



CMCI 686I

VISUAL COMMUNICATION

“the decisive moment, it is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as the precise organization of forms which gives that event its proper expression.” henri cartier-bresson

Course Description

In the contemporary communication landscape, the visual has overwhelmed the verbal. People develop online avatars, post profile pictures on Facebook, share images on YouTube and Flickr, and watch high-definition images on a smorgasbord of channels (even over-the-air broadcasters offer multiple viewing options due to new digital capabilities). Scholars argue that the individual perceives the visual at a different and more basic level than language. Visual Communication has evolved as a growing and vital area of communication inquiry to help interpret those visual messages, which includes both qualitative and quantitative research methodologies. Visual communication can be understood from several approaches: neurological (i.e. how the brain processes mental images), the impact of mediation on our comprehension process, cultural studies, visual rhetoric and aesthetics among them.

The seminar will include discussions and presentations of visual artifacts related to the weekly readings. Students will also offer presentations on specific books about visual communication issues. The course includes a term-long research project, presented either as a traditional research or in another format approved by the instructor.

Course meets Fridays from 9:00-11:30 a.m., in Armory 206A

Professor and Office Hours

Kathleen Ryan, Armory 1B35, T 303-735-2940 e kathleen.ryan@colorado.edu

Office Hours: Thursdays, 11am-1pm and by appointment.



Course Materials

REQUIRED READINGS

Barthes, Roland. 2010. *Camera Lucida: Reflections on Photography*. Geoff Dyer, editor, New York: Hill and Wang.
Hall, Stuart (editor). 2013. *Representation: Cultural Representations and Signifying Practices*. Thousand Oaks, CA: SAGE Publications.

Rose, Gillian. 2011. *Visual Methodologies: An Introduction to the Interpretation of Visual Methods*. Thousand Oaks, CA: Sage Publications.

Smith, Ken; Moriarty, Sandra; Barbatsis, Gretchen and Kenney, Keith (editors). 2005. *Handbook of Visual Communication*. Mahwah, NJ: Lawrence Erlbaum Associates.

RECOMMENDED READINGS

Heywood, Ian and Sandywell, Barry (editors). 2012. *The Handbook of Visual Culture*. London: Berg Publishers.
Manghani, Sunni; Piper, Arthur and Simons, Jon (editors). 2006. *Images: A Reader*. Thousand Oaks, CA: SAGE Publications.

Course reading materials from books/journals not on the required or recommended reading list can be found on the course Desire2Learn site as PDFs.

Course Assignments

VISUAL COMMUNICATION AND THE EVERYDAY WORLD (15% OF FINAL GRADE)

Over the course of the term, students are expected to bring in visual communication objects/artifacts to share with fellow class members.

Three times during Weeks 5 through 13, students will sign up to bring in a visual artifact related to the readings of the week. These artifacts can be photographs, films, music videos, paintings, things from the natural world: anything which engages your vision and speaks to the overall topic of the reading. You will sign up for your reading artifacts during the first class meeting.

MEETING WITH INSTRUCTOR (5% OF FINAL GRADE)

By the end of Week 4 (February 2nd), you should meet with me to discuss possible topics for your final project. In your final project, you will conduct either:

- a social studies-based analysis of one visual artifact from any time period, qualitative or quantitative in nature, which uses a visual studies approach to assess the text;
- a humanities-based detailed and sustained analysis of one visual artifact from any time period, in which you also assess your own psychic and perceptual investment in the object; or
- a creative project illustrating your understanding of a theoretical approach to visual communication.

The final project (see full description below) should not only be based on theories discussed in the course but also material from other visual scholars as appropriate. The idea isn't to simply give a synopsis of the various theories but rather to find those which will best help you to understand your object of analysis (or your creative project). You aren't expected to have your entire project planned by the meeting, but you should have an idea of what approach you would like to take and a general topic of research.

A second meeting will be held during class time in Week 15, in preparation for your final in-class presentations.

IN-CLASS PRESENTATIONS ON READINGS (10% OF FINAL GRADE)

Students will give a two presentations/lead discussions on non-assigned readings. You should select a book and chapter which is related to your final paper or creative project, and will sign up during your initial meeting with the instructor.

One week during Weeks 7 to 9, students will present on one of the books from the optional reading list or the selected bibliography (in consultation with the professor). Be prepared to spend approximately 1/2 hour



on your presentation, and be prepared to take questions from your fellow students. Your presentation should include visual artifacts.

During Weeks 12 and 13, students will present on one of the non-assigned chapters from either *The Handbook of Visual Communication*, or *The Handbook of Visual Culture*. Be prepared to spend approximately 20 minutes on your presentation, and be prepared to take questions from your fellow students. Your presentation should include visual artifacts.

FINAL PROJECT IN-CLASS PREVIEW (5% OF FINAL GRADE)

Bring a copy of your visual artifact or something which can illustrate your creative project to class on Weeks 5 (February 9th) and 12 (March 29th). During the class period each student will briefly (10-15 minutes) discuss what s/he will be looking at this term, what drew them to the artifact or project, and the theoretical/creative tools they hope to use to analyze it. THESE ARE NOT FINAL PRESENTATIONS. I fully expect your approach will change, and that you may add more theoretical tools as your project develops.

EXTENDED ABSTRACT WITH ANNOTATED READING LIST (15% OF FINAL GRADE)

During class on Week 6 (February 16th), you will turn in an extended abstract which will identify your visual artifact/text (with a photograph of the object, a film still, etc.) or describe your creative project. The abstract should be 3-5 pages long, double spaced. The abstract should outline your theoretical framework or creative approach (with a research question) and adequately describe your object of analysis or project (you may want to use the essay format below, looking at “abstract,” “introduction,” and “methods”). Your annotated reading list should include a minimum of 8 theoretical sources which you plan on using in your analysis to develop a theoretical framework of visual analysis, or a minimum of 8 theoretical/historical/technical/artistic sources you will use to develop your creative project (note: while popular publications like *The New Yorker*, *The Atlantic*, local newspapers or news blogs may offer good background information, they should not be included as theoretical sources; creative project sources have a bit more leeway but should be sources which can *directly* help you understand how to better create a final project). An annotated reading list includes a description of how the sources are relevant to the project, including a short summary of the key argument (eventually this would translate into a literature review). If you are having trouble identifying theoretical sources, consider readings from our course package, or those from the suggested bibliography, which follows this syllabus. You should also identify a potential journal or creative outlet for your research, which will help to determine your reference citation style.

IN-CLASS PRESENTATION ON FINAL PROJECT (10% OF FINAL GRADE)

During Week 16 (April 26th), students will present their preliminary findings from their analysis. You will have 12-14 minutes to summarize your research/creative project and your key findings (i.e. why what you're doing is important or original). At the end of each presentation, there will be a 10 minute time period for questions and answers from the class.

Your presentation should include:

- An introduction of your project/visual artifact for analysis
- A brief summary of your theoretical approach (or theoretical influence, for creative work)
- Your key findings (or what you did in your creative work)
- Video clips, photographs or other visuals to illustrate your project
- Why your work matters/your research is important

You can use a presentation program like PowerPoint or Keynote, or bring in a rough edit of your professional project (or some combination thereof). Make sure you have visual artifacts - this is an important part of your presentation.

You should have preliminary findings, in other words you need to complete a rough draft of your project/paper before your presentation and know what you expect the audience to take away from it. In addition to questions/comments from your classmates, I will also provide you with written comments/feedback on your presentation, including potential areas for additional research/project development before your final paper/project is due.



FINAL PAPER/PROJECT (35% OF FINAL GRADE)

Your final project is due by 10:00pm Tuesday, May 3rd (at the end of the final exam period for the course). If it is a research paper, it should follow the format of a traditional academic journal essay, depending upon discipline.

Academic essays for the social sciences, including communication, typically follow the format outlined below. Academic essays for the humanities include all of the elements below, but weave the analysis throughout the paper. The paper should be between 15-20 pages, not including references and illustrations. You should include illustrations of the artifact you are analyzing as well as any other items which help to cast light upon your analysis.

A social sciences, empirical approach would take the following format:

- **ABSTRACT:** In 250 words (approximately) you should summarize your research paper and its findings. This should not be the same as your extended abstract. If it is a research paper, in the last sentence, you should identify which academic journal you think might be an appropriate venue for your essay (this will also tell me - and you - the citation style you should be using)
- **INTRODUCTION:** In this segment, you should give a brief (2-4 paragraph) introduction to your paper, setting out your basic argument and what you will be analyzing in the course of the paper. This differs from the abstract in that it is more descriptive and is designed to draw the reader into the meat of your paper. It's often helpful to have a short description of your visual artifact in this section.
- **LITERATURE REVIEW:** This section summarizes what past researchers have said about your topic. It should be 3-6 pages long., It ends with your research question.
- **METHODS:** This section describes what material you are analyzing and how you will be looking at it. You should describe how you will be applying the theories used by past researchers in this section. It should be 2-3 pages long.
- **FINDINGS/DISCUSSION:** In this section you apply your theory to your visual artifact. What have you discovered? How does it compare to past research? Remember this paper should include a reflexive element, i.e. how you as a researcher react to this particular artifact. This section should be 5-8 pages.
- **CONCLUSION:** This section not only offers your paper's conclusion, emphasizing the strength of the research, but should also include what is missing (if appropriate). Saying what is missing isn't a sign of weakness, but shows that you as a researcher understand that you can't possibly look at every element related to this topic. What additional research can be done, if any, and how does your research contribute to scholarly knowledge. 1-2 pages.
- **PROPERLY CITE YOUR SOURCES:** Your sources should be cited appropriately according to the guidelines for your journal. Most communication journals use APA, but other disciplines use Chicago or MLA; some prefer in-text citations, while others demand footnotes or endnotes. Make sure your citation choice fits your journal's format.
- **YOUR PAPER SHOULD BE FOLLOW CERTAIN GUIDELINES.** Use appropriate grammar and spelling. Your writing should be clear and easily understood, written in standard English. Your paper should be double spaced, with one inch margins using 12 point type. At the top of the first page of your paper you should have the paper's title and your name, centered. Each subsequent page should have a "running head" in the upper right side of the page (in the header section) which consists of your last name, the first two to three words of your title, and the page number.

A humanities-based approach will include these elements, but woven clearly throughout the essay.

A creative project must demonstrate evidence of an equivalent amount of work and research. It will need to illustrate an understanding of the visual theories discussed in class. This can either be directly incorporated into the project, or be in a short "artist's statement" where you spend 3-4 pages discussing how your creative approach was influenced by visual theories discussed in class. Any creative project must be discussed with and approved by the professor. Suitable projects from past classes include: a blog where a student self-reflexively analyzes her visual editorial choices on a website she created, a photo-elicitation



experiment using both photographs and video, a short documentary film (15-20 minutes), an exhibition proposal/plan, or an interactive sculpture project which includes a detailed artist's statement. Keep in mind that while creative projects are welcomed, the class is not designed to provide the technical support found in typical production, studio or technology courses. In other words, if you choose a project, please make sure you have the chops to do it (or know someone who can help you out).

Electronic submissions are encouraged, if appropriate.

CLASS PARTICIPATION (5% OF FINAL GRADE)

This is not a lecture class. Students are expected to have completed the readings each week and participate in course discussions. This will help us to have a diverse perspective on visual communication issues.

Since class only meets once per week, students are allowed one unexcused absence without penalty. If you are sick or have a family emergency, notify the Professor via e-mail or telephone in advance of class that you will not be attending; when you return to class provide a doctor's note or another verification of your absence. If you are sick you must email any assignments due before class begins.

Scheduled activities will be considered on a case by case basis, but must be discussed with the professor a minimum of two weeks before the activity date. All other unexcused absences will impact the class participation grade.

Any student who misses three classes (excused or not) will drop one full grade. Any student who misses five or more classes (excused or not) will fail the course. If you have a temporary disability that prevents course attendance, see the section on "Disability" below for accommodation policies.

Grade Distribution

Grades will be weighted to reflect the above percentages. Individual grades will be available on the course Blackboard site.

95-100%	A
90-94.99%	A-
87-89.99%	B+
84-86.99%	B
80-83.99%	B-
77-79.99%	C+
74-76.99%	C
70-73.99%	C-
67-69.99%	D+
64-66.99%	D
60-63.99%	D-
Below 60%	F

Late Assignments

Unless you have a temporary medical condition verified by disability services (see section on "Disability" below), late assignments are not accepted. No exceptions.



Course Calendar

WEEK ONE - JANUARY 12TH INTRODUCTION

Reading: Sandra Moriarty and Gretchen Barbatsis, "From an Oak to a Stand of Aspen: Visual Communication Theory Mapped as Rhizome Analysis," in *Handbook of Visual Communication: Theory, Methods and Media*, ed. Ken Smith, Sandra Moriarty, Gretchen Barbatsis and Keith Kenney (Mahwah, NJ: Lawrence Erlbaum Associates, 2002), xi-xxii.

WEEK TWO - JANUARY 19TH HISTORICAL PERSPECTIVES

Reading: Barry Sandywell and Ian Heywood, "Critical Approaches to the Study of Visual Culture: An Introduction to the Handbook," in *The Handbook of Visual Culture* (London/New York: Berg, 2012), 1-56; Aristotle, "Thinking with Images," in *Images: A Reader*, edited by Sunil Manghani, Arthur Piper and Jon Simons (London, Thousand Oaks: SAGE Publications, 2006), 32; Thomas Hobbes, "Image and Idolatry," in *Images: A Reader*, 34-36; Immanuel Kant, "Representation and Imagination," in *Images: A Reader*, 45-47; Erwin Panofsky, "Studies in Iconology," in *Images: A Reader*, 86-91; John Berger, "Ways of Seeing," in *The Feminism and Visual Culture Reader*, ed. Amelia Jones (London/New York: Routledge, 2003), 49-52.

WEEK THREE - JANUARY 26TH METHODOLOGICAL APPROACHES, PART I

Reading: Gillian Rose, *Visual Methodologies: An Introduction to the Interpretation of Visual Methods*. (Thousand Oaks, CA: Sage Publications, 2013), Chapters 1-7, 1-188.

WEEK FOUR - FEBRUARY 2ND METHODOLOGICAL APPROACHES, PART II

Reading: Rose, *Visual Methodologies*, Chapters 8-11 & 13, 149-327, 345-349.
DUE: Meeting with professor.

WEEK FIVE - FEBRUARY 9TH THE ETHICS OF VISUAL RESEARCH

Reading: Richard Freeman, "Photography and Ethnography," in *Viewpoints: Visual Anthropologists at Work* ed. Mary Strong and Laena Wilder (Austin: University of Texas Press, 2009), 52-75; Frances Bonner, "Recording Reality: Documentary Film and Television," in *Representation*, 60-119; Julianne H. Newton, "Visual Ethics Theory," in *Handbook of Visual Communication*, 429-444; Rose, *Visual Methodologies*, Chapter 12, 328-344.
Due: Initial presentation of final project.

WEEK SIX - FEBRUARY 16TH PERCEPTION, RECEPTION, AND COGNITION

Reading: John Onians, with Helen Anderson and Kajsa Berg, "Neuroscience and the Nature of Visual Culture," in *The Handbook of Visual Culture*, 607-627; Karel Kleisner and Timo Maran, "Visual Communication in Animals: Applying a Portmannian and Uexküllian Biosemiotic Approach," in *Visual Communication*, ed. David Machin (Berlin/Boston: Walter de Gruyter GmbH, 2014), 659-676; Ann Marie Barry, "Perception Theory," in *Handbook of Visual Communication*, 45-62; Gretchen Barbatsis, "Reception Theory," in *Handbook of Visual Communication*, 271-294; Rick Williams, "Cognitive Theory," in *Handbook of Visual Communication*, 193-210.
DUE: Extended Abstract (3-5 pages) of final project plus annotated bibliography.

WEEK SEVEN - FEBRUARY 23RD SEMIOTICS AND VISUAL RHETORIC

Readings: Sandra Moriarty, "Visual Semiotics Theory," in *Handbook of Visual Communication*, 227-242; Ferdinand de Saussure, "Nature of the Linguistic Sign," in *Images: A Reader*, 105-107; Charles Sanders Peirce, "The Sign: Icon, Index, and Symbol," in *Images: A Reader*, 107-109; Sonja K. Foss, "Theory of Visual Rhetoric," in *Handbook of Visual Communication*, 141-152.
DUE: Student Book Presentation.

WEEK EIGHT - MARCH 1ST REPRESENTATION

Readings: Stuart Hall, "The Work of Representation," in *Representation*, 1-59; Stuart Hall, "The Spectacle of the 'Other,'" in *Representation*, 215-289.
DUE: Student Book Presentation

WEEK NINE - MARCH 8TH VISUAL CULTURE

Reading: Roland Barthes, *Camera Lucida*, ed. Geoff Dyer (New York: Hill and Wang, 2010).
DUE: Student Book Presentation



WEEK TEN - MARCH 15TH THE GAZE: GENDER AND VISION

Reading: Christine Gledhill, "Genre and Gender: The Case of the Soap Opera," in *Representation*, 335-390; Sean Nixon, "Exhibiting Masculinity," in *Representation*, 288-334.

WEEK ELEVEN - MARCH 22ND SPRING BREAK

No Class

WEEK TWELVE - MARCH 29TH AESTHETICS THEORY

Reading: Dennis Duke, "Aesthetics Theory," in *Handbook of Visual Communication*, 3-22; Herbert Zettl, "Aesthetics Theory," in *Handbook of Visual Communication*, 365-384; Dennis Duke, "Creative Visualization," in *Handbook of Visual Communication*, 23-42; Susan Sontag, "The Image World," in *Images: A Reader*, 249-253; Lisa Cartwright, "Art, Feminism and Visual Culture," in *The Handbook of Visual Culture*, 310-325.

DUE: Final project previews

WEEK THIRTEEN - APRIL 5TH VISION AND VISUALITY

Reading: Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations* (New York: Harcourt, Brace & World, 1968), pp 215-252; Jonathan Crary, from *Techniques of the Observer* (Cambridge: MIT Press, 1992), 97-136; Rosalind Krauss, "The Im/Pulse to See," from *Vision and Visuality* (Seattle: Bay Press, 1998), 51-78.

DUE: Student Chapter Presentations

WEEK FOURTEEN - APRIL 12TH VISUAL STUDIES

Readings: Henrietta Lidchi, "The Poetics and the Politics of Exhibiting Other Cultures," in *Representation*, 120-214; Kathleen M. Ryan, "Transparent and Mysterious: On Collecting, the Photograph and Tomio Seike," *Journal for Cultural Research* 11-4 (October, 2007), 285-303; Barry Sandywell, "Seven Theses on Visual Culture: Towards a Critical-Reflexive Paradigm for the New Visual Studies," in *The Handbook of Visual Culture*, 648-673; James Elkins, *The Object Stares Back: On the Nature of Seeing* (San Diego, New York: Harcourt, 1996), 11-45.

WEEK FIFTEEN - APRIL 19TH

Research Day.

Meetings with Professor about Final Paper/Creative Projects.

WEEK SIXTEEN - APRIL 26TH

Research Presentations.

FINAL PAPER/CREATIVE PROJECT DUE - MAY 3RD

Submit at the end of the final exam window (10:00 pm). Early submissions are welcome.



University of Colorado Policies

HONOR CODE

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at <http://www.colorado.edu/policies/honor.html> and at <http://honorcode.colorado.edu/>.

CLASSROOM BEHAVIOR

Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at <http://www.colorado.edu/policies/classbehavior.html> and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code.

DISCRIMINATION AND HARASSMENT

The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. The University of Colorado does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status in admission and access to, and treatment and employment in, its educational programs and activities. (Regent Law, Article 10, amended 11/8/2001). CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh>.

RELIGIOUS OBSERVANCE

Campus policy regarding religious observances requires that faculty make every effort to reasonably and fairly deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, I will make reasonable and appropriate accommodations for students who have conflict between religious observances and course evaluations. See policy details at http://www.colorado.edu/policies/fac_relig.html.

DISABILITY

If you qualify for accommodations because of a disability, please submit a letter to me from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671 or www.Colorado.EDU/disabilityservices. If you have a temporary medical condition or injury, see Temporary Medical Conditions: Injuries, Surgeries, and Illnesses guidelines under Quick Links at Disability Services website and discuss your needs with your professor.



Selected Bibliography

This is only a selected list of theoretical works on vision and visual communication in addition to the required and optional readings. You may find other readings which may also help with your understanding of visual communication. Several journals also often address issues from a visual perspective, including *Visual Communication Quarterly*, *Visual Communication*, *Visual Studies*, *Photographies*, *Journal of Visual Literacy*, *Journal for Cultural Research*, and *Image and Narrative* to name just a few. I've also uploaded a chapter from *The Handbook of Visual Culture* which offers additional bibliographic references, divided by research area.

- Arnheim, Rudolf. 2004. *Art and Visual Perception: A Psychology of the Creative Process*. Berkeley: University of California Press.
- . 2004. *Visual Thinking*. Berkeley: University of California Press.
- Barnes, Susan B., ed. 2007. *Visual Impact: The Power of Visual Persuasion*. New York: Hampton Press.
- Barry, Ann Marie. 1997. *Visual Intelligence: Perception, Image, and Manipulation in Visual Communication*. Albany: State University of New York Press.
- Barthes, Roland. 1981. *Camera Lucida: Reflections on Photography*. New York: Hill & Wang.
- . 1982. *Empire of Signs*. 1st American ed. New York: Hill and Wang.
- . 1978. *Image-Music-Text*. New York: Hill and Wang.
- Bataille, Georges. 1985. *Visions of Excess: Selected Writings 1927-1939*. Minn.: U of Minn. Press.
- Benjamin, Walter; and Hannah Arendt. 1969. *Illuminations*. New York: Schocken Books.
- Bergson, Henri. 1988. *Matter and Memory*. New York: Zone Books.
- Bloom, Lisa. 1999. *With Other Eyes: Looking at Race and Gender in Visual Culture*. Minneapolis: University of Minnesota Press.
- Brennan, Teresa & Martin Jay. 1996. *Vision in Context: Historical and Contemporary Perspectives on Sight*. New York: Routledge.
- Bryson, Norman. 1983. *Vision and Painting: The Logic of the Gaze*. New Haven: Yale University Press.
- Butler, Judith. 1997. *Excitable Speech: A Politics of the Performative*. New York: Routledge.
- Buszek, Maria Elena. *Pin-Up Grrrls: Feminism, Sexuality, Popular Culture*. Durham, NC: Duke University Press.
- Cassirer, Ernst, and Ralph Manheim. 1955. *The Philosophy of Symbolic Forms*. 3 vols. New Haven: Yale University Press.
- Crary, Jonathan. 1990. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge, Mass.: MIT Press.
- Damisch, Hubert. 1994. *The Origin of Perspective*. Cambridge, Mass.: MIT Press, 1994.
- Danto, Arthur C. 1993. *The Transfiguration of the Commonplace*. Cambridge, MA: Harvard University Press.
- Debord, Guy. 1995. *The Society of the Spectacle*. NY: Zone Books.
- Denzin, Norman K. 1995. *The Cinematic Society: The Voyeur's Gaze*. Thousand Oaks, CA: SAGE Publications.
- Derrida, Jacques. 1987. *The Truth in Painting*. Chicago: U Chicago Press.
- Doy, Gen. 2004. *Picturing the Self: Changing Views of the Subject in Visual Culture*. London: I.B. Tauris.
- Elkins, James. 1996. *The Object Stares Back: On the Nature of Seeing*. New York: Harcourt, Inc.
- . 1994. *The Poetics of Perspective*. Ithaca: Cornell University Press.
- Goffman, Erving. 1999. *The Presentation of Self in Everyday Life*. Gloucester, MA: Peter Smith Publishers.
- Fabian, Johannes. 1983. *Time and the Other: How Anthropology Makes Its Object*. New York: Columbia University Press.
- Foster, Hal, editor. 1988. *Vision and Visuality*. New York: The New Press.
- Foucault, Michel. 1995. *Discipline and Punish: The Birth of the Prison*. New York: Vintage.
- Fried, Michael. 1988. *Art and Objecthood*. Chicago and London: Univ. of Chicago Press, 1998.
- Friedberg, Anne. 2006. *The Virtual Window: From Alberti to Microsoft*. Boston: MIT Press.
- Haraway, Donna. 1990. *Simians, Cyborgs and Women: The Reinvention of Nature*. New York: Routledge.
- Heidegger, Martin. 1982. *The Question Concerning Technology, and Other Essays*. New York: Harper Collins.
- Higonnet, Anne. 1998. *Pictures of Innocence: The History and Crisis of Ideal Childhood*. New York: Thames and Hudson.
- Jay, Martin. 1993. *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. Berkeley and Los Angeles: University of California Press.



- Kleinberg-Levin, David Michael. 1993. *Modernity and the Hegemony of Vision*. Berkeley: University of California Press.
- Lacan, Jacques. 1978. *The Four Fundamental Concepts of Psychoanalysis*. New York: W.W. Norton.
- Lutz, Catherine A. and Collins, Jane L. 1993. *Reading National Geographic*. Chicago: University of Chicago Press.
- McLuhan, Marshall and Powers, Bruce R. 1992. *The Global Village*. New York: Oxford University Press.
- Merleau-Ponty, Maurice. 1968. *The Visible and the Invisible; Followed by Working Notes*. Evanston: Northwestern University Press.
- Metz, Christian. 1982. *The Imaginary Signifier: Psychoanalysis and the Cinema*. Bloomington, Indiana.
- Mitchell, William J. 2006. *What Do Pictures Want? The Lives and Loves of Images*. Chicago: University of Chicago Press.
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- Newton, Julianne. 2001. *The Burden of Visual Truth*. Mahweh, NJ: Lawrence Erlbaum Associates.
- Newton, Julianne and Williams, Rick. 2007. *Visual Communication: Integrating Media, Art, and Science*. Mahweh, NJ: Lawrence Erlbaum Associates.
- Panofsky, Erwin. 1991. *Perspective as Symbolic Form*. New York: Cambridge, Mass.: Zone Books & MIT Press.
- Pollock, Griselda. 1988. *Vision and Difference: Femininity, Feminism and Histories of Art*. NY: Routledge.
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- Sartre, Jean-Paul. 1956. *Being and Nothingness*. NY: Washington Square Press.
- Silverman, Kaja. 2000. *World Spectators*. Stanford: Stanford Press.
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- . 2004. *Regarding the Pain of Others*. New York: Picador.
- Stafford, Barbara Maria. 1994. *Artful Science: Enlightenment, Entertainment, and the Eclipse of Visual Education*. Cambridge, Mass.: MIT Press.
- . 1991. *Body Criticism: Imaging the Unseen in Enlightenment Art and Medicine*. Cambridge, Mass.: MIT Press.
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- Virilio, Paul. 1991. *The Lost Dimension*. New York, N.Y.: Semiotext(e).