The HISTORY of PHOTOGRAPHY, 1800 - 1900

Art History 382
Zimmerli Museum Multi-Purpose Room
Mon. and Wed. 2:50 – 4:10
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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 18th 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.

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.

Week 2: The Origins of Photography.
  Photography and the Heritage of Fine Arts.

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

Week 4: The Flourishing Calotype in France.
  Desdéri, the Carte de Visite, and the Photographic Portrait.

Week 5: Photography and Other People.
  The Photograph as Art.

**Week 6: Women, Photography and the New Artist, a Case Study:**
Julia Margaret Cameron.

**Review for Midterm Exam**

**Week 7:**
- **MIDTERM EXAM.**
  - Vernacular Photography.

**Week 8: Photography, History, Memory.**

**PAPER PROPOSALS DUE**

**Week 9: Photography and the American West.**

**Week 10: Visit to Zimmerli Museum.**
- **PAPER OUTLINE DUE**
  - The Conquest of Time: Early Chronophotography.

**Week 11: Chronophotography, a Case Study. Muybridge and The “Science” of Dissected Movement.**
Week 12: Early Documentary Photography, a Case Study:

- Jacob Riis.

Photography, Exploration, Colonialism

Week 13: Photography, Type and Print.


Discussion on Polishing Your Term Paper.

- BRING current draft of your paper to class.

Week 14: Kodak and the Democratization of Photography.


The New Art Photography: Pictorialism.

PAPER DUE IN CLASS


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.