Propuesta de seminario

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

2. **Nombre del seminario:** Points of View and the Self in Painting and Cinema/Puntos de vista y el yo en la pintura y el cine

3. **Campo de conocimiento:** Aesthetics/estética

4. **Descripción del seminario, y objetivo general:** This seminar will aim to explore some philosophically fruitful connections between painting and cinema. In particular, we will explore how philosophical writing on painting and cinema might speak with one another concerning such topics as the location or point of view of the imagined spectator in a frame, as well as what psychological mechanisms are at play in varieties of emotional projection in both painting and cinema. We will begin with a close study of Richard Wollheim’s important work in philosophical aesthetics, *Painting as Art*, and we will particularly focus on Wollheim’s account of the “internal spectator” in a painting, and on his psychoanalytically-informed account of emotional projection in painting. We will then turn to a close study of some of André Bazin’s writing related to cinema and painting, as well as Stanley Cavell’s responses to that writing. In the remainder of the seminar we will consider the possibilities and limits of applying Wollheim’s ideas to the cinema, particularly as those questions have been recently raised in writing on camera movement and point of view by Daniel Morgan. After considering how similar issues have been touched on in the phenomenological tradition (especially by Maurice Merleau-Ponty), we will consider criticisms of received notions of points of view and the self in cinema as they have been developed by certain Marxist and postcolonial writers.

**Objetivo particular:** Students will use the tools of analytic philosophy to engage critically with philosophical writing on painting and cinema. They will be able to draw connections between the themes of philosophical writing on painting, principally Richard Wollheim’s *Painting as an Art*, and a wide range of topics in aesthetics. They will also be able to draw substantial connections between the characteristic issues that arise for different artistic genres. Since the majority of the readings are in English, they will exercise and improve their capacity for critically reading philosophical texts in English. Students may write their papers in either Spanish or English. If they choose to write in English, I will aim to guide them in writing a publishable paper in aesthetics in that language.

**Temas:** (1) Richard Wollheim’s *Painting as an Art* and its interlocutors; (2) imagination, empathy and fictions; (3) André Bazin on photography and painting; (4) the camera’s point of view; (5) camera movement; (6) the phenomenological perspective; (7) Marxist and postcolonial critiques

5. **Bibliografía:** Attached below./Adjunto abajo.
6. **Criterios de evaluación:** Regular attendance and participation in the seminar. One short midterm essay and one longer final essay. At least one oral presentation in the seminar.

7. **Propuesta de día y horario:** miércoles 16:00 pm-20:00 pm

8. **Sede:** IIF

Bibliografía para seminario, “Points of View and the Self in Painting and Cinema”/“Puntos de vista y el yo en la pintura y el cine”

1. **Richard Wollheim’s *Painting as an Art* and its interlocutors/El libro *Painting as an Art* de Richard Wollheim, y sus interlocutores**

   **Obligatoria:**


   **Complementaria:**


2. **Imagination, empathy and fictions/La imaginación, la empatía y las ficciones**

   **Obligatoria:**


*Complementaria*:


3. André Bazin on photography and painting/André Bazin sobre la fotografía y la pintura

*Obligataria*:


*Complementaria:*


4. The camera’s point of view/El punto de vista de la cámara

*Obligataria:*


*Complementaria:*


5. Camera movement/El movimiento de la cámara

*Obligataria:*


Complementaria:


6. The phenomenological perspective/La perspectiva fenomenológica

Obligataria:


Complementaria:


7. Marxist and postcolonial critiques/Críticas marxistas y poscoloniales

Obligataria:


Complementaria:
