

## **PHOTOGRAPHY NOW**

COURSE NUMBER: HAVC 45

INSTRUCTOR: ACE LEHNER

SUMMER 1 2015, SYLLABUS

TIMES: TUES/THURS 1:00-4:30PM

LOCATION: McHenry 1256

Office: Porter 266

Email: Alehner@ucsc.edu

Office Hours: Tuesdays 4:30-5:30 McHenry Café and by appointment

### **COURSE DESCRIPTION:**

This course will expose students to current debates in photography as well as challenge student to engage deeply with work being made by contemporary artists across an array of photographic disciplines. Through lectures, class discussions, various texts, and visual materials, we will investigate current strategies and approaches being engaged by contemporary artists working in photography today. The course is focused on the contemporary landscape of photography (primarily, but not exclusively focused on works created in the U.S. from 1980 - present). This course will focus on significant aesthetic, material and conceptual moves that have been made with particular attention paid to the politics of representation. Some overarching questions that we will engage throughout the course include: What does it mean politically to picture certain people? How does the relationship between a photographer and their subject impact the resulting work? Is it possible for photographs and photographic projects to meaningfully impact the world? And if so, how do these interventions take place? This course is designed to enhance student understanding of the critical ideas and visual forms currently driving contemporary art discourse—a trajectory that includes an overview of the many socio-political, economic, and cultural forces that have continually inspired artists to articulate human experience in visual form. The intention is to engage with a diverse range of artists with multiple perspectives—and to consider a broad array of visual forms.

### **REQUIREMENTS:**

HAVC 45 is a lecture course, therefore it is required that you attend all scheduled sessions. In most instances lectures will closely follow the assigned readings. However, I will also present visual, historical and theoretical material that is not contained in the weekly readings. You are required to come to class having read the assigned material and prepared to participate in discussions.

**\*IT IS IMPORTANT THAT YOU ATTEND ALL SESSIONS.**

You are responsible for all Assigned Readings. Those essays listed as Additional Readings have been included for your reference, but you will not be tested on their content, unless otherwise specified. Generally, I will lecture directly from the course reader. I may also reduce the assigned material at my discretion. Do not be intimidated

by the readings—I will go over them extensively during class. You are primarily responsible for the overarching concepts and factual information about the artists discussed. And I will be in constant communication with you regarding which material to study for.

**REQUIRED COURSE READER:**

**The reader is called: HAVC 45, Photography Now.**

**IN-CLASS RULES:**

I do not want laptop computers, iPads (tablets), or smart phones in the classroom. If you need any type of accommodations or if you are an official university note taker please let me know.

**STUDENT OUTCOMES:**

Students who successfully complete this course will:

- Increase their ability to write effectively, both in terms of the mechanics of writing, and the conventions of writing within the discipline of visual art.
- Develop their critical thinking and visual analysis skills.
- Attain a deeper understanding of their discipline and gain an awareness of the various intellectual currents that shape the development of contemporary photography and visual art.
- Develop the close-reading skills necessary to thoughtfully and carefully analyze critical texts.
- Learn how to effectively construct, research and defend an argument.

**The writing assignments are as follows:**

- Reading response paper due beginning of the second week (July 2) (20%)
- Midterm due end of the third week (July 9) (30%)
- Final due final day of class (July 23) (50%)

\*No late papers will be accepted except with valid, documented medical excuse.

**LETTER GRADES:**

A = Inspired growth in work with strong participation and excellent attendance and punctuality.

B = Consistent high quality work with active participation and good attendance and punctuality.

C = Average work with minimum required attendance, punctuality and participation.

D = Below average work with poor attendance, punctuality, participation.

F = None of the above - Failing Grade

**Standards of Academic Integrity:**

All students are expected to uphold UCSC standards of academic integrity. Academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty will result in an automatic and non-negotiable "F" in the class. Students suspected of academic misconduct may also face University disciplinary procedures.

**Academic Misconduct:** Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty, or as further specified in the Student Policies and Regulations Handbook Sections 102.011-102.018. Academic misconduct will result in automatic failure of the class and university disciplinary procedures. If you are unsure as to what constitutes academic misconduct, consult the Handbook or your T.A. before beginning assignments or taking exams. For a more detailed discussion of academic integrity, see: [http://undergraduate.ucsc.edu/acd\\_integrity/index.html](http://undergraduate.ucsc.edu/acd_integrity/index.html).

**Accommodations:** Students with Disabilities. If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization Letter from the Disability Resource Center to the professor within the first two weeks of the quarter. Information on the Disability Resource Center and disability accommodations are available at <http://drc.ucsc.edu/index.shtml>.

**Learning Outcomes:** The History of Art and Visual Culture has identified four program learning outcomes (PLO) for its B.A. program. Students in this class will perform on an intermediate level for: PLO 1 (Breadth of Cultural Knowledge) and PLO 2 (Critical Thinking). See <http://havic.ucsc.edu/program> for further information. For further information, see [www.ucsc.edu/academics/academic\\_integrity](http://www.ucsc.edu/academics/academic_integrity)

Session 1 Drop Deadline - June 29

Session 1 Withdraw Deadline - July 10

8wk Drop Deadline - June 29

8wk Withdraw Deadline - July 24

10wk Drop Deadline - July 6

10wk Withdraw Deadline - July 31

Session 2 Drop Deadline - Aug 3

Session 2 Withdraw Deadline - Aug 14

\*\*\*Students can contact their colleges to find out when advising is being offered or visiting [advising.ucsc.edu](http://advising.ucsc.edu)

## **COURSE SCHEDULE:**

### **June 23: INTRODUCTION and CURRENT DEBATES IN CONTEMPORARY PHOTOGRAPHY**

Introduction to course requirements

Introductory Lecture on contemporary Photography and upcoming field-trip

### **June 25: FIELDTRIP To MOAD and YBCA**

*Arrive at 8:45 AM* on Thursday to the Barn Theater at the base of campus (east entrance, at the corner of Bay and High streets near where the painted event signs are). There is large bus parking there and that is where you will get on the bus. Departure is promptly at 9 AM.

*The bus will leave San Francisco at 3:15 PM* to return to campus by 5 PM. You can check out the exhibits at your leisure but please return to the bus before 3:15! We will let you know the meeting spot on the day of the trip.

#### **Assigned Readings:**

Murray, Derek Conrad, "Mickalene Thomas, Afro-Kitsch and the Queering of Blackness," *American Art, Vol. 28, No. 1* (Spring 2014), pp. 9-15

Nyong'o, Tavia, "Brown Punk: Kalup Linzy's Musical Anticipations," *TDR: The Drama Review, Volume 54, Number 3*, (Fall 2010), pp. 71-86

### **June 30: CURRENT DEBATES IN CONTEMPORARY PHOTOGRAPHY**

#### **Assigned Readings:**

Bright, Susan, "Introduction," *Art Photography Now*, (New York: Aperture Foundation, 2005) p 7-16

Szeman, Imre and Whiteman, Maria, "The Big Picture: On the Politics of Contemporary Photography," *Third Text, Vol. 23, Issue 5*, (September, 2009), pp 551–556

Company, David, "Preface: Art and Photography," in *Art and Photography*, (London: Phaidon Press Limited, 2003) p 11-43

### **July 2: THE POLITICS OF PICTURING**

#### **First Assignment Due**

Wells, Liz, "Image and Identity," *The Photography Reader*, (London: Routledge Press, 2003) p 375-379

Bailey, David A., and Hall, Stuart, "The Vertigo of Displacement," *The Photography Reader*, (London: Routledge Press, 2003) p 381-386

hooks, bell, "In Our Glory: Photography and Black Life," *The Photography Reader*, (London: Routledge Press, 2003) p 387-394

### **July 7: DOCUMENTARY AND DOCUMENT**

**MIDTERM DISTRIBUTED. Two questions to be answered in essay form Due the 9<sup>th</sup> at the beginning of class.**

#### **Assigned Readings:**

Bright, Susan, "Document," *Art Photography Now*, (New York: Aperture Foundation, 2005) p 157-159

Gefter, Philip, "The Staged Document," *Photography After Frank*, (New York: Aperture Foundation, 2009) p 50-51

Enwezor, Okwui, "Photography After the End of Documentary Realism," in *Zwelethu Mthethwa*, (New York: Aperture Foundation, 2010), p. 101-113

Brown, Kimberly, Juanita, "Regarding the Pain of Other: Photography, Famine and the Transference Affect," in *Feeling Photography*, (Durham: Duke University Press, 2014), p. 181-203

## **July 9: LANDSCAPE and CITY**

### **MIDTERM DUE**

#### **Assigned Readings:**

Bright, Susan, "Landscape," *Art Photography Now*, (New York: Aperture Foundation, 2005) p 47-49

Conkelton, Sheryl, "Uta Barth: Interview," *Journal of Contemporary Art*, <http://www.jca-online.com/barth.html>

Bright, Susan, "A Note on the 'Yale School:' Crewdson, Kurland, Gaskell, and Gage," in *Bulletin of the Detroit Institute of Arts*, Vol. 84, No. 1/4, PHOTOGRAPHY (2010), pp. 50-56

Ohlin, Alex, "Andreas Gursky and the Contemporary Sublime," *Art Journal*, Vol. 61, No. 4 (Winter, 2002), pp. 22-35

Schwabsky, Barry. "Philip-Lorca diCorcia." *Contemporary* 21, No. 67 (Fall 2004): 26-29.

Grundberg, Andy. "Street Fare: The Photography of Philip-Lorca diCorcia," in *Artforum* (February 1999): 80-83.

## **July 14: PORTRAIT PHOTOGRAPHY & IDENTITY**

### **Assigned Readings:**

Bright, Susan, "Portrait," *Art Photography Now*, (New York: Aperture Foundation, 2005) p 19-21

Maggia, Fillipo, "Banzai! Banzai! Banzai! Banzai! Long Live Art! Banzai! Banzai! Banzai!" in Yasumasa Morimura, (Milano: Palazzo Casati Stampa, 2008) p 45-49

Mercer, Kobena, "Reading Racial Fetishism: The Photographs of Robert Mapplethorpe," in *Welcome to the Jungle: New Positions in Black Cultural Studies*, (London: Routledge, 1994) p 171-219

Nelson, Steven, "Transgressive Transcendence in the Photographs of Rotimi Fani-Kayode," *Art Journal*, Vol. 64, No. 1, Spring, 2005, pp 5-19

Noel, Samantha, "Putting on a Bold-Face: How Renee Cox and Sonia Boyce Pull Ethnographic Art Apart," *Third Text*, 2014 Vol. 28, No. 2, 163-176,

## **July 16: PORTRAIT PHOTOGRAPHY & IDENTITY**

\*\*\*VISITING ARTIST LECTURE: Vivian Fu\*\*\*

### **Assigned Readings:**

Berger, Maurice, "Picturing Whiteness: Nikki S. Lee's Yuppie Project," in *Art Journal*, Winter 2001, pp 55-57

Ferguson, Russell, "Let's Be Nikki," in *Nikki S. Lee: Projects*, (Germany: Hatje Cantz

Verlag, 2005) p 5-19

Murray, Derek "Hip-Hop Vs. High Art: Notes on Race as Spectacle" *Art Journal*, 63, 2004, p 4-19

Westfall, Stephen and Nan Goldin, "The Ballad of Nan Goldin," in *BOMB*, No. 37, Fall, 1991, pp. 27-31

Mélia, Juliette, "Creating a new iconicity: an interview with Catherine Opie," *Transatlantica*, 2013, pp. 1-17

Navab, Aphrodite Désirée, "Unsayings Life Stories: The Self-Representational Art of Shirin Neshat and Ghazel," *Journal of Aesthetic Education*, Vol. 41, No. 2 (Summer, 2007), pp. 39-66

### **July 21: NARRATIVE**

\*\*\*VISITING ARTIST LECTURE: Chris Fraser\*\*\*

**FINAL DISTRIBUTED WILL BE DUE ON THE 23<sup>RD</sup> AT THE BEGINNING OF CLASS**

#### **Assigned Readings:**

Bright, Susan, "Narrative," *Art Photography Now* (New York: Aperture Foundation, 2005) p 77-79

Vasudevan, Alexander, "'The Photographer of Modern Life': Jeff Wall's Photographic Materialism," in *Cultural Geographies*, 2007 14: 563-588

Ross, Toni, "Art in the "Post-Medium" Era: Aesthetics and Conceptualism in the Art of Jeff Wall," in *The South Atlantic Quarterly* 101:J, Summer 2002, pp 331-348

Galassi, Peter, "Unorthodox," in *Jeff Wall*, (New York: MoMA, 2007) p 13-35

### **July 23: PHOTOGRAPHY, CINEMA AND VIDEO**

#### **FINAL DUE**

#### **Assigned Readings:**

Moody, Rick, "On Gregory Crewdson," in *Twilight: Photographs by Gregory Crewdson*, (New York,: Abrams, 2002) p 6-11

Qualls, Larry, "Performance/Photography," in *Performing Arts Journal*, Vol. 17, No. 1, Jan., 1995, pp. 26-34

Kotz, Liz, "Language between Performance and Photography," in *October*, Vol. 111, Winter, 2005, pp. 3-21

Green, David, "Photography, Cinema and medium as social practice," in *Visual Studies*, Vol. 24, No. 2, September 2009, pp 101-107

White, Tony, "From Democratic Multiple to Artist Publishing:

The (R)evolutionary Artist's Book," in *Art Documentation: Journal of the Art Libraries Society of North America*, Vol. 31, No. 1, Spring 2012, pp. 45-56

## **ASSIGNMENTS**

### **READING RESPONSE PAPER (20% OF FINAL GRADE)**

This two-page essay should deeply engage readings from the first three classes as related to a project seen in person at YBCA or MOAD. Use this as an exercise in familiarizing yourself in detail with a major trend in contemporary photography and to think about writing about art.

### **MID-TERM EXAMINATION (30% OF FINAL GRADE)**

The midterm will be a written take-home examination. For this exam you will be given two questions that you must complete in essay form. I will discuss the midterm in greater detail during class.

### **FINAL EXAMINATION (50% OF FINAL GRADE)**

The final will be a written take-home examination. For this exam you will be given three questions that you must complete in essay form. I will discuss the midterm in greater detail during lecture. This assignment will be due the last day of class.

## **STANDARD FORMATTING**

- I will not accept handwritten work!
- Use only 10 or 12 point type in Times, Arial, Palatino, Helvetica or Garamond.
- The essays should be double-spaced
- Use 1.25-inch or smaller margins on the left and right, 1-inch margins on the top and bottom.
- Your name should appear on each page of your exam with page numbers at the bottom.
- All exams should have your typed name, date of submission, and "HAVC 45" on them.
- Use a stapler. (No bent corners or paper clips, please)

## **CHEATING AND PLAGIARISM (FROM THE STUDENT POLICIES AND REGULATIONS HANDBOOK)**

102.011: Cheating is defined as fraud, deceit, or dishonesty in an academic assignment, or using or attempting to use materials, or assisting others in using materials, which are prohibited or inappropriate in the context of the academic assignment in question. This includes, but is not limited to: A. Providing answers to or receiving answers from others for any academic assignment. In "group assignments" and "cooperative learning" situations, it is the responsibility of the student to ascertain from the instructor to what degree the work must be done exclusively by the student or may be done in collaboration with others; B. Using notes, information, calculators, or other electronic devices or programs during exams or for assignments from which they have been expressly or implicitly prohibited; C. Improperly obtaining or using improperly obtained information about an exam or assignment in advance of its availability to other

students, or assisting others in doing so; D. Putting one's name on another person's exam or assignment; or E. Altering previously graded work for purposes of seeking a grade appeal.

102.012: Plagiarism is defined as the use of intellectual material produced by another person without acknowledging its source. This includes, but is not limited to: A. Copying from the writings or works of others into one's academic assignment without attribution, or submitting such works as if it were one's own; B. Using the views, opinions, or insights of another without acknowledgment; or C. Paraphrasing the characteristic or original phraseology,