

## *Course Syllabus*

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### **Course Information**

*AHST 3324.001 History of Photography: Photography After 1945 Fall 2015*

*Monday/Wednesday 4:00 – 5:15pm AH2 1.204*

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### **Professor Contact Information**

*Professor Marilyn Waligore, 972-883-2001, [waligore@utdallas.edu](mailto:waligore@utdallas.edu), ATC 3.913, Tuesday 4:00 pm – 6:00 pm, and by appointment*

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

Three hours of lower-division AHST or ARTS 1301

**Required use of eLearning:** In the context of this course **eLearning** (<http://elearning.utdallas.edu>) will be your source for the list of artists under examination, relevant terminology corresponding to assigned readings and corresponding lectures, research project outlines, directions to the Dallas Contemporary any changes in the class schedule, and the submission of assignments. 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 seventy-year period, from the picture press to galleries and museums to the internet. 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 high 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 recording time and place, which became a prominent aspect of work by photographers during the 20s through the 60s. A transformation in the 60s and 70s 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, appropriation of mediated imagery, and exploration of staged photography. The transition to digital imaging technologies has continued to expand the 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 postmodern frameworks, and will assess the creative work of their peers through verbal critique.

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### Required Textbooks and Materials

**CREATIVE PROJECTS** can be generated using basic consumer-level photographic processes, including digital inkjet prints, color prints from film produced by a minilab, etc. 8x10 or 8.5x11 inches in size for print output is preferable but 4x6 prints are acceptable.

**Campany, David.** ed. *Art and Photography (Themes & Movements)* (2012 revised edition)  
**Liz Wells, Ed. Photography: A Critical Introduction (5th edition, 2015)**

**Several articles, available electronically,** to supplement the current edition of *Art and Photography*:

- 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)
- Karmel, Pepe.** "The Real Simulations of Thomas Demand" *Art in America* 93, no. 6 (June/July, 2005): 146-149.
- Lee, Pamela.** "The Austerlitz Effect: Architecture, Time, Photoconceptualism." *The Last Picture Show: Artists Using Photography 1960-1982*. Ed. Douglas Fogle. Minneapolis: Walker Art Center, 2003. 185-194.
- Prince, Mark.** "Expanding Spaces." *Art in America*, 99.11 (December 2011): 112-119. (Thomas Struth - landscape )
- Rubenfiel, Leo,** "Where Diane Arbus Went." *Art in America*. (October 2005): 65-77.
- Ruff, Thomas.** Interview by Philip Pocock. *Contemporary Art Journal*, 6.1 (1993); 78-96. Web. 18 Aug. 2012. <<http://www.jca-online.com/ruff.html>> (available online via this URL)
- Skrebowski, Luke.** "Productive misunderstandings: Interpreting Mel Bochner's theory of photography." *Art History* 32.5 (Dec. 2009): 910-931.
- Serrano, Andres.** Interview by Joshua Decker. *Contemporary Art Journal*, 3.2 (1990); 7-16. Web. 18 Aug. 2012. <<http://www.jca-online.com/serrano.html>> (available online via this URL)
- 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.
- Wall, Jeff.** Interview by David Shapiro. *Museo Magazine*, 1999. Web. 18 Aug. 2012. <<http://www.museomagazine.com/JEFF-WALL>> (available online via this URL)
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### Assignments & Academic Calendar

eLearning(<http://galaxy.utdallas.edu>) will be your source for the assignments, listings of any updates to assignments or the syllabus, especially as they relate to field trips, 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*

M 8-24	Defining photography in the 21 <sup>st</sup> century
W 8-26	<b>WELLS: Chapter 3 / Personal photographs</b>
M 8-31	<b>WELLS: Chapter 6 (pp. 289-319) / Modernism</b>
W 9-2	<b>WELLS: Chapter 2 / Documentary</b>
M 9-7	<b>Labor Day – no class</b>
W 9-9	<b>Discussion of RESEARCH PROJECT</b> <b>WELLS: Chapter 2 / Documentary continued</b> <b>WELLS: Chapter 1: Case Study pp. 44-55</b> <b>Article: Leo Rubenfein (Diane Arbus)</b>
M 9-14	<b>Photoconceptualism</b> <b>discussion of visual project + statement: photoconceptualism</b> <b>article: Pamela Lee (photoconceptualism)</b> <b>WELLS: Chapter 6: Conceptual Art pp. 319-322</b>
W 9-16	<b>Photoconceptualism</b> <b>CAMPANY: Survey pp. 13-45</b> <b>CAMPANY: Objective Objects</b>
M 9-21	<b>Photoconceptualism</b> <b>article: Luke Skrebowski (Bochner)</b> <b>article: Jeff Wall</b> <b>interview: Jeff Wall</b>
W 9-23	<b>Discussion of Take-home midterm exam</b> <b>DUE: visual project + statement: photoconceptualism</b>
M 9-28	<b>OPEN RESEARCH DAY – no class</b> <b>TAKE-HOME MIDTERM EXAM DISTRIBUTED VIA ELEARNING</b> <b>No later than 1:00 pm; please email questions</b>
W 9-30	<b>Class meets off-campus on Wednesday at 4:00pm in Dallas Design District</b> <b>FIELD TRIP TO DALLAS CONTEMPORARY: meet at 4:00 pm</b> <b>(and Dragon Street art galleries)</b>

161 Glass St, Dallas, TX 75207  
 (214) 821-2522 [www.dallascontemporary.org](http://www.dallascontemporary.org)

**-discussion of questions relating to take-home exam**

**M 10-5**

**Library Research Workshop**

MEET AT MCDERMOTT LIBRARY ENTRANCE at 4:00 pm

**-discussion of questions relating to take-home exam**

**W 10-7**

**TAKE-HOME MIDTERM EXAM DUE AT 12:00 NOON Wednesday, 10-8**  
**(use Turnitin.com AHST 3324 link in eLearning)**

**Postmodernism: Landscape / Environment**

**WELLS: Chapter 6 pp. 319-353 postmodernism / landscape**

**Discussion of RESEARCH PROJECT Follow-up**

**M 10-12**

**Postmodernism: Landscape / Environment**

**CAMPANY: Cultures of Nature**

**CAMPANY: Urban & Everyday**

**Article: Mark Prince (Thomas Struth)**

**W 10-14**

**OPEN MUSEUM/LIBRARY RESEARCH DAY – no class**

**M 10-19**

**Postmodernism: Appropriation / Reproduction**

**WELLS: Chapter 5 Commodity Culture**

**W 10-21**

**Postmodernism: Appropriation / Reproduction**

**Article: Pepe Karmel (Thomas Demand)**

**Interview: Thomas Ruff**

**CAMPANY: Arts of Reproduction**

**discussion of visual project + statement: postmodernism**

**M 10-26**

**Postmodernism: Representation of the Body**

**WELLS: Chapter 4 Human Body**

**CAMPANY: 'Just' Looking**

**W 10-28**

**Postmodernism: Representation of the Body continued**

**Articles (interview: Andres Serrano)**

**SIGN-UP FOR STUDENT PRESENTATION!**

**W 11-2**

**Postmodernism: Fiction & Reality**

**CAMPANY: Studio Image**

**CAMPANY: Traces of Traces**

**Articles (interview: Uta Barth)**

**W 11-4**

**DUE: Research project by 12:00 NOON**

**Postmodernism: Fiction & Reality continued**

**CAMPANY: Memories and Archives**

M 11-9	<b>Photography Histories and Theories WELLS: Chapter 1</b>
W 11-11	<b>STUDENT PRESENTATIONS</b>
M 11-16	<b>Photography Histories and Theories WELLS: Chapter 1 and glossary</b>
W 11-18	<b>STUDENT PRESENTATIONS</b>
M 11-23	<b>Fall Break – no class</b>
W 11-25	<b>Fall Break – no class</b>
M 11-30	<b>STUDENT PRESENTATIONS Digital Technology and Photography</b>
W 12-2	<b>DUE: visual project + statement: postmodern photograph</b>
M 12-7	<b>STUDENT PRESENTATIONS Digital Technology and Photography</b>
W 12-9	<b>Last class meeting Final take-home exam distributed in class and on eLearning Review of UTD photography collection (To Be Confirmed)</b>

**WEDNESDAY, DECEMBER 16:**

**TURN IN FINAL take-home exam via eLearning no later than 5:00 pm.**

**ASSIGNMENTS:**

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

**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 from film produced by a minilab, or polaroids. Print sizes should follow standard formats of 4x6 or 8x10 inches.

**Student Presentations** will involve an individual ten-minute verbal talk outlining the correspondences between a designated key term and a selected contemporary photograph, supported by a short 150 – 250 word statement.

The exams and research project focus attention on the problem of writing about art, specifically photographs. Heavy emphasis will be placed upon the student's ability to provide a visual analysis of the work, one that relies upon 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 on: 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, films, museum/gallery visits, class discussions, and library and web resources. Students are responsible for readings from the required texts as indicated prior to each lecture. Students will be expected to travel to the Dallas Contemporary, or a similar gallery or museum on the prescribed list, as specified by the instructor to complete the assigned research project.

#### **GRADING POLICY:**

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

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

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

**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.**

Students are expected to participate in class discussions. Proper academic conduct during class is expected. Individuals who are drowsy or distracted may be called upon. 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 cell 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).

Any student with a severe illness 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.

**Attendance is required and the final grade for class participation will be lowered due to absenteeism.** Arriving at class late or leaving early is disruptive, and should be avoided. 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.

Individuals with special needs that relate to physical challenges should consult with the instructor as early as possible during the semester.

**Withdrawal dates:** Observe the university calendar online for the deadline to withdraw from classes:  
**Last Day to Drop, Signature Required: Thursday, October 29** Requests for an incomplete grade are in general not considered for undergraduate courses.

### 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.

### Field Trip Policies Off-campus Instruction and Course Activities

Students are encouraged to coordinate among themselves regarding travel to off-campus sites for gallery/museum visits. A form must be filled out by each student for each specifically scheduled event and submitted in advance of the field trip. In rare instances, the timeframe of an off-campus trip may be unworkable, given an individual student's class schedule. **A substitute assignment or project can be substituted IF the student consults with the instructor in advance of the trip.**

### 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."

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

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