PHI 505: Historic of Aesthetic Theory: Bodily Engagement in Art  
Professor Ed Casey  
Tuesday, 6:00-9:00 pm  
SBU Manhattan

The importance of understanding the bodily enactment of the artist in the artwork is increasingly recognized – not only in theater and music, where it has long been appreciated, but in painting and still other arts. It is also at stake in the experience of the audience of art appreciators. This seminar will explore several major ways in which the body figures centrally in art, as suggested by writings that take up the corporeal aspects of art. Attendance at various performances in the New York City region will be encouraged. The main readings will be from Collingwood's *Principles of Art*, Merleau-Ponty (parts of *Phenomenology of Perception*; and “Eye and Mind” in *The Merleau-Ponty Aesthetics Reader*), Deleuze (*The Logic of Sensation*), as well as essays by selected other authors. Several working artists will be guests in class and will be asked to discuss bodily dimensions of their practice of art.

PHI 508: Contemporary Issues in the Arts: The Art of Interpretation  
Professor Megan Craig  
Thursday, 3:00-6:00 pm  
SBU Manhattan

This seminar focuses on the aesthetic dimensions of hermeneutics. We will read major texts in the history of philosophy, including Aristotle’s *Poetics* and Heidegger’s essay, *The Origin of the Work of Art*, as well as more contemporary writing from Julia Kristeva and Elizabeth Grosz. The bulk of the semester will be devoted to reading Part I: “The question of truth as it emerges in the experience of art” of Hans Georg Gadamer’s major text, *Truth and Method*. Topics for discussion include the nature of aesthetic judgment and taste, the notion of genius, beauty, tragedy, and the relationships between art, tradition, and culture. We will discuss the centrality of art in Gadamer’s hermeneutics, his relationship to major figures in the history of philosophy (including Aristotle, Vico, Kant, and Heidegger), and the status of theater, performance, “happenings,” and music in light of Gadamer’s work. On-site philosophical writing in response to specific artistic events or objects will be an integral part of the work for this seminar.
In this course we will investigate how philosophy and art help us study the phenomenon of genocide. The questions we will ask fall into three groups. How do social and political contexts develop to the point where genocidal violence—understood as an attempt to destroy a shared world—becomes possible? What role does art have in rebuilding the world after such violence? What responsibility do we have to remember? What should we remember? Readings, which will be available through the class BlackBoard site, will be drawn from Adorno, Benjamin, Arendt and others, and we will study artworks by a variety of 20th century and contemporary artists.