**Visual Studies**

Syllabus

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**Course Description**

*Pre-requisites*:

History and Theory of Art

Sociology of Culture

*Course Type*: compulsory

*Abstract*:

This course is an introduction to visual studies that aims to familiarize students with current trends and discussions in the broad field of visual culture. We will analize and discuss diverse interpretive tools and approaches central to the study of images and visualization, as well as the ways we perceive and experience images by means of different visual media (photograpgy, films etc.).

This is a discussion based course, i.e. students are expected to come to seminars prepared and ready to participate by contributing productively to class discussions.

**Learning Objectives**

* to introduce students to visual studies as a critical interdisciplinary approach to the analysis of contemporary culture
* to provide students with basic categories and methods elaborated within visual studies;
* to teach students to identify current political, economic, and social issues that demand the application of the critical method offered by visual studies.

**Learning Outcomes**

Students who complete this course will be able to:

* employ a variety of discussions in the field of visual studies and critical analysis of images within an interdisciplinary framework;
* analyze a wide range of visual texts from different critical perspectives;
* apply a new vocabulary and media-specific forms and methods of cultural research to the analysis of everyday life practicies.

**Course Plan**

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| N | Topic | Contact hours |
| Lectures | Seminars |
| 1. | Introduction to Visual Studies: Major Theoretical Perspectives  | 6 | 4 |
| 2. | Iconic Turn in Social Sciencies and Humanities | 4 | 4 |
| 3. | Aesthetics beyond the Arts: Images and Aestheticization of Everyday Life | 4 | 4 |
| 4. | Politics of Image: Power and Visual representations | 4 | 4 |
| 5. | Visual Perception as Social Practice | 4 | 4 |
| 6. | Visual Consumption: Images and Symbolic Economy  | 4 | 4 |
| 7. | Visual Heterogeneity of Contemporary City  | 4 | 4 |
|  |  | **30** | **28** |

**Reading List**

***Required***

* Berger, John (1972), Ways of Seeing. BBC & Penguin Books
* Bryson N. (1986), Vision and Painting: The Logic of the Gaze
* Davis W. (2011), A General Theory of Visual Culture. Princeton University Press
* Foster, Hal (Ed.) (1988), Vision and Visuality. Bay Press, Seattle
* Rose J. (2001), Visual Methodologies. An Introduction to the Interpretation of Visual Materials. Sage
* Sturken M., Cartwright L. (2001), Practices of Looking: An Introduction to Visual Culture. Oxford University Press
* Belting H. (2005), Image, Body, Medium: A New Approach to Iconology (article)
* Boehm G. (2001), Representation, Presentation, Presence: Tracing the Homo Pictor // Alexander J. et al. (2012), Iconic Power: Materiality and Meaning in Social Life.
* Hopkins R. (1998), Picture, Image and Experience. Cambridge University Press
* Hyman J. (2006), The Objective Eye: Color, Form, and Reality in the Theory of Art. The University of Chicago Press
* Lopes, Domenic (1996), Understanding Pictures, Oxford University Press
* Lopes, Domenic (2005), Sight and Sensibility: Evaluating Pictures. Oxford University Press
* Manghani S. (2013), Image Studies: Theory and Practice. Routledge
* Manghani S., Pieper A. (2006), Image: A Reader. Sage Publications
* Mitchell W.J.T. (1986). Iconology: Image, Text, Ideology, The University of Chicago Press
* Mitchell W.J.T. (1994). Picture Theory: Essays on Verbal and Pictorial Representation, The University of Chicago Press
* Mitchell W.J.T. (2005). What Do Pictures Want? The Lives and Loves of Images, The University of Chicago Press
* Moxey K. (2008), Visual Studies and Iconic Turn (article)
* Nancy J.-L. (2005), The Ground of the Image. New York
* Freedberg D. The Power of Images. Studies in the History and Theory of Response. Chicago: The University of Chicago Press, 1989.

***Optional***

* + Baxandall M. (1972), Painting and Experience in Fifteenth Century Italy. Oxford University Press
	+ Bryson, Holly, Moxey (1994),Visual Culture: Images and Interpretations
	+ Crary J. (1999), Suspensions of Perception: Attention, Spectacle, and Modern Culture. MIT Press.
	+ Crary, J. Techniques of the observer. Cambridge; London The MIT Press, 1992
	+ Elkins J. (2009), Visual Literacy, Routledge
	+ Evans J., Hall S. (1999), Visual Culture Reader, Sage
	+ Evans J., Hall S. (1999). Visual Culture: The Reader, Sage
	+ Howells R., Negreiros J. (2012) Visual Culture, Polity Press
	+ Jay M. (1994), Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought. University of California Press.
	+ Mirzoeff, Nicholas (1998), Visual Culture: Reader, Routledge
	+ Mirzoeff, Nicholas (1999), An Introduction to Visual Culture. Routledge
	+ Smith M. (2008), Visual Culture Studies
	+ Elkins J. (2003), Visual Studies: Skeptical Introduction

***Further reading:***

* + Collier J. jr., Collier M. (1986), Visual Anthropology: Photography as a Research Method.
	+ Dikovitskaya, Margaret (2005), Visual Culture: The Study of the Visual after the Cultural Turn, MIT Press
	+ Emmison M., Smith P., (2000), Researching the Visual: Images, Objects, Contexts and Interactions in Social and Cultural Inquiry. Sage.
	+ Finkelstein J. (2007), The Art of Self Invention: Image and Identity in Popular Visual Culture. I.B. Tauris, London.
	+ Freedman K. (2003), Teaching Visual Culture: Curriculum, Aesthetics and the Social Life of Art.
	+ Fuery P., Fuery K. (2003), Visual Cultures and Critical Theory.
	+ Heywood I., Sandywell B. (Ed.) (1999), Interpreting Visual Culture: Explorations in the hermeneutics of the visual, Routledge.
	+ Interpreting the Visual Culture: Explorations in the Hermeneutics of the Visual (1999), Routledge
	+ Jenks, Chris (Ed.) (1995), Visual Culture. Routledge
	+ Levin D.M. (1993), Modernity and the Hegemony of Vision. University of California Press.
	+ Rampley, Matthew (2005), Exploring Visual Culture: Definitions, Concepts, Contexts, Edinburgh University Press
	+ Shirato T., Webb J. (2004), Reading the Visual
	+ Van Leewen T, Jewitt C. (Ed.) (2001), Handbook of Visual Analysis. Sage.

**Grading System**

Participation and homework 35%

Concepts' definitions 25 %

Oral presentation 20%

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| Final Exam 20% |  |

**Guidelines for Knowledge Assessment**

*Participation and homework* (35%): Preparation for and participation in class discussion are vital parts of this course. Students are expected to come to class ready to discuss the readings and participate by contributing productively to class discussions.

Concepts' definitions (25%): each student will define two key concepts of his or her choice from the theories read for every class.

*Oral presentations* (20%): Each student will have one oral presentation in class. The preparation of a (PowerPoint/Keynote) presentation is required.

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| *Final Exam* (20%): written exam. |  |