

## DISCIPLINING IMAGES IN VISUAL CULTURE STUDIES: PLOTTING A COURSE

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### ON LAPSED ART HISTORIANS

In their recent publication, *South African Visual Culture*, Jeanne van Eeden and Amanda du Preez describe themselves as “lapsed art historians”.<sup>1</sup> They are referring to their experiences at the South African Association of Art Historians (SAVAH) annual conference in 2002, where they found that their research interests were “slightly at odds with [the] topics and emphases” of the other papers presented there. This label indicates their “close, yet awkward, relationship to art history”, since their topics and methodologies somewhat “transgress[ed]” the traditional disciplinary protocols of art history and the other topics addressed at the conference.<sup>2</sup> Van Eeden and Du Preez are certainly not alone in their transgressions. This example serves to show that, it is not only Euro-American art historians and art educators that are adapting their teaching programs and research to include the wider sphere of visual culture, but that transformations in the study of the visual are now occurring globally. Nicholas Mirzoeff, in his foreword to *South African Visual Culture*, confirms that, with the publication of this anthology, there are now five continents “with publications centered on the field of visual culture” (Figure 1).<sup>3</sup>

But, although visual culture is now recognised as an important field of study globally, as the example above shows, some anxiety still exists between art history and the field of visual culture studies,<sup>4</sup> resulting in uncertainty about whether or not art history – which has undoubtedly been the field that has traditionally ‘disciplined’ a selected group of images – has a future at all. For, not only has art history’s turf – or, its objects of study – been recognized as firmly positioned in the territorial space of visual culture studies, but its on-going commitment to the essentialist premises on which the discipline was originally founded has, in great part, led academics to this disjuncture.<sup>5</sup> In light of the curricular minefield in which art educators now find themselves, the aim here is to briefly sketch an overview of what has been proposed for the study of the visual thus far. Thereafter, this research suggests ways in which some of the conflicts that have already arisen where attempts have been made to ‘discipline’ images – under the rubric of either art history or visual culture studies – may be ironed out in the future. I begin with a closer consideration of changes to the disciplinary scope of art history over the last three



Figure 1. *South African Visual Culture*, book cover. (Courtesy of Van Schaik Publishers, Pretoria.)

decades wrought by the emergence of visual culture discourse. Thereafter I consider how changes in the discipline of art history filter into art education curricula.

## ART HISTORY AT THE CROSSROADS

While it is now thirteen years since Thomas Crow (1996) described art history as a “field of inquiry under siege”<sup>6</sup> art history is arguably still at a crossroads due mainly to suspicions about the discipline that emerged in the last decades of the twentieth century. These suspicions hinge on the following assumptions: that the discipline primarily relies on connoisseurial judgments of value; that distinctions between high art and low art continue to govern the inclusion and exclusion of works into the canon; that aesthetics remains associated with universalising judgments; and that art history has failed to interrogate its own role in the construction of vision.<sup>7</sup> Margaret Dikovitskaya confirms that these suspicions are on-going when she argues that, despite the revisionist voices that attempted to transform art history in the 1980s by adding a social dimension to its agenda, new art history (as the revised discipline was termed) “has failed to revise the category of art – the foundation for the entire enterprise of art history”.<sup>8</sup> As Keith Moxey pointed out earlier it is particularly art history’s allegiance to some “natural notion of cultural value” in determining its disciplinary parameters that visual culture studies challenges.<sup>9</sup>

Following on, in some ways, from James Elkins’ (2003) informative overview of the emergence and varied constitutions of visual studies in *Visual Studies: a Sceptical Introduction*, Margaret Dikovitskaya provides an overview of the development of visual culture (or visual culture studies, as I prefer to refer to it), in her book *Visual Culture: the Study of the Visual after the Cultural Turn*.<sup>10</sup> In this publication Dikovitskaya lists a substantial range of books and readers dealing with images, vision and visibility from the perspective of visual culture studies. Based on the interviews she conducted with key thinkers in the field of contemporary visual inquiry, such as Michael Ann Holly, Martin Jay, Nicholas Mirzoeff, Tom Mitchell and Janet Wolff, to name but a few, the book provides insight into key debates in the field as well as the ways in which the study of visual culture has emerged in various academic programs mainly in the United States of America (U.S.) and the United Kingdom (U.K.). While there are several issues regarding the aims and protocols of visual culture studies as an academic endeavour that evade consensus amongst its practitioners, from this overview, it is clear that the relationship between art history and visual culture studies, in particular, remains tenuous. In short, as Deborah Cherry concludes, authors are specifically divided on the topic of whether art history and visual culture studies are “distinct, antagonistic, or complementary enterprises”.<sup>11</sup>

In some respects, visual culture studies may indeed attend to problems that have plagued art history. For, while art history continues to support a notion of art as mainly an object of significant cultural value and status, visual culture studies takes its objects of study from a broad range of image production and reception. This has led Kevin Tavin to suggest that, instead of preserving art history as the history of art, a democratic approach to images is required according to which all images can be studied in terms of their cultural and ideological meanings instead of their aesthetic value.<sup>12</sup> In contrast, Mitchell emphatically argues that, while a course dealing with the history of images is important, it is different from the history of art.<sup>13</sup>

Although the question of art history’s disciplinary justification has ultimately remained unresolved at a discursive level, institutional curricula must nevertheless reflect the latest developments in critical theory. This has meant that some art history classrooms across the globe have widened their periphery to include the broader sphere of visual culture, and as a result, less attention is assigned to art history in these programs. But is disintegration<sup>14</sup> art history’s only prognosis, and if so, how should courses in visual culture studies be constituted? In short, what are the possibilities for art history/visual culture in the future?

## A ROUTE PLANNER

A number of roads have tentatively been suggested for the future of the disciplined image. Whilst art historians and theorists<sup>15</sup> have specifically considered the relationship between the discipline of art history and visual culture studies, and art educators have for some time now argued that art education should also deal with popular visual culture, none have offered practical solutions to the disciplinary conflicts which beset such endeavours.<sup>16</sup> The notable art historian and theorist, Keith Moxey<sup>17</sup> and Brent Wilson,<sup>18</sup> who are internationally recognized for their research in art education, have, however, attempted to resolve some of the disciplinary battles involved. In the following discussion I examine each suggestion closely in order to flesh out the implications of each for our practice. Moxey suggests that there are two paths for the study of images in the future. On the one hand, he proposes that an academic field - visual studies - "could study the image-making capacity of human cultures in all of their manifestations ... both past and present ... [including] digital and electronic imagery ... comic strips and advertisements."<sup>19</sup> On the other hand, Moxey argues in favour of a model in which "all images for which distinguished cultural value has been or is being proposed" are analysed based on his assumption that "certain objects have been and are being given special cultural significance."<sup>20</sup>

Undoubtedly, the first option reveals Moxey's concern over the past distinctions made in art history on the basis of an object's presumed quality and value. But he rightly admits that the first approach would lead to such a vast spectrum of topics being studied that it may be impossible to determine the pedagogical agenda of such an enterprise, let alone gauge the results. However, wouldn't his second option simply reinstate precisely those elitist assumptions concerning legitimate culture that must now urgently be challenged? For, who will decide what sufficiently constitutes objects of "distinguished cultural value"?<sup>21</sup> And whose culture will be valued in such an exercise of selection and exclusion?

Wilson on the other hand, proposes four more possibilities for the future of the disciplined image and sketches out the dilemma facing art educators in even more specific ways than Moxey has done. Therefore, I examine each option more closely here. Firstly, Wilson suggests that curricula could simply maintain the status quo and art history could continue to largely ignore contemporary art and popular culture, which, according to Wilson "many teachers still think ... is kitsch" and, therefore, "the enemy of high art".<sup>22</sup> This kind of thinking adheres to the assumption that "worthwhile art education" is only that kind which supports art works that reflect presumed "timeless aesthetic qualities".<sup>23</sup> That Ralph Smith<sup>24</sup> supports this view is evident in his statement that "the development of an appreciation of the excellences of outstanding works of art [ought] to be the core of art education ..."<sup>25</sup> Critical of popular culture, Smith suggests that the task of art history ought to be to "combat the hegemony of the *merely* [italics added] contemporary and its constricting effects on mind and sensibility".<sup>26</sup> According to Smith the "major monuments of Western culture ... [provide] ... the young ... with important background knowledge for future aesthetic experiences".<sup>27</sup>

Is Smith arguing that aesthetic experiences do not reside in the realm of popular culture? If that were true then why are we so easily seduced by the images that bombard us into adopting and perpetuating stereotypes of body image, gender roles and racial identity? Is it not time to "deal with both the sensory reasons audiences are drawn to [images], to understand their sensate appeal, their lure, and, at the same time, to confront the sometimes dubious ideas they impart"<sup>28</sup> as Paul Duncum points out? Surely this is necessary in post-industrial societies where the young are continuously surrounded by a plethora of images that suggest how they should look, think and act? For we live in the age of "hypervisuality"<sup>29</sup> whereby the complex intersection of seeing and being seen characterises modern life. This is quite aptly shown in the artist's impression of how contemporary life is increasingly intertwined with technologies (Figure 2). And precisely because of the new visual regimes that govern everyday life, art educators ought to deal with the visual with a view to affording students opportunities to develop critical thinking skills about their own interaction with the visual.<sup>30</sup>

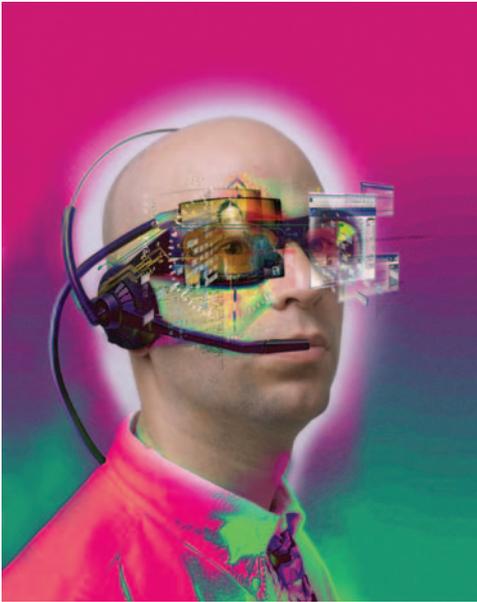


Figure 2. An artist's impression of the human interface with technology. (Courtesy of The Bigger Picture/Reuters.)

Wilson's second option is that we add a few images from the wider domain of visual culture to the existing canon of art history. Evidently, many art educators have already employed this tactic in their programs as argued by Mieke Bal who points out that this may have occurred due to a widespread belief – particularly by so-called “art-historians-turned-visual-culture-enthusiasts” – that art history urgently needs “the connotation of innovation and cutting edge”.<sup>31</sup> On the other hand, Steve Edwards argues that, in many instances, it is merely a case of terminology that has been amended.<sup>32</sup> Edwards explains that the words ideology, power or desire replaced words like exquisite, delightful or genius when dealing primarily with the same set of objects. Consequently, the focus of many so-called revised courses is still on the same individual artists, periods and institutions, with the artwork as commodity fore-grounded in determining its artistic status. In this way, the so-called ‘new’ art history merely offers “a modernized version of traditional art history”, which Edwards points out, “only develop[s] new ways of valuing and appreciating the standard list of artists and objects”.<sup>33</sup> Likewise, Cherry maintains that this tactic amounts to “little more than re-branding”.<sup>34</sup>

If it is neither feasible to maintain traditional art historical protocols, nor desirable to insert additional objects into the traditional canon, should art history surrender entirely to visual culture studies? This would entail, according to Wilson's third option, that the curriculum be “destructure[d]” or “disordere[d]” to the extent that “teachers and students become nomads . . . wandering about the newly emerging terrain of . . . visual culture”.<sup>35</sup> Following Susan Buck-Morss, who argued that art history cannot “sustain a separate existence, not as a practice, not as phenomenon, not as an experience, [and] not as a discipline”<sup>36</sup> within a visual culture discourse, this approach may well be what is needed now. A strong case for the replacement of art history by visual culture studies in art education rests on the assumption, as Kevin Tavin suggests, that “while art educators place art from the museum realm at the center of their curricula, their students are piecing together their expectations and dreams through popular culture”.<sup>37</sup> Kerry Freedman reinforces the argument that visual culture must occupy an important space in art programs, stating that art education must give “attention to the ways in which students engage with a range of mass media, computer games, rock videos, and so on”.<sup>38</sup> Although popular culture is not the only topic in visual culture studies it no doubt holds much fascination for students, especially when held up against art history. Does this entail that the topics of old art history may increasingly become “aligned with the Classics or Archaeology departments”<sup>39</sup> as suggested by James Elkins?

According to the articles and textbooks already circulating that deal with visual culture, visual culture studies analyses all images, including art, in terms of their ideological implications – that is, in terms of how they construct seeing and thereby construct identities. Mitchell phrases this somewhat differently by arguing that the object domain of visual culture studies is “not just beyond the sphere of the ‘work of art’, but also beyond images and visual objects to the visual practices, the ways of seeing and being seen, that make up the world of human visibility”.<sup>40</sup> By critiquing the way of seeing constructed by art history, visual culture studies analyses and interprets images in pursuit of distinctly different goals than traditionally undertaken by art history. Understood in this way, visual culture

studies is an “outside”<sup>41</sup> to art history as the former lodges its critique against the latter. And, if art history and visual culture studies have very distinct disciplinary protocols, how can visual culture studies completely replace art history? On the other hand, if ‘visual culture studies’ is to be the discipline that critiques art history and points out its shortcomings, what would be left for art history?

Wilson rightly admits that not one of the aforementioned ‘routes’ is entirely viable and, instead, proposes a “pedagogical tactic” that allows students to “play with content”<sup>42</sup> while the teacher is a negotiator between conventional art, emerging art, and student-initiated content. Wilson imagines an art education that seeks not to limit the terrain of visual media to be analysed, but rather to broaden the range of media by encouraging student-generated topics drawn from their own field of interests. By this account, Wilson argues that, while “teachers have responsibility for presenting the structured and the conventional dimensions of the artworld”, students ought to be challenged to “connect school art content to their own interests”.<sup>43</sup> Wilson terms this space – between the school curriculum and topics chosen by students according to their own interests – a “para-site alongside the main site”.<sup>44</sup> He argues that in choosing topics from students’ own realm of interests – such as the comics that they create in their own time – “students do much of the work on their own time,”<sup>45</sup> thus solving the problem of too little time for an extensive range of content.

It is useful to ask if Wilson’s “para-site”<sup>46</sup> would result in the (mis)conception that only traditional art should be examined in the structured teaching time, while visual culture is excluded from the intellectual framework of the curriculum. If so, instead of producing a democratic and open relationship between art and visual culture, the investigation in class time of the “structured and conventional dimensions of the artworld”<sup>47</sup> may perpetuate existing disciplinary divisions and hierarchies between ‘high’ art and ‘low’ art. At the same time, assessing the outcomes of this type of broad analysis of student-initiated content would potentially be quite problematic. Perhaps we should consider what we hope to achieve when we deal with images in the disciplined space of our curricula rather than a compilation of a randomly chosen list of objects.

## PLOTTING A COURSE

Having now considered six possible roads for art history, we still stand at the crossroads, contemplating how to proceed. Of the options available, Wilson’s para-site seems the most viable; even so, that road is marred by uncertainty and confusion. For we ought to ensure that visual culture studies does not become a “Mickey Mouse project”<sup>48</sup> and an easy and more interesting alternative to art history?<sup>49</sup> My suggestion is not entirely different from Wilson’s para-site, but aims to inject some direction in what risks becoming a superficial delving into popular culture. For we cannot assume that when our students “play with content”<sup>50</sup> they are critically engaging with the ways in which that content constructs their own identities. As the *October* questionnaire (1996) pointed out, visual culture studies as an alternative to art history may ultimately create adept consumers of popular culture rather than critical investigators of its seductive agenda. Without solid methodological underpinning I fear that Van Eeden and Du Preez’s concern over the possibility of a superficial analysis of images in visual culture may very well be the future of the disciplined image.

Some time ago, Gayatri Spivak,<sup>51</sup> suggested a somewhat different perspective on the topic which I suggest bears revisiting, in a somewhat different way, now. She argues that what is necessary when constructing a course in the visual is to allow “the questions that we ask [to] produce the field of enquiry and not some body of materials which determines what questions need to be posed to it”<sup>52</sup>. This means that in visual culture courses we take a different strategy to that taken by conventional art historical surveys. Instead of working from the chronological development of art, courses could be structured around themes that would include the study of visual art and visual culture. The following are some possibilities: representations of the body in visual culture; images of death in visual culture; narrative in visual culture; shock and horror in visual culture; viewing visual culture; visual spaces/visual places; images of power; to suggest only a few. Such an approach could prevent the pitfalls of delineating the field of enquiry

according to a particular object's conformity to a closed concept of art, or even visual culture. At the same time, the field will also not be completely open. Instead, in such an amorphous terrain of study, objects could be selected in terms of the topics that are addressed in the exploration of focused questions. Based on the suggestions of Mitchell and Irit Rogoff the following questions could direct such a course: what is an image?<sup>53</sup> How do images communicate and signify;<sup>54</sup> what is the work of visual art;<sup>55</sup> who do we see and who do we not see?<sup>56</sup> What are the visual codes by which some are allowed to look, others only to peek, and still others are forbidden to look altogether<sup>57</sup> and Mitchell's now very familiar question: what do pictures really want?<sup>58</sup> To this list I would add my own: how do images lure us in; what is the relationship between art and visual culture; how has the category of art constructed a particular way of seeing; what is being represented, why and to what effect; how does art/visual culture construct the world through the operation of myths and ideologies; who has power/who is powerless in a particular visual regime? These questions can be applied to a wide range of visual examples, including the buildings that operate as signifiers of particular ideological positions in socio-cultural contexts such as the *Voortrekker Monument* in South Africa (Figure 3). Finally, we must also investigate how images mean different things to different people and how the meanings assigned to images can be transformed, as in this, now controversial South African monument.



Figure 3. Voortrekker Monument, Pretoria, South Africa, (photograph by the author).

In this way, the distinctions between images need not be erased, and the concept of 'art' as a category need not be dissolved. What is, however, required is recognition of the diverse functions of images and a critique of how each medium has constructed vision according to cultural and historical circumstances. In this kind of endeavour, there is no difference between visual culture studies and art history. The only exception is that visual culture studies, rather than art history, would appear to be a more suitable term to describe this approach.

Much debate surrounds the 'proper' terminology used to describe courses dealing with the visual.<sup>59</sup> But, surely what we do in our courses is more important than what we call them?<sup>60</sup> Ultimately, our approach ought to be an analysis

of the economic, political, ideological and aesthetic functions of art and visual culture across various times and places supported by an open and democratic approach to images. A combination of both the traditional art historical methodologies, as well as new critical perspectives (such as the identity politics of gender and postcolonialism, for example), should be the framework around which we structure our courses.

Ultimately, visual culture studies need not be regarded as a threat to art history – as is still heard in the corridors of art departments – but as an enriching critical tool in the construction of knowledge about images and in our experience of images. This would require both a critical analysis of the ideological functions of images, while at the same time acknowledging that images affect us in deeply inexplicable ways. The collapse of long-established scholarly assumptions not only about the aims and protocols of art history but also the meaning of aesthetics does not indicate the disintegration of art or the disappearance of a history of art, but rather signals an opportunity to question how (and why) we deal with both art and visual culture.

## CONCLUSION

The questions suggested above are not intended to offer an entirely new approach to image analysis, nor did I hope to resolve all of the conflicts explored earlier in the article. For, whilst some long-suffering art educators continue to bemoan the 'collapse' of traditional art history into visual culture studies, the suggestions posed above are far from ground-breaking to those who have already engaged with images in this way. After all, Norman Bryson, as only one example, employed similar strategies in art history classrooms in the 1990s at Harvard University, with many art schools throughout the Euro-American world following suit, using a variety of programme titles, as already pointed out. Far from finding solutions to the awkward and tenuous relationship between art history and visual culture studies, this article has indeed raised even more questions about the slippery ties between the two fields. For example, further exploration on this topic could address whether or not we should aim to define visual culture studies more specifically at all? Does the process of definition – read mapping – not also require a type of colonisation of our field, whereby we impose a particular set of rules, attitudes and constraints, based on ideological and discursive interests – in short, 'discipline' – onto images? On the other hand, if visual culture studies does not define its aims and protocols more explicitly, how are 'experts' in this field to be distinguished from specialists in fields such as media studies, anthropology, history, communication science and so on? In this scenario, what is left for visual culture studies other than to lament its epistemic unsustainability? I suggest that the future of the disciplined image – whether art or the broader image field – may hinge on the specific ways in which it is conceived in its unique institutional location. What I am arguing is that visual culture researchers and educators ought to define their analytical models from the outset in order to justify and validate their research findings within the broader disciplinary arena on which their arguments are staged. This is not to deny Jean-François Lyotard's<sup>61</sup> significant critique of regimes of knowledges produced by modern foundationalism. For the postmodern critique of the supposed stability and order created by the "meta-narrative" (of art history for example), exposes such ideals as inherently flawed. Indeed, visual culture studies emerged in the 1970s as an interdisciplinary intellectual site in response to the so-called "crisis of narratives"<sup>62</sup> in academic organisation. But, if visual culture studies is to continue as an 'indisciplinary'<sup>63</sup> project combined with its resistance to totalising narratives, then it will surely struggle to find a home within institutional frameworks, where, presumably it may (or may not, according to Elkins' provocative title for the final Stone Summer Theory Institute seminar in the current series, *Farewell to Visual Studies* to be held in July 2011) very well now be taking centre stage. What this means is that our field needs ongoing conversation between art historians, art educators and theorists in wide-ranging disciplines. When art can again become relevant in the lives of the youth through an engagement with popular visual culture – arguably, the place from which students derive an interest in images – it can become a dynamic, engaging, even controversial field without succumbing to the limiting disciplinary constraints of so-called 'straight' art history, and also not slipping into a treacherous free-for-all. We should therefore continuously acknowledge the complexities of the visual field and the ways in which it is interpreted, always encouraging new kinds of questions to be asked that cannot easily be raised in conventional classes of traditional art history. Only then will the future of the 'disciplined image' no longer hang in the balance.

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- 1 Jeanne van Eeden and Amanda du Preez (eds), *South African Visual Culture* (Pretoria: Van Schaik, 2005), 1.
- 2 Van Eeden presented a paper entitled "The Lost City: Gendered Space and the Consumption of Otherness" and Du Preez presented "The machine is a woman: an analysis of how technology is sexed and gendered in selected South African advertisements."
- 3 Van Eeden and Du Preez, *South African Visual Culture*, v.
- 4 The questions raised by the respondents to the notorious *October* (1996) questionnaire, concerning the disciplinary status of visual culture studies and the future of art history, are very telling in this regard. Amongst others, see especially Thomas Crow, "Untitled Response to Visual Culture Questionnaire", *October*, 77, (1996), 34-36.
- 5 See for instance the following authors: Jonathan Harris, *The New Art History: A Critical Introduction* (London: Routledge, 2001); Otto Karl Werckmeister, "Radical Art History", *Art Journal*, 42, (1982), 284-291; Henri Zerner, "The Crisis in the Discipline", *Art Journal*, 42, (1982), 279; Donald Preziosi, *Rethinking Art History: Meditations on a Coy Science* (London: Yale University Press, 1989); Christopher B. Steiner, "Can the Canon Burst?", *Art Bulletin*, 58, (1996), 213-217.
- 6 Crow, "Untitled Response to Visual Culture Questionnaire," 35.
- 7 See the following authors: Steiner, "Can the Canon Burst?", 213-217; Jenni Lauwrens, "Do Good Fences Make Good Neighbours: Reviewing Disciplinary Borders in Art History and Visual Culture Studies", *De Arte*, 72, (2005), 49-57; Steve Edwards, *Art and its Histories: A Reader* (London: Yale University Press, 1999); Michael Ann Holly and Keith Moxey (eds), *Art History, Aesthetics, Visual Studies* (London: Yale University Press, 2001); William J. T. Mitchell, "Showing Seeing" in *Art History, Aesthetics, Visual Studies*, eds Michael Ann Holly and Keith Moxey (London: Yale University Press, 2002), 231-250; Keith Moxey, "Animating Aesthetics", *October*, 77, (1996), 56-59.
- 8 Margaret Dikovitskaya, *Visual Culture: The Study of the Visual after the Cultural Turn* (Cambridge: MIT Press, 2005), 67.
- 9 Moxey, "Animating Aesthetics", 59.
- 10 Since the emergence of early manifestations of visual culture studies in the 1990s, several variations of terminology have been used to designate similar kinds of discussions/courses. These include 'critical studies', 'visual studies', 'visual culture', 'visual culture studies' and 'visual and critical studies'. Following John Walker and Sarah Chaplin in *Visual Culture: An Introduction* (Manchester: Manchester University Press, 1997) I use 'visual culture studies' to refer to the discipline (although I acknowledge that, as yet, visual culture studies is not a discipline in the traditional sense), and 'visual culture' to designate the object of study.
- 11 Deborah Cherry, "Art History Visual Culture", *Art History*, 27(4), (2004), 479-493.
- 12 Kevin M. Tavin, "Wrestling with Angels, Searching for Ghosts: Toward a Critical Pedagogy of Visual Culture", *Studies in Art Education*, 44, (2003), 197-213.
- 13 Mitchell, "Showing Seeing", 231-250.
- 14 I am referring to the fact that many course managers have opted to replace the title of a course that previously dealt with the history of art with some variation of visual culture studies supposedly because history is now a contested term. While the courses still deal with the history of art, to a greater or lesser extent, the eradication of a name might be understood as the 'disintegration' of the discipline.
- 15 See the following authors: Mitchell, "What is Visual Culture?" in *Meaning in the Visual Arts: Views from the Outside*, ed. Irwin Lavin (Princeton: Princeton University Press, 1995), 207-217; David Carrier, "Current Issues in Art History, Aesthetics, and Visual Studies" in *Art History, Aesthetics, Visual Studies*, eds Michael Ann Holly and Keith Moxey (London: Yale University Press, 2002), 251-259; Stephen Melville, "Theory, Discipline and Institution" in *Art History, Aesthetics, Visual Studies*, eds Michael Ann Holly and Keith Moxey (London: Yale University Press, 2002), 203-213; David Peters Corbett, "Visual Culture and the History of Art" in *Dealing with the Visual: Art History, Aesthetics and Visual Culture*, eds Caroline van Eck and David Winters (Burlington: Ashgate Publishing, 2005), 17-36.
- 16 See the following authors: Paul Duncum, "Visual Culture: Developments, Definitions and Directions for Art Education", *Studies in Art Education*, 42, (2001), 101-112; Paul Duncum, "Visual Culture Art Education: Why, What and How", *Journal of Art and Design Education*, 21, (2002), 14-23; Kerry Freedman, *Teaching Visual Culture: Curriculum, Aesthetics and the Social Life of Art* (New York: Teachers College Press, 2003); Tavin, "Wrestling with Angels, Searching for Ghosts: Toward a Critical Pedagogy of Visual Culture," 197-213.
- 17 Moxey, "Animating Aesthetics," 56-59.

- 18 Brent Wilson, "Of Diagrams and Rhizomes: Visual Culture, Contemporary Art, and the Impossibility of Mapping the Content of Art Education", *Studies in Art Education*, 44, (2003), 214-229.
- 19 Moxey, "Animating Aesthetics," 57.
- 20 Ibid.
- 21 Ibid.
- 22 Wilson, "Of Diagrams and Rhizomes: Visual Culture, Contemporary Art, and the Impossibility of Mapping the Content of Art Education," 224.
- 23 Ibid.
- 24 Ralph Smith, "Building a Sense of Art in Today's World", *Studies in Art Education*, 33, (1992), 75.
- 25 I acknowledge that this reference to Smith is not current; however, I argue his view is not outdated. Some art historians and art educators remain sceptical of the integration of popular visual culture into curricular activities based on their uncertainty as to the educational worth of such forms of cultural expression. See Haanstra, Nagel and Ganzeboom, "A Preliminary Assessment of a New Arts Education Programme in Dutch Secondary Schools", *Jade*, 21, (2002), 164-172 for more recent research dealing with teachers' and students' attitudes to a more liberal arts education programme in Dutch secondary schools.
- 26 Smith, "Building a Sense of Art in Today's World," 77.
- 27 Ibid.
- 28 Paul Duncum, "Holding Aesthetics and Ideology in Tension", *Studies in Art Education: A Journal of Issues and Research*, 49(2), (2008), 122.
- 29 Nicholas Mirzoeff, (ed.) *The Visual Culture Reader*, (London: Routledge, 1998), 4.
- 30 Lauwrens, "Sightseeing in art and visual culture", *Image and Text: A Journal for Design*, 14, (2008), 18-28.
- 31 Mieke Bal, "Visual Essentialism and the Object of Visual Culture", *Journal of Visual Culture*, 2, (2003), 11.
- 32 Edwards, *Art and its Histories: A Reader*.
- 33 Ibid.
- 34 Cherry, "Art History Visual Culture," 479.
- 35 Wilson, "Of Diagrams and Rhizomes: Visual Culture, Contemporary Art, and the Impossibility of Mapping the Content of Art Education," 225.
- 36 Susan Buck-Morss, "Untitled Response to Visual Culture Questionnaire", *October*, 77, (1996), 29.
- 37 Tavin, "Wrestling with Angels, Searching for Ghosts: Toward a Critical Pedagogy of Visual Culture," 197.
- 38 Freedman, *Teaching Visual Culture: Curriculum, Aesthetics and the Social Life of Art*, 134.
- 39 Elkins, *Visual Studies: A Sceptical Introduction*, 23.
- 40 Mitchell, "Interdisciplinarity and Visual Culture", *Art Bulletin*, 77, (1996), 542.
- 41 Ibid.
- 42 Wilson, "Of Diagrams and Rhizomes: Visual Culture, Contemporary Art, and the Impossibility of Mapping the Content of Art Education," 225.
- 43 Ibid., 227.
- 44 Ibid., 225.
- 45 Ibid., 226.
- 46 Ibid., 225.
- 47 Ibid., 227.
- 48 Van Eeden and Du Preez, *South African*, vi.
- 49 Elkins, *Visual Studies*, 63.
- 50 Wilson, "Of Diagrams and Rhizomes: Visual Culture, Contemporary Art, and the Impossibility of Mapping the Content of Art Education," 225.
- 51 Irit Rogoff, "Studying Visual Culture" in *The Visual Culture Reader*, ed. Mirzoeff (London: Routledge, 1998), 16.
- 52 Ibid.
- 53 Mitchell, "What is Visual Culture?" 210

- 54 Mitchell, "What Do Pictures Really Want?", *October*, 77, (1996).
- 55 Mitchell, "What is Visual Culture?" 211
- 56 Rogoff, "Studying Visual Culture" in *The Visual Culture Reader*, ed. Mirzoeff (London: Routledge, 1998). 15
- 57 Ibid.
- 58 Mitchell, "What Do Pictures Really Want?".
- 59 In the department where I teach – the Department of Visual Arts - at the University of Pretoria, South Africa, we have had long discussions about what precisely we should call our course which is no longer only about the history of art, and also not about the entire realm of visual culture. For visual culture is also dealt with in other Departments at the University, (for example, the Department of Journalism and the Department of Language, Culture and Communication). We have had to ascertain what it is about our dealings with the visual that set it apart from other approaches to images, such as from the point of view of media studies and communication science, for instance.
- 60 This fact has become very clear in Secondary School art education in South Africa, where the term art history has been eliminated from the curriculum in favour of visual culture studies. However, a closer study of what is being taught in the classroom is not visual culture studies understood in the sense described above, but rather, art history as usual.
- 61 Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, translated by Geoff Bennington and Brian Massumi (Manchester: University Press, 1984).
- 62 Lyotard: 1984, xxiii.
- 63 Mitchell, "Interdisciplinarity and Visual Culture", *Art Bulletin* 77(4), (1995), 540-544.