Media-Archaeology of Visual Strategies (A005295)

Course size *(nominal values; actual values may depend on programme)*

Credits 5.0   **Study time 150 h**

Course offerings and teaching methods in academic year 2026-2027

A (semester 1)	Dutch	Gent	independent work
			excursion
			lecture

Lecturers in academic year 2026-2027

| Vannieuwenhuyze, Tessa | LW17 | lecturer-in-charge |

Offered in the following programmes in 2026-2027	**crdts**	**offering**
Master of Science in Teaching in Arts and Humanities (main subject Art History, Musicology and Theatre Studies)	5	A
Master of Science in Teaching in Social Sciences(main subject Communication Science)	5	A
Master of Science in Communication Science(main subject Film and Television Studies)	5	A
Master of Science in Communication Science(main subject Journalism)	5	A
Master of Arts in Art History, Musicology and Theatre Studies	5	A

Teaching languages

Dutch

Keywords

Visual culture, film, photography, video art, sound art

Position of the course

Following the pictorial turn in the 20th cnetury (Mitchell), this specialized course aims at elaborating the potentials of the media-archaeological method in contemporary audiovisual and digital culture research (theories and concepts by Thomas Elsaesser, Erkki Huhtamo, Siegfried Zielinski, Wolfgang Ernst, Jonathan Crary and Jussi Parikka). The new media cultures are investigated through insights from past new media, with an emphasis on inventions, artistic practices, and apparatuses.
Exchange students may take up this course unit. An individual English learning trajectory is set for. Exchange students will be set an alternative exam.

Contents

This specialized course aims at elaborating the potentials of the media-archaeological method in contemporary audiovisual and digital culture research. To obtain systematic analytical insight in the matter, the course focusses on the following topics.
I. THE IMPORTANCE OF THE IMAGE
a. de pictorial turn and the rise of visual culture studies (Mitchell, Foster, Jay)
b. media-archaeology of the senses: audiovisual, affective and algorithmic (o.a. scopic regimes
of modernity, Downcast Eyes , M. Jay, time images and affection images, G. Deleuze, sound
and noise, D. Roessner, J. Parikka, …)
c. media-archaeology of the object: new materialism and posthumanism (Haraway, Braidotti,
Latour, Agamben, Parikka, …)
II. THE EVOLUTION OF THE IMAGE: media-archaeology of technological developments and inventions

(a.o. flip book, camera obscura, daguerrotypie, chronophotographic experiments by Muybridge,
…)
III. HOW DOES THE IMAGE WORK: media-archaeology of visual strategies
a. portrait photography (Roland Barthes, Cindy Sherman, Facebook)
b. absorption and theatricality: pastoral modus and action-modus (Fried)
c. mediumspecificity, intermediality en remediation (Greenberg, Bolter & Grusin,
…)
IV. THE POWER OF THE IMAGE: political and ethical aspects of the apparatus (Althusser, Debord,
Agamben, Zizek)
a. Perspective (Bleeker, Sturken & Cartwright)
b. Panoptism and surveillance (Foucault, Chan, CCTV-art,…)
c. Reproduction, authenticity, simulacra and hyperreality (Benjamin, Baudrillard, Elsaesser,
Badiou, Zizek)
V. THE ARCHIVE IN A DIGITAL ERA: software culture & digital heritage (from dance notation to MoCap, …)
A number of art centres, festivals and/or exhibitions are visited (in group or on an individual basis), with artistic practices illustrating the discussed theories and concepts. To stimulate the interactive learning environment in an integration seminar, the students weekly get (reading) assignments in preparation of the tackled theories and concepts in the lectures.

Initial competences

Basic knowledge of aesthetics is recommended .

Final competences

1 To have insight into the technological developments of media and to be able to reflect on the social and cultural implications.
2 To have an analytical insight into the visual language and visual strategies of old and new media.
3 To have a theoretical knowledge with regard to visual culture studies and be able to implement it in the analysis of a contemporary audiovisual and digital artistic practice.
4 To be able to formulate and defend a theoretically founded point of view with regard to the way a particular image (a visual strategy) works.
5 To demonstrate a critical perspective on the aesthetic and philosophical writings that inform the reading and writing assignment.
6 To be able to formulate factual and theoretical research problems in the domain of visual culture studies, and to tackle it from a personal perspective, concerning genre specific as well as intermedial aspects.
7 To be able to process the different aspects of independent research for the reading and writing assignment, as well as for the preparation of the written exam.
8 To demonstrate, in the writing assignment and the written exam, the competence of a theoretically founded analysis of an image (visual strategy).
9 To be able to formulate a theoretically founded conclusion on a research question.
10 To be able to plan, independently, a research assignment, with regard to the reading and writing assignment.
11 To be able to write a well-structured paper, with a clear methodology, testifying of a mature research attitude, and taking into consideration aspects of language and style.
12 To have an insight into the ways in which the digital turn influences the nature, origin, distribution, (re)use, manipulation, and the availability of digitized or born-digital sources.
13 To be able to assess in an independent and scientific way the principles of digital source-criticism.
14 To be able to reflect critically and independently about the social impact, needs and ethical dimensions of the digital turn.

Conditions for credit contract

Access to this course unit via a credit contract is determined after successful competences assessment

Conditions for exam contract

Access to this course unit via an exam contract is unrestricted

Teaching methods

Excursion, Lecture, Independent work

Study material

None

References

HUHTAMO, Erkki. Media Archaeology: Approaches, Applications, and Implications. California: University of California Press, 2011.

HUHTALO, Erkki. "ime Travelling in the Gallery: an Archaeological Approach in Media Art" Immersed in Technology. Eds. Mary Anne Moser and Douglas MacLeod. Cambridge: MIT Press, 1996: 233-268.

JAY, Martin. Downcast Eyes: The Denigration of Vision in Twentieth-century French Thought. California: University of California Press, 1994.

JAY, Martin. "copic Regimes of Modernity". Vision and Visuality. Ed. Hall, Foster. Seattle: Bay Press, 1988.

JONES, Carolina A. Eyesight Alone. Clement Greenberg' Modernism and the Bureaucratization of the Senses. Chicago: The University of Chicago Press, 2008.

KARREMAN Laura. The Motion Capture Imaginary. Digital Renderings of Dance Knowledge. Phd Art Studies, UGent, 2017.

MARKS, Laura. The Skin of the Film. Intercultural Cinema, Embodiment and the Senses. Durham: Duke University press, 2000.

LABELLE Brandon. Acoustic Territories. Sound Culture and Everyday Life. London: Bloomsbury Academic, 2010.

LABELLE Brandon. Background Noise. Perspectives on Sound Art. London: Bloomsbury Academic, 2006.

MITCHELL W.J.T. Picture Theory. Chicago: The University of Chicago Press, 1994.

PARIKKA, Jussi. What is Media Archaeology? Cambridge: Polity Press, 2012.

Course content-related study coaching

Gradual coordination of the implementation of theory by means of reflective moments in lectures on the one hand (interpretation of audiovisual examples) and the interactive learning environment on the other hand (discussion about individual reading assignments with regard to philosophical and aesthetic concepts).
Support via Ufora (PPPs, audiovisual material, reading material, e-mail)
Intermediate feedback on the paper is possible at fixed speaking hours.
Constructive feedback on the paper is possible at a fixed feedback moment after the exam period.

Assessment moments

end-of-term and continuous assessment

Examination methods in case of periodic assessment during the first examination period

Written assessment

Examination methods in case of periodic assessment during the second examination period

Written assessment

Examination methods in case of permanent assessment

Participation

Possibilities of retake in case of permanent assessment

examination during the second examination period is possible

Calculation of the examination mark

Facilities for Working Students

1. Presence during the seminars is mandatory because the student's engagement and active participation during these seminars are part of the evaluation.
2. Possible rescheduling of the examination to a different time within the regular exam period.
3. Alternative time for feedback is possible
For more information concerning flexible learning: contact the monitoring service of the faculty of Arts and philosophy