

**Institute for Doctoral Studies in the Visual Arts**  
**702: Seminar II, Fall 2020**

**Course Number:** 702.1  
**Course Name:** Seminar II, Part 1: Kant, Hegel, Marx, Nietzsche, Freud  
**Dates:** September 8 – October 11, 2020  
**Format:** Online & Conference  
**Instructor:** Professor Howard Caygill  
**TA:**

**Course Number:** 702.2  
**Course Name:** Seminar II, Part 2: *Art in Theory* Revisited  
**Dates:** October 12 – December 12, 2020 (Fall Break: Oct 26-Nov 1)  
**Format:** Online & Conference  
**Instructor:** Professor Simonetta Moro  
**TA:**

**TOT Credits:** 5

## SYLLABUS

### Seminar II, Part 1 & 2 - Fall 20

#### Course Description:

The aesthetic philosophies of Kant, Hegel, Marx, Nietzsche, and Freud prepare the groundwork for *Art in Theory Revisited*. In Kant, we see the critique of art as form; in Hegel, the critique of art as history. Marx and Engels extend the Hegelian project to the possibility of a social criticism of art as ideological discourse, showing how the historically conditioned forms of human praxis emerge from within the movements of the Hegelian dialectic. In a similar vein, Nietzsche upends the logical schemes of Western metaphysics (symbolized by Socratic logic, seen as a symptom of decline) in favor of instinctual life attitudes, postulating the primacy of aesthetics over morality. Finally, Freud presents the possibility of a psychoanalytic critique of art as an aesthetic representation of individual human subjectivity.

The purpose of Seminar II, Part 2 is to (re-) read excerpts from *Art in Theory 1900-2000* in order to more fully grasp the ways in which Kant, Hegel, Marx, Nietzsche, and Freud inform the artists and thinkers whose work appears in the anthology, which serves as a compendium of twentieth-century ideas about the historical status and function of art. These ideas will be examined with reference to specific keywords that can be traced back to the five foundational thinkers, and situated in the passage between modernism and postmodernism – i.e., early twentieth century and late twentieth century. As such, seminar discussions will be given over to intertextual analysis along the lines indicated above.

To develop this inquiry toward the particular questions of the individual participants in the seminar, at mid-point in the semester each student will propose a twelve to fifteen-page independent writing project. From the standpoint of a stated argument, the project will incorporate the student's interest in how Kant, Hegel, Marx, Nietzsche, and/or Freud shape 20<sup>th</sup>-century theory as per a specific essay or set of writings in the "White Book" (i.e., *Art in Theory 1900-2000*).

This project in intertextual analysis and critical writing will serve as a quasi-independent study. Students will work directly with the IDSVA TA/Writing Fellow to develop basic critical writings skills. Research will be restricted to the "White Book" and the primary texts from Kant, Hegel, Marx, Nietzsche, and Freud (see below).

#### Learning Objectives:

The primary learning objective of Seminar II, Part 2, is to return to *Art in Theory* after having read works by five foundational thinkers, who 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, students will formulate questions to be posed during conferences, and to be posted (and answered) on the Discussions Forum (OCF/Canvas) on a regular basis.

In order to develop students' critical writing skills, Seminar II introduces new IDSVA students to the IDSVA Program in Critical and Scholarly Writing. Writing Fellow Angelalynn Dunlop will

work with first-year students individually and in small groups. Please make sure you thoroughly familiarize yourself with the **IDSVA Research and Writing Guide** (available in Canvas on the IDSVA Home Page), and that you keep it as a key reference when writing your papers.

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 faculty and 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 thought as 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).

### **Course Requirements:**

The first five weeks of the seminar will be devoted to reading and discussing Kant, Hegel, Marx, Nietzsche, and Freud. Professor Howard Caygill will be teaching this section of the course. Beginning with **week 6**, the focus will switch to selected readings in the *Art in Theory 1900-2000* book, which students will read in advance of every weekly meeting or assignment. At this point, Professor Moro will be the instructor for the seminar. Angelalynn Dunlop is the TA for both sections. During conferences, scheduled roughly every three weeks (with the exception of the first five weeks, where videoconferences follow a different pattern), students will be asked to pose and answer questions, and participate in seminar discussions. These discussions will focus on questions arising from texts that are due on the week of the teleconference and previous texts as well. In alternate weeks, students will either engage in one-on-one telephone calls with the instructors, or in written Discussion Forums (OCF) in Canvas (see schedule below).

**Open Class Forum (or 'Discussions' in Canvas).** There will be optional discussion in Canvas every week. However, in designated OCF weeks the OCF will be more structured and will be led by the TA of the course. OCF is a focused conversation with the readings and one another (not a social-media style forum for scattered musings). Students are required to participate in OCF on designated weeks.

- During these weeks, the TA will post one or two questions based on the assigned readings (these questions will be 'pinned' by the TA). The questions will either address key terms in

the readings, or develop an intertextual reading of the texts as you move along the course (e.g., Hegel in relation to Kant, Nietzsche in relation to Marx or Freud, etc.).

- These questions will be posted by **Tuesday** of each designated OCF week at midnight Eastern Time in the Discussion area in Canvas (technical instructions are provided there).
- Replies to questions should be thoughtful and succinct (under 200 words) in order to keep the conversation lively and to the point. Students are encouraged to formulate their own questions as part of their replies, and in non-OCF weeks.
- Replies should (i) address at least one of the questions, and (ii) engage productively with other student comments.
- Replies must be posted by **the end of the OCF week**; posting replies sooner will enable more fruitful discussions.
- In addition to these official OCF discussions, there will be optional discussion in Canvas every week.
- The TA will be responsible to monitor official OCF discussions and redirect the conversation when necessary.

In addition to serving our immediate learning and engagement with the material, Open Class Forum discussions should also lay the groundwork for the seminar exam (essay) questions. Cohort OCF discussion is archived for this purpose. Moreover, if you have a good solid OCF trail, oral exam prep is very doable. Without that, orals prep can be very difficult.

**Videoconference and Individual Calls.** Students are required to attend all classes and scheduled phone meetings. If for any reason you cannot attend a conference or meeting, please let Professor Caygill or Professor Moro know ahead of time, and be sure to watch the video recording for the missed teleconference, and to reschedule a meeting with your instructor. It is the student's responsibility to keep an updated calendar with conferences, meetings, and due dates for the entire semester. You should schedule two hours for Videoconferences (including some buffer time for logging in), and at least 30 minutes for individual calls.

Students are also expected to check their emails regularly (i.e. at least every 48 hours), and to sign up for daily Canvas notifications. If there is a change in the schedule you will be notified via email, either through your IDSVA Gmail account or via Canvas.

While still reading the *Art in Theory* essays, by **week 9** you will be required to produce a preliminary statement on your final paper topic and argument that will guide you through the rest of the semester in writing a 12 to 15 page paper (or approx. 5000 words). Your final paper should make a careful argument that intertextually relates Kant, Hegel, Marx, Nietzsche, and/or Freud to selected *Art in Theory* readings<sup>1</sup>. A reduced version of this paper will be presented conference-style during the annual January residency. More information about this will be given in the course of the semester.

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<sup>1</sup> Please abide by the "no outside research" policy. Allowed works cited should come from the 702 courses only (part 1 and 2).

All materials should be uploaded through Assignments in Canvas. Submitted documents must be titled according to the following format:

**Familyname, givenname\_702.2\_assignmentname\_yymmdd**  
(e.g. Spade, Sam\_702.2\_final paper\_181208)

Please use a Times New Roman or serif font, point 12, double-spaced, leaving a 1” margin on top and bottom, and 1” on right and left sides. No other fonts or formats are acceptable. Make sure all your documents (including drafts) are editable: files should have a word .doc or .docx extension – no .pdf will be accepted. Clearly mark your name, seminar and assignment on the front page of your document, and number your pages.

Please use MLA style in your papers, including drafts<sup>2</sup>. We recommend you purchase the book, which also comes with the full online access: *MLA Handbook for Writers of Research Papers*, 8<sup>th</sup> Edition, ISBN: 9781603292627 (Paperback).

### **Assessment:**

The final grade for Seminar II will be based on class participation in Open Class Forum (20%), video conferences (10%), individual calls (10%) and the grade received on the final paper (60%).

### **Required Texts:**

**Kant, Immanuel. *The Critique of Judgement***□. Trans. James Creed Meredith. Oxford University Press, 2008. ISBN 10: 0199552460 / ISBN 13: 9780199552467

□Read Preface, Introduction, and “*The Analytic of the Beautiful*” in Part I; and §25 (pp. 78-81), §28 (pp. 90-94), §43-54 (pp. 132-164) from “*The Analytic of the Sublime*.”

**Hegel, Georg Wilhelm Friedrich. *Introductory Lectures on Aesthetics***. Ed. Michael Inwood (Introduction). Trans. Bernard Bosanquet. Penguin Classics. ISBN: 0-14-043335-X  
<http://www.amazon.com/Introductory-Lectures-Aesthetics-Penguin-Classics/dp/014043335X>

**Marx, Karl & Friedrich Engels. *The Communist Manifesto***. Ed. Jones. Penguin Classics. ISBN: 9780140447576

**Marx, Karl**□. *Das Kapital, Capital Vol 1*. Trans. B. Fowkes, E. Mandel. London: Penguin Classics, 1990. (ISBN 978 0 140 44568 8)  
□Read Chapter 1, “*The Commodity*.”

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<sup>2</sup> For a quick online reference, see: <https://owl.english.purdue.edu/owl/resource/747/01/>

**Nietzsche, Friedrich Wilhelm.** *Beyond Good and Evil: Prelude to a Philosophy of the Future.* Trans. Walter Kaufman. New York: Vintage/Random House, 1966. Read the whole book, and make sure to pay particular attention to Ch. 1, 2, 3, 6 and 9.

**Gay, Peter.** *The Freud Reader.* Norton, 1995.

ISBN 978-0-393-31403-8

<http://books.wwnorton.com/books/detail.aspx?id=13114&LangType=1033>

*Read:*

-*On Dreams*, 142-172 (see also: *Art in Theory 1900-2000*, Harrison & Wood (eds.), 2003: Sigmund Freud, "On Dreams," 1901, 21-28)

-*Fragment of an Analysis of a Case of Hysteria ("Dora")*, 172-239

-*From the History of an Infantile Neurosis ("Wolf Man")*, 400-426

-*Totem and Taboo*, 481-513

-*Beyond the Pleasure Principle*, 594-626

-*Civilization and Its Discontents*, 722-772

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

*Selected Readings:*

Week 6: Form and Formalism(s) – [Kant] (October 12-18)

Fry, "An Essay in Aesthetics" 1909	75-82
Croce, "What Is Art?" 1913	102-107
Bell, "The Aesthetic Hypothesis" 1914	107-110
Mondrian, from <i>Neo-Plasticism: The General Principle...</i> 1920-21	289-292
Ortega y Gasset, "from <i>The Dehumanization of Art</i> " 1925	323-331
Greenberg, "Avant-Garde and Kitsch" 1939	539-549
Newman, "The Sublime Is Now" 1948	580-582
Adorno, from "Commitment" 1962	779-783
Judd, "Specific Objects" 1965	824-828
Fried, "Art and Objecthood" 1967	835-846
Kosuth, "Art After Philosophy" 1969	852-860
Steinberg, from <i>Other Criteria / The Flatbed Picture Plane</i>	971-76
Krauss, "The Originality of the Avant-garde" 1981	1032-1037

Week 7: Content & Historicity – [Hegel] (October 19-25)

Kandinsky, from <i>Concerning the Spiritual in Art</i> 1911	82-89
Gropius, "The Theory and Organization of the Bauhaus" 1923	309-314
Lukács, "'Tendency' or Partisanship?" 1932	413-417
Greenberg, "Towards a Newer Laocoon" 1940	562-568
Motherwell, "The Modern Painter's World" 1944	643-645
Sartre, from <i>Existentialism and Humanism</i> 1946	600-602
Sartre, "The Search for the Absolute" 1948	611-616

Merleau-Ponty, from “Eye and Mind” 1961	767-771
Fried, “from Three American Painters” 1964	797-793
Smithson, “A Sedimentation of the Mind” 1968	877-881
Beuys, “Not Just a Few Are Called, but Everyone” 1972	903-906

**Week 8: FALL BREAK Oct. 28—Nov. 1**

Week 9: Materialism & Ideology – [Marx] (November 2-8)

Weber, “Asceticism and the Spirit of Capitalism” 1905	136-137
Lenin, “Party Organization and Party Literature” 1905	138-141
Siqueiros et al., “A Declaration of Social...” 1922	406-407
Hitler, “Great Exhibition of German Art” 1937	439-441
Trotsky, from Literature and Revolution 1932-33	442-447
Benjamin, “The Author as Producer” 1934	493-499
Benjamin, “Art in the Age of Mechanical Reproduction” 1936	520-527
Adorno, Letter to Benjamin 1936	527-529
Lukács, “The Ideology of Modernism” 1958	683-686
Barthes, from “Myth Today” 1956	693-698
McLuhan, from Understanding Media 1964	754-757
Burgin, “Situational Aesthetics” 1969	894-896
Ukeles, “Maintenance Manifesto” 1969	917-919
Export, “Woman’s Art” 1972	927-929
Althusser, “Ideology and Ideological State Apparatuses” 1970	953-960
Baudrillard, “Ethic of Labor, Aesthetic of Play” 1973	979-982
Mendieta, “Art and Politics” 1982	1064-1065

Week 10: Critique of Culture – [Nietzsche] (November 9-15)

Bergson, from Creative Evolution 1907	141-144
Marinetti, “The Foundation and Manifesto of Futurism” 1909	146-149
Duchamp, “The Richard Mutt Case” 1917	252
Tristan Tzara, “Dada Manifesto 1918”	252-257
Blok, “The Decline of Humanism” 1918	263-265
Rothko, “The Romantics Were Prompted ...” 1947	571-573
Newman, “The First Man Was an Artist” 1947	574-577
Rosenberg, from “The American Action Painters” 1952	589-592
Debord, from the Situationist International 1957-61	701-707
Kaprow, from Assemblages and Happenings 1959-61	717-722
Williams, “The Analysis of Culture” 1961	729-734
Cage, “On Robert Rauschenberg, Artist, and His Work” 1961	734-737
Warhol, “Interview with Gene Swenson” 1963	747-749
Foucault, “A Lecture” 1976	989-994

Week 11: Critique of Subjectivity – [Freud] (November 16-22)

Freud, “On Dreams” 1901	21-28
Worringer, “from Abstraction and Empathy” 1908	66-69
Jung, “On the Concept of the Archetype”	378-381
Breton, “from the First Manifesto of Surrealism” 1924	447-453
Lacan, “The Mirror-Phase” 1949	620-624
Kahlo, “On Moses” 1945	649-652
Mulvey, “from Visual Pleasure and Narrative Cinema” 1973/75	982-989
Krauss, “Notes on the Index, Part I” 1976/7	994-999
Kelly, “Re-viewing Modernist Criticism” 1981	1059-1064
Rose, “Sexuality in the Field of Vision” 1984/85	1072-1076
Kristeva, “Powers of Horror” 1980	1137-1139

Week 12: Ideas of the Postmodern (November 23-29)

Derrida, “from Of Grammatology” 1967	944-949
Foucault, “What Is an Author?” 1969	949-953
Barthes, “From Work to Text” 1971	965-970
Said, “Orientalism” 1978	1005-1009
Baudrillard, “The Hyper-realism of Simulation” 1976 (1988)	1018-1020
Owens, “The Allegorical Impulse” 1980	1025-1032
Halley, “Nature and Culture” 1983 (1988)	1042-1045
Jameson, “The Deconstruction of Expression” 1982	1046-1051
Spivak, “Who Claims Alterity?” 1989	1092-1096
Bhabha, “On Hybridity” 1994	1110-1116
Lyotard, “Intro to Postmodern Condition” 1979	1122-1123
Habermas, “Modernity – an Incomplete Project” 1980	1123-1131
Lyotard, “What is Postmodernism?”	1131-1137
Wall, “from A Discussion” 1990	1158-1161
Oguibe, “In the ‘Heart of Darkness’” 1993	1170-1175
Salcedo, “Interview with Charles Merewether” 2000	1180-1183

**IDSVA Writing Guide (see Canvas Homepage).****Reading and Writing Schedule:**

The semester begins on **September 8**. Please have your readings done by the start of the week in which they are due. Ideally, you always want to be at least one week ahead of the reading schedule. The last week of class is designated as a “writing period,” and it has no instruction.

Important due dates:

- November 2: submit initial question/proposal for final paper
- November 16: first draft of paper due
- November 30: second draft of paper due
- December 12: final paper due

Videoconferences will take place **as indicated in the schedule below**. Please make sure you log into the videoconference at least 10 minutes ahead of the scheduled time to allow for technical troubleshooting. You will receive a notification via Canvas a day or two prior to the conference date.