

Course Title: Advanced Visual Studies: Art <=> Animals
Program: Visual Studies

CALIFORNIA COLLEGE OF THE ARTS

Course #: VISST-312-02 (1618)

Instructor: Matteo Bittanti

Dates and Times: Wednesday 12:00 - 03:00PM

Start Date: January 22, 2014

End Date: May 7, 2014

Campus and Room: Oakland Campus, B Building, Room 7

Prerequisite: Eye Openers

Office hours: By appointment only. Please contact me by email to arrange a meeting.

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1. Course Description:

Advanced Visual Studies (AVS) provides students with “A tactic for studying the functions of a world addressed through pictures, images, and visualizations, rather than through texts and words” (Nicholas Mirzoeff). The course has three main goals: a) to illustrate a wide range of methods, approaches, themes, and paradigms that constitute image-based research; b) to invite students to rethink the role and function of the artist, the critic, the curator, and the scholar in a predominantly visual culture; c) to develop an innovative form of research that employs a mixture of visual methods and analytical approaches within one study. AVS is always monographic, never monolithic.

This year’s theme is “Art <=> Animals”. Over the past four decades, non-human animals have invaded the gallery space, from Joseph Beuys’ co-habitation with a coyote, Janis Kounelli’s installation of twelve live horses at L’Attico Gallery in Rome, Damien Hirst’s creatures in formaldehyde, Maurizio Cattelan’s taxidermied beasts, to Paola Pivi’s bears made of feathers. “Art is continually haunted by the animal,” wrote Deleuze and Guattari. How can one make sense of animals’ pervasiveness in galleries and museums? AVS specifically examines how animals are represented, discussed, hunted, consumed, and “traded” in the contemporary artworld. The course explores the work of leading artists who have produced thought-provoking, innovative, and often controversial representations of animals. This course provides a survey of the roles non-human animals have played in our cultural development and in the visual arts by discussing concepts like post-humanity, animality, reification, representation, simulation, and Otherness.

1.1 Class Format

AVS presents elements of both seminar and lecture courses. As such, students will be asked to provide relevant input during discussions and in-class critiques. Classes will consist of lectures, screenings of videos and documentaries, in-class exercises and discussions, and student formal and informal presentations. Students are required to read and discuss different texts, make full use of the course blog, lead a class discussion, write a detailed proposal, write and present in class a final research paper.

1.2 Learning Outcomes

The course’s scope is not limited to the study of representation alone as participants will extend their investigations into the material production, dissemination, and discussion of images and imaging systems in various contexts. Students will learn different strategies to approach these themes, develop a sharper critical eye, understand the vocabulary and methods of visual studies, recognize the interdisciplinary nature of visual studies and enhance their presentation & writing skills.

Upon successful completion of this course, students will be able to:

- Identify and discuss significant works of contemporary art and visual culture.
- Understand the relationship between different agents and forces operating within the Artworld.
- Develop an understanding about how and why artists represent other species in their works.
- Engage with ideas surrounding aesthetic, social, political, and economic aspects of contemporary art.
- Develop skills for analyzing an image-based culture from a critical perspective while recognizing

that visual studies is, per se, an ideological practice.

- Develop projects and presentations integrating knowledge from multiple disciplinary perspectives, methods, and insights to make sense of the complex relationship between animals and art.
 - Engage in academic research and organize content in a clear, concise, and logical manner;
 - Demonstrate the ability to examine and compare artworks using principles of visual studies.
- Present projects in a professional manner as a written text and oral presentation with images, video, photographs, concept maps, and/or other visual aids.

2 Course Requirements

Attendance is mandatory. Students are required to attend the full length of all classes and consult the blog. All papers, assignments, presentations, and final projects must be completed on time and in full. No exceptions. At some point in the course, students will be asked to lead and moderate in-class conversations. To do it effectively, students will need to be able to summarize the key arguments of a specific reading and suggest how they connect to themes in our ongoing discussion. Students will also need to propose key questions for subsequent discussions. Try to think of class meetings as a resource session in which you can get your questions answered and at the same time, learn what concerns are driving your colleagues. Please be aware that Advanced Visual Studies carries a significant workload. If you plan to attend this course be prepared to devote several hours per week.

2.1 Course Content: Important notice

The visual culture artifacts we will be covering in AVS include some works that may be considered ethically controversial and/or politically provocative. Some individuals may find these works disturbing or even offensive. Such works are included because they represent significant aspects of visual culture. They present important challenges to artistic conventions, social norms, shared moral values, standards of beauty, and definitions of culture. You will not be asked to subscribe to any particular definition of visual culture, nor will you be required to admire all the works shown. However, if you choose to take AVS, you will be expected to understand the issues involved, why and how they matter. By remaining in this course, a student is understood to have given their informed consent to exposure to such materials. If you have any special concerns, please discuss them with the professor. In all cases, common courtesy is expected in this course and disruptive and disrespectful behavior, especially during in-class conversations, will not be tolerated. Debating different points of view is the foundation of academic inquiry, but under no circumstances will personal attacks or insults be tolerated.

2.2 Required texts

The course e-reader includes selected essays/chapters from the following books:

Agamben, Giorgio (2004). *The Open. Man and Animal*. Stanford, California: Stanford University Press.

Aloi, Giovanni (2012). *Art & Animals*, London: I.B. Tauris.

- Baker, Steve (2013). *ARTIST/ANIMAL*, Minneapolis, University of Minnesota Press.
- Baker, Steve (2001). *Picturing the Beast: Animals, Identity, and Representation*. Chicago: University of Illinois Press. [Originally published: Manchester: Manchester University Press, 1993.]
- Baker, Steve (2000). *Postmodern Animal*. London: Reaktion Books.
- Baudrillard, Jean (1998). *Simulacra and Simulation*. Ann Arbor: University of Michigan Press. [1981]
- Becker, Howard (1982). *Art Worlds*. Berkeley: University of California Press.
- Berger, John (1980). *About Looking*. New York: Pantheon.
- Broglio, Ron (2011). *Surface Encounters. Thinking With Animals and Art*. Minneapolis: University of Minnesota Press.
- Cashell, Kieran (2009). *Aftershock. The Ethics of Contemporary Transgressive Art*. London: I.B. Tauris. 2009.
- Cox, Christopher and Nato Thompson. (eds). 2005. *Becoming Animal: Contemporary Art in the Animal Kingdom*. Cambridge, CA: MIT Press.
- Eisenman, Stephen F. (2013). *The Cry of Nature. Art and the Making of Animal Rights*. London: Reaktion Books.
- Haraway, Donna (1989). *Primate Visions. Gender, Race and Nature in the World of Modern Science*, Routledge, London.
- Julius, Anthony (2002). *Transgressions. The Offences of Art*. Chicago: University of Chicago Press.
- Lenain, Thierry (1997). *Monkey Painting*. London: Reaktion Books.
- Malamud, Randy (2012). *An Introduction to Animals and Visual Culture*, Basingstoke: Palgrave.
- Poliquin, Rachel (2013). *The Breathless Zoo. Taxidermy and the Cultures of Longing*, University Park, PA: Pennsylvania, Penn State University Press.
- Smith, Terry (2009). *What is Contemporary Art?*. Chicago: University of Chicago Press.
- Wolfe, Carey (ed.) (2003). *Zoontologies: The Question of the Animal*, Minneapolis: University of Minnesota Press.

2.3 Video Material

The course material also includes documentaries and videos, some required and some optional, including:

- Denis Côté, *Bestiaire*, 2012
- Brian Hill, *Slaughterhouse: The Task Of Blood*, 2005.
- Chris King, *Damien Hirst: Thoughts, Work, Life*, 2012.
- Ben Lewis, *Art Safari*, 2009.
- Morgan Neville, *The Cool School*, 2007.
- Maurizio Radice, *The Taxidermist*, 2009
- Peter Rosen, *Who Gets to Call it Art?*, 2006.
- David Thewlis, *Relics*, 2014.
- Frederick Wiseman, *Zoo*, 1993.
- Frederick Wiseman, *Meat*, 1976.

Additional videos will be announced on the blog on a weekly basis.

3. Course Work

“Writing is an exploration. You start from nothing and learn as you go.” (E. L. Doctorow)

During the course of the semesters, students will develop three written projects, lead one class discussion and give one formal presentation. The written assignments are: a Midterm Paper (4 pages), a Final Project Proposal (4 pages), and a Final Project (10 page essay). In order to complete these tasks successfully, students will be required to undertake rigorous and thorough research of the chosen topic. Students are expected to:

- a) Develop a clear and original thesis.
- b) Present the thesis and organize the supporting evidence in a logical manner in the form of a critical essay.
- c) Give a clear, compelling, and persuasive in-class presentation of their research/findings to their peers.

All papers must be formatted in Chicago Style. We will use Diana Hacker’s *A Writer’s Reference (7th Edition)* as our Style Guide.

3.1 Class Discussion

Each week, a small group of students - 2 or 3 depending on the final enrolment numbers - will be responsible for leading a seminar-style discussion based on the assigned readings. The presenters are not expected to summarize the reading, but rather lead a discussion. Students leading the weekly discussion

must provide a list of 3-5 discussion questions based on the themes and topics of the reading. Both presenters and responders will be graded on their seminar participation throughout the semester. All students are expected to read all the assigned material and be ready to discuss it in a sophisticated, clever manner, using the appropriate terminology. Students are invited to submit cogent, compelling arguments, not opinions. Thus, evaluative comments (“I liked this”, “I did not like that”) are highly discouraged.

3.2 Midterm Paper (Due March 5, 2014)

The MidTerm consists of a critical review of Denis Côté film *Bestiaire* (2012), which the director described in these terms:

This film is no fiction, obviously. However, if it were a documentary, there would be a “subject.” Also, to describe it as an “essay” would entail a polemic or partisan implication, corresponding to the proper literary term. Cinema has come to label this genre of proposition as “object.” I don't know how to label it myself, and even better, if this film is difficult to subsume but poetic at the same time. I started out with a naive desire to explore certain energies and to observe the relations or maybe even the failed encounters between humans and animals. In the end, this film is about contemplation — and something else. Something indefinable, something more obscure which I hope to find out more about with the help of the audience. (Denis Côté)

Critical review. Students are expected to write a 1500 word (4 pages, not including bibliography and footnotes) critique of *Bestiaire*. Such critique is not meant to be a journalistic, evaluative review. Students will be required to make full use of the ideas, theories, concepts encountered in the texts and discussed in class to build a cogent argument. The exercise is meant to help students develop, polish, harness their critical skills by engaging in an ad hoc examination, and to prepare them for their Final Project.

Technical requirements: The Midterm is a written document consisting of 1500 words (approximately 4 pages). It must be formatted in Chicago Style and use the following parameters: Arial Font, Size 12, Spacing 1.5. For the electronic version, the paper must be saved as a .RTF or .DOC format. Other formats, e.g. .PDF, are not acceptable.

Submission: The Midterm Paper must be submitted to the instructor both in printed form (*brevi manu*, in class) and electronic form (via email, to mbittanti@cca.edu) by noon on Wednesday March 5, 2014. The electronic file must be saved in a format that allows the instructor to write comments/annotations (.DOC or .RTF). In short, don't use .PDF. A graded/reviewed version of the document will be returned to the student within a week.

3.3 Final Project (Due 7, 2014)

Over the course of the semester, students will complete a critical paper of 10 pages minimum, excluding bibliography and footnotes. The paper is designed to help students reflect, analyze, and discuss core themes and ideas encountered in Advanced Visual Studies, engaging with primary and secondary materials, and develop a background in the area that will allow them to pursue more in-depth research projects in the

future, e.g. a thesis or a dissertation. Students are to design a critical project based on their own particular interest related to the course themes and concerns. Students may choose to focus on a particular artist, artwork, medium, theme, type of representation of non-human species. The instructor will not assign a specific topic.

The essay must be *critical* in nature, that is, analytical and interpretative and not merely descriptive. It must be supported by academic research. Students are required to use a minimum of 6 academic resources for this project. To find appropriate resources students will need to consult the course material, the course blog, the library catalogue as well as online databases such as JSTOR and Project Muse. Students are expected to critically engage with the theories, concepts, and frameworks discussed in class for a poignant investigation of artworks, series of artworks, artists or issues.

Three things to consider:

- 1) Please note that although students can draw from different types of sources, a Final Project that does not consider academic book, journals, and websites will not be considered appropriately researched and will be marked accordingly. Wikipedia is not considered an academic source. Like any encyclopedia or dictionary, this is an acceptable place to get basic information about a topic, however academic research requires the use of sources that go beyond basic information. In short, Wikipedia should be considered a point of departure, and not of arrival.
- 2) Students are **STRONGLY** encouraged to include images in the final essay, but to make a point, not for mere decorative purposes. Images must be fully examined and referenced in the text. All images must be properly accompanied with proper credits and captions.
- 3) The instructor will not read or review drafts.

The Final Project requires a Proposal and a literature review (see 3.4). It is essential to discuss your ideas with the instructor before developing and submitting a full proposal. It is also a very good idea to look ahead in the syllabus and get started early.

Technical requirements: The Final Project is a written document consisting of 3500 words (approximately 10 pages). It must be formatted in Chicago Style and use the following parameters: Arial Font, Size 12, Spacing 1.5. For the electronic version, the paper must be saved as a .RTF or .DOC format. Other formats, e.g. .PDF, are not acceptable.

Submission method: The Final Project must be submitted in two ways: 1) as a printed document handed *brevis manu* to the instructor on the last day of class and as 2) an electronic file, sent to the instructor via email no later than noon on April 30, 2014. Late papers will not be accepted. Failure to submit the paper on time in both printed and electronic format will result in a “F” grade. All papers will be reviewed and graded within a week.

3.4 Final Project Proposal (Due April 2, 2014)

The Final Project Proposal is a written document consisting of 1500 words (approximately 4 pages). Such document provides a detailed description of the final project and outlines plans for research as well as relevant questions and concerns. Like any solid proposal (for a book, article, grant or exhibition), this proposal should be clear, detailed, and persuasive. It should demonstrate why this project is creative, critical, and worth pursuing. Be specific.

The four essential elements of the proposal are:

1. A title, subtitle, and description of your object of study, its significance, and the key issues or questions you want to address in your research. What topic do you want to focus on? Why? What is your angle? Do you have a novel approach or hypothesis? If so, describe it.
2. A concise, tightly-focused review of the *scholarly literature* on your topic. What are the most significant scholarly contributions in your area of investigation? What is the state-of-the-art in this field? What kind of resources that you have encountered in AVS are you going to use? How? You must explain how your work will relate to the works you cite.
3. A brief discussion of research methods. What kind of research methods will you use to answer the questions you have posed or to test your hypothesis? Why are those the methods best suited for this case? What will they allow you to discover? Will you need to visit an art gallery, museum, library or access to a specific archive? What do you hope to learn by doing this research?
4. *A (realistic) timetable.* What are the key parts of your project (research, writing, etc.) and by when will you have them completed? What are the milestones? What are the limits and constraints of your project?

Technical requirements: The Final Project Proposal is a written document consisting of 1500 words (approximately 4 pages). It must be formatted in Chicago Style and use the following parameters: Arial Font, Size 12, Spacing 1.5. For the electronic version, the paper must be saved as a .RTF or .DOC format. Other formats, e.g. .PDF, are not acceptable.

Submission method: The Final Project Proposal must be submitted on Wednesday, April 2, 2014 no later than noon in two ways: 1) as a printed document handed *brevi manu* to the instructor *and* as 2) an electronic file, sent to the instructor via email.

A graded/reviewed version of the document will be returned to the student within a week.

On April 23, 2014, we will have an in-class discussion, workshop and individual meeting related to your final project. Bring your essay drafts and work-in-progress material for review.

3.5 Final Project Presentations

During the last two weeks of the semester (April 30 and May 30, 2014) students will give a 15-20* minute formal presentations of their final projects. These presentations must include visual material and should make full use of presentation tools such as Keynote, Powerpoint, SlideRocket, Prezi or other available digital tools. The presentations will be followed by a Q&A session and class discussion. Students are required to make appropriate arrangements for showing visual material in advance. Students are expected to use their own computer equipment for the presentation: the instructor will not provide a laptop. Students are expected to rehearse and practice their presentations. All students are required to attend the presentations. No make-up presentations.

* The duration of the presentation depends of the number of students enrolled.

4. Evaluation

Final grades will be determined as follows:

- Attendance, participation, in-class discussion: 20%
- Midterm Paper: 20%
- Final Project Proposal: 10%
- Final Presentation: 20%
- Final Project: 30%

Please note: If the Final Project is not submitted, previously assigned grades for both the Final Proposal and Final Presentation will be considered null.

Written assignments will be evaluated on the basis of the Visual Studies Assessment Grid ([available here](#)) which includes the following criteria: thorough research; clear, logical, and original arguments; critical and creative analysis of visual material supported by visual examples; serious effort, preparation, and engagement in the subject matter.

Visual presentations will be evaluated on the basis of the students ability to look critically and express their ideas in oral and visual form. The assessment guide is [available online](#).

Each area of assessment corresponds to the following numeric evaluation:

- 1 insufficient
- 2 developing skills
- 3 proficient skills
- 4 exceptional skills

5. Classroom Conduct & Attendance Guidelines

- 1) Promptness is a basic requirement. Repeated lateness lowers your class participation grade considerably (see 4).
- 2) The use of all electronic devices, gadgets, and gizmos - including smart phones - during class is not permitted. Note-taking on a laptop is not allowed. Please wait for the break to make phone calls, texting or to use the internet. Computers may only be used for students' presentations. In class texting will automatically result in a lower grade.
- 3) Sleeping, chatting in the back of the room, reading external materials, working on external projects during the class session - any of these behaviors can result in immediate ejection from the class and in lower grades.
- 4) If more than one class is missed due to illness, students must submit written verification from a physician and notify professor via e-mail or in writing. Written medical documents must be submitted within two weeks of an absence. CCA has a college-wide attendance policy that 3 unexcused absences can be cause for failing the course. In addition, 3 "lates" correspond to an absence.
- 5) Students are not allowed to eat during class.
- 6) There are no make-up presentations or assignments.
- 7) Students who miss a class must collect the material discussed in that session. In most cases, such material will be available on the blog. At any rate, always make sure to contact the instructor email about the availability of such materials.
- 8) Academic Integrity Code & Plagiarism: CCA has an Academic Integrity Code stated in our Student Handbook and plagiarism is clearly prohibited. Consequences for plagiarism can range from re-doing the assignment from scratch to dismissal from the college.

Thank you for your cooperation.

6. Schedule

The following schedule is a guideline for this course and may change as needed.

WEEK #1: WEDNESDAY, JANUARY 22, 2014

Introduction to the class

WEEK #2: WEDNESDAY, JANUARY 29, 2014

PROLEGOMENA: ARTWORLD(S)

Required reading:

Becker, Howard (1982). "ArtWorlds and Collective Activity" in *Art Worlds*. Berkeley: University of California Press, pp. 1-40.

Becker, Howard (1982). "Aesthetics, Aestheticians, and Critics" in *Art Worlds*. Berkeley: University of California Press, pp. 131-165.

Smith, Terry (2009). "What is Contemporary Art?", in *What is Contemporary Art?*. Chicago: Chicago University Press, pp. 241-271.

Screening: Peter Rosen, *Who Gets to Call it Art?*, 2006 (Excerpt).

Screening: Morgan Neville, *The Cool School*, 2007 (Excerpt).

Optional reading:

Becker, Howard (1982). "Integrated Professionals, Mavericks, Folk Artists and Naive Artists", from *Art Worlds*. Berkeley: University of California Press, pp. 131-165.

WEEK #3: WEDNESDAY, FEBRUARY 5, 2014

WAYS OF THINKING (ABOUT ANIMALS)

Required reading:

Derrida, Jacques (2002). "The Animal that Therefore I Am (More to Follow)" in *Critical Inquiry*, vol. 28, no. 2, pp. 369-418.

Agamben, Giorgio (2004). *The Open. Man and Animal*. Stanford: Stanford University Press. [2002].

Beaulieu, Alain. (2011). "The Status of Animality in Deleuze's Thought", *Journal for Critical Animal Studies*, Volume IX, Issue 1/2.

Baudrillard, Jean (1998). "The Animals: Territory and Metamorphosis" in *Simulacra and Simulation*. Ann Arbor: University of Michigan Press, pp. 124-137. [1981]

WEEK #4: WEDNESDAY, FEBRUARY 12, 2014

WAYS OF SEEING (ANIMALS)

Required reading:

Berger, John (1980). "Why Look at Animals?" in *About Looking*. New York: Pantheon, pp. 1-28.

Aloi, Giovanni (2012). "Why Look at Animals Now?" in *Art & Animals*. London: I.B. Tauris. xv-xxi.

Malamud, Randy (2012). "Introduction: Framed Animals" in *An Introduction to Animals and Visual Culture*, New York: Palgrave, pp. 1-21

Burt, Jonathan (Spring 2008). "The Aesthetics of Livingness" in *Antennae - The Journal of Nature in Visual Culture*, Issue 5, pp. 4-11.

Screening: Jos de Putter, *Meeting John Berger*, 2012 (excerpt).

WEEK #5: WEDNESDAY, FEBRUARY 19, 2014

ETHICS/AESTHETICS

Required reading:

Baker, Steven (2013). "Introduction: The Idiot, the Voyeur, and the Moralist" in *ARTIST/ANIMAL*, Minneapolis, University of Minnesota Press, pp. 1-19.

Aloi, Giovanni (2012). "The Death of The Animal" in *Art & Animals*. London: I.B. Tauris, pp. 113-137.

Baker, Steven (2013). "Art and Animal Rights: Sue Coe, Britta Jaschinski, and Angela Singer On Relevant Questions" in *ARTIST/ANIMAL*, Minneapolis, University of Minnesota Press. 114-181.

Eric Frank and H-Animals Readers (Spring 2008). "Marco Evaristti: Helena", in *Antennae - The Journal of Nature in Visual Culture*, Issue 5, pp. 30-42.

Aloi, Giovanni and Bennison, Rod (Winter 2011). "Sue Coe: I Am an Animal Rights Activist Artist", in *Antennae - The Journal of Nature in Visual Culture*, Issue 5, pp. 106-120.

Aloi, Giovanni (Winter 2008). "In conversation with Sue Coe", in *Antennae - The Journal of Nature in Visual Culture*, Issue 5, pp. 54-59.

Aloi, Giovanni (Winter 2011). "Angela Singer: Animal Rights and Wrongs", in *Antennae - The Journal of Nature in Visual Culture*, Issue 11, pp. 10-17.

Zammit-Lucia, Joe and Kalof, Linda (Winter 2012). "From Animal Rights and Shock Advocacy to Kinship With Animals", in *Antennae - The Journal of Nature in Visual Culture*, Issue 23, pp. 98-111.

WEEK #6: WEDNESDAY, FEBRUARY 26, 2014

CASE STUDY: PIG

Required reading:

Antennae - The Journal of Nature in Visual Culture, "PIG", Spring 2010, Issue 12, pp. 3 - 25, 32 - 36, 48 - 56, 64 - 78, 87 - 92 (56 pages in total)

Snæbjörnsdóttir/Wilson, "Falling Asleep With A Pig" in *Antennae - The Journal of Nature in Visual Culture*, Issue 13, pp. 38 - 48.

SCREENING: Ben Lewis, *Art Safari: Wim Deboyé* (2009).

WEEK #7: WEDNESDAY, MARCH 5, 2014

ANIMAL ART

MIDTERM: Critical Review

Required reading:

Lenain, Thierry (1997). *Monkey Painting*. London: Reaktion Books.

Baker, Steven (2003). "Sloughing the human", in *Zoontologies: The Question of the Animal in Cary Wolfe* (ed.), Minneapolis: University of Minnesota Press, pp. 147-64.

Baker, Steven (2013). "An Openness to Life: Olly and Suzi in the Antarctic On Drawing an Aardvark" in

WEEK #8: WEDNESDAY, MARCH 12, 2014

TAXIDERMY: AESTHETICS AND IDEOLOGY

Required reading:

Haraway, Donna (1989). "Teddy Bear Patriarchy. Taxidermy in the Garden of Eden, New York City 1908-1936", in *Primate Visions. Gender, Race and Nature in the World of Modern Science*, Routledge, London, pp. 26-58.

Poliquin, Rachel (2013). "Spectacle" in *The Breathless Zoo. Taxidermy and the Cultures of Longing*. University Park, PA: Pennsylvania State University Press, pp. 77-103.

Aloi, Giovanni (2012). "Taxidermy. Subjugated Wilderness" in *Art & Animals*. London: I.B. Tauris, pp. 24-48.

Stein, Shelly (Summer 2008). "Empty Trophies", in *Antennae - The Journal of Nature in Visual Culture*. Issue 15, pp. 35-37.

Aloi, Giovanni (Winter 2010). "The Problematic Exposure of Flesh" in *Antennae - The Journal of Nature in Visual Culture*. Issue 15, pp. 48-67.

Soutter, Lucy (Winter 2007) "Ken Knorr's Fables" in *Antennae - The Journal of Nature in Visual Culture*. Issue 4, pp. 4-8.

Optional reading

Aloi, Giovanni (Autumn 2008) "Rescuing What Had Become a Dying Art", in *Antennae - The Journal of Nature in Visual Culture*. Issue 7, pp. 45 - 51.

Frank Erick (Autumn 2008) "Melancholy Taxidermy" in *Antennae - The Journal of Nature in Visual Culture*. Issue 7, pp. 52 - 58.

WEEK #9: WEDNESDAY, MARCH 19, 2014

PLACES & CAGES - ZOOS & GALLERIES

Required reading:

Berger, John (1977). "Why Zoos Disappoint". *New Society*. pp.122-123.

Ackerman, Diane (February 4, 2012). "Why We Love Zoos", *The New York Times*.

Malamud, Randy (2012). "Zoo Animals" in *An Introduction to Animals and Visual Culture*, New York: Palgrave, pp. 115-129.

Hyson, Jeffrey (2000). "Jungles of Eden: The Design of American Zoos", in Michel Conan (Ed.) *Environmentalism in Landscape Architecture*, Washington, D.C.: Dumbarton Oaks Research Library and Collection, pp. 23-44.

Aloi, Giovanni (Winter 2008) "Richard Billingham: Zoo" in *Antennae - The Journal of Nature in Visual Culture*. Issue 8, vol. 1, pp. 56-62.

Screening: Frederick Wiseman, *Zoo*, 1993.

ONLINE: [Britta Jaschinski's Zoo](#)

WEEK #10: WEDNESDAY, MARCH 26, 2014

Spring break -- no courses

WEEK #11: WEDNESDAY, APRIL 2, 2014

PROXIMITY & DISTANCE

FINAL PROPOSAL DUE TODAY

Required reading:

Aloi, Giovanni (2012). "Levels of Proximity" in *Art & Animals*. London: I.B. Tauris, pp. 49-67.

Misiano, Victor (Winter 2008). "Olek Kuli's Animality" in *Antennae - The Journal of Nature in Visual Culture*, Issue 8, vol. 2, pp. 25-30.

Kulik, Irina (Winter 2008). "Oleg Kulik: Artificial Paradise" in *Antennae - The Journal of Nature in Visual Culture*, Issue 8, vol. 2, pp. 31-40.

Aloi, Giovanni (Winter 2007). "In Conversation With Marcus Coates" in *Antennae - The Journal of Nature in Visual Culture*, Issue 4, pp. 19-21 & 32-35.

Broglio, Ron (2011). "Becoming Animal a Minor Art of Marcus Coates" in *Surface Encounters. Thinking With Animals and Art*. Minneapolis: University of Minnesota Press, pp. 101-127.

Aloi, Giovanni (Winter 2008). "Domesticated" in *Antennae - The Journal of Nature in Visual Culture*, Issue 7, pp. 69-73.

Screening: Marcus Coates, Tate Shot, 2009.

Screening: Joseph Beuys, *I Like America And America Loves Me* (1974)

Optional reading:

La Frenais, Rob (Summer 2010). "Nicolas Primat. An Artist Between Species" in *Antennae - The Journal of Nature in Visual Culture*, Issue 13, pp. 54-58.

Pique, Pascal (Summer 2010). "The Return of the Animal Man" in *Antennae - The Journal of Nature in Visual Culture*, Issue 13, pp. 58-65.

Screening: Patrick Munk, "Nicolas Primat talks about his approach", 2012.

WEEK #12: WEDNESDAY, APRIL 9, 2014

CASE STUDY: DAMIEN HIRST

Required reading:

Cashell, Kieran (2009). "Horrorshow. The Transvaluation of Morality in the Work of Damien Hirst" in *Aftershock. The Ethics of Contemporary Transgressive Art*. London: I.B. Tauris, pp 159-196.

Julius, Anthony. "A Typology of Transgressions" in *Transgressions. The Offences of Art*. Chicago: University of Chicago Press. 2002: 100-186.

Broglio, Ron (2011). "Meat Matters. Distance in Damien Hirst", in *Surface Encounters. Thinking With Animals and Art*. Minneapolis: University of Minnesota Press, pp. 1-23.

WEEK #13: WEDNESDAY, APRIL 16, 2014

THE POLITICS OF MEAT

Required reading:

Gigliotti, Carol (Autumn 2010), "Heartburn: Indigestion, Contention, and Animals in Contemporary Art"

in *Antennae - The Journal of Nature in Visual Culture*, Issue 14, pp. 25-34.

Baker, Steve (Autumn 2010), “Norfolk Roadkill, Mainly” in *Antennae - The Journal of Nature in Visual Culture*, Issue 14, pp. 40-55.

Aloi, Giovanni (Spring 2008). “John Isaacs: Wounded Animals and Icon-Making” in *Antennae - The Journal of Nature in Visual Culture*, Issue 5, pp. 12-17.

Screening: Frederick Wiseman, *Meat*, 1976.

Optional reading:

Aloi Giovanni- Hunter, Chris (Spring 2010). *Slaughterhouse: The Task Of Blood* in *Antennae - The Journal of Nature in Visual Culture*, Issue 5, pp. 25-29.

Sorenson, John (2010). “Lady Gaga’s Meat Dress”, *The Mark*, September 28.

Optional viewing

Brian Hill, *Slaughterhouse: The Task Of Blood* (2005).

WEEK #14: WEDNESDAY, APRIL 23, 2014

FRAMED/STAGED

Required reading:

Malamud, Randy (2012). “Photographic Animals” in *An Introduction to Animals and Visual Culture*, New York: Palgrave, pp. 50-70.

Fox, Diane (Summer 2008). “The Diorama as Art” in *Antennae - The Journal of Nature in Visual Culture*, Issue. 6, pp. 13-20.

Brower, Matthew (Winter 2008). “Take Only Photographs” in *Antennae - The Journal of Nature in Visual Culture*, Issue. 7, pp. 59-68.

INDIVIDUAL MEETINGS

WEEK #15: WEDNESDAY, APRIL 30, 2014

STUDENTS PRESENTATIONS 1 of 2

WEEK #16: WEDNESDAY, MAY 7, 2014

STUDENTS PRESENTATIONS 2 of 2

FINAL PROJECT DUE TODAY

6.1 Important dates

Tuesday, January 21 Spring term courses begin

Monday, January 27 Online Add/Drop period ends

Tuesday, January 28 Restricted Add/Drop period begins

Friday, January 31 Restricted Add/Drop period ends

Monday, February 3 First day to withdraw from courses

Wednesday, March 5 Midterm paper due [AVS]

Friday, April 4 Last day to withdraw from courses

Wednesday, April 23 Individual meetings [AVS]

Wednesday, April 30 Final presentations 1 of 2 [AVS]

Wednesday, May 7 Final presentations 2 of 2, Final Project due [AVS]

Friday, May 9 Spring term courses end

SPECIAL THANKS: H-Net.org community, especially for their priceless online resources and for the [Syllabus Exchange Initiative](#).