

AHS 283 — CRN 45035

# PHOTOGRAPHY THEORY



In the first decades of the 20th century, photography became the object of theory under the critical eye of Walter Benjamin, and by the 1970s and 80s, he was joined by a host of voices variously attempting to pin down the ontology of photography, or to dismantle firm designations and definitions in favor of a set of interpretive tools sensitive to the vagaries of history and the open-endedness of the medium. This seminar will make critical and comparative analyses of a selection of central theories of photography, with emphasis on those theories that have had the most lasting impact on photographic production, criticism and history, or texts that hold promise for future interpretation, given the current direction of contemporary photography. Reading will include Benjamin, Barthes, Flusser, Azoulay and Rancière.

**Professor Susan Laxton**

**Wednesday, 2:10–5:00pm, ARTS Seminar Room 333**

For more information on the Department of the History of Art, visit: <http://arthistory.ucr.edu>  
Pierre Louis Pierson, *Louis Napoleon, Prince Imperial, on a pony*, c. 1860-1863.