Texts
Robert Hirsch, *Seizing the Light: A History of Photography*
Charles Merewether, ed., *The Archive: Documents of Contemporary Art*

Additional Reading Assignments appear on Blackboard.

Assignments

This course requires weekly reading, 4 papers, a final presentation and weekly journals, due every Wednesday. The journal consists of one picture or one sentence from the reading, and a paragraph describing why you find it remarkable. One paper asks you to review a photographic exhibition, or describe a visit to an archive.

Grading

Is based on journal entries (10%), 4 papers (15% each), and the final presentation (20%) and class participation (10%). You may rewrite any paper if you'd like to improve your grade.

Attendance

Come on time. Excessive lateness and/or more than 3 unexcused absences will incur disciplinary action.

Lectures and discussion

Class time will consist of both lecture and discussion.

Questions?

Please feel free to contact me any time if you have questions about the reading, assignments, grading or any other problems. EMAIL works best.
Syllabus

January 23 Introduction
   Definition of Terms --- What is an Archive?
   What are Photographs? Film? Negatives? Cameras?
   Digital vs. Analog
   Past vs. Present

January 25
   RICOEUR (Merewether, 66-69)
   Ramona Javits, Interview for the Archives of American Art
   The demand for documents
   Archives and Collections

January 30
   Hirsch Chapter 1.
   Pre-Photographs,
   Aesthetic precedents
   The myth of objectivity

February 1
   Hirsch, Chapter 2 & 3,
   Daguerreotypes and Calotypes
   Daguerre, Talbot, Hill & Adamson
   Lady Eastlake, Essay on Photography
   FIRST JOURNAL ENTRY

February 6 --- Looking at Photographs, Form and Content
   Barthes, “Rhetoric of the Image”
   Crimp, “The Museum’s Old, The Library’s New Subject”

February 8
   Hirsch, Chapter 4
   The mechanics of celebrity and Cartes de Visites
   Mathew Brady and A.A. Disderi
   JOURNAL 2

February 13
   Hirsch, chapter 4, continued
   Stereographs, illusions and travel
   Oliver Wendell Holmes, “Stereoscope and Stereograph”
February 15  Hirsch, Chapter 5, Photography and War (Crimea, USA) The Illustrated Press in the 19th century Fenton, Brady, Gardner, O’Sullivan
JOURNAL 3

February 20 NO CLASS

February 22 Hirsch Chapter 5
Benedict Anderson, “Imagined Communities”
The Illustrated Press enters the 20th century
Halftones, newspapers, magazines
JOURNAL 4

February 27
Hirsch, Chapter 12 -- Social Documents
“How the Other Half Lives”
Lewis Hine texts
Jacob Riis, Lewis Hine, Alice Austen
PAPER #1: PAPER #1: Find a photograph made recently, and create a catalogue record for it as if it were entering an historical archive, such as the National Archives, the Smithsonian Institution, or the Museum of the City of New York. Identify all the components in the picture that could interest a researcher fifty years from now.

February 29 --- Criminals and Others
Sekula, The Body and the Archive (Merewether, 70-75)
JOURNAL 5

March 5
Hirsch, Chapter 12, continued
“How the Other Half Lives”

“Learning to Look”
“The Photo League”
Roy Stryker, the New Deal and the FSA
Walker Evans, Dorothea Lange

March 7 Meet at International Center of Photography, 6th Avenue and 43rd St
Becker, “Photojournalism and the Tabloid Press”
WEEGEE -- MURDER IS MY BUSINESS
Gray Villett, “The Loving Story”; Magnum Photographers, Contact Sheets
JOURNAL 6
MIDTERM BREAK March 12 - 15

March 19 Anthropology and Others
Lutz and Collins, "Reading National Geographic" Lippard, "Doubletake"

March 21 Representing Race in America
Wexler, "Tender Violence," Excerpts
Frances B. Johnston at Hampton Institute
Gertrude Kasebier and Buffalo Bill
Doris Ulmann on the Georgia Sea Islands
JOURNAL 7

March 26 Representing Race in America, continued
Augustus Washington
H.C. Anderson
Teenie Harris
Ernest Withers
Gordon Parks
Roy DeCarava
Carrie Mae Weems
PAPER 2: Who are the "others" in New York city today?
Find a photograph of such a person, and describe what sets them apart. What makes them different? How do we recognize them? How does the photograph serve to make their difference evident?

March 28 BIG PICTURE MAGAZINES
Leonard McCombe
Gene Smith
Grey Villett
JOURNAL 8

April 2 Picture Magazines as Archives
In-Class examination of LOOK, LIFE, FORTUNE, et. al.

April 4 The Art of Advertising/Photography and Desire
Laura Mulvey and her Critics
texts TBA
JOURNAL 9

April 9 Photography and Fantasy, a Short History
Spirit Photographs
Color Photographs
April 11 Fashion and the Camera
DeMeyer, Steichen, Beaton, Man Ray,
Louise Dahl Wolfe, Irving Penn, Richard Avedon
William Klein
JOURNAL 10

April 16 --- The Snapshot and the Amateur/Point and Shoot
Hirsch, Chapter 9
You push the button, we do the rest!
Eastman Kodak, Alfred Stieglitz

April 18 --- Modernism and Photography as a Fine Art
Hirsch, Chapter 10
Alfred Stieglitz and the Photo Secession
JOURNAL 11

April 23 --- Photography and Documentary Art 1955-1980
Hirsch, Chapter 15
Robert Frank, The Americans
Diane Arbus and New Documents
William Eggleston
Larry Clark
Nan Goldin
Richard Avedon, In the American West
THIRD PAPER: No fixed meaning
Find an existing picture story
change the sequence and the captions
to create a fundamentally different story.

April 25 ---The Decisive Moment, a New Way to See the World
Henri Cartier Bresson, “The Decisive Moment”
Excerpts on Photojournalism
35 mm, Henri Cartier Bresson, Magnum Photos and Reportage
Robert Capa, Cornell Capa, Eve Arnold, James Nachtwey,
Susan Meiselas, Jonas Bendicksse
JOURNAL 12

April 30 Celebrity, Surveillance, Photojournalism
On Beyond Weegee
Paparazzi, Jackie, Diana, and OMG
Carol Squiers
May 2 Class Presentations

May 7 Class Presentations

Exam will project slides, and pose questions which you will have a short time to answer. All images will come from the text.