

PHI 508.01 EGL 611 - POSTMODERNISMS

THEORIES OF IMAGE/TEXT

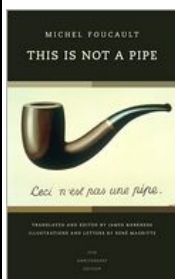
FALL SEMESTER 2012 | Mondays 6:30-9:10 p.m. | HARRIMAN 218

Hugh J. Silverman (Professor of Philosophy, and Comparative Literary & Cultural Studies)



What is the postmodern—culturally, aesthetically, politically, philosophically? What are the differences between the postmodern and the modern? In what sense is the postmodern plural, hence postmodernisms? What is the relation between the postmodern and post-modernity? How have those differences been articulated by various contemporary philosophical, cultural, and art theorists—particularly in European thought of the late 20th and early 21st centuries?

How can postmodern theories address the relationship between texts and images? When postmodern philosophers and theorists write about paintings, or other images, they are sometimes fascinated with the inscription of text in the visual image, or text accompanying an image, or the incorporation of writing as an image in a painting, photograph, film, or on a body. The postmodern theoretical or philosophical text that comments upon or explores the meaning, signs, or implications of the relationship between texts and visual images raises important questions about the status and role of writing, inscription, textuality, even the body as *corpus*.



This seminar will explore various postmodern theories as they link to phenomenological, semiological, hermeneutic, deconstructive, and other contemporary continental philosophies and theories (e.g. Merleau-Ponty, Foucault, Derrida, Lyotard, Deleuze, Marin, Barthes, Kristeva, Nancy, and Ranciere), focusing on their account of the relationships between texts and images. Emphasis will be placed on paintings, and drawings, but also films and photographs.

Lectures, readings, visuals, and discussions will retrace these postmodern itineraries and landmarks of contemporary – particularly European – thought and cultures by focusing on representative figures from many of these different but related philosophical formulations.

PHI 508.01 EGL 611 - POSTMODERNISMS

THEORIES OF IMAGE/TEXT

FALL SEMESTER 2012 | Mondays 6:30-9:10 p.m. | HARRIMAN 218

Hugh J. Silverman (Professor of Philosophy, and Comparative Literary & Cultural Studies)

Office Hours: Harriman Hall 203 | Tues 3:30-5:00 and by appointment.

Office phone: 632-7592 | E-mail: hugh.silverman@stonybrook.edu

Each student is to write two papers (about 8-10 pages in length). The first paper should relate to at least two of the following: Merleau-Ponty, Foucault, Derrida, and Lyotard, indicating their account of contemporary postmodern culture and society in relation to the painter, artist, or work of art they discuss (or another artist); the second should deal substantially with the relationship between image and text in (at least two of) the writings of Deleuze, Marin, Barthes, Kristeva, Nancy and Ranciere. The two papers may be interrelated.

Papers are due on **Oct 15th** and **Dec. 3rd** respectively.

In addition, each member of the seminar will prepare a protocol for one or two of the seminar sessions (depending on the number of seminar participants). The person responsible for a particular week will write up an account of what transpired in class the previous week and will make a copy available to each of the members of the seminar prior to the beginning of class. The protocol for a particular week will be discussed at the outset of the seminar. This will give everyone an opportunity to review what transpired in the previous session and to raise any lingering issues or topics that were not sufficiently treated when first presented. It will also be a lasting document for the seminar participants.

Americans with Disabilities Act:

If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, room128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

Academic Integrity:

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in the Health Sciences Center (School of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and School of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

Critical Incident Management:

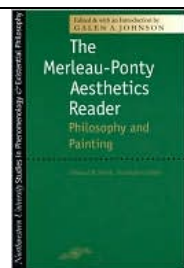
Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures.

SCHEDULE

DATE	TOPIC	READING	PROTOCOL
Aug 27	Introduction to Postmodernisms – Theories of Image/Text		
Sept 3	No Class (Labor Day)		
Sept 10	The Question of Visibility: Cezanne	Maurice Merleau-Ponty (ed. Galen Johnson) <i>The Merleau-Ponty Aesthetics Reader</i> “Cezanne’s Doubt,” (1947) “Indirect Language and the Voices of Silence,” (1951), “Eye and Mind” (1960)	
Sept 17	The Limits of Representation Magritte	Michel Foucault <i>This is Not a Pipe</i> (1968)	
Sept 24	Deconstructing Frames: Adami	Jacques Derrida <i>The Truth in Painting</i> (1978) “Passe-Partout,” “+R”	
Oct. 1	Deconstructing the Work of Art: Schapiro / Heidegger/ Van Gogh	Jacques Derrida <i>The Truth in Painting</i> (1978) “Restitutions”	
Oct 8	The Postmodern Sublime Barnett Newman	Jean-Francois Lyotard <i>The Inhuman</i> (1980-89) “The Avant-Garde and the Sublime” (1983- 85) “Newman: The Instant” (1985)	
Oct 15	The Postmodern Sublime Barnett Newman	Jean-Francois Lyotard <i>The Inhuman</i> (1980-89) “Representation, Presentation, Unrepresentable” (1988), “After the Sublime, the State of Aesthetics” (1987)	
{first paper due}			
Oct 22	The Flesh of Bodies without Organs Francis Bacon	Gilles Deleuze, <i>Francis Bacon:</i> <i>The Logic of Sensation</i> (1981)	
Oct 29	The Flesh of Bodies without Organs Francis Bacon	Gilles Deleuze, <i>Francis Bacon:</i> <i>The Logic of Sensation</i> (1981)	

Nov 5	The Semiology of Painting Nicholas Poussin <i>et al</i>	Louis Marin <i>To Destroy Painting</i> (1977)
Nov 12	The Studium and the Punctum of Photography	Roland Barthes <i>Camera Lucida</i> (1980)
Nov 19	Postmodern Psychoanalysis and Semiosis Giovanni Bellini	Julia Kristeva <i>The Portable Kristeva (tba)</i>
Nov 26	Postmodern Psychoanalysis and Semiosis	Julia Kristeva <i>The Portable Kristeva (tba)</i>
Dec 3	Deconstructing Aesthetics { second paper due }	Jean-Luc Nancy <i>The Ground of the Image</i> (2000)
Dec 10	Aesthetics and Politics	Jacques Ranciere <i>The Future of the Image</i> (2003)
Dec 17	Review and Conclusions Wrap-Up Session {during final exam week}	Jacques Ranciere <i>The Future of the Image</i> (2003)

BOOKLIST FOR PHI 508.01

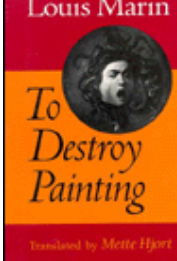




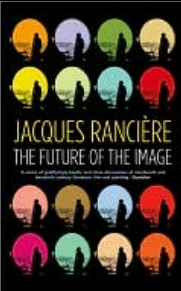
Maurice
Merleau- Ponty

The Merleau-
Ponty
Aesthetics
Reader (Galen
Johnson, ed)

Northwestern
University
Press

ISBN:
9780810110748

	<p>Michel Foucault</p>	<p>This is Not a Pipe</p>	<p>University of California Press</p>	<p>ISBN: 9780520236943</p>
	<p>Jacques Derrida</p>	<p>The Truth in Painting</p>	<p>University of Chicago Press</p>	
	<p>Jean-Francois Lyotard</p>	<p>The Inhuman: Reflections on Time</p>	<p>Stanford University Press</p>	<p>ISBN: 9780804720083</p>
	<p>Gilles Deleuze</p>	<p>Francis Bacon: The Logic of Sensation</p>	<p>University of Chicago Press</p>	<p>ISBN: 9780816643424</p>
	<p>Louis Marin</p>	<p>To Destroy Painting</p>	<p>University of Chicago Press</p>	<p>ISBN: 9780226505350</p>

	<p>Roland Barthes</p>	<p>Camera Lucida</p>	<p>Hill and Wang</p>	
	<p>Julia Kristeva, ed. Kelly Oliver</p>	<p>The Portable Kristeva</p>	<p>Columbia University Press</p>	<p>ISBN: 9780231126298</p>
	<p>Jean-Luc Nancy</p>	<p>The Ground of the Image</p>	<p>Stanford University Press</p>	<p>ISBN: 9780823225415</p>
	<p>Jacques Rancière</p>	<p>The Future of the Image</p>		<p>ISBN: 9781844672974</p>
<p>Recommended reading:</p>				
<p>Hugh J. Silverman, <i>Textualities: Between Hermeneutics and Deconstruction</i> (Routledge) Hugh J. Silverman (ed), <i>Postmodernism—Philosophy and the Arts</i> (Routledge) Hans Bertens and Joseph Natoli (eds), <i>Postmodernism: Key Figures</i> (Blackwell)</p>				

