

ART 6933 – Photography Seminar The Future of the Image and the Emancipated Spectator

Spring 2016
6 credits

Instructor: Sergio Vega
Periods: Monday 11-E2 (6:15 to 9:10 PM)
Classroom: FAD 329
Office Hours: Mondays 5:00 to 6:00 PM (by appointment only).
Office FAD 229 / phone: 352-281-7283

Course Goals and Objectives

The objective is for students to develop the standards of research, conceptualization and production expected from professional artists. In order to achieve this goal, it is crucial that students strive for developing an effective visual and critical vocabulary to substantiate their practice. Students will be required to produce a new body of work and to talk and write about it in relation to art history and contemporary art theories. Emphasis will be on the integration of studio practice and critical thought.

In addition, the goal of this course is to examine the past and current discourses of the image by focusing on how the theory of semiotics has produced a functional model for the interpretation of images while at the same time it appears to have introduced an unexpected range of limitations. It is expected that the theoretical investigations conducted in the context of the class will be employed by students to further develop their own artistic approach.

Methods of the Course

This course will consist on lectures, readings, class discussions of the readings, critiques of student work and individual consultations. In our weekly class critique sessions students will have the opportunity to receive feedback from classmates and instructors. Students will show their work in progress throughout the semester in this forum. For the final presentation it is expected that the work will be displayed in a finished condition as if it were installed in an exhibition open to the public. The strategies and forms of presentation are crucial for the appropriate reception of the projects. Students should set up studio visits with faculty individually. Everyone needs to meet with the instructor of record for this course at least once this semester.

Topical Outline

How can we make sense of images in contemporary culture? The critique of the image has been linked to the critique of the spectacle by disregarding the complex discursive realms of "imageness". Thus, in current discourses of contemporary art, *"the image"* remains a contested terrain that is fueled by an endless resurgence of contradictions. The topics covered in this course will revolve around the question of how visual meaning is made intelligible and experienced as affect through the viewing of images.

Special attention would be paid to Jaques Rancières' theory of the "Partition of the Sencible". "It is the image itself that has changed and art which has become a displacement between two image-functions – between the unfolding of inscriptions carried by bodies and the interruptive function of their naked, non-signifying presence... Photography became an art by placing its particular techniques in the service of this dual poetics, by making the face of anonymous people speak twice over – as silent witnesses of a condition inscribed directly on their features, their clothes, their life setting; and as possessors of a secret we shall never know, a secret veiled by the very image that delivers them to us." (Jacques Ranciére, *The Future of the Image*, pp 14-15)

Topics covered are:

- 1) Image, Resemblance, Hyper-resemblance
- 2) Dialectical Montage, Symbolic Montage
- 3) The emancipated Spectator

- 4) The Misadventures of Critical Thought
- 5) The Pensive Image

Books

The Future of the Image, Jacques Rancière, Verso, ISBN 13: 978-1-84467-297-4
The Politics of Aesthetics, Jacques Rancière, Continuum, ISBN 13: 978-0-8264-7067-6
The emancipated Spectator, Jacques Rancière, Verso, ISBN 13: 978-1-84467-761-0

Grading Criteria

- A) *Outstanding*: thoughtful and intelligent ideas presented in a clear, organized, and engaging manner, the final product has fine art exhibition quality, among the very best.
- B) *Above average - good*: the ideas are interesting and successfully presented; shows potential, but not necessarily distinctive; roughly equal in quality to the majority of work completed by other students, the final results can be improved.
- C) *Average - mediocre*: achieves the minimum requirements, but not particularly clear, successful or ambitious. Quality of the work is below that of most other projects submitted.
- D) *Unsatisfactory*: does not satisfy the minimum; generally unsatisfactory in terms of quality and clarity.
- F) *Failed*: The student did not complete a project.

Final grade is obtained by evaluations added in percentage
Artwork 60%
Attendance and participation 20%
Assigned presentations and critical papers 20%

Attendance policy

Classes like this are designed to give students the maximum personal attention, however they only succeed when students understand that each person is important to the community. Each student's unique voice is needed in discussions and critiques. Attending class is a vital part of learning the skills and concepts students need to enhance their expressive potential and artistic abilities.

Policy regarding make-up of late work, and missed critiques

It is the student's responsibility to make up missed class sessions or late work. Group critiques and class discussions cannot be repeated. Critique due dates demand the student's attendance.

Counseling

University Counseling Services/ Counseling Center
301 Peabody Hall
P.O. Box 114100, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: www.counsel.ufl.edu

If you are experiencing problems or difficulties with the academic requirements of this course you may also contact the Departmental Advisor in Fine Arts: +1 (352) 392-0207.
Further, the Dean of Students Office can assist you with a range of support services.
<http://www.dso.ufl.edu/supportservices/>

Students with Disabilities:

If you require accommodations because of a disability, please make an appointment during office hours so that we may discuss your needs in accordance with the UF official policy:
"Students requesting classroom accommodation must first register with the Dean of Students

office. The Dean of Students office will provide documentation to the student who must then present this documentation to the instructor when requesting accommodation.”

Academic Honesty

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

- Academic Honesty:

<http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

- Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

- Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

Health and Safety

1) The link below includes information and policies regarding health and safety in the School of Art and Art History at UF. <http://www.arts.ufl.edu/art/healthandsafety>