**Visual Culture 2 (seminar)**

**Instagrammism: Producing and Consuming Images Tue 15.00-16.30**

**David Levente Palatinus PhD 3 credits**

**Course Requirements:**

Participation in discussions (20%); oral presentation (30%); project portfolio OR research paper (50%)

**Learning and Skills Outcomes:**

This course offers an introduction to the study of the inter-disciplinary field of visual culture, and more specifically the ways Instagram has become a global visual cultural phenomenon in its own right, redefining ways of image production and consumption alike. By the end of the course, students will be able to identify the underlying debates about images and forms of visualization. They will have developed a visual literacy and an image competence that will enable them to negotiate the ways Instagram informs our experience of our environment, and how concepts like race, gender, otherness, power, and identity are themselves visualized, how Instagram becomes a trend-setter and a conduit for brands. Students will also be able to articulate their own critical stances regarding the practices of instagrammism, influencer culture, and visual pleasure, where the production, distribution and consumption of images plays a crucial part.

**Short Description:**

Starting out from the concept of the ‘pictorial turn’, the purpose of the course is to revisit such conceptual problems as the picture/image relation, or the dichotomy of text/hashtags and images, the phenomenolgy of perception, the problem of the gaze, or the techniques and technicalities that surround the creation and dissemination of images on Instagram. Students will also become familiar with the historical, philosophical, artistic, and political discourses surrounding instagrammism and big data analytics. The course will investigate examples like lifestyle photography, selfie culture, nature photography and advertising, where information, meaning, and entertainment are brought to the consumer through the interfaces of a specific instances of digital visual technology, and where the construction and dissemination of meanings is both facilitated by and embedded in a particular aesthetic, economic and political framework proper to Instagram.

Course outline:

Week 1: Introduction

Week 2: A (Brief) History of Instagram: Media Ecology and the Evolutionary Logic of Digital Species

Week 3: Subjects and Styles in Instagram Photography

Week 4: The Anatomy of Instagram: Hashtags and Influencer Culture

Week 5: The Anatomy of Instagram: Enhancing Photography and Filters

Week 6: Branding and Marketing

Week 7: Projects Week

Week 8: Instagram and Big Data

Week 9: Instagram and / as Urban Experience

Week 10: AI and the Future of Digital Photography

Week 11: Projects Week

Week 12: Conclusions, Evaluation

**Literature:**

Lev Manovich: The Language of New Media. MIT, 2001.

--: Subjects and Styles in Instagram Photography (Parts 1 and 2), 2016.

--: Visual Semiotics, Media Theory and Cultural Analytics. 2017.

Kaja Silverman: The Miracle of Analogy or The History of Photography (Part 1). Stanford UP, 2015.

Torsten Andreas Hoffmann: Photography as Mediation. Rocky Nook, 2014.

[available at: http://manovich.net/index.php/projects/tag:Article]

W.J.T. Mitchell: Picture Theory. University of Chicago Press, 1995;

W.J.T. Mitchell: What do Pictures Want? University of Chicago Press, 2006;

Jonathan Crary: Techniques of the Observer. MIT Press, 1990;

Anne Friedberg: The Virtual Window. MIT Press, 2006;

Patrick and Kelly Fuery: Visual Cultures and Critical Theory. Arnold, 2003;

Nicholas Mirzoeff: Introduction to Visual Culure. Routledge, 2009;

Nicholas Mirzoeff (ed): Visual Culture Reader (2nd edition). Routledge, 2002;

Nicholas Mirzoeff: The Right Look. A Counter-History of Visuality. Duke UP, 2011.