

PHIL 8300: Art and Anti-Art  
CRN 21011  
Tue. 9:30-12:00, 25 Park Pl. Rm. 1618  
Spring 2019

Instructor: Professor Daniel Weiskopf  
Office: 25 Park Pl. Rm 1616  
Office hours: Thurs., 10:00-12:00, or by appointment  
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Course description

Art, it's been argued, ended sometime in the 20th century. Understanding this provocative claim requires bringing into focus the structure of modernist art and the narrative to which it belongs. While the impulse to test, extend, and subvert art's boundaries is inherent to modernism itself, many contemporary artistic practices, from Dada onwards, have also explicitly positioned themselves as "non-art" or "anti-art". Anti-art thrives on negation, actively resists classification, and stubbornly eludes judgment. It has manifested in the collapse of traditional distinctions between established arts such as painting, sculpture, and photography, as well as the proliferation of new and hybrid art forms (collage and readymades, installations, happenings, film and video). In this seminar, we will investigate the various permutations of anti-art and consider how it forces us to rethink our conceptions of objecthood, materiality, and medium. We will also discuss whether there are cogent critical standards by which it might be assessed. The aim of the course is to understand how some of the core theoretical pillars of modernist art came to be disassembled, and to better conceptualize contemporary art as a coherent phenomenon—to construct the narrative frames and theoretical tools needed for understanding the present.

Course objectives

The goal of this course is to acquaint students with some of the current discourse and debates in the philosophy of art, and to sharpen their skills at analyzing the theoretical problems that art poses. Students will be expected to know the contents of the readings, and be able to explain and critique them orally and in writing.

Prerequisites

Graduate standing or permission of instructor.

Assignments

The points available for the class break down as follows (no extra credit):

Discussion questions	25%
Final paper	75%

Seminars are discussion-based. While you are not graded on attendance or participation, I expect you to attend every class. You are expected to arrive ready to talk about the readings in some depth, and to be a thoughtful, regular participant in discussion. I expect you to adhere to normal standards of good classroom behavior: cellphones silent, no snoring, etc.

The assignments for the class are as follows:

*Discussion questions.* These are tightly focused 200 word questions pertaining to one of the upcoming week's readings. Ten of these are due during the semester (no more than one per week). They will be submitted by 9:00am on the Monday prior to our class meetings.

*Final paper.* This is a research paper of between 3000 and 5000 words. In this paper you are expected to motivate, develop, and defend a substantial position of your own. The topic may be anything that we have covered in class, or that bears a plausible, well-motivated relation to the course content. Paper topics must be cleared with me in advance, and you must meet with me to discuss your proposed final paper topic no later than Monday, 3/25/19. The paper will be due on Wednesday, 5/1/19.

#### Lateness policy

Late assignments will not be accepted without prior permission. In case of illness, family medical emergency, or other major extenuating circumstances, arrangements can be made to adjust due dates. These arrangements must be made in advance, where possible. Late assignments will be graded down by 1/3 of a letter grade per day. I reserve the right not to accept late assignments handed in without explanation.

#### Special accommodations

All efforts will be made to accommodate students with special needs, so long as sufficient notice is given. If you require special accommodations for lectures, papers, exams, or any other course component, you must notify Disability Services and contact me within the first week of class. See the General Syllabus statement at the end for more details.

#### Laptops and other electronic devices

Laptops and related electronic devices (iPads, Kindles, etc.) are permitted for course-related use only.

#### Contact outside of class

Email is the main means of out-of-class communication. I will be sending updates on readings and assignments to your GSU email account throughout the semester. You are expected to check this account regularly. For in-person meetings I have regular office hours. If you cannot attend my scheduled office hours, email your question or comment, or schedule a meeting at another time. I will try to respond to email within a reasonable amount of time; however, immediate replies aren't guaranteed. If I haven't replied within 48 hours, re-send your message. Put the course name or number in the subject line of your emails.

#### Academic honesty

Plagiarism and other violations of the University's code of academic honesty will not be tolerated. ***The penalty for such violations is failure of the course.*** Further disciplinary action may also be pursued. If you are not certain what constitutes a violation of the code of academic honesty, it is *your* responsibility to consult the full text of the code, which is available at: <http://codeofconduct.gsu.edu/>.

### Schedule of readings

The readings, as well as other course materials, will be available from the course webpage on iCollege. The course syllabus provides a general plan for the course; deviations may be necessary.

The primary readings for each week are listed first. A short list of further readings on each topic is provided for those who want to explore more widely, but these are not required and our discussions generally won't presuppose familiarity with them.

#### **1/15 Modernism and medium**

Greenberg, "Towards a newer Laocoon"  
Greenberg, "Modernist painting"  
Cavell, "Music discomposed"  
Cavell, "A matter of meaning it" (excerpts)  
Williams, *Marxism and Literature* (excerpts)

##### *Further reading:*

Walton, "Categories of art"  
Clark, "Clement Greenberg's theory of art"  
Fried, "How modernism works: A reply to Clark"

#### **1/22 Formalism and abstraction**

Greenberg, "Abstract and representational"  
Greenberg, "After abstract expressionism"  
Fried, "Three American painters" (excerpts)  
Steinberg, "Other criteria"

##### *Further reading:*

Curtin, "Varieties of aesthetic formalism"  
Wollheim, "On formalism and pictorial organization"  
Rose, "The significance of form"  
Rosenberg, "The American action painters"  
McEvelley, "On the manner of addressing clouds"

#### **1/29 Avant-garde**

Greenberg, "Avant-garde and kitsch"  
Benjamin, "The work of art in the age of its technological reproducibility"  
Bürger, *A Theory of the Avant-Garde* (excerpts)

##### *Further reading:*

Schapiro, "The social bases of art"  
Krauss, "The originality of the avant-garde"  
Phillips, "Authorship: Origin and originality"

Carroll, "Avant-garde art and the problem of theory"

## 2/5 **Readymades**

Duchamp, "Specifications for readymades" and "Apropos of readymades"

Duchamp, "The creative act"

Camfield, "Marcel Duchamp's *Fountain*: Aesthetic object, icon, or anti-art?"

Roberts, *The Intangibilities of Form* (excerpts)

Zangwill, "The creative theory of art"

*Further reading:*

Lamarque, "Work and object"

Shales, "Mass production as an academic imaginary"

Nesbit, "Ready-made originals: The Duchamp model"

de Duve, "The Richard Mutt case"

Hopkins, "Rethinking the 'Duchamp Effect'"

## 2/12 **Assemblage, found object, junk**

Schwitters, "*Merz*"

Foster, "An archival impulse"

Brown, "Thing theory"

Dezeuze, "Neo-dada, junk aesthetic, and spectator participation"

*Further reading:*

Alloway, "Junk culture"

Krauss, "Rauschenberg and the materialized image"

Iverson, "Readymade, found object, photograph"

Spector, "The avant-garde object: Form and function between World War I and World War II"

Mitchell, "Founding objects"

## 2/19 **Minimalism and theatricality**

Fried, "Art and objecthood"

Judd, "Specific objects"

Rose, "ABC art"

Lippard, "Eros presumptive"

Chave, "Minimalism and the rhetoric of power"

*Further reading:*

Wollheim, "Minimal art"

Cavell, *The World Viewed* (excerpts)

Foster, "The crux of minimalism"

Greenberg, "Recentness of sculpture"

## 2/26 **Site and environment**

Krauss, "Sculpture in the expanded field"  
Smithson, "A sedimentation of the mind: Earth projects"  
Kwon, "One place after another: Notes on site specificity"

### *Further reading:*

Crow, "Site-specific art: The strong and the weak"  
Fraser, "From the critique of institutions to the institution of critique"  
Buchloh, "Michael Asher and the conclusion of modernist sculpture"  
Gaiger, "Dismantling the frame: Site-specific art and aesthetic autonomy"

## 3/5 **Formlessness**

Bataille, *Visions of Excess* (excerpts)  
Bois and Krauss, *Formless: A User's Guide* (excerpts)  
Morris, "Anti Form" and "Notes on Sculpture, Part 4"

### *Further reading:*

Potts, "Tactility: The interrogation of medium in the art of the '60s"  
Jones, "Form and formless"  
Fer, "Objects beyond objecthood"  
Taylor, "Revulsion/matter's limits"  
Kozloff, "The poetics of softness"

## 3/12 **Dematerialization**

Kosuth, "Art after philosophy"  
Lippard and Chandler, "The dematerialization of the art object"  
Currie, "Visual conceptual art"  
Buchloh, "Conceptual art, 1962-1969: From the aesthetics of administration to the critique of institutions"

### *Further reading:*

Matravers, "The dematerialization of the object"  
Costello, "Kant after LeWitt: Towards an aesthetics of conceptual art"  
Osborne, "Conceptual art and/as philosophy"  
Harrison, "Conceptual art and critical judgment"  
Meltzer, *Systems We Have Loved*

## 3/26 **The everyday**

Kaprow, "Assemblages, environments, and happenings"  
Kaprow, "Art which can't be art"  
Kaprow, "The education of the un-artist, Part I"  
Bishop, "Antagonism and relational aesthetics"  
Piper, "Notes on funk I & II"

Oiticia and Clark correspondence

*Further reading:*

Brecht, "Chance-imagery"

McEvelley, "Art in the dark"

Kotz, "Post-Cagean aesthetics and the 'Event Score'"

Joselit, "The readymade metabolized: Fluxus in life"

Buchloh, "Robert Watts: Animate objects—inanimate subjects"

#### **4/2 Photography as and against art**

Maynard, "Arts, agents, artifacts: Photography's new automatisms"

Crimp, "Pictures"

Wall, "Marks of indifference: Aspects of photography in, or as, conceptual art"

*Further reading:*

Benjamin, "Little history of photography"

Costello, "What's so new about the 'New Theory' of photography?"

Costello, "After medium specificity *chez* Fried: Jeff Wall as a painter; Gerhard Richter as a photographer"

Lopes, *Four Arts of Photography*

#### **4/9 Moving images**

Cavell, *The World Viewed* (excerpts)

Carroll, "Defining the moving image"

Bordwell, "Convention, construction, and cinematic vision"

Krauss, "Video: The aesthetics of narcissism"

*Further reading:*

Currie, "Film, reality, and illusion"

Gaut, *A Philosophy of Cinematic Art* (excerpts)

Wagner, "Performance, video, and the rhetoric of presence"

Krauss, "'...And then turn away?' An essay on James Coleman"

#### **4/16 The end of art**

Danto, "The end of art"

Danto, "Learning to live with pluralism"

Lopes, "Nobody needs a theory of art"

Belting, *Art History after Modernism* (excerpts)

*Further reading:*

Danto, *After the End of Art*

Carroll, "Essence, expression, and history"

Carroll, "Historical narratives and the philosophy of art"

Levinson, "The irreducible historicity of the concept of art"

**4/23 Complicity**

Drucker, *Sweet Dreams* (excerpts)

Kuspit, "Avant-garde, Hollywood, depression: The collapse of high art"

Buchloh, "The primary colors for the second time: A paradigm repetition of the neo-avant-garde"

Critique of "Zombie Formalism" (Walter Robinson, Jerry Saltz, Chris Wiley, David Geers)

*Further reading:*

Lampe, "'Painter-painter' and the lingering specter of Greenberg"

Crow, "Modernism and mass culture in the visual arts"

Foster, "What's neo- about the neo-avant-garde?"

**5/1 \*\* Final paper due \*\***

# Department of Philosophy

## General Syllabus Statement Spring 2019

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- This syllabus provides a general plan for the course. Deviations may be necessary.
- The last day to **withdraw** from a course with the possibility of receiving a W is **Tuesday, March 5**. A student may be awarded a grade of "W" no more than 6 times in their careers at Georgia State. After 6 Ws, a withdrawal is recorded as a WF on the student's record. A WF counts as an F in a GPA.
- **The customary penalty for any violation of the academic honesty rules is an "F" in the course, which cannot be replaced by repeating the course.** See selections from the University Policy on Academic Honesty on the reverse of this sheet. **Copying or using any material from the internet without proper citation is a violation of the academic honesty rules.**
- Students who wish to request accommodation for a disability must do so by registering with the Office of Disability Services in Suite 230 of the Student Center. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan as soon as possible to instructors of all classes in which an accommodation is sought.
- Students are responsible for confirming that they are attending the course section for which they are registered. Failure to do so may result in an F for the course.
- By University policy and to respect the confidentiality of all students, **final grades** may not be posted or given out over the phone. To see your grades, use PAWS.
- Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State University. Upon completing the course, please take the time to fill out the online course evaluation.

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### Subscribe to one of our department listservs for current information and events:

1. Undergraduate Students: <http://philosophy.gsu.edu/undergraduate/listserv>
  2. Graduate Students: <http://philosophy.gsu.edu/graduate/listserv>
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For more information on the philosophy program and the value of philosophy courses visit:  
<http://philosophy.gsu.edu>

## **Policy on Academic Honesty, from the GSU Catalog**

As members of the academic community, students are expected to recognize and uphold standards of intellectual and academic integrity. The university assumes as a basic and minimum standard of conduct in academic matters that students be honest and that they submit for credit only the products of their own efforts. Both the ideals of scholarship and the need for fairness require that all dishonest work be rejected as a basis for academic credit. They also require that students refrain from any and all forms of dishonorable or unethical conduct related to their academic work.

The university's policy on academic honesty is published in the *Faculty Handbook* and *On Campus: The Student Handbook* and is available to all members of the university community. The policy represents a core value of the university, and all members of the university community are responsible for abiding by its tenets. Lack of knowledge of this policy is not an acceptable defense to any charge of academic dishonesty. All members of the academic community—students, faculty, and staff—are expected to report violations of these standards of academic conduct to the appropriate authorities. The procedures for such reporting are on file in the offices of the deans of each college, the office of the dean of students, and the office of the provost.

### **Definitions and Examples**

The examples and definitions given below are intended to clarify the standards by which academic honesty and academically honorable conduct are to be judged. The list is merely illustrative of the kinds of infractions that may occur, and it is not intended to be exhaustive. Moreover, the definitions and examples suggest conditions under which unacceptable behavior of the indicated types normally occurs; however, there may be unusual cases that fall outside these conditions that also will be judged unacceptable by the academic community.

**Plagiarism:** Plagiarism is presenting another person's work as one's own. Plagiarism includes any para-phrasing or summarizing of the works of another person without acknowledgment, including the submitting of another student's work as one's own. Plagiarism frequently involves a failure to acknowledge in the text, notes, or footnotes the quotation of the paragraphs, sentences, or even a few phrases written or spoken by someone else. The submission of research or completed papers or projects by someone else is plagiarism, as is the unacknowledged use of research sources gathered by someone else when that use is specifically forbidden by the faculty member. Failure to indicate the extent and nature of one's reliance on other sources is also a form of plagiarism. Any work, in whole or in part, taken from the Internet or other computer-based resource without properly referencing the source (for example, the URL) is considered plagiarism. A complete reference is required in order that all parties may locate and view the original source. Finally, there may be forms of plagiarism that are unique to an individual discipline or course, examples of which should be provided in advance by the faculty member. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly or creative indebtedness, and the consequences of violating this responsibility.

**Multiple Submissions:** It is a violation of academic honesty to submit substantial portions of the same work for credit more than once without the explicit consent of the faculty member(s) to whom the material is submitted for additional credit. In cases in which there is a natural development of research or knowledge in a sequence of courses, use of prior work may be desirable, even required; however the student is responsible for indicating in writing, as a part of such use, that the current work submitted for credit is cumulative in nature.

**Cheating on Examinations:** Cheating on examinations involves giving or receiving unauthorized help before, during, or after an examination. Examples of unauthorized help include the use of notes, computer-based resources, texts, or "crib sheets" during an examination (unless specifically approved by the faculty member), or sharing information with another student during an examination (unless specifically approved by the faculty member). Other examples include intentionally allowing another student to view one's own examination and collaboration before or after an examination if such collaboration is specifically forbidden by the faculty member.

**Unauthorized Collaboration:** Submission for academic credit of a work product, or a part thereof, represented as its being one's own effort, which has been developed in substantial collaboration with another person or source or with a computer-based resource is a violation of academic honesty. It is also a violation of academic honesty knowingly to provide such assistance. Collaborative work specifically authorized by a faculty member is allowed.

**Falsification:** It is a violation of academic honesty to misrepresent material or fabricate information in an academic exercise, assignment or proceeding (e.g., false or misleading citation of sources, falsification of the results of experiments or computer data, false or misleading information in an academic context in order to gain an unfair advantage).