

Material Worlds

Topics in Material Culture Studies

University of Illinois at Chicago ~ School of Art and Art History ~ Spring 2019



SYLLABUS

Art History 466 Material Worlds: Topics in Material Culture Studies
(Cross listed as Anthropology 466 and Classics 466)

A course with Ömür Harmansah (Associate Professor of Art History)

Meets Thursdays 3:30-6:15 pm in Henry Hall 303

Office Hours: Fridays 10:00-12:00 pm. (and/or by appointment)

Ömür's Office: Henry Hall Room 309 (929 W Harrison, MC 201)

E-mail: omur@uic.edu Tel: 312-355-0616

[We will be using Google Classroom and linked to Google Apps: <https://classroom.google.com>]

THIS COURSE... (A DESCRIPTION)

It was said that people came to see them as if on a pilgrimage, from miles away, and ever since then these artificial beings have enchanted, frightened, and perplexed their viewers. In 1776, another Jacquet-Droz android, a 'Musical Lady' that played the harpsichord, was exhibited in London. As she played the five tunes in her repertoire, her eyes would move coyly from side to side, and her bosom would heave lightly, as if she were breathing. The machine was advertised on the poster as 'a vestal virgin with a heart of steel', but one member of the audience thought her heart might be otherwise."

Gaby Wood, *Living Dolls* (2002: xiii-xiv)

Is there something perverse, if not archly insistent, about complicating things with theory? ... Why not let things alone?

Bill Brown, "Thing Theory" (2001)

Things, artifacts, objects... These are our intimate companions as we live in and make sense of the world. We tend to categorize them as fetishes, souvenirs, heirlooms, tools, knick knacks, voodoo dolls, marionettes, toys, furniture, relics, *object d'art*, rocks, fossils, buildings, landscapes, amounting to what we cumulatively call "material culture". Art historians, archaeologists, cultural anthropologists and ethnohistorians among others have attempted to make sense of the past (and the present) through the material residues, artifacts, remnants of human practices. Things, fetishized or not, become protagonists in our reconstructions of the past, as we increasingly believe that societies construct their world through the making of things, their use, circulation, discard. However, are things happy about such instrumentalization, categorization and secondary positioning as inanimate and silent members of the world? The recent interest in the academia on materiality has brought about a new age of things, the so-called "material turn," revisiting old theories of materialism and asking fresh questions about alternative, object-oriented ontologies. In this course we will explore new work on thing theory, materials and materiality, the social life and the cultural biography of objects, their ability to configure social realities, human subjectivities, and cultural identities.

In this seminar, we will pay close attention to the contemporary theories in the field of material culture studies with a special focus on the materials, materiality, agency, and technologies of production. This includes new materialist perspectives on the potency and vibrancy of things, everyday objects, and works of art and architecture, while addressing issues of materiality, technology, and agency through archaeological and art historical case studies, drawn from ancient, medieval, and modern contexts. We will explore new studies on object-oriented ontologies that challenge the long-held divide between subjects and objects, and question the assumed superiority of the human race over animate and inanimate beings.

Archaeological, historical, contemporary and ethnographic case studies will be explored to understand the social relations behind skilled craftsmanship and the poetics of making. This includes bodies of evidence such as prehistoric figurines, ancestor statues, Mesopotamian and Greek cult statues, fetishes of the African- Portuguese early colonial encounter, Byzantine icons, an 18th century chess-playing automaton, Trobriand canoe-prows and Assyrian sculpture recent destroyed by ISIS among others. We will be concerned with how objects take over their own agencies and consider how they should be seen not as completed, fixed entities but as things always in the process of becoming. We will explore the ways in which collective memories are preserved, performed and obliterated in material bodies. We will take a close look at human subject - material object relations in everyday life and question the Western categories of objecthood and subjecthood.

BOOKS ORDERED AT THE UIC BOOKSTORE:

The following books are available for your purchase at UIC Bookstore. You are not required to purchase them, since all the readings will be posted as pdfs on Google

Classroom (see below) but we will read substantial portions of these books, so it may be simply easier to have them in your library if you like print books, the REAL thing.

- Gell, Alfred; 1998. *Art and agency: an anthropological theory*. Oxford and New York: Clarendon Press.
- Bailey, Douglas; 2005. *Prehistoric Figurines: Representation and Corporeality in the Neolithic*. Routledge: Taylor & Francis.
- Olsen, Bjornar; Michael Shanks; Timothy Webmoor, Christopher Witmore; 2012. *Archaeology: the Discipline of Things*. Berkeley: The University of California Press.

READINGS ON GOOGLE CLASSROOM

The pdf copies of all readings will be posted on the Google Classroom.

<https://classroom.google.com/u/0/h>

The readings will be listed under the folder of each week. Please bring print-outs of all readings to the class discussion.

COURSE REQUIREMENTS

- **Class Participation** Our Thursday meetings will be in a seminar discussion format, which means that it requires the active participation of all students in the class whether they are taking the class for credit or auditing. Students are expected to complete the weekly readings listed below under each week **before the seminar**, come prepared to the seminar to participate. Ömür may circulate discussion points of questions prior to the meeting (to be posted on Google Classroom) - but there will be room for each of you to post your own questions. Participation, active involvement in the discussions, developing good note-taking habits as well as the contribution to the Google Classroom page are the most vital aspects of this course. A Google Classroom site is created for the course to be used for discussions, posting of readings, announcements, assignments, and the like. Please familiarize yourself with the blackboard page, and make sure to check the site regularly, at least before each class meeting. Since this is a seminar that meets once a week, missing a class is a big deal. If you have an emergency or health issues that will cause you miss the class, please contact me and we can work out a way to make up what you have missed.
- **Short Response papers and “Thing” essays:** In the first half of the semester, every other week you will be asked to turn in a series of (four, to be precise) response papers or short essays, addressing the past week's discussion. These essays will be brief (usually less than or around 1000 words), creative and dynamic essays that are inspired by some aspects of your weekly reading and the discussion that ensues it. What is the

most important aspect of the discussion that you have taken away from that week's seminar? What can you contribute to that discussion, and perhaps take it further on second thought? In these essays I will encourage everyone to write pieces about a specific "thing", such as those used as case studies throughout the semester (see below). For example:

<http://www.columbia.edu/~sf2220/Thing/web-content/Pages/Object.html>

The things that you choose to write may be based on class presentations (see below) These papers will be shared on Google Classroom in order to create a collective record of the debate and substantiate our discussion.

- **Article and "thing" presentations:** Each student will have several chances to make brief presentations of selected articles in class (as listed in the syllabus under each week's reading list) and to pose questions or discussion prompts from them. This is a way to share the load of reading. "Presentation" readings should be carefully/closely read and summarized for us by the volunteers while others may read or skim them as much as possible, or be familiar with them to be able to participate in the discussion. Readings not listed as "presentation" need to be read by everyone closely. Another task that needs to be shared among us is to prepare brief presentations of a specific thing, artifact, or object, relevant for the discussion for that week. Certain "things" are listed and pictured on the syllabus, which can be used as default subject matter for these presentations. You can come up with alternative "things" to present to class, as long as they are relevant to the discussion. Preferably those presenters will write about their presented artifacts in their response papers/blog entries. You will be asked to sign up for at least a total of three presentations throughout the semester.
- **Final Research project:** Every seminar participant will develop a research topic directly related to the theoretical premise of the class (in consultation with Ömür) and turn it into a final project. The project should engage with, push forward, and challenge the theoretical issues covered by this seminar and relate it to a relevant case study that can be drawn from archaeology, art history, contemporary art, museum studies or related fields. The choice of your case studies in terms of period and geography is entirely open, whereas the theoretical framework must *speak to* the seminar. The research project's requirements include a proposal (one paragraph + preliminary bibliography due April 5th Friday), 10-15 minute class presentation of the project (April 26th-May 2nd), and a 12-20 page final paper (due May 10th Friday, the last day of finals). Detailed handouts about the final project will be distributed later in the semester.

GRADING WILL BE BASED ON:

- Class attendance and participation (20%),
- Article and "thing" presentations in class (10%),
- Four Response papers/"Thing"Essays (30%) (Deadlines in Week 3,5,7 and 9)
- Final project (40%). [Divided up into different components from proposal to presentation and final paper]

ACADEMIC INTEGRITY

Students are expected to follow the University of Illinois's ethical code of conduct and academic integrity. Academic integrity means honesty and responsibility in scholarship. Students and faculty alike must obey rules of honest scholarship, which means that all academic work should result from an individual's own efforts. Intellectual contributions from others must be consistently and responsibly acknowledged. Academic work completed in any other way is fraudulent. It is your responsibility to refrain from infractions of academic integrity, from conduct that may lead to suspicion of such infractions, and from conduct that aids others in such infractions. "I did not know" is not an excuse. Ask instructors for clarification if you are unsure of their expectations.

Here are the links to the University's Academic Integrity and Plagiarism information pages:

<http://www.library.illinois.edu/learn/research/academicintegrity.html>

<http://www.provost.illinois.edu/academicintegrity/students.html>

WEEKLY SCHEDULE



Week 1. January 17. Introduction to vibrant matter.

Material culture studies and the multidisciplinary approach to things, artifacts, objects. Overview of the seminar and practicalities. Ömür will share his new interest in Tadeusz Kantor's theater and his marionettes in *Dead Class*.

"Editorial" *Journal of Material Culture Studies* 1 (1996) 5-14.

Week 2. January 24. Problem of the fetish.

This will be our first step (actually characterized better as a *plunge*) into working towards a theory of powerful and vibrant things. William Pietz's materially engaged ethno-historical work excavates the genealogy of the concept of "fetish" as a culturally hybrid and historically nuanced category of things, located somewhere in the West African coast in the presence of Portuguese colonists and merchants. **Thing:** Male figure *nkisi*, Kongo Peoples (MacGaffey 1994: Fig 1). [Ömür will do a presentation on *nkisi* to lead the way]



Pietz, William; 1985-88. "The problem of the fetish I," *Res* 9 (1985) 5-17;

"The problem of the fetish II," *Res* 13 (1987) 23-45.

MacGaffey, Wyatt; 1994. "African objects and the idea of fetish," *Res* 25: 123-131.

Pels, Peter; 1998. "The spirit of matter: on fetish, rarity, fact, and fancy," in *Border fetishisms: material objects in unstable spaces*. Patricia Spyer (ed.). New York, Routledge: 91-121.

Week 3. January 31. What is materiality? Material culture studies and the concept of materiality. Approaches to studying objects, things, artifacts in a posthuman world. This week's broad readings address many of the seminar's semester long keywords such as materiality, agency, technology, animacy, cultural biography, social life, commodity, gift, fetish and others. [Response Paper 1 due] **Thing:** Eva Hesse's latex sculptures, *Repetition Nineteen*.

Ingold, Tim. 2007. "Materials against materiality" *Archaeological Dialogues* 14:1-16.

Olsen, Bjørnar; 2003. "Material culture after text: re-membering things". *Norwegian Archaeological Review*, 2003, Vol. 36 Issue 2, 87-104.

Hoskins; Janet; 2006. "Agency, biography and objects" in *Handbook of Material Culture*. C. Tilley et al. (eds.). London: Sage Pub., 74-84.

Brown, Bill; 2001. "Thing Theory" *Critical Inquiry* 28.1: 1-22.

Hannan, Leonie and Sarah Longair; 2017. "Approaches to the material world" in *History through material culture*. Manchester University Press, 15-42.

Presentations:

Lange-Berndt, Petra; 2015. *Materiality*. Whitechapel: Documents of Contemporary Art. Excerpts.

Week 4. February 7. Materiality of the body: Prehistoric figurines and barbie dolls.

Prehistoric objects in performance: a new reading of Neolithic Çatalhöyük anthropomorphic and zoomorphic artifacts, from the viewpoint of materiality, gender performance, corporeality, embodiment, animal-human hybridity and the question of representation. **Thing:** Second millennium terracotta female figurines with big vulvas from southern Mesopotamia on display at the Oriental Institute Museum.

Figurines project website: <http://www.catalhoyuk.com/figurines.html>



Bailey, Douglas; 2005. *Prehistoric Figurines: Representation and Corporeality in the Neolithic*. Routledge: Taylor & Francis.

Read Ch. 1. "Introduction," 1-25; and

Ch. 4. "Anthropomorphism: Dolls, Portraits, and Body Parts" 66-87.

Tringham, Ruth and Margaret Conkey; 1998. "Rethinking figurines: a critical view from archaeology of Gimbutas, the 'Goddess' and popular culture," in *Ancient Goddesses: the myths and the evidence*. Lucy Goodison and Christine Morris. Madison: The University of Wisconsin Press, 22-45.

Miracle, Preston and Dušan Borić; 2008. "Bodily beliefs and agricultural beginnings in Western Asia: animal-human hybridity re-examined" in *Past bodies: body-centered research in archaeology*. Dušan Borić and John Robb (eds.). Oxford: Oxbow Books, 101-113.

Figurine worlds at Çatalhöyük (Presentations):



Nakamura, Carolyn and Lynn Meskell; 2009. "Articulate bodies: forms and figures at Çatalhöyük," *Journal of Archaeological Method and Theory* 16/3: 205-230.

Hodder, Ian; 2006. "Materiality, art and agency" in *The Leopard's Tale: Revealing the mysteries of Çatalhöyük*. New York: Thames and Hudson, 185-218.



I am Barbie.
I live in your dollhouse.
You change my clothes every day.

If I could get out
of here I would
kill you all.

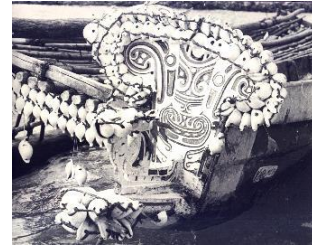
Week 5. February 14. Alfred Gell's theory of art and agency

This week we will read closely Alfred Gell's influential anthropological theory of art and artifacts, which he has developed for both works of art *and* what is usually considered ethnographic things from everyday life, objects of craft production. We will discuss his "The fear-inducing shield paradigm" and "technologies of enchantment" as well as Gell's critiques such as Rampley. We will address the question of technology here for the first time as well as its ontological significance. **Thing:** Trobriand canoe-prow boards.

[Response Paper 2 due]

Gell, Alfred; 1998. *Art and Agency: An Anthropological Theory*. Oxford and New York: Clarendon Press, Read pages 1-27.

Gell, Alfred; 1992. "The technology of enchantment and the enchantment of technology," in *Anthropology, Art and Aesthetics*. Jeremy Coote and Anthony Shelton (eds.). Oxford: Clarendon Press, 40-63.



Rampley, Matthew; 2005. "Art history and cultural difference: Alfred Gell's anthropology of art" *Art History* 28: 524-551.

Presentation

Knappett, Carl; 2002. "Photographs, skeumorphs and marionettes: some thoughts on mind, agency and object," *Journal of Material Culture* 7/1: 97-117.

Week 6. February 21. Social life and cultural biography of things.

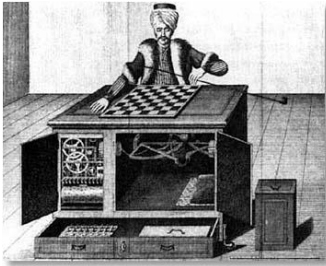
Appadurai's edited volume *The Social Life of Things* is perhaps one of the most cited books in all of material culture studies as a field, but how effectively has this paradigm been used? With this week's discussion, we will be able to grapple with the question of the commodity.

Thing: The Automatic Turk, the chess-playing automaton, presented to Austria-Hungarian Princess by its maker Baron Wolfgang von Kempelen in 1770 and lived through 1854 when it was burnt in a Philadelphia museum.

Daston, Lorraine; 2004. "Speechless" in *Things That Matter*. L. Daston (ed.) Zone Books, 9-24.

Appadurai, Arjun; 1986. "Introduction: Commodities and Politics of Value," in *The Social Life of Things: Commodities in Cultural Perspective*. Arjun Appadurai (ed.). Cambridge: Cambridge University Press, 3-62.

Kopytoff, Igor; 1986. "The Cultural Biography of Things: Commoditization as Process," in *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press, 64-91.



Gosden, Chris and Ywonne Marshall; 1999. "Cultural biography of objects," *World Archaeology* 31: 169-178.

Shanks, Michael 1998. "The life of an artifact" originally part of a lecture course given in Leiden 1993, later appeared in *Fennoscandia Archeologica* 15:15-42 (1998)E-publication at: <http://documents.stanford.edu/michaelshanks/229>

Presentation

Sussman, Mark; 1999. "Performing the Intelligent Machine: Deception and Enchantment in the Life of the Automaton Chess Player" *TDR* 43.3.: 81-96.

Week 7. February 28. The problem of the idol: Performance of magical things, Divine matter. To put our feet firmly on the ground, we will have a quick visit to the ancient world of magical things, apotropaic figurines that protect houses, temples, and cities, heal the sick, safeguard the houses of the pregnant women. Things themselves sometimes are powerful enough to help build their own theories, determine their own frameworks of representation among the human thinkers and actors. These objects are difficult to look at. We also focus on cult objects, idols you might call them, and statues of all sorts of materials such as wood metal and stone in the performative contexts of ritual practice. How are they made alive with the *mouth-opening* ritual (*mīs pī*), washed in the river, anointed, dressed, and fed continuously, sacrifices are made in their honor. They are chained so that they don't run away, or they sometimes miraculously appear from within the forest. The archaic Greek xoanon sculpture and the Egyptian and Mesopotamian cult statues share a certain kind of vitality. What is it? **Thing(s):** Neo-Assyrian apotropaic figurines. Xoana from the Sanctuary of Hera at Samos. [Response Paper 3 due]



Ellenbogen, Josh and Aaron Tugendhaft; 2011. "Introduction" in *Idol Anxiety*. Stanford University Press, 1-18.



Nakamura, Carolyn; 2005. "Mastering Matters: Magical Sense and Apotropaic Figurine Worlds of Neo-Assyria" in *Archaeologies of Materiality*. Lynn Meskell (ed.). Malden MA: Blackwell, 18-45.

Pongratz-Leisten, Beate, and Karen Sonik; 2015. "Between Cognition and Culture: Theorizing the Materiality of Divine

Agency in Cross-Cultural Perspective," In *The Materiality of Divine Agency*, edited by B. Pongratz-Leisten and K. Sonik. Berlin and New York: de Gruyter, 3-69.

Schwemer, Daniel; 2011. "Magic Rituals: Conceptualization and Performance" In *The Oxford Handbook of Cuneiform Culture*. Edited by Karen Radner and Eleanor Robson. Oxford University Press, 418-442.

Presentations

Frontisi-Ducroux, Françoise; 2001 (1975). "Living statues" in *Antiquities (Postwar French Thought Volume III)*. N. Loraux et. al. eds. New York: The New Press, 164-175.

Meskell, Lynn; 2004. "Statue worlds and divine things" *Object Worlds in Ancient Egypt: Material Biographies Past and Present*. New York: Berg, 87-146.

Week 8. March 7. From Base Materialism to New Materialism: the political ecology of things and assemblages

Taking Jane Bennett's new and influential work *Vibrant Matter*, this discussion will enter into the current debates of new materialism. An important contribution to this debate of vitalism, ontology and politics has been Diana Coole and Samantha Frost's anthology, which we will add to these the discussion of animism, vitalism and assemblage theory. We will also engage with Georges Bataille's "base materialism" and the contemporary art response to this concept.

Bennett, Jane; 2010. *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press. Read at least chapters "1. The Force of Things" (1-19); "2. The Agency of Assemblages;" (20-38) and "7. Political Ecologies" (94-109)

Coole, Diana and Samantha Frost; 2010. "Introducing the New Materialisms" in *New Materialisms: Ontology, Agency, and Politics*. Edited by Diana Coole and Samantha Frost. Durham and London: Duke University Press, 1-43.

Bois, Yves-Alain; 1999. "Base materialism" in *Formless: A User's Guide*. Zone Books. 51-62.

Bataille, George; 1985. "Base materialism and Gnosticism" *Visions of Excess: Selected Writings, 1927-1939*. University of Minnesota Press, 45-52.

Nail, Thomas; 2017. "What is assemblage." *SubStance* 46.1 (Issue 142): 21-37.

Week 9. March 14. Guest : Severin Fowles, Associate Professor of Anthropology at Columbia University/Barnard College.

Archaeologist Sev Fowles's "research takes up questions of religion, visual culture, cultural landscapes, counterculture, and indigeneity in North America." His book *Archaeology of Doings*, from which we will read, explores "the changing "religious" worlds of Pueblo communities in northern New Mexico from the eleventh century to the present, drawing on this history to critically reevaluate the secular premises that adhere to archaeological claims about premodern religion." Sev has also written extensively on

material culture studies and thing theory. [Response Paper 4 due]

Fowles, Severin; 2013. *Archaeology of Doings: Secularism and the Study of Pueblo Religion*. School for Advanced Research Press.

Fowles, Severin. 2010. "People without things." In *The Anthropology of Absence: Materialisations of Transcendence and Loss*, edited by Mikkel Bille, Frida Hastrup, and Tim Flohr Sørensen. Springer Press, New York, 23-41.

Related Event

Severin Fowles, "Shield-bearer, Mask-wearer, and the Politics of Images in Pueblo History"

Friday March 15, 3:30 pm, Henry Hall 106

Abstract: The Pueblo communities of the American Southwest underwent an artistic revolution during the fourteenth century CE, involving sharp increases in the quantity, complexity and iconicity of images produced from the Hopi Mesas to the Rio Grande valley. The most dramatic visual evidence of this revolution appears in an elaborate new tradition of painted murals within male ceremonial spaces, though it was also marked in more public media like rock art and ceramics. In this paper, I consider the historical sources of this revolution and the new political logics that came to govern, not just image production, but also the wearing of images by male priests and warriors during an age of widespread social transformation.



Week 10. March 21 Museum day! Meet at the Museum (Roger Brown Study Collection, 1926 N Halsted St). Orhan Pamuk wrote a novel called *Museum and Innocence*, a novel that speaks through the objects and narratives displayed as in a museum. Not only that but he also opened a house museum in Istanbul to exhibit the objects of innocence in that novel. We will read

about the Museum of Innocence and have a discussion about it in the Roger Brown Study Collection, a house museum administered by the School of the Art Institute, which features a similar collection of strange things. "RBSC is filled with objects from the far corners of the world of thing-making. You will find works by Chicago Imagists and nonmainstream artists, folk and tribal art, material and popular culture, costumes, furniture, and things found wandering here and there as well as Brown's Ford Mustang still parked in the garage."

Martin, David L; 2011. "Collection" in *Curious Visions of Modernity: Enchantment, Magic and the Sacred*. Cambridge Mass. and London: The MIT Press, 1-54.

Pamuk, Orhan; 2012. *The Innocence of Objects*. The Museum of Innocence, Istanbul and Abrams, New York.

Ouzman, Sven; 2006. "The Beauty of Letting Go: Fragmentary Museums and Archaeologies of Archive," in *Sensible Objects: Colonialism, Museums, and Material Culture*. Elizabeth Edwards, Chris Gosden, and Ruth B. Phillips (eds.) New York: Berg, 269-301.

March 25-29. Spring recess.

Week 11. April 4. Atmospheres of Democracy and the Regimes of Care:

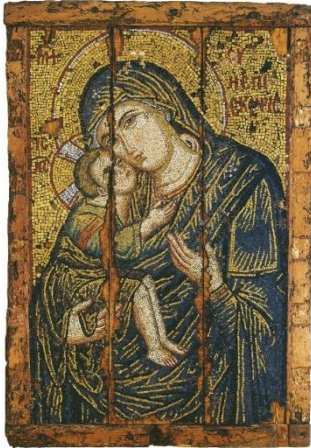
Latour's Actor Network Theory. Finally, did we get here? Here is the last bit of hard core theory for this class, Latour's Actor-Network-Theory, and the possibility of bringing everyone including the ever so marginalized things and animate beings to democracy. What does and archaeology of ANT looks like? Can we also speak about "a regime of care" for things? We turn to the book length manifesto of Stanford archaeologists Olsen, Shanks, Webmoor and Witmore for answers from "the Discipline of Things."

[April 5 Project Proposals due]

Latour, Bruno; 2005. "Third Source of Uncertainty: Objects too Have Agency" in *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford University Press, 63-86

Latour, Bruno; 2005. "From Realpolitik to Dingpolitik or How to Make Things Public" in *Making Things Public: Atmospheres of Democracy*. Bruno Latour and Peter Weibel (eds.). Cambridge Mass, and London: The MIT Press, 14-41.

Olsen, Bjornar; Michael Shanks; Timothy Webmoor; Christopher Witmore; 2012. "Introduction: Caring About Things" and "The Ambiguity of Things: Contempt and Desire" in *Archaeology: The Discipline of Things*. University of California Press, 1-35.



Week 12. April 11. The Icon: The Living, Speaking,

Healing Image. "In the period between 1150 and 1550, an increasing number of Christians in western Europe made pilgrimage to places where material objects — among them paintings, statues, relics, pieces of wood, earth, stones, and Eucharistic wafers — allegedly erupted into life. These objects appeared animated — they wept, bled, and even walked. Such phenomena posed a challenge to Christians. On the one hand, they sought ever more frequent encounters with miraculous matter and, on the other hand, they turned toward an inward piety that rejected material objects of devotion. By the fifteenth century, these aspirations, accompanied by new anxieties and concerns, were at the heart of religious practice and polemic." (From Bynum 2011)

Bynum, Caroline Walker; 2011. *Christian Materiality: An Essay on Religion in Late Medieval Europe*. Zone Books, MIT Press. [Select Chapters].

Peers, Glenn; 2012. "Real Living Painting: Quasi-Objects and Dividuation in the Byzantine World." *Religion and the Arts* 16: 433-460.

Week 13. April 18. Materiality of the flag. Guest: Prof. Hannah Higgins. On September 11, 2018, Prof. Hannah Higgins gave the The 30th Annual Norma U. Lifton Lecture in Art History at SAIC. Her talk was titled "USA Surpasses All Genocide Records: The Perspective from 9/11". "On the 50th anniversary of 1968 the world is again in a state of upheaval as a result of a shifting cultural paradigm, this time away from the social values normally associated with the civil rights, student and anti-war movements of the 1960s. [Her lecture looked] at the use of George Maciunas's protest flag "USA Surpasses All Genocide Records" of 1966 from the perspective of the protest movements of 1968 and the re-appropriation of the flag in a historic performance in Odense Denmark on 9/11/2001." I asked Prof. Higgins to join us to discuss the materiality of the flag.



Zelinsky, Wilbur; 1984. "O Say, Can You See?: Nationalistic Emblems in the Landscape." *Winterthur Portfolio*, Vol. 19.4: 277-286.

Constable, Marianne; 2005. "Flags, Words, Laws, and Things" in *Just Silences: The Limits and Possibilities of Modern Law*. Princeton University Press.

Holert, Tom; 2014. "National Heterologies: On the Materiality and Mediality of Flags." *e-flux journal*, February 2014.

Week 14 and 15. April 26-May 2. Project Presentations

May 10. Final Papers due.