This course explores the relationship between the visual arts, and particularly non-linguistic expression, and philosophical discourse by mainly looking at the writing of two major figures in Continental philosophy, and by juxtaposing them critically with the work of the painters they engage. Our readings will set out from Paul Klee’s essay “On Modern Art,” and will then focus mainly on the writings on painting by Maurice Merleau-Ponty and Gilles Deleuze. The course will explore how painting may be understood as a distinct way of thinking and as the occasion for distinct determinations of being (rather than understanding painting as mimesis, that is, as mere image making that illustrates already present beings and nature, or as a thoughtless process in need of linguistic explication). Following this insight we will also explore how in its nonlinguistic articulation painting may teach us something about philosophical discourse that remains at the limit and as such beyond philosophical conceptual discourse. Some of the main themes of the course will be experience, phenomena, time, space, movement, gesture, materiality, and intersubjectivity. The course will include a visit by a guest artist and a museum tour.

**Required Texts:**
The Merleau-Ponty Aesthetics Reader: Philosophy and Painting
Gilles Deleuze, Francis Bacon: The Logic of Sensation
Gale and Stephens (editors), Francis Bacon

**Requirements** (All assignments are to be turned in when they are due.)

1. Students will be responsible for having **three leading questions prepared for each session.** The questions should demonstrate knowledge of the assigned text. They should be prepared ahead of time, and should be clearly and correctly written on a separate sheet. They will be collected at the beginning of each class. There will not be any make-ups. 15%

2. All participants are expected to **come to class prepared to lead the discussion of the main paragraphs being discussed during each session.** At times you will be expected to present sections, participate in discussions, and complete short writing assignments in class. 15%

3. **Midterm Course Report.** For a midterm you will be expected to turn in a one page summary of each day of classes. The summary should be based on your notes from class, and should include the main topics discussed, technical terms and definitions, and critical issues raised. In a closing paragraph you should discuss one idea you found most compelling, you should explain why. 20%

4. There will be a **final paper** on an assigned topic. **Papers should be 5 to 8 pages in length.** All papers must be double spaced, standard font and margins. In all cases you will be expected to use one main text from those read in class, with careful citations and explications of passages; and at least one other text (also from those read in class). When fitting, the content of the paper will reflect class discussions and lectures. 50%
Course Policies
Grade Rubric:
A = excellent. No mistakes, well written, and distinctive in some way or other.
B = good. No significant mistakes, well written, but not distinctive in any way.
C = OK. Some errors but a basic grasp of the material.
D = poor. Several errors; tenuous grasp of the material.
F = failing. Problematic on all fronts indicating either no real grasp of the material or a complete lack of effort.
Please note that the grades refer to the expected level of general performance, and to the understanding and articulation of the material covered in this course.

Attendance: You are expected to attend all classes, unless you have a major emergency. If this occurs let me know as soon as possible and then see me in person. Absences will lower your grade.

Computer, Cell Phone, and Electronic Equipment Policy
The use of computers, cell phones, or any other electronic equipment not specifically allowed by the instructor is not permitted during class.

Rules of Academic Honesty
The following acts of academic dishonesty will result in course failure, i.e., an "F"
Plagiarism: Plagiarism is the inclusion of someone else’s product, words, ideas, or data as one’s own work. When a student submits work for credit that includes the product, words, ideas, or data of others, the source must be acknowledged by the use of complete, accurate, and specific references, such as footnotes. By placing one's name on work submitted for credit, one certifies the originality of all work not otherwise identified by appropriate acknowledgements. Verbatim statements by others must be enclosed by quotation marks or set off from the regular text as indented extracts. Students will avoid being charged with plagiarism if there is acknowledgement of indebtedness. Indebtedness must be acknowledged whenever: 1) one quotes another person’s actual words or replicates all or part of another’s product; 2) one uses another person’s ideas, opinions, work, data, or theories, even if they are completely paraphrased in one’s own words; 3) one borrows facts, statistics, or other illustrative material—unless the information is common knowledge. Unauthorized collaboration with others on papers or projects can inadvertently lead to a charge of plagiarism. If in doubt, consult the instructor or seek assistance from the staff of Academic Learning Services (68 PLC, 346-3226). In addition, it is plagiarism to submit as your own any academic exercise prepared totally or in part by another person, even if that person is acting as a tutor or editor (and ends up substantially producing part of the work).
Fabrication: Fabrication is the intentional use of information that the author has invented when he or she states or implies otherwise, or the falsification of research or other findings with the intent to deceive. Examples include, but are not limited to: 1) citing information not taken from the source indicated; 2) listing sources in a reference not used in the academic exercise; 3) inventing data or source information for research or other academic exercises.
Cheating: Cheating is an act of deception by which a student misrepresents or misleadingly demonstrates that he or she has mastered information on an academic exercise that he or she has not mastered, including the giving or receiving of unauthorized help in an academic exercise. Examples include but are not limited to: 1) copying from another student's work; 2) collaborating without authority or allowing another student to copy one’s work in a test situation; 3) using the course textbook or other material not authorized for use during a test; 4) using unauthorized material during a test; for example, notes, formula lists, cues on a computer, photographs, symbolic representations, and notes written on clothing; 5) resubmitting substantially the same work that was produced for another assignment without the knowledge and permission of the instructor; 6) taking a test for someone else or permitting someone else to take a test for you.
6. Contact Information and Office Hours
248 Susan Campbell Hall, T 11:00-1:00, or by appointment. email: avallega@uoregon.edu (In your emails please specify your full name and the title of the course you are attending).

Reading Schedule

1/7 - Syllabus and Course Introduction
9- Paul Klee “On Modern Art” (Blb)

14-16 Merleau-Ponty, “Cezanne’s Doubt.”

21-23 Merleau-Ponty, “Eye and Mind.”

28-30 Merleau-Ponty, “Eye and Mind.”

2/4 - Guest Artist
6- Museum Tour

11- Deleuze, Francis Bacon: The Logic of Sensation, Intro. and Ch. 1-7.
13- Deleuze, Francis Bacon: The Logic of Sensation, Intro. and Ch. 1-7.

[Midterm Course Reports due]

18- John Sallis, writings on Paul Klee.
20- Sallis Lecture: “The Endowment of Music: The Voice and Vision” (4:00 – 5:30, Gerlinger Lounge)


3/4-6 Deleuze, Francis Bacon: The Logic of Sensation, ch. 14-17.

11- Closing Course Lecture
13- Reading Day

3/17- Final Paper Due