

**HAVC 100A: Approaches to Visual Studies**  
Summer Session I 2014 (June 23 – July 23, 2014)  
Mondays and Wednesdays, 1-4:30PM  
Porter D245

**Instructor: Sara Blaylock**  
Office: Porter 226  
Email: [blaylock@ucsc.edu](mailto:blaylock@ucsc.edu)  
Office Hours: Mondays, 10-12PM and by appointment

### **Course Objectives**

This course offers students an introduction to methods and theories in the study of the History of Art and Visual Culture. It aims to familiarize students with these theories through reading original theoretical literature, examining how prominent scholars have applied these methods and theories, and practicing the methods through research and writing. Not simply explaining the logic of particular methodologies, the course will encourage students to consider what is at stake (from political, economic, and cultural vantages) in the selection of a particular approach.

**This course is reading and writing intensive.** Because critical reading, research and writing are indispensable skills for the practice of art history and visual culture, the course emphasizes these areas. To that end, students will apply different approaches introduced by the course to a single work of art in a series of cumulative papers. These papers will thus reflect a dual transformation of analysis and writing technique. Grades will hinge, in large part, on the quality of one's writing assignments and the development of ideas and writing throughout the quarter. However, the ability to engage with the material, to read closely, and to demonstrate active participation in the learning experience is also vital. A portion of the grade will reflect class participation and preparation.

### **Course Requirements & Evaluations:**

The course is made up of lectures, seminar-style discussions, and student presentations.

#### *Writing Assignments (60% of grade)*

The course requires completion of three writing assignments. **A class presentation is also required and has a written component. See the Presentation section for more information.**

Each student will choose one work of art to research throughout the quarter.

**In preparation for the writing assignments, students must submit their selected artwork, including all relevant "museum card" details, to me on the second day of class (Wednesday, June 25).**

The writing assignments are as follows:

1. A formal analysis of the selected artwork (3-5 pages double-spaced in 12-point Times New Roman with 1" L and R margins) and an annotated bibliography of approximately ten of the most significant sources on the artwork (due July 2)
2. An analysis of the artwork using one method previously discussed in class (6-7 pages double-spaced in 12-point Times New Roman with 1" L and R margins, due July 14)
3. An analysis of the artwork using a second method previously discussed in class (9-10 pages double-spaced in 12-point Times New Roman with 1" L and R margins, due final

meeting of class, July 23)

Guidelines for each assignment will be given out on the due date of the previous writing assignment. Students are expected to make use of feedback on each of their assignments in preparing subsequent papers.

**No late papers will be accepted without a valid, documented excuse. Failure to complete any assignment will result in a failing grade for the class.**

*Presentation (15% of grade)*

Each student is required to conduct a formal presentation that incorporates one reading. This will be a short, professional conference-type presentation, 10-minutes in length, which introduces the main points of a reading and applies the reading and its methodologies to an analysis of an artwork. I encourage you to analyze the artwork you have chosen for the course. Think of this as an opportunity to work out ideas of analysis that you will apply in your writing assignments. These presentations should be written out completely in 3-5 pages of text, which will be turned in to me. Further instructions will be distributed on the first day of class.

Upon prior arrangement with me, up to two students may collaborate on a presentation. These presentations should include two artworks (one per student), two texts, and will be 20-minutes long.

*Participation & Attendance (25% of grade):*

**This is a very short course! Absences without a valid, documented excuse will result in failing the class.** All missed lectures must be made up. Discuss these details with me as soon as you have missed or know you will miss a class.

Frequent tardiness (10 or more minutes late to class, arriving late after class breaks) will impact your grade. Plan accordingly.

Students are expected to complete the readings **BEFORE** they come to class. Students must bring the reader to every class and be prepared. All readings appear in a required **Course Reader**, which is available for purchase at the Baytree Bookstore.

Students will keep a **Reading Journal** throughout the quarter. This journal should include a brief reflection on the readings for the day, 2 quotations, and 1 open-ended written question for each reading assigned. I encourage you to ground your thoughts in visual examples. The Reading Journal forms a core part of the participation grade. I will check journals at every class meeting. I will both solicit volunteers and randomly select students to share their reflections with the class.

Performance and Evaluation:

Please note that cooperation between students will increase everyone's grade. Credit will be given to those who actively encourage the inclusion of all class members in discussions.

Overall performance translates into letter grades as follows:

- A Excellent performance: Comprehensive factual knowledge, well-organized and well-written, showing independent, critical thinking and originality of insight. In class discussions, one shows a careful and critical reading of the text and evidence of original research. For example, one might investigate the context of the reading or have looked up

difficult or unusual terms, etc. In addition, one's participation in discussion encourages others to talk rather than simply monopolizing the discussion.

- B Above average performance: Demonstrated control of factual material in depth, clear exposition and coherent organization. Through participation in class, one demonstrates a solid grounding in the issues and debates addressed in the readings.
- C Average performance: Presentation of a reasonable amount of substantially correct factual information relevant to the topic. In class discussions, one demonstrates familiarity with the assigned readings.

**Standards of Academic Integrity:**

All students are expected to uphold UCSC standards of academic integrity. Academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty will result in an automatic and non-negotiable "F" in the class. Students suspected of academic misconduct may also face University disciplinary procedures.

For further information, see [www.ucsc.edu/academics/academic\\_integrity](http://www.ucsc.edu/academics/academic_integrity)

**Accommodation:**

If you qualify for classroom accommodations because of a disability, please submit your "Accommodation Authorization Letter" from the Disability Resource Center (DRC) to me as soon as possible. Contact DRC by phone (831-459-2089) or by email ([drc@ucsc.edu](mailto:drc@ucsc.edu)) for more information.

**In-class rules:**

I do not want laptop computers, tablets, and the like in the classroom. I encourage you to take notes by hand and transcribe them electronically at a later date. I may grant an exception to those students with special needs. See me if you have questions or concerns.

**Course Schedule:**

- NOTE:
1. Daily Reading Journal entries are due at the beginning of each class period.
  2. In order to keep costs down, I have not included the optional readings in the Course Reader. They are available on ECommons. Please print these out if you would like to include them in discussion. You are not required to include summaries of these texts in your weekly Reading Journals.

Week 1A (June 23): Introduction: Perspectives (and Citations)

**Reading:**

- Carolyn Dean. "The Trouble with (the Term) Art." *Art Journal*, 65.2 (2006): 24-32.
- Jonathan Crary. "Modernity and the Problem of the Observer." In *Techniques of the Observer. On Vision and Modernity in the Nineteenth Century*, 1-24. Cambridge: MIT Press, 1990.
- W.J.T. Mitchell. "There Are No Visual Media." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 7-14. London: Routledge, 2013.

**- Handouts distributed & discussed in class:**

- "Art History Style Guidelines." Conway, AR: University of Central Arkansas, 2013.

- "The Purdue OWL: Citation Chart." West Lafayette, IN: Purdue University, n.d.

**Optional Reading:**

- Raymond Williams. "Art," "Culture," and "Western" from *Keywords: A Vocabulary of Culture and Society*. Oxford: Oxford University Press, 1983. [Note: the PDF posted on ECommons includes the COMPLETE volume. Feel free to peruse this text at your leisure. We will only discuss these three terms in class, but you are welcome to bring other terms to the discussion.]

Week1B (June 25):      Disciplinary Contours: Art History and Visual Studies

**Writing:**

Selected artwork and "museum card" details due.

**Reading:**

- Nicholas Mirzoeff. "Introduction: What is Visual Culture?" In *An Introduction to Visual Culture*, 1-33. London and New York: Routledge, 1999.

- Keith Moxey. "Visual Studies and the Iconic Turn." *Journal of Visual Culture*, 7.2 (August 2008): 131-146.

- Gillian Rose. "Researching with Visual Materials: A Brief Survey." In *Visual Methodologies: An Introduction to Researching with Visual Materials*, 3<sup>rd</sup> ed, 1-18. London: Sage, 2011.

**Optional Reading:**

- Donald Preziosi. "Art History: Making the Visible Legible." In *The Art of Art History: A Critical Anthology*, 7-11. Oxford: Oxford University Press, 1998.

Week2A (June 30):      Modernism and Utopia

**Reading:**

- Walter Benjamin. "The Work of Art in the Age of Mechanical Reproduction." In *The Art of Art History*, 2<sup>nd</sup> Ed., edited by Donald Preziosi, 435-442. Oxford: University of Oxford Press, 2009.

- Clement Greenberg. "Modernist Painting." Originally published in *Art and Literature*, 4 (Spring 1965): 193-201.

- Raymond Williams. "When was Modernism?" In *Art in Modern Culture: An Anthology of Critical Texts*, edited by Francis Frascina and Jonathan Harris, 48-52. New York: Icon Editions, HarperCollins, 1992.

- Susan Buck-Morss. "Culture for the Masses," In *Dreamworld and Catastrophe. The Passing of Mass Utopia in East and West*, 134-173. Cambridge: MIT Press, 2000.

**Optional Reading:**

- Esther Gabara. *Introduction to Errant Modernism. The Ethos of Photography in Mexico and Brazil*, 1-35. Durham & London: Duke University Press, 2008.

- Eva Cockroft. "Abstract Expressionism, Weapon of the Cold War." Originally published in *Art Forum*, 7.10 (June 1974): 39-41.

Week2B (July 2):      Marxism and the Social History of Visual Culture

**Writing:**

First written assignment due.

**Reading:**

- T. J. Clark. "On the Social History of Art." In *Image of the People: Gustave Courbet and the 1848 Revolution*, 9-20. Berkeley: University of California Press, 1999.
- Andrew Ross. "Creativity and the Problem of Free Labor." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 296-306. London: Routledge: 2013.
- Cecelia F. Klein. "Masking Empire: The Material Effects of Masks in Aztec Mexico." *Art History*, 9.2 (June 1986): 135-167.

Week3A (July 7): Post-modernism and the Individual

**Reading:**

- Roland Barthes. "The Death of the Author" In *Image, Music, Text*, 142-48. New York: Hill and Wang, 1977. (Source: UbuWeb).
- Michael Foucault. "Las Meninas." In *The Order of Things: An Archaeology of the Human Sciences*, 3-16. New York: Vintage Books, 1973.
- Max Horkheimer & Theodor W. Adorno. "Enlightenment as Mass Deception." In *The Dialectic of Enlightenment*, 94-136 (1944). Stanford: Stanford University Press, 2002.

**Optional Reading:**

- Michel Foucault. "Panopticism." In *Discipline and Punish*, 195-228. New York: Vintage Books, 1995.
- Jacques Derrida. "Passe-Partout." In *The Truth in Painting*, 1-13. Chicago: University of Chicago Press, 1987.
- Irit Rogoff. "Gossip as Testimony. A Postmodern Signature." In *The Feminism and Visual Culture Reader*, edited by Amelia Jones, 316-325. London: Routledge, 2010.

Week3B (July 9): Orientalism/ Post-Colonialism

**Reading:**

- Edward W. Said, Introduction to *Orientalism*, 1-28. New York: Vintage Books, 1978.
- Timothy Mitchell. "Orientalism and the Exhibitionary Order." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 501-509. London: Routledge: 2013.
- Homi Bhabha. "The Other Question: Homi Bhabha Reconsiders the Stereotype and Colonial Discourse." *Screen*, 24.6 (1983): 18-36

**Optional Reading:**

- Homi Bhabha. "On Mimicry and Men: The Ambivalence of Colonial Discourse." In *The Location of Culture*, 171-197. London: Routledge, 1994.
- Linda Nochlin. "The Imaginary Orient" in *The Politics of Vision: Essays on Nineteenth Century Art and Society*, 33-59. New York: Harper & Row, 1989.

Week4A (July 14): Gender Constructions

**Writing:**

Second written assignment due.

**Reading:**

- Whitney Chadwick. "An Infinite Play of Empty Mirrors: Women, Surrealism and Self-Representation." In *Mirror images: women, surrealism, and self-representation*, 2-35. Cambridge, Mass: MIT Press, 1998.

- Judith Butler, "Performative Acts and Gender Constitution" in *The Art of Art History, 2<sup>nd</sup> Ed.*, edited by Donald Preziosi, 356-366. Oxford: University of Oxford Press, 2009.

- Tamar Garb. "Modeling the Male Body: Physical Culture, Photography and the Classical Ideal." In *Bodies of Modernity: Figures and Flesh in Fin-de-Sicle France*, 55-79. New York: Thames and Hudson, 1998.

**Optional Reading:**

- Linda Nochlin. "Why Have There Been No Great Women Artists?" In *Women, Art, and Power and Other Essays*, 145-178. New York: Harper & Row, 1988.

- Chandra Talpade Mohanty. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." In *Third World Women and the Politics of Feminism*, edited by Chandra Talpade Mohanty, 333-358. Bloomington: Indiana Univ. Press, 1991.

- Angela Dimitrakaki. "Researching Culture/s and the Omitted Footnote: Questions on the Practice of Feminist Art History." In *The Feminism and Visual Culture Reader*, edited by Amelia Jones, 360-369. London: Routledge, 2010.

Week4B (July 16): Critical Race Studies

**Reading:**

- Martin A. Berger. "Race, Visuality, and History." *American Art*, 24.2 (Summer 2010): 104-109.

- Ruth Frankenberg. "White Women, Race Matters: The Social Construction of Whiteness." In *Theories of Race and Racism: A Reader*, edited by Les Back and John Solomos, 447-461. London: Routledge, 2000.

- Kobena Mercer. "Black Masculinity and the Sexual Politics of Race." In *Welcome to the Jungle*, 131-170. London: Routledge, 1994.

- Derek Conrad Murray. "Mickalene Thomas. Afro-Kitsch and the Queering of Blackness." *American Art*, 28.1 (Spring 2014): 9-15.

**Optional Reading:**

- bell hooks. "The Oppositional Gaze: Black Female Spectators." In *The Feminism and Visual Culture Reader*, edited by Amelia Jones, 107-118. London: Routledge, 2010.

- Bronwen Douglas. "Slippery Word, Ambiguous Praxis: 'Race' and Late-18<sup>th</sup>-Century Voyagers in Oceania." *The Journal of Pacific History*, 41.1 (2006): 1-29.

Week5A (July 21): Museums and the Issue of Display

**Reading:**

- Tony Bennett. "The Formation of the Museum." In *The Birth of the Museum: History, Theory, Politics*, 17-58. London: Routledge, 1995.

- Carol Duncan. "The Art Museum as Ritual." In *The Art of Art History, 2<sup>nd</sup> Ed.*, edited by Donald Preziosi, 424-434. Oxford: University of Oxford Press, 2009.

- Jennifer González. "Fred Wilson: Material Museology." In *Subject to Display: Reframing Race in Contemporary Installation Art*, 65-119. Cambridge: MIT, 2008.

**Optional Reading:**

- Finbarr Barry Flood. "Between Cult and Culture: Bamiyan, Islamic Iconoclasm and the Museum." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 521-551. London: Routledge: 2013.

Week5B (July 23): Future Directions: Politics, Worlding, and the Post-Visual

**Writing:**

Third written assignment due.

**Reading:**

- Jacques Rancière. "The Paradoxes of Political Art." In *Dissensus. On Politics and Aesthetics*, 134-151. London and New York: Continuum, 2010.

- Terry Smith. "Currents of Worldmaking in Contemporary Art." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 109-118. London: Routledge: 2013.

- Brian Holmes. "The Affectivist Manifesto: Artistic Critique for the 21<sup>st</sup> Century." In *Escape the Over Code: Activist Art in the 21<sup>st</sup> Century*. Half Letter Press, 2009. <http://brianholmes.wordpress.com/2009/01/19/book-materials/>.

- Laura U. Marks. Introduction from *Touch: Sensuous Theory and Multisensory Media*. In *The Feminism and Visual Culture Reader*, edited by Amelia Jones, 139-145. London: Routledge, 2010.

**Optional Reading:**

- "Militant Research Handbook." (NY: New York University, 2013). <http://militantresearchcollective.org>.