



Texas A&M University - Commerce
ART 333
History of Photography
Fall 2014

COURSE INFORMATION

CRN: 83113

Credit: 3 hours

Class: Monday, 1:00 p.m. to 4:00 p.m.

Location: UCD 311

Instructor Contact Information

Ginger Cook, Adjunct Professor

Office Location: Off campus

Phone: 903.783.1132

Office Hours: by appointment only

Materials - Text, Readings, Supplementary Readings

Required Text:

Marien, Mary Warner. *Photography: A Cultural History*. Fourth edition. Upper Saddle River, NJ: Pearson, 2014.

REFERENCE BOOKS:

Robert Hirsch, *Seizing the Light*.

Michel Frizot, *A New History of Photography*.

John Szarkowski, *Photography Until Now*.

Mary Warner Marien, *Photography: A Cultural History*.

Naomi Rosenblum, *A World History of Photography*.

Beaumont Newhall, *History of Photography*.

Graham Clarke, Oxford History of Art Series, *The Photograph*.

Course Description

This course will survey the history of photography from its beginnings in the early nineteenth century to the present. Although photography developed from evolving technological and technical processes, the "nature" of the medium has been subject to debate ever since its inception in 1839. Is photography document, art, or science? Throughout the semester, we will examine the use of photography for aesthetic, documentary, and "scientific" purposes, stylistic shifts in photography related to aesthetic interests, and interpretations of subject matter based on social and cultural concerns at specific moments in history. We will also evaluate the relationship between photography and the visual arts in general, which culminates with the primacy of photography as a medium by the late twentieth century. Although the course follows a roughly chronological foundation, we will move backward and forward in time to consider historical parallels, which provide context for some of the ethical issues we confront in the digital age.

Goals/Rationale of the course:

By the end of the course, students will have a comprehensive understanding of photography as a unique medium within the history of art. In addition, students will be firmly grounded in significant movements

within the history of photography and the contributions of key photographers to these movements. Through writing and research assignments, students will develop their analytical and critical thinking and writing skills.

Course Outcomes/Objectives:

- Students will recognize key photographic processes from inception of the medium to the current digital revolution.
- Students will develop an understanding of the chronology of the development and popularization of photography.
- Students will be able to identify historically important figures, sponsoring individuals and agencies as well as specific iconic exemplary photographs.
- Students will recognize and discuss the contributions of specific influential photographers upon the medium's development and the development of theoretical frameworks for understanding photography's nature and role in visual communication.
- Students will be encouraged to explore photographic traditions and photographers beyond the dominant US/European traditions.
- Students will learn to exercise critical thinking while looking, reading, writing and speaking about photographers and photographic images.

TECHNOLOGY REQUIREMENTS

The following technology is recommended to be successful in this course:

- access to high speed internet connection
- word processor

COURSE REQUIREMENTS

Exams: Midterm Exam on October 17, Final Exam on December 12.

Reflection papers on two exhibitions at The Amon Carter Museum of American Art.

[Alfred Stieglitz: The Art of Photogravure](#)

[Meet Me at the Trinity: Photographs by Terry Evans](#)

- Your paper is an effort to evaluate the contribution made by these exhibitions to our understanding of Alfred Stieglitz and Terry Evan's work.
- Your paper should be 3 double-spaced typed pages with page numbers, 1 inch margins, 12 point Times New Roman font.
- **Stieglitz paper due: October 3**
- **Evans paper due: November 7**

Research Paper

- Your paper should be 5 double-spaced pages with page numbers, 1 inch margins, 12 point Times New Roman font.
- The subject of your paper should be a single photograph that is of interest to you

Your paper should include:

- Formal Analysis
- A full description of your selected work based on your own observation.

- Your research should include at least 2 *scholarly sources published since 1990* that provide you with a better understanding of your selected photograph.
- Your paper should discuss and analyze the ways in which your research has enhanced your understanding of your selected photograph.

Thesis and Annotated Bibliography due: November 21

Your annotated bibliography should include 2 scholarly sources published since 1990; and two to three sentences for each source that explain the value of this source for understanding your selected photograph.

Student presentation on thesis due: December 5

Class Attendance and Participation: On your first absence you will receive an e-mail from Myranda Staten and it will be copied to Ginger Cook and Lee Whitmarsh and filed. On your second absence you will receive an e-mail from Myranda Staten and it will be copied to Ginger Cook and Lee Whitmarsh and filed. On your third absence you will receive an F in the class. If you wish to drop the class you will receive a drop/fail. Two tardies of 30 minutes or more equals an absence. If you are OVER 10 MINUTES late for the final, a full grade will be deducted from your final grade. If you do not show up for the final, you will automatically fail the class.

Grading: Midterm, 20% of grade; final, 20%; 3-page response to Amon Carter exhibitions, 20%; 5-page research paper, 20%; presentation of research to class, 10%; class participation 10%.

Grades will be determined on the following scale:

90-100 = A

Work is well above the general class level, evidence of participation in related activities outside of the classroom, thoughtful participation in classroom discussions.

80-89 = B

Work is above the general class level, participation in classroom discussions.

70-79 = C

Work is average, minimal class requirements met.

60-69 = D

Work is below class average, lack of participation and/or poor class attendance.

0-60 = F

Work is inferior, work not turned in, failure to attend class.

Please note: There are no make-ups and no extra credit.

University Specific Procedures:

ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

**Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library 132**

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

StudentDisabilityServices@tamu-commerce.edu

[Student Disability Resources & Services](#)

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See *Code of Student Conduct from Student Guide Handbook*).

All students must show respect toward the instructor and the instructor's syllabus, presentations, assignments, and point of view. Students should respect each other's differences. If the instructor determines that a student is not being respectful towards other students or the instructor, it is the instructor's prerogative to ask the student to leave, to refer the student to the department head, and to consider referring the student to the Dean of Students who may consider requiring the student to drop the course. Please refer to pages 42-46 of the Texas A&M University- Commerce Student Guide Handbook's Codes of Conduct for detail.

Anticipated History of Photography Class Schedule:

Week 1: August 29

Introduction to the course. Syllabus review. Questionnaire.

Origins of Photography to 1839.

Reading: Marien, Introduction; Ch. 1.

Week 2: September 5

Science, War and Photography, Travel Photography, Portraiture, 1839-1854

Reading: Marien, Chapter 2.

Week 3: September 12

Photography as Fine Art, Women and Photography, 1854-1880.

Reading: Marien, Chapter 3.

Week 4: September 19

War Photography Expanded, Colonial Expansion, Topographical Surveys, Preservation, Native American Indians.

Reading: Marien, Chapter 4.

Week 5: September 26

Ethnographic studies, Human expression studies, Medicine and Science, Photomicrography and Astronomical photographs.

Reading: Marien, Chapter 5.

Week 6: October 3

Mass media and Mass Markets, Naturalistic and Pictorialism, 1880-1918.

Stieglitz reflection paper due.

Reading: Marien, Chapter 6.

Week 7: October 10

Social reform, Moving Pictures, Time and Motion Studies, Exploration and National Geographic
Reading: Marien, Chapter 7.

Week 8: October 17

MID-TERM EXAM.

Week 9 October 24

Art and Mass Media, Dada, Surrealism, Advertising, California Modern, 1918-1945.
Origins of Documentary, WWII, End of Media Utopia.
Reading: Marien, Chapters 8 & 9.

Week 10 October 31

Family of Man, Cultural Relativism and Resistance, The Cold War, Abstraction, Postwar America,
Television, Color Photography, Photography in Art.
Reading: Marien, Chapters 10 & 11.
Choosing a photographer for thesis paper due.

Week 11 November 7

Globalism, Post-Photography, Social Concern, Postmodern view, Feminism, Constructed Realities, Body
Politic, Fashion.
Reading: Marien, Chapters 12 & 13.
Evans reflection paper due.

Week 12 November 14

Space and Time of Memory, Globalization, Youth and Beauty, Pop Art, Digital Age of Photography
Reading: Marien, Chapter 14.

Week 13 November 21

Thesis and Annotated Bibliography due
Review handout for Final Exam.

Week 14 Thanksgiving Break/No class

Week 15 December 5

10 minute presentations of student research.

Week 16 December 12

FINAL EXAM.

* Syllabus subject to changes.

Local Museums and Galleries to view photography:

Photographs Do Not Bend Gallery <http://pdnbgallery.com/Site/HOME.html>
1202 Dragon Street, Ste. 103, 214.969.1852, email: info@pdnbgallery.com,
Hours: Tuesday - Saturday, 11 AM - 6 PM
Comments: Exhibits contemporary photography by national and regional artists.

Sun to Moon www.suntomoon.com
1515 Levee Street, Dallas. 214-745-1199.
Hours: Thur - Sat 11-5.
Comments: Exhibitions of mostly traditional landscape photography and alternative printing methods by national artists.

Afterimage www.afterimagegallery.com
2828 Routh, Suite 115 (in the Quadrangle), 214-871-9140. Mon - Sat 10-5:30.
Comments: Outstanding photography by regional and national artists. One of the oldest photo galleries in the country!

Gallery @ 1300 www.galleryat1300.com
1300 Dragon, 214-761-1762.
Hours: Open during Design District Art Walks 5-9 pm or by appointment.
Comments: Nice gallery showing local contemporary artists. It's owned by successful commercial food photography Rusty Hill.

Dallas Museum of Art www.dallasMuseumofArt.org
1717 N. Harwood, 214-922-1200. Underground parking is available for a fee, nearby pay lots and on-street. Parking is free for members.
Hours: Tue - Sun 11-5, open late on Thursday until 9 p.m.
Cost: now free.

Meadows Museum www.meadowsmuseumdallas.org/
5900 Bishop, 214-768-2516. On the Southern Methodist University Campus. Visitor parking is nearby.
Hours: Tue - Sat 10-5, open Thursday until 8, Sun Noon - 5. Cost: \$10.00, Free Thursday evening after 5 pm.

The Warehouse www.thewarehousedallas.org
14105 Inwood, Dallas, TX, 214-442-2875. Free parking in front (gated).
Hours: By appointment only, mostly groups.
Comments: The 18,000 square feet building opened in late 2012. It is not quite a museum, but much more than an art space. The collection rotates. Sign up for e-mail list.

Bath House Cultural Center www.bathhousecultural.com
521 E. Lather, 214-670-8749. Plenty of free parking.
Hours: Tue-Sat 10-6.
Comments: Small gallery showing local artists, also a small theatre. Located on the shores of White Rock Lake.

Dallas Contemporary www.dallascontemporary.org

161 Glass Street, Dallas 75207; 214-821-2522. Plenty of free parking.

Hours: Tue-Sat 10-6, Sun 12-7.

Comments: Located just South of the Design District, it features rotating shows of regional and national contemporary art.

Goss-Michael Foundation www.gossmichaelfoundation.org

1405 Turtle Creek Boulevard, Dallas 75207; 214-696-0555. Plenty of free parking.

Hours: Tue-Fri 10-5, Sat 12-4.

Comments: Owned by singer George Michael and Kenny Goss, the space is located in Design District. They feature rotating shows of mostly British (YBA) contemporary art.

McKinney Avenue Contemporary www.the-MAC.org

3120 McKinney, 214-935-1212. Free parking.

Hours: Wed - Sat 11-10, Sun 1-5. Cost: Free!

Comments: The MAC shows local and national contemporary art and it also has two theaters.

Arlington Museum of Art www.arlingtonmuseum.org

201 W. Main, 817-275-4600. Free parking on the street.

Hours: Sat & Sun 10-5. Free!

Comments: Has rotating shows of contemporary art, no permanent collection.

Gallery at UTA, University of Texas at Arlington www.uta.edu/gallery

502 W 2nd, 817-272-3143. Parking in nearby lots.

Hours: Mon-Fri 10-5, Sat Noon-5. Free!

Comments: Located on the UTA campus near the bookstore, just off Collins St. Rotating shows of local contemporary art.

Amon Carter Museum www.cartermuseum.org

3501 Camp Bowie Ave., 817-738-1933. Free parking.

Hours: Tue-Sat 10-5, open Thursday until 8, Sun noon-5. Free!

Comments: One of the best collections of 19th and early 20th American art in the country! Specializes in Remington and Russell, but has much more than Western Art. The best photography and works on paper collection in the region.

Kimbell Art Museum www.kimbellart.org

3333 Camp Bowie Ave., 817-654-1034. Plenty of free parking.

Hours: Tue - Thur, Sat 10-5, Fri noon-8, Sun, noon-5. Free, although special exhibits have a charge.

Comments: A top quality permanent collection and many traveling exhibits.

Modern Art Museum of Fort Worth www.themodern.org

3200 Darnell Street (University Drive and Camp Bowie Blvd.), 817-738-9215, toll-free 866-824-5566.

Plenty of free parking.

Hours: Tue - Sat 10-5, open to 8 p.m. Friday, Sun 11-5. \$10.00, Wednesday and 1st Sunday is free.

Comments: Permanent collection of contemporary art plus rotating shows.

Sid Richardson Museum www.sidrmuseum.org

309 Main Street (downtown), 817-332-6654. Parking downtown, free parking at night.

Hours: Mon - Thur 9 - 5, Sat 9 - 8, Sun noon - 5. Free!

Comments: Western art with works by Frederic Remington and Charles Russell.

Fort Worth Community Arts Center www.fwcac.com

1309 Montgomery, 817-738-1938. Pay parking or park nearby and walk.

Hours: Mon-Thur 9-5, Fri 9-8, Sat 10-5, Sun noon-5. Free!

Comments: Located in the former site of the Modern of Fort Worth. They exhibit local and regional contemporary art in the large space.

UNT artspace FW www.art.unt.edu

3500 Camp Bowie Blvd, 817-735-0205. Free parking.

Hours: Wed & Sat noon-5, Thur & Fri noon-7. Free!

Comments: This new venue is in the UNT Health Science Center.

Irving Arts Center www.ci.irving.tx.us/arts/

3333 MacArthur, 972-256-4270. Plenty of free parking.

Hours: Mon-Fri 9-5, Thur until 8, Sat 10-5, Sun 1-5. Cost: Free!

Comments: Has rotating shows of mostly local art.

Jaycee Center for the Arts www.irvingart.org

2000 W. Airport Freeway (183 just East of Story Road), 972-721-2488. Plenty of free parking.

Hours: Mon-Thur 12:30-4:30, Sun 1-4. Free!

Comments: Irving Arts Association, it shows local art in two galleries.

North Lake College www.northlakecollege.edu

5001 N. Macarthur Blvd, Building A, 972-273-3899. Plenty of free parking.

Hours: Mon-Sat 8 am - 9 pm. Free!

University of Dallas Haggerty Gallery www.udallas.edu

1845 East Northgate Drive, 972-721-5087. Plenty of free parking.

Hours: Mon-Fri 10-5; Sat-Sun Noon-5. Free!

On the campus of the University of Dallas. Look for the bell tower by the university center. The Art Village is behind the university center in a great wooded location. The Haggerty Gallery is a great space and there are several small galleries in nearby buildings.

Artcentre of Plano www.artcentreofplano.org

901 18th Street, 972-423-7809. Free parking.

Hours: Tue - Sat 10-5. Free!

Comments: Has rotating shows of local contemporary art.

Additional Resources on History of Photography

Allen, Elizabeth, and Sophie Triantaphillidou, ed., *The Manual of Photography*. 10th edition. Oxford and Baldwin, Gordon. *Looking at Photographs: A Guide to Technical Terms*, (Malibu, CA: J. Paul Getty Museum in association with British Museum Press) 1991.

Barrett, Terry. *Criticizing Photographs*. Mountain View: Mayfield Publishing, 2000.

Batchen, Geoffrey. *Burning with Desire: The Conception of Photography*, (Cambridge, MA: The MIT Press), 1997

Barthes, Roland. *Camera Lucida: Reflections on Photography*. London: Fontana, 1988.

Bennett, Tony, Lawrence Grossberg, and Meaghan Morris, eds. *New Keywords. A Revised Vocabulary of Culture and Society*. Malden: Blackwell, 2005.

Bolton, Richard. *The Contest of Meaning: Critical Histories of Photography*, (Cambridge, MA: MIT Press, 1989).

Chandler, Daniel. *Semiotics. The Basics*. London and New York: Routledge, 2007.

Davis, Keith. *The Origins of American Photography: From Daguerreotype to Dry-plate, 1839-1885*, (Kansas City, MO: Hall Family Foundation: in association with The Nelson-Atkins Museum of Art; New Haven, CT; London: Distributed by Yale University Press, 2007).

Fried, Michael. *Why Photography Matters as Art as Never Before*, (New Haven: Yale University Press) 2008.

Goldberg, Vicki. *The Power of Photography: How Photographs Changed Our Lives*, (New York: Abbeville Press) 1991.

Hirsch, Robert . *Seizing the Light: A Social History of Photography*. (Boston: McGraw-Hill) 2008.

Jenkins, Henry. *Convergence Culture. Where Old and New Media Collide*. New York: UP, 2006.

Jenks, Chris. *Visual Culture*. London and New York: Routledge, 2002.

Jones, Amelia. *The Feminism and Visual Culture Reader*. London and New York: 2010.

Newhall, Beaumont. *The History of Photography: From 1839 to the Present*, (New York: Museum of Modern Art; Boston: Distributed by New York Graphic Society Books) 1982.

Jurovics, Toby. *Framing the West: The Survey Photographs of Timothy O'Sullivan*, (New Haven, Smithsonian American Art Museum and Yale) 2010.

Nickel, Douglas. "History of Photography: The State of the Research," *The Art Bulletin*, 83 (September 2001): 548-58.

Rosenblum, Naomi. *A World History of Photography*, (New York: Abbeville Press) 1997.

Rosenblum, Naomi. *A History of Women Photographers*, (New York: Abbeville Press) 2000.

Rudisill, Richard. *Mirror Image: The Influence of the Daguerreotype on American Society*, (Albuquerque: University of New Mexico Press) 1971.

Sandweiss, Martha, et al. *Photography in 19th Century America*, (Fort Worth: Amon Carter Museum; New York: H.N. Abrams) 1991.

Solomon-Godeau, Abigail. "Calotypomania," an essay in *Photography at the Dock*

Szarkowski, John. *Looking at Photographs: 100 Pictures from the Collection of the Museum of Modern Art*, (New York; distributed by New York Graphic Society, Greenwich, CT) 1973.

Szarkowski, John. *The Photographer's Eye*, (New York: Museum of Modern Art; distributed by Doubleday, Garden City, N.Y.) 1966.

Taft, Robert. *Photography and the American Scene: A Social History, 1839-1889*, (New York: Macmillan Co.) 1964.

Tagg, John. *The Burden of Representation: Essays on Photographies and Histories*, (Amherst: University of Massachusetts) 1988.

Wallis, Brian, ed. *Art After Modernism: Rethinking Representation*, (Boston: David Godine) 1984.

Wells, Liz, ed. *Photography: A Critical Introduction*, (London: Routledge) 1997.

Internet Resources

www.agencevu.com

www.lalettredelaphotographie.com

www.magnumphotos.com

www.mediastorm.org
www.viipphoto.com
www.whatwesaw.net