

**Syllabus for SUN
2003 course**
Visual Studies Today
Week 1, July 7-11

Session no.		
1-3	Teacher's Name/ Teachers' Names	Mark A. Cheetham
	Topic/Title	Territories of Image/Text 1: Historical and Theoretical Coordinates
	Teaching Mode	Lecture (50 min.) & Seminar (100 min.)
	Rationale/ Objectives/ Questions	<p>1. We will review the long and contested history of word/image relations. Reference will be made to Plato, the <i>Ut Pictura Poesis</i> tradition, Lessing, Kant, and others.</p> <p>Question: To what extent – and how, specifically – are these philosophical legacies still relevant to our work today when we engage in “artwriting”?</p> <p>2. What connections are there between controversies about Word and Image and the notion of “artwriting”? This discussion will serve as an introduction to the second class.</p> <p>3. Throughout the course segment, we will be asking if, and in what ways, the visual and textual are different, comparable, or incommensurate.</p>
	Reading Assignments	<p>Before the course</p> <p>1. W.J. T. Mitchell, “Beyond Comparison: Picture, Text, Method” in <i>Picture Theory</i>: 83-107.</p> <p>2. Jacques Derrida, “The Parergon” in <i>The Truth in Painting</i>: 37-82.</p> <p>3. Mark A. Cheetham: “Kant’s Skull: Portraits and the Image of Philosophy, c. 1790-1990” in <i>Kant, Art, and Art History: Moments of Discipline</i>: 140-75.</p>
4-5	Teacher's Name/ Teachers' Names	Dusan Pajin
	Topic/Title	New Age and Post-Communist Transformation
	Teaching Mode	Lecture (50 min.) & Seminar (50 min.)

	Questions and Issues	<ul style="list-style-type: none"> - How does Stockhausen see the possibilities and the meaning of transformation? - How does he describe the possible role of art (in particular music) in the transformation? - Have his hopes and expectations failed (like the rest of New Age and "Aquarian" hopes) - has he put them too high, and/or he looked in the wrong direction? - Can we expect a more modest positive transformation in Europe/South-Eastern Europe, in the future? - What could be the role of art in this process? - How can one define this transformation (with, or without the same risk as encountered by Stockhausen)? - Art as conversation and means of better (mutual) understanding. - Contemporary art and turning positions through interchange or transformation of ideas and actions. - Conversation through art: regional, global, with the present, and the past, with national, and international culture legacies, and forms. - Interplay of artistic projects: visual, textual. - Commercial logic of utilizing artistic practices in marketing. - Art as a generator of communicative ideas that reach wide public and market. - Art as any media, or special media? - Art as shelter and escapism from the public obsessions, political and social relations, and oppressions. - Social relations as content and form of art process, concepts, and production. - Transformation as a commodity (before and after shave).
	Reading Assignments	<p>Before the course</p> <ol style="list-style-type: none"> 1. Karl-Heinz Stockhausen: Manifesto for the Young, 1968 (6 pages) 2. Andjelkovic, Branislava: Introduction for the Exhibition CONVERSATIONS Catalogue - Belgrade 2000, Museum of Modern Art (2 page) 3. Dimitrijevic, Branislav: "Wittgenstein's Balls", Introduction for the catalogue <i>Conversations</i>, Belgrade 2000, Museum of Modern Art (10 pages) 4. Pajin, D.: "Painting - The Phoenix Way" - Introduction for the Catalogue of the exhibition <i>Day & Night: Meditations of a Yugoslav</i>, Taipei 1996 (8 pages) 5. Pajin, D. (2002): "Transformation Through Art", introduction for the Exhibition Catalogue "Trans-Formation, Belgrade, April 2002 (2 pages) 6. Branko Bacovic & David Holler: Poems for the "Trans-Formation", Bgd, April 2002 (6 pages)
6-8	Teacher's Name/ Teachers' Names	Mark A. Cheetham
	Topic/Title	Territories of Image/Text 2: Species of Artwriting, Past and Present
	Teaching Mode	Lecture (50 min.) & Seminar (100 min.)

	Rationale/ Objectives/ Summary	<p>1. We will consider the different types of artwriting (art history, philosophical art criticism, museum texts, and others). What makes these types (and others you may want to suggest) different from one another? What are our expectations from "artwriting"?</p> <p>2. Think about your own work as a writer about art and what personal, national, educational, or other factors make you write the way you do and about the topics or objects that you choose. Following on Question 1 from last class, are the older traditions still important?</p>
	Reading Assignments	<p>Before the course</p> <p>1. David Carrier, "Artcriticism-writing, Arthistory-writing, and Artwriting" <i>Art Bulletin</i> September 1996, Vol. LXXVIII, 3: 401-03.</p> <p>2. Jeremy Gilbert-Rolfe, "Vision's Resistance to Language" in <i>Beyond Piety: Critical Essays on the Visual Arts, 1986-1993</i>: 35-52.</p>
9-10	Teacher's Name/ Teachers' Names	Dusan Pajin
	Topic/Title	The Image and Meaning - in Painting, Haiku, Film/Video/Photo
	Teaching Mode	Lecture (30 min.) & Participants' presentations (70 min.)
	Questions and Issues	<ul style="list-style-type: none"> - Practices of looking and just looking (in visual arts and haiku) - Hara-kiri: the knife and the sound (see Eisenstein, p. 24) - The unexpected in image presenting: visual (painting, theater, film, video), and literal - How to be (visually) attractive? - Giving and taking a break (empty stage) - a haiku-break? - "Montage thinking", and looking – in haiku, and visual arts. - The Cinematographic principle, the ideogram, and the idea. - Practices of looking in painting, haiku, film, and photo. - Perception of the present-at-hand and haiku - Personal meaning of life experiences, and ecstasy of the moment - Aesthetic contemplation and the depth of time. - Is it possible to develop deep ecology identity, and ecocentrism through haiku practice?
	Reading Assignments	<p>Before the course</p> <p>1. Eisenstein, S. M. (1951): <i>Film Form</i>, London: Dobson (ch. "The Unexpected" and "The Cinematographic Principle and the Ideogram") (34 pages)</p> <p>2. Anakiev, D. & Jim Kacian, ed. (1999): <i>Introductions to Knots: An Anthology of Southeastern European Haiku Poetry</i>, with selected haikus - Prijatelj Haiku Press, Slovenia (16 pages)</p> <p>3. Zorman, Alenka: <i>Summer Evenings... Journey to Greece</i> (haikus) (4 pages)</p> <p>4. Pajin, D. (2001): "Ecstasy of the Moment and the Depth of Time", <i>Dharma World</i>, Nov. Dec. 2001, Vol. 28, Tokyo: Kosei Publish. Co (12 pages)</p>
11-13	Teacher's Name/ Teachers' Names	Mark A. Cheetham
	Topic/Title	Institutions of Image/Text 1: Theories
	Teaching Mode	Lecture (50 min.) & Seminar (100 min.)

	Topics/ Questions/ Issues	<p>1. To what extent do "texts" always accompany and thus influence what we see? Is our recognition of and response to works of art explicable sociologically, or is there a "formal" connection between what we see and what we say? Are these possible explanations mutually exclusive?</p> <p>2. As an exercise, compose a response to Holly's arguments from the point of view of Bourdieu. Take sides.</p>
	Reading Assignments	<p>Before the course</p> <p>1. Pierre Bourdieu, "Outline of a Sociological Theory of Art Perception" in <i>The Field of Cultural Production</i>: 215-237.</p> <p>2. Michael Ann Holly, "Reading Critical Theory" in <i>Past Looking: Historical Imagination and the Rhetoric of the Image</i>: 170-208.</p>
14-15	Teacher's Name/ Teachers' Names	Margaret Dikovitskaya
	Topic/Title	Theoretical Frameworks of Visual Culture
	Teaching Mode	Lecture (40 min.) & Seminar (60 min.)
	Questions and Issues	<p>1. What is visual culture/visual studies and what is its object?</p> <p>2. What are the relationships between the study of art history and the study of the visual and the cultural?</p> <p>3. Does visual culture require interpretative methodologies that are distinctive and different from those employed by art history and cultural studies?</p>
	Reading Assignments	<p>Before the course</p> <p>1. Jay, Martin. (2002). The visual turn: The advent of visual culture. <i>Journal of visual culture</i> 1 (1), 87-92.</p> <p>2. Sturken, Marita & Cartwright, Lisa. (2001). Introduction. In <i>Practices of looking: An introduction to visual culture</i> (pp. 1-44). Oxford & New York: Oxford University Press.</p> <p>3. Moxey, Keith. (2001). Nostalgia for the real: The troubled relation of art history to visual studies. In <i>The practice of persuasion</i> (pp. 103-123). Ithaca & London: Cornell University Press.</p>
	Reading Assignment	<p>During the course</p> <p>Preziosi, Donald. (1999). Virtual (Art) History. <i>RACAR</i>, XXVI, 1-2, 91-95.</p>
16-18	Teacher's Name/ Teachers' Names	Mark A. Cheetham
	Topic/Title	Institutions of Image/Text 2: In the Museum
	Teaching Mode	Lecture (1 hour) & Seminar (2 hours)
	Rationale/ Objectives/ Summary	<p>1. Places where art is displayed have a tremendous effect on how we understand this art (and as "art" in the first place). Think about the varieties of artwriting in contexts of display. Prepare examples of what you find effective and ineffective uses of "text" in museums.</p> <p>2. Some art aspires to the state of purity. Textuality is one of the "impurities" that must be removed. We will examine the recent history of abstract art in these terms, as a final case study of our image/text theme.</p>
	Reading Assignments	<p>Before the course</p> <p>1. Mieke Bal, "The Talking Museum" in <i>Double Exposures: The Subject of Cultural Analysis</i>: 87-134.</p> <p>2. W.J.T. Mitchell, "Ut Pictura Theoria: Abstract Painting and Language" in <i>Picture Theory</i>: 213-239.</p>

19-20	Teacher's Name/ Teachers' Names	Margaret Dikovitskaya
	Topic/Title	Pedagogy of Visual Culture
	Teaching Mode	Lecture (30 min.) & Work in small groups (70 min.)
	Question/In-class assignment	1. How and why does one teach visual culture? 2. In small group, please write up syllabus for a course on visual culture in X country in Y century (preferably, visual culture of a CEE country in either 19th or 20th century). How different is it from a „standard“ art history course?
	Reading Assignments	Before the course Mitchell, W.J.T. (1995). Showing seeing: A critique of visual culture. <i>Journal of visual culture</i> , 1 (2), 165-181.
21-23	Teacher's Name/ Teachers' Names	Margaret Dikovitskaya
	Topic/Title	Postcolonial Theory: An Overview & Between Art History and Postcolonial Theory
	Teaching Mode	Lecture (1 hour) and Seminar (2 hours)
	Questions	1. Should we question the location of culture in, or in respect to, Europe? Discuss the project of "provincializing Europe." 3. Homi Bhabha thinks that it is the responsibility of postcolonial discourse to remind us that what was some people's modernity was somebody else's colonialism. Timothy Mitchell argues that orientalism is not merely the content of a colonial policy but is rather a central part of the cognitive methods of order and truth constituting European modernity. What is your opinion? Discuss this issue in the context of museum studies.
	Reading Assignments	Before the course 1. Chakrabarty, Dipesh. (1992). Postcoloniality and the artifice of history: Who speaks for "Indian" pasts? <i>Representations</i> , 37 (Winter), pp. 1-23. 2. Herbert, James D. (1998). Passing between art history and postcolonial theory. In Cheetham, Mark A., Holly, Michael Ann, and Moxey, Keith. (Eds.) <i>The subjects of art history: Historical objects in contemporary perspective</i> (pp. 213-228). Cambridge, Eng: Cambridge University Press. 3. Mitchell, Timothy. (1998). Orientalism and the exhibitionary order. In Donald Preziosi (Ed.), <i>The art of art history: A critical anthology</i> (pp. 455-472 & 559-560). Oxford & New York: Oxford University Press. [The article is a revised version of T. Mitchell's (1989) "World as exhibition" in <i>Comparative Studies in Society and History</i> , 31 (2), pp. 217-236.) 4. Coombes, Annie E. (1998). Inventing the "postcolonial": Hybridity and constituency in contemporary curating. In Donald Preziosi (Ed.), <i>The art of art history: A critical anthology</i> (pp. 486-497 & 562-564). Oxford & New York: Oxford University Press. [This article was first published in <i>Hybridity</i> , 18 (winter 1989), pp. 39-52] 5. Bhabha, Homi K. (January 1992). Double visions. <i>ARTFORUM International</i> , 30, pp. 85-89.
24-25	Teacher's Name/ Teachers' Names	Margaret Dikovitskaya
	Topic/Title	(Post) Occidentalism, (Post) Colonialism, and (Post) Communism
	Teaching Mode	Participants' presentations (100 min.)

	Rationale/ Objectives/ Summary	The question of what postcolonial studies may have to say to ex-socialist societies is a fascinating one. It is this resource person's belief that one should not conflate postsocialist societies with postcolonial societies. However, writings of the many authors in CEE show a strand very similar to what we find in postcolonial societies, namely, an explicit desire to catch up with the West. The latter introduces a historicism that postcolonial theorists often criticize. These sessions will elicit the areas where these two – postcolonial theory and postsocialist studies - can meaningfully converse.
	Reading Assignments	Before the course 1. Appiah, Kwame Anthony. (1997). Is the post- in postmodernism the post- in postcolonial? In Padmini Mongia (Ed.), <u>Contemporary postcolonial theory: A reader</u> (pp. 55-71). Delhi: Oxford University Press. [This article was first published in <u>Critical Inquiry</u> , 17 (winter 1991), pp. 336-357] 2. Mignolo, Walter. (2000). (Post)Occidentalism, (Post)Coloniality, and (Post)Subaltern Rationality. In Fawzia Afzal-Khan & Kalpana Seshadri-Crooks (Eds.), <u>The Pre-Occupation of Postcolonial Studies</u> (pp. 86-118). Durham & London: Duke University Press.
	Other Assignments	Please come prepared to discuss the issue of postcolonialism-postsocialism and the current situation of educational transfer in the humanities in your home country (if you can, bring notes and slides!)

Week 2, July 14-18

Session no.		
1-3	Teacher's Name/ Teachers' Names	Ruth Phillips
	Topic/Title	The Poetics of the Museum: The Return of Wonder
	Teaching Mode	Lecture (50 min.) and Seminar (100 min.)
	Rationale/ Objectives/ Summary	<u>Case Studies:</u> a selected early curiosity cabinet; installations by David Wilson, Fred Wilson and Gerald McMaster. Questions: Do the tropes of wonder and resonance still define the kinds of experience available to museum visitors? How have contemporary artists used irony and parody to reveal the essential strategies of the museum?
	Reading and/or writing Assignments	Before the course 1. Steven Greenblatt, "Resonance and Wonder," in Ivan Karp and Steven D. Lavine eds., <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i> , Washington, Smithsonian Institution Press, 1991), 42-56. 2. Frances Terpak, "Objects and Contexts", sections on "The Eye, Natural and Artificial," "The Boxes of Joseph Cornell," "The Shadows of Kara Walker," in Barbara Maria Stafford and Frances Terpak, <i>Devices of Wonder: From the World in a Box to Images on a Screen</i> , (Los Angeles: Getty Research Institute), 2001, 143-157, 281-296. 3. Michael Kimmelman, "Free to Play and Be Gooley," <i>The New York Times</i> , February 21, 2003, 1-4.

	Other Assignments (for all RP classes)	During the course The participants should visit local museums and try to apply the materials presented in lectures and readings to their installations and exhibits during the class discussions. They should look at virtual exhibits and be prepared to discuss them.
4-5	Teacher's Name/ Teachers' Names	Dusan Pajin
	Topic/Title	Spectacle and Image - Symbol and Allegory
	Teaching Mode	Lecture (40 min.) and discussion (60 min.)
	Questions and Issues	<ul style="list-style-type: none"> - Question the statement by Bell (p. 70): that allegory does justice to worldly suffering in a manner inexpressible in the immediacy of the symbol. - Similarities and differences between transfiguration (Verklärung) and transformation. - Question the four theses (Bell, p. 72): <ol style="list-style-type: none"> 1) Kantian notion (i.e. - spontaneous, knowing subject, capable of disinterested aesthetic experience) is dead (was he ever "well, and alive"?) 2) False elevation of the transcendental symbol over man's world mimics illusory separation of man from the objective world into spectacle society (compare also Dubord's text from the day IV readings). 3) The corpse becomes both the subject of the allegory and the nature of the subject (who is dead - the Goddess, or the subject?). 4) The challenge of transcending the immanence of such an existence necessarily lies in the realm of the profane. - Literal and allegorical meanings - in religion, social life (presidential campaigns), and art. - Gaze, spectacle, and presentation status of ideology (see Dubord). - How Dubord manages to see (notice) peculiarities of the society round him/us, and tries to squeeze/frame his observations into New Leftist (Marxist) formulas (false consciousness, social relation, mode of production, justification of the system, accumulation of alienated products, manufacture of alienation, capital accumulation...) - Network of power, and dominant discursive practices: the power to impact (confer) meaning, and to create spectacles. - Kearney and the civilization of the Image, in which the image reigns supreme. - Reality as a pale reflection of the image - Image industry colonizing the psychic and physical world. - Creating the world of screen(s), and network(s). - Model of palimpsest (Todd, p. 86, and 88) - Search for originary meaning through traces in other (different) things, and constant state of deferral. - Bureaucratic smoothness of postmodernism - official ideology of... what? - If modern progression or linearity is replaced by a deconstructive reflex, can allegory communicate loss, or absence in time (Todd, p. 87). - Angel of history (in Benjamin): turned toward the past, or future, toward the old, or new... toward preserving, or consuming, sustaining or expending?

	Reading Assignments	<p>Before the course</p> <ol style="list-style-type: none"> 1. Bell, Vance: "Falling into Time: The Historicity of the Symbol" - <i>Other Voices</i>, Vol. 1, No. 1 (March 1997), University of Pennsylvania (20 pages) 2. Guy, Debord: <i>The Society of the Spectacle</i>, New York: Zone Books, 1994 (First chapter – Separation Perfected) (10 pages) 3. Kearney, Richard & Sanders, Alan (1998): <i>The Wake of Imagination - Toward a Postmodern Culture</i>, London: Routledge (Introduction) (6 pages) 4. Todd, Jeremy: "Mad Tales: Considering Allegorical Tendencies Now" - <i>Last Call</i>, Vol. 1, Issue #2, Fall 2001 (8 pages)
6-8	Teacher's Name/ Teachers' Names	Ruth Phillips
	Topic/Title	The Museum as a Ritual Site
	Teaching Mode	Lecture (50 min.) and discussion (100 min.)
	Rationale/ Objectives/ Summary	<p><u>Case Studies:</u> Holocaust Museums, the U'Mista Cultural Centre, Alert Bay, B.C.</p> <p><u>Topics:</u> the museum and the construction of nationalism the museum as a site of memory and the reparation the museum as a performative site the museum as catharsis</p>
	Reading and/or writing Assignments	<p>Before the course</p> <ol style="list-style-type: none"> 1. Carol Duncan, "Art Museums and the Ritual of Citizenship," in Ivan Karp and Steven D. Lavine eds. <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i>, (Washington, Smithsonian Institution Press, 1991), 88-103. 2. Tony Bennett, "The Exhibitionary Complex," from Tony Bennett, <i>The Birth of the Museum: History, Theory, Politics</i>, (New York: Routledge, 1995), 59-88.
9-10	Teacher's Name/ Teachers' Names	Dusan Pajin
	Topic/Title	Practices of Looking - Contexts of Presentation
	Teaching Mode	Lecture (40 min.) and Seminar (60 min.)

	Questions and Issues	<ul style="list-style-type: none"> - Rewriting and sermons - illustrations and new texts; - Does theory of signs (semiotics) free the concept of representation from its dependence on mimesis or is such dependence a social convention? - Artwork as articulator and disseminator of the attitudes of the society (from the Golden calf, to the icons, Agit-prop, and marketing). - Signs engendering signs - the endless production of meanings and infections: "endless semiosis", versus "chronic tuberculosis." - Pierce's concept of the final interpretant. - Work of art as a dynamic agent in culture. - Aesthetic values of the two horizons: present and future. - Mirror, screen, and the gaze; screen, addiction and obesity. - Existence as an "excess" of meaning, or devoid of signifiers and meaning - practice of just looking. - Things breaking free from their names (signifiers) - compare: Sartre: <i>Nausea</i>, "Six o'clock in the evening" and analysis in Pajin: "Dharmadhatu and Existence"). - Practices of looking in <i>Nausea</i> ("Six o'clock in the evening"). - The gaze of things, the gaze of the world upon us... - Two functions of the symbolic: to define the subject and to define the object. - "Discursive practices" of the ideology and its negation. - Participation and resistance to dominant discourse and spectacles of importance (important and less important places and events). - Myth and reality of resistance - myth and reality of the autonomous (authentic) subject. - Anorexia (being fed up of the world as spectacle) - resistance, or transformation into marketed beauty?
	Reading and/or writing Assignments	<p>Before the course</p> <ol style="list-style-type: none"> 1. Moxey, K. (1994): <i>The Practice of Theory</i>, Cornell Un. Press (chapters "Representation" and "Ideology") (20 pages) 2. Pajin, D. (1992): "Dharmadhatu and Existence," in <i>Europe-Inde-Postmodernite</i>, ed. by R. Ivekovic & J. Poulain, N. Blandin, Paris, 1992 (15 pages) 3. Sartre, J. P. (1965): <i>Nausea</i> (ch. "Six o'clock in the evening"), Penguin (12 pages) 4. Photo exhibition THE FAMILY OF MAN - Museum of Modern Art, New York, 1955 - Introduction by Edward Steichen (5 pages)
11-13	Teacher's Name/ Teachers' Names	Ruth Phillips
	Topic/Title	The Museum as a Structure of Knowing
	Teaching Mode	Lecture (50 min.) and Discussion (100 min.)
	Rationale/ Objectives/ Summary	<p><u>Case Studies:</u> The Sainsbury Gallery of African Art, British Museum, <i>Respect to Bill Reid</i> (a virtual exhibit curated by the UBC Museum of Anthropology for The Virtual Museum of Canada)</p> <p><u>Questions:</u> To what degree does the ocularcentrism of the Western tradition – its privileging of seeing over the other senses – determine the limits of the kinds of experience museums can represent? How do electronic media limit or enhance the museum's representational capacity?</p>

	Reading Assignments	<p>Before the course</p> <ol style="list-style-type: none"> 1. Eilean Hooper-Greenhill, "What is a Museum," from Eilean Hooper-Greenhill, <i>Museums and the Shaping of Knowledge</i>, (New York: Routledge, 1992), 1-22. 2. Svetlana Alpers, "The Museum as a Way of Seeing," in Ivan Karp and Steven D. Lavine eds. <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i>," (Washington, Smithsonian Institution Press, 1991), 25-32. 3. Walter J. Ong, "The Shifting Sensorium," reprinted in David Howes ed., <i>Varieties of Sensory Experience: A Sourcebook in the Anthropology of the Senses</i>, Toronto: University of Toronto Press, 1991, 25-30. 4. David Howes and Constance Classen, "Sounding Sensory Profiles," in David Howes ed., <i>Varieties of Sensory Experience: A Sourcebook in the Anthropology of the Senses</i>, Toronto: University of Toronto Press, 1991, 257-288.
14-15	Teacher's Name/ Teachers' Names	Whitney Davis
	Topic/Title	"Outing" the Origins of Art History: Winckelmann, Kant, and Goethe
	Teaching Mode	Lecture (50 min.) and Seminar (50 min.)
	Rationale/ Objectives/ Questions	<p>These sessions will focus on the problem of homoeroticism and the visual arts as it was identified and conceived in the Enlightenment. The writings of three major thinkers (Winckelmann, Kant, and Goethe) will focus discussion. The social context of Enlightenment thinking about the arts - e.g., the progress of archaeological excavation and the formation of national art collections-will provide a backdrop.</p> <p><u>Questions to the readings:</u></p> <ol style="list-style-type: none"> 1. Based on the readings, identify two or three works of art (paintings, sculptures, etc.), whether ancient or modern, that have consistently been the focus of homoerotic responses by modern (late eighteenth-century and later) viewers. These works need not have been produced by artists who can be identified as having homoerotic interests. 2. Briefly summarize J. J. Winckelmann's account of the homoerotic context of artistic production in Classical Greece. Briefly describe how two or three later thinkers, whether artists or writers, used Winckelmann's ideas.
	Reading Assignments	<p>Before the course</p> <ol style="list-style-type: none"> 1. Davis, Whitney. "Winckelmann's 'Homosexual' Teleologies," in N. B. Kampen, ed., <i>Sexuality in Ancient Art</i>, pp. 262-276 (Cambridge, 1996); 2. Davis, Whitney. "Homoerotic Art Collection from 1750 to 1920," in M. Camille and A. Rifkin, eds., <i>Other Objects of Desire</i>, pp. 85-115 (Oxford, 2001).
16-18	Teacher's Name/ Teachers' Names	Ruth Phillips
	Topic/Title	The Museum as a Structure of Authority
	Teaching Mode	Lecture (50 min.) and Seminar (100 min.)

	Rationale/ Objectives/ Questions	<u>Case Studies:</u> The Tenement House Museum, New York <i>The Spirit of Islam</i> , UBC Museum of Anthropology. <u>Topics and Questions:</u> 1. How do collaborative structures of representation engage with radical pedagogy? 2. Can they transform the museum into a pluralist site of representation?
	Reading Assignments	Before the course 1. Phillips, Ruth, "Show Times: De-celebrating the Canadian nation, de-colonising the Canadian Museum, 1967-92," in Darryl McIntyre and Kirsten Wehner, <i>National Museums, Negotiating Histories: Conference Proceedings</i> , Canberra, National Museum of Australia, 2000, 85-103. 2. Anthony Shelton, "Curating African Worlds," <i>Journal of Museum Ethnography</i> 12, May 2000, 5-20.
19-20	Teacher's Name/ Teachers' Names	Whitney Davis
	Topic/Title	Homoerotic Aesthetics and Criticism and the Development of Art History
	Teaching Mode	Lecture (50 min.) and Seminar (50 min.)
	Rationale/ Objectives/ Questions	These sessions will focus on the problem of homoeroticism and the visual arts as it was identified and conceived in later nineteenth and early twentieth century art history and criticism. We will consider such writers as John Addington Symonds, Walter Pater, Vernon Lee, George Santayana, and Vernon Le, and their impact on the methods and theories of art history and criticism. <u>Questions to the readings:</u> 1. Several modern painters and sculptors based homoerotic artworks on the example of Classical Greek sculpture and painting. Cite two or three examples of specific parallels between such modern and ancient artworks. Certain ancient myths and mythological figures have consistently formed the basis for modern representations in art. Cite two or three examples of such mythography. 2. John Addington Symonds was a major homoerotic art historian, theorist, and critic of the mid-nineteenth century, and in addition a pioneering figure in the development of the modern "homosexual emancipation movement." His work is discussed in greater or lesser detail in several readings. In a paragraph briefly summarize some of Symonds' principal intellectual and cultural interests.
	Reading Assignments	Before the course 1. Davis, Whitney, "The Image in the Middle: John Addington Symonds and Homoerotic Art Criticism," in Elizabeth Prettejohn, ed., <i>After the Pre-Raphaelites: Art and Aestheticism in Victorian England</i> , pp. 188-216 (Manchester, 1999). 2. Davis, Whitney, "Symonds and Visual Impressionability," in John Pemble, ed., <i>John Addington Symonds: Culture and the Demon Desire</i> , pp. 62-80 (Manchester, 2000). 3. Davis, Whitney, "Homoeroticism, Sexual Selection, and the Sense of Beauty in the 1890s," in Jason Edwards, ed., <i>Queer Visual Culture at the Fin de Siecle</i> (forthcoming). (20 pages)
	Other Assignments	During the course Prepare a bibliographical chronology using library resources available to you.

21-23 1/2	Teacher's Name/ Teachers' Names	Whitney Davis
	Topic/Title	Gay-Lesbian Studies in Art History
	Teaching Mode	Lecture (50 min.) and Seminar (130 min.)
	Rationale/ Objectives/ Summary	<p>These sessions will focus on the development of professional gay-lesbian studies in art history (especially in the 1970s and 1980s) and its identification of the "homoerotic," "homosexual," or "gay/lesbian" nature or aspects of works of art in history. We will consider such questions as the hypothesis of a transhistorical "gay" identity and of the social regulation of unorthodox sexuality (e.g., sodomy, homosexuality) as it found expression in the visual arts and their historical production and circulation. Were there "gay" artists in the past? How does art history conceptualize the presence of homoeroticism in medieval, non-Western, or other contexts?</p> <p><u>Questions to the readings:</u></p> <ol style="list-style-type: none"> 1. Identify psychoanalytic (Freudian) concepts that have played a role in the interpretation of eroticism and sexuality, including homoeroticism and homosexuality, in the art and culture of the pre-psychoanalytic (pre-Freudian) past. What are the pros and cons of applying psychoanalytic concepts to these historical materials? 2. Open-ended questions: <ol style="list-style-type: none"> (a) "Sexuality" is a modern Western (Enlightenment and later) concept; in the early nineteenth century, it referred to generation, and by the end of the nineteenth century it referred to what we would now call "sexual preference" or "sexual orientation." Suppose that we did not wish to apply this concept to cultural situations outside the modern Western world. How, then, might we go about dealing with issues of eroticism in artistic and cultural representation? (b) Gay-lesbian studies and queer theory in art history have suffered from academic and professional prohibition and censorship of many kinds. Using the readings as a base of information, cite possible examples (perhaps unknown to the author) of such problems in scholarship (e.g., in obtaining access to evidence or in referring in academic discourse to certain sexual practices). (c) Although studies of "gender" and studies of "sexuality" in the arts are undoubtedly closely linked, it is crucial to make an analytic distinction between gender and sexuality or eroticism. Using the readings as a base of information (whether you agree or disagree with their conclusions), give an example of how a consideration of issues of gender might influence our research on a question of "sexuality" in the arts. Then consider the converse issue--how a consideration of "sexuality" might influence our research on gender.

	Reading Assignments	<p>Before the course</p> <ol style="list-style-type: none"> 1. Davis, Whitney, "'Homosexualism,' Gay and Lesbian Studies, and Queer Theory in Art History," in Mark Cheetham, Michael Ann Holly, and Keith Moxey, eds., <i>The Subjects of Art History</i>, pp. 115-142 (Cambridge, 1998). 2. Davis, Whitney, "The Renunciation of Reaction in Girodet's <i>Sleep of Endymion</i>," in Norman Bryson, Keith Moxey, and Michael Ann Holly, eds., <i>Visual Culture: Images and Interpretations</i>, pp. 169-201 (Middletown, 1994). 3. Davis, Whitney, "Erotic Revision in Thomas Eakins's <i>Narratives of Male Nudity</i>," <i>Art History</i> 17, 301-341 (1994).
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Week 3, July 21-25

Session no.		
1-4 ½	Teacher's Name	Whitney Davis
	Topic/Title	Contemporary Queer Theory
	Teaching Mode	Lecture (60 min.) and Seminar (160 min.)
	Rationale/ Objectives/ Summary	<p>These sessions will focus on the claims of contemporary queer theory and its effort to identify the "queer" (non-normative / performative; homosocial-homoerotic) constitution of visual culture in the later modern period in the West (and possibly in earlier periods and non-Western contexts as well). The influence of critical theory, psychoanalytic semiology, Foucauldian historicism, and philosophy of mind and language will be considered. How does a queer-theoretical approach to visual culture differ from the study of gay and lesbian art and art history?</p> <p><u>Questions to the readings:</u> Summarize some of the differences between "gay and lesbian studies" in art history and "queer theory" in art history as described and evaluated in the readings. In the art-historical articles in the reader (e.g., "Renunciation of Reaction," "Thomas Eakins' <i>Narratives of Male Nudity</i>"), what aspects of the argument might be associated with gay-lesbian studies and what aspects with "queer theory"?</p>
	Reading Assignments	<p>Before the course</p> <ol style="list-style-type: none"> 1. Davis, Whitney, "The New Ethicism: Beyond Poststructuralism and Identity Politics," in Patricia Meyer Spacks, ed., <i>Advocacy in the Classroom</i>, pp. 102-115 (New York, 1996). 2. Davis, Whitney, "Freuds Leonardo und die Kultur der Homosexualitat," <i>Texte zur Kunst</i> 17, 57-73 (1995). 3. Davis, Whitney, "The Subject in the Scene of Representation," <i>Art Bulletin</i> 76, 570-575 (1994). 4. Davis, Whitney, "Winckelmann Divided: Mourning the Death of Art History," in Whitney Davis, <i>Replications: Archaeology, Art History, Psychoanalysis</i>, 141-159 (University Park, 1996).

Sessions 6-23 – “Visual Culture and Convergence in the Digital Age”

Tuesday, July 22: Identity and Digital Communities

(Lecture – 100 min. and Seminar/Hands-on Experience – 125 min.)

Instructor: Brian Goldfarb

I. Flexible Identities and Distributed Subjectivity

Required reading:

- Allucquère Rosanne Stone, "The Cross-Dressing Psychiatrist" in *The War of Desire and Technology at the End of the Century*, (Cambridge: MIT Press, 1995) 65-81, 190-194
- N. Katherin Hayles, [Virtual Bodies and Flickering Signifiers](http://englishwww.humnet.ucla.edu/faculty/hayles/Flick.html) (*October* 66, Fall 1993, © October Magazine and MIT) also online:
<http://englishwww.humnet.ucla.edu/faculty/hayles/Flick.html>
- Sherry Turkle, "Tiny Sex and Gender Trouble" and "Identity Crisis," *Life On Screen: Identity in the Age of the Internet* (New York: Simon and Schoster, 1995) 255-269.

Questions:

- Consider Stone's and Turkle's discussions of multiple and flexible subjectivity on the net. Are the forms of play they describe (virtual cross-dressing and roll-playing) beginning to permeate collective practices that are less entertainment-based (both on and off the net)? Do the forms of role-playing and gender-swapping they describe suggest new possibilities for authorship?
- For Hayles the concept of the "posthuman," implies a cultural shift in which it is no longer possible to distinguish meaningfully between human organisms and the informational circuits in which they have become enmeshed. Is it useful to conceive of producers and audiences that straddle the boundary of machine and human in this framework of a posthuman present and future?

II. Global Culture and Virtual Acts*Required reading:*

- "Embodiment: Human-Machine Connection" and "Identity: Where is Global," in *Interaction: Artistic Practice in the Network*, edited by Amy Scholder and Jordan Crandall (New York: Eyebeam Atelier, 2001), 15-29; 49-68.
- Tiziana Terranova, "Demonstrating the Globe: Virtual Action in the Networked Society," in *Virtual Globalization*, ed., David Holmes (London and New York: Routledge, 2001) 95-113.

Questions:

- How would you describe the relationship of local and national cultures in relation to your experience of Internet?
- What multiple and competing uses of the Internet are emerging?
- How might you apply Tiziana Terranova's analysis of computer mediated social movements to networked cultural formations (both existing and potential)?

Wednesday, July 23: Body and Technology

(Lecture – 100 min. and Seminar/Hands-on Experience – 125 min.)

Instructor: Lisa Cartwright

I. Representational Technologies of Visual Classification*Required reading:*

- Allan Sekula, "The Body and the Archive," *October* 39, 1986, 3-64.
- Geoffrey C. Bowker and Susan Leigh Star, "The Case of Race Classification and Reclassification under Apartheid," *Sorting Things Out: Classification and Its Consequences*, Cambridge: MIT Press, 2000, 195-225.
- Evelyn M. Hammonds, "New Technologies of Race," *Processed Lives: Gender and Technology in Everyday Life*, ed. Jennifer Terry and Melodie Calvert, London and New York: Routledge, 1997, 107-121.
- Lisa Cartwright, "A Cultural Anatomy of the Visible Human Project," *The Visible Woman: Imaging Technologies, Gender and Science*, ed. Paula A. Treichler, Lisa Cartwright, and Constance Penley, New York University Press, 1998, 21-43.

Questions:

- How do we constitute subject categories and relations of power and knowledge in technologies of visual classification?
- What is the function of visual technologies of classification in relationship with other graphic and textual modes? Is there a hierarchy of information or different ways in which meaning and taste are involved?
- Is there an intersection of museum classification practices and techniques with other forms of institutional classification, such as in national governments (Bowker and Star) or the United Nations (Hammonds)?

II. Creative Tools and Practice in Art and Science*Required reading:*

- Bruno Latour, "How to be Iconophilic in Art, Science, and Religion?" *Picturing Science, Producing Art*, ed. Caroline A. Jones and Peter Galison, New York and London: Routledge, 1998, 418-440.
- Donna J. Haraway, "Mice into Wormholes: A Comment on the Nature of No Nature," *Cyborgs and Citadels: Anthropological Interventions in Emerging Sciences and Technologies*, ed. Gary Lee Downey and Joseph Dumit, Santa Fe, New Mexico: School of American Research Press, 1997, 208-243.

Questions:

- Consider Latour's claim that constructivism weakens truth claims in science, whereas increased mediation and interpretation enhances the pleasure of art. He finds the concept of persons (which he takes as art's subject) useful to science studies. Is his category of immutable mobiles useful to the theorist of art?
- OncoMouse is a patented genetically altered mouse that undergoes carcinogenesis for laboratory use. oncoMouse is Haraway's example of living organisms as raw material for the creative redesign of nature. How is the world-building enterprise described by Haraway shared across art and scientific realms of imagination and industry? Compare artistic and digital images of subjectivity to OncoMouse's representation of humanity.

Thursday, July 24: The Internet as Database and Communications Medium

(Lecture – 100 min. and Seminar/Hands-on Experience – 125 min.)

Instructor: Brian Goldfarb

I: New and Old Media*Required reading:*

- William J. Mitchell, "Intention and Artifice," *The Reconfigured Eye*, MIT Press, 1992), 23-57.
- Lev Manovich, "What is New Media," *The Language of New Media*, MIT Press, 2001, 29-61.
- Lev Manovich, "Database as Symbolic Form," From *Millennium Film Journal* No. 34 (Fall 1999): *The Digital*, http://www.mfj-online.org/journalPages/MFJ34/Manovich_Database_FrameSet.html
- Sean Cubitt, "Good Vibrations: Time As Special Effect" http://digitalsouls.com/2001/Sean_Cubitt_AS.html

Questions:

- In what ways are digital technologies recasting the meaning and status of photographs?
- How do the principles of modularity, variability, and transcoding structure our relationship to contemporary cultural objects and images?
- What continuities can we trace through between digital and non-digital forms? What is *new* in new media culture?
- Cubitt suggests a series of principles necessary to digital art. Does his manifesto-like list allow for significant continuities between digital artworks and previous artwork?

II: Circulation and Control of Representations

Required reading:

- D. N. Rodowick, "An Uncertain Utopia: Digital Culture," *Reading the Figural*, Durham: Duke university Press, 2001, 203-234, 253-257.
- Grahame Weinbren, "The Digital Revolution is a Revolution of Random Access" *Telepolis* (online journal) http://www.heise.de/bin/tp/issue/dl-artikel.cgi?artikelnr=6113&rub_ordner=special&mode=html
- Alyson Lewis "Playing Around with Barbie: Expanding Fair Use for Cultural Icons," http://www.kentlaw.edu/student_orgs/jip/volume1/barbie.htm
- Lucas Introna and Helen Nissenbaum, "Shaping the Web: Why the Politics of Search Engines Matter" *The Information Society* Vol. 16, No. 3 (2000), 169-186. <http://www.slis.indiana.edu/TIS/articles/introna163.html>

Recommended reading:

- Jay David Bolter and Richard Grusin, *Remediation* (MIT Press,) http://www.lcc.gatech.edu/%7Ebolter/remediation/bk_intro.html
- Timothy Druckrey, "Cheap, Fast and Out of Control" <http://www.adaweb.com/context/reflex/>
- The Living Internet: <http://livinginternet.com/>
- Atlantic Magazine issue on copyright and the Internet (<http://www.theatlantic.com/unbound/forum/copyright/intro.htm>).
- Sean Cubitt, "Cartographic Instruments, Narcissist Illusions" From *Millennium Film Journal* No. 34 (Fall 1999): The Digital. <http://mfj-online.org/journalPages/MFJ34/SeanCubitt.html>

Questions:

- Rodowick suggests that resemblance is being displaced by similitude, and that "the distinction between linguistic and plastic representations, and along with it the distinction between spatial and temporal arts, is losing its relevance." What evidence either supports or contradicts this thesis?
- Given Weinbren's discussion of random access texts, can we still consider a work narrative that yields control of time and sequence to the reader/viewer? What is gained and what is lost with this reconceptualization of narrative?
- Lewis argues for expansion of fair use in response to what she sees as the increasing movement of symbolic and semiotic resources out of the public domain. She sees private/commercial claims these same semiotic resources as problematic in light of the fact that they are the very substance of public culture. Given this state of affairs, is there reason to imagine a system for the regulation of intellectual property that would assign some form of rights to receivers (targets) of messages rather than simply creators?
- Introna and Nissenbaum point to search engines as key technologies for structuring access to information and ideas on the web, determining what is visible and what is not. How might we imagine software, devices, or cultural practices as alternatives to or extensions of existing search engines? Are there parallel analysis that can be made with regard to browsers (newsgroups, email programs, etc) , and the way they structure our experience of newtworks?

Friday, July 25: Sensory (Dis)Ability and Technology

(Lecture – 100 min. and Seminar/Hands-on Experience – 125 min.)

Instructor: Lisa Cartwright

I. From Representation to Incorporation

Required reading:

- Elizabeth Grosz, "Lived Bodies," *Volatile Bodies: Toward a Corporeal Feminism*, Bloomington and Indianapolis: Indiana University Press, 1994, 62-85.

Recommended reading:

- Maurice Merleau-Ponty, "The Child's Relation with Others," trans. William Cobb, *The Primacy of Perception*, Northwestern University Press, 1964, 96-155 (translation of "Les relations avec autrui chez l'enfant," from the series *Cours de Sorbonne*, Paris 1960)

Questions:

- How can Grosz's phenomenology of the body (grounded in Merleau-Ponty) help us to rethink the human subject's relationship to technology as an incorporated and not external aspect of experience?
- What does Grosz offer to theories of visual perception and experience beyond the dominant paradims on visual culture studies currently?

II: Critique of Theories of the Virtual and the Prosthetic*Required reading:*

- Jean Baudrillard, trans. Arthur B. Evans, "Two Essays," *Science Fiction Studies*, Volume 18, 1991, 309-329.
- Sobchack, "Beating the Meat/Surviving the Text, or How to Get Out of this Century Alive," *Body and Society* 1: 3-4, 1995, 205-214.
- Sarah Jain, "The Prosthetic Imagination: Enabling and Disabling the Prosthesis Trope," *Science, Technology, and Human Values* Vol. 24, no. 1, Winter 1999 (31-54).

Recommended reading:

- The novel *Crash*, J.G. Ballard, 1973.
- The film adaptation: *Crash*, dir. David Cronenberg, 1996.

Questions:

- How might we rethink the virtual and new relationships to prosthetic technologies in light of Sobchack's critique of Baudrillard?
- Consider art practices geared toward experience and altered bodies in light of Sobchak's critique.

Session 24

Recollections (Conclusion)

Instructor: Margaret Dikovitskaya

(Discussion among all participants – 50 min.)

Question: What we learned and what we didn't (could not, did not want to) learn?