

HAVC 100A: Approaches to Visual Studies

Summer Session I 2015: June 22 – July 24

Tuesdays and Thursdays, 1-4:30 pm

McHenry Classroom 1262 (basement level)

Instructor: Lorraine Affourtit

Office Hours: McHenry Library cafe, T/Th 4:30-5:30 pm

Email: laffourt@ucsc.edu

Course Objectives

This course offers students an introduction to the methods and theories used in the study of the History of Art and Visual Culture. It aims to familiarize students with these theories through reading original theoretical literature and examining how prominent scholars have applied these methods and theories. 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 will hone students' abilities in these three areas. Grades will hinge on the quality of student writing assignments, the development of ideas and writing throughout the quarter, and the ability to engage with the material, to read closely, and to demonstrate active participation in the learning experience. Therefore, a large portion of the grade will reflect class participation and preparation.

Course Requirements & Evaluations:

The course is made up of student-led seminar-style discussions, lectures, and workshops designed to help you develop reading, writing, and research skills. Performance translates into letter grades as follows:

- 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.
- 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.
- 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.

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

Writing Assignments (60% of grade)

The course requires completion of a research paper as well as several smaller assignments that will assist you in its successful completion. **Each student will choose one work of visual culture to research throughout the quarter from an image bank found on the ecommons class site.** The writing assignments are as follows:

1. A formal analysis of the selected artwork (1 page, due July 2)
2. A proposal for your research project (1 page) and an annotated bibliography of approximately ten of the most significant sources on the artwork (due July 9)

3. A draft of your opening paragraph(s) with thesis statement and paper outline (2 pages, due July 16)
4. Your final research paper (7-10 pages, due July 23)

More detailed descriptions and guidelines for each assignment are available in ecommons resources. Students are expected to make use of feedback on each of their assignments in preparing subsequent assignments. **No late papers will be accepted without valid, documented excuse. Failure to complete any assignment will result in a failing grade for the class.**

Participation and Attendance (25% of grade):

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

Any absence without a valid, documented excuse will result in failing the class. Frequent tardiness (10 or more minutes late to class, arriving late after breaks) will impact your grade. Please plan accordingly.

Students will keep a **Reading Journal** throughout the quarter. This journal should include four elements for EACH reading:

- 1) a **short analysis** (1-2 paragraphs), indicating what you think the main argument is and how it is supported
- 2) a **quote that you find interesting or important** and some notes about why you chose it
- 3) a **carefully crafted question or discussion point on the essay**
- 4) a **list of terms and their definitions** for any words or phrases you were not familiar with

You will be called upon randomly during class time to share your reading journal, to suggest discussion of the quote you chose, define terms, or to pose your question to the group. I will also check your reading journal during class meetings to be sure you have completed your entries.

Presentation (15% of grade)

Each student is required to present on one of the reading assignments. The presentation will include a **short (5 minute) formal presentation and a discussion facilitation**. The first part will be much like a talk you might give at a conference. Presenters will read from a **typed paper (2 pages)**, which should critically respond to the reading, introduce the main points and the overall argument, and gesture toward an analysis. In the second part, the presenter will **facilitate discussion by posing questions and discussion points to the class**. Typed presentations will then be turned in to me for a grade. A sign-up sheet will circulate the first day of class and more detailed instructions and tips can be found under ecommons resources.

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

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, preferably within the first week of the Summer Session. Contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu for more information.

Course Schedule:

Week 1A (June 23) Introduction

Required Reading:

Carolyn Dean, "The Trouble with (the Term) Art." *Art Journal* 65. 2 (2006): 24-32.

Michael Foucault, "Las Meninas" in *The Order of Things: An Archaeology of the Human Sciences*. Ed. R. D. Laing. (New York: Vintage Books, 1973), 3-16.

Gillian Rose. "Researching with Visual Materials: A Brief Survey." *Visual Methodologies: An Introduction to Researching with Visual Materials*, 3rd Ed. (London: Sage, 2011), 1-18.

Week 1B (June 25) Field Trip: Looking at Art

***Mandatory Field Trip 9-5 pm. Detailed information and waiver available under ecommons resources.**

Required Reading/ Viewing:

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

-Radical Presence: Black Performance in Contemporary Art, <http://www.radicalpresenceny.org> (read "About," look at "Artists" and read their profiles, and look/ listen to "Media Resources")

*Other media will be added here. Refer to the "Field Trip: Looking at Art" document in ecommons resources.

June 30 Art History and Visual Studies

Required Reading:

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

Keith Moxey, "Visual Studies & the Iconic Turn." *Journal of Visual Culture* 7.2 (August 2008): 131-46.

Whitney Davis, "Vision Has an Art History" in *A General Theory of Visual Culture*. (Princeton, New Jersey: Princeton University Press, 2011), 3-10.

Optional Reading:

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

July 2 Modernism's Impact

Writing Assignment #1 DUE

Required Reading:

Jonathan Crary, "Modernity and the Problem of the Observer" in *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. (Cambridge: MIT Press, 1990), 1-24.

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" in Francis Frascina and Jonathan Harris, eds. *Art in Modern Culture: An Anthology of Critical Texts* (New York: HarperCollins, 1992), 297-307.

Clement Greenberg, "Modernist Painting" in Monique Chefdor et al. eds. *Modernism: Challenges and Perspectives*

(Chicago: University of Illinois Press, 1986), 17-24.

Raymond Williams, "When was Modernism?" in Frascina and Harris, *Art in Modern Culture*, 23-27.

Optional Reading:

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

July 7 Marxism and the Social History of Art

Required Reading:

Karl Marx, "Section 1: The Two Factors of A Commodity," "Section 2: The Twofold Character of the Labour Embodied in Commodities," and "Section 4: The Fetishism of Commodities and the Secret Thereof," in *Capital, Volume One*. <http://www.marxists.org/archive/marx/works/1867-c1/ch01.htm#S1>

O. K. Werckmeister, "Marx on Ideology and Art." *New Literary History* 4.3 (1973): 501-519.

T. J. Clark, "On the Social History of Art" in *Image of the People: Gustave Courbet and the 1848 Revolution*, (Berkeley: University of California Press, 1999), 9-20.

Optional Reading:

Karl Marx, "Estranged Labour" in *The Economic and Philosophical Manuscripts of 1844*. <http://marxists.org/archive/marx/works/1844/manuscripts/labour.htm>

July 9 Postmodernism and Poststructuralism

Writing Assignment #2 DUE

Required Reading:

Jean-Francois Lyotard, "Introduction" and "What is Postmodernism?" in *The Postmodern Condition: A Report on Knowledge*. (Minneapolis: University of Minnesota Press, 1979), xxiii-xxv, 71-82.

Roland Barthes, "The Rhetoric of the Image" and "The Death of the Author" in *Image, Music, Text* (New York: Hill and Wang, 1977), 152-163, 2-6.

Michel Foucault, "Panoticism" in *Discipline and Punish*. (New York: Vintage Books, 1995), 195-228.

Optional Reading:

Jacques Derrida, "Structure, Sign, and Play in the Discourse of the Human Sciences" (Lecture delivered October 21, 1966 for the conference "The Language of Criticism and the Sciences of Man" at Johns Hopkins University).

July 14 Orientalism/ Postcolonialism

Required Reading:

Edward W. Said, "Introduction" in *Orientalism* (New York: Vintage Books, 1978), 1-28.

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." *October* Vol. 28 (Spring 1984): 125-133.

July 16 Gender Constructions

Written Assignment #3 DUE

Required Reading:

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* (New York: Thames and Hudson, 1998), 55-79.

Judith Butler, "Performative Acts and Gender Constitution" in *The Feminism and Visual Culture Reader* (London: Routledge, 2003.) 482-492.

Chantra Talpade Mohanty "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Boundary 2*, Vol. 12/ 13, Issue 3/1 (Spring/ Fall 1984) 333-358.

Optional Reading:

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

July 21 Critical Race Visual Studies

Required Reading:

Frantz Fanon, "The Fact of Blackness" in *Black Skin, White Masks*. (New York: Grove Press, 1967), 257-265.

Michael Rogin, "Blackface, White Noise: The Jewish Jazz Singer Finds His Voice" *Critical Inquiry*, Vol. 18, No. 3. (Spring, 1992): 417-453.

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

Optional Reading:

bell hooks, "The Oppositional Gaze: Black Female Spectators" in Amelia Jones, ed. *The Feminism and Visual Culture Reader* (London: Routledge, 2010), 107-118.

July 23 Museums and the Issue of Display

Final Research Paper DUE

Required Reading:

Carol Duncan, "The Art Museum as Ritual" in Donald Preziosi, ed., *The Art of Art History* (Oxford: University of Oxford Press, 1998), 473-485.

Jennifer Gonzalez, excerpt from *Subject to Display: Reframing Race in Contemporary Installation Art* (Cambridge, MA: The MIT Press, 2008), 1-20.

Optional Reading (Future Directions):

Nicholas Mirzoeff, "The Right to Look." *Critical Inquiry*, Vol. 37, No. 3 (Spring 2011): 473-496.

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