

**San José State University**  
**Department of Art and Art History**  
**ARTH275 / ARTH175, Section 01**  
**Seminar in Twentieth Century Art: WORLD OF PHOTOGRAPHY AND CINEMA**

**Fall Semester 2020**

**Course and Contact Information**

**Instructor:** Dr. Liz Linden  
**Office Location:** \*on Zoom\*  
**Telephone:** (408) 924-4715 (N/A Fall 2020)  
**Email:** [liz.linden@sjsu.edu](mailto:liz.linden@sjsu.edu)  
**Office Hours:** Mondays, 12:00pm-1:15pm  
**Class Days/Time:** Mondays & Wednesdays, 10:30am-11:45am  
**Classroom:** \*on Zoom\*  
**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, peer-review exercises, screenings, and class discussions. This semester class will be conducted synchronously, on Zoom.

**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, "The World of Photography and Cinema," is a seminar on 20<sup>th</sup> and 21<sup>st</sup> century art, focusing on the act of looking and being looked at in the context of contemporary art and art writing. The course is divided into

thematic sections, roughly organized around art/theory that thinks about the panopticon, neoliberal looking, technology and surveillance, the politics of “looking at,” and looking (vs. participation) in art.

### **Course Goals**

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

### **Students in this course will:**

Conduct scholarly research and contribute to insightful dialogues with their peers, present a brief slide lecture on the work of a contemporary artist, draft a carefully written and researched text on a specific artwork of their choice and present their paper in an in-class student symposium.

### **Course Learning Outcomes (CLO)**

#### **Course Content Learning Outcomes**

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

CLO1: Thinking about the act of “looking” at and in art, from a variety of critical perspectives.

CLO2: Thinking about how “looking” works differently for an artist making a work about looking/viewership and the viewer of that artwork itself.

CLO3: Using nuanced language of their own to describe artworks with complex relationships to spectatorship.

CLO4: Understanding the ways artists have, particularly from the postwar period through today, conceived of spectatorship, and participation, in political terms.

CLO5: Strategically researching and planning their own art writing, in order to produce thoughtful, well-constructed texts about contemporary art.

### **Required Texts/Readings**

#### **Required Readings**

There is no single textbook for this class—all readings will be provided as PDFs online or as links to online resources. 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](mailto: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>

## Department Advising

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

## Course Requirements and Assignments

### Reading Response Discussion Post

Occasionally through the term, the syllabus will prompt you to post a “Reading Response.” The reading response is simply an image (which can be original/something you make specific for the purpose of responding to the text or something that you find, with identifying details such as author, title, year, source/link, etc.) OR a link to a recent online news article/current event that you relate to the reading in some way. The connection can be obvious (some issue or artwork mentioned by the author) or more personal or tangential (some experience evoked by the article that made you think of this additional artifact.) In either case you will post, to the related Discussion area in Canvas, your link/image with identifying details, as well as 1-3 sentences about why you thought of this in connection to the reading. Where possible, please give a specific page number from the reading, if you are connecting your post to a specific sentence or section within it. The point is to make connections between the readings and your own artistic references and things going on in “the real world” as well. There are 10 possible reading response options noted in the syllabus and in the Canvas Discussions; you are required to do 8 of them. Each discussion post is worth 2 points, up to 16 points total over the term—in other words, if you do MORE than 8 discussion posts, you will not earn extra credit.

### Artist Introduction Mini-Lecture

Throughout the semester, students will be individually tasked with presenting the work of an individual artist in a 15-minute mini-lecture with slides/images. Students may opt to work on a suggested artist (see the artists marked with an “\*” in the syllabus) or suggest their own related to the assigned topic of that day’s class. (Students will request, and be assigned their artist and date of presentation in the first week of class.) Students will need to use scholarly sources to construct an informative presentation for their peers and they will turn in a bibliography of their sources, 3 multiple choice questions based on the content of their presentation, and the slides from their final presentation. Further information to be provided in a prompt.

### Progressive Paper Project

Throughout the course of the term students will work on deliberative steps toward a short research paper on one work by an artist dealing with visuality and seeing. The project includes stages such as: thesis writing, identifying and researching appropriate scholarly sources, outlining, etc. The process will be graded in stages and will take place throughout the term, broken down into various smaller assignments, with final papers presented in an in-class symposium at the end of the term. (ARTH175 students will be expected to produce papers of 750 words in length; ARTH275 students will be expected to produce papers of 1500 words.)

Thesis + 2 sources	5 points
3 (or 5) sources in annotated bibliography	15 points
Paper outline	20 points
Final paper (both turned in and read at symposium)	26 points

### 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.

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.

“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 will be administered on Canvas and may consist of multiple choice and/or true or false questions, including those generated by students as part of their Artist Introduction Mini-Lectures, as well as short answer 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 will be dropped by 10% for each day they are late, down to 50% credit, unless student made alternate agreement with me in advance of the 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) Reading Response Discussion Post, 2 points each (for up to 16 points)
- 2) Artist Introduction Mini-Lecture, 20 points
- 3) Progressive Paper, 65 points
- 4) Final Exam, 30 points
- 4) Class Participation, 10 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.

**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. All communications, whether with the instructor or with other students, online or in class, should be courteous and respectful of the diverse student body at SJSU. Online delivery of this course requires an internet-connected computer with the ability to view video/audio via YouTube and Canvas, as well as use the plug-in Adobe Acrobat Reader.

**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 the 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/ARTH175, Section 01, FA2020

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	8/19	<b>Introduction to the class</b> <ul style="list-style-type: none"> <li>• to the class</li> <li>• to each other</li> </ul>	<p>DUE BY EMAIL TO ME: by Friday 8/21 at NOON, please email me, using subject "Artist Choice," which of the artists with asterisks* below you would want to do your 15-minute mini-lecture on this term. Please give me at least 3 choices, ranked in order of preference. I will assign your topic by the end of the day on 8/21; if I do not hear from you by noon on 8/21 I will assign you to one of the available artists.</p> <p>READ: Foucault, "Panopticism" (excerpt, from <i>Discipline and Punish</i>, 1975, as republished in <i>Race/Ethnicity: Multidisciplinary Global Contexts</i>, Volume 2, Number 1, Autumn 2008)</p> <p>READING RESPONSE: "Panopticism" [Note that there are 10 Reading Responses over the course of the term and you must do 8 for full points. R.R.s are always <u>due by the night before class, 11:59pm.</u>]</p>
2	8/24	<b><u>Being Watched: the Panopticon and Technologies of Surveillance</u></b>  Foucault, on the Panopticon  Reading response	READ: Rosalind Krauss, "Video: The Aesthetics of Narcissism," October 1976
	8/26	<b>70s surveillance art...</b>  *Nam June Paik ( <i>TV Buddha</i> , 1976) *Bruce Nauman ( <i>Live Taped Corridor</i> , 1970, and/or <i>Mapping the Studio 1: Fat Chance John Cage</i> , 2001) *Lynda Bengalis	READ: Joy Buolamwini, "When the Robot Doesn't See Dark Skin," AND Sarah Lewis, "Racial Bias and the Lens," both from <i>Vision and Justice</i> , Aperture: A Civic Curriculum, 2019, pp. 50-55  READING RESPONSE: Vision and Justice
3	8/31	<b>Identity and Digital Surveillance...</b>  Race, surveillance, and bias in technology  Arthur Jafa, <i>Love is the Message</i> (2017)  Hito Steyerl, <i>How Not To Be Seen: A Fucking Didactic Educational .Mov File</i> (2013)	READ: Hito Steyerl, "In Free Fall: A Thought Experiment on Vertical Perspective," <i>The Wretched of the Screen</i> , pp. 12-30  READING RESPONSE: Hito Steyerl, "In Free Fall"
	9/2	<b>Vertical Perspective, Drones, and Military Surveillance...</b>  Hito Steyerl, in free fall  *Harun Farocki *Trevor Paglen *Hasan Elahi *Wafaa Bilal	If you have already done your mini-lecture then enjoy the long weekend! Otherwise, prepare for your mini-lecture assignment.
4	Labor Day		

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
	9/9	<b>Non-human/Incidental Surveillance</b>  *Francis Alys, <i>The Nightwatch</i> , 2004 *Natalie Jeremijenko	READ: Jan D. Matthews, "An Introduction to the Situationists," published at <a href="https://theanarchistlibrary.org/library/jan-d-matthews-an-introduction-to-the-situationists">https://theanarchistlibrary.org/library/jan-d-matthews-an-introduction-to-the-situationists</a>  READ: Guy Debord, <i>Society of the Spectacle</i> , chapter 1, found at <a href="https://www.marxists.org/reference/archive/debord/society.htm">https://www.marxists.org/reference/archive/debord/society.htm</a>  READING RESPONSE: <i>Society of the Spectacle</i> , chapter 1
5	9/14	<b>Spectatorship: Watching Capitalism</b>  <b>The Situationist International</b>  The S.I.	BRING TO OUR NEXT CLASS: one printed advertisement and one text (of any kind: academic, news, literary, etc). Note that these must be digital (i.e. already a digital file or something you digitize by scanning, etc.)
	9/16	The S.I.	READ: Brian Wallis, "A Product You Could Kill For," Curatorial Essay (excerpt), <i>Damaged Goods</i> , 1986, pp. 24-27
6	9/21	Introduction to progressive papers, research strategies, etc.	Progressive paper: Thesis and 2 scholarly-sources (due 9/27 at 11:59pm on Canvas)
	9/23	<b>Damaged Goods</b>  Brian Wallis on the future  Gretchen Bender (non-alpha-state/zone-out watching)	Progressive paper: Thesis and 2 scholarly-sources (due 9/27 at 11:59pm on Canvas)
7	9/28	*Haim Steinbach *Louise Lawler *Jeff Koons *Allan McCollum	READ: Jonathan Crary, <i>24/7</i> , chapters 1 & 2
	9/30	<b>24/7 Neoliberalism</b>	Progressive paper: Annotated Bibliography (due 10/6, at 11:59pm)
8	10/5	24/7, always...	Progressive paper: Annotated Bibliography (due 10/6, at 11:59pm)
	10/7	Progressive Paper Workshop: Why outline?	READ: Laura Mulvey, "Visual Pleasure and Narrative Cinema," <i>Screen</i> , 1975  READING RESPONSE: "Visual Pleasure and Narrative Cinema"
9	10/12	<b>The Politics of Looking AT...</b>  <b>The Gaze</b>  ... from "the male gaze" as theorized by Laura Mulvey, and John Berger  ... to "the white gaze," "the colonial gaze," and more	READ: Liz Linden, "Women With Cameras: the Invention of the Selfie in the Photography of Anne Collier," <i>Camera Obscura</i> , 2019  READ: Lauren Cornell, "Self-Portraiture in the Instagram Age," <i>Aperture</i> , 2015  READING RESPONSE: "Self-Portraiture in the Instagram Age"
	10/14	<b>Looking at ourselves...</b>  Anne Collier *Prince (New Portraits) *Cindy Sherman	READ: (really, this should be more "LOOK AT") the opening portfolio of photographs by Walker Evans and, then, READ Jame Agee's "Preface" (pp. xiii-xvi) in Agee, James, and Walker Evans. <i>Let Us Now Praise Famous Men</i> . Boston,: Houghton Mifflin company, 1941.  READ: Robert Coles, <i>Doing Documentary Work</i> (excerpt), pp. 1-13  READING RESPONSE: <i>Doing Documentary Work</i>

WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
10	10/19	<b>Looking at others: Doing documentary work...</b>  *Walker Evans	READ: Susan Sontag, Regarding the Pain of Others, chapter 6 (pp.95-103)  READ: Ariella Azoulay, <i>The Civil Contract of Photography</i> , chapter 2 (excerpt, pp. 93-135)  READING RESPONSE: Regarding the Pain of Others OR The Civil Contract of Photography
	10/21	<b>Looking at others: Photojournalistic looking...</b>  *Latoya Ruby Frasier ( <a href="#">Flint is Family</a> , 2016) *Susan Meiselas	Progressive Paper: Outline (DRAFT of outline due in class on 10/28, final outline to be turned in to Canvas due 11/1, by 11:59pm)
11	10/26	<b>Looking at others: Anthropological looking and Parafictions</b>  *Coco Fusco ( <i>The Couple in the Cage</i> , 1992, with Guillermo G6mes-Pe6a) *Stephanie Syjuco	Progressive Paper: Outline (due 11/1, by 11:59pm)—Bring in a DRAFT outline to our next class (on 10/28)
	10/28	Peer-review of Outline Drafts	Progressive Paper: Outline (due 11/1, by 11:59pm)  READ: " <a href="#">Lookers, Buyers, Dealers, Makers: Thoughts on Audience</a> ," by Martha Rosler (Note this link is to a recent re-publication of Rosler's 1979 article. This re-publication includes more recent photographs by Rosler, added here to emphasize her argument, so please read this version—as opposed to an earlier version of the essay. Also note that this link includes some preliminary content by the editor and Rosler herself, before the original essay begins.)  READING RESPONSE: Lookers, Buyers, Dealers, Makers: Thoughts on Audience
12	11/2	<b>Looking in/at art</b>  <b>Window shopping (for art)</b>  Rosler, on the art audience  *Martha Rosler	READ: Dave Hickey, "Romancing the Looky-Loos," <i>Air Guitar</i>
	11/4	Dave Hickey, on the art world  <i>The Price of Everything</i> , dir. Nathaniel Kahn (2018)	BEGIN WRITING: Progressive Paper: Final Paper (due to Canvas 11/29 at 11:59pm, AND ALSO presented live in in-class symposium—date assigned TBA)
13	11/9	<b>Participation vs. Looking, in the gallery</b>  Michelangelo Pistoletto *Yoko Ono, <i>Cut piece</i>  Marina Abramovic, <i>The Artist is Present</i> , dir. Matthew Ackers (2012)...	BEGIN WRITING: Progressive Paper: Final Paper
	11/11	Continued... Marina Abramovic, <i>The Artist is Present</i> , dir. Matthew Ackers (2012)	READ: Nicolas Bourriaud, <i>Relational Aesthetics</i> , pp. 11-48
14	11/16	<b>Participation is... political?</b>	READ: Claire Bishop, "Antagonism and Relational Aesthetics," <i>October</i> 2004

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WEEK	DATE	IN CLASS WE WILL COVER	AFTER CLASS FOR THE FOLLOWING CLASS YOU WILL
		Bourriaud, on the utopian potential of Relational Aesthetics  Rirkrit Tiravanija	READ: Liam Gillick and Claire Bishop, "Letters and Responses," <i>October</i> 2006
	11/18	Claire Bishop, Liam Gillick, and more, on the politics of Relational Aesthetics  *Liam Gillick	READ: " <a href="https://artjournal.collegeart.org/?p=13808">Facing Social Practice</a> : Mary Beth Heffernan in conversation with Julia Bryan-Wilson," <i>Art Journal Open</i> , <a href="https://artjournal.collegeart.org/?p=13808">https://artjournal.collegeart.org/?p=13808</a>  READING RESPONSE: "Facing Social Practice"
15	11/23	<b>Participation vs. Looking: at art, in the world</b>  <i>Women On Waves</i> <i>PPE Project</i>	Progressive Paper: Final Paper (due to Canvas 11/29 at 11:59pm, AND ALSO presented live in in-class symposium—date assigned TBA)
THANKSGIVING			
16	11/30	Symposium	
	12/2	Symposium	
17	12/7	Symposium and/or exam review	Prepare for final exam
EXAM	12/14	9:45am-12:00pm FINAL EXAM	