

INTERDISCIPLINARY SEMINAR: TIME

VA 2120 / FALL 2022

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Meeting time and places:

Wednesday, 2:10 - 5:50 pm

Barn 124

Faculty: Mariam Ghani

Pronouns: she/her

Email: mariamghani@bennington.edu

Office hours: Wed 11 am – 12 pm, VAPA B207

Or remote by appointment

Technical Instructor (for project assistance if needed): John Crowe

Pronouns: he/him

Email: johncrowe@bennington.edu

Office hours: Wed 2-4 pm in VAPA P112 (The Cave)

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 also experience and discuss works in a range of time-based mediums. 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. Each student will also be asked to act as a discussion co-leader for one session of the course, and to submit brief written responses to the required reading.

prerequisites: none

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

LEARNING OBJECTIVES

In this course, students will:

- engage with ideas from disciplines outside their primary areas of study, through readings, screenings, presentations, and short written responses;
- be challenged to analyze and discuss a wide range of texts and artworks;
- think critically about the history of ideas and how they drift across disciplinary boundaries;
- put theory into practice by producing a short creative project responding to ideas discussed in class;
- produce a piece of sustained analytical writing or a substantial time-based project of equal depth and commitment.

COURSE FORMAT

In person only

COURSE REQUIREMENTS

Supplies - required

Notebook or note-taking app, for every class

Supplies - recommended

a 32-128 GB USB flash drive, for backups (can be borrowed short-term through Cheqroom)

Personal headphones if you plan to edit time-based work with sound (can also be borrowed through Cheqroom)

SYLLABUS, READINGS, WRITTEN RESPONSES

This syllabus is a [Google Doc](#) linked from the course page on Populi. **Please note that the course schedule is not completely fixed.** While the major milestones - assignment due dates - will not change, other elements of the course may be adjusted in response to the pace and dynamics of our interactions as a class. **Please check the syllabus every week for changes BEFORE you start your homework for the week, especially if you were not in class the previous week.**

Weekly materials - required reading, recommended reading, and viewing/listening links - will be posted to Populi. Please note that some reading/viewing links can only be opened on campus (for example ProQuest links, Docuseek links, or e-reserve library links) unless you log in with Bennington/Crossett credentials first.

Short written responses to the reading are also required. These should be submitted through the Populi Assignments tab, which lists the dates on which they are due. When I say short, I mean short - minimum 1 paragraph, maximum 2 paragraphs. (You can also write these directly in Populi rather than typing them separately and uploading them.) Find something in the weekly materials 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. These written responses serve as a springboard for classroom discussion, so they are due before class, and are considered late if handed in after class. And even if a written response is not required that week, please do take notes on the weekly materials and come to class prepared for discussion. **Be aware that some of the reading assigned for this class is dense/complex; you may need to read it slowly or more than once, so budget your time accordingly.**

During the first week of class we will divide up the readings for the semester and each of you will be assigned to co-lead discussion for one week. Discussion leaders for the week can

determine how they wish to divide up the weekly materials - for example, each person can focus on one text/work, or you can prepare all the materials together. You should prepare a series of prompts for discussion – 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 the work premiered, 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.

However you generally track the news, please consider 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. You can also use Populi to share relevant items.

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

ASSIGNMENTS

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 either a 5-8 page final paper or 10-15 minute creative time-based project. The paper can be research-based or analytical; if analytical, it must use at least one theoretical text covered in class. You will need to submit a short proposal for your final, 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 before receiving a final grade. **Unless previously arranged (e.g. for performances), assignments should be dropped in the [class Google Drive folder](#) by 1 pm on the due date. Please put your name in the filename (example: **Mariam_Ghani_Time_midterm.mp3**) and double check that the file plays back from Google Drive.** 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.

VAPA FACILITIES AND EDIT LAB ACCESS/REMOTE ACCESS

If you are enrolled in this seminar, but not in any other production classes, please let me know so that I can arrange an orientation session for you with John, our technical instructor, and get you set up in our equipment reservation system, Cheqroom. **Please read and review the [Cave Hours and Policy](#), which also includes a form that you need to fill out each term in order to use Cheqroom.** This class 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 P112. This equipment is marked in Cheqroom as either cross-disciplinary or available to the whole college. You can also use the VAPA Pod Lab at any time, and use the Edit Lab during hours when it is staffed by a lab monitor (both on the second floor of VAPA). If you have questions about equipment reservation and checkout please ask the Cave staff, John, or the Digital tech in the office adjoining the Pod. 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 a tech or lab monitor. [Monitored lab hours](#) will be weekdays starting at 6 pm and weekends starting at 3 pm, if you need help while working or run into issues.

Especially if you plan to work in video or animation this term, please also [read and bookmark the online Video and Animation Handbook](#), which will always contain links to the most current Edit Lab schedule and the online Scheduler that you need to use to reserve workstations in advance, as well as instructions on how to access both. There will likely be monitored lab hours on the weekend, if you need help while working or run into issues, and John/Cave staff can also be reached via the #vapa-cave channel on the [Visual Arts Slack](#) (which you should all join if you haven't already!). The Handbook also links to some quick setup tutorials for equipment and software.

If you are in temporary quarantine and have a project due, you can access lab computers remotely. This is not an ideal solution so please do not use this unless you really need to. If you do, let me/John/IT know and we will set up remote access for you.

SHARED SPACES + SHARED COMPUTERS/MEMORY CARDS

Part of our Commitment to Shared Responsibility on campus is taking joint responsibility for maintaining the safety of the spaces we all use in common. The labs are spaces that we all need to help out with, by **cleaning anything we use before and after we touch it.** Cleaning supplies will be provided for this purpose. Please let John, me, Liza in the VA office, or a lab monitor know if the cleaning supplies are running low, so that they can be restocked as soon as possible.

You are responsible for backing up all your working and final files. File loss is not a valid excuse for handing in a project late. Files are not guaranteed to remain on the networked server, lab computers, or on camera memory cards. The computers are wiped at the end of every semester and the cards are usually wiped by the next person to use them. **Always copy all your files off any shared memory card BEFORE handing it over. Be sure to back up your most important files, especially your project files, early and often** (unlike your media files, project files are usually tiny so you can just email them to yourself, or drop them in Google Drive, at the end of every session). If at all possible, keep ALL files for each project until the end of the semester. You can, for example, use your Bennington Google Drive storage for this purpose – just make sure to keep your folder structures intact when you move/copy them.

ATTENDANCE & PARTICIPATION

Students are expected to abide by the [Commitment of Shared Responsibility](#) and [general Bennington attendance policies](#).

While I don't set hard limits on absences, this is not a course where you can skip three sessions and pass without making a special effort to catch up. I will not penalize anyone for situations where synchronous participation is made burdensome by factors out of their own control (including but not limited to illness, quarantine, and family emergencies). **All I ask is that you communicate the relevant details to me as soon as you can, and that you propose and fulfill a clear plan to demonstrate your engagement with the materials you missed.** 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 reach out to me if you are unable to attend class, are feeling overwhelmed, and/or need to work through some materials more slowly.

This class is also a place where you can bring brand-new works and creative experiments in new-to-you mediums to your peers, and develop them in a supportive environment. As such, it is largely dependent on your participation and generosity with each other to create that environment. If you don't show up for each other, and give each other honest but constructive critiques, you won't have the exchange of ideas that is fundamental to making projects better. All of which means: **please show up for critique days, even if your own work isn't finished** or you're not presenting that week. It's disrespectful to your peers to expect them to give your projects focused attention, if you don't show up for them.

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

We'll discuss how we want to conduct critiques before our first crit of the term. If you haven't been in a critique class before, 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>

https://media.carolinewoolard.com/texts/Critique_Menu_for_Students_2016.pdf

https://media.carolinewoolard.com/texts/WRITTEN_REFLECTION_critique_review_Woolard_1.pdf

<https://vimeo.com/161259012> (The Room of Silence video made by RISD students)

ASSESSMENT & GRADING

Written responses	18%
Discussion leadership	10%
Midterm project	20%
Final proposal	2%
Final paper/project	30%
Class participation*	20%

*includes attendance, punctuality, and participation in discussions, critiques, and any field trips or guest lectures required; extra credit for recommended events

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.

Written responses to reading are worth 3 points each, one point for punctual submission, two for comprehension, criticality, and style. Discussion leadership is evaluated based on your ability to initiate a lively discussion of the weekly materials, rather than your complete and total mastery of those materials (consider that aspirational, not actual).

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:

- The project has an original, clearly communicated concept or an innovative, effective approach to an assigned or appropriated idea.
- The project has the form most suited to its concept and content and vice versa.
- The project has a well-defined structure and unified formal strategies.
- 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:

- The paper has an original, clearly communicated thesis, or presents an effective analysis / close reading of existing material.
- The paper has a clear structure and fully develops the promised argument or analysis.
- The writer chose the most apt artworks and/or texts to discuss to build their argument or analysis.
- 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.

Midterms and finals that are submitted late will be docked 5 percentage points of the assignment grade for each week late. On the other hand, turning in the proposal for your final on time gets you two free points.

The components of your participation grade are your preparation for and participation in class discussions; 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.

I will not change any grades unless you hand in a substantially revised project. You can hand in a revised version of any project 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 (or equivalent), 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 (or equivalent), work in on time
C	Average	Just sufficient	Holds together, but unconvincing	Not always prepared, only able to make obligatory contributions	Misses some classes without making them up, work sometimes late
D	Poor	Limited, formulaic	Work thrown together just before class	Only makes very limited contributions	Excessive absences without equivalents, work late & incomplete
F	Unsatisfactory	Virtually none	Virtually none	Makes almost no contribution	Absent most of the time, no equivalents

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 share this memo with me, so we can set up a meeting to discuss how best to implement the accommodations. **Please note that I will not be aware of your needs if you do not share the memo 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.

TECH NEEDS

If you are consistently experiencing technological barriers to accessing course content, please let me know so that I can work with you to find alternative solutions. **If you anticipate having specific tech needs for this class, particularly for projects,** that may be a particular challenge, **please reach out to me and John as soon as possible** so that we have some extra time to work with you to find creative ways to meet those challenges.

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. We will also be reading texts that deal with the legacies and aftermaths of war, slavery, and colonialism. 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. You can also reach out to the Office of Diversity, Equity, and Inclusion if you feel that you can't talk to me for any reason.

We may also look at some videos that include formal effects (for example, strobe effects), that can cause problems for people with photosensitivity or seizure disorders. **If you anticipate that any particular material will present a problem for you for any reason, please let me know** (in office hours, or by email) **at the beginning of the semester, and I will do my very best to notify you before such material is shown.** Every now and then something sneaks up on me too – if I haven't seen a film in several years, for example, and have forgotten that a particular scene or element was included. In that case, please feel free to leave class for as long as you need to, stop watching/participating until the film/discussion is over, or interrupt us if you feel it's important that we stop. **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. Try not to 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

*Check Populi/this doc 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.

WED 9/7 CLASS 1 - TELLING TIME

Due this week: Read the syllabus

Introductions and expectations, SEPC elections, discussion leadership assignments

Discussion: how we talk about time, how that changes over time, and why that's important; the (post-)modern versus the contemporary; gaps between perception and cognition ([saccades](#), [chronostasis](#) and the [stopped clock illusion](#)); [engrams](#), [how memories are stored across multiple regions of the brain](#), and why our memories change when we recall them; how [eyewitness memory](#) can be affected after the fact; aphasia and [language loss after strokes](#); *Lost Objects* by David Lang, Michael Gordon, Julia Wolfe & Deborah Artman; the [clock test for cognitive impairment](#) (now being scored by AI); handheld devices as external memory and the collapse of space/time in projects like Penelope Umbrico's collages, e.g. [Suns from Sunsets on Flickr](#), that identify repeated patterns in found photos; Dina Kelberman's [I'm Google](#)

In-class exercise: [time metaphors](#)

Further exploration: [some entries](#) from the [Dictionary of Untranslatables: A Philosophical Lexicon](#)

WED 9/14 CLASS 2 - DOING TIME

Due this week: Travis Jeppesen, "[Time Out](#)"; Tehching Hsieh & Adrian Heathfield, "[I Just Go In Life](#)"; Henri Bergson, "[Duration and Simultaneity](#)"

Recommended: David Couzens-Hoy, "[There is No Time Like The Present! On the Now](#)" from *The Time of Our Lives: A Critical History of Temporality*; Alyson Brown, "[Doing Time: The Extended Present of the Long-Term Prisoner](#)"

Discussion leaders: Alexey & Ulyana

Discussion: objective/historical/clock-time (chronos) and subjective/experienced/ordinary time; [circadian](#)/cyclical time (kairos); how [different animals perceive time differently](#); the instant versus the moment; [Einstein's theory of \(general\) relativity](#) w/r/t to [time dilation](#); how spacetime bends around massive black holes, per [NASA visualization](#); Bergson's [debate with Einstein](#); other [challenges to general relativity](#), most importantly, [quantum entanglement](#).

Screening/listening: Durational performances: Tehching Hsieh, [One Year Performance 1980-81](#) and [Venice Biennale pavilion](#); MTA one-year performance [remake for the web](#) (2004); Eleanor Antin, [Carving: A Traditional Sculpture](#); Pope.L [talking about his crawls](#) e.g. *The Great White Way: 22 miles, 9 years, 1 street* 2001 - 2009 - more on those [here](#); Hiroshi Sugimoto's [long-exposure photos](#); [movie theater series](#), [drive-in theater series](#), and [candle series](#); stretched-footage films: Sofía Gallisá Muriente, [Lluvia con nieve](#) (2014); Philip Scheffner, *Havarie* (2016) ([excerpt](#)) - more on that [here](#); Douglas Gordon, [24-Hour Psycho](#) (1993) - [installed](#) in 2016; Music - William Basinski, [On Time Out of Time](#) - made with deep space [source sounds](#), and [The Disintegration Loops](#) - meditating on [stillness, ephemerality and decay](#); and a film that presents duration and simultaneity together: Alexander Sokurov's [Russian Ark](#). Also mentioned: [Kazuo Shiraga](#) and [Gutai](#), Tsai Ming-Liang's film [Goodbye, Dragon Inn](#), and [an exhibition at Garage](#).

Further exploration - philosophy: Hannah Arendt, [The Life of the Mind chapter IV parts 19 & 20](#) (full book in Crossett); Maurice Merleau-Ponty, ["Temporality" from Phenomenology of Perception](#); Gaston Bachelard, *Intuition of the Instant* (in Crossett); ["turtles all the way down"](#) or the problem of infinite regress, and [Zeno's dichotomy paradox](#). Durational art - Raymond Bellour, ["The Instant of Seeing"](#); *Out of Now: The Lifeworks of Tehching Hsieh* (in Crossett); [Perform. Repeat. Record: Live Art in History](#) (Crossett e-book); *Is the Living Body the Last Thing Left Alive?* (in Crossett); Ephemeral/score-based art - [Fluxus](#), Allan Kaprow and [How to Make a Happening](#), the [Collective Actions Group](#) in Russia, and [Studio Z](#) in Los Angeles. Prison - *Doing Time: Twenty-Five Years of Prison Writing* (in Crossett); *Undoing Time: American Prisoners in Their Own Words* (in Crossett). Simultaneity: Carlos Fuentes, ["Remember the Future;"](#) H.D., ["The Walls Do Not Fall."](#)

WED 9/21 CLASS 3 - TIME TRAVEL

Due this week: reading & written response - James Gleick, ["A Non-Linear History of Time Travel,"](#) (PDF version [here](#)) [Miriam Frankel, "Clock Watchers"](#)

Recommended: Stephen Hawking, *A Brief History of Time*, [Ch 9: "The Arrows of Time"](#) and [Ch. 10: "Time Travel"](#); Mark Fisher, ["The Slow Cancellation of the Future,"](#) James Phelan, ["Analepsis/Prolepsis"](#) from *Time: A Vocabulary of the Present* (ed. Joel Burges & Amy Elias), Paul Davies, ["Time's Passage is Probably an Illusion"](#) (h/t Jacob)

Discussion leaders: Jacob & Squirrel

Discussion: histories of time travel in sci-fi and science, and the two-way traffic of ideas between them; entropy, the tendency of ordered systems towards disorder, how all changes require expenditure of heat, and the thermodynamic arrow of time; flashbacks, flashforwards, and the effects of fuzzy temporality on our sense of certainty, narrative, temporal, and otherwise; possible multiverses spawned by decision points; time travel paradoxes & dilemmas including [the grandfather paradox](#) and [Let's Kill Hitler](#); time as a closed loop, time-space as a self-healing fabric, Hawking's "chronological protection agency" and its sci-fi literalizations (time agents, time bureaus); why we visit the past more often than the future in fiction, even though time travel to the future is theoretically more probable; the slow cancellation of the future and [Strauss-Howe generational theory](#); being caught out of time versus achieving timelessness; why clocks ([atomic](#) and biochemical) move forward in time - because they are also expending heat to measure, just as we expend heat to remember; the observer effect and how "imaginary time" in quantum mechanics, which can run backwards or forwards, collapses into one direction when measured; [Lamport timestamps](#) and causality vs. true synchronization in cloud computing.

Looked at/listened to: [infographics](#) that visualize both ordered and chaotic events as time series in xy space; graphical scores and performances of aleatoric music by [John Cage](#) (which leaves some element of composition and/or performance to chance) and stochastic music by [Iannis Xenakis](#) (which uses guided indeterminism or controlled chance to produce a fixed score); [Rabih Mroué's](#) score for a performance about probability; Gary Hill, [Why Do Things Get in a Muddle? \(Come on Petunia\)](#) (1984); Chris Marker, [La Jetée](#) (1963)

Further exploration: [Einstein versus Bergson: An Enduring Quarrel on Time](#) (Crossett e-book); James Gleick, [Time Travel: A History](#) (Crossett); Octavia Butler novels in Crossett; [This is How You Lose the Time War](#); Mark Fisher, [Ghosts of My Life](#) and [Capitalist Realism: Is there no alternative?](#) (Crossett); Robert Smithson's "[ruins in reverse](#)", Nancy Holt's [sun tunnels](#) (at 5:00 approx, also includes [Spiral Jetty](#)), and ideas around [entropy in relationship to land art](#); more examples of [graphical notation in experimental music](#); how incredibly accurate [atomic clocks](#) are being used to test time dilation.

WED 9/28

CLASS 4 - TIME AND AGAIN

Due this week: reading & written response - Kodwo Eshun, "[Transmaterializing the Breakbeat](#)" from [More Brilliant Than the Sun: Adventures in Sonic Fiction](#) (1998); Kim Schoen, "[Cracking Walnuts: Nonsense and Repetition in Video Art](#)" (2021)

Recommended: J. Ronald Green, "[The Re-emergence of the Film/Video Loop](#)" (2012); Ursula Frohne, "[Revenants: Gestures of Repetition in Contemporary Art](#)" (on sculpture); Svetlana Boym, "[Nostalgia and Its Discontents](#)"(2007)

Discussion leaders: Bowman & Sasha

Discussion: repetition as a matched pair with duration, often a means of understanding duration; repetition & non/sense; repetition in music - loops, sampling, scratching; the [breakbeat](#); loops with difference and theme & variations; rhetorical repetition e.g. the [rule of three](#), comic triples, and epezeuxis; analog vs. digital loops; the economy of repeated elements in animation; replicas & copy culture

Looked at/listened to: Grandmaster Flash [breaking down the break mix technique](#) (1983); “Grandmaster Flash on the Wheels of Steel” from this [Spotify playlist](#) of songs cited by Kodwo Eshun; some excerpts from [Wild Style](#) (dir. Charlie Ahearn, 1982); Video artists cited by Schoen - Bruce Nauman’s [1980s work](#), including [No. No](#) and [Good Boy, Bad Boy](#); Sturtevant’s [Finite Infinite](#) (2010); Pilvi Takkala, [Real Snow White](#) (2009); John Baldessari’s 1970s work ([I am making art](#), [Teaching a plant the alphabet](#), [Baldessari Sings LeWitt](#)), Bani Abidi’s [An Unforeseen Situation](#) (2015, 6:52), Marta Gornicka’s [Magnificat](#) (trailer); Brian Bress, [Over and Over](#) (2006); Mika Rottenberg, [Cosmic Generator](#) (2017); Thomas Renoldner, [Don’t Know What](#) (2012) and [Fuck the Cancer](#) (short version, 2020); [Kristen Schaal](#) and [Andy Kaufman](#) comedy routines; [Aida Ruilova](#)’s early videos for loop; Tacita Dean preparing to install [FILM at Tate Modern](#); Zbigniew Rybczynski, [Take Five](#) (1972); Evelyn Lambert & Norman McLaren’s [Mosaic](#) (1965); Nina McNeely’s video for black midi’s [John L](#) (2021)

Further exploration: 1993 doc on the origins/early years of jungle/D&B: [A London Somet’ing Dis](#); Black Audio Film Collective, [The Last Angel of History](#) (1996, requires Crossett login); Brian Bress, [Being Bamboo](#) (2006); Mika Rottenberg, [No Nose Knows](#) (2015), [Spaghetti Blockchain](#) (2019), [Tropical Breeze](#) and [Mary’s Cherries](#) (both 2004, covered in [this Art21 video](#) about her process); Samuel Beckett, [Not I](#) (1973 film) and [Rockaby](#) (1981 film); theater of the absurd - [Pirandello](#) and [Ionesco](#); [Ann Hamilton](#) installations including [The Event of a Thread](#); Thomas Renoldner, [Sunny Afternoon](#) (2012); more animation - Mary Ellen Bute’s [Escape](#) (1938); Norman McLaren’s [Neighbors](#) (1952), [Canon](#) (1964), and [Pas de Deux](#) (1968), Storm DeHirsch’s [Peyote Queen](#) (1965); Hollis Frampton’s [Zorns Lemma](#) (1970) on [Criterion Channel](#) (worse copy and more info [here](#)); Abbas Kiarostami’s [Close-Up](#) (on Blu-Ray in Crossett, I believe); David Burrows, “[Music and the Warm Body](#)” from [Time and the Warm Body](#) (2007); Daniel Barnett, [Movement as Meaning in Experimental Art: The Musical Poetry of Motion Pictures Revisited](#) (Crossett e-book, 2017)

Stuff we didn’t get to: Repetition in dance - the role of the [répétiteur](#) in teaching and preserving dance, the process of recorded/repeated improvisations behind Tricia Brown’s “postmodern masterpiece” [Set and Reset](#); Giambattista Vico’s [theory of history as corso, ricorso](#) (1725, in [La Scienza Nuova](#)); Friedrich [Nietzche’s demon and the eternal return](#): a thought experiment (1885, in [The Gay Science](#)); Svetlana Boym’s two kinds of nostalgia, [wistful/ironic and restorative/dangerous](#), cf. Joana Hadjithomas & Khalil Joreige, [The Lebanese Rocket Society](#) (2012, 1:35:00) on [Alexander Street](#) (requires Crossett login); Jacques Derrida’s [hauntology](#); Nicolas Bourriaud’s [“postproduction”](#) and Byung-chul Han’s [“Shanzhai”](#) labels for post-modern art that is unconcerned with the production of originals, more interested in the arrangement of found material; the always-already-lost original in analog photography (printing from the negative) and some sculpture (the lost wax casting technique in bronze).

WED 10/5 CLASS 5 - JUST IN TIME

Due this week: Karl Marx, [Capital, Chapter 10: The Working Day, sections 1-3 \(1867\)](#); Jonathan Martineau, [“World Standard Time” \(2015\)](#)

Recommended: [Moten & Harney on the hold](#); Zoe Beloff, [“Bodies Against Time”](#); Julieta Aranda & Anton Vidokle [interview for Vdrome about Time/Bank](#); David Harvey, [“Between Space and Time: Reflections on the Geographical Imagination”](#); Lonnie Holley and Cyrus Moussavi, [I Snuck Off the Slave Ship \(18:48, 2019\) on Criterion Channel](#)

Discussion leaders: Zoe & Macy

Watched in class: Zoe Beloff, [The Infernal Dream of Mutt and Jeff](#) (11:53, for her sources see her text in recommended reading); Julieta Aranda & Anton Vidokle, [Notes for a Time/Bank](#) (21:45, 2012, pw timebank); clock scene from Fritz Lang's [Metropolis](#) (1927); Chaplin in the guts of the factory from [Modern Times](#) (1936); clips from Jacques Tati's [Mon Oncle](#) (1958) and [Playtime](#) (1967); clips from Terry Gilliam's [Brazil](#) (1985) and [Office Space](#) (1999); [Last Week Tonight episode](#) on work in fulfillment warehouses (21:17, 2019)

Discussion: labor time, surplus value, and wage theft as time theft; time as money, [time banks](#), [time stores](#) and [local time-based currencies](#); [Muybridge's motion studies](#) (excerpt from Thom Anderson film on Muybridge); Gilbreth's [time & motion studies](#) and [chronocyclegraphs](#) and [Taylor's scientific management theories](#); imperialism, railroads, standardized times for the movement of commodities, and the "annihilation of space by time"; [hegemony](#) as the dominance of one group over another, legitimated through norms/standards/ideas; the [Gregorian calendar](#) as a specific construction of history; constructed/imposed/standardized clock-time versus seasonal/diurnal/experienced time; pockets of resistance to standardized time/calendars; [just-in-time logistics](#) / [supply chain management](#) and e-commerce; shipping container loss, [flotsam islands](#), and [weird stuff that washes up on beaches](#)

Further exploration: Eric Breitbart, [Clockwork](#) (25:00, 1981) on time & motion studies; Allan Sekula & Noel Burch, [The Forgotten Space](#) (2010, 112 mins) on shipping containers and the sea; Allan Sekula's related photobook [Fish Story](#) (1995); reflections on the time/bank project in [e-flux journal #58](#); David Harvey's [reading of Marx on the space and time of value](#); the full Thom Anderson film, [Eadweard Muybridge, Zoopraxographer](#) (US, 1975, 59:14); Rebecca Solnit's essay on Muybridge and railroads, "[The Annihilation of Time and Space](#)" (2003); Raoul Peck's *Profit and Nothing But!* (Haiti, 2001, 52:00) on [Docuseek](#); Justin Pemberton's film adaptation of the Thomas Piketty book, *Capital in the Twenty-First Century* (US/France, 2020, 1:42:00) on [Amazon Prime](#); David Harvey, Immanuel Wallerstein, Anthony Giddens on the annihilation of space by time with the spread of railroads and time-space compression/distance (Crossett); Jack Halberstam, *Queer Temporality and Postmodern Geographies* (Crossett)

WED 10/12 CLASS 6 - MIDTERM PROJECT CRITS

Due for in-class critique: 3-5 minute project in the time-based medium of your choice. Please drop your file in the class Google Drive folder at least one hour before class and double-check that it plays back from Drive, unless previously arranged otherwise (e.g. for performance).

WED 10/19 CLASS 7 - ALL THE TIME

Due this week: reading & written response - Jonathan Crary, [24/7: Late Capitalism and the End of Sleep \(Chapter 1\)](#) (2013)

Recommended: "[Multiplicity/Simultaneity](#)" and "[Serial/Simultaneous](#)" from *Time: A Vocabulary of the Present* (2016)

Discussion leaders: Ava & Shushan

In-class exercise: Adapted 4'33 (after [John Cage](#))

Discussion: attention economies, screen time, and simultaneity; sleep and other cycles (diurnal, seasonal) vs the always-on and always-available logics of capitalism; [CPT](#) and non-punctuality/non-productivity as resistance to the disciplinary structures of capitalism.

Looked at in class: Cameron Rowland's [Depreciation](#) and removing land from property relations through restrictive covenants as artwork; Richard MacGuire's [1989 comic strip Here](#) and its subsequent adaptations (1991 short film, 2014 e-book, all at same link); layered scans as time compression in the work of photographers [Idris Khan](#) and [Pradeep Dalal](#); Joe Hamilton's web-based work [Indirect Flights](#) (2015); Christoph Girardet's [60 Seconds](#) (2003, 1 min); Christian Marclay's 24-hour video installation [The Clock](#) (2010 - [10 min excerpt from c. 3 pm](#)); Camille Henrot's [Grosse Fatigue](#) (2013, 13 mins - includes nudity and brief sexual scenes); [trailer](#) for [Max Richter's Sleep](#) (2021, 1 hr 39 mins).

Mid-term SEPC discussion

Further exploration: more on CPT in [Ronald Walcott, "Ellison, Gordone, and Tolson: Some Notes on the Blues, Style and Space"](#) and [Gregory Pardlo, "Colored People's Time"](#) (excerpt), see also the curriculum for An Duplan's class this term; [some context](#) on [The Clock](#) and how it looks installed; the full film of [Max Richter's Sleep](#) on [YouTube](#) (not free, unfortunately); [more on Cameron Rowland](#) and their (sometimes controversial/antagonistic/pessimistic) work with property relations; slow cinema as a strategy in the work of filmmakers like [Iisa Barbash](#), [Joshua Bonilla](#), and [RaMell Ross](#) among others.

WED 10/26 CLASS 8 - FAST TIMES

Due this week: reading, viewing & written response - Filippo Tommaso Marinetti, [The Futurist Manifesto](#) (1909), Keisha Rae Witherspoon, [1968 < 2018 > 2068](#) (07:27, 2018) on Criterion

Recommended: Anton Giulio Bragaglia, [Futurist Photodynamism](#) (1911); Italo Calvino, ["Quickness"](#) (chapter 2 of text at link); Aria Dean, ["Notes on Blacceration"](#); Sun Ra, [Space is the Place](#); Michelle Parkerson, [Odds and Ends](#); Cédric Ido, [Hasaki Ya Suda](#); and other films in the [Afroturism collection](#) on Criterion

Discussion leaders: Blair & Dev

Discussion: Italian Futurism and the need for speed; Futurism as proto-Fascism; [Futurist Photodynamism](#) (later renamed Plastic Dynamism) and how painters & sculptors like [Umberto Boccioni](#) and [Marcel Duchamp](#) were reacting to Marey, Muybridge, and cinema; parallels between Futurism and [contemporary techno-libertarianism](#); [Afrofuturism](#) & [Black Quantum Futurism](#); BQF's Prime Meridian Unconference [non-linear time map](#) and [time zone generator](#); [professionalized futurism](#) post-WWII; the [Long Now Foundation](#); [high-frequency trading](#); [cryogenics](#); how time-lapse, high shutter speed, and [overcranking](#) help us perceive processes otherwise invisible to us

Looked at in class: Harold Edgerton's [images made with speedlight and stroboscope](#); Elliott Erwit's jumping [dogs](#) and [people](#); NY Times [dance photography archives](#);

WED 11/16 CLASS 10 - INDIVIDUAL MEETINGS (REMOTE)

Due this week: proposal for your final paper or time-based project. This can be either a 5-8 page final paper or 10-15 minute creative time-based project. The paper can be research-based or analytical; if analytical, it must use at least one theoretical text covered in class.

Class will not meet as a group. We will have individual meetings to discuss your final project/paper proposals. The sign-up sheet for individual time slots is [here](#) and will also be posted via Populi.

WED 11/23 NO CLASS - THANKSGIVING BREAK

WED 11/30 CLASS 11 - STORY TIME

Due this week: reading & written response - Mary Ann Doane, “[Zeno’s Paradox: The Emergence of Cinematic Time](#)” from *The Emergence of Cinematic Time: Modernity, Contingency, and the Archive* (2002)

Recommended: “[Analepsis/Prolepsis](#)” and “[Serial/Simultaneous](#)” from *Time: A Vocabulary of the Present*; [Amitav Ghosh, “Writing the Unimaginable”](#) (2016); Virginia Woolf, “[Time Passes.](#)” from *To the Lighthouse* (1927)

Discussion leader: Squirrel + Shushan

Discussion: the development of continuity editing, [story time vs. screen time](#), how the meaning of “real time” has shifted over time, narrative arcs in life and fiction, flashbacks and flashforwards in narrative, modernity and film, Zeno’s paradox [revisited/resolved](#)

Looked at in class: early actualities e.g. [Arrival of a Train](#) and [Workers Leaving the Factory](#); Harun Farocki’s *Workers Leaving the Factory in 11 Decades* <https://vimeo.com/59338090> (1995, 36:08 in linear version); Andrew Norman Wilson’s [Workers Leaving the Googleplex](#) (11:03, 2011); the any-instant-whatever in [What Happened on 23rd Street](#); time trickery in [The Artist’s Dilemma](#) and [What Happened in the Tunnel](#); three logics of early film editing designed to construct *diegesis*, a coherent relation to space and time: logic of repetition in [Life of an American Fireman](#) (1903), logic of the chase in [Personal](#) (1904), and logic of parallel editing and suspense in [The Lonely Villa](#) (1909), where D.W. Griffith debuts editing that resembles narrative film cutting as we know it today; how a [script supervisor](#) ensures continuity today

Further exploration: Mary Ann Doane and Doron Galili, “[Unreal Time: A Conversation on Film Theory, Media Historiography, and the Scales of Pandemic Historiography](#)” (2021); Farocki’s essay on *Workers Leaving the Factory* for [Senses of Cinema](#); more Edison films on [LoC Youtube](#)

WED 12/7

CLASS 12 - END TIMES

Due this week: Christina Sharpe, "[Black Studies: In the Wake](#)" (2014); Jalal Toufic, "[Credits Included](#)" from *The Withdrawal of Tradition Past a Surpassing Disaster* (2009)

Recommended: Dora Vargha and Jeremy A. Green, "[How Epidemics End.](#)" Rob Nixon, "[Ecologies of the Aftermath](#)" from *Slow Violence and the Environmentalism of the Poor* (2011)

Discussion: Aftermaths, the power of endings, the wake and the weather, breaks in tradition, apocalyptic imaginaries, slow violence, cli-fi

Looked at in class: Joana Hadjithomas & Khalil Joreige, [Wonder Beirut](#) (1997-2006) and [interview with the artists](#); Walid Raad, [virtual walkthrough of Let's Be Honest, The Weather Helped](#) at Moderna Museet Stockholm

Further exploration: [Sven Lutticken](#) on Walid Raad's *Kicking the Dead and/or Les Louvres* performance; [The Atlas Group archive](#); cli-fi novels by [Jeff VanDerMeer](#) and [Margaret Atwood](#); *Annihilation* adaptation on [Amazon Prime/Freevee](#)

WED 12/14

CLASS 13 - FINAL PRESENTATIONS

Due for in-class presentation: your final paper or project. Please drop your file in the class Google Drive folder at least one hour before class and double-check that it plays back from Drive (if required), unless previously arranged otherwise (e.g. for performance). If you are presenting a paper, please think about how you will summarize it for the class, and prepare to share any visuals embedded in your paper.