

PHIL 8340-005: Images
CRN 16339
Wed., 4:30-7:00pm, Classroom South 530
Spring 2013

Instructor: Professor Daniel Weiskopf
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Course description

This course will focus on a cluster of questions concerning the nature of images. How are images distinguished from other forms of representation? What does it mean for an image to depict something, or to be “realistic”? Do images express something essentially uncapturable in language, and how are images and text related? How are images and vision related, and how can we disentangle the biological and cultural influences on how we see and interpret images? How have the advent of photography and the “pictorial turn” in the culture shaped our interaction with images? What, if anything, is distinctive about photography as a practice of making images? We will address these questions as they arise with respect to a range of art and non-art images, particularly those from the sciences, religion, and practices of vernacular and technical image-making.

Course objectives

The goal of this course is to acquaint students with a portion of the contemporary discourse concerning images and depiction in philosophy, art history and theory, visual studies, science and technology studies, and related disciplines. Students will be expected to know the contents of the readings, and be able to explain and critique them orally and in writing. The aim is to equip students with the skills of writing and critical analysis necessary to conduct independent research into any of the topics covered.

Prerequisites

Graduate standing or permission of instructor.

Readings

There are two assigned books for the course:

Goodman, N. (1976). *Languages of Art* (2nd ed). Indianapolis: Hackett.

Gombrich, E. H. (2000). *Art and Illusion* (3rd ed). Princeton: Princeton University Press.

[*Note:* You may also use the 2nd edition of Gombrich, which is widely available used]

The rest of the readings, as well as other course materials, will be available from the course webpage, which is located on desire2Learn. The course syllabus provides a general plan for the course; deviations may be necessary.

Assignments

The points available for the class break down as follows (no extra credit):

Attendance & participation	5%
Reading responses	20%
Final paper	75%

Seminars are discussion-based. Accordingly, you will be graded on your *attendance and participation*. You are expected to arrive ready to talk about the readings in some depth, and to be a thoughtful, regular participant in discussion. I expect you to attend every class; missing more than one meeting may have a serious negative effect on your grade.

Reading responses are short written reactions to the texts assigned. They are to be no more than two pages long (in a normal 12-point font, double-spaced, with one-inch margins), and may take any form that reflects critical engagement with the material. For instance, you might sketch an objection to a line of argument, present a critical analysis of some term or concept that is central to a text, compare different texts in terms of their treatment of the same subject matter, or raise and explore possible questions for in-class discussion. You must submit at least 10 of these during the semester. They will be due no later than noon on the Tuesday prior to our class meetings.

The *final paper* is a research paper of between 3000 and 5000 words. In this paper you are expected to motivate, develop, and defend a substantial position of your own. The topic may be anything that we have covered in class, or that bears a plausible, well-motivated relation to the course content. You must meet with me to discuss your proposed final paper topic no later than 4/5/13.

Lateness policy

Late assignments will not be accepted without prior permission from the instructor. In case of illness, family medical emergency, or other major extenuating circumstances, arrangements can be made to move due dates. These arrangements must be made in advance, where possible. You must also provide adequate documentation when you are requesting permission to turn in an assignment late. If you hand in an assignment late without requesting prior permission, or without providing adequate documentation, I reserve the right not to accept the assignment. Assignments that are turned in late will be graded down by 1/3 of a letter grade per day.

Special accommodations

All efforts will be made to accommodate students with special needs, so long as sufficient notice is given. If you require special accommodations for lectures, papers, exams, or any other course component, you must contact me within the first week of class. You must also notify Disability Services (Student Center, 2nd floor, Suite 230, 404-463-9044, web: <http://www2.gsu.edu/disability>).

Attendance

We will meet for the entire scheduled time unless otherwise noted. Sale of recordings or transcripts of lectures and discussions is not permitted, although you may make such recordings for your own personal use. If you need to miss class for religious observances, you must notify

me in advance. I expect you to adhere to normal standards of good classroom behavior: cellphones silent, no loud personal conversations, snoring, etc.

Laptops and other electronic devices

Laptops and related electronic devices (iPads, Kindles, etc.) are permitted during class for course-related uses only.

Contact outside of class

Email is the main means of out-of-class communication. I will be sending updates on readings and assignments to your GSU email account throughout the semester. You are expected to check this account regularly. For in-person meetings I have regular office hours. If you cannot attend my scheduled office hours, email your question or comment, or schedule a meeting at another time. I will try to respond to email within a reasonable amount of time; however, immediate replies aren't guaranteed. If I haven't replied within 48 hours, re-send your message. Put the course name or number in the subject line of your emails.

Academic honesty

Plagiarism and other violations of the University's code of academic honesty will not be tolerated. ***The penalty for such violations is failure of the course.*** Further administrative action may also be pursued. If you are not certain what constitutes a violation of the code of academic honesty, it is *your* responsibility to consult the full text of the code, which is available at: http://www2.gsu.edu/~wwwdos/codeofconduct_conpol.html

Schedule of readings

We won't necessarily discuss all of these readings in a given week, but to help you manage your time and attention they are ordered roughly by how important they are.

Week 1: Representation, pictures, fakes (1/16)

Goodman, *Languages of Art*, Chs. 1-3

Week 2: Notations and understanding (1/23)

Goodman, *Languages of Art*, Chs. 4-6

Week 3: Image and illusion (1/30)

Gombrich, *Art and Illusion*, Chs. 1, 2, 6, 7

Week 4: Twofoldness and seeing-in (2/6)

Wollheim, "Seeing-as, seeing-in, and pictorial representation"

Wollheim, *Painting as an Art*, Lecture II

Wollheim, "On pictorial representation"

Wollheim, "In defense of seeing-in"

Week 5: Realism (2/13)

Hyman, *The Objective Eye*, Ch. 9

Lopes, "Pictorial realism"

Kulvicki, "Pictorial realism as verity"

Elkins, *On Pictures and the Words that Fail Them*, Ch. 2

Week 6: Images and icons (2/20)

Freedberg, *The Power of Images*, Ch. 14

Mondzain, *Image, Icon, Economy*, Ch. 3

Mondzain, "What does seeing an image mean?"

Koerner, "Icon and iconoclasm"

Week 7: Historicizing vision (2/27)

Crary, *Techniques of the Observer*, Chs. 1 and 3

Jay, "Scopic regimes of modernity"

Snyder, "Picturing vision"

Wartofsky, "Sight, symbol, and society"

Week 8: The [pictorial/visual/iconic] turn (3/6)

Mitchell, "The pictorial turn" and "What do pictures want?"

Belting, "Image, medium, body"

Latour, "What is iconoclasm?"

Week 9: Image versus text (3/13)

Mitchell, "Beyond comparison: Picture, text, and method"

Elkins, *The Domain of Images*, Chs. 5 and 6

Mitchell, "*Ut pictora theoria*: Abstract painting and the repression of language"

Nancy, *The Ground of the Image*, Ch. 5

Week 10: Scientific, medical, technical, and other "non-art" images (3/27)

Lüthy & Smets, "Words, lines, diagrams, images"

Knorr-Cetina & Amman, "Image dissection in natural scientific inquiry"

Beaulieu, "Images are not the (only) truth: Brain mapping, visual knowledge, and iconoclasm"

Toumey, "Truth and beauty at the nanoscale"

Cambrosio & Keating, "Of lymphocytes and pixels: The techno-visual production of cell populations"

Hopwood, "A history of normal plates, tables, and stages in vertebrate embryology"

Nasim, "Observation, working images and procedure: the 'Great Spiral' in Lord Rosse's astronomical record books and beyond"

Yoxen, "Seeing with sound: A study of the development of medical images"

Week 11: Index, code, and trace in photography (4/3)

Barthes, "Rhetoric of the image" and "The photographic message"

Krauss, "Note on the index, Parts 1 & 2" and "A note on photography and the simulacral"

Maynard, "The secular icon" and "Talbot's technologies"

Sekula, "The invention of photographic meaning"

Week 12: Photographic transparency (4/10)

Walton, "Transparent pictures" and postscripts

Snyder & Allen, "Photography, vision, and representation"

Currie, "Photography, painting, and perception"
Costello, "The question concerning photography"

Week 13: Photographic evidence and truth (4/17)

Walden, "Truth in photography"
Tagg, *The Burden of Representation*, Chs. 2 and 3
Ellenbogen, "Camera and mind"
Tucker, *Nature Exposed*, Ch. 1

Week 14: Art, post-art, and the limits of photography (4/24)

Solomon-Godeau, "Photography after art photography"
Wall, "Marks of indifference: Aspects of photography in, or as, conceptual art"
Fried, "Jeff Wall, Wittgenstein, and the everyday"
Elkins, *What Photography Is*, Ch. 4