**History of Photography**

**Take-home Test**

Assigned: Tuesday, Dec. 14, 2021

DUE: Friday, Dec. 17 at 5:00 pm\*Atlantic Time on Brightspace

(\*please note that late submissions are not possible because of grading deadlines)

30% of final grade

NAME:

STUDENT NUMBER:

Part A: **55points**

Part B: **45points**

**[100 points total]**

**Part A: Short Answer**

1. How did Laura Wexler characterize Frederick Douglass’s relationship to photography? How did she contrast Douglass’s position with Roland Barthes’ in *Camera Lucida*? [200 words max., 15 points]
2. What was new about George Eastman’s Kodak camera in the 1880s? What impact did this invention have on the history of photography? [100 words max., 5 points]
3. Jo Spence described herself as a “cultural sniper.” What do you think this meant to her and where and how do you see it operating in her work (*please mention at least one specific work and illustrate and caption—artist, title, date, medium, dimensions—it below*)? [200 words max., 15 points]
4. Choose **one** of the following questions to answer:
5. What are some of the key differences between the daguerreotype and the calotype processes? Choose one image from the textbook or lecture slides that exemplifies each process (*please include captioned—artist, title, date, medium, dimensions—images of these works below*). Explain the characteristics of each process with reference to these two images. [250 words max., 20 points]
6. Briefly describe how photography was used by either the Surrealists **or** the Dadaists. Choose one photograph from the textbook or lecture slides that corresponds to the movement you are describing (*please include a captioned—artist, title, date, medium, dimensions— image of this work below*). How does this photograph display some of the characteristics of the movement? What strategies has the photographer used? Explain with reference to the image. [250 words max, 20 points]

**Part B: Essay**

Please respond to **one** of the following two questions:

1. Compare these works formally, taking into consideration the way they were made and their subject matter. Both works were discussed with reference to debates surrounding photography and art. How do these works relate to such debates from their respective periods? [700 words max., 45 points]

A group of people in a room

Description automatically generated with medium confidenceA picture containing person, people, crowd, white

Description automatically generated

Oscar G. Rejlander, *Two Ways of Life* Alfred Stieglitz*, The Steerage,* 1907,

*(Hope in Repentance)*, 1857 (printed 1925) photogravure, 33.4 x 26.4 cm

carbon print, combination print, 41.1 × 76.9 cm

1. Throughout the term we have analyzed many different types of photographic portraits—from studio portraits, to social documentary portraits, to photomontaged and multiple exposure portraits, to performative and staged portraits. Choose one portrait from the nineteenth century and one from the twentieth*or* twenty-first century from the textbook or lecture slides. Compare and contrast these two works formally, contextually (*without launching into extensive research, broad strokes are fine here*), and conceptually (*please illustrate and fully caption—artist, title, date, medium, dimensions—the two images below*). [700 words max., 45 points]

[FOR A TOTAL OF 100 POINTS]