



Aleksandr Rodchenko, *At the Telephone*, 1928; James Van der Zee, *Couple wearing Raccoon Coats*, 1932; Man Ray, *Untitled Rayograph*, 1922

**ARH 4930 [26581]: Interwar Photography
Between Art and Documentation, 1917-1939**
Monday 12:50-1:40 PM [Period 6]
Wednesday 12:50-2:45 PM [Period 6-7]

Professor Ashley Lazevnick
alazevnick@ufl.edu
Office Hours T: 9:35-11:40 [Period 3-4]
by appointment on zoom

Description

This course surveys international photographic practices between World War I and World War II. Bookended by the Russian Revolution and the bombing of Guernica, it investigates how photographers exploited the aesthetic capacities of their medium to respond to rapidly changing social and economic realities of the early-twentieth century. Alongside fine-art photography, this course will consider documentary and journalistic practices, questioning the distinction between art and documentation. Topics will include (among others): Dada Photomontage, Bauhaus photographers, the Works Progress Administration, New Vision photography, portraiture, and Surrealist photography. Students can expect to engage with primary source writings as well as photographic theory.

Goals of the Course

- To become familiar with major photographic movements of the interwar period and to make connections among international practitioners
- To situate fine-art and journalistic photographic production within broader cultural, intellectual, and social concerns of the twentieth century
- To refine skills of art historical interpretation and analysis as those methods apply to photography

Grade Breakdown

Attendance and Participation	10%
Response papers (2)	10%
Assignments (4)	20%
Quizzes (3)	30%
Final Course Project	30%
-Individual Object Analysis (10%)	
-Group Thematic Essay (20%)	

Explanation of Grading Standards

Grade Range	GPA
A = 94-100	4.0
A- = 90-93.5	3.67
B+ = 87-89.5	3.33
B = 84-86.5	3.0
B - = 80-83.5	2.67
C+ = 77-79.5	2.33
C = 73-76.5	2.0
C- = 70-72.5	1.67
D+ = 67-69.5	1.33
D = 64-66.5	1
D- = 60-63.5	.67
E, I, NG, WF = 59 or less	0

Attendance

As this class will be heavily discussion-based, participation in the synchronous online meetings is an integral part of the student's grade. Full attendance in the live meetings will be especially important in trying to maintain the continuity of the classroom experience. Attendance will be taken in each class, and students are granted **one** unexcused absence for the semester. Any additional unexcused absence will result in a deduction of 1/3 (per absence) of the final letter grade for the course.

Absences will be excused in the case of severe illness, a family emergency, or religious observation. Please contact me directly, and in advance, concerning these and any other potential class conflicts.

For more on the University's attendance policy:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Technology & Etiquette

We will be meeting synchronously via Zoom. Zoom is an inherently distracting platform; I ask for your patience and composure during our time together. Out of respect for fellow students, please refrain from disruptive behavior, including texting and getting up unnecessarily in the middle of class. It is expected that the internet will be used for course material only; outside websites or messaging platforms are prohibited during our meetings.

Please note: Our class sessions will be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. **I kindly ask that you keep your video on during our class time; this will help us keep a degree of connectivity at a distance. However, if you are unwilling to consent to have your profile or video image recorded, please notify me at the beginning of the semester.** Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

COURSE ASSIGNMENTS

Response Papers

Students will write two response papers over the course of the semester. Papers should be 2-3 pages in length (double-spaced, 12 pt. font). You are not required to conduct research for these papers, though should you use any outside source material, you must cite it accordingly, using Chicago Manual of Style guidelines.

Photographic Projects

Throughout the semester, students will have an opportunity to engage interactively with the different forms of interwar photography. On the assigned weeks, students will make a work or find a current example that corresponds to the topic covered in the readings. Accompanying the object, students must write a 300-word reflection post that makes **specific** connections to the historical material covered in class. The four “techniques” we will cover in these projects are: photomontage, found objects, portraiture, and documentation.

Quizzes

Three quizzes will take place over the course of the semester. Quizzes will include multiple choice questions, slide comparisons, and short essay questions. I will make lecture slides available on Canvas in PDF form, identifying select works for which you should be responsible (expect to memorize about 25-30 per quiz). N.B.: There is no final exam for this course.

Visual Analysis & Final Group Project

Students will choose one photograph from MoMA’s *Object: Photo* center (The Thomas Walther Collection) to study and to research. This will be the topic of two projects over the course of the semester: a short object analysis paper (2-3 pages) and a group, research-based essay (8-10 pages). This final project must include at least three scholarly sources per artist, using Chicago Manual of Style for citations.

COURSE POLICIES

Diversity Statement

The intent is that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, ability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. The intent is also to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be our responsibility. The intent is that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

Accommodations

I am committed to ensuring access to course content for all students. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

If you have already been approved for accommodations, please meet with me within the first two weeks of the term so we can develop an implementation plan together. It is important to meet as early in the term as possible; this will ensure that your accommodations are implemented early on. If you have

accommodations for test-taking, please remember that arrangements must be made at least a week before the date of the test or exam.

Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here](#).

Late Work

Late work will only be accepted under extenuating circumstances. Please contact me in advance if you anticipate any issues in meeting the deadlines for this class. In fairness to your fellow students, any work turned in late without explanation will be reduced 1/3 a letter grade for every day late.

Academic Integrity & Honor Code

UF students are bound by The Honor Pledge, which states:

“We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: *‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’*”

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

For this class, infractions on academic integrity may include cheating on quizzes, plagiarizing papers, submitting the same paper for credit in two courses, buying papers, submitting fraudulent documents and forging signatures. Proper citations are required for representing any idea that is not your own; Chicago Manual of Style is the preferred citation style for Art History. If you have questions about plagiarism, you may consult the following library guide: <http://guides.uflib.ufl.edu/copyright/plagiarism>.

UF’s policies regarding academic honesty, the Honor Code, and student conduct related to the Honor Code will be strictly enforced. **This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office.**

CAMPUS RESOURCES

U Matter, We Care:

If you or a friend is in distress, please contact “U Matter, We Care” so that a team member can reach out to the student.

Email: umatter@ufl.edu

Phone: 352-392-1575

Website: <http://www.umatter.ufl.edu/>

Counseling and Wellness Center:

Address: 3190 Radio Road, Gainesville, FL 32611 Phone: 352-392-1575

Website: <https://counseling.ufl.edu/>

Sexual Assault Recovery Services (SARS), at the Student Health Care Center:

Phone: 352-392-1161

Website: http://www.umatter.ufl.edu/sexual_violence

ACADEMIC RESOURCES:

The Writing Studio

302 Tigert Hall and 339 Library West

Offers help with brainstorming, formatting, and writing papers, as well as online tutoring.

Phone: 352-846-1138

Website: <http://writing.ufl.edu/writing-studio/>

E-learning Technical Support:

Email: learningsupport@ufl.edu.

Phone: 352-392-4357 (select option 2)

Website: <https://lss.at.ufl.edu/help.shtml>

Library Support

For assistance in using the libraries and finding resources.

Email: <http://answers.uflib.ufl.edu/ask>

Phone: 352-273-2805

Website: <http://cms.uflib.ufl.edu/ask>

Teaching Center

For tutoring and strengthening study skills.

SW Broward Hall

Email: teaching-center@ufl.edu

Phone: 352-392-6420

Website: <https://teachingcenter.ufl.edu/>

Graduate Students enrolled in this class are responsible for completing all of the required reading and assignments. In addition, graduate students will conduct the final project individually, following the same guidelines and extending the final essay to 8-10 pages in length (double-spaced, 12 pt. font) with at least 8 scholarly sources. Graduate students must consult with me individually about their project over the course of the semester.

Grade Breakdown:

Attendance and Participation	10%
Response papers (2)	10%
Assignments (4)	20%
Quizzes (3)	30%
Final Project (including Object Analysis)	30%

IMPORTANT DATES

W 9/23-**Photomontage project**

M 9/28- **QUIZ 1**

M 10/7- **Select an artist from *Object: Photo***

W 10/7-**Found Object project**

M 10/12 [subject to change]-**Tour *André Kertész: Seven Decades***

M 10/19- **Response Paper 1**

M 10/26- **QUIZ 2**

W 11/2- **Portrait Project**
M 11/9- **Individual Object Analysis**
W 11/18-**Documentary Project**
M 12/7-**QUIZ 3**
W 12/9-**Response Paper 2**
W 12/16-**Final Project due by midnight**

SAAH LECTURES (conducted virtually)

Visiting Artist Lecture Series:

WARREN NEIDICH

Online Lecture: 6:15PM, September 8th, 2020

PAUL MPAGI SEPUYA

Online Lecture: 6:15PM, Tuesday, September 15th, 2020

ADELA GOLDBARD

Online Lecture: 6:15PM, Tuesday, September 22nd, 2020

SHARON HAYES

Online Lecture 6:15PM, Tuesday, October 13th, 2020

WAEL MORCOS

Online Lecture, 6:15PM, Tuesday, October 20th, 2020

TIMOTHY MORTON

Online Lecture 6:15PM, Tuesday, November 17th, 2020

Harn Eminent Scholar Chair in Art History (HESCAH) Lecture Schedule:

Dr. Kellie Jones, “Women and the Dreamwork”

Thursday, September 10, 2020 @ 06:00 pm

Dr. Aruna D'Souza, “Lorraine O'Grady: Both/And”

Thursday, October 15, 2020 @ 06:00 pm

Dr. Branden W. Joseph, “Art and Dirt: Kim Gordon’s Aesthetics of Impurity”

Thursday, October 29, 2020 @ 06:00 pm

Dr. Gwendolyn DuBois Shaw, “Metabolizing Memory: Cyclical History in the Work of Kara Walker and Carrie Mae Weems”

Tuesday, December 1, 2020 @ 06:00 pm

Textbook & Reading

There is no assigned textbook for this course. For an overview of the period, and for general context, students may consult Chapters 7- 9 in Mary Warner Marien, *Photography: A Cultural History*, 4th ed. (Upper Saddle River: Pearson, 2015). A digital version is fully available under “Files” on our Canvas course website. I have indicated optional chapters that correspond to our weekly readings.

For each of our meetings, students should come prepared having read and reflected on the assigned readings, ready to ask insightful questions of one another and connect the readings to other topics covered in the semester. Expect to read 20-30 pages for Monday classes and 30-50 pages for Wednesday classes..

*For Monday classes that are entirely discussion-based, I will pre-distribute a list of questions to stimulate our conversation.

WEEKLY SCHEDULE

Week 1:

M 8/31 **Introduction**

W 9/2 **Pictorialism**

Week 2: **Straight Photography**

M- 9/7 NO CLASS [Labor Day]

W- 9/9

Week 3: **New Vision**

M 9/14

W 9/16

Week 4: **Photogram & Photomontage**

M 9/21

W 9/23-**Photomontage Project due**

Week 5: **Film und Foto**

M 9/28-**QUIZ 1**

W 9/30

Week 6 **Found Objects**

M 10/5-**Selection of artist from *Object: Photo***

W 10/7-**Found Object Project due**

Week 7: **Mexican Modernism**

M 10/12

W 10/14

Week 8: **Scientific Photography**

M 10/19

W 10/21

Week 9: **Photojournalism**

M 10/26-**QUIZ 2**

W 10/28

Week 10: Portraiture

M 11/2- **Portraiture Project due**

W 11/4

Week 11: Origins of Documentary Photography

M 11/9-**Individual Object Analysis due**

W 11/11—NO CLASS [Veterans' Day]

Week 12: Documenting the Depression

M 11/16

W 11/18-**Documentary Project due**

Week 13: Fashion & Advertising

M 11/23

W 11/25—NO CLASS [Thanksgiving]

Week 14: Institutionalization of Photography

M 11/30

W 12/2

Week 15: War Photography

M 12/7-**QUIZ 3**

W 12/9-**Response Paper 2 due**

Final Project Due Wednesday, December 16 by midnight.