**Anth 508: Visual Anthropology**

**(100 marks / 4 credits)**

Visual Anthropology is a diverse and growing subfield in anthropology with research interests ranging from photography and ethnographic film to media analysis, studies of material culture, museum displays, engagements with hypermedia and more. Visual anthropologists are interested both in the cultural meanings of visual expressions, and in visually recording diverse cultural practices. Thus, there are two sides to visual anthropology: reception: the study of images produced by anthropologists and others; and production: the creation of image records by anthropologists themselves. This course introduces a series of key issues in Visual Anthropology and will focus on the areas of photography, film, and mass media.

**Intended Learning Outcomes (ILOs)**

Upon completion of the course students will be able to:

1. Demonstrate knowledge about conceptual vocabulary appropriate for the analysis of complex visual phenomena.
2. Analyze theories of the vision and visuality formulated by scholars in visual culture studies, art history, film and media studies, communication design and a range of other fields
3. Explores various forms of visual culture and the key ideas used to interpret it.
4. Show an understanding of the specificity of looking practices as social practices and the place of images in systems of social power.
5. Critically rethink the history of the visual and its role after digital turn.
6. Develop critical skills that inform their negotiation of life in a world where looking, images, and imaging practices make a difference.

**Course Learning Outcomes (CLOs)**

By the end of the course, students will have an understanding of the following key aspects of visual culture:

1. Basic concepts, ideas and principles of visual culture to the analysis of complex visual phenomena: representation, ideology, image icons, photographic truth, ideology, the concept of the spectator, the role of reproduction in visual culture, the mass media and the public sphere, consumer culture, and postmodernism.
2. Relevant theoretical perspectives to understand image and visual media.
3. How images - paintings, prints, photographs, film, television, video, advertisements, news images, the Internet, digital images, and science images - gain meaning in different cultural arenas.
4. How images travel globally and in distinct cultures, and how they become an integral and important aspect of our lives.
5. A range of cultural and representational issues like desire, power, the gaze, bodies, sexuality, ethnicity and methodologies like semiotics, marxism, psychoanalysis, feminism, postcolonial theory.

**1. An overview of visual anthropology:**

1.1 Introduction to visual anthropology

Banks, M and Morphy, H 1997 Rethinking Visual Anthropology. Yale University Press

Berger, J 1972 Ways of Seeing. London: Penguin 700BER

1.2 Anthropology, visual anthropology, visual system

Pink, S 2006 The Future of Visual Anthropology: Engaging the Senses. London and New York: Routledge.

1.3 The role of vision and image in ethnographic investigation

Sturken, M and Cartwright, L 2018 Practices of Looking An Introduction to Visual Culture, Newyork, Oxford University Press, Chapter -1

**2. The historical development of visual anthropology:**

2.1 Development visual anthropology as a subfield of anthropology

Hockings, Paul, (1975, 1995), Principles of Visual Anthropology. The Hague: Mouton de Gruyter [Comprehensive presentation of the field for professionals]

2.2 The position of visual anthropology within the wider field of anthropology.

Banks, Marcus and Howard Morphy, eds., (1997), Rethinking Visual Anthropology. New Haven: Yale University Press [Collection of chapters about recent developments in VA]

**3. Methods in Visual Anthropology:**

3.1 The state, place and nature of visual research

Rose, G 1998 Visual methodologies: an intro. to the interpretation of visual materials 701 ROS Marcus Bank 1997 Visual methods in social research. Social Research Update

3.2 Planning and Practicing Visual Methods in Social Science

Sturken, M and Cartwright, L 2018 Practices of Looking An Introduction to Visual Culture, Newyork, Oxford University Press, Chapter -5

3.3 The relationship between visual anthropology, film and photography, a brief history of the use of film and photography in anthropology

MacDougall, D. 1998 Visual Anthropology and the Ways of Knowing.In Trans-Cultural Cinema. MacDougall. Princeton, N.J.: Princeton University Press.

MacDougall, D. 2005 The Corporal Image: Film, Ethnography and the Senses. New Jersey: Princeton University Press.

3.4 Producing and representing knowledge through visual methods.

Pink, S 2010 Doing Visual Ethnography. Los Angeles and London: Sage Publication Ltd.

**4. The use of photography and film by anthropologists:**

4.1 Early ethnographic films: Ethnographic reconstruction of ‘exotic’ others.

Ruby, J 1975 Is An Ethnographic film a Filmic Ethnography? In the Anthropology of Visual Communication, Vol 2, No2.

4.2 Between exoticizing and documenting: Photography as ethnography,

Berger, J, (1972) Ways of Seeing, London: Penguin. 700 BER

Burgin, V. (ed) (1982) Thinking Photography, London: Macmillan. 770.1 THI

4.3 Analyzing photos: Conventions and methods, Image in ethnographic research, the ways to ‘read pictures’, Relation between image and text in ethnographic writing, Influence of the materiality of medium on our perceptions and understanding of the visual.

Szarkowski, J. (1980) The Photographer's Eye, London: Secker and Warburg W

4.4 Ways of seeing: The fiction of reality, producing ‘real’ on screen, Meanings of documentary, Effect the technology on representation and interpretation

Szarkowski, J. (1980) The Photographer's Eye, London: Secker and Warburg W

4.5 Photography: The power of photography. Photography and fieldwork. Ethnographic photographs. Photography and capturing social reality.

Banks, Marcus, (2001), “Visual Research Methods” London, SAGE Publications Ltd

Wells, L. (ed.) (1997) Photography: a critical introduction, New York: Routledge

4.6 Film: Defining ethnographic film, Film as a category of ‘ethnographic’, Video/film a medium for ethnographic research and representation.

Defining realism, Defining documentary, Ethnographic film and documentary realism.

Loizos, P 1993 Innovation in ethnographic film From innocence to self-consciousness, The University of Chicago Press, Chicago

Banks, Marcus and Jay Ruby, (2011), Made to Be Seen: Perspectives on the History of Visual Anthropology. Chicago: University of Chicago Press, Chapter-7

**5. Visual Culture:**

5.1 Visual Culture, Studying visual culture, Narrating visual culture

Mirzoeff, N. 1998 The Visual Culture Reader. London and New York: Routledge.

5.2 A genealogy of visual culture: from art to culture

Hatcher, E. (1985) Art as Culture: an introduction to the anthropology of art, Lanham [Md.]: University Press of America.

Layton, R. (1991) The anthropology of art, Cambridge: Cambridge University Press.

5.3 Visual culture and everyday life

Sturken, M and Cartwright, L 2018 Practices of Looking An Introduction to Visual Culture, Newyork, Oxford University Press, Chapter -6

5.4 Virtuality: Virtual bodies, virtual spaces

Banks, Marcus and Jay Ruby, (2011), Made to Be Seen: Perspectives on the History of Visual Anthropology. Chicago: University of Chicago Press, Chapter-5

5.5 Race and identity in colonial and postcolonial culture: Visual colonialism, Visualizing race and identity, Identity and transculture

5.6 Gender and sexuality: The gaze and sexuality, Queering the visual, Technobodies/Technofeminis

Sturken, M and Cartwright, L 2018 Practices of Looking An Introduction to Visual Culture, Newyork, Oxford University Press, Chapter -5

**6. Pornography**

**7. Visual Manifestation/ Visual Texts/Visual Manipulation:**

photograph, selfies, film, documentary, painting, sculpture, advertisement, cartoon, graphic arts, sketch, pictogram, digital/hyper media (CD-Rom, DVD, website, you tube, web mail, face book and other social media, multimedia combining printed words, photographs, and motion pictures), museum object, art, artifact, gesture, dress, body adornment as a cultural phenomenon, dance, drama, mime and other performing arts, architecture, and other natural and constructed /built environments.

**8. The Future of visual anthropology.**

Pink, Sarah 2006 The Future of Visual Anthropology: Engaging the Senses. London and New York: Routledge.

**Suggested viewing:**

Nanook of the North, L Flaherty, 1922

The Ax Fight (1971) Asch, T. (Dir.) and Chagnon, N. Film

In and Out of Africa (1993) Barbash, I. and Taylor, L.