IMAGE THEORY / DEBATES IN VISUAL CULTURE

BA 'Culture, Politics, and Society' | 2 credits | Fall term 2023-24 | Thursdays, 15:20-16:20 + 16:30-17:30

[THE COURSE INCLUDES TWO EXCURSIONS, TO THE *JESUITENKIRCHE* AND THE *LEOPOLD MUSEUM* (OCT. 12 + NOV. 09). IN BOTH CASES, THE TIME OF THE CLASSES MAY DIFFER FROM THE USUAL ONES!]

Instructor: Ulrich Meurer
The instructor will be available for individual questions after every class. You can book additional office hour slots by sending an email to:

meureru@ceu.edu

Access to all readings, audiovisual material & web-resources via MOODLE:

https://ceulearning.ceu.edu/login/index.php

Link for selecting a topic/date for your PRESENTATION until September 24, 2023 (*see below: section on 'assignments'*):

https://nuudel.digitalcourage.de/3wcTDYpll4CtEDwv

COURSE DESCRIPTION:

"Image Theory" deals with a specific visual constellation: it asks what an image is, how it addresses us, and how its features change throughout history – but "Image Theory" may also mean theorizing by means of images and exploring their potential for the humanities and social sciences. The course combines these two notions: it gives insight into past and present concepts of the image, and it demonstrates how various fields of knowledge 'think' with images.

In view of the image's stupendous breadth (from Byzantine icon to digital diagram, from photograph to fetish, from dream to meme), the course focusses on certain pictorial aspects. In our discussions and on two field trips, we will examine, for instance, how images can evoke narratives, construct gender, or invent a self; we will experience how they create (Baroque) illusion or (virtual) immersion; we look into their capacity to represent cultural discourses or translate the natural sciences. In this manner, participants will not only become acquainted with numerous facets and functions of the image but also with its position at the heart of many academic disciplines.

LEARNING OUTCOMES:

Students will learn about ▶ CENTRAL APPROACHES IN IMAGE THEORY. They will be introduced to ▶ issues of REPRESENTATION AND SIMULATION in painterly, photographic, cinematographic and digital media. They will get insight into ▶ PICTORIAL WAYS OF THINKING (in sociology, philosophy, history, cultural studies, gender studies, and political theory). They will develop ▶ skills in the SYSTEMATIC DESCRIPTION OF IMAGE SOURCES, learn ▶ how to OPERATE WITH IMAGES IN THE HUMANITIES AND SOCIAL SCIENCES and experience ▶ ORIGINAL IMAGE MATERIAL on two excursions. They will train their ability to ▶ FORMULATE AND EVALUATE arguments through in-class discussions, presentations and written papers. They will have the opportunity to ▶ APPLY THEIR PRACTICAL KNOWLEDGE in the form of audio/visual course works.

WEEKLY SCHEDULE + READINGS:

▶ Participants prepare mandatory readings, visual and web-resources (printed in black) prior to the respective class.

▷ Grey font indicates optional readings and material: it serves as additional basis for your presentations, further explorations of the topic, and inspiration for your final course work …

01. INTRO: WHAT IS AN IMAGE?	
21.09	*What is an image?	Different types [representations, simulations, visualizations, diagrams …]	General features of images	How to distinguish images from 'non-images'* + *Discussion of course program	goals	assignments …* ▶ W. J. T. Mitchell: "What Is an Image?", in: *New Literary History* 15/3 (Spring 1984), 503-537. ▷ James Elkins: "Introduction", in: James Elkins, Maja Naef (eds): *What Is an Image?* University Park: Pennsylvania State UP 2011, 1-12. ▷ *Seven Ways of Thinking About Images* (Lecture / James Elkins, 2108): https://www.youtube.com/watch?v=J40B-FUFKtM&t=2s ▷ Gottfried Boehm: "Die Wiederkehr der Bilder", in: Boehm (ed.): *Was ist ein Bild?* Munich: Fink 1994, 11-38.

ARCHIVE: "WHAT IS AN IMAGE?"

▷ Francesco Gori: "What Is an Image? W. J. T. Mitchell's Picturing Theory", in: Krešimir Purgar (ed.): *W. J. T. Mitchell's Image Theory*. New York, London: Routledge 2017, 40-60.

▷ Marie-José Mondzain: "What Is: Seeing an Image?", in: Bernd Huppauf, Christoph Wulf (eds): *Dynamics and Performativity of Imagination*. New York, London: Routledge 2009, 81-92.

▷ Alison Ross: "What Is an Image? Form As a Category of Meaning in Philosophical Anthropology", in: *Parrhesia* 26 (2016), 20-39.

▷ Krešimir Purgar: "What Is Not an Image (Anymore)? Iconic Difference, Immersion and Iconic Simultaneity in the Age of Screens", in: *Phainomena* XXIV/92-93 (June 2015), 145-170.

▷ Severin Fowles, Benjamin Alberti: "What Was an Image, There and Then?", in: Oscar Moro Abadía, Martin Porr (eds): *Ontologies of Rock Art*. London, New York: Routledge 2021, 1-10.

02. AN IMAGE IS … NARRATIVE	
28.09	*Peter Greenaway's documentary Rembrandt's J'accuse	'Reading' an image	Conspiracy stories and social narratives	Dutch culture and heritage	Analog & digital imaging tools	Visual [il]literacy	Musealization* ▶ *Rembrandt's J'accuse* (Peter Greenaway, 2008) / [full movie also accessible on Moodle]: https://www.youtube.com/watch?v=FzDimRSyIE0 ▶ David Pascoe: "Greenaway, the Netherlands, and the Conspiracies of History", in: Paula Willoquet-Maricondi, Mary Alemany-Galway (eds): *Peter Greenaway's Postmodern/Poststructuralist Cinema*. Lanham, MD, et al.: Scarecrow 2008, 339-357. ▷ Marco de Waard: "Rembrandt on Screen: Art Cinema, Cultural Heritage, and the Museumization of Urban Space", in: M. de Waard (ed.): *Imagining Global Amsterdam*. Amsterdam: Amsterdam UP 2012, 143-167. ▷ Axel Roderich Werner: "Visual Illiteracy. The Paradox of Today's Media Culture and the Reformulation of Yesterday's Concept of an écriture filmique", in: *IMAGE. Zeitschrift für interdisziplinäre Bildwissenschaft* 22/11 (2015), 64-86.

03. AN IMAGE IS … GENDER

05.10

Image, gaze and glance | Gender constructs through vision | Female [dis-]empowerment | Mieke Bal's cultural analysis and interdisciplinarity | Narrativization and visual storytelling

▶ Mieke Bal: "Reading the Gaze: The Construction of Gender in 'Rembrandt'", in: Stephen Melville, Bill Readings (eds): *Vision and Textuality*. Houndmills, London: Macmillan 1995, 147-173.

▷ Mieke Bal: "Women's Rembrandt", in: Griselda Pollock, Joyce Zemans (eds): *Museums after Modernism*. Malden, MA: Blackwell 2007, 40-69.
▷ Donna Haraway: "Persistence of Vision", in: Nicholas Mirzoeff (ed.): *The Visual Culture Reader*. London, New York: Routledge 1999, 191-198.
▷ Cindy Sherman: Untitled Film Stills at the MoMA:
https://www.moma.org/artists/5392
▷ *5 Principles of Cultural Analysis* (Mieke Bal, 2016):
https://vimeo.com/165822613

04. AN IMAGE IS … ILLUSION

12.10

[VISIT TO THE JESUIT CHURCH / DOKTOR-IGNAZ-SEIPEL-PLATZ 1, 1010 VIENNA / 15:30-17:00]

Andrea Pozzo's fresco in the Viennese 'Jesuitenkirche' [1703] | Ceiling painting and optical illusion | Baroque vision | Interior architecture, space, divine eternity | Post-Renaissance perspective | Truth and illusion in artificial spaces

▶ Jesuitenkirche / Jesuit Church, Vienna (3D virtual tour / panoroom.at):
https://my.panoroom.at/de/tour/xj4nhd52aq
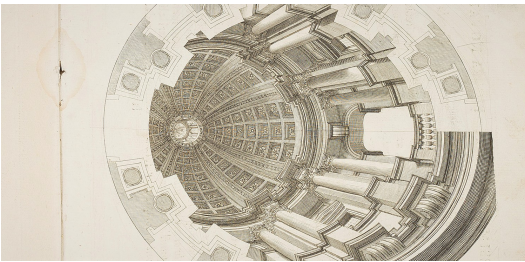
▶ Jody La Coe: "Quadrature: The joining of truth and illusion in the interior architecture of Andrea Pozzo", in: Gregory Marinic (ed.): *The Interior Architecture Theory Reader*. London: Routledge 2018, 19-27.

▷ Michael Polanyi: "What Is a Painting?", in: *The American Scholar* 39/4 (Autumn 1970), 655-669.
▷ Filippo Camerota: "Exactitude and Extravagance: Andrea Pozzo's 'Viewpoint'", in: Michele Emmer (ed.): *Imagine Math*. Milan: Springer 2012, 23-41.
▷ Christine Buci-Glucksman: *The Madness of Vision. On Baroque Aesthetics*. Athens, OH: Ohio UP 2013, 1-21.

05. AN IMAGE IS … IMMERSION

19.10

Alejandro González Iñárritu's Carne y Arena | The image in/as virtual reality | Precursors: the historical development of VR | Multisensory spaces of illusion: from Baroque transcendence to political empathy | Digital re-definitions of immersion

▶ Oliver Grau: *Virtual Art: From Illusion to Immersion*. Cambridge, MA, London: MIT Press 2003, 2-23.
▶ *Carne y Arena* (Alejandro G. Iñárritu, 2017):
https://docubase.mit.edu/project/carne-y-arena/

▶ Rebecca A. Adelman: "Immersion and Immiseration: Alejandro González Iñárritu's *Carne y Arena*", in: *American Quarterly* 71/4 (December 2019), 1093-1109.

▷ Anna Caterina Dalmasso: "The Body as Virtual Frame: Performativity of the Image in Immersive Environments", in: *Cinéma&cie* XIX/32 (Spring 2019), 101-119.
▷ Ken Hillis: *Digital Sensations*. Minneapolis: University of Minnesota Press 1999, XIII-XL.
▷ W. J. T. Mitchell: "Realism and the Digital Image", in: *Image Science*. Chicago, London: University of Chicago Press 2015, 49-64.

06. AN IMAGE IS … SOCIETY

02.11

Michel Foucault's 'Las Meninas' | The classical age and the rise of representation | the image in a new epistemic Order of Things | Eve Sussman's '89 Seconds at Alcázar' & '89 Seconds Atomized' | The age of digital and crypto-art | the image in a new economic order of non-things

▶ Michel Foucault: *The Order of Things*. London, New York: Routledge 2002, xvi-xxvi / 3-18.
▶ Lisa Downing: *The Cambridge Introduction to Michel Foucault*. Cambridge: Cambridge UP 2008, 40-45.
▶ "89 Seconds at Alcázar" (Blog *Histórias da arte*, March 2023):
https://historiasdaarte.com/89-seconds-at-alcazar/
▶ *89 Seconds at Alcázar* (Eve Sussman, 2004, video excerpt):
https://vimeo.com/94697486
▶ "89 Seconds Atomized" (comprehensive project info by *Snark.art*, October 2018):
https://snark.art/89seconds/

▷ Roy Boyne: "Foucault and Art", in: Paul Smith, Carolyn Wilde (eds): *A Companion to Art Theory*. Oxford, Malden, MA: Blackwell 2002, 337-341.
▷ Massimo Franceschet et al.: "Crypto Art: A Decentralized View", in: *Leonardo* 54/4 (August 2021), 402-405.
▷ Laura Lotti: "Contemporary Art, Capitalization and the Blockchain: On the Autonomy and Automation of Art's Value", in: *Finance and Society* 2/2 (2016), 96-110.

07. AN IMAGE IS … SELF

09.11

[VISIT TO THE LEOPOLD MUSEUM / MUSEUMSQUARTIER, MUSEUMSPLATZ 1, 1070 VIENNA / 15:30-17:00]

What is a portrait? | Modern self: portrait as expression | Vienna 1900, Schiele & the psychology of depth | Digital self: from expression to recognition | Portrait & machine learning | Identity as data set

▶ Hans R. V. Maes: "What Is a Portrait?", in: *British Journal of Aesthetics* 55/3 (2015), 303-322.
▶ Adam Geitgey: "Modern Face Recognition with Deep Learning (Machine Learning is Fun! Part 4)", *Medium* (Blog entry, July 2016):
https://medium.com/@ageitgey/machine-learning-is-fun-part-4-modern-face-recognition-with-deep-learning-c3ffc121d78

▷ Danielle Knafo: "Egon Schiele: A Self in Creation", in: *Dancing With the Unconscious: The Art of Psychanalysis and the Psychoanalysis of Art*. New York, London: Routledge 2012, 133-155.
▷ Gerald Izenberg: "Egon Schiele: Expressionist Art and Masculine Crisis", in: *Psychoanalytic Inquiry* 26/3 (June 2006), 462-483.
▷ Virtual Tour Through 'Vienna 1900', Web application by the *Leopold Museum* Vienna:
https://www.leopoldmuseum.org/en/collection/virtual-tour
▷ Jean-Luc Nancy: *Portrait*. New York: Fordham UP 2018, 13-28.
▷ Facial Recognition: Last Week Tonight with John Oliver (HBO), *LastWeekTonight* YouTube channel, June 2020:
https://www.youtube.com/watch?v=jZjmlJPJgug

08. AN IMAGE IS … MATTER

16.11 | *Michel Serres' observations on William Turner | The translation of physical matter into painting | Art history and the history of science | A world of bodies and matter: mechanics and thermodynamics | Thinking images in eco-philosophy | images and (polluted) environment*

▶ Michel Serres: "Science and the Humanities: The Case of Turner", in: *SubStance* 26/2-83 (1997), 6-21.

▷ James Nisbet: "Environmental Abstraction and the Polluted Image", in: *American Art* 31/1 (March 2017), 114-131.
▷ Steven D. Brown: "Science, Translation and the Logic of the Parasite", in: Theory, Culture & Society 19/3 (2002), 1-27.
▷ Christopher Watkin: *Michel Serres: Figures of Thought*. Edinburgh: Edinburgh UP 2020, 1-31.

09. AN IMAGE IS … MOVEMENT

23.11 | *Michelangelo Antonioni's Lo sguardo di Michelangelo [2004] and Freud's 'The Moses of Michelangelo' | Sculpture as 3-dimensional image | From statue to written analysis to [digital] film: monuments and movements | Temporality in/of images | Intermediality*

▶ *Lo sguardo di Michelangelo* (Michelangelo Antonioni, 2004) [Clip / The full movie is accessible on Moodle]:
https://www.youtube.com/watch?v=Hulu-8HI4bY
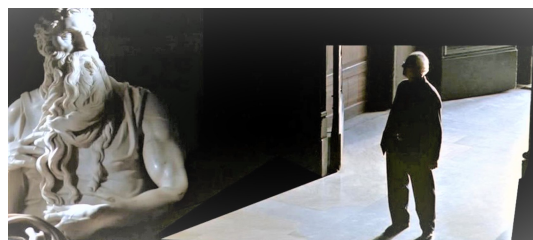
▶ Sigmund Freud: "The Moses of Michelangelo", in: *Complete Works* XIII. London: Hogarth 1958, 209-236.
▶ Steven Jacobs: "Carving Cameras: Antonioni's *Lo Sguardo di Michelangelo*", in: Kim Knowles, Marion Schmid (eds): *Cinematic Intermediality*, Edinburgh: Edinburgh UP 2021, 23-37.

▷ Wayne Stables: "Action Time: Freud's 'The Moses of Michelangelo'", in: *Angelaki* 25/5 (2020), 50-66.
▷ David Wagenknecht: "Recasting Moses: Narrative and Drama in the Dumbshow of Freud's 'The Moses of Michelangelo'", in: *American Imago* 52/4 (Winter 1995), 439-461.
▷ Julia Brown: "Reflections on Michelangelo Antonioni's Film *The Gaze of Michelangelo*", in: Sarah Buxton et al. (eds): *Reflections: New Directions in Modern Languages and Cultures*. Newcastle: Cambridge Scholars Publ. 2008, 71-77.

10. AN IMAGE IS … TRANSMISSION

30.11 · *Aby Warburg's Mnemosyne-Atlas | Interconnected images and Western memory | the 'pathos formula' as imaginary heritage | Memes on social media | Interconnected images and discursive networks | 'punctum' and subversion*

▶ Dámaso Randulfe: "Dislocations (Some Notes on the Migration of Images)", Contribution to *The Absence of Paths* (Performance for the 57. Venice Biennale, 2017):
http://www.theabsenceofpaths.com/commission/dislocations-some-notes-on-the-migration-of-images

▶ "Mnemosyne: Meanderings Through Aby Warburg's Atlas", Website, *Cornell University Library*, 2016:
https://warburg.library.cornell.edu/
▶ Gabriele Marino: "Semiotics of Spreadability: A Systematic Approach to Internet Memes and Virality", in: *Punctum* 1/1 (July 2015), 43-66.

▷ "Virtual Tour – Aby Warburg: Bilderatlas Mnemosyne Exhibition at Haus der Kulturen der Welt". Website of *The Warburg Institute*, London:
https://warburg.sas.ac.uk/virtual-tour-aby-warburg-bilderatlas-mnemosyne-exhibition-haus-der-kulturen-der-welt
▷ Aby Warburg (Roberto Ohrt, Axel Heil): *Bilderatlas Mnemosyne – The Original*. Berlin, London: Haus der Kulturen der Welt, The Warburg Institute, Hatje Cantz 2020.
▷ *Feels Good Man* (Documentary / Arthur Jones, 2020):
https://www.youtube.com/watch?v=Ll4ZQBfZjUU&t=23s

11. EXTRO: WHAT IS AN IMAGE?

07.12 · *Returning to the initial question: 'What is an image?' | Images in various discourses | Visualization of image theories | The 'aesthetic' programming of theory | From art to writing to software … + Wrap-up, concluding discussion*

▶ Winnie Soon, Geoff Cox: "What Is an Image?", in: *The Nordic Journal of Aesthetics* 61-62 (2021), 196-201.
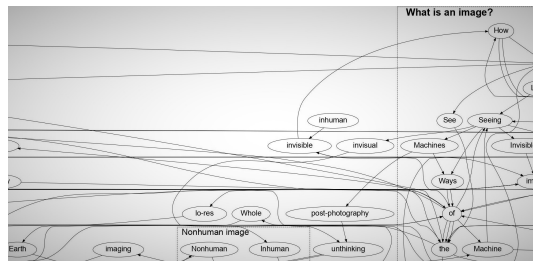
▶ *What Is an Image?* / full graphic:
http://siusoon.net/projects/projects_mediaart/image/whatisanimage.svg
▶ *What Is an Image?* / Source code + references for the diagram:
https://hackmd.io/@siusoon/diagram

▷ Winnie Soon, Geoff Cox: *Aesthetic Programming*. London: Open Humanities Press 2020, 13-24.

ASSIGNMENTS:

Attendance and ACTIVE PARTICIPATION in discussions / close readings / image interpretations
10% of the final grade

▷ Students are expected ▶ to REGULARLY TAKE PART in the discussions, comment on the presentations, the instructor's input and questions, address relevant aspects of the subject, reflect on the readings and audiovisual material. Their ▶ participation is ASSESSED with respect to the relative QUANTITY AND QUALITY of their comments (targeted engagement with the concepts and/or readings, conclusiveness of argumentation, contextualization).

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1 IMAGE DESCRIPTION (1 page min. / 2 pages max.)
15% of the final grade

▷ Every participant writes ▶ a brief 1-2 PAGE DESCRIPTION of an image (painting, photograph, film shot or very short film sequence, installation, digital collage, meme …). The image can be freely chosen by the participant. The description should ▶ discuss the size, framing, composition, figures, relation of pictorial elements, coloring, movement, formal and aesthetic aspects, and content of the image in greatest possible detail. ▶ It should NOT CONTAIN INTERPRETATIONS of 'meaning' or 'symbols' or speculate about intentions (the goal is precise observation and description).

▷ The image description should be ▶ written as CONTINUOUS TEXT (no list or bullet points, etc.), STRUCTURED BY PARAGRAPHS. It should find an ADEQUATE ORDER FOR THE DISCUSSED FEATURES of the image (for example: from unimportant to important, from margin to center, from form to content …). ▶ It should also INCLUDE A REPRODUCTION OF THE IMAGE itself.

▷ The image description will be ▶ assessed with respect to its ACCURACY, CLARITY AND STRUCTURE.

▷ The description ▶ must be SUBMITTED DURING THE MIDTERM WEEK (OCT. 30 - NOV. 03). Please send a .doc / .docx / .pdf file to the instructor who will add his comments and give written feedback.

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1 in-class PRESENTATION (~ 15 min.)
30% of the final grade

▷ Aside from describing/discussing the IMAGE MATERIAL of the respective class, the presentations ▶ assemble the MOST IMPORTANT ASPECTS FROM THE READINGS (mandatory and optional) and ▶ give ADDITIONAL INPUT (for instance, on historical or conceptual contexts). They should ▶ engage with the topic in a CRITICAL WAY (*no mere summaries of the text material*), present the main argument/s of the texts or audiovisuals, reflect on their approach to the subject, assess its validity, ▶ give an IMPULSE FOR DISCUSSION, and point out which ▶ aspects are DIFFICULT TO UNDERSTAND, remain opaque or raise further questions.

▷ Ideally, the student/s giving a presentation act/s as 'co-instructor' for the session, for example by ▶ preparing a number of QUESTIONS OR ISSUES FOR DISCUSSION (which can be included in the handout [see below]).

▷ Every participant ▶ selects a TOPIC/DATE from the syllabus for the presentation and enters their name in the respective DOODLE UNTIL SATURDAY, SEPTEMBER 23, 2023:
https://nuudel.digitalcourage.de/3wcTDYpll4CtEDwv

▷ Depending on the number of participants, every topic can be ▶ presented BY 1 TO MAX. 3 STUDENTS (group

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presentation = JOINT preparation, structuring of material, handout, etc.): in most cases, the list of readings will provide enough material for a general overview and a discussion of partial aspects of the topic.

▷ *However, do not select a topic/date already assigned to another student as long as there are unallocated slots!*

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1 concise PRESENTATION HANDOUT

10% of the final grade

▷ For their presentations, the participants are required to create a handout which shows ▶ the ORDER of the presented points, the MAIN ARGUMENTS, CONCLUSION, and further QUESTIONS.

▷ The handout ▶ should be structured in SHORT PASSAGES, KEYWORDS OR BULLET POINTS – no continuous text and long sentences. Ideally, the structure and central ideas of the presentation should become visible at first glance. It serves as ▶ previous INFORMATION SHEET and, after the presentation, as learning and memory aid for the other course participants.

▷ The ▶ handout is ASSESSED with respect to its STRUCTURE, ACCURACY, AND CLEARNESS (*visual material and critical statements can of course be included*).

▷ The handout ▶ should be submitted NO LATER THAN 24 HOURS BEFORE the respective class. Please, send it as .doc/.docx/.pdf file to the instructor who will upload the document on MOODLE.

Final PAPER or final AUDIOVISUAL WORK

35% of the final grade

▷ Participants can produce either a written FINAL PAPER or an AUDIO/VISUAL RESEARCH WORK.[1]

▷ The ▶ SUBJECT OF THE FINAL PAPER OR AUDIOVISUAL THESIS is chosen by the student. A discussion of the subject with the instructor is not obligatory but recommended. ▶ It can ADOPT A SUBJECT FROM THE COURSE SESSIONS; in this case, it should clearly EXPAND THE APPROACH AND SCOPE of the respective in-class discussion and presentation, for example by introducing new readings and additional material, focusing on specific aspects, widening the perspective. ▶ It is, however, suggested to CHOOSE A SUBJECT THAT HAS NOT BEEN PART OF THE SYLLABUS (but is connected to the overall theme of "Image/Theory").

▷ The topic should be treated in an 'academic' manner, i.e., refer to at least three titles of scholarly literature. ▶ In any case, students are required to DEVELOP AN EXPLICIT RESEARCH QUESTION that states their interest and goals.

▷ Searching for ▶ relevant BOOKS, ACADEMIC ARTICLES, etc. is PART OF THE ASSIGNMENT. Students may consult the instructor, but are basically responsible for compiling their work material themselves.

▷ Upon consultation, ▶ the final work CAN ALSO BE PRODUCED IN GROUPS OF TWO – in this case, you can opt for a SHARED OR INDIVIDUAL GRADE. For individual grading, you must clearly indicate who produced which part of the work.

▷ The final paper ▶ should have a LENGTH OF ~1.500 TO 2.000 WORDS (*excl. cover sheet, list of contents, bibliography, etc.*). IMAGES should be inserted in the text (no separate part with illustrations). The STYLE FOR REFERENCING and quoting can be freely chosen but should be consistent throughout the paper. Papers should be in .doc, .docx or .pdf format.

▷ Papers are ▶ SUBMITTED VIA E-MAIL; the ▶ DEADLINE FOR SUBMITTING THE PAPERS is DEC. 24, 2023.

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[1] Please take note of CEU's PLAGIARISM POLICY: https://documents.ceu.edu/documents/p-1405-1 In addition, CEU makes use of detection software to identify the possible use of generative AI (*ChatGPT, Bard, Bing,* etc.) for the composition of written course work. If the use of such tools is not explicitly indicated in the paper, it will be treated as plagiarism.

▷ Main CRITERIA FOR ASSESSING the papers are:

▶ Choice of topic (connection to course subject / adequate breadth [*you only have 1.500 words!*] / sufficient range of source material)

▶ Originality of approach (subject, form of expression, combination of material and method that offer a 'new' perspective)

▶ Clarity of structure (the order of your points, examples, arguments should be motivated and transparent / avoid redundancies and repetitions)

▶ Conclusiveness of argumentation (no broad generalizations / illustrate your points with examples / verify them with scholarly sources)

▶ Development of own thoughts/conclusions (ideally, your work not only assembles theses of the [scholarly] sources but adds at least one original aspect …)

▶ Clarity of style / verbal expression (does *not* mean 'empirical', 'dry', 'academic')

▶ Formal correctness (compliance with the guidelines concerning word count / consistency of footnotes and bibliography)

▷ Instead of a written paper, ▶ students may also prepare an AUDIO/VISUAL WORK (PHOTOGRAPHY, VIDEO, PAINTING, SCRAPBOOK, INSTALLATION, PODCAST, WEBSITE, ETC.): the work can be ▶ composed of SELF-PRODUCED MATERIAL AND/OR FOUND FOOTAGE. ▶ Formal and technical issues, extent or intended length should be coordinated with the instructor.

▷ Final audio/visual theses will ▶ not be graded according to technical criteria but based on the ORIGINALITY OF THE APPROACH AND THE POTENTIAL TO VISUALIZE OR CONVEY THE MAIN ARGUMENT.

▷ Audio/visual ▶ theses MAY BE COMPLEMENTED BY A WRITTEN COMMENT to elucidate their conceptual or theoretical approach.

▷ Deadlines are the SAME FOR WRITTEN AND AUDIO/VISUAL works.