**PHIL 3100.001 Aesthetics**

**Spring 2024**

01/17/2024 - 05/06/2024

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| Professor Irene J. Klaver |  | Class Location: ENV 120 |
| Email: [klaver@unt.edu](mailto:klaver@unt.edu)  Office: ENV 310 T  Tel: (940) 390 2182 |  | Meeting time: T/R 3.30-4.50  Office Hours Klaver: Thu 2.00 -3.00 & by appointment |

**Course Description**

**PHIL 3100.001 Aesthetics**

An examination of the theories of the beauty of nature and art in the history of philosophy as represented by or found in painting, sculpture, music, literature, film, and television to understand the nature of aesthetic experience, artistic expression, and the relation of art to nature, truth, ethics, culture, technology, and gender.

**Class Structure**

Lectures, Reading Sessions, Discussions, Films/Documentaries, Presentations, Reflections

**Reading Materials:**

**Available on CANVAS**. Following articles, book chapters

* Anzaldua, Gloria. 1987. *Borderlands/La Frontera: The New Mestiza*. San Francisco: Aunt Lute Books.[FIRST Edition] Border Arte
* Barros Cruz, María José.2022. *Aguas Libres*. Santiago, Chile: Ocho Libros Editores.
* Bourriaud, Nicolas. 2022. *Inclusions: Aesthetics of the Capitalocene*. London: Sternberg Press.
* Demos, TJ. 2016. *Decolonizing Nature: Contemporary Art and the Politics of Ecology*. Berlin: Sternberg Press.
* Demos, TJ. 2023. *Radical Futurisms Ecologies of Collapse, Chronopolitics, and Justice-to-Come*. Cambridge, MA: MIT Press, Sternberg Press
* Haraway, Donna. 2017. “Symbiogenesis, Sympoiesis, and Art Science Activisms for Staying with the Trouble.” M25-M51. Tsing, Anna, Heather Swanson, Elaine Gan, Nils Bubandt. Editors. 2017. *Arts of Living on a Damaged Planet*: *Monsters of the Anthropocene.*
* Hill, Kristina. 2022. Reciprocity and design for an era of compressed temporal and spatial scale. *RI-VISTA: Research for Landscape Architecture, 20*(2): 36-47.
* Khader, Deama. 2021 Terminally Ill Documents.
* Klaver, Irene J. 2017. “Water, Mud, and Sand: Dutch Re-scaping the Land.” *Hypernatural Landscapes in the Anthropocene.* Edited by Sabine Flach and Gary Sherman. Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien: Peter Lang International Academic Publishers. 101-122
* Klaver, Irene J. "Radical Water," in De Wolff, K et al. (eds.) 2021. *Hydrohumanities: Water Discourse and Environmental Futures.*California: University of California Press. Open Access: <https://luminosoa.org/site/chapters/e/10.1525/luminos.115.f/>
* Ortega, Mariana. 2020. “Queer Autoarte: A Differential Aesthesis of the Limen.” *Graduate Faculty Philosophy Journal.* Volume 41, Number 1, 207-232.
* Ponce de León, Jennifer S. 2021. *Another Aesthetics Is Possible*: *Arts of Rebellion in the Fourth World War*. Duke University Press.
* Rancière, Jacques. 2004. *The Politics of Aesthetics*. Translated by Gabriel Rockhill. London and New York: Continuum.
* Tsing, Anna, Heather Swanson, Elaine Gan, Nils Bubandt. Editors. 2017. *Arts of Living on a Damaged Planet*: *Ghosts of the Anthropocene. “*Introduction: Haunted Landscapes of the Anthropocene” G1-G14. Minneapolis and London: University of Minnesota Press.
* Tsing, Anna, Heather Swanson, Elaine Gan, Nils Bubandt. Editors. 2017. *Arts of Living on a Damaged Planet*: *Monsters of the Anthropocene. “*Introduction: Bodies Tumbled into Bodies” M1-M15. Minneapolis and London: University of Minnesota Press.

**Requirements:**

1. Class attendance, participation

2. Regular CANVAS Assignments

3. 5-10 minutes Individual Presentation about an artist/artist collective (painter, sculptor, dancer, musician, new media, writer, film maker, etc)

4. Midterm Paper

4. Final Research paper: double-spaced. Approximately 10 pages (3000 words). Choice of topic in consultation with Professor Klaver

**Evaluation:**

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| A = 90%+  B = 80-89%  C = 70-79%  D = 60-69%  F = 0-59%  20 % Class attendance & participation, CANVAS assignments |
| 20 % Presentation 1  20 % Midterm Paper |
| 40% Final paper |

## CLASS SCHEDULE

**WEEK I**:

**Tue, Class 1 1/16/24** Introduction and Overview of Course:

**Thu,** **Class 2 1/18/24**

* Tsing, Anna, Heather Swanson, Elaine Gan, Nils Bubandt. Editors. 2017. *Arts of Living on a Damaged Planet*: *Monsters of the Anthropocene. “*Introduction: Bodies Tumbled into Bodies” M1-M15. Minneapolis and London: University of Minnesota Press.

**WEEK II**:

**Tue, Class 3 1/23/24**

Presentation about artist Tanya Aguiñiga *Metabolizing the Border*

<https://www.tanyaaguiniga.com/public-performance#/metabolizing-the-border/>

* Tsing, Anna, Heather Swanson, Elaine Gan, Nils Bubandt. Editors. 2017. *Arts of Living on a Damaged Planet*: *Ghosts of the Anthropocene. “*Introduction: Haunted Landscapes of the Anthropocene” G1-G14. Minneapolis and London: University of Minnesota Press.

**Thu, Class 4 1/25/24**

Presentation about artist Titus Kaphar: “Can Art Amend History?”

<https://www.ted.com/talks/titus_kaphar_can_art_amend_history?language=en>

Class about dualisms.

**WEEK III**:

**Tue, Class 5 1/30/24**

* Klaver, Irene J. 2017. “Water, Mud, and Sand: Dutch Re-scaping the Land.” *Hypernatural Landscapes in the Anthropocene.* Edited by Sabine Flach and Gary Sherman. Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien: Peter Lang International Academic Publishers. 101-122

**Thu, Class 6 2/1/24**

* Irene J. Klaver, "Radical Water," in De Wolff, K et al. (eds.) 2021. *Hydrohumanities: Water Discourse and Environmental Futures.*California: University of California Press. Open Access: <https://luminosoa.org/site/chapters/e/10.1525/luminos.115.f/>

**WEEK IV**:

**Tue, Class 7 2/6/24**

* Beth Haraway, Donna. 2017. “Symbiogenesis, Sympoiesis, and Art Science Activisms for Staying with the Trouble.” M25-M51. Tsing, Anna, Heather Swanson, Elaine Gan, Nils Bubandt. Editors. 2017. *Arts of Living on a Damaged Planet*: *Monsters of the Anthropocene.*

**Thu,** **Class 8 2/8/24**

Reading Idem; Architecture

**WEEK V**:

**Tue, Class 9 2/13/24**

* Rancière, Jacques. 2004. *The Politics of Aesthetics*. Translated by Gabriel Rockhill. London and New York: Continuum.

**Thu, Class 10 2/15/24**

Idem

**WEEK VI**:

**Tue, Class 11 2/20/24**

* Ponce de León, Jennifer S. 2021. *Another Aesthetics Is Possible*: *Arts of Rebellion in the Fourth World War*. Duke University Press.

**Thu,** **Class 12 2/22/24**

* Barros Cruz, María José.2022. *Aguas Libres*. Patricia Dominguez

**WEEK VII**:

**Tue, Class 13 2/27/24**

* Ortega, Mariana. 2020. “Queer Autoarte: A Differential Aesthesis of the Limen.” *Graduate Faculty Philosophy Journal.* Volume 41, Number 1, 207-232.

**Thu, Class 14 2/29/24**

* Border Arte from Anzaldua, Gloria. 1987. *Borderlands/La Frontera: The New Mestiza*. San Francisco: Aunt Lute Books.

**WEEK VIII:**

**Tue,** **Class 15 3/5/24**

**Thu,** **Class 16 3/7/24**

* Khader, Deama. 2021 Terminally Ill Documents.

Guest Speaker: Deama Khader: Ephemeral Intafada; Street Art Palestinian Borderland

**WEEK IX:** **3/11-15 Spring Break**

**WEEK X:**

**Tue, Class 17 3/19/24**

* Hill, Kristina. 2022. Reciprocity and design for an era of compressed temporal and spatial scale. *RI-VISTA: Research for Landscape Architecture, 20*(2): 36-47.

**Thu, Class 18 3/21/24**

**WEEK XI:**

**Tue, Class 19 3/26/24**

* Demos, TJ. 2016. *Decolonizing Nature: Contemporary Art and the Politics of Ecology*. Berlin: Sternberg Press.

**Thu,** **Class 20 3/28/24** Idem

**WEEK XII:**

**Tue, Class 21 4/2/24**

* Demos, TJ. 2016. *Decolonizing Nature: Contemporary Art and the Politics of Ecology*. Berlin: Sternberg Press.

**Thu, Class 22 4/4/24.** Idem

**WEEK XIII:**

**Tue, Class 23 4/9/24**

* Demos, TJ. 2023. *Radical Futurisms Ecologies of Collapse, Chronopolitics, and Justice-to-Come*. Cambridge, MA: MIT Press, Sternberg Press

**Thu,** **Class 24 4/11/24** Idem

**WEEK XIV:**

**Tue, Class 25 4/16/24**

* Demos, TJ. 2023. *Radical Futurisms Ecologies of Collapse, Chronopolitics, and Justice-to-Come*. Cambridge, MA: MIT Press, Sternberg Press

**Thu, Class 26 4/18/24** Idem

**WEEK XV:**

**Tue, Class 27 4/23/24**

* Bourriaud, Nicolas. 2022. *Inclusions: Aesthetics of the Capitalocene*. London: Sternberg Press.

**Thu, Class 28 4/25/24**

**WEEK XVI:**

**Tue, Class 29 4/30/24**

**Thu, Class 30 5/2/24 LAST CLASS** Review Literature

**WEEK XVII: OFFICIAL EXAM WEEK**

**Tue, 5/7/24:**

**PAPER DUE ELECTRONICALLY**

Submit to CANVAS **NO** Official Exam

**Classroom Courtesy**:

(1) Turn off cell phones before arriving.

(2) Do not arrive late or leave early.

(3) Do not sleep during class.

(4) Do not work on other assignments during class.

(5) Do not talk or whisper to neighbors (except for formal class interaction).

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom. Code of Student Conduct: http://www.unt.edu/csrr/student\_conduct/index.html.

**Academic Dishonesty**: Academic dishonesty includes, but is not limited to, the use of any unauthorized assistance in taking quizzes, tests, or exams; dependence upon the aid of sources beyond those authorized by the instructor, the acquisition of tests or other material belonging to a faculty member, dual submission of a paper or project, resubmission of a paper or project to a different class without express permission from the instructors, or any other act designed to give a student an unfair advantage. Plagiarism includes the paraphrase or direct quotation of published or unpublished works *without* full and clear acknowledgment of the author/source.

Academic dishonesty will bring about disciplinary action, which may include expulsion from the university. This is explained in the UNT Student Handbook. [www.vpaa.unt.edu/academic-integrity.htm](http://www.vpaa.unt.edu/academic-integrity.htm)

**Drop/Add Information**

If you wish to drop the class, please refer for scheduling and deadline information to: [www.essc.unt.edu/registrar/schedule/scheduleclass.html](http://www.essc.unt.edu/registrar/schedule/scheduleclass.html)

**ODA Statement:**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at [http://www.unt.edu/oda](https://webmail.unt.edu/owa/redir.aspx?C=sCxHgrvHT0i_E7nNGDXiTH0-FLUtns8IKiW4Mvq4M4qVT5slSSgfOsiuhkpafuff2RKS8Qnm7mI.&URL=http%3a%2f%2fwww.unt.edu%2foda). You may also contact them by phone at 940.565.4323.