

ANNOUNCEMENTS

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LECTURES

CONTEMPORARY VISUAL CULTURE (0128-150)

RESOURCES

JULIE SANDO (jsando@uwindsor.ca)

INFORMATION

A critical investigation of the visual imagery and artifacts of contemporary culture. Drawing upon examples from TV, advertising, cinema, cyber culture, architecture, design and art, students are introduced to the concepts of spectacle, kitsch, simulacrum, hypertext paradigm.

F.A.Q.

Calendar

Course Outline

DISCUSSION

WEEK 1 **May 16, May 18**

--Introductions, objectives, resources, expectations, requirements

LECTURE: Framing CVC: The Spectacle of the National Enquirer and McDonald's Kitsch

May 18

LECTURE: METACOMMUNICATION

UNIVERSITY of WINDSOR

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Framing CVC

Framing: Contemporary Visual Culture

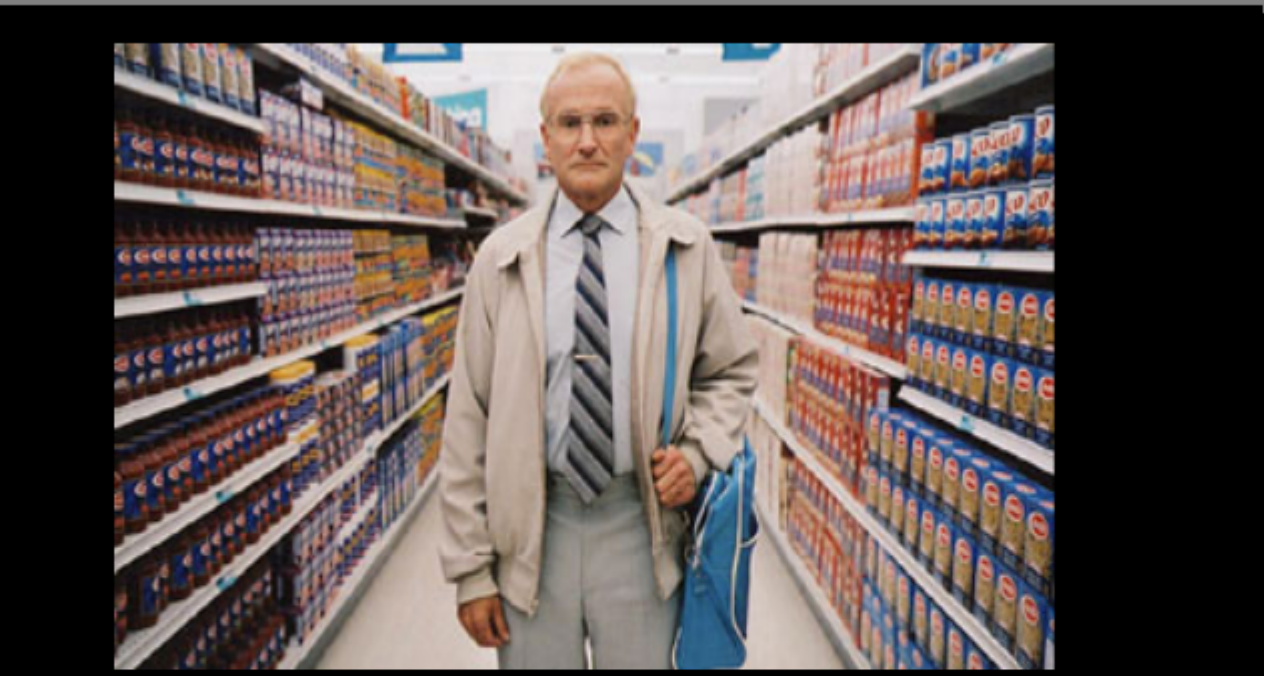
The number of hours in front of a TV/ internet screen is increasing, reading books is decreasing, there are more and more pictures in printed media.

Images resemble the reality they refer to.

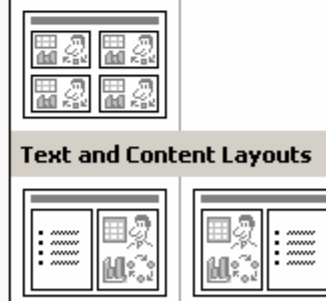
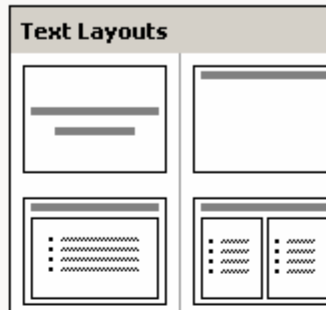
Semiologists would say that images are *iconic signs*. By comparison, words don't resemble the reality they refer to, they are symbols.

Visual culture: analyzes the special properties / qualities of images, their potential and their connection with other cultural elements.

one Internet



Describe Mark Romanek's use of hyperreal strategies in *One Hour Photo*.



Click to add notes



Describe in detail the various ways in which shopping or the consumer experience has merged, affected or institutionalized itself within the framework of contemporary culture. Use examples discussed in class or in the readings.

A screenshot of a web browser window. The address bar shows the URL: http://hermes.uwindsor.ca/kits/torinus/27-150a/vck13materials.nsf. The page header includes the University of Windsor logo on the left and the title 'Contemporary Visual Culture (28-150)' on the right. A navigation menu on the left lists: ANNOUNCEMENTS, LECTURES, RESOURCES, INFORMATION, DISCUSSION, E-MAIL, and INSTRUCTOR. The main content area features a 'Lecture' title, followed by 'Kitsch: The McDonald's Spectacle'. Below this is the main title 'Kitsch: The McDonald's Spectacle' in large orange text. The text describes Kitsch as art or cultural form that doesn't aspire to sophisticated moral, spiritual, intellectual, emotional, or aesthetic issues. It is a product of the industrial revolution which urbanized the masses of Western Europe and America and established what is called universal literacy. Two image captions are provided: '(Image: Propaganda poster from 1930's Communist China)' and '(Image: McDonald's take away cup with a rollerblading kid)'. The text continues that McDonalds is a cultural icon and a universally literate semiotic sign. Finally, it defines an icon as originally a term referring to religious imagery with sacred value but its contemporary meaning refers to something beyond its individual component that acquires symbolic value. The browser's status bar at the bottom shows 'Internet'.

Lecture

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Kitsch: The McDonald's Spectacle

Kitsch: The McDonald's Spectacle

Kitsch: any art or cultural form that doesn't aspire to sophisticated moral, spiritual, intellectual, emotional, or **aesthetic issues**. **Kitsch** is a product of the industrial revolution which urbanized the masses of Western Europe and America and established what is called universal literacy.

(Image: Propaganda poster from 1930's Communist China)

(Image: McDonald's take away cup with a rollerblading kid)

McDonalds is a **cultural icon** and a universally literate **semiotic sign**.

Icon: was originally a term referring to religious imagery with sacred value but its contemporary meaning refers to something beyond its individual component that acquires symbolic

All Documents

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Date	Topic
06/26/2005 2	Final Exam () <ul style="list-style-type: none">Re: Final Exam (06/26)Re: Final Exam (Suganya Sundaram 06/26)
06/20/2005 33	Jones -- Body and Bible (Julie Sando) <ul style="list-style-type: none">Re: Jones -- Body and Bible (Lindsey Rivait 06/21)Re: Jones -- Body and Bible (Alicia Porter 06/24)Re: Jones -- Body and Bible (Lindsey Rivait 06/24)Re: Jones -- Body and Bible (06/25)Re: Jones -- Body and Bible (Alicia Porter 06/25)Re: Jones -- Body and Bible (Kathy Ignatowicz 06/25)Re: Jones -- Body and Bible (Xi, miao 06/24)Re: Jones -- Body and Bible (Suganya Sundaram 06/21)Re: Jones -- Body and Bible (Liu, Yi 06/22)Re: Jones -- Body and Bible (Liu, Yi 06/22)Re: Jones -- Body and Bible (Laila Mushawar 06/24)Re: Jones -- Body and Bible (Ryan Lindsey 06/23)

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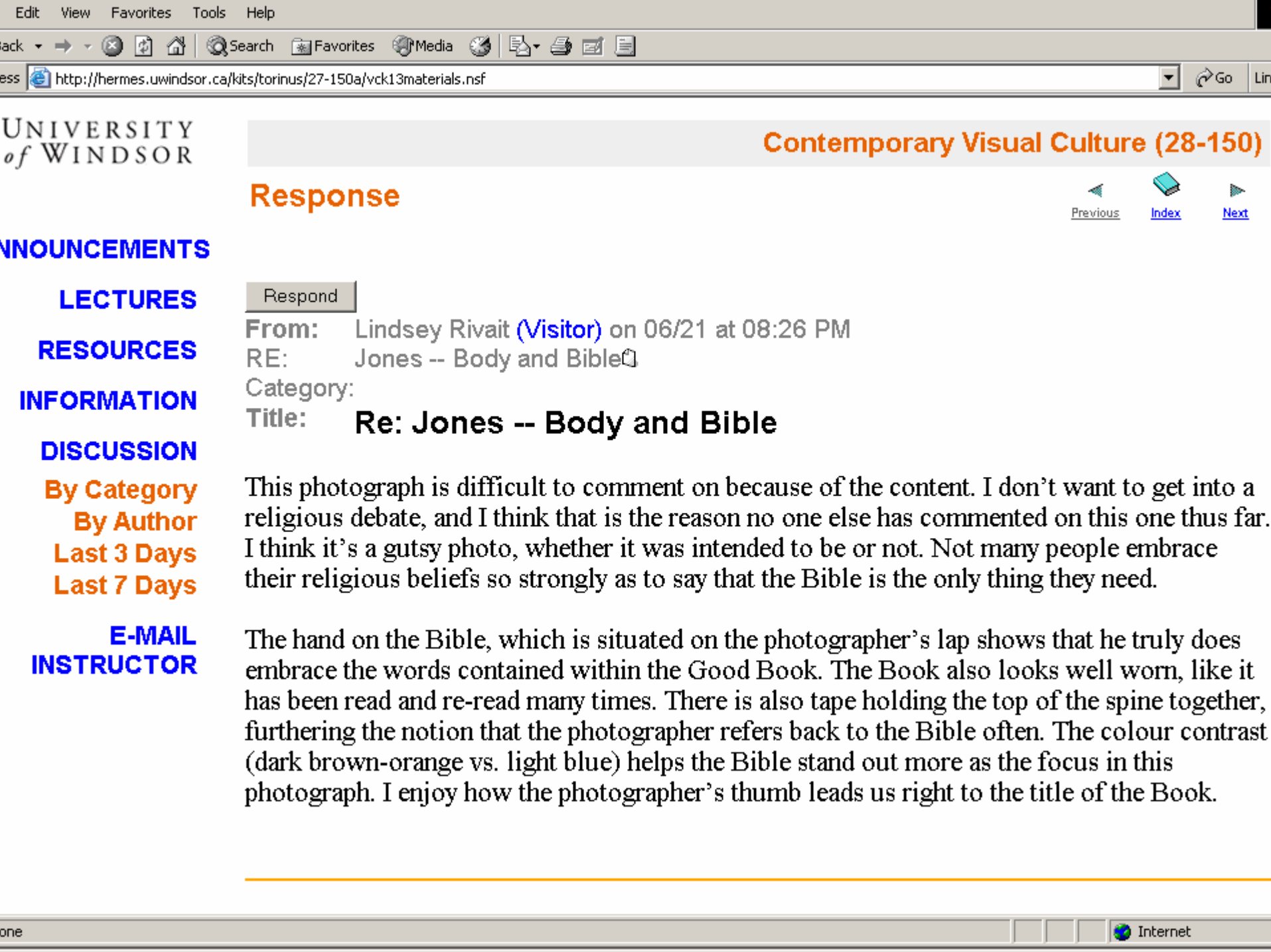
Respond

From: Julie Sando on 06/20 at 12:38 PM

Category:

Title: **Jones -- Body and Bible**





Response

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Respond

From: Lindsey Rivait ([Visitor](#)) on 06/21 at 08:26 PM

RE: Jones -- Body and Bible

Category:

Title: **Re: Jones -- Body and Bible**

This photograph is difficult to comment on because of the content. I don't want to get into a religious debate, and I think that is the reason no one else has commented on this one thus far. I think it's a gutsy photo, whether it was intended to be or not. Not many people embrace their religious beliefs so strongly as to say that the Bible is the only thing they need.

The hand on the Bible, which is situated on the photographer's lap shows that he truly does embrace the words contained within the Good Book. The Book also looks well worn, like it has been read and re-read many times. There is also tape holding the top of the spine together, furthering the notion that the photographer refers back to the Bible often. The colour contrast (dark brown-orange vs. light blue) helps the Bible stand out more as the focus in this photograph. I enjoy how the photographer's thumb leads us right to the title of the Book.