

**PHIL 2807-A/ARTH 2807-B: Philosophy of Art**  
**January 6<sup>th</sup>, 2016 – April 8<sup>th</sup>, 2016**  
**Professor: Devin Zane Shaw, Ph.D.**

**Class**

Location: Loeb Building C264  
Time: Wednesday, 4:05pm–5:25pm  
Friday, 4:05pm–5:25pm

**Office Hours**

Location: 329B Paterson Hall  
Time: Wednesday, 1:00pm–2:00pm  
Contact: Devin.Shaw@carleton.ca

**Course Description**

This course will introduce students to an interdisciplinary approach to the philosophy of art. We will use the interpretive resources of philosophers, historians, artists, and critics in order to discuss and debate the following questions:

- What makes art *art*?
- What does art mean?
- Does art have—or should it have—a purpose?
- What makes art modern? What makes it avant-garde?

We will consider a wide-ranging variety of responses to these questions. In the first half of the course, we will read and discuss the canonical philosophical answers to these questions. In the second half, we will reconsider these traditional philosophical accounts in light of the conceptual and aesthetic challenges posed by the innovations of modern and avant-garde art. During this time we will read critical interpretations of the work of a number of important artists, including C.D. Friedrich, Manet, Gauguin, Schiele, Kahlo, Warhol, and Wifredo Lam.

**Evaluation**

*For formatting of all assignments, see below.*

**Reader Report (400–500 words each)**

The student will submit two reader reports. Each report is worth 15% of the final mark. At the end of some lectures, I will propose a question relevant to the readings or the lecture. The purpose of the reader report is to respond to the question posed.

- **January 29<sup>th</sup>: First Reader Report due in class**
- **February 26<sup>th</sup>: Second Reader Report due in class**

**Essay Proposal (750–1000 words), due March 23<sup>rd</sup> in class**

The student will submit one essay proposal, worth 25% of the final mark. An essay proposal should explain the topic that the student plans to consider in the Final Essay. The topic must focus on one or more required readings. The proposal should include:

- A summary of the argument, including a clear thesis statement that summarizes what the paper will be about.
- Annotated bibliographical entries for two secondary sources. Secondary sources should be peer-reviewed (evaluated by experts in a field, such as philosophy or art history, before publication): published in an academic journal or as part of a book that

is published by a scholarly press, or published in an art journal (such as *Artforum*) or museum or gallery catalogue. Annotations should explain the main argument of the source in question and then why the source is relevant to your paper. Secondary sources should be specific to—propose an interpretation of—whichever philosopher, artist, or artwork you are discussing. Each annotation should be around 150–200 words.

**Final Essay (2000–2400 words), due April 23<sup>rd</sup> at 4:15pm.**

The final essay is worth 45% of the final mark. This assignment requires that the student propose a thesis regarding the debates discussed in class and defend it. The topic must focus on one or more required readings.

**Policies and Procedures:**

1. Professionalism: I require that students adopt a professional attitude towards class conduct. Please be on time and wait to leave until class is over. Please do not engage in discussions that are unrelated to class material. Cell phones should be turned off and calls should be taken after class is over excepting cases of extreme emergency: imminent mortality (birth or death) or imprisonment. Most importantly, I also expect class discussions to be conducted at a respectful and professional level.
2. Email to the professor should indicate the name, student number, and course. The subject line should read PHIL 2870A. Please note that I reserve the right to not answer an email if it requests information that is provided on the syllabus or other distributed documents.
3. Graded assignments will be returned two weeks after they are submitted. The grades will be posted on CULearn.
4. The Final Essay is due April 23<sup>rd</sup>, at 4:15pm. Please leave hard copies of this essay in the drop box across from the Department of Philosophy office in Paterson Hall 3A35.
5. Late assignments will be penalized 5% per day. This includes assignments that are submitted on the correct day but not in class (if required), *in class* meaning “student present at the beginning of class.”

**Required Readings**

All readings are available through the ARES Library Reserve system, with the exception of Immanuel Kant’s *Kritik der Urteilskraft*. I have ordered the following translation through *All Books*, 327 Rideau Street (Hours: 11am–9pm, except Sunday: 12pm–9pm):

- Immanuel Kant, *Critique of Judgment*. Trans. Werner S. Pluhar (Indianapolis: Hackett Publishing, 1987). ISBN: 978-0-87220-025-8.

That is the affordable edition. The current standard translation, which I would suggest for students majoring in philosophy, is:

- Immanuel Kant, *The Critique of the Power of Judgment*. Ed. Paul Guyer (Cambridge: Cambridge University Press, 2000). ISBN: 9780521348928.

## Reading Schedule (Subject to Change)

### Concepts of Art

Week 1: January 6, 8

- Plato, *The Republic*. Trans. C.D.C. Reeve (Indianapolis: Hackett Publishing, 2004), 297–313 (594–608b).

Week 2: January 13, 15

- Aristotle, *Poetics*, in *The Basic Works of Aristotle*. Ed. Richard McKeon (New York: The Modern Library, 2001), 1455–1470 (1447a–1454b20).
- Jacques Rancière, *The Emancipated Spectator*. Trans. Gregory Elliott (London: Verso, 2009), 1–23.

Week 3: January 20, 22

- Kant, *Critique of Judgment*, Introduction, sections 1–4, §1–9; §10–22

Week 4: January 27, 29

- Kant, *Critique of Judgment*, §23–29
- Brad Prager, *Aesthetic Vision and German Romanticism: Writing Images* (Rochester: Camden House, 2007), 93–122.

### January 29: First Reader Response Due

Week 5: February 3, 5

- Maurice Merleau-Ponty, “Eye and Mind” in *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting*. Ed. Galen A. Johnson (Evanston: Northwestern University Press, 1993), 121–149.

### Modernity and Modernism

Week 6: February 10, 12

- Charles Baudelaire, “The Painter of Modern Life,” in *Selected Writings on Art and Artists*. Trans. P.E. Charvet (Cambridge: Cambridge University Press, 1972), 390–435.
- Clement Greenberg, “Avant-garde and Kitsch,” in *Art and Culture: Critical Essays* (Boston: Beacon Press, 1989), 3–21.

### Week 7: February 17, 19 Study Week, No Classes.

Week 8: February 24, 26

- T.J. Clark, *The Painting of Modern Life*. Revised Edition (Princeton: Princeton University Press, 1999), 79–146.

- Griselda Pollock, “Modernity and the Spaces of Femininity,” in *The Expanding Discourse: Feminism and Art History*. Ed. Norma Broude and Mary D. Garrard (New York: Harper Collins, 1992), 245–268.

## February 26: Second Reader Response Due

Week 9: March 2, 4

- Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility: Second Version,” in *Selected Writings: Volume 3, 1935–1938*. Ed. Howard Eiland and Michael W. Jennings (Cambridge, Mass., Belknap/Harvard: 2002), 101–133.

Week 10: March 9, 11

- Arthur C. Danto, “The Artworld,” *The Journal of Philosophy*, vol. 61 n. 19 (1964), 571–584.
- Linda Nochlin, “Why Have There Been No Great Women Artists?” in *Women, Art, and Power and Other Essays* (New York: Harper and Row, 1988), 145–178.

## The Avant-Garde: Genius, Expressionism, and So-Called Primitivism

Week 11: March 16, 18

- Kant, *Critique of Judgment* §43–51
- Abigail Solomon-Godeau, “Going Native: Paul Gauguin and the Invention of Primitivist Modernism,” in *The Expanding Discourse: Feminism and Art History*. Ed. Norma Broude and Mary D. Garrard (New York: Harper Collins, 1992), 313–329.

Week 12: March 23

- Gerald N. Izenberg, “Egon Schiele: Expressionist Art and Masculine Crisis,” *Psychoanalytic Inquiry*, Vol. 26, no. 3 (2006), 462–483.
- **March 25: No Classes**

## March 23: Essay Proposal Due

Week 13: March 30, April 1

- Joan Borsa, “Frida Kahlo: Marginalization and the Critical Female Subject,” in *Feminism-Art-Theory*. Ed. Hilary Robinson (Oxford: Blackwell, 2001), 257–273.
- Gerardo Mosquera, “The Marco Polo Syndrome: Some Problems Around Art and Eurocentrism,” in *Third Text*, Vol. 6, no. 21 (1992), 35–41.

Week 14: April 6, 8

- Lowery S. Sims, “Syncretism and Syntax in the Art of Wifredo Lam,” in *Crosscurrents of Modernism*. Ed. Valerie Fletcher (Washington, D.C.: Smithsonian Institution Press, 1992), 213–227.
- April 8: Concluding Remarks

## Assignment Formatting

Assignments should have one-inch margins on all sides, and be stapled in the top, left-hand corner. The font should be 12 font, Times New Roman, Cambria, or similar font, and all paragraphs should be double spaced.

### Bibliography and Citation

Please use the following format (derived from the Chicago Manual of Style). In-text citation should give the author's name, date, and page number at the end of the sentence. For example:

Mosquera argues that the Western understanding of artistic production as a domain of "self-sufficient activity" is the product of recent European history: "The aesthetic tradition of other cultures, like that of the West in other periods, was a different kind of production, determined by religious, representational and commemorative functions" (Mosquera 1992, 38).

### Examples:

#### Book:

Said, Edward. 1979. *Orientalism*. New York: Vintage.

#### Chapter in an Anthology:

Borsa, Joan. 2001. "Frida Kahlo: Marginalization and the Critical Female Subject." In *Feminism-Art-Theory*. Ed. Hilary Robinson. Oxford: Blackwell, 257-273.

#### Journal Article:

Mosquera, Gerardo. 1992. "The Marco Polo Syndrome: Some Problems Around Art and Eurocentrism." *Third Text*. Vol. 6, n. 21: 35-41.

Your bibliography should be organized by last name (alphabetically) of the author, followed by date if you cite more than one text by an author. For example:

### Bibliography

Borsa, Joan. 2001. "Frida Kahlo: Marginalization and the Critical Female Subject." In *Feminism-Art-Theory*. Ed. Hilary Robinson. Oxford: Blackwell, 257-273.

Breton, André. 1972. "Frida Kahlo de Rivera," in *Surrealism and Painting*. Trans. Simon Watson Taylor. London: Macdonald and Company, 141-144.

———. 1978. "Genesis and Perspective of Surrealism in the Plastic Arts" in *What is Surrealism?* Ed. Franklin Rosemont. New York: Pathfinder, 217-229.

Said, Edward. 1979. *Orientalism*. New York: Vintage.

### For further information, please see:

- [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

## Department of Philosophy and Carleton University Policies (2015-16)

### **Assignments:**

Unless specifically told otherwise by their instructors, students:

- must not use a plastic or cardboard cover or paper clips
- must staple the paper (there is a stapler on the essay box)
- must include the following:
  - student name
  - student number
  - course number and section
  - instructor's name
- No assignments will be accepted after the last day for handing in term work – see dates in next column.
- Assignments handed in through the essay box (just inside the glass doors, Paterson Hall, Floor 3A) must be dropped into the box by **4:15** on a regular business day in order to be date-stamped with that day's date. Assignments handed in after 4:15 or on a non-business day will be stamped as having been handed in on the next business day.
- Students are required to keep copies of their assignments. If your paper is lost at any point, you will be considered not to have submitted it if you cannot produce a copy immediately on request.

### **Deferrals for Term Work:**

If you miss a final examination and/or fail to submit a final assignment by the due date because of circumstances beyond your control, you may apply for a deferral of examination/assignment. For deferred examinations, you must apply within 5 working days after the scheduled date of your exam. To apply for deferral of a final assignment, you must apply within 5 working days of the last scheduled day of classes. Visit the Registrar's Office for more information.

### **Plagiarism:**

It is the responsibility of each student to understand the meaning of 'plagiarism' as defined in the Undergraduate or Graduate Calendars, and to avoid both committing plagiarism and aiding or abetting plagiarism by other students. (Undergraduate Calendar Academic Regulations, section 14.3, or <http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv14/>)

### **Academic Accommodation:**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** write to your professor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details visit the Equity Services website: <http://www2.carleton.ca/equity/>

**Religious obligation:** write to your professor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details visit the Equity Services website: <http://www2.carleton.ca/equity/>

**Academic Accommodations for Students with Disabilities:** The **Paul Menton Centre** for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send your **Letter of Accommodation** at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). After requesting accommodation from PMC, meet with your professor to ensure

accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (*if applicable*) at <http://www2.carleton.ca/pmc/new-and-current-students/dates-and-deadlines/>

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://www2.carleton.ca/equity/>

### **Important Dates:**

Sept. 2	Classes start.
Sept. 4	Classes follow a Monday schedule.
Sept. 7	Labour Day - University closed.
Sept. 18	Last day for registration and course changes in Fall and Fall/Winter courses.
Sept. 30	Last day for entire fee adjustment when withdrawing from Fall term or two-term courses.
Oct. 12	Thanksgiving Day – University closed.
Oct. 26-30	Fall Break – no classes.
Nov. 24	Last day for tests or examinations in courses below 4000-level before the Final Examination period.
Dec. 7	Last day of classes, Fall term. Last day for handing in term work and the last day that can be specified by a course instructor as a due date for Fall term courses.
Dec. 7	Last day to withdraw from Fall term courses (academic purposes only).
Dec. 8	No classes or examinations take place. Review classes may be held, but no new material may be introduced.
Dec. 9-21	Final examinations for Fall courses, mid-terms for Fall/Winter courses. Exams are normally held all seven days of the week.
Dec. 21	Take-home exams are due.
Jan. 6	Winter term classes begin.
Jan. 19	Last day for registration and course changes in Winter term classes.
Jan. 31	Last day for entire fee adjustment when withdrawing from winter courses or winter portion of two-term courses.
Feb. 15-19	Winter Break, no classes.
Mar. 24	Last day for tests or examinations in courses below 4000-level before the Final Examination period.
Mar. 25	Good Friday – University closed.
Apr. 8	Last day of Fall/Winter and Winter term classes. Last day for handing in term work and the last day that can be specified by a course instructor as a due date for term work for Fall/Winter and Winter term courses.
Apr. 8	Last day to withdraw from Fall/Winter and Winter term courses (academic purposes only).
Apr. 9-10	No classes or examinations take place. Review classes may be held, but no new material may be introduced.
Apr. 11-23	Final Examinations. Exams are normally held all seven days of the week.
Apr. 23	Take-home exams are due.

### **Addresses:**

Department of Philosophy:	3A35 Paterson Hall <a href="http://www.carleton.ca/philosophy">www.carleton.ca/philosophy</a> 520-2110
Registrar's Office:	300 Tory <a href="http://www.carleton.ca/registrar">www.carleton.ca/registrar</a> 520-3500
Student Academic Success Centre:	302 Tory <a href="http://www.carleton.ca/sasc">www.carleton.ca/sasc</a> 520-7850
Writing Tutorial Service:	4 <sup>th</sup> Floor, Library <a href="http://www1.carleton.ca/sasc/writing-tutorial-service/">http://www1.carleton.ca/sasc/writing-tutorial-service/</a> 520-6632
MacOdrum Library	<a href="http://www.library.carleton.ca/">http://www.library.carleton.ca/</a> 520-2735