three unique human activities that identifies with it. Also, in his philosophy of art, we see that Hegel classifies the forms of art under three main titles, which are the symbolic, classical and romantic forms of art. Each one of these art forms is identified with certain kinds of art: Symbolic form of art is identified with architecture, classical form of art is identified with sculpture and romantic form of art is identified with painting, music and poetry.

In the third chapter, I started off where I have left the issue of the end of art. After introducing Hegel's meaning on the end of art, what I have arrived was that his meaning was not the kind that meant an ultimate end for art, which implies that the production of any artworks would suddenly stop after the announcement of the end of art. His concern was that art's function in the spirit's journey towards its self-understanding was over and now that this was the case, art was liberated to serve as a medium of expression of a different kind in our daily lives. Danto also believed in a function of art that offered it freedom of the bounds of the responsibilities that being the main form of expression for the spiritual content in the spirit's journey.

The fascination that a person gets out of seeing a statue, which was created by the arrangement of a bunch of *Brillo boxes*, can be of the same magnitude as one gets out of reading a poem by *Shakespeare*. In today's world we cannot put forth standard criteria for the evaluation of artworks and even for calling a piece an artwork. Now that art has attained new purposes other than just artistic ones, which serve as non-artistic and external to what they were before, we can appreciate what has been created by the artist and how he/she made, for instance, a urinal come to be as influential as a novel by Dostoyevsky. This is not to say that this is the fact of the world that we live in today, but that there are, now, people who can appreciate Warhol's Brillo boxes and Duchamp's reactions, which later became the very symbols of what he was reacting against.



The Urinal



The Yellow House ('The Street')



A Pair of Shoes



Three Brillo Boxes

But sometimes he suggests that art is approaching its end for a reason, which is not directly related to the contemporary decline of art. Art, he implies, has exhausted all its significant possibilities, and there is nothing left for it to do, except to produce new variations on old themes. The three art forms (symbolism, classicism and romanticism) and the five arts (architecture, sculpture, painting, music, poetry) constitute a field (or a 'Pantheon') of possibilities, whose slow realization over the centuries is now more or less complete. New works of art, however excellent, cannot

significantly enlarge the Pantheon that is already realized.
(Inwood, 2004: xxxi)

Many arguments on the end of art have been formulated and there are as many agreements as objections to this idea of an end of art. As I have mentioned before, although *end* has a pessimistic/negative connotation for when a person thinks of something coming to an end, it means it is no more, in the sense that the loss of the never-coming-back originality of such a masterpiece as van Gogh's *The yellow house* ('*The street*') or *A Pair of Shoes*. When I read Danto's interpretation of Hegel's view on the end of art, I thought that his concern was more similar to one, which pointed out to the difference in the originality of the artworks that are created in the modern age, after the so-called end of art. Taking into account the concern for originality, we may safely assume that he has a point. For instance, one can common-sensically say that, by this logic, nobody will be able to produce such paintings as that of Correggio or Rembrandt. The paintings, which were created by artists like these two, can only be re-created as copies of the original ones; however, they would not carry the same meanings and purposes as their originals, even though they might look exactly the same. The painting that is called *Night Watch*, for example, which is painted by Rembrandt in 1642: If we read into the theory of the end of art as a concern for originality, then we may say that we can never create the same environment in which he painted this painting and we can never go back to the time when he got the inspiration for it. We cannot go back and provide exactly the right circumstances of the time of the creation of this valuable painting. Thus, we might say that art has come to an end in the sense that newly created

works, which are gathered together under the roof of art, will never be nothing more than variations of the artworks created by artists such as van Gogh and Rembrandt. The ideas that have been born the artworks of these artists will just be carried on and today's artworks will be variations of those ideas.

WE ANSWER IN A WORD

Mind: We cannot hope for more.

Spirit: It is adventure for which we claim the universe.

Mind: There is no exit. All doors lead to centers, walls.

And no redemption keeps us from the cruel....

Spirit: Nor penance from the umbrage of the fool.

Mind: There is tenderness.

Spirit: There is always destiny.

Mind: There is always the reason to be judged.

Spirit: You free me or it will never come to pass.

Mind: We seize this time from many eons.

Spirit: Truly it is death when I no longer hear you laugh.

(Bourdeau, 1978)

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APPENDIX A

TURKISH SUMMARY

I

Sanat, insanoğlu için tarih boyunca çeşitli şekillerde bir yansıma olarak varoluşunu sürdürmüştür. Felsefe dünyasındaki etkisi reddedilemeyecek kadar büyük filozoflardan birisi sanatın sonunun geldiğine dair bir açıklamada bulunduğundan beri, birçok düşünür bu konu üzerine eğilmiştir. Bu çalışma, Hegel'in felsefesinde sanatın yerini de göz önünde bulundurarak ve modern çağlardaki yankılarından biri olan Arthur Danto'nun felsefesinde 'son' kelimesinin anlamının bir keşfi amacını gütmektedir.

Sanatın sonu söylemi, gerçekten ne anlama geldiği ve Hegel'in bu sonu telaffuz ederken gerçekten aklından neler geçtiği, onun hasılığında saklı kalacak bir şey olsa da biz, onun çalışmalarını göz önünde bulundurarak ve onlara dair yaptığımız okumalarla, anlama gücümüzün sınırları dahilinde bir fikir edinebiliriz. Bu bağlamda bu çalışmada hem Hegel'in konuya ışık tutabilecek eserlerinden hem de günümüz felsefesinde büyük yeri olan Danto'dan yardım alarak bir ilerleme kaydedebilme çabasıyla yola çıkılmıştır.

Giriş kısmından sonra, çalışmamın ikinci bölümünde öncelikle Hegel'in tin felsefesine değinip, tinin yardımıyla sanatın işlevinin Hegel felsefesindeki

yerini belirleyebilmek için takip edilebilecek bir yol haritası çizmeyi amaçladım. Bu kısmın ana başlığı altındaki alt başlıklarda tin felsefesinin önemli öğeleri olan öznel, nesnel ve mutlak tinle alakalı bazı tanımlamalar ve açıklamalar verilerek örneklerle bu açıklamalar pekiştirilmiş ve üçüncü alt başlığın altında Hegel'in sanat felsefesine bir geçiş başlamıştır. Mutlak tinin öğelerinden birisi olan sanatı Hegel'in sanat formları sınıflandırmasıyla açmılayarak buradan sanatın sonu fikrine nerden geldiğine dair bir ipucu alacağız. Hegel'in sanatın formları sınıflandırması üç kısımdan oluşuyor: Sembolik Sanat, Klasik Sanat ve Romantik Sanat. Bu formlar aracılığıyla tinin kendine dönme çabasıyla çıktığı yolculukta bu hedefine ulaşma hedefiyle, yolculuğunun sanatta aldığı değişim ve dönüşümlere şahit olmaktayız. Tinin sanat formları arasındaki yolculuğundaki son durağı olan romantik sanatın da sonunda Hegel'in sanatın sonunun geldiğinden bahsettiğini görüyoruz; bu çalışma için sanatın sonu söylevine geçiş de buradan sağlanacaktır.

İkinci kısmın sonunda geldiğimiz noktada romantik sanatın sonunda sanatın sonunun tin için ne anlama geldiğinden ve bununla ne kastedildiğinden bahsedilmişti. Üçüncü kısımda ise öncelikli olarak sanatın sonu söylemine ikinci kısımda yapılan girişten devam edilecek ve daha sonra ilerleyen alt başlıklarda ise Hegel ve Danto'nun bu konuyla ilgili anlayışları ele alınacaktır. Hegel ve Danto'nun bu konuyla alakalı anlayışları ele alınırken bu çalışma için daha önce yapılmış okumalardan da faydalanılarak, kimi noktalarda desteklenerek kimi noktalarda da karşı görüşler belirtilerek, konu açılacaktır. Üçüncü kısmın ilk alt başlığında Hegel'in sanatın sonu söylemini telaffuz ederken onun 'son' ile bize ne anlatmak istediğinden ve ilk kısımda bahsedilen tin felsefesi ve sanat formları da göz önünde bulundurularak ne anlama çıkabileceğinden

bahsedilecektir. Daha sonraki alt başlıkta ise öncelikli olarak Danto'nun Hegel'in 'son'undan ne anladığına dair bazı açıklamalar yapılacaktır. Bunu yaparken Danto ve bu konuda yazmış olan birkaç farklı düşünürden de örneklemeler yapılarak yardım alınacaktır. Danto'nun yaşadığı zamanlar düşünüldüğünde aslında, onun, neden bu konuda fikir belirtmiş diğer düşünürlerden farklı ve dikkat çeken bir karakteri olduğu anlaşılabilir. Fikirsal gelişiminin önemli bir sürecinin geçtiği dönemlerde içinde bulunduğu ortam temel yapısıyla dogmatik bir çevrelemeyle onu sarsa da, o, bu yapıya sırtını dönüp kendi yolunu çizerek sanat ve felsefe konusunda önemli adımlar atmayı ve bu bağlamda birçok hatırı sayılır çalışmayla düşün dünyasına katkıda bulunmayı tercih etti. Danto, "Artworld" adlı makalesiyle kendi dönemindeki insanların sanata bakış açılarına yeni bir pencere açarak bir fark yaratmıştı. Bu makaleyi yazmasında ona ilham veren deneyimse, makaleyle aynı sene içerisinde New York'taki Stable Sanat Galerisi'ne yaptığı bir ziyaretten başka bir şey değildi. Bu galeride karşılaştığı şey karşısında hem ihtiyacı olan hem de aradığı ilhamı bulmuşçasına bir heyecan yaşadığından, kendisinin de ileriki çalışmalarında zaman zaman dile getirdiğini görüyoruz. Bundan sonraki düşün hayatında verdiği ürünlerde de adından sık sık bahsedeceği Andy Warhol'un Brillo Box sergisi, Danto'nun hem sanat eleştirmenliği hem de filozof kimliği için önemli bir yer teşkil ediyor. Bu sergi aynı zamanda onun sanatın sonu söylemi konusunda bir tez geliştirmesi için ateşleyici bir etkiye sahip olmuştur.

Buna uyanmamı sağlayan, Andy Warhol'un 1964 Nisan'ında Manhattan'ın doğusundaki 74. Cadde'deki Stable Gallery'deki o olağandışı sergisinde Brillo Kutusu

heykellerini sergilemesiydi. Hala Manifestolar Çağı olan bir dönemde o kutular gibi ortaya çıkmak ve düzeni devirmek adına en çok şey yapmıştı; o dönemde Warhol'un yaptığıının gerçekte sanat olmadığını söyleyen birçok kişi vardı (...). Ama ben bu işlerin sanat olduğuna ikna olmuşum (...). (Danto, 2010: 60)

İnsanoğlunu ilgilendiren bütün eylemler söz konusu olduğunda değişimden bahsetmenin kaçınılmaz olduğunu düşünüyorum. Sanatın da bu eylemler arasında çok önemli bir yere sahip olduğunu kabul edecek olursak, onun da tarih boyunca çeşitli değişikliklere uğradığını söyleyebiliriz. Sanatın değişmesi, sanat için ne anlama geliyor? Böyle bir soruya cevap olarak şunu söyleyebiliriz ki sanattaki değişiklikler birçok açıdan değişikliğe işaret edebilir; bu, gerek üretilen sanat eserlerinin anlamları, gerek sanatçının sanata yönelik tavrı, gerekse neyin sanat eseri olup neyin olmadığı konusundaki fikirlerin değişmesi demek olabilir.

Benim bu çalışmadaki asıl amacım “Sanatın sonu ne demektir?”, “Sanatın sonu gerçekten geldi mi?” gibi sorulara kesin bir cevap vermekten ziyade, bu sorular karşısında, bu konuyla ilgilenen okuyucuların bu konuyla ilgili bir fikir edinebilmeleri için yardımcı bir kaynak oluşturmaktır. Bu tip sorulara cevap verebilmek amacıyla bir arayışa girildiğinde sorunun cevabından çok o cevap aranırken bu yolda edinilen birikimin daha değerli olduğu kanısındayım. Bu yüzden, Hegel ve Danto'nun bu konudaki bakış açılarını bize geniş bir pencere açtığını ve onlarla ilgili kesin bir kanıya varmadan önce bu bakış açıları hakkında faydalı bilgiler edinilmesi gerektiğini düşünüyorum.

II

Bir önceki kısımda bahsedilenler doğrultusunda Hegel'in tin felsefesine bir giriş ve yine tin felsefesine dair bir sınıflandırmanın bulunduğu bir bölüm gelecektir. Bu bölümde tin felsefesinin üç önemli ögesi olan öznel, nesnel ve mutlak tını inceleyeceğim. Bunun Hegel'in sanat felsefesine bir geçiş için gerekli olduğunu düşünüyorum. Bu bölümde oluşturmaya çalıştığım yapı piramit gibi aşağı doğru ilerledikçe bir açıklama gösterecek ve tin felsefesinden sanat felsefesine geçişin nasıl sağlandığına anlam vermeye yardımcı olacaktır.

Tinin sınıflandırılmasına geçmeden önce, Hegel'de tinle ilgili bazı önemli noktalara değineceğim. Başlangıç olarak, varlığın sürekli gelişen bir süreç olarak gördüğünü söyleyebiliriz. Bu süreç dahilinde, İdea⁸'nin kendini açıklamaya yönelik bir tavırla belirli bir telosa⁹ doğru bir hareketin içinde olduğunu görüyoruz. İdeanın onun yönünde gittiği telos, tam da ona ulaşılması için sanatın aracı olarak rol aldığı kendine dönme, kendini

⁸ Hegel, sanatın insan zihnini duyuşal bir nesneyle temasa sokmak suretiyle, "İdeanın duyuşal bir görünüşünü" sağladığını, sanat eserinde zihnin Mutlak'ı güzellik olarak kavradığını söyler. Gerçekten de Hegel'e göre güzellik her zaman İdeanın veya gerçek olanın duyuşal görünüşü ya da temsilidir; bu yüzden ki sanat hiçbir zaman tam hakikati veremez, fakat sadece onun somut ve duyuşal olanda bürünebileceği formu verir. Dahası, sanatın İdeayı tam olarak temsil etmesi, ideale doğru gelişmesi, ancak sanatın tarihsel kültürler ve dönemler içerisindeki ilerlemesi ile birlikte gerçekleşir. Başka bir deyişle sanat, İdeayı kavrama ve onu somut biçimi içinde ifade etme derecelerine bağlı olarak çeşitli şekiller alır. Buna göre, İdea ya da Mutlak Tin, kendisini sembolik, klasik ve romantik sanat formları içerisinde, ben bilincini veya kendisine dair bilgisini ilerletecek şekilde cisimleştirir. (Cevizci, 2009: 844-45)

⁹ İlkçağ Yunan felsefesinde varılacak son nokta olarak "tamamlanma"; ulaşılacak "hedef" anlamında kullanılan terim "erek" ya da "son amaç". ("telos", 2013)

anlama kendi farkındalığına varmadır. İnsanlık tarihi boyunca, bizler sanatı bir ifade biçimi olarak kullandık ve düşündük. Sanatın bir ifade biçimi olduğunu kabul ettiğimizde onu biz insanlar için duygu, düşünce ve çeşitli deneyimler karşısındaki tepkilerimizi aktarabilmeye yardımcı olan bir gereklilik olarak düşünebiliriz. Tarihin bütün çağlarında verilmiş olan sanat eserlerine baktığımızda onların çoğunun insanların manevi dünyalarına dair bir dışavurum görevini yerine getirdiğini görüyoruz ve bu durumda da kabul etmek gerekir ki insanlar var olduğu sürece sanatın da varlığını sürdürmesi kaçınılmazdır. Kaçınılmaz kelimesi burada bir önem taşır; çünkü dışavurum insanlarda doğal bir eğilim olmakla birlikte aynı zamanda hayatla başa çıkma yollarından birisidir. Bu ifadenin—diğer bir deyişle dışavurum—bir sonucu olarak iç işleyişlerimizin bir yansıması olarak sanat eserleri doğabilir.

Sanat, tinin kendisini anlamaya dair çıktığı bu yolculukta önemli bir yere sahiptir ve bu rolü tine duysal temsili olanaklı kılmasıyla mümkün olmuştur. Kendini bulmaya yönelik çıktığı bu yolculukta tin, öncelikli olarak kendisini doğada gerçekleştirir; ancak bu, elbet, tam bir gerçekleşme değildir. Yolculuğunun ilk basamağı olan doğada kendini ararken, kendinde olma özelliğini yitirir ve bu nedenle de tin, artık kendinden yabancılaşmış olur. Bu yabancılaşmanın doğurduğu problemin çözümünü beraberinde getirmesi aslında tinin sürekli bir kendini arayış çabası içinde olmasından kaynaklanmaktadır. Öncelikli olarak tek bir insanda uyanan tin kendi bilincinde daha da derinlere giderek kendini ilk olarak insan topluluğunun içinde bulur. Doğada, varlık, zaman ve mekânda konumlanmışken, insanın kültürel dünyasında, bunun, tam tersi olduğunu ve zaman ve mekanın bilinçten konumlanmış olduğunu görüyoruz. Tin, daha sonra, doğada düştüğü bu durumu aşarak varlık ile zaman ve mekân

arasındaki ilişkideki bu değışiklięe tanık olmaktadır. Bu demek oluyor ki daha önceden kabul görmüş olan, vücudun zaman ve mekânda konumlanmış olması fikri artık Hegel’de tam tersidir: Zaman ve mekân artık öyledir ki insan hatırlama, beklenti gibi çeşitli şekillerde bağlantılar kurarak bir ana ve bir yere bağlı kalmadan geri gidebilir ve ileri uzanabilir. Bu geri gidip ileri uzanabilmeyi şu şekilde de belirtebiliriz: Birey olan “ben”, kişisel tarihim boyunca, çeşitli zamanlarda birçok farklı şeyi deneyimlemiş olsam da bunları farklı zamanlarda yaşamış olan yine bende konumlanmış olan “ben”den başkası değildir. Bu karakteristik özellik tinin dünyasına mahsus bir özelliktir. Doğada kaybedilmiş olan birlik ve kimliğin, insanın manevi ve kültürel dünyasında yeniden ortaya çıkışı ile rasyonel olanın insanlar aracılığıyla yeniden kendine dönmesi de bu karakteristik özellik sayesinde gerçekleşmektedir. Kimlik, tinin doğada kendini bulma çabası sırasında kaybolurken, yeniden manevi dünyada bulunur; çünkü manevi dünya hem kendinde hem de kendi içindir.

Sanat, din ve felsefe insanoğlunun kültürel tarihinin basamaklarını oluşturan önemli parçalar olmakla birlikte tinin kendi bilincine ulaşmasında da aracı olmaları açısından tin felsefesinde de çok özel bir yere sahiptirler. Tinin kendini sanat, din ve felsefe aracılığıyla bulmasının önemi şu hususta önem teşkil etmektedir: Bu oluşumlar, yapıları gereği, bireyin hem üstünde hem de ötesinde yer almaktadırlar ve burası tam da bilincin kendi özgürlüğüne kavuştuğu alanlardır. Örneğin sanatta, tinin kendini anlamaya dair çıktığı yolculuğun bir parçası olarak birer temsil amaçlı duyumsal nesneler yaratılmaktadır. Bu yüzden, bence, Hegel’de tini anlamak, onun sanat felsefesine dair oluşturduğu düşünce yapısını anlayabilmek için hususi bir öneme sahip.

Hegel'in, tını, öznel, nesnel ve mutlak tın olmak üzere üç şekilde sınıflandırdığından bahsetmişim. Öznel tın, insan zihnindeki iç işleyişlere, nesnel tın kozmik aklın politik ve sosyal oluşumlardaki dışavurumlarına, mutlak tın ise kendisi düşünen bir düşünce olarak kabul edilen, sanat, din ve felsefe gibi insan aktivitelerinde dışavurumlanan mutlak zihnin bir ürünüdür.

Öznel tın, alışkanlıklar, iştah, yargılama gibi insan aktivitelerinden oluşan psikolojik işleyişleri içerir. Doğadan manevi dünyaya geçişi sağlayan tın, burada, henüz tek bir bireyde uyanmamıştır. Hegel, bilhassa insanlara özel olarak gördüğü, antropoloji, fenomenoloji ve psikolojiyi öznel tının altında toplanan insan eylem ve aktiviteleri olarak görmektedir. Devam ettiğimizde tının, hisseden ve bir ben bilincinden yoksun ancak belirli bazı duygulara sahip bir varlık olarak ortaya çıktığını; bununla birlikte bu duyguların belirlenimliğinde, tının, kendini vücut aracılığıyla yeniden bulmak suretiyle kaybettiğini görüyoruz. Hegel'e göre öznel tın, tının kendini anlama yolculuğunun diğer basamaklarında eksikliğini tamamlayacağı bazı karakteristik özelliklerden yoksundur. Bizim tarafımızdan vücudun, tının bir dışsallaşması olarak görülebileceğini söyler ve bu da bize tının içsel ve dışsal yönlerinin birbirleri arasındaki ilişkiyle tın ile vücut arasındaki ilişkiyle olan paralelliğine işaret etmektedir. Bu noktada öznel tının nesneyle kurduğu bir ilişki söz konusu değildir. Bu nedenle, öznel tın nesneyle karşılaştığında oluşan durumda nesnenin, öznel tına dışsal ve ondan bağımsız olduğundan söz edebiliriz. Öznel tının bu aşamalarından sonra Hegel onu, bir çeşit kendi bilincine eriştiğini ve kendisinden başka bireyleri hem kendisinden ayrı hem de kendisiyle bir olarak gördüğünü söyler.

Bireyin, kendi başına, öznel tin başlığı altına düşen aktiviteleri idare edemeyeceğinden bahsetmiştim. Buradan devam edecek olursak, bu noktada nesnel tinin devreye girdiğini söyleyebiliriz. Nesnel tin kısmında bireyin bu aktiviteleri nasıl idare ettiğini ve bunu, içinde yaşadığı ve ait olduğu topluluğun sınırları içinde ve sayesinde nasıl başardığını göreceğiz. Nasıl ki mutlak ilk olarak kendini doğada ifade ediyorsa, bireysel tin de kendini dolaylımsız ortamının sınırları içerisinde sosyal ve politik ilişkiler sayesinde nesnelleştirmektedir. Nesnel tinde ilk adım, tin felsefesinin ikinci adımını teşkil etmektedir. Bu ikinci adım, Hegel'e göre, aynı zamanda bireyden, kendi doğasına dışsal olan bir ifade bulmasını talep eden hakları kapsamaktadır. O, bireye dışsal olan şeylerin yine birey tarafından kendisine mal edilip kullanıldığını ve bunun, tinin özgürlüğünü ifade etme yollarından birisi olduğunu söyler. Bu bahsettiğim birey, kendisinde, hak formundaki özgürlük olarak nesnel tinin görüldüğü kişidir. Bu ise bireyin ait olduğu ve içinde yaşadığı topluluğun bütün üyeleri tarafından güvenceye alınan ve tasdik edilen bir şeydir. Biz insanlar, ait olduğumuz topluluklar içerisinde birçok farklı çeşit yüzleşmeyle karşı karşıya gelirler ve bu yüzleşmeler dahilinde kastedilen şeyse, bir parçası olduğumuz ailevi ve sosyal ilişkilerdir. Bu sosyal ilişkiler aracılığıyla tinin kendini gerçekleştirme hedefine daha da yaklaştığını göreceğiz. Nesnel tin, tinin kendi bilincine erişmesi hedefiyle çıktığı yolculuğun önemli bir basamağı olmakla birlikte burada hala bu hedefine hala ulaşamamıştır.

Tinin, bireysel ruhta başlayıp, öznel tinin içsel ilişkilerini idare etmesinde yetersiz kaldığında nesnel tinde devam eden yolculuğundaki şimdiki basamakta karşımıza çıkarsa mutlak tindir. Bu yolculuk boyunca tin, zamanın içinde, zamana yayılan ve sürekli gelişmekte olan bir sürecin içinden geçer. Bu süreç, tinin, kendini anlama hedefine ulaşmak

amacıyla, zamanın içinde yayılmış bir süreçtir. Mutlak tin, mutlak bilgisinin en yüksek seviyesine ulaştığı yerdir. Hegel'e göre, insanlığın bütününün ruhunda mutlağın kendisini sanat, din ve felsefe aracılığıyla gösterir. Sanat, din ve felsefe sadece insanlara özgü ve onları diğer canlılardan ayıran aktivitelerdir. Bu üç aktivite, nasıl tarih, toplum ve devlet nesnel tinin ögeleriye; sanat, din ve felsefe de mutlak tinin ögeleridir. Sanat, din ve felsefe öyle ögelerdir ki gelişimleri, insanoğlu varlığını sürdürdükçe, durmayan aktivitelerdir. Toplum ve devletlerden farklı olarak, bu aktivitelerin sonsuz gelişim gösterme karakteri vardır. Toplamlar ve devletler son bulabilir ancak sanat, din ve felsefe gelişimlerini hep insanlar aracılığıyla sağlayabilmişlerdir.

Tinin kendini anlama çabasıyla çıktığı yolculuğunda sanatın zaman, tarih ve çağlar boyunca gösterdiği gelişimleri içerir. Tin, sanat aracılığıyla ulaşmaya çalıştığı kendini anlama hedefine, yine, sanatta da ulaşmamış olsa da bu yolculukta sanatın önemi yadırganamaz. Sanat sayesinde insanlar iç dünyalarının derinliklerindeki duyusal araçlar sayesinde ifade ederler. Sanat ve din ifade için duyusal araçları kullanma konusunda ortak bir noktada buluşuyor olsalar da iki aktivitenin de tını kendini anlama hedefine ulaştırma konusunda yetersiz kaldığını göreceğiz.

Hegel sanat felsefesinde sanat formlarını üç ana başlık altında toplar. Bunlar, sembolik, klasik ve romantik sanat formlarıdır. Bu sanat formları insanlar tarafından manevi içeriği duyusal formlarda ifade etmek için araçlardır. Sembolik sanat, üretilen eserde sanatçı soyut fikri duyusal formda temsil ettiğini görüyoruz. Ancak bu sanat formu kapsamında üretilen sanat eseri, sanatçının temsil etmeye çalıştığı manevi içeriğin

tamamını karşılamaz. Sembolik sanat formuyla özdeşleşmiş olan sanat türü mimaridir. Klasik sanat formundaysa sembolik sanat formundaki form ve içerik uyumsuzluğunun üstesinden gelinir. Heykel, bu sanat formuyla özdeşleşmiş olan sanat türüdür. Manevi içerik formdaki yetkin temsilini klasik sanat formunda bulabilmiş olmasına rağmen, içerikte, bu temsilin de ulaşamadığı derinlikler vardır. Bu yüzden bu noktada romantik sanat formunda bahsetmek yerinde olacaktır. Romantik ve klasik sanat formlarının ikisi de içerik ve form arasındaki dengeyi sağlayabilmektedirler ancak romantik sanat formu, klasik sanat formundaki eksiklikleri aşar. Romantik sanat formuyla özdeşleşmiş olan sanat türleri ise resim, müzik ve şiirdir. Bu üç sanat türünde form ve içerik arasındaki dengenin başarılı bir şekilde sağlanmasının yanı sıra, aynı zamanda, vermiş olduğum sırayla takip edildiğinde içeriğin maddesel formla olan bağımlılığının giderek azaldığını görüyoruz. Resimde bu bağımlılık en yüksek seviyedeysen, müzikte daha azdır ve şiire geldiğimizde içerik maddeye olan bağımlılığını kaybeder; içerik sadece sesler aracılığıyla değil aynı zamanda da kelimeler aracılığıyla da bir temsil sunar. Şiirden sonra, romantik sanatta geldiğimiz noktada tinin yolculuğunun sanatta gerçekleşen kısmını bitirmiş olduğunu söyleyebiliriz.

III

Bu bölümde öncelikli olarak Hegel'in sanatın sonu söyleminden, daha sonra ise Danto'nun Hegel'in sanatın sonun söyleminden ne anladığıyla beraber kendisinin dile getirdiği sanatın sonu söyleminden bahsedeceğim.

Bu bölümün en sonunda da Jorn K. Bramann'ın sanatın sonunu anlamaya dair yazdığı kısa bir makaleden bahsedeceğim.

Hegel'de sanatın sonunun gerçekte ne anlama geldiğine dair birçok farklı görüş olmasıyla birlikte bu söylemi dile getirirken aklından tam olarak neyin geçtiğine dair hakiki bir bilgi edinmemizin mümkün olduğu doğrudur ancak bu konuda bize yardımcı olması için onun çeşitli eserlerinden yardım almamız bize kolaylık sağlayacaktır. Hegel aslında bu söylemle sanatın tamamen yer yüzünden silindiğini ya da bahsettiği sondan itibaren bir daha herhangi bir sanat eseri üretilmeyeceğini kastetmemektedir. Söz konusu sonla kastettiği tinin yolculuğundaki aracı görevinin artık son bulduğunu ve artık bu görevin sorumluluğun bağlarından koptuğunu ve bu anlamda bir çeşit özgürleşme yaşadığıdır. Artık sanat, bu yolculukta içeriği formda temsil etme durumundan çıkar ancak sanat eserleri artık insanlara farklı şekillerde çeşitli tatminler sunmaya devam etmektedir.

Danto tarafından dile getirilen sanatın sonu tezi de, bu dile getirmeden sonra sanat eserlerinin yaratılmasının duracağı anlamına gelmiyor. O, daha çok, sanatın edindiği bir görevin sorumlulukları altından çıktığına ve bu anlamda sanatın özgürleştiğine inanıyordu. Danto'ya göre, artık sanatçılar sanat eserlerinin üretiminde aracı olarak kullandıkları duyuşal formlar konusunda sınırsız olanaklara sahiplerdi. Andy Warhol'sa bu konudaki örnekler arasında Danto için en çok parlayan bir şahsiyet oldu ve Stable Galerisi'nde gördüğü Brillo Kutuları sergisinden sonra bu konudaki fikrinin temelleri artık daha da sağlam bir şekilde onun sanat ve felsefe dünyasındaki yolunu çizmesindeki en büyük desteklerden biri olacaktı.

Sanatın felsefi kimlik arayışının tarihi son bulmuştu. Son bulduğuna göre de sanatçılar canlarının istediğini yapmakta özgürdü. Sanat dünyası, Rabelais'nin tek emri "Fay ce que voudras" (istediğini yap) biçiminde bir karşı emir olan Theleme Manastırı gibiydi adeta. İster yapayalnız New England evleri boyayın ister boyadan kadınlar yaratın isterseniz de kutular yapıp kareler boyayın. Hiçbir şey diğerlerinden daha doğru değil. Tek bir istikamet yok. Aslında hiçbir istikamet yok. İşte 1980'lerde sanatın sonu üzerine yazmaya başladığımda, sanatın sonundan kastım buydu. Sanatın öldüğü ya da ressamların resim yapmayı bıraktığı değil, anlatsal olarak yapılandırılmış sanat tarihinin sona erdiğiydi. (Danto, 2010: 159)

Aslında sanat ölmemişti ve hala insanlar için teşkil ettiği önemi, onların hayatlarının bir parçası olarak sürdürmeye devam ediyor(du). Günümüzde üretilen sanat eserleri, yaşadığımız dünya ve birer birey olarak, parçası olduğumuz kültürlerin yapısına sağladığı katkılar sayesinde zaman içerisinde kültürlerin varlığını sürdürebilmesi mümkün olmaktadır. Sanat, insanları diğer canlılardan ayıran insana özgü aktiviteler arasında, 'ölümü'yle birlikte kazandığı özgürlükle günlük hayatımızın da büyük bir parçası olduktan sonra bu özgürlük sayesinde aynı zamanda insanlara ifade serbestliği ve sınırsız bir imkânlar dünyası sunmaya devam edecektir. İnsanlar var olduğu sürece onlarla birlikte onlara özgü aktiviteler de onlarla beraber varlıklarını sürdürecekler ve onlar için farklı şekillerde kendilerini ifade etme olanağı sağlayacaktır.

Hegel de Danto da sanatın ölümüyle, insanlar için, farklı bir dönemin başladığına işaret etmeye çalışmışlar ve kendilerini ifade etmeleri için sanatın insanlara sunduğu olanaklar dünyasının artık farklı bir anlam ifade

ettiğini kastetmeye çalışmışlardır. Michalengelo, Van Gogh gibi sanatçıların eserlerini değerlendirdiğimizde, günümüzde üretilen sanat eserlerinin bizler üzerinde yarattığı etkiler, kimi zaman bize, sanatın gerçekten ölmüş olduğunu hissettirmesi kaçınılmaz gelebilir. Ancak kabul etmemiz gerekir ki sanatın ölümüyle beraber gelen özgürleşme hareketiyle artık sanat eserlerinin belli kalıplara sığdırmaya çalıştığımız dönem artık sona ermiş bulunuyor.

APPENDIX B

TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

Fen Bilimleri Enstitüsü

☐

Sosyal Bilimler Enstitüsü

☐

Uygulamalı Matematik Enstitüsü

☐

Enformatik Enstitüsü

☐

Deniz Bilimleri Enstitüsü

☐

YAZARIN

Soyadı :

Adı :

Bölümü :

TEZİN ADI (İngilizce) :

TEZİN TÜRÜ : Yüksek Lisans

☐

Doktora

☐

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir.

☐

2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir.

☐

3. Tezimden bir bir (1) yıl süreyle fotokopi alınamaz.

☐

TEZİN KÜTÜPHANEYE TESLİM TARİHİ: