

Interdisciplinary Seminar: Time (VA 2120)

Tuesdays, 2:10 – 5:50

CAPA Design Lab 2

Faculty: Mariam Ghani

Email: mariamghani@bennington.edu

Office hours: Tuesdays, 11:00 am – 12:00 pm or by appointment M-W, VAPA B207

COURSE DESCRIPTION

We give time, take time, make time, waste time, save time, and spend time. We travel through time and arrive in time; our time is money; we are either on or off the clock, but either way, we are circumscribed by it. We exist in time, all the time, but what does it mean to us now, what has it meant historically, and how can we work with it as artists? This term we will explore time – first as a phenomenological experience; second as a scientific, socio-economic, linguistic and fictional construct, e.g. clock time, atomic time, machine time, entropic time, queer time, and time travel; third as broken into the fundamental elements of time-based practices - duration and repetition, simultaneity and succession, break and flow, narrative arcs and logics – and differentiated between time elapsed within the work and time experienced by the audience. Readings will range from psychology to philosophy, social and scientific history, to film and literary theory and performance studies, as well as writing by artists and authors directly engaged with fundamental questions about the parameters of time-based practice. We will examine both the historical implications of the standardization of timekeeping, and the economic consequences of the invention of timetables, especially in relationship to the 19th-century imperial expansion that some have called the ‘conquering of space by time.’ We will look at film and performance practices from the 1960s and early 70s, including Fluxus and Structuralism; more recent projects that re-frame similar questions about duration for the theoretically infinite loops of new technologies; work in dance and music that connects to phenomenological and ontological philosophy; and experiments with time banks and similar systems of exchange. We will also look at contrasting approaches in art and philosophy informed by slowness and accelerationism. Students will produce one short (3-5 minute) project in the time-based medium of their choice at mid-term, which may be a collaboration, and may either write a paper or produce a longer (10-15 minute) project for their final.

prerequisites: none

4 credits; 1 semester; may not be repeated; maximum enrollment: 14

COURSE REQUIREMENTS

Supplies

Notebook or note-taking app, for every class

A 16-32 GB USB flash drive, for critiques (these can be borrowed through Cheqroom)

*If you are going to be working with longer-form videos or performances, you may need a larger (500GB+) USB drive to back up your work during editing.

Moodle syllabus, readings, other course materials, written responses, and discussion

If reading is required for the week, it will be indicated that week on Moodle. To sign in to the course on Moodle, please go to moodle.bennington.edu, sign in with your Bennington College user ID and password, and search for Interdisciplinary Seminar: Time. You should be able to add yourself to the class at that point. If you run into problems, please contact IT, and let me know if they can't resolve the issue. You should check the course Moodle every week for updates, readings and assignment details. Required reading will either be posted as a PDF to be downloaded directly from Moodle, or it will indicate on Moodle that the reading is available as an e-reserve through the library.

If reading is the only thing due that week, I will usually ask you for a written response to the reading. It will always be noted in the Moodle syllabus whether a response is due along with the reading, so please check when you're accessing the reading! These responses can be quite short (1-2 paragraphs) but should be typed. Find something in the text that sticks with you, and write about why it interests you, or why you disagree with it, or how it resonates with your own work or ideas. We will use written responses as a springboard for classroom discussion and I will also collect them and read them, though I will not write comments on them – I'll just return them with a check, check plus or check minus on them depending on how well they reflect your understanding of and engagement with the reading. Even if a written response is not required that week, please do take notes on the reading and come to class prepared to discuss it.

During the first week of class we will divide up the readings for the semester and each of you will be assigned to either lead or co-lead the discussion of one reading. Discussion leaders for the week should prepare a series of prompts for discussion – for example, questions about the text itself, larger questions that were raised by the text, thoughts about how the text connects to other texts we have read or works we have looked at, and so on. Sometimes it is useful to look up the original context (both time and place) in which the text was published, or do a little research into the author's biography, when preparing to lead a discussion – it can give you extra insight. Sometimes it is also useful, though obviously not required, to look at the recommended readings for that week, which can give you additional context for the ideas in the required reading. Feel free to deploy creative methods to provoke discussion.

You should also be reading/listening to/looking at the news on an ongoing basis – whether on Facebook, Twitter, radio, a particular news site, etc. etc. - and keeping a file of stories and images that catch your eye as being relevant to our class themes. We will occasionally start class by discussing what we've seen and heard out in the world that week, so bring something from your file and be prepared to explain its meaning or context to the rest of the class.

If we have a guest lecture or a field trip, you may be required to write a brief response to the lecture or field trip. This should be one page, and not a summary of but a critical reflection on the experience.

If you are absent from class, please check the Moodle the next day, because I will usually update it with links to material we looked at, listened to and screened in class.

Assignments, final project, & final portfolio

You are required to complete one short (3-5 minute) creative project in the time-based medium of your choice (including but not limited to music, dance, film, video, performance, and some text forms). You are also required to complete a final paper or longer (10-15 minute) creative time-based project, which we will discuss in an individual meeting before you start working on it. Assignments are due for critique in class on the dates indicated in the course schedule, and may be revised to incorporate comments from critique. For digital files, please bring them on flash drives or email me a link the night before class. If you are absent when a project is due, you may submit it electronically, or you must accompany your project the following week with documentation of an excused absence (illness or emergency).

You are also expected to keep a physical or digital course notebook or sketchbook to develop ideas, document experiments and results, and take notes during critiques and discussions.

Equipment checkout, lab & backup

Enrollment in this seminar grants you access to a limited pool of A/V equipment for both production and presentation, which can be reserved via Cheqroom and picked up from / returned to the Cave in VAPA. This equipment is marked in Cheqroom as either cross-disciplinary or available to the whole college. You can also edit in the Pod. If you have questions about equipment reservation and checkout please ask the Cave staff, A/V tech Colleen, or Dance/Digital tech Anna. If you run into technical problems with any equipment you have checked out, please report those problems when returning the equipment, so the next student on the list doesn't have the same experience. Likewise, if you run into problems while using the Pod, please report them immediately to Anna or a lab monitor.

Students are responsible for backing up all working and final files. Files are not guaranteed to remain on the networked server, the LaCie drives connected to lab computers, or on camera memory cards. The server and LaCies are wiped at the end of every semester and the cards are usually wiped by the next person to check them out. You should have at least a thumb drive, and preferably a 500 GB+ USB drive, as an external drive. Save early and often to your external drive, and be sure to back up your most important files, especially your Premiere project files (save them in at least two places). Corrupt, lost, or overwritten files will not be accepted as a valid reason for missing a project due date. Keep ALL files for each project until after the end of the semester. And please do NOT work from the networked server; it will slow down your workflow considerably. Work from a local drive and only copy your files to the server if you need to move your project from one workstation or lab to another. Once you have completed your move, delete your files from the server to free up space for others to use.

Attendance policy

I do not set a hard and fast rule for absence limits, but please adhere to general Bennington attendance policies: <https://www.bennington.edu/current-students/student-handbook/academics-and-field-work-term/class-attendance>

While I will make every attempt to accommodate different learning styles and needs with a mix of reading, watching, listening, free-ranging discussion, individual meetings, and self-directed projects, this seminar will move fairly quickly through some complex ideas. Please make sure to catch up / review on Moodle if you are unable to attend class or need to work through some materials more slowly. I also have very strong feelings about attendance on critique days. If you don't show up for critique, whether you're presenting that week or not, your participation grade will reflect that absence. Showing up for peer critique is fundamental to creating a supportive environment, and it is disrespectful to your peers to expect them to give you focused attention when you don't show up for them.

Also, please note that the course schedule is not fixed. Apart from the major milestones (project due dates), the schedule will very likely change to reflect the time needed for meaningful critiques, the introduction of new material, and your own contributions and requests. If you do not attend class, it is your responsibility to find out if a change was made.

What do I mean when I say critique? That's actually up to you.

Before the first critique of the semester we will talk together about what format(s) we would like critiques to follow in this course. Here are some resources to use when thinking about this question:

<https://static1.1.sqspcdn.com/static/f/131936/27297882/1476969700447/Observations+on+forms+and+patterns+of+critique.pdf?token=DQ68HmnLeCfRUAtwUMa6UzH97CY%3D>

<http://carolinewoolard.com/static/uploads/texts/Critique Menu for Students 2016.pdf>
<http://carolinewoolard.com/static/uploads/texts/Discussion Wall Activity 1.pdf>
<https://vimeo.com/161259012>

ASSESSMENT & GRADING

Midterm project **30%**
Final project/paper **40%**
Class participation* **30%**

*includes attendance, punctuality, discussion leadership, and participation in discussions, workshops, critiques, field trips and guest lectures (including written responses when assigned)

All of your work in this course will be assessed for the following criteria: quality of ideas, quality of work executed and ability to articulate and explain your thought processes; understanding of the historical and theoretical material presented, and ability to relate that material to an overall understanding of time as an artistic medium and other aspects of your own practice as artists and thinkers; willingness to explore and take genuine risks in your work; and the amount of time, effort, and thought given to coursework.

Your projects and papers will be evaluated along three axes: concept/content, form, and technique. A project that displays excellence in all three areas should meet the following criteria:

- 1) The project has an original, clearly communicated concept or an innovative, effective approach to an assigned or appropriated idea.
- 2) The project has the form most suited to its concept and content and vice versa.
- 3) The project has a well-defined structure and unified formal strategies.
- 4) The artist demonstrates an understanding of the medium, and mastery of the techniques and tools employed.

A paper that displays excellence in all three areas should meet the following criteria:

- 1) The paper has an original, clearly communicated thesis, or presents an effective analysis / close reading of existing material.
- 2) The paper has a clear structure and fully develops the promised argument or analysis.
- 3) The writer chose the most apt artworks and/or texts to discuss to build their argument or analysis.
- 4) The writer demonstrates clear and sophisticated understanding of the material under discussion, and mastery of the techniques of composition (extra points for style).

If you collaborate with another student in the course on a project, I will ask each of you to write a paragraph describing your own and your partner's contributions to the project, so that I can assess whether the work was equitably distributed. If you collaborate with a student from outside the course, I will ask you to submit a brief statement describing your role and your collaborator's roles in production and post-production.

Work that is submitted late will be docked 5 percentage points of the assignment grade for each week that it is late.

Please remember that participation in critique is the most important part of your participation in the course. Always show up for crits, even if your own work isn't finished. The other components of your participation grade are your preparation for and participation in class discussions, including discussion leadership and written responses to reading; your effective balance of generosity of spirit, critical inquiry, and creative problem-solving in critiques; and your contributions to other aspects of building the community of the course.

Written responses to reading are evaluated for comprehension and criticality, with extra points for style.

Discussion leadership is evaluated based on your ability to initiate a lively discussion of the reading, rather than your complete and total mastery of the text (consider that aspirational, not actual).

I will not change any grades unless you hand in a substantially revised project. You can hand in a revised version of any project or exercise at any point, up to and including the final class of the semester. I am happy to meet with you to suggest revisions, but I will not, under any circumstances, argue with you about your grade.

GRADE	QUALITY	EXPLORATION	WORK	DISCUSSIONS	ATTENDANCE
A	Outstanding	Insightful, generous, energetic	Excellent form & content, consistently experimenting	Always prepared for class, makes intelligent & considered contributions	Always present, work in on time
B	Good	Inquisitive, engaged	Good form & content, takes some risks	Usually prepared for class, able to make interesting contributions	Always present, work in on time
C	Average	Just sufficient	Holds together, but unconvincing	Not always prepared, only able to make obligatory contributions	Misses some classes, work sometimes late
D	Poor	Limited, formulaic	Work thrown together just before class	Only makes very limited contributions	Excessive absences, work late & incomplete
F	Unsatisfactory	Virtually none	Virtually none	Makes almost no contribution	Absent most of the time

COURSE POLICIES + PHILOSOPHY

Academic accommodations + basic needs

Bennington College provides reasonable accommodations to students with documented disabilities when requested and necessary to ensure equal access. If you believe you are entitled to an accommodation, please speak with Katy Evans, the Academic Services and Accommodations Advisor, about your disability-related needs. If approved, you will receive a memo detailing your specific accommodations. Please come to my office to share this memo with me, so we can discuss how best to implement the accommodations. Please note that it is your responsibility to obtain and share the memo, and I will not be aware of your needs if you do not share it with me. The sooner we meet to discuss your needs, the better. If you are experiencing new and/or newly significant challenges, please talk to me, reach out to your faculty advisor, visit Academic Services, or connect with resources available through health and psychological services.

We also understand that basic needs (food, housing, and wellness) have a direct impact on the academic performance, health, development and success of our students. If you have a personal circumstance or need that will affect your learning or performance in this course, please let me or your faculty advisor know so that we can help find resources to support you during the term.

Ethics + inclusivity

All students must adhere to college-wide policies regarding original work, academic integrity, and computer and network use. Academic and artistic integrity can be confusing in the age of appropriation, but please remember that if work is not your own, the source should be cited and documented appropriately. The general college

policy can be found here: <https://www.bennington.edu/faculty/faculty-handbook/academic-policies-and-procedures/academic-and-artistic-ethics-policy> We can have more in-depth discussions of fair use, appropriation, and the role/presentation of sources as part of our coursework.

Bennington College is committed to fostering the intellectual growth of all students, and to creating a learning environment where human cultural diversity is valued and respected. We are also looking at, thinking about, and making work that takes strong and sometimes provocative positions on difficult issues. For example, during the course of this semester we may look at artworks that include nudity, expressions of sexuality, strong language, violence, religious imagery, political controversy, contested histories, or other material that you may find personally difficult or offensive. This can be a difficult balancing act and if at any point you feel that the environment of the course has become less than respectful, welcoming and inclusive, please come to me to share your concerns.

We may also look at some videos that include formal effects (e.g. strobing) harmful to anyone with epilepsy, migraines, or similar conditions. If you anticipate that any particular material will present a problem for you for any reason, please let me know (either in class or in office hours) at the beginning of the semester, and I will notify you before such material is shown. If you plan to present work of your own that may include difficult material, please let the class know beforehand and give us some context for discussion. Don't surprise us (even if you want a cold read).

Education is cooperation. In this classroom we are all responsible for each other, and all of us will be asked to both teach and learn from each other. In order to do that, we must respect each other's perspectives and contributions. You should feel free to bring your own thoughts and interests into the classroom, while understanding that others in the room may have very different thoughts and interests. Please think of this course as a flexible space that can adjust as we get to know each other's strengths and needs. And please remember that the space of the course is not static or closed: it should also be responsive to the urgencies and emergencies of the larger world.

COURSE SCHEDULE

*You need to check Moodle every week for the most up-to-date version of assignments and readings. If you are not in class, it is **your responsibility** to make sure you know whether changes have been made to the schedule.

Tuesday 9/3 - CLASS 1: PAST PRESENT FUTURE TENSION / HOW WE TALK ABOUT TIME

Introductions & expectations, discussion leadership assignments

Adapted 4:33 exercise (after [John Cage](#))

Discussed in class: definitions, tenses, metaphors; “real time” vs narrative time; different paradigms of time; the many paradoxes of time; [saccades](#) and [chronostasis](#) (gaps between perception and cognition); time described as space; [language as repository of its own history](#)

Read/listened/watched in class: H.D., “[The Walls Do Not Fall](#)” [stanza 1](#); Every Ocean Hughes (fka Emily Roysdon), “[Uncounted](#)” [script](#); Virgil Thomson & Gertrude Stein, “Pigeons on the grass alas” from [Four Saints in Three Acts](#); Christian Marclay, [The Clock](#) ([excerpts](#)); [more on The Clock](#)

Further reading: some definitions you may need/want this term (from the [Dictionary of Philosophical Untranslatables](#)) - Continuity, Entstellung, Eternity, Jetztzeit, Memory, Moment, Present, Stimmung, Time (all on Moodle)

Tuesday 9/10 - CLASS 2: INSTANT, IMMANENT, INFINITE / PERCEPTIONS OF TIME

Reading & response due: Maurice Merleau-Ponty, “[Temporality](#)” from [Phenomenology of Perception](#); “[Theorizing Queer Temporalities](#)” roundtable

Recommended: Mariana Castillo Deball & Roy Wagner, [The Anthropology of Coyote](#); Alyson Brown, “[Doing Time: The Extended Present of the Long-Term Prisoner](#)”; Viktor Burgin, “[Situational Aesthetics](#)”; Jakobson & Pomorska, “[The Time Factor in Language and Literature](#)”

SEPC rep elections

Discussed in class: [objective and subjective time](#); the moment vs. the instance and chronos vs. kairos; [Zeno’s dichotomy paradox](#); “turtles all the way down” or the [problem of infinite regress](#); Hegel’s “bad infinity”; Lacan’s Real, symbolic and imaginary; Derrida’s hauntology (from [Spectres of Marx](#)); [engrams](#); [why our memories change when we recall them](#)

Looked at in class: [Fluxus](#), Yoko Ono’s [Cut Piece](#) and Alison Knowle’s [Make a Salad](#) score, Allan Kaprow and [How to Make a Happening](#), [Kazuo Shiraga](#) and [Gutai](#), the [Collective Actions Group](#) in Russia, [Studio Z](#) ([Senga Nengudi](#), [David Hammons](#), [Maren Hassinger](#) '69, et al), Clifford Owens’s [Anthology](#) and Marina Abramovic’s [Seven Easy Pieces](#), and other ephemeral events; the films of [Collectivo Los Ingravidos](#)

Also relevant: “[Queer Time: The Alternative to Adulthood](#)” (h/t Eli); Matt Wolf’s documentary [Teenage](#); the films of [Kevin Jerome Everson](#); the early videos of Bill Viola esp. [The Reflecting Pool](#) and [Ancient of Days](#); Maya Deren’s [Meshes of the Afternoon](#) (or pretty much any of her films), Karlheinz Stockhausen’s [Momente](#) (composer’s notes & score [here](#))

Further reading on perception: Hannah Arendt, [The Life of the Mind](#) chapter IV parts 19 & 20 (Moodle); Martin Heidegger, [Being and Time / On Time and Being](#) (Moodle); Gaston Bachelard, [Intuition of the Instant](#) (on reserve in Crossett); Carlos Fuentes, “[Remember the Future](#)”

Tuesday 9/17 - CLASS 3: HISTORIES / CONSTRUCTIONS OF TIME / PROBABILITY / SUCCESSION

Reading & response due: Marco Scotini, “[The Government of Time and the Insurrection of Memories](#)”; Meg Onri, [Colored People Time](#) exhibition guides

Recommended: Mary Ann Doane, “[The Representability of Time](#)” from [The Emergence of Cinematic Time](#); Walter Benjamin, “[Theses on the Philosophy of History](#)”; Francis Fukuyama, “[The End of History?](#)”; Sven Lütticken, [History in Motion](#)

Discussion: [GMT](#) vs CPT; imperialism and train timetables; cause & effect; the past construed by the present; Benjamin’s [Jetztzeit](#) and messianic time (cf. Dictionary of Untranslatables definitions in Wk 1)

Looked at in class: [Penelope Umbrico](#); Dina Kelberman’s [I’m Google](#); Moreshein Alleyhari’s [Material Speculation: ISIS](#); [Colored People Time](#) exhibition series curated by Meg Onli at ICA Philadelphia ([Mundane Futures](#),

Quotidian Pasts, and *Banal Presents*), featured artists including [Dave McKenzie](#), Kevin Jerome Everson ([talk](#) and film [here](#)), [Carolyn Lazard](#), [Sable Elyse Smith](#), [Matthew Angelo Harrison](#), [Martine Syms](#); the [Mundane Afrofuturist Manifesto](#) published by Syms in 2013; related [talk by Tina Campt](#); *Hale County This Morning, This Evening* (RaMell Ross, 2018) [on Amazon Prime](#); *The Nine Muses* (John Akomfrah, 2010) [on Ovid](#); Angela Melitopoulos, *Passing Drama* ([excerpt](#)); Deimantas Narkevicius [interview](#) about *Once in the XX Century*; Fischli & Weiss, *The Way Things Go* [on Ovid](#)

Also relevant: [History painting](#); Chris Marker, *Sans Soleil* (in Crossett or on [Criterion streaming](#)); Jeanne C. Finley & John Muse, *At the Museum* [on Fandor](#); Aleksandr Sokurov, *Russian Ark* in Crossett or [on Fandor](#); Adam Curtis, *The Living Dead* (part 1 of 3-part TV series, 1995) and *The Power of Nightmares* (2014); [Gala Porras-Kim](#), [Chitra Ganesh](#)

Further reading: Ronald Walcott, "[Ellison, Gordone, and Tolson: Some Notes on the Blues, Style and Space](#)"; Gregory Pardlo, "[Colored People's Time](#)" (excerpt); Leslie Lamport, "Time, Clocks and the Ordering of Events in a Distributed System"; Michael Hardt and Antonio Negri, *Empire* (excerpt on Moodle, or full book in Crossett); Ryszard Kapuscinski, *Imperium* (in Crossett); Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (in Crossett)

Tuesday 9/24 - CLASS 4: SCIENCE + SCIENCE-FICTION / THE INVENTION OF TIME-TRAVEL

Reading & response due: James Gleick, "[A Non-Linear History of Time Travel](#)"

Recommended: Stephen Hawking, *A Brief History of Time*, Ch 9: The Arrows of Time; Robert Smithson, "A Tour of the Monuments of Passaic, NJ"

Discussed in class: [time dilation in special relativity](#); various time travel paradoxes & dilemmas incl. the [Grandfather Paradox](#) and [Let's Kill Hitler](#); multiverses that spring from decision points and paradoxes and the (im)possibility of time as a circle; the thermodynamic arrow of time, or the inexorable movement towards entropy (the tendency of all ordered systems towards disorder)

Looked at in class: Rabih Mroué, script for a performance-lecture on probability (attached as a PDF); some [visual timelines](#); graphical scores and performances of aleatoric music, e.g. John Cage's [Music of Changes](#), which leaves some element of composition and/or performance to chance; and stochastic music, e.g. [Iannis Xenakis's Pithoprakta](#), a composition method using guided indeterminism or controlled chance (often deploying mathematics or computers) that results in a fixed score

Screened in class: Chris Marker, *La Jetée* (1963); Errol Morris, *A Brief History of Time* (1991); Gary Hill, *Why Do Things Get in a Muddle?* (1984)

Also relevant: Robert Smithson's "ruins in reverse" (see recommended reading) and ideas around [entropy in relationship to land art](#); more examples of [experimental music notation](#); some examples of and [notes on dance notation](#)

Further reading: James Gleick, *Time Travel: A History* (on reserve in Crossett); H.G. Wells, *The Time Machine*; Octavia Butler, *Kindred* (in Crossett; also available in a graphic novel adaptation as an e-book loan); Dan Falk, *In Search of Time: The History, Physics and Philosophy of Time* (on reserve in Crossett); Elizabeth Grosz, *Time Travels: Feminism, Nature, Power* (Moodle)

Recommended screening at EMPAC, Wed 9/25: <https://empac.rpi.edu/events/2019/short-shadows-thought-figures>

Tuesday 10/1 – CLASSES END AT 2pm – NO CLASS

Tuesday 10/8 - CLASS 5: WORKTIME, PLAYTIME / ECONOMIES OF TIME

Reading due: Marx, *Capital* Ch. 10: The Working Day, sections 1-3; Julieta Aranda & Anton Vidokle [interview for Vdrome about Time/Bank](#)

Recommended: Zoe Beloff, "[Bodies Against Time](#)"; Ben Davis, "9.5 Theses on Art & Class" (on Moodle); Denise DaSilva Ferreira, "1 (life) ÷ 0 (blackness) = & - & or & / &: On Matter Beyond the Equation of Value" (on Moodle); David Harvey's [reading of Marx on the space and time of value](#)

Discussed in class: labor time and leisure time; time thieves; [time banks](#), [time stores](#) and [local currencies](#); Muybridge's motion studies; Gilbreth's [time & motion studies](#); [chronocyclegraphs](#); [time-use surveys](#)

Screened: Julieta Aranda & Anton Vidokle, [Notes for a Time/Bank](#) (pw timebank); clock scene from Fritz Lang's [Metropolis](#); Chaplin in the guts of the factory from [Modern Times](#); Jacques Tati, [Mon Oncle](#) and [Playtime](#); Zoe Beloff, [The Infernal Dream of Mutt and Jeff](#) (for her sources see recommended reading)

Further reading: reflections on the time/bank project in [e-flux journal #58](#); David Harvey, Immanuel Wallerstein, Anthony Giddens on the annihilation of space by time with the spread of railroads and time-space compression/distanciation; J. Halberstam, [Queer Temporality and Postmodern Geographies](#)

Tuesday 10/15 – CLASS 6: MIDTERM PROJECT CRITS

Due for in-class critique: 3-5 minute project in the time-based medium of your choice. Please bring your project to class on a thumb drive, or drop your file in the class Google Drive folder at least one hour before class and double-check that it plays back from Drive.

Tuesday 10/22 - CLASS 7: SLOWNESS / DURATION / DILATION

Reading & response due: Raymond Bellour, "The Instant of Seeing"; Tehching Hsieh & Adrian Heathfield, "[I Just Go in Life](#)"* ([link requires you to be logged into Crossett](#))

Recommended: George Kubler, [The Shape of Time: Some Remarks on the History of Things](#), Ch 4, Some Kinds of Duration (on Moodle)

Discussed in class: stillness, slow cinema, attention and "captive" audiences; slow and stretched music; dilation and time-lapse as strategies

Looked at: durational performances: Tehching Hsieh, [One Year Performance 1980-81](#) (plus the [MTAA remake](#) for the web); Eleanor Antin, [Carving](#); William Pope.L [crawls](#); Sarah Michelson, [Devotion](#)

Screened: Sofía Gallisá Muriente, [Huracán](#) and [Rain with snow](#); Philip Scheffner, [Havarie excerpts](#); Douglas Gordon, [24-Hour Psycho](#) excerpt; Gregg Biermann, [The Waters of Casablanca](#) ([on Fandor](#)) **Listened:** William Basinski, [On Time Out of Time](#) (more on the album [here](#))

Also relevant: Collapses of real-time and story-time e.g. Douglas Gordon & Phillipe Pareno, [Zidane: A 21st Century Portrait](#) (in Crossett); Agnes Varda, [Cleo from 5 to 7](#) (on [Kanopy](#)) and Chantal Akerman, [Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles](#) ([on Criterion](#)/in Crossett); single-shot films e.g. J.P. Sniadecki's [People's Park](#) ([on Fandor](#)); metrically edited films e.g. James Benning's California Trilogy (in Crossett); Ben Rivers, [Two Years at Sea](#) (in Crossett); William Basinski's [The Disintegration Loops](#); [Rivers & Tides: Working With Time](#) (Andy Goldsworthy doc, in Crossett); Morton Feldman's [Rothko Chapel](#); the Rothko Chapel; generative software art e.g. Siebren Versteeg's [Truisms](#)

Further reading: Milan Kundera, [Slowness](#) (in Crossett); Gaston Bachelard, [The Dialectic of Duration](#); Jonathan Crary, [Suspensions of Perception](#); [The Art Happens Here: Net Art Anthology](#) (in Crossett) and [Perform, Repeat, Record: Live Art in History](#)

Further listening <https://www.classicalmpr.org/story/2015/01/06/slowest-classical-music-ever>

Tuesday 10/29 - CLASS 8: SPEED / ACCELERATIONISM / COMPRESSION

Reading & response due: Alex Williams & Nick Srnicek, "[#ACCELERATE MANIFESTO for an Accelerationist Politics](#)"

Recommended: Marinetti, [The Futurist Manifesto](#) (on Moodle); Italo Calvino, "Quickness" (on Moodle); Toni Negri, "Some Reflections on the #ACCELERATE MANIFESTO"

In class: Aria Dean's talk "[Notes on Blacceration II](#)"; automation and the future of work - [a look inside Amazon warehouses](#); an accelerationist exhibition, [For Machine Use Only](#); simultaneity and compression of motion in painting, [Duchamp](#) and [Boccioni](#); collapsed time and frozen time in the layered scans of [Idris Khan](#) and [Pradeep Dalal](#); time lapses in Sam Taylor-Wood's videos [Still Life](#) and [A Little Death](#); climate-change time lapses in the [Extreme Ice Survey](#) and [Chasing Ice](#) (in Crossett); the [Long Now Foundation](#) and their [10,000 Year Clock](#) (also a sidebar on the [Mont Pelerin Society](#) as a cradle of neoliberalism and another on Stewart Brand's earlier project [The Whole Earth Catalog](#))

Also relevant: [Last Week Tonight episode](#) on work in warehouses; animation from The Guardian of "[The Last Job on Earth](#)"; Barry Jenkins, *Moonlight* / an [interview](#) about the *Moonlight* score

Further reading: [More on Project Cybersyn in Chile](#); "[#ACCELERATIONISM: Remembering the Future](#)"; "[Festina Lente: Make Haste Slowly](#)" on Medium; Aria Dean's original essay "[Notes on Blacceration](#)"; James Gleick, *Faster: The Acceleration of Just About Everything* (on reserve in Crossett); Gilles Deleuze, *Cinema I: The Movement-Image*; Paul Virilio, *Speed and Politics*

Tuesday 11/5 – CLASS 9: CLASS 8: REPETITION / LOOPS / RETURNS

Reading & response due: Jonathan Crary, *24/7: Late Capitalism and the End of Sleep*, chapter 1; Karlheinz Stockhausen, "How Time Passes By"

Recommended: Jalal Toufic, *The Withdrawal of Tradition Past a Surpassing Disaster* (on Moodle); Virginia Woolf, *To The Lighthouse*, Time Passes section (on Moodle)

Discussed in class: sleep and sleeplessness; cycles (diurnal, seasonal, vicious, virtuous) vs the always-on and always-available; the loop as unit of time-based work; time in serial musical composition

Listened/watched in class: Stockhausen's *Klavierstück XI* (plus another version here); the Otolith Group on Julius Eastman, *The Third Part of the Third Measure*; Walid Raad, *The Dead Weight of a Quarrel Hangs*; Aida Ruilova's early videos; Trisha Brown's *Set and Reset*; Jennifer Monson's *Bird Brain Osprey Migration*; MTA, [WarholSoupCanAutotrace](#)

Also relevant: Cornelia Parker and Tilda Swinton's [The Maybe](#); Rafael Rozendaal's [websites](#) and (theoretically) infinite recursions in machine time; Oliver Laric, [787 Cliparts](#); Lynne Sachs, *Your Day is My Night* in Crossett or [on Fandor](#); Quay Brothers, *In Absentia* in Crossett or [on Fandor](#); [Nietzsche's demon and the eternal return](#); [Vico's theory of history as corso e ricorso](#); withdrawals and resurrections; loops and samples as the basis of pop music; the copy/remix/remake/fanvid as means of distribution

Further reading: Mark Fisher, "[The Secret Sadness of the 21st Century](#)" (on the persistence of 80s synthpop in 21st century music like Kanye's *808s & Heartbreak*); Gilles Deleuze, *Cinema 2: The Time-Image*; Hito Steyerl, *The Wretched of the Screen*; Kodwo Eshun, *More Brilliant than the Sun: Adventures in Sonic Fiction*; J. Halberstam, *In a Queer Time & Place: Transgender Bodies, Subcultural Lives*; Rhizome's *The Art Happens Here: Net Art Anthology*

Tuesday 11/12 – PLAN DAY, NO CLASSES

Tuesday 11/19 – CLASS 10: INDIVIDUAL MEETINGS

Due: proposal for your final paper or time-based project

Class will not meet as a group. We will have individual meetings to discuss your final project/paper proposals – please sign up for a meeting slot on Moodle.

Required screening/talk at 7 pm at Tishman: Queer Paranormal, Peggy Ahwesh & Susan Macmillan

Tuesday 11/26 – CLASS 11: (R)EVOLUTION

Reading & response due: Kara Keeling, "Looking for M: Queer Temporality, Black Political Possibility, and Poetry from the Future"; Net Art Anthology re-presentation of William Pope.L's *Distributing Martin*

Recommended: Charlie Hailey, *Camps*; Alan Moore, ed., *Cultural Production in Occupied Spaces*; Saidiya Hartman, *Wayward Lives, Beautiful Experiments* (in Crossett)

Tuesday 12/3 - CLASS 12: AFTER THE FUTURE

Reading due: Bifo, "After the Future"; Mark Fisher, "[The Slow Cancellation of the Future](#)"

Recommended: "Irwin: NSK State" (on Moodle); José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, chapter 1 (on Moodle)

Screened in class: *The Refrain*, excerpts, by Angela Melitopoulos with the participation of Maurizio Lazzarato and the filmmakers Angela Anderson, Aya Hanabusa and Jane Jin Kaisen (ask me for the links and password if you need to view); Eija-Liisa Ahtila, [If 6 Was 9](#) (NSFW); Cecile B. Evans, *Hyperlinks or It Didn't Happen* [trailer](#); and Hito Steyerl, [November](#)

Discussed: the [NSK state in time](#); the wishing-into-being of [Khaled Jarrar's passport stamps](#)

Also relevant: *Grace Lee Boggs, American Revolutionary* - clips on [PBS](#), full film on [Amazon](#) - and GLB's "world clock" of revolution; ideas "whose time has come"; permanent emergencies and temporary autonomies; utopias and dystopias; queer futurity; Afro-futurism; cli-fi

Further reading: Grace Lee Boggs et al, *The Detroit Reader* (on Moodle); [TAZ](#); Lee Edelman, *No Future: Queer Theory and the Death Drive* in [Crossett Library](#); Jeff Vandermeer, the Southern Reach trilogy, all three in Crossett (first book now adapted as the film *Annihilation*, on [Amazon Prime](#))

***If you want an in-progress critique of your final project or paper, email me two days before class and you can present this week.**

Tuesday 12/10 - CLASS 13

Last day of classes!

Final projects/papers due for in-class presentation