



Institute of Art History

Exercise (BA/MA): Towards Digital Visual Studies. Exploring theories of vision and the image for the 21st century

Instructor: Dr. Darío Negueruela Del Castillo

Time: Wednesday, 10:15-12:00

Room: This course will be held digitally.

Course start: 24.02.20

Course number: 3432

Description:

Digital Visual Studies emerges as a promising field at the crossroads of visual culture, media theory, urban studies, visual cognition and latest advances in computer vision and applied AI. In this seminar, we will explore and question the digital image through a critical approach to key texts from a variety of authors and disciplines, applying 'close' and 'distant' reading as well as critical reading methods. Participants will individually read and give a presentation of selected texts, followed by a collective discussion. They will also learn to develop and use a pipeline for their connecting their ideas, inputs and references into their own knowledge graph. Only motivation and curiosity are required.

Assessment

The assessment is done through a continuous evaluation of the students in terms of participation, capacity for critical enquiry, attitude towards collaboration and sharing of ideas, inputs and feedback.

Workload: participation 10,5 h / reading 20 h

Introductory reading:

Session 1: Introduction

Elkins, James. 2013. 'An Introduction to the Visual Studies That Is Not in This Book'. In *Theorizing Visual Studies: Writing through the Discipline*, edited by James Elkins, Kristi McGuire, Maureen Burns, Alicia Chester, and Joel Kuennen, 3–16. New York: Routledge.

Manovich, Lev. 2020. *Cultural Analytics*. Cambridge, Massachusetts: The MIT Press.

– chapter: From New Media to More Media

Supporting literature

Brunet, François. 2013. '(Re)Defining Visual Studies'. *InMedia. The French Journal of Media Studies*, no. 3 (April). <https://doi.org/10.4000/inmedia.543>.

Session 2: Digital and Computational Approaches

Impett, Leonardo, and Franco Moretti. 2017. 'Totentanz. Operationalizing Aby Warburg's Pathosformeln'. *Pamphlets of the Stanford Literary Lab*, 11.

Joyeux-Prunel, Béatrice. 2019. 'Visual Contagions, the Art Historian, and the Digital Strategies to Work on Them'. *Artl@s Bulletin* 8 (3): 18.

Supporting literature

Rubinstein, Daniel, and Katrina Sluis. 2008. 'A Life More Photographic'. *Photographies* 1 (1): 9–28. <https://doi.org/10.1080/17540760701785842>.

Chávez Heras, Daniel, and Tobias Blanke. 2020. 'On Machine Vision and Photographic Imagination'. *AI & SOCIETY*, November. <https://doi.org/10.1007/s00146-020-01091-y>.

Thielmann, Tristan. 2018. *Early Digital Images. A Praxeology of the Display. Image – Action – Space*. De Gruyter. <https://www.degruyter.com/document/doi/10.1515/9783110464979-004/html>.

Kuhn, Virginia. 2018. 'Images on the Move'. In *The Routledge Companion to Media Studies and Digital Humanities*, edited by Jentery Sayers, 1st ed., 300–309. New York : Routledge, Taylor & Francis Group, 2018.: Routledge. <https://doi.org/10.4324/9781315730479-31>.

Impett, Leonardo, 2020. *Painting by Numbers*. Lausanne: EPFL

Session 3: Agency

Bredenkamp, Horst, and Elizabeth Clegg. 2018. *Image Acts: A Systematic Approach to Visual Agency*. 1 [edition]. Image Word Action = Bild Wort Aktion = Imago Sermo Actio 2. Berlin ; Boston: De Gruyter.

Ernst, Wolfgang, Harun Farocki, and Robin Curtis. 2004. 'Towards an Archive for Visual Concepts'. In *Harun Farocki*, edited by Thomas Elsaesser, 261–86. Working on the Sight-Lines. Amsterdam University Press.

Supporting literature

Sperlinger, Mike. 2018. 'Machine Learning, Laurent Montaron According to Mike Sperlinger'. *Fondation d'entreprise Pernod Ricard* (blog). July 2018. <http://fondation-pernod-ricard.com>. <https://www.fondation-pernod-ricard.com/en/textwork/laurent-montaron-mike-sperlinger>

PNCVideo. 2008. *PNCA+FIVE Idea Studio Featuring Jacques Rancière*. What Makes Images Unacceptable? <https://youtu.be/c-ULbgFkNZs>

Rancière, Jacques. 2009. *The Future of the Image*. 2nd ed. Verso.

Nathan Saucier , 2017. *Operational Images and the Interpretive Turn*. Master Thesis- Comparative Media Studies/Writing, MIT.

Session 4: Digital Art History

Klinke, Harald. 2020. 'The Digital Transformation of Art History'. In *The Routledge Companion to Dogotol Humanities and Art History*, 32–42. Routledge. <https://doi.org/10.4324/9780429505188-5>.

Bishop, Claire. 2018. 'Against Digital Art History'. *International Journal for Digital Art History*, July, No 3 (2018). <https://doi.org/10.11588/DAH.2018.3.49915>.

Supporting literature

Drucker, Johanna. 2013. 'Is There a "Digital" Art History?' *Visual Resources* 29 (1–2): 5–13. <https://doi.org/10.1080/01973762.2013.761106>.

Session 5: City and Space

Hoelzl, Ingrid, and Rémi Marie. 2016. 'Brave New City: The Image in the Urban Data-Space'. *Visual Communication* 15 (3): 371–91. <https://doi.org/10.1177/1470357216642638>.

Morello, Eugenio, and Carlo Ratti. 2009. 'A Digital Image of the City: 3D Isovists in Lynch's Urban Analysis'. *Environment and Planning B: Planning and Design* 36 (5): 837–53.
<https://doi.org/10.1068/b34144t>.

Supporting literature

Conroy-Dalton, Ruth, and Sonit Bafna. 2003. 'The Syntactical Image of the City: A Reciprocal Definition of Spatial Elements and Spatial Syntaxes'.

Hillier, Bill. 1996. *Space Is the Machine: A Configurational Theory of Architecture*. Cambridge University Press.

Lynch, Kevin. 1960. *The Image of the City*. MIT Press.

———. 1964. *Boston - Early 60s*. <https://www.youtube.com/watch?v=iXJcdjXvCYo>

M. L. Benedikt. 1979. 'To Take Hold of Space: Isovist and Isovist Fields'. *Environment and Planning B: Planning and Design* 6: 47–65.

Session 6: Critical Approaches

Offert, Fabian, and Peter Bell. 2020. 'Perceptual Bias and Technical Metapictures: Critical Machine Vision as a Humanities Challenge'. *AI & SOCIETY*, October. <https://doi.org/10.1007/s00146-020-01058-z>.

Crawford, Kate and Trevor Paglen. n.d. 'Excavating AI'. -. Accessed 27 January 2021.
<https://excavating.ai>.

Supporting literature

Malevé, Nicolas. 2020. 'On the Data Set's Ruins'. *AI & SOCIETY*, November.
<https://doi.org/10.1007/s00146-020-01093-w>.

Offert, Fabian. 2019. 'The Past, Present, and Future of AI Art'. The Gradient. 18 June 2019.
<https://thegradient.pub/the-past-present-and-future-of-ai-art/>.

Chávez Heras, Daniel. n.d. '1. Made by Machine: Introduction on Vimeo'. Accessed 18 February 2021. <https://vimeo.com/429123060>.

Session 7: Framing

Baxandall, Michael. 1988. 'The Period Eye'. In *Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style*, 2nd ed. Oxford Paperbacks. Oxford [Oxfordshire]; New York: Oxford University Press.

Sturken, Marita, and Lisa Cartwright. 2009. 'Image Power and Politics'. In *Practices of Looking: An Introduction to Visual Culture*, 2nd ed, 9–46. New York: Oxford University Press.

Supporting literature

Szendy, Peter, and Jan Plug. 2019. *The supermarket of the visible: toward a general economy of images*.