Instructor: Nicole Ridgway

Class Time: M/W 3:30-4:45 PM

Venue: MIT 363

Course Outline:

What does it mean to see difference? How are relations of looking, and the determination of what gets to be visible, situated within social struggles for authority and legitimacy? What are the political stakes of images that mediate our recognition (and mis-recognition) of difference?

This interdisciplinary seminar will explore how visuality constructs our knowledge of the world and the other, and how it frames our experiences of ourselves. Through a diverse range of theorists and case studies, across a variety of times and places, we will look at how the visual shapes (and is shaped by) our social worlds, subjectivities, and histories. We will examine how the visual, broadly construed, is political -- how it delimits the real, the thinkable and the possible. We will also consider various art works and media productions that draw attention to our looking relations in order to disrupt our practices of seeing; work that alerts us to our taken for granted ways of visualizing difference, and that intervenes into how we are subjects and spectators.

Topics will include the construction of sexual difference in the field of the gaze; black visibility and co-implication of the visual and stereotypes; relations of looking in the photographic representation of colonial others; technological devices of looking and the emergence of the modern observer; and, the counter-visualization of history and difference.
Course Objectives and Learning Outcomes:

- To advance student's understanding of key approaches, concepts, critical debates and questions in contemporary theorizations of visuality, politics and difference.
- To introduce students to a variety of theorists, paradigms and analyses in the field of visuality studies.
- To familiarize students with both historical and contemporary aspects of visuality, to a range of case studies, and provide a sense of the variety of contexts and analyses that fall under the rubric of visuality, as it relates to politics and difference.

Students will, on completion of the course: have an understanding of how the visual is political, and how identity and knowledge are visually inscribed; have an increased ability to critically review and analyze visual texts and present these in a scholarly form; have a deeper understanding of the philosophical underpinnings of these analyses; and be able to apply these insights to their own scholarly and creative research.

Catalogue Description:

509 Visual Art Seminar: (Subtitled). 3 cr. U/G. Topics and critical issues in the modern and/or contemporary field of art. Student research and written/oral reports required. Retakeable with change in topic to 6 cr max. Prereq: jr st or cons instr.

Credit Hours Information:

This class meets twice a week for 75 minutes, for a total of 37.5 hours of required lecture time. You should expect to take at least 45 hours over the course of the semester reading the required texts. There is one assignment which you should expect to take at least 20 hours to complete, there are two assignments which you should expect to require at least 10 hours each, one that you should expect to require 15 hours, and one that that you should expect to require five hours each. All told, this class is likely to take 142.5 hours of your time.

Attendance:

All students are expected to come to class on time and having done their Required Readings. If for any reason you are not able to attend class, please be sure to contact me. If you will be missing more than two classes it is vital that you contact the department and myself in a timely manner. Students who are late for class will be marked as absent.

Readings:

All readings will be available either on E-Reserve or via the seminar D2L site, unless otherwise noted (if they are, for example, online).

Readings must be done for the week in which they are listed.
Assignments:

1. **Class Participation and Attendance**

   Attendance, the level of participation in in-class discussions; as well as contributions to online discussions and contributions to the online creation of collective “portfolio” of case studies, will all be taken into account for your grade. (The grade distribution will be as follows: 23 October - 5 points, 13 December - 5 points). Any class missed without documentation will lead to a 1/4 point reduction.

2. **Reading Reflections**

   A short response to the readings and class discussions (400-550 words UG/500-660 G) to be posted by Monday 9:00 a.m. of the following week in which we have discussed the readings.

   This should address the central argument, an aspect of the case studies explored that you find interesting, and any relationship you see to your life/studio practice. These Reading Reflections are worth 5 points each and constitute 30 points out of the total class grade. This means six reflections are required, that address any six of the readings over the whole semester. However, students may submit an additional two reflections to earn extra credit for up to 10 extra points. No reflections will be accepted after the due date. (30 points)

3. **Seminar Presentation**

   Each participant will be required to give a short in-class presentation of a case study (historical or artistic) or theorist/theoretical approach that exemplifies or expands our understanding of visuality, politics and difference.

   For Undergraduate students these presentations should be between 5 and 10 minutes, and for Graduate students the presentation should be between 10 and 15 minutes.

   The presentation must be concise and well structured, it must be supported by relevant visual materials, and clearly address how you see the work(s) or ideas are relevant the central topic of the seminar. Creative practitioners may use their own work if they feel it is appropriate. (10 points)

4. **Online Review Essay**

   Each participant will present online a review essay of one of the required readings or, in consultation with me, a key scholarly article that addresses a topic in your area of specific interest/research. Graduate students may chose to review a book or a series of articles (no more than three) that support the development of a single approach or case study.

   The review (1250-1500 words for Undergraduates and 1750-2000 words for Graduates) should state what the central thesis of the article is, it should summarize the reading’s key ideas, concepts and arguments, and show how these might be exemplified by a particular case study or in what context it’s framework/approach might be applied, and must address what might be “at stake” in the argument/analysis/method presented. Making connections between your article and others we have read and discussed is also important.

   The review must be intellectually coherent, conceptually engaging, and supported with appropriate visual material, while taking into account the format. Remember that your audience is not expected to “know” the article or the works that you are discussing, so a key component of the assignment is to ensure that we have sufficient information and descriptions for them to follow your discussion. (20 points)
5. Final Project Proposal

Students must submit a short proposal (1-2 pages without images/UG, 2-4 pages/G) describing their plans for the Final Project/Research Essay.

The Proposal should be a concise and coherent document that outlines what you are going to explore, what you think is important/interesting/worthy of investigation and how it relates to topics/questions/concepts raised in this class; or that addresses how you intend to think through, analyze, approach your project/research as well as describes what theorists, case studies, concepts, media or resources you think are relevant; and provides a preliminary structure and bibliography for the essay; or sketches, experiments, timelines and so on, for the creative research project. Proposals must be submitted on D2L and must be read by the entire class. (5 points)

6. Final Essay or Creative Project

Students may choose to submit a research essay (UG: 2000-2500 words, G: 3000-3500 words) on any topic that draws on the ideas and thinking covered in the class, but need not be limited to topics discussed in class. The essay must carefully referenced, proofread, show evidence of scholarly research, and may include images.

Or

Students may choose to write a full proposal for, or undertake to make a creative research project. This proposal or project may be undertaken individually or as a collaborative work. The proposal and/or project must relate to the issues and ideas addressed in the class. The proposed or actualized project or project in process may take any form you want and be in any media.

If undertaking a proposal, this must be professionally presented (as if going to a funding organization, which means, carefully edited, to the point, takes the reader into account, etc.) and, at minimum, must include a full artist’s statement, description of the project, prototypes/visual mockups/examples of the final work, timelines, budgets, relevant biographical information, as well as a section that explicates how this grows out of/responds to the class materials/discussions and the research (intellectual, art historical and so on) you have undertaken to inform your thinking for the project (UG: 8-10 pages, G:12-15 pages including images).

If you are going to present a creative project or a project in process, the project needs to be accompanied by documentation of the process/project and a reflexive report (equiv. 2 to 3 pages) that details your thinking, reading, and research, as well as the relevance to this class (as stated above for the proposal) and how the creative research has in turn influenced your practice. (25 points)

Mark Breakdown:

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<tr>
<th>Component</th>
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<tr>
<td>Class Participation</td>
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<td>Reading Reflections</td>
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<td>Seminar Presentation</td>
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<td>Review Essay</td>
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<td>Proposal</td>
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<td>Final Project</td>
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Grading:

Student’s grades will be based on the completion of assignments; their meeting of the expectations laid out above, and quality of the work submitted.

The numerical-letter scale I am working with is as follows:

A (95-100 points); A- (90-94 points); B+ (85-89 points); B (80-84 points); B- (75-79 points);
C+ (70-74 points); C (65-69 points); C- (60-64 points); D+ (55-59 points); D (50-54 points);
D- (45-49 points); F (0-44 points).

Consultations:

I will be available every week for individual consultations. I ask that you email me at least 24 hours in advance to make an appointment, or grab me before/after class to schedule a time for the following week. My email: ridgwayn@uwm.edu. I am also available online for consultations via D2L chat or Skype, although these should be scheduled too.

In addition to individual consultations, I will be holding two, entirely voluntary, group consultations to discuss in more detail, and to workshop ideas for, various assignments (Review Essay and Final Project Proposal/Final Project).

Please Note the Following Important Information:

UWM Policies and Procedures
The Policies and Procedures for academic misconduct, special accommodations for students with disabilities, accommodations due to religious observances, and for those called to active military duty; as well as for the policies on incompletes, discriminatory conduct, complaint procedures, and grade appeals can be found here: https://uwm.edu/secu/wp-content/uploads/sites/122/2016/12/Syllabus-Links.pdf

UWM strongly encourages its students to report any instance of sex discrimination, and employees who witness or receive any report of sex discrimination should report it to UWM's Title IX Coordinator (titleix@uwm.edu, uwm.edu/report, 414-229-7012).

The University of Wisconsin Milwaukee supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty, will work either directly with the student or in coordination with the Accessibility Resource Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.

Health Insurance
It is strongly recommended that all students have health insurance that includes emergency room and hospitalization coverage. Currently the UW system does not offer health insurance for domestic students. International Students can find coverage here: https://uwm.edu/cie/wp-content/uploads/sites/107/2018/08/UW-Milwaukee-Plan-Brochure2018-9.pdf

Mental Health Resources are available here: https://uwm.edu/mentalhealth/ and here: https://uwm.edu/norris/
Copyright
Copyright is a form of protection provided by the laws of the United States (title 17, U.S. Code) to the authors of “original works of authorship,” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to use their materials. You must get permission to use copyrighted original works of authorship if you plan to make your project available to the public in any way. For more on gaining permission: http://guides.library.uwm.edu/c.php?g=817256&p=5833184

UWM Help on Avoiding Plagiarism and Citation Styles can be found here: http://guides.library.uwm.edu/citationstyles

D2L Help
https://uwm.edu/cetl/services/learning-tech-commons/uwm-help-desk-d2l-support-request/
Class Schedule and Assignment Deadlines:

Wednesday 09/05: Introductions, Course Overview, Assignments and Expectations

Monday 09/10: Screening


Wednesday 09/12: Seeing the Other

Required Reading:

Reading Reflections Due Monday 09/17 9:00 am on D2L

Monday 09/17: Screening


Wednesday 09/19: The Exhibitionary Order

Required Reading:

Reading Reflections Due Monday 09/24 9:00 am on D2L

Monday 09/24: Thinking With (and Against) Stereotypes

Required Reading:

Wednesday 09/26: Thinking With (and Against) Visuality

Required Reading:

Reading Reflections Due Monday 10/01 9:00 am on D2L

Monday 10/01: The Centrality of the Eye

Required Reading:

Wednesday 10/03: Prosthetic Vision, Extended Subjects

Required Reading:
Crary, Jonathan "Techniques of the Observer." In *Techniques of the Observer: On Vision and
Reading Reflections Due Monday 10/08 9:00 am on D2L

Monday 10/08: Prosthetic Vision, Extended Subjects II

Required Readings:


Seminar Presentations:
1. ____________
2. ____________

Wednesday 10/10: Surveillance, Power, Truth

Required Readings:

Seminar Presentations:
1. ____________
2. ____________

Reading Reflections Due Monday 10/15 9:00 am on D2L

Monday 10/15: Photographic Evidence

Required Reading:

Seminar Presentations:
1. ____________
2. ____________

Wednesday 10/17: Space, Subjectivity, Knowledge

Required Reading:

Reading Reflections Due Monday 10/22 9:00 am on D2L

Monday 10/22: Dark Continents

Required Readings:
Seminar Presentations:
1. ______________
2. ______________

**Wednesday 10/24: Framing the Subject in/of Aesthetics**

Required Reading:

**Reading Reflections Due Monday 10/29 9:00 am on D2L**

**Monday 10/29: Visualising Difference**

Required Reading:

Seminar Presentations:
1. ______________
2. ______________

**Wednesday 10/31: Hyper-visibility**

Required Reading:

Screening:
Selection from *Paris is Burning*, dir. Jennie Livingston, (1990)

**Reading Reflections Due Monday 11/05 9:00 am on D2L**

**Monday 11/05: Hyper-visibility II**

Required Reading:

Seminar Presentations:
1. ______________
2. ______________
Wednesday 11/07: Visibility and Popular Culture

Required Readings:

Seminar Presentations:
1. __________________
2. __________________

Reading Reflections Due Monday 11/12 9:00 am on D2L

Monday 11/12: The Oppositional Gaze

Required Reading:

Seminar Presentations:
1. __________________
2. __________________
3. __________________
4. __________________

Wednesday 11/14: In-difference

Required Reading:

Seminar Presentations:
1. __________________
2. __________________

Voluntary Group Consultation about the Review Essay (5:00-5:45)

Reading Reflections Due Monday 11/19 9:00 am on D2L

Monday 11/19: Appropriation and Subversion

Required Reading:

*** 21-25 November Thanksgiving Recess ***

Reading Reflections Due Monday 11/26 9:00 am on D2L
Monday 11/26: Appropriation and Subversion II

Required Readings:

Birdsall, Elizabeth C. “Arne Svenson’s Queer Taxonomy.” *Gender & History*, 17.3 (2005): 769–792.

Seminar Presentations:
1. ______________
2. ______________

Wednesday 11/28: Screening


Review Essay Due on D2L Wednesday 11/28 on D2L 12:00pm

Voluntary Group Consultation about the Final Project/Proposal (5:00-5:45)

Reading Reflections Due Monday 12/03 9:00 am on D2L

Monday 12/03: Counter-Visuality

Field Trip to Haggerty Museum to see Sable Elyse Smith, Ordinary Violence

Proposal for Final Project/Essay Due on D2L Tuesday 12/04 at 9:00 a.m.

Wednesday 12/05: Proposal Workshop

Required Reading:
Read all of the proposals posted on D2L

Reading Reflections Due Monday 02/10 9:00 am on D2L

Monday 12/10: Seeing the Unspeakable

Required Reading:

Seminar Presentations:
1. ______________
2. ______________

Wednesday 12/12: The Politics of the Gaze and the Lens

Required Reading:
Final Reading Reflections Due Monday 12/17 9:00 am on D2L

Tuesday 12/18: Scheduled Exam: Final Project Presentations and Papers (10:00-12:00)
(All Papers, Proposals or Documentation due on D2L 9:00 am)

Just to give you some sense of the range of possible topics (broad and specific) that may be explored in your independent research and writing:

New media visuality and mobile subjectivities (social networking, You Tube, MMO’s etc)
Bearing witness (to violence, trauma etc)
Straight masculinity as spectacle
Outing whiteness
Images of class in the national archive
Globalization and the tourist gaze
The problem with staring
Landscape photography and the white gaze
Invisibility and disability
Political symbols and the imagination of the nation
Photographical and biological racism in America
The Invention of hysteria
Viewing the past and visualizing memory
Oppositional gazes, haptics, and affect
Science, objectivity and gendered metaphors
Urban space and classification
Surveillance in society
Advertising and commodity racism
Imaging the “natural” world
Voyeurism, spectatorship and Hollywood cinema
The medical gaze
The museum as a way of seeing
The politics of exhibiting cultures in World Fairs
The male pin-up
Re-directing the gaze in third world cinema
The Vietnam War Memorial
Race, gender and sexuality in The Crying Game
New Queer cinema
Empowering the eye in Daughters of the Dust
Racial masquerade in Princess and the Frog
Public gardens and the politics of looking
Visualizing War in images of counterinsurgency
Seeing AIDS and difference

The work of individual artists and creative practitioners: John Coplans, Jane and Louise Wilson, Janet Cardiff, Romare Bearden, James Luna, Felix Gonzalez-Torres, Fiona Banner, William Kentridge, David Claerbout, Cindy Sherman, Sophie Calle, Tracey Rose, Carrie Mae Weems, Pepon Osario, Adrian Piper, etc.