

Seminar Syllabus

Elena Khokhlova, MA

TUES: 11.03

TUES: 25.03

TUES: 8.04

TUES: 22.04

TUES: 6.05

IN TRANSITION. AGE OF MASS PRODUCTION AND THE NEW PHILOSOPHY

<p><u>Case:</u> Chaplin, Charles. Modern Times - Factory Scene (1936)</p>	<p><u>Keywords:</u> <i>Production, Masses, Market and Commodity, Ideology, Post-modernism, New ideas, Simulacrum, Virtual Reality</i></p>	<p><u>Important sources:</u> Baudrillard, Jean. For a Critique of the Political Economy of Sign: http://web.mit.edu/allanmc/www/baudrillard.theartauction%20.pdf Baudrillard, Jean. Simulacra and Simulation: http://kareneliot.de/downloads/JeanBaudrillard_Simulations_and_Simulacra.pdf Debord, Guy. The Society of the Spectacle: http://www.marxists.org/reference/archive/debord/society.htm Jameson, Fredric. Postmodernism and Consumer Society: http://art.ucsc.edu/sites/default/files/Jameson_Postmodernism_and_Consumer_Society.pdf</p>	<p><u>Further reading:</u> Baudrillard, Jean. The Consumer Society: Myths and Structures Baudrillard, Jean. Articles: http://www.egs.edu/faculty/jean-baudrillard/articles/ Encyclopedia of postmodernism / edited by Victor E. Taylor and Charles E. Winquist. Marx, Karl. The Capital (Vol 1, Part 1, chapter 1, section 1, 4): https://www.marxists.org/archive/marx/works/download/pdf/Capital-Volume-I.pdf Žižek, Slavoj. The sublime object of ideology</p>	<p><u>Elaboration of an idea:</u> Can and should art be politically or economically free?</p>
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Political and Social Context of New Art

1. New social, political and economic systems and their influence.
2. New philosophy: postmodernism as critique of modernity.
3. New realities: Simulacrum and Simulation.
4. New art as a product of "modern times".

IN TRANSITION. AGE OF MASS PRODUCTION AND THE NEW ART

<p><u>Case:</u> L. H. O. O. Q. by Marcel Duchamp (1919) / Damien Hirst, The Physical impossibility of death in the mind of someone living (1991)</p>	<p><u>Keywords:</u> <i>Simulation, Masses, Serialism, Repetition, Pastiche, Kitsch, Bricolage, Remake, Sequel.</i></p>	<p><u>Important sources:</u> Adorno, T., Horkheimer, M. Culture Industry: Enlightenment as Mass Deception: http://www.marxists.org/reference/archive/adorno/1944/culture-industry.htm Adorno, Theodor. Aesthetic Theory [chapters Art, Society, Aesthetics; Society; and other voluntary]: http://istifhane.files.wordpress.com/2012/04/aesthetictheory.pdf Barthes, Roland. Rhetoric of the image: http://www.clas.ufl.edu/users/rogerbb/classes/berlin/barthes.pdf Benjamin, Walter. The Work of Art in the Age of Mechanical Reproduction http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm</p>	<p><u>Further reading:</u> Adorno, Theodor. The Culture Industry / Selected Essays on Mass Culture http://www.imagomundi.com.br/filo/adorno_culture_industry.pdf Barthes, Roland. Death of Author: http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/barthes.death.pdf Tzara, Tristan. Dada Manifest 1918: http://www.mariabuszek.com/kcai/DadaSurrealism/DadaSurrealisms/TzaraD1.pdf</p>	<p><u>Elaboration of an idea:</u> What is the functional and conceptual difference between the primary art object and its copies, remakes and simulations?</p>
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1. Culture Industry realm and its critique.
2. The product of new art: new understanding, new features, new perception.
3. Production of new art: simulation, copying, series, repetitions, remakes, sequels.
4. Conceptual deviations of new art and post-modernity: critical approach.

ART, CULTURE AND CREATIVE INDUSTRIES. ECONOMIC APPROACH TO THE NEW ART.

<u>Case:</u>	<u>Keywords:</u>	<u>Important sources:</u>	<u>Further reading:</u>	<u>Elaboration of an idea:</u>
JWT Amsterd am. Rembra ndt's "Night Watch"	<i>Culture Industry, Creative Industries, Cultural Product, Symbolic Exchange, New Economy, Cultural marketing, Art marketing, Culture / Art</i>	Dolgin, Alexander. The Economics of Symbolic Exchange: http://adolgin.com/books/ Dolgin, Alexander. Manifesto of the New Economy / The Second Invisible Hand of the Market: http://adolgin.com/online/ Hesmondhalgh, David. The Cultural Industries (2 nd edition) Seabrook, John. Nobrow: the culture of marketing, the marketing of culture	Caves, Richard. Creative Industries / Contacts between Art and Commerce Adorno, Theodor, The Culture Industry / Selected Essays on Mass Culture http://www.imagomundi.com.br/filo/adorno_culture_industry.pdf Lebrecht, Norman. When the Music Stops / Managers, Maestros and the Corporate Murder of Classical Music	How does the clash of art and new media and commerce (in the form creative industries) influences production and consumption of art? What is the difference between art and creative industries?
<ol style="list-style-type: none"> 1. Economic influence and context of new art: adaptation of art (industries) – adaptation of economics (new economy). 2. Art and creative industries: transformation of escape? 3. Principles of producing / packaging / advertising / consuming in creative industries. 4. Art and symbolic exchange: aspects, problems, solutions. 				

ART / BUSINESS. CASE STUDY

<u>Case:</u>	<u>Keywords:</u>	<u>Important sources:</u>	<u>Further reading:</u>	<u>Elaboration of an idea:</u>
Kristin J. Lieb: Gender, Branding, and the Modern Music Industry.	<i>Art Business, Marketing and Selling Art, Cultural Product, Price Politics, Targeting, Production and Consuming of New Art</i>	Kristin J. Lieb: Gender, Branding, and the Modern Music Industry. Velthuis, Olav. Talking Prices: Symbolic Meaning of Prices on the Market of Contemporary Art Thompson, Don. The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art	Benhamou-Huet, Judith. The Worth of Art: Pricing the Priceless Kotler, Ph., Scheff, J. Standing room only: strategies for marketing the performing arts Robertson, Iain. The Art Business	How does cultural product differ from any other product to sell/consume ?
<ol style="list-style-type: none"> 1. Business strategy for art: planning, production, targeting, placement, advertisement. 2. Price politics in art and creative industries. 3. Modern music industry as an example of creative industry. 4. Modern music brands as cultural products. 				

IN TERMS OF DISCUSSING ART... FINAL DISCUSSION

<u>Case:</u>	<u>Keywords:</u>	<u>Important sources:</u>	<u>Further reading:</u>	<u>Elaboration of an idea:</u>
Portfolio of Andy Warhol	<i>Mass / Unique, High-Brow, Middle-Brow, Low-</i>	Warhol, Andy. The Philosophy of Andy Warhol	Machin D. Analysing Popular Music: Image, Sound and Text	Which social, political, economic

<p><i>Brow, No Brow; The New Aesthetics.</i></p>	<p>Beardsley, Monroe. Aesthetics: Problems of the Philosophy of Criticism</p> <p>Binkley, Timothy. Piece: Contra Aesthetics: https://www.msu.edu/course/ha/850/tomasbinkley.pdf</p> <p>Dickie, George. What is art? An Institutional Analysis: http://www.berniephilosophy.com/files/49779208.pdf</p>	<p>Seabrook, John. Nobrow: the culture of marketing, the marketing of culture</p> <p>Gans, Herbert. Popular Culture and High Culture</p>	<p>and other ideas (The Global Context) influence the art of post-modernity and form creative industries?</p>
<ol style="list-style-type: none"> 1. From unique to mass, from high-brow to low-brow, from art to creative industries. 2. New aesthetics: adaptation to new art? 3. Philosophy of Andy Warhol and philosophy of new art. 4. Warhol's heritage in global context. 			