

Penn State University – School of Visual Arts

Spring 2014

ART 505 Graduate Seminar

Professor: Eduardo Navas (ean13@psu.edu)

Mondays: 6 – 9 PM

Office hours: Mondays 11 to 2 PM, Vis Arts 207A (e-mail for appointment)

Course Description

ART 505 Graduate Seminar (2 per semester, maximum of 8) Seminar covering special topics at the graduate level, emphasizing interdisciplinary discourse including criticism and review of graduate work.

Class Structure

Students will meet weekly for a diverse set of activities which will vary from week to week. Some sessions will include a discussion with a visiting artist, others will consist of peer critiques at Zoller Gallery for second year students, and other weeks will consist of lectures and in-class discussions on assigned readings. Some classes may have a combination of all these activities, depending on circumstances that arise throughout the semester.

There is a set of required readings which students will discuss online via Angel. Students will choose a text and lead the discussion for the respective online forum. In-class lectures and discussions will take place based on the readings and ongoing online discussions.

Structure of Online Discussions

During the first two weeks of class students will choose a text to read from the book *The Routledge Companion to Aesthetics*. Up to two students can join to lead the discussion on a specific text.

At the beginning of the week, students leading the respective discussion will post a summary of the major points from the text along with 4 or 5 questions designed to encourage discussion. Each class participant is expected to post on the forum at least once per text. The first post should be substantial and specific to the content and demonstrate that the student read and is familiar with the material. Vague commentary with no specifics will not be counted as a valid post.

Learning Outcomes:

1. Conceptually map and critique specific theoretical frameworks of cultural criticism in relation to contemporary cultural production.
2. Organize and present thoughts in a clear, systematic, and convincing manner through written and oral presentation.
3. Engage cultural production and criticism intertextually.
4. Focus a critical context in which to situate art practice.

A Note on Plagiarism

Plagiarism will not be tolerated. A student who commits plagiarism will be reported to the office of the visual arts. The student's behavior will be taken very seriously and dealt with according to the guidelines provided by Penn State University – School of Visual Arts. To avoid plagiarism, please cite your sources when appropriate.

Required Readings

Gaut, Berys and Lopes, Dominic. Editors. *The Routledge Companion to Aesthetics*. New York: Routledge, 2013.

Course Requirements

Please note that final grades are dependent upon consistent performance in all course requirements.

- **Attend every class session.** (See attendance below for more details.)
- **Participate in class and online discussions.**
- **Lead discussion for at least one of the readings.**
- **There are no make-ups.** Please check with me for possible exceptions. Not consulting with me prior to the dates when assignments are due will lead to an automatic F for the respective assignment.

Grading

- Attendance 30%
- Class Participation (in class discussion and critiques) 20%
- Online Forum Participation 20%
- Lead Online Class Discussion 30%

Total 100%

Grade Scale

Letter grade assignments are as follows:

- 94-100 = A
- 90-93 = A-
- 87-89 = B+
- 84-86 = B
- 80-83 = B-
- 77-79 = C+
- 74-76 = C
- 70-73 = C-
- 60-69 = D
- 0-59 = F

Attendance

- Three Absences = F, Three tardies (15 minutes late or early departure) = one absence.
- One Absence will take away 1.5% from attendance grade and 1.5% from class participation.
- There are no excused absences unless it is an extreme case. Please check with me for exceptions.

Semester Schedule

Make sure to purchase the required book when it becomes available at the university bookstore. Note that the schedule below may not include all in-class activities such as visiting artist lectures, or gallery exhibition critiques. Please check Angel for up to date changes to the syllabus from week to week.

Week 1:

Monday, January 13, 2014

Introduction: Aesthetics of Kant and Hegel

Students choose reading material to lead discussion; selection due by e-mail January 23, 2013. Send selection to ean13@psu.edu. Readings will be assigned on a first come basis.

Week 2:

Monday, January 20, 2014

No Classes

Week 3:

Monday, January 27, 2014

Discuss online:

“Nietzsche” by Ruben Berrios and Aaron Ridley

“Definitions of Art” by Stephen Davies

Critique Second Year Group Show 1: Jan. 27, 6-9pm

(NOTE: the list is not necessarily the actual order for critique)

Concepcion, Apolinar (Photo)

Cuatlacuatl Teles, David (Drawing and Painting)

Cunningham, Charles (Sculpture)

Evans, Bech (Ceramics)

Kenney, Matthew (New Media)

Shao, Xiaojiao (New Media)

Strete, Nara (Drawing and Painting)

Wen, Xin (New Media)

Wilton, Kelly (Sculpture)

Week 4:

Monday, February 3, 2014

Discuss online:

“Heidegger” by Simon Glendinning

“The Aesthetic” by Allan Goldman

Critique Second Year Group Show 2: Feb. 3, 6-9pm

(NOTE: the list is not necessarily the actual order for critique)

Floresgomez Murray, Bessie (New Media)

Gaither, Brian (Drawing and Painting)

Iosub, Elena (Printmaking)
Safaitakhtehfooladi, Farima (Drawing and Painting)
Thornton, Eric (Ceramics)
West, Evan (Sculpture)
Yang, Tianxiao (Photo)
Zeng, Chujun (New Media)

Week 5:

Monday, February 10, 2014

Discuss online:

“Foucault” by Robert Wicks

“Postmodernism: Barthes and Derrida” by David Novitz

Tentative Artist Visit: Richard Mosse

Discussion to take place in a Long Table Setting

Week 6:

Monday, February 17, 2014

Discuss online:

“Taste” by Carolyn Korsmeyer

“Value of Art” Matthew Kieran

Tentative Artist Visit: Julian Stair

Discussion to take place in a Long Table Setting

Week 7:

Monday, February 24, 2014

Discuss online:

“Beauty” by Jennifer Ann McMahon

“Criticism” by Roger Seamon

Thesis Exhibition:

Roberto Lugo and Sarah Swist

Week 8:

Monday, March 3, 2014

Discuss online:

“Art and Ethics” by Berys Gaut

“Fakes and Forgeries” by Nan Stalnaker

Artist Visit: Nancy Youdelman

Discussion to take place in a Long Table Setting

Thesis Exhibition:

Negar Fadaeidehkordi and Danyel Woodring

Week 9:
Monday, March 10, 2014
Spring Break

Week 10:
Monday, March 17, 2014

Discuss online:
“High Art versus Low Art” by John A. Fisher
“Feminist Aesthetics” by Sarah Worth

Thesis Exhibition:
Charles Mankey and Steven Read

Week 11:
Monday, March 24, 2014

Discuss online:
“Literature” by Peter Lamarque
“Film” by Murray Smith

Thesis Exhibition:
Nouf Alhamdan and Sidney Church

Week 12:
Monday, March 31, 2014

“Photography” by Patrick Maynard
“Painting” by Dominic McIver Lopez

Thesis Exhibition:
Gabriel Ibias, Kevin Mercer, and Brooks Oliver

Week 13:
Monday, April 7, 2014

Discuss online:
“Sculpture” by Curtis L Carter
“Architecture” by Edward Winters

Thesis Exhibition
Christina Erives and Margaret Kinkeade

Week 14:
Monday, April 14, 2014

Discuss online:
“Music” by Mark DeBellis
“Art and Knowledge” by Eileen John

Artist Visit: Elizabeth Olbert
Discussion to take place in a Long Table Setting

Thesis Exhibition:
Jenna Ferraraccio and Katie Hovencamp

Week 15:

Monday, April 21, 2014

Discuss online:

“Art Expression and Emotion” by Derek Matravers

“Authenticity in Performance” by James Young

Thesis Exhibition:
Dengke Chen and Jesse Rafalko

Week 16

Monday, April 28, 2014

Discuss online:

“Aesthetic Universals” by Denis Dutton

“Interpretation” by Robert Stecker

Week 17:

Monday, May 5, 2014

Finalize all postings to Angel Forums