

**Spring 2011 Philosophy V2003 section 001
INTRO TO PHILOSOPHY OF ART**

Call Number	78146
Day & Time	MW 9:10am-10:25am
Location	TBA

INSTRUCTOR LYDIA GOEHR lg131@columbia.edu

Office Hours: Wednesday 11.00-12.30 or by appointment; tel. 4-3665; email: lg131

For credit: 3 x **2000 word essays** to be handed in at times specified in the semester. No Exams. Questions will be handed out in advance of each assignment. Extra sessions and office hours will be organized with and by the TAs.

There are **5 parts** to the class: you must choose 3 times in the semester to hand in your essays corresponding to a particular part. You must hand in an essay on a given topic when this time is specified in the semester. No late essays accepted without reasonable excuse.

All the readings will be made available on COURSEWORKS under SHARED FILES, alongside selected class notes, secondary material, essay assignments, and other handouts.
[Books and readings are otherwise available at Butler, BOOKCULTURE Bookstore, internet, CU library e-books, JSTOR, etc.]

Reading will be guided as the course proceeds, which chapters to focus on, etc.

Your final grade will be lowered relative to the number of classes you miss without reasonable excuse. Attendance is mandatory.

Week 1 Introduction and organization matters

Please see AA CLASS 1 CASES under syllabus on courseworks – before first class

PART 1 WHAT IS ART? ISSUES OF TASTE AND JUDGMENT

Week 2 THE RUSKIN/WHISTLER CASE.

Laurie Adams, *Art on Trial*, Ch. 1.

Readings from Whistler, Wilde, James, etc;

Stuart Culver, "Whistler vs Ruskin: The Courts, the Public, and Modern Art"

Week 3

Clive Bell, "Art" excerpt

Week 4

David Hume, "Of the Standard of Taste"

See handouts and supplemental files

Week 5

Linda Nochlin, "Why Have There Been No Great Women Artists"

Anita Silvers, "Has Her(oine's) Time Now Come?"

Supp: Pierre Bourdieu, excerpt on DISTINCTION.

ESSAY 1 DUE

PART 2: FAKES AND FORGERIES AND THE QUESTION OF AUTHENTICITY

Week 6

Nelson Goodman, *Languages of Art*, pt. 3 "Art and Authenticity"
Laurie Adams, *Art on Trial*, ch. 4 Van Meegeren v. Vermeer
[Recommended Film: Orson Welles, *F for Fake*]

Week 7

Alfred Lessing, "What is wrong with a forgery"
Dennis Dutton, "Artistic Crimes" or "Authenticity in Art"
Ian Mackenzie, "Gadamer's Hermeneutics and the Uses of Forgery"

ESSAY 2 DUE

PART 3 THE ARTWORLD

Week 8

Arthur Danto, "The Artworld"

Week 9

Arthur Danto, "The Artworld Revisited"
Arthur Danto, "Language, Art, Culture, Text"

ESSAY 3 DUE

PART 4 THE DEBATE OVER PUBLIC ART

Week 10

Richard Serra: *Tilted Arc* Documents
Hilde Hein, "What Is Public Art? Time, Place, and Meaning"
Arthur Danto, "Tilted Arc and Public Art" and "The Vietnam Veterans Memorial"

Week 11

Michael Kelly, "Public Art Controversy: The Serra and Lin Cases"
Gregg Horowitz, "Public Art/Public Space: The Spectacle of the Tilted Arc Controversy"

ESSAY 4 due

PART 5 ART AND TECHNOLOGY

Week 12

Edgar Wind, *Art and Anarchy* (selection).
Rudolph Arnheim, "Nature of Photography"

Week 13

Walter Benjamin, "The Work of Art in the Age of Technological Reproducibility" [formerly translated, mechanical reproduction.

Week 14

T. W. Adorno, "On the Fetish-Character in Music and the Regression of Listening" and "The Culture Industry Reconsidered"
Supp: Adorno, "Popular Music"

ESSAY 5 DUE