

## **CS 603. Second Year Practicum**

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The Second Year Practicum develops a focused engagement with the conceptual and methodological foundations of students' thesis work, as well as the role of mediation and public programming in curatorial practice. Extending over two semesters, the course consists of faculty-led Independent Study Groups; student presentations; the planning and production of a public event; and a variety of workshops with faculty and visiting guests. A description of the Practicum components and schedule follows below.

### **INDEPENDENT STUDY GROUPS**

This module of the Second Year Practicum is designed to afford students the opportunity to pursue a focused area of inquiry related to their thesis projects. Extending over the course of the fall and spring semesters, small groups of students (3-4) will meet with a faculty member on a biweekly basis for close readings of texts and materials.

The areas of study have been chosen by the faculty based on their research, interests, or areas of expertise, as well as their relevancy to aspects of second year thesis work, both written and curatorial. Groups are based on the model of the tutorial or reading group rather than seminar or lecture. Proceeding from a suggested syllabus or proposed starting point, each group will develop their readings and critique in collaboration; the groups can and should be responsive to the evolving questions and pursuits of student thesis work.

[...]

#### Nathan Lee: Bergson and Becoming

This group will examine the ontological model developed in the philosophy of Henri Bergson (1859 – 1941), and trace its influence on a number of contemporary theoretical and political projects. Widely influential at the start of the 20<sup>th</sup> century, Bergson's complex theories of duration and multiplicity were taken up in the poststructuralist era by Gilles Deleuze, who used them to develop an affirmative, non-dialectical ontology. This "new Bergsonism" continues to

inform (or at least haunt) various neo-materialist/realist theories, and occupies a privileged position in the feminist critique of Elizabeth Grosz. Grounded in a close reading of Bergson's principal texts, this group will examine his ideas with particular emphasis on their ontological role in Deleuze and political application in Grosz.

Suggested reading list:

Henri Bergson, *Time and Free Will*, trans. F.L. Pogson (New York: Dover, 2001)

Henri Bergson, *Matter and Memory*, trans. N.M. Paul and W.S. Palmer (New York: Zone Books, 1988)

Henri Bergson, *Creative Evolution*, trans. Arthur Mitchell (New York: Dover, 1998)

Rosi Braidotti, "Nomadism with a Difference: Deleuze's Legacy in a Feminist Perspective."

Gilles Deleuze, "Bergson, 1959-1941" in *Desert Islands: and Other Texts, 1953-1974* (semiotext(e), 2004)

Gilles Deleuze, "Bergson's Conception of Difference," in *Desert Islands: and Other Texts, 1953-1974* (semiotext(e), 2004)

Gilles Deleuze, *Bergsonism*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Zone Books, 1991)

Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986)

Gilles Deleuze, *Cinema 1: The Time-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1989)

Elizabeth Grosz, "Feminism, Materialism, and Freedom," in *Becoming Undone: Darwinian Reflections on Life, Politics, and Art* (Duke University Press, 2011)

Elizabeth Grosz, *The Nick of Time: Politics, Evolution, and the Untimely* (Duke University Press, 2004)

Michael Hart, *Gilles Deleuze: An Apprenticeship in Philosophy* (University of Minnesota Press, 1993) p. 1 – 25.

Rebecca Hill, "Interval, Sexual Difference: Luce Irigaray and Henri Bergson

Dorothea Olkowski, "The End of Phenomenology: Bergson's Interval in Irigaray"

Iris Van Der Tuin, "A Different Starting Point, a Different Metaphysics": Reading Bergson and Barad Diffractively"