



**Black Mirror** ✓  
@blackmirror

Follow

This isn't an episode. This isn't marketing. This is reality.

9:28 PM - 8 Nov 2016

↩ ↻ 136,158 ❤ 155,733

# *p*PANDAEMONIUM

art350 philosophy/theory/criticism  
<http://willschweigert3.wixsite.com/pandaemonium>  
when:  
where :  
flags: ethics and leadership, writing

lecturer : william schweigert  
contact: [will.schweigert@gmail.com](mailto:will.schweigert@gmail.com)

office and hours: by appointment only

# 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 =  
group 2 =

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 to at least 9 weeks during the semester.

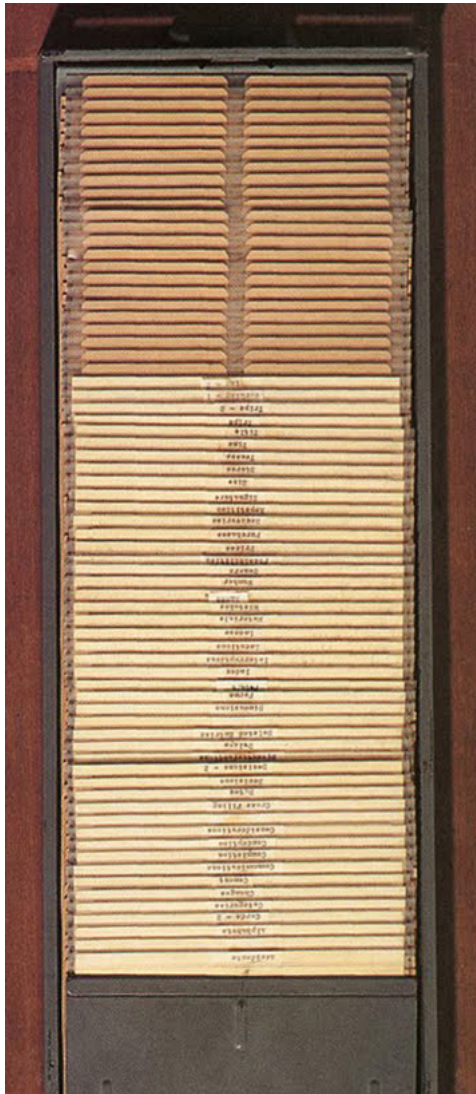
## **ASSIGNMENT 2 - conceptual projects**

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. 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. 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.



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.

## 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 IS MANDATORY : 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  
69-60=D  
59-0=F

## 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.

## 1/17 Prologue :

Jeanne Randolph : Theory as Praxis (2003)  
Giorgio Agamben : What is Contemporary (2009)  
Ian Svenonius : Censorship Now (2016)  
Ta Nehisi Coates : My President Was Black (2017)

**1/24 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)  
Joshua Simon : Neo-Materialism 1-3 (2011)

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 Brecht

**1/31 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

**2/7 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  
Heidegger : The Origin of the Work of Art  
Carolyn Christov Bakargiev - the dance was frenetic  
Kristeva : Giotto's Joy

Bracha L. Ettinger : (M)other Re-spect: Maternal Subjectivity, The Ready-made mother-monster and the Ethics of Respecting (2010)  
movie to watch: Melancholia

**2/14 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)

**2/21 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)  
Frances M. Beal Double Jeopardy: To Be Black and Female (69')

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

movie to watch : Ex Machina

**2/28 Episode 6** : Lying On Top of A Building  
*group 2 - sunday group 1 - tuesday*

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

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 :  
Wittig : The Mark of Gender (1992)

**3/7 Episode 7** : Live Die Repeat  
*group 1- sunday : group 2- tuesday*

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

**3/14 Episode 8** : Rib Gets in the Way  
*group 2 - sunday : group 1 - tuesday*

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

**3/21 Episode 9** :  
*group 1- sunday : group 2- tuesday*

Franz Fanon : The Fact of Blackness (1952)  
Schueller : Analogy and (White) Feminist Theory : Race and the Color of the Cyborg Body

**3/28 Episode 10** : Our Debt, Your Debt  
*group 2 - sunday : group 1 - tuesday*

Mladen Dolar : Debt Drive  
William Shakespeare : The Merchant of Venice (1605)

movie to watch : Minority Report

**4/4 Episode 11** : Forever Now  
*group 1- sunday : group 2- tuesday*

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)

**4/11 Episode 12** : The First Frame  
*group 2 - sunday : group 1 - tuesday*

Daniel Buren : The Function of the Studio (1979)  
Katy Siegel + Layne Relyea interview : BrooklynRail (2014)  
Frances Stark : Notes Towards the Eroticism of Pedagogy (2008)

**4/18 Episode 13** : The Radiant

*group 1- sunday : group - tuesday*

Barad : Posthumanist Performativity: Toward and Understanding of How Matter Comes to Matter

**4/25 Episode 14** : On Theory  
*group 2 - sunday : group 1 - tuesday*

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/"](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"](http://deanofstudents.utexas.edu/sjs/acint_student.php) \h [http://deanofstudents.utexas.edu/sjs/acint\\_student.php](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"](http://www.utexas.edu/ugs/slc) <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/) <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/) <http://cmhc.utexas.edu/>*

### **Student Emergency Services**

*[HYPERLINK "http://deanofstudents.utexas.edu/emergency/"](http://deanofstudents.utexas.edu/emergency/) \h <http://deanofstudents.utexas.edu/emergency/>*

### **Libraries**

*Need help searching for information? [HYPERLINK "http://www.lib.utexas.edu/"](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/"](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.*