SPRING 2014

Megan Craig:
PHI 507.62: Late Wittgenstein: Color, Certainty, and Belief
Tuesdays: 12 – 3 PM
Manhattan
This course investigates the ethical and aesthetic dimensions of Wittgenstein’s late work. Our discussions will focus around Wittgenstein’s use of color and color examples throughout various texts, the relationship between phenomenology, psychology, and logic, the ethical implications of language acquisition and Wittgenstein’s concepts of “language games” and “family resemblances,” and the differences/similarities between certainty and belief. We may also touch on the religious aspects of some of Wittgenstein’s late remarks, as well as the relationship between his work and other philosophical/artistic theories of color, language, and perception. We will be doing close readings of parts of The Philosophical Investigations, all of Remarks on Colour, and sections of On Certainty and The Blue and Brown Books, in addition to relevant secondary literature. This is a writing intensive seminar.

Required Texts:
Wittgenstein, The Philosophical Investigations
Remarks on Colour
On Certainty
The Blue and Brown Books

Peter Carravetta
PHI 507.60/EUR 503: Postmodernisms Thursday 2:30-5:20 pm
Manhattan
The aim of this course is to explore the complex knot of the many discourses that go under the aegis of the Postmodern Epoch, which is now generally held has characterized the years from the post-WWII period to the beginning of this century. We will look at how postmodernism differs from Modernism, and the critiques it has produced of the foundations of various disciplines, such as art, literature, social science, history, and philosophy. The course will explore what is, or was, meant by “end of modernity,” “end of metaphysics,” “end of history,” and the responses from various disciplines. Among the authors discussed will be Nietzsche, Freud, Heidegger, Derrida, Barthes, Lyotard, Vattimo, Foucault, Feyerabend, Butler, I. Hassan, Rothenberg, Irigaray, H. White.

Robert Crease:
PHI 508.60: Dance and the Lived Body
Monday 2:30-5:30
Manhattan
If painting, as Merleau-Ponty writes, is the art that shows us how things become things and world becomes world, dance may be said to be the art that shows us how bodies become bodies. It is the art that, as Merce Cunningham writes, gives you no objects, nor things to hang on the wall to look at, nor texts to read, but only “that single fleeting moment when you feel alive”. Dance explores and exposes the body in its temporality, finitude, and mortality. Its medium is the ecstatic body, always already beyond itself in the world and with the world in us. This course examines the origin and nature of dancing, and explores it as a medium in which to rethink embodiment. The course also examines why philosophers’ evasion of dancing as a topic is at once a scandal, mystery, and opportunity. Topics entwined with dancing include improvisation,
play, rhythm, style, bipedality, and apprenticeship learning. Required texts include Maxine Sheets-Johnstone, *The Corporeal Turn*.

**Eva Kittay:**  
**PHI 521.60: Disability and Ethics**  
**Manhattan Tuesday 3:30-6:30**  
The norm of the agent in philosophical thought has been fully functioning and fully able. Disability is used largely as a metaphor to underscore some philosophical point in an argument. But in any given society there will be those with disabilities and the exclusion of their perspective and concerns are no longer viewed as viable. Furthermore, thinking about disability has opened important questions about presumptions of the independent self-sufficient moral actor, conceptions of moral culpability, the idea of moral personhood, the adequacy of political theories to embrace disabled citizens, and to the very nature of the ties that bind us. The problems embraced range from metaphysical questions about personhood to questions of legal status and human rights. In this course we will explore the nascent but quickly growing literature on disability and its intersection with philosophical questions. We will also include material from literature, film and disability studies to enhance our philosophical exploration.

**Cross-Listed Courses:**

**John Lutterbie:**  
**PHI 508.01/ THR 635: Theories of Performance: The European Avant-Garde**  
**Main Campus**  
The question of creativity is posed focusing on the European Avant-Garde (Symbolism to Surrealism). This subject will be approached through theories of embodied cognition, and using manifestoes and performances of the European Avant-Garde as case studies. Students will write a paper that examines the context in which a particular performance tradition arose.

**Steven Smith**  
**PHI 507.01/ MUS 555: Adorno: Music, Experience, Life**  
**Wednesdays 2 – 5 (Seminar Room of the Music Library)**  
**Main Campus**  
This seminar will read the musical thought of Theodor Adorno through the concerns of his early philosophy, focusing especially on what he calls *natural history*. Since the first wave of Adorno reception in American music studies, Adorno has generally been regarded as practicing a form of musical hermeneutics, which decrypts musical objects in order to show the ways in which their form reflects the historical state of the society in which they are produced. Moreover, Adorno’s texts have most often been treated as theoretical instruments in the service of historical inquiry, rather than as objects of historical inquiry in themselves. This course, however, will study Adorno in his relationship with the historical moment in which his mature thought first crystalized. It will thus regard him less as a thinker of hermeneutics (which he critiqued fiercely), and more as a thinker of life and experience, themes that echoed through a number of discursive spaces in early twentieth-century Europe.

We will pursue three goals over the course of the semester. First, this seminar will offer a broad introduction to Adorno’s musical thought, attending to his now-canonical musicological reception, but also asking how the reading we develop can challenge accepted interpretations of his thought. Second, it will treat the resonance between Adorno’s musical thought and his early philosophy as a prism through which to read the intellectual terrain of early twentieth-century
Europe more broadly. Our discussion of the musical implications of Adorno’s idea of natural history will thus entail discussing also the relationship between music and certain strains of vitalism, phenomenology, psychoanalysis, and transcendental psychology. In addition to Adorno’s own writings, as well as secondary writings on Adorno’s thought, we will thus also read texts by Bergson, Husserl, Heidegger, Freud, Stumpf, and others. Third, just as the construction of a hermeneutic Adorno has served as an instrument for musicological inquiry, we will ask how—and whether—the construction of a natural historical Adorno, concerned with questions of life and experience, can respond to questions that have grown relevant for contemporary music studies.

Course Requirements:

Weekly attendance and reading
One in-class presentation
One research paper (roughly 20 pages)

James Rubin

ARH 545/ PHI 506.60: Topics in 19th Century History & Criticism
MILESTONES IN ART THEORY AND CRITICISM: CHARLES BAUDELAIRE AND THE VISUAL ARTS"
Manhattan, Fridays 4:00-6:50
The seminar will examine the writings of Baudelaire on the visual arts as well as pertinent articles on literature, theater, and music. Baudelaire’s essays on the official Salons, on Eugène Delacroix, and on the Painter of Modern Life, the latter composed during his friendship with Edouard Manet, are the most famous and widely read of any works of art theory and criticism. Baudelaire also extolled graphic artists such as Honoré Daumier, whom he saw as visual parallels to his own journalistic enterprise, and he was himself a talented caricaturist. Since Baudelaire believed that discussion of art leads directly to metaphysics, philosophical content and parallels to his work will be considered, as will his sources. Students in philosophy and literature are encouraged to enroll. Readings will be in English, but it is hoped that French speakers will join in order to point out linguistic subtleties lost in translation. The Manhattan location will allow for visits to view originals of both painting and graphic media that Baudelaire considered.

Andrew Uroskie

ARH 550 / (PHI 507) Inquiries into Art Criticism and Theory
"Jacques Ranciere: Art in the Expanded Field"
Manhattan, Fridays 12:00-2:50pm
An investigation of the aesthetic and political philosophy of Jacques Ranciere as it has developed since his 2000 treatise, "The Politics of Aesthetics: The Distribution of the Sensible" (2000/04). While our study will range across several books and essays, the bulk of our seminar will be devoted to a close investigation of his most recent work, "Aisthesis: Scenes from the Aesthetic Regime of Art" (2011/12). Reading knowledge of French is recommended but not required.