

ART 475/699
Fall 2016
T/Th 1:00-2:15

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:

- Vicki Goldberg, ed., *Photography in Print: Writings from 1816 to the Present*. Albuquerque: University of New Mexico Press, 1981. [Listed below as *PiP*]
- Charlotte Cotton, *The Photograph as Contemporary Art*. 3rd ed. New York: Thames & Hudson, 2014. [Listed below as *PCA*]

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 slide sheets. 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.

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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

V. Fouque, “The Truth Concerning the Invention of Photography: Nicéphore Niépce; His Life and Works” in *Photography in Print*: 25-30; Oliver Wendell Holmes, “The Stereoscope and the Stereograph” in *PiP*: 100-114.

GRAD: “Report” William Henry Fox Talbot, “Some Account of the Art of Photogenic Drawing” in *PiP*: 36-47; “Bill Presented to the Chamber of Deputies, France” in *PiP*: 31-35; William Henry Fox Talbot, *The Pencil of Nature* (1844-1846) online via <http://www.gutenberg.org/files/33447/33447-pdf.pdf>.*

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)

Grad: Alan Trachtenberg, “Illustrious Americans” in *Reading American Photographs: Images as History from Matthew Brady to Walker Evans*. New York: Hill & Wang, 1989: 21-70.

WEEK 3

Sept. 8 Cities

Anne de Mondenard, "Marville before the Streets of Paris," in *Charles Marville: Photographer of Paris*. Washington, DC: National Gallery of Art, 2013: 150-67; Berenice Abbott, "The World of Atget" in *PiP*: 254-258.

GRAD: Roland Barthes, "Death of the Author" Molly Nesbit, "What Was an Author" Molly Nesbit, *Atget's Seven Albums*. New Haven: Yale University Press, 1992 (selections/browse).

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

GRAD: Carol Armstrong, "Photographed and Described: Traveling in the Footsteps of Francis Frith" in *Scenes in a Library: Reading the Photograph in the Book, 1843-1875*. Cambridge: MIT Press, 1998: 277-333.

****Revised Visual Analysis Due via WebCampus****

WEEK 4

Sept. 15: War Photography in the 19th Century

Martha Sandweiss, "General Wool and His Troops," in *Getting the Picture: The Visual Culture of the News*. Ed. Jason Hill and Vanessa Schwartz. London: Bloomsbury, 2015: 19-21

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

Sept. 17: Inventing the West in American History

Joel Snyder, *American Frontiers: The Photographs of Timothy O'Sullivan, 1867-1874*. New York: Aperture, 1981: 7-35;

GRAD: Rosalind Krauss, "Photography's Discursive Spaces" *Art Journal* 42:4 (Winter 1982): 311-319; Edward S. Curtis, *The North American Indian, 1907-1903*: online via <http://curtis.library.northwestern.edu/curtis/toc.cgi>

WEEK 5

Sept. 22: Special Collections visit

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

Allan Sekula, "The Body and the Archive" in *The Contest of Meaning: Critical Histories of Photography*, Chip Bolton, ed. Cambridge: MIT Press, 1992: 343-389.

Rebecca Solnit, *River of Shadows: Eadweard Muybridge and the Technological Wild West*. New York: Viking, 2003: 3-24; Julie K. Brown, *Contesting Images: Photography and the World's Columbian Exposition*. Tucson: University of Arizona Press, 1994

WEEK 6

Sept. 29: Pictorialism and "Straight" Photography

Alfred Stieglitz, "Pictorial Photography," in *Classic Essays on Photography*: 115-123

GRAD: Laura Wexler, "Käsebier's Indians" in *Tender Violence: Domestic Visions in an Age of US Imperialism*. Chapel Hill: University of North Carolina Press, 2000: 177-208; William Carlos Williams, "Spring and All" (1923)

Discussion class: 19th century photography
Reading Journal 1 Due

Oct 1: Camera Work/Social Work

Alan Trachtenberg, "Lewis Hine: The World of His Art" in *PiP*: 238-253.

GRAD: Allan Sekula, "On the Invention of Photographic Meaning" in *PiP*: 452-73; Martha Rosler, "in, around, and afterthoughts (on documentary photography)" in *The Contest of Meaning*: 303-342.

Week 7

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

Edward Weston, "Daybooks" in *PiP*: 303-314; Wallace Stevens, "Not Ideas about the Thing, But the Thing Itself" (published 1954)

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

Sergei Eisenstein, *Film Form: Essays in Film Theory*. Jay Leyda, trans. San Diego: Harcourt, Brace, Jovanovich, 1949: 3-17.

GRAD: Laszlo Moholy-Nagy, *Painting, Photography, Film*. Janet Seligman, trans. Cambridge: MIT Press, 1969; Rosalind Krauss, "The Photographic Conditions of Surrealism" *October* 19 (Winter 1981): 3-34.

Oct. 8: Community and Protest between the World Wars

Sally Stein, "Republican Soldier, Spanish Civil War, 1936" in *Getting the Picture*, 59-61; Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" in *PiP*: 319-334.

GRAD: Deborah Willis, "The New Negro Image" in *Reflections in Black*: 33-53; Langston Hughes, "The Negro Artist and the Racial Mountain," *The Nation* June 23, 1926.

WEEK 8

Oct 13: Walker Evans and the Farm Security Administration

Paul Taylor, "Migrant Mother: 1936," *PiP*: 355-357; James Agee and Walker Evans, *Let Us Now Praise Famous Men* (excerpt) in *Documentary*, ed. Julian Stallabrass. Cambridge: MIT Press, 2013: 29-30; Ariella Azoulay, "Citizenship beyond Sovereignty: Towards a Redefinition of Spectatorship" in *Documentary*, ed. Julian Stallabrass. Cambridge: MIT Press, 2013: 130-5.

GRAD: Alan Trachtenberg, "A Book Nearly Anonymous," from *Reading American Photographs*: 231-285; A. Joan Saab, *For the Millions: American Art and Culture between the Wars*.

Discussion: What is Documentary

Oct. 15: MIDTERM

WEEK 9

Oct 20: Photography Sees the Street

Henri Cartier-Bresson, "The Decisive Moment" in *PiP*: 384-86; Catherine Clark, "The Decisive Moment" in *Getting the Picture*, 55-7.

GRAD: Richard Meyer and Anthony Lee, *Weegee and Naked City* Jodi Hauptman, "FLASH! The Speed Graphic Camera," *Yale Journal of Criticism* 11:2 (Spring 1998): 129-137*

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

Sally Stein, "The Graphic Ordering of Desire: Modernization of a Middle Class Women's Magazine, 1914-1939" in *The Contest of Meaning*: 145-162.

GRAD: Sandeen/Family of Man?

WEEK 10

Oct. 27: On the Road: New Documents

Susan Sontag, "America, Seen through Photographs, Darkly" in *PiP*: 506-520; Jack Kerouac, "Introduction" in *The Americans*. New York: Grove, 1959; Nicholas Dawidoff, "The Man Who Saw America," *New York Times*, July 2, 2015.

GRAD:

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

Clement Greenberg, "The Camera's Glass Eye?" "Four Photographers" *New York Review of Books* January 23, 1964; Cotton, *Photograph as Contemporary Art*, "Introduction," 7-19.

Reading Journal 2 Due

WEEK 11

Nov. 3: Serial Photography

Britt Salvesen, "New Topographics" in *New Topographics: Photographs of a Man-Altered Landscape*; "Bechers" in *Art since 1900* Cotton, *PCA*, 81-105

GRAD: Sarah James, "Subject, Object, Mimesis: The Aesthetic World of the Bechers' Photography" in *Photography after Conceptual Art*. Diarmuid Costello and Margaret Iversen, eds. Malden, MA: Blackwell, 2011: 50-69.

Nov. 5: The Snapshot

Matthew Witkovsky, "When the Earth Was Square: 1960-1978" in *The Art of the American Snapshot, 1888-1978*. Washington: National Gallery of Art, 2007: 227-48.

GRAD: Catherine Zuromskis, "Introduction: The Social Life of Snapshot Photography" and "Nan Goldin at the Limits of Photographic Possibility" in *Snapshot Photography: The Lives of Images*. Cambridge: MIT Press, 2013

Topic and thesis proposal due

WEEK 12

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

Laura Mulvey, "Visual Pleasure and Narrative Cinema" *Screen* 16:3 (Autumn 1975): 6-18; Douglas Fogle, "The Last Picture Show" in *The Last Picture Show: Artists Using Photography, 1960-1982*. Minneapolis: Walker Art Center, 2003: 9-19; *PCA*, 191-217.

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

David Joselit, *American Art since 1945*. New York: Thames & Hudson, 2003: 211-237; Patti Smith, "Holding Hands with God" in *Just Kids*. New York: Harper Collins, 2010: 261-284.

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

Hito Steyerl, "In Defense of the Poor Image"; *PCA*: 219-49.

GRAD: George Baker, "Photography's Expanded Field" *October* 115 (Fall 2005): 120-40. Alex Klein, ed. *Words without Pictures*. New York: Aperture, 2011 (selections).

****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**

Chuang, Joshua. "When the Messenger is the Medium: The Making of Walker Evans' *American*

Photographs and Robert Frank's *The Americans*." *Yale University Art Gallery Bulletin* (2006): 108-123.