

ARTH427/627: PHOTOJOURNALISM

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Photographic journalism has for some time been the favored visual technology for bridging the gap between direct experience and what we might hope to know of the present beyond our immediate perceptual horizon. Generating a vast and complex global infrastructure and an archive as expansive as modern history itself, photojournalism is a cultural form that has never sit still, undergoing endless remediation and technological transformation, from the invention of the halftone around 1880 to the recent proliferation of the smartphone as both camera and interface. Attempting a theoretically grounded historicization of this surprisingly slippery field of activity, this graduate seminar will consider the history of photojournalism as a visual culture, as a professional practice, as a publishing phenomenon, as an instrument in local and international politics, as a problem for art, and as a way of knowing.

COURSE REQUIREMENTS AND EXPECTATIONS

- 1) Participants will be expected to attend all meetings and to actively and regularly engage in informed discussion based on the assigned reading and other topical materials shared via email.
- 2) Participants must come to every seminar meeting equipped to discuss, in detail, one argument from the assigned reading that they support, and one that they challenge. These selections must be prepared in advance and posted on the course blog (platform TBD).
- 3) On four occasions, each student will lead one discussion element:
 - Today's News: five-minute presentation of an image in the news, followed by moderation of ten-minute discussion.
 - Topic leadership: ten-minute presentation of one assigned text in relation to the meeting's theme and at least two other specific assigned texts, followed by moderation of twenty-minute open discussion.
 - Big Picture: ten-minute presentation of two "Big Pictures" from Hill and Schwartz, followed by moderation of 10 minute discussion.
 - Photo Essay: 10 minute presentation of photo essay selected from Panzer, followed by moderation of five-minute discussion.

4) On **March 23** participants will submit a 500 word review of a film treating a problem in photojournalism (topic list to be distributed TBD). On **May 23** all students will submit an original research paper of 3000 words for 427-level enrollment and 5000 words for 627-level enrollment. Topics will be developed in consultation with me during my office hours and abstract and preliminary bibliography must be approved by me no later than **April 20**.

6) Each participant will contribute a 15-minute slide presentation of their final research paper, to be scheduled **March 16**.

GRADING

Participants will be evaluated on the basis of the quality of their overall contribution to the seminar.

General discussion: 15%

Topic discussion: 25%

Film review: 10%

Research presentation: 15%

Seminar Paper: 35%

EMAIL POLICY

I do not guarantee “same day” or even “next day” service on email messages. I will *check and respond* to email requests within 72 hours.

ACADEMIC HONESTY

Please consult this handy resource: <http://www.udel.edu/studentconduct/ai.html>

REQUIRED BOOKS FOR PURCHASE

- Jason E. Hill and Vanessa R. Schwartz, *Getting the Picture: the Visual Culture of the News* (London: Bloomsbury, 2015).
- Mary Panzer, *Things as They Are: Photojournalism in Context since 1955* (New York: Aperture, 2005).

MEETING SCHEDULE

February 10: **Introductions**

- Jeff Wall, 'Monochrome and Photojournalism in On Kawara's Today Paintings' (1993), in Lynne Cooke and Karen Kelly, eds., *Robert Lehman Lectures on Contemporary Art* (New York, Dia Center for the Arts, 1996), pp. 135–156.
- Wilson Hicks, "What is Photojournalism?," in R. Schuneman, ed., *Photographic Communication* (New York: Hastings House, 1972), pp. 19-56.
- Johanna Drucker, "Art," in W.J.T. Mitchell and Mark B.N. Hansen, *Critical Terms for Media Studies* (Chicago: Univ. of Chicago, 2010), pp. TBD.
- John Durham Peters, "Mass Media," in W.J.T. Mitchell and Mark B.N. Hansen, *Critical Terms for Media Studies* (Chicago: Univ. of Chicago, 2010), pp. 267-79.
- Hans Belting, "Art History Versus Media Studies," in idem., *Art History After Modernism* (Chicago: Chicago, 2003), pp. 161-166.

Recommended

- Horst Bredekamp, "A Neglected Tradition?: Art History as *Bildwissenschaft*," *Critical Inquiry* 29.3 (2003): 418-28.

February 17: **Setting the (Light) Table**

Big Picture:

Today's News:

Photo Essay:

Topic Leader:

- Jason E. Hill and Vanessa R. Schwartz, "General Introduction," in idem., *Getting the Picture: the Visual Culture of the News* [GTP hereafter] (London: Bloomsbury, 2015), 1-10.
- Jennifer Tucker, "'Famished for News Pictures': Mason Jackson, The *Illustrated London News*, and the Pictorial Spirit," in *GTP*, pp. 213-220.

- Roland Barthes, “The Photographic Message,” in *Image-Music-Text* (New York: Noonday, 1977), pp. 15-31.
- Rosalind Krauss, “Photography’s Discursive Spaces,” in *The Contest of Meaning Critical Histories of Photography* (Cambridge: MIT Press, 1989), 287-302.
- Allan Sekula, “On the Invention of Photographic Meaning,” in *Photography Against the Grain* (Halifax: NSCAD, 1984), pp 3-21.
- Daniel Boorstin, “The Image (1961),” in Howard Tumber, ed., *News: A Reader* (New York: Oxford, 1999), pp. 16-20.
- Stuart Hall, “The Determinations of News Photographs,” in Cohen and Young, *The Manufacture of News*, pp. 226-43.
- W.J.T. Mitchell, “The Ethics of Form in the Photographic Essay,” *Afterimage* 16.6 (1989): 8-13.
- Dona Schwartz, “Objective Representation: Photographs as Facts,” in Bonnie Brennan and Hanno Hardt, eds., *Picturing the Past: Media, History, Photography* (Chicago: Univ. of Illinois, 1999), pp. 158-81.

Recommended

- Ben Singer, “Meanings of Modernity,” in *Melodrama and Modernity: Early Sensational Cinema and its Discontents* (New York: Columbia, 2001), pp. 17-36.
- Joel Snyder and Neil Walsh Allen, “Photography, Vision, and Representation,” *Critical Inquiry* 2.1 (1975): 143-69.
- Stanley Cohen and Jock Young, “The Process of Selection” in Stanley Cohen and Jock Young, eds, *The Manufacture of News: Deviance, Social Problems, and the Mass Media* (London: Constable, 1973), 52-63.
- Daniel Magilow, “The Illustrated Press and the Photo Essay,” in *The Photography of Crisis* (University Park: Penn State, 2012), pp. 34-62.
- Douglas Crimp, “The Museum’s Old / The Library’s New Subject,” in *On the Museum’s Ruins* (Cambridge: MIT, 1993), pp. TBD
- John Berger, “Stories,” in Geoff Dyer, ed., *Understanding a Photograph: John Berger* (London: Penguin, 2015), 99-105.

- James W. Carey, “Reconceiving ‘Mass’ and ‘Media’” (1982), in idem., *Communication as Culture* (New York: Routledge, 2008), pp. 53-67.
- Ariella Azoulay, “What is Photography?,” in *Civil Imagination: A Political Ontology of Photography* (New York: Verso, 2012), pp. 1-10.

February 24: **Photojournalism’s Old New Media**

Big Picture:

Today’s News:

Photo Essay:

Topic Leader:

- Neil Harris, “Iconography and Intellectual History: The Halftone Effect,” in *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America* (Chicago: University of Chicago Press, 1990), 304-317.
- William Ivins, “Pictorial Statement without Syntax: The Nineteenth Century,” in *Prints and Visual Communication* (Cambridge: MIT, 1969), pp. 113-34.
- The Morgue and the Musée Grévin: Understanding the Public Taste for Reality in Fin-de-Siècle Paris." In *The Yale Journal of Criticism* 7 no. 2 (Fall 1994): 151-173.
- Michael Leja, “New Pictures in the Early Years of Mass Visual Culture in New York,” in *GTP*, 146-53.
- John Stauffer, “The ‘Terrible Reality’ of the First Living Room Wars,” in Anne Wilkes Tucker, ed., *War/Photography: Images of Armed Conflict and Its Aftermath* (New Haven: Yale, 2012), pp. 80-91.
- Katie Hornstein, “Horace Vernet’s *Capture of the Smalah*: Reportage and Actuality in the Early French Illustrated Press,” *GTP*, pp. 245-521.
- Anthony Lee, “Antietam Sketches and Photographs, 1862,” *GTP*, pp. 26-31.
- A) Bonnie Yochelson, “Photographer ‘After a Fashion,’” in Daniel Czitrom and Bonnie Yochelson, *Rediscovering Jacob Riis: Exposure Journalism and Photography in Turn-of-the-Century New York* (New York: New Press, 2007), pp. 123-227 OR b) Anthony Lee, “The Image of War,” in Anthony Lee and Elizabeth Young, *On Alexander Gardner’s Photographic Sketchbook of the Civil War* (Berkeley: California, 2007), pp. 8-51.

- R. Smith Schuneman, “Art or Photography: A Question for Newspaper Editors of the 1890s,” *Journalism Quarterly* 42 (1965): 43-52.
- Thierry Gervais, “On Either Side of ‘The Gatekeeper’: Technical Experimentation with Photography at *L’Illustration* (1880-1900),” *Études Photographiques* 23 (2009): 31-63. [Note that the English translation follows the illustrated French text.]

Recommended

- Michel Frizot and Cedric de Veigy, *Vu: The Story of a Magazine* (London: Thames & Hudson, 2009), pp. 288-306.
- Mason Jackson, *The Pictorial Press: Its Origins and Progress* (New York: Burt Franklin, 1885), 315-54.
- Richard Benson, *The Printed Picture* (New York: The Museum of Modern Art, 2008).
- Gerry Beegan, “Staring at the Screen: The Halftone Comes to Light,” *AIGA* 2007: <http://www.aiga.org/staring-at-the-screen-the-halftone-comes-to-light/>
- Gerry Beegan, “The Mechanization of the Image: Facsimile, Photography, and Fragmentation in Nineteenth-Century Wood Engraving,” *Journal of Design History* 8.4 (1995): 257-74.
- “Speaking of Pictures... This is How a Halftone is Made,” *LIFE*, July 19, 1939: 12-3.

March 3: **Getting the Picture**

Big Picture:

Today’s News:

Photo Essay:

Topic Leader:

- Mary Panzer, “Introduction,” *Things as They Are: Photojournalism in Context since 1955* (New York: Aperture, 2005), pp. 9-33.
- Ulrich Keller, “Early Photojournalism,” in David Crowley and Paul Heyer, eds. *Communication in History: Technology, Culture, Society* (New York: Pearson, 1991), pp. 170-78.
- J. Ezickson, “The Plane, Train, Pigeon, Wire, and Radio Carry the Picture,” in *Get That Picture!: The Story of the News Cameraman* (New York: National Library, 1938), pp. 33-48.

- Natalie Zelt, “Seeing Eye to Eye,” in Tucker, *War/Photography*, 18-26.
- Barbie Zelizer, “Journalism’s ‘Last’ Stand: Wirephoto and the Discourse of Resistance,” *Journal of Communication* 45.2 (1995): 78-92.
- Zeynep Gursel, “A Short History of Wire Service Photography,” *GTP*, pp. 206-11.
- Wilson Hicks, “The Editor,” in *Words and Pictures: An Introduction to Photojournalism* (New York: Arno, 1973 [1952]), pp. 47-80.
- Nadya Bair, “Never Alone: Photo Editing and Collaboration,” *GTP*, pp. 228-35.
- Sally Stein, “Close-Ups from Afar: Contested Framings of the Spanish Civil War in U.S. Print Media 1936-,” in Jordana Mendelson, ed., *Magazines, Modernity, and War* (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2008), pp. 117-39.
- Andres Zervigon, “Rotogravure and the Modern Aesthetic of News Reporting,” in *GTP*, pp. 196-205.
- Alex Pasternack, “The Other Shooter: The Saddest and Most Expensive 26 Seconds of Amateur Film Ever Made,” *VICE Motherboard*.
- Susan Schuppli, “War Dialing: Image Transmissions from Saigon,” in Jennifer Good, et al., eds., *Mythologizing the Vietnam War: Visual Culture and Mediated Memory* (Cambridge: Cambridge, 2015), 144-58.
- Screen in seminar: https://www.youtube.com/watch?v=L_Y95phLnsM

Recommended

- Jason Hill, “On the Efficacy of Artifice: *PM*, Radiophoto, and the Journalistic Discourse of Photographic Objectivity,” *Études Photographiques* 26 (2010): 51-85. [Note that the English translation follows the illustrated French text.]
- Christoph Ribbat, “The European Eye: Refugee Photographers from Nazi Germany in the United States,” in Klaus Martens, ed., *Pioneering North America: Mediators of European Literature and Culture* (Würzburg: Königshausen & Neumann, 2000), pp. 240-50.

- Mia Tranz, “Robert Capa’s Iconic D-Day Photo of a Soldier in the Surf,” *Time Lightbox Blog*.
- Jordana Mendelson, “Beautiful Contradictions: News Pictures and Modern Magazines,” in *GTP*, pp. 154-159.
- Kristen Gresh, “An Era of Photographic Controversy: Edward Steichen at the MoMA,” in *GTP*, pp. 259-65.

March 9: **What Does Photojournalism Want?**

Big Picture:

Today’s News:

Photo Essay:

Topic Leader:

Film review assigned

- Susan Sontag, “Looking at War,” *New Yorker*, December 9, 2002.
- Susan Sontag, “Regarding the Torture of Others,” *At the Same Time: Essays and Speeches* (New York: Farrar, Straus and Giroux, 2007), pp. 128-44.
- Judith Butler, “Torture and the Ethics of Photography: Thinking with Sontag,” in *Frames of War: When is Life Grievable?* (New York: Verso, 2009), pp. 63-100.
- Susie Linfield, *The Cruel Radiance: Photography and Political Violence* (Chicago: Univ. of Chicago, 2010), pp. 33-62.
- W.J.T. Mitchell, “What do Pictures ‘Really’ Want?,” *October* 77 (1996): 71-82.
- Carol Squiers, “Looking at *LIFE*,” *Artforum*, December 1981, pp. 59-66.
- Ariella Azoulay, “The Ethic of the Spectator: The Citizenry of Photography,” *Afterimage* 33.2 (2005): 38-44.
- Sharon Sliwinski, “A Painful Labour: Responsibility and Photography,” *Visual Studies* 19.2 (2004): 150-62.
- Robert Hariman and John Lucaites, “Ritualizing Modernity’s Gamble: The Iconic Photographs of the Hindenburg and Challenger Explosions,” *Visual Communication Quarterly* 11.1-2 (2004): 4-17.

Recommended

- Yaron Ezrahi, “Dewey’s Critique of Democratic Visual Culture and Its Political Implications,” in David Michael Levin, ed., *Sites of Vision: The Discursive Construction of Sight in the History of Philosophy* (Cambridge: MIT, 1999), pp. 315-36.

March 16: **Photojournalism’s Color** Guest: *Vanessa R. Schwartz*

Big Picture:

Today’s News:

Photo Essay:

Topic Leader:

- Cynthia Young, *Capa in Color* (New York: ICP, 2014), pp.7-29
- Kevin D. Moore, *Starburst: Color Photography in America, 1970-1980* (Ostfildern: Hatje Cantz, 2010), “Introduction,” pp. TBD.
- Lisa Hostetler and Katherine Bussard, *Color Rush: American Color Photography from Stieglitz to Sherman* (New York: Aperture, 2013), pp. TBD.
- Laura Anne Kalba, “Blue Roses and Yellow Violets: Flowers and the Cultivation of Color in Nineteenth-Century France,” *Representations* 120.1 (2012): 83-114.
- Regina Lee Blaszczyk, *The Color Revolution* (Cambridge: MIT, 2012), pp. 1-20 and 95-114.
- Arianne Pollet, “The Cavalcade of Color: Kodak and the 1939 World’s Fair,” *Études Photographiques* 30 (2012): pp. TBD.
- Vanessa R. Schwartz, “New York in Color, 1953,” in *GTP*, pp. 73-5.

March 23: **Photojournalism’s Times**

Big Picture:

Today’s News:

Photo Essay:

Topic Leader:

Film review due

- Paul Rock, “News as Eternal Recurrence,” in Cohen and Young, *Manufacturing News*, pp. 64-70.

- Bernard Roshco, “Newsmaking [1975],” in Howard Tumber, ed., *News: A Reader* (New York: Oxford, 1999), pp. 32-36.
- Jordan Bear, “Adrift: The Time and Space of the News in Géricault’s *Le Radeau de la Méduse*,” in *GTP*, pp. 182-89.
- Gerry Beegan, “The Up-to-date Periodical: Subjectivity, Technology, and Time in the Late Victorian Press,” *Time & Society* 10.1 (2001): 113-34.
- John Berger, “Understanding a Photograph,” in Alan Trachtenberg, ed., *Classic Essays on Photography* (New Haven: Leete’s Island, 1980), pp. 291-4.
- Thierry de Duve, “Time Exposure and Snapshot: The Photograph as Paradox,” *October* 5 (1978): 113-25.
- Martin Jay, “Photography and Event,” in Olga Shevchenko, ed., *Double Exposure: Memory and Photography* (New Brunswick: Transaction, 2014), pp. 91-111.
- Henri Cartier-Bresson, “The Decisive Moment,” in Vicki Goldberg, ed., *Photography in Print: Writings from 1816 to the Present* (New York: Simon & Schuster, 1981), pp. 384-6.
- Alexander Nemerov, *Wartime Kiss: Visions of the Moment in the 1940s* (Princeton: Princeton, 2013), 5-22.
- Thierry Gervais, “Illustrating Sports, or the Invention of the Magazine,” in *GTP*, pp. 131-38.
- Vincent Lavoie, “Hindenburg Disaster Pictures: Awarding a Multifaceted Icon,” *GTP*, 252-57.
- Terry Smith, “‘Our’ Contemporaneity,” in Suzanne Hudson and Alexander Dumbadze, eds., *Contemporary Art: 1989 to the Present* (Malden: Wiley, 2013), pp. 17-27.

Recommended

- Georg Simmel, “Metropolis and Mental Life [1901],” in Vanessa R. Schwartz and Jeannene M. Pryzblyski, eds., *The Nineteenth-Century Visual Culture Reader* (New York: Routledge, 2004), pp. 51-55.
- Ben Singer, “Modernity, Hyperstimulus, and the Rise of Popular Sensationalism,” in Leo Charney and Vanessa R. Schwartz, eds., *Cinema*

and the Invention of Modern Life (Berkeley: Univ. of California, 1995), pp. 72-99.

- Linda Nead, “Stilling the Punch: Boxing, Violence, and the Photographic Image,” *Journal of Visual Culture* 10.3 (2011): 305-23.
- Jason Hill, “Snap-Shot: After Bullet Hit Gaynor,” *GTP*, pp. 190-96.
- Peter Wollen, “Fire and Ice,” in David Company, ed., *The Cinematic* (Cambridge: MIT, 2007), pp. 108-13.

April 6: **From Morgue to Archive** Guest: *Mary Panzer*

Big Picture:

Today’s News:

Photo Essay:

Topic Leader:

- Mary Panzer, “The Meaning of the Twentieth-Century Press Archive,” *Aperture* 202 (2011): 46-50.
- Douglas Crimp, “The Museum’s Old / The Library’s New Subject,” in *On the Museum’s Ruins* (Cambridge: MIT, 1993), pp. TBD
- Richard K. Doud, “An Interview with Ramona Javitz, 23 February 1965,” *Archives of American Art Journal* 41.1/4 (2001): 2-17.

- Luc Sante, “The Morgue is Alive,” *New York Times*, June 9, 1996.
- David W. Dunlap, “Flooding Threatens *The Times*’ Picture Archive,” *New York Times*, October 12, 2015. [online]
- Allan Sekula, “Reading an Archive: Photography Between Labor and Capital,” in Liz Wells, ed., *The Photography Reader* (New York: Routledge, 2003), pp. 443-52.
- Lisa Gitelman, “Welcome to the Bubble Chamber: Online in the Humanities Today,” *Communication Review* 13.1 (2010): 27-36.

Recommended

- Robin Kelsey, *Archive Style* (Berkeley: Univ. of California, 2007), pp. 1-18.

- Joan M. Schwartz, “*Un beau souvenir de Canada: Object, Image, Symbolic Space*,” in Elizabeth Edwards and Janice Hart, eds., *Photographs, Objects, Histories* (New York: Routledge, 2005), pp. 16-31.
- Alison Nordstrom, “On Becoming an Archive,” in Steve Hoelscher, ed., *Reading Magnum: A Visual Archive of the Modern World* (Austin: Univ. of Texas, 2013), pp. TBD.
- Nina Lager Vestberg, “Archival Value,” *Photographies* 1.1 (2008): 49-65.

April 13: **Photojournalism’s Places**

Big Picture:

Today’s News:

Photo Essay:

Topic Leader:

- Jordan Bear, “Magnum Orbis: Photographs from the End(s) of the Earth,” *Visual Studies* 25.2 (2010): 111-23.
- Roland Barthes, “The Great Family of Man,” in idem., *Mythologies* (New York: Hill and Wang, 1971), pp. 100-012.
- Allan Sekula, “The Traffic in Photographs,” in *Photography Against the Grain* (Halifax: NSCAD, 1984), pp. 77-101.
- Tamar Garb, “Rethinking Sekula From the Global South: Humanist Photography Revisited,” *Grey Room* 55 (2014): 34-57.
- Fred Turner, “The Family of Man and the Politics of Attention during the Cold War,” *Public Culture* 24.1 (2012): 55-84.

Recommended

- Blake Stimson, *The Pivot of the World: Photography and Its Nation* (Cambridge: MIT Press, 2006), pp. TBD.
- Liam Kennedy, “Between Exceptionalism and Universalism: Photography as Cultural Diplomacy,” in Esperanza Bielsa and Christopher W. Hughes, eds., *Globalization, Political Violence, and Translation* (New York: Palgrave, 2009), pp. 152-67.
- Liam Kennedy, “Magnum’s Global Enterprise,” in Steven Hoelscher, ed. *Reading Magnum: A Visual Archive of the Modern World* (Austin: Univ. of Texas, 2013), pp. 293-311.

- Catherine Lutz and Jane Collins, *Reading National Geographic* (Chicago: Univ. of Chicago, 1993).
- Anthony Giddens, *The Consequences of Modernity* (Stanford: Stanford, 1990), pp. 55-78.

April 20: **The Fine Art of Photojournalism?**

Big Picture:

Today's News:

Photo Essay:

Topic Leader:

- Jason E. Hill. "In the Police Wagon, in the Press, and in The Museum of Modern Art (A Note on Weegee's Frank Pape, Arrested for Homicide, November 10, 1944)." In Mitra Abbaspour, Lee Ann Daffner, and Maria Morris Hamburg, eds. *Object:Photo. Modern Photographs: The Thomas Walther Collection 1909–1949. An Online Project of The Museum of Modern Art*. New York: The Museum of Modern Art, 2014.
- Robin Kelsey, "Stalking Chance and Making News c. 1930," in *Photography and the Art of Chance* (Cambridge: Harvard, 2015), pp. 180-213.
- Nadya Bair, "The Decisive Network: Producing Cartier-Bresson at Mid-Century," *History of Photography*, forthcoming. (Please do not cite or share without permission of the author).
- Susan Meiselas and Joy Garnett, "On the Rights of Molotov Man," *Harper's*, February 2007, 53-8.
- Adam Broomberg and Oliver Chanarain, "Unconcerned But Not Indifferent"
- Geoff Manaugh, "War/Photography: An Interview with Simon Norfolk," *BLDGBLG*

Recommended

- Jill Bennett, *Practical Aesthetics: Events, Affects and Art after 9/11* (London: I.B. Tauris, 2012), pp. 33-53.
- Tom Holert, "Burden of Proof," *Artforum*, March 2013.
- Kate Albers, "After the Fact: Joel Sternfeld's On This Site," in *Uncertain Histories: Accumulation, Inaccessibility, and Doubt in Contemporary Photography* (Berkeley: Univ. of California, 2015), pp. 107-29.

- Susie Linfield, “Gilles Peress: The Skeptic,” in *Cruel Radiance* , 233-58.
- Erina Duganne, “Uneasy Witness: Broomberg, Chanarin, and Photojournalism’s Expanded Field,” in *GTP*, pp. 272-79.
- Gaële Morel, “Photojournalism: A Formal Paradigm for Contemporary Art,” in *GTP*.
- Thomas Keenan, “Disappearances: On the Photographs of Trevor Paglen,” in Meg McLagan and Yates Mckee eds., *Sensible Politics: The Visual Culture of Nongovernmental Activism* (New York: Zone, 2012), pp. 42-49.

4/27: Student Presentations / Other Strategies

- Rebecca Solnit, “Excavating the Sky” and “Poison Pictures,” in *idem.*, *Storming the Gates of Paradise: Landscapes for Politics* (Berkeley: Univ. of California, 2007), pp. 135-64.
- Hilary Chute, “Introduction,” “History and the Visible in Joe Sacco,” and “Coda,” in *Disaster Drawn: Visual Witness, Comics, and Documentary Form* (Cambridge: Harvard, 2016), pp. 1-28 and 197-265.

4/29: Philadelphia Trip

5/4 Student Presentations

5/11 Photojournalism and American Foreign Policy

- Liam Kennedy, *Afterimages: Photography and U.S. Foreign Policy* (Chicago: Univ. of Chicago, 2016).