Syllabus

Between 'Visual Culture' and 'Visual Studies': issues and debates 1990s-2010s - 54363

Last update 18-08-2016

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

Responsible Department: cultural studies-individual graduate prog.

Academic year: 0

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Hava Aldouby

Coordinator Email: hava.aldouby@mail.huji.ac.il

Coordinator Office Hours: Tuesday at 12:00, by appointment

Teaching Staff:
  Dr. Hava Aldouby

Course/Module description:
  The course addresses the emergence of Visual Culture and Visual Studies as academic fields of research and education in the early 1990s, and traces major debates and issues in the field, between its formation and the current decade.
The study of visual culture expands the scope of research and academic curricula to encompass scopic regimes and image economies, highlighting cultural contexts of the making and consumption of images. It is an essentially interdisciplinary field, outreaching the boundaries of art history, which concentrated on the study of accepted canons of high art.
The course will offer an introduction of central voices and issues in this relatively young field, which has not yet been fully defined as an autonomic discipline. Group reading assignments, as preparation for discussion in class, will constitute the major part of the course requirements.

Course/Module aims:

Learning outcomes - On successful completion of this module, students should be able to:
  The course will enable the students to apply various visual-studies methodologies in their individual research projects

Attendance requirements(%):
  80%

Teaching arrangement and method of instruction: Lecture and discussion

Course/Module Content:
  Lessons:
1-2: the emergence of Visual Culture Studies, major issues and debates
3-4: Images, technologies and apparatuses of vision
5-6: Visual culture in the global space
7-8: Feminism and visual culture
9-10: Body and affect in visual studies
11-12: Visual culture in cyberspace

13: Conclusion: central concepts and future research

Required Reading:
 Lesson 2
Dikovitskaya, Margaret (2012). "Major Theoretical Frameworks in Visual Culture". The Handbook of Visual Culture, Ian Heywood and Barry Sandywell, eds. London and New York: Berg. 68-89.
Cherry, Deborah (2005). "Art: History: Visual: Culture". Art: History: Visual: Culture. Deborah Cherry, ed. Oxford: Blackwell. 1-15.
Mitchell, W.J.T. (2002) "Showing Seeing: A Critique of Visual Culture". Journal of Visual Culture August 2002 1:2, 165-181.
Soussloff, Kathrin (2012). "Towards a New Visual Studies and Aesthetics: Theorizing the Turns". The Handbook of Visual Culture, Ian Heywood and Barry Sandywell, eds. London and New York: Berg. 90-101.

Lesson 3
Crary, Jonathan (1992). Techniques of the Observer: On Vision and Modernity in the Nineteenth Century. Cambridge, Mass.: MIT Press. Pages to be given in class.
Halpern, Orit (2012). "Perceptual Machines: Communication, Archiving, and Vision in Post-War American Design", Journal of Visual Culture 11:3.
Jay, Martin (1994). Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought. Berkeley CA: University of California Press. Pages to be given in class.

Lesson 4
Mitchell, W.J.T. (1994). Picture Theory. Chicago: University of Chicago Press. Pages to be given.
Belting, Hans (2011). An Anthropology of Images: Picture, Medium, Body. Princeton NJ: Princeton University Press. Pages to be given in class.
Stafford, Barbara Maria (2007). Echo Objects: The Cognitive Work of Images. Chicago: University of Chicago Press. Pages to be given in class.

Lessons 5-7
Bloom, Lisa, ed. (1999) With other Eyes: Looking at Race and Gender in Visual Culture. Minneapolis, MN: University of Minnesota Press. Pages to be given in class.
Cartwright, Lisa, Paula A. Treichler, and Constance Penley (1998). The Visible Woman: Imaging Technologies, Gender, and Science. New York: New York University Press. Pages to be given in class.
Crow, Liz (2014). "Scroungers and Superhumans: Images of Disability from the Summer of 2012: A Visual Inquiry". Journal of Visual Culture13:2 168-181
Jones, Amelia, ed. (2010). The Feminism and Visual Culture Reader. London and New York: Routledge. Pages to be given in class.
Nakamura, Lisa (2013). "Digital Racial Formations and Networked Images of the Body". The Visual Culture Reader, 3rd ed. Nicholas Mirzoeff, ed. London and New

York: Routledge. 644-654.

Lesson 8
Rogoff, Irit (2000). Terra Infirma: Geography's Visual Culture. London: Routledge. Pages to be given.
Irvine, Martin (2012). "The Work on the Street: Street Art and Visual Culture". The Handbook of Visual Culture, Ian Heywood and Barry Sandywell, eds. London and New York: Berg. 235-278
Mirzoeff, Nicholas (2013). "The Sea and the Land: Biopower and Visuality from Slavery to Katrina", The Visual Culture Reader, 3rd ed. Nicholas Mirzoeff, ed. London and New York: Routledge. 133-147.

Lessons 9-10
Gaboury, J. (2015). "Hidden Surface Problems: On the Digital Image as Material Object". Journal of Visual Culture 14:1, 40-60.
Gere, Charlie (2012). "Digital Art and Visual Culture". The Handbook of Visual Culture, Ian Heywood and Barry Sandywell, eds. London and New York: Berg. 559-571
Hansen, Mark B.N. (2003). "The Digital Facial Image". Journal of Visual Culture 2:2, 205-228.
Hochman, Nadav, & Lev Manovich (2013). "Zooming into an Instagram City: Reading the Local through Social Media". First Monday [Online], 18:7: n. pag. Available at: www.manovich.net

Lessons 11-12
Mitchell, W.J.T. (2005). "There are no Visual Media", Journal of Visual Culture 4:2, 257-266.
Moxey, Keith (2008). "Visual Studies and the Iconic turn". Journal of Visual Culture 7:2, 131–146.
Jay, Martin (2002). "Cultural Relativism and the Visual Turn". Journal of Visual Culture 1:3, 267-278.
Wolff, Janet (2012). "After Cultural Theory: The Power of Images, the Lure of Immediacy". Journal of Visual Culture 11:1, 3–19.
(2010). "Haptic Visuality and Neuroscience". The Aesthetic Dimension of Visual Culture. Ondrej Dadejik and Jakub Stejskal, eds. Newcastle upon Tyne: Cambridge Scholars Pub. 98-111.
Hansen, Mark B.N. (2007) Bodies in Code. New York: Routledge. Pages to be given in class.

Additional Reading Material:

Course/Module evaluation:
End of year written/oral examination 0 %

Presentation 0 %
Participation in Tutorials 10 %
Project work 50 %
Assignments 0 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 40 %
oral reading reports

<u>*Additional information:*</u>