

Propuesta de Curso

1. Nombre del profesor: Dr. Byron Davies, Becario Posdoctoral, Instituto de Investigaciones Filosóficas, UNAM

2. Nombre del curso: Being Affected by Persons: Portraiture and Aesthetics

3. Campo de conocimiento: Aesthetics

4. Descripción del curso, y objetivo general: This course will aim to examine questions about what it is to see others as persons, or to be affective by persons, particularly as these questions arise in the context of art (especially painting). Among our central concerns will be the respects in which emotional responses are involved in seeing others as persons. We will begin with a critical study of Georg Simmel's book *Rembrandt: An Essay in the Philosophy of Art*, and we will explore how Simmel's themes have been engaged with in contemporary analytic philosophy of art, particularly the work of Cynthia Freeland and Hans Baes. After touching on the topic of self-knowledge and self-portraiture, we will aim to connect portraiture to the topic of "aspect-seeing" (as explored by Ludwig Wittgenstein and Richard Wollheim). We will be particularly interested in engaging with contemporary philosophical writing on aspect-seeing, such as recent debates about that topic between Avner Baz and Stephen Mulhall. In the last two parts of the course we will bring the ideas of the course to bear on an understanding of art more generally: for example, through questions about whether the properties of a *person* might provide a model for an understanding of the properties of a work of art. This will involve an examination of the philosophical and art-historical literature on the supposed "autonomy" of the work of art, as well as a discussion of art in connection with what Donald Winnicott called "transitional objects."

Objetivo particular: Students will use the tools of analytic philosophy for examining art and the history of art. They will also use those tools for examining connections between aesthetics and contemporary value theory, for example contemporary literature on recognition. Since the primary language of instruction will be English, the goal for the end of the course will be for students to produce a publishable essay on aesthetics in English.

Temas: (1) Portraiture and Seeing Others as Persons; (2) Self-Knowledge and Self-Portraiture; (3) Aspect-Seeing; (4) The "Autonomy" of the Work of Art; (5) Art and Transitional Objects

5. Bibliografía: Attached below

6. Criterios de evaluación: Regular attendance and participation in the course. One short midterm essay and one longer final essay. At least one oral presentation in the course.

7. Propuesta de día y horario: miércoles 10 am-12 pm

8. Sede: IIF

Bibliografia para curso, “Being Affected by Persons: Portraiture and Aesthetics”

1. Portraiture and Seeing Others as Persons

Obligataria:

Berger, John. 2015. “Rembrandt (1606-69).” In *Portraits: John Berger on Artists*, ed. T. Overton, London: Verso Books.

Freeland, Cynthia. 2010. *Portraits and Persons*. Oxford: Oxford University Press.

Gombrich, Ernst. 1945. “Portrait Painting and Portrait Photography.” In *Apropos*.

Maes, Hans. Forthcoming. “What Is a Portrait?” *British Journal of Aesthetics*.

Simmel, Georg. 2005 [1916]. *Rembrandt: An Essay in the Philosophy of Art*, trans. A. Scott and H. Staubmann. London: Routledge.

Complementaria:

Simmel, Georg. 2007 [1913]. “The Philosophy of Landscape.” *Theory, Culture & Society* 24: 20-9.

———. 1994. “The Picture Frame: An Aesthetic Study.” *Theory, Culture & Society* 11: 11-17.

2. Self-Knowledge and Self-Portraiture

Obligataria:

Cooper, Harry. 2002. “Recognizing Guston (In Four Slips).” *October* 99: 96-129.

Wood, Christopher. 2017. “Self-Portraiture.” In *Self-Knowledge: A History*, ed. U. Renz. Oxford: Oxford University Press.

Complementaria:

Fried, Michael. 2010. *The Moment of Caravaggio*. Princeton: Princeton University Press.

Koerner, Joseph Leo. 1997. *The Moment of Self-Portraiture in German Renaissance Art*. Chicago: University of Chicago Press.

3. Aspect-Seeing

Obligataria:

Baz, Avner. 2000. "What's the Point of Seeing Aspects?" *Philosophical Investigations* 23: 97-121.

Mulhall, Stephen. 2001. "Seeing Aspects." In *Wittgenstein: A Critical Reader*, ed. H.-J. Glock. Oxford: Basil Blackwell.

Wittgenstein, Ludwig. 2010 [1953]. *Philosophical Investigations*, trans. G.E.M. Anscombe, P.M.S. Hacker, and J. Schulte. Oxford: Wiley-Blackwell. ("Philosophy of Psychology—A Fragment [Formerly *Philosophical Investigations* Part II]," §xi.)

Wollheim, Richard. 1980. "Seeing-as, Seeing-In, and Pictorial Representation." In *Art and Its Objects*. Cambridge: Cambridge University Press.

Complementaria:

Baz, Avner. 2010. "On Learning from Wittgenstein, or What Does It Take to See the Grammar of Seeing Aspects?" In *Seeing Wittgenstein Anew: New Essays on Aspect-Seeing*, ed. W. Day and V. Krebs. Cambridge: Cambridge University Press.

———. 2016. "Aspects of Perception." In *Wollheim, Wittgenstein, and Pictorial Representation*, ed. G. Kemp and G.M. Mras. London: Routledge.

Gould, Timothy. 2010. "An Allegory of Affinities: On Seeing a World of Aspects." In *Seeing Wittgenstein Anew: New Essays on Aspect-Seeing*, ed. W. Day and V. Krebs. Cambridge: Cambridge University Press.

Mulhall, Stephen. 2010. "The Work of Wittgenstein's Words: A Reply to Baz." In *Seeing Wittgenstein Anew: New Essays on Aspect-Seeing*, ed. W. Day and V. Krebs. Cambridge: Cambridge University Press.

Wollheim, Richard. 1977. "Representation: The Philosophical Contribution to Psychology." *Critical Inquiry* 3: 709-23.

———. 1998. "On Pictorial Representation." *The Journal of Aesthetics and Art Criticism*. 56: 217-26.

4. The “Autonomy” of the Work of Art

Obligataria:

Abrams, M.H. 1989. “From Addison to Kant: Modern Aesthetics and the Exemplary Art.” In *Doing Things with Texts*, ed. Michael Fischer. New York: W.W. Norton.

Adorno, Theodor. 1997 [1970]. *Aesthetic Theory*, trans. R. Hullot-Kentor, ed. G. Adorno and R. Tiedemann. New York: Continuum.

Fried, Michael. 1980. *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. Berkeley: University of California Press.

Ngai, Sianne. 2012. “The Cuteness of the Avant-Garde.” In *Our Aesthetic Categories*. Cambridge, Massachusetts: Harvard University Press.

Complementaria:

Adorno, Theodor. 1974. “Lyric Poetry and Society.” *Télos* 20: 56-71.

Benjamin, Walter. 1969 [1936]. “The Work of Art in the Age of Mechanical Reproduction.” In *Illuminations*, ed. H. Arendt. New York: Schocken Books.

Cavell, Stanley. 1979. “Excursus on Modernist Painting,” “The World as a Whole: Color,” and “The World as a Whole: Absolute Age and Youth.” In *The World Viewed*. Cambridge, Massachusetts: Harvard University Press.

Pippin, Robert. 2005. “Authenticity in Painting: Remarks on Michael Fried’s Art History.” *Critical Inquiry* 31: 575-98.

5. Art and Transitional Objects

Obligataria:

Annette, Kuhn. 2010. “Cinematic Experience, Film Space, and the Child’s World.” *Canadian Journal of Film Studies* 19.2.

Winnicott, Donald. 1971. *Playing and Reality*. London: Routledge.

Complementaria:

Annette, Kuhn. 2008. *Ratcatcher*. London: British Film Institute.

—— (ed). 2013. *Little Madnesses: Winnicott, Transitional Phenomena and Cultural Experience*. London: I.B. Taurus.

Phillips, Adam. 1988. *Winnicott*. Cambridge, Massachusetts: Harvard University Press.