This seminar will consider 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 consider the surfaces and supports to which images have adhered as much as the photographs themselves and the technological processes that have shaped and defined what photography is. We will also examine the key role played by print and circulation and distribution in the history of photography as well as the aesthetics of these communication forms. We will look at a variety of photographic experiences and their impact: historical and documentary photography, scientific photography, photojournalism, advertising, fashion, crime, paparazzi, snapshots. Via the study of cameras such as the Polaroid and the use of color film, we will consider the significance of technology. Questions of dissemination, reproduction, and exhibition will also be central to our exploration of photography.

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 historiographic and historical research skills regarding medium and technology

Course Requirements & Grading:
50% Final paper (20 pages): Students will write a 20-page paper relating to some aspect of the history of two photographers I am asking us to study up-close: Diane Arbus and Richard Avedon. Each student’s paper will be established by week 6 when a paper proposal will be submitted along with a bibliography. Paper drafts are due November 21 and will be revised and submitted by December 10 at 5 pm. Alternative Final Project: Students may create two syllabi in the field of Photo History: one 100-level and one advanced seminar. The syllabi will also be annotated to justify the selections of readings and will be accompanied by a ten-page explanatory essay. Due dates the same.

35% Presentation: Each student will select a week (or be assigned one) when they will do an additional reading and write a 1000-word review and post after they present it orally in class.
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 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.

Course Website: https://62e839f027700.site123.me

Dropbox for Readings: https://www.dropbox.com/scl/fo/z5humh5oni10m3ypytavb/h?dl=0&rlkey=rhgvyyita231gzi51f

Books to Purchase (not available electronically):

All other complete books from the syllabus are available via the course Dropbox.

VSRI/ VSGC Calendar:
*Attendance at the three USC-LACMA History of Photography Seminar events is required.
- Wednesday, September 7, 12:00pm  VSGC Student Meeting and Lunch
- *Friday, September 9, 6-7pm; followed by dinner Exhibition Tour: Regeneration: Black Cinema 1898-1971
- September 12: 12:30-2pm PST
  Maria Stavrinaki, Université Paris I Panthéon-Sorbonne
  Book Talk: Transfixed by Prehistory: An Inquiry into Modern Art and Time
- September 20, TIME, Heiferman
- Saturday, October 1: Grant Writing Workshop
- Monday, October 17, 12:30-2pm: VSGC Student Research Presentation • *Monday, October 24, 6-7:30pm PST
  Alice Morin, Institute for Media Studies, Philipps-Universität, Marburg
  Producing Postwar Glamour: Condé Nast Photography, from the Studio to Print
- *Tuesday, November 8, 6-7:30pm
  Nick Yablon, Associate Professor of History, University of Iowa
  Street of Ruins: Charles Gilbert Hine’s Photographic Survey of New York’s Broadway, 1905
- Thursday, November 17, 12:30-2pm: Kelly Gates: TITLE
- Monday, December 5, 12:30-2pm: VSGC Student Research Presentations

Schedule of Meetings and Readings
**Week One: August 22: Maximalism: It IS Everything**


Please be prepared to discuss what you think photography changed. Write a two-paragraph reflection before class HERE: [https://62e839f027700.site123.me](https://62e839f027700.site123.me)

Which short essays in Heiferman 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: August 29: Ontologies and Essence**


**Week Three: No Class Monday, September 5: Labor Day “Read”**

through one of the following photo textbooks:

- Juliet Hacking, *Photography the Whole Story,* Prestel: 2012. (NO ELECTRONIC VERSION)

For class next week, post a summary of what the book you selected suggests about how to study the history of photography.
Week Four September 12: Medium vs. Intermediality


Week 5: September 19: Technology: Camera, Film, and Print

Guest Appearance: Kelly Midori McCormick

Print: Benson, The Printed Picture: https://printedpicture.artgallery.yale.edu/, especially Color printing and Intaglio Camera:

Film: Color

Week Six: September 26: Format: Trapped in The Photobook

- Patrizia Di Bello, Colette Wilson, and Shamoon Zamir (eds.), The PhotoBook From Talbot to Ruscha and Beyond, Taylor & Francis: 2012, “Introduction,” pp. 1-17


Week Seven: October 3: Biography: Are Photographers Artists?

Watch:

• Selkirk, “Who is Marvin Israel?” https://www.neilselkirk.com/films

• “Finding Vivian Meir” https://www.amazon.com/gp/video/detail/amzn1.dv.gti.32a9f77b-2643-fc1b-5f8247994ded09f4?autoplay=0&ref_=atv_cf_strg_wb Avedon:


Arbus:


Optional:

  https://www.moma.org/interactives/objectphoto/assets/essays/Hill.pdf

Week Eight: October 10: No Class:
Work on Avedon/Arbus Project or Syllabi and Visit LACMA Show on Advertising and Kamoinge Collection Show at the Getty

• Black Photographers Annual: https://user-qpwbkti.cld.bz/bpa1973/4/

Week Nine: October 17: Mobility and Circulation Pick One:
OR
• Tim Cresswell and John Ott (eds.), Muybridge and Mobility, University of California Press: 2022 Optional:

Week Ten: October 24: Fashion: Business, Pictures, and Magazines
Guest: Alice Morin  Fashion and Advertising:


The Photo-Essay:


Of interest:


Optional:


Week Eleven: October 31: Political Photography Politics and Social Movements:


• Panel Discussion with Tanisha Ford and others: https://www.youtube.com/watch?v=0xhKVYGOMpo


Optional:

Week Twelve: November 7: Photo Time
Guest: Nick Yablon


Week Thirteen: November 14: Evidence/Proof/Witness
Guest: Jason Hill
• Stuart Hall, Chas Critcher, Tony Jefferson, John Clarke, and Brian Roberts, *Policing the Crisis: Mugging, the State, and Law and Order* (MacMillan, 1978), 29-77

Also of interest:

**Week Fifteen: November 21: Photography, The Archive and Digital Afterlives**

*Guest: Catherine Clark*


**Collections:**

**The Digital Tomorrow:**
• “The Times Capsule of History Goes Digital”

- https://www.nytimes.com/interactive/2020/06/12/arts/design/robert-frankamericans.html?action=click&module=card&pageType=theWeekenderLink

Week 16: November 28: Amateur vs. The Art Market


See Dropbox for Sub-folder “Photo Art Market Sources”:

- “Connoisseurs and Collections,” Aperture, Summer 1991, No.124 (entire issue)

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