

ARTH 1100

History and Appreciation of Photography



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Consultation hours: Monday 10am – 11am

By appointment

Humanities Department Office Library/Atrium Building L630



A protester standing in defiance atop a tank(Prague 1968) . Credit Josef Koudelka/Magnum Photos



Overview of course

**Teaching approaches and class
resources**

Assessments and extra credit

A protester standing in defiance atop a tank (Prague 1968) . Credit Josef Koudelka/Magnum Photos

Is there a “first” photography?



Joseph-Nicéphore Niépce, *View from the Window at Gras*, c. 1826

Week 2

Truth and Lies



Week 2

Truth and Lies



Mary Todd Lincoln with the ghost of her husband Abraham Lincoln.
Photographer William H. Mumler c1869



Cottingley Fairies
Elsie Wright and Frances Griffiths
1917





Hippolyte Bayard,
Le Noyé
(*Self Portrait as a drowned man*)
1840

Week 2

Documentation, science, and medicine



SPECIMENS OF COMPOSITE PORTRAITURE

PERSONAL AND FAMILY.



*Alexander the Great
From 6 Different
Medals.*



Two Sisters.



*From 6 Members
of same Family
Male & Female.*

HEALTH.

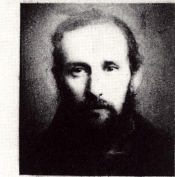


*23 Cases.
Royal Engineers.
12 Officers.
11 Privates*

DISEASE.



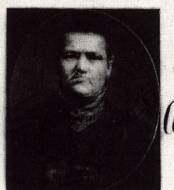
*6
Cases*



*9
Cases*

Tubercular Disease

CRIMINALITY.



*8
Cases*



*4
Cases*

*2 Of the many
Criminal Types*

CONSUMPTION AND OTHER MALADIES

I



*20
Cases*

II



*36
Cases*



56 Cases

Co-composite of I & II

Consumptive Cases.



*100
Cases*



*50
Cases*

Not Consumptive.

PORTRAITS.

Groups I, II, III and IV, V, VI, respectively illustrate a type of features common among men convicted of crimes of violence.



COMBINATIONS OF PORTRAITS.

The Portraits of many different persons who have the same general type of features are here combined into single figures.



I, II and III.



SEVEN PERSONS
(including I, II and III)



IV, V and VI.



FOUR PERSONS
(None of the above Six)



EIGHT PERSONS
(including IV, V, and VI)

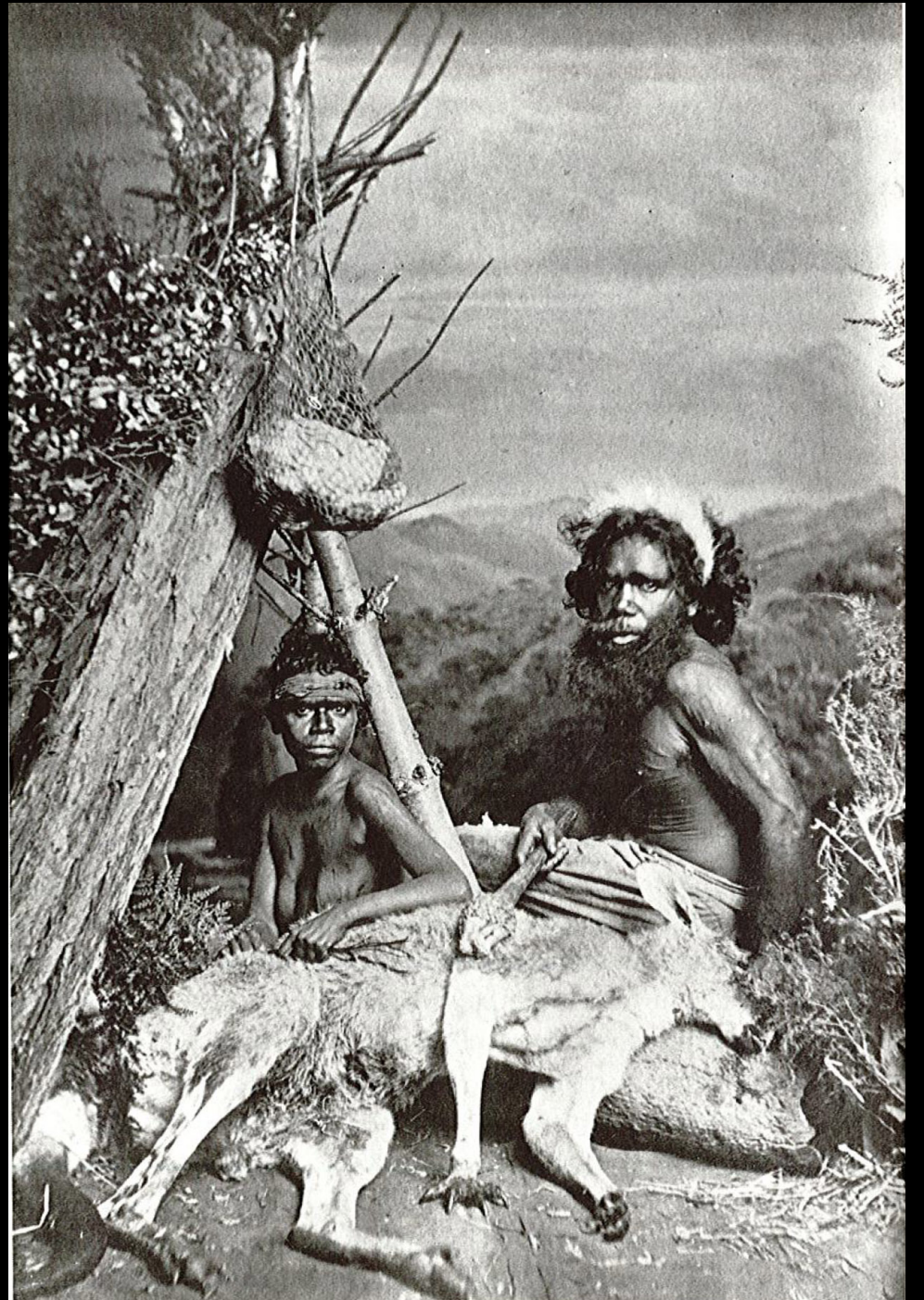
Francis Galton
Albumen silver print from glass negative
1877



Fred Kruger
Aboriginal men in canoe,
Coranderrk Aboriginal Station
c.1883
albumen silver photograph
19.9 x 27.1 cm
National Gallery of Victoria, Melbourne

Who photographs who and why?

J. W. Lindt
Unidentified Aborigines,
c. 1870



Visual Analysis



Documentary

Jacob Riis, Five cents a spot unauthorised lodging at Bayard Street Tenement c1890 from 'How the Other Half Lives'



Fantasy

Julia Margaret Cameron,
King Arthur wounded lying in the barge c1874-5

Week 3 Photography and War



“the decisive moment”

- capturing a instant

Robert Capa,
Death of a Loyalist Soldier
1936



Roger Fenton's Photographic Van, 1855 (Crimean War)



Felice Beato, Interior of Fort Taku immediately after capture, 1860 Albumen print



Week 4
Pictorialism
Alfred Stieglitz
/Photo-
Secession

Photography
as an artistic
practice

Formalism

Modernism
- A technical
term in Art
History

1st Paper Due

Week 5

Riis, Hine, and Social Reform

The attempt to use photography to
change society

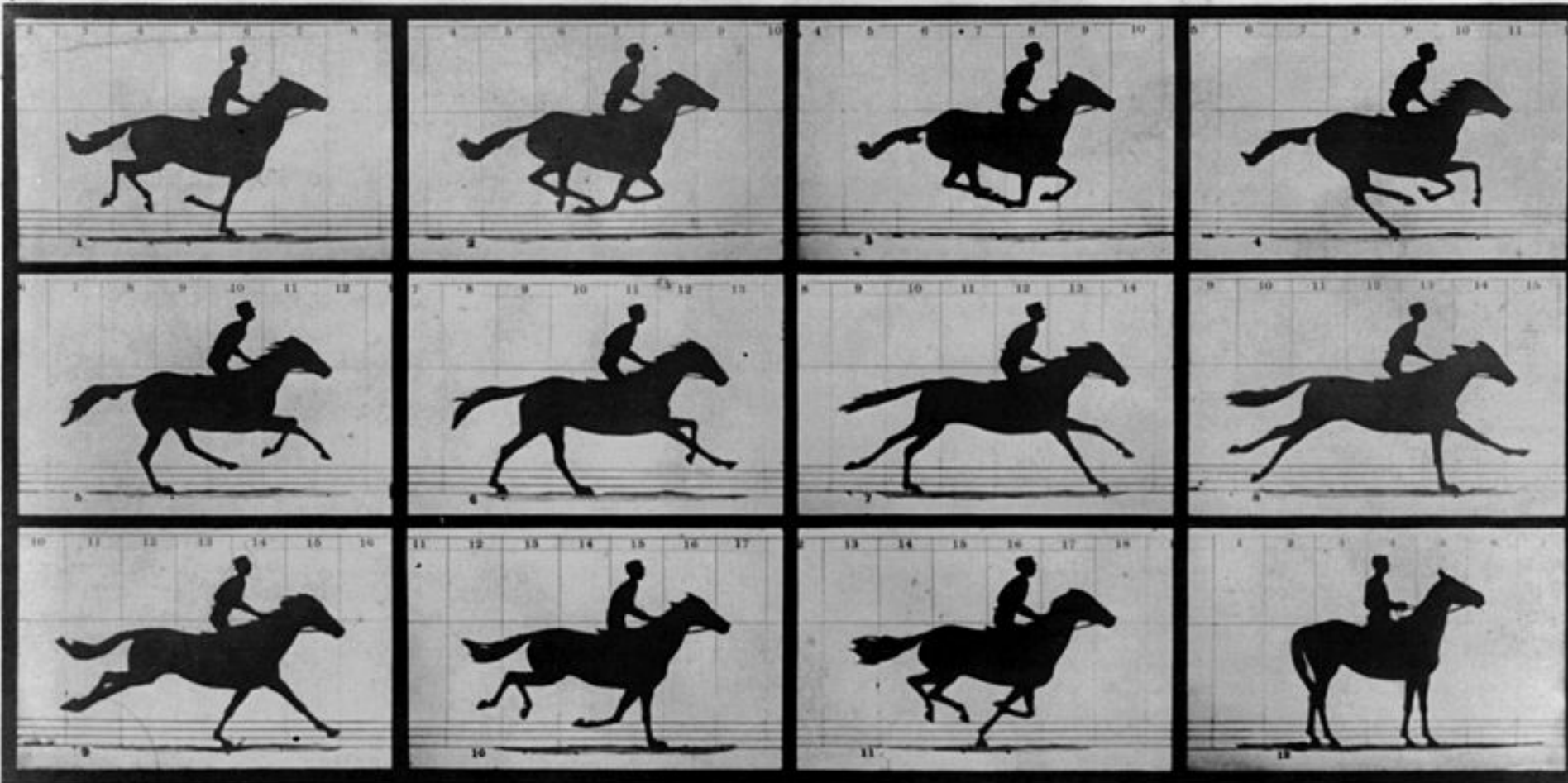
Lewis Hine
Child labor photograph
1908 – 1912
"Addie Card, 12 years.
Spinner in North Pormal
[i.e., Pownal] Cotton Mill"



Week 6

Motion
Studies
& Early
Film

Screening



Copyright, 1878, by MUYBRIDGE.

MORSE'S Gallery, 417 Montgomery St., San Francisco.

THE HORSE IN MOTION.

Illustrated by
MUYBRIDGE.

AUTOMATIC ELECTRO-PHOTOGRAPH

"SALLIE GARDNER," owned by LELAND STANFORD; running at a 1.40 gait over the Palo Alto track, 19th June, 1878.

The negatives of these photographs were made at intervals of twenty-seven inches of distance, and about the twenty-fifth part of a second of time; they illustrate consecutive positions assumed in each twenty-seven inches of progress during a single stride of the mare. The vertical lines were twenty-seven inches apart; the horizontal lines represent elevations of four inches each. The exposure of each negative was less than the two-thousandth part of a second.

Photographic technology allows us to see motion more clearly than before

Week 7

Mini-Review

Assessments

Week 5: First paper – Respond paper based on a text by Susan Sontage or Roland Barthes

Week 7: MID TERM – Slide test

Week 12: Second paper – Exhibition Review

Week 13: Group Exercise

Week 15: Final Exam – Slide test

E



Jacob Riis, Five cents a spot unauthorised lodging at Bayard Street Tenement c1890 from 'How the Other Half Lives'

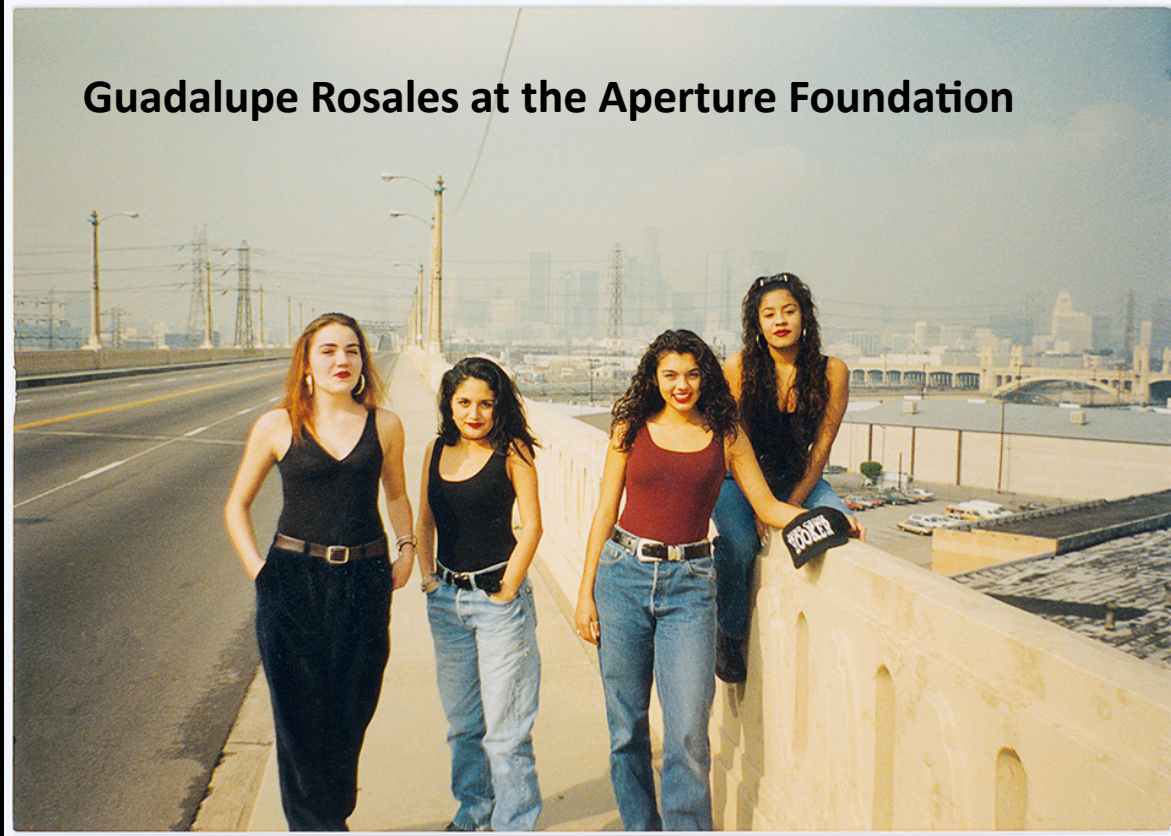
CityTech Learning Centre
LG18 (library Ground Floor)

Student Support Services
Student Center for Accessibility
L237 (Library 2nd Floor)
718-254-8539

www.citytech.cuny.edu/student/supportservices

Office of Veterans Support Services
L236
718-260-4980

Exhibitions



Photographer unknown, Mind Crime Hookers party crew on 6th Street Bridge, Boyle Heights, 1993

Henri Cartier-Bresson
The Decisive Moment
ICP Museum
Until September 2nd
250 Bowery, New York, 10012

Eugene Richards
The Ro-On of Time
ICP Museum
250 Bowery, New York, 10012
Sep 27 2018 – Jan 06 2019

Being: New Photography 2018
March 18–August 19, 2018
The Museum of Modern Art
11 West 53rd St New York
10:30am – 5:30pm every day

Judson Dance Theater:
The Work Is Never Done
September 16, 2018–February 3, 2019
The Museum of Modern Art
11 West 53rd St
10:30am – 5:30pm every day

Toward a Concrete Utopia:
Architecture in Yugoslavia, 1948–1980
Through January 13, 2019
The Museum of Modern Art
11 West 53rd St
10:30am – 5:30pm every day

Guadalupe Rosales:
Legends Never Die, A Collective Memory
September 20 - October 20, 2018
Artist Talk & Opening Reception:
September 25, 7 p.m., Aperture Gallery, NY
Aperture Gallery Hours
547 W 27th St 4th fl, New York, NY 10001
Monday–Saturday, 10:00 a.m.–5:30 p.m.

Blood in My Milk
Marianna Simnett
9/04/18-01/06/19
FILM
NEW MUSEUM
South Galleries, Ground Floor
325 BOWERY NEW YORK, 10002

New York
Through the Lens of George Kalinsky
February 02, 2018 - September 30, 2018
New-York Historical Society
170 Central Park West
at Richard Gilder Way (77th Street)
New York, NY 10024

Black Citizenship in the Age of Jim Crow
September 07, 2018 - March 03, 2019
New-York Historical Society
170 Central Park West
at Richard Gilder Way (77th Street)
New York, NY 10024

Cecilia Vicuña: Disappeared Quipu
Great Hall, 1st Floor
Brooklyn Museum
200 Eastern Parkway
Brooklyn, New York 11238-6052
May 18–November 25, 2018

Through a Different Lens
Stanley Kubric Photographs
Until October 28th 2018
City Museum of New York

Extra Credit

Watch and respond to Hitchcock's film *Rear Window*, 1954

Write a short analysis of an archival photograph by an unknown photographer from the MoMa archives

Produce your own image in the style of a specific photographer and describe the process you followed

Write a creative response to any image from the course





Read and respond to Talbot's essay 'The Pencil of Nature'

Review an online exhibition of the photographs of Charles Lutwidge Dodgson (aka Lewis Carroll)

The Artist's Voice: Issues in Contemporary Photography – view and review interviews with contemporary photographers

In class

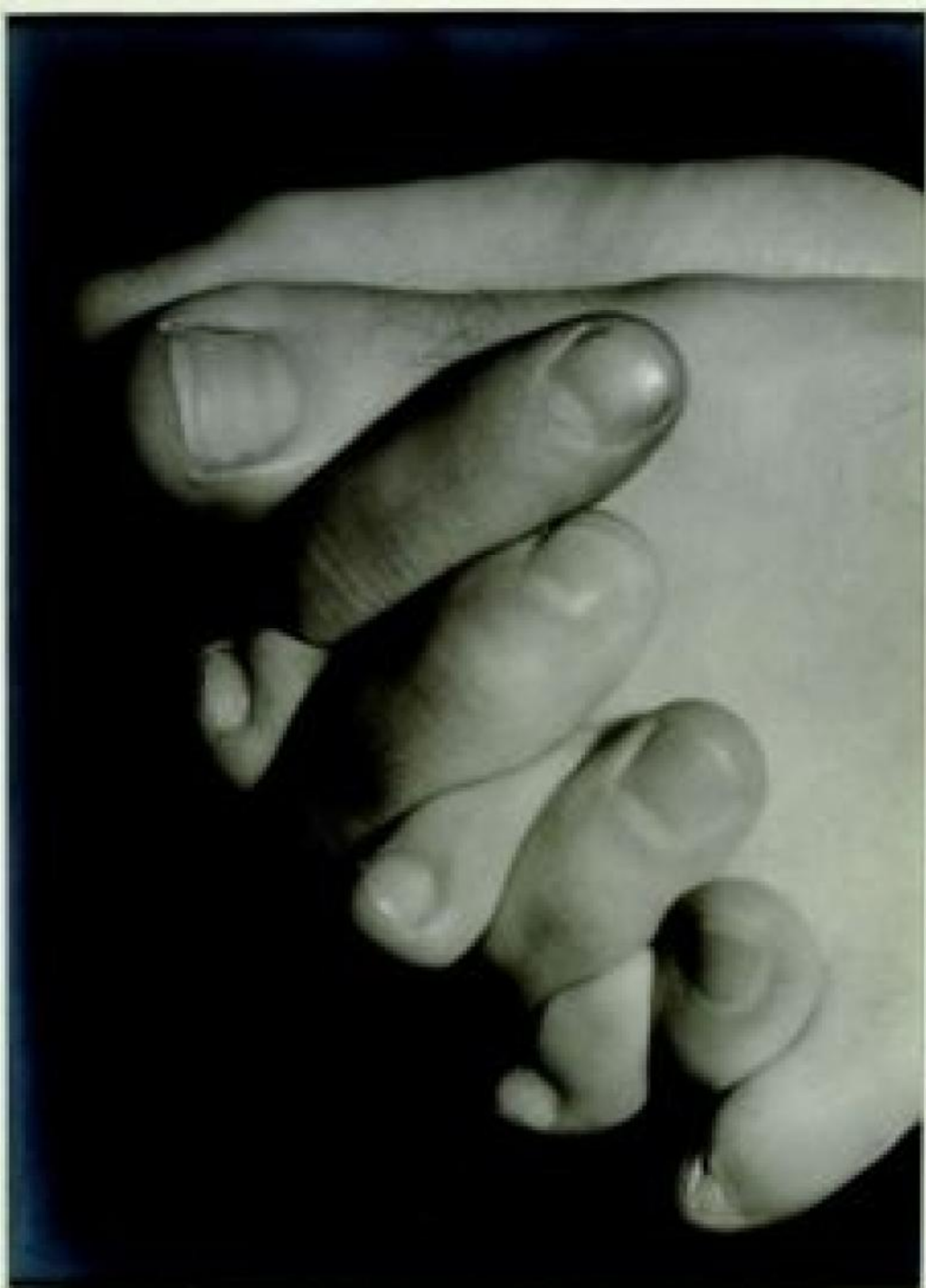
Peer discussion

Visual analysis - short writing tasks and verbal responses

Text analysis/ careful reading

Writing workshops - sharing writing

Debate: Ethics and representation (Week 12)



Week 8

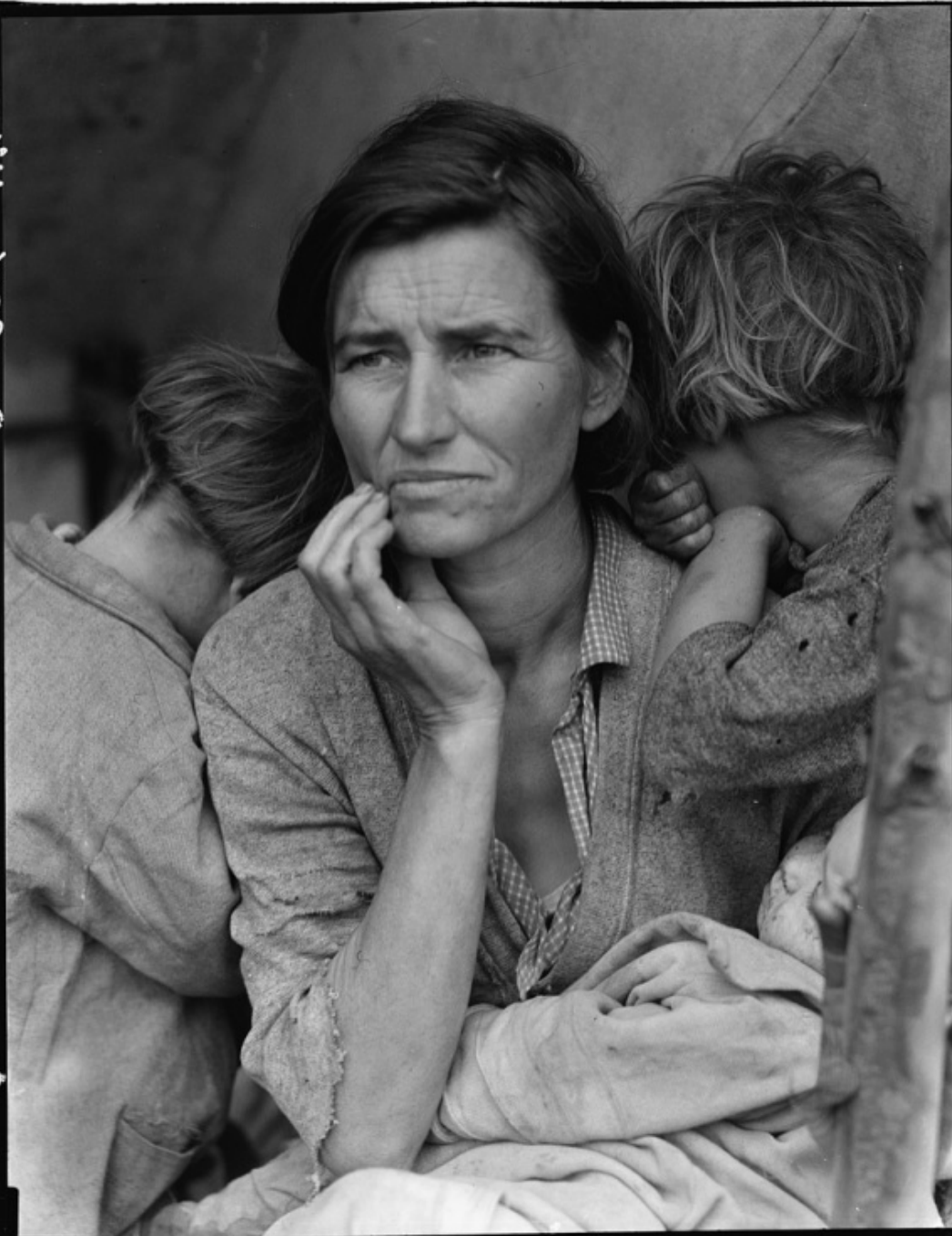
Dada and Surrealism

Photography shows us the 'unreality of reality'

The Uncanny; when something familiar has become strange

Jacques-André Boiffard

114
A229a-C



Week 9

Modernism in American Photography FSA Photography

- The Great Depression
- Documentary traditions

Doratheia Lange
Migrant Mother, 1936

Gordon Parks Life Magazine & Ebony Magazine

- Context is important

Red Jackson, Harlem, 1948,
Harlem Gang Leader

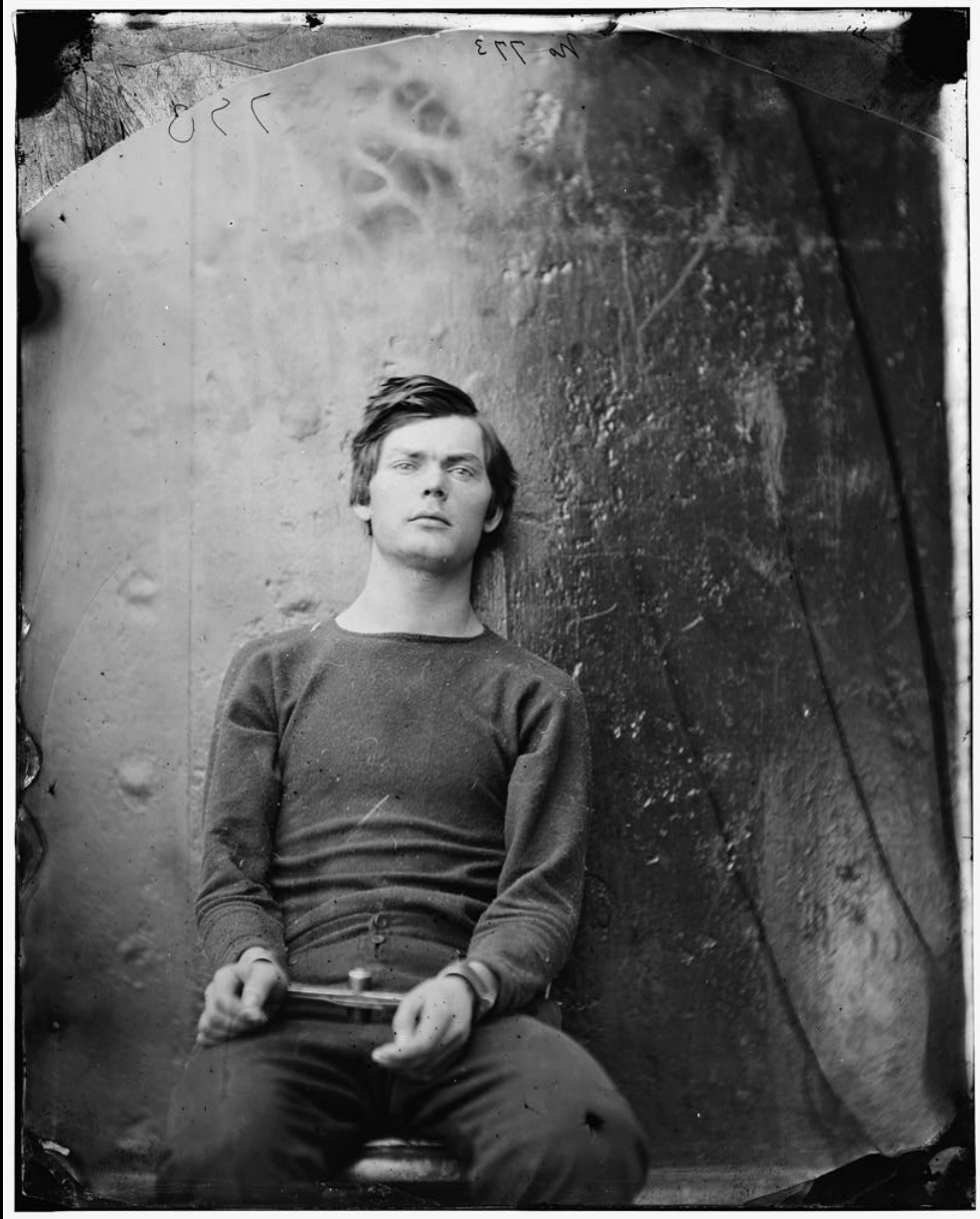


Week 10 Street Photography



"Picturing America"

Robert Frank



Week 11

Roland Barthes' writing on photography

Text: Camera Lucida

A mournful history of photography

"He is dead, and he is going to die"

Alexander Gardner, Lewis Powell (or Payne) in wrist irons aboard the USS Saugus, 1865



Week 12

Gender &
Representation

What is it to
watch a person
their
permission?

Voyeurism

Cindy Sherman, *Untitled # 15*, from *Untitled Film Stills*, 1978-80 and
Cindy Sherman, *Untitled # 7*, from *Untitled Film Stills*, 1978-80

Week 13

Performance &
Photography



Radical shifts in art practice in the 1960s and 1970s

Chris Burden, *Shoot*, 1971

Week 14

Contemporary
Photography and the
Museum

Jeff Wall, *Untangling*, 1994
Bought for \$ 1 million dollars

