

Department of Art and Art History • University of Utah

Policy Statement and Syllabus – Fall 2017

ARTH 3600-01: History of Photography

3 Credits

Meets: T TH 3:40 pm - 5:00 pm

Art Department, Room 158

Instructor: Edward Bateman; Associate Professor

Office: Art 269

Office Hours: See posted hours and by appointment

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Course Description:

This course traces the different directions photography has taken since its inception, using the social and cultural environment as a context and focus on the ever-increasing use of photography by artists in the creative process from the first uses of the camera obscura to the present. The specific reasons that set the stage for the "invention" of photography and how photography changed the role of the artists of the 19th- through 21st-centuries will be discussed. The lectures will cover documentary photography and the rise of photography as a separate art form. The course will also discuss photography's characteristics as an art form and how it has changed our perceptions of the world. In the 21st-century, photographs have become a discreet language of signs, symbols, and metaphors with implied narratives.

This class aims to broadly examine the history of photography by focusing on how the ideas of its creators and practitioners have shaped our contemporary world and how photography is used by our society to think and know itself.

Teaching and Learning Methods:

This course uses lectures that are supported with a wealth of visual images to facilitate student learning, discussion and participation. This will be supported by student reading from the suggested textbook as well as provided documents (in both text and audio format) to extend the content of the lectures and prepare students to understand the class material. Most weeks will have one (unannounced) short quiz that will be done in class with evaluation and discussion immediately following. Note taking from both readings and lectures is an important skill for this class and will help you to get the most out of the lecturers, discussions and readings/audio content. There will be also me a mid-term writing assignment that will involve research and critical reflection as well as a final exam that will be comprehensive but weighted to content of the last half of the class.

Based on University-wide standards, students enrolled in this course should expect to complete approximately six hours per week of out-of-class work, including readings, assignments, and quiz and exam preparation.

Course Objectives:

- Students will be able to analyze photographic images in term of historic, aesthetic and symbolic content.
- Students will develop critical skills in understanding photography's relationship to time and the slippery concept of truth.
- Students will understand how technical developments in photography opened up new avenues of expression, seeing the world, and the use of visual evidence.
- Students will have an understanding and appreciation of how aesthetic and cultural forces shaped photography to allow it to take its current place in the contemporary are world.
- Students will develop writing skills through as analysis of the visual content of photographs and though an understanding of the aims and ideas of those who practiced photography.

TEXTS USED IN THIS CLASS

(Strongly recommended)

Seizing the Light: A Social & Aesthetic History of Photography 3rd Edition by Robert Hirsch
Routledge; New York and London (Focal Press; 3 edition) **ISBN: 978-1-138-94425**

This newly revised book is extremely thorough and detailed and will serve as the foundation and structure for this class. Because of its scope, we will not be able to cover all of its information in detail. Its role in this class to extend the lecture material and provide students with a comprehensive resource for the subject of this course.

Additional books that have been drawn upon for development of this class.

These books will be referred to in class and may provide you with useful additional information (but are not required):

The History of Photography: From 1839 to the Present; Beaumont Newhall
The Museum of Modern Art; 5 edition (1982) Paperback ISBN 0870703811

The Miracle of Analogy: or The History of Photography, Part 1; Kaja Silverman
Stanford University Press; 1 edition (March 4, 2015) ISBN-10: 0804793999

Faking It: Manipulated Photography Before Photoshop; Mia Fineman
Metropolitan Museum of Art (October 30, 2012) ISBN-10: 0300185014

Pandora's Camera; Photogr@phy After Photography; Joan Fontcuberta
MACK (2014) ISBN 97819101064037

Brought to Light: Photography and the Invisible 1840-1900; Editor: Corey Keller.
SFMOMA•Yale University Press; First Edition edition (November 25, 2008) ISBN-10: 0300142102

Photography: The Whole Story; Juliet Hacking (editor)
Prestel; 1 edition (August 20, 2012) ISBN-10: 9783791347349

Additional reading/course materials will be provided in class via canvas. This will include interviews with noted curators discussing topics where they are experts as well as audio from podcast documentaries.

The Powerpoint presentations shown in class will be provided via canvas. These will provide very brief overviews of presented artists as well as examples of their work

Evaluation Methods and Criteria

Participation 25%

This will be evaluated primarily via weekly unannounced quizzes as well as engagement in class discussion. As these quizzes will take the place of "taking roll," there will be no opportunity provided for making up missed quizzes or other in-class assignments. Completing assigned readings and being prepared to respond to or ask questions about the readings is an important part of your participation grade.

Mid-term Written Assignment 35%

This will be a writing assignment where you will be asked to critically analyze and compare the works of assigned historic practitioners of photography, their work and working methods. Good writing, grammar and spelling is expected for this paper and will affect your grade. Late assignments will be docked 10% per day.

Final Exam 40%

This will be semi-comprehensive but with a focus on the last half of the class. It will consist of identification of significant images in the photographic canon, short answers and a brief essay.

Extra Credit will be dealt with on an individual basis. You will be asked to present me with a proposal.

Final grades will be based upon the accumulated percentages reflecting the above categories with the grade breakdown as follows:

Scale: 93-100 A, 90-92 A-, 88-89 B+, 83-87 B, 80-82 B-, 78-79 C+, 73-77 C, 70-72 C-, 68-69 D+, 63-67 D, 60-62 D-; below 60 E.

Attendance & Punctuality Policy:

Punctual attendance in this class will give you the best experience and most thorough learning experience. Roll will not be taken (unless attendance proves to become an issue) – I trust you to manage your own educational experience. However, students who miss in-class assignments because they are absent or late will not be provided an opportunity to make up these assignments, nor will absent or late students be provided with a recap of any kind unless they are able to source it from their peers. Students who do not attend classes on a regular basis should be aware that I am unlikely to extend myself to accommodate their needs or requests. Students whose frequent tardiness is disruptive to the class will be asked to modify their behavior to prevent this disruption, either by arriving on time, or dropping the class.

Students who arrive late are asked to use the back door, rather than the entrance at the front of the hall.

If you encounter any problems that prevent you from fully participating in this class, please contact me as soon as possible. We can often deal with issues when they come up. Waiting until the end of class to deal with problems gives us few options.

Laptops, telephones and any other wireless electronic devices are to be turned off and put away for the duration of the lecture. Students who require special accommodations in this matter must meet with me to discuss them in our first week of classes.

Student and Faculty Responsibilities:

Students and faculty are expected to maintain professional behavior in the classroom setting and in all course-related interactions with faculty and fellow-students. The Student Code (<http://regulations.utah.edu/academics/6-400.php>) specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. I take this very seriously. **Students who hand in material that they did not write, or containing passages written by anyone other than the student without appropriate citation will receive a failing grade on the assignment, without the possibility of a rewrite, and may receive a failing grade in the class.** If you don't know the rules, you need to familiarize yourself with them. You can get help with this from the writing center. Pretty much the whole world wants to help you do it right, so there are no excuses for doing it wrong. **Students are not permitted to share any course materials online or through other means. The uploading of any materials taken from this canvas site, recordings of lectures, or any other sharing of material I provide in class constitutes copyright infringement, and a breach of academic honesty.**

"Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning." PPM 6-316. "Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning." PPM 6-400.

The faculty member is responsible for enforcing responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. It is my goal to encourage all students to speak freely and to support their claims with evidence. It is my aim in this class for you to develop thoughtful opinions and to be able to articulate them clearly. This is at the core of academic freedom.

Additional Information: Accommodation Policy

Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation.

Although I aim to foster an environment of mutual respect, please be aware of the possibility that some discussions and imagery in class may make some students uncomfortable. Your instructor has no way of making an informed decision about which topics or imagery might be a problematic. Please keep an open mind to the artistic expressions and beliefs of others, including your peers.

The policy for this course is to NOT make accommodations for content. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with your instructor at your earliest convenience. For more information on the University of Utah's Accommodations policy see: <http://regulations.utah.edu/academics/6-100.php>

ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (VTDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services." (www.hr.utah.edu/oeo/ada/guide/faculty/)

Title IX:

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066.

Note: The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification. Copyright © 2017 Edward Bateman

Schedule - ARTH 3600 - History of Photography • Fall Semester, 2017

This schedule is subject to change based on class needs and interests. All changes will be announced in class

- Week 1**
Aug 22 (Day 1) Introduction to the class
- Aug 24 (Day 2) **Ch 1. Advancing Towards Photography: *The Rise of the Reproduction*** (Part 1)
Precursors to photography and its first inventors.
- Week 2**
Aug 29 (Day 3) **Ch 1. Advancing Towards Photography: *The Rise of the Reproduction*** (Part 2)
Precursors to photography and its first inventors.
- Sept 31 **U of U Scheduled Football Game. No class.**
Unfortunately, when the U of U schedules a game during class time, it disrupts educational resources including our class.
- Week 3**
Sept 5 (Day 4) **Ch 2. The Daguerreotype: *Image and Object***
Daguerre's images on silver and owning your portrait.
- Sept 7 (Day 5) **Ch 3. Calotype Rising: *The Arrival of Photography***
Henry Fox Talbot and the picture that makes itself.
- Week 4**
Sept 12 (Day 6) **Ch 4. Pictures on Glass: *The Wet Plate Process***
New processes and photography becomes a social medium.
- Sept 14 (Day 7) **Ch 5. World News - Current Events: *Picturing Tragedy***
Photography goes to war.
- Week 5**
Sept 19 (Day 8) **Ch 6. A New Medium of Communication**
Science and art become two ways of seeing and spirit photography challenges the truth.
- Sept 21 (Day 9) **Ch 6. A New Medium of Communication**
Science and art become two ways of seeing and spirit photography challenges the truth.
- Week 6**
Sept 26 (Day 10) **Ch 7. Standardizing Photographic Process: *A Transparent Truth***
Photography travels the world and the documentation of the American West.
- Sept 28 (Day 11) **CH 8. New Ways of Visualizing Time and Space**
The camera extends the eye and sees time in new ways. The Kodak camera democratizes photography. The beginnings of color.
- Week 7**
Oct 3 (Day 12) **Ch 9. Suggesting the Subject: *The Evolution of Pictorialism***
Stieglitz and the Photo-Succession stake the claim on art.
- Oct 5 (Day 13) **Ch 10. Modernism's Innovations**
A new visual vocabulary develops in Europe in response to the First World War.
Grad student presentations
- Week 8**
Oct 10 Fall Break - No class
Oct 12 Fall Break - No class
- Week 9**
Oct 17 (Day 14) **Ch 11. The New Culture of Light**
America goes straight while Europe experiments with New Vision and the mind.
- Oct 19 (Day 15) **Ch 12. Social Documents** (Part 2)
Photography develops a social conscience and who owns an image. The questions of control of a culture and aestheticizing suffering.
- Week 10**
Oct 24 (Day 16) **Ch 12. Social Documents** (Part 2)
Photography develops a social conscience and who owns an image. The questions of control of a culture and aestheticizing suffering.
- Oct 26 (Day 17) **Ch 13. Catching Time**
Cartier-Bresson and the decisive moment. The camera as time traveler; documenting eras.
- Week 11**
Oct 31 (Day 18) **Ch 14. From Halftones to Bytes** (Part 1)
The rise of photojournalism, the photographic magazine, and advertising meets art. War and Commerce.
- Nov 2 (Day 19) **Ch 14. From Halftones to Bytes** (Part 2)
The rise of photojournalism, the photographic magazine, and advertising meets art. War and Commerce.
- Week 12**
Nov 7 (Day 20) **Ch 15. The Atomic Age**
Post World War Two and photography's search for its essence. Metaphor, Robert Frank and a culture of alienation.
- Nov 9 (Day 21) **Ch 16. New Frontiers: Expanding Boundaries**
Gary Winowgrand, the 60s and the photograph as cultural archive.
- Week 13**
Nov 14 (Day 22) **Ch 17. Changing Realities**
Photography becomes a conceptual act as postmodernism deconstructs the photograph.
- Nov 16 (Day 23) **Ch 18. Thinking About Photography** (Part 1)
Photography becomes a conceptual act as postmodernism deconstructs the photograph.
- Week 14**
Nov 21 (Day 24) **Ch 18. Thinking About Photography** (Part 2)
- Nov 23 THANKSGIVING BREAK**
- Week 15**
Nov 28 (Day 25) **Ch 19. The Politics or Representation** (Part 1)
The body and the landscape become political spaces.
- Nov 30 (Day 26) **Ch 19. The Politics or Representation** (Part 2)
The body and the landscape become political spaces.
- Week 16**
Dec 5 (Day 27) **Ch 20. Photography Becomes Digital**
Digital technologies transform the photographic practice and brings new possibilities and questions to photography's claim on truth.
- Dec 7 (Day 28) **Last Day of Class - Catch up day.**
Graduate student presentations and Review
- Week 17** (Day 29) **Final Exam**
FRIDAY, DECEMBER 15, 3:30-5:00