Scans of my notes on Rose showing annotations as I put them to use at various times:

From Tutor: Read Gillian Rose's Visual Methodologies: An interpretation to the Inter **of Visual Materials** Read and look at a method you might use (or two) to articulate the work you going to study in CTS. It's a comprehensive book but it's also digestible as it has key words and definitions of the tools you will need to write about visual work.

Rose, G. (2001) 'Visual Methodologies. An Introduction to the Interpretation of Visual Materials' In: *PDF* At:
https://www.miguelangelmartinez.net/IMG/pdf/2001_Rose_Visual_Methodologies_book.pdf

Introduction:

"*offers a methodological guide to the production of empirically grounded responses to particular visual material*" (Rose, 2001:13). It is about a range of methods that can be used to interpret visual images

CHAPTER 1 RESEARCHING VISUAL MATERIAL: TOWARDS A CRITICAL VISUAL METHODOLOGY

- **Vision** is what the human eye is physiologically capable of seeing.
- **Visuality** refers to the way in which vision is constructed- what is seen and how it is culturally constructed.
- **Ocularcentrism**: the apparent centrality of the visual to contemporary Western life.
- **Simulacrum**: Baudrillard argued that its impossible to distinguish between the real and the unreal (p19). However have visual images always been important? Haraway argues that we must understand what social relations produce and are reproduced by what forms of visuality (p9).There are different ways of seeing the world and the critical task is to differentiate between the social effects of those different visions (p9 pdf.

Q: Has the modern relation between seeing and true knowing been broken/stretched as images are more common, constructed and interacted with? (p8)

2 'visual culture': the social conditions and effects of visual objects - Visual culture is focus of field. There are 5 aspects of recent literature that engages with visual culture which are valuable for thinking about the social effects of images: *Critical approach to studying imp.*

1. **Images should do something, have its own visual effect**, though it might be difficult to articulate.
2. **These effects may produce visions of social difference** - A concern for the way images visualise or make invisible social difference.
3. **Not only how images look but how they are looked at.** Ref Berger ways of seeing, we never look at just 1 thing but also the relationship between things and ourselves.
4. **An emphasis on the embeddedness of visual images in a wider culture**. Visual objects mobilise certain ways of seeing, intersect with the social context of viewing.
5. **The importance of audience and their response**- the visuality they bring. (p15)

3 towards a critical visual methodology -A critical approach to understanding the importance of visual images:

1. Take images seriously. — *look carefully they have their own effects.*
2. Think about the social conditions of images.
3. Consider your own way of looking at images. (p15)

4 towards some methodological tools: sites and modalities

3 sites of the meaning of images: The production, the image itself, the sites of the image (audience) Different aspects of these are "modalities": (P16)

1. **Technological**: any form of apparatus designed either to be looked at or to enhance natural vision, from oil paintings to television and the Internet'- and the question of truthfulness.
2. **Compositional** eg. content, colour and spatial organization, and genre.
3. **Social: economic, social and political relations, institutions and practices** that surround an image and through which it is seen and used. (p17)

Consider: Production, the image itself, the audience response

5 choosing a method

Before choosing a method to analyse, do contextual reading about the imagery, search for what others have written on the subject (p30)
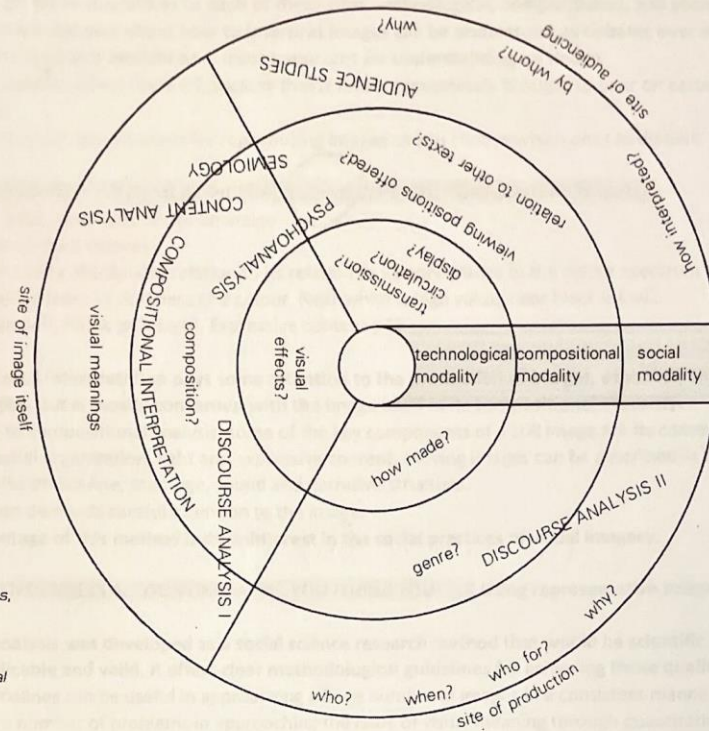
Figure 1.4 Sites, modalities and methods for interpreting visual materials

TRANSLATION	Technological modality	Compositional modality	Social modality
Discourse analysis 1: Site of image itself-	Visual effects	Content analysis composition - compositional interpretation	Content analysis visual meanings
Discourse analysis 2: Site of production	How made?-	genre –	who-when-who for-why?
Audience studies: Site of audience	Transmission? Circulation? Display?	Viewing positions offered? Relation to texts?	How interpreted? By whom? Why?

6 Finding, referencing and reproducing your images

This book assumes that you have already found the images with which you want to research. Possible sources: contemporary exhibitions, galleries, magazines, cinemas, tv shows, videos and web pages; historical archives and museums. Lois Swan-Jones (1999) offers a l guide to Art Information on the Internet, there is also the Picture Researcher's Handbook Evans, H. and M. (1996) Picture Researcher's Handbook: An International Guide to Picture Sources and How to Use Them, 6th edition. London: Routledge. Ordered

Q: What format will I interpret images in? Use text? Use context? Original?

7 summary (p32)

- visual imagery is never innocent; it is always constructed through various practices, technologies and knowledges.
- a critical approach to visual images is therefore needed: one that thinks about the agency of the image, considers the social practices and effects of its viewing, and reacts on the specificity of that viewing by various audiences including the academic critic.

- the meanings of an image or set of images are made at three sites: the sites of production, the image itself, and its audiencing.
- there are three modalities to each of these sites: technological, compositional, and social.
- theoretical debates about how to interpret images can be understood as debates over which of these sites and modalities is most important for understanding an image.
- these debates affect the methodology that is most appropriately brought to bear on particular images.
- consider your requirements for reproducing images as you choose which ones to discuss.

CHAPTER " THE GOOD EYE": LOOKING AT PICTURES USING COMPOSITIONAL INTERPRETATION

Provenance: the owners and locations of an image
P39 Colour: Hue- the actual colours

> Saturation- purity of colour in relation to its relation to its appearance in the colour spectrum
> Value – the lightness or darkness of a colour. Near white is high value, near black is low…

Spatial organisation p40, Focus p45, Light, Expressive content p46

6 summary p53

- compositional interpretation pays some attention to the production of images, especially their technologies, but is mostly concerned with the image itself in its compositional modality.
- according to compositional analysis, some of the key components of a still image are its content, colour, spatial organization, light and expressive content. Moving images can be described in terms of their mise-en-sceÁne, montage, sound and narrative structure.
- this method demands careful attention to the image.
- **a disadvantage of this method is its uninterest in the social practices of visual imagery.**

CHAPTER 3 CONTENT ANALYSIS: COUNTING WHAT YOU (THINK YOU) SEE Using representative images p57

P63 summary

- **content analysis was developed as a social science research method that would be scientific by being replicable and valid. it offers clear methodological guidelines for achieving those qualities.**
- These guidelines can be useful in approaching a large number of images in a consistent manner.
- there are a number of problems in approaching the issue of visual meaning through quantitative techniques. Various issues of relative significance and context are difficult to address.
- content analysis has no way of dealing with those sites at which the meanings of images are made other than that of the image itself.
- **content analysis does not demand reflexivity on the part of the researcher.**

CHAPTER 4 SEMIOLOGY: LAYING BARE THE PREJUDICES BENEATH THE SMOOTH SURFACE OF THE BEAUTIFUL (P69)

"This chapter examines an approach to visual images which has been much more prominent than either compositional interpretation or content analysis in the development of the debates about the visual that were briefly reviewed in Chapter 1. **SEMIOLOGY (semiotics). It confronts the question of how images make meanings head on. It is not simply descriptive, as compositional interpretation is; nor does it rely on quantitative estimations of significance, as content analysis has to. Semiology is a box of analytical tools for taking an image apart and tracing how it works in relation to broader systems of meaning.**

The most important tool in the semiological box, though, is the `sign`: semiology means `the study of signs`. what is a sign (p 74) Dyer (p75) Pierce (p78) Lots of detail…

(P99) 6 summary

- semiology depends on the distinction between the signifier and the signified of the sign. This distinction enables semiology to focus on the transfers of signifieds between signs.
- the transfer of signifieds is understood as structured through codes, and codes in turn give on to wider structures of meaning. These wider structures can be described as dominant codes, ideologies, mythologies or referent systems. These structures limit polysemy.
- signs, codes, dominant codes, ideologies, mythologies and referent systems can all be challenged by the diversity of ways of seeing.
- visual images have social conditions and social effects, which are articulated both through the image itself and through the social modality of the logonomic system.
- **semiological studies focus on the image itself and there is thus little attention paid to audiencing and little concern for reflexivity.**

<u>Chapter 5 Psychoanalysis</u> visual culture, visual pleasure, visual disruption (p100)
Psychoanalysis consists of a range of theories that deal most centrally with human subjectivity, sexuality and the unconscious. Many of its key concepts were developed, and often then revised, by Sigmund Freud (1856±1939).
(p133) 10 summary

- the key concerns of psychoanalytic film criticism are subjectivity, sexuality and the unconscious.
- sexual difference is a key substantive focus; other kinds of difference are neglected. Sexual difference is understood as relational, and structured between both the male and female characters in a movie, and the members of the films audience.
- these relationalities are articulated by different kinds of looks, temporalities and spaces. The methodological pointers offered by psychoanalytic accounts of film consist of interpreting the structures of these looks, temporalities and spaces.
- initial formulations of the male gaze as voyeuristic and fetishistic, and of images of women as representing only the disavowal of castration, have been supplemented by concepts such as masquerade, fantasy and the Gaze.
- psychoanalysis has a detailed vocabulary for exploring the possible subjective effects of images on their audiences, but there is little work exploring these empirically.
- psychoanalysis cannot address the social practices of the display and audiencing of visual images.

CHAPTER 6 DISCOURSE ANALYSIS I: TEXT, INTERTEXTUALITY AND CONTEXT
2 discourse analysis I and discourse analysis II
I have suggested that Foucault's work has produced two somewhat different methodological emphases, which I am calling discourse analysis I and discourse analysis II. I distinguish between them thus:

- discourse analysis I. This form of discourse analysis tends to pay rather more attention to the notion of discourse as articulated through various kinds of visual images and verbal texts than it does to the practices entailed by specific discourses. As Rosalind Gill (1996: 141) says, it uses 'discourse' to 'refer to all forms of talk and texts'. It is most concerned with discourse, discursive formations and their productivity.
- discourse analysis II. This form of discourse analysis tends to pay more attention to the practices of institutions than it does to the visual images and verbal texts. Its methodology is usually left implicit. It tends to be more explicitly concerned with issues of power, regimes of truth, institutions and technologies. (p140)

Summary (p163)
- the complex theoretical legacy of Foucault has contributed to diverse methodological practices.
- discourse analysis I uses the notion of discourse to address the rhetorical organization and social production of visual, written and spoken materials.
- discourse analysis I is especially concerned to trace the production of social difference through discursive claims to truth.
- discourse analysis I tends to neglect the social practices and institutions through which discourses are articulated.

CHAPTER 7 DISCOURSE ANALYSIS II: institutions and ways of seeing
In contrast, the second form of discourse analysis, which this chapter will explore, often works with similar sorts of materials, but is much more concerned with their production by, and their reiteration of, particular institutions and their practices, and their production of particular human subjects.
Summary (p186)
- discourse analysis II focuses on the articulation of discourses through institutional apparatuses and institutional technologies.
- in doing this, it utilizes similar methods to discourse analysis I.
- discourse analysis II pays much attention to the powerful discourses that saturate institutions and apparatuses to produce their subjects.
- discourse analysis II is less interested in the site of the image itself, and in practice seems uninterested in the complexities and contradictions of discourse.
- discourse analysis II is not concerned with reflexive strategies.

CHAPTER 8: OTHER METHODS, MIXING METHODS (p185)

Each chapter has explored a particular method for interpreting a particular kind of visual imagery, and the first section of this chapter will compare the methods a little more systematically than previous chapters have done. These tables draws boundaries between things that are rarely so neatly divided one from another. Its lines are misleading solid:

some questions about the production of an image

- when was it made?
- where was it made?
- who made it?
- was it made for someone else?
- what technologies does its production depend on?
- what were the social identities of the maker, the owner and the subject of the image?
- what were the relations between the maker, the owner and the subject?
- does the genre of the image address these identities and relations of its production?
- does the form of the image reconstitute those identities and relations?

some questions about the image

- what is being shown? what are the components of the image? how are they arranged?
- is it one of series?
- where is the viewer's eye drawn to in the image, and why?
- what is the vantage point of the image?
- what relationships are established between the components of the image visually?
- what use is made of colour?
- how has its technology affected the text?
- what is, or are, the genre(s) of the image? Is it documentary, soap opera, or melodrama, for example?
- to what extent does this image draw on the characteristics of its genre?
- does this image comment critically on the characteristics of its genre?
- what do the different components of an image signify?
- what knowledges are being deployed?
- whose knowledges are excluded from this representation?
- does this image's particular look at its subject disempower its subject?
- are the relations between the components of this image unstable?
- is this a contradictory image?

return to.

some questions about audiencing

- who were the original audience(s) for this image?
- where and how would the text have been displayed originally?
- how is it circulated?
- how is it stored?
- how is it redisplayed?
- who are the more recent audiences for this text?
- where is the spectator positioned in relation to the components of the image?
- what relation does this produce between the image and its viewers?
- is the image one of a series, and how do the preceding and subsequent images affect its meanings?
- would the image have had a written text to guide its interpretation in its initial moment of display, for example, a caption or a catalogue entry?
- is the image represented elsewhere in a way which invites a particular relation to it, in publicity materials, for example, or in reviews?
- have the technologies of circulation and display affected the audiences' interpretation of this image?

Key Point

- what are the conventions for viewing this technology?
- is more than one interpretation of the image possible?
- how actively does a particular audience engage with the image?
- is there any evidence that a particular audience produced a meaning for an image that differed from the meanings made at the site of its production or by the image itself?
- how do different audiences interpret this image?
- how are these audiences different from each other, in terms of class, gender, race, sexuality and so on?
- how do these axes of social identity structure different interpretations?

(P191) other methods: exploring audiencing

Whatever method you choose to use, make sure that your account acknowledges the differentiated effects of both an image's way of seeing and your own.

5 summary

Each of the methods examined in this book tends to focus on a limited number of sites and modalities.

- These selective focuses are a consequence of theoretical arguments, so care must be taken when combining different methods to ensure theoretical consistency.
- The two methods most often used to explore audiences' interpretations of images are interviews of various kinds and ethnography.
- Studies of audiences tend to neglect the site of the image itself.
- Given that the researcher is also an audience, there is a lack of re¨exivity in much work on audiencing.

SITES, MODALITIES, AND METHODS FOR INTERPRETING VISUAL MATERIALS

TRANSLATION	Technological modality	Compositional modality	Social modality
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Audience studies: Site of audience	Transmission? Circulation? Display?	Viewing positions offered? Relation to texts?	How interpreted? By whom? Why?

A critical approach to visual images is needed: one that **thinks about the agency of the image, the social practices and effects of its viewing, and reacts on the specificity of that viewing by various audiences** including the academic critic.

Meanings of an image/set of images are made at 3 sites: production, the image itself, and its audiencing. **There are three modalities** to each of these sites: **technological, compositional, and social.**

Theoretical debates about how to interpret images can be understood as **debates over which of these sites and modalities is most important for understanding an image:**

1. **Compositional interpretation** pays some attention to the production of images, especially their technologies, **but is mostly concerned with the image itself in its compositional modality.**
   - A disadvantage of this method is its uninterest in the social practices of visual imagery.
2. **Content analysis** was developed as a social science research method that would be scientific by **being replicable and valid. it offers clear methodological guidelines for achieving those qualities.**
   - Various issues of relative significance and context are difficult to address.
   - content analysis has no way of dealing with those sites at which the meanings of images are made other than that of the image itself.
   - content analysis does not demand reflexivity on the part of the researcher.
3. **Semiology depends** on the distinction between the signifier and the signified of the sign, and asks *the question of how images make meanings head on. It offers a very full box of analytical tools for taking an image apart and tracing how it works in relation to broader systems of meaning.*
   - *It is not simply descriptive, as compositional interpretation appears to be*
   - *or does it rely on quantitative estimations of significance, as content analysis does.*
   - semiological studies focus on the image itself, attention to audiencing and reflexivity.
4. **Psychoanalysis** consists of a range of theories that deal most centrally with human subjectivity, sexuality and the unconscious.
   - psychoanalysis has a detailed vocabulary for exploring subjective effects of images on their audiences, but little work exploring these empirically.
   - psychoanalysis cannot address the social practices of the display and audiencing of visual images.
5. **Discourse analysis i: text, intertextuality and context**
   - it uses 'discourse' to 'refer to all forms of talk and texts'. It is most concerned with discourse, discursive formations and their productivity
   - The legacy of Foucault has contributed to diverse methodological practices.
   - uses the notion of discourse to address the rhetorical organization and social production of visual, written and spoken materials.
   - traces the production of social difference through discursive claims to truth.
   - Discourse analysis I tends to neglect the social practices and institutions through which discourses are articulated.
6. **Discourse analysis II: institutions and ways of seeing**
   - Pays more attention to the practices of institutions than to the visual images and verbal texts. Its methodology is usually implicit. It is more explicitly concerned with issues of power, regimes of truth, institutions and technologies,
   - Focuses on the articulation of discourses through institutional apparatuses and institutional technologies.
   - Less interested in the site of the image itself, and in practice seems uninterested in the complexities and contradictions of discourse.
   - Not concerned with reflexive strategies.