

Fall 2013

HISTORY OF PHOTOGRAPHY ART 220 Z

Tuesday, 6:30-9:30, Hill 209

Instructor: Jeff Hurwitz

Office: Photo Studio

Office Hours: Tuesday 3:45-5:00 / Thursday 3:45-5:00 or by appointment

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REQUIRED TEXT

SEIZING THE LIGHT: A SOCIAL HISTORY OF PHOTOGRAPHY BY ROBERT HIRSCH

"A KNOWLEDGE OF PHOTOGRAPHY IS JUST AS IMPORTANT AS THAT OF THE ALPHABET. THE ILLITERATE OF THE FUTURE WILL BE IGNORANT OF THE USE OF CAMERA AND PEN ALIKE."

László Moholy-Nagy 1923
(1895-1946)

COURSE DESCRIPTION:

This course explores the social, cultural, political, and artistic contexts surrounding the history of photography, from its invention to the present day. Lectures and discussions will highlight various photographic trends and photographers, both historical and contemporary, who have made major contributions to the art form.

GOALS:

- Become familiar with a broad overview of the history of photography and with major scientists, photographers, artists, and terminology associated with the history of photography, from the early 19th century to the present day.
- Become familiar with the fundamental language of photography and be able to formally and conceptually critique and analyze a photographic work of art.
- Be able to describe the significant people and events in the development of the photographic medium.
- Be able to identify the impact of photography on society, culture, and the art world.
- Analyze and evaluate the photographs of individuals who have set trends in the art of photography through its lifespan.
- Understand how photographic images are made and the theoretical and formal issues that shape the medium, especially as it pertains to the history of photography, fine art, and mass media production.

REQUIREMENTS:

- Keep a photography journal
- Complete all class readings
- Actively participate and contribute to class discussion and hands on exercises
- Take a Mid-semester Exam and Take Home Final Exam on course related topics and information
- Prepare a research paper on a relevant historical topic in photography and make a presentation to the class based on your research.
- Attend required lectures and fieldtrips outside of class time
- Participate in end of the semester group project

THE PHOTO JOURNAL:

- A major component to this course is the "Photo Journal". (Journals are worth 30% of your final grade) This will be a creative space where students will be asked to respond to a variety of questions or ideas revolving around the photographic medium. At times, journal assignments will directly address the historic images that we are looking at in class, at other times students may be asked to deconstruct the medium of photography, reflect on our current image culture, or create a hands on project that visually explores the photograph as an object.
- Check out the book: *THE JOURNEY IS THE DESTINATION: The journals of Dan Eldon*. San Francisco: Chronicle Books. Eldon, K. (1997) for journaling ideas. Also see the journals of PETER BEARD.

ESTIMATE OF TOTAL TIME REQUIRED FOR THIS CLASS

- In-class (seat) time: 5x15= 35.5
- Reading and Class Preparation: 45
- Research Project Preparation time: 15
- Journal Projects: 20
- Group Project: 8
- Preparation for quiz: 6
- Museum/gallery field trips: 12
- Field Trip Response Paper: 6
- Payne Gallery and HUB openings: 10
- Final Exam: 10
- Prepare Journal for Final: 8

READING ASSIGNMENTS:

Students will be assigned weekly reading assignments and should always be prepared to discuss in class.

MIDTERM EXAM/FINAL EXAM: There will be one exam given around midterm and a take-home final exam. It is important that you take notes during class lectures, discussions, and slide presentations.

PAPER AND PRESENTATION:

Students will be expected to write a research paper on one of the themes outlined in the second half of the course. Students will lead the class in discussion on this day. Students will also represent this theme in the group installation project at the end of the semester.

FIELDTRIP/ ART DEPT. EVENTS:

- Students are required to attend the department field trip to New York City, Friday, November 1. All art students are also required to attend the Rudy Ackerman Visiting Artist Lecture each semester, Wednesday, October 9.

PARTICIPATION:

Students are expected to come to class ready for discussion. Students should take notes, mark points of interests, and form questions based on the assigned texts or subject of research. I believe in setting up a classroom community that encourages a healthy, open exchange of ideas. Learning is a collaborative process and every student's input is a valuable contribution. Students will be graded on participation in class discussions and group projects. (Participation is worth 20% of your final grade) **Also note: Your participation grade includes your attendance record.**

CAMERA:

Students will need to have some type of camera for class exercises. While this is not a studio course, we will be photographing for some assignments to explore a hands-on approach to the medium. A digital camera will be most convenient, however, students can use what ever is available to them. This will be strictly used to record ideas that apply to course topics, not on technique and skill. Even your camera phone is acceptable.

ATTENDANCE

The Art Department has established a department-wide attendance policy to apply to students in all art classes.

After the second unexcused absence, final grade will be dropped by one full letter.

After the fourth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

- After 2 unexcused absences, your final grade will drop 1 letter grade. After 4 unexcused absences, a student will receive a failing grade for the course.
- The following will be recorded as 1 unexcused absence: 1) Arriving 15 minutes late 3 times, 2) Being unprepared for class 2 times, 3) Leaving class more than 25 minutes early 3 times
- You must come prepared for each class session whether or not you missed the previous class.
- If a health or family problem requires an extended period of absence, the instructor must be notified immediately, either through Student Services or by direct communication.
- Do not schedule job interviews or doctor's/dentist's appointments during class times. Documentation is required for sports. Coach must provide a note to confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.
- *** IMPORTANT: YOU ARE RESPONSIBLE FOR ASKING A FELLOW CLASS MEMBER WHAT YOU MISSED IN CLASS AND BE PREPARED WHEN YOU RETURN. Please refer to the syllabus if you are absent.

NOTE: IF YOU ARE LATE OR ABSENT, IT IS YOUR RESPONSIBILITY (NOT THE PROFESSOR'S) TO FIND OUT WHAT YOU MISSED AND TO CATCH UP IN A TIMELY MANNER.

GRADING

Students will be assessed through classroom projects, papers, presentations, homework assignments, and a quiz and final exam. Again, it is important to note that students will be graded on class participation, especially during class discussions. Students will be made aware of the expectations for each assignment in terms of grading

Final Exam/Mid-term Quiz	20%
Photo Journal	30%
Class Participation	20%
Paper/Presentation	20%
Other in Class Projects	10%
TOTAL POINTS	100

SEMESTER GRADE

"A"

consistent level of excellent craftsmanship, use of materials and presentation
strong/consistent evidence of growth in creative problem solving
no weak projects
strong class involvement
self-initiated involvement
all projects completed on time
99% class attendance

"B"

consistent level of above average craftsmanship
some projects excellent, some good
no major problems
evidence of good solutions some being excellent
no weak solutions
good consistent class involvement
all projects completed on time
95% class attendance

"C"

basically average craftsmanship
some weak areas
average solutions
little or no evidence of growth in creative problem solving
some weak solutions
all projects completed on time
90% class attendance

"D"

below average craftsmanship
some weak areas
fair solutions
little or no evidence of growth in creative problem solving
some weak solutions
all projects completed on time
85% class attendance

"F"

poor craftsmanship
some weak areas
poor solutions
little or no evidence of growth in creative problem solving
some weak solutions
projects not completed on time

WEIGHT OF INDIVIDUAL COURSE REQUIREMENTS

Projects 40 % A (4) - Exceptional

Journal 10 % B (3.25) - Clearly Above Average

Presentation 15 % C (2.5) - Satisfactory: All assignments, quizzes,

Participation 15% and portfolios meet basic requirements

Final Portfolio 20 % D (2.0) - Below Average

Both the form and the content of work will be evaluated on each project, as well as effort, originality, personal progress, and timely completion of assignment. While competency in basic skills can be objectively determined, creativity and aesthetics are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades.

LATE ASSIGNMENTS:

I will mark down all late projects one letter grade for each class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

CELL PHONES AND EMAIL:

All phones must be turned off. NO texting in class! If working in a computer lab, no emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

DISABILITY STATEMENT:

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

ACADEMIC HONESTY POLICY:

Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web. Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

RESOURCES:

The Library- Reeves Library has an expanding collection of photography and art books, periodicals, and catalogues. The Art Department also has a selection of periodicals that you may browse through.

Exhibits- In addition to the Bethlehem/Easton area, there are countless galleries and museums in New York and Philadelphia that are well worth visiting. At least two field trips will potentially be scheduled for this class. Nothing can beat seeing a work of art up close, in the real as opposed to a published version.

Internet- The web is a fantastic resource for finding the works of the old master photographers and newer, emerging artists as well as useful information about materials, techniques, and equipment. Again, be aware that not all published sites are legitimate recourses such as Wikipedia.

The Media- Pay attention to articles in newspapers and magazines. Photographic images are EVERYWHERE. Be observant and critical of what you see. Bring to class any interesting finds!

HISTORY OF PHOTOGRAPHY ART 220 Z

WEEK 1 – 8/27

Introductions

Review syllabus

DVD: Genius of Photography I

9-3 TUESDAY 4:30, HUB, RECEPTION FOR MATTHEW SHELLEY'S EXHIBITION

WEEK 2 – 9/3

- Review any questions about syllabus
- Assigned Readings
- Origins of Photography:
- Before Photography
- Hands on Activity: Cyanotype (?)
- Outside time to meet to make cyanotypes: TBA

WEEK 3 – 9/10

- The Origins of Photography (cont.)
- Assigned Readings:

PAYNE GALLERY OPENING, 6:30 – WORKS FROM THE PERMANENT COLLECTION, CURATED BY STUDENTS FROM ART 310, ART HISTORY WORKSHOP, SPRING 2013

WEEK 4 – 9/17

- The Medium that Changed a Culture: Developments In and Surrounding Photography in the 19th Century

Pictorialism

- Visit Payne Gallery Archives: Gertrude Kasebier

10-23 WEDNESDAY 4:30 HUB – RECEPTION FOR ALUMNI ARTIST HEATHER (MCGARVIE) COREY.

9-26 THURSDAY OPENING FOR “FORGING OUR FUTURE – K-12 STUDENT ART EXHIBITION”, PART OF THE PENNSYLVANIA ART EDUCATION ASSOCIATION CONFERENCE – SEE ALSO OCTOBER 19.

WEEK 5 – 9/24

- Early Photographic Portraits
- Assigned Readings:
- The Second Invention of Photography
- The Expanding Domain
- Anthropology & Medicine,
- Portraiture and the Camera,
- Women Behind the Camera,
- Lewis Carroll's Photographs of Children,

What is a portrait? How is it different from just a picture of a person? How might you depict yourself in a self-portrait? What props would you use? In what setting would you photograph yourself? What would you say about yourself through your self-portrait? Have it printed, so that it can be included in your Portfolio. Your challenge for this project: “Making My Invisible Self Visible” through a photographic portrait.

Early Modernism

- Choose from list of artists and lead a brief discussion.
- DVD: “Man Ray - Prophet of the Avant-Garde (American Masters)”,
- Journal #4: Modernist Photo Collage

Due in class: Journal Project: Making the Invisible Self Visible: Self-Portraits

Be prepared to bring in your self-portrait, and describe it to the class. Include your photo and a short written description of it your Journal.

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WEEK 6 10/1

New Domains for Photographic Subjects in the 19th Century:

- Photography as "High" Art: Pictorialism & Naturalistic Photography
- Documenting War

Assigned Readings:

- The Expanding Domain (1854-1880)
- Photography in the Modern Age (1880-1918)
- Art & Photography
- The Challenge for Art Photography; Naturalistic Photography; Pictorialism; The Photo-Secession,
- War Photography,
- The New Culture of Light
- Choose from list of artists and lead a brief discussion.
- Video
- Journal #5: TBA

WEEK 7 – 10/8

- Assigned Readings:
- A New Vision (1918-1945)
- Dada & After
 - Photomontage & Photocollage
 - Moholy-Nagy and the Bauhaus
 - Dada in Paris
 - Dada & The Machine Age
 - Surrealist Photography

WEEK 8 – 10/15 FALL BREAK!

10/17

- Due: Journal Project: Photomontages & Photocollages. Create a collage using magazine or web images that responds to a contemporary political or social circumstance or issue. Write a short description of the collage and the issue or circumstances it refers to. Students will present & describe their collages to the class.
- Social Documentary
- Nabbing Time
- New Frontiers/ Alternative Visions
- DVD:

10-19 SATURDAY PAEA (PENNSYLVANIA ART EDUCATORS ASSOCIATION) CONFERENCE AT MORAVIAN, 6 TO 9 PM. ORGANIZED BY KRISTIN BAXTER. MORE INFO WILL BE COMING, BUT WE ARE EXPECTING OVER 100 ART EDUCATORS FROM THROUGHOUT THE STATE. GREAT WORK WILL BE ON DISPLAY IN THE HALLS, CLASSROOMS SHOULD BE ORGANIZED AND NEAT . . . WE WILL BE IN TOUCH ABOUT MORE WAYS STUDENTS CAN BE PART OF THIS EVENT TO SHOWCASE MORAVIAN AND OUR ART DEPARTMENT.

WEEK 9 - 10/22

- Journal Project: Browse books, take your time, enjoy yourself and the peace and quiet! Select one photographer or one subject that particularly interests you, and write a 2-page response to this photographer, or this subject matter. Why did you select this photographer? How is browsing through books and scholarly journals a different experience than browsing the Internet or doing a Google search? What are the benefits and limitations of each? Include a bibliography, reproductions of photographs that interested you, and the written response in your Portfolio.
- History of Color
- DVD:
- EXAM REVIEW
- Journal #8: TBA

10-23 WEDNESDAY 4:30 HUB - RECEPTION FOR ALUMNI ARTIST HEATHER (MCGARVIE) COREY.

10-24 THURSDAY HUB - DIANE RADYCKI WILL SPEAK AT LUNCH ABOUT PAULA MODERSOHN-BECKER, THE FIRST MODERN WOMAN ARTIST.

PAYNE GALLERY OPENING, 6:30 - AFGHANISTAN WAR PHOTOGRAPHY

10-24 TO 10-26 ANGIE FRALEIGH WILL BE HAVING AN OPEN STUDIO IN NY. POSSIBLE ART CLUB TRIP FRIDAY, TBA.

WEEK 10 - 10/29

- EXAM
- STUDENT PRESENTATIONS:
- Art Photography (part 1)
- Art Photography (part 2)
- The Portrait and Identity
- Journal #9: Comment on the saying "The camera never lies" or "Photography is the purveyor of absolute truth" - take a photo that lies and one that tells the truth.

11-1 FRIDAY NEW YORK TRIP.

WEEK 11 - 11/5

- Journal Project: A visual and written response to your visit to NYC.
- Assigned Readings:
- Through the Lens of Culture (1945-1975)
- "Family of Man"
- Edward Steichen, Pedro Meyer, Peter Magubane
- Dan Eldon (not in Marien textbook), read selected chapter from *The Journey is the Destination*, to be given out in class.
- Journal Project: Through the world-famous exhibition, *The Family of Man*, Edward Steichen's intention was to prove visually the universality of human experience and photography's role in its documentation. Your task is to take one photograph that you believe documents one aspect of a universal human experience. Write a short description of your photograph.
- Science and Photography
- Documentary Photography (CH 5)
- DVD: National Geographic Photographers
- Journal #10: Take a Self Portrait/ write a poem about the experience Journal # 11: NYC Field trip

11-5 TUESDAY 4:30, HUB, RECEPTION AND ARTIST TALKS FOR INVISON PHOTO SHOW, FINDERS/KEEPERS.

Week 12 - 11/12

- Video:
- Journal Project: At home, create one or two “scrapbook” pages based on the idea of “The Journey is the Destination” – what journey will you visually document? Then write a brief description of your scrapbook pages.
- Gender and Photography
- Multi-culturalism and Race and Photography
- Journal #12: “Family of Man” – Find one photo that you feel represents a universal experience.

WEEK 13 - 11/19

- Convergences (1975-2000)
- Constructed Realities & Family Pictures
- Take-home final exam distributed (tentatively) on November 30th
- Family and the Snap Shot
- Brainstorm for group project
- Journal #13: Take snapshots of family and friends over the holiday and choose one image to write about. Is it art?

WEEK 14 - 11/26

THANKSGIVING

WEEK 15 - 12/3

- Take-Home Final Exam Due
- Final, completed Portfolio/Folders are due in class, with all 10 Projects. Each completed project is worth 20 points.
- “Reception” and presentation of our portfolios/folders. Friends and family are welcome. Bring drinks and snacks to share.
- The Digital Age: Imaging and Pixels
- Review for Exam
- Journal #16: Digital vs. Traditional?
- Journal #17: Reflections on the Course

SCHEDULE SUBJECT TO CHANGE IN THE EVENT OF ILLNESS,
CLASS CANCELLATION DUE TO WEATHER, OR OTHER
UNFORESEEN CIRCUMSTANCES.