

Chapter 1 : Visual literacy (edition) | Open Library

The essays gathered here examine a host of issues surrounding "the visual," exploring national and regional ideas of visuality and charting out new territories of visual literacy that lie far beyond art history, such as law and chemistry.

University of Manchester, M. Hebrew University of Jerusalem, After moving back to England in , I directed an interdisciplinary Masters program in Critical Theory and Cultural Studies at the University of Nottingham until . A position in the Department of Communication and Culture drew me to Indiana University, Bloomington, and when the department was dissolved in I split my position between the Media School and the Political Science Department. Teaching My undergraduate teaching is focused on the relationship between media, popular culture and politics, images in public culture, images of war and peace, and Israeli politics. Media, Culture and Politics , Words and Images in Politics and Culture , Public Culture and Popular Culture My graduate seminars address relationships between aesthetics and politics, image critique, the intersections between media, political and cultural theory, and close reading of texts. Images and Critique in Public Culture , , Aesthetics and Politics Research Many of my research publications can be found online at Academia. I subsequently expanded my expertise to include cultural and media theory and analysis. Since I have published a series of essays about the complex relationships between democratic politics and media, popular culture and politics, politics and aesthetics, governmentality and technology, and the constitution of political subjectivities. This accumulative project began as an effort to recuperate aesthetics in political theory, which has often been antipathetic to the aestheticization of politics. Political images have become the focus of my work on the blending of democratic politics and mediated culture. Feeling a need to anchor my theoretical interest in political imagery in concrete politics, I turned my long-standing concern for Israeli-Palestinian politics into a scholarly focus. In the summer of I began a funded study of Israeli images of peace that has a novel interdisciplinary approach to the notion of political imagery, drawing from scholarship in the fields of political theory, media studies, visual studies, political marketing and art history. I treat images as abstract, complex condensations of an assemblage of cultural and historical associations, manifested through visual and other media and public discourses. August 1, online publication. Issues in Contemporary Jewish History 5 , pp. Images of Peace in the Israeli Peace Movement. Representations of Peace and Conflict Palgrave-Macmillan: Basingstoke, , pp. Contemporary Critical Theorists edited. In James Elkins ed. New York, , pp. London, , pp. From Lacan to Said edited. Edinburgh University Press, In John Corner and Dick Pels eds. Media and the Restyling of Politics Sage: Technologies of Mediation and Popular Culture. The Background to Contemporary Critical Theory edited. The Impoverishment of Politics. Foucault and the Political Routledge:

Chapter 2 : Table of contents for Visual literacy

--Four fundamental concepts of image science / W.J.T. Mitchell --The remaining 10%: the role of sensory knowledge in the age of the self-organizing brain / Barbara Stafford --Nineteenth-century visual incapacities / Jonathan Crary --From visual literacy to image competence / Jon Simons --The visual complex: mapping some interdisciplinary.

The visual material and issues treated in class discussions will be broad-ranging. Course participants should be aware that discussion topics and visual material may reach well beyond those conventionally treated in art history and communications lectures. A survey of the lecture titles below will indicate the general spectrum of topics to be addressed. Students should thus be prepared to look, read, think critically and speak up! Please note that there are two course texts to be purchased listed below. As the course progresses students will also be asked to consult relevant web sources. These will also constitute a course requirement. The required course texts available at the bookstore are: Mitchell, *What do Pictures Want? The Lives and Loves of Images*, Chicago, The final grade for this course will derive from three pieces of work. There will be one in-class test, one take-home test and a final examination. The marking scheme for each is listed below. Please be aware that a guideline for the take-home test, including information on late penalties and the correct procedures for submission, will be distributed in class on May 12, The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check their McMaster email and course websites weekly during the term and to note any changes. This policy protects confidentiality and confirms the identity of the student. Instructors will delete emails that do not originate from a McMaster email account. Extensions or other accommodations will be determined by the instructor and will only be considered if supported by appropriate documentation. If you are unable to use the MSAF, you should document the absence with your faculty office. In all cases, it is YOUR responsibility to follow up with the instructor immediately to see if an extension or other accommodation will be granted, and what form it will take. There are NO automatic extensions or accommodations. You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity. Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behaviour can result in serious consequences, e. It is your responsibility to understand what constitutes academic dishonesty. Improper collaboration in group work. Copying or using unauthorized aids in tests and examinations. Students should be aware that, when they access the electronic components of this course, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor. The University provides a variety of support services to help students manage their many demands. Reference librarians can provide invaluable research assistance. The McMaster grading scale may be consulted at: All readings are taken from the course texts: *The Lives and Loves of Images*. *The Ends of American Photography: What Do Pictures Want? Picturing the Unseen W*.

Chapter 3 : Visual Literacy

Jon Simons graduated in Politics and Modern History at Manchester University, England, where he grew up. He moved to Israel in , where he completed an MA and PhD in Political Science at the Hebrew University, Jerusalem.

The visual material and issues treated in class discussions will be broad-ranging. Course participants should be aware that discussion topics and visual material may reach well beyond those conventionally treated in art history and communications lectures. A survey of the lecture titles below will indicate the general spectrum of topics to be addressed. Students should thus be prepared to look, read, think critically and speak up! Please note that there are two course texts to be purchased listed below. As the course progresses students will also be asked to consult relevant web sources. These will also constitute a course requirement. The required course texts available at the bookstore are: Mitchell, *What do Pictures Want? The Lives and Loves of Images*, Chicago, The final grade for this course will derive from three pieces of work. There will be one test, one assignment and a final examination. The marking scheme for each is listed below. Please be aware that a guideline for the assignment, including information on late penalties and the correct procedures for submission, will be distributed in class on September 12, The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check their McMaster email and course websites weekly during the term and to note any changes. This policy protects confidentiality and confirms the identity of the student. Instructors will delete emails that do not originate from a McMaster email account. Extensions or other accommodations will be determined by the instructor and will only be considered if supported by appropriate documentation. If you are unable to use the MSAF, you should document the absence with your faculty office. In all cases, it is YOUR responsibility to follow up with the instructor immediately to see if an extension or other accommodation will be granted, and what form it will take. There are NO automatic extensions or accommodations. You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity. Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behaviour can result in serious consequences, e. It is your responsibility to understand what constitutes academic dishonesty. Improper collaboration in group work. Copying or using unauthorized aids in tests and examinations. Students should be aware that, when they access the electronic components of this course, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor. The University provides a variety of support services to help students manage their many demands. Reference librarians can provide invaluable research assistance. The McMaster grading scale may be consulted at: All readings are taken from the course texts: *The Lives and Loves of Images*. *The Ends of American Photography: What Do Pictures Want? Picturing the Unseen W*.

4 *From Visual Literacy to Image Competence* Jon Simons 77 5 *The Visual Complex: Mapping Some Interdisciplinary Dimensions of Visual Literacy* Peter Dallow 91 6 *Visual Literacy in North American Secondary Schools: Arts-Centered Learning, the Classroom, and Visual Literacy* Susan Shifrin

Please try your request again later. One of my main research interests is poststructuralist and feminist political theory. *Feminist Interpretations of Foucault* *Configuraciones de la Diferencia en la Cultura* Another focus of my research is on the interface between, media, social and cultural theory, with a particular interest in popular, mediated, democratic politics and images. Since I have published a variety of essays which concern the complex relationships between media and democratic politics, popular culture and politics, politics and aesthetics, governmentality and technology, and the constitution of political subjectivities. *Discourse Theory and Critical Media Politics* Taken together, these essays argue that in order for a radical democratic aestheticized politics to become both conceptually possible and potentially actual, media, politics and aesthetics need to be conceptualized on the same plane. Against an antipathy to mediated, aestheticized politics I argue that the problem is not that politics is aestheticized and mediatized, but the ways in which it has been so. *A Reader* , an anthology of historical, philosophical and contemporary theoretical texts about the study of images of all sorts. *Visual Worlds* , and James Elkins ed. In the summer of I began a study of images of peace used and advocated by the Israeli peace movement. The project will analyse critically the conceptions of peace that are advocated by the peace movements and assess the productivity of those images in promoting peace. I treat images as abstract, complex condensations of an assemblage of cultural and historical associations, manifested through visual and other media and public discourses. The research project entails an interdisciplinary approach to the notion of political imagery, drawing from scholarship in the fields of media studies, visual studies, political marketing, political theory and art history. Records of the activities of various peace organisations will be researched as rhetorical performances and enactments of style that present and embody images of peace. Points of interconnection with the broader cultural historical context will be examined through studying pertinent examples of Israeli literature, visual culture, journalism and historical scholarship. The initial results of my research will be published as a chapter in Stephen Gibson and Simon Mollan eds. *Repertoires of Violence* Read more Are you an author? Help us improve our Author Pages by updating your bibliography and submitting a new or current image and biography.

Chapter 5 : Jon Simons: Faculty & Staff - Borns Jewish Studies Program

Reviews "Visual Literacy brings intellectual rigor to a concept that often passes as an unexamined cliché. This collection of essays explores how well the metaphor of 'reading' elucidates the viewing and interpretation of images, whether artistic, political, or scientific.

Visual literacy does not avoid that contradiction, or try to improve on it, but starts with the most succinct form of the contradiction itself. Tropes of reading are unavoidable in talk about images, as W. Mitchell argues in this volume, and visual literacy has the virtue of not trying to solve that structural problem. That is the first reason for the title of this book. A second reason has to do with pedagogy. I like that somewhat dusty feel, because it is a reminder that these issues of visuality impinge on undergraduate curricula. Visual literacy, or literacies—the plural will be at issue throughout—are as important for college-level education as ordinary literacy, and far less often discussed. A third and last reason for choosing visual literacy is that it is convenient in the absence of anything better. It might be possible to speak of visual competence, or visual competencies, but that sounds awkward, utilitarian, and prescriptive. Visual practices is common but vague. Visual skills is too narrow, because much of what matters here is politics, ideology, and history, as well as skills. Inevitably, and properly, contributors to this volume debate the choice of visual literacy. Perhaps it is best just to acknowledge the inbuilt awkwardness that language and usage impose on the subject at hand. The conference that is revised and expanded in these pages was not the first to put stress on the expression visual literacy. Before the spring of there had been at least four conferences with visual literacy in their titles, and at least one undergraduate program with that title. There is a design-oriented literature on visual practices, for example, recently centered on Bruce Mau and associated with historian-designers such as Johanna Drucker. They do not comprise a field, and some share nothing more than a few common words about vision. I hope that visual literacy, paradoxical and old-fashioned as it is, can be a useful expression for a very pressing problem. The issue at stake in this book is whether or not a university education can be based on images as well as texts. Given the enormous literature on the visual nature of our world—I need only name Mitchell, Nicholas Mirzoeff, Martin Jay, Jean Baudrillard, and Lisa Cartwright to conjure the field—it is amazing that college-level curricula throughout the world continue to be mainly text-based, with intermittent excursions into visual art and culture. The possibility of reconceiving first-year college education so that it works on a visual model is, I think, the most important and potentially revolutionary problem in current curricular theory. It has not even been posed by the field of visual studies, which is still focused on graduate and postgraduate learning. Nor has it been effectively asked by the many freshman courses with titles like Art Appreciation, Visual Cultures, and Introduction to the Visual World, because they mainly keep to the arts and humanities instead of offering a kind of literacy that might serve for the entire university community, across all disciplines. Nor has the question been addressed by freshman cognitive science courses, which remain—in complementary fashion—within the sciences, and make only peripheral mention of the arts. Since then, the literature on literacy has sunk a little into conservatism as in the work of E. Could Plato be pushed aside to make room for Woolf, or Harvey for Kuhn? That kind of ground-floor debate had the virtue of opening the question of what texts, ideas, events, and names should comprise a minimal common language for all undergraduate students. It is time, I think, to take those claims seriously. They need to be taken out of graduate philosophy and history classrooms, and brought down the hall to the large lecture theaters where first-year students are taught the things the university thinks are necessary for a general education. How many people, for example, could recognize this as a Southeast European, early Bronze Age potsherd? Or even as a Bronze age object? It is from Durankulak, northern Bulgaria. The essays in this book can be read selectively, in sets, depending on your primary interest. The contributions fall naturally into four large groups: The two are, in a way, bookends. At the level of abstract analysis, they provide a fair summary of the problems attendant on thinking about the words visual and literate together. Beyond primary conceptualization, there is a widening

field of secondary theoretical sources. The open-ended conceptualization of the four papers provides a good picture of the current state of thinking on the subject. Images outside the arts. There is a kind of visual studies, practiced mainly in German-speaking countries and in Scandinavia, in which semiotics, technology, engineering, graphs, and science play a far greater role than they do in Western Europe, the United Kingdom, Australia, and the United States. The extension of visual studies into engineering, medicine, science, and other areas beyond the arts is my own particular interest, and it will be developed in another book that began from the same conference, *Visual Practices across the University*. See the note in the preface. Even though *Visual Practices across the University* was designed as an integral part of the conference, the present book is a better reflection of the state of the field: It is statistically appropriate, then, that this book has only two instances of science. A word, in passing, about the images with discursive captions that are scattered throughout this book. For several reasons, the majority of essays in this book are only sparsely illustrated. Partly that is because some of the authors understandably wanted to avoid long entanglements with the increasingly intractable copyright laws governing images. Several of the authors in this book have also published lavishly illustrated books. But part of the reason for the lack of illustrations is endemic to visual studies, and that raises an interesting and delicate issue. An important strain in visual studies is preeminently conceptual or philosophic, and a number of books on the subject have few, or no, illustrations. That theme is not yet part of the discussion in the field, but I was happy to take advantage of a suggestion made by an editor at Routledge, who said I might send in some extra illustrations to help balance the book. To give the book the appearance of visuality that readers might expect. My choices—the pictures with discursive captions, which are not directly related to their places in the book—reflect my own interests in an intensively visual form of visual studies, one that strays well outside art. Those two interests are not representative of the field as a whole, or of any consensus of these authors, so the added images are partly a form of editorializing. They ended up being my own contribution, more in pictures than words. As a general rule, one that has many exceptions, the central concerns of visual studies in English- and French-speaking countries are politics, social construction, and identity: Visual studies and media studies, in this view, can help to educate people to think and act responsibly in contemporary late capitalist culture. At present, visual studies explores these issues, but does not take them as intrinsic limitations to any wider study. Yet if visual studies is to contribute to a university-wide conversation on visual literacy, it is necessary to question the web of familiar theories that currently entangles the field, and keeps it wrapped in the humanities. His contribution may not seem perfectly on topic, because it is concerned with several episodes in nineteenth-century visuality, but it is exemplary of work that can move outside the twentieth-century sources that continue to concern visual studies. Note his resistance to one of the questions from the audience, which tried to pry him away from his subject. Two other essays, however, are included here principally to show how much visual studies can offer to the university outside the fine arts. That is a common theme in patient care, but Enquist works entirely visually. When a doctor presents a patient with a partly incomprehensible picture of the inside of her body—an image fraught with pain and unhappiness—the patient is asked to respond, not with words, but with images of her own. There are some wonderful pictures here, especially the ones that resulted when Enquist gave patients disposable cameras and asked them to take photographs of the things that made them most happy. They are photos of things that, in other circumstances, might seem fairly bleak or ordinary: But they are the beginnings of a visual dialogue with the intimidating machinery of professional medicine, and by extension with the equally intimidating machinery of visual studies. And finally, several essays are included in this book because they address pedagogic issues in a helpful, practical way. If you are a teacher or administrator, or you are planning an undergraduate program of visual studies, the essays by William Washabaugh and Susan Shifrin are designed to be useful resources. Ideally, this kind of work should be made systematic, and expanded to include countries outside the United States. The small amount of research I have done along those lines in *Visual Studies* was enough to reveal three, and possibly four, species of visual culture studies in different parts of the world. Each has its histories, which differ from the North American model. The third book that will come out of the

Cork conference, Visual Cultures, is a look at the history of ideas about visibility and literacy in different countries. So, this is a book on the slightly dubious expression visual literacy, intended to move visual studies out of its specialization in postgraduate education, and to nourish debate on the place of the visual in the university as a whole. Images are central to our lives, and it is time they became central in our universities. To get a scale of any modulus, fold along the corresponding parallel to the primary scale; e. For method of construction, see Art. For engineers in the nineteenth and twentieth centuriesâ€™ up to the advent of the pocket calculatorâ€™ graphical calculation was a necessary skill. Graphs were devised for all sorts of calculations, from hydraulics to concrete manufacture. International Visual Literacy Association, www. See, for example, Johanna Drucker, Figuring the Word: Institute without Boundaries, London: Among many others, E. This is explored at length in my Stories of Art New York: The argument is developed in my Visual Studies: A Skeptical Introduction New York: Routledge, , â€™6, where I suggest partly rhetorically, but partly seriously sources such as Giambattista Vico or Jacob Burckhardt might be put in place of some of the more common points of reference.

Chapter 6 : Visual Literacy - Elkins James (Curatore) | Libro Routledge 10/ - calendrierdelascience.com

Jonathan Crary 73 Questions 91 4: From Visual Literacy to Image Competence? Jon Simons 98 5: The Visual Complex: Mapping Some Interdisciplinary Dimensions Of Visual Literacy? Peter Dallow 6: Visual Literacy in North American Secondary Schools: Arts-Centered Learning, the Classroom, and Visual Literacy?

Chapter 7 : Visual Literacy von James Elkins | ISBN | Buch online kaufen - calendrierdelascience.com

What does it mean to be visually literate? Does it mean different things in the arts and the sciences? In the developed West or in developing nations? This groundbreaking collection explores what impact the new concept of "visual literacy" has on art history.

Chapter 8 : Jon Simons | Indiana University Media School

--Four fundamental concepts of image science / W.J.T. Mitchell --The remaining 10 percent: the role of sensory knowledge in the age of the self-organizing brain / Barbara Maria Stafford --Nineteenth-century visual incapacities / Jonathan Crary --From visual literacy to image competence / Jon Simons --The visual complex: mapping some.

Chapter 9 : Visual literacy - Boston University Libraries

"Visual Literacy brings intellectual rigor to a concept that often passes as an unexamined cliché. This collection of essays explores how well the metaphor of 'reading' elucidates the viewing and interpretation of images, whether artistic, political, or scientific. The volume will find its place on.