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Visual Studies @ the University of Houston

REPLACED BY

Contact: Dr. Tracy Karner, 3-3961, txkarner@uh.edu UC 9273 875

Visual Studies Minor

4/6/07

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The Visual Studies program's undergraduate curriculum divides into three sequential stages. The first, foundational stage consists of the program's interdisciplinary, team-taught introductory course, which will be offered for the first time during the Fall 2007 semester. This course, which is designed to insure a common background for the program's students, will include components on vision and light; the philosophy of art; aesthetics; modes of interpretation; and the use of visual sources in ethnographic investigation.

The second stage will allow students to choose from a series of relevant existing courses taught by affiliated UH faculty that involve the interpretation of visual images, visual methods and analytical approaches, or research employing visual sources.

The program culminates with a capstone experience, which will consist either of a substantial research project, under the direction of a faculty mentor, or an internship with community organizations supplemented by an essay or final project exploring the significance of this placement.

The Visual Studies minor is housed in the College of Liberal Arts and Social Sciences (483 PGH) and is directed by Dr. Tracy Xavia Karner (Sociology) and Dr. Jerome Crowder (Anthropology and TLC<sup>2</sup>). A minor in Visual Studies consists of eighteen (18) hours in designated visual studies courses (12 hours (9 advanced) + VS 1300 + VS 4300). At least twelve (12) of the eighteen (18) hours must be taken in residence. A minimum cumulative 2.25 grade point average is required for all courses completed towards the minor.

The interdisciplinary nature of this minor requires that students not confine course work to any one department or college. No more than six (6) hours of approved coursework from any single department will count towards the fulfillment of the minor. A partial listing of regularly offered coursework which counts toward the minor is included below. In addition, courses listed in each semester's schedule are considered approved courses for the minor, even though those courses may not appear on the list below. A maximum of six (6) hours approved transfer substitutes will be accepted toward the minor.\*

Individuals interested in a Minor in Visual Studies can contact Dr. Karner by phone 713.743.3961 or email [txkarner@uh.edu](mailto:txkarner@uh.edu) or Dr. Crowder by phone 713-743-3373 or email [jcrowder@Central.uh.edu](mailto:jcrowder@Central.uh.edu).

\*No more than six (6) semester hours in a student's major may apply to a minor in Visual Studies.

**Requirements:**

VS	1300	Introduction to Visual Studies	3.0
	12 hours (9 advanced level)	of approved coursework	12.0
VS	4300	Senior Project in Visual Studies	3.0
<b>Total hours</b>			<b>18.0</b>

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The minimum required cumulative GPA of 2.25 in all courses counting towards fulfillment of the minor. The University of Houston's Visual Studies program will examine the aesthetic, ethical, historical, philosophical, psychological, social, and symbolic issues raised by visual images. Our primary interests involve not only the ways that creators of visual sources construct and encode images, but also how viewers perceive and interpret these images. Drawing on faculty from nearly a dozen departments, the program combines the methods and perspectives of architecture, art history, cognitive science, communication, cultural, literary, and media studies, education, history, informational technology, optometry, perceptual psychology, semiotics, visual anthropology and visual sociology.

### Partial List of Approved Coursework for the Visual Studies Minor

#### College of Architecture

Architecture	Greek & Roman Architecture & Art in the Context of Contemporary Work Architecture Plus Film Digital Presentations In Architecture Graphic Realization in Design City as Palimpsest: Paris History of Asian Architecture and Art
Industrial Design	Visual Communication I Visual Communication II Design History I Design History II

#### College of Liberal Arts and Sciences

Anthropology	Anthropology Through Popular Film Visual Anthropology
Art	History of Art I, II Survey of the Art of Africa, Oceania and the Americas OR any advanced (3000/4000 level) Art History course for which the student has met the prerequisites, including-- History of Nineteenth Century Photography History of Twentieth Century Photography
Communication Media & Society	Introduction to Communication Theory Writing for Print and Digital Media Fundamentals of Media Production Television Production Broadcast and Film Writing Film Appreciation Film Production

	Multimedia Production Photojournalism Web Technology History of Cinema History of Animation Gender and Media Media Effects Popular Culture and the Mass Media Television and the Family Social Aspects of Film Propaganda and Mass Communication Television and Culture
Dance	Aesthetics of Movement Aesthetics of 20th Century American Choreography
English	Literature and Film Narrative in Films
History	American History Through Film Atomic Power and Film Latin American History Through Film
Mexican American Studies	Mexican American Experience Through Film
Modern & Classical Languages	German Women Film Directors History of German Cinema Italian Cinema Spanish Film World Culture Through Literature and the Arts
Philosophy	Philosophy and the Arts Philosophy of Art: Expression, Emotion, and Imagination in the Arts
Psychology	Perception
Sociology	Visual Sociology
<u>College of Education</u>	
Art Education	Art in Elementary Schools Art in the Elementary and Secondary Schools Integrative Art Teaching
<u>College of Technology</u>	
Graphics Communications Technology	Graphics for Digital Media Graphic Communications Materials and Processes Digital Prepress I Image Transfer Technology

Visual Communications Technology  
Digital Prepress II  
Current Issues in Graphic Communications

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## International Board of Advisors

**RICHARD CHALFEN**, *Professor Emeritus of Anthropology at Temple University*

Currently Senior Scientist at the Center on Media and Child Health at Children's Hospital Boston/Harvard Medical School, he is past president of the American Anthropological Association's Society of Visual Anthropology. His primary research interests include home media as visual communication, indigenous media, applied visual anthropology, Japanese society and visual culture. His publications include *Snapshot Versions of Life* (1987), *Turning Leaves* (1997) and *Through Navajo Eyes* (co-author, 2001).

**JOHN GRADY**, *Hannah Goldberg Professor of Sociology Wheaton College*

Past Professor of the International Visual Sociology Association, and the organization's current Secretary-Treasury, John Grady is a documentary filmmaker and an authority on the use of visual imagery in social research and analysis. His films include "Just a Fight: The Place of Violence in Men's Lives," "Home-Care: Elderly and Disabled," and "Love Stories: Women, Men and Romance." His recent scholarly articles include the essays on "Visual Sociology" in *The Handbook of 21st Century Sociology*, "Visual Methods" in *The Encyclopedia of Sociology*, and "Edward Tufte and the Promise of a Visual Social Science," in Luc Pauwels (ed.), *Visual Cultures of Science*. Professor Grady is also an instructor at the Salt Institute for Documentary Studies and the Multi-Media Editor for *Visual Studies*.

**CATHY GREENBLAT**, *Visiting Researcher at the Université Jean Monnet in Saint-Etienne, France, Artist Fellow, Brodsky Center, Mason Gross School of the Arts, Rutgers University, Professor Emerita of Sociology at Rutgers University*

The author of 13 books and more than 100 published journal articles, Professor Greenblat has lectured and run workshops in the United States, South America, Eastern and Western Europe, Russia, Africa, Israel, the Philippines, China and Japan. She is listed in *Who's Who in American Women*, *International Authors and Writers Who's Who*, *Who's Who of Women in Education*, and *American Men and Women of Science*. She is the author of *Alive with Alzheimer's* (Chicago) one of the leading visual studies texts and is serving on the Executive Board of the International Visual Sociology Association (IVSA).

**PATRIZIA FACCIOLI**, *Professor of Political Sciences of Forli, University of Bologna*

A leading authority on the sociology of the visual communication and Theory and techniques of the mass communications, she is a member of the Executive Board of the International Visual Sociology Association (IVSA) and member of the scientific committee of the journal *Visual Studies*. She is the director of the Visual Lab of the Department of Sociology of Bologna and the coeditor (with Douglas Harper) of *Mondi da Vedere - Verso una Sociologia Piu' Visuale, Milano: Angeli*.

**DOUG HARPER**, *Professor and Chair of the Department of Sociology at Duquesne University and Co-Director of the Graduate Center for Social and Public Policy*

He has published two visual ethnographic texts, both published by the University of Chicago Press: *Changing Works: Visions of a Lost Agriculture* and *Working Knowledge: Skill and Community in a Small Shop*. He has also edited or co-edited three books on visual sociology, the most recent published in Italian by Franco Angeli, Milan. He is the founding Editor of *Visual Sociology* (later renamed *Visual Studies*), the official journal of the International Visual Sociology Association. He is also Co-Director of a 20 minute 16 mm ethnographic film on a rural

sawmill, which has been shown at several festivals and conferences. His papers have appeared in French, Italian and German, and his first book has been translated and published by University Presses in France and Italy. He has published more than 30 chapters, articles and photo essays, and has been invited by more than 50 universities in the U.S. and abroad to lecture on qualitative methods.

*ERIC MARGOLIS, Associate Professor, Division of Educational Leadership and Policy Studies, Arizona State University*

He is the current President of the International Visual Sociology Association and has been involved in visual sociology for more than thirty years as both a filmmaker and a scholar. He has written on culture and schooling, the visual ethnography in education, and is completing a book entitled, *Images of the American Dream: Social and Philosophical Foundations of Education in Context*.

*KENNETH NOLLEY, Professor of English and Film Studies, Willamette University*

An authority on documentary film, he founded Willamette University's film studies program and is the senior editor of H-Film, the scholarly list for the history of film and the scholarly uses of media.

*LUC PAUWELS, Professor of Visual Culture and Communication, University of Antwerp*

Professor Pauwels's publications include *De Verbeelde Samenleving (Imaging Society)* and articles in *Visual Studies*, *Visual Sociology*, and the *Journal of Visual Literacy*. He is on the Executive Board Member International Visual Sociology Association (IVSA), the Board of Directors International Visual Literacy Association (IVLA), and the Editorial Board 'Visual Studies' (Taylor & Francis)

*JON PROSSER, Senior Lecturer in the School of Education, Leeds University*

A noted scholar of image-based research and the study of school culture, he has served as Journal Editor for *Visual Sociology* (1998-2001); *Visual Studies* (2001-2002), and on the Executive Board for the International Visual Sociology Association (IVSA). Prosser is also the editor of the classic text in the field, *Image-Based Research: A Sourcebook for Qualitative Researchers*.

*RANDY W. ROBERTS, Professor of History, Purdue University*

The author of more than a dozen books on film history and American popular culture, including the standard biography of John Wayne.

*DONA SCHWARTZ, Associate professor of Journalism, University of Minnesota and a working photographer*

Among her many academic publications are two photographic ethnographies, *Waucoma Twilight: Generations of the Farm* (Smithsonian Institution Press, 1992) and *Contesting the Super Bowl* (Routledge, 1997). Her current photographic series, *In the Kitchen*, has been exhibited at Blue Sky Gallery in Portland, Oregon, the Milwaukee Art Museum, the 7th Internationale Fototage, Mannheim/Ludwigshafen, Germany, and in numerous juried exhibitions in the United States. Her work is included in the collections of the George Eastman House, Harry Ransom Center, Portland Art Museum, and the Museum of Contemporary Photography, Chicago.

*JOHN STAUFFER, Professor of English and American Civilization, Harvard University*

Professor of English and American Literature and Language at Harvard University, he won the Ralph Henry Gabriel Prize for the best dissertation from the American Studies Association, and has received the Frederick Douglass Book Prize and the Avery Craven Book Prize from the Organization of American Historians.

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## Community Partners

Houston is extraordinarily rich in the visual arts, and our city's leading visual arts institutions have agreed to actively partner with our program.

- *The Museum of Fine Arts, Houston*: Established in 1924, the MFAH is the sixth largest art museum in the United States. Its encyclopedic collection has particular strengths in American painting, photography, and sculpture. Its decorative arts collection includes rare pieces of American furniture, Audubon prints, and ceramics and silverworks, including pieces by Paul Revere. Recognized as one of the best in her field, Anne Tucker, MFAH curator for photography has developed an impressive photography library.
- *The Menil Collection*: The collection consists of nearly 15,000 works dating from the Paleolithic era to the present day. Four areas define the collection: Antiquity, Byzantine and Medieval, Tribal, and Twentieth-Century Art, with a concentration on surrealism.
- *Project Row Houses*: Project Row Houses is a neighborhood-based art and cultural organization located in Houston's Third Ward. Its projects engage the surrounding community and celebrate African-American history and culture.
- *Contemporary Art Museum*: Over fifty years old, the CAM provides a forum for the visual arts of the present and recent past. The CAM documents new directions in art through changing exhibitions and publications; engages the public in a lively dialogue with today's art; and encourages a greater understanding of contemporary art through education programs.
- *The Houston Center for Photography*: The center of photographic life in Houston, the Houston Center for Photography is an educational and cultural organization that deepens the understanding and appreciation of the photographic arts through its exhibitions and publications.
- *Fotofest*: An international non-profit photographic arts and education organization based in Houston, which created the first international Biennial of Photography and Photo-related Art in the United States and is now considered *the* photographic event. At Fotofest 2006, 329 Photographers participated in the Meeting Place. The participants came from 30 different U.S. states and 21 different countries. There were 117 Reviewers that came from 15 different states and 25 different countries. In addition to its biennial, Fotofest sponsors exhibitions, international exchange programs, and publications.
- *The Blaffer Gallery*, the art museum of the University of Houston, serves as a venue for works on the cutting edge of contemporary visual culture, embracing experimentation and creative acts of daring, originality, and vision. Blaffer's ambitious program includes six to eight exhibitions annually, presenting artists of diverse backgrounds, ages, and ethnicities with a special focus on emerging or under-recognized artists and bodies of work. The gallery's Contemporary Salon hosts lectures and discussions, while weekday Brown Bag Gallery Tours offer the opportunity for a more casual exchange of ideas.
- *The Cynthia Woods Mitchell Center for the Arts* at the University of Houston promotes curriculum development, artist residencies, and interdisciplinary public programs that challenge and celebrate the intersections between the literary, visual, and performing arts. The Center is a programming alliance among five units within the university: the School of Art; School of Theatre; Moores School of Music; Creative Writing Program; and Blaffer Gallery, the Art Museum of the University of Houston. Funded by a \$20 million grant from George and Cynthia Woods Mitchell, the Center includes among its artist residencies the audio-visual artist Golan Levin.

## Core Participating Faculty

Leading practitioners of visual studies at the University of Houston are:

- **Bruno Breitmeyer:** A professor of Psychology and a member of the University of Houston Center for Neuro-Engineering and Cognitive Science, he is a leading authority on visual perception and the visual arts. His research focuses on visual selective attention, perception of motion, conscious and unconscious form perception, and parallel pathways in visual processing. The author of *The Microgenesis and Temporal Dynamics of Unconscious and Conscious Visual Processes* and *Visual Masking: Time Slices through Conscious and Unconscious Vision*, his scholarship has also appeared in *American Journal of Psychiatry*, *Archives of General Psychiatry*, *Biological Psychiatry*, *Consciousness and Cognition*, *Perception & Psychophysics*, *Psychological Science*, and *Vision Research*.
- **Cynthia Freeland:** An authority on the philosophy of art and the philosophy of film, she is the author of such books as *But Is It Art?* (republished as *Art Theory*) and *The Naked and the Undead: Philosophy, Feminism, and the Appeal of Horror*, and co-editor of *Film and Philosophy*. She has been taught or been a visiting scholar at Duke, Mt. Holyoke, Harvard, the Universities of Massachusetts and Pennsylvania, and the Australian National University. She has served as a member of the board of directors of the Houston Center for Photography and the Art League of Houston, and as a trustee of the American Society for Aesthetics.
- **Anne Jacobson:** Professor of Philosophy and Engineering and Associate Director of the UH Center for Neuro-Engineering and Cognitive Science, she has written extensively on the philosophy of mind and cognitive science. Her scholarship has appeared in such journals as *Phenomenology and the Cognitive Sciences* and *Philosophical Psychology*.
- **Steven Mintz:** A pioneer in the application of new technologies to humanities research and teaching, and recipient of awards from the Organization of American History, the Association of American Publishers, and the Texas Institute of Letters, he is the creator of the Digital History website (named one of the Top 5 websites in U.S. History by Best of History websites); a member of the board of *Film & History* and *The History Teacher*; the founder of H-Film, the discussion list for the history of film and the scholarly uses of media; the president of H-Net: Humanities and Social Sciences Online, the largest provider of scholarly discussion lists in the humanities; and co-editor of *Hollywood's America: Twentieth Century U.S. History Through Film*.
- **Bernard Robin:** An authority on information technology, he specializes in the design and development of community-based websites for the arts and educational uses of digital photography and digital storytelling. The founder and executive editor of the *Texas Journal of Distance Learning*, he is the author of *The Educator's Guide to the Web*.
- **Lois Parkinson Zamora:** A pioneer in an interartistic approach to Latin American culture, which explores the connections among prehispanic codices, architecture, portraiture, murals, photography, and other art forms, she edited *Image and Memory: Photography from Latin America 1866-1994*, with Wendy Watriss (co-founder of Fotofest), which was recognized as the best new art book of 1998 by the Association of American Publishers, and is the author, most recently, of *The Inordinate Eye*, which traces the relations among Latin American painting, sculpture, architecture, and literature.



## University of Houston Faculty Members with Expertise in Visual Studies

*ART AND ART HISTORY*

CAROLINE GOESER (Ph.D., Rutgers University, 2000), an art historian, studies African American art, women artists, and the visual culture of the Harlem Renaissance. She is the author of *Making Black Modern in Harlem Renaissance Print Culture*.

DAVID JACOBS (Ph.D., University of Texas, 1978), an expert on digital media and the history of photography, taught at the University of Cincinnati, Wayne State University, Arizona State, and the University of Texas at Arlington, and served as Chair of the Department of Art at the University of Houston from 1991 to 1996. The recipient of grants from the NEA and the NEH, his writing has appeared in leading art and scholarly journals, including *Afterimage*, *New Art Examiner*, and the *Journal of American Culture*. For five years he was editor of *Exposure*, the quarterly journal of the Society for Photographic Education. Dr. Jacobs served as co-curator for a major traveling retrospective of the photographs of Ralph Eugene Meatyard, which was accompanied by a book published by Rizzoli, *Ralph Eugene Meatyard: An American Visionary*. The recipient of a Fulbright fellowship, he is currently conducting research on Chinese photography.

REX KOONTZ (Ph.D. Texas), an authority on art, ritual, and performance in the ancient Americas, is co-author of *Mexico* (with Michael Coe) and senior editor for the volume *Landscape and Power in Ancient Mesoamerica*.

FIONA MCGETTIGAN (M.F.A., Cranbrook Academy of Art, 1993), a member of the graphic communications faculty, is also a partner in the Houston based design firm CORE Design Studio. McGettigan's work has been recognized in *Metropolis Magazine*, *American Center for Design Journal*, *Interact UIA "Barcelona 96 Exhibition"* in Spain, and has been cited in *Communication Arts*, *International Design Magazine*, and *Cite*. Projects with CORE Design Studio have included The Houston Framework, a comprehensive plan, tool kit and web site for the Cultural Arts Council of Houston and Harris County, along with various design projects (print and digital) for clients including The Museum of Medical Science, Rice Design Alliance and Lawndale Art Center. She serves on the board of AIGA/Houston and Lawndale Art Center, and has been a guest lecturer/critic at the University of Texas, Austin, and the Museum of Printing History, Houston.

TERRIE SULTAN (BFA, Syracuse University; M.A., John F. Kennedy University), the Director of the Blaffer Gallery, was curator of contemporary art at Washington's Corcoran Gallery of Art, director of public affairs and public programs at the New Museum of Contemporary Art in New York from 1986-1988, and adjunct curator for contemporary art at the Oakland Museum in California. She was also a founding member of the board of directors for *Étant donné: the French-American Endowment for Contemporary Art*; and served as chair of the executive committee for the Washington D.C. chapter of ArtTable, Inc., an organization for professional women in the visual arts.

*COGNITIVE SCIENCE AND THE HUMANITIES:*

ANNE JAAP JACOBSON (D.Phil., Oxford, 1975), Professor of Philosophy and Engineering and Associate Director of the UH Center for Neuro-Engineering and Cognitive Science, has written extensively on the philosophy of mind and cognitive science. Her scholarship has appeared in such journals as *Phenomenology and the Cognitive Sciences* and *Philosophical Psychology*.

#### COMMUNICATION & FILM STUDIES:

WILLIAM DOUGLAS (Ph.D., Northwestern University, 1981) works in the areas of relationship development and television and the family. His scholarship on the uses and effects of television of media portrayals of families has appeared in such journals as *Human Communication Research*, *Communication Monographs*, *Journal of Broadcasting and Electronic Media*, *Communication Research*, and the *Journal of Social and Personal Relationships*.

GARTH S. JOWETT (Ph.D., University of Pennsylvania, 1972), is the author of *Film: The Democratic Art*, widely acknowledged as a standard social history of movie going in America, and co-author of *Movies as Mass Communication, Propaganda and Persuasion*, and *Children and the Movies: Media Power and the Payne Fund Controversy*. He serves as the series editor for the Sage Foundations of Popular Culture Series, as advisory editor for Cambridge University Press's series on the History of Mass Communications, and is also on the editorial boards of several communication and film journals. Dr. Jowett taught previously at Carleton University in Ottawa and the University of Windsor, Ontario, and was Director of Social Research and Policy Development for the Canadian Government Department of Communications.

#### FILM HISTORY AND NEW MEDIA:

STEVEN MINTZ (Ph.D. Yale University 1979) is a member of the board of Film & History, co-editor of *Hollywood's America: Twentieth Century U.S. History Through Film*, creator of the Digital History website (<http://www.digitalhistory.uh.edu>), organizer of a seminar on history and documentary filmmaking (featuring Orlando Bagwell, Ric Burns, and David Grubin), and president of H-Net: Humanities and Social Sciences Online and founder of H-Film, the scholarly discussion list for the history of film and the scholarly uses of media.

#### INFORMATION TECHNOLOGY

SARA MCNEIL (Ph.D. University of Georgia) is an authority on the design and development of educational webscapes and the visual representation of information, has served as co-editor of *Technology and Teacher Education Annual*.

BERNARD ROBIN (Ph.D. University of Virginia) specializes in the design and development of community-based websites for the arts and educational uses of digital photography and digital storytelling. The founder and executive editor of the *Texas Journal of Distance Learning*, he is the author of *The Educator's Guide to the Web*.

#### LITERARY STUDIES:

HOSAM ABOUL-ELA (Ph.D. Texas 2000), a specialist in Middle Eastern studies and comparative literature, studies western influences on 20th century Arabic culture, has published

in such journals as *Rethinking Marxism*, *Mississippi Quarterly*, *Biography*, *Arab Studies Journal*, and *Edebiyat: A Journal of Middle Eastern Studies and Comparative Literature*.

KAREN FANG (Ph.D. Johns Hopkins 2002), a specialist in film and literary studies, is the author of *John Woo's A Better Tomorrow*, a pioneering study of Hong Kong film and its cross-cultural reception.

SANDRA FRIEDEN (Ph.D. Universitat Siegen, Germany), a specialist on German film, is co-editor of *Gender and German Cinema*.

LOIS PARKINSON ZAMORA (Ph.D., University of California at Berkeley, 1977), a pioneer in interartistic approaches to Latin American culture and a leading authority on Magical Realism, is the editor, among other books, of *Image and Memory: Photography from Latin America 1866-1994*, with Wendy Watriss, which was recognized as the best new art book of 1998 by the Association of American Publishers, and author of *The Inordinate Eye* (2006), which traces the relations of Latin American painting, sculpture, architecture, and literature--the stories they tell each other and the ways in which their creators saw the world and their place in it.

#### OPTOMETRY

SAMUEL HANLON (OD, Southern California College of Optometry, 1977), a doctor of optometry and clinical associate professor of optometry, is a leader in the uses of new media technologies in the study of vision.

JERALD W. STRICKLAND, the former dean of the College of Optometry and Interim Senior Vice President for International Studies and Programs, received a Doctor of Humane Letters (Honoris Causa) from The New England College of Optometry (NECO) and the Distinguished Service Award from the American Optometric Association (AOA), as well as honors from universities in Colombia and China.

#### PERCEPTUAL PSYCHOLOGY

BRUNO G. BREITMEYER (Ph.D. Stanford) A professor of Psychology and a member of the University of Houston Center for Neuro-Engineering and Cognitive Science, Professor Breitmeyer is a leading authority on visual perception. His research has focused on visual selective attention, perception of motion, conscious and unconscious form perception, parallel pathways in visual processing, and visual perception and visual art. The author of *The Microgenesis and Temporal Dynamics of Unconscious and Conscious Visual Processes* and *Visual Masking: Time Slices through Conscious and Unconscious Vision*, his scholarship has also appeared in *American Journal of Psychiatry*, *Archives of General Psychiatry*, *Biological Psychiatry*, *Consciousness and Cognition*, *Perception & Psychophysics*, *Psychological Science*, and *Vision Research*.

#### PHILOSOPHY OF THE VISUAL ARTS:

CYNTHIA FREELAND (Ph.D., University of Pittsburgh, 1979), an authority on the philosophy of art and the philosophy of film, is the author of such books as *But Is it Art?* (republished as *Art Theory*) and *The Naked and the Undead: Philosophy, Feminism, and the Appeal of Horror* and

co-editor of *Film and Philosophy*. She has been taught or been a visiting scholar at Duke, Mt. Holyoke, Harvard, the Universities of Massachusetts and Pennsylvania, and the Australian National University. She has served as a member of the board of directors of the Houston Center for Photography and the Art League of Houston, trustee of the American Society for Aesthetics, and editor of *SPOT*, the Houston Center for Photography's quarterly magazine.

#### VISUAL ANTHROPOLOGY

JEROME CROWDER (Ph.D. Pittsburgh 1998) is a visual anthropologist specializing on migration and urbanization in Latin America and a member of the research faculty for the Texas Learning and Computation Center. His scholarship has appeared in *American Ethnologist*, *Encyclopedia of Anthropology*, *Ethnic Landscapes in a Global World* *Research in Urban Sociology*, *Medical Anthropology*, and *Visual Anthropology*. His traveling photographic exhibit *Sueños Urbanos: Urban Dreams: The Search for a Better Life in Bolivia* based on 10 years of ethnographic research with Aymara migrants in El Alto, Bolivia, is currently touring museums and libraries across the country.

SUSAN J. RASMUSSEN (PhD Indiana 1986) an expert in African aesthetics, performance, religion, symbolism and the arts, cultural theory, medical anthropology, and memory and personal narratives is the author of such books as *Spirit Possession and Personhood Among the Kel Ewey Tuareg*, *Healing in Community: Medicine, Contested Terrains, and Cultural Encounters Among the Tuareg*, and *The Poetics and Politics of Tuareg Aging: Life Course and Personal Destiny in Niger*, which explores age and aging in an African culture.

#### VISUAL SOCIOLOGY

TRACY KARNER (Ph.D., Kansas, 1994) Professor Karner's primary research interests concern the social construction and transformation of self and identity. She has explored these processes on many levels (individual, interactive, organizations, and communities) and in a variety of contexts (hospitals, community service agencies, nationalist movements, mass media). Much of her research falls within the area of medical sociology, where she focuses specifically on transitions or turning points that occur in the illness experience. The co-author of *Discovering Qualitative Research: Field Methods, Interviews, and Analysis* (2005), she has published on such topics as gender, mental health, social policy, art aesthetics, ethnicity, and nationalist movements in *Symbolic Interactionism*, *Qualitative Health Research*, *Ethnic and Racial Studies*, *Communication and Cognition*, *American Studies Journal*, *masculinities*, *The Clinical Sociology Review*, *Journal of Aging Studies*, *Journal of Aging and Mental Health*, *The American Sociologist*, *Journal of Applied Gerontology*, and *Journal of Aging and Social Policy*.