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### Anthropology 133P: **Visual Anthropology: Documentary Photography**

Photographs in anthropology serve many purposes: they are primary data, illustrations of words in a book, documentation for disappearing cultures, evidence of fieldwork, material objects for museum exhibitions, and works of art. Course topics include the relationships between subject and treatment of image, between art photography and ethnographic documentation, the role of the museum photograph and the caption, the social practice of "taking pictures," as well as a case study on photographing the Middle East and North Africa.

#### Required Texts:

- 1) Susan Sontag, *On Photography*. New York: Farrar, Straus and Giroux, 1977.
- 2) Malek Alloula. *The Colonial Harem*. Minnesota: University of Minnesota Press, 1986.
- 3) John Berger and Jean Mohr, *Ways of Seeing*. New York: Penguin Books, 1995.
- 4) (IMCS) Video and DVD Items on Reserve at Instructional Media Collections, Media Lab, Powell Library, Room 270.

#### Course requirements:

- 1) All required readings and films: You must complete the assigned readings by the dates noted on the syllabus and come to class prepared to discuss. Required attendance at class meetings and class participation (10 %)
- 2) Midterm (20%)
- 3) Final (35%)
- 4) Documentary photography project and assignments: (35%)

Photographs and essay. Topic is to be chosen with instructor's approval. Project includes a minimum of 10 photos each accompanied by descriptive captions plus an introduction (minimum 5-pages) explaining the choice of topic, fieldwork descriptions, equipment used, relevant readings consulted.

#### **The Power of Photography**

1/8 Introduction. Start reading: John Berger and Jean Mohr, *Ways of Seeing*. New York: Penguin Books, 1995, pp. 7-34.

1/10: (IMCS) Video, Berger, "Ways of Seeing," Part 1, 30 min.

Recommended: Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*. New York: Harcourt Brace Jovanovich, 1968, pp 217-251.

#### **No class 1/15**

Read: Beaumont Newhall. *The History of Photography From 1839 to the Present*. New York: MOMA, chapters 1 & 2., pp.9-25.

**Histories**

1/17: (IMCS) Video: "The Photo Shoot," Video clips: Louis Lumière # 118, 105, and 310, from "Movies Begin: A Treasury of Early Cinema, 1894-1913 (1903)."

Start reading Susan Sontag, *On Photography*. New York: Farrar, Straus and Giroux, 1977.

Assignment 1: due by 1/31

**Anthropology and Photography**

1/22 and 1/24

Read:

(1) Christopher Pinney, "The Parallel Histories of Anthropology and Photography," in *Anthropology and Photography, 1860-1920*. Edited by Elizabeth Edwards. New Haven: Yale University Press, 1992, pp. 74-95.

(2) Ron Rosenbaum, "The Great Ivy League Nude Posture Photo Scandal," *The New York Times*, Sunday Magazine (15 January 1995).

(3) (IMCS) Eadweard J. Muybridge. "Movies Begin: A Treasury of Early Cinema" and "Cannibal Tourism."

**Photography and Research**

1/29

Read:

John Collier, Jr. and Malcolm Collier. *Visual Anthropology: Photography as Research Method* (Albuquerque, NM: University of New Mexico Press, 1987), pp. 29-63.

**1/31 Aerial Photography**

Video clips: WWII aerial photography.

Read: Malcolm Gladwell, "The Picture Problem," *The New Yorker* (December 13, 2004), pp. 74-81.

Finish Sontag, *On Photography*, Assignment 1 due

**Albums and Family Photographs, East and West**

2/5 and 2/7

Videos (IMCS) "Photo Wallahs: An Encounter with Photography" and clips from "Ellis Island," 3-hours, History Channel

Read:

(1) Tamar Katriel and Thomas Farrell, "Scrapbooks as Cultural Texts: An American Art of Memory," *Text and Performance Quarterly* 11:1 (1991): 1-17.pdf

(2) Barbara Kirshenblatt-Gimblett, "Kodak moments, flashbulb memories: reflections on 9/11," *The Drama Review* 47 (2003): [http://www.nyu.edu/classes/bkg/web/kodak\\_tdr.pdf](http://www.nyu.edu/classes/bkg/web/kodak_tdr.pdf)

**Photography as Fragment, Photos as Evidence: Portraits, Mug Shots**

2/12 and 2/14

Read: Annette Kuhn, "Remembrance," in *Illuminations: Women Writing on Photography from the 1850s to the Present*. Edited by Liz Heron and Val Williams. Duke University Press, 1996. pp. 470-478.

Recommended:

Taryn Simon, *The Innocents*. New York: Umbrage, 2003.

**No class 2/19**

## **2/21: IN CLASS BLUE BOOK MIDTERM**

### **The Case of *National Geographic***

2/26

Catherine Lutz and Jane Collins, "The Photograph as an Intersection of Gazes: The Example of *National Geographic*," *Visual Anthropology Review* 7:1 (1991): 134-149.

National Geographic video clips

### **Nature Photographs: True or False?**

2/28

Read: Kenneth Brower, "Photography in the Age of Falsification," *The Atlantic Monthly* (May 1998): 92-111.

On photography and ghosts, see The American Museum of Photography website: [www.photographymuseum.com/believe1.html](http://www.photographymuseum.com/believe1.html)

### **Photography and Gender**

3/5

Video: "Ways of Seeing," Part 2 (IMCS)

Read:

(1) Berger, *Ways of Seeing*, pp. 36-81.

(2) Linda Nochlin. "The Imaginary Orient," in *The Politics of Vision*. New York: Harper & Row, 1989, pp. 33-59.

### **Photography in the Middle East/North Africa**

3/7, 3/12 and 3/14

Read:

(1) Malek Alloula. *The Colonial Harem*. Minnesota: University of Minnesota Press, 1986.

(2) Susan Sontag, "The Photographs are Us," *New York Times Magazine* (May 23, 2004), pp.25-29, 42.pdf

(3) Susan Sontag, "Looking at War," *The New Yorker* (December 9, 2002), pp.82-98.

(4) Susan Slyomovics, "'Hassiba Ben Bouali, If You Could See Our Algeria': Women and Public Space in Algeria," *MERIP / Middle East Reports* (1995), vol. 25, no. 1, pp. 8-13.

Slyomovics Algeria photos

Recommended:

Susan Sontag, *Regarding the Pain of Others*. New York: Farrar, Straus and Giroux, 2003.