

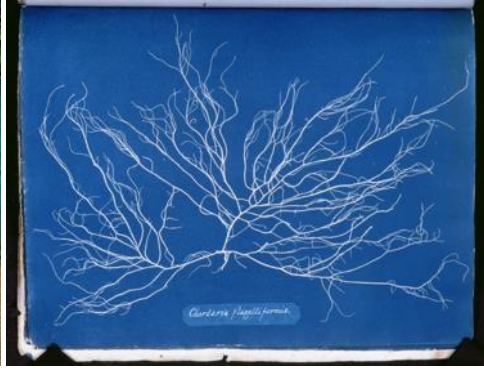
HSAR 463 / ER&M 378 MATERIAL HISTORIES OF PHOTOGRAPHY

Spring 2022

Wednesdays 1:30-3:20pm



Gauri Gill, Untitled, Acts of Appearance, 2015 – ongoing.



Anna Atkins, Chordaria flagelliformis, 1844. Cyanotype. Photographs of British Algae. The New York Public Library



Warren Cariou, Syncrude Plant and Tailings Pond Reflection. 8"x10" petrograph on aluminum. V. 1, 2014.

Yale University acknowledges that Indigenous peoples and nations, including Mohegan, Mashantucket Pequot Eastern Pequot, Schaghticoke, Golden Hill Paugussett, Niantic, and the Quinnipiac and other Algonquian speaking peoples, have stewarded through generations the lands and waterways of what is now the state of Connecticut. We honor and respect the enduring relationship that exists between these peoples and nations and this land.

Professor Raab

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Professor Angus

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COURSE DESCRIPTION:

While we often see photographs mediated through screens, they are singular objects with specific material histories. Through Yale's collections, this course will explore these histories from the early nineteenth century to the present and how they intersect with constructions of class, race, gender, and the non-human world; the ongoing processes of settler-colonialism; and both modern environmental conservation and ecological crisis.

Class sessions will meet at the Yale University Art Gallery, the Beinecke Library, the Peabody Museum, and the Lens Media Lab.

COURSE REQUIREMENTS:

Participation 15%

Discussion Prompt (approximately 10 minutes) 10%

Reading Response Paper (3 pages) 10%

Visual Analysis Paper (5 pages) 20% [Due March 11]

Final Paper Proposal (1-2 page summary and preliminary bibliography) 10% [Due April 13]

Research Paper (10-12 pages) 35% [Due May 4]

Participation: Attendance at all class meetings is necessary and students are expected to come prepared to actively participate in discussion by completing the required reading.

Discussion Prompt (approximately 10 minutes): Each student will be assigned one reading during the semester to present to the class and offer questions for group discussion.

Reading Response Paper (3 double-spaced pages, 12 point font): Choose one week in the first half of the semester (Weeks 2-7) and write a short paper responding to the assigned readings. The paper should analyze one or two key questions and put the readings in dialogue, rather than summarizing the content. Your reading response and your discussion prompt must be on different weeks. The reading response is due by Tuesday at 9pm (the night before the class meeting).

Visual Analysis Paper (5 double-spaced pages, 12 point font): Choose one photograph in the exhibition, “Gold in America: Artistry, Memory, Power,” at the Yale University Art Gallery and write a visual analysis paper that also considers questions of materiality and process. More details to follow.

Research Paper (10-12 pages): Each research paper should be based around one photograph that students can spend considerable time looking at. This photograph may be chosen from an exhibition of photographs from the permanent collection of the Yale University Art Gallery that will be on view later in the spring, or from a photograph that is accessible by appointment at the YUAG, Beinecke, Yale Center for British Art, Medical History Library, or Peabody. While the paper should take one photograph as its central focus, students are encouraged to reference and analyze others (regardless of their accessibility in-person) as comparative materials in developing their argumentative claims. The paper requires both close-looking and significant outside research. A preliminary topic and bibliography are due in advance to enable students to receive early feedback and direction. More details to follow.

LATE POLICY:

All assignments must be submitted by 11:59pm EST on the day that they are due via the “Assignments” section on Canvas. Extensions are granted only in the case of a Dean’s Excuse received in advance of the deadline. All late papers without legitimate excuse will be marked down 1/3 of a letter grade for each successive day they are not received (i.e. a paper submitted 2 days late goes from an A- to a B).

A NOTE ON ACADEMIC INTEGRITY:

All work submitted in this class must be yours alone. The strength of this university depends on the academic and personal integrity of every student. Academic dishonesty including cheating and plagiarism (i.e., the copying or paraphrasing of words or ideas that are not your own) will not be tolerated in any form. Plagiarism includes submitting the same essay in two different courses, improperly collaborating on assignments, and proper citations. Please be sure to document and cite all your source material in your written work. A paper will receive a higher grade if it draws responsibly on existing sources, and above all, if it is the result of your own reflections and original thoughts. A plagiarized assignment will automatically receive a failing grade and will be handled

according to the [Academic Honesty Policy of Yale University](#). Please consult the [Writing Center Web Site](#) for further information.

LEARNING ENVIRONMENT:

As a learning community, our goal is to create a safe atmosphere for open discussion, where everyone has an equal right to speak, a responsibility to listen, and the ability to do so. Both faculty and students are expected to contribute to building a learning environment that is welcoming, respectful, and inclusive. We will engage with each other and the readings generously and thoughtfully by assuming that people are always trying to do the best they can—this includes ourselves. To do so, we will not tear apart readings or others’ opinions. We understand that we cannot always predict which material or words may be triggering to individuals, although we will strive to educate ourselves to be respectful and sensitive to others in our communication. There will be zero tolerance for prejudice or discrimination, including but not limited to those based on age, color, disability, gender, gender identity, gender expression, national origin, political affiliation, race, religion, and sexual orientation.

ACCESSIBILITY:

Yale is committed to inclusion and we are committed to fostering a climate of mutual respect that facilitates full participation. If there are aspects of the course design or instruction that introduce barriers to your inclusion or achievement, please contact the professors as soon as possible.

Registering with [Student Accessibility Services](#) is the first step to request a disability-related accommodation or service. Accommodations are determined on an individualized basis to enable equitable access to a course or academic program. Once you have registered with SAS, you will receive a letter outlining your accommodations. This letter should be sent to the professors as soon as possible so that we can integrate the accommodations into the course. If there are any ongoing issues, please bring them to our attention.

SCHEDULE:

Week 1: Introduction | January 26

Zoom session

- Making, Not Taking: Portrait Photography in the 19th Century [Part I](#), [Part II](#), [Part III](#), The Davis Museum at Wellesley College

Week 2: What is photography? What is material history? | February 2

Zoom session

- Oliver Wendell Holmes, “Doings of the Sunbeam,” *The Atlantic Monthly* 12 (July 1863): 1-15.
- Jennifer L. Roberts, “Things: Material Turn, Transnational Turn,” *American Art* 31.2 (2017): 64–69.
- Elizabeth Edwards and Janice Hart, “Photographs as Objects,” in *Photographs Objects Histories: On the Materiality of Images*, edited by Elizabeth Edwards and Janice Hart (Routledge, London, 2004), 1-15.
- Tina Campt, “Thingyness”; Or, The Matter of the Image,” in *Image Matters: Archive, Photography, and the African Diaspora in Europe* (Durham: Duke University Press, 2012), 117-28.

- Walter Benjamin, “Little History of Photography,” in *Walter Benjamin, Selected Writings: Volume 2, 1927-1934* by Michael W. Jennings, Howard Eiland, Gary Smith, Rodney Livingstone (Cambridge, MA: The Belknap Press of Harvard University Press, 1996), 507-527.
- Video: [Before Photography, The Daguerreotype, Talbot's Processes](#), Photographic Processes Series, George Eastman House

Week 3: Metals | **February 9**

Class visit to the Beinecke Library

- Robin Kelsey, “Viewing the Archive: Timothy O’Sullivan’s Photographs for the Wheeler Survey, 1871-74,” *The Art Bulletin* 85 (December 2003): 702-723.
- Allan Sekula, “Reading An Archive: Photography Between Labour and Capitalism” in *The Photography Reader*, ed. Liz Wells (New York: Routledge, 2003), 443-452.
- Jussi Parikka, “An Alternative Deep Time of Media,” in *A Geology of Media* (Minneapolis: University of Minnesota Press, 2015)
- Video: [The Albumen Print](#), Photographic Processes Series, George Eastman House

Week 4: Imprint | **February 16**

Class visit to the Yale University Art Gallery

- Ann Garascia, “Impressions of Plants Themselves”: Materializing Eco-Archival Practices with Anna Atkins's Photographs of British Algae,” *Victorian Literature and Culture* 47, no. 2 (2019): 267 – 303.
- Selections from Geoffrey Batchen, *Emanations: The Art of the Cameraless Photograph* (Prestel, 2016)

Recommended Readings:

- Carol Armstrong, “Cameraless: From Natural Illustrations and Nature Prints to Manual and Photogenic Drawings and Other Botanographs,” in *Ocean Flowers: Impressions from Nature*, edited by Carol Armstrong and Catherine de Zegher (Princeton University Press, 2004)

Week 5: Paper | **February 23**

Class visit to the Lens Media Lab

- Nicole Shukin, “Automobility: The Animal Capital of Cars, Films, and Abattoirs,” in *Animal Capital: Rendering Life in Biopolitical Times*. (Minneapolis: University of Minnesota Press, 2009) 87-115.
- Katherine Mintie, “Material Matters: The Transatlantic Trade in Photographic Materials during the Nineteenth Century,” *Panorama* 6, no. 2 (Fall 2020).
- Paul Messier, “Image Isn’t Everything: Revealing Affinities across Collections through the Language of the Photographic Print” In Mitra Abbaspour, Lee Ann Daffner, and Maria Morris Hambourg, eds. *Object:Photo. Modern Photographs: The Thomas Walther Collection 1909–1949*. (New York: The Museum of Modern Art, 2014).
- William Henry Fox Talbot, “Some Account of the Art of Photogenic Drawing,” 1843.
- Anna Arabindan-Kesson, “Of Vision and Value: Landscape and Labor after Slavery,” in *Black Bodies, White Gold* (Durham: Duke University Press, 2021) 122-132

Week 6: Platinum | **March 2**

Class visit to the Yale University Art Gallery

- Constance McCabe, “[Noble Metals for the Early Modern Era: Platinum, Silver-Platinum, and Palladium Prints](#)” In Mitra Abbaspour, Lee Ann Daffner, and Maria Morris Hambourg,

eds. *Object:Photo. Modern Photographs: The Thomas Walther Collection 1909–1949*. (New York: The Museum of Modern Art, 2014.)

- Alfred Stieglitz, “Pictorial Photography,” in *Classic Essays on Photography*, edited by Alan Trachtenberg (New Haven: Leete’s Island Books, 1980) 115-123.
- Sarah Greenough, “Nescafe, Surlyn, and the Alchemy of Photography: Irving Penn’s Platinum Prints,” in *Irving Penn: Platinum Prints* (New Haven: Yale University Press, 2005).
- Video: [The Platinum Print](#), Photographic Processes Series, George Eastman House

Week 7: Production | March 9

Class visit to the Beinecke Library

- Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 2007),
- Glenn Willumson, “Making meaning: displaced materiality in the library and art museum,” In *Photographs Objects Histories: On the Materiality of Images*, edited by Elizabeth Edwards and Janice Hart (Routledge, London, 2004), 65-83.
- Darcy Grimaldo Grigsby, “Negative-Positive Truths.” *Representations* 113, no. 1 (2011): 16–38.
- Robin Kelsey, “Photography and the Ecological Imagination,” in Karl Kusserow and Alan Braddock, *Nature’s Nation: American Art and Environment*, 394-405. Princeton, NJ: Princeton University Art Museum, 2018.
- Video: [The Gelatin Silver Print](#), Photographic Processes Series, George Eastman House

Week 8: Light | March 16

Class visit to the Peabody Museum

- Karen Barad, “Troubling Time/s and Ecologies of Nothingness: Re-turning, Re-membering, and Facing the Incalculable,” *New Formations*, vol. 92 (2018).
- Jennifer Tucker, “Photography of the Invisible,” In *Nature Exposed: Photography as Eyewitness in Victorian Science* (Baltimore: John Hopkins University Press, 2005)
- Matthew Brower, “Trophy Shots: Early North American Photographs of Nonhuman Animals and the Display of Masculine Prowess,” *Society & Animals* 13, no. 1 (2005): 13-31.

Week 9: Material Ethics | March 30

Loria classroom

- Brian Wallis, “Black Bodies, White Science: Louis Agassiz’s Slave Daguerreotypes,” *American Art* 9, no. 2 (Summer 1995): 38-61.
- Ariella Azoulay, “[The Captive Photograph](#),” *The Boston Review*, September 23, 2021.
- Sarah Elizabeth Lewis, “The Insistent Reveal: Louis Agassiz, Joseph T. Zealy, Carrie Mae Weems, and the Politics of Undress in the Photography of Racial Science,” in I. Barbash, J. Stauffer, and D. Willis, eds., *To Make Their Way in the World: A New History of African Americans Revealed Through Nineteenth-Century Photography*. Cambridge, Mass.: Aperture / Peabody Museum Press, 2020.
- Dan Hicks and Nicholas Mirzoeff, “[Brief Amicus Curiae](#),” 6-22

Week 10: Color | April 6

Class visit to the Yale University Art Gallery

- Kayley Vernallis, “The Loss of Meaning in Faded Color Photographs,” *Journal of the American Institute for Conservation* 38, No. 3 (Autumn - Winter, 1999): 459-476.

- Jennifer Bajorek, "On Colour Photography in an Extra-Moral Sense." *Third Text* 29, no. 3 (2015): 221-235.
- Richard King, "Toward a Democracy of Seeing: William Eggleston and the Achievement of Southern Photography." *Journal of American Studies*, vol. 54, no. 3, 2020.
- Video: Estelle Caswell, "Color film was built for white people. Here's what it did to dark skin." *Vox*, September 18, 2015: <https://www.vox.com/2015/9/18/9348821/photography-race-bias> and Colour Photography, Photographic Processes Series, George Eastman House

Recommended:

- Richard Dyer, "Lighting for Whiteness," In *The Light of the World* (London & New York: Routledge 1997)

Week 11: Darkroom | April 13

Class Visit to the Lens Media Lab

- Jeff Wall, "Photography and Liquid Intelligence," In *Jeff Wall: Selected Essays and Interviews*, edited by Peter Galassi. 109-110 (New York: Museum of Modern Art, 2007),.
- Lily Cho, "Darkroom Material: Race and the Chromogenic Print Process." *Postmodern Culture* 28, no. 2 (2018).

Week 12: Authenticity | April 20

Class visit to the Yale University Art Gallery, Guest lecture from Paul Messier

- Lewis W. Hine, "Social Photography," in *Classic Essays on Photography*, ed. Alan Trachtenberg (New Haven: Leete's Island Books, 1980), 109-113.
- Walter Rosenblum, foreword to *Lewis Hine, America & Lewis Hine: Photographs 1904-1940* (New York: Aperture, 1997), 9-15. Exhibition catalog.
- Walter Rosenblum and Naomi Rosenblum, "The Art Historian and the Photographic Image," *Art Journal* 36, no. 2 (Winter 1976-77): 139-142, <http://www.jstor.org/stable/776162>.
- Richard B. Woodward, "Too much of a good thing: Photography, Forgery, and the Lewis Hine Scandal," *The Atlantic Monthly* (June 2003): 67-76.
- Paul Messier, "Impact of Authenticity Scandals on the Field of Photograph Conservation," December 2009, 1-2, adapted from 2008 article for *PhotoNews Zeitung Für Fotografie*.

Week 13: Dematerialization | April 27

Class visit to the Beinecke Library

- Geoffrey Batchen, "Ectoplasm: Photography in the Digital Age" in *Over Exposed: Essays on Contemporary Photography*, edited by Carol Squiers. The New Press, 1999.
- Lev Manovich, "The Paradoxes of Digital Photography," *Photography after Photography*. Exhibition catalog. Germany, 1995.
- Joanna Zylińska, "We Have Always Been Digital," in *Nonhuman Photography*. (Cambridge, MA: MIT Press, 2017) 167-193.
- TJ Demos, "The Agency of Fire: Burning Aesthetics," *e-flux* #98, February 2019.
- Watch: Digital Photography, Photographic Processes Series, George Eastman House