

Seminar Syllabus

Elena Khokhlova, MA

TUES: 30.9

TUES: 14.10

TUES: 11.11

TUES: 25.11

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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>Cases:</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/DadaSurrealReadings/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, and new perception.
3. Production of new art: simulation, copies, series, repetitions, remakes, sequels, kitsch.
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 Amsterdam. Rembrandt's "Night Watch"	<i>Culture Industry, Creative Industries, Cultural Product, Symbolic Exchange, New Economy, Cultural marketing, Art marketing, Culture / Art</i>	<p>Dolgin, Alexander. The Economics of Symbolic Exchange: http://adolgin.com/books/</p> <p>Dolgin, Alexander. Manifesto of the New Economy / The Second Invisible Hand of the Market: http://adolgin.com/online/</p> <p>Hesmondhalgh, David. The Cultural Industries (2nd edition)</p> <p>Seabrook, John. Nobrow: the culture of marketing, the marketing of culture</p>	<p>Caves, Richard. Creative Industries / Contacts between Art and Commerce</p> <p>Adorno, Theodor, The Culture Industry / Selected Essays on Mass Culture http://www.imagomundi.com.br/filo/adorno_culture_industry.pdf</p> <p>Lebrecht, Norman. When the Music Stops / Managers, Maestros and the Corporate Murder of Classical Music</p>	How does the clash of art and new media and commerce (in the form of creative industries) influence 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 vs. 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, Producing and Consuming New Art, Celebrities and Brands.</i>	<p>Kristin J. Lieb: Gender, Branding, and the Modern Music Industry.</p> <p>Velthuis, Olav. Talking Prices: Symbolic Meaning of Prices on the Market of Contemporary Art</p> <p>Thompson, Don. The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art</p>	<p>Benhamou-Huet, Judith. The Worth of Art: Pricing the Priceless</p> <p>Goldman, Jonathan. Double exposure: Charlie Chaplin as Author and Celebrity: http://journal.media-culture.org.au/0411/05-goldman.php</p> <p>Kotler, Ph., Scheff, J. Standing room only: strategies for marketing the performing arts</p> <p>Robertson, Iain. The Art Business</p>	How does the product of creative industries differ from any other product we 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. Brands and celebrities as products of creative industries. 				

IN TERMS OF DISCUSSING ART... FINAL DISCUSSION

<p><u>Case:</u> Portfolio of Andy Warhol</p>	<p><u>Keywords:</u> Mass / Unique, High-Brow, Middle-Brow, Low-Brow, No Brow; The New Aesthetics.</p>	<p><u>Important sources:</u> Warhol, Andy. The Philosophy of Andy Warhol Beardsley, Monroe. Aesthetics: Problems of the Philosophy of Criticism Binkley, Timothy. Piece: Contra Aesthetics: https://www.msu.edu/course/ha/850/tomasbinkley.pdf Dickie, George. What is art? An Institutional Analysis: http://www.berniephilosophy.com/files/49779208.pdf</p>	<p><u>Further reading:</u> Machin D. Analysing Popular Music: Image, Sound and Text Seabrook, John. Nobrow: the culture of marketing, the marketing of culture Gans, Herbert. Popular Culture and High Culture</p>	<p><u>Elaboration of an idea:</u> Which social, political, economic and other ideas (The Global Context) influence the art of post-modernity and support creative industries?</p>
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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: analyzing art in terms of creative industries.