

# TAI-L0006 Contemporary theories for art research

**Teachers:** Mira Kallio-Tavin, Max Rynnänen, Kevin Tavin

**Teaching Period:** period IV (19.2.-7.4.2018) and period V (9.4.-25.5.2018), Tuesdays 13.15-15

**Workload:** 4 ECTS

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## **Learning Outcomes:**

The students will understand the key ideas, concerns and questions of selected contemporary theories. The students will gain an understanding of how theory can function through examining questions such as what is the use of theory in research, how do theorists position themselves in regard to earlier scholarship, how do theorists produce new thinking, how do theorists use examples, and how do theorists use language.

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## **Content:**

The course introduces contemporary theoretical ideas that have gained currency in scholarly work during the past several decades, and keep on making an impact on the fields of contemporary art, visual culture and art education. The course focuses on selected theorists and disciplines, primarily involving poststructuralism, aesthetics, posthumanism and new materialism, phenomenology, and psychoanalysis.

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## **Assessment Methods, Criteria and other info:**

Assessment methods: Reading Reflections (40%), Discussion (30%), Final paper (30%)

Grading Scale: 1-5

Registration for the Course: (WebOodi by default)

Language of Instructions: English

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**Course program (11 sessions):**

26.2.2019	<p style="text-align: center;"><b>Introduction to theory for art research</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• <a href="https://contempaesthetics.org/newvolume/pages/article.php?articleID=198">https://contempaesthetics.org/newvolume/pages/article.php?articleID=198</a></li> <li>• Zizek: Pervert's guide to ideology (excerpt of film)</li> </ul>
05.3.2019	<p style="text-align: center;"><b>Two openings on contemporary theory: Why contemporary theory?</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• Susan Sontag: <a href="https://faculty.georgetown.edu/irvinem/theory/Sontag-NotesOnCamp-1964.html">https://faculty.georgetown.edu/irvinem/theory/Sontag-NotesOnCamp-1964.html</a></li> <li>• Theory as Liberatory Practice by Bell Hooks</li> </ul>
12.3.2019	<p style="text-align: center;"><b>Phenomenology as approach to arts research (Student papers)</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• <a href="https://www.marxists.org/reference/subject/philosophy/works/ge/heidegge.htm">https://www.marxists.org/reference/subject/philosophy/works/ge/heidegge.htm</a></li> </ul>
19.3.2019	<p style="text-align: center;"><b>Indian aesthetics: Rethinking rasa theory</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• Patnaik Priyadarshi "Rasa Aesthetics goes Global"</li> <li>• Abhinavagupta on the aesthetic experience: <a href="http://maxryynanen.net/wp-content/uploads/2016/06/Abhinavagupta.pdf">http://maxryynanen.net/wp-content/uploads/2016/06/Abhinavagupta.pdf</a></li> </ul>
26.3.2019	<p style="text-align: center;"><b>Guest lecture by Juuso Tervo</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• Agamben's "What Is the Act of Creation?" from <i>The Fire and the Tale</i> (2017)</li> </ul>
02.4.2019	<p style="text-align: center;"><b>Psychoanalytic theory</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• Pages 1-31: Approaching Abjection: <a href="http://users.clas.ufl.edu/burt/touchyfeelingsmaliciousobjects/Kristevapowersofhorrorabjection.pdf">http://users.clas.ufl.edu/burt/touchyfeelingsmaliciousobjects/Kristevapowersofhorrorabjection.pdf</a></li> <li>• jagodzinski, j. (2004). Lacan's Innovation on Semiotics: Psychoanalysis as a methodology for art education. In D. Smith-Shank (Ed.), <i>Semiotics and visual culture: Sights, signs, and significance</i>(pp. 139-146). Reston, VA: NAEA.</li> <li>• Walker, S. (2010). Artmaking and the sinthome. <i>Visual Arts Research</i>, 36(2), 75-82.</li> </ul>
16.4.2019	<p style="text-align: center;"><b>Somaesthetics (student papers)</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• Richard Shusterman, "Somaesthetics: A Disciplinary Proposal": <a href="http://www.fau.edu/artsandletters/humanitieschair/pdf/somaesthetics-a-disciplinary-proposal.pdf">http://www.fau.edu/artsandletters/humanitieschair/pdf/somaesthetics-a-disciplinary-proposal.pdf</a></li> </ul>

23.4.2019	<p style="text-align: center;"><b>Posthumanism</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• Posthumanist performativity: toward an understanding of how matter comes to matter by Karen Barad</li> </ul> <p>Note: text can be found in the book <i>Material Feminisms</i> (check section "Readings" of MyCourses)</p>
07.5.2019	<p style="text-align: center;"><b>Feminist New Materialism (student papers)</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• introduction: emerging models of materiality in feminist theory by Stacy Alaimo and Susan Hekman</li> <li>• on not becoming man: the materialist politics of unactualized potential by Claire Colebrook</li> </ul> <p>Note: texts can be found in the book <i>Material Feminisms</i> (check section "Readings" of MyCourses)</p>
14.5.2019	<p style="text-align: center;"><b>Guest lecture by Teija Löytönen</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• Deleuze, G. (1990). On Philosophy. In Deleuze, G. <i>Negotiations, 1972-1990</i>. (Trans. M. Joughin). New York: Columbia University Press, pp. 135–155.</li> <li>• Deleuze, G. (2007). What is a Creative Act? In Deleuze, G. <i>Two Regimes of Madness, Texts and Interviews 1975-1995</i>. (Ed. D. Lapoujade, Trans. A. Hodges and M. Taormina), New York: Semiotext(e), pp. 317- 329.</li> </ul>
21.5.2019	<p style="text-align: center;"><b>Post-representation</b></p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• Politics of Post-Representation by Hito Steyerl</li> </ul> <p>Note: texts can be found in the book <i>Material Feminisms</i> (check section "Readings" of MyCourses)</p>