History of Photography Survey (Art History 4710)

Dr. Glenn Willumson
Phone 273-3062
Spring 2014
Lectures: M 12:50-2:45
W 1:55-2:45
FAC 201

Office hours: Monday 3:00-5:00 or by appt.
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Teaching Assistant: Eleanor Laughlin

Course Description: This course presents a survey of the first one hundred and fifty years of photographic history (1839-1989). Although it will proceed along a chronological framework, I have organized lectures to engage a variety of photographic practices, one of which is photography as a fine art. By the end of the course, students will be familiar with a range of canonical photographers and some lesser-known practitioners whose work sheds light on particular issues in the history of photography. In addition to lectures, students will be expected to participate in class discussion and to work in large and small groups.

Objectives: The textbook, lectures, and assignments are designed to develop a chronological understanding of the first one hundred and fifty years of the history of the medium of photography. Assignments have been chosen to develop analytic skills, communication in writing and speaking, and the ability to work collaboratively.

Textbook: Robert Hirsch, Seizing the Light: A History of Photography, Boston: 2009. You can also use the 2000 edition of the textbook, but you will need to supplement with the additional text found in the revised edition, which is on reserve in the Arts and Architecture library. The relevant pages for the 2000 edition are listed in parentheses on your syllabus. Additional reading assignments will be on web reserve, Arts and Architecture library.

Supplementary reading: If you are interested in further reading or in seeing more images by a particular photographer, you can find examples among the titles found at the end of this syllabus. These books have been placed on reserve in the Arts and Architecture library.

Evaluation: 60% of your grade will be based on the first and second exams (25% for the first exam, 35% for the second). 30% will come from your essays in response to supplemental reading, and the papers based on the readings, and 5% on the Harn Museum assignment. The last 5% of the grade will be derived from your work in class and in discussion groups, your attendance, and participation in activities outside of class time. Please be sure to take note of the date of the exams, as there will be no make-up of the first exam and only under extraordinary circumstances will a make-up be given for the second exam.
A list of grades and their GPA equivalents can be found at: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

Exams: At the end of each week, slides will be posted on the course reserve website hosted by the Arts Library. The exams will have three parts: extended identification of individual images, comparison and contrast essays, and essays without slides. The exam
may also include unidentified slides which you will be asked to discuss. First exam coverage: January 6 through February 17. The second exam will focus primarily, but not exclusively, on information listed on the syllabus between February 12 through April 23, including the graduate student presentations.

First exam February 26 [25% of grade]
Second exam is scheduled for Monday, May 1 from 3:00 to 5:00 pm [35% of grade]

Papers: You will not be asked to submit a research paper for this course. Instead, you be submitting five short papers about class readings. These essays are available on the art library’s electronic reserve. On the days assigned on the syllabus, you will either turn in your essay or come prepared to discuss the essay(s) in small groups. For each of the essays you will be submitting a short, 1-2 page, response paper. These papers will be based on the prompts provided by the instructor. Please note that late papers will not be accepted. (30% of grade).

There will also be a writing assignment based on the Helen Levitt exhibition at the Harn Museum of Art. This assignment, like the response papers, will be concise—1-2 pages maximum. The requirements for this assignment will be discussed in class on January 15. (5% of grade).

N.B. All students will be expected to turn in annotated articles, all graded papers, and any supplementary material on the last day of class. Do not throw anything away!

Attendance: Students are expected to attend all class meetings, outside lectures, and/or exhibitions as assigned. I will take roll before every class and poor attendance will affect your final grade. When you come to class please read ahead and be engaged, and please turn off your cell phones and iphones. The text book and lectures will be complementary. There will be some overlap, but the readings will not cover everything that I include in the lectures, and I will not cover everything in the text book. I will strive to make sure that lectures do more than review material in the text book. (5% attendance, participation, and small group work).

Other necessary information:
1) Course announcements (e.g. changes in assignment, syllabus, scheduling, etc.) will be made via email. Please be sure to check your email in the morning for updates.
2) Students requesting accommodation must first register with the Dean of Students. The Dean of Students Office will provide documentation to the student who then provides the paperwork to the professor. Please be sure to give me this documentation as soon as possible, but no later than three weeks before an exam or assignment.

Academic Honesty: Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating of information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. You are responsible for understanding the University’s definitions of plagiarism and academic dishonesty. Plagiarism: It is plagiarism if you present the ideas or words of someone else as you own.
The University’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:
Academic Honesty: http://www.registrar.ufl.edu/catalog/policies/students.html#honesty
Honor Code: http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php
Student Conduct: http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php

**Counseling and Wellness:** The University of Florida provides counseling and wellness services. They can be contacted at:
University Counseling & Wellness Center
Web: http://www.counseling.ufl.edu/cwc/
Phone: 352-392-1575

**January 6 (Monday)**
Course introduction
Advancing Toward Photography (mechanical drawing aids, Camera Obscura, Niepce, Daguerre, Talbot), Hirsch, 1-18 (1-22).
The Daguerreotype (Daguerre, Southworth & Hawes, Brady), Hirsch, 19-39 (25-47).

**January 8 (Wednesday)**
The Calotype (Talbot, Hill and Adamson, Negre), Hirsch, 40-56 (50-68).
Pictures on Glass (Disderi, Nadar, Sarony, stereographs), Hirsch, 57-77 (71-95).

**January 13 (Monday)**
Short discussion of Batchen essay
Prevailing Events/Picturing Calamity (Fenton, Brady, Gardner, O'Sullivan), Hirsch, 78-90 (97-114).
**Paper #1 Due**

**January 15 (Wednesday)**
Discuss requirements for Harn Museum papers and divide class into groups
Art or Industry? (Robinson, Rejlander, Nadar, Cameron, Delacroix/Durieux)
Hirsch, 91-106 (115-34).

**January 20 (Monday)**
Holiday—Volunteer in the community

**January 22 (Wednesday)**
**Meeting at the Harn Museum of Art**
January 27 (Monday)
Meeting at the Harn Museum of Art

January 29 (Wednesday)
Transparent Truth: New World (Watkins, O’Sullivan, Hiller, Jackson), Hirsh, 119-130 (148-60)
Harn Museum Paper Due
Paper #1 Returned

February 3 (Monday)
Visualizing Time and Space: gelatin dry plates, hand cameras; chrono-photography (Marey, Muybridge) Hirsch, 131-146 (165-84).
  * Discussion of Paper #2

February 5 (Wednesday)
Workshop: Archive and Object: Photographing the First Transcontinental Railroad Return Harn Museum Paper

February 10 (Monday)
Short discussion of Tagg essay
The Evolution of Pictorialism (Emerson, F. Evans, Demachy, Stieglitz, Steichen, Kasebier), Hirsch, 147-169 (185-212).
Paper #2 Due

February 12 (Wednesday)
Modernism (Stieglitz, Strand, Man Ray, Moholy-Nagy, Heartfield, Rodchenko, Sheeler), Hirsch, 170-190 (213-36); and Documentation of Paris (Atget), Hirsh, 204-06 (254-5).

February 17 (Monday)
Modernism (Stieglitz, Strand, Man Ray, Moholy-Nagy, Heartfield, Rodchenko, Sheeler), Hirsch, 170-190 (213-36); and Documentation of Paris (Atget), Hirsh, 204-06 (254-5).
  * Discussion of Paper #3
Paper #2 Returned
February 18 (Tuesday)
6:00pm  Lecture by Geoffrey Batchen, Harn Museum

February 19 (Wednesday)
Short discussion of Batchen Lecture

February 24 (Monday)
Short discussion of Novak and Krauss essays
Discuss expectations for exam
Social Documents (Riis, Hine, Curtis, Van Der Zee, Sander, Lange, W. Evans, Helen Levitt), Hirsh, 218-247 (267-98).

Paper #3 Due

February 26 (Wednesday)
First Exam (January 6 through February 12)

March 1-8
Spring Break

March 10 (Monday)
Social Documents (Riis, Hine, Curtis, Van Der Zee, Sander, Lange, W. Evans, Helen Levitt), Hirsh, 218-247 (267-98).
Return Paper #3

March 12 (Wednesday)

March 17 (Monday)
  * Discussion of Paper #4

March 19 (Wednesday)
Workshop: “The Photographic Essay and Life Magazine”
March 24 (Monday)
Short discussion of Sekula essay
The Atomic Age (White, Siskind, Callahan, "Family of Man," Frank, DeCarava),
Hirsch, 298-319 (343-70).

Paper #4 Due

March 26 (Wednesday)
"New Frontiers" (Warhol, Winogrand, Friedlander, Arbus, Michals, Uelsmann),
Hirsch, 320-341 (371-94).

March 31 (Monday)
"New Frontiers" (Warhol, Winogrand, Friedlander, Arbus, Michals, Uelsmann),
Hirsch, 320-341 (371-94).
Return Paper #4

April 2 (Wednesday)
Changing Realities (Clark, Owens, R. Adams, Eggelston, Fichter, Josephson, Samaras),

April 7 (Monday)
Short discussion of Phillips and Szarkowski essays
Thinking about Photography (Baldessari, Nauman, Wegman, Prince, Bernd and Hilla
Beccher, Kruger), Hirsch, 373-388 (431-44).
John Szarkowski, “Introduction,” The Photographer’s Eye (New York:
MOMA,1966), unpaginated (6 pages)

Paper #5 due

April 9 (Wednesday)
Thinking about Photography (Sherman, Serrano, Hockney, Wodiczko)

April 14 (Monday)
Gazing at Difference (Mapplethorpe, Goldin, Weems, Simpson), Hirsch, 388-409 (444-
69).
Return Paper #5

April 16 (Wednesday)

April 21 (Monday)
Grad student presentations
April 23 (Wednesday)
Grad student presentations

May 1  3:00pm
Second Exam (February 10 through April 23)

AREA PHOTOGRAPHY EXHIBITIONS:

Harn Museum of Art
http://www.harn.ufl.edu
Private Dramas, Public Dreams: The Street Photographs of Helen Levitt & Friends
December 10, 2013 - June 08, 2014
   This exhibition features more than forty vintage photographs by the acclaimed street photographer and filmmaker Helen Levitt. Playing in the gallery is her rarely seen documentary, *In the Street*, a celebrated film that is essentially her photographs ‘come to life.’ The exhibition also includes WPA graphic prints from the Harn Collection, alongside photographs by Henri Cartier-Bresson, Walker Evans and Walter Rosenblum.

Florida Museum of Photographic Art (Tampa)
http://fmopa.org
GANGSTERS, PIRATES, AND CIGARS: A PHOTOGRAPHIC HISTORY OF TAMPA 1879-1955
Exhibition: November 16th – February 23rd

David Hilliard – Intimacies
(dates not know at this time)

Ruth Bernard- Body and Form
(dates not known at this time)

Southeast Museum of Photography (Daytona Beach)
http://www.smponline.org
Violet Isle: A Duet of Photographs from Cuba
Alex Webb and Rebecca Norris Webb
October 18, 2013 - February 2, 2014
   “Violet Isle” is the little-known name for Cuba inspired by the rich color of the soil there. A unique and enigmatic double portrait by photographers Alex Webb and Rebecca Norris Webb: Violet Isle, combines two separate photographic visions: Alex Webb’s dramatic and graphic exploration of street life in Cuba; and Rebecca Norris Webb’s fascination with the unique, quixotic collections of animals she discovered there
in tiny zoos, pigeon societies, hand-painted natural history displays and quirky personal menageries.

My Dakota
Rebecca Norris Webb
October 18, 2013 - February 2, 2014

“In 2005, I set out to photograph my home state of South Dakota, a sparsely populated frontier state on the Great Plains with more buffalo, pronghorn, coyotes, mule deer, ring-necked pheasants, and prairie dogs than people. It’s a landscape dominated by space and silence and solitude, by brutal wind and extreme weather. I was trying to capture a more intimate and personal view of the West. I was trying to capture what all that space feels like to someone who grew up there. A year into the project, however, everything changed.

Lyonia – A Florida Upland
Lee Dunkel
October 18, 2013 - February 2, 2014

Since 2009, Lee Dunkel has been photographing the Lyonia Preserve, a 360-acre joint project of Volusia County's Land Acquisition and Management Division and the Volusia County School Board to restore and maintain this scrub habitat in Deltona, Florida. Her photographs poetically bring out the intricate patterns, textures, and shapes that compose this unique and fragile ecosystem. Using traditional black-and-white film and gelatin silver printmaking methods, Lee Dunkel emphasizes the small details that may otherwise go unnoticed in this untamed, distinct Florida landscape.

Valley of Shadows and Dreams
Photographs by Ken Light and text by Melanie Light
January 24 – April 20, 2014

Exhibition Opening Reception, Artist's Talk and Book Signing: Friday, January 24, 6:00-8:00 pm

Documenting a region known for its agricultural plenty, Valley of Shadows and Dreams presents, in words and images, the harsh truths of farm workers’ daily experiences, while taking a sustained look at the impact of politics, environmental and water issues, and rampant, often ill-considered residential development. Ken and Melanie Light embarked on a five-year photographic journey to examine the legacy and contradictions of agricultural plenty in the United States. These photos and stories capture scenes of hardworking people fighting to preserve their livelihoods and traditions.

El ojo fino (The Exquisite Eye)
Lola Alvarez Bravo, Kati Horna, Mariana Yampolsky, Graciela Iturbide, Flor Garduño, Yolanda Andrade, Alicia Ahumada, Angeles Torrejón, Maya Goded
February 28 – May 25, 2014

“Each woman represented in the exhibition is a strong artist, able to stand alone but together they are a formidable force and a mexican voice that will speak with universal resonance beyond the twenty-first century” – Connie Todd, Curator, Wittliff Gallery of Southwest & Mexican Photography
Tampa Museum of Art
http://tampamuseum.org
FRAGILE WATERS
October 5, 2013 - January 19, 2014

Fragile Waters comprises 119 black-and-white photographs by three iconic photographers and environmentalists: Ansel Adams, Ernest H. Brooks II, and Dorothy Kerper Monnelly. These artists communicate the beauty and vitality of water, focusing on nature and engaging the viewer in affirming the intrinsic aesthetic, emotional and essential life value of water.

SEA OF TRANQUILLITY
October 5, 2013 - January 19, 2014

The medium-length film Sea of Tranquility is a combination of live video recordings of actors and digitally-generated 3D environments in which the viewer makes a night-time visit to a mysterious, mythical cruise liner, the Sea of Tranquility.

COURSE RESERVES FOR HISTORY OF PHOTOGRAPHY (ARH 4710)

Dictionaries
An excellent dictionary with simple and straightforward definitions.

General Histories


Special Topics


A series of one page essays about specific photographs—an excellent example of the value of formal readings of photographs.

Pictures and a short essay about formal issues in photography.


**Readers (compilation of essays)**

