

C608 IMAGES AND CRITIQUE IN PUBLIC CULTURE
(Communication and Culture)

C701 SPECIAL TOPICS IN CULTURAL STUDIES
(Cultural Studies)

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COURSE OUTLINE

The course examines and assesses some contemporary critical thought about images, especially the role of images in politics. Rather than only pursuing various strategies for the critique of images that have become familiar as ideology critique, the course explores the possibility of thinking critically through images. It studies different types of images (in advertising, film, television, history and politics) through a variety of theoretical approaches (Marxist ideology critique, Benjamin's dialectics, semiotics, psychoanalysis, visual culture and rhetoric, and neuroscience). The course also addresses the following questions and issues: whether all types of images can be considered as a category; the relation between the visual and the verbal; the non-visual as well as visual character of images; the pertinence of iconoclastic hostility to images in society and politics; and the potential for critical thought by means of images. The course opens by problematizing the conception of images as only visual, leading to a deeper examination of the relation between words and images in democratic culture. It then examines the view that images ideological and hence a problem for politics and society, before turning around the opening negative assessment of images by looking at the ways in which media images might provide critical insight or induce critical thinking. We move on to some considerations of the imagistic nature of human thinking drawn from contemporary history of art, cognitive and neuroscience.

Seminar Timetable

Subject	Date
No seminar (APSA conference)	8/30/07
The Family of Images: Text & Image	9/6/07
The Iconoclastic Tradition – Marx & Ideology	9/13/07
Images, Advertising And Semiotic Analysis	9/20/07
Lacan: Image and Identification in Film	9/27/07
Benjamin & Dialectical Images	10/4/07

Cinema & Criticism	10/11/07
Political Images & Television News	10/18/07
Hypertextual Art & Critical Citizenship	10/25/07
Non-art Images & Cognition	11/1/07
From Art History To Neuroscience	11/8/07
No class (NCA conference)	11/15/07
No class (Thanksgiving)	11/22/07
Student presentations	11/29/07
Student presentations	12/6/07

Reading list:

The required reading, listed below for each week, is generally a chapter or two from a few books. All the required reading has been placed on reserve in the Kent Cooper Room (although I also had to order a few items) and is also available ...

As you are not required to read any whole book, you do not *have* to buy any books for this seminar, but I have ordered some copies of the following books to Boxcar Books. I recommend that you buy the ones most relevant to your interests:

- W.J.T. Mitchell, *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986).
 Roland Barthes, *Image, Music, Text* (London: Flamingo, 1984).
 Kevin Michael DeLuca, *Image Politics* (New York: Guilford Press, 1999).
 James Elkins, *The Domain of Images* (Ithaca: Cornell University Press, 1999).
 Barbara Stafford, *Good Looking: Essays on the Virtue of Images* (Cambridge, MA: MIT Press, 1996).

Part 1 – The ‘Problem’ of Images in Politics

W.J.T. Mitchell argues that the hostility to images belongs to a long tradition of iconoclasm, of which Marx's notion of ideology and the subsequent project of ideology critique are paradigmatic modern episodes. The truth of images is said to be their inverse image, a truth that ideological criticism can reveal. The basic principles of this mode of criticism seem to be embedded in critiques of contemporary image or spectacle society, and requiring the cultural as well as political analysis. One of the directions taken in ideological criticism are semiotic approaches to images that ‘read’ them as texts composed of visual as well as verbal signs, attending to the complexity of images and the differences and similarities between verbal and visual signs. Our ‘case study’ for semiotics are advertising images. According to the psychoanalytic version of iconoclastic critique, images are dangerously powerful because of our identification with them through the imaginary. The subject’s image is its ideological identification with its object of desire, while the task of the psychoanalytic critique is to subject images to symbolization, through language, which we examine through film criticism.

SEMINAR 1: THE FAMILY OF IMAGES: TEXT AND IMAGE

As a way of introducing and framing the class, we look at W.J.T. Mitchell's effort to consider the range of images as a family, including visual as well as non-visual images. This leads him to consider why the relation between words and images is never an innocent question, but always an ideological one, as in his example of Lessing's essay on the Laocoon.

Required reading

W.J.T. Mitchell, *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986), Chapters 1 and 4.

W.J.T. Mitchell, *Picture Theory* (Chicago University Press, 1994), introduction. NX170.M58 1994

Secondary reading

Timothy Erwin, 'Modern Iconology, Postmodern Iconologies' in David Downing and Susan Bazargan (eds.) *Image and Ideology in Modern/Postmodern Discourse* (Albany: SUNY Press, 1991).

D. N. Rodowick, 'Paradoxes of the Visual' in *October* 77 (Summer 1996), pp. 59-62.

Further reading

Gotthold Lessing, *Laocoon: An Essay upon the limits of Poetry and Painting*, Ellen Frothingham (trans.) (New York: Farrar, Strauss and Giroux, 1969).

Culture, Theory and Critique. 44(1) (2003). Special issue on 'Image and Text'.

W. T. J. Mitchell, *The Language of Images* (Chicago: Chicago University Press, 1980).

Norman Bryson, *Word and Image: French Painting of the Ancien Regime* (Cambridge: Cambridge University Press, 1981).

E. H. Gombrich, *Image and Code*, Wendy Steiner (ed.) Ann Arbor, Michigan: Rackham School of Graduate Studies, 1981).

Dirk Van Den Berg, 'What is an Image and What is Image Power?' *Image & Narrative*, 8 (May 2004). Published on-line at www.imageandnarrative.be/issue08/dirkvandenbergh.htm

Word and Image is a whole journal dedicated to the topic of this week's seminar.

SEMINAR 2: THE ICONOCLASTIC TRADITION – MARX AND IDEOLOGY

Politics is said to have been subordinated to the marketing of parties and politicians by means of images, sound-bites and 'spin'. Media images thus appear to be a problem for politics, at least for democratic politics. The hostility to images belongs to a long tradition, of which Marx's notion of

ideology and the subsequent project of ideology critique are considered by W.J.T. Mitchell to be central modern episodes. The truth of images is said to be their reverse image or a reality concealed by the image, a truth or reality that ideological criticism can reveal. The basic principles of this mode of criticism seem to be embedded in critiques of contemporary image or spectacle society. Is Mitchell's characterisation of Marxist critique as iconoclastic fair, illuminating or relevant? And what happens when ideology critique is conducted by means of visual images, as in Berger's photographic essay?

Required reading

W.J.T. Mitchell, *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986), Chapter 6 'The Rhetoric of Iconoclasm', pp. 160-208.

Karl Marx and Friedrich Engels, *The German Ideology* (London: Lawrence & Wishart) C.J. Arthur (ed). From Part 1, Section A, 'Idealism and Materialism', from Section B 'Ruling Class and Ruling Ideas'. HX276.M2782 1974

Karl Marx, *Capital Vol. 1* (London: Penguin, 1976), chapter 1 'The Commodity', section 1 'The Two Factors of the Commodity' and section 4 'The Fetishism of the Commodity and its Secret'.

John Berger, *Ways of Seeing* (BBC and Penguin, 1972), Essay 7. (A classic modern example of iconoclastic critique which uses the photographic essay as its medium of critique). N7430.5 W39 1977 **We will view the TV version of this essay in class.**

Milan Kundera, *Immortality*. Translated by Peter Kussi. (New York: Harper Perennial, 1992), pp. 53-4 (fragment on sound-bites), p. 113-16 (beginning of section entitled 'Imagology').

Secondary reading

David Downing and Susan Bazargan (eds.) *Image and Ideology in Modern/Postmodern Discourse* (Albany: SUNY Press, 1991), pp.1-18.

Further reading

There is a vast literature on Marxism and ideology, so a couple of suggestions to get going are:

Michèle Barrett, *The Politics of Truth: From Marx to Foucault* (Cambridge: Polity, 1991). (A handy critique from a post-Althusserian perspective of the whole 'ideology critique' approach).

Terry Eagleton, *Ideology: An Introduction* (London: Verso, 1991).

Slavoj Žižek, 'The Spectre of Ideology' in Slavoj Žižek (ed.) *Mapping Ideology* (London: Verso, 1994). This volume also includes a number of 'classic'

essays on ideology, such as Louis Althusser, 'Ideology and Ideological State Apparatuses'.

Other good texts to refer to are:

Guy Debord, *Society of the Spectacle* (Detroit: Black and Red, 1983), especially Parts 1,2 & 9, which is also marked as § 1-53, 212-221. (A classic example of 1960s neo-Marxist critique of commodity culture and economics).

Guy Debord, *Comments on the Society of the Spectacle* (London: Verso, 1998).

Régis Debray, 'A Few Remarks Apropos the "Spectacle"', in Jon Thompson (ed.) *Toward a Theory of the Image* (Maastricht: Jan van Eyck Akademie, 1996), pp. 64-74.

Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley: University of California Press, 1993), pp.416-434 (about Debord).

Stuart Hall, 'The rediscovery of "ideology": return of the repressed in media studies', in Michael Gurevitch et. al. (eds.) *Culture, Society and the Media* (London: Methuen, 1982).

Sarah Kofman, *Camera Obscura: Of Ideology* (London: Athlone Press, 1998), section 1 'Marx-Black Magic'. (A Derridean reading of Marx's use of the metaphor of *camera obscura*).

Bruno Latour and Peter Weibel (eds) *Iconoclasm: Beyond the Images Wars in Science, Religion, and Art* (Cambridge, MA: MIT Press, 2002). Especially the introduction by Latour and 'Abraham and the Idol Shop of his father Terah', p. 38.

Bill Nichols, *Ideology and the Image* (Indiana University Press, 1981), especially chapters 1-3 (combines Marxist ideology critique with other critical tools that relate directly to images).

SEMINAR 3: IMAGES, ADVERTISING AND SEMIOTIC ANALYSIS

One of the directions taken by more recent ideological criticism are semiotic approaches to images that 'read' them as texts composed of visual as well as verbal signs, which thereby attend to the complexity of images and treat them as worthy of study in their own right. In this seminar we also continue with the themes of the differences and similarities between verbal and visual signs. Barthes' early semiology is supplemented by a more contemporary semiotic analysis of advertising images by Williamson. But a sample of piece of Barthes' later work indicates that the semiotic approach of ideology critique is in danger of overlooking the pleasure of the image.

Required reading

Roland Barthes, 'The Photographic Message', 'Rhetoric of the Image' and 'Change the Object Itself: Mythologies Today' in *Image, Music, Text* (London: Flamingo, 1984). PN37.B29 H4 1984

Roland Barthes, unnumbered page following p.x and 'Faraway' in *Empire of the Signs* (New York: Hill & Wang, 1982), pp. 3-4. DS821.B31713 1982

Judith Williamson, *Decoding Advertising: Ideology and Meaning in Advertising* (London: Marion Boyars, 1978). Chapters 1 & 2, and pp. 99-103. HF5821.W54

Secondary reading

Jonathan Culler, *Barthes* (London: Fontana, 1983).
Terence Hawkes, *Structuralism and Semiotics*. (London: Routledge, 1997).
Rick Rylance, *Roland Barthes* (Hemel Hempstead: Harvester Wheatsheaf, 1994).

Further reading

Roland Barthes, "Denotation and Connotation", in *Elements of Semiology*. (New York: Hill and Wang, 1973); pp. 89-94.
Guy Cook, *The Discourse of Advertising* (2nd. edn.)(London: Routledge, 2001).
Anne H. Cronin, *Advertising and Consumer Citizenship: Gender Images and Rights* (London: Routledge, 2000).
Umberto Eco, *A Theory of Semiotics* (Indiana University Press, 1996).
Fred Inglis, *The Imagery of Power: a Critique of Advertising* (London: Heinemann, 1972).
Gunther Kress and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design* (London: Routledge, 1996), especially the introduction and chapter 1.
This is an attempt to rework semiotics into a social science.
Judith Williamson, *Consuming Passions: The Dynamics of Popular Culture* (London: Marion Boyars, 1986).

SEMINAR 4: LACAN: IMAGE AND IDENTIFICATION

According to Lacan, subjectivity is not only based on an alienated identification of the subject's self through the gaze, but also on a distorted projection of the libido. The aim of the seminar is to investigate the subject's image as its ideological identification with its object of desire.

Required Reading

Lacan, Jacques. "The Mirror Stage as Formative of the Function of the I" [pp. 1-9] in *Ecrits: a Selection* (London: Tavistock, 1977). BF173.L14213 1977b
Lacan, Jacques. "Of the Gaze as Object Petit a", and "The Signification of the Phallus", in *The Four Fundamental Concepts of Psychoanalysis* (trans. Alan Sheridan), (New York: W.W.Norton, 1981) [pp. 67-105 + 311-22]. BF173.L146213 1981.
Zizek, Slavoj. "Why is Woman a Symptom of Man" and "Why is Suicide the Only Successful Act" [pp.31-45], in *Enjoy Your Symptom: Jacques Lacan in Hollywood and Out* (London: Routledge, 1992). BF109.L28 Z59 1992
Zizek, Slavoj. "The Paradoxes of Object Petit a" [pp.3-6], "The Phallic Anamorphosis" [88-97] and "Pornography, Nostalgia, Montage: a Triad of Gaze" [107-122] and "The Ideological *Sinthome*" [124-40] in *Looking Awry* (Cambridge, MA: MIT Press, 1991). BF175.4 C84 Z59 1991.

Secondary reading

Evans, Dylan: *An Introductory Dictionary of Lacanian Psychoanalysis*, London: Routledge, 1996.
Grosz, Elizabeth. "The Ego and the Imaginary" [pp.24-47], "Sexuality and the Symbolic Order" [50-80] and "Language and the Unconscious" [91-104], "The

Penis and the Phallus + There is no Sexual Relation" [pp.115-6 +137-9] in *Jacques Lacan: A Feminist Introduction* (Routledge: London, 1990)

Further Reading

Baudrillard, Jean. Ch. 2 (especially "L'horizon Sacree des Apparences" and "I'll be Your Mirror") from *Seduction* (Macmillan: London, 1990).

Baudrillard, Jean. "The Body, or the Mass Grave of Signs" in *Symbolic Exchange and Death* (Sage: London, 1993).

Lacan, Jacques. "The Signification of the Phallus" in *Ecrits: a Selection* (London: Routledge, 1979).

Zizek, Slavoj. "Why does the Phallus Appear?" [pp.113-148], in *Looking Awry* (London: MIT Press, 1991).

Zizek, Slavoj. *Everything you always wanted to know about Lacan (but were afraid to ask Hitchcock)*, (London: Verso, 1992)

Part 2 – Critical Political Images

Following Mitchell's suggestion that iconoclastic attitudes to images are ideological themselves, we turn to some appraisals of images that recognise their critical potential. Walter Benjamin suggests that collages of verbal historical or 'dialectical' images that relate our present to our past can provide critical insight into our present and Utopian future, providing an ideology critique of the consumerist 'dream-images' of commodity culture. Following from Benjamin's suggestion that cinema cannot simply be dismissed as 'mass distraction', we return to the question of how (film) images operate in politics and reassess whether images must always be subject to ideological criticism or whether they might be critical thought in themselves. We then move on to look at the potential for dissident social and protest movements to wage 'imagefare' through the corporate media, focussing on televised 'image events'.

SEMINAR 5: BENJAMIN AND DIALECTICAL IMAGES

Walter Benjamin is an ambiguous case in Marxist cultural criticism. On the one hand, he would seem to fit with his Frankfurt School contemporaries in offering tools for the ideology critique of the consumerist 'dream-images' or 'phantasmagoria' of commodity culture. On the other hand, he both suggests that there are some redeeming features in 'technologically reproducible' mass culture and that carefully constructed historical images that relate our present and our past can provide critical insight. Is Benjamin's writing of history as montage to create such 'dialectical images' iconoclastic? Benjamin also introduces another issue for the class, because he is very concerned with the problem of writing about images and seems to write by building collages of verbal images to produce the desired dialectical images. What are the relationships between the visual and the verbal, writing and image?

Required reading

Walter Benjamin, *The Arcades Project* (Cambridge, MA: Belknap, 1999), convolute 'N', 'The Theory of Knowledge, Theory of Progress', pp. 456-88. PT2603.E44 P33513 1999. Also, an earlier translation, in Gary Smith (ed.), *Benjamin:*

Philosophy, History, Aesthetics (Chicago: University of Chicago Press, 1989), pp. 43-83. (These are posthumously published fragments, so you are advised to look at some secondary and further reading).

Walter Benjamin, 'Paris, the Capital of the Nineteenth Century [Exposé of 1935]' in *The Arcades Project* (Cambridge, MA: Belknap, 1999), pp. 3-13. PT2603.E44 P33513 1999. Also in *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (London: Verso, 1983).

Walter Benjamin, 'Theses on the Philosophy of History', # V, VI, IX, XIV, XVII, in *Illuminations* (New York: Schocken, 1968), pp. 255, 257-8, 261, 262-63. PN514.B462.

Secondary Reading recommended for the seminar

Michael Jennings, *Dialectical Images: Walter Benjamin's Theory of Literary Criticism* (Cornell UP, 1987), Especially Introduction and Chapter 1.

Gary Smith, 'Thinking through Benjamin: An Introductory Essay', in Gary Smith (ed.), *Benjamin: Philosophy, History, Aesthetics* (Chicago: University of Chicago Press, 1989), pp. vii-xlii.

Secondary reading for further study

Miriam Bratu Hansen, 'Benjamin, Cinema and Experience: "The Blue Flower in the Land of Technology"', *New German Critique* 40, 1987, pp. 179-224.

Miriam Bratu Hansen, 'Benjamin and Cinema: Not a One-Way Street', *Critical Inquiry* 25(2) (Winter 1999).

Susan Buck-Morss, *The Dialectics of Seeing* (Cambridge, MA: MIT Press, 1989).

Susan Buck-Morss, 'Dream World of Mass Culture: Walter Benjamin's Theory of Modernity and the Dialectics of Seeing' in David Levin (ed.) *Modernity and the Hegemony of Vision* (Berkeley: University of California Press, 1993), pp. 309-38.

Susan Buck-Morss, 'Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay Reconsidered', *October* 62 (Fall 1992).

E. Cadava, *Words of Light: Theses on the Photography of History*. (New Jersey: Princeton University Press, 1997).

Howard Caygill, *Walter Benjamin: The Colour of Experience* (London: Routledge, 1998).

Stanley Cavell, "Remains to be Seen." *Artforum* (April 2000). [Review of the Arcades Project]

Terry Eagleton, *Walter Benjamin* (London: NLB, 1981).

Steve Giles, Chapter 5: 'Brecht, Adorno and Benjamin's Revisions to the Kunstwerk Essay' in *Bertolt Brecht and Critical Theory: Marxism, Modernity and the Threepenny lawsuit* (Bern: Lang, 1997).

Anke Gleber, Chapter 3: 'Passages of Flanerie: Kracauer and Benjamin' in *The Art of Taking a Walk: Flanerie, Literature, And Film in Weimar Culture* (New Jersey: Princeton University Press, 1999).

Esther Leslie, 'The Work of Art in the Age of Unbearable Capitulation', in *Walter Benjamin: Overpowering Conformism* (London: Pluto, 2000). Chapter 6, pp. 130-67.

E. Lunn, *Marxism and Modernism: An Historical Study of Lukács, Brecht, Benjamin and Adorno* (Berkeley: University of California Press. Chapter 7, 'Benjamin and Adorno: The Development of their Thought'.

Linda H. Rugg, Chapter 3: 'The Angel of History as Photographer: Walter Benjamin's Berlin Childhood around 1900' in *Picturing Ourselves: Photography & Autobiography* (Chicago: University of Chicago Press, 1997).
B. Witte, *Walter Benjamin: An Intellectual Biography* (Detroit: Wayne State UP).
Sigrid Weigel, *Body and Image Space* (London: Routledge, 1996).
Richard Wolin, *Walter Benjamin* (Berkeley, California UP, 1994).

Further reading

Walter Benjamin, *The Arcades Project* (Cambridge, MA: Belknap, 1999), especially convolutes A (Arcades), J (Baudelaire) and X (Marx).
Walter Benjamin, 'On Some Motifs in Baudelaire' and 'The Work of Art in the Age of Mechanical Reproduction' in *Illuminations* (New York: Schocken, 1968), pp. 155-200 and 217-51.
Walter Benjamin, 'The Paris of the Second Empire in Baudelaire' in *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (London: Verso, 1983), pp. 9-101.
Walter Benjamin, 'A Small History of Photography'; 'On the Mimetic Faculty' and 'On Language as Such and on the Language of Man' in *One-Way Street, and other writings* (London: Verso, 1979).

SEMINAR 6: CINEMA AND CRITICISM

Following from Benjamin's suggestion that cinema cannot simply be dismissed as 'mass distraction', we return to the question of how (film) images operate in politics and reassess whether images must always be subject to ideological criticism or whether they might be critical thought in themselves. Focusing on cinema in this session, we ask whether films can serve as the focus for the simultaneous public criticism of culture and politics. How much critical insight into our politics can we get by watching films?

Required reading

Michael Shapiro, *Cinematic Political Thought* (New York University Press, 1999), Introduction and Chapter 2 'Narrating the Nation'.

Required viewing

Lone Star (John Sayles, 1996). (DVD on order. Laser disc available in Kent Cooper room).

Further reading

Gilles Deleuze, *Cinema 2* (London: Athlone, 1989).
Ronald Bogue, *Deleuze on Cinema* (London: Routledge, 2003).

You might also want to look for alternative interpretations of the film, for example by using the MLA index.

SEMINAR 7: POLITICAL IMAGES AND TELEVISION

Not all critical theorists accept the view that images are generally a problem for politics, and that mediated culture and politics are on the side of capitalism and patriarchy. DeLuca's work on environmental groups, both local and transnational, that use direct action, shows how critical political action can be conducted by means of 'image events'. Such events can resist corporate control of the media, he claims, even though they are disseminated by them. They challenge hegemonic meanings of ideographs such as 'nature' or 'progress'. DeLuca's approach focuses on the visual rhetoric of resistance to hegemony in specific acts, rather than assuming that the character of popular culture itself contains forms of resistance.

Required reading

Kevin Michael DeLuca, *Image Politics* (New York: Guilford Press, 1999). Chapters 1, 5 & 6. GE195.D45 1999.

Further reading

(includes several pieces that offer a much more critical view of the news media).

Pierre Bourdieu, *On Television and Journalism*, (London: Pluto Press, 1998).

Kevin DeLuca and Jennifer Peebles, "From Public Sphere to Public Screen: Democracy, Activism, and the 'Violence' of Seattle", *Critical Studies in Communication* 19:2 (June 2002), pp. 125-51.

John Fiske, 'Popularity and the Politics of Information' in Peter Dahlgren and Colin Sparkes (eds.) *Journalism and Popular Culture* (London: Sage, 1992), pp. 45-63.

Bruce Gronbeck, 'Rhetoric, Ethics, and Telespectacles in the Post-Everything Age' in R.H. Brown (ed.) *Postmodern Representations*, (Urbana: University of Illinois Press, 1995). pp. 217-38.

John Hartley, *Popular Reality*, (London: Arnold, 1996).

Edward Herman and Noam Chomsky, *Manufacturing Consent: The Political Economy of the Mass Media* (New York: Pantheon, 2002). 2nd edition. Especially chapter 1, 'A Propaganda Model', pp. 1-34.

K. H. Jamieson, *Eloquence in an Electronic Age* (New York: Oxford University Press, 1988).

J. Lewis, *The Ideological Octopus: An Explanation of Television and its Audience* (New York: Routledge, 1991).

M. C. McGee, 'The "ideograph": A Link between Rhetoric and Ideology'. *Quarterly Journal of Speech* 66 (1980), pp. 1-16.

Margaret Morse. *Virtualities : television, media art, and cyberculture* (Bloomington: Indiana University Press, 1998).

Jon Simons, 'Aesthetic Political Technologies'. *Intertexts* Vol. 6, No.1 (2002), pp. 74-97. (Off-prints available from Jon).

Jon Simons, 'Governing the Public: Technologies of Mediation and Popular Culture', *Cultural Values* 6 (1&2) (2002), pp. 167-181. (Off-prints available from Jon).

Jon Simons, "Televisual Popular Politics: Diana and Democracy". In John Hall, Blake Stimson and Lisa Tamiris Becker (eds.) *Visual Worlds* (Routledge: London, 2005), pp. 44-55.

John Thompson, *The Media and Modernity*, (Cambridge: Polity, 1995).

Raymond Williams, *Television: Technology and Cultural Form* (London: Routledge, 2003).

Part 3 – Rethinking Images (and Words)

Continuing with the possibility that images can be the vehicle or form of political criticism and argumentation, we contrast that with views that only linguistic deliberation can provide the basis for reasoned political discourse, while considering hypertext art and the internet. We then look at some contemporary art history and neuroscience that identifies images (rather than language) as the basis of human cogitation and developments in cognitive science that apply such insights to the 'metaphorical' framing of political rhetoric. Instead of asking whether images are inimical to critical political thinking, the question becomes how images enact critical and conventional political ideas.

SEMINAR 8: HYPERTEXTUAL ART AND CRITICAL CITIZENSHIP

In this seminar we contrast Habermas' concern that since politics has been overwhelmed by the mass communications media, the possibilities for rational, public political discussion have been curtailed, with some of the hopes expressed about the sort of critical engagement that hypertext requires, as well as Al Gore's hopes for the internet as a public forum.

Required reading

Jürgen Habermas, *The Structural Transformation of the Public Sphere* (Cambridge, MA: MIT Press, 1989), chapter 1, pp. 1-5 'The Initial Question'; chapter 4, 'The Basic Blueprint' and chapters 18-21 (pp. 159-210). HM24.H2713 1989.
Mary Hocks and Michelle Kendrick (eds), *Eloquent Images: Word and Image in the Age of the New Media* (Cambridge, MA: MIT Press, 2003). "Introduction" (pp. 1-5); Anne Wysocki, "Seriously Visible". PN93.5 E56 2003.
Al Gore, *The Assault on Reason* (New York: Penguin, 2007). Introduction and Chapter 9. E902.G67 2007.

Recommended Viewing

Tennessee Dixon, *Scrutiny in the Great Round* (on order).
Elliot Earl, *Throwing Apples at the Sun* (views on Mac only). N6494.M78 E27 1995.
(Kent Cooper room).

Secondary reading

C. Calhoun (ed.) *Habermas and the Public Sphere* (Cambridge, MA: MIT Press, 1992).
J. Curran, 'Rethinking the Media as Public Sphere' in P. Dahlgren and C. Sparkes (eds.) *Communication and Citizenship* (London: Routledge, 1991).
John Durham Peters, "Distrust of Representation: Habermas on the Public Sphere" *Media, Culture and Society*, 15 (1993), pp. 541-71.
Jon Simons, 'Ideology, Imagology, and Critical Thought: The Impoverishment of Politics', *Journal of Political Ideology* (2000), 5(1), pp. 81-103.

SEMINAR 9: NON-ART IMAGES AND COGNITION

In art history there has been a move to study non-art images, while paying particular attention to their graphic qualities. Non-art images, especially scientific ones, have high cognitive value, which feeds into a demand for visual literacy.

Required reading

James Elkins, *The Domain of Images* (Ithaca: Cornell University Press, 1999), chapters 1, 3 and 14. PN93.5 E53 1999.

Secondary reading

John Walker and Sarah Chaplin, *Visual Culture: An Introduction* (Manchester University Press, 1997). Chapter 8, 'Visual Literacy and Visual Poetics', pp. 111-27.

Further reading

Remaining chapters of Elkins, *The Domain of Images*.

James Elkins, *Visual Studies: A Skeptical Introduction* (New York: Routledge, 2003)

SEMINAR 10: THE INTELLIGENCE OF IMAGES: FROM ART HISTORY TO NEUROSCIENCE

The session's reading builds on and adds to the critique of iconoclasm, leading to the proposal to establish an interdiscipline of imaging. Moreover, the virtues of visualisation and the intelligence of visual images are explored, in connection with recent developments in the science of the mind.

Required reading

Barbara Stafford. *Good Looking: Essays on the Virtue of Images* (Cambridge, MA: MIT Press, 1996), introduction, Part 1 and conclusion. P93.5 S73 1996.

Antonio Damasio, *The Feeling of What Happens* (New York: Harcourt Brace, 1999), Appendix, pp. 317-35. BF311.D33 1999.

Antonio Damasio. 'Body, Brain and Mind' in *Looking for Spinoza*, (Orlando: Harcourt, 2003) pp. 183-220. QP401.D203 2003.

Further Reading:

Barbara Stafford. *Visual Analogy* (Cambridge, MA: MIT Press, 1999), especially chapter 4.

Bennett, M.R. and Hacker P.M.S, 'The cogitative powers', in *The Philosophical Foundations of Neuroscience* (Maldon, MA and Oxford: Blackwell Publishing, 2003), Chapter 6, pp. 180-198.

Howard Gardner, 'Mental imagery: A figment of the imagination?' in *The Mind's New Science: A History of the Cognitive Revolution* (Basic books), Chapter 11, pp 323-339.

Stephen M. Kosslyn, 'Imagery in perspective' in *Image and Mind* (Cambridge, MA: Harvard University Press, 1980), Chapter 11, pp 438-457.

Seminars 10 -11: Student presentations

Seminars

As well as being a forum to discuss the set reading, the seminars will include practical exercises in making basic versions of the sorts of images we analyse (e.g. the concept for a political campaign, a Benjaminian montage). One purpose of this sort of activity is to locate ourselves in the position of image makers as well as consumers. Students will all be expected to lead one seminar (including posing questions a week in advance of the seminar to help frame discussion, opening up the discussion with a short (10 minute) presentation) and providing visual and other examples as a basis for discussion. Toward the end of the course, students will present in seminars their ideas and plans for their course papers.

Grading

- 1) Seminar leadership and participation: 10%.
- 2) Seminar 'write-up': a critical assessment of the reading for a seminar and the discussion we had about it, of approximately 1,500 words. By negotiation, the 'write-up' can include the production of (an) image(s) and be of shorter word-length. 20%.
- 3) Paper proposal 10%
- 4) Class presentation 20%
- 5) Course paper: approx. 6-7,000 words, on any topic addressed by the course. By negotiation, the paper can include (or even consist of) the production of (an) image(s) and be of shorter word-length. Image production projects may also be undertaken by pairs or groups, by negotiation. 40%