

CRIT 160 CRITICAL THEORY IN ART DESIGN AND VISUAL CULTURE.		
MW 10:00-11:50	LOCATION: HAR101	
INSTRUCTOR: ANDY CAMPBELL		
TEACHING ASSISTANT: BIANCA MORAN		
CAMPBELA@USC.EDU	BIANCAMO@USC.EDU	
OFFICE HOURS: W 2:30-4:00 IFT 113 SIGN-UP POSTED WEDS.		

Course Summary

This class is designed as an introduction to critical theory (both canonical and not) and its relation to art, design, and visual culture. As such it is meant to supplement Roski students' studio work, providing a theoretical grounding for a number of ongoing concerns regarding authorship, culture, power, sexuality, race, and colonialism and its extended legacies, amongst other topics. Although eighty students strong, this class privileges discussion above lecture, critical thinking above regurgitation. By the end of the course students should be familiar with some of the most common theories used to discuss contemporary art and design, as well as be able to articulate their own position to these theories as working artists and designers.

One of the challenges of this class is that reading theory is sometimes like reading a foreign language. Trust that I have been cognizant of this while assembling the syllabus; but there is no substitute for reading these texts. Each week I pair a reading from our textbook with another, usually lighter, reading. Our discussion in class will seek to both more thoroughly understand and historically place the theoretical text, while using the second reading as a foil and driver of discussion.

Reading

This course has one required text:

Vincent Leitch, et. al., eds., *The Norton Anthology of Theory and Criticism* (3rd ed.) (New York: Norton, 2018).

You will need to bring each day's reading from the Norton Anthology to class with you.

All other readings are web-based or placed on Blackboard.

Instructional Methodology/Pedagogy

This class blends lecture and discussion formats. Along the way, students will strengthen research and oral presentation skills, in particular. Key emphasis is placed on students' abilities to synthesize course material on an individual basis.

We'll ritualize our time in class: we'll begin by reviewing and relating some points from the group discussions and papers (*be prepared to talk about your ideas/what you wrote or spoke about*). After that the class will function like a think-tank or research collective, whose task is to pressurize that day's readings. For this to be most effective, you'll need to bring your notes and readings with you to class.

Course Grade Breakdown

Weekly work: 50%

Midterm: 20%

Final Assignment: 30%

Weekly work: 50%

Students will be divided into A, B, C, and D groups. On alternating weeks students will write either an individual response paper or turn in group discussion notes. Response papers and group discussion notes should be turned into the appropriate folder on Blackboard by 5pm on the Friday before the appropriate class day.

Response paper (1-2 pages): These are neither summaries nor completely subjective responses—summaries and purely subjective responses will merit a failing grade. Your task is to draw connections between the readings and to offer your informed thoughts keeping in mind what has already been covered in class.

Response Paper grading breakdown:

A: shows a thorough engagement with the ideas of the readings; citations are correctly formatted according to CMS footnote; connections with the other readings in the semester made (cited if necessary); very few or no grammar/syntax errors (edited for clarity and style); on time.

B: shows a clear engagement with the ideas of the readings; citations are correctly formatted according to CMS footnote; few grammar/syntax errors (edited for clarity and style); on time.

C: engages only with the non-Norton Anthology reading; citation style inconsistent or incorrect; some grammar/syntax errors (clearly not edited); turned in after deadline.

D: cites neither reading; displays only a limited engagement with the ideas of the readings (i.e. only discussing the reading in terms of the first or second page); grammar/syntax errors, turned in after deadline.

F: cites neither reading; understanding of the reading is extremely limited and counter-productive; grammar/syntax errors; failed to be turned in or turned in after deadline.

Group discussion notes (2-4 pages): Students will form their own 3-5 person discussion groups. In preparation for assigned classes, students will meet *in person* for an hour to discuss the readings. One member of the group (rotating) will take notes and summarize the group discussion. Notes should list the members of the group present and attribute particular thoughts/ideas to the group members who raise them. It should be clear who the note-taker/summarizer is. Halfway through the semester students will have the opportunity to change the composition of their group.

Discussion Notes grading breakdown:

A: All members of the group contributing equally and engaging with the reading thoughtfully and intentionally (i.e. coming prepared for discussion); ideas clearly attributed; questions for classmates/professor clearly delineated; on time.

B: Members of the group contributing equally and engaging with the reading (discussion may be surface or tangential); ideas attributed with some murkiness; questions for classmates/professor present but not clearly delineated; on time.

C: Members of the group not contributing equally (discussion imbalanced, surface or tangential); ideas not always attributed; questions unclear or missing; late.

D: Members of the group not contributing equally (discussion imbalanced, surface and/or tangential); ideas not attributed; questions missing; late.

F: Members of the group not contributing equally or absent (discussion imbalanced, surface and tangential); ideas not attributed; questions missing; late.

Mid-Term: 20%

Choose a text from the Norton Anthology to read on your own. Write a 4-6 page paper using your theoretical text to discuss a single work of art, design, or visual culture from any period. You may use other sources (especially as they relate to your chosen work of art, design, or visual culture). Your paper must have a thesis/argument and be cited according to Chicago Manual of Style (full citations in footnotes, no bibliography at end of paper necessary).

Midterm grading breakdown:

A: Paper briefly summarizes both the reading and the context of the artwork/design in question; thesis/argument is clear and appears at within the first page of the paper; connections between theory and artwork/design are cogent and productive; paper correctly cited according to CMS footnote; very few or no grammar/syntax errors (edited for clarity and style); on time.

B: Paper summarizes both the reading and the context of the artwork/design in question; thesis/argument is clear; connections between theory and artwork/design are cogent; paper correctly cited according to CMS footnote; few grammar/syntax errors (edited for clarity and style); on time.

C: Paper briefly either fails to summarize theory and/or artwork/design, or fails to move on from the summary; thesis/argument is present but unclear; connections between theory and artwork/design are present, but need supporting; paper correctly cited according to CMS footnote; grammar/syntax errors (clearly not edited); turned in after deadline.

D: Paper based on an already covered reading or artwork/design; thesis/argument unclear or not present; connections unclear or not present; grammar/syntax errors; turned in after deadline.

F: Paper based on an already covered reading or artwork/design (or theory or artwork/design missing); thesis/argument unclear or not present; connections unclear or not present; grammar/syntax errors; turned in after deadline or missing.

Final Assignment/Paper: 30%

Out of the theoretical readings we've discussed this semester from The Norton Anthology of Theory and Criticism you will choose five that you feel speak to your own concerns in your art/design work. For each theorist/writer you will create a trading card, which will be double-sided, informational, and well-designed (graphically appealing). [n.b. I have no preference as to what model of trading card you'd like to use, baseball cards, Magic: The Gathering, Garbage Pail Kids, or your own novel design, no matter]. Your audience for the trading cards is someone who might not already be familiar with the writer's work.

You will also produce a 4-5 page paper that discusses your choice of theorist/writers and connect them to your own art/design work. What excites or incites you about the theorist/writers' works? Why this particular combination of theorists/writers? You don't need to answer all of these questions (they're just meant to get you started). And although the paper is meant to be written in the reflective mode, I expect you to cite where appropriate and use the citational conventions of a research paper.

In addition to the set you'll produce for me and Bianca to grade, I'd like you to have ten copies of each card printed out and ready to give away/trade with your fellow classmates during the class final. (DATE: 12:16, 8:00-10:00am) [n.b.: you are required to be present for the final class day or you forfeit your final assignment grade to a C or below].

Final assignment grading breakdown:

A: Assignment guidelines followed; cards are informative and well-designed evincing the students' understanding of the texts read in class; paper is well-written and cited correctly; few or no grammar/syntax errors; on time; present for final.

B: Assignment guidelines followed; cards are informative and designed evincing the students' understanding of the texts read in class; paper is cogent and cited correctly; few grammar/syntax errors; on time; present for final.

C: Assignment guidelines mostly followed; cards are basic in the information they present and their design; paper is cogent and cited mostly correctly; grammar/syntax errors; on time or late; not present for final.

D: Assignment guidelines mostly disregarded; cards are basic or misinformed; paper is lacking in quality; grammar/syntax errors; late; not present for final.

F: Assignment guidelines mostly disregarded; cards are misinformed or not present; paper is lacking or missing; grammar/syntax errors; late; not present for final.

Attendance

Attendance will be taken every day. You are allowed only two unexcused absences, after this your grade will go down a half-letter grade with each additional absence. Four unexcused absences, for example, will mean that a final grade of A will not be possible.

Because this class is discussion-based, tardies or early departures are not acceptable, and if they have not been previously cleared with the Bianca (TA), each will be counted as a ½ absence.

Any and all absence/tardy requests or discussion should first be directed to Bianca. Only in cases where you think the information is sensitive enough should these emails be directed to me.

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Rubrics

...can be found on Blackboard.

Assignment Submission Policy

Assignments and presentations are expected to be given on-time. For every late class day, the penalty is a full letter grade.

Grading Timeline

I will return graded assignments usually within two weeks. Without adequate classroom support, this timeline is subject to change

Laptops

I have thought long and hard about this policy—Laptop use is not allowed in class. Far from being technophobic, this policy is designed to focus your efforts in class—and to do away with surveilling your laptop use. During class I expect that you will take handwritten notes. I have decided on this policy for several reasons: recent research has shown (see citation below) that information is better retained when students take notes by hand. This is because when someone take notes by hand they avoid the common pitfall of laptop note-taking, which is to transcribe everything spoken by the professor. Taking notes by hand actively engages you in the process of synthesis and translation (the authors of the article below refer to this as “encoding”), deciding what kinds of information are important and worthy of your attention.

Finally, our classroom interactions are a dialogue, and participating in that dialogue with your attention is a key component of doing well in this course—not to mention course cohesion. Exceptions to this policy are only allowed for students with registered disabilities.

For more see: Pam A. Mueller and Daniel M. Oppenheimer, “The Pen is Mightier Than the Keyboard: Advantages of Longhand Over Laptop Notetaking,” *Psychological Science* (May 22, 2014), 1-10. Web. <https://sites.udel.edu/victorp/files/2010/11/Psychological-Science-2014-Mueller-0956797614524581-1u0h0yu.pdf>.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710
studentaffairs.usc.edu/sssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call dps.usc.edu,

emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Course Schedule

*all readings, unless otherwise noted, are to be found in Vincent B. Leitch, et. al. *The Norton Anthology of Theory and Criticism* (3rd ed.)

Letters in **RED** = response due for this class

Letters in **BLUE** = discussion notes due for this class

M 8.26 Introduction / Syllabus

bell hooks, "Critical Thinking," in *Teaching Critical Thinking: Practical Wisdom* (New York: Routledge, 2010), 7-12.

In class: Camille Henrot, Grosse Fatigue (2013)

W 8.28 Aesthetics / Reading Theory

Choose your A/B/C/D groups on GoogleDrive and assemble discussion groups

In class: Kant reading exercise

M 9.2: LABOR DAY – NO CLASS

T: 9.3: Discussion notes due to group Google drive folder (5pm)

W 9.4: Aesthetics

ABCD

Li Zehou, from *Four Essays on Aesthetics: Toward a Global View* (pp. 1655-70)

Andrew Bolton, "Punk: Chaos to Couture, Gallery Views," The Metropolitan Museum of Art, video. web. <https://www.metmuseum.org/metmedia/video/collections/ci/punk-gallery-views>

Jon Savage, "Symbols Clashing Everywhere: Punk Fashion 1975-1980," in Andrew Bolton, ed., *Punk: Chaos to Couture* (New York: The Metropolitan Museum of Art, 2013), 25-36.

M 9.9: Publics

AD

Jürgen Habermas, "The Public Sphere: An Encyclopedia Article," (1492-1502)

Sheila Dickinson, "'A Seed of Healing and Change': Native Americans Respond to Sam Durant's 'Scaffold'" *ArtNews* (June 5, 2017), web. <http://www.artnews.com/2017/06/05/a-seed-of-healing-and-change-native-americans-respond-to-sam-durants-scaffold/>

W 9.11: Canon

BC

Toni Morrison, "Unspeakable Things Unspoken: The Afro-American Presence in American Literature," (1670-1684)

Soetsu Yanagi, "The Japanese Perspective," in *The Beauty in Everyday Things* (1957) (New York: Penguin, 2019), 141-65.

M 9.16: Biopower
CB

Michel Foucault, "Society Must Be Defended," (pp. 1388-94;1440-50)

Kara Swisher, "Mark Zuckerberg, Let Me Fix that Op-Ed You Wrote," *New York Times* (Jan 25, 2019).

W 9.18: Commodity Fetishism
DA

Karl Marx, from *Capital, Volume I*: "The Fetishism of Commodities and the Secret Thereof" (652-55; 667-75)

J. Lorand Matory, "The Overcoat and The Factory" in *The Fetish Revisited: Marx, Freud, and the Gods Black People Make* (Durham and London: Duke University Press, 2018), 78-85. [Blackboard]

M 9.23: Fetishism / The Uncanny
AD

Sigmund Freud, "Fetishism" (783-88; 816-20)

Laura Mulvey, "You Don't Know What is Happening, Do You, Mr. Jones?" *Spare Rib*, no. 8 (1973), 13-16+30.

W 9.25: The Black Atlantic
BC

Paul Gilroy, "The Black Atlantic," (2389-2409)

Khalil Gibran Muhammad, "The sugar that saturates the American diet has a barbaric history as the 'white gold' that fueled slavery," *New York Times*, Aug. 14, 2019, web. <https://nyti.ms/2OXxNN4>.

Anuradha Vikram, "Sweet and Low," in *Decolonizing Culture: Essays on the Intersection of Art and Politics* (Santa Clara, CA: Art Practical, 2017), 33-38.

M 9.30: Culture
CB

Max Horkheimer and Theodor W. Adorno, "The Culture Industry: Enlightenment as Mass Deception," from *The Dialectic of Enlightenment* (1030-50).

Hans Haacke, "Museums, Managers of Consciousness (1986)," in Peter Selz and Kristine Stiles, eds., *Theories and Documents of Contemporary Art* (Los Angeles: University of California Press, 1996) 874-81.

W 10.2: Taste
DA

Pierre Bourdieu, From *Distinction, A Social Critique of the Judgment of Taste* (1583-92)

Ben Beaumont-Thomas, "How We Made the Typeface Comic Sans," *The Guardian* (March 28, 2017), web. https://www.theguardian.com/artanddesign/2017/mar/28/how-we-made-font-comic-sans-typography?CMP=twi_gu

Keith A. Spencer, "In Defense of Papyrus: Your Guide for When to Use Despised Fonts," pts. I + II, *The Bold Italic* (October 4 + 18, 2017) <https://www.mcsweeneys.net/articles/im-comic-sans-asshole> + <https://thebolditalic.com/your-guide-for-when-to-use-despised-fonts-part-ii-a3d361cace39>.

M 10.7: Ideology

AB

Louis Althusser, "Ideology and Ideological State Apparatuses (notes toward an Investigation)" [excerpt] (1282-5; 1298-1311)

Dieter Rams, "10 Principles of Good Design," (c. 1976). <https://readymag.com/shuffle/dieter-rams/>

W 10.9: Structuralism / Linguistics

CD

Ferdinand de Saussure, excerpt of "Nature of the Linguistic Sign" (820-30).

Deyan Sudjic, "C is for Chair," from *B is for Bauhaus and Y is for YouTube: Designing the Modern World from A to Z* (New York: Rizzoli ex libris, 2015), 76-87.

Definitions of chair:

<https://www.merriam-webster.com/dictionary/chair>

<https://www.lexico.com/en/definition/chair>

<https://www.urbandictionary.com/define.php?term=chair>

<https://www.etymonline.com/word/chair>

Friday 10.11: Mid-Terms due in Campbell's box by 4:00pm

M 10.14: Performativity / Linguistics

J.L. Austin, "Performative Utterances" (1234-48)

Michael Craig-Martin, *An Oak Tree* (1973).

https://www.artspace.com/magazine/interviews_features/book_report/turning-water-into-an-oak-tree-michael-craig-martin-discusses-performing-a-miraculous-act-of-55188

W 10.16: Postmodernism

Frederic Jameson, "Postmodernism and Consumer Society" (1731-4; 1758-72)

Judith Gura, "Introduction," in *Postmodern Design Complete* (London: Thames and Hudson, 2017), 12-19.

Victoria and Albert Museum (London) "What is Postmodernism?" (video), YouTube, https://www.youtube.com/watch?time_continue=615&v=5x4ntciHTXU.

M 10.21: Simulacra

AD

Jean Baudrillard, from *The Precession of Simulacra*, (1480-92).

Park Seongwhan, "Readymade Bodhisattva," in *Readymade Bodhisattva* (Kaya Press, 2019), 23-41.

Peter Holley, "Meet 'Mindar' the Robotic Buddhist Priest," *Washington Post* (August 22, 2019), web.
<https://beta.washingtonpost.com/technology/2019/08/22/introducing-mindar-robotic-priest-that-some-are-calling-frankenstein-monster/?noredirect=on>

W 10.23: Death of the Author / Mythology

BC

Roland Barthes, from *Mythologies*; "The Death of the Author"; and "From Work to Text," (1262-72; 1277-82)

Richard Phelan, "The Counter Feats of Elaine Sturtevant," *E-rea* 13, no. 1 (2015), web.
<https://journals.openedition.org/erea/4567>

M 10.28 Post-Colonialism

CB

Frantz Fanon, from *The Wretched of the Earth*, "On National Culture," (1351-3;1361-7)

Okwui Enwezor, "Localism and Worldliness," *Art Journal* 57, no. 4 (Winter 1998), 32-36.

Optional:

Watch: *Franz Fanon: Black Skin, White Mask* (Dir: Isaac Julien, 1995) [streaming on Kanopy]

W 10.30 Post-Colonialism

DA

Gayatri Chakravorty Spivak, "Can the Subaltern Speak?" [excerpt] (pp. 1997-2012).

Selections from *Between Chairs: Design Pedagogies in Transcultural Dialogue* (Bauhaus Taschenbuch 22) (Leipzig: Spector Books, 2017).

M 11.4: Post-Colonialism

DA

Ngugu Wa Thiong'o, Taban Lo Liyong, and Henry Owuor-Anyumba, "On the Abolition of the English Department," (1909-1916)

Anoushka Khandwala, "What does it mean to decolonize design?" *Eye on Design*, June 5, 2019, web.
<https://eyeondesign.aiga.org/what-does-it-mean-to-decolonize-design/>

W 11.6: Borderlands

CB

Gloria Anzaldúa, from *Borderlands/La Frontera: The New Mestiza*, "La conciencia de la mestiza/ Towards a New Consciousness," (1983-97)

Watch: *Through the Repellent Fence: A Land Art Film* (Dir: Sam Wainwright Douglas, 2017).

M 11.11: The Body

BC

Susan Bordo, from *Unbearable Weight: Feminism, Western Culture, and the Body*, "The Body and the Reproduction of Femininity" (2094-111)

Sybil Venegas, "Connected to the Land: The Work of Laura Aguilar," *Artbound* (April 11, 2018).

<http://chicano.ucla.edu/files/news/Connected%20to%20the%20Land%20041118.pdf>

W 11.13: Sexuality

AD

Gayle Rubin, excerpt from "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality," (2192-2112)

Hallie Liberman, "The Ventriloquist and his Rival," in *Buzz: A Stimulating History of the Sex Toy* (New York: Pegasus Books, 2017), 41-59.

-or-

Attend Gayle Rubin lecture

M 11.18: Cyborg

AD

Donna Haraway, from *A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s* (2043-65).

Mariko Mori, "Artist Statement," in *Mariko Mori: Wave UFO* (Bregenz: Kunsthau Bregenz, 2003), 41.

W 11.20: Queer Theory

BC

Eve Kosofsky Sedgwick, from *Epistemology of the Closet*, "Axiomatic," (2277-79; 2283-90).

Isaac Julien, *The Attendant* (1993)

http://ubu.com/film/julien_attendant.html

Isaac Julien, *This is Not an AIDS Advertisement* (1987) [watch through Kanopy]

In class: Barbara Hammer, *Dyketactics* (1974)

M 11.25: Anthropocene

CB

Rob Nixon, from *Slow Violence and the Environmentalism of the Poor*, and "The Anthropocene: The Promise and Pitfalls of an Epochal Idea," (2353-72)

Helen Molesworth, in "A Questionnaire on New Materialisms," *October*, no. 155 (Winter 2016), 70.

W 11.27: Afro-futurism

DA

Alondra Nelson, "Afrofuturism: Past-Future Visions," (2631-8)

Catherine S Ramírez, "Afrofuturism/Chicanofuturism: Fictive Kin," *Aztlán: A Journal of Chicano Studies* 33, no. 1 (Spring 2008), 185-94.

Martine Syms, "The Mundane Afrofuturist Manifesto," *Rhizome* (December 17, 2013), web.

<https://rhizome.org/editorial/2013/dec/17/mundane-afrofuturist-manifesto/>

Janelle Monáe, "The 10 Droid Commandments," n.d. <http://fandroidsmonae.weebly.com/10-droid-commandments.html>

M 12.2: Affect

Sianne Ngai, from *Ugly Feelings* (2638-50)

Jennifer Doyle, excerpt from *Hold it Against Me: Difficulty and Emotion in Contemporary Art* (Durham: Duke University Press, 2013).

W 12.4: Gaming

Ian Bogost, "The Rhetoric of Video Games," (2650-72)

Hito Steyerl, "A Tank on a Pedestal," in *Duty Free Art: Art in the Age of Planetary Civil War* (London and New York: Verso, 2017), 1-8.

In class: Camille Henrot, Grosse Fatigue (2013)

M 12.6: 8:00-10:00AM:

DUE: FINAL ASSIGNMENT