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office and hours: ART 3.402 by appointment only.
class: ART 350
philosophy/theory/and criticism 3
Beyond Thunderdome



when: W 6-9 PM
where : DFA 2.204
flags: ethics and leadership, writing

1. course description
2. grading policy
3. course materials
3. university policy

1. course description

Prerequisite: For design, studio art, and visual art studies majors, Studio Art 301C and 302C (or 303K, 303L, 304K, and 304L), with a grade of at least C in each; for others, consent of instructor.

“advanced exploration of philosophy, theory, and criticism from a studio art perspective.”

we will approach this course like a weekly anthology series, think, the twilight zone. each week the same course, but an entirely different cast of characters, and a new plot line. the first seven weeks of this course will act as a survey. we will begin with marx and the late 19th century, each week we will slowly make our way towards the 80’s and the inception of conceptual art. the second half of the course will be less linear. each week we will instead focus on a different contemporary issue.

course goals

this course aims to expand our understanding of the vast interconnections between philosophy, theory, criticism, and art making. we will become better critical thinkers and readers. we will become better writers and better people. we will become more confident in how we approach art.

i am very proud of the ethics flag attached to this class. classes like these are some of the most important you will attend. these are the classes where we consider the type of people we want to be. we will look back through history to reevaluate the social constructions, the eurocentric and patriarchal institutions, the false reporting, and the still relevant. We will embrace the ahistorical, and ultimately, we will work to define the term "contemporary."

praxis

-- the process by which a theory, lesson, or skill is enacted, embodied, or realised. "Praxis" may also refer to the act of engaging, applying, exercising, realizing, or practicing ideas.

exams and assignments

because we meet once a week, we will have 2 classes worth of work due by class time.

ASSIGNMENT 1 - weekly responses

the first weekly assignment comes in the form of weekly responses to the readings. i have divided the class into two groups.

group 1 = Lordes Arguetta - Abigail Kinsel
group 2 = Jade Partain - Tianshu Zhang



beginning with our first week, group 1 will respond to the required texts for that week no later than sunday before midnight. group 2 will then have until tuesday night to respond to their classmates. each week we will alternate who responds first. The responses should be substantial enough to make a point, but not so long that our classmates don't care to finish reading them. we are looking to expand our understanding of the readings.

-- you could

- ask question and offer up possible answers
- detail interesting information you found regarding the topic or the author
- offer opinions as to the meaning
- offer art work you find relevant

the goal is to begin thinking critically about what we read, and to begin using language as a tool to expand our understanding of art and practice.

for grading purposes you are required to respond 9 weeks out of the 13 weeks. there will be one writing assignment outside of class, reviewing a show to make a total of 10 written responses for the semester.

ASSIGNMENT 2 - conceptual projects

each week you are required to bring a conceptual project. i have attached the format. on a standard note card you will detail an idea for a work of art. this will serve as a kind of praxis, but it will also serve as potential energy. at the end of the course we will all have at least 10 projects that we can bring to life. as with the responses you will be expected to complete a minimum of 10 cards by the end of the semester.

FINAL EXAM

the final will come in the form of a substantial piece of writing. after our midterm we will meet to discuss our paper topics. i have tried this assignment the last two semesters and I like the results. we will pair with someone else in class. multiple discussions will be had about interests, and art making practices. we will then begin to formulate a topic relevant to our partner. the goal of the assignment is to become familiar with writing adjacent to art and artists, and to become

familiar with the kind of writing which can inform a practice without speaking directly towards it.

this means we will pick a topic our classmates may not be familiar with, but that is relevant to their work. we will write a 4-5 page paper detailing our thoughts on the subject.

-- this will be discussed in greater detail after the midterm, and like most projects there will be a fair bit of flexibility, as i am always open to creative solutions.

2. grading policy

20 % responses and writing assignments -- 100 points
20 % notecards -- 100 points
40 % class participation and attendance -- 200 points
20 % final -- 100 points

!ATTENDANCE WILL AFFECT YOUR GRADE!

3 absences results in a letter grade drop

5 absences is an automatic failure of the course.

100-97 =A+
97-93 = A
90-92 = A-
89-87=B+
86-83=B
82-80=B-
79-77=C+
76-70=C



Robert Morris, Card File, 1962

month, year	artwork title
name	
description of project- materials. size, shape, color, etc etc etc and a description of how or where it is installed. -----	

resources: list where the idea came from... not specifically the reading we did that week but also, just in life what inspired this	

directions for notecard

the back of the notecard can contain images relevant to
the project.

3. course materials

the two required texts for the class have been uploaded as PDFs on canvas

Modernism a Graphic Guide.

by Chris Rodrigues

ISBN-13: 978-1848311169

Postmodernism a Graphic Guide.

by Richard Appignanesi

ISBN-13: 978-1840468496

feel free to print and make a book out of them, you can also order the books off amazon. 5 dollars on kindle and anywhere from 3 to 10 dollars for the paperback. Think of these little pocket books as flashcards or a way to quickly familiarize yourself with names and key concepts.

all other materials for the class will be uploaded to folders on canvas corresponding to the weeks of the semester. i prefer you print the readings (you can print multiple pages per sheet). you should be able to mark in the margins and highlight the text. each week we will have mandatory readings and optional readings. each will be marked accordingly.

8/24 Prologue :

Jeanne Randolph : Theory as Praxis (2003)
Giorgio Agamben : What is Contemporary (2009)

8/31 Episode 1 : A Tirade Against Anti-Intellectualism : Commodity, Marx, Found Object
group 1- sunday : group 2 - tuesday

mandatory
Karl Marx : The Fetishism of the Commodity : from Capital Vol. 1 (1867)

optional
F.T. Marinetti : The Joy of Mechanical Force (Futurist Manifesto 1909)
David McNally : Save My Body From the Surgeons : from Monsters of the Market: Zombies, Vampires and Global Capitalism (2012)
Boris Groys : Marx After Duchamp, or The Artists Two Bodies (2010)

9/7 Episode 2 : Tannhausers Gate (Psychoanalysis)
Group 2 - sunday : group 1 - tuesday

mandatory
Sigmund Freud : Beyond the Pleasure Principle (1920)
(read sections 1-3,5,7)

optional
Andre Breton : First Manifesto of Surrealism (1924)

movie to watch: Blade Runner

9/14 Episode 3 "The Dance Was Frenetic"
group 1- sunday : group 2 - tuesday

mandatory
Wassily Kandinsky : Concerning the Spirituality in Art (1912)
Clement Greenberg : Modernist Painting (1960)
Maurice Merleau-Ponty : Cezanne's Doubt (1945)

optional

Clement Greenberg : Avant-Garde and Kitsch (1939)
Maurice Merleau-Ponty : Phenomenology and Perception (1945)
Carolyn Christov Bakargiev - the dance was frenetic
Carolyn Christov Bakargiev -
Bracha L. Ettinger : (M)other Re-spect: Maternal Subjectivity, The Ready-made mother-monster and the Ethics of Respecting (2010)

movie to watch: Melancholia

9/21 Episode 4 : Love Without Hope
group 2 - sunday : group 1 - tuesday

mandatory

Walter Benjamin : Art in the Age of Mechanical Reproduction (1936)
Roland Barthes : Death of the Author (1967)

optional

Leo Steinberg : The Sexuality of Christ in Renaissance art and in Modern Oblivion (1983)
Alexander Nagel and Christopher Wood : Anachronic Renaissance (2010)

9/28 Episode 5: This Isn't A House, It's A Research Facility
group 1 - sunday : group 2 - tuesday

mandatory

Jean Baudrillard : Simulacra Simulation (1981)
Roland Barthes : Toys and Family of Man : Mythologies (1957)

optional

Jean Francois-Lyotard : The Postmodern Condition a Report on Knowledge (1979)
Guy Debord : Society of the Spectacle (1967)

movie to watch : Ex Machina

10/5 Episode 6 : Lying On Top of A Building
group 2 - sunday group 1 - tuesday

mandatory

Lucy Lippard and John Chandler : The Dematerialization of Art (1968)
Sol Lewitt : Sentences on Conceptual Art (1967)
Robert Morris : Anti Form (1968)

optional

John Chandler : Art in the Electric Age : Art International (feb 1969)
Jack Burnham : Real Time Systems : Artforum (Sep 1969)
Liam Gillick : Statement on Conceptual Art :

10/12 Episode 7 : Live Die Repeat
group 1 - sunday : group 2 - tuesday

mandatory

Boris Groys : Religion in the Age of Mechanical Reproduction (2009)
Hito Steyerl : In Defense of the Poor Image
MetaHaven : Captives of the Cloud: part III (2013)

optional

Manovich : Media After Software (2012)
Manovich : Info Aesthetics (2001)
Melissa Gronlund : Return of the Gothic (2014)

movie to watch : Edge of Tomorrow

10/19 Episode 8 : Rib Gets in the Way
group 2 - sunday : group 1 - tuesday

mandatory

Andrea Fraser : L'1% c'est moi (2012)
Mike Mcgee : Thoman Kinkades trojan horse
Peter Sloterdijk : Cynical Reasoning (1983)
Julian Assange : The banality of Dont be Evil (2013)

optional

Nietzsche : The Genealogy of Morals (1887)

Liam Gillick : Why Work (2010)

movie to watch : Under the Skin

10/26 Episode 9 :

group 1- sunday : group 2- tuesday

mandatory

Franz Fanon : The Fact of Blackness (1952)

11/2 Episode 10 : Our Debt, Your Debt

group 2 - sunday : group 1 - tuesday

mandatory

Mladen Dolar : Debt Drive

optional

William Shakespeare : The Merchant of Venice (1605)

movie to watch : Minority Report

11/9 Episode 11 : Forever Now

group 1- sunday : group 2- tuesday

mandatory

Marcia Tucker : Bad Painting (1969)

Thomas Lawson : Last Exit Painting (1981)

David Salle : Structure Rising (2015)

Etel Adnan: The Cost we are Not Willing to Pay (2011)

11/16 Episode 12 : The First Frame

group 2 - sunday : group 1 - tuesday

mandatory

Daniel Buren : The Function of the Studio (1979)

Katy Siegel + Layne Relyea interview : BrooklynRail (2014)

Frances Stark : Notes Towards the Eroticism of Pedagogy (2008)

11/30 Episode 13 : The Radiant

group 1- sunday : group - tuesday

mandatory

Joshua Simon : Neo-Materialism 1-3 (2011)

12/5 Episode 14 : On Theory

group 2 - sunday : group 1 - tuesday

mandatory

Susan Sontag : Against Interpretation (1964)

Boris Groys : Under The Gaze of Theory (2012)

FINAL PAPERS DUE AT THE BEGINNING OF CLASS

this syllabus is a contract, as such, i hold the right to make changes throughout the semester. i will always let you know before i make changes. the only time i will make changes is when i feel it will be for the betterment of the class. i ask for a bit of flexibility, i want to pull readings we find interesting, and i will make changes where i see opportunity.

University Policies

Religious Holy Days

[By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, i will give you an opportunity to complete the missed work within a reasonable time after the absence.]

Q Drop Policy

[If you want to drop a class after the 12th class day, you'll need to execute a Q drop before the Q-drop deadline, which typically occurs near the middle of the semester. Under Texas law, you are only allowed six Q drops while you are in college at any public Texas institution. For more information, see: [HYPERLINK "http://www.utexas.edu/ugs/csacc/academic/adddrop/qdrop"](http://www.utexas.edu/ugs/csacc/academic/adddrop/qdrop) \h <http://www.utexas.edu/ugs/csacc/academic/adddrop/qdrop>]

Student Accommodations

Students with a documented disability may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 512-471-6259 (voice) or 1-866-329-3986 (video phone). HYPERLINK "<http://ddce.utexas.edu/disability/about/>" \h <http://ddce.utexas.edu/disability/about/>

Please request a meeting as soon as possible to discuss any accommodations

Please notify me as soon as possible if the material being presented in class is not accessible

Please notify me if any of the physical space is difficult for you]

Academic Integrity

[Each student in the course is expected to abide by the University of Texas Honor Code:

"As a student of The University of Texas at Austin, I shall abide by the core values of the University and uphold academic integrity."

[This means that work you produce on assignments, tests and exams is all your own work, unless it is assigned as group work. I will make it clear for each test, exam or assignment whether collaboration is encouraged or not.

Always cite your sources. If you use words or ideas that are not your own (or that you have used in previous class), you must make that clear otherwise you will be guilty of plagiarism and subject to academic disciplinary action, including failure of the course.

You are responsible for understanding UT's Academic Honesty Policy which can be found at the following web address: HYPERLINK "http://deanofstudents.utexas.edu/sjs/acint_student.php" \h http://deanofstudents.utexas.edu/sjs/acint_student.php]

University Resources for Students

The Sanger Learning Center

Did you know that more than one-third of UT undergraduate students use the Sanger Learning Center each year to improve their academic performance? All students are welcome to take advantage of Sanger Center's classes and workshops, private learning specialist appointments, peer academic coaching, and tutoring for more than 70 courses in 15 different subject areas. For more information, please visit HYPERLINK "<http://www.utexas.edu/ugs/slc>" or call 512-471-3614 (JES A332).

The University Writing Center

The University Writing Center offers free, individualized, expert help with writing for any UT student, by appointment or on a drop-in basis. Consultants help students develop strategies to improve their writing. The assistance we provide is intended to foster students' resourcefulness and self-reliance. HYPERLINK "<http://uwc.utexas.edu/>" <http://uwc.utexas.edu/>

Counseling and Mental Health Center

The Counseling and Mental Health Center (CMHC) provides counseling, psychiatric, consultation, and prevention services that facilitate students' academic and life goals and enhance their personal growth and well-being. HYPERLINK "<http://cmhc.utexas.edu/>" <http://cmhc.utexas.edu/>

Student Emergency Services

HYPERLINK "<http://deanofstudents.utexas.edu/emergency/>" \h <http://deanofstudents.utexas.edu/emergency/>

Libraries

Need help searching for information? HYPERLINK "<http://www.lib.utexas.edu/>" \h <http://www.lib.utexas.edu/>

Important safety information

BCAL

if you have concerns about the safety or behavior of fellow students. TA's or Professors, call BCAL (the behavior concerns advice line):

5123235050. your call can be anonymous. if something doesn't feel right-it probably isn't. Trust your instincts and share your concerns.

Evacuation Information

The following recommendations regarding emergency evacuation from the Office of Campus Safety and Security, 512-471-5767, HYPERLINK "<http://www.utexas.edu/safety/>" \h <http://www.utexas.edu/safety/> Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when an alarm or alert is activated. Alarm activation or announcement requires exiting and assembling outside, unless told otherwise by an official representative. Familiarize yourself with all exit doors of each classroom and building you may occupy. Remember that the nearest exit door may not be the one you used when entering the building. Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class.

In the event of an evacuation, follow the instruction of faculty or class instructors. Do not re-enter a building unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services office.

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