

PGY 4420C - Advanced Photography  
Image, Resemblance, Hyper-resemblance  
Fall 2020 / 6 credits

SAAH University of Florida

Instructor: Sergio Vega  
email: veryvega@ufl.edu  
Tuesday & Thursday E1-E3 (7:20 to 10:10 PM)  
Friday Period 2-7 (8:30 AM -2:45PM)  
Classroom: FAD 0329  
Office Hours: Tuesday 3:00 to 4:00 PM (virtual appointments).  
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 virtual 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 our contemporary cultural landscape? Where does the power of images reside? How is it that images replace experience and yet trigger a sense of knowledge and affect? 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 through what images simultaneously disclose and conceal. In addition, special attention will be given to the question of presence versus absence by taking into account the medium that lends the image its material support (the digital screen, the printed media, the photographic paper or the surface of the canvas among others) and the system of representation in which the image is inscribed *a priori* to afford its significance.

The readings will focus on Jaques Rancière's theory of the "Partition of the Sencible". Rancière's contribution to the field of image theory resides mostly in the identification of the functions of the image that he organizes in different realms or partitions of the sensible. The understanding of these realms is crucial for the fostering of artistic practice after the influential role semiotics had in the late 70's in the study of forms and modes of signification. "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 Rancière, *The Future of the Image*, pp 14-15)

As the backdrop to all scholarly research stands the archive. Appeal to ultimate truth, adequacy and plausibility in the work of the humanities and social sciences rest on archival presuppositions. "One of the main guiding forces behind the changing role of the archivist is the dialectic between objectivity and subjectivity in archival theory. As cultural and social expectations of archives change over time, so too does the role archivists play in creating and maintaining the adaptable archives" □ p. 132. Ridener sees a major shift in the most recent manifestation of archival theory and its application, especially in how records and their keepers are reviewed: "Archival paradigms of the past have dictated that archivists assume records were created as impartial products of a business or organization's work. The contemporary appraisal paradigm questions the infallibility of not only records, but also the records' creators" (pp. 133-134). And in that, we have much more theorizing to do. □ John Ridener, *From Polder to Postmodernism: A Concise History of Archival Theory* □ Duluth, MN: Litwin Books, LLC, 2009.

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 Intolerable Image
- 6) 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](http://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:**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

## **Academic Honesty**

The university's honesty policy regarding cheating, and plagiarism.

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Honor Code](#). Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

## **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>

## **Class Attendance**

Participation in class is necessary to achieve the course objectives. Students are expected to arrive on time and be prepared to participate in all activities.

Attendance is taken at the beginning of class. Students are considered tardy if they arrive after roll is taken. Students are permitted two absences without penalty; additional absences will reduce the final grade by one letter grade per occurrence. Three "tardies" will equal one absence.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

## **Online Evaluations**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). [Summaries of course evaluation results are available to students here](#).

## Regarding Online courses

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

## Campus Resources:

### Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#)

### Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

[Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

[Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources.

[Teaching Center](#): Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

[Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

On-Line Students Complaints: [View the Distance Learning Student Complaint Process](#).