

# PHOTOGRAPHY 3621-001

## 20TH CENTURY PHOTO HISTORY

Spring 2012

**Policy:** Be on time to class. Miss three classes = NCR.  
No cell phones or pagers on and no knitting in class  
Laptops are permitted.  
As per school policy, special needs, disabilities, learning problems, and so forth will be accommodated, see Instructor now.

**Instructor:** James Hugunin (708-714-2406); e-mail: Jim@uturn.org (website: <http://www.uturn.org>)  
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**Plagiarism Policy:** We are a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of SAIC, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other School officials and possible civil or criminal prosecution.

**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. No incompletes with out medical excuse! 2) Read any chapter in Joel Eisinger's book *Trace and Transformation*, do a 5 page synopsis of key points in the chapter 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 8 page research paper due one week prior to the final exam (see instructor concerning topic).

**Attendance:** Miss more than 3 classes without excuse = NCR for class.

**WEEK/DATE    TOPIC/READINGS**

(1) 1/31

**PICTORIALISM VS. EARLY MODERNISM.**

Henry Peach Robinson, O.G. Rejlander, P.H. Emerson, Stieglitz.

Have Read: Not applicable yet.

(2) 2/7

**PURISM. PAUL STRAND, CHARLES SHEELER, PRECISIONISM AND ED WESTON.**

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.

(3) 2/14

**THREE TYPES OF MODERNISMS.** Franz Roh & Moholy-Nagy, Rodchenko, Heartfield. German photography in 1920s.

Have Read: in xerox packet, "Art, Photography, and Modernism," by Naomi Rosenblum.

(4) 2/21

**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.

Have Read: in xerox "On the Creative Possibilities of Photography" by Otto Steinert and "A Separate Reality: Subjective Photography" by James Hugunin.

(5) 2/28

**SUBJECTIVE PHOTOGRAPHY II.** The importance of the publication *Aperture* 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."

Have Read: in xerox "Equivalence: The Perennial Trend" by Minor White, and two short essays by Aaron Siskind and in Xerox of *American Photography* by Jonathan Green, chapter three and four.

(6) 3/6

**PHOTOGRAPHY AND THE COLD WAR.** Steichen's *Family of Man* 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).

Have Read: in xerox "From Humanism to Formalism" by Gerry Badger; and in *American Photography* by Jonathan Green, chapter two.

- (7) 3/13      **POLITICS AND ALIENATION I.** Robert Frank's *The Americans*. 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.
- (8) 3/20      **MIDTERM EXAM, OPEN BOOK IN CLASS.**  
Have Read: No readings. Study for examination.
- (9) 3/27      **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.
- (10) 4/3      **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 Shyuper, 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.
- (11) 4/10      **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.

(12) 4/17 **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.

(13) 4/24 **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.**

(14) 5/1 **Critique Week / No class**

(15) 5/8 **FINAL OPEN BOOK EXAMINATION.**

Have Read: Study for final open book exam.

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- 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.
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- 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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