



上海财经大学

Shanghai University of Finance & Economics

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Shanghai University of Finance & Economics

2020 Summer Program

APPH 101 Introduction to Photography

Course Outline

Term: June 1 – June 26, 2020

Class Hours: 10:00-11:50 (Monday through Friday)

Course Code: APPH 101

Instructor: Professor Michelle Facos

Home Institution: Indiana University-Bloomington

Office Hours: TBA

Email: mfacos@indiana.edu

Credit: 4

Class Hours: This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

Description

This course surveys the history of photography since 1839, focusing on the relations between photography and contemporaneous developments in art, social life, and visual culture. We will examine photography's technologies and reception, its meaning and uses, its dialogue with social and political life, many of its leading practitioners, and the critical issues it has raised over the past 170 years.

Readings

Reading assignments provide essential background for the issues discussed in class and should be completed prior to the class session for which they are assigned. It is crucial that you read all of the required texts. The required text is Naomi Rosenblum's *A World History of Photography* (page numbers noted are for the 4th edition, but earlier editions are fine). It's THE survey text (has been for decades) so if you only plan to own 1 book on photography, this is it.

Attendance



While attendance is not graded, students who attend regularly generally get much better grades than those who do not. It will be very difficult to judge what is important to know for quizzes if you do not attend class, plus much of what I tell you in class is very hard to find in books - a lifetime of reading, traveling, and thinking are packed into this course!

Technology

Use of electronic devices – cell phones, ipads, laptops – is discouraged. This is for YOUR benefit! Research confirms that notes taken by hand are remembered MUCH better than those taken by typing, and the people listen better when not distracted by devices. DO take lots of notes – how well do you remember all the details of what someone told you last week? Not so well? Then you can assume that you won't remember everything your professors tell you in class unless you write it down.

Assessment

3 in-class quizzes, 1 project, 1 take-home final, 6 weekly writing assignments (beginning 23 March), attendance at graduate presentations. ALL PAPERS MUST BE PROOFREAD FOR SPELLING AND GRAMMATICAL ERRORS.

Grading

Quizzes (4 x 20 points)	80 points
Final Exam	20 points
TOTAL	100 points

Grading: A=90-100%, B=80-89%, C=70-79%, D=60-69%, F=below 60%

SYLLABUS AND READINGS

1.1 Introduction/ Pre-history and Inventors: Niepce, Bayard, and Daguerre

Reading: Rosenblum pp. 15-51, 192-99

1.2 The Origins of Photography

Reading: Daguerre (pdf), Talbot (pdf)

Photographers: Daguerre, Fox Talbot

Portraiture: Calotype vs. Daguerreotype

Readings: Rosenblum pp. 52-93

Photographers: Southworth & Hawes, Hill & Adamson, Easterly,
Diamond

1.3 Celebrities

Photographers: Disderi, Nadar, Carjat, Cameron

Photographer in Focus: Nadar

1.4 Landscape & Architecture: France circa 1850



Readings: Rosenblum pp. 94-126, 141-43

Photographers: Le Secq, Le Gray, Bisson

Landscape & Architecture: Colonialism, Exoticism, Tourism

Photographers: Du Camp, Frith, Bonfils, Beato, Cabannis

QUIZ 1 REVIEW

2.1 The American Landscape: Preserving & Exploiting

Readings: Rosenblum pp. 131- 53, 165-66

Photographers: Watkins, Jackson, O'Sullivan, Russell

QUIZ 1

2.2 War

Readings: Rosenblum pp. 178-91, 200-7, 476-9

Photographers: Fenton, O'Sullivan, Gardner, Smith, Capa

New Technology, New Vision

Readings: Rosenblum pp. 244-64; 253-55, 302

Photographers: Nadar, Muybridge, Marey, L'Artigue

2.3 Visions of the City

Readings: Rosenblum pp. 161-2, 179-80, 271, 278-9, 286

Photographers: Marville, Atget, Steichen

Photographer in Focus: Atget

2.4 Social Reform

Readings: 340-2, 352-63; 365-9, 379-83, 520-7; Evans (pdf)

Photographers: Hine, Thomson, Riis, Evans

Photographers: Reijlander, Robinson, Hawarden, Negre, Emerson

QUIZ 2 REVIEW

3.1 Photography, an Art

Readings: Rosenblum pp. 208-15, 227-39, 242-44; Emerson (pdf), Robinson (pdf)

QUIZ 2

3.2 Pictorialism: The Photo Secession

Readings: 296-339, 442-53; Stieglitz (pdf)

Photographers: Demachy, Day, White, Stieglitz, Steichen, Käsebier,
Coburn

3.3 Documenting America 1930-1960

Photographers: Lange, Evans, Frank

Modernist Experiments

Readings: Rosenblum pp.392-400; Man Ray (pdf); Moholy-Nagy (pdf)



Photographers: Schad, Man Ray, Moholy-Nagy, Hoch

QUIZ 3 REVIEW

4.1 Straight Photography: Europe

Readings: Rosenblum pp. 400-30, 438-41, 454-61; Abbott (pdf), Strand (pdf)

Photographers: Kertez, Blossfeldt, Sander, Modotti, Rodchenko

Straight Photography: U.S.

Photographers: Strand, Sheeler, Abbott, Adams, Weston

QUIZ 3

4.2 Photojournalism in the 20th Century

Readings: Rosenblum pp. 462, 480-91, 501-15

Photographers: Avedon, Penn, Cartier-Bresson, Smith

Pop, Street, Transformations

Readings: Rosenblum pp. 516-29, 568-9

Photographers: Arbus, Winogrand, Wegman, Liebovitz

4.3 Blurring Boundaries: Painting, Photography, Film

Readings: Rosenblum pp. 578-82, 600-4

Photographers: Sherman, Callahan, Close, Estes

Documentation, Performance, Sculpture, Ephemerality

Readings: TBA

Artists: Smithson, Mendieta, Goldsworthy, Christo

QUIZ 4 REVIEW

4.4 QUIZ 4 and FINAL EXAM