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In practice, of course, we often confuse the two, and I prefer to let visual culture stand for both the field and its content, and to let the context clarify the meaning. I also prefer visual culture because it is less neutral than visual studies, and commits one at the outset to a set of hypotheses that need to be tested – for example, that vision is (as we say) a cultural construction, that it is learned and cultivated, not simply given by nature; that therefore it might have a history related in some yet to. The dissonance begins, as I see it, when we ask what the relation of visual studies is to existing disciplines such as art history and aesthetics (see Foster, 1987). At this point, certain disciplinary anxieties, not to mention territorial grumpiness and defensiveness, begin to emerge.