History of Photography, 1839-present

This course introduces the history of photography as technological, artistic, and cultural medium emerging in the early 19th century, and which continues to the present day. Emphasis on European and American contexts. Over the course of the semester, we will discuss where, why, and how photography was put to use for tasks of documentation, representation, and expression, how it came to be understood as an artistic medium, and how its evolution affected other art forms’ purpose and meaning in the Modern period and after. Beginning with early-photographic forms, such as the daguerreotype and photographic drawing, we will cover major concepts such as photographic portraiture, the documentation of landscapes and urban complexes, industrial technology and the mechanization of vision in the late-19th century, pictorialism and social documentary, street photography and the picturing of social publics, mass-media photography and magazines, photographs as global mediums of colonial and postcolonial agency, the advent of the “art photograph” in the 1970s and after, and current distinctions between the photograph as a physical print and the photographic image as a digital form. Throughout, we pay close attention to artworks and art objects as our main source. Students will learn fundamental skills of Art History, such as the visual analysis, close looking, and the study of primary documents as they lead to the construction of a short thesis-driven paper.

Required Texts:


All other readings will be available via WebCampus.

Course Requirements:

**Attendance:** It is the student’s responsibility to attend all class lectures, and to participate frequently and actively in discussion. Failure to attend class will result in a lower course grade. An accumulation of 4 or more absences throughout the semester will result in a course grade of F. If you will be absent from class to observe a religious holiday over the course of the semester, please notify Professor Newbury via email by September 5, 2014.

**Readings:** Students must complete all required readings in advance of class meetings, and come to class prepared to discuss. Students are encouraged to meet with their Professor in Office Hours to discuss confusion or uncertainty in specific texts.

**Exams:** One 75-minute, in-class midterm (Thursday, October 15, 1.00 PM), and one 120-minute final exam (Thursday, October 1, 1.00-3.00 PM) will be given.

**Written assignments:** One 500-word (approx. 2 page) visual analysis of a photograph from class slides. Due in Week 4. One 1,500-word (approx. 5-page) thesis-driven paper comparing two photographic works not discussed in course lecture, due in Week 14.

All assignments will be submitted to the professor at the beginning of class on the date due. Late papers will be marked down by ½- letter grade for each day late (i.e. a one-day-late “B” grade would become a “B-,” a two-day-late “B” grade would become a “C+.”)

All assignments should adhere to the following formats: MS Word document (or similar), 12-pt font such as Times New Roman, double-spaced, and with margins no less than 1-in. Each assignment should begin
with your name, date, the course number, as well as an original title for the piece. A list of works cited will accompany the assignment. All illustrations will be properly captioned with the artist, title, date, medium, dimensions, and collecting institution (if known).

Proper citation is required in this course. Please refer to The Chicago Manual of Style 16th ed. to format all footnotes, endnotes, captions, and bibliographic references. For advice on when, where, and how to cite sources, see http://writing.yalecollege.yale.edu/advice-students/using-sources.

**Presentation**: One in-class 6 min 40 second PechaKucha presentation of final paper project in Week 15.

**Assessment**: Your grade will be based on the following
- Attendance and participation 15%
- Visual Analysis 15%
- Midterm exam 20%
- Final Paper 20%
- Presentation 5%
- Final Exam 25%

**Code of Conduct**: This class requires the mutual respect of its participants, as well as the respect of the Professor for her students. The Professor and students agree to operate within a classroom environment that is free from all forms of harassment and discrimination whether that discrimination or harassment is because of race, color, national origin, sex, disability, religion, age, veteran status, gender identity or expression, sexual orientation or any other characteristic protected by law.

Please refrain from using your laptop for any activity other than note taking during lecture. Cell phones and other personal electronic devices must be switched off during lecture.

**Academic Misconduct**: Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV’s function as an educational institution. An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the Student Academic Misconduct Policy (approved December 9, 2005) located at: http://studentconduct.unlv.edu/misconduct/policy.html.

**Tutoring & Writing Help**: The Academic Success Center (ASC) provides tutoring and academic assistance for all UNLV students taking UNLV courses. Students are encouraged to stop by the ASC to learn more about subjects offered, tutoring times and other academic resources. The ASC is located across from the Student Services Complex (SSC). Students may learn more about tutoring services by calling 702-895-3177 or visiting the tutoring web site at: http://academicsuccess.unlv.edu/tutoring/.

UNLV Writing Center offers one-on-one or small group assistance free of charge to UNLV students, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student’s Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: http://writingcenter.unlv.edu/

**Students with Disabilities**: The UNLV Disability Resource Center (SSC-A 143, http://drc.unlv.edu/, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you. If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to me during office hours so that we may work together to develop
strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach me before or after class to discuss your accommodation needs.

Library Resources - Students may consult with a librarian on research needs. For this class, the subject librarian is Kate Lanbaria. UNLV Libraries provides resources to support students’ access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and ask questions at https://www.library.unlv.edu/.

Rebelmail – By policy, faculty and staff should e-mail students’ Rebelmail accounts only. Rebelmail is UNLV’s official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students’ e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu.

Copyright: The University requires all members of the University Community to familiarize themselves with and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: http://www.unlv.edu/provost/copyright

SCHEDULE OF LECTURES

WEEK 1

Aug. 25: Introduction: What is a photograph?

Aug 27: Visit to special collections

WEEK 2

SEPT. 1: The Invention of Photographic Technology


**500-WORD VISUAL ANALYSIS DUE Via WebCampus**

Sept 3: Portraits

Nadar, “My Life as a Photographer” in PiP: 127-8; Roland Barthes, Camera Lucida (selections)


WEEK 3

Sept. 8 Cities


**Sept. 10 Photography, Travel and Conquest (meet at Special Collections?)**


**WEEK 4**

**Sept. 15: War Photography in the 19th Century**


**GRAD:** Alan Trachtenberg, “Albums of War” in Reading American Photographs: 71-118.

**Sept. 17: Inventing the West in American History**


**WEEK 5**

**Sept. 22: Special Collections visit**

**Sept. 24: Taxonomies: Pathologizing Difference in 19th Century Photography**


**WEEK 6**

**Sept. 29: Pictorialism and “Straight” Photography**

Alfred Stieglitz, “Pictorial Photography,” in Classic Essays on Photography: 115-123


William Carlos Williams, “Spring and All” (1923)

Discussion class: 19th century photography

Reading Journal 1 Due

**Oct 1: Camera Work/Social Work**


**Week 7**

**Sept. 29: The Thing Itself: Weston, Modotti and f64**

**GRAD:** Carol Armstrong, “This Photography Which Is Not One: In the Grey Zone with Tina Modotti” October 101 (Summer 2002): 19-52.

**WEEK 7**

**Oct. 6: Photography into Art 1: New Vision & Surrealism**


**Oct. 8: Community and Protest between the World Wars**


**WEEK 8**

**Oct. 13: Walker Evans and the Farm Security Administration**


**Discussion: What is Documentary**

**Oct. 15: MIDTERM**

**WEEK 9**

**Oct 20: Photography Sees the Street**


**Oct. 22: Photography and Mass Media in the Mid-Century United States**
WEEK 10

Oct. 27: On the Road: New Documents

GRAD:

Oct. 29: Discussion Class: 20th Century Photography 1

Reading Journal 2 Due

WEEK 11

Nov. 3: Serial Photography


Nov. 5: The Snapshot


Topic and thesis proposal due

WEEK 12

Nov. 10: Photography into Art II: Artists Using Photography

GRAD: Douglas Crimp, “Pictures” (1977), reprinted in *X-TRA Contemporary Art Quarterly* 8:1 (Fall 2005)

Nov. 12: Library Research Session

Reading Journal 2 Due

WEEK 13

Nov. 17: Culture Wars

GRAD: David Wojnarowicz or news article reviews to compare

Nov. 19: Return of the Portrait: Catherine Opie, Rineke Dijkstra, Zwelethu Mthethwa
Cotton, *PCA* 105-13, 137-65
GRAD: Alois Riegl

Introductory paragraph & Bibliography due

WEEK 14
Nov. 23: S, M, L, XL: Matters of Size in Contemporary Photography


**1,500-word Paper Due in class** THANKSGIVING BREAK (class does not meet)

WEEK 15
Dec. 1: Student Presentations
Dec. 5: Student Presentations

***FINAL EXAM TUESDAY, DECEMBER 9, 1:00-3:00 PM*** Location TBD