

**IDSVA SYLLABUS**  
**Seminar I**  
**The Twentieth Century: *Art in Theory***

<b>Course Number:</b>	701
<b>Course Title:</b>	Seminar I: The Twentieth Century: <i>Art in Theory</i>
<b>Dates:</b>	May 25 - June 16, 2010
<b>Format:</b>	Residency: Spannocchia Castle, Siena, Florence, Paris
<b>Instructor:</b>	Professor George Smith IDSVA Writing Fellow Joni Doherty Visiting Faculty: Stephen Greenblatt, Howard Caygill, Étienne Balibar, John Rajchman
<b>Credits:</b>	5

**Course Description:**

The purpose of this course in critical theory and cultural studies is to (re)introduce the student to the major conceptual and practical issues that confronted artists, theorists, critics, philosophers, and aestheticians in the twentieth century. Through the readings, seminar discussions, presentations, and debates, as well as written assignments, the student is also expected to familiarize herself/himself with the language of theory, aesthetics, and philosophy as it developed over the course of the century. Lastly, and perhaps most importantly, the intention of the course is to give the student a “feel” for art as a dynamic, ever-changing mode of cultural and historical discourse. To that end, a lecture series on the ideology of aesthetics in Manet and Degas will situate contemporary aesthetic theory in relation to nineteenth-century psychoanalytic styles of representation. Study in Siena, Florence, and Paris will further our twentieth-century contextual horizons to include the theoretical concerns of feudal, Renaissance, baroque, neoclassical, and contemporary philosophy and aesthetics. These latter concerns will be introduced and elaborated in lectures by Visiting Faculty.

Seminar I begins at Spannocchia with a three-day orientation in philosophy and art theory. Thereafter, morning seminar sessions will be devoted to faculty lectures, as listed below. In afternoon sessions students give seminar presentations on assigned readings from *Art in Theory 1900-2000*. Each student will give three twenty-minute seminar presentations. Presenters are to include PowerPoint images of art and visual culture pertinent to the readings and time period under discussion in their presentation, so that by the close of the seminar we will have considered the theoretical issues and ideas that inform the years 1900 to 2000 in light of the visual history that spans the century. Another concern of the course is to introduce the student to the fundamentals of PhD level critical and scholarly writing. IDSVA Fellow Joni Doherty will work with students individually and in small groups, to develop basic skills in advanced academic writing. A separate course schedule including lecture and seminar presentation dates and times will be distributed during orientation at Spannocchia.

## **Learning Objectives:**

The learning objectives of the course ask that students familiarize themselves with the basic skills of critical reading; that they learn the format, protocols, and basic methods of seminar presentations; and that they learn the basic principles of writing critical theory. Moreover, students are expected to come to terms with the critical language that informs the theory of twentieth-century art as well as the visual history of the twentieth century---this latter derived from the images students provide for seminar their presentations.

Additionally, students are expected to draw connections between their seminar readings and presentations and the lectures presented by the faculty and visiting faculty. They are also expected to develop an understanding of the historical/theoretical relations among the different residency locations---Spannocchia Castle, Siena, Florence, and Paris---and the critical/historical discussions taking place during seminars and faculty lectures.

Of key importance, students are expected to learn how to formulate concise, critically informed questions. This skill is to be developed and practiced through posing questions at the end of student seminar presentations and at the end of faculty lectures.

Please note: IDSVA asks entering students to eschew research in the first semester of their first year. While we are particularly eager to avoid the fast and easy answers of online research, in fact outside research of any kind is strongly discouraged. Our purpose here is to devote first semester studies to close reading, which we believe is the first principle of all critical methodologies. Not only do we ask students to come to terms with the texts listed in their syllabi according to their own best reading effort and analysis, but we also ask first-year students to rely on one another's close reading of a given text as they try to sort out what a text is saying and not saying. Once we have engaged in the all important method of close reading through peer support and otherwise unmediated relations with the text, we will be ready to move on to a well-founded approach to outside research, in the second semester.

## **Course Requirements:**

1. Reading and discussion of titles listed below from *Art in Theory*.
2. Three formal seminar presentations on a section of the reading list. Presentations should include images and are twenty minutes with an additional ten minutes Q&A.
3. Each seminar presentation is to be submitted in essay form to IDSVA Submission Storage (5-10 pp., 12 point, double spaced), due within two days following the presentation.
4. Brief seminar reports will be assigned as needed.
5. Seminar presentations will be prepared in collaboration with the IDSVA Writing Fellow, and will be reviewed and evaluated by the fellow on a one on one basis and in small groups.
6. Students are required to formulate questions in response to their colleagues' seminar presentations and students will be called upon in class to pose their questions to the presenter.

7. Museum projects will be completed in small groups and submitted to the course instructor on-line. Critical response to the Paris museums will include collaborative assignments presented to the class in morning sessions and submitted in writing on-line.

8. All students are expected to attend the morning faculty lectures and the lectures presented by visiting faculty.

### **Assessment:**

Grades will be determined as follows:

- 15% for each of the three seminar presentations (45% total)
- 15% for each of the presentation written follow-ups (45% total)
- 10% for field work (including museum work) and class participation

Students will be asked to evaluate the course via online anonymous course evaluation service.

### **Recommended Texts:**

Subscription to one or more periodicals, such as *October*, *Art in America*, *Artforum*, or *Cabinet*.

### **Required Texts:**

Harrison & Wood, eds., *Art in Theory 1900-2000*. Oxford: Blackwell Publishing, 2003.

### **Reading & Seminar Presentation Schedule:**

#### **Week One:**

##### **# 1 Modernism?**

Excerpts:

- Gauguin, Letter to Fontainas 1899
- Sigmund Freud, "On Dreams" 1901
- Cezanne, Letters to Emile Bernard 1904-06
- Rainer Maria Rilke, "Letters on Cezanne," 1907
- Denis (intro. Roger Fry), "Cezanne" 1907
- Matisse, "Notes of a Painter" 1908
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- Fry, "An Essay in Aesthetics" 1909
- Kandinsky, from *Concerning the Spiritual in Art* 1911
- Croce, "What Is Art?" 1913
- Bell, "The Aesthetic Hypothesis" 1914
- Max Weber, "Asceticism and the Spirit of Capitalism" 1905
- Vladimir Ilyich Lenin, "Party Organization and Party Literature" 1905
- Henri Bergson, from *Creative Evolution* 1907

Marinetti, “The Foundation and Manifesto of Futurism” 1909  
Boccioni, et al., “Futurist Painting: Technical Manifesto” 1910  
Leger, “Contemporary Achievements in Painting” 1914  
Malevich, from *The New Realism in Painting* 1915-16  
Apollinaire, “On the Subject of Modern Painting” 1912  
Leger, “The Origins of Painting” 1913  
Kanweiler, from *The Rise of Cubism* 1915-20  
Braque, “Thoughts on Painting” 1917  
Rosenberg, “Tradition and Cubism” 1919  
de Chirico, “The Return to the Craft” 1920  
Jeanneret (Le Corbusier) & Ozenfant, “Purism” 1920  
Duchamp, “The Richard Mutt Case” 1917  
Hulsenbeck & Hausmann, “What Is Dadaism?” 1918/19  
Blok, “The Decline of Humanism” 1918  
De Stijl, “Manifesto 1” 1918  
Mondrian, from *General Principle of Plastic Equivalence* 1920-21  
Malevich, “Non-Objective Art and Suprematism” 1919  
Gropius, “The Theory and Organization of the Bauhaus” 1923

## # 2 **Autonomy ..... and the Cultural Unconscious**

Excerpts:

Klee, from *On Modern Art* 1924  
Ozenfant, from *Foundations of Modern Art* 1928  
Carl Gustave Jung, “On the Concept of the Archetype”  
Barr, from *Cubism and Abstract Art* 1936  
Matisse, “Statements to Teriade” 1936  
Mondrian, “Plastic Art and Pure Plastic” 1937  
Nicholson, “Notes on Abstract Art” 1941  
Lenin, “On Proletarian Culture” 1920  
Siqueiros et al., “A Declaration of Social...” 1922  
Dix, “The Object Is Primary” 1927  
Lukacs, “‘Tendency’ or Partisanship?” 1932  
Rivera, “The Revolutionary Spirit in Modern Art” 1932  
Siqueiros, “Towards a Transformation of the Plastic Arts” 1934  
Hitler, “Great Exhibition of German Art” 1937  
Trotsky, from *Literature and Revolution* 1932-33  
Breton, from the First Manifesto of Surrealism 1924  
Osip Brik, “Photography versus Painting” 1926  
Bataille, *The Lugubrious Game* 1929  
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Benjamin, “The Author as Producer” 1934  
Brecht, “Popularity and Realism” 1938  
Leger, “The New Realism Goes On” 1937  
Picasso, “Conversation with Picasso” 1935  
Schapiro, “The Social Bases of Art” 1936

Mukafovsky, from *Aesthetic Function* 1934/36  
Benjamin, “Art in the Age of Mechanical Reproduction” 1936  
Adorno, Letter to Benjamin 1936  
Breton, Rivera, Trotsky, “Towards Revolutionary Art” 1938  
Greenberg, “Avant-Garde and Kitsch” 1939

## **Week Two:**

### **# 3 Oedipal Sublime**

Excerpts:

Greenberg, “Towards a Newer Laocoon” 1940  
Pollock, “Answers to a Questionnaire” 1944  
Gottlieb, Rothko, Newman, “Statement” 1943  
Rothko, “The Romantics Were Prompted ...” 1947  
Newman, “The First Man Was an Artist” 1947  
Greenberg, “The Decline of Cubism” 1948  
Newman, “The Sublime Is Now” 1948  
Pollock, Interview with William Wright 1950  
Smith, “Aesthetics, the Artist and the Audience” 1952  
Sartre, from *Existentialism and Humanism* 1946  
Sartre, “The Search for the Absolute” 1948  
Lacan, “The Mirror-Phase” 1949  
Camus, “Creation and Revolution” 1951  
Klingender, from *Marxism and Modern Art* 1943  
Motherwell, “The Modern Painter’s World” 1944  
Picasso, “Why I Joined the Communist Party” 1944  
Frida Kahlo, on Moses, 1945  
Motherwell & Rosenberg, “The Question ... Is Left Open” 1947-48  
Barr, “Is Modern Art Communistic” 1952  
Shahn, “The Artist and the Politician” 1953

### **# 4 Ideology of Postmodern Aesthetics**

Excerpts:

Siqueiros, “Open Letter to Painters of the Soviet Union” 1955  
Lukacs, “The Ideology of Modernism” 1958  
Barthes, from “Myth Today” 1956  
Guy Debord, Situationist International 1957-61  
Alloway, “The Arts and the Mass Media” 1958  
Kaprow, from *Assemblages and Happenings* 1959-61  
Williams, “The Analysis of Culture” 1961  
Cage, “On Robert Rauschenberg, Artist, and His Work” 1961  
Johns, “Interview with Davis Sylvester” 1965  
Hamilton, “For the Finest Art, Try Pop” 1961  
Oldenburg, “I Am for an Art ...” 1961

Warhol, “Interview with Gene Swenson” 1963  
Lichtenstein, Lecture to the College Art Association 1964  
McLuhan, from *Understanding Media* 1964  
Jasper Johns, “Obituary of Marcel Duchamp” 1968  
Smith, “Tradition and Identity” 1959  
Merleau-Ponty, from “Eye and Mind” 1961  
Greenberg, “Modernist Painting” 1960-65  
Adorno, from “Commitment” 1962  
Newman, Interview with Dorothy Gees Seckler 1962  
Greenberg, from “After Abstract Expressionism” 1962  
Fried, from “Frank Stella’s New Paintings” 1966  
Wollheim, “The Work of Art as Object” 1970  
Frank Stella, Pratt Institute Lecture 1959-60  
Reinhardt, “Art as Art” 1962  
Donald Judd, “Specific Objects” 1965  
Fried, “Art and Objecthood” 1967

## **Week Three:**

### **# 5 Phallic Headaches**

Excerpts:

LeWitt, “Paragraphs on Conceptual Art” 1967  
Kosuth, “Art After Philosophy” 1969  
Smithson, “A Sedimentation of the Mind” 1968  
Morris, “Notes on Sculpture 4: Beyond Objects: 1969  
Victor Burgin, “Situational Aesthetics” 1969  
Eva Hess, Interview with Cindy Nemser,  
Beuys, “Not Just a Few Are Called, but Everyone” 1972  
Bruce Nauman, Interview w/ De Angelus, 1980  
Dan Graham, “Presentation to an Open Hearing” 1969  
Merle Ukeles, “Maintenance Manifesto” 1969  
Lippard, “Interview with Ursula Meyer” 1969, “Postface” 1973  
*Artforum*, from “The Artist and Politics: A Symposium” 1970  
Valie Export, “Woman’s Art” 1972  
Burgin, from “Socialist Formalism” 1976  
Derrida, from *Of Grammatology* 1967  
Foucault, “What Is an Author?” 1969  
Althusser, “Ideology and Ideological State Apparatuses” 1970  
Barthes, “From Work to Text” 1971  
Smithson, “Cultural Confinement” 1972  
Krauss, “A View of Modernism”  
Baudrillard, “Ethic of Labor, Aesthetic of Play” 1973  
Mulvey, from “Visual Pleasure and Narrative Cinema” 1973/75  
Rosalind Krauss, “Notes on the Index, Part I” 1976/7

# 6 **Postmodernism...Postfeminism**

Excerpts:

Jameson, "Reflections on the Brecht-Lukacs Debate" 1977  
Edward Said, "Orientalism" 1978  
Pierre Baudieu, "Being Different" 1977  
Craig Owens, "The Allegorical Impulse" 1980  
Rosalind Krauss, "The Originality of the Avant-garde" 1981  
Hal Foster, "Subversive Signs" 1982  
Sherrie Levine, Statement 1982  
Barbara Kruger, "Taking Pictures" 1982  
Stienback, et al, "From Criticism to Complicity" 1986  
Julia Kristeva, Interview w/ Catherine Francklin 1986  
Mary Kelly, "Re-viewing Modernist Criticism" 1981  
Ana Mendieta, "Art and Politics" 1982  
Krzysztof Wodiczko, "Public Projection" 1983  
Victor Burgin, "Absence and Presence" 1984  
Rose, "Sexuality in the Field of Vision" 1984/85  
W. J. T. Mitchell, "Image and Word" 1986  
Williams, "When Was Modernism?" 1987/91  
Louise Bourgeois, Statements from interview w/ Kuspit" 1988  
Spivak, "Who Claims Alterity?" 1989  
Homi Bhabha, "On hybridity" 1994  
Jean-Francois Lyotard, "Intro to Postmodern Condition" 1979  
Jurgen Habermas, "Modernity---an Incomplete Project" 1980  
Jean-Francois Lyotard, "What is Postmodernism?"  
Julia Kristeva, "Powers of Horror" 1980  
Beuys, et al., from "The Cultural-Historical Tragedy" 1986  
Richter, from "Interview with Benjamin Buchloh" 1988  
Jeff Wall, from a discussion 1990  
Olu Oguibe, "In the 'Heart of Darkness'" 1993  
Dorris Salcedo, Interview with Charles Merewether 2000  
Franco Moretti, "MoMA2000: The Capitulation" 2000

**Lectures:**

Professor George Smith, Orientation: "IDSVA"  
Professor Seth Kim-Cohen, Orientation: "Key Words"  
IDSVA Fellow Joni Doherty, Orientation: "Seminar Presentations"  
Professor George Smith, Morning Lecture Series: "Manet, Degas, and the Contemporary"  
Professor Howard Caygill, Visiting Faculty: "Philosophy and Art" (Spannocchia Castle)  
Professor Stephen Greenblatt, Visiting Faculty: "Feudal to Renaissance" (Spannocchia)  
Professors Etienne Balibar, John Rajchman, Visiting Faculty: "The Contemporary" (Paris)

**Museum Study:**

**Siena (Facilitated by Robert Anderson)**

Museo dell'Opera del Duomo

<http://www.operaduomo.siena.it/english/index.html>

Palazzo Pubblico

<http://www.comune.siena.it/main.asp?id=887>

Pinocoteca Nazionale di Siena

Via San Pietro, 29

<http://www.spsae-si.beniculturali.it/index.php?it/77/musei>

Following Siena study and discussion, IDSVA Fellow Joni Doherty will post a question to be answered in writing (five pp.) and delivered to IDSVA Submission Storage.

**Florence**

Uffizi Gallery

IDSVA Fellow Joni Doherty will facilitate the Uffizi visit and discussion.

Prepared questions will center on three early works partially or wholly by Leonardo da Vinci. Following study group discussion, written answers are to be delivered to IDSVA Submission Storage.

**Paris:**

**Saturday June 12: (2 Museums)**

**Musée d'Art moderne de la Ville de Paris & Palais de Tokyo**

[http://www.paris.fr/portail/Culture/portal.lut?page\\_id=6450](http://www.paris.fr/portail/Culture/portal.lut?page_id=6450)

Tuesday – Sunday 10am – 6pm, closed Mondays

11, avenue du President Wilson

16<sup>th</sup> Arr., Métro : Alma-Marceau or Iéna

Dynasty exhibition in collaboration with Palais de Tokyo

**Palais de Tokyo**

<http://www.palaisdetokyo.com/fo3/low/programme/>

13, avenue du Président Wilson

12pm – 12am, closed Monday

not on museum pass – entrance 6 euros

**Sunday June 13:**

**Musée du Louvre**

<http://www.louvre.fr/llv/commun/home.jsp?bmLocale=en>

9am – 6pm, closed Tuesdays

1<sup>st</sup> arr. metro: Palais-Royal-Musée du Louvre station

**Monday June 14:**

**Musée national d'arts modernes (Centre Pompidou)**

<http://www.centrepompidou.fr/Pompidou/Accueil.nsf/tunnel?OpenForm>

11am – 9pm, closed Tuesday

4<sup>th</sup> arr., metro: Rambuteau, Hôtel de Ville, Châtelet

**Tuesday June 15:**

**Musee d'Orsay**

<http://www.musee-orsay.fr/en/home.html>

9.30am – 6pm, closed Mondays

1, rue de la Légion d'Honneur

7<sup>th</sup> arr., directly across the Seine from the Jardin des Tuileries

**Recommended:**

(In addition to the “Must Sees,”

please be sure to see some of these and/or other art spaces)

**Rirkrit Tiravanija**

Galerie Chantal Crousel

May 5 – June 17

10 rue Charlot Paris 75003

[www.crousel.com](http://www.crousel.com)

Musée national de l'Orangerie des Tuileries

<http://www.musee-orangerie.fr/>

9am – 6pm, closed Tuesdays

Jardin des Tuileries

1<sup>st</sup> Arr., metro: 1, 8, 12, Concorde station

Musee national Picasso

<http://www.musee-picasso.fr/>

9.30am – 6pm, closed Tuesdays

Hôtel Salé 5, rue de Thorigny

3<sup>rd</sup> Arr. metro: Ligne 1: Saint-Paul Ligne 8: Saint-Sébastien Froissart or Chemin Vert

Musee Rodin

<http://www.musee-rodin.fr/>

10am – 5.45, closed Mondays

79 Rue de Varenne

7<sup>th</sup> Arr., Metro: Ligne 13 Varenne or Invalides

Musee national du Moyen Âge - Thermes et hotel de Cluny

<http://www.musee-moyenage.fr/>

6, place Paul Painlevé

9.15 – 5.45, closed Tuesdays

5<sup>th</sup> arr., Métro Cluny-La Sorbonne / Saint-Michel / Odéon

Musee national Eugene Delacroix

<http://www.musee-delacroix.fr/>

9.30 – 5, closed Tuesdays

6 Rue de Furstenberg

6<sup>th</sup> Arr., Métro: Saint-Germain-des-Prés (line 4), Mabillon (line 10)

Cite de l'Architecture et du Patrimoine – Musee des Monuments français

[http://www.citechailot.fr/musee2/visite\\_virtuelle.php](http://www.citechailot.fr/musee2/visite_virtuelle.php)

11am - 7pm, closed Tuesdays

1, place du Trocadéro et du 11 novembre

16<sup>th</sup> Arr., Metro: Trocadero

Musee Gustave Moreau

[http://www.musee-moreau.fr/homes/home\\_id24501\\_u112.htm](http://www.musee-moreau.fr/homes/home_id24501_u112.htm)

14, rue de La Rochefoucauld,

9<sup>th</sup> Arr., Métro : Trinité or Saint Georges

10:00 am to 12:45 pm and from 2:00 pm to 5:15 pm Closed on Tuesday

La Cinematheque française - Musee du Cinema

<http://www.cinematheque.fr/>

12pm – 7pm, closed Tuesdays

51, rue de Bercy

12<sup>th</sup> Arr., Métro Bercy - Lignes 6 et 14

Musee du quai Branly

<http://www.quaibrantly.fr/>

Tuesday, Wednesday and Sunday, from 11 a.m. to 7 p.m.

Thursday, Friday and Saturday 11am to 9 p.m. Closed on Monday

37, quai Branly – near the corner with Avenue de la Bourdonnais, nearby the Eiffel Tower.

### **Other museums on the Pass**

Aquarium tropical de la Porte Doree

Arc de Triomphe

Musee de l'Armee, Napoleon 1er tumb

Musee national des Arts asiatiques – Guimet

Musee des Arts decoratifs

Musee de la Mode et du Textile

Musee de la Publicite

Musee Nissim de Camondo

Musee des Arts et Metiers

Musee de l' Assistance Publique - Hopitaux de Paris

Musee du quai Branly

Chapelle expiatoire

Cite des Sciences et de l'Industrie - La Villette

Conciergerie

Musee des Egouts de Paris  
Musee Galliera, Musee de la Mode de la Ville de Paris  
Musee national de la Marine  
Musee de la Monnaie  
Cite de la Musique - Musee de la Musique  
Crypte archeologique du Parvis de Notre-Dame  
Musee de l'Ordre de la Liberation  
Pantheon  
Musee des Plans-reliefs  
Musee de la Poste  
Notre-Dame towers  
Sainte-Chapelle