

San José State University
Department of Art and Art History
ARTH 275, Section 1 / Seminar in Twentieth Century Art: Utopias
Spring Semester 2020

Course and Contact Information

Instructor:	Dr. Liz Linden
Office Location:	Clark Hall 414k
Telephone:	(408) 924-4715
Email:	liz.linden@sjsu.edu
Office Hours:	Mondays, 12:00pm-1:15pm
Class Days/Time:	Wednesdays, 3:00pm-5:45pm
Classroom:	Art 141
Prerequisites:	

Units: 3

Additional Contact Information

- * E-mail is generally the best method of contact during non-office hours.
- * Please allow 48-hours for an e-mail response.
- * Emergency: 911..... Campus Escort: 42222
- * Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Format

This course will consist of lectures, interspersed with student presentations, group activities, reading labs and class discussions.

Faculty Web Page and MYSJSU Messaging (Optional)

Course materials such as syllabus, handouts, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](#) at <http://my.sjsu.edu> (or other communication system as indicated by the instructor) to learn of any updates.

Course Description

This course is a seminar on 20th century art, subtitled “TEXT/ART: Language on Art” focusing on the relationship between language and visual art. Partly, we will take the seminar’s “Language on Art” sub-title literally, by considering text that is a formal and signifying element visible on contemporary artworks, as well as reading, discussing, and writing about texts *about* art, including a particular focus on the writings of artists. We will also consider the legacy of conceptual art practices where art is generated *by* texts, and other programmatic use of language by artists.

Course Goals

This course will give students a chance to explore, together, the relationships *between* art and language, through case studies in the practices of specific artists, curators, and art writers working at the crossroads of representation today.

Students in this course will:

Conduct scholarly research and lead insightful dialogues with their peers, present thoughtful arguments about the work of one or more notable artists working with language as a medium, write carefully written and researched texts on a specific artwork of their choice in the SJMA collection, with the chance of being published on their website, and think critically about how our understanding of text-in-art has changed over time.

Course Learning Outcomes (CLO)

Course Content Learning Outcomes

Upon successful completion of this course, students will have mastered:

CLO1: Describing the role of text as a visual and signifying element in contemporary art.

CLO2: Identifying variety of modes artists use when engaged text in their work.

CLO3: Using nuanced language of their own to describe text in a specific artwork.

CLO4: Analyzing, interpreting, comparing and contrasting, and evaluating the different motivations artists have for engaging text in their works the way that they do.

Required Texts/Readings

Required Readings

There is no single textbook for this class—all readings will be provided as PDFs online or as xerox handouts in class. For the readings provided see schedule below.

Optional Materials

Optional materials and supplementary learning materials, such as web resources and writing guides will be available through the Canvas course website.

Course Web Materials

- ARTH275 Course materials on-line on the SJSU Canvas site for the course at: <https://sjsu.instructure.com>. Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password.
- Optional Resources include: Electronic Resources links to writing guides and Internet sites will posted to Canvas.

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Art and Art History Resources: <https://libguides.sjsu.edu/Art>

Course Requirements and Assignments

Introductory Presentation

At the start of the semester, each student will give an informal 10- to 15-minute presentation on his/her/their research area. What is something (an aesthetic problem, a particular artist, or medium, or time-period, etc.) that you are particularly interested in and has motivated you to continue to study art/history? This being a graduate seminar, your “research area” may be better defined for those of you further along in your studies. If you are an undergraduate, feel free to present on a particular topic you have learned about in one of your classes that particularly intrigued you. The point of this presentation is not to critique the prior work of the student but to help familiarize the class with this particular student’s artistic interests and area of research. Further information to be provided in a prompt.

Reading Response

Occasionally through the term, we will do image-based “Reading Responses,” connecting things we have been reading and ideas discussed in class with artworks (or other image-based content) they call up for us. You are required to read the assigned “Reading Response” texts and respond in the following way:

- For each assigned “Reading Response” text you will submit a “reading response” which takes the form not of a written text but of a photograph* that illustrates, complicates, or in some way relates to one aspect of the text we are discussing. Please submit your image(s) to Canvas and title your file(s) “AUTHORNAME_PAGENUMBER_YOURNAME.jpg” (ie “Selby_6_LINDEN.jpg.”) We will then use these images to help us interpret and discuss these articles in class. Know that you will be graded on your ability to articulate to the class why you chose the image you did, who took it and any contextualizing information we should know, and how it relates to the claims made in the text.
- On occasion I may post discussion questions inspired by the texts to prompt your reading responses. When that is the case, the questions will be sent out to the class via the “announcements” function of Canvas.
- There will be anywhere from 2 to 4 of these image-based reading-responses required throughout the term. 2 are currently on the syllabus and more may be added as the term goes on.

*The image you submit can be something you find online or in book, an artwork by an historical or contemporary artist, an image you made a long time ago, or something you make specifically for the purpose. The point is not that it is an original image by you, but that it helps explain or illustrate something in the essay.

Seminar Leader

Throughout the semester, students will be individually tasked with leading 45-minutes of a reading seminar on the assigned topic of that day’s class. Students will need to use scholarly sources to construct an informative presentation and/or discussion for their peers, leading the class through that day’s reading (as pre-assigned by the student) and turning in documentation of their preparation as well as the final presentation. Students will be able to sign up for the class/topic of their choice at the start of the term. Some classes may have 2 students

presenting (separately) on a given day, in which case the students will need to coordinate so as not to cover the same reading twice—the instructor can help students organize this as needed. Further information to be provided in a prompt.

Written summary of an artwork

The San José Museum of Art has kindly offered us the possibility to write and publish content describing artworks in their collection. For this brief project, students will generate 300-500 word texts, turning them into me for course credit. After feedback from me, students will generate a final draft of their text for submission to the curators at SJMA. Curators may post to their website the most successful texts written by students. Further information to be provided in a prompt.

Note that if I feel students are coming to class without having done the reading and/or are unprepared for discussion, I reserve the right to integrate unannounced pop quizzes into class.

Participation:

For full participation credit, you must: participate in class discussions and also on the course website on Canvas; complete all of the readings in a timely manner & demonstrate basic understanding of content; regularly contribute to class conversations by raising relevant questions or sharing relevant information; contribute to class projects, fieldwork, and assignments with enthusiasm and open-mindedness; note that attendance *per se* shall not be used as a criterion for grading according to University policy—that means it can be neither counted for or against you.

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Final Examination or Evaluation

There is a final exam scheduled for this course, which may consist of multiple choice and/or true or false questions, as well as essay questions and image identifications. Final exam date and time appears on schedule below.

Grading Information

Assignment Format and Submission: Students should be prepared to submit quizzes and research online via Canvas.

Determination of Grades

Grading for all non-exam work will be accompanied by a grading rubric, provided to the students for reference in advance of the assignment in the files area of Canvas.

Note that assignments turned after the due date may be dropped a full letter grade for each day they are late, unless student made alternate agreement with me in advance of due date. Assignments missed in their entirety will receive a 0. In short, it is always better to turn in something late than nothing at all.

There is no extra credit option planned at this time. If any student reasonably requests an extra credit assignment, it will be announced and offered to all students verbally in class and/or via the Announcements feature of Canvas.

Relative weight of course requirements:

- 1) Introductory Presentation, 10 points
- 2) Reading Response, 5 points each (for up to 20 points TBA)
- 3) Class Lecture, 50 points
- 4) SJMA Artwork Description, 20 points
- 5) Final Exam, 30 points
- 4) Class Participation, 20 points

Numeric grade equivalents:

93% and above	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below 60%	F

Please note: Except in cases of documented emergencies, incomplete grades are not given in this course.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

Additional Note:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

Department Advising

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART(H)/(PHOT) 116, 408-924-4320, art@sjsu.edu

Classroom Protocol

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should be turned off or silenced.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>."

Course Schedule

ARTH275, SP2020

Schedule is subject to change with fair notice via email or Canvas.

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
1	1/29	<p><u>PART 1: PRELIMINARIES</u></p> <p>Introduction to the class</p> <ul style="list-style-type: none"> • to the class • to each other <p>Inventory: All the Art...</p> <p>Introduction to projects</p>	<p>PREPARE: your "introduction to your research area," an informal 10-minute presentation and annotated bibliography, for our next class</p>
2	2/5	<p>Introduction to you</p> <p>Student 10-minute presentations</p> <p>Sign up for student seminar-leader days... I will email you your assigned topic after going through everyone's choices. You will then reply to my email with your chosen text(s) you are assigning for in-class discussion.</p>	<p>READ: Simon Morley, <i>Writing on the Wall: Word and Image in Modern Art</i> (London: Thames & Hudson, 2007), 100-179.</p> <p>READING RESPONSE: Morely</p> <p>EMAIL ME BY CLASS on 2/12: with your assigned reading for seminar</p>
3	2/12	<p>Typologies: Simon Morely's "types" of language in art</p> <p>Reading response: Morley</p> <p>As needed: check-in with student seminar leaders at end of class</p>	<p>READ: Ferdinand de Saussure, 'The Linguistic Sign', 1959, in RE Innis (ed.), <i>Semiotics: An Introductory Anthology</i> (Bloomington: Indiana University Press, 1985), pp.</p> <p>AND</p> <p>Roland Barthes, "Rhetoric of the Image," <i>Image Music Text</i> (New York: Hill and Wang, 1977), 32-51.</p> <p>AND</p> <p>WJT Mitchell, <i>Iconology: Image, Text, Ideology</i> (Chicago: University of Chicago Press, 1986), 21-29.</p> <p>READING RESPONSE: to ONE of these texts above, choice is yours</p>

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
4	2/19	<p>Semiotics: some basic uses in Linguistics and Art</p> <p>READING RESPONSE: Saussure/OR/Barthes/OR/Mitchell</p> <p>Typography: reflections on the “word-image”</p> <p>READING LAB: excerpt <i>Just My Type</i>, by Simon Garfield</p>	<p>READ: Robert Smithson, “A Tour of the Monuments of Passaic, New Jersey,” 1967, in Jack Flam (ed.) <i>Robert Smithson: The Collected Writings</i> (Berkeley: University of California Press, 1996).</p> <p>AND</p> <p>Craig Owens, “Earthwords,” <i>October</i> 10 (1979): 120–130.</p> <p>AND</p> <p>Susan Ballard & Liz Linden, “Spiral Jetty, Geoaesthetics, and Art: Writing the Anthropocene,” <i>The Anthropocene Review</i> 6 (2019): 142-161.</p>
5	2/26	<p>**CON/TEXT**</p> <p><u>Robert Smithson</u> Robert Smithson was a pioneering land artist in the late 1960s and early 1970s. He died in a plane crash, while inspecting one of his artworks from the air, leaving behind an influential body of work, including site-specific sculptures, texts, photographs, videos, and more. Smithson is particularly notable for the entanglement of language throughout his practice.</p>	<p>READINGS:</p> <p>* Note from here on, readings will be selected by your seminar leaders from the list of possible readings for each topic at left. (Seminar leaders may also assign their own recommendations not suggested here.) As such, this portion of the syllabus will be updated with reading assignments on/after 2/12 *</p>
6	3/4	<p>**HOW TO DO THINGS WITH WORDS (i.e. the 60s)**</p> <p><u>Lucy Lippard</u> Lucy Lippard is a curator (and the only one who we will look at this term) who created a number of landmark exhibitions and writings, although she prefers to be called an “activist” today. Always dedicated to re-thinking ways art can “travel” through contexts, detached from the artist, she became, in some ways, an artist herself.</p> <p>SUGGESTED READINGS on Lippard: Lucy Lippard, <i>Six Years: the Dematerialization of the Art Object from 1966 to 1972</i> (Berkeley: University of California Press, 1997). Cornelia Butler, <i>From Conceptualism to Feminism: Lucy Lippard’s Numbers Shows 1969-1974</i> (London: Afterall, 2012).</p> <p><u>Lawrence Weiner</u> Lawrence Weiner’s work, which he renders most-often in language, if at all, is really at the heart of what we call “conceptual art” today. The artist himself is “indifferent” to whether his work is made visible—the idea is the thing...</p> <p>SUGGESTED READINGS on Weiner: Liam Gillick, <i>Lawrence Weiner: As Far as the Eye Can See</i> (New York, Whitney Museum of American Art, 2008), pp. Liam Gillick, <i>Lawrence Weiner, Between Artists</i> (New York: Art Resources Transfer, 2015).</p>	

Syllabus: ARTH275

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
		<p>Liz Kotz, 2005, 'Language between Performance and Photography', October, vol. 111, pp. 3-21.</p> <p><u>Carl Andre</u> Carl Andre is a generational peer of Weiner and in some ways a kindred spirit, although he is much more interested in materials, and language-as-matter, than Weiner. Often called the "father of minimalism," Andre's work is poetic, explicitly.</p> <p>SUGGESTED READINGS on Andre: Carl Andre, <i>Cuts</i> (Boston: MIT Press, 2005). Carl Andre and Hollis Frampton, <i>12 Dialogues, 1962-1963</i> (New York: NYU Press, 1981). Liz Kotz, 2005, 'Language between Performance and Photography', October, vol. 111, pp. 3-21.</p> <p>Seminar leaders: Student 1 Student 2</p>	
7	3/11	<p>**L.A. TEXT (vale John Baldessari)**</p> <p><u>John Baldessari</u> Baldessari, who died at the start of this year, was irreverent about the "rules" of art, making work that was playful about representation and meaning. Often lauded for his unapologetic marrying of text and image in his paintings and other works, he was also massively influential in another way, as a professor to many of the major artists we associate with Los Angeles from the 70s on.</p> <p>SUGGESTED READINGS on Baldessari: John Baldessari, Liam Gillick, Lawrence Weiner, Beatrix Ruf, <i>Against the Metaphor Problem and Other Engaged Critical Discourses about Art</i> (New York: SpringerWeinNewYork, 2007). Sidra Stich, "Conceptual Alchemy: A Conversation with John Baldessari," <i>American Art</i> 19, no. 1 (Spring 2005): 60-81.</p> <p><u>Jack Goldstein</u> Goldstein worked in film, collage, sound, and artist's books, often incorporating text into his projects in ways that introduce uncertainty. One of Baldessari's many influential students, Goldstein died of suicide in 2003 at the age of 53.</p> <p>SUGGESTED READINGS on Goldstein: Douglas Eklund, <i>The Pictures Generation, 1974-1984</i> (New York; New Haven: Metropolitan Museum of Art; Yale University Press, 2009). Richard Herz, <i>Jack Goldstein and the CalArts Mafia</i> (Los Angeles: Hol Art Books, 2011). A Goldstein, C Gudis & MJ Jacob (eds), <i>A Forest of Signs: Art in the Crisis of Representation</i>, (Cambridge: MIT Press, 1989).</p> <p><u>Matt Mullican</u> Mullican is another of Baldessari's students who works with text and image to explore meaning. He also (sometimes) works under hypnosis...</p> <p>SUGGESTED READINGS on Mullican: Douglas Eklund, <i>The Pictures Generation, 1974-1984</i> (New York; New Haven: Metropolitan Museum of Art; Yale University Press, 2009). A Goldstein, C Gudis & MJ Jacob (eds), <i>A Forest of Signs: Art in the Crisis of Representation</i>, (Cambridge: MIT Press, 1989).</p>	<p>SELECT: selecting artwork from SJMA's collection to write about, and email me a link to its existing entry on the website.</p>

Syllabus: ARTH275

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
		<p>Allan McCollum, "Matt Mullican's World," <i>Real Life Magazine</i>, Winter, 1980.</p> <p>Seminar leaders: Student 1 Student 2</p>	
8	3/18	<p>**STILL LIFES**</p> <p><u>Ed Ruscha</u> Ruscha is a Southern California-based artist who often paints words onto the center of his canvases. The New York Times recently described his practice writing "odd evolutions of contemporary vernacular have been the main through-line of his work." Also working in photography and printmaking, Ruscha says he works with language the way he would any other object—that words in his paintings are just "still lifes."</p> <p>SUGGESTED READINGS: Ed Ruscha, <i>Leave Any Information at the Signal: Writings, Interviews, Bits, Pages</i> (Boston: MIT Press, 2004).</p> <p>Seminar leaders: Student 1</p> <p>SJMA works slideshow/discussion</p>	Work on a draft of your SJMA text
9	3/25	<p>**NEW YORK CRITICAL**</p> <p>While we think of Los Angeles (and particularly Baldessari's influence at CalArts) as the nexus of a particular type of artworks engaging with text, there is another, equally influential strain of practice coming out of the art schools in New York, the Whitney Museum's ISP in particular, which produced numerous artists using text to engage with critical theory in their work including:</p> <p><u>Jenny Holzer</u> <i>Truisms</i> (1978-1987)</p> <p>SUGGESTED READINGS on Holzer: Gordon Hughes, "Power's Script: or, Jenny Holzer's Art after 'Art after Philosophy,'" <i>Oxford Art Journal</i>, Volume 29, Issue 3, October 2006, Pages 419-440.</p> <p><u>Andrea Fraser</u> <i>Official Welcome</i> (2001)</p> <p>SUGGESTED READINGS on Fraser: Andrea Fraser, script from <i>Official Welcome</i> Andrea Fraser, "From the Critique of Institutions to an Institution of Critique," <i>Artforum</i>, Sept. 2005, pp100-106</p> <p><u>Glenn Ligon</u> <i>Notes on the Margin of the "Black Book"</i> (1991-1993)</p> <p>SUGGESTED READINGS on Ligon:</p>	Entry for SJMA due, by 11:59pm on 3/27 on Canvas

Syllabus: ARTH275

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
		<p>Lauri Firstenberg, "Neo-Archival and Textual Modes of Production: An Interview with Glenn Ligon," <i>Art Journal</i>, May 2014, pp 42-47 Nikita Gale, "Q&A: Glenn Ligon explores sources, influences, racial politics of his text-based abstractions," <i>ArtsAtlanta</i>, January 7, 2013</p> <p>Seminar leaders: Student 1 Student 2</p>	
SPRING BREAK			
10	4/8	<p>**(PARA)FICTION/(AUTO)FICTION**</p> <p><u>Sean Landers</u> Throughout the 1990s and 2000s, Landers was "writing" confessional, memoir-esque paintings on canvas, sometimes explored through an alter ego.</p> <p>SUGGESTED READINGS: Amy Selby, <i>Art and Text</i> (London: Black Dog, 2009). Collings, Matthew, "A shuffle on the wild side," <i>Modern Painters</i>. Spring96, Vol. 9 Issue 1, p60-63. Enright, Robert; Walsh, Meeka. "Writing the Song of Myself: An interview with Sean Landers," <i>Border Crossings</i>, Mar-May2019, Vol. 38 Issue 1, p58-71.</p> <p><u>Chris Kraus</u> Kraus identifies herself in her novel <i>I love Dick</i> as a "failed" experimental filmmaker—but why you may ask, is she describing herself in a <i>novel</i> at all?</p> <p>SUGGESTED READINGS: Chris Kraus, <i>I Love Dick</i> (New York: Semiotext(e), 1997).</p> <p>Seminar leaders: Student 1</p>	<p>Revise and resubmit your final entry by 11:59pm on 4/9. I will submit them all to the museum on 4/10 for their consideration for publication on their website and in their database.</p>
11	4/15	<p>**APPROPRIATED TEXT**</p> <p><u>Barbara Kruger</u> Kruger is a boldface name in any survey of artists using text, as well as artists who take feminism as the engine of their critique. We'll think about the connection between feminist politics and language here.</p> <p>SUGGESTED READINGS: Barbara Kruger, <i>Remote Control: Power, Culture, and the World of Appearances</i> (Boston: MIT Press, 1994). Kate Linker, <i>Love for Sale: The Words and Pictures of Barbara Kruger</i>, (New York: Harry N. Abrams, 1990). Alex Alberro, "Picturing Relations: Images, Text, and Social Relations," <i>Barbara Kruger</i> (New York: Rizzoli, 2010), 193-200.</p> <p><u>NEWSPAPER is text too...</u> This is placed here as a simple reminder that in this class we could also consider how artists who use newspaper as part of their materials, and why.</p> <p>Suggested artists to cover include (but are not limited to): Robert Rauschenberg Rirkrit Tiravanija Ugo Rondinone Dash Snow Sarah Charlesworth</p>	

Syllabus: ARTH275

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
		<p>Aleksandra Mir</p> <p>SUGGESTED READINGS on various artists above: Tom Folland, "Robert Rauschenberg's Queer Modernism: The Early Combines and Decoration," <i>Art Bulletin</i> (2014): 348-365. Liz Linden, "Alone in the Crowd: Appropriated Text and Subjectivity in the Work of Rirkrit Tiravanija," <i>Third Text</i> 30 (2016): 159-172. Rochelle Steiner, <i>Sarah Charlesworth</i> (New York: Prestel, 2017).</p> <p>Seminar leaders: Student 1</p>	
12	4/22	<p>**ART/THEORY BY ARTISTS THEN**</p> <p><u>Martha Rosler</u> Rosler has rightly been celebrated not only for her influential artworks questioning the politics of popular images, but also her fantastic critical writing about the same.</p> <p>SUGGESTED READINGS: Martha Rosler, "In Around Afterthoughts on Documentary Photography," <i>Decoys and Disruptions</i> (Boston: MIT Press, 2004). Martha Rosler, "Notes on Quotes," <i>Decoys and Disruptions</i> (Boston: MIT Press, 2004).</p> <p><u>Adrian Piper</u> Piper's work is super-smart, cutting, and often text-based. She is, also, a philosopher. What's the relationship (for her?) (for us?)</p> <p>SUGGESTED READINGS: Adrian Piper, "The Real Thing Strange," <i>A Synthesis of Intuitions</i> (New York: MoMA, 2018).</p> <p>Seminar leaders: Student 1</p>	
13	4/29	<p>**ART/THEORY BY ARTISTS NOW**</p> <p><u>Hito Stereyl</u> Stereyl is important to have in any survey of artists who write art theory, not only because she is one of the most exciting artist-voices writing now, but because she is one of the most exciting artist-voices writing. Ever. Why?</p> <p>SUGGESTED READINGS: Hito Steyerl, "In Defense of the Poor Image," <i>The Wretched of the Screen</i> (Berlin; New York: Sternberg Press, 2012). Hal Foster, "Smash the Screen," <i>London Review of Books</i> 40, no. 7 (April 2018).</p> <p>Seminar leaders: Student 1</p>	
14	5/6	Final exam review	Prep for final exam
EXAM	5/13	12:15-2:30 pm FINAL EXAM	

With apologies to P.N. Furbank and J.L. Austin for borrowing their titles for my own purposes....