

ARTH 319
TOPICS IN THE HISTORY OF
PHOTOGRAPHY



ART HISTORY
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES
Victoria University of Wellington

TRIMESTER 1 2011
28 February to 2 July 2011

Cover image: Lee Friedlander, Canyon de Chelly, Arizona, 1983

ARTH 319

TOPICS IN THE HISTORY OF PHOTOGRAPHY

Course coordinator	Geoffrey Batchen, Level 3 (ground floor) Old Kirk 312 Tel. 463 9688, e-mail : geoffrey.batchen@vuw.ac.nz
Tutor	Brian Schumacher, e-mail : bschumacher@ucsd.edu
Where	Art History is situated on Level 3 Old Kirk Lectures are held in Murphy LT 101 Weekly tutorials are in Old Kirk, Room 319
When	Lectures: Tuesday 9 – 10.50am Weekly tutorials begin in the second week Wednesday 9 – 10, 10 – 11, 11 – 12
Teaching dates	28 February to 3 June 2011
Mid-trimester break	18 April to 1 May 2011
Study week	6 to 10 June 2011
Assessment period	10 June to 2 July 2011
Withdrawal dates	For information on withdrawals and refunds see http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx
Office hours	4 – 5pm Friday
Art History administrator	Pippa Wisheart, level 3 (ground floor) OK306 Tel. 463 5800, e-mail pippa.wisheart@vuw.ac.nz
Additional information	See the Art History notice board in Old Kirk adjacent to Pippa Wisheart's office (OK 306) and see Blackboard http://blackboard.vuw.ac.nz . For general information about Art History see http://www.victoria.ac.nz/art-history/
Class Representative	A class representative will be elected in the first class to provide a communication channel to liaise with the course coordinator on behalf of students. His/her contact details will be available to VUWSA, the course coordinator and the class.

COURSE OUTLINE

ARTH 319 addresses certain key themes in the history of twentieth and twenty-first century photography. The appeal of photography as an object of study is precisely that there is no aspect of modern life—from birth to death, from sex to war, from atoms to planets, from commerce to art—that is not entirely infiltrated and mediated by practices of photography of one kind or another. This is also the problem of photographic history as a discipline: how do you develop a coherent and effective method of analysis for an entity that is so ubiquitous and various? How can you speak with equal intelligence about the photograph as a thing, and about what any particular photograph is of? How can you identify the meaning of such a photograph when that meaning is largely determined by its context, a context that is always shifting and is therefore itself hard to define?

This course aims to examine these questions through a close study of the history of photography in the twentieth and twenty-first centuries as it develops within a number of specific thematics, from the advent of the First World War through to the present. The course is a selective investigation, not a comprehensive or strictly chronological survey. Taken as a whole, the class will look at photography as a cultural phenomenon as much as an art form, critically studying the various discursive arenas which this medium has helped to foster and redefine over the past century. To this end, you will be actively engaged in looking closely at photographs and reading debates related to them.

Lectures and tutorials are important because they will guide you through the course and provide insight into current opinions on the topics covered, as well as opportunities for discussions and questions. However, they must be viewed as complementary to your own reading in the field and your viewing of images of images, and, whenever possible, actual photographs.

Course delivery

ARTH 319 consists of 12 two-hour lectures and 10 one-hour tutorials. An outline of the lecture and tutorial programme follows. In addition, the students will complete two essays and sit one slide test.

In line with Art History's learning objectives, the course will:

- introduce you to a specialised study of art and a specific area of theory and debate within art history
- refine your skills of analysis and interpretation within the specific context of the course
- develop your ability to recognise a range of different approaches to art-historical method.
- require you to produce substantial pieces of written work which demonstrate your ability to think and write critically.
- develop your skills in the presentation, analysis and discussion of visual material in tutorials.
- provide you with opportunities to view works of art and use other related primary resources.

LECTURE & TUTORIAL PROGRAMME

(all texts listed below are being held on Blackboard)

1. Modernism (March 1)

Stieglitz, Strand, Weston, form, aesthetics: what constitutes an avant-garde photography in the United States and Europe in the years just before and after the First World War?

2. Revolution (March 8)

Soviet photography between the Wars, Lef, Proletskaro Foto, Rodchenko versus Sajchet, socialist realism: what constitutes a revolutionary photography?

3. New Objectivity (March 15)

German photography between the Wars, Neue Sachlichkeit, Bauhaus, modernism, consumerism, style: how valuable is innovation if it remains at the level of the image?

4. Surrealism (March 22)

French photography between the Wars, Freud meets Marx, fantasy, dreams, eroticism, politics: in what ways can photography contribute to a revolution of the self?

5. Documentary (March 29)

U.S. and British photography between the Wars; Mass Observation, New Deal, the FSA project and *Famous Men*: is documentary a radical or conservative genre within the history of photography?

6. Photojournalism (April 5)

Decisive moments, popular press, picture magazines, instant news, photo-opportunities: does photography report the news, or create its own?

7. Exhibitions (April 12)

Fascism, Communism, capitalism, Cold War, *Family of Man*, MoMA: what is the role of the photography exhibition within the machinations of the modern State?

8. Elsewhere (May 3)

The photograph in Africa and Latin America, colonialism and indigenous traditions; is photography a universal language?

9. Families (May 10)

Portraits, weddings, memories, Kodak and popular photography, snapshots, Flickr: what happens to photography when everyone becomes a photographer?

10. Advertising (May 17)

Spectacle, glamour, fashion, illusion, image, the body, desire, pleasure, persuasion, consumption, production: how does advertising work, and why do we enjoy it?

11. Science (May 24)

Planets and stars, satellite photography, microscopes, endoscopes, sonograms, x-rays, medicine: how has photography been used in the exploration and presentation of outer and inner space?

12. Art (May 31)

Adams, Callahan, Siskind, White, Frank, Szarkowski, Winogrand, Arbus, Friedlander: what varieties of art photography developed in the US and Europe after the Second World War?

ASSESSMENT REQUIREMENTS

Assessment will be by two essays and a slide test. Regular attendance of tutorials (at least 7 out of 10) is also a requirement for a passing grade. Two essays will be written, with each worth 35% of your final grade. Papers must be handed in *on time*. They should be placed in the art history assignment box in the ground floor foyer of Old Kirk by 5pm on the due date.

Students will also be required to complete a slide test involving the identification and interpretation of images shown during lectures; this test will be worth 30% of your final grade. This test is designed to assess your ability to recognize key images and analyse and interpret those images.

The due dates and percentage weight of assignments are:

1) Essay 1	35%	Friday 15 April
2) Essay 2	35%	Friday 3 June
3) Slide test	30%	tba

Participation in Tutorials

Participation in discussions during tutorials is an important aspect of the class. Students will be expected to have read selected texts from those attached to that week's lecture and will come to tutorials with questions and ready to take part in discussion. This is an opportunity for you to develop your critical reading skills and to demonstrate your ability to present an argument and participate in discussion.

Mandatory course requirements

To gain a pass in this course each student must:

- Submit the written essays specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend a minimum of 7 out of the 10 tutorials
- Sit the slide test

Aegrotat provisions please refer to the University website for further information: <http://www.victoria.ac.nz/timetables/aegrotat.aspx>

No assignments will be accepted after 3 June 2011. No extensions, for any reason, can be granted beyond this date. If you are in any doubt about your ability to meet this deadline you must see the course co-ordinator immediately.

Workload

The University recommends that 200 hours inclusive of lectures and tutorials, be given to a 20-point course in order to maintain satisfactory progress, i.e. 16 hours/week.

Extensions, late penalties and second opinions

Any paper submitted after the deadline must be accompanied by documentary evidence (e.g. medical certificate) of *serious* mitigating circumstances, or it will lose 2% for each day it is overdue. If at all possible, please come and see the course coordinator before the due date with any problems you may be having.

The reasons **exceptions will not be made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and the results must be furnished to Student Records on time. It is also important that we ensure students keep up with the course. A **second opinion** may be requested in the final assessment of any piece of written work.

Presentation of written assignments

You must pay attention to **setting out, correct spelling and grammar**. Double-spaced typed copy is definitely preferred. Type or write on **one** side of the page only, leaving a **generous margin** on the left-hand side. If writing is not your forte, ask someone to check your work. You are advised to read *Researching and Writing Art History Essays*, the department's handbook, which sets out standard practice (available on Blackboard under 'Assignments').

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Resources

Blackboard: images from each lecture will be posted on Blackboard. You are encouraged to set aside a regular time for viewing them.

ESSAYS

Criteria for assessment:

Assessment will be based on the following criteria:

- understanding and definition of topic
- formulation and development of argument
- use of visual and written resources (including primary sources)
- originality and independence of thought
- referencing (of ideas, facts, paraphrases and quotations; and documentation of works of art)
- style and mechanics (clear communication of ideas; legibility, presentation, grammar, punctuation and spelling)

The essays are designed to meet the **learning objectives** of: refining your skills of analysis and interpretation; developing your ability to recognise a range of different approaches to art historical material and the use of both primary and secondary sources; and producing a substantial piece of written work which demonstrates your ability to think and write critically.

Essays should be a maximum of 2500-3000 in length, typed, double-spaced, and should of course employ correct grammar and spelling. You need to include both a bibliography and endnotes, as well as good quality illustrations. Please feel free to come and see the course coordinator with any questions.

READING LIST

Readings for ARTH 319 are available on Blackboard

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 3 of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

TAPING OF LECTURES

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

WIN \$500

THE CHARTWELL TRUST

STUDENT ART WRITING PRIZE 2011

The Adam Art Gallery invites students to participate in the Chartwell Trust Student Art Writing Prize, an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to **all** Victoria University of Wellington students studying Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, and Media Studies.

PRIZE

The winning entry will receive the cash prize of **\$500** and have their essay published on the Adam Art Gallery website **www.adamartgallery.org.nz**.

GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Check **www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize** for previous winning entries
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced).

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **30 September 2011**.

Entries should be sent to:

The Chartwell Trust Student Art Writing Prize

c/- Adam Art Gallery

Victoria University of Wellington

PO Box 600

Wellington 6140

or via email adamartgallery@vuw.ac.nz

GOOD LUCK!