



Che cos'è la “visual culture”?
Valencia, 15-19 dicembre 2008

Visual Culture

sguardo, dispositivo ottico, immagine



REGIME SCOPICO

sguardo/i
spectatorship
pratiche del consumo

dispositivi della visione
(mass) media
supporti

immagine

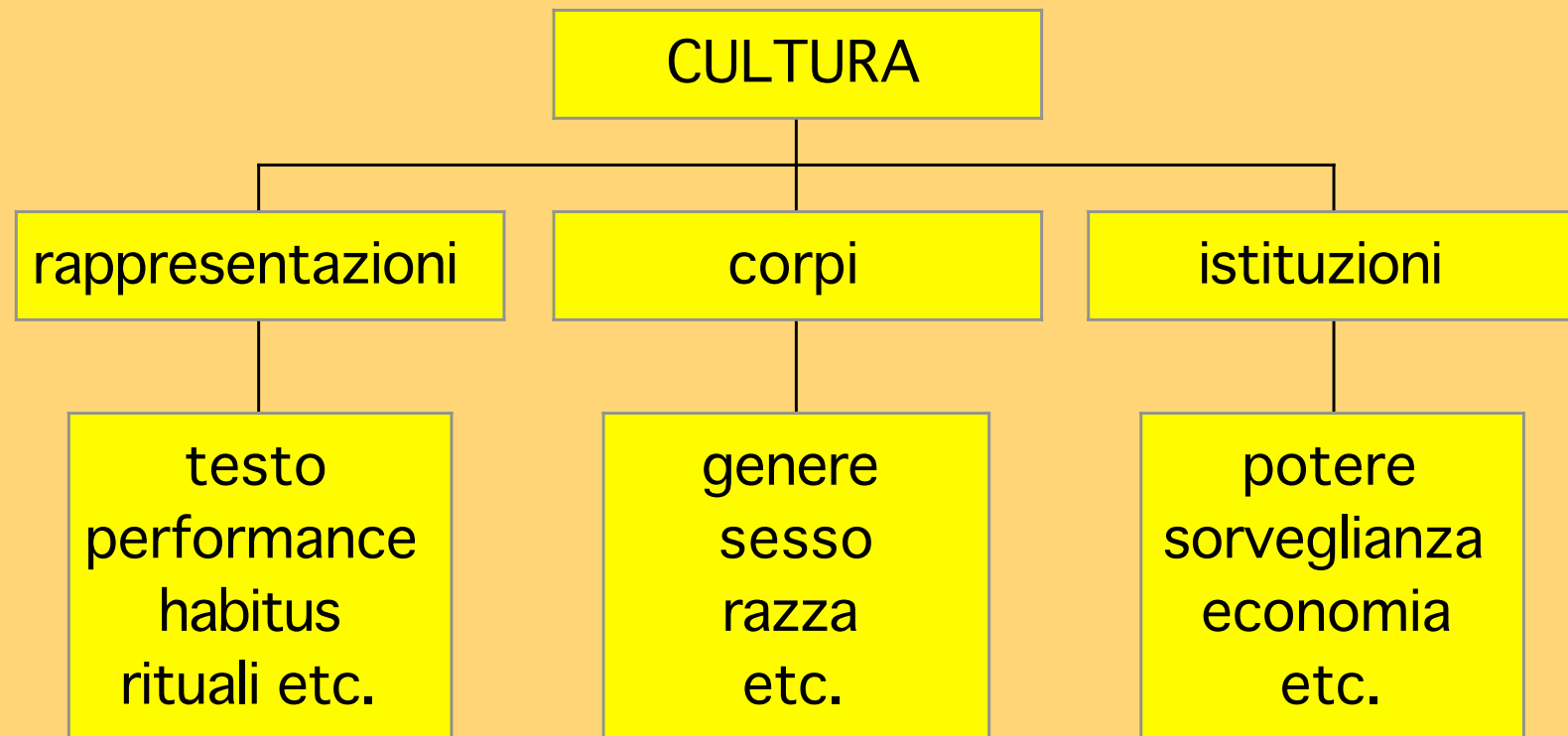


CULTURA

rappresentazioni

corpi

istituzioni



La rappresentazione



Il corpo: *race* & *gender*



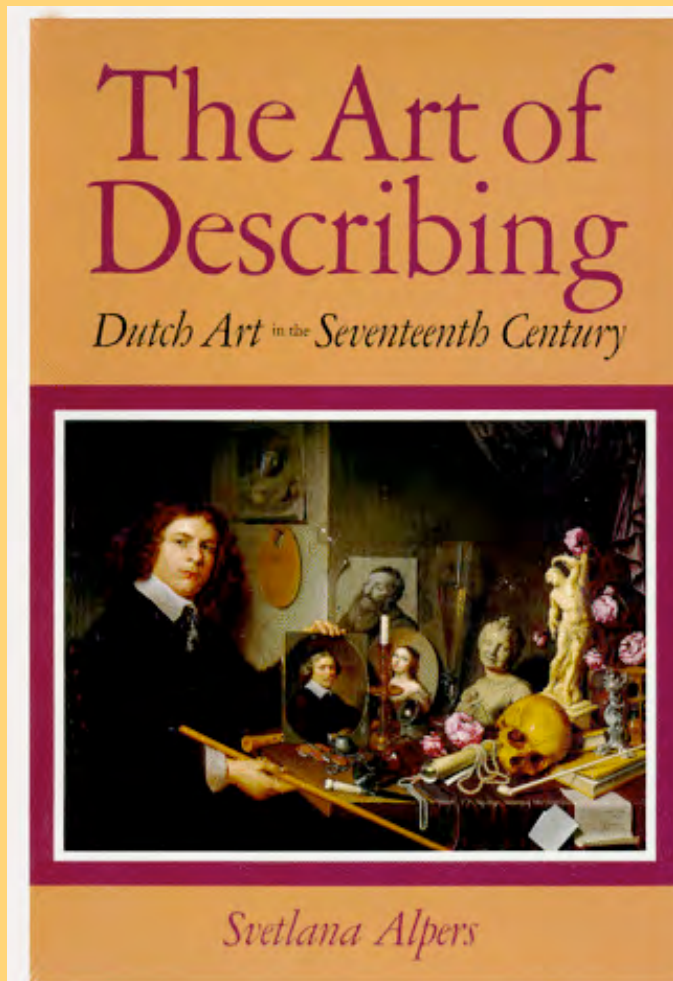
Le istituzioni: il panopticon, lo sguardo del potere



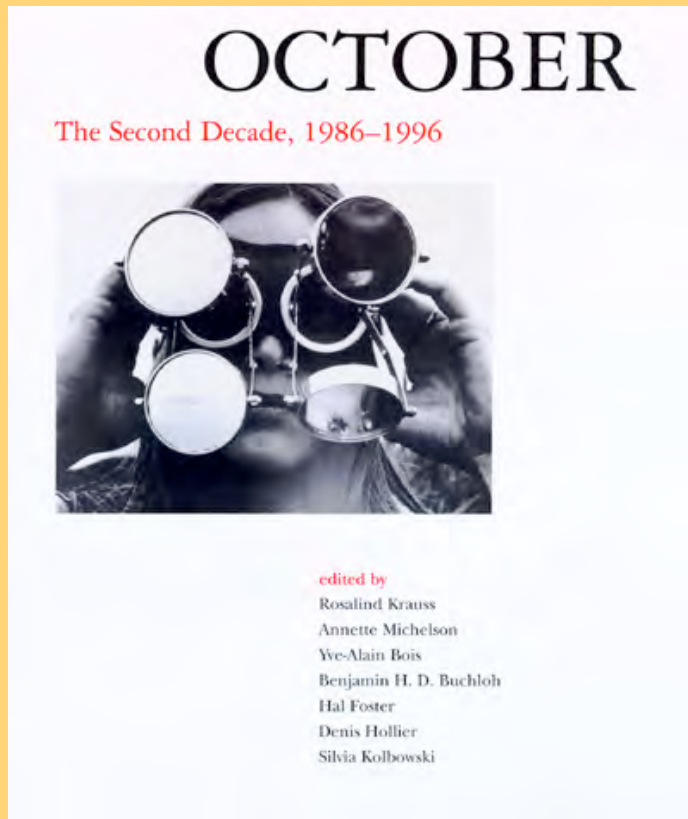
I nomi della cultura visuale

- Visual Culture
- Visual Studies
- Bildwissenschaft
- Bildforschung
- Visuelle Kultur
- Visuelle Kommunikation
- Iconology
- Visual Literacy
- Philosophie de l'image

Storia di una disciplina: *visual culture*



Storia di una disciplina: *visual culture*



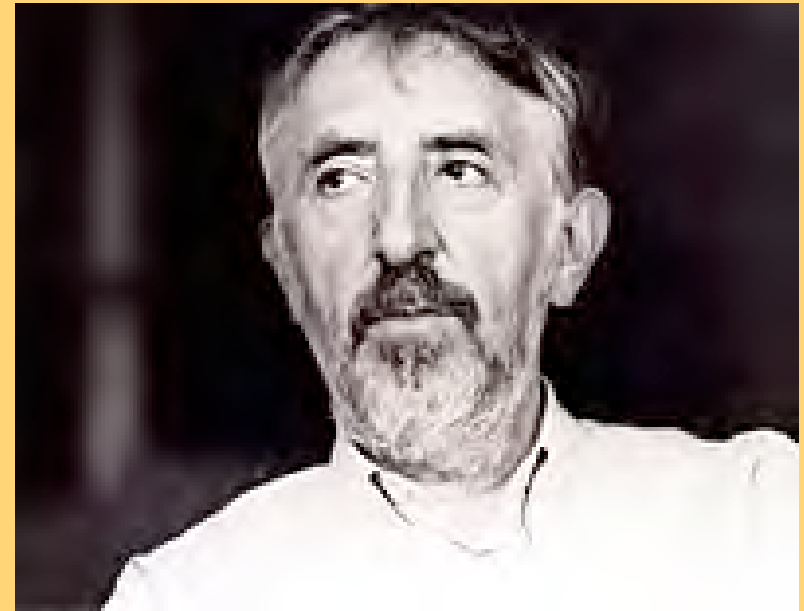
Visual Culture Questionnaire
October 77, summer 1996

Svetlana Alpers; Emily Apter; Carol Armstrong; Susan Buck-Morss; Tom Conley; Jonathan Crary; Thomas Crow; Tom Gunning; Michael Ann Holly; Martin Jay; Thomas Dacosta Kaufmann; Silvia Kolbowski; Sylvia Lavin; Stephen Melville; Helen Molesworth; Keith Moxey; D. N. Rodowick; Geoff Waite; Christopher Wood

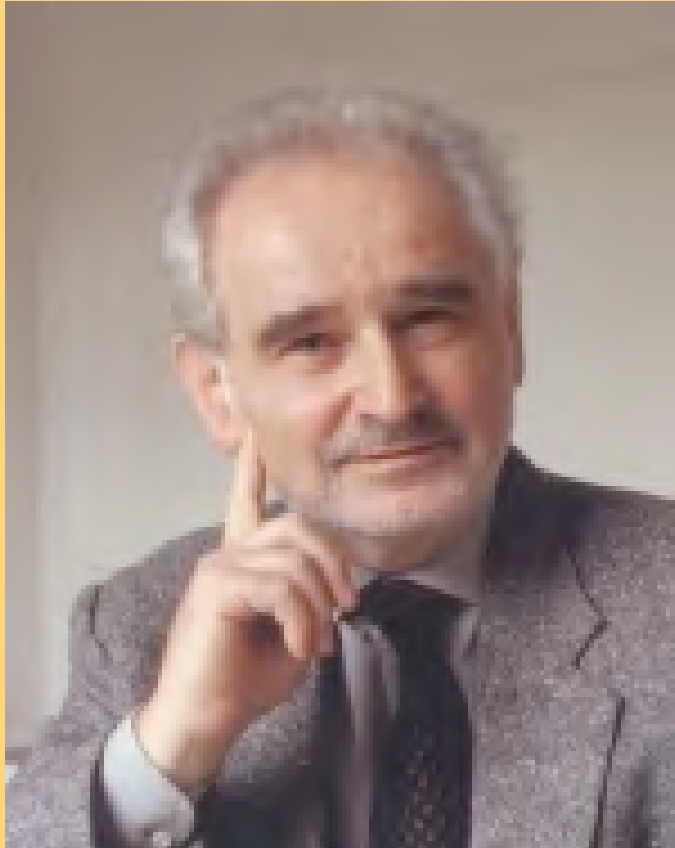
Storia di una disciplina: *pictorial turn*



Storia di una disciplina: *Bildwissenschaft*



Storia di una disciplina: *iconic turn*



Visual Culture vs. Bildwissenschaft

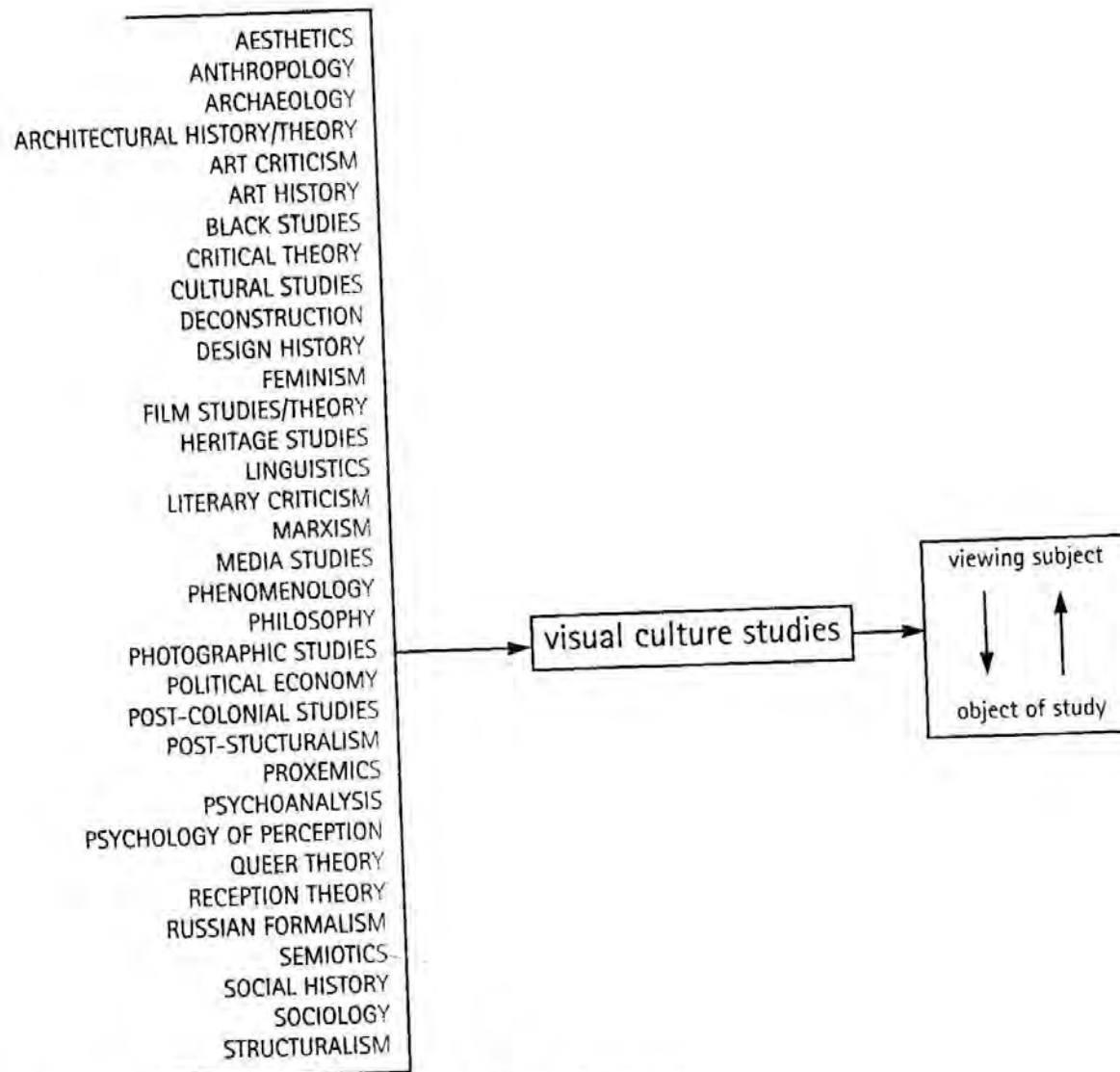


Tentativi di definizione

Photographs, advertisements, animation, computer graphics, Disneyland, crafts, eco-design, fashions, graffiti, garden design, theme parks, rock/pop performances, sub-cultural styles, tattoos, films, television and virtual reality”— to which I would add sex and sexuality, Las Vegas, Hollywood and Bollywood, depictions of death and violence, international airports, corporate headquarters, shopping malls, contemporary fine art such as video and installation, transgenic art, Balinese tourist art, Bakelite, Barbie, Burning Man, contemporary curiosity cabinets, snow globes, the history of buoys, Pez, Sen-Sens, microscopic sculpture, utensils made for babies, macramé, marbled endpapers, reproduction, Victorian half-hoop rings at Claire's Accessories, AstroTurf, ivory *mah jongg* sets, underwater Monopoly, found footage from 1950s health and safety films, email greeting cards, *tamagochi*, restaurant decorations, Cat Clocks, fluorescent paint, eastern European Christmas decorations, plaster casts of gargoyles, Ghanaian coffins in the shape of chickens and outboard motors, Santeria statuettes, pink flamingos and other lawn ornaments, miniature golf, commercial Aboriginal painting, cargo cults, nineteenth century posters and fliers, book illustrations, children's books, passports and bureaucratic forms, tickets, maps, subway and bus charts, cigarette packages, tourist-attraction ashtrays, and many topics in photography including family photo walls, *fin-de-siècle* gay pornography, Daguerre's dioramas, the first images of lightning, the history of pinhole cameras, and womens' photography from Julia Margaret Cameron to Claude Cahun, Diane Arbus, Nan Goldin, Sally Mann, and Catherine Opie.

J. Walker, *Visual culture and Visual Culture Studies*, in «The Art Book», 5 (1998), p. 14.

Tentativi di definizione



1 Disciplines upon which Visual Culture Studies draws.

Tentativi di definizione

a postlinguistic, postsemiotic rediscovery of the picture

una riscoperta postlinguistica e postsemiotica dell'immagine

as a complex interplay between visibility, apparatus, institutions,

intesa come un'interazione complessa tra visibilità, apparato, istituzioni

discourse, bodies, and figurality. It is the realization that spectatorship

discorso, corpi, e figuratività. È la consapevolezza che l'essere spettatori

(the look, the gaze, the glance, the practices of observation, surveillance,

(il guardare, lo sguardo, il colpo d'occhio, le pratiche di osservazione, sorveglianza

and visual pleasure) may be as deep a problem as various forms

e il piacere visivo) può essere una questione altrettanto profonda delle varie

of reading (decipherment, decoding, interpretation, etc.) and that

forme di lettura (decifrazione, decodificazione, interpretazione etc.) e che

visual experience or "visual literacy" might not be fully

l'esperienza visiva o "alfabetizzazione visiva" potrebbe non essere completamente

explicable on the model of textuality. Most important, it is the realization

spiegabile sul modello della testualità. Cosa più importante, essa è la consapevolezza

that while the problem of pictorial representation has always been

che, nonostante il problema della rappresentazione pittorica sia stato da sempre

with us, it presses inescapably now, and with unprecedented force,

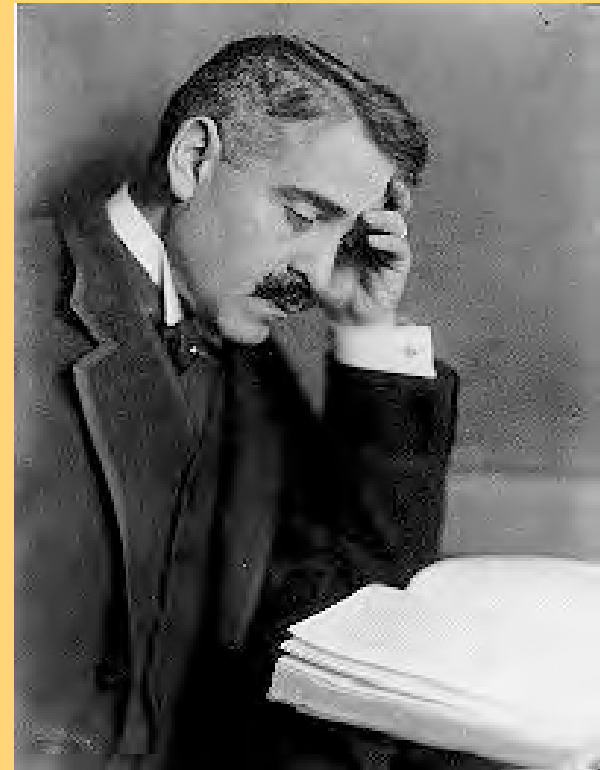
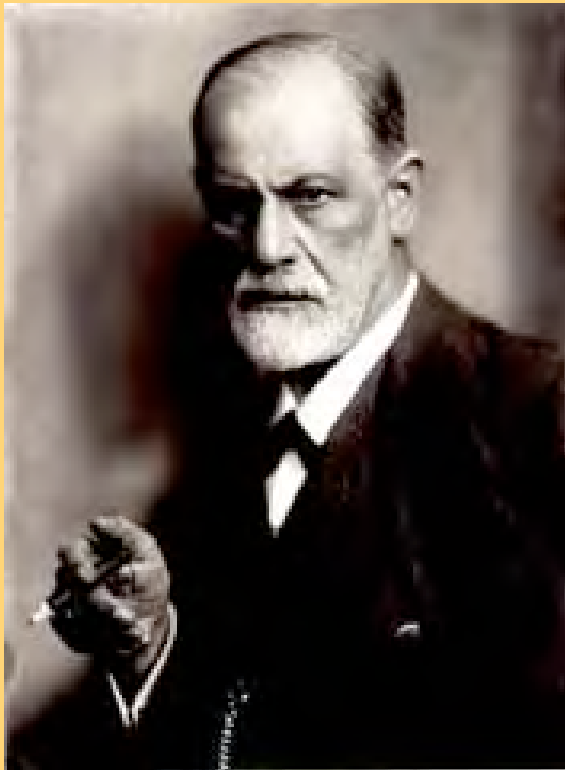
con noi, adesso preme senza lasciarci scampo, e con una forza senza precedenti,

on every level of culture [...].

ad ogni livello culturale [...].

Mitchell, W. J. T. *Picture Theory: Essays on Verbal and Visual Representation*, Chicago: The University of Chicago Press, 1994, p. 16.

Il canone: Sigmund Freud - Walter Benjamin - Aby Warburg

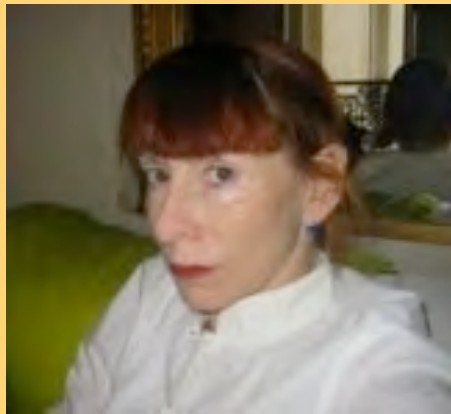


sguardo
spectatorship
pratiche del consumo
(circolazione)

dispositivi della visione
(mass) media
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immagine

I protagonisti



Alcuni studi classici

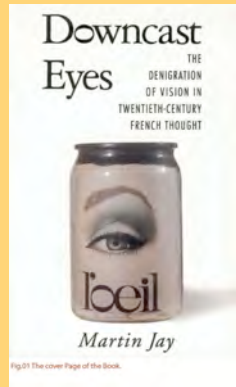
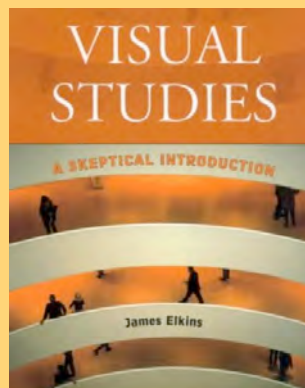
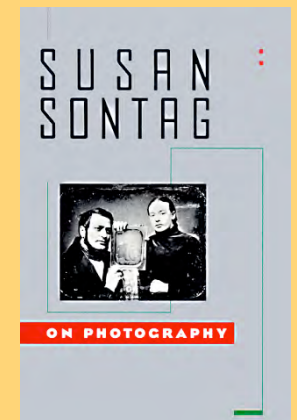
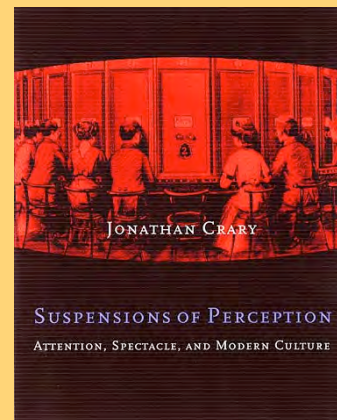
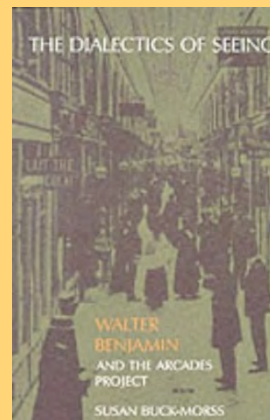
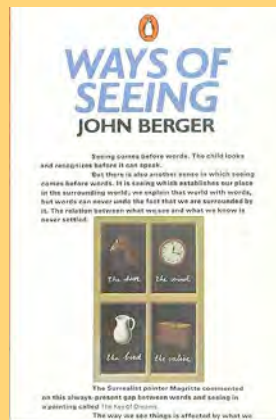
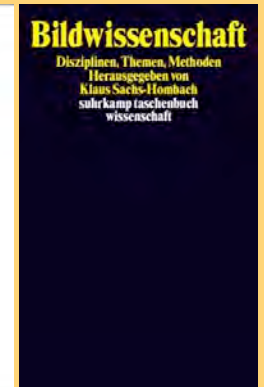
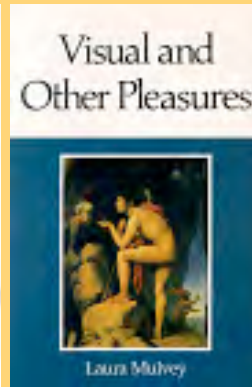
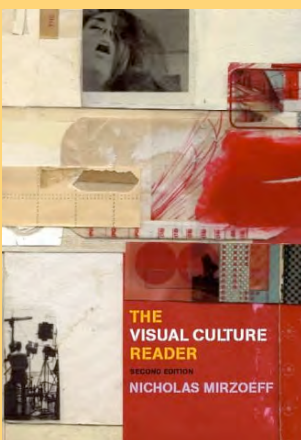
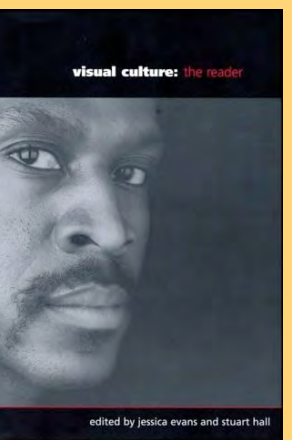
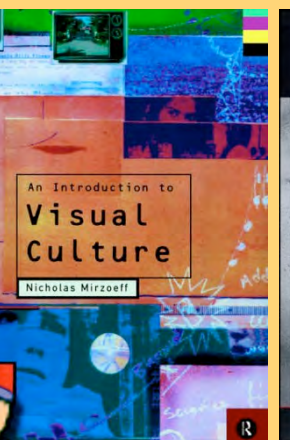
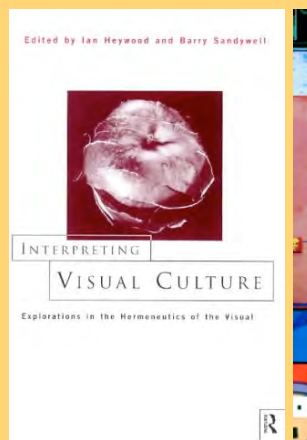
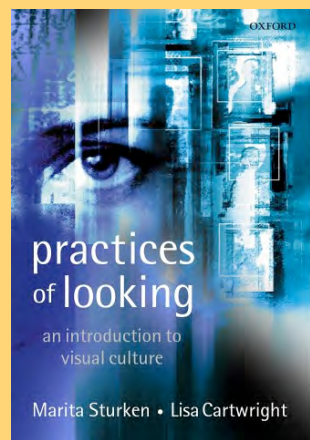
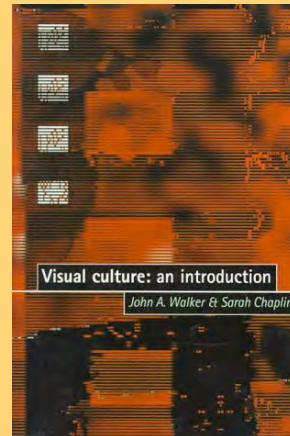
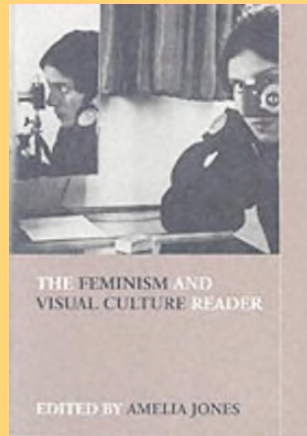
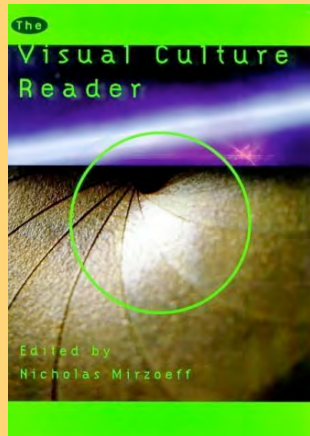


Fig.01 The cover Page of the book.



Le introduzioni





Cultura visuale in Italia



La cultura visuale di E. T. A. Hoffmann

Oltre allo studio dei materiali reperibili on-line e scaricabili (.pdf) all'indirizzo <http://www.unipa.it/~mcometa/> è prevista la lettura dei seguenti testi:

E. T. A. Hoffmann, *La finestra d'angolo del cugino*, a cura di M. Cometa, Venezia, Marsilio, 2008.

E. T. A. Hoffmann, *La principessa Brambilla, Mastro pulce*, a cura di L. Bocci, Milano, Garzanti, 1994.

E. T. A. Hoffmann, *L'uomo della sabbia e altri racconti*, introduzione di F. masini, trad. di E. pocar, Milano, BUR, 2005.

M. Cometa, A. Montandon, *Vedere. Lo sguardo di E. T. A. Hoffmann*, Palermo, :duepunti, 2009.