

# Cover Sheet: Request 13773

## ART 2XXXC The Culture of the Image

### Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Bethany Taylor bwarp@ufl.edu
Created	3/19/2019 2:29:38 PM
Updated	11/12/2019 11:04:22 AM
Description of request	<p>Requesting approval of a new course in the School of Art and Art History, The Culture of the Image.</p> <p>It is a part of the core 2000 level courses for BA and BFA art students.</p> <p>This is an introductory course that focuses on the critical processes by which images acquire meaning, and how artists and artworks produce knowledge.</p> <p>It will replace our current Visual Literacy Course.</p>

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple		9/27/2019
No document changes					
College	Recycled	CFA - College of Fine Arts	Jennifer Setlow	Recycling at the request of the unit for edits.	9/27/2019
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple		10/2/2019
No document changes					
College	Recycled	CFA - College of Fine Arts	Jennifer Setlow	Returning for edits as described over email.	10/14/2019
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple	Items corrected per email from Bethany	10/16/2019
No document changes					
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		10/18/2019
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			10/18/2019
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					

Step	Status	Group	User	Comment	Updated
Catalog					
No document changes					
College Notified					
No document changes					

## Course|New for request 13773

### Info

**Request:** ART 2XXXC The Culture of the Image

**Description of request:** Requesting approval of a new course in the School of Art and Art History, The Culture of the Image.

It is a part of the core 2000 level courses for BA and BFA art students.

This is an introductory course that focuses on the critical processes by which images acquire meaning, and how artists and artworks produce knowledge.

It will replace our current Visual Literacy Course.

**Submitter:** Bethany Taylor bwarp@ufl.edu

**Created:** 11/12/2019 10:18:03 AM

**Form version:** 17

### Responses

**Recommended Prefix** ART

**Course Level 2**

**Number XXX**

**Category of Instruction** Introductory

**Lab Code C**

**Course Title** THE CULTURE OF THE IMAGE

**Transcript Title** CULTURE OF THE IMAGE

**Degree Type** Baccalaureate

**Delivery Method(s)** On-Campus

**Co-Listing** No

**Co-Listing Explanation** n/a

**Effective Term** Earliest Available

**Effective Year** 2020

**Rotating Topic?** No

**Repeatable Credit?** No

**Amount of Credit** 3

**S/U Only?** No

**Contact Type** Regularly Scheduled

**Weekly Contact Hours** 3

**Course Description** This is an introductory course that focuses on the critical processes by which images acquire meaning, and how artists and artworks produce knowledge. The course provides students with an overview of visual representation that facilitates their understanding of the issues involved in the production, distribution and reception of images.

**Prerequisites** Must be BFA Art or BA Art or BFA Graphic Design.

**Co-requisites** none

**Rationale and Placement in Curriculum** This is an introductory course that focuses on the critical processes by which images acquire meaning. In a contemporary world where images are very influential in our everyday life, this is a critical course in visual literacy and an important part of the core 2000 level curriculum for BFA and BA art and design students.

**Course Objectives** Course objectives are designed to actively engage independent and collaborative research, theory/art historical content, professional practice, communication and critical thinking.

- Critically interrogate the variety of visual messages in the world.
- Understand the relationship between a visual artifact, the audience and culture.
- Develop a knowledge base of modern and contemporary artists/designers as a resource to inform your research and art practice.
- Effectively initiate individual and collaborative research and clearly present the resulting creative work.

- Read, reflect upon and articulate verbally and in writing artists' influences, motivations, and processes.
- Demonstrate the ability to use language and discipline specific terminology, oral or written, to identify, describe, analyze and contextualize visual material or production.
- Recognize how the meaning of art objects and images are affected both by the social, cultural and economic environment existing at the time of its creation, as by the politics, beliefs and established visual systems of contemporary audiences.
- Recognize how the visual can be used to communicate culture and as a form of resistance to the status quo.
- Question who gets to tell the story, who gets represented and begin to develop an independent voice, demonstrated through critical analysis of visual representation.
- Engage in ethical practices and situate your work, in the context of the broader field of art and visual representation.
- Attend campus and community lectures and exhibitions as a means to expand your perspective and influence your art practice.
- Effectively engage in respectful dialogue that honors diversity.

**Course Textbook(s) and/or Other Assigned Reading** All readings are available via PDFs online and via UF e-learning <https://elearning.ufl.edu/>.

#### Suggested Bibliography

Action in Perception, Alva Noe  
 Becoming Revolutionary; On Kazimir Malevich (eflux #47), Boris Groys  
 Between the Eyes, David Levi Strauss  
 The Desert of the Real, Slavoj Žižek  
 Black Looks: Race and Representation, Bell Hooks  
 D-Passage: The Digital Way, Trihn T Minha  
 Estampas de la Raza: Contemporary Mexican American Prints from the Romo Collection, Lyle W. Williams, Harriet Romo, Ricardo Romo, Carlos Francisco Jackson, 2012  
 From Visual Literacy to Image Competence, Jon Simon  
 Perfect Wave, Dave Hickey  
 Archive Style, Robin Kelsey  
 Nineteenth Century Visual Incapacities, Jonathan Crary  
 Photography After Art Photography, Abigail Solomon-Godeau  
 Practices of Looking: An Introduction to Visual Culture, Marita Sturken and Lisa Cartwright  
 Art After Modernism, Brian Wallis  
 The Design of Dissent, Milton Glase, Mirko Ilic, Tony Kushner, 2005  
 The Originality of the Avant-Garde and Other Modernist Myths, Rosalind Krauss  
 The Pivot of the World (excerpts), Blake Stimson  
 Visual Pleasure and Narrative Cinema, Laura Mulvey  
 The Power of Images: Response and Repression, David Freedberg  
 Totem and Taboo, Sigmund Freud  
 The Photographic Conditions of Surrealism, Rosalind Krauss  
 Visual Literacy, James Elkins  
 What Images Really Tell Us: Visual Rhetoric in Art, Graphic Design, and Advertising, Massimo Mariani, 2019

#### Films:

October, Sergei Eisenstein  
 Man with a Movie Camera, Dziga Vertov  
 Vertigo, Alfred Hitchcock

#### **Weekly Schedule of Topics** WEEK 1

Into to the course: How to do things with art/ How to do things with images

#### WEEK 2

All the World is a Stage: Living as an Image Experience

#### WEEK 3

How do we relate to images? Idolatry: Iconophilia and Iconoclasm  
 David Freedberg, The power of Images: Response and Repression, pp. 1-26  
 Carracci, Fra Angelico, Baldun Grien, Veronese

Case study: The Venus of Urbino, Titian, Giorgione, Manet

#### WEEK 4

Introduction to Post-Enlightenment Art

XIX Century, The battles of mimetic representation: Romanticism, Classicism, Realism and Photography

Dave Hickey, Perfect Wave (excerpts)

Robin Kelsey. Archive Style (exerpts)

Jonathan Crary, Nineteenth Century Visual Incapacities, pp 59-76 in James Elkins Visual Literacy (indeterminacy of representations, phantasmagoria, specters and spectacle)

Delacroix, Ingres, Courbet, Daguerre, Nadar

#### WEEK 5

Transhistorical / Transcultural Archives of Images Archetypal images and the collective unconscious

Aby Warburg's Atlas Mnemosyne and Carl Jung's Man and his Symbols, Archetypal images and the collective unconscious

Case study: Atlas Mnemosyne

#### WEEK 6

Against the Icon

Art in the Soviet Avant-garde and in Weimar Germany, Abstraction, Constructivism, Design and the Bauhaus. Abstraction, collage and designed images. Cinema Montage.

Boris Groys. Becoming Revolutionary; On Kazimir Malevich (eflux #47)

Alexander Rodchenko, Varvara Stepanova, Sergei Eisenstein, Kazimir Malevich, Vladimir Tatlin, Lazlo Moholy Nagy

Screening: Sergei Eisenstein, October

Screening: Vertov, Man with a Movie Camera

#### WEEK 7

Surrealism and the Culture of the Unconscious

(Psychoanalytic theory, surrealism and the imaginary)

Sigmund Freud. Totem and Taboo (excerpts)

Rosalind Krauss The Photographic Conditions of Surrealism, pp. 87-118. The Originality of the Avant-Garde and Other Modernist Myths

Man Ray, Claude Cahun, Lee Miller, André Kertesz

Case studies: Claude Cahun and the construction of queer Jewish identity, Lee Miller on the crossing over between art (surrealism) and photojournalism

#### WEEK 8

Socially Engaged Photography

America before and during the Great Depression

Blake Stimson. The Pivot of the World (excerpts)

Jacob Riis, Lewis Hines, Ben Shawn, Dorothea Lange, Walker Evans

#### WEEK 9

Desire and the Male Gaze

Laura Mulvey, Visual Pleasure and Narrative Cinema, pp. 362-374, Brian Wallis, Art After Modernism

Screening: Alfred Hitchcock, Vertigo

#### WEEK 10

Semiotics and the Construction of Meaning

Roland Barthes, Rhetoric of the Image, pp. 32-51, Image Music Text

Tanzania's advertising

#### WEEK 11

Photography and Art

Abigail Solomon-Godeau Photography After Art Photography, pp.75-86

Brian Wallis, Art After Modernism

Various artists

#### WEEK 12

The Political Image

Jon Simon, From Visual Literacy to Image Competence, pp. 77-90, in James Elkins Visual Literacy  
David Levi Strauss. Between the Eyes (excerpts)  
Slavoj Žižek. The Desert of the Real (excerpts)  
Abu Ghraib photos

#### WEEK 13

The Techno-Scientific Image and the Construction of Subjectivity

#### WEEK 14

Social Media, Conviviality and the Nomatic Image  
Image Construction of Social Space

#### WEEK 15 - 16

Final Discussions, presentation of work and exam

#### **Links and Policies ATTENDANCE POLICY**

Participation in class is necessary to achieve the course objectives. Students are expected to arrive on time and be prepared to participate in all course activities.

Attendance is taken at the beginning of class. Students are considered tardy if they arrive after roll is taken. Students are permitted three unexcused absences without penalty; additional absences without a documented legitimate excuse will reduce the attendance/participation grade by one letter grade per occurrence. Three "tardies" will equal one absence.

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

#### LATE WORK

Specific due dates will be clearly communicated for each assignment or project on e-learning. Students with a legitimate documented excuse who are absent on an assignment due date will be given a reasonable amount of time to make up the assignment. Students with an unexcused absence are encouraged to complete assignments, but late submissions will result in a drop of one full letter grade for the assignment per class period it is late. All assignments are due at the beginning of class, turning it in at the end or after class is considered late. Full participation by having completed work is required along with active participation through shared ideas and commentary.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> - absences

#### ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Disability Resource Center (352 392 8565, [www.deso.ufl.edu/drc/](http://www.deso.ufl.edu/drc/)). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Link to Disability Resource Center: <https://www.dso.ufl.edu/drc/>

#### STUDENT COUNSELING RESOURCES

U MATTER, WE CARE Your wellbeing is important to the University of Florida. The U Matter, We Care

initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 911.

## UNIVERSITY COUNSELING & WELLNESS CENTER

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/>

## STUDENT SAFETY

### UNIVERSITY POLICE DEPARTMENT:

392-1111 or 9-1-1 for emergencies; <http://www.police.ufl.edu/>

### STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort

## COURSE EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://gatorevals.aa.ufl.edu/students/). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/)

## GUIDELINES FOR CONDUCT

Student Conduct Code; Violations, Penalties and Procedures for Adjudication.

<http://www.aa.ufl.edu/aa/Rules/4016.htm>

**UF PHILOSOPHY:** The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

**ACADEMIC HONESTY:** As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University. Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

## DIVERSITY STATEMENT

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

**DISRUPTIVE BEHAVIOR:** Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of

the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://www.aa.ufl.edu/aa/Rules/1008.htm> Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

### **Grading Scheme GRADING AND EVALUATION**

Students will demonstrate an understanding of the course content in group discussions, collaborative presentations, a photo based story, and a final exam.

Final grades will be determined by the following weighted grade categories:

#### **Collaborative Presentation (25%)**

The presentations will include literary and visual references to the course material and identify the key topics covered in the preceding lectures (and since the last visual presentation). Students will be required to meet with their groups to create the presentations outside of class time. Students can think of these presentations like a critique: they are an opportunity to present a position and a response to a series of topics, artists, and artworks/films and to identify, as a group, what they feel to be the most historically important and future oriented (towards art making) from the topics. Each presentation will be graded per individual and all individuals must contribute to the construction of the visual presentation as well as its oral delivery.

#### **Photo-based story 25%**

Students will create a series of their own images to tell a visual story.

Tell a Story - There are 3 rules: 1) It must be true. 2) It must be your own story. 3) It should be told through photos you have taken and/or images you have created. Other criteria and examples will be explored in class and outlined on e-learning.

#### **Exam 25%**

#### **Attendance/Participation 25%**

Students will earn a participation grade at midterm (which will be posted on e-learning so that every student has the opportunity to improve their participation before it is revised again at the end of semester. The letter grade will be 25% of the final grade in the course and will first be figured by participation points alone (listed below). If a student misses more than the 3 allowed unexcused absences the attendance/participation grade will drop one letter grade per each following unexcused absence.

Participation will be evaluated in the following way:

60 pts. - in class discussions, collaborative exercises and in progress critiques (4 points per week)

10 pts. - Assigned trip to the Harn Museum of Art (with reflective activity posted to e-learning).

30 pts. - Each student will be given multiple opportunities (announced on e-learning to attend visiting artist lectures and/or UF/community activities/opportunities related to the course where faculty will be present and award participation to those who attend. For example, the School of Art and Art History has a Visiting Artist Program Series and there are several other opportunities in the College of the Arts and at UF that will be relevant to the course, posted on e-learning. Students are expected to attend at least two of these lectures/events during the semester and 15 pts will be earned for attendance at each.

\*Presentation, assignments and grading criteria will be posted on e-learning.

#### **GRADING SCALE:**

A 94-100 4.0/ A- 90-93 3.67/ B+ 87-89 3.33/ B 83-86 3.0/ B- 80-82 2.67/ C+ 77-79 2.33/ C 73-76 2.0/  
C- 70-72 1.67/D+ 67-69 1.33/ D 63-66 1.0/ D- 60-62 .67/ E 0-59

For more information about UF grading policies, please visit:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

**Instructor(s)** to be determined.

\*qualified faculty will be rotated into this course each semester it is taught.

**ART 2XXX – THE CULTURE OF THE IMAGE**

*\*Faculty and TAs will be rotated into this course each semester it is taught.*

*\* One meeting day per week will be primarily a lecture/discussion and the other will consist of smaller group break-out sessions for discussion/presentations/critiques and studio work.*

<b>Instructor:</b>	<b>3 Credits</b>
<b>Meeting Time:</b> <i>Meeting times T.B.D.</i>	
<i>one day per week lecture/one day studio/lab</i>	<b>Location:</b>
<b>Office Hours:</b>	<b>Office Location:</b>
<b>Email:</b>	

**COURSE DESCRIPTION**

Images do not exist in isolation, but often find their meaning within specific social, geographical and historical cultural conditions. People are aroused by images, they break them, mutilate them, kiss them, cry before them, and go on journeys to them; they are calmed by them, stirred by them, and incited to revolt. By analyzing images, we are able to better understand the cultural formations that sustain them and better equipped to find strategies for how to make our own meaningful images. Where does our power to create images reside?

This is an introductory course that focuses on the critical processes by which images acquire meaning, and produce knowledge. The objective is to provide students with an overview of visual representation that facilitates their understanding of the issues involved in the production, distribution and reception of images. In addition to thinking about why visual representations are produced in the context of artistic ideas, (Why is an image is made in this or that way?) the goal is for students to learn how art, and other forms of cultural production, have been created within historical and contextual paradigms. Further, students learn a variety of strategies for including theoretical concepts as a catalyst and method of articulation in their own practice.

**COURSE METHODS**

This course is a combined lecture and experiential course that will consist of lectures, readings, discussions, critiques, a collaborative presentation and the creation of an image-based story. The lecture series will explore various still contested interpretations of images, the inner workings of image making and what has been called the different realms of "imageness" and how those function within the distinct areas of the sensible. The experiential learning or studio/lab portion of the course will consist of critiques, collaborative student presentations related to course content, and the development of an independent project where students take/create and sequence images to tell a story.

## COURSE OBJECTIVES

Course objectives are designed to actively engage independent and collaborative research, theory/art historical content, professional practice, communication and critical thinking.

- Critically interrogate the variety of visual messages in the world.
- Understand the relationship between a visual artifact, audience and culture.
- Develop a knowledge base of modern and contemporary artists/designers/cultural producers as a resource to inform your research and practice.
- Effectively initiate individual and collaborative research and clearly present the resulting creative work.
- Read, reflect upon and articulate verbally and in writing artists' influences, motivations, and processes.
- Demonstrate the ability to use language and discipline specific terminology, oral or written, to identify, describe, analyze and contextualize visual material or production.
- Recognize how the meaning of art objects and images are affected both by the social, cultural and economic environment existing at the time of its creation, as by the politics, beliefs and established visual systems of contemporary audiences.
- Recognize how the visual can be used to communicate culture and as a form of resistance to the status quo.
- Question who gets to tell the story, who gets represented and begin to develop an independent voice, demonstrated through critical analysis of visual representation.
- Engage in ethical practices and situate your work, in the context of the broader field of art and visual representation.
- Attend campus and community lectures and exhibitions as a means to expand your perspective and influence your art practice.
- Effectively engage in respectful dialogue that honors diversity.

## TEXTS / BIBLIOGRAPHY

All readings are available via PDFs online and via UF e-learning <https://elearning.ufl.edu/>.

### **Suggested Bibliography**

*Action in Perception*, Alva Noe

*Becoming Revolutionary; On Kazimir Malevich (eflux #47)*, Boris Groys

*Between the Eyes*, David Levi Strauss

*The Desert of the Real*, Slavoj Žižek

*Black Looks: Race and Representation*, Bell Hooks

*D-Passage: The Digital Way*, Trihn T Minha

*Estampas de la Raza: Contemporary Mexican American Prints from the Romo Collection*, Lyle W.

Williams, Harriet Romo, Ricardo Romo, Carlos Francisco Jackson, 2012

*From Visual Literacy to Image Competence*, Jon Simon

*Perfect Wave*, Dave Hickey

*Archive Style*, Robin Kelsey

*Nineteenth Century Visual Incapacities*, Jonathan Crary

*Photography After Art Photography*, Abigail Solomon-Godeau

*Practices of Looking: An Introduction to Visual Culture*, Marita Sturken and Lisa Cartwright

*Art After Modernism*, Brian Wallis  
*The Design of Dissent*, Milton Glase, Mirko Ilic, Tony Kushner, 2005  
*The Originality of the Avant-Garde and Other Modernist Myths*, Rosalind Krauss  
*The Pivot of the World* (excerpts), Blake Stimson  
*Visual Pleasure and Narrative Cinema*, Laura Mulvey  
*The Power of Images: Response and Repression*, David Freedberg  
*Totem and Taboo*, Sigmund Freud  
*The Photographic Conditions of Surrealism*, Rosalind Krauss  
*Visual Literacy*, James Elkins  
*What Images Really Tell Us: Visual Rhetoric in Art, Graphic Design, and Advertising*, Massimo Mariani, 2019

**Films:**

*October*, Sergei Eisenstein  
*Man with a Movie Camera*, Dziga Vertov  
*Vertigo*, Alfred Hitchcock

**CALENDAR / WEEKLY TOPICS**

**WEEK 1**

**Into to the course: How to do things with art/ How to do things with images**

**WEEK 2**

**All the World is a Stage: Living as an Image Experience**

**WEEK 3**

**How do we relate to images? Idolatry: Iconophilia and Iconoclasm**

David Freedberg, *The power of Images: Response and Repression*, pp. 1-26  
Carracci, Fra Angelico, Baldun Grien, Veronese  
Case study: *The Venus of Urbino*, Titian, Giorgione, Manet

**WEEK 4**

**Introduction to Post-Enlightenment Art**

XIX Century, *The battles of mimetic representation: Romanticism, Classicism, Realism and Photography*  
Dave Hickey, *Perfect Wave* (excerpts)  
Robin Kelsey. *Archive Style* (exerpts)  
Jonathan Crary, *Nineteenth Century Visual Incapacities*, pp 59-76 in James Elkins *Visual Literacy*  
(indeterminacy of representations, phantasmagoria, specters and spectacle)  
Delacroix, Ingres, Courbet, Daguerre, Nadar

**WEEK 5**

**Transhistorical / Transcultural Archives of Images** Archetypal images and the collective unconscious

Aby Warburg's *Atlas Mnemosyne* and Carl Jung's *Man and his Symbols*, Archetypal images and the collective unconscious

Case study: *Atlas Mnemosyne*

**WEEK 6**

**Against the Icon**

Art in the Soviet Avant-garde and in Weimar Germany, Abstraction, Constructivism, Design and the Bauhaus. Abstraction, collage and designed images. Cinema Montage.

Boris Groys. *Becoming Revolutionary; On Kazimir Malevich* (eflux #47)

Alexander Rodchenko, Varvara Stepanova, Sergei Eisenstein, Kazimir Malevich, Vladimir Tatlin, Lazlo Moholy Nagy

Screenings: Sergei Eisenstein, *October* and Vertov, *Man with a Movie Camera*

**WEEK 7**

**Surrealism and the Culture of the Unconscious** (Psychoanalytic theory, surrealism and the imaginary)

Sigmund Freud. *Totem and Taboo* (excerpts)

Rosalind Krauss *The Photographic Conditions of Surrealism*, pp. 87-118. The Originality of the Avant-Garde and Other Modernist Myths

Man Ray, Claude Cahun, Lee Miller, André Kertesz

Case studies: Claude Cahun and the construction of queer Jewish identity, Lee Miller on the crossing over between art (surrealism) and photojournalism

**WEEK 8**

**Socially Engaged Photography**

America before and during the Great Depression

Blake Stimson. *The Pivot of the World* (excerpts)

Jacob Riis, Lewis Hines, Ben Shahn, Dorothea Lange, Walker Evans

**WEEK 9**

**Desire and the Male Gaze**

Laura Mulvey, *Visual Pleasure and Narrative Cinema*, pp. 362-374, Brian Wallis, *Art After Modernism*

Screening: Alfred Hitchcock, *Vertigo*

**WEEK 10**

**Semiotics and the Construction of Meaning**

Roland Barthes, *Rhetoric of the Image*, pp. 32-51, Image Music Text

Panzani's advertising

**WEEK 11**

**Photography and Art**

Abigail Solomon-Godeau *Photography After Art Photography*, pp.75-86

Brian Wallis, *Art After Modernism*

Various artists

**WEEK 12**

**The Political Image**

Jon Simon, From Visual Literacy to Image Competence, pp. 77-90, in James Elkins *Visual Literacy*

David Levi Strauss. *Between the Eyes* (excerpts)

Slavoj Žižek. *The Desert of the Real* (excerpts)

Abu Ghraib photos

**WEEK 13**

**The Techno-Scientific Image** *and the Construction of Subjectivity*

**WEEK 14**

**Social Media, Conviviality and the Nomatic Image**

*Image Construction of Social Space*

**WEEK 15 - 16**

**Final Discussions, presentation of work and exam**

**GRADING AND EVALUATION**

Students will demonstrate an understanding of the course content in group discussions, collaborative presentations, an online photo based story, and a final exam. Final grades will be determined by the following weighted grade categories:

**Collaborative Presentation (25%)**

The presentations will include literary and visual references to the course material and identify the key topics covered in the preceding lectures (and since the last visual presentation). Students will be required to meet with their groups to create the presentations outside of class time. Students can think of these presentations like a critique: they are an opportunity to present a position and a response to a series of topics, artists, and artworks/films and to identify, as a group, what they feel to be the most historically important and future oriented (towards art making) from the topics. Each presentation will be graded per individual and all individuals must contribute to the construction of the visual presentation as well as its oral delivery.

**Photo-based story (25%)**

Students will create a series of their own images to tell a visual story.

Tell a Story - There are 3 rules: 1) It must be true. 2) It must be your own story. 3) It should be told through photos you have taken and/or images you have created. Other criteria and examples will be explored in class and outlined on e-learning.

**Exam 25%**

**Attendance/Participation (25%)**

Students will earn a participation grade at midterm (which will be posted on e-learning so that every student has the opportunity to improve their participation before it is revised again at the end of semester. The letter grade will be 25% of the final grade in the course and will first be figured by participation points alone (listed below). If a student misses more than the 3 allowed unexcused absences the attendance/participation grade will drop one letter grade per each following unexcused absence.

Participation will be evaluated in the following way:

60 pts. - in class discussions, collaborative exercises and in progress critiques (4 points per week)

10 pts. - Assigned trip to the Harn Museum of Art (with reflective activity posted to e-learning).

30 pts. - Each student will be given multiple opportunities (announced on e-learning to attend visiting artist lectures and/or UF/community activities/opportunities related to the course where faculty will be

present and award participation to those who attend. For example, the School of Art and Art History has a Visiting Artist Program Series and there are several other opportunities in the College of the Arts and

at UF that will be relevant to the course, posted on e-learning. Students are expected to attend at least two of these lectures/events during the semester and 15 pts will be earned for attendance at each.

*\*Additional information about assignments, due dates and grading criteria will be posted on e-learning.*

**GRADING SCALE:**

**A** 94-100 **4.0**/ **A-** 90-93 **3.67**/ **B+** 87-89 **3.33**/ **B** 83-86 **3.0**/ **B-** 80-82 **2.67**/ **C+** 77-79 **2.33**/ **C** 73-76 **2.0**/ **C-** 70-72 **1.67**/**D+** 67-69 **1.33**/ **D** 63-66 **1.0**/ **D-** 60-62 **.67**/ **E** 0-59

For more information about UF grading policies, please visit:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

**ATTENDANCE POLICY**

Participation in class is necessary to achieve the course objectives. Students are expected to arrive on time and be prepared to participate in all course activities.

Attendance is taken at the beginning of class. Students are considered tardy if they arrive after roll is taken. Students are permitted three unexcused absences without penalty; additional absences without a documented legitimate excuse will reduce the attendance/participation grade by one letter grade per occurrence. Three “tardies” will equal one absence.

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

**LATE WORK**

Specific due dates will be clearly communicated for each assignment or project on e-learning. Students with a legitimate documented excuse who are absent on an assignment due date will be given a reasonable amount of time to make up the assignment. Students with an unexcused absence are encouraged to complete assignments, but late submissions will result in a drop of one full letter grade for the assignment per class period it is late. All assignments are due at the beginning of class, turning it in at the end or after class is considered late. Full participation by having completed work is required along with active participation through shared ideas and commentary.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences>

## ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Disability Resource Center (352 392 8565, [www.deso.ufl.edu/drc/](http://www.deso.ufl.edu/drc/)). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Link to Disability Resource Center: <https://www.dso.ufl.edu/drc/>

## STUDENT COUNSELING RESOURCES

**U MATTER, WE CARE** Your wellbeing is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care team can help connect students to the many other

helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 911.

### UNIVERSITY COUNSELING & WELLNESS CENTER

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/>

## STUDENT SAFETY

### UNIVERSITY POLICE DEPARTMENT:

392-1111 or 9-1-1 for emergencies; <http://www.police.ufl.edu/>

### STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort

## COURSE EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://gatorevals.aa.ufl.edu/students/). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/)

## GUIDELINES FOR CONDUCT

Student Conduct Code; Violations, Penalties and Procedures for Adjudication.  
<http://www.aa.ufl.edu/aa/Rules/4016.htm>

**UF PHILOSOPHY:** The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

**ACADEMIC HONESTY:** As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University. Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

## DIVERSITY STATEMENT

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

**DISRUPTIVE BEHAVIOR:** Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://www.aa.ufl.edu/aa/Rules/1008.htm> Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

**ART 2XXX – THE CULTURE OF THE IMAGE**

*\*Faculty and TAs will be rotated into this course each semester it is taught.*

*\* One meeting day per week will be primarily a lecture/discussion and the other will consist of smaller group break-out sessions for discussion/presentations/critiques and studio work.*

<b>Instructor:</b>	<b>3 Credits</b>
<b>Meeting Time:</b> <i>Meeting times T.B.D.</i>	<b>Location:</b>
<i>one day per week lecture/one day studio/lab</i>	<b>Office Location:</b>
<b>Office Hours:</b>	
<b>Email:</b>	

**COURSE DESCRIPTION**

Images do not exist in isolation, but often find their meaning within specific social, geographical and historical cultural conditions. People are aroused by images, they break them, mutilate them, kiss them, cry before them, and go on journeys to them; they are calmed by them, stirred by them, and incited to revolt. By analyzing images, we are able to better understand the cultural formations that sustain them and better equipped to find strategies for how to make our own meaningful images. Where does our power to create images reside?

This is an introductory course that focuses on the critical processes by which images acquire meaning, and produce knowledge. The objective is to provide students with an overview of visual representation that facilitates their understanding of the issues involved in the production, distribution and reception of images. In addition to thinking about why visual representations are produced in the context of artistic ideas, (Why is an image is made in this or that way?) the goal is for students to learn how art, and other forms of cultural production, have been created within historical and contextual paradigms. Further, students learn a variety of strategies for including theoretical concepts as a catalyst and method of articulation in their own practice.

**COURSE METHODS**

This course is a combined lecture and experiential course that will consist of lectures, readings, discussions, critiques, a collaborative presentation and the creation of an image-based story. The lecture series will explore various still contested interpretations of images, the inner workings of image making and what has been called the different realms of "imageness" and how those function within the distinct areas of the sensible. The experiential learning or studio/lab portion of the course will consist of critiques, collaborative student presentations related to course content, and the development of an independent project where students take/create and sequence images to tell a story.

## COURSE OBJECTIVES

Course objectives are designed to actively engage independent and collaborative research, theory/art historical content, professional practice, communication and critical thinking.

- Critically interrogate the variety of visual messages in the world.
- Understand the relationship between a visual artifact, audience and culture.
- Develop a knowledge base of modern and contemporary artists/designers/cultural producers as a resource to inform your research and practice.
- Effectively initiate individual and collaborative research and clearly present the resulting creative work.
- Read, reflect upon and articulate verbally and in writing artists' influences, motivations, and processes.
- Demonstrate the ability to use language and discipline specific terminology, oral or written, to identify, describe, analyze and contextualize visual material or production.
- Recognize how the meaning of art objects and images are affected both by the social, cultural and economic environment existing at the time of its creation, as by the politics, beliefs and established visual systems of contemporary audiences.
- Recognize how the visual can be used to communicate culture and as a form of resistance to the status quo.
- Question who gets to tell the story, who gets represented and begin to develop an independent voice, demonstrated through critical analysis of visual representation.
- Engage in ethical practices and situate your work, in the context of the broader field of art and visual representation.
- Attend campus and community lectures and exhibitions as a means to expand your perspective and influence your art practice.
- Effectively engage in respectful dialogue that honors diversity.

## TEXTS / BIBLIOGRAPHY

All readings are available via PDFs online and via UF e-learning <https://elearning.ufl.edu/>.

### **Suggested Bibliography**

*Action in Perception*, Alva Noe

*Becoming Revolutionary; On Kazimir Malevich (eflux #47)*, Boris Groys

*Between the Eyes*, David Levi Strauss

*The Desert of the Real*, Slavoj Žižek

*Black Looks: Race and Representation*, Bell Hooks

*D-Passage: The Digital Way*, Trihn T Minha

*Estampas de la Raza: Contemporary Mexican American Prints from the Romo Collection*, Lyle W.

Williams, Harriet Romo, Ricardo Romo, Carlos Francisco Jackson, 2012

*From Visual Literacy to Image Competence*, Jon Simon

*Perfect Wave*, Dave Hickey

*Archive Style*, Robin Kelsey

*Nineteenth Century Visual Incapacities*, Jonathan Crary

*Photography After Art Photography*, Abigail Solomon-Godeau

*Practices of Looking: An Introduction to Visual Culture*, Marita Sturken and Lisa Cartwright

*Art After Modernism*, Brian Wallis  
*The Design of Dissent*, Milton Glase, Mirko Ilic, Tony Kushner, 2005  
*The Originality of the Avant-Garde and Other Modernist Myths*, Rosalind Krauss  
*The Pivot of the World* (excerpts), Blake Stimson  
*Visual Pleasure and Narrative Cinema*, Laura Mulvey  
*The Power of Images: Response and Repression*, David Freedberg  
*Totem and Taboo*, Sigmund Freud  
*The Photographic Conditions of Surrealism*, Rosalind Krauss  
*Visual Literacy*, James Elkins  
*What Images Really Tell Us: Visual Rhetoric in Art, Graphic Design, and Advertising*, Massimo Mariani, 2019

**Films:**

*October*, Sergei Eisenstein  
*Man with a Movie Camera*, Dziga Vertov  
*Vertigo*, Alfred Hitchcock

**CALENDAR / WEEKLY TOPICS**

**WEEK 1**

**Into to the course: How to do things with art/ How to do things with images**

**WEEK 2**

**All the World is a Stage: Living as an Image Experience**

**WEEK 3**

**How do we relate to images? Idolatry: Iconophilia and Iconoclasm**

David Freedberg, *The power of Images: Response and Repression*, pp. 1-26  
Carracci, Fra Angelico, Baldun Grien, Veronese  
Case study: *The Venus of Urbino*, Titian, Giorgione, Manet

**WEEK 4**

**Introduction to Post-Enlightenment Art**

XIX Century, *The battles of mimetic representation: Romanticism, Classicism, Realism and Photography*  
Dave Hickey, *Perfect Wave* (excerpts)  
Robin Kelsey. *Archive Style* (exerpts)  
Jonathan Crary, *Nineteenth Century Visual Incapacities*, pp 59-76 in James Elkins *Visual Literacy*  
(indeterminacy of representations, phantasmagoria, specters and spectacle)  
Delacroix, Ingres, Courbet, Daguerre, Nadar

**WEEK 5**

**Transhistorical / Transcultural Archives of Images** Archetypal images and the collective unconscious

Aby Warburg's *Atlas Mnemosyne* and Carl Jung's *Man and his Symbols*, Archetypal images and the collective unconscious

Case study: *Atlas Mnemosyne*

**WEEK 6**

**Against the Icon**

Art in the Soviet Avant-garde and in Weimar Germany, Abstraction, Constructivism, Design and the Bauhaus. Abstraction, collage and designed images. Cinema Montage.

Boris Groys. *Becoming Revolutionary; On Kazimir Malevich* (eflux #47)

Alexander Rodchenko, Varvara Stepanova, Sergei Eisenstein, Kazimir Malevich, Vladimir Tatlin, Lazlo Moholy Nagy

Screenings: Sergei Eisenstein, *October* and Vertov, *Man with a Movie Camera*

**WEEK 7**

**Surrealism and the Culture of the Unconscious** (Psychoanalytic theory, surrealism and the imaginary)

Sigmund Freud. *Totem and Taboo* (excerpts)

Rosalind Krauss *The Photographic Conditions of Surrealism*, pp. 87-118. The Originality of the Avant-Garde and Other Modernist Myths

Man Ray, Claude Cahun, Lee Miller, André Kertesz

Case studies: Claude Cahun and the construction of queer Jewish identity, Lee Miller on the crossing over between art (surrealism) and photojournalism

**WEEK 8**

**Socially Engaged Photography**

America before and during the Great Depression

Blake Stimson. *The Pivot of the World* (excerpts)

Jacob Riis, Lewis Hines, Ben Shahn, Dorothea Lange, Walker Evans

**WEEK 9**

**Desire and the Male Gaze**

Laura Mulvey, *Visual Pleasure and Narrative Cinema*, pp. 362-374, Brian Wallis, *Art After Modernism*

Screening: Alfred Hitchcock, *Vertigo*

**WEEK 10**

**Semiotics and the Construction of Meaning**

Roland Barthes, *Rhetoric of the Image*, pp. 32-51, Image Music Text

Panzani's advertising

**WEEK 11**

**Photography and Art**

Abigail Solomon-Godeau *Photography After Art Photography*, pp.75-86

Brian Wallis, *Art After Modernism*

Various artists

**WEEK 12**

**The Political Image**

Jon Simon, From Visual Literacy to Image Competence, pp. 77-90, in James Elkins *Visual Literacy*

David Levi Strauss. *Between the Eyes* (excerpts)

Slavoj Žižek. *The Desert of the Real* (excerpts)

Abu Ghraib photos

**WEEK 13**

**The Techno-Scientific Image** *and the Construction of Subjectivity*

**WEEK 14**

**Social Media, Conviviality and the Nomatic Image**

*Image Construction of Social Space*

**WEEK 15 - 16**

**Final Discussions, presentation of work and exam**

**GRADING AND EVALUATION**

Students will demonstrate an understanding of the course content in group discussions, collaborative presentations, an online photo based story, and a final exam. Final grades will be determined by the following weighted grade categories:

**Collaborative Presentation (25%)**

The presentations will include literary and visual references to the course material and identify the key topics covered in the preceding lectures (and since the last visual presentation). Students will be required to meet with their groups to create the presentations outside of class time. Students can think of these presentations like a critique: they are an opportunity to present a position and a response to a series of topics, artists, and artworks/films and to identify, as a group, what they feel to be the most historically important and future oriented (towards art making) from the topics. Each presentation will be graded per individual and all individuals must contribute to the construction of the visual presentation as well as its oral delivery.

**Photo-based story (25%)**

Students will create a series of their own images to tell a visual story.

Tell a Story - There are 3 rules: 1) It must be true. 2) It must be your own story. 3) It should be told through photos you have taken and/or images you have created. Other criteria and examples will be explored in class and outlined on e-learning.

**Exam 25%**

**Attendance/Participation (25%)**

Students will earn a participation grade at midterm (which will be posted on e-learning so that every student has the opportunity to improve their participation before it is revised again at the end of semester. The letter grade will be 25% of the final grade in the course and will first be figured by participation points alone (listed below). If a student misses more than the 3 allowed unexcused absences the attendance/participation grade will drop one letter grade per each following unexcused absence.

Participation will be evaluated in the following way:

60 pts. - in class discussions, collaborative exercises and in progress critiques (4 points per week)

10 pts. - Assigned trip to the Harn Museum of Art (with reflective activity posted to e-learning).

30 pts. - Each student will be given multiple opportunities (announced on e-learning to attend visiting artist lectures and/or UF/community activities/opportunities related to the course where faculty will be

present and award participation to those who attend. For example, the School of Art and Art History has a Visiting Artist Program Series and there are several other opportunities in the College of the Arts and

at UF that will be relevant to the course, posted on e-learning. Students are expected to attend at least two of these lectures/events during the semester and 15 pts will be earned for attendance at each.

*\*Additional information about assignments, due dates and grading criteria will be posted on e-learning.*

**GRADING SCALE:**

**A** 94-100 **4.0**/ **A-** 90-93 **3.67**/ **B+** 87-89 **3.33**/ **B** 83-86 **3.0**/ **B-** 80-82 **2.67**/ **C+** 77-79 **2.33**/ **C** 73-76 **2.0**/ **C-** 70-72 **1.67**/**D+** 67-69 **1.33**/ **D** 63-66 **1.0**/ **D-** 60-62 **.67**/ **E** 0-59

For more information about UF grading policies, please visit:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

**ATTENDANCE POLICY**

Participation in class is necessary to achieve the course objectives. Students are expected to arrive on time and be prepared to participate in all course activities.

Attendance is taken at the beginning of class. Students are considered tardy if they arrive after roll is taken. Students are permitted three unexcused absences without penalty; additional absences without a documented legitimate excuse will reduce the attendance/participation grade by one letter grade per occurrence. Three “tardies” will equal one absence.

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

**LATE WORK**

Specific due dates will be clearly communicated for each assignment or project on e-learning. Students with a legitimate documented excuse who are absent on an assignment due date will be given a reasonable amount of time to make up the assignment. Students with an unexcused absence are encouraged to complete assignments, but late submissions will result in a drop of one full letter grade for the assignment per class period it is late. All assignments are due at the beginning of class, turning it in at the end or after class is considered late. Full participation by having completed work is required along with active participation through shared ideas and commentary.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences>

## ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Disability Resource Center (352 392 8565, [www.deso.ufl.edu/drc/](http://www.deso.ufl.edu/drc/)). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Link to Disability Resource Center: <https://www.dso.ufl.edu/drc/>

## STUDENT COUNSELING RESOURCES

**U MATTER, WE CARE** Your wellbeing is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care team can help connect students to the many other

helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 911.

### UNIVERSITY COUNSELING & WELLNESS CENTER

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/>

## STUDENT SAFETY

### UNIVERSITY POLICE DEPARTMENT:

392-1111 or 9-1-1 for emergencies; <http://www.police.ufl.edu/>

### STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort

## COURSE EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://gatorevals.aa.ufl.edu/students/). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/)

## GUIDELINES FOR CONDUCT

Student Conduct Code; Violations, Penalties and Procedures for Adjudication.  
<http://www.aa.ufl.edu/aa/Rules/4016.htm>

**UF PHILOSOPHY:** The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

**ACADEMIC HONESTY:** As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University. Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

## DIVERSITY STATEMENT

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

**DISRUPTIVE BEHAVIOR:** Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://www.aa.ufl.edu/aa/Rules/1008.htm> Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

**ART 2XXX – THE CULTURE OF THE IMAGE**

*\*Faculty and TAs will be rotated into this course each semester it is taught.*

*\* One meeting day per week will be primarily a lecture/discussion and the other will consist of smaller group break-out sessions for discussion/presentations/critiques and studio work.*

<b>Instructor:</b>	<b>3 Credits</b>
<b>Meeting Time:</b> <i>Meeting times T.B.D.</i>	<b>Location:</b>
<i>one day per week lecture/one day studio/lab</i>	<b>Office Location:</b>
<b>Office Hours:</b>	
<b>Email:</b>	

**COURSE DESCRIPTION**

Images do not exist in isolation, but often find their meaning within specific social, geographical and historical cultural conditions. People are aroused by images, they break them, mutilate them, kiss them, cry before them, and go on journeys to them; they are calmed by them, stirred by them, and incited to revolt. By analyzing images, we are able to better understand the cultural formations that sustain them and better equipped to find strategies for how to make our own meaningful images. Where does our power to create images reside?

This is an introductory course that focuses on the critical processes by which images acquire meaning, and produce knowledge. The objective is to provide students with an overview of visual representation that facilitates their understanding of the issues involved in the production, distribution and reception of images. In addition to thinking about why visual representations are produced in the context of artistic ideas, (Why is an image is made in this or that way?) the goal is for students to learn how art, and other forms of cultural production, have been created within historical and contextual paradigms. Further, students learn a variety of strategies for including theoretical concepts as a catalyst and method of articulation in their own practice.

**COURSE METHODS**

This course is a combined lecture and experiential course that will consist of lectures, readings, discussions, critiques, a collaborative presentation and the creation of an image-based story. The lecture series will explore various still contested interpretations of images, the inner workings of image making and what has been called the different realms of "imageness" and how those function within the distinct areas of the sensible. The experiential learning or studio/lab portion of the course will consist of critiques, collaborative student presentations related to course content, and the development of an independent project where students take/create and sequence images to tell a story.

## COURSE OBJECTIVES

Course objectives are designed to actively engage independent and collaborative research, theory/art historical content, professional practice, communication and critical thinking.

- Critically interrogate the variety of visual messages in the world.
- Understand the relationship between a visual artifact, audience and culture.
- Develop a knowledge base of modern and contemporary artists/designers/cultural producers as a resource to inform your research and practice.
- Effectively initiate individual and collaborative research and clearly present the resulting creative work.
- Read, reflect upon and articulate verbally and in writing artists' influences, motivations, and processes.
- Demonstrate the ability to use language and discipline specific terminology, oral or written, to identify, describe, analyze and contextualize visual material or production.
- Recognize how the meaning of art objects and images are affected both by the social, cultural and economic environment existing at the time of its creation, as by the politics, beliefs and established visual systems of contemporary audiences.
- Recognize how the visual can be used to communicate culture and as a form of resistance to the status quo.
- Question who gets to tell the story, who gets represented and begin to develop an independent voice, demonstrated through critical analysis of visual representation.
- Engage in ethical practices and situate your work, in the context of the broader field of art and visual representation.
- Attend campus and community lectures and exhibitions as a means to expand your perspective and influence your art practice.
- Effectively engage in respectful dialogue that honors diversity.

## TEXTS / BIBLIOGRAPHY

All readings are available via PDFs online and via UF e-learning <https://elearning.ufl.edu/>.

### **Suggested Bibliography**

*Action in Perception*, Alva Noe

*Becoming Revolutionary; On Kazimir Malevich (eflux #47)*, Boris Groys

*Between the Eyes*, David Levi Strauss

*The Desert of the Real*, Slavoj Žižek

*Black Looks: Race and Representation*, Bell Hooks

*D-Passage: The Digital Way*, Trihn T Minha

*Estampas de la Raza: Contemporary Mexican American Prints from the Romo Collection*, Lyle W.

Williams, Harriet Romo, Ricardo Romo, Carlos Francisco Jackson, 2012

*From Visual Literacy to Image Competence*, Jon Simon

*Perfect Wave*, Dave Hickey

*Archive Style*, Robin Kelsey

*Nineteenth Century Visual Incapacities*, Jonathan Crary

*Photography After Art Photography*, Abigail Solomon-Godeau

*Practices of Looking: An Introduction to Visual Culture*, Marita Sturken and Lisa Cartwright

*Art After Modernism*, Brian Wallis  
*The Design of Dissent*, Milton Glase, Mirko Ilic, Tony Kushner, 2005  
*The Originality of the Avant-Garde and Other Modernist Myths*, Rosalind Krauss  
*The Pivot of the World* (excerpts), Blake Stimson  
*Visual Pleasure and Narrative Cinema*, Laura Mulvey  
*The Power of Images: Response and Repression*, David Freedberg  
*Totem and Taboo*, Sigmund Freud  
*The Photographic Conditions of Surrealism*, Rosalind Krauss  
*Visual Literacy*, James Elkins  
*What Images Really Tell Us: Visual Rhetoric in Art, Graphic Design, and Advertising*, Massimo Mariani, 2019

**Films:**

*October*, Sergei Eisenstein  
*Man with a Movie Camera*, Dziga Vertov  
*Vertigo*, Alfred Hitchcock

**CALENDAR / WEEKLY TOPICS**

**WEEK 1**

**Into to the course: How to do things with art/ How to do things with images**

**WEEK 2**

**All the World is a Stage: Living as an Image Experience**

**WEEK 3**

**How do we relate to images? Idolatry: Iconophilia and Iconoclasm**

David Freedberg, *The power of Images: Response and Repression*, pp. 1-26  
Carracci, Fra Angelico, Baldun Grien, Veronese  
Case study: *The Venus of Urbino*, Titian, Giorgione, Manet

**WEEK 4**

**Introduction to Post-Enlightenment Art**

XIX Century, *The battles of mimetic representation: Romanticism, Classicism, Realism and Photography*  
Dave Hickey, *Perfect Wave* (excerpts)  
Robin Kelsey. *Archive Style* (exerpts)  
Jonathan Crary, *Nineteenth Century Visual Incapacities*, pp 59-76 in James Elkins *Visual Literacy*  
(indeterminacy of representations, phantasmagoria, specters and spectacle)  
Delacroix, Ingres, Courbet, Daguerre, Nadar

**WEEK 5**

**Transhistorical / Transcultural Archives of Images** Archetypal images and the collective unconscious

Aby Warburg's *Atlas Mnemosyne* and Carl Jung's *Man and his Symbols*, Archetypal images and the collective unconscious

Case study: *Atlas Mnemosyne*

**WEEK 6**

**Against the Icon**

Art in the Soviet Avant-garde and in Weimar Germany, Abstraction, Constructivism, Design and the Bauhaus. Abstraction, collage and designed images. Cinema Montage.

Boris Groys. *Becoming Revolutionary; On Kazimir Malevich* (eflux #47)

Alexander Rodchenko, Varvara Stepanova, Sergei Eisenstein, Kazimir Malevich, Vladimir Tatlin, Lazlo Moholy Nagy

Screenings: Sergei Eisenstein, *October* and Vertov, *Man with a Movie Camera*

**WEEK 7**

**Surrealism and the Culture of the Unconscious** (Psychoanalytic theory, surrealism and the imaginary)

Sigmund Freud. *Totem and Taboo* (excerpts)

Rosalind Krauss *The Photographic Conditions of Surrealism*, pp. 87-118. The Originality of the Avant-Garde and Other Modernist Myths

Man Ray, Claude Cahun, Lee Miller, André Kertesz

Case studies: Claude Cahun and the construction of queer Jewish identity, Lee Miller on the crossing over between art (surrealism) and photojournalism

**WEEK 8**

**Socially Engaged Photography**

America before and during the Great Depression

Blake Stimson. *The Pivot of the World* (excerpts)

Jacob Riis, Lewis Hines, Ben Shahn, Dorothea Lange, Walker Evans

**WEEK 9**

**Desire and the Male Gaze**

Laura Mulvey, *Visual Pleasure and Narrative Cinema*, pp. 362-374, Brian Wallis, *Art After Modernism*

Screening: Alfred Hitchcock, *Vertigo*

**WEEK 10**

**Semiotics and the Construction of Meaning**

Roland Barthes, *Rhetoric of the Image*, pp. 32-51, Image Music Text

Panzani's advertising

**WEEK 11**

**Photography and Art**

Abigail Solomon-Godeau *Photography After Art Photography*, pp.75-86

Brian Wallis, *Art After Modernism*

Various artists

**WEEK 12**

**The Political Image**

Jon Simon, From Visual Literacy to Image Competence, pp. 77-90, in James Elkins *Visual Literacy*

David Levi Strauss. *Between the Eyes* (excerpts)

Slavoj Žižek. *The Desert of the Real* (excerpts)

Abu Ghraib photos

**WEEK 13**

**The Techno-Scientific Image** *and the Construction of Subjectivity*

**WEEK 14**

**Social Media, Conviviality and the Nomatic Image**

*Image Construction of Social Space*

**WEEK 15 - 16**

**Final Discussions, presentation of work and exam**

**GRADING AND EVALUATION**

Students will demonstrate an understanding of the course content in group discussions, collaborative presentations, an online photo based story, and a final exam. Final grades will be determined by the following weighted grade categories:

**Collaborative Presentation (25%)**

The presentations will include literary and visual references to the course material and identify the key topics covered in the preceding lectures (and since the last visual presentation). Students will be required to meet with their groups to create the presentations outside of class time. Students can think of these presentations like a critique: they are an opportunity to present a position and a response to a series of topics, artists, and artworks/films and to identify, as a group, what they feel to be the most historically important and future oriented (towards art making) from the topics. Each presentation will be graded per individual and all individuals must contribute to the construction of the visual presentation as well as its oral delivery.

**Photo-based story (25%)**

Students will create a series of their own images to tell a visual story.

Tell a Story - There are 3 rules: 1) It must be true. 2) It must be your own story. 3) It should be told through photos you have taken and/or images you have created. Other criteria and examples will be explored in class and outlined on e-learning.

**Exam 25%**

**Attendance/Participation (25%)**

Students will earn a participation grade at midterm (which will be posted on e-learning so that every student has the opportunity to improve their participation before it is revised again at the end of semester. The letter grade will be 25% of the final grade in the course and will first be figured by participation points alone (listed below). If a student misses more than the 3 allowed unexcused absences the attendance/participation grade will drop one letter grade per each following unexcused absence.

Participation will be evaluated in the following way:

60 pts. - in class discussions, collaborative exercises and in progress critiques (4 points per week)

10 pts. - Assigned trip to the Harn Museum of Art (with reflective activity posted to e-learning).

30 pts. - Each student will be given multiple opportunities (announced on e-learning to attend visiting artist lectures and/or UF/community activities/opportunities related to the course where faculty will be

present and award participation to those who attend. For example, the School of Art and Art History has a Visiting Artist Program Series and there are several other opportunities in the College of the Arts and

at UF that will be relevant to the course, posted on e-learning. Students are expected to attend at least two of these lectures/events during the semester and 15 pts will be earned for attendance at each.

*\*Additional information about assignments, due dates and grading criteria will be posted on e-learning.*

**GRADING SCALE:**

**A** 94-100 **4.0**/ **A-** 90-93 **3.67**/ **B+** 87-89 **3.33**/ **B** 83-86 **3.0**/ **B-** 80-82 **2.67**/ **C+** 77-79 **2.33**/ **C** 73-76 **2.0**/ **C-** 70-72 **1.67**/**D+** 67-69 **1.33**/ **D** 63-66 **1.0**/ **D-** 60-62 **.67**/ **E** 0-59

For more information about UF grading policies, please visit:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

**ATTENDANCE POLICY**

Participation in class is necessary to achieve the course objectives. Students are expected to arrive on time and be prepared to participate in all course activities.

Attendance is taken at the beginning of class. Students are considered tardy if they arrive after roll is taken. Students are permitted three unexcused absences without penalty; additional absences without a documented legitimate excuse will reduce the attendance/participation grade by one letter grade per occurrence. Three “tardies” will equal one absence.

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

**LATE WORK**

Specific due dates will be clearly communicated for each assignment or project on e-learning. Students with a legitimate documented excuse who are absent on an assignment due date will be given a reasonable amount of time to make up the assignment. Students with an unexcused absence are encouraged to complete assignments, but late submissions will result in a drop of one full letter grade for the assignment per class period it is late. All assignments are due at the beginning of class, turning it in at the end or after class is considered late. Full participation by having completed work is required along with active participation through shared ideas and commentary.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences>

## ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Disability Resource Center (352 392 8565, [www.deso.ufl.edu/drc/](http://www.deso.ufl.edu/drc/)). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Link to Disability Resource Center: <https://www.dso.ufl.edu/drc/>

## STUDENT COUNSELING RESOURCES

**U MATTER, WE CARE** Your wellbeing is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care team can help connect students to the many other

helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 911.

### UNIVERSITY COUNSELING & WELLNESS CENTER

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/>

## STUDENT SAFETY

### UNIVERSITY POLICE DEPARTMENT:

392-1111 or 9-1-1 for emergencies; <http://www.police.ufl.edu/>

### STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort

## COURSE EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://gatorevals.aa.ufl.edu/students/). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/)

## GUIDELINES FOR CONDUCT

Student Conduct Code; Violations, Penalties and Procedures for Adjudication.  
<http://www.aa.ufl.edu/aa/Rules/4016.htm>

**UF PHILOSOPHY:** The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

**ACADEMIC HONESTY:** As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University. Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

## DIVERSITY STATEMENT

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

**DISRUPTIVE BEHAVIOR:** Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://www.aa.ufl.edu/aa/Rules/1008.htm> Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

**ART 2XXX – THE CULTURE OF THE IMAGE**

*\*Faculty and TAs will be rotated into this course each semester it is taught.*

*\* One meeting day per week will be primarily a lecture/discussion and the other will consist of smaller group break-out sessions for discussion/presentations/critiques and studio work.*

<b>Instructor:</b>	<b>3 Credits</b>
<b>Meeting Time:</b> <i>Meeting times T.B.D.</i>	
<i>one day per week lecture/one day studio/lab</i>	<b>Location:</b>
<b>Office Hours:</b>	<b>Office Location:</b>
<b>Email:</b>	

**COURSE DESCRIPTION**

Images do not exist in isolation, but often find their meaning within specific social, geographical and historical cultural conditions. People are aroused by images, they break them, mutilate them, kiss them, cry before them, and go on journeys to them; they are calmed by them, stirred by them, and incited to revolt. By analyzing images, we are able to better understand the cultural formations that sustain them and better equipped to find strategies for how to make our own meaningful images. Where does our power to create images reside?

This is an introductory course that focuses on the critical processes by which images acquire meaning, and produce knowledge. The objective is to provide students with an overview of visual representation that facilitates their understanding of the issues involved in the production, distribution and reception of images. In addition to thinking about why visual representations are produced in the context of artistic ideas, (Why is an image is made in this or that way?) the goal is for students to learn how art, and other forms of cultural production, have been created within historical and contextual paradigms. Further, students learn a variety of strategies for including theoretical concepts as a catalyst and method of articulation in their own practice.

**COURSE METHODS**

This course is a combined lecture and experiential course that will consist of lectures, readings, discussions, critiques, a collaborative presentation and the creation of an image-based story. The lecture series will explore various still contested interpretations of images, the inner workings of image making and what has been called the different realms of "imageness" and how those function within the distinct areas of the sensible. The experiential learning or studio/lab portion of the course will consist of critiques, collaborative student presentations related to course content, and the development of an independent project where students take/create and sequence images to tell a story.

## COURSE OBJECTIVES

Course objectives are designed to actively engage independent and collaborative research, theory/art historical content, professional practice, communication and critical thinking.

- Critically interrogate the variety of visual messages in the world.
- Understand the relationship between a visual artifact, audience and culture.
- Develop a knowledge base of modern and contemporary artists/designers/cultural producers as a resource to inform your research and practice.
- Effectively initiate individual and collaborative research and clearly present the resulting creative work.
- Read, reflect upon and articulate verbally and in writing artists' influences, motivations, and processes.
- Demonstrate the ability to use language and discipline specific terminology, oral or written, to identify, describe, analyze and contextualize visual material or production.
- Recognize how the meaning of art objects and images are affected both by the social, cultural and economic environment existing at the time of its creation, as by the politics, beliefs and established visual systems of contemporary audiences.
- Recognize how the visual can be used to communicate culture and as a form of resistance to the status quo.
- Question who gets to tell the story, who gets represented and begin to develop an independent voice, demonstrated through critical analysis of visual representation.
- Engage in ethical practices and situate your work, in the context of the broader field of art and visual representation.
- Attend campus and community lectures and exhibitions as a means to expand your perspective and influence your art practice.
- Effectively engage in respectful dialogue that honors diversity.

## TEXTS / BIBLIOGRAPHY

All readings are available via PDFs online and via UF e-learning <https://elearning.ufl.edu/>.

### **Suggested Bibliography**

*Action in Perception*, Alva Noe

*Becoming Revolutionary; On Kazimir Malevich (eflux #47)*, Boris Groys

*Between the Eyes*, David Levi Strauss

*The Desert of the Real*, Slavoj Žižek

*Black Looks: Race and Representation*, Bell Hooks

*D-Passage: The Digital Way*, Trihn T Minha

*Estampas de la Raza: Contemporary Mexican American Prints from the Romo Collection*, Lyle W.

Williams, Harriet Romo, Ricardo Romo, Carlos Francisco Jackson, 2012

*From Visual Literacy to Image Competence*, Jon Simon

*Perfect Wave*, Dave Hickey

*Archive Style*, Robin Kelsey

*Nineteenth Century Visual Incapacities*, Jonathan Crary

*Photography After Art Photography*, Abigail Solomon-Godeau

*Practices of Looking: An Introduction to Visual Culture*, Marita Sturken and Lisa Cartwright

*Art After Modernism*, Brian Wallis  
*The Design of Dissent*, Milton Glase, Mirko Ilic, Tony Kushner, 2005  
*The Originality of the Avant-Garde and Other Modernist Myths*, Rosalind Krauss  
*The Pivot of the World* (excerpts), Blake Stimson  
*Visual Pleasure and Narrative Cinema*, Laura Mulvey  
*The Power of Images: Response and Repression*, David Freedberg  
*Totem and Taboo*, Sigmund Freud  
*The Photographic Conditions of Surrealism*, Rosalind Krauss  
*Visual Literacy*, James Elkins  
*What Images Really Tell Us: Visual Rhetoric in Art, Graphic Design, and Advertising*, Massimo Mariani, 2019

**Films:**

*October*, Sergei Eisenstein  
*Man with a Movie Camera*, Dziga Vertov  
*Vertigo*, Alfred Hitchcock

**CALENDAR / WEEKLY TOPICS**

**WEEK 1**

**Into to the course: How to do things with art/ How to do things with images**

**WEEK 2**

**All the World is a Stage: Living as an Image Experience**

**WEEK 3**

**How do we relate to images? Idolatry: Iconophilia and Iconoclasm**

David Freedberg, *The power of Images: Response and Repression*, pp. 1-26  
Carracci, Fra Angelico, Baldun Grien, Veronese  
Case study: *The Venus of Urbino*, Titian, Giorgione, Manet

**WEEK 4**

**Introduction to Post-Enlightenment Art**

XIX Century, *The battles of mimetic representation: Romanticism, Classicism, Realism and Photography*  
Dave Hickey, *Perfect Wave* (excerpts)  
Robin Kelsey. *Archive Style* (exerpts)  
Jonathan Crary, *Nineteenth Century Visual Incapacities*, pp 59-76 in James Elkins *Visual Literacy*  
(indeterminacy of representations, phantasmagoria, specters and spectacle)  
Delacroix, Ingres, Courbet, Daguerre, Nadar

**WEEK 5**

**Transhistorical / Transcultural Archives of Images** Archetypal images and the collective unconscious

Aby Warburg's *Atlas Mnemosyne* and Carl Jung's *Man and his Symbols*, Archetypal images and the collective unconscious

Case study: *Atlas Mnemosyne*

**WEEK 6**

**Against the Icon**

Art in the Soviet Avant-garde and in Weimar Germany, Abstraction, Constructivism, Design and the Bauhaus. Abstraction, collage and designed images. Cinema Montage.

Boris Groys. *Becoming Revolutionary; On Kazimir Malevich* (eflux #47)

Alexander Rodchenko, Varvara Stepanova, Sergei Eisenstein, Kazimir Malevich, Vladimir Tatlin, Lazlo Moholy Nagy

Screenings: Sergei Eisenstein, *October* and Vertov, *Man with a Movie Camera*

**WEEK 7**

**Surrealism and the Culture of the Unconscious** (Psychoanalytic theory, surrealism and the imaginary)

Sigmund Freud. *Totem and Taboo* (excerpts)

Rosalind Krauss *The Photographic Conditions of Surrealism*, pp. 87-118. The Originality of the Avant-Garde and Other Modernist Myths

Man Ray, Claude Cahun, Lee Miller, André Kertesz

Case studies: Claude Cahun and the construction of queer Jewish identity, Lee Miller on the crossing over between art (surrealism) and photojournalism

**WEEK 8**

**Socially Engaged Photography**

America before and during the Great Depression

Blake Stimson. *The Pivot of the World* (excerpts)

Jacob Riis, Lewis Hines, Ben Shahn, Dorothea Lange, Walker Evans

**WEEK 9**

**Desire and the Male Gaze**

Laura Mulvey, *Visual Pleasure and Narrative Cinema*, pp. 362-374, Brian Wallis, *Art After Modernism*

Screening: Alfred Hitchcock, *Vertigo*

**WEEK 10**

**Semiotics and the Construction of Meaning**

Roland Barthes, *Rhetoric of the Image*, pp. 32-51, Image Music Text

Panzani's advertising

**WEEK 11**

**Photography and Art**

Abigail Solomon-Godeau *Photography After Art Photography*, pp.75-86

Brian Wallis, *Art After Modernism*

Various artists

**WEEK 12**

**The Political Image**

Jon Simon, From Visual Literacy to Image Competence, pp. 77-90, in James Elkins *Visual Literacy*

David Levi Strauss. *Between the Eyes* (excerpts)

Slavoj Žižek. *The Desert of the Real* (excerpts)

Abu Ghraib photos

**WEEK 13**

**The Techno-Scientific Image** *and the Construction of Subjectivity*

**WEEK 14**

**Social Media, Conviviality and the Nomatic Image**

*Image Construction of Social Space*

**WEEK 15 - 16**

**Final Discussions, presentation of work and exam**

**GRADING AND EVALUATION**

Students will demonstrate an understanding of the course content in group discussions, collaborative presentations, an online photo based story, and a final exam. Final grades will be determined by the following weighted grade categories:

**Collaborative Presentation (25%)**

The presentations will include literary and visual references to the course material and identify the key topics covered in the preceding lectures (and since the last visual presentation). Students will be required to meet with their groups to create the presentations outside of class time. Students can think of these presentations like a critique: they are an opportunity to present a position and a response to a series of topics, artists, and artworks/films and to identify, as a group, what they feel to be the most historically important and future oriented (towards art making) from the topics. Each presentation will be graded per individual and all individuals must contribute to the construction of the visual presentation as well as its oral delivery.

**Photo-based story (25%)**

Students will create a series of their own images to tell a visual story.

Tell a Story - There are 3 rules: 1) It must be true. 2) It must be your own story. 3) It should be told through photos you have taken and/or images you have created. Other criteria and examples will be explored in class and outlined on e-learning.

**Exam 25%**

**Attendance/Participation (25%)**

Students will earn a participation grade at midterm (which will be posted on e-learning so that every student has the opportunity to improve their participation before it is revised again at the end of semester. The letter grade will be 25% of the final grade in the course and will first be figured by participation points alone (listed below). If a student misses more than the 3 allowed unexcused absences the attendance/participation grade will drop one letter grade per each following unexcused absence.

Participation will be evaluated in the following way:

60 pts. - in class discussions, collaborative exercises and in progress critiques (4 points per week)

10 pts. - Assigned trip to the Harn Museum of Art (with reflective activity posted to e-learning).

30 pts. - Each student will be given multiple opportunities (announced on e-learning to attend visiting artist lectures and/or UF/community activities/opportunities related to the course where faculty will be

present and award participation to those who attend. For example, the School of Art and Art History has a Visiting Artist Program Series and there are several other opportunities in the College of the Arts and

at UF that will be relevant to the course, posted on e-learning. Students are expected to attend at least two of these lectures/events during the semester and 15 pts will be earned for attendance at each.

*\*Additional information about assignments, due dates and grading criteria will be posted on e-learning.*

**GRADING SCALE:**

**A** 94-100 **4.0**/ **A-** 90-93 **3.67**/ **B+** 87-89 **3.33**/ **B** 83-86 **3.0**/ **B-** 80-82 **2.67**/ **C+** 77-79 **2.33**/ **C** 73-76 **2.0**/ **C-** 70-72 **1.67**/**D+** 67-69 **1.33**/ **D** 63-66 **1.0**/ **D-** 60-62 **.67**/ **E** 0-59

For more information about UF grading policies, please visit:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

**ATTENDANCE POLICY**

Participation in class is necessary to achieve the course objectives. Students are expected to arrive on time and be prepared to participate in all course activities.

Attendance is taken at the beginning of class. Students are considered tardy if they arrive after roll is taken. Students are permitted three unexcused absences without penalty; additional absences without a documented legitimate excuse will reduce the attendance/participation grade by one letter grade per occurrence. Three “tardies” will equal one absence.

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

**LATE WORK**

Specific due dates will be clearly communicated for each assignment or project on e-learning. Students with a legitimate documented excuse who are absent on an assignment due date will be given a reasonable amount of time to make up the assignment. Students with an unexcused absence are encouraged to complete assignments, but late submissions will result in a drop of one full letter grade for the assignment per class period it is late. All assignments are due at the beginning of class, turning it in at the end or after class is considered late. Full participation by having completed work is required along with active participation through shared ideas and commentary.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences>

## ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Disability Resource Center (352 392 8565, [www.deso.ufl.edu/drc/](http://www.deso.ufl.edu/drc/)). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Link to Disability Resource Center: <https://www.dso.ufl.edu/drc/>

## STUDENT COUNSELING RESOURCES

**U MATTER, WE CARE** Your wellbeing is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care team can help connect students to the many other

helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 911.

### UNIVERSITY COUNSELING & WELLNESS CENTER

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/>

## STUDENT SAFETY

### UNIVERSITY POLICE DEPARTMENT:

392-1111 or 9-1-1 for emergencies; <http://www.police.ufl.edu/>

### STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort

## COURSE EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://gatorevals.aa.ufl.edu/students/). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/)

## GUIDELINES FOR CONDUCT

Student Conduct Code; Violations, Penalties and Procedures for Adjudication.  
<http://www.aa.ufl.edu/aa/Rules/4016.htm>

**UF PHILOSOPHY:** The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

**ACADEMIC HONESTY:** As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University. Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

## DIVERSITY STATEMENT

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

**DISRUPTIVE BEHAVIOR:** Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://www.aa.ufl.edu/aa/Rules/1008.htm> Be advised that you can and will be dismissed from class if you engage in disruptive behavior.