

Contesting the visual/visible: the image as critical and creative method.

Preliminary Syllabus

Week 1 - Introduction: rethinking art history

Readings: Azoulay, A. (2019), "Transcendental imperial art," in *Potential History* (pp. 74-79)

Visual materials: excerpt from *Un-documented: Unlearning Imperial Plunder*, a documentary by Ariella Azoulay

Week 2 - The coloniality of images: mental limits to the imagination

Readings: Vallega, A. (2011), excerpts from "Displacements – Beyond the coloniality of images" (pp. 206-218); "The coloniality of power" by Trans Borderscapes on *Youtube* (13mins)

Visual materials: a collection of classic art historical images

Week 3 - Decolonial aestheSis: art that de-links from the colonial

Readings: Mignolo, W. "Decolonial aestheSis"; Gomez-Barris, M. (2017), excerpts from "A Fish-Eye Episteme" in *The Extractive Zone: Social Ecologies and Decolonial Perspectives* (pp. 91-100)

Visual materials: excerpts from *Land of Friends* (2014), a short film by Carolina Caycedo

Week 4 - The history of the camera: imperialism and material violence

Readings: Cole, T. (2019), *When the camera was a weapon of imperialism. (And when it still is.)* (pp. 1-5); Berg, K. (2008), "The imperialist lens: Du Camp, Salzmann and early French photography" (pp. 1-18)

Visual materials: Imperial photographs from Egypt and Nigeria

Week 5 - Beyond the visual: how to differently embrace the photograph

Readings: Azoulay, A. (2012), "What is a photograph? What is photography?" (pp. 9-13); Campt, T. (2017), excerpts from *Listening to Images* (pp. 3-11; 23-31)

Visual materials: photographs from Palestine and the Black diaspora

Week 6 - The problem of visibility: gender/sexuality perspectives

Readings: Hayes, P. (2005), "Introduction: Visual Genders" (pp. 519-537); "Representation and its limits" (a roundtable discussion) in *Trap Door: Trans Cultural Production and the Politics of Visibility* (pp. 191-200)

Week 7 - To obscure/protect: reapproaching the "subjects" of images

Visual materials: the photographs of Zanele Muholi; *Measures of Distance* (1988), a short film by Mona Hatoum (15mins)

Week 8 - *Rejecting humanism: aesthetics and anti-blackness*

Readings: Excerpts from Wynter, S. (199s) "Rethinking aesthetics: Notes towards a deciphering practice" (pp. 1-10) and excerpts from Jackson, Z. (2020) *Becoming Human* (pp. 3-12)

Week 9 - *Deciphering the human: beyond "dehumanization"*

Readings: Excerpts from Wynter, S. (199s) "Rethinking aesthetics: Notes towards a deciphering practice" (pp. 30-40) and excerpts from Jackson, Z. (2020) *Becoming Human* (pp. 249-259)

Visual materials: the artworks of Wangechi Mutu

Week 10 – *The image and "activism": to witness and distribute?*

Readings: Bradley, R. (2020), "Picturing catastrophe: the visual politics of racial reckoning" (pp. 1-16); Hesford, W. (2004), "Documenting violations: rhetorical witnessing and the spectacle of distant suffering"

Visual materials: the artworks of Ja'Tovia Gary and the artworks of Tammam Azzam

Week 11 - Workshopping for creative projects

Week 12 - Final presentations/final discussion