

SDSU Art 760 – Fall 2004

Instructor: Patrick Deegan

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This course is a graduate seminar designed around two central themes: to facilitate dialogue about (your) art practice and its relationship to history and theory, and to begin a deep examination of the intersection between theory and practice. Students are not expected to already possess extensive knowledge of art theory; this course will provide a broad groundwork on several of the major issues.

The world of theory can be big and scary, but it doesn't have to be. In this seminar we'll openly talk through the issues. If you feel confused, don't worry, that's quite normal – just remember to ask questions, so you can find answers.

The course is composed of two central parts: weekly discussions and a final paper.

1. Weekly discussions and written responses: For each week's discussion students must have read the assigned materials, and be prepared to discuss them. In conjunction with these assignments students will turn in a short response for *each* reading. The responses will isolate some of the key issues in each article, and give students a chance to offer a brief evaluation. Each response will be between 250-500 words (i.e., if there are three articles assigned, then three responses will be due). No late responses will be accepted.

In addition to the responses, each week students will be assigned to present the readings to the class, as well as help lead class discussion of the major relevant issues.

2. The paper topic will be explained in class. A rough draft (min. 2000 words; 5-7 pages) will be due November 18th. The final paper will contain research elements and be due via email at 5pm on December 16th. The paper must be at least 4000 words (12-15 pages) in length, and be accompanied by a bibliography with no fewer than ten new sources. Each student will also briefly (10-15min + 5min Q&A) present her or his paper to the class on one of the scheduled presentation dates (December 2nd or 9th). There are no exceptions to these dates, except as university policy allows.

Attendance is mandatory. Participation in discussions is also mandatory; merely coming to class is not sufficient; even if the readings seem obscure or incomprehensible, good questions are encouraged as a way to participate.

Grading: Weekly material is graded on a four-tier system: good, adequate, inadequate, and zero. Participation is graded as either adequate or zero. The paper is graded on a 100 point regular +/- system. The class is also graded on a final 100% +/- system.

1. Weekly responses, participation: 60% (5% for 12 sessions)
2. Final paper: 40% (paper 30%, bibliography 5%, presentation 5%)

We will not meet in the seminar room on September 16th (Rosh Hashanah). An alternate will be arranged with the class.

Schedule, Table of Contents/Bibliography

Meeting 1: introduction

September 2nd

Meeting 2: philosophies

September 9th

Excerpts from Plato (p. 3-5) in Hofstadter, Albert, and Richard Francis Kuhns, *Philosophies of Art and Beauty: Selected Readings in Aesthetics from Plato to Heidegger*. New York: Modern Library, 1964 _____ **p. 1~2**

Excerpts from Plato (p. 7-8, 33-46) in Ross, Stephen David, *Art and Its Significance: An Anthology of Aesthetic Theory, Suny Series in Philosophy*. Albany: State University of New York Press, 1984 _____ **p. 3~11**

Tolstoy, Leo. (p. 81-83, 119-126, 143-148, 251-262, 268-275) in *What is Art?* Translated by Aylmer Maude. New York: Crowell, 1899 _____ **p. 12~33**

Wilde, Oscar. "The English Renaissance of Art" and "Preface to Picture of Dorian Gray" (p. 121-124, 130-134, 154-155, 286-288) in: Warner, Eric and Graham Goulden Hough, *Strangeness and Beauty: An Anthology of Aesthetic Criticism, 1840-1910*, vol. 2. Cambridge Cambridgeshire, New York: Cambridge University Press, 1983 _____ **p. 34~43**

Meeting 3: to be announced

September 16th

Meeting 4: philosophies, cont'd

September 23rd

Langer, Susanne Katherina Knauth, (p. 392-410) in *Feeling and Form; a Theory of Art*. New York: Scribner, 1953 _____ **p. 44~53**

Hirsch, E.D. "Validity and Interpretation" (p. 341-358) in Ross, Stephen David, *Art and Its Significance: An Anthology of Aesthetic Theory, Suny Series in Philosophy*. Albany: State University of New York Press, 1984 _____ **p. 54~63**

Gadamer, Hans Georg, and Robert Bernasconi, (p. 22-31, 40-41) in *The Revelence of the Beautiful and Other Essays*. Cambridge Cambridgeshire; New York: Cambridge University Press, 1986 _____ **p. 64~70**

Morphy, Howard. "From Dull to Brilliant: The Aesthetics of Spiritual Power among Yolngu" (p. 181-208) in Coote, Jeremy, and Anthony Shelton, *Anthropology, Art, and Aesthetics*. Oxford New York: Clarendon Press, Oxford University Press, 1992 _____ **p. 71~85**

Metcalf, Bruce. "Emodied Sympathy" (p. 34-39) in *Metalsmith* v. 22 n. 3 (Summer 2002) _____ **p. 86~91**

Meeting 5: strategies for interpretation

September 30th

Barthes, Roland. "The Death of the Author" (p. 385-390) in Neill, Alex, and Aaron Ridley, *Arguing About Art: Contemporary Philosophical Debates*. New York: McGraw Hill, 1995

_____ **p. 92~95**

Kosuth, Joseph. "Intention (Artists)" in Barolsky, Paul, David Carrier, Ivan Gaskell, Joseph Kosuth, and Linda Schele, "Writing the History of Art" (p. 398-416) in *Art Bulletin* 78, n. 3, 1996

_____ **p. 96~101**

Brand, Peg Zeglin. "Beauty Matters" (p. 1-10) in *The Journal of Aesthetics and Art Criticism* 57, n. 1, 1999

_____ **p. 102~112**

Dunnigan, John. "Understanding Furniture" (p. 12-23) in Kelsey, John, and Rick Mastelli, *Furniture Studio: The Heart of the Functional Arts*. Furniture Society and Independent Publishers Group, 1999

_____ **p. 113~124**

Meeting 6: Art Critics and their Criticisms

October 7th

Greenburg, Clement, "Modernist Painting" (p. 774-779) in Harrison, Charles, and Paul Wood, *Art in Theory, 1900-2000: An Anthology of Changing Ideas*. New ed. Malden, MA: Blackwell,

2003 _____ **p. 125~131**

Storr, Robert, "No Joy in Mudville: Greenburg's Modernism Then and Now" (p. 160-190) in Varnedoe, Kiek, Adam Gopnik, John E. Bowlt, and Museum of Modern Art (New York, NY), *Modern Art and Popular Culture: Readings in High and Low*. New York: Museum of Modern Art: H.N. Abrams,

1990 _____ **p. 132~151**

Hickey, Dave, (p. 163-171) in *Air Guitar: Essays on Art & Democracy*. 1st ed. Los Angeles New York: Art Issues Press; Distributed by D.A.P., 1997

_____ **p. 152~156**

Duncan, Carol, (p. 169-188) in *The Aesthetics of Power: Essays in the Critical Art History*. Cambridge, New York: Cambridge University Press, 1993

_____ **p. 157~107**

Meeting 7: art, craft, and the problem of technology

October 14th

Ruskin, John, (p. 76-114) in *The Two Paths: Being Lectures on Art, and Its Application to Decoration and Manufacture, Delivered in 1858-9*. New ed. Sunnyside, Orpington, Kent.: G. Allen,

1878 _____ **p. 108~188**

Benjamin, Walter, (p. 520-527) "The Work of Art in the Age of Mechanical Reproduction" in Harrison, Charles, and Paul Wood, *Art in Theory, 1900-2000: An Anthropology of Changing Ideas*. New ed. Malden, MA: Blackwell, 2003

_____ **p. 189~196**

Gropius, Walter, (p. 309-314) "The Theory and Organization of the Bauhaus" in Harrison, Charles, and Paul Wood, *Art in Theory, 1900-2000: An Anthology of Changing Ideas*. New ed. Malden, MA:

Blackwell, 2003 _____ **p. 197~202**

Stallman, Richard, "The GNU Manifesto." The Free Software Foundation. Boston: MA: FSF Inc. (1985)

1993. <http://www.gnu.org/gnu/manifesto.html> _____ **p. 203~211**

Weber, Steve, (p. 46-49, 59-65, 134-141) in *The Success of Open Source*. Cambridge, MA: Harvard University Press, 2004 _____ **p. 212~222**

Virilio, Paul, (p. 1-21) in *Open Sky. (Vitesse de liberation)* Translated by Julie Rose. London, New York: Verso, 1997 _____ **p. 223~233**

Meeting 8: issues in the crafts

October 21st

Morris, William, (p. 79-88, 263-264) "The Lesser Arts" in Warner, Eric, and Graham Goulden Hough, *Strangeness and Beauty: An Anthology of Aesthetic Criticism, 1840-1910*, v. 1 Cambridge Cambridgeshire; New York: Cambridge University Press, 1983 _____ **p. 234~241**

Dormer, Peter (p. 2-16) "The Salon de Refuse?" in Dormer, Peter, *The Culture of Craft: Status and Future, Studies in Design and Material Culture*. Manchester; New York: Manchester University Press; Distributed exclusively in the USA by St. Martin's Press, 1997 _____ **p. 242~249**

Martin, Loy D. (p. 8-19) "Decoding Studio Furniture" in Kelsey, John, and Rick Mastelli, *Furniture Studio: The Heart of the Functional Arts*. Furniture Society and Independent Publishers Group, 1999 _____ **p. 250~261**

Hill, Rosemary, (p. 188-201) "Writing About the Studio Crafts" in Dormer, Peter, *The Culture of Craft: Status and Future, Studies in Design and Material Culture*. Manchester; New York: Manchester University Press; Distributed exclusively in the USA by St. Martin's Press, 1997 _____ **p. 262~269**

Metcalfe, Bruce, (p. 28-35) "The Problem of the Fountain" in *Metalsmith* v. 20 n. 3 (Summer 2000) _____ **p. 270~276**

Meeting 9: theories of marginality; subversive practice

October 28th

Wolff, Janet, (p. 120-141) in *Feminine Sentences: Essays on Women and Culture*. Berkeley: University of California Press, 1990 _____ **p. 277~287**

Hooks, Bell, (p. 341-343) "Marginality as Site of Resistance" in Hooks, Bell, *Talking Back: Thinking Feminist, Thinking Black*. Boston, MA: South End Press, 1989 _____ **p. 288~290**

Yudice, George, (p. 241-236) "Marginality and the Ethics of Survival" in Ross, Andrew, *Universal Abandon? The Politics of Postmodernism*. Edinburgh: Edinburgh University Press, 1989 _____ **p. 291~302**

Fisher, Jean, (p. 44-50) "In Search of the Inauthentic: Disturbing Signs in Contemporary Native American Art" in *Art Journal* v. 51 (Fall 1992) _____ **p. 303~310**

Meeting 10: globalization

November 4th

Sinha, Ajay J. (p. 31-39) "Contemporary Indian Art: A Question of Method" in *Art Journal* v. 58 n. 3 (Fall 1999) _____ **p. 311~319**

Oguibe, Olu, (p. 30-41) "Finding a Place: Nigerian Artists in the Contemporary Art World" in *Art Journal* v. 58 n. 2 (Summer 1999) _____ **p. 320~330**

Fernandez, Maria, (p. 58-73) "Postcolonial Media Theory" in *Art Journal* v. 58 n. 3 (Fall 1999) _____ **p. 331~345**

Deleuze, Gilles, and Felix Guattari, (p. 3-25) in *A Thousand Plateaus: Capitalism and Schizophrenia*. London: Athlone Press, 2002 _____ **p. 346~358**

Kirshinblatt-Gimblett, Barbara (p. 386-393) "Objects of Ethnography" in Karp, Ivan, Steven Lavine, and Rockefeller Foundation, *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Washington: Smithsonian Institution Press, 1991 _____ **p. 359~362**

Meeting 11: collecting

November 11th

Baudrillard, Jean. (p. 7-24) "The System of Collecting" in Elsner, John, and Roger Cardinal, *The Cultures of Collecting*. Cambridge, Mass.: Harvard University Press, 1994 _____ **p. 363~372**

Duncan, Carol, (p. 88-103) "Art Museums and the Ritual of Citizenship" in Karp, Ivan, Steven Lavine, and Rockefeller Foundation, *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Washington: Smithsonian Institution Press, 1991 _____ **p. 373~380**

Silverman, Debora, (p. 21-35, 50-66, 98-107) in *Selling Culture: Bloomingdale's, Diana Vreeland, and the New Aristocracy of Taste in Reagan's America*. New York: Pantheon Books, 1986 _____ **p. 381~388**

Nelson, Robert S. (p. 28-40) "The Map of Art History" in *The Art Bulletin* v. 79 (March 1997) _____ **p. 389~402**

Meeting 12: public art and collaborative practice

November 18th ROUGH DRAFT DUE

Kester, Grant H. *Conversation Pieces: Community and Communication in Modern Art*. Berkeley: University of California Press, 2004. **(Will be handed out in class)**

Disponzio, Joseph. (p. 199-214) "George Segal's Sculpture on a Theme of Gay Liberation and the Sexual-Political Equivocation of Public Consciousness" in Senie, Harriet, and Sally Webster, *Critical Issues in Public Art: Content, Context, and Controversy*. 1st ed. New York: IconEditions, 1992 _____ **p. 403~415**

Griswold, Charles L. (p. 688-719) "The Vietnam Veterans Memorial and the Washington Mall: Philosophical Thoughts on Political Iconography" in *Critical Inquiry* (Summer 1986) _____ **p. 416~424**

Costanzo, Jim. (p. 32-37) "Repohistory's Circulation: The Migration of Public Art to the Internet" in *Art Journal* v. 59 n. 4 (Winter 2000) _____ **p. 425~440**

Meeting 13: Presentations

December 2nd

Meeting 14: Presentations

December 9th