

IDSVA SYLLABUS
Seminar II, Part 2
Art in Theory Revisited

Course Number:	702.2
Course Name:	Seminar II, Part 2: <i>Art in Theory</i> Revisited
Dates:	September 7 – December 18, 2010
Format:	Online & Teleconference
Instructor:	Professor Denise Carvalho
Credits:	3

Course Description:

Seminar II, Part 1 prepared the groundwork for *Art in Theory Revisited*. In Kant we saw the critique of art as form, in Hegel, the critique of art as history; and while Marx extended the Hegelian project to the possibility of a social criticism of art as ideological discourse, Freud presented the possibility of critiquing art as the aesthetic representation of individual human subjectivity. The purpose of Seminar II, Part 2 is to re-read *Art in Theory 1900-2000* in order to more fully grasp the ways in which Kant, Hegel, Marx, and Freud inform twentieth-century ideas and debates about the historical status and function of art.

Learning Objectives:

The primary learning objective of Seminar II, part 2, is to return to *Art in Theory* after having read Kant, Hegel, Marx, and Freud. These foundational thinkers allow us to contextualize the texts in *Art in Theory* in the wider scope of the history of ideas. With the intention of stimulating wide-ranging discussion of issues posed in the *Art in Theory* readings, weekly questions will be posted on Open Class Forum. Posted questions will situate the weekly readings in light of intertextual relations with Kant, Hegel, Marx, and/or Freud.

Course Requirements:

Art in Theory readings will be completed October 24, at which point Open Class Forum weekly topics will transition to student-directed discussion and teleconferencing. Over the course of the semester the student is also required to complete a fifteen-page paper. On a topic of particular interest to the student and pertaining to the readings in Seminar II, Part 1 and to the readings in *Art in Theory*, the paper should argue a specific point. A finalized thesis statement and outline is due September 22. A rough draft is due October 30, and a final draft is due December 18.

All materials should be delivered to Professor Carvalho via First Class and to IDSVA Submission Storage. Submitted documents must be titled with both the document name and email subject line according to the following format:

familyname, givenname_702.2_assignmentname_yymmdd

(e.g., “Jones, Sally_702.2_final draft_100223”).

Assessment:

The final grade for Seminar II, Part 1 will be based on class participation in Open Class Forum discussion and teleconferences (25%) and the grade received on the fifteen-page paper (75%).

Late submissions will be accepted but not given credit unless prior arrangements have been made. Extensions are granted on a case-by-case basis in response to special circumstances.

Required Text:

Art in Theory 1900-2000. Eds. Harrison & Wood

Conference Call Schedule:

The schedule for weekly thirty to sixty minute individual telephone discussion TBA.

Reading and Writing Schedule:

Week # 1

9/7-9/14

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
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
Kahnweiler, 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

Week # 2
9/15-9/22
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
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 # 3
09/23-9/30
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

Week # 4
10/1-10/8
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 # 5
10/9-10/16
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

Week # 6
10/17-10/24
Excerpts:

Jameson, “Reflections on the Brecht-Lukacs Debate” 1977
Edward Said, “Orientalism” 1978
Pierre Bourdieu, “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
Steinback, 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
Doris Salcedo, Interview with Charles Merewether 2000
Franco Moretti, “MoMA2000: The Capitulation” 2000