

GUÍA DOCENTE DEL CURSO

Why we see what we see

**Curso en inglés*

BLOQUE TEMÁTICO	CURSO	AÑO ACADÉMICO	SEMESTRE	UMAS
Troncal historia del arte – Apreciación del arte	Why we see what we see		Verano (Junio)	1
				No. de horas presenciales: 15
<p>Profesores: Claire Kennedy</p> <p>Año 2014</p>				
BREVE DESCRIPCIÓN DEL CONTENIDO DEL CURSO				
<p>In this advanced arts workshop, we will explore various methods used for viewing, analyzing, and discussing visual art throughout a variety of media. Students will examine different theories surrounding the value of art and the processes of its creation. Key to this class is the investigation of how social and historical factors influence our perception of art and its significance. Students will explore these themes through a variety of readings and a series of projects that seek to combine theory and practice.</p>				
OBJETIVOS DEL CURSO				
<ul style="list-style-type: none"> • Objectives of the course are centered around the understanding of <i>why we see what we see</i> when looking at a work of visual art. The student will learn skills to interpret and describe art, as well as improving their ability to translate ideas into artwork. Important questions that we will explore include: • Why can the same work of art generate such differing critiques? • What does a work of art tell us about the culture that produced it? • Should the audience be considered by the artist when a work of art is being made? • Does the reproduction of a work of art (through photographs, publications, online, etc) take away from the artistic value (or power) of the original? • Is a photograph of an event more important than the experience? 				

CONTENIDO ESPECÍFICO DEL CURSO

SUBJECT -What can the way a subject of a work of art is depicted tell us about the meaning of the work as a whole?

MEDIUM -Examining the “value” of different media.

DISTRIBUTION / REPRODUCTION -Does a work of art lose “power” as it is more widely circulated and reproduced?

SOCIAL ENVIRONMENT (history and politics) -Understanding the ways in which the social environment guides our appreciation and values of art.

AUDIENCE / VIEWER - Why do people have strongly different opinions and interpretations of the same work of art?

DEVOTION (the artist’s purpose) - “L’Art pour l’art” vs. Marxist art theory

SPACE (where the work is exhibited) -How does the location where an artwork is displayed effect our understanding of that work?

BIBLIOGRAFÍA FUNDAMENTAL

Benjamin, Walter: “The Work of Art in the Age of Mechanical Reproduction”

Berger, John: “Ways of Seeing”

Panofsky, Erwin: “Perspective as Symbolic Form”

BIBLIOGRAFÍA COMPLEMENTARIA

Barthes, Roland: “Camera Lucida” and “Rhetoric of the Image”
--

Baudrillard, Jean: “The Implosion of Meaning in the Media”
--

O’Doherty, Brian: “Inside the White Cube: Notes on the Gallery Space”

Gablik, Suzi: “Individualism: Art for Art’s Sake, or Art for Society’s Sake?”

Greenberg, Clement: “Avant-Garde and Kitsch”
--

Sontag, Susan: “Against Interpretation”

ENLACES DE INTERÉS

To be suggested during the course.

GUÍA DOCENTE POR SESIÓN
Fecha: del martes 3 al jueves 26 de junio, 2013
 *(2 veces por semana)

Nombre del Curso: *Why we see what we see*
Nombre del Catedrático: Claire Kennedy

# de sesión	Tema	Subtemas	Títulos/ejemplos
1	SUBJECT	Gender	Berger, John: Ways of Seeing
2	MEDIUM	Photography, Kitsch	Greenberg, Clement: Avant-Garde and Kitsch Barthes, Roland: Camera Lucida
3	DISTRIBUTION/ REPRODUCTION	Print, the Internet, Social Media	Benjamin, Walter: The Work of Art in the Age of Mechanical Reproduction Baudrillard, Jean: The Implosion of Meaning in the Media
4	SOCIAL ENVIRONMENT	History and Politics in Art	Panofsky, Erwin: Perspective as Symbolic Form Berger, John: Ways of Seeing
5	AUDIENCE/ VIEWER		Barthes, Roland: The Rhetoric of an Image
6	DEVOTION: the artist's purpose	"L'Art pour l'art" vs. Marxist art theory	Sontag, Susan: Against Interpretation

7	SPACE (where the work is exhibited)		<p>Benjamin, Walter: The Work of Art in the Age of Mechanical Reproduction</p> <p>Berger, John: Ways of Seeing</p> <p>O'Doherty, Brian: Inside the White Cube</p>
8	CRITIQUE	Speaking about art	