

HISTORY OF PHOTOGRAPHY, PHOTO – 1 (09988)

JOEY LEHMAN MORRIS

W, 7:00pm – 9:50pm

Spring, 2020

Chaffey College (Chino Campus), CHMB-245

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<http://chaffeyphotohistory.weebly.com>

OFFICE HOURS, W, 6:00pm – 7:00pm, by appointment

COURSE DESCRIPTION

History and appreciation of photography as a medium of artistic and social communication. No lab access with this course. This course will travel along a seemingly chronological path through the history of photographic arts and their accompanying processes, stressing material issues with corresponding philosophical and social movements. Initially focusing on Europe and the United States, our study will narrow the perceived separation of materiality and technology with geographic and social contexts and will also address the technology and its usage as a “breakthrough” because of a transition in human perception and consciousness. Although the role that photography has assumed in society will be a fundamental concern, the emphasis of the course will center on the medium and its users contribution to the arts and visual culture.

REQUIRED TEXTS

There are no required texts for this course. All readings will be distributed in PDF form via the class website. A detailed list of recommended readings further elaborating the subject can be provided at the request of interested students.

COURSE POLICIES AND REQUIREMENTS

Being an active, punctual, productive, and thoughtful participant is essential for this course to function as intended. Note the suggestions and policies listed below.

Attendance and Participation: Because much of the content of this course will be taught via class discussions, lectures, and activities, regular attendance and participation are crucial for a full understanding of course material. You are expected to attend all classes, arrive on time, and contribute to the class on a daily basis. **Regular class attendance is mandatory; three unexcused absences will result in the lowering of your final grade by one full mark. EACH unexcused absence after three unexcused absences will further lower your final grade by one additional mark.** You must communicate any absences to me in advance. I will only consider a severe health or transportation issue as an excused absence. Absences due to your work schedule, other classes, extracurricular activities, family functions, or general illness will be treated as unexcused. To excuse an absence, you will need to provide written documentation (i.e. doctor’s note, towing invoice, etc.). Additionally, it is your responsibility to demonstrate knowledge of any missed content.

Missing and Late Assignments: All assignments are expected on their due dates regardless of attendance. Work that is handed in late will be accepted with a penalty of reduced points. Work that is turned in within seven days of the assigned due date will forfeit 25% of the maximum credits possible. Unfortunately, I cannot accept work that is submitted later than seven days from the due date.

Statement for Students With Disabilities: Reasonable accommodation will be provided to any student who is registered with the Office of Students Services and requests needed accommodation.

Academic Integrity: Plagiarism can neither be justified nor condoned. Plagiarism is the use of ideas and/or quotations (from the Internet, books, films, television, newspapers, articles, the work of other students, works of art, media, etc.) without proper credit to the author/artist. While the argument in a paper can be enhanced by research,

students are cautioned to delineate clearly their own original ideas from source material. Students should introduce source material (either quoted or paraphrased); note when the source material ends; and provide citations for source materials using standard documentation formats.

According to CalArts policy, students who misrepresent source material as their own original work and fail to credit it have committed plagiarism and are subject to disciplinary action, as determined by the faculty member, the dean of the student's school and the Office of the Provost. If you have questions regarding plagiarism or would like direction on how to credit source material, there are reference guides on permanent reserve in the CalArts library. Please contact one of the CalArts reference librarians for more information.

Controversial Materials: We will examine images and reading material that may seem violent, sexually explicit, or offensive to you. Many Modern and Contemporary artists deliberately make work to provoke or their viewers. Though the class will not shy away from the critical examination of such challenging imagery and ideas, I do welcome your feedback and any frank discussions that may result from its introduction.

STUDENT LEARNING OUTCOMES

Upon the successful completion of PHOTO 1, (grade C or higher), students will professionally critique art, fashion, and advertising imagery.

Upon the successful completion of PHOTO 1 (grade C or higher), students will demonstrate a critical understanding of cultural and social diversity through written and oral discussions that compare and contrast imagery from around the world.

Upon the successful completion of Photo 1 (grade "C" or higher), students will engage in original thinking through oral discussion and written synopsis of their own beliefs regarding the role of photojournalistic reportage and ethical responsibilities in politically charged situations.

LEARNING OUTCOMES

1. Explain ways in which history corresponds to photographic art and art to history.
2. Demonstrate a comprehension of the varying movements and their legacies in the field of art history.
3. Contextualize 19th, 20th, and 21st century photographic art in terms of historical, social, and political events and ideas, while contextualizing the medium within the broader spectrum of art.
4. Discuss different forms of art photography in an informed, analytical, and visually critical way.
5. Evaluate works of art from different points of view, through their own analysis and the use of primary and secondary texts.

ASSESSMENT AND GRADING

Work that merits an **A** grade must be pushed to levels of excellence in all categories. In order to receive an **A** grade, your work must exceed expectations and requirements for the assignments.

Work that merits a **B** grade must be well-conceived, demonstrating consistent effort, technical proficiency, intellectual development and exchange, timeliness, and interest.

Work that merits a **C** grade is considered average. **C** work may demonstrate base-level technical development, or may be intellectually underdeveloped, show inconsistent effort and/or participation.

Work that merits a **D** grade is unable to demonstrate necessary development of ideas and skills.

Work that merits an **F** grade is unacceptable. **F** work lacks effort, the development of ideas and skills, is missing/late.

OVERVIEW OF ASSESSED COMPONENTS

Class Participation, discussion, and presentation, 100pts

Written Project #1 (midterm), 100 pts

Written Project #2 (final), 150 pts

Image presentation (final week), 50pts

STUDENT SUCCESS CENTERS

Chaffey College has created a network of Student Success Centers – offering free tutorials, workshops, learning groups, directed learning activities, and computer/resources access – to assist students in their academic development and success.

Chino Campus Success Center

Multidisciplinary Success Center (CHMB-145) 909-652-8150

Fontana Campus Success Center

Multidisciplinary Success Center (FNFC-122) 909-652-7408

Rancho Campus Success Centers

Language Success Center (BEB-101) 909-652-6907/652-6820

Math Success Center (Math-121) 909-652-6452

Multidisciplinary Success Center (Library) 909-652-6932

A current Chaffey College photo ID card is required for all Success Center services. Walk-ins are welcome, and advanced appointments are available for most services. Call the centers or consult the college website at www.chaffey.edu/success/ for more information. Online appointments: <https://chaffey.mywconline.com/>

WIGNALL MUSEUM OF CONTEMPORARY ART

The Wignall Museum of Contemporary Art serves as a learning lab featuring temporary exhibitions of innovative contemporary art throughout the year. Exhibitions and programming are organized with our students in mind in order to augment their academic experience by complementing the college's curricula and broadening the understanding of contemporary art. Our exhibitions allow visitors to see and experience a variety of contemporary artistic practices that examine timely and relevant topics. <http://www.chaffey.edu/wignall/exhibitions.shtml>

MISSION STATEMENT

Chaffey College inspires hope and success by improving lives and our community in a dynamic, supportive, and engaging environment of educational excellence, where our diverse students learn and benefit from foundation, career, and transfer programs.

VISION STATEMENT

Chaffey College: Improving lives through education

WHEN CONTACT ME VIA EMAIL, TYPE THE FOLLOWING THE SUBJECT HEADING, "**CHAFFEY CHINO, PHOTO HISTORY**" I work at several other campuses and with many other students. If you do not identify yourself in the subject heading, it may get buried or sent to junk folder.



William Henry Fox Talbot, photogenic drawing, c 1830's

SCHEDULE:

WEEK 1

W 01/15

Introduction

Meet and greet Round table: What kind of experience do we expect from viewing a photograph?

Pictorial Syntax: From printmaking to the Camera Obscura, on Into Digital Imaging.

William Hyde Wollaston (1807), Mozi and Aristotle.

Panoramas, Printmaking (Dürer vs. Mantegna), Magic Lantern, Camera Obscura and Camera Lucida.

Vermeer et cetera.

Reading: William Henry Fox Talbot, *The Pencil of Nature*.

WEEK 2

W 01/22

Pioneers and First Attempts

Science experiments, copyrights, logistics, and politics

Niepce, Daguerre, Talbot, Bayard, Herschel

Gothic Revival

Reading: Naomi Rosenblum, *New Technology, New Vision, New Users (1875 – 1925)*.

A Subject Formation: The Body and the (re)Birth of Couture

Carte de Visite, Virginia Odalini, Castiglione, Lewis Carroll, Julia Margaret Cameron, Lady Haywarden, Nadar,

Etienne Carjat, Adolph Disderi, Sarony, Brady, Humbert de Molard, Antoine Claudet, Richard Beard, John Mayall,

Antoine Moulin, Dr. Hugh Welch Diamond (portraiture and scrutiny)

Reading: Graham Clarke, *Photography and the Nineteenth Century*.

F 08/30 (Refund Deadline)

M 01/27 (Deadline to add classes and Refund deadline)

WEEK 3

W 01/29 (Census submission for remaining students)

A Subject Formation: Portraiture, Law, and Medicine (CONTINUED)

Reading: Mary Warner Marien, *Science and Social Science*, from *Photography: A Cultural History*

A New Way of Seeing: Westward Expansion and Wanderlust

The Daguerreotype, the Telegraph, Hill and Adamson, Fenton, Frith, Braun, Marville, Evrard, Le Gray, Le Secq, Negre, Edouard Baldus, O'Sullivan, W.H. Jackson, Watkins, Gleason
Civil War in America – Landscape in transition.

Reading: Joel Snyder, *Territorial Photography*.

Sun, 02/02 (Deadline to drop without a “W”)

WEEK 4

W 02/05

A New Way of Seeing: Wanderlust (CONTINUED)

Ethnography and Race in the 19th C

WEEK 5

W 02/12

(Mise-en-scène) A Question of Art Versus Machine? Art Photography and Allegory.

Delacroix, Durieu, Moulin, Reijlander, Henry Peach Robinson, Thomas Eakins, Lady of Shalott, Combine Printing techniques, Clichet Verre. Introduction to the dry plate – and then came Kodak.

Changes in painting and the birth of Pictorialism.

Reading: Christian Joschke, *Amateurism and Cultural Change*

Looking Toward the 20th Century

Pictorialism at its peak. Emerson, Demanchy, Kühn, Steiglitz, Coburn

Reading: Phillip Prodger, *A Transatlantic Art: European Pictorialism in the United States*

WEEK 6

W 02/19

Photo Secessionists to Straight Photography

Abbott, Atget, Strand, Sheeler, Steichen, M. Watkins, Outerbridge, Steiglitz, Marjorie Content.

New Visions and Neue Sachlichkeit: Renger-Patzch and Saunder

Reading: Walker Evans, *Brooms*.

Reading: Beaumont Newhall, *Straight Photography*

MIDTERM PAPER ASSIGNED, Due FEB 26

Social Documentary, and then the FSA

Mayhew, Annan, Brandt, Riis, Hine, Evans and Agee, Lang, Parks, Bourke-White, W. Smith, onward and et cetera

Reading: Naomi Rosenblum, *Documentation: The Social Scene*

WEEK 7

W 02/26

MIDTERM PAPER DUE

Experiments

Lartigue, Duchamp, Dada: Schwitters, Ernst, Höch, Constructivism: Moholy-Nagy, Rodchenko, Penson, Ignatovich,

Surrealism: Boiffard, Cahun, Ray, L. Miller, L.A. Bravo, Kallmus, Kertesz, Halsman, Maar, Lotar, Bayar, Deren

Futurism: Braglia, Sansoni, Gramaglia, Kesting, and Wulz.

Reading: Graham Clarke, *The Photograph Manipulated*

Experiments (CONTINUED)

Lartigue, Duchamp, Dada: Schwitters, Ernst, Höch, Constructivism: Moholy-Nagy, Rodchenko, Penson, Ignatovich,

Surrealism: Boiffard, Cahun, Ray, L. Miller, L.A. Bravo, Kallmus, Kertesz, Halsman, Maar, Lotar, Bayar, Deren

Futurism: Braglia, Sansoni, Gramaglia, Kesting, and Wulz.

Reading: Beaumont Newhall, *In Quest of Form*

WEEK 8

W 03/04

A Battle against the tide of Oppressive Pictorialism.

"Final" Images of the "West."

Noskowiak, Van Dyke, Adams, Weston, Swift, Edwards, Cunningham ||| Laversen, Holder, Kanaga

Reading: Graham Clarke, *Landscape in Photography*.

Apogee of Modernism

Family of Man, Penn, White, Bravo, Porter, Siskind, Callahan, De Carava, Avedon, Frank, Metzker

Reading: Mary Warner Marien, *The West and the Cold War*, from *Photography: A Cultural History*

WEEK 9

W 03/11

Picturing the City

Steigltz, Hine, Frank, Friedlander, Winnogrand, Levitt, Weegee, Evans, John Thompson, Brassai, Reed, Robertson, Scales, Fennar

Reading: Susan Sontag, *America Seen through Photographs, Darkly.*

Picturing the Figure

From Arbus to Mapplethorpe

Reading: John Berger, *The Uses of Photography.*

WEEK 10

W 03/18

SPRING RECESS

WEEK 11

W 03/25 (Deadline to drop with a “W”)

Uses of Photography: Dematerialism and Ol' School Conceptualism

Kosuth, Huebler, Barry, Acconci, Long, Oppenheom, Cumming, Wegman, Josephson, Baldessari, Ruscha, Kawara, Ruppertsberg, Piper, Nauman, LeWitt, Broodthaers, Feldman, Graham, Klein, Polke, Heinekin, Smithson, Van Elk.

Reading: Douglas Fogle, *The Last Picture Show: Artists Using Photography, 1960 – 1982.*

WEEK 12

W 04/01

New Topographics: Contemporary Landscape in America

Adams, Baltz, Bechers, Deal, Gohlke, Nixon, Schott, Shore, Wessel

Reading: Frank Gohlke, *Photography and Place: The Concord Photographs of H. W. Gleason.*

The Pictures Generation: Crimp and the Next Generation Conceptualists

Brauntuch, Goldstein, Levine, Longo, Smith, Ader, Boltanski, Fischli and Weiss, Kruger, Prince, Ray, Welling, Snow.

Materials

Kasten, Pinkel, Welling, et cetera

F 04/03 (Deadline to drop with a “W”)

WEEK 13

W 04/08

No Meeting – Field Trip Friday!

FRI 04/10

FIELD TRIP!!!

WEEK 14

W 04/15

Again, to Examine The Figure

Mann, Sherman, Goldin, Clark, Witkin, Antin, Conner, Export, Piper, Rosler, Warhol, Penone, Wilke, Callis, Woodman

Reading: Mary Warner Marien, *The Postmodern Era*, from *Photography: A Cultural History*

ACT UP, Culture Wars and Identity Politics

Wojnarowicz, Bordowitz, Gran Fury, Silence=Death

Asco and Gamboa, et cetera

Reading: Lucy Lippard, *Too Political? Forget It.*

WEEK 15

W 04/22

Neo-Conceptualism: The 90's - Another Surge in Constructed Imagery.

(a revisitation of painting in the Neo-Neo-Baroque).

Demand, Wall, Lockhart, Sherman, Douglas, Graham, Struth, Ruff, Dijkstra, Wearing, Sugimoto, Burchfield, Flick, Moulin, Baumgarten, Hido, Morell, and more.

Reading: Jeff Wall, *Frames of Reference.*

FINAL PAPER ASSIGNED AND DISCUSSED, Due Wednesday, December 11 (No late papers will be accepted)

WEEK 16

W 04/29

Landscape and Street

Parr, Russell, Stuart, Coolidge, Fiskin, Savelev, Agou, Asci, Dakowitz, Einzig, Gibson, Wentworth, Glickman, Hansen, Hara, Jorgensen, Kalvar, Kanemura, Kollar, Lezmi, Marlo, Mermelsten, The Legacy Project

Other Trends

Interdisciplinary Politics and Studio Practices.

Quaytman, Guyton, Beshty, Marclay, Soo Kim, Quinlan, Charland, Lazarus,

Reading: Charlotte Cotton, *Nine Years, A Million Conceptual Miles.*

Slide Presentation Discussions

WEEK 17

W 05/06

Student Slide Presentations

WEEK 18

W 05/13

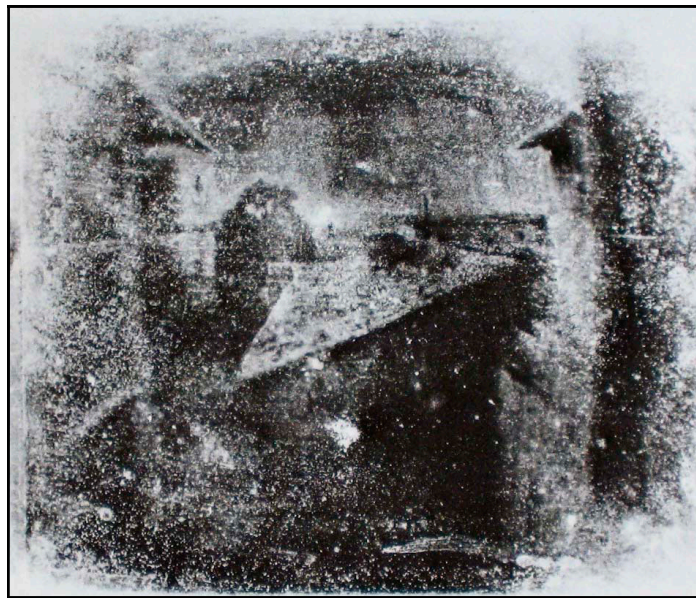
Student Slide Presentations (spill over)

FINAL PAPER DUE

FINAL WEEK

W 05/13

Student Slide Presentations (spill over)



Joseph Nicéphore Niépce, View from the Window at Le Gras, 1826, Heliograph

FYI: SOME NOTEWORTHY HISTORICAL PROCESSES AND CORRESPONDING VOCABULARY FOLLOWS...

POSITIVE PROCESSES

Daguerreotype (1839 – 1860; peak 1852 -1854)

Early exposures 5 – 70 minutes; later 3- 40 seconds.

Silver-plated copper that is sensitized with iodine vapors in a fuming box. The plate was then “developed” in a second box containing mercury vapors, then often toned with gold chloride, producing a “one-of-a-kind” image.

Internationally standardized sizes for Daguerreotypes: Whole plate 6.5 x 8.5 inches, Half plate 4.5 x 5.5 inches, Quarter plate 3.25 x 4.25 inches, Sixth plate 2.75 x 3.25 inches, Ninth plate 2 x 2.5 inches.

PAPER NEGATIVE PROCESSES

Salted Paper (1839 – 1855; then again 1890's – 1900's) Based on the work of William Henry Fox Talbot in 1839, this printing process worked with paper negatives made using the same chemistry. Negatives with an unusually long tonal scale were required for this process.

Calotype (aka Talbotype) (1841 – 1862; peak 1852 – 1857) A refinement of the Salted Paper process, William Henry Fox Talbot, England.

Cyanotype (1842 – 1950s; peak 1880 – 1910) Also known as the blue print process, the Cyanotype was developed in the 1840s by Sir John Herschel of England, as a means to copy his scientific notes. The Cyanotype is noted for its Prussian blue color and was used by turn-of-the-century photographers as a proofing material, due to the ease and speed of the process.

Waxed Paper (1851 -) Paper waxed before sensitizing to reduce the appearance of paper fibers in the image. Gustav LeGray

COLLODION PROCESSES

Collodion: This material was used in three early processes: ambrotypes, tintypes, and wet plates. The wet plate process was developed by Fred Archer in 1851. The glass plate negative was used for a large variety of printing processes developed during this period.

NEGATIVE

Wet Plate (1851 – 1885; peak 1855 – 1880's); Uses collodion as a support for the photosensitive silver nitrate; guncotton (cellulose nitrate) dissolved in alcohol and ether; exposure and processing had to be done before the plate dried, hence "wet plate"; development in pyrogallic acid; fix in sodium thiosulfate; first effective process developed by Fredrick Scott Archer, England.

POSITIVE

Ambrotype, aka Collodion "Positive" (1854 – 1865; peak 1857 – 1859); Plain glass (early); Ruby glass (1858 – 1865); A "negative" image backed with black paper/varnish "converts" the negative image into a "positive"; a fragile image that was stored in cases. Frederick Scott Archer, England.

Carbon Printing (1855 – 1930's) Originally patented by Alphonse Louis Poitevin in 1855, the Carbon process became more practical in 1864 when Joseph Swan developed the transfer process. The Carbon process is considered one of the more permanent photographic processes due to the stability of carbon pigment.

Tintype (later Ferrotype or Melainotype) (1856 – 1867; peak 1860 – 1863); a collodion process on iron (not tin), often placed in "Potter's Patent" paper sleeves. Hamilton Smith, 1856

GLASS PLATE NEGATIVE PROCESSES

Albumen (1850 - 1910; peak 1860 – 90); A colloid made from egg white and was first used with minimal success as a coating agent for glass plate negatives. The process eventually became very successful as an emulsion for paper used in contact printing glass plate negatives. Invented by Louis-Desire Blanquart-Evrard, France; often faded or yellowish images due to incorrect fixing and washing; prints with purple tone indicate gold toning; generally mounted onto cardboard supports.

Cartes-de-Visite (aka CDV's) (1854 – 1905; peak 1859 – 66); popularized by Disderi, France; CDV Albums (1860 – 1900); generally a 2.5" x 3.5" albumen image on a 2.5" x 4" card.

Stereocards (aka Stereographs) (1851 – 1925; peak 1858 -1905); early images were generally albumen prints; silver-gelatin in later years; early cards on lightweight paper with square corners; from the 1860s on heavier paper with rounded corners

Kallitype (1889 -) The family of brown print processes which includes Kallitype and Van Dyke (aptly named after the tonal use in Van Dyke paintings). All are similar in tonality but more economical than the Platinum/Palladium processes. The Kallitype was developed by the English chemist W.W.J. Nichol in 1889.

Platinotypes (aka Platinum/Palladium 1873 - 1920) First patented by William Willis in 1873, the process was used by such notable photographers as Steichen, Strand, Weston, and Evans. The Platinum process is only slightly different from Palladium in its chemical components, contrast range, and physical color.

Photogravure (1880 -) A photo-mechanical process used for fine art prints and in commercial applications. The photographic image is transferred to a copper plate, etched in acid, inked, and printed on paper.

Gum Bichromate (1894 – 1920's) Gum Arabic, one of the colloids, is a water-soluble sap found in several varieties of the acacia tree. The finalized Gum process is generally credited to the experiments of John Pouncy in 1858. The process did not come into wide use until the Pictorialist movement in the 1890s – early 20th Century. Some writers credit the Gum Printing process for the resurgence of interest in Historical Processes in the 1960s.

OTHER MARKERS TO NOTE

1870s instantaneous photography at approximately 1/10 second

1880s introduction of half-tone printing

1880s – 1890s introduction of hand cameras and street level photography.

1880s – present; silver-gelatin papers

1881 – 1951; negatives on cellulose nitrate base (flammable)

1923 – 1960s; negatives on cellulose acetate (aka Safety Film)

1940s – present; negatives on cellulose triacetate film

1960s – present; negatives on polyester base (Estar)

1935- present Transparencies

SOME CORRESPONDING TECHNICAL VOCABULARY

Colloids: A water-soluble, glue-like, non-crystalline material frequently used in 19th century processes or in the manufacture of certain photographic papers; colloids act as the suspension medium for the light sensitive chemicals; generally gum Arabic, gelatin, and albumen.

Dichromates: Potassium, ammonium, or sodium dichromate; these chemicals change the physical characteristics of colloids after exposure to an ultra-violet light source; the terms dichromate and bichromate are interchangeable.

Emulsion: Light sensitive salts or halides suspended in a colloid material and coated onto paper, plates, acetate, or other substrates.

Fixer: Generally considered the chemical or process which stabilizes a photo-sensitive image and prevents any further change in that image with additional exposure to light. It removes any unexposed photo-sensitive compounds or converts the compounds to a soluble material which is removed in a later procedure.

Historical Process: All too often called "Alternative Processes," Historical Processes are any of the photographic print making processes used primarily from 1850 -1910. This represents the era between the daguerreotype and collodion processes and the silver-gelatin processes predominant since the late 19th century. Many of these processes were used during the Pictorial Period but their commercial use declined after the Photo-Secession of 1902. Generally, these processes use a UV light source, are printed by contacting the matrix directly to sensitized substrate, and require the printer to hand-coat the substrate with photo-sensitive emulsion or sensitizer.

Matrix: In graphic arts, the material which acts as an image carrier for transferring the original photographic image to the photo-sensitive substrate; may be either a negative or positive, depending on the process and artistic determination of the printer.

Negative: Generally a photo-sensitive material in which the tonal relationships are reversed from the original subject, i.e., light areas are dark and dark areas are light. Could be color or black and white material.

Palladium: Chemical element symbol Pd; one of the Noble metals and used in the form of palladium chloride for palladium printing.

Platinum: Chemical element symbol Pt; chemically similar to palladium but more costly and used in the form of potassium chloroplatinite for platinum printing.

Positive: Generally a photo-sensitive material in which the tonal relationships are similar to the original subject, i.e., light areas are light and dark areas are dark. Could be color or black and white material.

Sensitizer: The light-sensitive liquid chemical compound applied to a substrate and usually dried before exposing to a light source. Differs from the emulsion as sensitizers do not use colloids to suspend the light-sensitive materials.

Silver gelatin: A high-quality, black-and-white photographic printing technique in which a natural protein (gelatin) is used as a transparent medium to hold light-sensitive silver halide (silver) crystals in suspension, binding them to the printing paper or film, yet allowing for penetration of processing solutions.

Substrate: Graphic arts term referring to a material, usually paper, glass, or acetate for photographic purposes, which acts as a support for various printing processes or materials.

UV light: A light source used to expose the light sensitive sensitizer or emulsion in many historical photography processes; High in the light spectrum wavelength of 300 – 380 nanometers; many types are available, each with varying effects on exposure times and contrast. Sources include the sun, sunlamps, blacklights, carbon arc plateburners, mercury vapor lamps, fluorescent tubes, high intensity incandescent bulbs.