Course Description:
This seminar will explore the evolution and practice of the emerging field of study known as Visual Culture, particularly as it has been formed in the disciplines of Art History and Cultural Studies. How has the concept of vision been determined historically? How does modern vision intersect with cultural questions of gender, race, and class? How do institutions and ideology shape visual perception? What potentials and limitations does the practice of Visual Culture impose? Seminar discussions will explore these questions through a sustained engagement with selected texts and visual objects.

Grading Criteria:
This seminar emphasizes the development of students’ skills of critical analysis in both oral and written forms. The course is centered around weekly debate of ideas and issues raised by the assigned readings. Each student must be prepared to make an active and thoughtful contribution to seminar discussions each week. To that end, each member of the group will sign up to lead one seminar discussion, while a second student will sign up to prepare additional comments and response. A third student will be responsible for taking notes, as well as presenting and distributing a précis of those notes to the group in the following week. Each member of the group will serve in each of these three roles once during the semester.

The written component of the course is designed to complement the focus on seminar discussion. Each student will hand in two 5-7 page responses to the readings assigned, one for the week he or she leads the discussion and one for the week he or she provides additional response to discussion. Each student will also turn in one written précis. All final written material is due on the day it is presented in class. The percentage of the final grade for each aspect of the course is:

Leadership of one seminar discussion and 5-7 page paper: 25%
Response to one seminar discussion and 5-7 page paper: 25%
Presentation of one written précis of seminar discussion: 10%
Regular participation in weekly seminar discussions: 40%

Because regular, active participation in seminar discussion is the primary basis for evaluation, students must have read all of the assigned readings for that week and come to the seminar prepared to discuss their responses and questions raised by the readings. To that end, each student should bring their own printed copy of each of the readings with their notes. Handing in notes will become a required component of the participation grade, should it become necessary to facilitate discussion. Any unexcused absence will adversely affect one’s participation grade.
Required Texts:


Selected essays available in electronic form from the Morris Library catalogue ("ILLINET") and Electronic Reserve system ("ER").

General Course Information:
This is an upper-division seminar designed for mature and self-motivated students. Each member of the course is expected to act in accordance with SIUC’s Student Conduct Code, and should familiarize themselves with its standards for academic honesty and ethical conduct (available online at www.siu.edu/~docedit/policies/conduct.html). Plagiarism – the unacknowledged and/or unauthorized use of another person’s intellectual property – may result in failure of the assignment and/or the course and may be referred to the University for disciplinary action.

All efforts will be made to accommodate the needs of students who have disabilities that have been documented by staff at SIUC’s Disability Support Services or the Achieve program. Students who have need of special arrangements should provide me with written documentation of their needs by the second week of class so that the necessary accommodations can be made promptly.

All written work must be turned in on the day it is presented. I will not accept late papers unless specific arrangements have been made well before the presentation date. Written work must conform to standard academic formatting (i.e.: typed, double-spaced, neatly printed, margins not to exceed 1.25” on any side.)

Office Hours:
I warmly encourage each student to take advantage of my office hours to carry on further discussions of material covered in lecture or the readings, or to address any problems or questions relating to this course. My office hours are on Mondays, Tuesdays, and Wednesdays from 11:45 – 1:45 p.m. in Allyn 006D. If this time does not fit your schedule, please contact me for a separate appointment.
Schedule of Readings:

Section One: Visuality

Week One. 17 January: Introduction

Week Two. 24 January: Situating Visual Culture


Scott Heller, “What are They Doing to Art History?,” ARTPnews vol. 96 no. 1 (January 1997): 102-105. [ER]


Week Three. 31 January: No Class – Writing Week

Week Four. 7 February: Practices of Looking: Iconography vs. Semiotics


**Week Five.  14 February: Historicizing Visuality: The Renaissance**


Adrian W.B. Randolph, “Gendering the Period Eye: Deschi da Parto and Renaissance Visual Culture,” *Art History* vol. 27 no. 4 (September 2004): 538-562. [ILLINET]

**Week Six.  21 February: Historicizing Visuality: The Enlightenment**


Michael Baxandall, “Pictures and Ideas: Chardin’s A Lady Taking Tea,” from *Patterns of Intention: On the Historical Explanation of Pictures* (New Haven: Yale University Press, 1985), 74-104. [ER]


**Week Seven.  28 February: Historicizing Visuality: Modernity**


Michel Foucault, “Panopticism,” in Hall and Evans, 61-71.


Martin Kemp, “Seeing, Knowing, and Creating,” in *The Science of Art: Optical Themes in Western Art From Brunelleschi to Seurat* (New Haven: Yale University Press, 1990), 221-257; 355-357. [ER]
Week Eight. 7 March: Post-Modernity: Originality and Reproduction


Week Nine. 14 March: Spring Break

Section Two: Culture: Identities

Week Ten. 21 March: The Body in Visual Culture


Lynda Nead, “Theorizing the Female Nude,” from The Female Nude: Art, Obscenity, and Sexuality (New York: Routledge, 1992), 5-33. [ER]


Week Eleven. 28 March: The Gaze


Week Twelve. 4 April: Race and Representation


Section Three: Culture: Institutions

Week Thirteen. 11 April: The Marketplace


Clement Greenberg, “Avant-Garde and Kitsch,” Partisan Review vol. 6 no. 5 (Fall 1939): 34-49 [ER]


**Week Fourteen. 18 April: The Street**


**Week Fifteen. 25 April: The Museum**

“The Problematics of Collecting and Display, Parts I and II” from Art Bulletin vol. 77 nos. 1 and 2 (March and June, 1995): 6-23; 166-185. [ILLINET]


**Week Sixteen. 2 May: Practicing Visual Culture**


Douglas Crimp, “Getting the Warhol We Deserve,” *Social Text* no. 59 (Summer 1999), 49-66. [ILLINET]