

Spring 2019
Art History 516:
Photography and Visual Culture
Does Photography Change Everything?

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THURSDAYS, 2-5. TTH 308

This seminar considers the history of photography, with an emphasis on the way the medium has been used as a form of communication and knowledge transmission, despite the fact that in reality, it is no less expressive and interpretive than any art form. We will thus consider the aesthetics of communications forms as well. We will look at a variety of photographic experiences and their impact: historical and documentary photography, scientific photography, photojournalism, advertising, publicity, fashion, crime, paparazzi, snapshots; we will consider the significance of technology such as stereoscopy and 3D, the daguerreotype, the polaroid, and flash photography; we will ask about dissemination, reproduction and exhibition. We will consider the surfaces and supports to which images have adhered as much as the photographs themselves and new technological processes that have shaped and defined what photography is.

Learning Objectives:

- Engage with a critical history of a broad variety of photographs and related materials produced from c. 1839-present
- Acquire a working knowledge of the historiography of photography, with an emphasis on the Western experience
- Learn historical research skills regarding medium and technology

Course Requirements & Grading:

50% **Final paper** (25 pages): Students will write a 25-page paper that is either historiographic or based in original research materials, depending on what serves their studies most. This will be established by week three when a paper proposal will be submitted along with a bibliography. Paper drafts are due on week fourteen and will be revised and submitted May 3 at 5 pm.

35% **Presentation:** Each student will present a portfolio of images and a dossier of primary sources related to those images or a particular photographer that connects to a particular week's readings. Some suggestions will follow the week's readings as general guidelines but students should select materials that interest them and may well relate to their paper.

15% **Discussion:** all students must come prepared to discuss the readings in detail; there will be weekly postings of student reflections based on the readings which all students should also read before class. All participants are expected to speak weekly in class and to post by 5 am the day of class. The quality of those interventions is the grade.

Books to Purchase:

- Heiferman, Marvin, ed. *Photography Changes Everything*. New York: Aperture, 2012.
- Flint, Kate. *Flash! Photography, writing, & surprising illumination*. Oxford: Oxford University Press, 2017.
- Hill, Jason and Schwartz, Vanessa. *Getting the Picture: The Visual Culture of the News*. New York: Bloomsbury, 2015.
- Behdad, Ali and Luke Gartlan. *Photography's Orientalism: new essays on colonial representation*. Los Angeles: Getty Research Institute, 2013.
- Stierli, Martino. *Montage and the Metropolis: architecture, modernity, and the representation of space*. New Haven: Yale University Press, 2018.

- Clark, Catherine E. *Paris and the Cliché of History: The City and Photographs, 1860-1970*. Oxford: Oxford University Press, 2018 (** Use discount code: AAFLYG6 to get 30% off **)
- Roth, Paul and Amanda Maddox. *Gordon Parks: The Flavio Story*. Steidl/The Gordon Parks Foundation, 2018.
- Buse, Peter. *The camera does the rest: how Polaroid changed photography*. Chicago: The University of Chicago Press, 2016.
- Nordström, Alison Devine and Peggy Roalf. *Colorama: the world's largest photographs from Kodak and the George Eastman House Collection*. New York: Aperture, 2004.

Week One: Introduction: January 10

- Heiferman, Marvin, ed. *Photography Changes Everything*. New York: Aperture, 2012.
- Kelsey, Robin. "Our Lady of Perpetual Help: Thoughts on Recent Scholarship on Photography." *Aperture* 210 (Spring 2013): 50-55.
- Kriebel, Sabine, "Theories of Photography: A Short History." In *Photography Theory*, edited by James Elkins, 3-49. New York: Routledge, 2007.

Please be prepared to discuss what you think photography changes "most" – since the book argues it changes "everything." In other words, please write a two-page reflection before class about which short essay struck you as the two or three most interesting or exciting thing you read among the essays, either because they were the most important or most surprising.

Week Two: Origins and Overviews: January 17

Theoretical/Methodological Overviews:

- Phillips, Christopher. "The Judgment Seat of Photography." *October* 22 (Autumn 1982): 27-63.
- Peters, John Durham. "Mass Media." In *Critical Terms for Media Studies*, edited by W.J.T. Mitchell and Mark B.N. Hansen, 267-79. Chicago: University of Chicago, 2010.
- Edwards, Elizabeth. "Objects of Affect: Photography Beyond the Image." *Annual Review of Anthropology* 41 (2012): 221-43.
- Belting, Hans. "Art History Versus Media Studies." In *Art History After Modernism* 161-166. Chicago: University of Chicago, 2003.
- Azoulay, Ariella. "What is Photography?" in *Civil Imagination: A Political Ontology of Photography*, 1-10. New York: Verso, 2012.
- Snyder, Joel. "Making Photographs Public." In *The Public Life of Photographs*, edited by Thierry Gervais, 17-37. Cambridge: MIT, 2016.
- Batchen, Geoffrey. "Snapshots: Art History and the Ethnographic Turn." *photographies* 1, v.2 (2008): 121-142.
- Nickel, Douglas R. "History of Photography: The State of Research." *The Art Bulletin*. 83 no. 3 (September 1, 2001): 548-58.

Histories:

- Nadar. "My Life as a Photographer." *October* 5 (Summer 1978): 6-28.
- Siegel, Steffen. "No Room for Doubt? Daguerre and His First Critics." In *Photography and Doubt*, edited by Sabine Kriebel and Andrés Mario Zervigón, 29-43. London: Routledge Books, 2017.

-Arago, Dominique François. "Fixing the Images Produced inside a Camera Obscura"

-Jules Janin, "The Daguerreotype"

-Steffen Siegel, "Afterword"

- All in *First Exposures: Writings from the Beginning of Photography*, edited by Steffen Siegel, 44-47; 58-64; 401-427. Los Angeles: J. Paul Getty Museum, 2017.
- McCauley, Elizabeth Anne. "The Business of Photography" & "Nadar and the Selling of Bohemia." In *Industrial madness: commercial photography in Paris, 1848-1871*, 47-104; 105-148. New Haven: Yale University Press, 1994.

Week Three: January 24: Intermediality:

- Harris, Neil. "Iconography and Intellectual History: The Halftone Effect." In *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America*, 304-317. Chicago: University of Chicago Press, 1990.
- Ivins, William. "Pictorial Statement without Syntax: The Nineteenth Century." In *Prints and Visual Communication*, 113-34. Cambridge: MIT Press, 1969.
- Bleichmar, Daniela and Vanessa Schwartz. "Visual History: The Past in Pictures." *Representations* issue/volume TBD (January 2019): pages TBD.
- Leja, Michael. "New Pictures in the Early Years of Mass Visual Culture in New York." In *Getting the Picture: The Visual Culture of the News*, edited by Jason Hill and Vanessa Schwartz, 146-53. New York: Bloomsbury, 2015.
- Hornstein, Katie. "Horace Vernet's *Capture of the Smalah*: Reportage and Actuality in the Early French Illustrated Press." In *Getting the Picture: The Visual Culture of the News*, edited by Jason Hill and Vanessa Schwartz, 245-521. New York: Bloomsbury, 2015.
- Lee, Anthony. "Antietam Sketches and Photographs, 1862." In *Getting the Picture: The Visual Culture of the News*, edited by Jason Hill and Vanessa Schwartz, 26- 31. New York: Bloomsbury, 2015.
- Benson, Richard. Chapters 1, 2, 5, 6, 7, 10, 11, 12, 13. In *The Printed Picture*. New York: Museum of Modern Art, 2008.

Week Four: January 31: Photography as the Storehouse and Picture of the Past: GUEST: Catherine Clark

- Clark, Catherine E. *Paris and the Cliché of History: The City and Photographs, 1860-1970*. Oxford: Oxford University Press, 2018
- Crimp, Douglas. "The Museum's Old / The Library's New Subject." In *On the Museum's Ruins*, 66-84. Cambridge: MIT Press, 1993.
- Doud, Richard K. "An Interview with Ramona Javitz, 23 February 1965." *Archives of American Art Journal* 41.1/4 (2001): 2-17.
- Panzer, Mary. "Pictures at work: Romana Javitz and the New York Public Library picture collection." In *The "Public" Life of Photographs*, edited by Thierry Gervais, 99-123. Cambridge, MIT Press, 2016.
- Kamin, Diana. "Mid-Century Visions and Programmed Affinities: The Enduring Challenges of Image Classification" *Journal of Visual Culture* 16:3 (December 2017), 310-336.

SPECIAL Required EVENT: USC-LACMA PHOTOGRAPHY GROUP CONFERENCE:

"Finding One's Place: Photography and Its Many Dimensions," February 1 - 2, 2019

A conference in connection with the 3D: Double Vision Show at LACMA
co-conveners, Britt Salvesen and Vanessa Schwartz

Participants include: Jason Weems, Sandy Philipps, Ali Behdad, Alison Griffiths, Susan Laxton, Jenny Watts, Melissa Renn, Ed Dimendberg, Estelle Sohler, Megan Luke

FRIDAY 1-9pm at LACMA

SATURDAY 10-3pm in Riverside

Week Five: February 7: New Divisions of Time and Space

- Lavoie, Vincent. "Hindenburg Disaster Pictures: Awarding a Multifaceted Icon." 252-257.
- Gervais, Thierry. "Illustrating Sports, or the Invention of the Magazine.*" 131-138.
- Hill, Jason & Vanessa Schwartz. "General Introduction." 1-10.
- Tucker, Jennifer. "'Famished for New Pictures': Mason Jackson, the *Illustrated London News* and the Pictorial Spirit." 213-220.
- Bear, Jordan. "Adrift: The Time and Space of the News in Gericault's *Le Radeau de La Meduse*." 182-189.
- Hill, Jason. "Snap-Shot: After Bullet Hit Gaynor." 190-196.
- Bair, Nadya. "Never Alone: Photo Editing and Collaboration." 228-235.
- Gursel, Zeynep Devrim. "A Short History of Wire Service Photography." 206-211.
- Zervigon, Andres Mario. "Rotogravure and the Modern Aesthetic of News Reporting." 197-205.

Above in All in *Getting the Picture: The Visual Culture of the News*, edited by Jason Hill and Vanessa Schwartz. New York: Bloomsbury, 2015.

- Lewis-Kraus, Gideon. "What We See When We Look at Travel Photography" *New York Times*, September 22, 2016.
- Pamuk, Orhan. "I Like Your Photos Because they are Beautiful." *New York Times*, November 1, 2018.
- Behdad, Ali and Luke Gartlan. *Photography's Orientalism: new essays on colonial representation*. Los Angeles: Getty Research Institute, 2013.

Week 6: NO CLASS CAA

Week 7: Feb. 21 Gordon Parks, FLAVIO and The Human Interest Story in Magazines

Special Guest: Paul Roth, Director, Ryerson Image Center, Toronto

- Roth, Paul and Amanda Maddox. *Gordon Parks: The Flavio Story*. Steidl/The Gordon Parks Foundation, 2018.
- Pinney, Christopher. "Notes from the Surface of the Image: Photography, Post-Colonialism, and Vernacular Modernism." In *Empires of Vision: A Reader*, edited by Martin Jay and Sumathi Ramaswamy, 450-70. Durham: Duke, 2014.

Week 8: Feb. 28 Distribution and Production Networks of Photography before the Digital Age

Special Guest: ACLS/Getty Post Doctoral Fellow: Nadya Bair via Skype

- Bair, Nadya. *The Decisive Network*. Manuscript.
- Gursel, Zeynep Devrim. "A Short History of Wire Service Photography." In *Getting the Picture: The Visual Culture of the News*, edited by Jason Hill and Vanessa Schwartz, 206-11. New York: Bloomsbury, 2015.

Week 9: March 7: The Promises and Perils of Documentary:

Guests:

Postdoctoral Scholar: Ellen Macfarlane

- Finnegan, Cara. "Social Engineering, Visual Politics, and the New Deal: FSA Photography in 'Survey Graphic.'" *Rhetoric and Public Affairs* 3:3 (fall 2000), 333-362.
- Macfarlane, Ellen. "Group f.64, Rocks, and the Limits of the Political Photograph." *American Art* 30:3 (fall 2016), 26-53.
- Snyder, Joel. "Documentary Without Ontology." *Studies in Visual Communication* 10:1 (winter 1984), 78-95.

Doctoral Candidate Kelly Midori McCormick

- Dissertation chapter one: "Weaponizing Vision in Wartime Japan, 1931-1945"
- Payne, Carol. "War, Lies, and the News Photo: Second World War Photographic Propaganda in 'PM's Weekly' (1940-1941)." *RACAR: revue d'art canadienne/ Canadian Art Review*, Vol. 39, No. 2 Photography and War/ La photographie et la guerre (2014): 29-42.

Week 10: March 21: Montage : Guest: Professor Sally Stein, Emerita, UCI

- Stierli, Martino. *Montage and the Metropolis: architecture, modernity, and the representation of space*. New Haven: Yale University Press, 2018.
- Buchloh, Benjamin H. D. "From Faktura to Factography." *October* 30, no. 1 (October 1984): 83-119.
- Stein, Sally. "'Good Fences Make Good Neighbors': American Resistance to Photomontage Between the Wars." In *Montage and Modern Life: 1919-1942*, edited by Matthew Teitelbaum, 128-189. Cambridge: MIT Press, 1992.

Week 11: March 28: Color as Technology

- Schwartz, Vanessa. "New York in Color, 1953." In *Getting the Picture: The Visual Culture of the News*, edited by Jason Hill and Vanessa Schwartz, 73-75. New York: Bloomsbury, 2015.
- Timby, Kim. "Look at those Lollipops! Integrating Color into News Pictures." In *Getting the Picture: The Visual Culture of the News*, edited by Jason Hill and Vanessa Schwartz, 236-243. New York: Bloomsbury, 2015.
- Hostetler, Lisa. "Real Color." In *Color Rush: American Color Photography from Stieglitz to Sherman*, 18-27. New York: Aperture, 2013.
- Bussard, Katherine. "Full Spectrum: Expanding the History of American Color Photography." In *Color Rush: American Color Photography from Stieglitz to Sherman*, 2-17. New York: Aperture, 2013.
- Buse, Peter. *The camera does the rest: how Polaroid changed photography*. Chicago: The University of Chicago Press, 2016.
- Nordström, Alison Devine and Peggy Roalf. *Colorama: the world's largest photographs from Kodak and the George Eastman House Collection*. New York: Aperture, 2004.
- Colorama: the Stories Behind the Pictures. <https://coloramatv.wordpress.com>

Week 12: April 4: Fashion and Advertising

- Brown, Elspeth H. "De Meyer at Vogue: Commercializing Queer Affect in First World War-era Fashion Photography." *Photography & Culture* 2:3 (November 2009): 253-274.
- Brown, Elspeth H. "Queering Glamour in Interwar Fashion Photography: The 'Amorous Regard' of George Platt Lynes." *GLQ* 23:3 (2017): 289-326.
- Laumeister, Shannah. "Bert Stern: Original Mad Man"

- Available on Amazon Prime: <https://www.amazon.com/Bert-Stern-Original-Mad-Man/dp/B010C2KLX6>
- Gopnik, Adam. "Richard Avedon." *The New Yorker*, October 11, 2004.
- Grundberg, Andy. "Richard Avedon, the Eye of Fashion, Dies at 81." *The New York Times*, October 2, 2004.
- Als, Hilton. "Richard Avedon and James Baldwin's Joint Examination of American Identity." *The New Yorker*, November 13, 2017.

Week 13: April 11: with Josh Kun: *Soul R and B Funk*: Special Event with Bruce Talamon (possible)

- Julien, Isaac. "BadAsssss Cinema"
 - Available on DVD from Netflix: <https://dvd.netflix.com/Movie/BaadAsssss-Cinema/60025565>
- Echols, Alice. "I Hear a Symphony." In *Hot Stuff: Disco and the Remaking of American Culture*, 1-37. New York: W. W. Norton & Company, 2010.
- Talamon, Bruce. *Soul. R&B. Funk. Photographs 1972-1982*. Cologne: Taschen, 2018. VRS reserve
- Brathwaite, Kwame. "The Photos that Lifted Up the Black is Beautiful Movement." *New York Times*, November 27, 2018, <https://www.nytimes.com/2018/11/27/lens/kwame-brathwaite-black-is-beautiful.html>

Week 14: April 18 Flash! Special Guest: Kate Flint

- Canales, Jimena. "Flash force: A visual history of might, right and light." In *Seeing with Eyes Closed*, edited by Elena Agudio, Ivana Franke, and Ida Mommenejad, 34-41. Munich: Association of Neuroesthetics, Berlin, 2011.
- Flint, Kate. *Flash! Photography, writing, & surprising illumination*. Oxford: Oxford University Press, 2017.
- Wilder, Kelley. "Flash! A Literary and Visual Culture of Performative Technology." *Journal of Victorian Culture* 23:4 (2018): 503-507.
- Flint, Kate. "Victorian Flash." *Journal of Victorian Culture* 23:4 (2018): 481-489.
- Bear, Jordan. "Flash! Natural Darkness and Artificial Light." *Journal of Victorian Culture* 23:4 (2018): 490-496.
- Novak, Daniel A. "Flash! 'A Flash in the Pan': Flash, Performance, and Event." *Journal of Victorian Culture* 23:4 (2018): 497-502.

Week 15: April 24 Presentation of papers

15 minute talk and students will get feedback from peers. In Santa Monica for dinner.

Topics I wish we covered: science, crime, legal, street photography, portraits, the nude, snapshots, the amateur image, the digital transition.

Final Papers Due May 3 in Lieu of Final Exam.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu