ARHA 265: Dialogue with Photography
Wesleyan University
Fall 2014
Lectures on Tuesdays and Thursday, 2:40-4:00 pm.
Classrooms: 41 Wyllys Room 112, and DAC Print Reference Library

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Office: Davison Art Center
Office Hours: Wednesdays, 12:00–1:00 pm, or by appointment
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Introduction
This survey course includes topics on the history of photography from the 1830s to the present, with emphasis on the social uses of the medium, 19th-century documentary, pictorialism, the emergence of modernism, the post-Frank generation, and contemporary trends.

Required Texts
Available from Broad Street Books. Two copies of each are on reserve at the Olin Library. In addition there will be some articles on e-reserve.


Examination study: Selected images from each lecture will be available on Artstor.org, for study before each examination. Go to http://www.artstor.org. Click on “Enter here”. Then click on “Folders and Image Groups” to find the folder for “ARHA 265.” If you want to download the images, you will need to log in.

Course Requirements and Grading

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>8-10 page research paper</td>
<td>40%</td>
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<tr>
<td>Midterm exam</td>
<td>25%</td>
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<td>Final exam</td>
<td>25%</td>
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<tr>
<td>Course participation</td>
<td>10%</td>
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Requests for extensions of the paper deadline or rescheduled examinations will be considered only in cases of medical or personal emergency supported by a written note from a physician or your class dean. Otherwise, if you are not present for the exam at the scheduled time, your grade
for that exam will be 0 (zero). For a paper submitted late without an extension, the grade will be reduced 1/3 letter grade per day late.

Students with Disabilities:
It is the policy of Wesleyan University to provide reasonable accommodations to students with documented disabilities. Students, however, are responsible for registering with Disabilities Services, in addition to making requests known to me in a timely manner. If you require accommodations in this class, please make an appointment with me as soon as possible, so that appropriate arrangements can be made. The procedures for registering with Disabilities Services can be found at http://www.wesleyan.edu/deans/disability-students.html.

Schedule

September 2
Lecture 1
Introduction to the course and to the Davison Art Center

September 4
Lecture 2
Beginning of Photography
Reading: Hirsch, 1-18
Fouque, “The Truth Concerning the Invention of Photography” (Goldberg 25-29)
“Bill Presented to the Chamber of Deputies” (Goldberg 31-35)

September 9
Lecture 3
Daguerreotypes and Tintypes
Reading: Sekula, “On the Invention of Photographic Meaning” (Goldberg, 452-473)
Reading: Hirsch, 19-39

September 11
Lecture 4
William Henry Fox Talbot and the Calotype
Reading: Hirsch 40-56
Talbot, “Some Account of the Art of Photogenic Drawing” (Goldberg, 36-48)

September 16
Lecture 5
Pictures on Glass: Albumen prints
Reading: Hirsch, 57-76

September 18
Lecture 6
War
Reading: Hirsch, 77-90

September 23
Lecture 7
Narrative Fictions: Cameron, Robinson, Rejlander, and Carroll
Reading: Hirsch, 91-106

September 25
Lecture 8
Distant Witness: Travel Photography and Urban Others
Reading: Hirsch, 107-130

September 30
Lecture 9
Time and Space: Muybridge and the Moving Image
October 2  Lecture 10  Pictorialism in Europe: Emerson, Evans, and Kühn
Reading: Hirsch, 147-157
Emerson, “Naturalistic Photography,” 1889 in Goldberg, pp. 190-196
Emerson, “The Death of Naturalistic Photography,” 1891, in Goldberg, pp. 197-198

October 7  Lecture 11  Pictorialism in America: The Photo-Secessions
Reading: Hirsch, 157-169
Hartmann, “A Visit to Steichen’s Studio,” in Goldberg, pp. 232-237
Alfred Stieglitz, “Pictorial Photography” in Trachtenberg, pp. 115-123. Reserve
reading.

October 9  Lecture 12  Camera Work and Paul Strand
Reading: Hirsch, 170-190

October 14  Midterm Examination

October 16  Lecture 13  Modernism in European and American Photography

FALL BREAK

October 23  Lecture 14  Group f/64: The Purist Ethic
Weston, “Leaflet, Written for the Los Angeles Museum” in Goldberg, 315-318

October 28  Special Collections & Archives visit, Olin Library

October 30  Lecture 15  Social Documents: Riis, Hines, Sander
Reading: Hirsch, 218-233
Trachtenberg, “Lewis Hine: The World of His Art,” in Goldberg, 238-253

November 4  Lecture 16  FSA: Ideology and Public Works
Reading: Hirsch, 233-247
Stryker, “The FSA Collection of Photographs,” in Goldberg, 349-354

November 6  Lecture 17  Anticipating the Moment
Reading: Hirsch, 248-263
Henri Cartier-Bresson, “The Decisive Moment” in Goldberg, 384-386
Research paper topic due
November 11  Lecture 18  The Picture Press
Reading: Hirsch, 264-287
Weegee, “Weegee by Weegee” in Goldberg, 402-403
Westerbeck, Jr., “Night Light: Brassai and Weegee,” in Goldberg 404-419
Hill and Cooper, “Interview with W. Eugene Smith” in Goldberg, 432-441.

November 13  Lecture 19  Evans and Frank: Questioning Documentary
Reading: Hirsch, 295-317
Reading: Sontag

November 18  Lecture 20  Post Frank
Reading: Hirsch, 320-340

November 20  Lecture 21  Alternate Visions, Conceptual and Performance Art
Reading: Hirsch 340-372, 373-398
Reading: Barthes

November 25  Lecture 23: Identities and the Body
Reading: Hirsch, 398-413

THANKSGIVING BREAK

December 2  LAST CLASS: Lecture 24: Monumentality and Fiction
Hirsch 413-426
Fried, 1-35, 63-93, 261-302

December 4  RESEARCH PAPER DUE. Lecture 25: Contemporary Portraits
Fried, 191-233

FINAL EXAMINATION SATURDAY, DECEMBER 13, 2:00-5:00 PM
Make your travel plans accordingly!