

## **ART HISTORY 7880: Art, Affect, and the Ends of Psychoanalysis**

Fall 2014, W2-5PM, Locy Hall 314

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Office Hours Th2-4PM, 1800 Sherman Ave., Suite 4400, Room 406

### ***Description***

In this seminar, we will aim to take stock of the “affective turn” in the humanities, its complex relationship to psychoanalysis, and above all, the import of these discourses for how we imagine and narrate aesthetic experiences as they intersect with a range of culturally specific subject positions. The readings for each week bring together a particular mode of critical intervention with cultural analyses reliant upon its insights, necessitating close attention to primary texts, works of art, and vital interpretations of both. Our theoretical engagement begins with the writings of Sigmund Freud, Melanie Klein, Frantz Fanon, and Jacques Lacan, before turning to the likes of Gilles Deleuze, Brian Massumi, Sianne Ngai, and Lauren Berlant. While course readings primarily derive from the modern era, with a focus on twentieth-century visual arts, the questions we will consider are germane for various periods and disciplines of humanistic study.

### ***Assignments and Evaluation***

1. The seminar requires careful preparation of all assigned readings—available via Blackboard unless otherwise noted—in addition to mandatory attendance at and thoughtful participation in all class meetings.
2. Each week 1-3 students will be responsible for assembling images and shaping the intellectual arc of the seminar. Discussion leaders should aim to connect lines of argumentation, clarify central concepts, and highlight vital passages, whether visual or textual.
3. Except when leading discussion, every week when readings are assigned students must select and gloss a short passage from a theoretical text with an eye toward critically articulating the questions raised by the quotation as well as its implications for the majority of that week’s readings. This paper should be 1-2 pages in length and must be posted on Blackboard directly into the discussion thread—not posted as an attachment—by 11:59PM the day before each seminar. Students should be sure to consult each other’s papers before class begins.
4. Students are strongly encouraged to identify their final paper topics and to meet with the course instructor during his regularly scheduled office hours as early in the quarter as possible. Each student is required to post a brief description—no more than one paragraph—of their proposed topic to Blackboard no later than 11:59PM, October 21<sup>st</sup>. By 12:00PM, November 26<sup>th</sup>, all students should post detailed 2-page narrative accounts of their paper’s main arguments and key moves, with clearly articulated thesis statements. During the final seminar, each student will receive feedback on their abstract from class.
5. For their final 12-15-page papers, students may write on any topic of their choosing that enables them to demonstrate a sustained engagement with the central concerns of the course. Final papers should be emailed to the instructor no later than 11:59PM, Wednesday, December 10<sup>th</sup>. Papers received after this time will automatically be marked down a half-grade for every day late and may not be graded before the end of the quarter, resulting in an incomplete.

*All written work should be double-spaced, formatted according to a recognized citation system, typed in 12-point font with 1-inch margins on all sides of each page, and where relevant, well illustrated with clearly marked figures. Plagiarism in any form will not be tolerated.*

## **Working Schedule**

### **9/24 Week 1: Introductions**

Gregory Seigworth and Melissa Gregg, "An Inventory of Shimmers," in *The Affect Theory Reader*, ed. Gregory Seigworth and Melissa Gregg (Durham: Duke University Press, 2010), 1-25.  
Patricia Ticineto Clough, "Introduction," in *The Affective Turn: Theorizing the Social*, ed. Patricia Ticineto Clough with Jean Halley (Durham: Duke University Press, 2007), 1-33.

### **10/1 Week 2: Towards an Affective Materialism**

Sigmund Freud, selections from "Project for a Scientific Psychology," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: Volume I*, ed. and trans. James Strachey (London: Hogarth Press), 294-95, 357-359.  
Sigmund Freud, "The Neuro-Psychoses of Defense," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: Volume III*, ed. and trans. James Strachey (London: Hogarth Press), 43-68.  
Sigmund Freud, *Beyond the Pleasure Principle*, trans. James Strachey (London: The Hogarth Press, 1950).  
André Green, "Terminology and Semantics," in *The Fabric of Affect in the Psychoanalytic Discourse* (London: Routledge, 1999), 4-8.  
Ruth Stein, "Freud's Writing on Affect," in *Psychoanalytic Theories of Affect* (New York: Praeger, 1991), 1-34; 191-192.  
T.J. Clark, "Freud's Cézanne," in *Farewell to an Idea: Episodes from a History of Modernism* (New Haven: Yale University Press, 1999), 139-67; 422-423.  
Recommended: J. Laplanche and J.-B. Pontalis, *The Language of Psychoanalysis*, trans. Donald Nicholson-Smith (New York: W.W. Norton & Company, 1973) [available electronically via NUCAT]

**Discussion: Douglas and Thomas**

**Snack: C.C. and Meghan**

### **10/8 Week 3: Mourning and Melancholia**

Sigmund Freud, "Mourning and Melancholia," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: Volume XIV*, ed. and trans. James Strachey (London: Hogarth Press), 243-258.  
Anne Anlin Cheng, "The Melancholy of Race," in *The Melancholy of Race: Psychoanalysis, Assimilation, and Hidden Grief* (Oxford: Oxford University Press, 2000), 3-29; 197-205.  
Juliet Mitchell, "Introduction to Melanie Klein," in *Reading Melanie Klein*, ed. John Phillips and Lyndsey Stonebridge (London: Routledge, 1998), 11-31.  
J. Laplanche and J.-B. Pontalis, "Anaclisis," in *The Language of Psychoanalysis*, trans. Donald Nicholson-Smith (New York: W.W. Norton & Company, 1973), 29-32. [available electronically via NUCAT]  
Melanie Klein, "Mourning and its Relation to Manic-Depressive States," in *The Selected Melanie Klein*, ed. Juliet Mitchell (New York: The Free Press, 1986), 146-174; 236-37.  
Melanie Klein, "Infantile Anxiety Situations Reflected in a Work of Art and in the Creative Impulse," in *The Selected Melanie Klein*, ed. Juliet Mitchell (New York: The Free Press, 1986), 84-94.  
R: *Mothersism* Panel Discussion, UIC Gallery 400, October 18, 2-4PM

**Discussion: Scott and Meghan**

**Snack: Tyrone and Eddie**

**10/15 Week 4: Some Black Positions**

Frantz Fanon, "The Fact of Blackness," *Black Skin, White Masks*, trans. Charles Lam Markmann (New York: Grove Press, Inc., 1967), 109-140.

Fred Moten, "The Case of Blackness," *Criticism* 50.2 (Spring 2008): 177-218.

Hortense J. Spillers, "'All The Things You Could Be By Now, If Sigmund Freud's Wife Was Your Mother': Psychoanalysis and Race," in *Black, White, and in Color* (Chicago: University of Chicago Press, 2003), 376-427; 515-527.

Frank Wilderson, "The Narcissistic Slave," in *Red, White, & Black: Cinema and the Structure of U.S. Antagonisms* (Durham: Duke University Press, 2010), 54-91; 346-350.

R: Frantz Fanon, "On Violence," in *The Wretched of the Earth*, trans. Richard Philcox (New York: Grove Press, 2004), 1-62.

**Discussion: C.C. and Jason**

**Snack: Kelly and Whitney**

**10/22 Week 5: The Structure of the Ego**

Jacques Lacan, "The Mirror Stage as Formative of the Function of the *I* as Revealed in Psychoanalytic Experience," in *Écrits*, trans. Alan Sheridan (New York: Routledge, 1977), 1-7.

Kaja Silverman, *The Threshold of the Visible World* (New York: Routledge, 1996), 1-37; 229-234.

Jacques Lacan, selections from "Introduction of the big Other," in *The Seminar of Jacques Lacan: Book II*, ed. Jacques-Alain Miller, trans. John Forrester (New York: W.W. Norton & Company), 243-47.

Eve Meltzer, *Systems We Have Loved: Conceptual Art, Affect, and the Antihumanist Turn* (Chicago: University of Chicago Press, 2013), 3-25, 155-209; 223-27.

R: Jacques Lacan, "The Empty Word and the Full Word," in *The Language of the Self: The Function of Language in Psychoanalysis*, trans. Anthony Wilden (Baltimore: The Johns Hopkins University Press, 1968), 9-27; 97-111.

Rosalind Krauss, "Video: The Aesthetics of Narcissism," *October* 1 (Spring 1976): 50-64.

Anne M. Wagner, "Performance, Video, and the Rhetoric of Presence," *October* 91 (Winter 2000): 59-80.

**Discussion: Huey (and Thomas)**

**Snack: Thomas and Scott**

**10/29 Week 6: Turns and Returns**

Gilles Deleuze and Félix Guattari, selections from *Anti-Oedipus: Capitalism and Schizophrenia*, trans. Robert Hurley, Mark Seem, and Helen R. Lane (Minneapolis: University of Minnesota Press, 1983), xi-xxiv, 1-22, 36-56, 273-296, 322-339; 383-86, 393-95.

Gilles Deleuze and Félix Guattari, selections from *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), ix-xv, 149-166; 531-32.

Brian Massumi, *Parables of the Virtual: Movement, Affect, Sensation* (Durham: Duke University Press, 2002), 23-45, 89-132; 260-64; 270-76.

Henri Bergson, "The Possible and the Real," in *The Creative Mind*, trans. Mabelle L. Andison (New York: Greenwood Press, 1968), 106-125.

Baruch Spinoza, selections from "The Ethics," in *The Collected Works of Spinoza*, ed. and trans. Edwin Curley (Princeton: Princeton University Press, 1985), 401-407, 491-97.

R: Fredric Jameson, "The Cultural Logic of Late Capitalism," in *Postmodernism, or, The Cultural Logic of Late Capitalism*, (Durham: Duke University Press, 1991), 1-54.

Rei Terada, *Feeling in Theory: Emotion after the "Death of the Subject"* (Cambridge: Harvard University Press, 2001), 1-15; 159-162.

**Discussion: Michael and Eddie**

**Snack: Jonathan and Huey**

### **11/5 Week 7: Screening Alterity**

Gilles Deleuze, selections from *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986), ix-x, 1-8, 56-66, 87-101; 217-19, 226-28; 230-31.

Gilles Deleuze, selections from *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), xi-xviii, 18-24, 68-83, 126-137; 284-5, 292-5, 302-4.

Kara Keeling, *The Witch's Flight: The Cinematic, the Black Femme, and the Image of Common Sense* (Durham: Duke University Press, 2007), 1-44, 118-137; 157-169, 189-191.

F. Gary Gray, *Set It Off*, 1996

Nick Davis, *The Desiring-Image: Gilles Deleuze and Contemporary Queer Cinema* (Oxford: Oxford University Press, 2013), 3-34, 106-141; 257-264, 275-80; 250-55.

Cheryl Dunye, *The Watermelon Woman*, 1997

Cheryl Dunye and Zoe Leonard, *The Fae Richards Photo Archive* (San Francisco: Artspace Books, 1996).

**Discussion: Tyrone and Shoniqua**

**Snack: Shoniqua and Ivan**

### **11/12 Week 8: Shame, Anxiety, and other Queer Feelings**

Eve Sedgwick and Adam Frank, "Shame in the Cybernetic Fold," in *Touching Feeling: Affect, Pedagogy, Performativity* (Durham: Duke University Press, 2003), 1-21.

Silvan Tomkins, "The Quest for Primary Motives: Biography and Autobiography of an Idea," *Journal of Personality and Social Psychology* 41.2 (1981): 306-329.

Sara Ahmed, *The Cultural Politics of Emotions* (New York: Routledge, 2004), 102-121, 144-167.

Sianne Ngai, *Ugly Feelings* (Cambridge: Harvard University Press, 2005), 1-38, 209-247; 357-61, 389-94.

R: Sara Ahmed, "The Affective Politics of Fear," in *The Cultural Politics of Emotion* (New York: Routledge, 2004), 62-82.

Brian Massumi, "The Future Birth of the Affective Fact," in *The Affect Theory Reader*, ed. Gregory Siegworth and Melissa Gregg (Durham: Duke University Press, 2010), 52-70.

**Discussion: Whitney and Ivan**

**Snack: Michael**

### **11/19 Week 9: Affect in Action?**

Lauren Berlant, *Cruel Optimism* (Durham: Duke University Press, 2011), 1-95; 269-276.

Gregg Bordowitz, *Fast Trip, Long Drop*, 2003

Gregg Bordowitz, *Habit*, 2001

Lauren Berlant, "Showing Up to Withhold: Pope L.'s Deadpan Aesthetic," in *Showing Up To Withhold* (Chicago: University of Chicago Press, 2014), 106-135.

Kristine Stiles, "Wangechi Mutu's Family Tree," in *Wangechi Mutu: A Fantastic Journey*, ed.

Trevor Schoonmaker (Durham: Nasher Museum of Art at Duke University, 2013), 51-81.

***Discussion: Kelly and Jonathan***

***Snack: Douglas***

***11/26 Week 10: Thanksgiving Holiday Break/No Class***

***12/1 Week 11: Writing Workshop: 1800 Sherman Ave., Room 4-430, 5PM ("Business attire")***

**FINAL PAPERS DUE TO INSTRUCTOR VIA EMAIL AT 11:59PM ON WEDNESDAY,  
DECEMBER 10<sup>TH</sup>**