



CIEE Global Institute – Paris

Course name:	The Unconscious Eye: Psychoanalysis and the Visual Arts
Course number:	PSYC 3001 PAFR
Programs offering course:	Summer in Paris
Language of instruction:	English
U.S. Semester Credits:	3 semester credits / 4.5 quarter credits
Contact Hours:	45
Term:	Summer 2019

Course Description

This course will explore psychoanalytic thought and critique in the field of 20th and 21st century visual art. Beginning with Surrealist film and painting, we will discover how psychoanalysis, particularly in France, changed the way we think about what it means to look at an image, particularly the moving image. We will also explore the various links between madness and creativity, testing the limits of psychoanalysis' ability to interpret the visual arts. Artists and thinkers such as Breton, Magritte, Buñuel, Freud, Lacan, Giacometti, Hantai, Deblé, Spero may be considered.

Learning Objectives

Upon completion of the course, a student should be able to:

1. understand the historical and artistic implications of Surrealism for the arts in the 20th and 21st century, particularly in France.
2. identify the influence as well as the limits of the influence of Psychoanalysis and the discovery of the Unconscious on the visual arts.
3. analyze works of art using certain critical tools of Psychoanalysis.
4. recognize the impact of the interconnection of Art and Psychoanalysis on today's wider issues.

Prerequisites

None.

Methods of Instruction

This course is conducted in the seminar style. Films, images and field trips are part of our class activity.

Assessment and Final Grade

Grading for this class is based on the following criteria:

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|-----------------|-----|
| ● Presentation | 20% |
| ● Quiz | 20% |
| ● Midterm Essay | 20% |
| ● Final Exam | 20% |



- Participation 20%

Course Requirements

Presentation

In small groups or individually, students will present on a specific question related to the subject of the course. Social, cultural and philosophical aspects should be addressed. Each member of the group must participate in preparing and in delivering a portion of the presentation.

Quiz

Twice in the block a quiz will be given to assess the students' mastery of key notions, ideas and issues covered in class lectures, presentations, discussions as well as in the required readings. Quizzes will consist of multiple-choice and short answer / paragraph questions to measure the students' progress through the course. The first quiz will assess the elementary notions (The Unconscious, Automatism) covered in the introductory part of the course (week 1) as well as a good understanding of André Breton's text. The second quiz will cover material from session 3 to session 7. The better grade of the two will stand.

Midterm Essay

Students will submit a 1200- to 1500-word creative text on the following topic: write the surrealistic and contemporary portrait of a "Muse". Among the criteria for this midterm: imagination, style as well as a good understanding on how the unconscious unleashes creativity.

Final Exam

Students will take a final exam at the end of the course. The exam will be structured like the two quizzes. It will be longer (1 hour) and cumulative, assessing the knowledge and understanding of the material studied in the entire course (class 1 to class 11). A session of methodology and review will be held to prepare for this exam.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

In this course, more specifically, required readings at home are essential in developing a solid participation. Moreover, taking part in the course blog in the Canvas Discussions section (100 to 150 words per post is a minimum) is expected and is part of the weekly participation grade. Constructive and creative replies to the posts of others are also taken into consideration.



Course Attendance and Punctuality

Regular class attendance is required throughout the program, and all unexcused absences* will result in a *lower participation grade* for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

*Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, *excessively tardy (over 15 minutes late) students will be marked absent. Attendance policies also apply to any required co-curricular class excursion or event*, as well as to Internship, Service Learning, or required field placement.*

*With the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. *No make-up or re-sit opportunity will be provided.*

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	--
10 – 20%	2	Reduction of final grade; written warning



More than 20%	3 content classes, or 4 language classes	Automatic course failure, and possible expulsion
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Weekly Schedule

Week 1 / The Unconscious as unknown continent

Session 1 / Introduction

Methodology (1): (French) keys to a compelling oral presentation.

Methodology (2): How to read a text.

Vocabulary: keywords, key notions.

Review: Freud's hypothesis and its impact on the arts.

Analysis of a literary work:

Mirbeau, *Diary of a Chambermaid*, excerpt.

Painting: De Chirico.

Screening: Strauss, *Salomé*, "Dance of the Seven Veils."

Session 2 / What is Surrealism?

Blog Post 0: Name and describe the art of a main Surrealist artist (5-8 lines).

=> Required reading: André Breton, "Manifesto of Surrealism" (1924) in Breton, *Manifestoes of Surrealism* (excerpt).

What is the unconscious eye? Automatism and the Avant-Garde.

In-class activity: make your own exquisite corpse.

Screening: Bunuel, *Un chien andalou*, 1921. Man Ray, *Starfish*, 1928.

Week 2 / The Modernist avant-garde and the limits of Reason

Session 3 / The experience of dreams: from Symbolism to Surrealism.

Quiz 1 How well do you know essential notions in Surrealism & psychoanalysis? (30 min)

Art Nouveau, Jugendstil and Myths.

=> Required Reading: Herbert Marcuse, *Eros and Civilization* (excerpt)



Presentation 1: What is a myth?

Discussion in groups / Preparation for the Midterm : What is a Muse?

Session 4 / The drive to death, WWI and the limits of reason: Expressionism and New Objectivity.

=> Required reading: Sigmund Freud, *Civilization and its discontents* (excerpt).

Methodology (3) How to write a convincing take-home essay? The case of creative writing.

Presentation (2): Guillaume Apollinaire, the great inspirator?

Session 5 / Dada, Cubism & Surrealism.

Blog Post 1: What is your favorite myth, and why?

=> Rosalind Krauss: "*Picasso according to Freud*".

Presentation (3): The figure of Marcel Duchamp.

Week 3 / Surrealism: unconscious eye and conscious aesthetics?

Session 6 / The inspirations of the Unconscious (1). Passion, essence and the existential drives.

Presentation (4): Surrealism and sexuality.

Midterm [@home, 1200-1500 words]: Write the surrealist and contemporary portrait of a "Muse". Bring a hard copy and send it via Canvas.

Co-curricular #1: the Kupka exhibition at the Grand Palais.

Session 7 / The inspirations of the Unconscious (2). Ambiguity, gender roles and the Uncanny.

=> Required Reading: André Breton, *Nadja*, excerpt.

Presentation (5): Who are the Surrealist female artists?

Session 8 / The inspirations of the Unconscious (3). Ethnology and Tradition.

Quiz 2: Testing the understanding of the material of the class (texts, themes, presentations, course) from session 3 to session 7 covering : the roots and the History of the surrealist movement, the importance of dreams, the mechanism of unconscious creativity, the Uncanny, Kupka's exhibit and Eros vs Thanatos .



Presentation (6): L' "Art Nègre": the discovery of primal art is 20th Century France

Screening: Les Statues meurent, by Chris Marker et Alain Resnais w. english subtitles.

Session 9 / Surrealism and Politics (4). Violence and Revolution.

Guest speaker and instructor: Perrine Quennesson, journalist & film critic.

Methodology (4): Film critique, the movie theater and their role in public discussions and opinions.

=> Screening: Living inheritors of the Surrealists : Alejandro Jodorowsky, *Poesia sin fin* (2h10, 2013).

Week 4 / The contemporary "Unconscious eye": an exploration

Session 10 / Abstraction and psychoanalysis: Representation beyond figuration.

Blog Post 2: In which ways can Surrealism inspire political rebellion?

Presentation (7): Abstract expressionism and the Unconscious.

=> Required Reading: Meyer Schapiro, *Nature of Abstract Art*.

Session 11 / Pop Art and the Unconscious.

=> Required Reading: Andy Warhol, *The Philosophy of Andy Warhol*, excerpt.

Presentation (8): What was produced at Warhol's Factory?

Methodology (5): Review / How to prepare the final exam.

In class: Listen to three poems from the installation of John Giorno, "Dial a Poem," then write pop poems.

Session 12 / Outsider art and beyond.

Co-curricular #2: Ceija Stojka at La Maison Rouge.

Session 13 / Final exam and conclusions.

Final exam in class. Debrief and reflection on what was learned in the course.

Blog Post 3: What do you think of art therapy?

Course Materials



Required Readings : All the texts will be uploaded on Canvas.

Breton, André, *Manifestoes of Surrealism*, Ann Arbor Paperbacks, Ann Arbor: University of Michigan Press, 1969.

Breton, André, *Nadja*, New York: Grove Press, 1960.

Freud, Sigmund, *Civilization and its discontents*, Mansfield Centre, Conn. : Martino Publishing, 2010.

Krauss, Rosalind, "Picasso according to Freud", *International Forum of Psychoanalysis*, Volume 20, 2011, pp. 205-210.

Marcuse, Herbert, *Eros and Civilization: a Philosophical Inquiry into Freud*, London: Routledge and Kegan Paul, 1956.

Schapiro, Meyer, *Nature of Abstract Art* (1937), <http://abstractpossible.org>.

Warhol, Andy, *The Philosophy of Andy Warhol*, San Diego, Calif.: Harcourt Brace Jovanovich, 1977.

Additional Bibliography

Benjamin, Walter, "The Work of Art in the Age of Mechanical Reproduction", in *Illuminations*, Schocken, 1969.

Hopkins, David, *Dada and Surrealism: A Very Short Introduction*, Oxford University Press, 2004.

Krauss, Rosalind, *The Optical Unconscious*, MIT Press, 1993.

Lomas, David, *The Haunted Self: Surrealism, Psychoanalysis, Subjectivity*, Yale University Press, 2000.

Nadeau, Maurice, *The History of Surrealism*, Belknap Press, 1989.

Academic Integrity

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the U.S. American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will prevail.

Three important principles are considered when defining and demanding academic honesty. These are related to *the fundamental tenet that one should not present the work of another person as one's own.*

The first principle is that *final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information* (unless the



professor has explicitly announced that a particular test is to be taken on an “open book” basis).

The second principle applies specifically to course work: *the same written paper may not be submitted in more than one course. Nor may a paper submitted at another educational institution be submitted to satisfy a paper requirement while studying abroad.*

The third principle is that *any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another’s work or including information told to you by another person* (the general rule in U.S. higher education is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it).

There are three levels of escalation establishing the seriousness of the plagiarism in question.

- **Level one plagiarism:** minor or unintentional plagiarism; leading to passable grade/failing grade on the assignment, depending on perspective of lecturer. No opportunity for resubmission.
- **Level two plagiarism:** significant plagiarism, but potentially due to poor referencing rather than intellectual property theft. This leads to a failing grade (potentially zero points) on the assignment. No opportunity for resubmission.
- **Level three plagiarism:** significant plagiarism, requiring investigation by the Center/Resident/Academic Director, and subsequent disciplinary panel.

Faculty will report any suspected circumstances of plagiarism to the Center/Resident/Academic Director immediately. Faculty can, if they deem it appropriate, require students to submit the Plagiarism Declaration Form (Appendix D) with each assignment as it is submitted.

In any case where Academic Honesty is in question while the student is still onsite at the program, and will impact the grade for the assignment in question, the CIEE Academic Honesty form (Appendix E) will be completed by the Center/Resident/Academic Director, signed by the professor, delivered to the student for signature and added to the student’s permanent records. For any Level three violation, or repeated lower level violation, the Center/Resident/Academic Director will inform the student’s home institution of the infraction and subsequent penalty.