

# ART HISTORY 2621-001

## 19TH CENTURY PHOTO HISTORY

Spring 2017

Be on time. Turn off cell phones & pagers. Laptops permitted. Students with disabilities see instructor.

Instructor: James Hugunin (708) 714-2406/ **e-mail: Jim@uturn.org**/ website: [www.uturn.org](http://www.uturn.org)  
(Click on the U-Turn logo on the right to get menu with course syllabi; click on "This week's slides" to see pdf files of that week's lecture slides)  
Office: MC B1-03E by appointment (Tu and Wed afternoon), basement of 112 S. Mich. Bldg.

Browse The Daguerrian Society website at <http://www.austinc.edu/dag> and George P. Landow (Brown Univ.) Site on the Victorian Era at <http://mirrors.org.sg/victorian/tennyson/imart.html>

Texts: Two texts are required:

- 1) *A World History of Photography*, Naomi Rosenblum (New York: Abbeville Press, 1984);
- 2) Professor Pack xerox text purchased in class.
- 3) On reserve in library: *Photography: Essays and Images*, Beaumont Newhall, ed. (New York: Museum of Modern Art, 1980); you are *required* to write a five page discussion of **two** of the readings in Newhall's text *chosen from the 19<sup>th</sup> C. readings* detailed in the course summary reading schedule.

Philosophy: This course will place 19th century photographic production within the context of the other arts (especially painting), as well as within the developing material means of production, the various social forces impinging on a rapidly changing society, and the social philosophy of the period. Photography will be viewed under the aspects of not only art, but also as a technology and a discursive practice interwoven with other practices of the time period.

Modes of Evaluation:

- 1) **Open book** midterm (consisting of two parts, short question and essay).
- 2) **Open book** final (non-cumulative, consisting of two parts, short question and essay).
- 3) **Six page paper** summarizing and commenting on *two 19<sup>th</sup> C. photo readings* from the Newhall text on reserve in the school library; papers due week prior to the final exam. *No late papers.*
- 4) **M.A. Art History and M.F.A. level** students must do a **research paper** of at least 15 pages in length and have the topic cleared by the instructor; paper is due on the 13th course week. This paper is **in addition to the six page paper mentioned in #3 above.**
- 5) **Course attendance** will be taken; miss more than 2 classes without excuse = NCR for class.

Learning Outcomes: Grasping aesthetics and social contexts of 19<sup>th</sup> century photography, a thorough technical exposure to the origins of photography, understanding the debates concerning photography's possibility as a fine art, being able to elucidate how photography was used in both a "celebratory" fashion and a repressive mode within the practice of the "pseudo-science" of physiognomy via lecture, class discussion, readings, and written exams and papers.

Student Attendance: SAIC policy states that students are expected to attend all classes regularly and on time. Students should miss class only with reasonable cause. If a student needs to miss class with reasonable cause, it is the student's responsibility to contact the instructor to receive instruction for how to make up for the missed class. It is the instructor's responsibility to give this information to the student as his/her/their schedule permits. Missing class for other than a reasonable cause may jeopardize the student's academic standing in the class.

SAIC's recommended institutional policy is as follows: If a student misses MORE than **two classes** (Art History Department Policy) whether or not for a reasonable cause, the student will fail the class, if the student does not withdraw from the class prior to the deadline for withdrawal with a grade of "W."

Reasonable cause to miss a class might include:

Illness or hospitalization (the student should contact Health Services, who will relay information to

- the faculty in whose class the student is enrolled)
- Observation of a religious holiday
- Family illness or death

### Academic Misconduct

From the SAIC Student Handbook: Academic misconduct includes both plagiarism and cheating, and may consist of: the submission of the work of another as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources.

Academic integrity is expected in all coursework, including online learning. It is assumed that the person receiving the credit for the course is the person completing the work. SAIC has processes in place that protect student privacy and uses LDAP authentication to verify student identity.

Specific procedures for faculty to follow in the case of academic misconduct are detailed in the Student Handbook.

Additional resources for students:

- Read "Plagiarism: How to Recognize It and Avoid It: a short guide prepared by the Faculty Senate Student Life Subcommittee in 2004.
- Read the Flaxman Library's quick guide titled "AVOID PLAGIARISM."

### Accommodations Statement

Accommodations for Students with Disabilities:

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) to schedule an appointment. DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to your instructors. This letter must be presented before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible. The DLRC is located within the Wellness Center on the 13th floor of 116 S Michigan Ave. and can be reached via phone at 312.499.4278 or email at [dlrc@saic.edu](mailto:dlrc@saic.edu).

The Writing Center: MacLean Center Basement, 112 S. Michigan Ave., B1-03  
writingcenter@saic.edu

Hours: Monday - Thursday: 9:00 AM - 7:15 PM; and Friday: 9:00 AM - 5:15 PM  
4:15 PM – 7:15 PM walk-in hours (M – Th)

<https://www.supersaas.com/schedule/saic/WritingCenter>.

## ARTHI Departmental Syllabi Inclusions

### BAAH Goals and Objectives:

1. Students will analyze primary sources (objects, images, texts) relating to art history.

-Develop skills of visual and textual interpretation

-Contextualize works in relation to global art histories and other relevant (cultural, social, political) histories

2. Students will use tools developed by art historians.

-Write research papers using and citing sources appropriately

-Give effective oral presentations of research-based arguments

-Use museum and library resources effectively

-Situate their own inquiries in relation to art historiography

3. Students will develop arguments about art history.

-Build original ideas and demonstrate their originality by relating them to existing scholarly literature

-Make claims persuasive by grounding them in interpretation of sources

## 19th CENTURY PHOTO HISTORY: COURSE SUMMARY

<u>Week</u>	<u>Date</u>	<u>Topic/Readings to be done by class meeting</u>
1	1/31	<b>Course Introduction.</b> The Spirit of the Age. Background: the emergence of the Victorian Age as discussed by key figures; the influence of the French Revolution on social philosophy and politics; the "March of Mind," the rise of industrialization.
2	2/7	<b>The Pre-History of Photography.</b> Perspective studies in the Renaissance; early optical devices (silhouette sketching, camera lucida, camera obscura). <b>Early attempts at photo chemistry.</b> Schulze, Wedgwood, Davy, Herschel, Niepce.  <b>Have Read:</b> in Rosenblum pp.9-12 & pp.192-195 (up to Other Experiments); in prof. pack "Pinhole's History in Art" and first excerpt from <i>Burning with Desire: The Conception of Photography,</i> " by Geoffrey Batchen concerning Wedgwood and Davy. Suggested reading in Newhall pp.13-16.
3	2/14	<b>Drawing With Light.</b> The invention of the Daguerreotype, its social impact, the process, its visual syntax (Niepce and Daguerre). <b>Daguerreotype.</b> Its application, and later improvements for successful portraiture (Alexander. Wolcott).  <b>Have Read:</b> in Rosenblum pp.15-23 (up to Dag. in America) & pp. 35-36 (Profile: Daguerre); Suggested reading in Newhall pp.17-21. In prof. pack, second excerpt from <i>Burning with Desire: The Conception of Photography,</i> " by Geoffrey Batchen on H. Bayard..
4	2/21	<b>The Reproducible Image.</b> The invention of the Calotype; the early experiments of William Henry Fox-Talbot in photogenic drawing, photoengraving; Dr. Octavius Hill and Robert Adamson.  <b>Have Read:</b> in Rosenblum pp.24 (The Calotype) - 32 (up to Introduction of the Glass Plate) & pp.37 (Profile: Fox Talbot); prof. pack "Decoding the Cipher of Reality: Fox Talbot" by Robert Harbison and "Talbot Today: Changing Views of a Complex Figure" by Michael Gray.

- 5     2/28   **The Portrait:** Early portraiture: the impact of Daguerreotypy in America: Samuel F. B. Morse, Southworth & Hawes, John Plumbe, and William Draper. The portrait in France: Nadar and Carjat; and in Britain: John Beard, Antoine Claudet; Julia M. Cameron, Lewis Carroll.
- Have Read:** in Rosenblum pp.23-24 (Dag. in America) & pp.39-84; in prof. pack "The Daguerreotypes of Southworth & Hawes," by R. Sobieszek & O. Appel. Suggested reading in Newhall 37-43 & p.109.
- 6     3/7     **Critique Week; No class.**
- 7     3/14   **The Calotype in France after Talbot and Documenting 19th Century Cities and Medieval Architecture. Genre and the Picturesque.** The French Calotypists (Nègre, Le Secq, Baldus, Marville) **The Calotype in Britain after Talbot,** (Delamotte, Howlett, Benjamin Bucknell Turner). The photograph as aide memoire, recording the quickly changing cityscape in new ways.
- MIDTERM EXAM REVIEW**
- Have Read:** in Rosenblum pp.155-178; in Newhall pp.112-113.
- 8     3/21   **Midterm Examination.**
- 9     3/28   **The Great Expeditions I.** Photographers of the Exotic; the photo-excursions to the Near and Far East (Lerebours, J.B.L. Gros, Maxime Du Camp, Calvert Jones, Francis Frith, Chas. Clifford, F. Beato, S. Bourne, J. Thomson).
- Have Read:** in Rosenblum pp. 95-144; prof pack "The Occidental Tourist: Photography and Colonizing Vision," David Bate. Suggested reading in Newhall pp.115-119.
- 10    4/4    **Technological Improvements and the Popular Image.** The collodion wet plate process, ambrotypes, tintypes, also *cartes-de-visite*, cabinet cards (Sarony and Mora), Antoine Claudet, Oliver Wendell Holmes and the stereograph as 19th century media for science and entertainment.
- Have Read:** in Rosenblum pp.32 (Glass Plate) - pp.34 (up to Stereo) & pp.195 (Other Experiments) - pp.199 & see pp.644-645; in Newhall pp.51-77.

- 11 4/11 **Great Expeditions, II.** The Crimean and Civil Wars (Fenton, Brady, O'Sullivan, Gardner); the Western survey projects (O'Sullivan, Jackson, Hillers, Muybridge). Depiction of the Native American Indians. Imperialism and photography.
- Have Read:** in Rosenblum pp.178-191; in prof. pack, read "Photographing the Dead" by John Grant; and in Newhall pp.121-127.
- 12 4/18 **The Instant Image.** Time and motion and the birth of the snapshot (Muybridge, Marey, Eakins and their influence on the Futurists; painting and the snapshot (Degas, Manet, Monet, Vuillard, Lartigue); the dry plate process and the roll film Kodak and its social impact.
- Have Read:** in Rosenblum pp.245-267; prof pack "A History of the Cinema from its Origins to 1970" (excerpt), Eric Rhode. Suggested reading in Newhall pp.141-142 & pp.149-153.
- 13 4/25 **Social Documentary and Journalism.** John Thomson's *Street Life in London*, Jacob Riis's *How the Other Half Lives*. Birth of the picture press (wood engraving to photomechanical reproduction).
- Have Read:** in Rosenblum pp.357-363 (up to Social Documentary); in Newhall pp.155-157.
- 14 5/2 **Art Photography.** Synthetic Pictorialists (H.P. Robinson, O.J. Rejlander); Tableaux and allegorical imagery (Julia Margaret Cameron, Lewis Carroll) versus the Naturalism of P.H. Emerson. (Continued on next page)
- SHORT SUMMARY OF TWO ESSAYS IN NEWHALL TEXT ON 19<sup>TH</sup> C. PHOTO IS DUE.**  
**M.A. ART HISTORY GRAD'S RESEARCH PAPERS DUE.**
- Have Read:** in Rosenblum pp.209-236; in Newhall pp.79-80 & pp.105-107 & 135-138.
- 15 5/9 **Open book final examination.** (from midterm to last lecture only)

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