

PHOTOGRAPHY 2622-001

20TH CENTURY PHOTO HISTORY

Spring 2017

Turn off cell phones & pagers. Laptops permitted. Students with disabilities see instructor.

Instructor: James Hugunin (708) 714-2406/ **e-mail: Jim@uturn.org**/ website: www.uturn.org
(Click on the U-Turn logo on the right to get menu with course syllabi; click on "This week's slides" to see pdf files of that week's lecture slides)
Office: MC B1-03E by appointment (Tu and Wed afternoon), basement of 112 S. Mich. Bldg.

Texts: Two Xerox Professor Pack Texts are required (purchased in class) plus a book *on reserve* at the Flaxman Library:

- 1) Xerox pack of excerpts from Jonathan Green's *American Photography*.
- 2) Xerox pack of miscellaneous articles.
- 3) On reserve at the John Flaxman Library: *Trace and Transformation: American Criticism in the Modernist Period* by Joel Eisinger (readings used for term paper therein).

Philosophy: Emphasis will be on the critical analysis of recent photography, that is, on "reading into" photography. Emphasis will be on fine art photography. Less stress will be placed on specific dates and titles of images, than on developing an understanding of theory in relationship to these images. The major focus of this course will be on the underlying theoretical concerns of the work under discussion. Course will consist of slide lectures and in-class discussion. Tests will consist of short answer and essay questions.

Grading: 1) There will be an **open-book** midterm and final exam.

2) **Final paper:** read any chapter in Joel Eisinger's book *Trace and Transformation*, do a 6 page critical engagement with the key points in the chapter you read and turn in one week prior to the final exam. M.F.A. and M. A students will INSTEAD will be required to do an ten page research paper due one week prior to the final exam (see instructor concerning topic). No incompletes with out medical excuse!

3) **Course attendance** will be taken; miss more than 2 classes without excuse = NCR for class.

Learning Outcomes: Grasping aesthetics and social contexts of 20th century photography, understanding the debates concerning photography's possibility as a fine art, being able to elucidate how Pictorialist photography was usurped by modernist photography which, in turn, was usurped by postmodernist practices via lecture, class discussion, readings, and written exams and papers.

Notes:

Student Attendance: SAIC policy states that students are expected to attend all classes regularly and on time. Students should miss class only with reasonable cause. If a student needs to miss class with reasonable cause, it is the student's responsibility to contact the instructor to receive instruction for how to make up for the missed class. It is the instructor's responsibility to give this information to the student as his/her/their schedule permits. Missing class for other than a reasonable cause may jeopardize the student's academic standing in the class.

SAIC's recommended institutional policy is as follows: If a student misses MORE than **two classes** (Art History Department Policy) whether or not for a reasonable cause, the student will fail the class, if the student does not withdraw from the class prior to the deadline for withdrawal with a grade of "W."

Reasonable cause to miss a class might include:

- Illness or hospitalization (the student should contact Health Services, who will relay information to the faculty in whose class the student is enrolled)
- Observation of a religious holiday
- Family illness or death

Academic Misconduct

From the SAIC Student Handbook: Academic misconduct includes both plagiarism and cheating, and may consist of: the submission of the work of another as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources.

Academic integrity is expected in all coursework, including online learning. It is assumed that the person receiving the credit for the course is the person completing the work. SAIC has processes in place that protect student privacy and uses LDAP authentication to verify student identity.

Specific procedures for faculty to follow in the case of academic misconduct are detailed in the Student Handbook.

Additional resources for students:

- Read "Plagiarism: How to Recognize It and Avoid It: a short guide prepared by the Faculty Senate Student Life Subcommittee in 2004.
- Read the Flaxman Library's quick guide titled "AVOID PLAGIARISM."

Accommodations Statement

Accommodations for Students with Disabilities:

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) to schedule an appointment. DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to your instructors. This letter must be presented before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible. The DLRC is located within the Wellness Center on the 13th floor of 116 S Michigan Ave. and can be reached via phone at 312.499.4278 or email at dlrc@saic.edu.

The Writing Center: MacLean Center Basement, 112 S. Michigan Ave., B1-03
writingcenter@saic.edu

Hours: Monday - Thursday: 9:00 AM - 7:15 PM; and Friday: 9:00 AM - 5:15 PM
4:15 PM – 7:15 PM walk-in hours (M – Th)

<https://www.supersaas.com/schedule/saic/WritingCenter>.

ARTHI Departmental Syllabi Inclusions

MAAH Goals and Objectives:

Goal 1. Students will arrive at new insights through analysis of primary sources (objects, images, texts) relating to art and/or design history.

- Craft complex visual and textual interpretations
- Contextualize works in relation to global art histories and other relevant (cultural, social, political) histories

Goal 2. Students will master tools developed by historians of art and/or design.

- Master skills and conventions of scholarly writing
- Master skills and conventions of oral presentation
- Make full use of all relevant research resources (museums, libraries, archives)
- Situate their own inquiries in relation to art and/or design historiography

Goal 3. Students will contribute to the field of art and/or design history.

- Build sustained original arguments and demonstrate their originality by relating them to existing scholarly literature
- Make interesting or important claims persuasive by grounding them in interpretation of sources

BAAH Goals and Objectives:

1. Students will analyze primary sources (objects, images, texts) relating to art history.

- Develop skills of visual and textual interpretation
- Contextualize works in relation to global art histories and other relevant (cultural, social, political) histories

2. Students will use tools developed by art historians.

- Write research papers using and citing sources appropriately
- Give effective oral presentations of research-based arguments
- Use museum and library resources effectively
- Situate their own inquiries in relation to art historiography

3. Students will develop arguments about art history.

- Build original ideas and demonstrate their originality by relating them to existing scholarly literature
- Make claims persuasive by grounding them in interpretation of sources

WEEK/DATE	TOPIC/READINGS
(1) 2/1	<p>PICTORIALISM VS. EARLY MODERNISM. Henry Peach Robinson, O.G. Rejlander, P.H. Emerson, Stieglitz.</p> <p>Have Read: Not applicable yet.</p>
(2) 2/8	<p>PURISM. PAUL STRAND, CHARLES SHEELER, PRECISIONISM AND ED WESTON.</p> <p>Have Read: in xerox packet, "Art Photography: Another Aspect," by Naomi Rosenblum, in xerox packet, "Alfred Stieglitz and Pictorial Photography," by Jonathan Green and "Conspicuous by his absence" by A.D. Coleman.</p>
(3) 2/15	<p>THREE TYPES OF MODERNISMS. Franz Roh & Moholy-Nagy, Rodchenko, Heartfield. German photography in 1920s.</p> <p>Have Read: in xerox packet, "Art, Photography, and Modernism," by Naomi Rosenblum.</p>
(4) 2/22	<p>SUBJECTIVE PHOTOGRAPHY I. Photography in Post-WWII Europe and its ramifications for American photography. The theories of Dr. Otto Steinert and his categories of - photographic praxis. Early precursors: Herbert Bayer, Moholy-Nagy, Man Ray. The ideology of subjective photography: formalists vs. socially aware. The New Brutalism in England: Nigel Henderson.</p> <p>Have Read: in xerox "On the Creative Possibilities of Photography" by Otto Steinert and "A Separate Reality: Subjective Photography" by James Hugunin.</p>
(5) 3/1	<p>SUBJECTIVE PHOTOGRAPHY II. The importance of the publication <i>Aperture</i> and Minor White's theories of "reading" photographs. Discussion of the work of Fred Sommer, Aaron Siskind, Henry Holmes-Smith, Harry Callahan. The development of the notion of the "equivalent."</p> <p>Have Read: in xerox "Equivalence: The Perennial Trend" by Minor White, and two short essays by Aaron Siskind and in Xerox of <i>American Photography</i> by Jonathan Green, chapter three and four.</p>
(6) 3/8	Critique week; no class.
(7) 3/15	<p>PHOTOGRAPHY AND THE COLD WAR. Steichen's <i>Family of Man</i> exhibition: Photography in the service of bourgeois humanism. Steichen's "popularization" of photography vs. White's elitism. Modern exhibition design & ideology (Lissitzky to Herbert Bayer to Fred Kiesler and Paul Rudolph).</p> <p>Have Read: in xerox "From Humanism to Formalism" by Gerry Badger; and in <i>American Photography</i> by Jonathan Green, chapter two.</p>
(8) 3/22	POLITICS AND ALIENATION I. Robert Frank's <i>The Americans</i> . The Beat

Generation's disillusionment. Discussion and comparison of three different readings of Frank's book: Jonathan Green's, John Brumfield's and Jno Cook's critique of Brumfield.

Have Read: and in *American Photography* by Jonathan Green, chapter five and "Robert Frank and Photography," by Jno Cook and "Some Reflections on Time and Change in the Work of Robert Frank," by Shelly Rice.

(9) 3/29

MIDTERM EXAM, OPEN BOOK IN CLASS.

Have Read: No readings. Study for examination.

(10) 4/4

THE NEW DOCUMENT. The theories of John Szarkowski: *The Photographer's Eye, Mirrors & Windows*, and Peter Galassi's *Before Photography*. Szarkowski's synthesis of Steichen's documentarianism and Minor White's expressionism.

Have Read: and in *American Photography* by Jonathan Green, chapter six, seven and excerpt from "The Rhetoric of the Pose" by Henry Sayre, and "Figments from the Real World: Garry Winogrand," by Frank Joseph.

(11) 4/11

MANIPULATIVE PHOTOGRAPHY. Silver and non-silver processes, "post-visualization." Jerry Uelsmann, Val Telberg, Bart Parker, Henry Holmes Smith, Robert Rauschenberg, Edmund Teske, Robert Heinecken, Robert Fichter, Todd Walker, Gray Crawford, Stephen Berens.

PHOTOGRAPHY INTO SCULPTURE. Robert Heinecken, Darryl Curran, Jerry McMillan, Kay Shyper, Lou Brown Di Guilio.

DISCUSSION. Is the term "manipulative photography" a misnomer? We don't use the term "manipulative painting," so why apply such to photography? Szarkowski's separation of photography from painting.

Have read: in xerox: "Post-Visualization," by Jerry Uelsmann, "The Persistence of Vision," by Nathan Lyons, "The Alternative Image II," by Anita Douthat and "Photography Into Sculpture," by Peter Bunnell and in *American Photography*, chapter ten.

(12) 4/18

NEW TOPOGRAPHICS. Nicholas Nixon, Joe Deal, Frank Gohlke, Lewis Baltz, Stephen Shore, John Schott, Henry Wessel, Jr., Bernhard and Hilla Becher, Robert Adams. Discussion of "the passive frame," the rhetoric of the objective visual statement, Gus Blaisdell on Lewis Baltz, William Jenkins' catalogue essay for the exhibition.

THE ALTERED LANDSCAPE. John Pfahl, Michael Bishop, Thomas Barrow, Steven Berens, Grey Crawford, Michael Levine.

THE POLITICS OF THE NEW LANDSCAPE. What is being depicted here? What are the unconscious politics of such work? Is it critical of our post-industrial landscape, merely ironic or simply "neutral" towards it?

Have Read: in xerox "American Photography in the 1970s" by Lewis Baltz. "Underexposed: Photography and Afro-American History" by Angela Y. Davis, and in *American Photography* by Jonathan Green, chapter eleven.

(13) 4/25

THE RENAISSANCE OF COLOR. Joel Meyerowitz, Stephen Shore, William Eggleston, Kenneth McGowan, Jo Ann Callis, Lee Rice, Patrick Nagatani, Richard Misrach, Victor Landweber. Influence of John Szarkowski in validating color photography; West Coast influence of Paul Outerbridge's commercial work.

CONSTRUCTED TO BE PHOTOGRAPHED. Robert Cumming, Michael Levine, Phillip Galgiani, Barbara Kasten, etc.

Have Read: in *American Photography* by Jonathan Green, chapter twelve, and "Some Ideas That Have Colored My Thinking" by James Hugunin, "From Alchemy to Art" by John Upton and "Color my World" by Marvin Heiferman.

(14) 5/3

THE NEW DOCUMENTARY. Comparison of Post-modernist textual critique, Marxist political critique, and traditional documentary e.g., F.S.A. Document of 1930s.

Have Read: in xerox "The Map is Not the Territory," by James Hugunin and in *American Photography*, chapter thirteen.

All papers are due. Review for test.

(15) 5/10

FINAL OPEN BOOK EXAMINATION.

Have Read: Study for final open book exam.

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- 1) **Art Photography: Another Aspect 1890-1920** by Naomi Rosenblum
- 2) **Alfred Stieglitz and Pictorial Photography**, by Jonathan Green
- 3) **Art Photography: Another Aspect**, by Naomi Rosenblum
- 4) **Conspicuous by his absence**, by A.D. Coleman
- 5) **On the Creative Possibilities of Photography**, Otto Steinert.
- 6) **Art, Photography and Modernism 1920-1945**, Naomi Rosenblum
- 7) **A Separate Reality**, James Hugunin.
- 8) **Equivalence: The Perennial Trend**, Minor White.
- 9) **The Drama of Objects** and **Credo**, Aaron Siskind.
- 10) **From Humanism to Formalism**, Gerry Badger.
- 11) **Some Reflections on Time and Change in the Work of Robert Frank**, Shelly Rice
- 12) **Robert Frank and Photography**, Jno Cook.
- 13) **The Rhetoric of the Pose** by Henry Sayre
- 14) **Figments from the Real World: Garry Winogrand**, Frank Joseph.
- 15) **Underexposed: Photography and Afro-American History** by Angela Y. Davis
- 16) **Post-Visualization**, Jerry Uelsmann.
- 17) **The Persistence of Vision**, Nathan Lyons.
- 18) **The Alternative Image** catalogue essay, Kohler Arts Center.
- 19) **Photography Into Sculpture**, Peter C. Bunnell.
- 20) **American Photography in the 1970s**, Lewis Baltz.
- 21) **Some Ideas That Have Colored My Thinking**, James Hugunin.
- 22) **From Alchemy to Art: An Original Survey of Color Photography**, John Upton
- 23) **Color my World**, Marvin Heiferman
- 24) **The Map is Not the Territory**, James Hugunin.

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