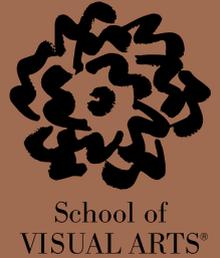


2014–2015
One Year MA Program



CRITICAL
THEORY
and the ARTS

Robert Hullot-Kentor,
chair

ART KNOWS
US BETTER
THAN WE
KNOW OUR
SELVES.
— T. W. ADORNO

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I. Introduction

“Art knows us better than we know ourselves.”

– T. W. Adorno

The Program in Critical Theory and the Arts

The MA in Critical Theory and the Arts is a year-long program of study in the arts that has its origins in a recognition shared by most everyone, though rarely explicitly, that art is not simply one more thing that humans happen to make, but the object that potentially most of all reveals the antagonisms and promises of human history and of the moment we inhabit. In this sense, art really does know “us better than we know ourselves.” And once this thought is on one’s mind, the impulse to understand how these considerable realities become coiled up in art, what they genuinely are, no less than wanting to know what it would mean intellectually and socially to do justice to art’s more than important content, may become insistent.

The program in *Critical Theory and the Arts* engages these questions in a broadly conceived curriculum by focusing on the contemporary situation of the arts, the problems of making art today, on what art has become and is becoming, and on understanding what is at stake in the relation of these developments in art to contemporary social conflict and reality. This focus is, however, by no means narrowly limited to “now,” for in understanding art from the perspective of the present, the past—our past—is necessarily illuminated and may even, in a certain sense, come to our aid in what we have to consider.

A great deal of thinking is required here, and this is broadly sensed by many. Thinking about art has, in fact,

with rare historical precedent, never before been so protean, so inventive and urgently central to the whole of social, philosophical and political reflection. Every major area of thought now turns considerable attention to art in expectation that it will provide the key to solving its central questions. And this intensity in thinking *about* art is inseparable from what is occurring *within* art, where it hardly matters whether one is “for” or “against” theory. For reflection on art is no longer separate from its making. On the contrary, today every aspect of art’s reality presents dynamic conflicts and puzzles, and those who are directly involved in the arts can no longer imagine that it is possible to proceed naively, mixing passion with thin air. Where artists of earlier generations struggled to disguise the thinking labor that went into their work, today art theory has become part—often an explicit part—of all art-making. To an unprecedented degree, developments in art theory directly transform art. What the arts once were, they soon enough will no longer be; in large measure, they have already been irreversibly transformed. For artists and graduate students from several fields of inquiry, the need collaboratively to understand what has happened, what is happening and what is at stake is salient.

The Academic Year

Throughout the year, students in *Critical Theory and the Arts* receive a high level of demanding, seriously taught graduate courses in art theory, aesthetics, art history, social theory and research, social history, political and economic thought. In the program’s third semester, students write an MA thesis—the “Comprehensive Thesis”—in collaboration with trusted members of the faculty, in which they develop a number of the major ideas they have been working on during the year.

Along with the central curriculum, which you can read about in detail, the program involves three seminars, *The Situation of the Arts: "The Level of the Problem"* and the *Serious Times Lecture Series*, which poses the question, "Why doesn't the United States make social progress?" Discussions in these seminars are led by internationally acclaimed visiting artists and distinguished intellectuals. The *Open Seminar* every Tuesday afternoon is "open" in the sense that a considerable variety of people are invited to talk with us about—for instance—the history of architecture, contemporary dance and music, new media, and social realities. Visiting professors to the program, sometimes for a month or more, often here to study with one of our faculty members, share their research and interests with the students and faculty.

Who are the students?

The students who join us for the year have a lot on their minds and want to have a whole lot more on their minds. They have made it clear in their applications that they have a serious involvement in the arts and social reality. These students bring an intensity for education to the program at a moment when it is widely recognized that society and a pragmatically narrowed education are largely in retreat from engaging some of the most tense, most difficult problems that have ever confronted humanity—problems that art, at whatever apparent distance from society, cannot help but share.

The students come from various fields of undergraduate education, including art school. A number are active in studio work. Because the curriculum is wide ranging, it necessarily turns out that each student is more prepared in one area of study than in another. Those, for instance, with a more extensive background in art

history, philosophy, or sociology may have less direct experience in making art than do art school graduates, who may themselves know less about contemporary society than those who have studied sociology or whose lives have long been engaged in social activism—and so on. We expect this, and the array of strengths, familiarities and backgrounds produces a collaborative atmosphere in which students support and fill each other in. The faculty are fully aware of this situation, themselves have different areas of expertise, and make these differences a productive source of reflection in the classes.

"The measure of the program..."

Of all that we are concerned with in this program, we measure the success or failure of the curriculum—and this states an aspect of the deepest intention of the program—by whether in teaching it we are able to provide students who are seeking a genuine autonomy of mind the concepts, reasoning and intellectual experience in which they may possibly assert the *sapere aude*—the *Dare to know!*—in which this autonomy is fulfilled.

Where does it lead?

The program is a year of intensive research and study, and we protect it. We do not, for instance, allow curious visitors to sit in our classes. To deepen the lives of our students and deepen our own lives in teaching, is what preoccupies us. Our greatest satisfaction in the program is exactly the same as that of our students when they tell us that they "will be thinking about this for the rest of their lives"—and they do tell us that. But, while we do not train students for any particular employment, we know—without at all underestimating the difficulties that anyone today faces who wants to make a life that is meaningful and equal to one's own talents—that

we are educating students to go on to do important things. And the program leads in many such directions, especially because of the degree's flexibility. Students with an MA in *Critical Theory and the Arts* will, for example, find themselves well prepared and advised for seeking PhD degrees in a number of areas of study and from there go on to write and teach; others will become public intellectuals; and other students will in the course of the year discover what they never would have guessed they most wanted to do with their lives; others will return to their studio practice finding their work transformed. Each student in the program discusses with his or her adviser and with the program's chair what the student intends to do "next." These discussions are a formal part of the program.

Program Size

A small group of students, a maximum of 14, is selected annually by the Committee on Graduate Admissions.

Financial Aid

We are able to provide some financial assistance and a number of teaching assistantships to our students.

Note

Graduates of *Critical Theory and the Arts* become members of the *Serious Times Lecture Series* and part of the program's intellectual community.

II. Chair Interview

In September 2012, SVA opened the doors of its MA in Critical Theory and the Arts program. The rigorous three-semester course of study is an interdisciplinary curriculum of lectures and seminars that focuses on the contemporary situation of art in a way that—according to Robert Hullot-Kentor, the program chair—“involves the entire history of art and society and the most important concerns we have about our lives. The year is meant for students who have a whole lot on their minds and who very much want to have a whole lot more on their minds.”

Breixo Viejo, a London-based videographer, visited Robert Hullot-Kentor at SVA to ask him more about the new MA program.

BREIXO VIEJO (BV): We’ve known each other for some years already, back from when I was a graduate student making a video on Hanns Eisler’s and Adorno’s book on film music...

HULLOT-KENTOR (HK): Sure, you don’t need to remind me, Breixo. You wanted to interview me then about Adorno and the composer, Hanns Eisler...

BV: ...and instead you hypnotized my video equipment!

HK: I didn’t mean any harm, I swear. That was a lot of fun. Anyway, it was an experiment.

BV: We got nothing done.

HK: As I say, Breixo, it was for the greater good. Nothing got broken, did it?

BV: What’s past is past...

HK: ...oh, I doubt that...

BV: ...It’s a figure of speech; I doubt it too. But, now I’m interviewing you, instead, about the new graduate program in Critical Theory and the Arts that you’ve started at the School of Visual Arts in Manhattan. It’s a big undertaking, I know. Is this something you just got into in the last couple of years?

HK: No. I’ve had this on my mind at least since graduate school.

BV: That means you’ve had plenty of time to think about it, because I know you spent a lot of years in graduate school. You went from the Iowa Writers’ Workshop, to clinical psychology, to a bunch of other things, and ended up in Europe studying philosophy and literature.

HK: It’s true. I rattled around a lot. There’s more to it than that, but in the ’80s there weren’t any jobs for anyone, and definitely not in the universities, and I figured I’d be better off staying in school.

BV: How did you manage?

HK: I’m not sure I did. I had a theory back then, for my amusement, the “Stay at Home Theory of Surplus Value.” It had one thesis: “Capitalism needs us more than we need it, so if we stay home, they’ll send checks.”

BV: Did it work?

HK: No. What do you think? No. No checks arrived. But there were a lot of credit cards, and, along with there being no worthwhile jobs around, I had decided that youth was most of all for debt and travel, and altogether the moment to get the education that I was sure I would never get later on if I ended up selling shoes.

BV: And you wanted to get an education in everything?

THE CURRICULUM?

“The curriculum is made up of courses in aesthetics, political theory, social history, the history of art and social theory. These highly organized classes are taught by a mutually cognizant faculty, and are matched by two proseminars that, with the preparation and guidance of experienced moderators, provide the occasion for open discussions with distinguished visitors concerning the most important questions we have about art, politics, society and our lives.”

HK: Not at all. I’m not an omnivore; and even if I wanted to be, I don’t have that cast of mind. I enjoy hearing someone put on the show, but that’s not me. I’ve always had the sense of being interested in one thing.

BV: And what’s that?

HK: It’s one thing that is very hard to say. And it’s because it is so hard to say what that is, that I went from one graduate program to the next, trying to find the right place to study. I couldn’t help thinking a lot about the kind of graduate program I’d put together if it were up to me.

BV: Now it is up to you to make what you just called, “the right place to study.” The program started in the Fall 2012. What is it turning out to be? It must be hard to put in a couple of sentences.

HK: It is hard to put in two or three sentences. Instead, how about I see what all I can jam into one?

BV: One sentence?

HK: The program in Critical Theory and the Arts is an intensive year of study meant for students with an edgy involvement in the problems and questions of making art today—in what art has become, and is becoming—and who want to understand what is at stake in the relation of these questions to contemporary social conflict.

BV: That’s it?

HK: A single sentence only goes so far, you know. This one I think I’ve got down pat. I’ll use it again. It’s one way of stating the heart of the matter. I’m not sure it

throbs in the ear; but it frankly states the topic. There’s plenty more to say about what we are concerned with, and want to accomplish in the year.

BV: For instance?

HK: To be honest?

BV: Honest injun, isn’t that what gringos like to say?

HK: Honest, then, Breixo, most anyone who has taught for a long time probably thinks about education in very serious, and perhaps even lofty terms that, when stated out loud while riding around on the back of one’s imaginary

steed, may not carry all that well in public—especially in a country where educational reform is being self-evidently modeled, K through college, on testable prerequisites oriented to the ideal MBA. So I’ll heed my own advice here and keep those thoughts about education largely to myself except to say that I recognize that students today feel deprived of the truth, and even angry at that deprivation. Education needs to respond to this impulse in students, though without presuming that truth were something we might hold between our hands and dispense as from a jug.

BV: And you think of the program in Critical Theory and the Arts as responding to that impulse in students?

HK: It’s definitely not a one-year program in computer repair.

BV: Let me ask you some more about it then. You have a central faculty and several Graduate Associates; and, in addition, there is a large number of participating visitors to the program.

HK: There are four philosophers. Their backgrounds are in social criticism, the arts, history, media and aesthetics. Then we have a political economist and a sociologist; and a political scientist—who is more a political philosopher. And because it is crucial to the whole of contemporary critical theory, we're hoping to have a visiting specialist in psychoanalysis as well. We'll see.

BV: But what about those “Graduate Associates”? I don't know the phrase.

HK: It is special to this program. The GA's are advanced doctoral candidates. They are on the faculty, and are in charge of the Serious Times Lecture Series because—first of all—they are terrifically intelligent, capable and engaged colleagues, and at the same time because they provide an historical depth of field in the generations participating in the program. America, by contrast, is otherwise strictly age segregated: you know, “I'm in fifth grade; I don't talk to fourth graders.” That kind of thing. Except for the thin-wishing—“I want my kids to earn better than me,” itself derived from the model of economic competition—there is no reflection at all on the antagonism of the generations, which is emerging with considerable bitterness now that even this meager, dislocating wish for a future that is the quintessence of economic competition is collapsing and young people are being forced back home without even beginning to establish adult lives. It has been

ART AND THEORY?

“This is not a theory program about ‘theory.’ There is plenty of that around. This is a program about what we can learn about art, of course, but, most of all, what we have to learn from art. Artworks ask us to think about them as does nothing else humanly made. An artwork is not founded on any conceptual presupposition or assertion, and this makes it possible for us to experience in it the origin of thinking—as the experience of the need in thinking—which is why art is at the center of the critique of domination. Art that is art is waiting to be understood, and with no less intensity than the mobbed corridors of MoMa prove that today the need for art overflows the museums.”

said before, but in this regard as elsewhere, the nation is held together by what tears it apart.

BV: It's true what you're saying. In Europe, older and younger people are often together—certainly where I come from in Spain. But in the U.S., you don't see it.

HK: So, I'm still answering your question about the Graduate Associates. I might have fully staffed the program with some of my colleagues, the old bears, from universities around the city; they would have come bounding out of the woods ready for September. But, with the GA's, we have faculty of several generations. That will deepen the teaching and improve the advising of students, and make the program more interesting for the faculty themselves. As the Occupy

Movement has made clear, the generations have much to say to each other right this minute.

BV: You need a considerable faculty to staff the curriculum. It could hardly be more ambitious: aesthetics, art theory, political philosophy, social theory, social history, psychoanalysis, and art history.

HK: It is a lot, but the curriculum fits together coherently and dynamically in an education that, as I said earlier, involves one thing that happens to be very hard to say.

BV: Maybe you could say more about what this “one thing” might be? But, in any case, the program is altogether interdisciplinary.

THE STUDENTS?

“As I’ve said before, I expect students who have a whole lot on their minds and who very much want to have a whole lot more on their minds. The program is under no pressure to select any particular number of students, other than that we intend to be very selective and not to exceed 14 students in the year.”

HK: You mean that as a compliment, I know. But, while I expect there is almost no escaping it, I’m not so content with it being thought of as “interdisciplinary.”

BV: You’re against it?

HK: Not exactly; some good things have come of it. But interdisciplinary programs tend to be slack: “Invent your own MA; we teach everything; come to school, visit foreign lands.” The critique of knowledge is more complex and more demanding than whatever the healing salts of interdisciplinarity might cure. Knowledge is not additive. And the argument for “breaking down the boundaries” between the disciplines is, however distantly, akin to those “get government off our back” impulses that have been all but unconsciously transposed from national ideology to education. It is not pleasant to consider, but interdisciplinary education seems to devolve from the same process of rationalization that gave us the free market ideology of neo-liberalism.

BV: But neo-liberalism is for the privatization of education and, as you were saying earlier, for narrowing teaching to feed-back controlled testing structures for inculcating business proficiency.

HK: I’m aware of that. But to find two things antagonistic is not necessarily to conclude that they have nothing in common. If we had time to consider it, it might turn out that both interdisciplinary education and neo-liberalism presume the instrumentalization of knowledge in one fashion or another.

BV: Still, what are you saying? I can jump ahead to your point about interdisciplinary studies as, paradoxically, the

instrumentalization of knowledge—as the subjectivization of knowledge; and maybe then it isn’t so different from education that has been drastically reduced to the business model and an open market mentality. But, from the outside anyway, reading through the course descriptions of Critical Theory and the Arts, the program looks about as “interdisciplinary” as any education there ever was.

HK: That’s the point; it’s not. There is a distinction between “come invent your own education in our graduate interdisciplinary program,” and a program organized so that one moment, one course and each course is brought into a relation with other moments in such a way that each part of the program sheds light on the rest of the...

BV: ...I see; I see...

HK: You do?

BV: Yes; it has to do with something I had wanted to discuss with you in our interview on Eisler and Adorno that never happened—it’s the question of constellations of concepts in Adorno’s work. And what you were just saying about the structure of the program in Critical Theory and the Arts made me realize that it is less designed as an interdisciplinary program that adds one field of inquiry to another, than as a program constructed exactly in terms of what Adorno called “constellations” of knowledge.

HK: Yes. The critique of knowledge is not in supposing that wiping out the distinctions between disciplines will do the trick. Those disciplines are as forcibly and objectively in conflict with each other as is the entire

social division of labor with itself. Here, as elsewhere, thinking is motivated by the experience of these conflicts, not in avoiding them. On one hand, thought must have the conceptual capacity to tolerate the tension of reality; and, on the other, those concepts must be organized in such a fashion—Adorno called it ‘constellative’—as to potentially become conscious that reality is also something other than these concepts. Thought that thinks achieves something more than thought, as the fulfillment of knowledge, and not as its destruction or circumvention.

BV: So Critical Theory and the Arts isn’t an “art and philosophy program.”

HK: It’s really not.

BV: No?

HK: No; it’s not even another “art and politics program.”

BV: No?

HK: And it doesn’t involve writing trumped up thirty-page papers that students barely care about and that no one will ever read anyway.

BV: But students do write in the program?

HK: Yes. But they write and struggle to shape what they have to say—and to find that when they have succeeded, they have shaped it under the pressure of what needs to be said. That, and not the edifying posture of being a writer, is the source of whatever binding objectivity expression can achieve. The

WHY AN ART SCHOOL?

“A program in critical theory and the arts that is most of all involved in understanding art should be located at an art school, surrounded by students who are up all night making things in their studios. We want to be upstairs from the print room, across the street from animation and around the corner from video, photography and painting. And that’s where we are, on the 6th floor of an art building.”

summer before I went to the Iowa Writers’ Workshop, I picked up a feisty hitchhiker in Belgium. I was a bit proud of my plans, I admit. But fate hadn’t sent this Diotima along to deliver encomia. That lady wanted to know—kind of right away, “What do you have to write about?” It did not feel good. But, it gave me a shake. I did not stay long in Iowa.

BV: So, the program in Critical Theory and the Arts is not art plus philosophy; and not art plus politics; and it’s not a writer’s program—though it intensely involves art, philosophy, politics and writing. We’re on a roll. What else isn’t the program?

HK: It’s also not a job preparation program. But it does lead somewhere, and in directions that are considerably more real than what those ominous “career paths”—with carefully inventoried “career skills”—claim to guarantee. An eye for reality is what education achieves when it is an education; if any, that’s the career path we provide. And that eye for reality is what is most of all needed in a nation that fears knowing itself for what it is, and, by that measure, fears knowing what it instead might be.

BV: “Paths” and “skills”—if you don’t mind my saying, America is full of Cub Scout stuff. But how can colleges and universities be built that way? Incidentally, did you see the article recently that a group of young law school graduates is suing Brooklyn Law School because that “career path” turns out to be a dead end?

HK: I did. So on one hand, we have lives being crushed under a spuriously imposed pragmatism, and, on the other, it has recently been estimated—by Gar

ART AND WRITING?

“Artworks want us to speak about them, and they want us to be silent. Tact in writing about art senses when to do one and when the other without alternating between them.”

Alperovitz—that if the national product were more equitably distributed, every family of four might have resources well in excess of \$100,000 yearly. Why can't the country know itself for what it is? How did we end up making life so hard for ourselves? And why can't the nation comprehend its own possibilities?

BV: I gather that the possibility of finding any kind of answer to these questions concerns the problem of developing an eye for reality. In this regard, the motto you've chosen for Critical Theory and the Arts—that “Art knows us better than we know ourselves”—is intriguing. It comes from Adorno?

HK: From *Current of Music*. Adorno wrote several variations on the line, some published, some not. The epigram implies a series of questions. If we suppose that art knows us better than we know ourselves, how does art form this insight; how would we be able to know what that content is; and how would we be able to say it? That's for starters.

BV: The answers to these questions would be very difficult to say.

HK: To my mind, it is one thing that is extremely hard to say.

BV:

HK: In any case, the motto is the middle point of the program; all of the year's study—in aesthetics, social theory, and art history—is equidistant to that point. It is in thinking about art, and the contemporary situation of art, that the several courses bear on each other and become something more than interdisciplinary study.

BV: Is this a program for artists or for—it's hard to find the right word—scholars?

HK: Both, for sure; there will be those who are most of all scholars—

students who may or may not go on to get more advanced degrees. And there will be artists who are taking a year away from the studio for more study. And certainly there will be those who are both involved in making art and thinking about it. I meet that increasingly.

BV: Why is that?

HK: Again, that would be a lot to get into. But, the general point is that, as always, the artists who are emerging are those who can make what art now demands. And what it demands are artists who are intellectual to a considerable degree. How else could it be? There just isn't any possibility for making art that matters in a straightforward way.

BV: Everything is up for grabs now, isn't it.

HK: Yes, everything: what do you make art out of? What is painting, what is installation, what is dance, what is music?—which is which?—the arts no longer arrive one at a time, but keep turning up in a giant heap. Where does art belong, in a gallery or at the bottom of the ocean? Why are the materials at once so available and so recalcitrant? Why does every artwork, if it is going to succeed, need to throw something in front of itself to trip over? And as virtuosity has vanished as the sine qua non of art, the conception of the work has become overriding, and that conception tends to be intellectual or political in a way that runs contrary to what art historically has been.

BV: You're picking up momentum.

HK: The point is, like it or not, the conceptual, reflective dimension that was once commonly held, self-evidently held, to be the opposite of art, now needs to be woven through art with every stitch—and artists who want to make anything must do an awful lot of thinking. I'm sure you've noticed: virtually all younger artists now also write about what they do and what they think art is and take part in what was once the rarified realm of social theory and aesthetics.

BV: So Critical Theory and the Arts is a program in contemporary studies?

HK: There you hit a nerve. Yes and no, in equal measure. It would like to be a program in contemporary studies in the sense that Joyce's *Ulysses* is contemporary studies: one day in the life of a character that contains the whole of western history in its tensest reality. But while we have this insight into time, it has also slipped out of our understanding.

BV: What are you saying?

HK: I'm saying, in answer to your question whether this is a program in contemporary studies, that it is not at all clear what "contemporary" means. We have clues to it. We have some insights into a new idea of time that began to emerge in the early 20th century in which figures such as Joyce, El Lissitzky, and Benjamin, understood something about the past as the origin within our own moment, not as a moment 'back then.' But what sense can a new idea of time have, if the idea of the new is itself palpably anathema? Try it out on your own lips. You can rethink all you want,

CENTRALITY OF ART?

"Artworks present problems—as problems that artists engage in making artworks, and that we engage in wanting to understand them. Today, in a particularly intense way, these problems take shape as enigmas and necessarily demand considerable reflection that radiates out in every direction. Philosophy, social history, and political science seem compelled to turn to the arts in wanting to solve their most critical concerns, which is why students in the program are likely to come from many disciplines, no less than from the art studio."

revisit, and reinvent all you like. But don't try anything new on us. The syllable won't carry...

BV: ...wait a second. Is it a program in contemporary studies, or not?...

HK: ...wait a second yourself. The radical thoughts of modernism have lapsed. How can we have a sense of what "contemporary" means when, by any measure, the past is so broadly withheld from us as it now is? The thread of human history has snapped; the sense of imagination having gone slack measures this lapse. We talk about the past as if it occurred some forty-some miles from something called the present. Derrida didn't help us out much at all with this by

making "presence" a taboo and a madhouse, as if now everyone knows why that word bears a stigma.

BV: So, it is not a program in contemporary studies?

HK: What is there to be dogmatic about here? All we can do, is to consider the question of what it is to make art, and how to think about art in its vast history, as the unconscious transcription of the history of human suffering, when the thread of human history has snapped. We must look to grab a hold of these threads when there are really no threads at all to grab a hold of.

BV: Are you saying that there is nothing at all to take hold of, or that artworks are what we have when the thread of history has snapped?

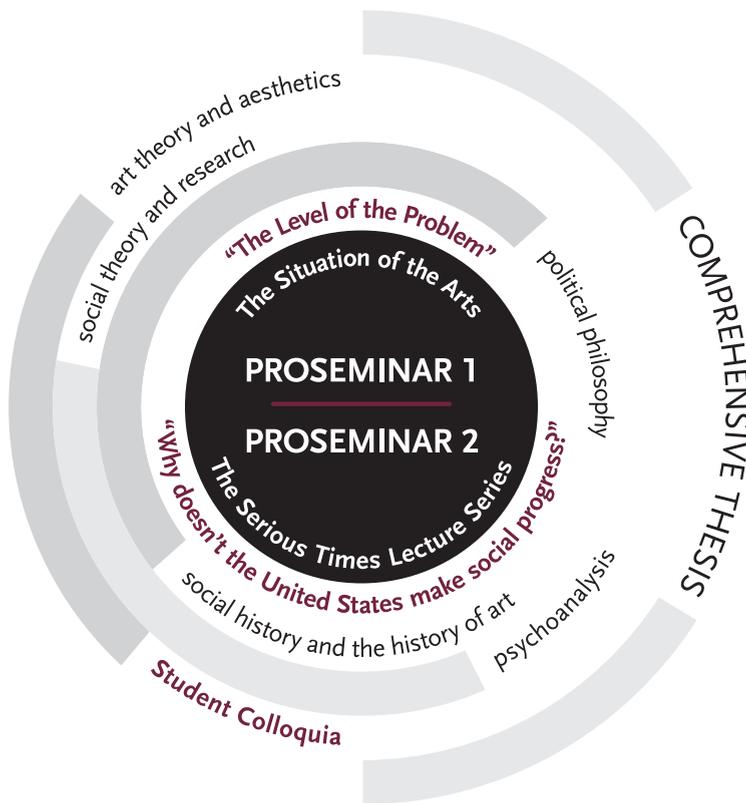
HK: Now we really have something to talk about.

III. Curriculum + Courses

Curriculum

The program is unique in presenting the philosophical, sociological, political, art and social historical contexts with which a student must be familiar to meaningfully pursue the questions that the contempo-

rary situation of art poses. Society and art are studied in their actual tension, without reducing art to society, or pretending, narrowly, that society somehow amounts to the world of art.



The program has a dynamic structure. There is a central group of courses concerned with art theory and aesthetics, social history and the history of art, and social theory. These courses are built around two open **proseminars**: "The Situation of the Arts: The Level of the Problem" and the *Serious Times Lecture Series*, which poses the ongoing question, "Why doesn't the United States make social progress?" These aspects of the program combine to focus on what is going on in art today in a way that involves the entire history of art and society and the most important questions we have about our lives.

Fall and Spring Semesters

Art Theory and Aesthetics I and II

The motivating concepts and history of aesthetic theory that continue to shape contemporary thought is the focus of these courses. We begin with a review of the Platonic and Neo-Platonic concerns with representation and the social as well as epistemological status of the artwork. An understanding of the developments that led up to Kant allows the class to closely study Kant's *Critique of Judgment*, which continues to be a basic work of reference in all thinking about art. This is followed by an investigation of the philosophical complex of thought that Kant's aesthetics spawned in the writings of Friedrich Schiller and G.W.F. Hegel. The first semester aims to provide an historico-philosophical undergirding for the theoretical and art historical work that follows.

The second semester is an intensive study of the questions of philosophical aesthetics as they develop throughout the 20th and 21st centuries. Additional themes include the meaning of the so-called "end of art" debate; theories of the museum; the "art world"; the "New Aesthetic"; varieties of object theory and aesthetics; theories of the sublime; and tactics of subversion (e.g., feminist, vegan, erothanatic impulses on the fringe). We begin with the writings of Nietzsche and Heidegger, to be followed by selections from Adorno, Agamben, and Arendt; Sloterdijk and Žižek; and Bataille, Baudrillard, Bourdieu, Danto, Derrida, Foucault, and Rancière, among others.

Social Theory, Social Criticism, Media and Research I and II

This year-long course provides students with an understanding of the structure of contemporary society by drawing on close readings of seminal texts in modern social theory and social philosophy. The first semester focuses on the fundamental concepts of the founders of sociology and their development from Hegel and Marx to Adorno. Students learn what distinguishes modern society from other social formations and gain insight into the nature of social action.

The second semester is a consideration of particular aspects of modern society in light of the principal debates in current social theory. We study the interconnection of economic and political forms, of modern commerce and the state. How do social relations and individual comportment interrelate in modern society? What is the specific function of technology, media and culture industry in its dynamics? What is actually involved in carrying out social research that is keyed to aesthetics and questions of art?

Proseminar 1: The Situation of the Arts – "The Level of the Problem" I and II

The 19th-century romantic tradition presented art as originating in a moment of spontaneous, intoxicating creation. And while it is true that there would be no art at all without something like inspiration, however reluctant artists might be to discuss that moment, artists, especially of our own times, know that making art presents sets of problems to be solved. The formulation of these problems is certainly distinct in the vari-

ous media: videographers, painters, dancers, performers, installation artists, novelists, and poets find themselves faced by different kinds of problems.

In this yearlong seminar we closely examine and discuss the developing practices, contexts and concerns of some of the most innovative artists in New York City. In intimate visits with artists, in dialogue with them and among ourselves in the seminar room, in artists' studios, at exhibitions and through attendance at performances, students have unique access to what artists in the several media are contending with in their work: its formal problems, the possibilities implicit in their various approaches, their intellectual and theoretical ambitions, as well as the social reality of their work.

Our first aim is to comprehend what artists today are doing in its own terms, beginning with the artistic impetus and its development. From there, our view broadens to understand how an artist's work is received, understood, assessed, theorized, and quantified. For while post-medium and hybrid art, along with the convergence of the arts are key contemporary thematics, it's crucial to consider the particular territories that each art form attends to—how and where it appears, its distribution systems, patronage, reward system (what defines "success"), theoretical and critical discourse—and how it operates within art institutions. Issues of audience, funding, and institutional support inevitably define the terrain of art, and these forces play intrinsically into deeper aesthetic issues and social concerns.

Each week students in the program receive a group of suggested exhibitions, events, performances, and readings, and these events become an integral part of class discussions. Students will find themselves consistently challenged, surprised and illuminated by the ways in

which contemporary artists are defining their own activities, investigations and articulations.

The Arts, Their History, and the United States I and II

Thinking about art ultimately requires a complete spontaneity of critical intelligence, discernment and insight. This capacity presumes the most extensive education not only in art, but also in social history, philosophy and literature. For many reasons, however, getting this education now verges on the impossible. Under the best of conditions we get chances to catch up. That is the ideal condition at which we aim in this course through the intensive, year-long study of a group of seminal works: Arnold Hauser's *Social History of Art*, Erich Auerbach's *Mimesis*, Walter Benjamin's *Origin of German Tragic Drama*, Adorno's *Aesthetic Theory* and Alexis de Tocqueville's *Democracy in America*. Together these works provide historically substantive and highly nuanced approaches to art, culture and society. In mastering them as best we can—which in many regards amounts to discovering the complex set of relations and antagonisms between them—students come away with a broad understanding of the entire history of the visual arts; the single most reputed history of literature and its techniques from Homer to Virginia Woolf; a penetrating and unprecedented theory of art, Walter Benjamin's; the most important aesthetics of the 20th century, Adorno's *Aesthetic Theory*—which was itself deeply inspired by Benjamin's early work; and familiarity with the most important work ever written about the United States, *Democracy in America*, whose insights are, if anything, truer by the day.

In all of the works we read, our aim is substantive, not methodological; there just is a lot to know. But, all the

same, we are looking for models of critical thinking. And as we study and sort them out, we will also look to find time to practice them in small-scale writing assignments.

**Proseminar 2:
The Serious Times Lecture Series –
“Why doesn’t the United States make
social progress?” I and II**

The Serious Times Lecture Series emphasizes the program’s other focus on social reality. The ongoing question of this seminar is: Why doesn’t the United States make social progress? For while there is no doubt that the United States makes considerable technical progress, and while there are certainly achievements in social equality—we have an African-American president, for instance, and several states have legalized same-sex marriage—the society itself, as a whole, fails to progress. Central questions, however, are going unanswered: why 10 million homes have been foreclosed, why the jobless recovery, why this is the nation with the largest prison population, why the continued degradation of the environment, and—most of all—why have efforts to imagine alternative forms of society been abandoned?

The Serious Times Lecture Series is organized as an open seminar in which students and invited guests read recent work by outstanding contemporary social critics and have the opportunity to engage them in discussion. Continuity is maintained through the semester and the year under faculty guidance.

Mid-Semester Seminars

Psychoanalysis: Insight and Cognition

Psychoanalysis was the preeminent intellectual revolution of the early 20th century. It was not only the first utterly new concept of psychology since Aristotle—which is to say, in more than 2,000 years—it ushered in the seminal idea of modernism itself: the discovery of the primitive in ourselves and in the world around us. Every area of art and intellectual activity would be obliged to respond to this development, and, indeed the arts as a whole were entirely transformed by the early-20th century discovery of the unconscious and the techniques that psychoanalysis developed for its investigation. On the intellectual level, these same discoveries became the source for many aspects of critical theory in its several traditions as it developed in both France and Germany as well as the form that critical theory would take when it reached the United States. This seminar presents key ideas of psychoanalytic thought and—especially—psychoanalytic practice that are necessary to understand critical theory today.

Political Philosophy: Notes on Political Life

The central concepts of political life that continue to shed light on the present are the object of this series of talks. With the aim of gaining insight into the political questions of our times, we consider fundamental aspects of political life by examining the fate of citizenship, political forms, democracy, and political literacy. Thinking through these notions, however distorted they have become in the present, is crucial for a critical understanding of contemporary political predicaments.

We attempt to retrieve these concepts, and gain genuine insight from them, in order to think through the overarching concerns of political life and how these mediate the ways we think about the political structures of contemporary society.

Summer Semester

Comprehensive Thesis

The Comprehensive Thesis is the occasion for MA candidates to establish meaningful coherence in their year's work, to integrate their thinking and research, to find new problems to investigate, and to sketch out plans for their future with faculty and mentors.

Preparation for the Comprehensive Thesis

Preparation for the Comprehensive Thesis begins with the student's application to the program. Prospective students are asked to describe the issues, problems, curiosity, experiences or conflicts that motivated their application. On acceptance into the program, students begin to expand on these motivations, with the intention of developing four topics that they craft and assemble in preparation for the summer semester work for the Comprehensive Thesis. Students are encouraged to formulate these topics in a way that builds directly on what they have been intensely studying for two semesters. It is an opportunity to remember, organize and develop important thoughts that have arisen during the year, whether in course discussions, readings, or in the student's own reflections and research. In one of the four topics the student is asked to set out plans for future work, whether it is scholarly or artistic, and thoughts

about "what is next" in a way that the faculty can be of help in considering and discussing those plans.

Fulfillment of the Comprehensive Thesis

Once the student has completed the statement of the four topics along with a brief supporting bibliography of the work to be undertaken, and a faculty member has reviewed the statements favorably, the student spends the final semester preparing research. During this period, the student consults with his or her faculty advisor for advice and direction. Over the last two weeks of the semester, students present the Comprehensive Thesis through written response to questions formulated as 'prompts' on each of the first three topics. The fourth topic, "What is next?," is treated as part of a final discussion of the student's work on the Comprehensive Thesis with selected members of the faculty.

Comprehensive Thesis Seminar

In this biweekly seminar, students have the opportunity to discuss the development of their Comprehensive Thesis projects and workshop their materials in preparation for the last few weeks of the Summer semester, when the final thesis work is completed.

IV. Faculty

Robert Hullot-Kentor

Chair, Critical Theory and the Arts, Master of Arts degree program, School of Visual Arts; philosopher

EDUCATION: BA, Marlboro College; MA, Goddard College; PhD, University of Massachusetts

BOOKS INCLUDE: author, *Things Beyond Resemblance: Collected Essays on Theodor W. Adorno; Ice Flow: Essay and Commentary on David Salle; Terra Infirma: The House that Mowry Baden Built*; editor, *Current of Music: Elements of a Radio Theory*; editor, translator, *Philosophy of New Music; Aesthetic Theory; Kierkegaard: Construction of the Aesthetic*

AWARDS AND HONORS INCLUDE: DAAD; Orion Visiting Artist, University of Victoria; J. Paul Getty Resident Scholar; J. Paul Getty External Scholar; Mellon Faculty Fellow, Harvard University; Mellon Faculty Fellow, University Professors Program, Boston University

Babette Babich

philosopher

EDUCATION: BA, State University of New York at Stony Brook; MA, PhD, Boston College

BOOKS INCLUDE: author, *The Hallelujah Effect: kd lang's Desire, Adorno's Ghosts, and Nietzsche's Beethoven* (forthcoming); *Nietzsche's Philosophy of Science; Words in Blood, like Flowers; La fin de la pensée?*; co-editor, *Heidegger and Nietzsche*; editor, *Nietzsche, Habermas, and Critical Theory*

PUBLICATIONS INCLUDE: executive editor, *New Nietzsche Studies*

AWARDS AND HONORS INCLUDE: Fulbright Fellowships; Nietzsche Fellowship, Kolleg Friedrich Nietzsche, Klassik Stiftung Weimar

Devi Dumbadze

social philosopher, sociologist

EDUCATION: BA, Tbilisi State University; MA, Ruhr-University Bochum; PhD, Ruhr-University Bochum (expected 2013)

PROFESSIONAL EXPERIENCE INCLUDES: Visiting scholar, The New School for Social Research; research assistant and lecturer, Institute for Media Studies, Ruhr-University Bochum; lecturer and coordinator of scholarly publications, Department of Philosophy and Social Sciences, Ilia Chavchavadze State University of Language and Culture

BOOKS INCLUDE: co-editor, *Critique of Political Philosophy: Society, Contract, State, vol. II; Knowledge and Critique: Contemporary Philosophical Positions*; translator, *Habermas, Knowledge and Human Interest* (Georgian)

PUBLICATIONS INCLUDE: *Festschrift for Burkhard Mojsisch; Limes: Italian Journal of Geopolitics (Rivista Italiana di Geopolitica); Netgazette (Netgazetti); Jungle World; Journal for Media Research (Zeitschrift für Medienwissenschaft); Matsne: Philosophy and Psychology*

AWARDS AND HONORS INCLUDE: Open Society Georgia Foundation; Munich Grant, Goethe-Institut; DAAD; United States Freedom Support Exchange Program

Jay B. Frankel

clinical psychologist

EDUCATION: BA, Hunter College, CUNY; MA, PhD, St. John's University; Postdoctoral Certificate, New York University

PROFESSIONAL EXPERIENCE INCLUDES: faculty member, Institute for Psychoanalytic Training and Research; 30

years of private practice in psychoanalysis, psychotherapy and clinical supervision; associate editor, *Psychoanalytic Dialogues: The International Journal of Relational Perspectives*

CONFERENCES INCLUDE: chair, "Ongoing Conferences on Controversial Psychoanalytic Concepts," Institute for Psychoanalytic Training and Research; presenter, International Ferenczi Conference, "Faces of Trauma," Budapest; New York Freudian Society Scientific Program; "Psychoanalysis and the Politics of Fear," Institute for the Humanities, Simon Fraser University, Vancouver; "Psychological Enslavement" conference, Institute for Psychoanalytic Training and Research, New York

JOURNALS INCLUDE: *International Journal of Psychoanalysis*, *Psychoanalytic Social Work*, *Psychoanalytic Dialogues*, *International Forum of Psychoanalysis*, *Le Coq-héron* (French translation), *American Journal of Psychoanalysis*

BOOKS INCLUDE: contributor, *A New Freudian Synthesis: Clinical Process in the Next Generation*; *La Catastrofe e i Suoi Simboli* (Italian translation)

Bettina Funcke

writer, editor; co-founder, The Leopard Press

EDUCATION: M.Phil, PhD, summa cum laude, Hochschule für Gestaltung in Karlsruhe

PROFESSIONAL EXPERIENCE INCLUDES: Head of publications, DOCUMENTA; senior editor, Parkett; associate editor, Dia Art Foundation

BOOKS INCLUDE: Author, *Pop or Populus: Art Between High and Low*. Editor, *Dia's Andy*; *Art Alfred Jensen Concordance*; *Joan Joanas: The Shape, the Scent, the Feel*

of Things; *Thomas Shütte: Scenewright*; *Gloria in Memoria*; *In Medias Res*. Co-editor, *Francis Alys: Fabiola*; *The Lightning Field*; *Robert Smithson: Spiral Jetty*; *Robert Lehman Lectures on Contemporary Art*

PUBLICATIONS INCLUDE: *Artforum*, *Bookforum*, *Texte zur Kunst*, *Printed Project*, *Afterall*, *Continuous Project*, *Public*

AWARDS AND HONORS INCLUDE: Rubenstein Fellowship, Whitney Museum of American Art. Residencies include: Centre National de l'Estampe et de l'Art Imprimé; Le Couvent des Récollets; Kolleg Friedrich Nietzsche

Tom Huhn

Chair, Art History Department and BFA Visual and Critical Studies Department, School of Visual Arts; coordinator, Honors Program, School of Visual Arts; philosopher; critic

EDUCATION: AB, Sarah Lawrence; MA, PhD, Boston University

BOOKS INCLUDE: *Imitation and Society: The Persistence of Mimesis in the Aesthetics of Burke, Hogarth, and Kant*; *The Cambridge Companion to Adorno*; *The Semblance of Subjectivity: Essays in Adorno's Aesthetic Theory*; co-author, *The Wake of Art: Criticism, Philosophy, and the Ends of Taste*

PUBLICATIONS INCLUDE: *Art in America*, *New German Critique*, *Art & Text*, *Oxford Art Journal*, *British Journal of Aesthetics*, *Art Criticism*, *Telos*, *Eighteenth-Century Studies*, *Journal of Aesthetics and Art Criticism*, *Oxford Encyclopedia of Aesthetics*, *Philosophy and Social Criticism*, *Art Book*

CURATORIAL WORKS INCLUDE: “Between Picture and Viewer: The Image in Contemporary Painting,” Visual Arts Gallery; “Ornament and Landscape,” Apex Gallery; “Still Missing: Beauty Absent Social Life,” Visual Arts Museum and Westport Arts Center, CT

GROUP EXHIBITION: Triple Candie

AWARDS AND HONORS INCLUDE: Getty Scholar; Fulbright Scholar; First Prize, American Society for Aesthetics Essay Contest; New York State Council for the Humanities

Jay Sanders

curator, writer; co-curator of the 2012 Whitney Biennial

EDUCATION: BA, Reed College; MA, Portland State University

CURATORIAL PROJECTS INCLUDE: “ITWAN,” International Project Space, Birmingham, U.K.; “Looking Back: The Third White Columns Annual,” White Columns; “Allen Ruppberg,” “Gelitin: Blind Sculpture,” Greene Naftali Gallery. Co-curator, “Gutja Hai Surn Been Lop Sop,” William Gallery; “Charlemagne Palestine: Running Outburst,” Electronic Arts Intermix; “Entertainment,” Greene Naftali Gallery; “Incohesive Listening + Centerless Portrayal,” Sculpture Center; “Repeat Redux,” Whitney Museum of American Art at Altria

PUBLICATIONS INCLUDE: *Artforum*, *Art in America*, *BOMB*, *Brooklyn Rail*, *Parkett*, *Triple Canopy*, *Spike Art Quarterly*. Co-editor, *Whitney Biennial 2012*, *Poetry Plastique*

Antonio Y. Vázquez-Arroyo

political scientist

EDUCATION: BA, magna cum laude, Universidad de Puerto Rico, Río Piedras; PhD, University of Massachusetts, Amherst

CONFERENCE PRESENTATIONS INCLUDE: “Power, Freedom, and Political Forms,” Freedom and Democracy in an Imperial Context: Dialogues with James Tully, University of Victoria; “Unseen Catastrophes: Capitalism and Colonialism as Non-Events,” Political Theory Seminar, The New School for Social Research; “The Dialectic of Catastrophe and the ‘Catastrophization’ of the Political” (Spanish), Rutas de Poder, Universidad de los Andes

BOOKS INCLUDE: *Scenes of Responsibility: Responding to Power and Suffering in a Post-Political Age* (manuscript in progress)

PUBLICATIONS INCLUDE: *Telos*, *Political Theory*, *Theory & Event*, *Polity*, *New Political Science*, *Radical Philosophy*, *Antropolítica*

Graduate Associates

Jacob Blumenfeld

social philosopher

EDUCATION: BA, with honors, Vassar College; MA, The New School for Social Research; PhD, The New School for Social Research (in progress)

CONFERENCE PRESENTATIONS INCLUDE: New School Graduate Student Philosophy Conference; Hannah Arendt and Reiner Schürmann Symposium in Political Philosophy; University of Minnesota; CUNY Graduate Center

AWARDS AND HONORS INCLUDE: Dean's Prize, New School University; Philip Nochlin Prize, Vassar College

John Clegg

economist, sociologist

EDUCATION: BA, with honors, MA with honors, University of Sussex; MS, The New School for Social Research; PhD, New York University (in progress)

PROFESSIONAL EXPERIENCE INCLUDES: Editorial assistant, Pluto Press; researcher, Berlin-Brandenburg Academy of Science; editorial assistant, *Social Research*

CONFERENCE PRESENTATIONS INCLUDE: Marx & Philosophy Society, Joe McCarney Memorial Conference, London Knowledge Lab; Annual Institute on Culture and Society Conference, Portland State University; Postwar Economy and Culture Conference, University of California, Berkeley; Historical Materialism Conference, SOAS, University of London

AWARDS AND HONORS INCLUDE: Dean's Prize Fellowship, New School University; Henry M. McCracken Fellowship, New York University

Jeremy Cohan

sociologist

EDUCATION: BA, with honors, University of Chicago; Education Certificate, Pace University; PhD, New York University (in progress)

PROFESSIONAL EXPERIENCE INCLUDES: Instructor, teaching assistant, New York University; Graduate Student Association Elected Representative, Department of Sociology, New York University

CONFERENCE PRESENTATIONS INCLUDE: "Lukacs' Abyss," Institute of Culture and Society, University of Illinois at Chicago; "Foucault's Detours," Cultural Studies Association Annual Convention; "Lukacs: Professor or Politician?," Leftforum Conference; "Why We Should Care about Class," Economic and Political Sociology Workshop, New York University; "What Marx Really Thought About Class," Marx and Philosophy Society Annual Conference

AWARDS AND HONORS INCLUDE: Henry M. McCracken Fellowship, New York University

V. Proseminar Discussants

Lecturers visiting the program have included:

Melanie Gilligan

Based in New York and London, Gilligan works in a variety of media, including video, performance, text, installation, and music. Recent exhibitions include Transmission Gallery, Glasgow; Franco Soffiantino Gallery, Turin; and Interaccess, Toronto. Popular Unrest was co-commissioned and presented by Chisenhale Gallery, London; Kölnischer Kunstverein, Cologne; Presentation House Gallery, North Vancouver; and Walter Phillips Gallery, Banff Centre. Gilligan is the recipient of a Paul Hamlyn Award for Artists and the Illy Present Future Prize at the Artissima Art Fair.

Sam Lewitt

Sam Lewitt's work has been presented at the Swiss Institute, Miguel Abreu Gallery, Galerie Daniel Buchholz, Galerie Christian Nagel, and the Whitney Biennial. Lewitt received his BFA from the School of the Visual Arts and later participated in the Whitney Museum of American Art's Independent Study Program.

James Hansen

Dr. James Hansen heads the NASA Goddard Institute for Space Studies in New York City, a part of the Goddard Space Flight Center in Greenbelt, Maryland. He has held this position since 1981. He is also an adjunct professor in the Department of Earth and Environmental Sciences at Columbia University. Professor Hansen is best known for his research in the field of climatology, his testimony on climate change to congressional committees in 1988 that helped raise broad awareness of global warming, and his advocacy of action to avoid dan-

gerous climate change. In 2009 his first book, *Storms of My Grandchildren*, was published.

Joshua Freeman

Joshua Freeman is a professor of history at Queens College, City University of New York (CUNY) and the CUNY Graduate Center. He is the author of *In Transit: The Transport Workers Union in New York City, 1933 – 1966*, *Working-Class New York: Life and Labor Since World War II*, and *American Empire, 1945 – 2000: The Rise of a Global Power, The Democratic Revolution at Home*.

Michael Morse

Massachusetts-born bassist, composer, arranger, and teacher Michael Morse studied with Gary Peacock, Warren Grim and Rudolf Watzel. Among the jazz greats with whom he has performed and recorded are Brian Barley, Bob Mover, Lee Konitz, Roswell Rudd, Charles Ellison, Claude Ranger, John Vidacovich, Jane Fair, Terry King, Steve Hall, and Kirk MacDonald. He is a practitioner of the dark art of music sociology, and teaches at Trent University, as well as writing books and articles in the field.

Sebastian Ziedler

Sebastian Ziedler is a faculty member of the department of the history of art at Yale University. Before joining the faculty at Yale he was a predoctoral fellow at the Getty Research Institute and taught classes at Barnard College and at the University of California, Berkeley, on modern sculpture, Cubism, Surrealism, Picasso, Georges Bataille and on theories and methods of art history, among other subjects. He is writing an intellectual biography of the art critic Carl Einstein, on whom he edited a special issue of *October* magazine.

David Salle

David Salle is a painter. Major exhibitions of his work have taken place at the Whitney Museum of American Art, the Stedelijk Museum in Amsterdam, Museum of Contemporary Art, Los Angeles, Castello di Rivoli (Torino, Italy), and the Guggenheim Museum Bilbao.

Jodi Dean

Jodi Dean is Professor of Political Science and Hobarth and William Smith Colleges. She is the author of several books, including *Blog Theory*, *The Communist Horizon*, *Democracy and Other Neoliberal Fantasies*, *Zizek's Politics*, and *Solidarity of Strangers*.

Jasper Bernes

Jasper Bernes is a poet and writer. He has published a poetry collection, *Starsdown*, and has written articles for numerous journals, including *Reclamations*, *Aufgabe*, *Xantippe*, *Jacket*, *The New Inquiry*, and the *Los Angeles Review of Books*. He is currently a postdoctoral fellow in the Literature Program at Duke University.

Claire Bishop

Claire Bishop is a frequent contributor to *Artforum* and the author of *Installation Art: A Critical History*, and *Artificial Hells: Participatory Art and the Politics of Spectatorship*. She is the editor of *Participation*, and teaches Art History at CUNY Graduate Center.

Georg Windeck

Georg Windeck (Cooper Union) is a registered architect (Berlin, New York) and a LEED-accredited professional for sustainable design. In his independent practice he works on architectural propositions that experiment

with typological modes of form-finding based on historical and artistic precedents. His academic research focuses on the exploration of spatial possibilities afforded by innovations in construction technology.

Tan Lin

Tan Lin is the author of *Lotion Bullwhip Giraffe*, *BlipSoako1*, *Ambience is a Novel with a Logo*, *Heath (Plagiarism/ Outsource)* and *Seven Controlled Vocabularies and Obituary 2004*. *The Joy of Cooking*. His work has appeared in journals including *Conjunctions*, *Artforum*, *Cabinet*, *New York Times Book Review*, *Art in America*, and *Purple*. His video, theatrical, and LCD works have been shown at the Marianne Boesky Gallery, Yale Art Museum, Sophienholm Museum (Copenhagen), Ontological Hysterical Theatre, and as part of the Whitney Museum's Soundcheck Series.

Jefferson Cowie

Jefferson Cowie teaches labor and working-class history, with research spanning a number of areas including politics, social history, and popular culture. His books include *Capital Moves: RCA's Seventy-Year Quest for Cheap Labor*, which received a Philip Taft Prize for Best Book in Labor History; as co-editor, *Beyond the Ruins: The Meanings of Deindustrialization*; and, most recently, *Stayin' Alive: The 1970s and the Last Days of the Working Class*, which received a number of awards, including the Francis Parkman Prize for the Best Book in American history from the Society of American Historians, the Merle Curti Award from the Organization of American Historians, and the best book award from Labor History. He is the co-author with Nick Salvatore of a forthcoming book on the New Deal, *The Long Exception*.

Michael Smith

Michael Smith is an influential figure in performance art, video art, and installation art. He has an extensive exhibition history that includes works shown in venues as varied as Franklin Furnace, The Kitchen, Caroline's Comedy Club, CBGBS, Dance Theatre Workshop, Cinemax, the Whitney, the Museum of Contemporary Art in Los Angeles, the New Museum, the Pompidou Center, and, in recent years, sites in São Paulo, Copenhagen, Milan, and London, among others.

Tony Conrad

Tony Conrad is an American avant-garde video artist, experimental filmmaker, musician/composer, sound artist, teacher and writer. His work has been shown at numerous museums, including the Museum of Modern Art and the Whitney Museum of American Art. He is a distinguished professor in the department of Media Studies at SUNY Buffalo, where he has been a faculty member since 1976.

Mark Dudzic

Mark Dudzic serves as National Coordinator of the Labor Campaign for Single Payer. A long-time union activist, he joined the Oil, Chemical and Atomic Workers (now part of the United Steelworkers) in 1979 when he helped to organize the precious metals refinery in Northvale, NJ where he worked as a melter/caster. In 1985, he was elected president of Rahway, NJ Local 8-149 OCAW. Throughout the 1990's he served as president of the OCAW District 8 Council, the largest District in the OCAW. Dudzic was a founding member of Labor Party Advocates and, upon the death of his friend and union brother Tony Mazzocchi in 2002, he was appointed Labor Party National Organizer.

Steve Fraser

Steve Fraser is an associate adjunct professor at Columbia University and has written for the *New York Times*, *Los Angeles Times*, *Nation*, and *American Prospect*. His many publications include *Labor will Rule: Sidney Hillman and the Rise of American Labor* and *Every Man a Speculator: A History of Wall Street in American Life*. Most recently he is the author of *Wall Street: America's Dream Palace*.

Doug Henwood

Doug Henwood is a New York based journalist who edits the *Left Business Observer* and hosts a radio show on contemporary political and economic issues, *Behind the News*. He is the author of *The State of the USA Atlas*, *Wall Street* and *After the New Economy*.

Richard Foreman

Richard Foreman is the founder and artistic director of the Ontological-Hysteric Theater. He has written, directed and designed over 50 of his own plays internationally and in New York City. He has received several "OBIE" awards for best play of the year, as well as several for directing and 'sustained achievement.' He has received the annual Literature award from the American Academy and Institute of Arts and Letters, a "Lifetime Achievement in the Theater" award from the NEA, the PEN Club Master American Dramatist Award, a MacArthur "Genius" Fellowship, and in 2004 was elected officer of the Order of Arts and Letters of France. His archives and work materials were recently acquired by Bobst Library at NYU.

Paul Chan

Paul Chan's artwork has been exhibited internationally at the Venice Biennale, Centre Pompidou, Biennale of Sydney, International Istanbul Biennial, and Whitney Biennial, and most recently at Harvard University, Serpentine Gallery, New Museum, and the Stedelijk Museum in Amsterdam. In 2007, Chan collaborated with the Classical Theatre of Harlem and Creative Time to produce a site-specific outdoor presentation in New Orleans of Samuel Beckett's play, *Waiting for Godot*.

Martin Jay

Martin Jay is an intellectual historian and Sidney Hellman Ehrman Professor of History at the University of California, Berkeley. Among his many works are *The Dialectical Imagination*, *Marxism and Totality*, *Adorno*, *Permanent Exiles*, *Fin de Siècle Socialism*, *Force Fields*, *Downcast Eyes*, *Songs of Experience*, *The Virtues of Mendacity*, and *Essays from the Edge*.

Mowry Baden

Mowry Baden is a sculptor and teacher. Articulating an internal awareness of movement and posture has always been the most important element in his work. Over the past forty-three years, he has developed various methods of decentering vision and interfering with habitual human gestures. He wants the viewer to enter the object, or the space, and have an experience that is visceral, internal, and sensorially cross-circuited.

Moishe Postone

Moishe Postone is a professor of history and a member of the Committee on Jewish Studies at the University of Chicago. His research and teaching focus primarily on nineteenth- and twentieth-century European intellectual

history and critical social theory. His work has also considered the problematic of modern anti-Semitism and questions of history, memory, and identity in postwar Germany. Postone is the author of *Time, Labor and Social Domination: A Reinterpretation of Marx's Critical Theory*.

Frances Fox Piven

Frances Fox Piven is a Distinguished Professor of Political Science and Sociology at the CUNY Graduate Center. She is the co-founder of the National Welfare Rights Organization and the author of *Challenging Authority: How Ordinary People Change America*, *The War at Home*, and *Labor Parties in Postindustrial Societies*. Her many other books include *Poor People's Movements*, *Regulating the Poor*, *The Breaking of the American Social Compact*, *Why Americans Don't Vote*, and *Why Americans Still Don't Vote*, co-authored with her late husband, Richard Cloward.

Benj DeMott

Benj DeMott has written for the *City Sun*, *Village Voice*, and academic journals. In 1998, he helped start *First of the Month*—a “newspaper of the radical imagination” that is now an online journal. Since 2008, he has edited annual collections of writings titled *First of the Year*. *First of the Year: 2010* was published by Transaction in the summer of 2011. DeMott is currently at work on this year's edition.

Spyros Papapetros

Spyros Papapetros is a member of the history and theory faculty of the School of Architecture and the program in Media and Modernity at Princeton University. His work focuses on the relationship between architecture and the visual arts, and between architecture, psy-

choanalysis and the history of psychological aesthetics. His many writings include *On the Animation of the Inorganic: Art, Architecture, and the Extension of Life* (forthcoming, University of Chicago Press) and, as editor, *Space as Membrane*, by Siegfried Ebeling.

Barry C. Lynn

Barry C. Lynn is the director of the Markets, Enterprise, and Resiliency Initiative, and is a senior fellow at the New America Foundation. Lynn is the author of *Cornered: The New Monopoly Capitalism and the Economics of Destruction* and *End of the Line: The Rise and Coming Fall of the Global Corporation*. His articles have appeared in *Harper's*, *Financial Times*, *Harvard Business Review*, and *The National Interest*.

Paul Mattick

Paul Mattick is professor of philosophy at Adelphi University. He is the author of *Social Knowledge: An Essay on the Nature and Limits of Social Science*, *Art in Its Time: Theories and Practices of Modern Aesthetics*, *Eighteenth-Century Aesthetics and the Reconstruction of Art* (as editor), and *Business as Usual: The Economic Crisis and the Failure of Capitalism*.

VI. Apply

For more about admission to the MA Program in Critical Theory and the Arts, go to the department website at cta.sva.edu.

VII. Program Location

SVA has a number of buildings on both sides of New York City.

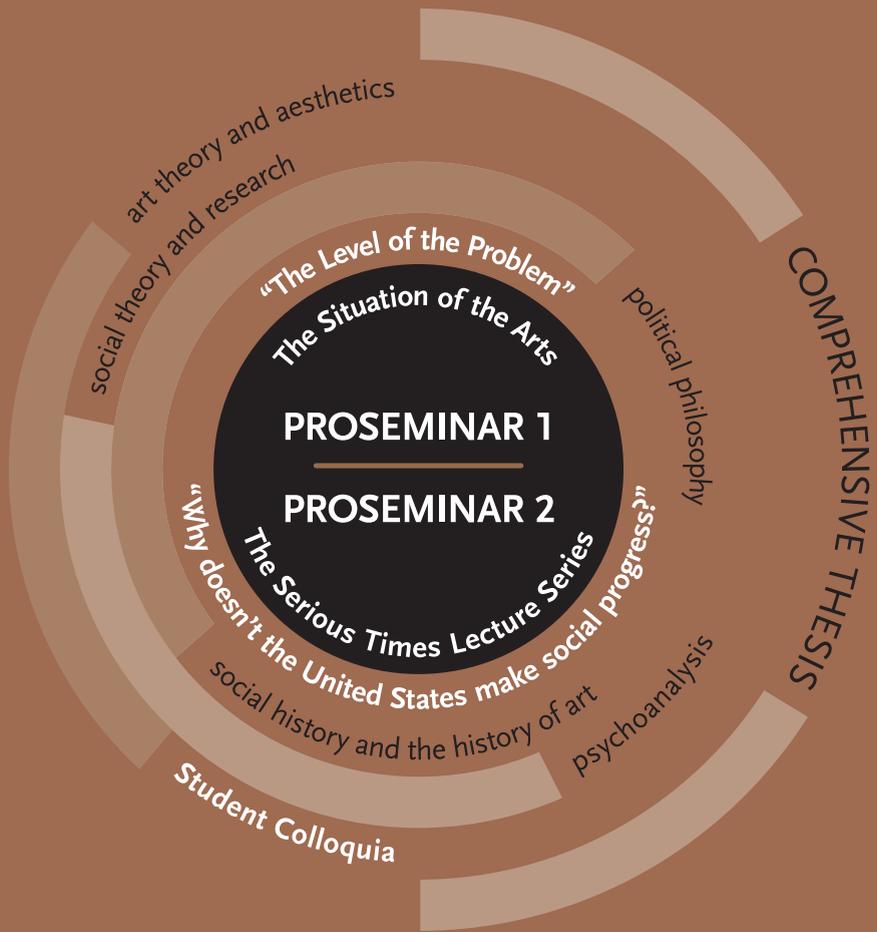
We are located in a building on the west side of the city at:

133/141 W. 21 St.,
New York NY 10011
6th floor, Rm 600

Come through the main entry to the building, go past the security guards on your right and take the passenger elevator to the sixth floor. As you step out of the elevator, our offices are immediately on your left. Call us from the lobby, at the number below, if the security guard requires further permission.

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