Philosophy MA Courses
Stony Brook University

FALL 2015:

Dr. Edward Casey
PHI 505.60
Topic: TIME AND SPACE: BERGSON, DELEUZE, BACHELARD
Tuesday 6:00–9:00

In this wide-ranging but intense seminar, we shall first consider Bergson’s *Time and Free Will*, especially chapter two. Deleuze’s reading of this book and his critique of it (in his *Bergsonism*) will set the stage for reading several of Deleuze’s writings on art: notably, *The Logic of Sensation* in the case of painting and *Cinema II* on the time-image in filmic art. (We may also pursue the application of Deleuzian thought to music as an experiment in extending his thought in a direction he undertook only partially.) Finally, we will take up the work of Gaston Bachelard, especially his masterwork *The Poetics of Space*, considered as an alternative to the emphasis on time in Bergson, Heidegger, and Deleuze. Class reports will be encouraged to explore aspects and angles that are not part of the official syllabus but that represent diverse vectors we might not otherwise take up. The active visitation of art events in the New York area throughout the fall semester will be encouraged.

Dr. Harvey Cormier
PHI 508.60:
Topic: Contemporary Issues in the Arts: Philosophy and Film
Thursday 3:00-6:00

This course attempts to answer two questions from a philosophical point of view: What is a film, and what does it do? (Perhaps these turn out to be the same question.)

Modernist attempts to tie film to its own medium and make it non-representational will be emphasized. So will arguments to the effect that film is automatically modernistic and needs no such efforts, as well as contrary demands that movies and the rest of the arts leave off navel-gazing and engage with the real world, especially the real political world. Cinematic works by Capra, Fellini, Hitchcock, Kubrick, Peckinpah, Michael Roemer, John Waters, and Spike Lee, among others, will be considered.

The texts include a variety of readings available on the Blackboard site; *Philosophy and Film*, ed. Freeland and Wartenburg; and Race, Philosophy, and Film, ed. Bloodsworth-Lugo and Flory.
Dr. James H. Rubin  
**ARH 545/PHI 509**  
**Topic:** 19th c. Art / Special Seminar in Aesthetics Professor Cézanne: Art and Interpretation  
**Friday 4:00-6:50 PM**

The so called “father of modern art,” Paul Cézanne has been the subject for various disparate art historical and philosophical interpretations since he first emerged as a major figure in the canon of Modernism. The course will take advantage of its Manhattan location to include field trips in order to study Cézanne’s works first hand. Seminar sessions will examine the artist’s career, familiarizing students with the primary sources for studying him as well as major secondary writings and the best of recent literature. Student presentations and final papers will focus on themes and groups of works that can exemplify the history and development of interpretations and methodologies in art history in relation to literature, politics, and in particular philosophy (e.g. Positive Metaphysics, Bergson, and MerleauPonty). Graduate students from CAS departments other than Art History and Philosophy are welcome, with permission. “Smell the fish.” —Robert Storr (Dean of the School of Art, Yale University)