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

Vanessa Schwartz  
Director, Visual Studies Research Institute, USC  
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:
• 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 **)

**Week One: Introduction: January 10**


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:


Histories:


-Arago, Dominque François. “Fixing the Images Produced inside a Camera Obscura”
-Jules Janin, “The Daguerreotype”
- Steffen Siegel, “Afterword”

**Week Three: January 24: Intermediality:**

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

**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 Sohier, 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.
Tucker, Jennifer. “‘Famished for New Pictures’: Mason Jackson, the *Illustrated London News* and the Pictorial Spirit.” 213-220.


**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


**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


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

Guests:
Postdoctoral Scholar: Ellen Macfarlane


Doctoral Candidate Kelly Midori McCormick

- Dissertation chapter one: "Weaponizing Vision in Wartime Japan, 1931-1945"

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


Week 11: March 28: Color as Technology

- Colorama: the Stories Behind the Pictures. https://coloramatv.wordpress.com

Week 12: April 4: Fashion and Advertising

- Laumeister, Shannah. “Bert Stern: Original Mad Man”


**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

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


**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