

Sergio Muñoz-Sarmiento

## **"Goodbye to Romance"**

### **VISUAL/CULTURE**

Spring 2001

Tuesday & Thursday 3-5:50, 6-8:20pm

Instructor: **Sergio Muñoz-Sarmiento**

Office Hours: 1:30-2:30, or by appointment

### **COURSE DESCRIPTION:**

The aim of this course is to explore and investigate the production and reception of culture stemming from the Second World War and its effects on the construction of subjectivity. Thus, we will look at work by visual artists, film makers, designers, musicians, architects, and writers. Keeping in mind the problematic of historicism, this class will attempt to displace and reverse the preferred route by some of seamless, linear and ethnocentric historical narratives.

With the current attack within the last few years on critical theory and its influence and role on/in the visual arts, we will look at why "theory", "speculative thought" and "philosophy" still, and perhaps more so now, play a major role in our understanding of the constructions and implementations of power and knowledge. We will also look at different theoretical and critical discourses and why they are seen as pernicious by some and yet adored by others. Parallel to this, we will kill the anti-theory monster by analyzing how critical theory not only aids and supplements practice but also how practice itself informs theory. This will be done through class critiques of assigned projects.

### **REQUIRED TEXTS:**

Seeing is Forgetting the Name of the Thing One Sees, by Lawrence Weschler

Class reader (which you will need to purchase from me for \$20.00 dollars by the 11<sup>th</sup> of January)

\*\*Also, you will be required to read "Seeing is Forgetting..." as the quarter progresses, as we will refer to it quite frequently!

NOTE: If any material, visual, written, or oral is presented in class that is not to the liking of the student, he/she has the option to leave class, but must meet privately with the instructor to set up make up material or work.

### **CLASS FORMAT:**

Discussions, readings, lectures, critiques, student projects, slides, videos, guest speakers, field trips.

### **COURSE MATERIALS:**

Materials for three class projects will be needed. Handouts will advise of materials to be used, if any.

### **COURSE REQUIREMENTS:**

Your final grade will be based on the following:

class participation 20%

class presentation 20%

class projects 20% each, (total of 60%)

You will be expected to have read ALL written material before the date that it is assigned, to attend ALL class meetings, and to contribute regularly, constructively, and actively to the discussions and critiques. As mentioned above, I enjoy polemics, yet do not tolerate personal, unwarranted and negative comments or remarks.

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CLASS ATTENDANCE IS **MANDATORY !!** THUS, ANY 2 UNEXCUSED ABSENCES WILL **AUTOMATICALLY** REDUCE YOUR GRADE BY A FULL GRADE POINT. i.e., one unexcused absence will lower an A to a B !! NO late papers will be accepted !

YOU ARE ALSO EXPECTED TO BE ON TIME! Two late arrivals of 10 minutes or more will automatically be counted as an UNEXCUSED absence. If you are ill, please contact me via the art office or email me at: [smsuci@aol.com](mailto:smsuci@aol.com)

ABOVE ALL ELSE, ***READ !! READ !! READ !! READ !! READ !! READ !! READ !! READ!!***

**WEEK 1** 1/9

**Tuesday**

Review syllabus and class requirements.

Introductory lecture: "In Memoriam: Litigating and Critique"

Please read for THURSDAY: "Art as Art", Ad Reinhardt,

**Thursday** 1/11

Discuss Reinhardt, Lecture: "What is 'semiotics'?"

Discuss Presentations.

Read for TUESDAY: "The Analysis of Culture", Raymond Williams

**WEEK 2** 1/16

**Tuesday**

Discuss Williams

What is "post-modernism"? , discuss class project #1 (Just Gaming)

Please read for THURSDAY: "What is Post-modernism", Jean-Francois Lyotard, "From Sign to Subject, a short History", Kaja Silverman pp. 3-25

**Thursday** 1/18

Discuss Lyotard, Silverman

Read for TUESDAY: "Writings from the Situationist International", Guy Debord, "Loitering With Intent", Kirby Gookin

**WEEK 3**

**Tuesday** 1/23

Discuss Debord, Gookin.

Please read for THURSDAY: "City/State" by Deleuze & Guattari, "The Setting to Work of Deconstruction", Gayatri Spivak

**Thursday** 1/25

Discuss Deleuze & Guattari, Spivak. Lecture on Deconstruction.

Read for NEXT THURSDAY: "Introduction: Serial Killing for Beginners", Mark Seltzer, "From Sign to Subject, a short History", Kaja Silverman pp. 25-43

**WEEK 4**

**Tuesday** 1/30

**Critique Project #1**

**Thursday** 2/1

Finish class critiques, Discuss Seltzer essay

Read for TUESDAY: "Ideology and Ideological State Apparatuses", Louis Althusser, "A Journey into the Mind of Watts", Thomas Pynchon

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**WEEK 5**

**Tuesday** 2/6

Discuss Project #2, Althusser, Pynchon. View "Kids" by Larry Clark

Read for THURSDAY: "Visual Pleasure and Narrative Cinema", Laura Mulvey

**Thursday** 2/8

Discuss Mulvey

Read for TUESDAY: "Of Other Spaces", Michele Foucault, "The Order of Things" preface, Foucault

**WEEK 6**

**Tuesday** 2/13

Discuss Foucault

Read for THURSDAY: "A Topographical Amnesia", Paul Virilio

**Thursday** 2/15

Discuss Virilio

Read for NEXT THURSDAY: "Forging Masculinity: Heavy Metal Sounds and Images of Gender", by Robert Walser, "Felix Gonzalez-Torres", interview by Tim Rollins

**WEEK 7**

**Tuesday** 2/20

**Critique Project #2**

**Thursday** 2/22

Finish class critiques, Discuss Torres interview, Walser

Read for TUESDAY: "Pecuniary Canons of Taste", Thorstein Veblen

**WEEK 8**

**Tuesday** 2/27

Discuss final project, discuss Veblen,

Read for THURSDAY: "Dominant, Residual, Emergent", Raymond Williams

**Thursday** 3/1

Discuss Williams

Read for TUESDAY : "We 'Other Victorians'", Michel Foucault

**WEEK 9**

**Tuesday** 3/6

Discuss Foucault

Read for THURSDAY: "Imperialism/Nationalism", Seamus Deane

**Thursday** 3/8

Discuss Plant

Read for TUESDAY: "Panopticism", Michel Foucault

**WEEK 10**

Tuesday 3/13

**Critique final Project,**

**Thursday** 3/15

Finish Class Critiques

Additional Essays in Reader

“The Form of Los Angeles’s Quotidian Millennium”, John Kaliski

“Deconstruction Is Not What You Think”, Geoff Bennington

“The Trial of Mumia Abu-Jamal”, Leonard Weinglass

“Counterfeit Money”, Charles Baudelaire

“New York Was Yesterday”, Gregg Bordowitz

“The Talmud As Sexual Harassment”, Alan M. Dershowitz