Sarah Rogers

Department of the History of Art and Architecture

Spring 2021

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Emails received between 7am-6pm EST will receive a response within 1-3 hours

I will do my best to respond to all emails within 24 hours.

**Office Hours:**

MAC 119/Outdoors MAC, weather permitting

T/Th: 1-2pm

M: 10am-11am (via zoom)

And by appointment

**HARC: 0218 HISTORY OF PHOTOGRAPHY**

T/Th 9:35-10:50am

Johnson Memorial Building 304

Course Description

This course will survey the history of photography from its beginnings in the mid- nineteenth century to the present. From its inception, photography created a global network as photographic images circulated as art, document, and portable knowledge. Photographs surveyed, archived, and brought into sight seemingly distant cultures, locales, peoples, and experiences. Moreover, photographs have been historically deployed across a number of disciplines, including science, medicine, criminal studies, law, journalism, anthropology, and the visual arts. Organized loosely along chronological lines, this course considers a range of genres, formal strategies, and contexts for photography. We will pay particular attention to the ways in which photographic images are mobilized to both produce knowledge and disrupt conventional ways of seeing in the service of science, social reform, political activism, and aesthetics. This course will work extensively in the Middlebury College Museum of Art, accompanied by a select number of classes to be held in Special Collections in Davies Library.

**Course Objectives**

* To introduce students to the history of photography
* To introduce students to different formats for writing about art
* To develop a language through which to engage with cultural politics
* To enhance the students’ critical skills in reading, thinking, and writing through readings of visual images and theoretical texts.

**Course Requirements**

15% Class Participation & Attendance

10% In Class Quiz

20% 2 short visual analysis papers based on works on display at Middlebury College Museum of Art

20% In Class Midterm Exam

10% Museum Exhibition Label

25% Final Comparative Essay

NOTE: *All assignments must be completed in order to pass this course*. If personal or medical problems are affecting your ability to participate in class or complete your work, talk to your Commons Dean earlier rather than later*.* Please let me know if you are having difficulties. You have resources at the college specifically here to help you- please reach out to your Commons Dean and/or Health Services.

**Important Dates**

March 11:In Class Quiz

March 25: Short Visual Analysis 1

April 6: In Class Mid-Term Exam

April 22: Short Visual Analysis 2

May 13: Museum Label Assignment

May 26: Final Comparison Essay

**Class Participation and Attendance**

You are expected to complete the assigned readings and assignments on time, and participate in class discussions. You are allowed only one unexcused absence. More than one unexcused absence will result in the lowering of your grade.

**In Class Quiz**

The short quiz will test students on terms and material up to this point in the semester.

**Short Visual Analysis Papers**

Throughout the course schedule are 2 writing prompts. Each prompt asks you to choose one photograph in the Middlebury College Museum of Art and analyze the image in relationship to the prompt. *No additional research is required*. Papers should be typed, double spaced, with 12-point font and 1” margins, no less than 300 words and no more than 400 words. Papers are due in class *as a hard copy* on the designated date. *No extensions will be given for these short papers*.

**Mid-Term Exam**

The Mid-Term Exam will cover all reading and visual material on the syllabus and presented in class up to the in-class review session. The format will be discussed in advance, but will most likely include slide identifications and short essay questions that use slide comparisons to answer a guiding question.

**Museum Label**

Choose a photograph on display at the Middlebury College Museum of Art and write a 150-word museum label (we will discuss strategies for writing museum labels in class). Your writing should elucidate the work’s form and content in clear terms for a general audience who is unfamiliar with the artist and the context.

**Final Comparative Essay**

You will have a choice of 3 comparisons (posted on CANVAS). Choose one comparison to write an essay (750-1000 words) that answers the guiding question. Use the photographs to focus your argument. You will be graded on how well you integrate a comparison of the two works, the depth of your analysis, and how well you mobilize visual strategies in the photographs to forge an argument. You are welcome to bring in course readings. *You may need to do a bit of research, but also you may draw on the material and discussions from throughout the course*.

**Policy on Quality of Work**

Your written work will be evaluated by the clear and logical presentation of ideas and argument as well proper syntax, grammar, and spelling. I am looking to see how engaged you are with the material and how well you use analysis of the art works and readings to form a thoughtful and concise response to the prompt. Be sure to proofread for spelling and grammar errors! The following factors are of significance: command of material discussed; depth of research; quality of expression; organization, grammar, attention to detail; thoroughness and accuracy of citation practices; creativity of expression.

**Grade Breakdown**

**A** An A grade is reserved for truly outstanding work in every regard.

**B** B-range work is very good. Written work that receives a B shows that the student is critically engaged with both primary and secondary literature and has thought creatively about his/her topic.

**C** C work is average. The student has done the work but has not incorporated any of her/his own ideas and insights.

**D/F** These grades are for work that is below average, insufficient, or grossly overdue.

**Plus/Minus** grades are for the shades in between.

**Late Policy**

Late papers will be marked down a half-grade (i.e. B to B-) for each day that passes after the due date. All assignments will be collected at the beginning of class on the date that they are due.

**Academic Integrity**

All students must abide by the expectations of the Honor Code, details of which may be found at go/honorcode. Students must include and sign the Honor Code Pledge, "I have neither given nor received unauthorized aid on this assignment,” at the *end* of all assignments. If you have any questions regarding plagiarism or the Honor Code, please ask.

Plagiarism
Plagiarism is intentionally or unintentionally representing the ideas, research, language, creations, or inventions of another person as one's own. In written work and oral and artistic presentations, even a single sentence or key phrase, idea, image, or sound taken from the work of another without specific citation of the source and quotations around verbatim language constitutes plagiarism. It makes no difference whether the source is a student, a professional, or a source with no clear designated author.

Although it does not involve reproducing language verbatim, paraphrasing is the close restatement of another's idea using approximately the language and/or structure of the original. Paraphrasing without acknowledgment of authorship is also plagiarism and is as serious a violation as an unacknowledged quotation.

Cheating
Cheating is defined as giving, receiving, or attempting to give or receive any aid unauthorized by the instructor for any assigned work. On assignments other than exams, academic assistance from the staff of the Center for Teaching, Learning and Research (CTLR) and from Middlebury’s professional librarians is considered authorized aid unless an assignment or course clearly indicates otherwise.

Duplicate Use of Work
Any work submitted to meet the requirements of a particular course is expected to be original work completed for that course. Students who wish to incorporate any portion of their own previously developed work into a new assignment must consult with the involved faculty members to establish appropriate expectations and parameters. The same work, or substantially similar work, may not be used to meet the requirements of two different courses.

Falsifying Data
The collection and analysis of data are fundamental aspects of many types of research. It is the researcher’s responsibility to ensure that data are recorded and documented accurately. Fabrication, misrepresentation or falsification of data, and practices that significantly deviate from those that are commonly accepted in the academic community, are prohibited.  “Data” includes but is not limited to laboratory research, human subjects research, and fieldwork.

**Citations and Style**

All written work, including short assignments, should use proper methods of citation when acknowledging the written work of others. Most common and recommended for our course are the formats and practices outlined in the Chicago Manual of Style. For an overview, see the “Citation and Style Guide” on the Middlebury website, which can be found here: <http://guides.middlebury.edu/content.php?pid=486673&sid=3990529>

Improper or incomplete citations can result in a returned assignment to be re-written with a grade penalty, or a grade reduction separate from content and argumentation. If you have any questions, please see a reference librarian or me.

**Disability Access/Accommodation**

Students who have Letters of Accommodation in this class are encouraged to contact me as early in the semester as possible to ensure that such accommodations are implemented in a timely fashion. For those without Letters of Accommodation, assistance is available to eligible students through the Disability Resource Center (formerly called Student Accessibility Services). Please contact Jodi Litchfield or Michelle Audette, the ADA Coordinators, for more information: Michelle Audette can be reached at maudette@middlebury.edu or 802-443-2169 and Jodi Litchfield can be reached at litchfie@middlebury.edu or 802-443-5936. All discussions will remain confidential.

**Relevant Campus Resources**

Center for Teaching, Learning, and Research: The CTLR provides academic support for students in many specific content areas and in writing across the curriculum through both professional tutors and peer tutors.  The Center is also the place where students can find assistance in time-management and study skills. These services are free to all students. For more information on how to get the help you need, go to<http://www.middlebury.edu/academics/resources/ctlr/students>.

Disability Resource Center**\***: The DRC provides support for students with disabilities and facilitates the accommodations process by helping students understand the resources and options available and by helping faculty understand how to increase access and full participation in courses. The DRC can also provide referrals for students who would like to undergo diagnostic testing. Students who are on financial aid and have never undergone diagnostic testing can apply to the CTLR for support to cover the cost of off-campus testing. DRC services are free to all students.

\*(formerly called Student Accessibility Services)

**Technology in the Classroom**

*The use of laptops and tablets will not be permitted during lectures*. While I realize that it is often easier to take notes with a keyboard, the constraint of taking notes by hand promotes synthesis. Additionally, screens are distracting to those around you. The use of phones in class will not be tolerated.

**Course Schedule**(may be subject to change with advanced notice)

**Week 1**

Thursday February 25 (Tuesday Schedule, zoom class): Course Introduction & Overview

**Week 2**

Tuesday March 2 (in-person classes begin): Looking at and Thinking Critically about Photography

* READ: Susan Sontag, “In Plato’s Cave,” and skim “A Brief Anthology of Quotations,” in her *On Photography* (New York: Anchor Books, 1977), pp. 3- 24; 183-208. <http://www.lab404.com/3741/readings/sontag.pdf> (bring a hard copy to class) (Course Hub)
* CHOOSE: 1-2 quotes that you find most interesting and bring to class, ready to discuss.

Thursday March 4: The Origins of Photography

* READ: Naomi Rosenblum, “The Early Years: Technology, Vision, Users, 1839-1875,” in her *A World History of Photography*, pp. 14-37 (Course Hub).
* READ: Louis Jacques Mande Daguerre, “Daguerreotype,” in *Classic Essays on Photography*, edited by Alan Trachtenberg(New Haven: Leete’s Island Press, 1980), pp. 11—13 (Course Hub).

**Week 3**

Tuesday March 9: Photography and the American Civil War

* READ: Eleanor Jones Harvey, “The Art of Wartime Photography,” in her *The Civil War and American Art* (Smithsonian Museum of American Art, 2012): 73-112 (Course Hub).
* READ: Frederick Douglass, “Pictures and Progress,” in *Picturing Frederick Douglass: An Illustrated Biography of the 19th Century’s Most Photographed Man*, eds. John Stauffer, Zoe Trodd, and Celeste-Marier Bernier (New York: Liveright Publishing, 2015): 151-163 (Course Hub).

Thursday March 11: Photography, Serialism, and Impressionism

* READ: Peter Galassi, *Before Photography. Painting and the Invention of Photography* (New York: Museum of Modern Art, 1981), pp. 11-31 (Course Hub)
* READ: Kirk Varnedoe, “The Artifice of Candor: Impressionism and Photography Reconsidered,” *Art in America* 68:1 (January 1980): 66-68 (Course Hub).
* **Short 15-minute In Class Quiz**

**Week 4**

Tuesday March 16: Eadweard Muybridge and the Science of Dissected Movement

* READ: Marta Braun, chapter 6, “Marey, Muybridge, and Motion Pictures,” in her *Picturing Time: The Work of Etienne-Jules Marey* (1830-1904) (Chicago: University of Chicago Press, 1992): 228-262 (Course Hub).
* *Make an appointment to visit the Museum for Short Visual Analysis 1:*  Choose a photography on display in the Middlebury College Museum of Art and analyze how the photographer creates a sense of scale and/or depth in a two-dimensional image.

Thursday March 18: Surveying the American West

*Reading*:

* READ: Martha A. Sandweiss, “The Narrative Tradition in Western Photography,” in Sandweiss and Alan Trachtenberg, eds., *Photography in Nineteenth-Century* *America* (New York: Harry N. Abrams, 1991), pp. 99-129 (Course Hub).

**Week 5**

Tuesday March 23: Ethnographic Portraits and Racial Typologies

* READ: Brian Wallis, “Black Bodies, White Science: Louis Agassiz’s Slave Daguerreotypes,” *American Art* (Summer 1995), pp.39-61. (JSTOR and Course Hub).

Thursday March 25: Photography and Empire

* **DUE**: Short Analysis 1
* READ: James R. Ryan, “Exploring Darkness,” in *Picturing Empire: Photography and the Visualization of the British Empire* (Chicago: University of Chicago Press, 1997), pp. 28-44 (Course Hub).
* READ: Keri A. Berg, “The Imperialist Lens: Du Camp, Salzmann and Early French Photography” in *Early Popular Visual Culture* vol. 6, no. 1 (Apr 2008), pp. 1-18. Open Access.

**Week 6**

Tuesday March 30: Postcards, Gender, and the Colonial Body- Visit to Middlebury College Special Collections, Davies Family Library

* READ: Malek Alloula, *The Colonial Harem*. Translated Myrna Godzich and Wald Godzich (Minneapolis: University of Minnesota Press, 1986): 3-26; 49-83; 105-125 (Course Hub).

Thursday April 1: Mid-Term Review

* READ: Allan Sekula, “On Photographic Meaning,” *Artforum* (January 1975): 36-45 (Reprinted in V.Burgin, ed., *Thinking Photography*, London: Macmillan,1982). This is not an easy text to read; try to isolate 2-3 observations Sekula makes about photography. (Course Hub)
* Bring any & all questions for the mid-term exam to class

**Week 7**

Tuesday April 6: In Class Mid-Term Exam

Thursday April 8th: no class, Middlebury off

**Week 8**

Tuesday April 13: The Photographed Body in Science, Medicine, and the Law

* READ: John Tagg, “Evidence, Truth, and Order: Photographic Records and the Growth of the State,” in his *Burden of Representation: Essays on Photographies and Histories* (Minneapolis: University of Minnesota Press, 1993): 60-65 (Course Hub).
* READ: Martin Kemp, “A Perfect and Faithful Record: Mind and Body in Medical Photographs Before 1900,” *Beauty of Another Order: Photography in Science* (New Haven: Yale University Press, 1997): 120-149 (Course Hub)
* *Make an appointment to visit the Middlebury College Museum of Art for Short Visual Analysis 2.*

Choose a photographic portrait on display at the Middlebury College Museum of Art and discuss the visual clues that convey a sense of individuality. Alternatively, choose a photograph that might be used to establish a typology (either in the service of constructions of race, class, and/or gender; or in the service of science, medicine, or another discipline or state apparatus) and discuss how the image refuses a sense of individuality. The more interesting photographs may do both.

Thursday April 15: Photography for Social Reform

* READ: Arthur Rothstein, “The Farm Security Administration,” in his *Documentary Photography* (Boston: Focal Press, 1986), pp. 33-52 (Course Hub)
* READ: Dorothea Lange, “The Assignment I’ll Never Forget,” *Popular Photography* (1960), reprinted in *Photography: Essays and Images*, ed. By Beaumont Newhall (New York: Museum of Modern Art): 262-265 (Course Hub).

**Week 9**

Tuesday April 20: Ways of Seeing: Soviet Avant-Garde, Surrealism & Straight Photography

* READ: Beaumont Newhall, “Straight Photography,” and “In Quest of Form,” in his *The History of Photography*, pp.167-216 (lots of images! Course Hub)
* WATCH: <https://www.khanacademy.org/humanities/art-1010/german-art-between-the-wars/bauhaus/v/moholy-nagy-climbing-the-mast-1928>

Thursday April 22: World War II, Photojournalism, and Magnum Photo Agency

* **DUE**: Short Visual Analysis 2
* READ: Susie Linfield, “Robert Capa: The Optimist,” in her *Cruel Radiance* (Chicago: University of Chicago Press, 2010), pp. 175-202 (Course Hub)

**Week 10**

Tuesday April 27: Studio Photography and the Construction of Post-Colonial Subjectivity in Bamako, Mali

*Reading:*

* READ: Michelle Lamuniere, *You Look Beautiful Like That: The Portrait Photographs of Seydou Keita and Malik Sidibe* (Cambridge: Harvard University Art Museums, 2001), pp. 11-43 (lots of images! Course Hub)
* READ: Interview with Malik Sidibe: <https://www.lensculture.com/articles/malick-sidibe-interview-with-malick-sidibe>

Thursday April 29: Postwar Photography: Robert Frank and Roy DeCarava

* READ: Robert Frank’s obituary in *The New York Times*: <https://www.nytimes.com/2019/09/10/arts/robert-frank-dead-americans-photography.html>
* READ: Jack Kerouac, “Introduction,” in Robert Franks’ *The Americans* (first published 1959, reprinted in Germany: Steidl Press, 2008): 1-7 (Course Hub)
* BROWSE: photographs from *The Americans* (Course Hub)
* READ: Roy DeCarava’s obituary in *The New York Times:*

<https://www.nytimes.com/2009/10/29/arts/29decarava.html>

* READ: Sherry Turner DeCarava, Roy DeCarava and Ron Carter, “Inventory: A Conversation between Roy DeCarava and Ron Carter,” *MoMA* (Winter - Spring, 1996), pp. 2-7 (Course Hub)

**Week 11**

Tuesday May 4: Vietnam & After: Contemporary War Photography & Artistic Interventions

* READ: John Berger, “Photographs of Agony,” in his *Selected Essays* (Pantheon Books, 2001/1980), pp. 279-281 (Course Hub).
* READ: Martha Rosler, “Vietnam Story,” in *Artists Respond: American Art and the Vietnam War, 1965-1975*, ed. Melissa Ho (Princeton University Press and The Smithsonian Museum of American Art, 2019): 349-355.
* READ: <https://www.bbc.com/news/world-us-canada-42864421>

Thursday May 6: In class screening of documentary on contemporary photographer Sally Mann: *What Remains:* *The Life and Work of Sally Mann* (2005)

* *Make an appointment at the Middlebury College Museum of Art for your Museum Exhibition Label Assignment*

**Week 12**

Tuesday May 11: Contemporary Photography & Controversy: Diane Arbus & Robert Mapplethrope (In Class Debate)

* READ: Alex Mar, “Was Diane Arbus the Most Radical Photographer of the 20th century,” *The Cut* (2016): <https://www.thecut.com/2016/07/diane-arbus-c-v-r.html>
* READ:
* <https://www.smithsonianmag.com/history/when-art-fought-law-and-art-won-180956810/>

Thursday May 13: Photography and Post-Modernism

*Reading*:

* **DUE:** Write a 250-word Museum Exhibit Label for one of the contemporary photographs on display at the Middlebury College Museum of Art (c.1950s- present)
* READ: Jean Baudrillard, “The Hyper-Realism of Simulation, 1976” in *Art in Theory 1900-2000: An Anthology of Changing Ideas* (Blackwell Publishing, 2nd edition), p. 1018-1020.
* READ: Barbara Kruger, “Taking Pictures,” *Art in Theory*,p. 1041
* READ: Sherrie Levine, “Statement,” *Art in Theory*, p.1066

<https://monoskop.org/images/b/b8/Harrison_Charles_Wood_Paul_eds_Art_in_Theory_1900-1990_An_Anthology_of_Changing_Ideas.pdf>

Week 13

Tuesday May 18: Visit to Middlebury Special Collections, Davies Library

* CHOOSE: your comparison for the final comparative essay

Thursday May 20: Course Wrap Up

* BRING: one photograph or reading that really resonated with you over the course of the semester

FINAL COMPARATIVE ESSAY DUE: May 26th, 5pm, upload to course hub