

FALL 2011 Philosophy G6801 section 001  
AESTHETICS AND POLITICS

Call Number	97050
Day & Time Location	M 6.10-8.00 pm PHILOSOPHY 716
Points	3
Instructor	Lydia Goehr
Type	SEMINAR

The topic of this seminar is HOW PHILOSOPHERS WRITE ABOUT THE ARTS, AESTHETIC CONCEPTS, AND MEDIA. Questions include: What is the relationship between philosophy, criticism, and critique? About which arts do philosophers write? How do philosophers write about art in general? Why do philosophers write about the arts? How do philosophers write about particular works of art? What does it mean to write about the arts? What does it mean to write philosophically about the production instead of the reception of art, or about the technological means/medium of production? What are the mechanisms of conceptual change? Or, who is in charge of introducing or changing concepts – theorists or practitioners, or both? What assumptions are made in philosophical writings about the arts regarding judgment, description, explanation, experience, etc. How (if at all) has writing about the arts changed over time in the philosophical tradition? Is there a common/necessary iconoclastic tendency in philosophical writing about the arts?

Lydia Goehr – 710 Philosophy Hall, tel. 4-3665, email: lg131  
Office hours weds 11.00 – 12.30

► Readings

Readings are available in electronic form through *CourseWorks*, section *Class Files*, folder *Shared Files*. Required readings should always be read in advance, according to the schedule below. Selected texts have also been ordered for purchase at BOOK CULTURE. You may read these texts in any language you want. I will post some translations on *Courseworks* – look there first.

\*\*\*YOU DO NOT NEED TO READ ALL THE READINGS EACH WEEK. READ WHAT IS OF INTEREST TO YOU\*\*\*

► Requirements: Reading is required; discussion is expected and will determine a significant part of the grade. For E-credit (letter grade) students, one final essay is due in the last week of classes (15-20 pp.). Topics should be approved in advance and ideally by mid-term. R-credit students are required to attend all classes and participate in a lively manner.

SEPT 12 Introduction and DESIGNING THE SYLLABUS

SEPT 19

HERDER/ROUSSEAU. *ESSAYS ON THE ORIGIN OF LANGUAGES* – CHICAGO PRESS. 1966  
MORAN/GODE EDS. [esp. last sections of each].

SEPT 26

NIETZSCHE, "ON MEANING OF ASCETIC IDEALS," *ON THE GENEALOGY OF MORALITY*, Tr. C. DIETHE, ed KEITH ANSELL-PEARSON, CAMBRIDGE: CAMBRIDGE UNIVERSITY PRESS, 1994. MANY OTHER VERSIONS AVAILABLE, SEE NIETZSCHE CHANNEL; GERMAN ALSO POSTED ON CW

OCT 3

T. W. ADORNO. DRAFT INTRODUCTION, *THEORY OF MUSICAL REPRODUCTION*  
ADORNO, "THE RELEVANCE OF WAGNER TODAY" /WAGNERS AKTUALITÄT  
ADORNO "MUSIC and LANGUAGE – A FRAGMENT" /MUSIK UND SPRACHE

OCT 10

JEAN-LUC NANCY, *LISTENING* pp. 23-67  
RANCIÈRE. *THE EMANCIPATED SPECTATOR*. pp. 1-49

OCT 17

ROLAND BARTHES, PART 1 FROM *WRITING DEGREE ZERO* 9-54 {WHAT IS WRITING, POLITICAL MODES OF WRITING, ETC.}  
J. P. SARTRE, "WHAT IS WRITING?" *WHAT IS LITERATURE?" AND OTHER ESSAYS*  
T. W. ADORNO, "COMMITMENT" /ENGAGEMENT OR "THE ESSAY AS FORM"  
GYORGY LUKACS, "ON THE NATURE AND FORM OF THE ESSAY" 1910  
PETER LAMARQUE, "ART, ONTOLOGY AND THE END OF NAUSEA"

OCT 24

DERRIDA. *ATHENS, STILL REMAINS: THE PHOTOGRAPHS OF JEAN-FRANCOIS BONHOMME*  
SUSAN SONTAG. "MELANCHOLY OBJECTS" *ON PHOTOGRAPHY*.  
WALTER BENJAMIN. "LITTLE HISTORY OF PHOTOGRAPHY"  
WALTER BENJAMIN. "ON SURREALISM"  
BATAILLE. ON DALI'S "THE LUGUBRIOUS GAME" FROM *VISIONS OF EXCESS*

OCT 31

MARSHALL MCLUHAN "THE MEDIUM IS THE MESSAGE" *UNDERSTANDING MEDIA*  
HUBERT DAMISCH, "THE SCENE OF LIFE OF THE FUTURE," *SKYLINE. A NARCISSTIC CITY*  
BORIS GROYS, "ART IN THE AGE OF DIGITILIZATION," AND "THE CITY IN THE AGE OF TOURISTIC REPRODUCTION" from *ART POWER*

NOV 7 NO CLASS

NOV 14

JUDITH BUTLER, ON DIANE ARBUS  
DAVID DAVIES, 2008 "SUSAN SONTAG, DIANE ARBUS AND THE ETHICAL DIMENSIONS OF PHOTOGRAPHY" in HAGBERG, ED. *ART AND ETHICAL CRITICISM*  
SUSAN SONTAG, "AMERICA, SEEN THROUGH PHOTOGRAPHS, DARKLY," ON PHOTOGRAPHY  
JONATHAN GILMORE, "ETHICS, AESTHETICS AND ARTISTIC ENDS" 2011 *Jnl of VALUE INQUIRY*  
BEREL LANG. "REPRESENTATION AND MISREPRESENTATION ON OR ABOUT THE HOLOCAUST" FROM *PHILOSOPHICAL WITNESSING*

NOV 21

AGAMBEN, "What is the Contemporary" and "Nudity" from *NUDITIES*  
DANIEL BIRNBAUM "Crystals" and "Chronologies" from *CHRONOLOGY*

GILLES DELEUZE, "ATHLETICISM" AND "BODY, MEAT, AND SPIRIT BECOMING ANIMAL.  
MAN AND ANIMAL" *FRANCIS BACON AND THE LOGIC OF SENSATION*

NOV 28

FOUCAULT, *THIS IS NOT A PIPE*

FOUCAULT, *ON MANET*

JOSEPH C. TANKE. "THE SPECTER OF MANET: A CONTRIBUTION TO THE ARCHAEOLOGY  
OF PAINTING" *THE JOURNAL OF AESTHETICS AND ART CRITICISM*, 66 (FALL 2008): pp. 381-  
392

DEC. 5

CY TWOMBLY – ESSAYS BY ROLAND BARTHES, ARTHUR DANTO, AND DAVID SHAPIRO

DEC. 12 ESSAYS DUE BY EMAIL AND HARDCOPY