

## Course Syllabus

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### Course Information

AHST 3324.501 *History of Photography: Photography After 1945* Fall 2023  
Tuesday / Thursday 5:30 – 6:45 pm FO 1.202

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### Professor Contact Information

Professor Marilyn Waligore, 972-883-2001, [waligore@utdallas.edu](mailto:waligore@utdallas.edu), ATC 4.907,  
Thursday 2:30 pm –4:30 pm, and by appointment

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### Course Pre-requisites, Co-requisites, and/or Other Restrictions:

Prerequisite: Completion of 050 core

**Required use of eLearning:** In the context of this course eLearning (<http://elearning.utdallas.edu>) will be your source for the **submission and evaluation of assignments and exams**, assigned readings and corresponding lectures, relevant terminology corresponding to exams, assignment outlines and submission links, research project outlines, directions to the SP/N Gallery, and any changes in the class schedule. To locate your user ID and password go to: <http://netid.utdallas.edu>

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### Course Description

This survey will present an overview of photographic history from post-World War II to the present. We will study the medium's impact upon our culture in the context of the technical evolution of photography, with reflection on the expanding range of venues for distribution of images during this period, from the picture press to galleries and museums to the web and social media. We will consider photographic "categories" and "canons" as we examine a medium in flux, an art form whose history is being written and rewritten. By gaining an understanding of this complex visual medium, which consistently crosses the boundary separating art and popular culture, one can develop a critical framework for discussing and writing about photographs.

We will examine photography's role as document, the emphasis on the recording time and place, which became a prominent aspect of work by photographers during the 1920s through the 1960s. A transformation in the 1960s and 1970s occurred as artists engaged in Conceptual, Process, and Performance Art began to experiment with the medium. New approaches involved the record of the self, documentation of environments, investigation of image archives, appropriation of mediated imagery, and exploration of staged photography. Photography's transition from analog processes to digital imaging technologies has continued to expand possibilities while confusing distinctions between photographic reality and fiction.

The class will participate in discussion, relating study of the history of photography--through the review of images, catalogs, films, and exhibitions--to personal experience with this ubiquitous form of visual information.

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### Student Learning Objectives/Outcomes

Students will apply art historical terminology in the context of their written analyses of photographs and

will discuss and write about both historical and contemporary examples of photography. They will research and analyze the creative work of a modern or contemporary artist-photographer. Students will create photographic images, applying concepts relating to modern and contemporary art frameworks, and will assess the creative work of their peers through verbal critique.

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### Required Textbooks and Materials

**CREATIVE VISUAL RESPONSE PROJECTS** can be generated using basic consumer-level photographic processes, including digital inkjet prints, color laser prints, instant prints, etc. 8x10 or 8.5x11 inches in size for print output is preferable but 4x6 prints are acceptable. Affordable print output is available on campus through the Visitor Center Copy Shop.

### REQUIRED TEXTBOOKS:

Several articles, *available electronically* via McDermott Library or UTD Box folder:

**Albers, Kate Palmer.** "Abundant Images and the Collective Sublime." *Exposure*, 46.2 (Fall 2013); 4-14. Print.

**Barth, Uta**, in conversation with Sheryl Conkelton. "Ground and Field, Before and After." *Uta Barth : in between places*. Seattle: Henry Art Gallery, University of Washington, 2000. 12-25.  
< <http://www.jca-online.com/barth.html>> (available online via this URL)

**Bate, David.** "After Postmodernism?" *Photography after Postmodernism: Barthes, Stieglitz and the Art of Memory* (1st ed.). Routledge, 2022. 10-29.  
<https://doi-org.libproxy.utdallas.edu/10.4324/9781003086284>

**Bate, David.** "Documentary and Storytelling." *Photography: The Key Concepts* (2nd ed.). Routledge, 2016. 52-79, 260-261. <https://doi-org.libproxy.utdallas.edu/10.4324/9781003103677>

**Bate, David.** "Notes on Beauty and Landscape." *Photography as Critical Practice : Notes on Otherness*, Intellect Books, 2020. 242-251. ProQuest Ebook Central,  
<https://ebookcentral.proquest.com/lib/utd/detail.action?docID=6513033>.  
(note: subsection of "Other Spaces: Other Stories: places of Memories, Places to Change")

**Blessing, Jennifer.** "Some Contemporary Photographic Work." *Rose is a Rose is a Rose: Gender Performance in Photography*. New York: Guggenheim Museum, 1997. 80-119.

**Bogre, Michelle.** "Narrative." *Documentary Photography Reconsidered: History, Theory and Practice* (1st ed.). Routledge, 2019. 202-232. <https://doi-org.libproxy.utdallas.edu/10.4324/9781003103516>

**Cotton, Charlotte.** "Deadpan." *The Photograph as Contemporary Art* (4<sup>th</sup> ed.). Thames and Hudson, 2020. 82-119.

**Crimp, Douglas.** "The Photographic Activity of Postmodernism." Ed. Douglas Fogle. *The Last Picture Show: Artists Using Photography 1960-1982*. Minneapolis,

Minnesota: Walker Art Center, 2003. 204-207.

**Duganne, E., Diack, H., & Weissman, T.** "Form." *Global Photography: A Critical History* (1st ed.). Routledge, 2020. 161-182. <https://doi-org.libproxy.utdallas.edu/10.4324/9781003085485>

**Enwezor, Okwui.** "Photography and the Archive: 1980-2018." *Photography Vol. 4: The Contemporary Era 1981-2013*. Eds. Guadagnini, Walters et. al. New York: Skira Rizzoli, 2014. 88-107. Print.

**Garner, Gretchen.** "Speed and the Machine." *Disappearing Witness, Change in Twentieth-Century American Photography*. Baltimore, Maryland: Johns Hopkins University Press, 2003. 17-28.

**Grundberg, Andy.** "Performers, Bodies, Cameras." *How Photography Became Contemporary Art*, Yale University Press, 2021, pp. 67–82, <https://doi.org/10.12987/9780300259896-007>.

**Grundberg, Andy.** "The Crisis of the Real." *Crisis of the Real: Writings on Photography*. New York: Aperture. 2010. 1-17.

**Guimond, James.** "The Great American Wasteland." *American Photography and the American Dream*. Chapel Hill: The University of North Carolina Press, 1991. 205-244.

**hooks, bell.** "In Our Glory: Photography and Black Life." *The Photographer Cultures Reader: Representation, Agency, and Identity*. Ed. Liz Wells. Abingdon, England: Routledge, 2019. 265-272.

**Iverson, Margaret.** AUTO-MATICITY: RUSCHA AND PERFORMATIVE PHOTOGRAPHY. *Art History*, (2009), 32: 836-851. <https://doi-org.libproxy.utdallas.edu/10.1111/j.1467-8365.2009.00707.x>

**Palmer, Daniel.** "Decentering the photographer." Eds. Durden, Mark., & Tormey, J. *The Routledge Companion to Photography Theory* (1st ed.). Routledge, 2019. 385-397. <https://doi-org.libproxy.utdallas.edu/10.4324/9781315727998>

**Preston, Madeline Yale.** "Building Images, Building Spaces." Eds. Shindelman, Marni, and Anne Leighton Massoni. *The Focal Press Companion to the Constructed Image in Contemporary Photography*. 1st edition, Routledge, 2018. 7-67.

**Rosler, Martha.** "Post-Documentary, Post-Photography?" *Decoys and Disruptions: Selected Writings, 1975-2001*. Cambridge, Massachusetts: MIT Press. 2006. 207-244.

**Szarkowski, John.** "Introduction to *The Photographer's Eye*, 1966." *The Photography Reader*. Ed. Liz Wells. Abingdon, England: Routledge, 2002. 97 – 103.

**Solomon-Godeau, Abigail.** "Inside/Outside." *Public Information: Desire, Disaster, Document*. Gary Garrels, et. al. San Francisco: San Francisco Museum of Modern Art, 1994. 49- 69.

**Solomon-Godeau, Abigail.** "Winning the Game When the Rules Have Been Changed: Art Photography

and Postmodernism.” Eds. Heron, Liz., & Val Williams. *Illuminations: Women Writing on Photography from the 1850's to the Present* (1st ed.). Routledge, 1996. 307-319, 501.  
<https://doi-org.libproxy.utdallas.edu/10.4324/9781003135630>

**Wall, Jeff.** “ ‘Marks of Indifference’: Aspects of Photography in, or as, Conceptual Art.”  
*Jeff Wall: Selected Essays and Interviews*. New York: Museum of Modern Art,  
 2007. 143- 168.

**Wells, Liz.** “Sense of Location: Topography, Journey, Memory.” *Land Matters : Landscape Photography, Culture and Identity*. Routledge, 2011. 261-302. EBSCOhost,  
[search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=399812&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=399812&site=ehost-live).

## Assignments & Academic Calendar

eLearning(<http://galaxy.utdallas.edu> or <http://elearning.utdallas.edu>)  
 will be your source for the assignments, listings of any updates to assignments or the syllabus,  
 especially as they relate to gallery visits, and evaluations of assignments. Locate your user ID and  
 password: <http://netid.utdallas.edu>

**CALENDAR** *details may be subject to change at the instructor's discretion*

|             |   |
|-------------|---|
| August 22   | <b>Defining photography in the 21<sup>st</sup> century</b>  |
| August 24   | <b>Pictorialism to Modernism</b><br><b>Reading:</b><br><b>John Szarkowski, “Introduction to The Photographer’s Eye”</b>                             |
| August 29   | <b>Modernism</b><br><b>Reading:</b><br><b>Gretchen Garner, “Speed and the Machine”</b><br><b>Duganne, E., Diack, H., &amp; Weissman, T., “Form”</b> |
| August 31   | <b>Documentary</b><br><b>Reading:</b><br><b>David Bate, Documentary and Storytelling</b><br><b>James Guimond, “The Great American Wasteland”</b>    |
| September 5 | <b>Documentary</b><br><b>Reading:</b><br><b>Abigail Solomon-Godeau, “Inside/Out”</b><br><b>Michelle Bogre, “Narrative”</b>                          |
| September 7 | <b>Photoconceptualism</b><br><b>Reading:</b>  |

- Martha Rosler, "Post-Documentary, Post-Photography"**  
**Jeff Wall, "Marks of Indifference"**  
 Discussion of Photoconceptualism Visual Project + Statement
- September 12      **Photoconceptualism**  
**Reading:**  
**Margaret Iverson, "Automaticity"**  
**Andy Grundberg, "Performers, Bodies, Cameras"**  
**Introduction to Format for Midterm**
- September 14      **DUE: Photoconceptualism visual project + statement**
- TAKE-HOME MIDTERM EXAM DISTRIBUTED VIA ELEARNING**  
 In-class discussion of questions relating to take-home exam  
 Exam posted by 7:00 pm; please email additional questions.
- September 19      **no class meeting:** work on take-home midterm exam
- September 21      **Body / Identity**  
**Reading:**  
**bell hooks, "In Our Glory"**
- September 26      **Body / Identity**  
**Reading:**  
**Jennifer Blessing, "Some Contemporary Photographic Work"**
- September 28      **Postmodernism**  
**Reading:**  
**Andy Grundberg, "Crisis of the Real"**  
 Discussion of Postmodernism Visual Project
- October 3          **Postmodernism / Appropriation**  
**Reading:**  
**Douglas Crimp, "The Photographic Activity of Postmodernism"**  
**Abigail Solomon-Godeau, "Winning the Game..."**  
 Discussion of Group Presentation
- WEDNESDAY**  
**October 4**          **DUE: Take-Home Midterm Exam by end of day /11:59 pm**  
**(use Turnitin.com AHST 3324 link in eLearning)**  
**Late exams not accepted.**
- October 5          **Postmodernism / Fiction and Reality**  
 Reading  
**Madeline Yale Preston, "Building Image, Building Spaces"**  
 Discussion of Research Project
- October 10         **PhD Candidate Lecture: Amanda Dunbar**  
**Landscape**

- October 12                    **Research Workshop with Librarian Matthew Makowka**  
 Locating Peer-Reviewed Sources  
**Review of Research Project**
- October 17                    **Landscape**  
**Reading:**  
**interview: Uta Barth**  
**Charlotte Cotton, "Deadpan"**
- October 19                    **MEET AT SP/N GALLERY on north side of campus at 5:30 pm**  
**Artist Talk: Leigh Merrill**  
**Last name: A-G**  
**SP/N GALLERY** is located **ON THE NORTH SIDE OF CAMPUS** at 3020 Stewart Dr.  
 Richardson, TX, 75080-3021.
- October 24                    **Landscape**  
**Reading:**  
**David Bate, "Notes on Beauty and Landscape"**  
**Liz Wells, "Sense of Location"**
- October 26                    **MEET AT SP/N GALLERY on north side of campus at 5:30 pm**  
**Artist Talk: Elizabeth Mellott**  
**Last name: H-Z**  
**SP/N GALLERY** is located **ON THE NORTH SIDE OF CAMPUS** at 3020 Stewart Dr.  
 Richardson, TX, 75080-3021
- October 31                    **DUE: Postmodernism Visual Project + Statement**  
**SIGN-UP FOR STUDENT GROUP PRESENTATION!**
- November 2                    **Archive**  
**Reading:**  
**Okwui Enwezor, "Photography and the Archive"**  
 Discussion of Digital Photography Visual Project
- November 7                    **Digital Technology and Photography**  
**Reading:**  
**Daniel Palmer, "Decentering the Photographer"**  
**Kate Palmer Albers, "Abundant Images"**
- WEDNESDAY**  
**November 8**                    **DUE: Research Project via eLearning by end of day / 11:59 pm**
- November 9                    **Photography Today**  
**Reading:**  
**David Bate, "After Postmodernism?"**
- November 14                    **DUE: Digital Photography Visual Project + Statement**

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|---------------------------------|---|
| November 16                     | student presentations   |
| <b>FALL BREAK</b>               | November 21 and 23  |
| November 28                     | student presentations   |
| November 30                     | <b>TAKE-HOME FINAL EXAM DISTRIBUTED VIA ELEARNING</b><br>In-class discussion of questions relating to take-home exam<br>Exam posted by 7:00 pm; please email additional questions.<br>student presentations |
| December 5                      | student presentations   |
| December 7                      | <b>Last class meeting / Summary</b><br>student presentations  |
| <b>WEDNESDAY</b><br>December 13 | <b>DUE: Take-Home Final Exam via eLearning by end of day, 11:59 pm</b><br><b>(use Turnitin.com AHST 3324 link in eLearning)</b><br><b>Late exams not accepted.</b>  |

#### **ASSIGNMENTS:**

**All written assignments will be submitted via eLearning. Midterm and final take-home exams directly correspond to the required texts, available electronically.**

**The Research Project involves two components:**

- 1) Critical Writing;**
- 2) Critical/Evaluative Annotated Bibliography.**

**Microsoft Word Documents (doc or docx) are the expected format for submissions. Rich Text Documents (rtf) may be substituted in some cases.**  
**(Please NO Word Perfect documents, PDF documents, or HTML documents!)**

**Creative projects will involve a print component—to be submitted for group review in class—and a text component—submitted electronically via eLearning.** Creative projects can be generated using basic consumer-level photographic processes, including digital inkjet prints, color prints produced by a copy shop, or instant prints. Print sizes should follow standard formats of 4x6 or 8x10 or 8.5 x 11 inches.

**UTD Campus Copy Center** is located in the Visitor Center and Bookstore:

8:00 am – 4:30 pm, M-F, VCB 1.130 <http://www.utdallas.edu/services/print/>

Bring your digital file on a flash drive and "order" your COLOR PRINT from the computer workstation at the Copy Center. Printing from a PDF file or a JPEG file for output to 8.5 x 11 inches at 200 ppi resolution is recommended. Options for \$1 or less include 80 lb. cover stock. Please do not output onto a conventional lightweight 20 lb. copy paper.

**Group Student Presentations** will involve a 10-15 minute verbal talk outlining the correspondences between a designated key term and a selected contemporary photograph, supported by a short 150 – 250 word statement and group response form to include documentation, as in a bibliography. Student groups will involve three to four participants.

The exams and research project focus attention on the problem of writing about art, specifically photographs. Emphasis will be placed upon the student's ability to provide a visual analysis of the work, one that relies upon his or her own perspective. Citations and bibliographic references for the research paper should be completed accurately (see the MLA handbook for proper format—online at OWL at Purdue). Exams and projects will be evaluated based upon: the degree of engagement with and reflection upon the subject under examination; the level of intellectual investigation demonstrated by the references to appropriate research material; the application of concepts presented and discussed during class; conciseness and clarity; thoroughness in editing; and proper use of citations.

Major concepts presented in the text will be illustrated in class lectures. The class will study examples of photographs through digital images, videos, gallery visits, class discussions, and library and web resources. Students are responsible for readings from the required texts as indicated prior to each lecture. A prescribed list of galleries and museums (which will include campus exhibitions) will be specified by the instructor in the context of the assigned research project.

**Contemporary photography addresses many aspects of contemporary culture; images presented in class and the texts may contain nudity and provocative subject matter.**

#### **GRADING POLICY:**

**Requirements:** Grading will be determined by attendance and participation (15%), short verbal group presentation (5%), three visual projects (30%), a research project (20%), a take-home midterm exam (15%), and a take-home final exam (15%).

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#### **Course & Instructor Policies**

**TAKE-HOME MIDTERM AND FINAL EXAMS are NOT accepted after the deadline.**

**Late Work:** ASSIGNMENTS (RESEARCH PROJECT AND VISUAL PROJECTS) that are turned in late are downgraded ONE FULL letter grade and must be submitted within ONE week of the deadline. Work submitted for evaluation must be generated by the individual student and must represent the product of activity from the current semester and class.

Participation in class discussions represents part of the course structure. The instructor may call upon individuals who are distracted. Proper academic conduct during class is expected. Enrolled students are responsible for maintaining a cooperative environment (i.e. Do not type email messages/chat or engage in phone calls during lectures and critiques.) Students should be aware of the university's policy on academic dishonesty (i.e. plagiarism, cheating, collusion, falsifying academic records). Please review the [Student Code of Conduct](#).

## Class Attendance

Any student with a severe illness, to include Covid, or with other problems that hinder their attendance should contact the instructor at 972-883-2001 or [waligore@utdallas.edu](mailto:waligore@utdallas.edu). Students have the responsibility to obtain a written medical excuse from a doctor and to submit it to the instructor if absences are due to medical problems. Students with special needs that relate to physical challenges should consult with the instructor as early as possible during the semester.

Regular and punctual class attendance is expected. Students who fail to attend class regularly are inviting scholastic difficulty.

### **Attendance is required and the final grade for class participation will be lowered due to absenteeism.**

Arriving at class late or leaving early negatively impacts evaluation for attendance; three such instances will be equivalent to one class absence. Students who are tardy to class or who miss the latter portion of a class may not receive credit for attendance. Absences in more than three classes may result in a failing attendance grade. Requests for an incomplete grade are in general not considered for undergraduate courses.

**Withdrawal dates:** Observe the university calendar online for the deadline to withdraw from classes: **Last Day to Drop, Signature Required: November 7.** Requests for an incomplete grade are in general not considered for undergraduate courses.

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## Technical Support

If you experience any problems with your UTD account you may send an email to: [assist@utdallas.edu](mailto:assist@utdallas.edu) or call the UTD Computer Helpdesk at 972-883-2911.

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## Field Trip Policies

### **Off-campus Instruction and Course Activities**

Students are encouraged to coordinate among themselves regarding travel to the SP/N Gallery on the north side of campus, if required. In rare instances, the timeframe of travel to the gallery may be challenging, given an individual student's class schedule. **In those cases, students should consult with the instructor, at least one week in advance.**

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## *Classroom Citizenship*

Students will need to devote time outside of class to finish assignments in a timely manner.

**Work submitted for evaluation must be generated by the individual student and must represent the product of activity from the current semester and class.** Proper academic conduct during class is expected. Enrolled students are responsible for maintaining a cooperative environment (i.e. Do not type email messages/chat or engage in smartphone calls during lectures and critiques.)

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## Technical Support

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## Class Materials

The instructor may provide class materials that will be made available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be downloaded during the course; however, these materials are for registered students' use only. Classroom materials may not be reproduced or shared with those not in class or uploaded to other online environments except to implement an approved AccessAbility Resource Center accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

## Class Participation

**Regular class participation is expected regardless of course modality. Students who fail to participate in class regularly are inviting scholastic difficulty. A portion of the grade for this course is directly tied to your participation in this class. It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures (and/or labs). Class participation is documented by faculty. Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).**

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## Class Recordings

Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the AccessAbility Resource Center has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class or uploaded to other online environments except to implement an approved AccessAbility Resource Center accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

The instructor may record meetings of this course. These recordings will be made available to all students registered for this class if the intent is to supplement the classroom experience. If the instructor or a UTD school/department/office plans any other uses for the recordings, consent of the students identifiable in the recordings is required prior to such use unless an exception is allowed by law.

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## Use of Generative AI

All submissions for evaluation must represent your original work created for this course and for this semester. Chat GPT and other AI programs are not acceptable for the production of any writing assignments in this course. Application of generative AI tools is restricted to visual response assignments where its use is clearly outlined as an option. Corresponding documentation of the use of AI must be included with the assignment submission. Review the [Student Code of Conduct](#).

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### **Comet Creed**

*This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:*

*“As a Comet, I pledge honesty, integrity, and service in all that I do.”*

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### **Academic Support Resources**

The information contained in the following link lists the University’s academic support resources for all students.

Please see <http://go.utdallas.edu/academic-support-resources>.

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### **UT Dallas Syllabus Policies and Procedures**

The information contained in the following link constitutes the University’s policies and procedures segment of the course syllabus. Please review the catalog sections regarding the [credit/no credit](#) or [pass/fail](#) grading option and withdrawal from class.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

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*The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.*