

IDSVA SYLLABUS
701 Seminar I
701.1 Topological Studies I
701.2 The Twentieth Century: Art in Theory

Course Number:	701
Course Title:	701.1 <i>Topological Studies I</i> ; 701.2 <i>Seminar I: The Twentieth Century: Art in Theory</i>
Dates:	May 26-June 16, 2020
Format:	Online
Faculty:	Prof. George Smith; Prof. Simonetta Moro; Post-Doc Writing Fellow, Dr. Jason Hoelscher.
TA:	
Visiting Faculty:	Jean-Luc Nancy; Dr. Giovanni Tusa.
Credits:	1+4 = 5

Course Description:

The purpose of this course in critical theory is to (re)introduce students 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, students are also expected to familiarize themselves with the language of theory, aesthetics, and philosophy as it is developed over the course of the century, in order to understand art as a dynamic, ever-changing mode of cultural and historical discourse.

In this revised online version, Seminar I begins with a three-day orientation on academic policies and academic writing (IDSVA Student Handbook, IDSVA Writing Guide) and a discussion on some key philosophical terms that will be used in this course and throughout the program. In afternoon sessions, Septemberists of cohort '19 will present their papers written during the spring semester in the course 703.2 *A Quick History of Philosophy* (aka, "Quasi-IS" papers); all students will participate and learn how to formulate questions at the end of each presentation.

In week two and three, some morning sessions will be devoted to faculty lectures: in his lectures, Prof. George Smith will address the readings by Plato and Sophocles, and the question of the artist-philosopher. In week four, a lecture by Jean-Luc Nancy and a seminar-workshop by Giovanni Tusa will focus on the theme of "The fragile skin of the world. Philosophy and Ecology."

In week two and three, selected mornings and afternoons will be dedicated to seminar workshops based on readings from *Art in Theory 1900-2000*; at the end of each week, all students will give one 20-minute presentation each on the assigned texts, and write a short paper to accompany the presentations, based on the methods outlined in the IDSVA Writing Guide. Presenters are to

include images¹ of art and visual culture pertinent to the readings and time period under discussion in their presentation, so that by the end 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. At the end of the seminar, each student will have produced two papers and two online presentations.

Learning Objectives:

In the course of the seminar, students will:

1. Familiarize themselves with the fundamental skills of close reading and inter-textual reading;
2. Learn the principles of writing critical theory;
3. Learn the format, protocols, and basic methods of seminar presentations;
4. 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 with their seminar presentations.

Students are also 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 outside 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.

Intertextuality is one of the key terms we use at IDSVA to indicate a specific way to put texts (not limited to written texts) in relation with one another. The term was introduced by Julia Kristeva (*Word, Dialogue, and Novel*, 1967), drawing on Michail Bakhtin's notion of *dialogism* ("the necessary relation of any utterance to other utterances") to indicate a text's construction *from* texts, or a "transposition of one (or several) sign system(s) into another." (Kristeva, *Revolution in Poetic Language*, 59-60). Simply said, a work is not a self-contained, individually authored whole, but includes the absorption and transformation of other texts. "A text is thus never finished; it exist in the continuous time of its intertextual production, including the texts of its future" (from *A Dictionary of Cultural and Critical Theory*, Blackwell). For a more extended explanation of the notion of Intertextuality, see the **IDSVA Research and Writing Guide** (available in Canvas on the IDSVA Home Page).

¹ Please note: PowerPoint presentations should be free from text. Only images that are pertinent to the presentation are to be included. Limit the number of images to 10 at the most.

In order to develop students' critical writing skills, Seminar I introduces new IDSVA students to the IDSVA Program in Critical and Scholarly Writing. Professor Moro and Dr. Hoelscher will work with first-year students individually and in small groups in preparatory workshops prior to the presentations. Please make sure you thoroughly familiarize yourself with the **IDSVA Research and Writing Guide**, and that you keep it as a constant reference when writing your papers.

Course Requirements:

1. Reading and discussion of titles listed below from *Art in Theory*.
2. Two seminar presentations on assigned sections of the reading list.
Presentations should be twenty minutes in duration and are followed by an additional ten minutes Q&A. Presentations should include images.
3. Written requirements:
 - Following each presentation, the following should be submitted to Canvas/Assignments within two days following the presentation:
 - 1) First presentation: **outline** (1-3 pp) and **5 page written version** (Times New Roman, 12 point, double spaced);
 - 2) Second presentation: **outline** (1-3 pp) and **5-8 page written version** (Times New Roman, 12 point, double spaced).
4. Seminar presentations will be prepared in collaboration with Professor Moro and IDSVA Post-Doc Writing Fellow Jason Hoelscher.
5. 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.

Assessment:

Grades will be determined as follows:

- 20% for each of the two seminar presentations (40% total)
- 20% for each of the presentation written follow-ups (40% total)
- 20% for class participation

At the end of the residency, students will be asked to assess the course via an online anonymous **course evaluation**. Please make sure you complete this evaluation; faculty and administrators really value your evaluations and often make important changes to the curriculum based on this feedback.

Please note: You will not receive your final transcripts until you complete the course evaluations for the semester.

Required Texts:

Listed in the order of reading:

For 701.1 :

Sophocles, *Oedipus the King* (any edition).

Plato, *The Republic* (any edition). Read: Books II, III, X.

For 701.2:

Harrison & Wood, eds., *Art in Theory 1900-2000*. Oxford: Blackwell Publishing, 2003.
Selected essays (see Reading List for details). 98 essays total.

For the special lecture with Nancy and Tusa:

Nancy, Jean-Luc. *The Sense of the World*. Trans. J. S. Librett. Minneapolis: University of Minnesota Press, 1997. Read: “The End of the World” (4-9); “Space: Confines” (37-41); “Space: Constellations” (42-45). **(PDF available in Canvas/Files)**

Excerpts from **Deleuze & Guattari**, *A Thousand Plateaus*, University of Minnesota Press, 1987: “The Geology of Morals” (40); “Of the Refrain” (337-350). **(PDF available in Canvas/Files)**

Tusa, Giovanbattista. “De-limitation. Of other earth” **(to be published in 2020; PDF available in Canvas/Files)**. *Please do not circulate this material, as it has not been published yet.*

Recommended Texts:

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

701.2 Reading & Seminar Presentation Schedule:

Please note: Specific readings are assigned to each student for intertextual analysis in each of the two presentations. This should not be construed as reading only the assigned texts: *students should read all texts in the reading list*. Also, note that changes in the reading assignments may happen on a short notice.

Schedule may be subject to change.

Presentation 1

Friday 6/5, 11am-1pm ET (3+3)		
Group 1	Group 2	Essays (7 each)
		Freud, “On Dreams” 1901 21-28
		Cézanne, “Letters to Emile Bernard” 1904-06 33-36
		Worringer, from <i>Abstraction and Empathy</i> 1908 66-69
		Fry, “An Essay in Aesthetics” 1909 75-82
		Kandinsky, from <i>Concerning the Spiritual in Art</i> 1911 82-89
		Croce, “What Is Art?” 1913 102-7
		Bell, “The Aesthetic Hypothesis” 1914 107-10

		Weber, “Asceticism and the Spirit of Capitalism” 1905	136-37
		Lenin, “Party Organization and Party Literature” 1905	138-41
		Bergson, from <i>Creative Evolution</i> 1907	141-44
		Marinetti, “The Foundation and Manifesto of Futurism” 1909	146-49
		Boccioni, et al., “Futurist Painting: Technical Manifesto” 1910	150-52
		Kahnweiler, from <i>The Rise of Cubism</i> 1915-20	208-14
		Braque, “Thoughts on Painting” 1917	214-15
		Jeanneret (Le Corbusier) & Ozenfant, “Purism” 1920	239-42
		Duchamp, “The Richard Mutt Case” 1917	252
		Huelsenbeck & Hausmann, “What Is Dadaism?” 1918/19	259-60
		Blok, “The Decline of Humanism” 1918	263-65
		De Stijl, “Manifesto 1” 1918	281
		Malevich, “Non-Objective Art and Suprematism” 1919	292-93
		Gropius, “The Theory and Organization of the Bauhaus” 1923	309-14
		Rosenberg, from “The American Action Painters” 1952	589-92
		Sartre, from <i>Existentialism and Humanism</i> 1946	600-02
		Lacan, “The Mirror-Phase” 1949	620-24
		Motherwell, “The Modern Painter’s World” 1944	643-45
		Picasso, “Why I Joined the Communist Party” 1944	648
		Kahlo, “On Moses” 1945	649-52
		Lukács, “The Ideology of Modernism” 1958	683-86

Friday 6/5, 3-5 pm ET (3+2)			
Group 1	Group 2	Essays (7)	
		Freud, “On Dreams” 1901	21-28
		Cézanne, “Letters to Emile Bernard” 1904-06	33-36
		Worringer, from <i>Abstraction and Empathy</i> 1908	66-69
		Fry, “An Essay in Aesthetics” 1909	75-82
		Kandinsky, from <i>Concerning the Spiritual in Art</i> 1911	82-89
		Croce, “What Is Art?” 1913	102-7
		Bell, “The Aesthetic Hypothesis” 1914	107-10
		Jung, “On the Concept of the Archetype”	378-81
		Barr, from <i>Cubism and Abstract Art</i> 1936	381-83
		Lenin, “On Proletarian Culture” 1920	402-03
		Lukács, “‘Tendency’ or Partisanship?” 1932	413-17
		Rivera, “The Revolutionary Spirit in Modern Art” 1932	421-24
		Siqueiros, “Towards a Transformation of the Plastic Arts” 1934	429-31
		Hitler, “Great Exhibition of German Art” 1937	439-41

		Trotsky, from <i>Literature and Revolution</i> 1932-33	442-47
		Breton, from the <i>First Manifesto of Surrealism</i> 1924	447-53
		Brik, “Photography versus Painting” 1926	470-73
		Benjamin, “The Author as Producer” 1934	493-99
		Brecht, “Popularity and Realism” 1938	499-502
		Mukařovský, from <i>Aesthetic Function</i> 1934/36	518-20
		Benjamin, “Art in the Age of Mechanical Reproduction” 1936	520-27

Saturday 6/6, 11am-1pm ET (Group 2: whole class together)			
Group 1	Group 2	Essays (7)	
		Adorno, “Letter to Benjamin” 1936	527-29
		Greenberg, “Avant-Garde and Kitsch” 1939	539-49
		Greenberg, “Towards a Newer Laocoon” 1940	562-68
		Gottlieb, Rothko, Newman, “Statement” 1943	568-69
		Pollock, “Answers to a Questionnaire” 1944	569-70
		Newman, “The First Man Was an Artist” 1947	574-77
		Newman, “The Sublime Is Now” 1948	580-82
		Rosenberg, from “The American Action Painters” 1952	589-92
		Sartre, from <i>Existentialism and Humanism</i> 1946	600-02
		Lacan, “The Mirror-Phase” 1949	620-24
		Motherwell, “The Modern Painter’s World” 1944	643-45
		Picasso, “Why I Joined the Communist Party” 1944	648
		Kahlo, “On Moses” 1945	649-52
		Lukács, “The Ideology of Modernism” 1958	683-86

Presentation 2

Friday 6/12, 11am-1pm ET (3+3)			
Group 1	Group 2	Essays (7)	
		Barthes, from “Myth Today” 1956	693-98
		Debord, from the Situationist International 1957-61	701-07
		Alloway, “The Arts and the Mass Media” 1958	715-17
		Kaprow, from “Assemblages and Happenings” 1959-61	717-22
		Williams, “The Analysis of Culture” 1961	729-34
		Cage, “On Robert Rauschenberg, Artist, and His Work” 1961	734-37
		Warhol, “Interview with Gene Swenson” 1963	747-49

		McLuhan, from <i>Understanding Media</i> 1964 Johns, “Obituary of Marcel Duchamp” 1968 Merleau-Ponty, from “Eye and Mind” 1961 Adorno, from “Commitment” 1962 Reinhardt, “Art as Art” 1962 Judd, “Specific Objects” 1965 Fried, “Art and Objecthood” 1967	754-57 760-61 767-71 779-83 821-24 824-28 835-46
		Kosuth, “Art After Philosophy” 1969 Smithson, “A Sedimentation of the Mind” 1968 Burgin, “Situational Aesthetics” 1969 Hesse, “Interview with Cindy Nemser” 1970 Beuys, “Not Just a Few Are Called, but Everyone” 1972 Ukeles, “Maintenance Manifesto” 1969 Lippard, “Interview with Ursula Meyer” 1969, “Postface” 1973	852-61 877-81 894-96 900-03 903-06 917-19 919-21
		Mulvey, from “Visual Pleasure and Narrative Cinema” 1973/75 Krauss, “Notes on the Index, Part I” 1976/7 Jameson, “Reflections on the Brecht-Lukacs Debate” 1977 Said, “Orientalism” 1978 Owens, “The Allegorical Impulse” 1980 Krauss, “The Originality of the Avant-garde” 1981 Kruger, “‘Taking’ Pictures” 1982	982-89 994-99 999-1001 1005-09 1025-32 1032-37 1041-42

Friday 6/12, 3-5 pm ET (2+2)			
Group 1	Group 2	Essays (7)	
		McLuhan, from <i>Understanding Media</i> 1964 Johns, “Obituary of Marcel Duchamp” 1968 Merleau-Ponty, from “Eye and Mind” 1961 Adorno, from “Commitment” 1962 Reinhardt, “Art as Art” 1962 Judd, “Specific Objects” 1965 Fried, “Art and Objecthood” 1967	754-57 760-61 767-71 779-83 821-24 824-28 835-46
		Export, “Woman’s Art” 1972 Derrida, from <i>Of Grammatology</i> 1967 Foucault, “What Is an Author?” 1969 Althusser, “Ideology and Ideological State Apparatuses” 1970 Barthes, “From Work to Text” 1971 Steinberg, from <i>Other Criteria / The Flatbed Picture Plane</i> Baudrillard, “Ethic of Labor, Aesthetic of Play” 1973	927-29 944-49 949-53 953-60 965-70 971-76 979-82

		Mulvey, from “Visual Pleasure and Narrative Cinema” 1973/75	982-89
		Krauss, “Notes on the Index, Part I” 1976/7	994-99
		Jameson, “Reflections on the Brecht-Lukacs Debate” 1977	999-1001
		Said, “Orientalism” 1978	1005-09
		Owens, “The Allegorical Impulse” 1980	1025-32
		Krauss, “The Originality of the Avant-garde” 1981	1032-37
		Kruger, “‘Taking’ Pictures” 1982	1041-42

Saturday 6/13, 11am-1 pm ET (Group 2: whole class together)			
Group 1	Group 2	Essays (7)	
		Jameson, “The Deconstruction of Expression”	1046-51
		Kelly, “Re-viewing Modernist Criticism” 1981	1059-64
		Mendieta, “Art and Politics” 1982	1064-65
		Rose, “Sexuality in the Field of Vision” 1984/85	1072-76
		Mitchell, “Image and Word” 1986	1081-85
		Spivak, “Who Claims Alterity?” 1989	1092-96
		Bhabha, “On Hybridity” 1994	1110-16
		Liotard, “Intro to Postmodern Condition” 1979	1122-23
		Habermas, “Modernity – an Incomplete Project” 1980	1123-31
		Liotard, “What is Postmodernism?”	1131-37
		Kristeva, “Powers of Horror” 1980	1137-39
		Jeff Wall, “from a discussion” 1990	1158-61
		Oguibe, “In the ‘Heart of Darkness’” 1993	1170-75
		Salcedo, Interview with Charles Merewether 2000	1180-83