Course Title
Proseminar: Theory and Methods in the Arts: Interdisciplinary Perspectives

Description
Theory and critique are not only expected from so-called "serious artists", they are also being produced and consumed at increasingly rapid rates by students, established artists, historians, critics, and others. This course will investigate the foundations and developments of art criticism and analysis. Emphasis will be placed on addressing what it means to be "critical" and how analysis has been influenced or shaped by critical theory, semiotics and psychoanalysis. The course will consider how these disciplines have been used in the writings and artworks by figures such as Nicolas Bourriaud, Julia Kristeva, Meyer Schapiro, Hans Haake, Mary Kelly, Dan Graham, and Andrea Fraser. In this instance artistic practice is viewed as involving both creating artworks and writing/theorizing. The course will stress the role of discourse in art while also allowing practitioners to produce and present art projects.

Grading Distribution
1. Proposal for final project (5) page paper due on Thursday October 16th, 15% of final grade.
2. Annotated bibliography and presentations on final project due on Thursday, November 20th, 25% of final grade.
3. Final fifteen (15) page paper due on Thursday December 11th, 35% of final grade.
4. Class participation, 25% of final grade.

Assignments
Assignments are due at the beginning of class time on the days listed below. Late work will not be accepted unless extraordinary circumstances merit prior approval. Incompletes will only be considered upon submission of a request for a grade of incomplete.

Readings
All readings will be provided in pdf form from the class website.

Attendance
Attendance is required. No distinction is made between excused and unexcused absences, but more than two absences may result in the lowering of your grade by one full letter.
**Academic Integrity**

"As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website [www.gallatin.nyu.edu/academics/policies/policy/integrity.html] for a full description of the academic integrity policy."

**Electronic devices**

No use of cellphones in the class. Laptops may be used to take notes.

**Week 1**

**Thursday, September 4th**

Introduction

**Assignment:** Exhibition review
Write a 500-word exhibition review of an exhibition of your choice. In your review, be sure to discuss the exhibition as a whole (what you think the whole exhibition is arguing), the general effect of the installation of artworks, and an in-depth discussion of one object – discussing what drew you to the object, and your reading of this object.

**Week 2**

**Thursday, September 11th**

Rosalind Krauss, Visual Culture Questionnaire  
Victor Burgin, Modernism in the Work of Art  
Mary Kelly, Re-Viewing Modernist Criticism

**Recommended**  
Michel Foucault, What is an Author?  
Benjamin, Author as Producer  
Peter Burger, Theory of the Avant-garde

**Week 3**

**Thursday, September 18th**

Roland Barthes, Rhetoric of the Image  
Roland Barthes, Elements of Semiology  
Jonathan Culler, Semiology  
Adrian Piper, Cornered

**Recommended**  
Roland Barthes, Myth Today  
Roland Barthes, Death of the Author
Week 4  
Thursday September 25th (MUSEUM VISIT - New Museum) 

Recommended texts to be announced. 

Week 5  
Thursday, October 2nd  
Catherine Belsey, Critical Practice  
Terry Eagleton, The Function of Criticism: From Spectator to Post-Structuralism  
Althusser, Ideology and Ideological State Apparatuses  
Paul DiMaggion and Michael Useem, Social Class and Arts Consumption, Theory and Society 5, no 2 (March 1978)  

Recommended  
Tony Godfrey, Sex, Text, Politics: An Interview with Victor Burgin, Block, no 7 (1982)  
Daniel Burren, The Function of the Studio, October 10, (Fall 1979)  
Michel Foucault, The Eye of Power  

Week 6  
Thursday, October 9th  
Mary Kelly, No Essential Femininity, Parachute, no 26 (Spring 1982)  
Mgcineni Pro'Sobopha, The Female body  
Amelia Jones, Performing Masculinity  
Thelma Golden, Black male  
Craig Owens, The Discourse of Others  

Recommended  
Pierre Bourdieu, Forms of Capital  

Week 7  
First paper due at beginning of class.  
Thursday October 16th  
Laura Mulvey, Visual Pleasure in Cinema  
Philip Auslander, The Performativity of Performance Documentation  
Deborah Garwood, Video Beginnings  
Peggy Phelan, The Ontology of Performance  
Anne Wagner, Performance, Video, and the rhetoric of Presence
**Week 8**
**Thursday October 23rd**
Christian Metz, Photography and Fetish
Victor Burgin, Photography and Theory
Douglas Crimp, Photographic Activity of Postmodernism
Benjamin Buchloh, Allegorical Procedures: Appropriation and Montage in Contemporary Art, Artforum 21

**Week 9**
**Thursday, October 30th [Guest Lecturer: Mia Locks]**

**Week 10**
**Thursday, November 6th**
Andrea Fraser, How to Provide an Artistic Service
Pierre Bourdieu, The Intellectual Field
Benjamin Buchloh, Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions
Benjamin Buchloh, Rosalind Krauss, Alexander Alberro, Thierry de Duve, Martha Buskirk and Yve-Alain Bois, Conceptual Art and the Reception of Duchamp

**Recommended**
Andrew Bennett, Nicholas Royle, An Introduction to Lit, Crit, and Theory

**Week 11**
**Thursday, November 13th**
Okwui Enwezor, The Postcolonial Constellation
Terry Smith, The Contemporaniety Question
Monica Amor, Modernity and Canons
Antonio Negri, Contemporaneity

**Week 12**
**Thursday, November 20th**
Annotated bibliography due, and class presentations on final project

**Week 13**
**Thursday November 27th**
No Class
Week 14
Thursday, December 4th [Museum visit:]
Reading TBA

Week 15
Thursday December 11th
Final Paper Due
Review