Jan Lievens, Allegory of the Five Senses, c. 1622

HUAS 6375.001
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Art, Experience, and the Senses
Dr. Charissa N. Terranova
Spring 2013
Monday 4:00-6:45
AH2 1.204

Office Hours: Wednesdays 3:30-6:30
Office Location: JO 3.920
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Description:
This seminar focuses on the senses within the evolution of epistemology and art. Our goal is to better understand the role the senses play in cognitive and precognitive expression and action, and how art, architecture and the built environment materialize these manifestations and responses. This class seeks to shift aesthetic inquiry away from the traditions of rational cognition and taste to the radical empiricism suggested by the "haptic unconscious," or the body's intuitive knowing.

Goals and Outcomes:

- Knowledge of the history of the epistemologies of the senses.
- Knowledge of the expression of this history in art, architecture, and the built environment.
- Critical analysis of the generational differences in the philosophical, psychological, and historical evolution of the epistemologies of the senses.
- Improve public speaking skills.
- Improve research skills.
- Improve expository writing skills.

Requirements:
Students are required to attend every class, complete all assignments (reading, writing, and presentations), and participate with candor, and commitment in class. Students are allowed one unexcused absence after which each absence will result in the lowering of the final grade by one

full letter. Students with illnesses that require extended periods of absence are encouraged to officially withdraw from the class.

Texts on Reserve:
All texts are available on reserve at the library or on-line.

Books on reserve can be obtained at the Circulation Desk on the ground floor of the library. The student needs to have the call number ready to give to the staff person can pull the book for the student. Reserve books are not shelved in title order or professor name order or course number order. They are shelved by call number order.

You are free to purchase the texts at your will from Amazon.com or elsewhere on-line.

For those on-line at Docutek, please click on the following link and use the password for access:

Link: http://utdallas.docutek.com/eres/coursepage.aspx?cid=1457

Password: Sensation

Presentations:
Each student will make two presentations in the class. The first presentation is based on a given week's reading assignment. For this assignment, the student should come prepared to lead discussion of one component of the week's reading assignment for the duration of the class. The professor will prepare a complementary slide lecture on the other components of reading as well as art, architecture, and the built environment. The second presentation takes place in the last month of the semester and is based on the student's research toward his/her final research project. For this assignment, the student should present the thesis statement of his/her final project and direction his/her research is taking, using images and PowerPoint. The second presentation should be 45 minutes in length.

Written Assignment:
The final written assignment is a research paper that may be based on art, architecture, the built environment, a philosopher, critic, film, or work of literary fiction. **The topic should *emerge* from class readings.** Your paper should have a thesis statement – an argument – based on your research. **I encourage you to meet with me during office hours (or otherwise) to discuss your interests and passions in relation to this topic.** The requirements for the research paper are as follows:

- title page, 10-12 pt. font, standard margins
- thesis statement in the body of text on the first or second page
- 20 pages • pagination • foot- or endnotes
- bibliography with 8 sources, of which 2 can be websites
- Due May 8, 2013

Grades:

Presentation #1	20%
Presentation #2	30%
Written Assignment	50%
TOTAL	100%

Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.:

- http://www.utdallas.edu/deanofstudents/conductguidelines.html
- http://provost.utdallas.edu/

- http://www.charissaterranova.com/syllabi/utd-policies.htm

Schedule:

Monday January 14 Introduction and Sign-Up

Monday January 21 Martin Luther King Jr. Day: No Class

Monday January 28 New Empiricism and Allegories of the Senses in the 17th Century
Reading:
1.) John Locke, "Book II Of Ideas," *An Essay Concerning Human Understanding* (1690), Kenneth P. Wrinkler, ed. (New York: Hackett, 1996) 33-174. Also available at: http://oregonstate.edu/instruct/phl302/texts/locke/locke1/contents2.html
2.) Adam Smith, *The Theory of the Moral Sentiments* (1759) (Indianapolis: Liberty Fund, 1984) 109-156.

Monday February 4 Philosophical Sensationalism in the 18th Century
Reading:
1.) Étienne Bonnot de Condillac, *A Treatise on Sensations* (1754) in *Philosophical Writings of Étienne Bonnot Abbe de Condillac – Vol. 1*, eds. Franklin Philip and Harlan Lane (Hillsdale, NJ: L. Erlbaum Associates, 1982) 154-340.
2.) Robert Jütte, *A History of the Senses: From Antiquity to Cyberspace* (Cambridge, UK: Polity Press, 2005) 126-141.

Monday February 11 Aesthetics and Taste in the 18th Century
Reading:
1.) Alexander Gottlieb Baumgarten, *Reflections on Poetry* (1735). Available at: http://www.archive.org/stream/reflectionsonpoe030202mbp/reflectionsonpoe030202mbp_djvu.txt
2.) Robert Jütte, *A History of the Senses: From Antiquity to Cyberspace* (Cambridge, UK: Polity Press, 2005) 142-156.

Monday February 18 Techniques of Perception: From the Spectator to Observer in the 19th Century
1.) Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the 19th Century* (Cambridge, MA: MIT Press, 1992).

Monday February 25 Phenomenology and Architecture in the 20th Century
Reading:
1.) Maurice Merleau-Ponty, *The Primacy of Perception* (Evanston, IL: Northwestern University Press, 1964) 12-42; 159-192.
2.) Juhani Pallasmaa, "The Geometry of Feeling: The Phenomenology of Architecture," in Krista Sykes, ed., *The Architecture Reader: Essential Writings from Vitruvius to the Present* (New York: George Baziller, 2007) 241-246.

Monday March 4 The Performative Body of Art in the 20th Century
Site Visit: The Warehouse
14105 Inwood Road
Dallas, TX 75244
Reading:
1.) Paul Schimmel, "Leap Into the Void: Performance and the Object," in *Out of Actions: Between Performance and the Object, 1949-1979*, eds. Kristine Stiles and Paul Schimmel (New York: Thames & Hudson, 1998) 17-120.
2.) Shinichiro Osaki, "Body and Place: Action in Postwar Art in Japan," in *Out of Actions: Between Performance and the Object, 1949-1979*, eds. Kristine Stiles and Paul Schimmel (New York: Thames & Hudson, 1998) 121-158.

Monday March 11 Spring Break: No Class

Monday March 18 The Senses, Cognition, and Synesthesia in the 20th and 21st Centuries
Reading:

1.) James J. Gibson, *The Senses Considered as Perceptual Systems* (Boston: Houghton Mifflin Company, 1966) 1-58; 116-135.
2.) Jamie Ward, "Visual Music in Arts and Minds: Explorations with Synaesthesia," in eds., Francesca Bacci and David Melcher, *Art and the Senses* (Oxford: Oxford University Press, 2006) 481-493.
3.) Madeline Schwartzman, *See Yourself Sensing: Redefining Human Perception* (London: Black Dog Publishing, 2011) 6-11.

Monday March 25 Knowing How We Know and Embodiment in the 20th and 21st Centuries
Reading:

1.) Humberto R. Maturana and Francisco J. Varela, *The Tree of Knowledge: The Biological Roots of Human Understanding* (Boston: Shambhala Publications, Inc, 1987).
2.) Francisco Varela, Evan Thompson, and Eleanor Rosch, *The Embodied Mind: Cognitive Science and Human Experience* (Cambridge, MA: MIT Press, 1991) 1-216.

Monday April 1 Affectivity in the 20th and 21st Centuries
Reading:

1.) Gregory J. Seigworth & Melissa Gregg, "An Inventory of Shimmers," *The Affect Theory Reader*, eds. Melissa Gregg and Gregory J. Seigworth (Durham, NC: Duke University Press, 2010) 1-28.
2.) Sara Ahmed, "Happy Objects," *The Affect Theory Reader*, eds. Melissa Gregg and Gregory J. Seigworth (Durham, NC: Duke University Press, 2010) 29-51.
3.) Lawrence Grossberg, "Affect's Future: Rediscovering the Virtual in the Actual," *The Affect Theory Reader*, eds. Melissa Gregg and Gregory J. Seigworth (Durham, NC: Duke University Press, 2010) 309-338.

Monday April 8 Presentations

Monday April 15 Presentations

Monday April 22 Presentations

Monday April 29 Presentations

Wednesday May 8 Final Papers Due