

DEREE COLLEGE SYLLABUS FOR: AT 4042 ART AND POST-STRUCTURALISM

(Updated Fall 2022)

**UK LEVEL 6
UK CREDITS: 15
US CREDITS: 3/0/3****PREREQUISITES:**

None

CATALOG DESCRIPTION:

Investigation of selected aspects of post-structuralist theories and specific contemporary artistic practices.

RATIONALE:

The course focuses on carefully chosen aspects of the work of mid-20th-century French and continental philosophers and critical theorists, who came to prominence under the term of post-structuralism. It familiarises students with art theory as a subject, which informs both the making and the study of contemporary art. Students engage in close reading of scholarly texts in order to trace the ways in which the study of art is a constantly shifting practice, being in itself culturally contingent and informed by various developments in the academic discourse. It aims to strengthen students' theoretical background in the discipline of art history and further prepare them for postgraduate studies.

LEARNING OUTCOMES:

Upon successful completion of this course, the student should be able to:

1. Demonstrate an understanding of selected debates central to art theory today;
2. Relate specific art practices to relevant notions of art theory;
3. Identify the ways post-structuralist theory has informed the study of contemporary art.

METHOD OF TEACHING AND LEARNING:

In congruence with the teaching and learning strategy of the college, the following tools are used:

1. Lectures, class discussions and group work during class meetings.
2. Critical analysis and in class discussion of assigned readings.
3. In class student presentations of assigned readings.
4. Individualized assistance during office hours, regarding course material and assessments.
5. Collaboration with Librarian and the Student Academic Support Services as to maximize the use of academic support resources.
6. Use of a Blackboard site, where instructors post relevant course material, assignment instructions and additional resources.

The course will be delivered in seminar fashion with emphasis on student presentation and in-class discussion of assigned readings.

ASSESSMENT:**Summative:**

First Assessment: Essay (1500-2000 words) (Critical Response on assigned key texts)	50%
Final Assessment: Essay (1500-2000 words) (Critical Response on assigned key texts)	50%

Formative:

Essay drafts	0
In class student presentations of assigned readings.	0

Formative assignments and relative instructor feedback aims to better prepare students for the summative assessments. The first summative assessment tests Learning Outcome 1. The second summative assessment tests Learning Outcomes 2 and 3.

Students are required to resit failed assessments in this module.

INDICATIVE READING:

Excerpts to be chosen for the following sources:

Agamben, Giorgio. *What is an Apparatus? And Other Essays*. Stanford: Stanford University Press, Stanford, 2009.

Barthes, Roland. *Elements of Semiology*. New York: Hill and Wang, 1967.

_____ *Mythologies*. New York: Hill and Wang, 1967.

Baudrillard, Jean. *Selected Writings*. Edited by M. Poster. London: Polity Press, 2001.

Belting, Hans. *Art History After Modernism*. Chicago: University of Chicago Press, 2003.

Biro, Matthew. "Art Criticism and Deconstruction: Rosalind Krauss and Jacques Derrida." *Art Criticism* 6 (2): 33-47.

Bürger, Peter. *The Decline of Modernism*. London: Polity Press, 1992.

Calinescu, Matei. *Five Faces of Modernity. Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*. Durham: Duke University Press, 1987.

Crimp, Douglas. "Pictures." *October* 8 (Spring 1979): 75-88.

Crowther, Paul. *Critical Aesthetics and Postmodernism*. Oxford: Clarendon Press, 1993.

Derrida, Jacques. "The Parergon." *October* 9 (Summer 1979): 3-41.

Emerling, Jay. *Theory for Art History*. London: Routledge, 2005.

Foster, Hal. *The Anti-Aesthetic: Essays on Postmodern Culture*. Port Townsend, WA: Bay Press, 1983.

Foucault, Michel. *Language, Counter-Memory, Practice*. Ithaca, New York: Cornell University Press, 1977.

Frascina, Francis, ed. *Pollock and After: the Critical Debate*. London: Routledge, 2000.

Habermas, Jürgen. *The Philosophical Discourse of Modernity: Twelve Lectures*. Cambridge Mass. and London: The MIT Press, 1990.

Harvey, David. *The Condition of Postmodernity*. Chichester, West Sussex: Wiley-Blackwell, 1989.

Iversen, Margaret and Stephen Melville. *Writing Art History. Disciplinary Departures*. Chicago: University of Chicago Press, 2010.

Jameson, Fredric. *Postmodernism: Or, the Cultural Logic of Late Capitalism*. London: Verso Books, 1992.

Jay, Martin. *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. Berkeley: University of California Press, 1994.

Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Oxford: Blackwell, 1980.

Liotard, Jean-Francois. "Veduta on A Fragment of the 'History' of Desire." In *Discourse, Figure*, 159-201. Minneapolis: University of Minnesota Press, 2011.

Moxey, Keith. *The Practice of Theory: Poststructuralism, Cultural Politics, and Art History*. Ithaka and London: Cornell University Press, 1994.

Nancy, Jean-Luc. *The Ground of the Image*. New York: Fordham University Press, 2005.

Osborne, Peter. *Anywhere or Not At All: Philosophy of Contemporary Art*. London and New York: Verso, 2013.

Owens, Craig. *Beyond Recognition: Representation, Power and Culture*. Berkeley: University of California Press, 1994.

Preziosi, Donald. *Brain of the Earth's Body: Art, Museums, and the Phantasms of Modernity*. Minneapolis: University of Minnesota Press, 2003.

Rancière, Jacques. *Aisthesis. Scenes from the Aesthetic Regime of Art*. London, New York: Verso, 2013.

Rebentisch, Juliane. *Aesthetics of Installation Art*. Berlin: Sternberg Press, 2012.

Smith, Paul and Carolyn Wilde, eds. *A Companion to Art Theory*, Oxford: Blackwell Publishing, 2002.

	Stiles, Kristine, and Paul Selz, eds. <i>Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings</i> . Berkeley: University of California Press, 1996.
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	
COMMUNICATION REQUIREMENTS:	All written work must be word-processed on Word and adhere to Chicago Manual guidelines for manuscript format and documentation.
SOFTWARE REQUIREMENTS:	Word, Blackboard, PowerPoint
WWW RESOURCES:	http://www.e-flux.com/journals http://www.lineofbeauty.org http://www.lacan.com http://www.jstor.org http://www.epistemelinks.com
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. Concepts of the Avant-Garde, Modernism and Postmodernism 2. The Semiotic Nature of Reality 3. The Crisis of Reference and the Arbitrary Nature of the Sign 4. The Death and the Re-birth of the Author 5. Simulations 6. Challenging the Frame, The Parergon 7. Aesthetics as Political Discourse