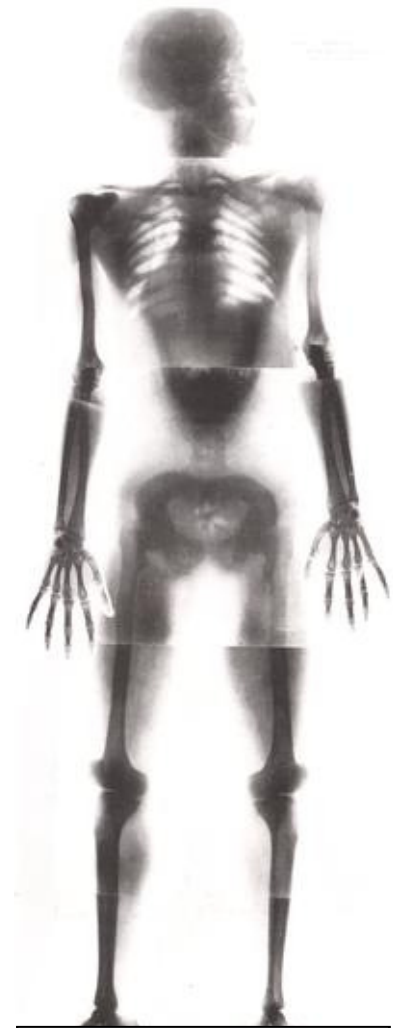


# The HISTORY of PHOTOGRAPHY, 1800 - 1900

Art History 382  
Zimmerli Museum Multi-Purpose Room  
Mon. and Wed. 2:50 – 4:10  
**Andrés Mario Zervigón, Assistant Professor of Art History**  
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The French author Roland Barthes described the emergence of photography in the early nineteenth century as an "anthropological revolution in man's history," a "truly unprecedented type of consciousness." This lecture class aims to examine this proposition by tracing the history of photographic 'consciousness' in the nineteenth century as it develops within a number of specific arenas, from the medium's conception in the late 18<sup>th</sup> century through to debates in the early 20th century about photography's relationship to artistic and social issues. The class's structure will allow for a good deal of back and forth discussion with the professor and among the students. Taken as a whole, the class will look at photography as a cultural phenomenon as much as an art form, critically studying the various arenas that this new medium helped to foster and redefine. Throughout the course we will also ask what makes photographic images so compelling, what we expect to see in them and what, if anything, distinguishes a photographic "document" from a photographic artwork. By the course's close, students should have formed an opinion on these matters and should be able to support this opinion with materials discussed throughout the semester. Most importantly, we will have fun forming and sharing these judgments.



Ludwig Zehnder, *X-Ray photograph of a human body*, 1896.

## **Texts:**

- All of the assigned readings are available on the course's Sakai website.

The course lectures are arranged chronologically with a few classes designated as case studies of specific problems in the history of photography.

## Course Calendar:

### Week 1: Introduction.

- Course overview and discussion of photography as subject of study.  
The Struggle to Capture the Image.
- Beaumont **Newhall**, *The History of Photography* (New York: Modern Museum of Art, 1988), "The Elusive Image," pp. 9-11. From hereon, this text will be referred to as **Newhall**.

### Week 2: The Origins of Photography.

- **Newhall**, "Invention," pp. 13-25.  
Photography and the Heritage of Fine Arts.
- Peter Galassi, *Before Photography. Painting and the Invention of Photography* (New York: Museum of Modern Art, 1981), pp. 11-31.

### Week 3: The Daguerreotype. Case Study: The Daguerreotype in America.

- Merry Forresta, "Introduction: Secrets of the Dark Chamber. The Art of the American Daguerreotype," in Merry Forresta and John Wood, *Secrets of the Dark Chamber. The Art of the American Daguerreotype* (Washington D.C.: Smithsonian Institution Press, 1995), pp. 14-30 with images and captions on following pages: 14, 38, 46-47, 52-53, 95, 102, 116, 117, 144, 179, 182-183, 242-245.
- Louis Jacques Mandé Daguerre, "Daguerreotype," in Alan Trachtenberg, ed., *Classic Essays on Photography* (New Haven: Leete's Island Press, 1980), pp. 11-13.  
The Calotype.
- Roger Taylor, "The Formative Years: The Calotype in the 1840s," *Impressed by Light. British Photographs from Paper Negatives, 1840-1860* (New York: Metropolitan Museum of Art, 2007), pp. 12-29 and plates 1-12.
- William Henry Fox Talbot, "A brief Historical Sketch of the Invention of the Art," in *Classic Essays on Photography*, pp. 27-36.

### Week 4: The Flourishing Calotype in France.

- Selections from Michel **Frizot**, "Automated Drawing: The Truthfulness of the Calotype," in Michel Frizot, ed., *A New History of Photography* (Köln: Könemann Verlagsgesellschaft, 1994), p. 66 ("The Heliographic Mission") and pp. 67-89. From hereon, this book will be referred to as **Frizot**.  
Desdéri, the Carte de Visite, and the Photographic Portrait.
- "The Carte de Visite and the Search for Markets," in Elizabeth Anne McCauley, A. E. Disdéri and the Carte de Visit Portrait Photograph (New Haven: Yale University Press, 1985).

### Week 5: Photography and Other People.

- Kathleen Stewart Howe, *First Seen: Portraits of the World's Peoples* (London: Third Millennium Publishing, 2004).  
The Photograph as Art.
- **Newhall**, "Art Photography," pp. 73-83.
- Charles Baudelaire, "The Modern Public and Photography," in Alan Trachtenberg, ed., *Classic Essays on Photography*, pp. 83-89.
- Henry Peach Robinson. "Paradoxes of Art, Science, and Photography," originally published in *Wilson's Photographic Magazine*. Vol. 29 (1892), no in Nathan Lyons,

ed., *Photographers on Photography. A Critical Anthology* (Englewood Cliffs, NJ: Prentice Hall, 1966), pp. 242-245.

Week 6: Women, Photography and the New Artist, a Case Study:

Julia Margaret Cameron.

- Julia Margaret Cameron, "Annals of My Glass House," in *Photographs by Julia Margaret Cameron, Ruth Chandler Williamson Gallery, Scripps College*. (Seattle, University of Washington Press, 1996), pp. 10-16 and 31-39.

Review for Midterm Exam

Week 7:

- **MIDTERM EXAM.**

Vernacular Photography.

- Geoffrey Batchen, "Vernacular Photographies," *Each Wild Idea. Writing, Photography, History* (Cambridge: MIT Press, 2001), pp. 56-80.

Week 8: Photography, History, Memory.

**PAPER PROPOSALS DUE**

- Hubertus von Amelnuxen, "The Century's Memorial: Photography and the Recording of History," in **Frizot**, pp. 131-147.  
Photography and War.
- Selection from "Imaging of the Social World, in Mary Warner Marien, *Photography: A Cultural History* (Upper Saddle River: Prentice Hall, 2011), pp. 98-126.

Week 9: Photography and the American West.

- Martha A. Sandweiss, "The Narrative Tradition in Western Photography," in Sandweiss and Alan Trachtenberg, eds., *Photography in Nineteenth-Century America* (New York: Harry N. Abrams, 1991), pp. 99-129.  
Photography in 3 Dimensions.
- Pierre-Marc Richard, "Life in Three Dimensions: The Charms of Stereoscopy," in **Frizot**, pp. 175-183.
- Oliver Wendell Holmes, "The Stereoscope and the Stereograph," in Vicki Goldberg, ed., *Photography in Print. Writings from 1816 to the Present* (Albuquerque: University of New Mexico Press, 1981), pp. 100-114.

Week 10: Visit to Zimmerli Museum .

- **PAPER OUTLINE DUE**

The Conquest of Time: Early Chronophotography.

- Jean-Claude Guatrand, "Photography on the Spur of the Moment," in **Frizot**, pp. 232-257.

Week 11: Chronophotography, a Case Study. Muybridge and The "Science" of

Dissected Movement.

- Marta Braun, "Marey, Muybridge, and Motion Pictures," in *Picturing Time: The Work of Etienne-Jules Marey (1830-1904)* (Chicago: University of Chicago Press, 1992), pp. 228-262.  
Photography and the Invisible.
- Tom Gunning, "Invisible Words, Visible Media," in Corey Keller, ed., *Brought to Light: Photography and the Invisible, 1840-1900* (San Francisco: San Francisco Museum of Modern Art, 2009), pp. 50-63 and plates 1-3, 11, 16-17, 20-21, 59, 76-94, 96-97, 102-109, 112-114, 141, 147-148, 156.

Week 12: Early Documentary Photography, a Case Study:

Jacob Riis.

- Maren Stange, "From Sensation to Science: Documentary Photography at the Turn of the Century," in *Symbols of Ideal Life: Social Documentary Photography in America, 1890-1950* (Cambridge/New York: Cambridge University Press, 1989), pp. 1-46.

Photography, Exploration, Colonialism

Week 13: Photography, Type and Print.

- Neil Harris, "Iconography and Intellectual History: The Halftone Effect," in *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America* (Chicago: University of Chicago Press, 1990), pp. 304-317.

Discussion on Polishing Your Term Paper.

- **BRING current draft of your paper to class.**

Week 14: Kodak and the Democratization of Photography.

- Diane Waggoner, "Photographic Amusements, 1888-1919," in Sarah Greenough, ed., *The Art of the American Snapshot*, (Princeton, NJ: Princeton University Press, 2007), pp. 7-45 and plates 15, 16a-b, 17a-b, 18a-b, 19-20, 24-26, 31, 33, 36-37.

The New Art Photography: Pictorialism.

**PAPER DUE IN CLASS**

- Selection from "The Great Divide," in Marien, *Photography: A Cultural History*, pp. 167-196.

Date to be determined:

**FINAL EXAM**

- Note that the final exam is not cumulative of the entire semester but only of the course's second half.

THE FINE PRINT

Attendance Policy: Students are expected to attend all classes.