

Contemporary Aesthetics and Art Theory

We may wonder what is the relevance of theoretical studies to *understanding* art. We may wonder what is the point in trying to understand, for example, the *visual* by using a different medium – i.e. the *textual*. Indeed, why should the *ineffable visual* make sense by means of *words*? These doubts are justified when theorists impose definitions and categories on art regardless of its particular dimension and what artists have to *show*. This course does not seek to provide ‘recipes’ that would enable us to *know* what art practice is meant to be like. Rather, the course strives to establish a philosophical *dialogue* with art that allows both theory and practice to be mutually enriched and renewed.

Lectures:

- (1) Trace and Temporality in the Work of Pascal Convert (relief, 2008)
- (2) Narration, incidences, and coincidences in *Babel* (film, dir. Alejandro González Iñárritu, 2006)
- (3) The Such-ness of the Uncanny in Marlène Mocquet’s paintings (2007)
- (4) Gazing and Being Gazed at: Martin Heidegger’s Words and Deborah Baker’s Photographs in Dialogue (2001)
- (5) Representation and Presencing in the Still Life Today and after Aristotle (2003)
- (6) Beauty or the End of Temporality in *Death in Venice* (film, dir. Luchino Visconti, 1971)
- (7) Synaesthesia, colours, and sounds in Olivier Messiaen’s *Couleurs de la Cité Céleste* (music, 1963)
- (8) The Temporal Place of Silence in Harold Pinter’s *The Room* (play, 1957)
- (9) Sacrificing the Sacred in Exile: Ninar Esber’s Video-performances (2004-2006)
- (10) Performing Images in Eiléan ní Chuilleánáin’s Poem *Studying the Language* (1995)