I. Introduction
Many of the strategies by which we have been taught to look at images have their origin in a definition of the picture first articulated in the Italian Renaissance: a framed surface or pane situated at a certain distance from the viewer who looks through it to a second world.

How well does this model hold up? Is Dutch painting of the seventeenth century no more than a portrait of Holland? Is the relationship of art to the world like that of the eye itself?

We shall explore the nature of representation in painting, photography, and film, looking closely at examples from the seventeenth century, at the work of Rembrandt, Velasquez, and Vermeer, as well as at later works by Manet, Courbet, Degas, Cezanne, Picasso, Andy Warhol, Jasper Johns, and the abstract expressionists, among others. We shall also look at the photographs of Atget, Ansel Adams, Dorothea Lange, Edward Weston, Walker Evans, Diane Arbus, Alfred Stieglitz, Henri Cartier-Bresson, to name a few, and at the films of Michelangelo Antonioni, George Cukor, Alfred Hitchcock and Ridley Scott.

II. Reading
Primary texts will be available at the University Book Store:

A. Painting
• Cynthia Freeland, BUT IS IT ART?, Oxford University Press
• Nelson Goodman, WAYS OF WORLDMAKING, Hackett
• Arthur Danto, THE TRANSFIGURATION OF THE COMMONPLACE, HUP
• Michel Foucault, THIS IS NOT A PIPE, University of California Press

B. Photography
• Roland Barthes, CAMERA LUCIDA, Hill and Wang
• Susan Sontag, ON PHOTOGRAPHY, Anchor Books

C. Film
• Stanley Cavell, THE WORLD VIEWED, Harvard University Press.
III. **Class Times**
The course meets on **TUESDAYS & THURSDAYS from 2:00 to 3:20 PM**.

II. **Writing**
Three short papers (5-7 pages) are required on topics growing out of the readings and class discussions:

III. **Rewriting**
You will be given the opportunity to **rewrite** one of the three papers. **Rewrites** must be accompanied by a copy of the original paper with the comments, plus a cover sheet, attached to the original and the rewrite, stating how you have improved the paper and spelling out in detail, simply and clearly, what you have done to make your paper, now **rewritten**, that much more wonderful. The grade you receive for that paper will be the grade you receive for your **rewrite**. The grade will not be an average of the grade on the original and the **rewrite**. More will be said about **rewriting** in class at the time.

IV. **Examinations**
There will be no exams. None. There will be no mid-term and no final exam. This is a class where you are being asked to do some thinking about some controversial issues in art, in the world of painting, photography and film, to take a position and to defend that position. There will also be - in addition to the three short 5 page papers - three short answer writing assignments, three reader/response exercises in which you will be asked to say In your own words what a selected passage from one of the readings means and whether you agree or disagree with the reading and if so why.
V. Class Participation
Much of the class will be taken up by our looking at works of art, at paintings, photographs and films. Everyone will be invited to chime in, speak up, ask a question or make a comment. Speaking up, if it is only to ask a question, or make a comment however, mundane, counts as participation. You will, however, not be required to speak up in class; you will merely be invited. You may come to class, look at the art, and just listen to what others have to say, and never say a word yourself. There will be other opportunities for you to participate. You may keep a journal in which you can comment on the art, the reading and what was said in class. There will also be a course blog and everyone is welcome, although (again) not required, to participate on the ART BLOG for the class. You may also meet the participation requirement by attending discussion sessions which will be optional, by meeting with your TA, by coming to office hours and by talking about art with your family, with your mother and father and uncles and aunts, roommates and friends on FACEBOOK.

VI. Attendance
Attendance is required. You are allowed two unexcused absences. Otherwise, if you miss a class, you will need to provide an excuse in writing. Any undocumented absences over and above the two unexcused absences will have an impact on your final grade.

VII. Grading
For the papers grading will be broken down as follows: 40% for your strongest essay, 25% for your next best effort and 20% for your least successful of the three. The Reader/Response exercises combined will count 10% and participation: 5%.
THE ART OF PAINTING, PHOTOGRAPHY & FILM

VIII. Teaching Fellows
Several Teaching Assistants will be assigned to the Aesthetics class. The TAs will be responsible for reading the papers and making comments on them, although I shall read all the papers too and decide on each and every grade. The TAs will be asked to suggest a grade for papers for which they write comments, but they will not have the last word. I will make all final grade decisions. If you are convinced an error has been made, first talk with your TA with whom you have been working. If you are still not satisfied, you may bring your paper to me.

IX. Films
Several films will be shown during the Spring semester, among them, the BBC Documentary on SECRET KNOWLEDGE, Antonioni’s BLOW-UP, George Cukor’s THE PHILADELPHIA STORY, Alfred Hitchcock’s REAR WINDOW, NORTH BY NORTHWEST and VERTIGO and Ridley Scott’s ALIEN.

X. Small Group Discussions
In larger classes discussion groups can be helpful. Occasional sessions will be scheduled especially after paper topics are handed out and before a paper is due, providing opportunities to explore some of the more complex issues of the course in greater depth.

XI. Office Hours
Office hours: 3:30 to 4:30 PM on Thursdays and by appointment in RABB 306.

XII. Messages
If you wish to leave a messages for me, the best way is by email: teuber@brandeis.edu.

Note: If you are a student with a documented disability on record at Brandeis and you’d like a reasonable accommodation made for you in PHIL 113B, please see me.