

## PL321: Heidegger on Art and Poetry

Classes meet Monday and Tuesday, 15:45-17:15

Seminar Leader: Dr. Gilad Nir

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Office Hours: Tuesday, 14:00-15:00 or by appointment.

Location: P98.0.08

Heidegger's later philosophy is marked by a deep engagement with language, art and poetry. In this period Heidegger develops a diagnosis and critique of modern technological society, a society that approaches the world and everything in it as a mere resource to be exploited. Against this background, art and poetry are seen as endowed with a unique, prophetic role, insofar as they enable us to transcend and transform the inherited ways of thinking that determine our engagement with the world.

In the first part of the course we will first read selections from Heidegger's early magnum opus, *Being and Time*, then consider his discussions of Greek tragic poetry, his essay "The Origin of the Work of Art", and his lectures on Nietzsche's conception of Art. Possible connections between these topics and Heidegger's political involvement with Nazism in the early 1930s will be explored.

In the second part of the seminar we will be concerned with Heidegger's later diagnosis and critique of modernity, starting with the essay "The Question Concerning Technology" and tracing Heidegger's turn to the work of poets Friedrich Hölderlin, Rainer Maria Rilke, Georg Trakl and Stefan George.

In the concluding, third part of the course we consider two post-Heideggerian philosophers of art, Stanley Cavell and Michael Fried, as well as the work of a Heideggerian film-maker, Terrence Malick.

### Requirements

#### Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

#### Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

Any further absences require the instructor's permission.

Bard College Berlin may not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

## Assessment

### Assignments

1. Final paper, 3000 words, due 15.5.2024 (For graduating seniors: 13.5.2024)
  - Optional topics for the paper will be provided by the instructor. If you wish to write on a different topic, please consult with the instructor. In preparation for the essay, you must submit:
    - a one-page proposal is due on May 6 and will be discussed in the last class session.
2. Midterm paper, 1200 words, due 19.3.2024.
  - Optional topics for the paper will be provided by the instructor. If you wish to write on a different topic, please consult with the instructor
3. Weekly response / reading log, 100-150 words in length, due before the Monday class, on weeks 2-13.  
Students may skip two responses; choose 10 out of these 12 weeks to submit your responses. Responses consist of thoughts and questions raised by the assigned readings.

### Policy on Late Submission of Papers

Essays that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

### Grade Breakdown

Final paper, 45% of the final grade.

Midterm paper, 25% of the final grade.

Weekly responses, submission of final paper proposal, participation and attendance: 30% of the final grade.

## Schedule

Week 1: The Question of Being

Monday: Introduction

Tuesday: *Being and Time*: Preface, Sections #1, #3 and #4 (The Question of Being) "The Problem of Being and Time" (1928) in *Heidegger Reader*, pp. 62-67  
Ontological Difference in *Basic Problems*, pp. 17-18 (GA24 22-25).

Week 2: Being in the World

Monday: *Being and Time*, Sections #14-16 (The Worldhood of the World) #27 (the "They") #29 (Mood)

Tuesday: *Being and Time*, Sections #38 (Falling and Thrownness) #39-41 (Care, Angst)

Week 3: Death, Authenticity, and Temporality

Monday: *Being and Time*, Sections #44b-c (Disclosedness) #50-53 (Death; Authenticity)

Tuesday: *Being and Time*, Sections #68-69 (Temporality)

Week 4: Boredom and Modern Culture

Monday: "Description of the Situation: Fundamental Attunement" (1929-1930)

Tuesday: "The Projection of Being in Science and Art" (1931-2)

Week 5: Heidegger on Tragedy

Monday: "Antigone on the Human Being as the Uncanniest" in *Introduction to Metaphysics*, pp. 154-176; "Being and Seeming" (discussion of *Oedipus Rex*) in *Introduction to Metaphysics*, pp. 103-122

Tuesday: "The Greek Interpretation of Human Beings in Sophocles' *Antigone*" in Heidegger, *Hölderlin's Hymn "The Ister"*, pp. 51-122

Week 6: The Origin of the Work of Art

Monday: Preface and Part I: Thing and Work

Tuesday: Part II: Work and Truth

Week 7: The Origin of the Work of Art

Monday: Part III: Truth and Art; Epilogue

Tuesday: Excerpt from Heidegger, *Hölderlin's Hymn "The Ister"*, pp. 16-31 ;  
"Art and Space", Notes on Cézanne in *Heidegger Reader*, 305-312,  
Notes on Klee

Week 8: Art and Politics

Monday: "Rectorship Address: The Self-Assertion of the German University" (1933); "The Power and Greatness of this Movement" (excerpt from *Introduction to Metaphysics*, 151-152)

Tuesday: "Five Statements on Art" and "The New Interpretation" in Heidegger, *Nietzsche I*, pp. 69-76, 211-220

\*\*\* Midterms due – 19.3.2023 \*\*\*

\*\*\* Spring Break \*\*\*

Week 9: From Technology to Poetry

Monday: "The Question Concerning Technology"

Tuesday: "Only a God Can Save Us" (*Der Spiegel* Interview, " in *Heidegger Reader* 313-333

"The Age of the World Picture" in *Heidegger Reader* 207-223

Week 10: What Are Poets For?

Monday: "What Are Poets For?"  
Tuesday: "What Are Poets For?" (cont.)

Week 11: Hölderlin

Monday: "Hölderlin and the Essence of Poetry"  
Tuesday: "Poetically Man Dwells"

Week 12: Language

Monday: "The Nature of Language"  
Tuesday: "Letter on Humanism" (excerpts) in *Basic Writings* pp. 233-237, 255-265

Week 13: Being on Film

Monday: Cavell, *The World Viewed*, Enlarged Edition, pp. xiv-xvii, 14-29; 101-115, 118-126. Tuesday:  
Terrence Malick, *Days of Heaven* (film screening and discussion)

Week 14: Photography

Monday: Fried, "Jeff Wall and Absorption; Heidegger on Worldhood and Technology", and other excerpts from *Why Photography Matters as Art as Never Before* (pp. 67-70, 226-233) Fried, excerpt from "An Introduction to My Art Criticism" (pp. 40-54). Tuesday: Conclusion and discussion of final paper projects

Recommended Readings

For Weeks 1-3: Heidegger, "What is Metaphysics?"

For Week 5: Glenn Most, "Heidegger's Greeks"  
Kate Withy, *Heidegger on Being Uncanny*

For Weeks 6-7: Schapiro, "The Still Life as Personal Object"  
Derrida: "Restitutions" in *The Truth in Painting*, pp. 255-382.  
Taminiaux, "The Origin of the Origin of the Work of Art"  
Pippin, "Art and Truth: Heidegger and Hegel"  
Mulhall, S., "Two Shoes and a Fountain"  
Guignon, C. "Meaning in the Work of Art"  
Rebentisch, "Art and Space" and "Art and Politics" in *Aesthetics of Installation Art*

For Weeks 10-11: Fennes "Hölderlin" in *Encyclopedia of Aesthetics*, ed. Kelly.  
McNeill "Heidegger's Hölderlin Lectures"

Essay Deadlines

Midterm papers due 19.3.2024.

Final papers due 15.5.2024 (for graduating seniors: 8.5.2024) Weekly  
response paper due on Monday, before class.

## Library, Online Resources, and Book Purchase Policies

You are required to get hold of the text of the essay “The Origin of the work of Art”. It is included in *Poetry, Language, Thought* as well as in *Basic Writings*; the library has multiple copies of the latter edition (see bibliographical details below). In German, the text *Der Ursprung des Kunstwerkes* has been published separately by Reclam; it is also included in the collection of essays called *Holzwege*.

All other readings – i.e. all readings except for the essay “The Origin of the Work of Art” – will be distributed on our Google Classroom page. Most of the readings will also be made available through the library reserve shelf for the course.

It is recommended that you get hold of the following books:

Martin Heidegger, *Being and Time*, tr. Macquarrie and Robinson, Blackwell.

Martin Heidegger, *Basic Writings*, ed. by D.F. Krell, 2<sup>nd</sup> Revised Edition, Harper.

(multiple copies available for loan at the Bard Library).

Martin Heidegger, *The Heidegger Reader*, ed. G. Figal, Indiana University Press.

Martin Heidegger, *Poetry, Language, Thought*