Course Description

How have artists over the last one hundred years reacted to the emergence of mass culture and capitalist consumption? Why are “there no great women artists”? How have black artists implemented and navigated their resistance to white supremacist power over the last sixty years? How do we (or should we) categorize politics in art?

This interdisciplinary seminar focuses on shared themes between modernism, postmodernism, and contemporary visual culture while looking at reactions to the political conditions within each historical ambit. While exploring the art of resistance in both totalitarian and democratic states, students will analyze shifting power dynamics and the ways artists have, and still do, subvert the political status quo. Students will encounter several case studies throughout the semester, which include artistic responses to the immigrant crises in Europe and the U.S., indigenous art’s political resonance and the curatorial ethics involved in the intellectualization of such art, art as a means/site of protest, artistic reactions to the War on Drugs and the AIDS crisis, and much more. Weekly case studies are grounded by guiding questions that students will debate and deconstruct together.

In his book *Minima Moralia*, the philosopher Theodor Adorno wrote, “every work of art is an uncommitted crime”. By this, Adorno meant that art throughout history has challenged the status quo, that it has the capacity to motivate radical social change, that it can subvert, reject or build upon cultural hegemony. As students critique each case study, they will have the opportunity to produce innovative and progressive ideas. In addition, by recognizing how
artists have challenged political paradigms, students will be able to expand and transform their own creative voice.

**Expected Workload (hours)**

Class time: 40 (2x a week at 75 mins each)
Required Reading + writing responses: 56 hours
Two writing assignments @ 18 hours each: 30 hours
Preparing presentation: 5
Studying for quizzes: 10 hours
TOTAL: 147 hours

**Learning Outcomes**

Students who successfully complete ART 509 will be able to do the following:

- Identify major theoretical concerns, artists, and political themes within the history of modern, postmodern, and contemporary art.
- Demonstrate an understanding of the social foundations of modern and postmodern art;
- Interpret the artistic process using modern and postmodern terminology (authorship, originality, meaning, etc.).
- Demonstrate an increasing ability to suggest and defend new aesthetic and critical standards in the history of art.
- Show an increased awareness of how twentieth and twenty-first century artists responded to their political climates.
- Apply critical theory methodologies to their own life / field of study in college and their own careers after graduation.
- Write clearly and succinctly about the connection between aesthetics and politics.

These criteria are met through class lectures, discussions, required readings, a museum visit, online discussion forums, written assignments and papers.

**Performance Objectives**

Students are expected to:

- Actively participate in class activities and to constructively contribute in all assignments.
- Carry on thoughtfully as they explore relevant issues related to the course.
- Keep up with the readings and assignments.
- Be responsible for their own learning and be serious about participating in every class activity.
- Students should expect to spend approximately 8-9 hours per week on class course work.

**Texts**

Readings will be posted in Canvas. *Readings must be completed before class.* Do not come to class if you have not read the assigned text(s).
Assignments
13 weekly reading responses: 39%
Participation in class time discussions: 11%
Encountering Politics, MAM Exhibition Review: 10%
Three-part Research Project:
  Proposal 5%
  Research Paper 15%
  Presentation 10%
Quiz 1: 5%
Quiz 2: 5%
TOTAL: 100% of final grade

Guidelines for each assignment will be posted on Canvas. Canvas assignment dropboxes will be clearly labelled.

Grading scale
Grades are recorded in Canvas. It is each student’s responsibility to check to see that the recorded grades are correct. Please review regularly and email me if you believe there is a problem with any grade. Make sure you do this before the final week of the semester.

A 95-100
A- 90-94
B+ 87-89
B 84-86
B- 80-83
C+ 77-79
C 74-76
C- 70-73
D+ 66-69
D 60-65
F 0-59

A Range: Marks in this category will be awarded for work that is excellent or even outstanding. In the A- range, the work will be very good in all aspects, and excellent in many, demonstrating deep knowledge, and a secure grasp of complex material. It will be intelligently and inventively framed as a coherent, sophisticated argument, effectively constructed, and eloquently presented. It will explore a range of appropriate material beyond that offered in classes, showing an awareness of problems and questions. In the A+ range, the work will be of exceptional quality and will put forward complex and original ideas in the context of a clear and perceptive argument, deploying with rigor, responsiveness and confidence a wide range of resources and supporting material. The argument will be constructed with precision, displaying critical awareness, and advancing and/or challenging knowledge and
understanding, and it will be excellently presented and communicated. The very best work in this category will demonstrate outstanding qualities in all aspects. It will show the excellence of written work that may be considered for publication and/or used in the professional context. For practical and/or creative work first class marks will be awarded for work that is of excellent or even outstanding quality, imaginative, conceptually strong, engaging and sustained and fully articulated by making excellent use of considerable skills and strengths of the individual or the group.

**B Range:** Work marked in this category will demonstrate very good qualities, with a well-constructed, insightful argument that is appropriately informed by strong research, with an appropriate range of sources and analytical approaches. It shows a clear knowledge and an appropriate awareness of contexts, and is attentively and persuasively presented, showing some minor faults in language, spelling, and academic format. Work in the B- range of this category will still be very good, but with some problematic aspects. In contrast work in the upper range will include some A range aspects, but not consistently enough to warrant an A grade. For practical and/or creative work the B+ range will be awarded for work that is of very good quality, and in most aspects imaginative, conceptually strong, mostly engaging and sustained and articulated to a large extent by making very good use of considerable skills and strengths of the individual or the group.

**C Range:** The “C’ grade indicates satisfactory work – work that demonstrates technical, creative, and critical competence. It reflects regular attendance, continuing improvement, and successful accomplishment of course objectives. Marks in this category will be awarded for clear and solid work that displays good qualities in all aspects and is mostly satisfactory. The work will show some analytical understanding and some sound knowledge, while it may be somewhat restricted in being descriptive rather than analytical, relying on obvious sources and not engaging with more complex aspects. While properly presented, there may be a few faults in the presentation. Work in the C- range of this category will still be good, but with some aspects which are more typically found in D work. In contrast work in the C+ range will include some B range aspects, but not consistently enough to warrant the higher category. For practical and/or creative work C- marks will be awarded for work that is of good quality, and in many but not all aspects imaginative, conceptually sound. This work will be engaging in some parts but not sustained and articulated throughout. It will make good use of an appropriate range of skills and strengths of the individual or the group but will also show some weaknesses and flaws in its execution.

**D Range:** Work marked in this category is satisfactory and adequately achieves some of the objectives. On the D- range of the scale, most aspects may only be poorly developed, or the work will show considerable flaws; at the D+ end, there will be evidence of solid work in some regards. The work will show reasonable knowledge, but be presented lacking clarity, coherence or focus, demonstrating only a limited analytical approach and a simple argument. It will lack proper supporting evidence and may contain a number of errors in linguistic and
academic standards. It may also be poorly presented, not adhering to conventions and/or grammar. For practical and/or creative work third class marks will be awarded for work that is of adequate quality, and only in some aspects imaginative and conceptually sound. This work will not be very engaging and will lack consistency and articulation. It will make satisfactory use of an appropriate range of skills and contain some strengths of the individual or the group, while showing considerable weaknesses and flaws in its execution.

**F Range:** Work marked in this category will not meet the objectives of the relevant assignment as detailed in the guidelines, and the qualifications appropriate for the relevant level of studies. The work may not engage with or misunderstand the topic, without a sufficiently developed argument, and contain inaccurate or unsophisticated knowledge, and/or omit vital aspects, demonstrating insufficient research and lacking academic investigation. It may also be under or over length, and be poorly presented, not adhering to conventions and/or grammar. In the F+ range, there will be some but limited evidence of skills; whereas in the F- range the work will be very poor, showing minimal achievement with regards to the objectives and relevant level qualifications. A mark of 0 will be awarded for non-submission by the deadline, and possibly for work that has been found to contain plagiarism. For practical and/or creative work a fail will be awarded for work that is of insufficient quality. It will lack imagination and be conceptually flawed and confused. This work will fail to engage, will be inconsistent and not adequately articulated. It will make unsatisfactory use of skills and will be marred by considerable weaknesses and flaws in its execution by the individual or the group.

**General Education Requirements (GER), OWB-C Requirements, and UW System Learning Goals**

**UW System Shared Learning Goals:**
1. Critical and Creative Thinking Skills including inquiry, problem solving, and higher order qualitative and quantitative reasoning.
2. Effective Communication Skills including listening, speaking, reading, writing, and information literacy.
3. Individual, Social, and Environmental Responsibility including civic knowledge and engagement (both local and global), ethical reasoning, and action.

**ART 509: Encounter/Resist fulfills the GER Arts requirements in that students will:**
1. demonstrate comprehension of historical, philosophical, theoretical, or aesthetic perspectives commonly used in the understanding of a specific art; and
2. apply knowledge of artistic principles, conventions, methods, and practices through the creation or production of works of art; and
3. compare and contrast the expressive and formal features of different artistic media and/or cultural traditions; this may be accomplished through an analytic study or as part of an original artistic work.

This class satisfies the GER Arts Criteria by

- Requiring students to analyze artworks by examining their social and political context both orally and in writing (GER Criterion 1).
- Providing students with various theoretical frameworks and critical theory terminology with which to interpret works of art (GER Criteria 1 and 2).
- Examining the principal characteristics of numerous modern, postmodern, and contemporary artistic processes and theories (GER Criterion 3).
- Incorporating creative visual components into written assignments, such as photography and sketching assignments as part of students' exhibition review paper or allowing students to incorporate their creative practice with the ideas presented in their final paper/presentation. (GER Criteria 2 and 3)
- Students will achieve all learning outcomes for GER Criterion 1, GER Criterion 2, GER Criterion 3 with the Final Paper and Presentation assignment. For this assignment, students must provide a proposal, final paper (1,400-1,600 words), and final presentation (8-10 minutes). The project will be based on a revision of one of their weekly reading responses. Students will expand on this initial research by doing further readings and critical analysis of their chosen political theme/issue and visual analysis of selected artworks. Where appropriate, students will also discuss how artistic responses to their chosen theme and relevant critical theory have influenced their own practice.

- This class meets the GER Cultural Diversity Requirement in that it “investigates critically the social, intellectual, and political structures that support oppression based on race, ethnicity, and other human differences” by assigning readings as well as written and oral responses to topics surrounding identity politics and indigenous platforms.
- Because students will be critically exploring political themes and ethics in this course, it satisfies the UW System Shared Leaning Goal regarding “Individual, Social, and Environmental Responsibility including civic knowledge and engagement (both local and global), ethical reasoning, and action.” Students will be assessed on their oral and written comprehension of complex political/theoretical themes throughout this class. They will be required to show an understanding of how modernist, postmodernist, and contemporary artists have reacted to themes such as race, immigrant crises, indigenous art’s political resonance, art as a means/site of protest, and the AIDS crisis. Their final research paper and presentation will, in part, require them to creatively explore how these ideas can be used, expressed, interpreted, and ethically traversed in the future.

OWC-B Statement
This is an advanced seminar class that emphasizes oral, listening, writing, and critical thinking skills. It has 7 assignments, which range from short-length weekly responses to readings
(counted as 1 assignment), an exhibition review, a final paper/presentation, and two quizzes. Students’ weekly written responses to readings will be discussed and deconstructed orally in class every week. At the end of the semester, students will have accumulated approximately 13 pages of written material for their weekly responses. In addition, students will be required to write approximately 500-600 words for their exhibition review and 1,400-1,600 words for their final paper, which will culminate in an 8-10 minute presentation on their research findings. This class provides consistent assessment/feedback throughout the semester and students will be provided with one-to-one time with the instructor midway through the semester to discuss their proposal for the final research paper/presentation. Each of these assignments will put the theories and processes outlined in weekly readings into practice.

Course Policies and Procedures

Materials and Supplies
- Laptop: Make sure that you bring it to every class to take notes. Laptops are essential for you successfully functioning in this course.
- Something additional with which to take notes: a notebook or sketchbook, pencils, etc. are especially necessary during any field trips.
- Weekly readings must be with you in class.

Attendance
Policy: don’t be absent and don’t be late. Every student in this class is allowed three “freebie” absences. Use these absences wisely, i.e. only in case of emergency and sickness. After three absences, your grade will fall by ½ a letter grade for each additional absence.

Because there are limited class meetings, and because class material and assignments are interconnected, daily attendance is especially important, or you WILL fall behind. If you are sick, of course stay home, but it is then your responsibility to contact me to get any missed updates and content.

If you miss a quiz because of a documented medical or personal emergency, tend to the emergency, then come and see me, we’ll arrange a reasonable schedule for catching up on the work. Be sure to bring the “Doctor’s Excuse” to show me on the day you return to class after the emergency or sickness. Flat tires, hangovers, sinus drip, and oversleeping, etc., do not qualify as personal or medical emergencies.

Late Work
Unless you have a documented and verified Accommodation Plan from the Accessibility Resource Center and have made arrangements for a new deadline with me in advance, late work WILL NOT BE ACCEPTED IN THIS CLASS. Meeting deadlines posted on the course calendar is crucial to your success in this course. It is your responsibility to complete all work
for this class on time. The course relies on respecting due dates. Assignments are designed to provide deeper context for content presented in class. Failure to respect the due dates will lead to a failing semester grade. If you do not complete course work, zeros are given as assignment grades, which will significantly decrease your chances of passing this course.

Circumstances below are not considered concessionary:
- Completing coursework too late and missing deadlines because of computer or transport difficulties
- Losing work not backed up on computer disk.
- Failure to make alternative travel plans in the face of known disruptions.
- Normal employment commitments.
- Failing to read an examination/due date timetable correctly.

An "Incomplete" grade will be given only for a major reason that occurs at the end of the semester and only if the bulk of the course work is complete. The student must make arrangements with me and the course’s teaching associate to complete the course work by a designated time, after which a semester grade will be given.

Office and Email Hours
Office Hours: If you have questions about assignments or class in general my office hours are held by appointment. Please email me or your teaching associate to make an appointment to see either of us in person.
Email Hours: I check my email daily and will respond accordingly. If you email me after business hours (post 5 pm) do not expect a response until the following day. Ref: "Right to disconnect"

Classroom Etiquette
It is expected at this academic level that appropriate manners, attitude, and respect for your classmates, professor, and guests will be displayed whether we are in our classroom or a different venue and regardless of the activity. That means, NO CELL PHONES, NO HEADPHONES/EAR BUDS, NO TEXT MESSAGING, NO INAPPROPRIATE CHATTING WITH NEIGHBORS, NO RANDOM WEB SURFING, AND NO OTHER ACTIVITIES that disrupt the classroom environment. Students are required to be present in class (both cognitively and bodily). Finally, wherever this class meets, whether that be in our classroom or a different location, we form a safe, and inclusive space; which means we listen intently to each other and are accepting of everyone no matter their race, religious beliefs, sexual orientation, gender identity, political views, or whether they are more of a dog person or a cat person. If a student fails to adhere to this etiquette there will be consequences, and they may be asked to leave the class.

Email Policy
When sending an email to either your instructor or teaching associate, use ART 509 in the subject line. Remember all emails are formally written communications and should be written
accordingly. When contacting an instructor or staff member by email, students should consider the email to be a formal communication. Students must be sure to give faculty and staff the respect they deserve. Such emails should be polite, respectful, necessary, and considerate of faculty and staff members’ time. Because educational emails can contain sensitive information about a student’s academic performance (e.g., grades, indications of academic progress, etc.), faculty and staff can only respond to students through UWM email addresses. For this reason, and for ease of use, we require that students use their UWM email account.

**Canvas Instructions/Information**
All courses require students to access Canvas. Students must use UWM email accounts to participate in this system. Consulting Canvas is essential. You will be utilizing the Canvas site ([https://uwm.edu/canvas/](https://uwm.edu/canvas/)) for various class interactions and possibly exams/ quizzes. Syllabus, course information and assignment guidelines will be labelled and in their appropriate sections.

**UWM Policies**

**Student information on UWM policies:** [http://www4.uwm.edu/secu/SyllabusLinks.pdf](http://www4.uwm.edu/secu/SyllabusLinks.pdf)

**Policies and Procedures for Academic Misconduct:**
[https://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/](https://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/)

**Student Accessibility Center:** [https://uwm.edu/arc/](https://uwm.edu/arc/)
If you have a documented disability that requires course accommodations, you must provide me with a VISA or Eligibility Letter/Student Accommodation Plan from the Student Accessibility Center. Accommodations cannot be applied retroactively. There are no exceptions - this is a University policy.

**Plagiarism and Cheating (See Student Handbook – pgs. 154-155)**
Dishonesty, including but not limited to cheating, plagiarism, or knowingly supplying false information or deceiving the school and its officials is a violation of the student conduct policy. Any student who is found to have violated this policy is subject to disciplinary sanctions up to and including suspension or permanent dismissal. Please be aware that plagiarism is presenting another’s ideas as one’s own and includes paraphrasing as well as copying without proper citations or quotation marks. Further, when wording, organization, images, music, lyrics, audio sources, or ideas are borrowed from another source, that source is to be adequately acknowledged according to proper academic conventions. Finally, projects completed for an assignment in one course cannot be turned in for another course, unless the two courses have assigned a joint project. Collaborative works should acknowledge the contribution of each of the collaborators.
Health Insurance
It is strongly recommended that all students have health insurance that includes emergency room and hospitalization coverage. The UWM Student Association offers a Student Health Insurance Plan, which covers most major medical illnesses or injuries. The University does not provide blanket medical coverage to students. Students are strongly encouraged to secure their own health insurance, either through their parents, the Student Health Insurance Plan or some other program.

What is copyright?
Copyright is a form of protection provided by the laws of the United States (title 17, U.S. Code) to the authors of “original works of authorship,” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to use their materials. You must get permission to use copyrighted original works of authorship if you plan to make your project available to the public in any way. For more on gaining permission see: https://uwm.edu/studentinvolvement/wp-content/uploads/sites/260/2015/06/Copyrights-2015-2.pdf

Course Calendar of Class Meetings and Assignments
Subject to change by Instructor. Detailed information is on the Canvas calendar. Be sure to check Canvas regularly for the most current information.

Week 1 – Course introduction: syllabus, questions
Monday 1/21/18
No class – Martin Luther King Day

Wednesday 1/23/18
What is “political thought”? 
What is critical thinking? 
What is Modernism? 
What is Postmodernism?

Week 2 – Utopia. What is a “utopia”? How did modern artists try to redesign the world to “make it new”? Finally, how did this myth of utopia crumble within postmodernism?
Monday 1/28/18
Reading response 1 due at 9am the day of class. See Canvas for prompt.
Reading:

Wednesday 1/30/18
In-class discussion:
• Adolf Loos, Ornament and Crime, 1910
• Le Corbusier’s Villa Savoye vs. Asmund Havsteen-Mikkelsen’s sunken Villa Savoye
• Lubaina Himid’s Cotton.com

Week 3 – Fascism. Does fascism, an ideology that infamously rejected the avant-garde, have a paradoxical affinity with it? How have artists embraced or rejected authoritarianism? Are there similarities between such responses within modernism and contemporary art?
Monday 2/4/18
Reading response 2 due at 9am the day of class. See Canvas for prompt.
Reading:

Wednesday 2/6/18
In-class discussion continued:
• Hannah Arendt, excerpts from The Origins of Totalitarianism.
• Hannah Ryggen
• Francis Bacon
• Screening of Tania Bruguera’s Tatlin’s Whisper #5, 2008, Tate Modern

Week 4 – Mass culture. How have artists over the last one hundred years reacted to the emergence of mass culture and capitalist consumption?
Monday 2/11/18
Reading response 3 due at 9am the day of class. See Canvas for prompt.
Reading:

Wednesday 2/13/18
Reading response 4 due at 9am the day of class. See Canvas for prompt.
Reading:

**Week 5 –** This week extends discussions we had last week. What IS Guy Debord’s “spectacle”? Are we living in a society obsessed with the “spectacle”? Why is Debord’s *Society of the Spectacle* one of the greatest theoretical works on modern-day capital, cultural imperialism, and the position of images as mediators between experience and the society?
**Monday 2/18/20**
Reading response 5 due at 9am the day of class. See Canvas for prompt.
Reading:

**Wednesday 2/20/18**
In-class discussion, excerpts from:
- Jean Baudrillard, *Simulacra and Simulation*, 1994

**Week 6 –** Monument/Monumentality. What is a monument? How can artists commemorate war? How do political monuments create myth and meaning?
**Monday 2/25/18**
Readings:
Reading response 6 due at 9am the day of class. See Canvas for prompts.

**Wednesday 2/27/18**
- Quiz 1

**Week 7 –** Race. How have black artists implemented and navigated their resistance to white supremacist power over the last sixty years? Should we still be using identity politics to categorize “black art”?
**Monday 3/4/18**
Reading response 7 due at 9am the day of class. See Canvas for prompts.
Readings:

Wednesday 3/6/18
In-class discussion on the representation of black bodies. Please do some preliminary research on some of the following artists: Didier William, Arthur Jafa, Kerry James Marshall, Senga Nengudi, Deana Lawson, and Amy Sherald.

Week 8 – Queer identify politics and art / Field Trip Week
Monday 3/11/18 How have artists used their queerness as an activist weapon? Can queer art transcend politics?
Reading response 8 due at 9am the day of class. See Canvas for prompts.

Further artists to discuss in class: Claude Cahun, Gilbert and George, Robert Mapplethorpe, Joan E. Biren (JEB), Catherine Opie, Gran Fury, Tammy Rae Carland, and Charlotte Prodger

Wednesday 3/13/18
Class meets at 3:30 at MAM to see Sara Cwynar: Image Model Muse.
If you have a class that ends right before or starts immediately after this class, please let me know ASAP. I will give you a free pass to go to the exhibition on your own this week.

Week 9 – Spring Break, no class

Week 10 – Feminism
Monday 3/25/18
Reading response 9 due at 9am the day of class. See Canvas for prompts.
• Linda Nochlin, “Why have there been no great women artists?”, 1971

Wednesday 3/27/18
In-class discussion on gender performativity:

Case studies to discuss: Hayv Kahraman, Ana Mendieta, Kara Walker, Carolee Schneeman
Week 11 – Indigenous Resistance / Curatorial practice and indigenous art

Monday 4/1/18
Reading response 10 due at 9am the day of class. See Canvas for prompts.

Wednesday 4/3/18
In-class discussion on indigenous resistance. Case studies to discuss: Fritz Scholder, Wendy Redstar, Teri Greeves, Shan Goshorn, and Nicholas Galanin
Possible in-class readings:

*MAM exhibition review paper, due Friday the 5th at midnight in the appropriate Canvas dropbox

Week 12 – How can art be an act of protest?

Monday 4/8/18
Reading response 11 due at 9am the day of class. See Canvas for prompts.

Wednesday 4/10/18
Case studies to discuss: Berlin Dada, Ai Wei Wei, Nancy Spero, Chris Burden, Lorna Simpson, Nan Goldin

Week 13 – No class. Meet for feedback sessions.
Due: Research Paper proposal – hardcopy due in feedback meeting.

Week 14 – Illness and art. How has AIDS been politicized and in what ways have artists navigated this terrain? Lastly, do museums have a responsibility to consider the source of a donor’s wealth?
Monday 4/22/18
Reading response 12 due at 9am the day of class. See Canvas for prompts.
• Excerpt from Susan Sontag, AIDS and its Metaphors (Farrar, Straus and Giroux, 1989).

Wednesday 4/24/18
Quiz 2

Week 15 – Artists at the border / Research Paper Presentations
Monday 4/29/18
Reading response 13 due at 9am the day of class: Research at least five artworks from the list below. How have these artists navigated the liminal space between two places? Are there common artistic threads between artists addressing the world’s refugee crises?
• Silvia Gruner (The Middle of the Road/La mitad del camino, 1994)
• Frida Kahlo (Self Portrait Along the Border Line Between Mexico and the United States, 1932)
• Francis Alÿs (The Loop, 1997)
• José Torres-Tama (ALIENS, IMMIGRANTS & OTHER EVILDOERS, 2013)
• Griselda San Martin (Family Portrait, 2016)
• Olu Oguibe (Monument to Strangers and Refugees, 2017)
• Adel Abdessemed (Hope, 2013)
• Xaviera Simmons (Superunknown, 2010)
• Aris Messinis (photographs of refugee boats on the Mediterranean, 2016)
• Kader Attia (La Mer Morte/The Dead Sea, 2016-2017)

Wednesday 5/1/18

Week 16 – Presentations continued
Monday 5/6/18

Wednesday 5/8/18

Finals Week
***Research paper due Tuesday the 14th at midnight in the appropriate Canvas Dropbox.***