Art 482 History of Photography (from its Origins to WWII)  
Spring 2016

The Photographic Image In Modern and Contemporary Context: The Ideas, 
The Images, and Some Image Makers, 1945—Present
Instructor: Dr. David A. Lewis, AR 101A, Phone 468-4328
   Office Hours: M/W 3:30-5:00PM, T/R 3:30-5:00PM, F 9:00-11:50AM, and by 
   appointment
Class meets T/R, 2—3:15PM
Required Texts: Juliet Hacking, Ed., Photography the Whole Story, Prestel 
   Verlag, 2012.
   Handouts will be provided, with selective readings to be assigned as 
   appropriate.
Required for graduate students, and recommended for Undergraduates,
   Stephen Shore, The Nature of Photographs, a Primer. Phaidon, 
2015, 2007
Highly Recommended but not required: Terry Barrett, Criticizing 
   Photographs, 4th Edition. (some of the handouts are from this book, but 
the whole book provides useful and sometimes powerful insights on the art 
of photography and how we can understand and interpret it.
For contemporary trends, see these current publications: Aperture and Blind 
   Spot Magazine. There are numerous photography sites on the web, from “fan-
based” sites and artist’s blogs, to notices by commercial galleries, 
   professional foundations, photography programs, museum sites: All can be 
useful. ArtDaily.org often features notices on photography exhibitions, 
auction sales/records, etc.

Course Description:
Art 482B/582B provides an intensive examination of the major ideas, themes 
and some of the controversies germane to photography created after W.W.II 
and to the present. The course surveys the work of major individual artist 
photographers and their work, as well as provide further examples by less 
well known photographers. Working within the framework of an “Art in 
Context” approach, lectures and discussions will examine representative 
works not only in terms of formal conventions and innovations, but also with 
the idea of placing them within the broader historical milieu. The instructor 
encourages lively discussion among the students, who may wish to explore 
more fully certain issues raised in either the class lectures or assigned 
readings.

Course Learning Outcomes:
Students who successfully complete ART 482/582 will demonstrate 
competency in understanding the core principles, events, theory and practice 
of photography as an art form from the Postwar years through the early 21st 
century. They will demonstrate: 1) an ability to identify and describe the 
significance of major photographers, 2) be able to identify representative 
examples of photography in fine arts, fashion, and popular culture for the 
period, 3) a mastery of the core theoretical principles of postwar, pop, and 
postmodern photography as a broad historical phenomena, and 4) articulate 
aspects of the interaction between photography and other visual arts of the 
period.

Student Evaluation:
Students will be assigned according to their performance on three 
examinations (100 pts each, consisting of essays and objective questions), a
TERM PROJECT (50 pts., keeping a weekly journal, with notes from readings, guest speakers and films viewed for the course, copies of handouts, other documents you may collect, and your own thoughts about photographs and photographic issues you find of interest), and class participation (50 pts., which includes: both attending class regularly and being involved in class discussions, attending the **Photofest Houston field trip on April 1st**).

Grades: A 380-400; B 360-379; C 340-359; D 300-339

**ADVISORY:** This course is not for the faint of heart: It necessarily presents and discusses some imagery of an explicit nature, i.e., photographs that explore controversial subject matter (human sexuality, violence, death and disease, religion, atheism, crime and punishment, war, the ecology, politics, prejudice, and just about anything else that could be upsetting to someone, anyone, or everyone at some point in their lives.) This is the nature of the photograph of the last and current generations.

**NOTE:** This schedule is subject to change at the instructor’s discretion.

**PART 1: INTRODUCTORY TOPICS AND ISSUES**

**Week#:**

1. **JAN. 19, 21.**

   **Modern and Story, pp. 6-7;** (hereafter, Hacking).

   **Introduction—In and Out of Focus: Major Themes of Postmodern Discourse**

   **Readings:** Juliet Hacking, *Photography, The Whole Introduction, pp. 9-15*


2. **JAN. 26, 28.**

   **Chapter 2 4th Edition**

   **Viewfinder: What Do We See Photographically?**

   **Readings:**

   - Handout, “Describing Photographs, What Do I See?,” from Terry Barrett Criticizing Photographs,

   **Modernist Strategies and Typologies in the Photographic Arts.**

   **Recommended Readings:** Hacking, chapter 3: “Photography and the Modern 1900-45”

**PART II: STREET PHOTOGRAPHY**

3. **FEB. 2, 4.**

   **The Decisive Moment: The Legacy of Cartier-Bresson**

   **Readings:** Hacking, pp. 322-29.

   **Handout on Cartier-Bresson**

   **Word War II and its Aftermath: ‘The Family of Man’ in a Divided; Robert Frank and the American Road**

   **Readings:** Handout.

4. **FEB. 9, 11.**

   **Urbane and Mundane—City Life and Ordinary Experience**

   **Readings:** to be assigned.
PART III. STRAIGHT ART PHOTOGRAPHY AT MIDCENTURY

5. Feb. 16, 18. IN EVIDENCE: TRACES OF TRACES
   Handout
   WHAT IS THE SUGAR DOING IN THE SALT? OR OBJECTS
   Readings: to be assigned.


PART IV. PORTRAIT AND FASHION PHOTOGRAPHY, CA. 1940—1980

   SO!”
   Film “DARKNESS AND LIGHT,” class discussion

8. March 8, 10. CAMERA PICTURA: THE IMAGING STUDIO
   Readings: to be assigned.

9. March 22. MORE, MORE, MORE! THE ARTS OF/IN REPRODUCTION
   Readings: to be assigned.

10. March 22, 24. WE SEE WHAT WE SEE—OBSERVATIONS ON THE “GAZE”
   Readings: to be assigned.

PART V. PHOTOGRAPHY IN THE POSTMODERN AGE, PART I, CA. 1965—1995

11. Mar. 29, 31. ON THE MEANING OF NATURE IN THE INFORMATION AGE
   Readings: to be assigned.

12. April 5, 7. REVIEW AND SECOND EXAM, APRIL 7TH.
   Readings: to be assigned.

PART VI. POSTMODERN TO CONTEMPORARY POST-PHOTOGRAPHIC ARTS

   WHAT’S ON THE AGENDA?

14. April 19, 22. THE POSTMODERN PHOTOGRAPH AND TRANSMEDIA EXPRESSIONS;
   CONSTRUCTED REALITIES AND THE HYPERREAL.
   Readings: to be assigned.

15. April 26, 28. "SEEING BEYOND THE CHOCOLATE BOX: PHOTOGRAPHIC
   INVENTION AND THE EYE-CANDY DREAMSCAPE"
   Readings: to be assigned.

   Readings: to be assigned.
   POSTSCRIPT ON POST-PHOTOGRAPHIC ART
   Readings: to be assigned.

   FINAL EXAM (CONSULT OFFICIAL EXAM SCHEDULE)