

## Textbooks:

- David Bate, *Photography: The Key Concepts* (Bloomsbury, 2016)
- Liz Wells, ed., *The Photography Reader* (Routledge, 2018)

## Schedule:

### The Invention of Photographic Technology and the Beginnings of Urban Photography

- David Bate, "Introduction" and "Photography Theory," *Photography: The Key Concepts*, 1-43
- Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (extracts), and Roland Barthes, "Rhetoric of the Image," both in *The Photography Reader*, ed. Liz Wells
- Maria Morris Hambourg, "Charles Marville's Old Paris," in *Charles Marville*, exh. cat. (New York: Alliance Francaise, 1981)

### The Photographic Portrait: Nadar and Disdéri

- David Bate, "Looking at Portraits," *Photography*, 66-86
- Walter Benjamin, "Little History of Photography," in M. W. Jennings, et al., eds. *Walter Benjamin: Selected Writings Volume 2, 1927-1934* (Harvard UP, 1999), 507-530
- Elizabeth Anne McCauley, "Nadar and the Selling of Bohemia," in *Industrial Madness: Commercial Photography in Paris, 1848-1871* (Yale UP, 1994), 105-148

### The Most Photographed American in the Nineteenth Century

- Frederick Douglass, "Lecture on Pictures" (1861), in J. Stauffer, et al., *Picturing Frederick Douglass: An Illustrated Biography of the Nineteenth Century's Most Photographed American* (W.W. Norton, 2015), 126-141
- Frederick Douglass, "Age of Pictures" (1861), in *Picturing Frederick Douglass*, 142-160
- Frederick Douglass, "Pictures and Progress" (c.1864), in *Picturing Frederick Douglass*, 161- 173
- Henry Louis Gates, Jr., "Epilogue: Frederick Douglass's Camera Obscura: Representing the Anti-Slave 'Clothed and In Their Own Form'," in J. Stauffer, et al., *Picturing Frederick Douglass*, 189-208

### The Childhood of Photography: British Photography of the Mid-Nineteenth Century

- Carol Armstrong, "Cupid's Pencil of Light: Julia Margaret Cameron and the Maternalization of Photography," *October*, 76 (Spring 1996)
- Ariella Azoulay, "Citizenship Beyond Sovereignty: Towards a Redefinition of Spectatorship," *Documentary*, ed., Julian Stallabrass (MIT Press, 2013), 130-135
- Carol Armstrong, "From Clementina to Käsebier: The Photographic Attainment of the 'Lady Amateur,'" *October*, 91 (Winter 2000), 101-139

## Motion Studies, Chronophotography, and Moving Pictures

- Marta Braun, "Brains in His Fingertips" and "Animating Images: The Cinematographic Method," *Picturing Time: The Work of Etienne-Jules Marey* (U of Chicago Press, 1992), 228-262
- Phillip Prodger, "Make It Stop: Muybridge and the New Frontier of Instantaneous Photography," *Time Stands Still: Muybridge and the Instantaneous Photography Movement* (Oxford UP, 2003), 112-221

## Empire, Tourism and Surveillance

- Allan Sekula, "The Body and the Archive," Richard Bolton, ed., *The Contest of Meaning: Critical Histories of Photography*, (MIT Press, 1989), 343-389
- Rosalind Krauss, "Photography's Discursive Spaces," *The Contest of Meaning*, 287-302

## Stieglitz, Pictorialism and Straight Photography

- David Bate, "In the Landscape," *Photography*, 89- 108
- Allan Sekula, "On the Invention of Photographic Meaning," *Artforum*, 13:5 (January 1975), 36-45

## Social Documentation and the American Tradition: Brady, O'Sullivan, Riis and Hine

- Alan Trachtenberg, "Camera Work/Social Work," *Reading American Photographs: Images as History, Mathew Brady to Walker Evans* (Hill and Wang, 1989), 164-230
- Sally Stein, "Making Connections with the Camera: Photography and Social Mobility in the Career of Jacob Riis," *Afterimage*, 10 (May 1983), 9-16

## Walker Evans, Dorothea Lange, Margaret Bourke White and the Farm Security Administration

- David Bate, "Documentary and Story-Telling," *Photography*, 44-65
- Abigail Solomon-Godeau, "Who is Speaking Thus: Some Questions about Documentary Photography," *Photography at the Dock* (U of Minnesota Press, 1991), 169-83
- Maren Stange, "From Sensation to Science: Documentary Photography at the Turn of the Century," *Symbols of Ideal Life: Social Documentary Photography in America, 1890-1950* (Cambridge: Cambridge UP, 1989), 1-46

## Photography of the Russian and Soviet Avant-Garde

- Benjamin H.D. Buchloh, "From Faktura to Factography," *October*, 30 (Fall 1984)
- "The New LEF photo-debate," in Christopher Phillips, ed., *Photography in the Modern Era: European Documents and Critical Writings, 1913-1940* (Aperture, 1989), USSR Readings pp.211-286
- Walter Benjamin, "The Author as Producer," *Selected Writings, Volume 2: 1927-1934*, ed. M. W. Jennings, et al. (Harvard UP, 1999), 768-782

## Photography in Weimar

- David Bate, "The Rhetoric of the Still Life," *Photography*, 110-127
- Sigfried Kracauer, "Photography," in Thomas Levin, ed., *The Mass Ornament* (Harvard UP, 1995), 47-63
- John Berger, "The Political Uses of Photomontage," *Selected Essays* (Pantheon, 2001), 219-223
- George Baker, "Photography Between Narrativity and Stasis: August Sander, Degeneration, and The Decay of the Portrait," *October*, 76 (Spring 1996), 73-113

## Surrealism and Photography & Post-Surrealism and Photographic Humanism: Cartier-Bresson, Kertész, and Brassai

- Rosalind Krauss, "The Photographic Conditions of Surrealism," *The Originality of the Avant-Garde and other Modernist Myths* (MIT Press, 1996), 87-118
- Rosalind Krauss, "Corpus Delecti," in *Krauss and Jane Livingston, L'amour fou: Photography and Surrealism* (Abbeville, 1985), 56-100
- Roland Barthes, *Camera Lucida: Reflections on Photography* (extracts), in *The Photography Reader*, 19-30
- Colin Westerbeck and Joel Meyerowitz, "Cartier-Bresson & Europe in the 20<sup>th</sup> Century," *Bystander: A History of Street Photography* (Little, Brown & Co., 1994), 343-364

## New York School Photography, The New Document, and Civil Rights

- Carol Armstrong, "Biology, Destiny, Photography: Difference According to Diane Arbus," *October*, 66 (Fall 1993), 28-54
- Richard Bolton, "In the American East: Richard Avedon Incorporated," Richard Bolton, ed., *The Contest of Meaning*, 261-282

## Reaffirming the Right of the Photographic: From Robert Rauschenberg to Andy Warhol

- Rosalind Krauss, "Perpetual Inventory," *Robert Rauschenberg*, ed. Branden W. Joseph (MIT Press, 2002), 93-131
- Thomas Crow, "Saturday Disasters: Trace and Reference in Early Warhol," *Modern Art in the Common Culture* (Yale UP, 1998), 49-68

## Deskilling Photography: Conceptual Art, the Snapshot, and Recent Documentary Photography & Poststructuralism and Communication in Contemporary Photographic Practice & Photography and Identity

- David Bate, "Art Photography," *Photography*, 128-145
- Jeff Wall, "Marks of Indifference: Aspects of Photography in, or as, Conceptual Art," in *Reconsidering the Object of Art, 1965-1970* (MIT Press, 1996), 246-267
- Allan Sekula, "Dismantling Modernism, Reinventing Documentary," *Dismal Science: Photoworks 1972-96* (Illinois State UP, 1999), 118-138

- Martha Rosler, “In, Around, and Afterthoughts (On Documentary Photography)” (extracts), in *The Photography Reader*, 261-274
- Craig Owens, “The Discourse of Others: Feminists and Postmodernism,” in *Beyond Recognition*, 166-190
- Abigail Solomon-Godeau, “Winning the Game when the Rules Have Been Changed: Art Photography and Postmodernism,” in *The Photography Reader*, 152-63
- Douglas Crimp, “The Museum’s Old, The Library’s New Subject” (extracts), in *The Photography Reader*, 422-427
- Benjamin Buchloh, “Allegorical Procedures: Montage and Appropriation in Contemporary Art,” *Artforum*, 21:1 (September 1982), 43-56

#### Photography, Identity, and Photography after Photography

- David Bate, “Global Photography,” *Photography*, 147-161
- David A. Bailey and Stuart Hall, “The Vertigo of Displacement” (excerpts), *The Photography Reader*, 380-386
- bell hooks, “In Our Glory: Photography and Black Life,” *The Photography Reader*, 387-94
- Hito Steyerl, “In Defense of the Poor Image,” *e-flux*, 10 (November 2009), <http://www.e-flux.com/journal/in-defense-of-the-poor-image/>