



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School Herberger Institute for Design and the Arts Department School of Art
Prefix ART Number 201 Title Photography 1 Units: 3

Is this a cross-listed course? No If yes, please identify course(s)

Is this a shared course? No If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. (Required)

Course description: Development of technique, vision, and interpretation of black and white as well as digital photography. Emphasis on camera work and darkroom procedures using 35 mm film, as well as digital capturing from cell phone camera to DSLR. Students must supply their own 35 mm SLR camera and any digital camera (minimum 8 megapixels). Open to non-majors.

Requested designation:

Mandatory Review: No

Humanities, Arts and Design-HU

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.

For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Binh Danh E-mail binh.danh@asu.edu Phone 480.727.6075

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Date:



ARIZONA STATE UNIVERSITY

Chair/Director (Signature):

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus: Course Content, Goals & Learning Objectives, written assignments, & readings list. These are highlighted in yellow.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	3: Syllabus: Course Content, Goals & Learning Objectives, ART 202-lab assignments, readings list, course schedule, & study guide. These are highlighted in green.
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus: Course schedule: film screenings. These are highlighted in blue.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus: Course schedule, study guides, and ART 202-studio assignments. These are highlighted in pink.
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	

ASU - [HU] CRITERIA	
	THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:
	<ul style="list-style-type: none">• Courses devoted primarily to developing skill in the use of a language.
	<ul style="list-style-type: none">• Courses devoted primarily to the acquisition of quantitative or experimental methods.
	<ul style="list-style-type: none">• Courses devoted primarily to teaching skills.

Course Prefix	Number	Title	General Studies Designation
ART	201/202	Photography 1	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2 Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	The class meets twice weekly, alternating between one lecture session and one studio session. Lecture sessions will focus on slide and film presentations, group discussions, and weekly take-home essay questions. Studio sessions will focus on demonstrations, projects, and critiques related to topics presented in the lecture, as well as required readings presented in both the lecture and studio. This class serves many objectives: 1) It is about the appreciation of the photographic medium from its invention in 1839 to the development of it as a fine art today. 2) It concerns the act of creativity with the medium as a way to explore one's existence. 3) It serves as a way for students to gain visual literacy in the mediated world, by teaching them how to understand, interpret, and decipher photographs. During the semester, students will be exposed to many remarkable photographs that range from unknown photographers to some of the most viewed images in our society, like the photographs from the Farm Security Administration. Through classroom assignments and homework, students will reflect, discuss, write, and make photographs.	Please see Course Content, Goals & Learning Objectives, writing assignment, and weekly schedule. Students are required to write ten short essays during the semester. Essay questions are given a week before to correspond to the readings and topic of the following week. An example of an essay question is on page 3 of the syllabus, "Reflecting on the photographs of Dr. Martin Luther King Jr." In addition to the writing assignment, students are required to keep up with the reading on Blackboard and Photography Changes Everything, by Marvin Heiferman — please see the table of contents. Each weekly module is focused on a topic. For example, in week 2, we discuss the history of photographic processes, its inception, and transformation in the digital era. I included the weekly study guides with this proposal. I post the study guides on Blackboard once we cover a topic.

<p>3 Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</p>	<p>Since photography is ubiquitous, people, in general, dismiss its power. We see photos in advertisement every day, but we rarely question how they persuade us to buy or give in to an idea. Students will learn that photos carry meaning and it is in their interest to decipher those meanings to make better choices in life. Students will also learn about the development of photography as a fine art. They will be able to identify why some photographs are successful as works of art. They will be taught to be a connoisseur of photography by reading text, viewing slide presentations, and visiting museums or photo galleries.</p>	<p>70% of the class lecture will be focused on fine art photography. Please see the course schedule & study guides. For example, week five and six are devoted to critiquing photographs as works of art. A required reading to get students started is a piece by Roland Barthes on "Stadium and Punctum." In week 7, we focus on photographers who have received the MacArthur Fellowships for their creative work. Week 10 to 14 will highlight on a particular genre of photography, such as landscape, documentary, portraiture, and directorial photography. All of this motivate students to become better photographers and visual thinkers.</p>
<p>4b Concerns aesthetic systems and values, especially in literature, arts, and design.</p>	<p>Through the required readings, documentary film screenings, and weekly scheduled topics, students will engage in the analysis and interpretation of photography as a medium for the visual arts, in communication in the press and advertisement, and in cultural history.</p>	<p>Three documentaries highlight the aesthetics of photography. In "Dorothea Lange: Grab a Hunk of Lighting," students learn about photography as a form of documentation during the Great Depression area and Lange's ability to bear witness. In a film called "Disfarmer: A Portrait of America," it tells a story about a town photographer whose photographs of unknown people find their way to the art market and are selling for the tens of thousands of dollars. In a recorded presentation by Jill Kilbourne called, "Killing Us Softly: Advertising's Image of Women," students examine the sexist and misogynistic imagery in American advertisement and challenge them to think critically about its relationship to sexism, eating disorders, gender violence, and contemporary politics.</p>
<p>4c Emphasizes aesthetic experience and creative process in literature, arts, and design.</p>	<p>In this class, students use both their right and left brain. In the studio section of this course, students learn how to make photographs in a creative way and to incorporate this tool into their life consciously. Through the readings and studio activities, students examine how photography operates in their chosen majors and future careers. From medical scans to photographic evidence presented in a courtroom, to advertisements, or scientific research, photography has a role to play. Technical lessons are given in the ART 202 studio portion of this class. Our grad students teach the studio sessions, which are also overseen by the professor. Students are required to keep a daily photographic journal, and</p>	<p>Please see Course Goals and Learning Objectives on page 1 of the syllabus and ART 202-studio assignments on page 3. During the semester, students are required to keep a technical notebook and a daily digital photographic journal. At the end of the term, the digital photographic journal will be edited down to a print-on-demand photo book. Also, students are required to photograph with a 35 mm SLR film camera with black and white film and develop the film and print at the School of Art group darkroom. The photographic projects will help develop students' visual perception and appreciation of photography as a fine art. The darkroom workflow will allow students to meditate on time, memory, and visual awareness. We found that students are eager to learn about photography. For most of their lives, photography is an activity they participate in from the day they were born. We hope that our</p>

Humanities and Fine Arts [HU]

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	weekly assignments are given that correspond to the traditional genres of photography.	class encourages students in cross-cultural dialogue, appreciation, and understanding through photography.
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The class meets twice weekly, alternating between one lecture session and one studio session. Lecture sessions will focus on slide and film presentations, groups discussions, and weekly take-home essay questions. Studio sessions will focus on demonstrations, projects, and critiques related to topics presented in the lecture, as well as required readings presented in both the lecture and studio sessions.

Lecture time: Monday, 3:05 PM to 4:20 PM
Lecture location: Farmer Education Building (ED) 320
Co-requisite: ART 202 Photography 1 Lab (2:45 and open lab time)
Lab time: Class # 13059, 13060, 13061
Lab location: Art Building (ART) 20

Professor: Binh Danh
Office Hours: Monday and Wednesday, 1:30 p.m. to 2:30 p.m. or by appointment
Office Location: Matthews Hall (MHALL) 219
Email: binh.danh@asu.edu
Office phone: (480) 727 - 6075

Course Content:

Have you ever given a moment to consider how photography touches every part of your life from the day you were born to the family photographs on your cell phone, to the recent doctor's visit, or the powerful images from citizen journalists that sparked the Arab Spring or Black Lives Matter. Photography since its invention has changed our lives in almost every way. How does photography serve as evidence, as history, as research, and as art?

This course is an introduction to Photography, with an emphasis on investigating personal, social, and aesthetic concerns with the camera. Class lectures will introduce you to contemporary and historical photographers and various philosophical and technical approaches to the medium. During the semester we will be covering technical foundations that include camera controls, film speeds, exposure techniques, and black and white printing. Class lecture, assignments, readings, and project critiques encourage lively and thoughtful dialogue among class participants.

Course Goals and Learning Objectives:

- Students will gain awareness of the history of photography, photography in the fine arts, and how photographs are used in the mass media to sell, persuade, and exploit (visual literacy).
- Students will be able to analyze and critique photographic images as a way to inform their creative practice.

- Students will develop their visual perception and learn how to use the photographic medium as a form of creative expression.
- Students will explore how photography operates in their chosen majors.
- Students will learn how to use a 35mm SLR camera and a digital camera.
- Students will learn about darkroom techniques, photographic film, paper, and chemistry.
- Students will learn how to edit, enhance, and sequence digital images in Adobe Lightroom, and prepare digital files to be printed as a photographic book.

Readings:

- Photography Changes Everything, Marvin Heiferman, ed. (ISBN 1597111996)
[Amazon link](#): new: \$31, used: \$17
- Online Reader available in Blackboard
 - Study guides of slide presentations
 - Essay by Stephen Shore, "Form and Pressure," 2011
 - Essay by Larry Sultan, "Pictures from home," 1992
 - "Artistic Criticism: How to Critique Art"
 - Roland Barthes' "Camera Lucida: Reflections on Photography,"
 - Ch 10: "Stadium and Punctum"
 - Ch 28: "The Winter Garden Photograph"

Materials List:

- Camera: 35mm SLR with full manual control of aperture, shutter speed settings, ISO, and focusing.
- Digital camera with at least 8 megapixels
- The graduate instructors will cover other photo materials in ART 202.

Assignments and Grading:

At the end of the semester, you will be issued two letter grades: one grade for Art 201 and one grade for Art 202 (Photography 1 Lab).

Below are the assignment and grading policy for Art 201 (Lecture):

Ten short writing assignments, 10% each, 100 pts total, see class schedule for due dates:

In placement of a midterm and final exam, you are required to write ten short essays on the weekly topics. Please keep your essays to 1.5 to 2 pages, 12 points fonts, and double spaced. The questions posed is about your opinion, reflections on a topic, and

your ability to describe a photograph. I am not looking for facts or information you could Google. For example, the first essay is below. (Due on Wed., Jan 18)

Reflecting on the photographs of Dr. Martin Luther King Jr.

Visit The Seattle Times website dedicated to MLK [Click here for Link](http://projects.seattletimes.com/mlk/bio.html#galleries)
(<http://projects.seattletimes.com/mlk/bio.html#galleries>)

Scroll down to the Photo Galleries or click the link [here](http://projects.seattletimes.com/mlk/bio.html#galleries)
(<http://projects.seattletimes.com/mlk/bio.html#galleries>)

Select a photo to write about. Here are some questions to consider:

- Why did you select this photo?
- Write about its composition. What elements of design can you detect? How do they make the photo successful?
- Is the photo in monochrome or color? How does color affect the content of the photo?
- Are texts visible in the photo? Did the photographer make a deliberate choice in the placement of the text? What does that tell you about the photo?
- Describe the people in the photo if you can identify them.
- Can you attribute emotion to the photo? Yes or no and why?
- Can you compare and contrast this historical photo to any recent news event?
- Please include the photo you selected in your essay by taking a screen shot.

Below are the assignments and grading policy for Art 202 (Studio)

Digital Book Project (20%)

Assignment 1: Finding Pictures (20%)

This project demonstrates your ability to use the technical controls on your camera. Visually explore what is in your physical and social environment, e.g., your home, neighborhood, parks, campus, the city or the suburbs. Go places that you have been tempted to go but have been afraid to visit. Photograph what you don't know and haven't experienced. Explore, get lost and visit the edge of town. Press the shutter many times if a subject interests you; photograph it from many angles and distances. Return to the location several times. Notice how the light and dynamics of the situation have changed. Don't forget to use the controls on your camera such as aperture and shutter speed.

Assignment 2: The Portrait (20%)

Since the beginning of conventional photography, the portrait has been a way for us to remember someone. Snapshot photographs—especially those of people—tend to “mask” rather than reveal. The objective of this assignment is to understand some fundamental quality of the person imaged. Make a selection of images that interpret another individual(s). We will look at some examples of portrait photographers to give you some ideas.

Assignment 3: The Director (20%)

The camera gives permission to live out your fantasies. Assume the role of the director. Conceive, plan, and execute the photographic works rather than find them by "hunter/gatherer" methods. Think about the photographers we viewed in class. Try to emulate them.

Assignment 4: Open (20%)

Your last assignment will be an open project, allowing you to explore your creative interests. You can choose the subject matter. Get motivated to do the best work you've done all semester.

Grading Scale:

A+ 97 - 100 %	B- 80 - 82 %
A 93 - 96 %	C+ 77 - 79 %
A- 90 - 92 %	C 70 - 76 %
B+ 87 - 89 %	D 60 - 69 %
B 83 - 86 %	E 00 - 59 %

Classroom Protocol:

Please arrive to class on time. If you are late, enter quietly. Note that arriving late to class regularly is disrespectful to me and your fellow classmates. Exercise being on time, it's good practice for your future employer.

If you plan not to attend class due to an excused absences (illnesses, family issues, and "unforeseen circumstances," which will be handled case-by-case), do send me an email. Failure to do so will result in an unexcused absence, which will lower your final grade by one letter grade after two unexcused absences. No taking class time off to study for an examination. No emailing, text messaging, or other on-line correspondence during class lectures (Facebook, social network, etc.) Put your cell phone on silent.

Academic integrity

Students should know the University's Academic Integrity Policy. Visit: <http://provost.asu.edu/academicintegrity>

Your commitment to learning requires you, to be honest in all your academic course work. We have an obligation to report all infractions. Cheating, lying, stealing, or plagiarism will result in a failing grade and sanctions by the University.

Preparation:

In this syllabus, you have been provided with a calendar outlining the daily schedule for this course. You are always expected to read this calendar before class and bring anything required. All assignments are due on the date listed, and late assignments will not be accepted. Showing up for class unprepared, be it for the lab, lecture, discussion, or critique, will result in your final semester grade being penalized.

University policy requires that syllabi include the Disability Accommodation Policy. To request academic accommodations for a disability, students must contact the Disability Resources Center: 480-965-1234 (Voice) 480-965-9000 (TTY).

Students in this class are subject to the policies on academic integrity which can be found at this address: <http://provost.asu.edu/academicintegrity>

Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.

Resources

Periodicals:

Afterimage: The Journal of Media Arts & Cultural Criticism: <http://www.vsw.org/ai/>

Contact Sheet: www.lightwork.org/publications

Aperture: www.aperture.org

Art Forum (contemporary art and photo): www.artforum.com

Art on Paper (contemporary art and photo): www.artonpaper.com

Art in America (contemporary art and photo): www.artinamericamagazine.com/

ARTnews: www.artnewsonline.com

View Camera: www.viewcamera.com/

LensWork: www.lenswork.com

Photographic blogs and on-line magazines:

Lens Culture www.lensculture.com/	Flak Photo flakphoto.com/
Prix Pictet www.prixpictet.com/	The Year in Pictures www.pictureyear.blogspot.com/
Conscientious www.jmcolberg.com/weblog/	F Stop Magazine www.fstopmagazine.com/
Fraction Magazine www.fractionmagazine.com/	Photo Now www.photography-now.net
PhotoEye Booklist www.photoeye.com/booklist	Fraction Magazine (free magazine online) www.fractionmag.com

Non-profit Photo Galleries and organizations:

Aipaid: The Association of International Photography Art Dealers: www.aipad.com/

Society for Photographic Education

www.spenational.com (SPE National)

southwest.spenational.org (SPE Southwest Regional)

Professional organization providing many resources for photography students and educators. SPE holds excellent regional (October) and national (March) conferences annually. A must-join organization for any serious student of photography!

Blue Sky Gallery: blueskygallery.org

Founded as the Oregon Center for the Photographic Arts by a group of five young photographers in 1975, Blue Sky became an established venue for local photography. Over the course of three decades, the organization expanded its offerings to include national and international artists, many of whom exhibited at Blue Sky early in their careers.

Center for Creative Photography: www.creativephotography.org

CCP is an archive, museum, and research center dedicated to photography as an art form and cultural record.

The George Eastman Museum: www.eastman.org

An international museum of photography and film.

International Center for Photography: www.icp.org

The International Center of Photography is a museum, a school and a center for photographers and photography. ICP's mission is to present photography's vital and

central place in contemporary culture, and to lead in interpretation issues central to its development.

Santa Fe Center for Photography: www.sfcfp.org

A resource for grants, competitions, workshops, and portfolio reviews for photographers.

Aperture Foundation: www.aperture.org

The premier not-for-profit arts institution dedicated to advancing fine photography. Publishes photography monographs and a quarterly magazine that is the cornerstone of photography periodicals.

SF Camerawork: www.sfcamerawork.org

A nonprofit organization that encourages emerging and mid-career artists to explore new directions in photography and related media.

Light Works: www.lightwork.org

An artist-run, nonprofit 3and digital media center supporting artists since 1973.

Local museums and photo galleries:

Scottsdale Museum of Contemporary Art: www.smoca.org

Phoenix Art Museum: www.phxart.org

Center for Creative Photography: www.creativephotography.org

Northlight Gallery, School of Art, ASU Grant Street Studios, Phoenix, AZ

Art Intersection: <http://artintersection.com>

Week	Date	Topics, Readings, Assignment, and Due Dates
1st	Mon. Jan 9	<p>Class orientation and summary, syllabus, attendance, materials list, etc.</p> <p>Lecture</p> <ul style="list-style-type: none"> • Why make photographs? • Socrates: "The unexamined life is not worth living." • Celebrating Photography Birthday (Jan 7, 1839)
2nd	<p>Mon. Jan 16</p> <p>Wed. Jan 18</p>	<p>Martin Luther King Jr. Holiday Observed – University Closed</p> <ul style="list-style-type: none"> • Writing assignment (10 pts.): Reflecting on the photographs of Dr. Martin Luther King Jr. and the Civil Rights Movement. See handout on Blackboard <p>Lecture</p> <ul style="list-style-type: none"> • History of photographic processes <p>Readings</p> <ul style="list-style-type: none"> • Photography Changes Everything, Intro (pages 10 - 21), CH "What we want," (pages 24 - 42) • Writing assignment due
3rd	Mon. Jan 23	<p>Film</p> <ul style="list-style-type: none"> • "Dorothea Lange: Grab a Hunk of Lightning" Part 1 <p>Readings</p> <ul style="list-style-type: none"> • Photography Changes Everything, "What we want," (pages 64 - 86) • Writing assignment due
4th	Mon. Jan 30	<p>Film</p> <ul style="list-style-type: none"> • "Dorothea Lange: Grab a Hunk of Lightning" Part 2 • Discussion <p>Readings</p> <ul style="list-style-type: none"> • Photography Changes Everything, "What we see," (pages 64 - 86) • Writing assignment due

Week	Date	Topics, Readings, Assignment, and Due Dates
5th	Mon. Feb 6	<p>Lecture</p> <ul style="list-style-type: none"> • Photo conversation part 1: Strategies for critique sessions • Roland Barthes: Stadium and Punctum • Group work: Critiquing photos <p>Readings</p> <ul style="list-style-type: none"> • “Artistic Criticism: How to Critique Art” • Essay by Stephen Shore, “Form and Pressure,” 2011 • Roland Barthes’ Ch 10: Studium and Punctum • Writing assignment due
6th	Mon. Feb 13	<p>Lecture</p> <ul style="list-style-type: none"> • Photo conversation part 2: Strategies for critique sessions • Your family photos <p>Readings</p> <ul style="list-style-type: none"> • Essay by Larry Sultan, “Pictures from home,” 1992 • Roland Barthes’ Ch 28: The Winter Garden Photograph • Writing assignment due
7th	Mon. Feb 20	<p>Lecture: The (Photo) MacArthur Fellowship</p> <ul style="list-style-type: none"> • Robert Adams, 1994 • Uta Barth, 2012 • Richard Benson, 1986 • LaToya Ruby Frazier, 2015 • Lee Friedlander, 1990 • Alfredo Jaar, 2000 • An-My Lê, 2012 • Fazal Sheikh, 2005 • Cindy Sherman, 1995 • Carrie Mae Weems, 2013 <p>Readings</p> <ul style="list-style-type: none"> • Photography Changes Everything, “What we see,” (pages 87 - 107)

Week	Date	Topics, Readings, Assignment, and Due Dates
8th	Mon. Feb 27	<p>Lecture</p> <ul style="list-style-type: none"> • Lab instructor artist talks <p>Readings</p> <ul style="list-style-type: none"> • Photography Changes Everything, “Wo we are,” (pages 101 - 147)
9th	Mon. Mar 6	Spring Break: No classes
10th	Mon. Mar 13	<p>Lecture</p> <ul style="list-style-type: none"> • Defining Landscape Photography <p>Readings</p> <ul style="list-style-type: none"> • Photography Changes Everything, “What we do,” (pages 150 - 168) • Writing assignment due
11th	Mon. Mar 20	<p>Lecture</p> <ul style="list-style-type: none"> • Defining Documentary Photography <p>Readings</p> <ul style="list-style-type: none"> • Photography Changes Everything, “What we do,” (pages 169 - 189) • Writing assignment due
12th	Mon. Mar 27	<p>Lecture</p> <ul style="list-style-type: none"> • Defining Portraiture Photography <p>Readings</p> <ul style="list-style-type: none"> • Photography Changes Everything, “Where we go,” (pages 192 - 215) • Writing assignment due
13th	Mon. Apr 3	<p>Film</p> <ul style="list-style-type: none"> • <i>Disfarmer: A Portrait of America</i> <p>Readings</p> <ul style="list-style-type: none"> • Photography Changes Everything, “What we remember,” (pages 218 - 232)

Week	Date	Topics, Readings, Assignment, and Due Dates
14th	Mon. Apr 10	<p>Lecture</p> <ul style="list-style-type: none">• Defining Directorial Photography <p>Readings</p> <ul style="list-style-type: none">• Photography Changes Everything, "What we remember," (pages 232 - 251)• Writing assignment due
15th	Mon. Apr 17	<p>Lecture</p> <ul style="list-style-type: none">• Discussion of ethics and photographic imaging <p>Film</p> <p><i>Jill Kilbourne: Killing Us Softly: Advertising's Image of Women</i></p> <ul style="list-style-type: none">• Writing assignment due
16th	Mon. Apr 24	<p>Lecture</p> <ul style="list-style-type: none">• Student Blurb book presentation

Readings



PHOTOGRAPHY CHANGES EVERYTHING

MARVIN HEIFERMAN

PHOTOGRAPHY CHANGES EVERYTHING harnesses the extraordinary visual assets of the Smithsonian Institution's museums, science centers, and archives to trigger an unprecedented and interdisciplinary dialogue about how photography does more than record the world—how it shapes and changes every aspect of our experience of and in the world. This book features over two hundred images and nearly eighty engaging short texts commissioned from experts, writers, inventors, public figures, and everyday folk.

INCLUDING TEXTS BY:

ROBERT ADAMS	VON HARDESTY	BOB ROGERS
KIKU ADATTO	HUGH HEFNER	JOHN RUTHERFORD
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Jeremy Wolfe, whose research focuses on visual search and visual attention, describes how, with just a glance at a photograph, our brains extract meaning and create remarkably specific memories.

10

My rule was plausible enough for me to try to name (as I would need to do) these two elements whose co-presence established, it seemed, the particular interest I took in these photographs.

The first, obviously, is an extent, it has the extension of a field, which I perceive quite familiarly as a consequence of my knowledge, my culture; this field can be more or less stylized, more or less successful, depending on the photographer's skill or luck, but it always refers to a clas-

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sical body of information: rebellion, Nicaragua, and all the signs of both: wretched un-uniformed soldiers, ruined streets, corpses, grief, the sun, and the heavy-lidded Indian eyes. Thousands of photographs consist of this field, and in these photographs I can, of course, take a kind of general interest, one that is even stirred sometimes, but in regard to them my emotion requires the rational intermediary of an ethical and political culture. What I feel about these photographs derives from an *average* affect, almost from a certain training. I did not know a French word which might account for this kind of human interest, but I believe this word exists in Latin: it is *studium*, which doesn't mean, at least not immediately, "study," but application to a thing, taste for someone, a kind of general, enthusiastic commitment, of course, but without special acuity. It is by *studium* that I am interested in so many photographs, whether I receive them as political testimony or enjoy them as good historical scenes: for it is culturally (this connotation is present in *studium*) that I participate in the figures, the faces, the gestures, the settings, the actions.

The second element will break (or punctuate) the *studium*. This time it is not I who seek it out (as I invest the field of the *studium* with my sovereign consciousness), it is this element which rises from the scene, shoots out of it like an arrow, and pierces me. A Latin word exists to designate this wound, this prick, this mark made by a pointed instrument: the word suits me all the better in that it also refers to the notion of punctuation, and because the photographs I am speaking of are in effect punc-

tuated, sometimes even speckled with these sensitive points; precisely, these marks, these wounds are so many *points*. This second element which will disturb the *studium* I shall therefore call *punctum*; for *punctum* is also: sting, speck, cut, little hole—and also a cast of the dice. A photograph's *punctum* is that accident which pricks me (but also bruises me, is poignant to me).

Having thus distinguished two themes in Photography (for in general the photographs I liked were constructed in the manner of a classical sonata), I could occupy myself with one after the other.

11 Many photographs are, alas, inert under my gaze. But even among those which have some existence in my eyes, most provoke only a general and, so to speak, *polite* interest: they have no *punctum* in them: they please or displease me without pricking me: they are invested with no more than *studium*. The *studium* is that very wide field of unconcerned desire, of various interest, of inconsequential taste: *I like / I don't like*. The *studium* is of the order of *liking*, not of *loving*; it mobilizes a half desire, a demi-volition; it is the same sort of vague, slippery, irresponsible interest one takes in the people, the entertainments, the books, the clothes one finds "all right."

To recognize the *studium* is inevitably to encounter the photographer's intentions, to enter into harmony with

them, to approve or disapprove of them, but always to understand them, to argue them within myself, for culture (from which the *studium* derives) is a contract arrived at between creators and consumers. The *studium* is a kind of education (knowledge and civility, "politeness") which allows me to discover the *Operator*, to experience the intentions which establish and animate his practices, but to experience them "in reverse," according to my will as a *Spectator*. It is rather as if I had to read the Photographer's myths in the Photograph, fraternizing with them but not quite believing in them. These myths obviously aim (this is what myth is for) at reconciling the Photograph with society (is this necessary? —Yes, indeed: the Photograph is *dangerous*) by endowing it with *functions*, which are, for the Photographer, so many alibis. These functions are: to inform, to represent, to surprise, to cause to signify, to provoke desire. And I, the *Spectator*, I recognize them with more or less pleasure: I invest them with my *studium* (which is never my delight or my pain).

FORM AND PRESSURE



I made this photograph at the intersection of Beverly Boulevard and La Brea Avenue in Los Angeles on July 21st in 1975. I was beginning a commission from the great architect, Robert Venturi, to explore the contemporary American landscape. I was drawn to this scene because it seemed to be such a quintessential Los Angeles experience: the gas stations, the jumble, the signage, the space. I was also, for my own personal reasons, exploring visual structure. For the previous two years, since I had been using a large format camera, questions would arise, seemingly on their own. They were questions about how the world I wanted to photograph could translate into an image. They were, essentially, questions about structure.

For about a year, my work had been moving toward greater structural complexity. Look at this picture made a year before the Los Angeles image:



Proton Avenue, Gull Lake, Saskatchewan 1974

Both of these pictures happen to be based on one-point perspective, with the vanishing point in the center of the image. The Los Angeles image is much denser; there is more information to organize. I was also interested in how the frame of the picture forms a line that all the visual elements of the picture relate to. It is the image's proscenium, as it were. I recognized that when 3-dimensional space is collapsed into a flat picture, objects in the foreground are now seen, on the surface of the photograph, in a new and precise relationship to the objects in the background. For example, look at the relationship between the "Standard" sign and the light pole underneath it in the L.A. picture. I was interested in seeing how many of these visual interstices I could juggle on a single image.

When I took the Beverly and La Brea picture, I saw it as a culmination of this process of juggling ever increasing visual complexity. But at the same time, I recognized that I was imposing an order on the scene in front of me. Photographers have to impose order, bring structure to what they photograph. It is inevitable. A photograph without structure is like a sentence without grammar – it is inconceivable. This order is the product of a series of decisions: where to position the camera, exactly where to place the frame, and when to release the shutter. These decisions simultaneously define the content and determine the structure.

I think of “structure” rather than “composition” because “composition” refers to a synthetic process, such as painting. A painter starts with a blank canvas. Every mark he or she makes adds complexity. A photographer, on the other hand, starts with the whole world. Every decision he or she makes brings order. “Composition” comes from a Latin root, *componere*, “to put together”. “Synthesis” comes from a Greek root, *syntithenai*, which also means, “to put together”. A photographer doesn’t “put together” an image; a photographer selects.

Think about the relationship of the world to the observer in an analytic interaction, for example, an astronomer trying to grasp planetary motion. In 1595 Johannes Kepler, at the time a follower of Copernicus, had an intuition about the organization of the heliocentric universe: That each planet followed a circular orbit – a circle being a perfect form – and that each orbit was described by a Platonic solid, one nesting inside the other. To describe this complex idea, Kepler produced this illustration.



Kepler's model of the solar system

By 1605, Kepler, having worked with the Danish astronomer, Tycho Brahe and having had access to Brahe’s more exact calculations of planetary motion, realized that the orbits could not possibly be circular, but had to be elliptical. Reality did not fit into his previous, idealized preconceptions. So Kepler discarded his circular model and replaced it with an

elliptical one. Structure brings order to our perceptions. It can both clarify them, but also impose our preconceptions on them. There are times when our preconceptions butt heads with reality.

Some artists have attempted to find a mode of expression that is less mediated by the visual conventions of their predecessors. This goal is a horizon that keeps receding. For example, the Impressionists broke from the historical, classical, or religious content of academic painting and found a technique that acknowledged the application of paint on the canvas. But, in doing so they developed their own language with their own conventions.

These two paintings were made in the early 1880s by Claude Monet (on the left) and Paul Signac (on the right).



The Signac is of almost nothing: an empty lot, a factory in the distance, scraggly trees. It seems at once both random and balanced. It seems photographic in the way the tree on the right is cut off by the frame and in the way that tree's shadow is treated with the same attention as any object in the picture. But what impresses me most is that it looks like real life. It is not trying to be beautiful. It apparently has not been filtered by a refined sensibility. Even as the Impressionists broke with the visual conventions of the academic painting of their day, so Signac in this one picture transcends the conventions that even the Impressionists imposed.

In *Hamlet*, Shakespeare had the young prince give an acting lesson to the group of players he had brought to Elsinore. He tells them,

Suit the action to the word, and the word to the action; with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.

At first Hamlet defines the relationship of form to content. Form, structure, is not an aesthetic nicety applied to content. It is not art sauce poured on top of content. It's an expression of understanding. But, Hamlet reminds us, "o'erstep not the modesty of nature". This is a plea for transparency, for the structure not to call attention to itself, but to be seen through, to be transparent. He then goes on to suggest the scope of the content. Now, theater and literature and film are better at exploring virtue and scorn than photography, but then there is this final line: "[To show] the very age and body of the time his form and pressure." This is within the realm of photography. A photograph can aspire to this.

As I was making the photograph at Beverly and La Brea, as I was figuring out where precisely to position my camera to make sense of all of the visual relationships I was trying to coordinate, I realized that while I was grappling with the visual facts in front of me, I was imposing a truly classical pictorial organization. It seemed to me reminiscent of a landscape by Claude Lorrain (whose life overlapped Kepler's), with one-point perspective and vertical objects near the sides to give tension to the edges and activate the illusion of space.



Claude Lorrain, title TK, date TK

This troubled me. I was imposing a 17th Century solution to a 20th Century problem. It was an elegant formal solution, but it didn't express the form and pressure of the age. Like Kepler realizing that his assumptions did not account for the facts, or like Signac recognizing the visual conventions of his day, I was aware that I was imposing an

organization that came from me and from what I had learned more than being an outgrowth of the scene in front of me. With this in mind, the next day I went back to the same intersection and made the following photograph.



As I approached the intersection for a second time, I asked myself if I could organize the information I wanted to include without relying on a overriding structural principle, the way I did the day before. I asked myself if I could structure the picture in a way that communicated my experience standing there, taking in the scene in front of me. Sometimes I have the sense that form contains an almost philosophical communication – that as form becomes more invisible, transparent, it begins to express an artist’s understanding of the structure of experience.

Earlier, I stressed the integral relationship of form to content. One of the most eloquent descriptions of this deep interaction was written in the 14th Century by the Persian poet, Mahmud Shabistari:

The speck of dust that sparkles in a beam of light is nothing by itself, but by external cause obtains existence and apparent form: but as without the dust no form appears, so without the form neither does the dust exist.

Like a speck of dust in a beam of light: you can’t see the dust without the light, nor can you see the light without the dust; you can’t see content without form, nor can you see form without content.

PICTURES FROM HOME

Larry Sultan

Perhaps better than anyone, Sultan describes the drive to photograph that which is most familiar—the family.

The house is quiet. They have gone to bed, leaving me alone, and the electric timer has just switched off the living-room lights. It feels like the house has settled in and finally turned on its side to fall asleep. Years ago I would have gone through my mother's purse for one of her cigarettes and smoked in the dark. It was a magical time that the house was mine.

Tonight, however, I'm restless. I sit at the dining-room table; rummage through the refrigerator. What am I looking for?

All day I've been scavenging, poking around in rooms and closets, peering at their things, studying them. I arrange my rolls of exposed film into long rows and count and recount them as if they were loot. There are twenty-eight.

I can hear my mother snoring through the closed bedroom door. Without my asking, she has left a Valium tablet for me. It is sitting on the bathroom counter, next to a full glass of water. I don't sleep well here. The pillow is too high and spongy, the sheets polyester, the blanket too thin. I wake up in the middle of the night filled with the confusion of motels. This is not my house.

The house where I grew up was sold long ago. Of the three houses that they have lived in since they moved to California from Brooklyn, this one, with its twenty-foot cathedral ceilings and Italian tile floor, is the least alive for me. At the same time, it seems to have a life of its own: the radio turns itself on in the morning with the sprinklers; the lights go on in the evening and turn themselves off at eleven. Everything is under control.

Sitting finally on the couch in the dark living room, I begin to sink. I feel chills moving up my back and along my arms. I become sensitive to night sounds: the stirring of the dog, the refrigerator, a neighbor's car and automatic garage door, my parents in their bedroom. My body seems to grow smaller as if it is finally adjusting itself to the age I feel whenever I'm in their house. It's like I'm releasing the air from an inflatable image and shrinking back down to an essential form. Is that why I've come here? To find myself by photographing them?

Every few months I visit, loaded down with camera gear and ideas for pictures. It takes a day or two for most of these ideas to seem strained or foolish and then I'm left with cases of unexposed film and a feeling of desperation. I bargain with my father, trading him hours of weeding in his garden for minutes of his time posing for me. When I finally begin to photograph him, I feel so anxious that I retake the same pictures I made years ago. After a few days of this I become so distracted that I miss most of the wonderful, daily things and instead I begin to act like an anthropologist or a cop, photographing shoes,

papers, the surfaces of dressers. Evidence. It's only when I give up trying to make pictures and begin to enjoy the time spent with them that anything of value ever happens.

The other day my father asked me, "What do you do with all those pictures that you make? You must have thousands of them by now." When he takes pictures he has the entire roll printed and keeps all of the three-by-five-inch prints in envelopes that one day he plans to put into albums. A few years ago he presented me and my two brothers with scrapbooks filled with pictures that he had made of us over the years. Our snapshot biographies.

I tell him that most of my photographs aren't very interesting and so I just file the negatives away in boxes.

He can't believe it. "You shoot thirty rolls of film to get one or two pictures that you like. Doesn't that worry you?" He has a knack for finding the sore spot.

"No. I love making pictures, even if most of the results are lousy." The real issue is that many of the pictures that I do like trouble me more than all the ones that are filed away. I worry that they will trouble him as well.

I remember arguing with him over fifteen years ago about a photograph I made of my mother. It was a very simple and direct picture of her standing in front of a sliding glass door holding a cooked turkey on a silver platter. He accused me of creating an image that had less to do with her than with my own stereotypes of how people age. I argued that our conflicting notions about who mom is and how she should be represented are based on our different relationships to her. She is my mother but his wife. I pointed out that in almost every picture of her that he has taken she is posed like a model selling one thing or another.

"Look," I said, "I don't see her in that way. I don't glamorize her with my photographs and that's why you claim that the pictures undermine her vitality. It's your image of her vitality that they counter."

"All I know is that you have some stake in making us look older and more despairing than we really feel," he answers. "I really don't know what you are trying to get at."

I can remember when I first conceived of this project. It was in 1982 and I was in Los Angeles visiting my parents. One night, instead of renting a videotape, we pulled out the box of home movies that none of us had seen in years. Sitting in the living room, we watched thirty years of folktales—epic celebrations of the family. They were remarkable, more like a record of hopes and fantasies than of actual events. It was as if my parents had projected their dreams onto film emulsion. I was in my mid-thirties and longing for the intimacy, security, and comfort that I associated with home. But whose home? Which version of the family?

When I began to photograph, I thought of this work as a portrait of my father. In many ways, I still do. I can remember the peculiar feeling I had looking

at the first pictures that I made of him. I was recreating him and, like a parent with an infant, I had the power to observe him knowing that I would not be observed myself. Photographing my father became a way of confronting my confusion about what it is to be a man in this culture. Unaware of deeper impulses, I convinced myself that I wanted to show what happens when—as I interpreted my father's fate—corporations discard their no-longer-young employees, and how the resulting frustrations and feelings of powerlessness find their way into family relations. These were the Reagan years, when the image and the institution of the family were being used as an inspirational symbol by resurgent conservatives. I wanted to puncture this mythology of the family and to show what happens when we are driven by images of success. And I was willing to use my family to prove a point.

What drives me to continue this work is difficult to name. It was more to do with love than with sociology, with being a subject in the drama rather than a witness. And in the odd and jumbled process of working everything shifts; the boundaries blur, my distance slips, the arrogance and illusion of immunity falters. I wake up in the middle of the night, stunned and anguished. These are my parents. From that simple fact, everything follows. I realize that beyond the rolls of film and the few good pictures, the demands of my project and my confusion about its meaning, is the wish to take photography literally. To stop time. I want my parents to live forever.

Artistic Criticism: How to Critique Art

Describe, analyze, interpret, and value:

1. Describe the objects in the image

Tell what you see (the visual facts).

What do you notice first when you look at the work(s)? Why?
What kinds of colors do you see? How would you describe them?
What shapes can we see? What kind of edges do the shapes have?
Are there lines in the work(s)? If so, what kinds of lines are they?
What sort of textures do you see? How would you describe them?
What time of day/night is it? How can we tell?
What is the overall visual effect or mood of the work(s)?

2. Analyze the technical, design, and perceptual functions

Mentally separate the parts or elements, thinking in terms of textures, shapes/forms, light/dark or bright/dull colors, types of lines, and sensory qualities.
In this step consider the most significant art principles that were used in the artwork.

Describe how the artist used them to organize the elements.
How has the artist used colors in the work(s)?
What sort of effect do the colors have on the artwork?
How has the artist used shapes within the work of art?
How have lines been used in the work(s)? Has the artist used them as an important or dominant part of the work, or do they play a different roll?
What role does texture play in the work(s)? Has the artist used the illusion of texture or has the artist used actual texture? How has texture been used within the work(s)?
How has the artist used light in the work(s)? Is there the illusion of a scene with lights and shadows, or does the artist use light and dark values in a more abstracted way?
How has the overall visual effect or mood of the work(s) been achieved by the use of elements of art and principles of design?

3. Interpret the meaning of the image.

An interpretation seeks to explain the meaning of the work based on what you have learned so far about the artwork, what do you think the artist was trying to say?

What was the artist's statement in this work?
What do you think it means?
What does it mean to you?
How does this relate to you and your life?
What feelings do you have when looking at this artwork?
Do you think there are things in the artwork that represent other things/symbols?
Why do you think that the artist chose to work in this manner and made these kinds of artistic decisions? Why did the artist create this artwork?

4. Value the image.

After careful observation, analysis, and interpretation of an artwork, you are ready to make your own judgment. This is your personal evaluation based on the understandings of the work(s).

Why do you think this work has intrinsic value or worth?

What is the value you find in the work(s)? (For example, is it a beautiful work of art, does it convey an important social message, affects the way that I see the world, makes insightful connections, reaffirms a religious belief, etc.)

Do you think that the work(s) has a benefit for others?

Do you find that the work communicates an idea, feeling or principle that would have value for others? Could the reason you find the work lacking come from a poor use of the elements of art? Explain.

Is the subject matter unappealing, unimaginative, or repulsive? How?

What kind of an effect do you think the work could have for others?

Rather than seeing the work as being very effective or without total value, does the work fall somewhere in-between?

Do you think that the work is just o.k.? What do you base this opinion on? The use of elements of art? Lack of personal expression? The work lacks a major focus?

Explore your criticism of the work (s) as much as you would any positive perceptions. Realize that your own tastes and prejudices may enter into your criticism.

Remember critiques provide opportunities for learning.

Films

American

MASTERS

Dorothea Lange

DOROTHEA LANGE
GRAB A HUNK OF LIGHTNING





A portrait of America

DISEARMER

A MEDIA EDUCATION FOUNDATION FILM



Killing Us Softly 4

Advertising's
Image
of Women

Featuring **Jean Kilbourne**

“As timely and important as ever.

A must for everyone who cares
about media literacy and gender equity.

— **Susan Douglas** | Author, *Where The Girls Are:
Growing Up Female With the Mass Media*”

Examples of weekly study guides

Week 1 study guide

Photography I (ART 201)

Monday, 4:30 p.m. to 5:45 p.m.

Binh Danh

Photography I Lab (ART 202)

Pam Golden

Ryan Parra

Black and White Photography

35mm Single Lens Reflex camera

35mm Rangefinder camera

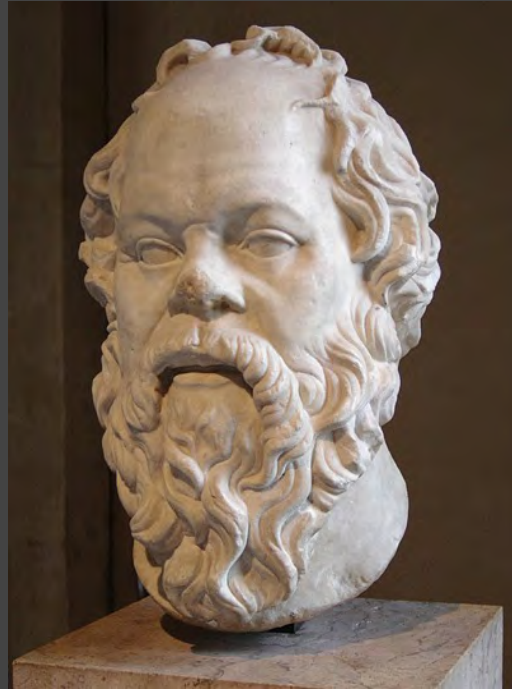
Digital Camera

"I am reminded of Pasteur's comment that 'chance favors the prepared mind.'"
– Ansel Adam



Moonrise, Hernandez, New Mexico, 1941

“The unexamined life is not worth living.”



Socrates

(469 – 399 BC)

Creativity is the ability to create new and original experiences by nurturing inspiration.

Who are you?

What are the things that make you uniquely you?

What are your likes?

How do you know what you like?

What do you want? Where do you want to go?

What are your goals?

What kind of ideas do you have that's going to push you towards that goal?

Karl Bodmer, watercolor, 1836

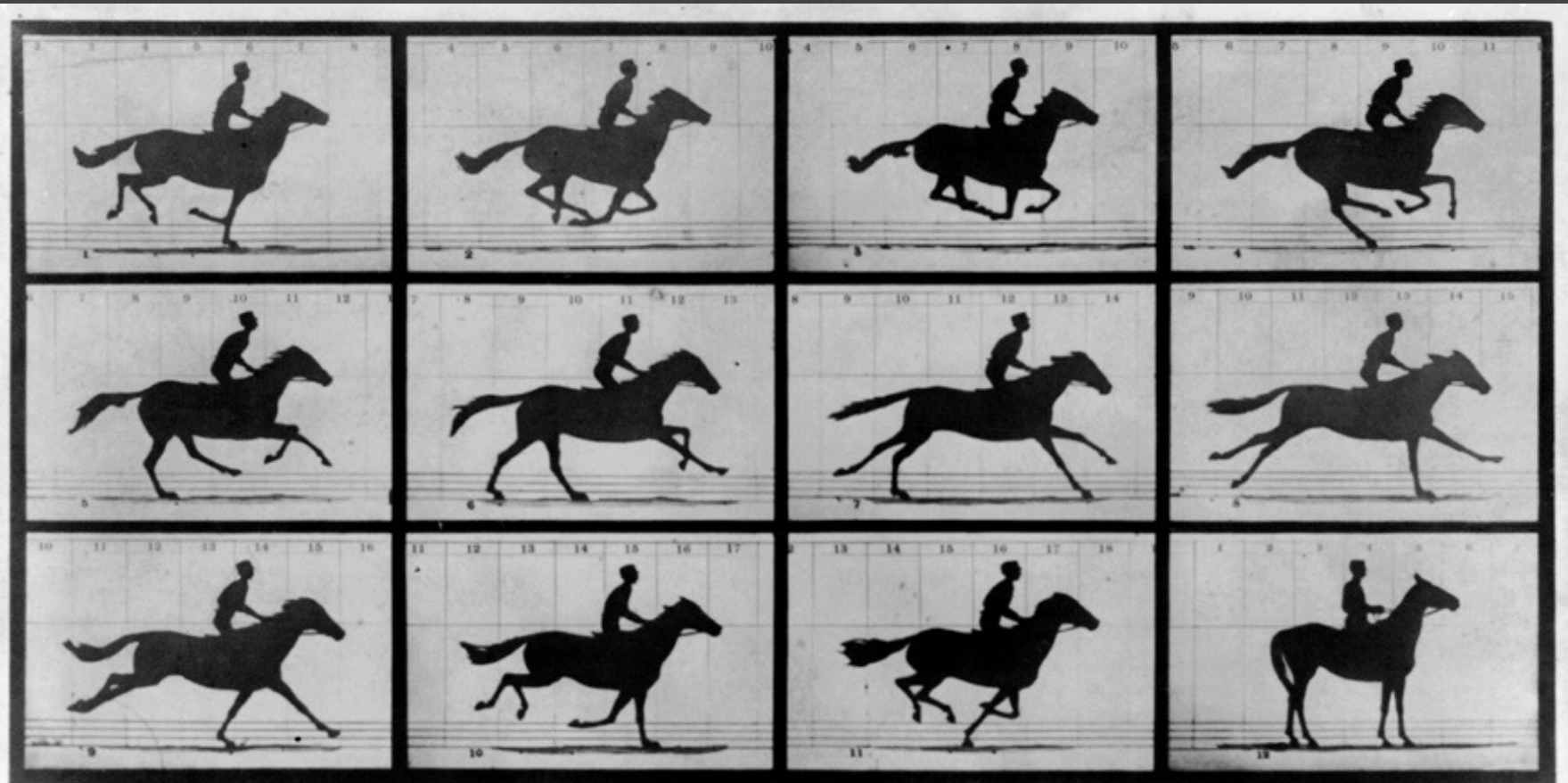




General view of experiment track,
background and cameras.

Eadweard Muybridge
General view of experiment track, background and cameras, Plate F, 1881
from *The Attitudes of Animals in Motion*, 1881
albumen print
Special Collections, Stanford University Libraries

Eadweard Muybridge (1830-1904)



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.

1872, The Horse in Motion (Leland Stanford)

Please listen to this 6 minutes clip on NPR's
All Things Considered about "Muybridge:
The Man Who Made Pictures Move."

<http://www.npr.org/2010/04/13/125899013/muybridge-the-man-who-made-pictures-move>

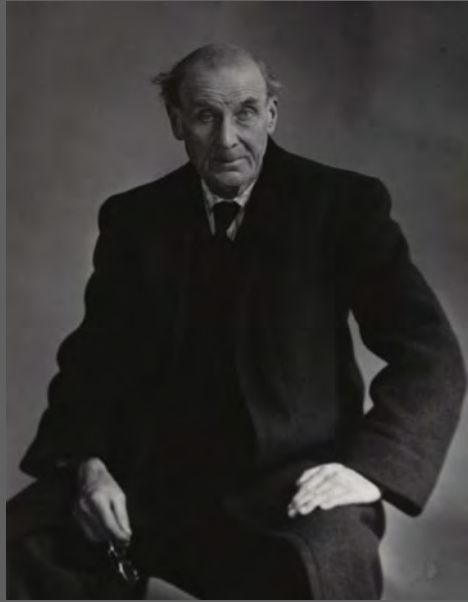
Transcript is available by clicking below:

<http://www.npr.org/templates/transcript/transcript.php?storyId=125899013>

Eugène Atget (1857 - 1927)



87dd



Visit this beautiful website by the National Gallery of Art, Washington on “Atget: The Art of Documentary Photography.”

<http://www.nga.gov/feature/atget/index.shtm>



Ansel Adams
(1902 - 1984)







Please listen to this 4 minutes clip on NPR's Day to Day, "Re-Creating an Ansel Adams Masterpiece."

<http://www.npr.org/templates/story/story.php?storyId=4848982>

Transcript is available by clicking below:

<http://www.npr.org/templates/transcript/transcript.php?storyId=4848982>

Imogen Cunningham
(1883 - 1976)



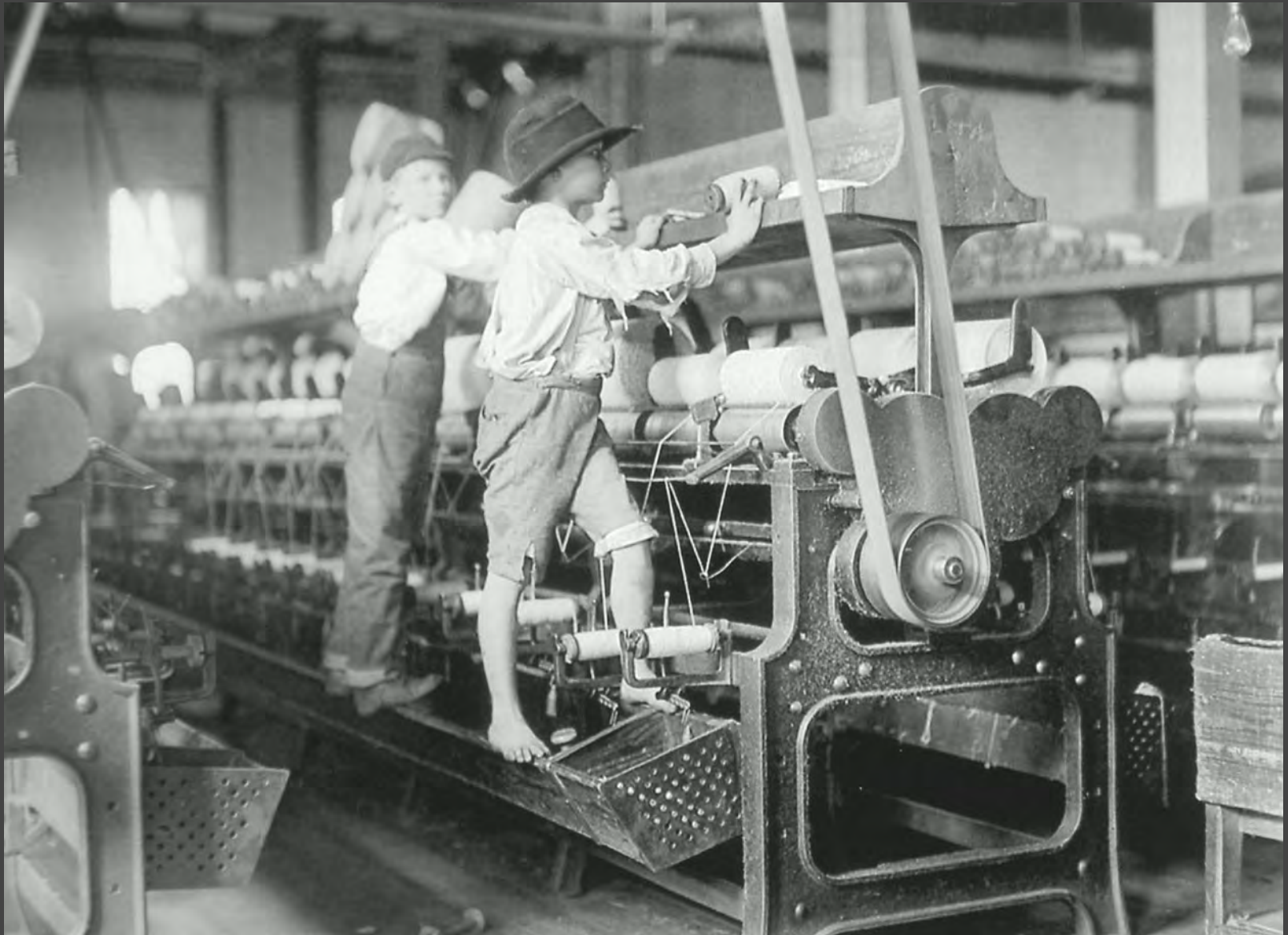


Self-Portrait, 1974

Visit the official site for the Imogen
Cunningham Trust

<http://www.imogencunningham.com>

Lewis Hine
(1874 - 1940)



Please listen to this 7 minutes clip on NPR's
All Things Considered about "Lewis Hine:
Labor Photos Shed Light on Family
History."

[http://www.npr.org/templates/story/story.php?
storyId=7576261](http://www.npr.org/templates/story/story.php?storyId=7576261)

Transcript is available by clicking below:

[http://www.npr.org/templates/transcript/
transcript.php?storyId=7576261](http://www.npr.org/templates/transcript/transcript.php?storyId=7576261)

Dorothea Lange
(1896 - 1965)

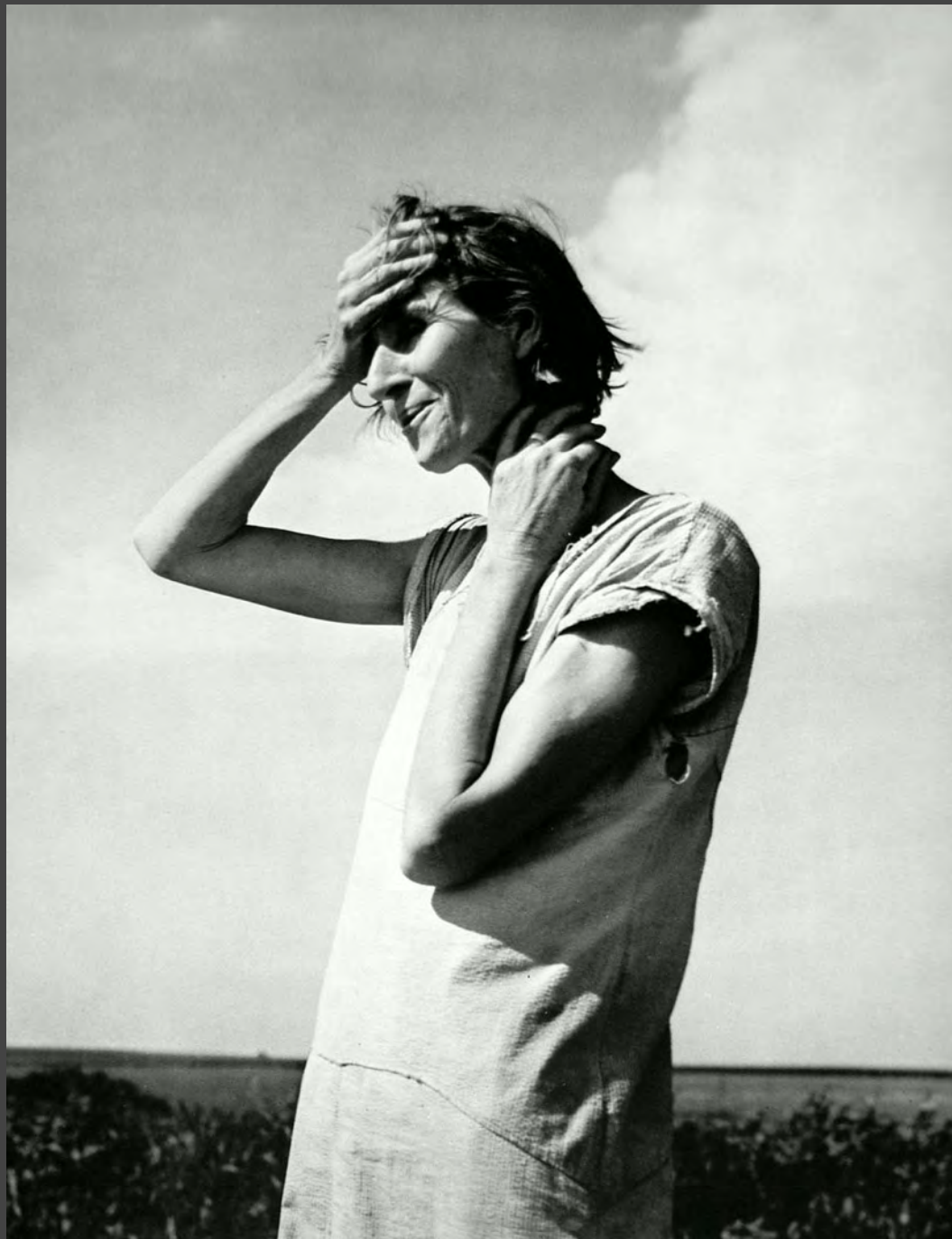


“You put your camera around your neck along with putting on your shoes, and there it is, an appendage of the body that shares your life with you.”

“The camera is an instrument that teaches people how to see without a camera.”

Dorothea Lange, Migrant Mother, 1936







Please listen to this 5 minutes clip on NPR's
All Things Considered about "Dorothea
Lange: 'Daring To Look'

[http://www.npr.org/templates/story/story.php?
storyId=9265680](http://www.npr.org/templates/story/story.php?storyId=9265680)

Transcript is available by clicking below:

[http://www.npr.org/templates/transcript/
transcript.php?storyId=9265680](http://www.npr.org/templates/transcript/transcript.php?storyId=9265680)

Walker Evans
(1903 - 1975)

“Alabama, Cotton Tenant Farmer’s Wife,” 1936



“Bethlehem graveyard and steel mill, Pennsylvania, 1935”



“Stare. It is the way to educate your eye, and more: stare, pry, listen, eavesdrop. Die knowing something. You are not here long.”
- Walker Evans



Weegee (Arthur Fellig) (1899 - 1968)





Coney Island, 1940

For more images by Weegee, visit this collection link by Museum of Modern Art:

[http://www.moma.org/collection/artist.php?
artist_id=1842](http://www.moma.org/collection/artist.php?artist_id=1842)

Robert Frank (b.1924) - “The Americans.”





Read this NPR article on Robert Frank: How One Man Changed The World ... Of Photography

[http://www.npr.org/blogs/pictureshow/2009/09/
robert_frank.html](http://www.npr.org/blogs/pictureshow/2009/09/robert_frank.html)

Don't forget to view the photo slideshow
and 2 minutes audio clip at the end of the
webpage.

Garry Winogrand (1928 - 1984)

“I photograph to see what the world looks like in photographs.”





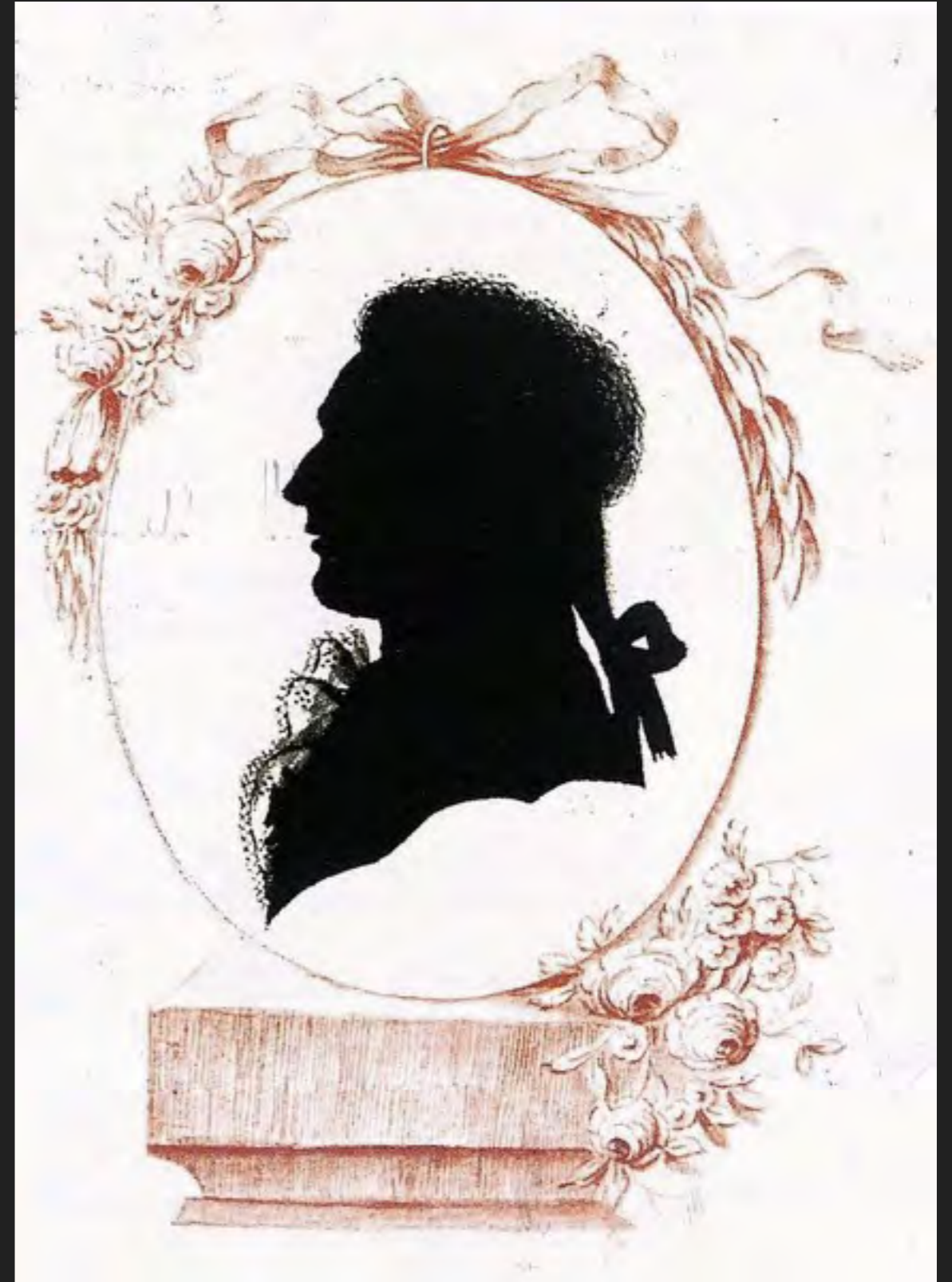


Please watch this 8 minutes video clip called,
‘Tod Papageorge on Garry Winogrand’

<http://vimeo.com/114038930>

Week 2 study guide

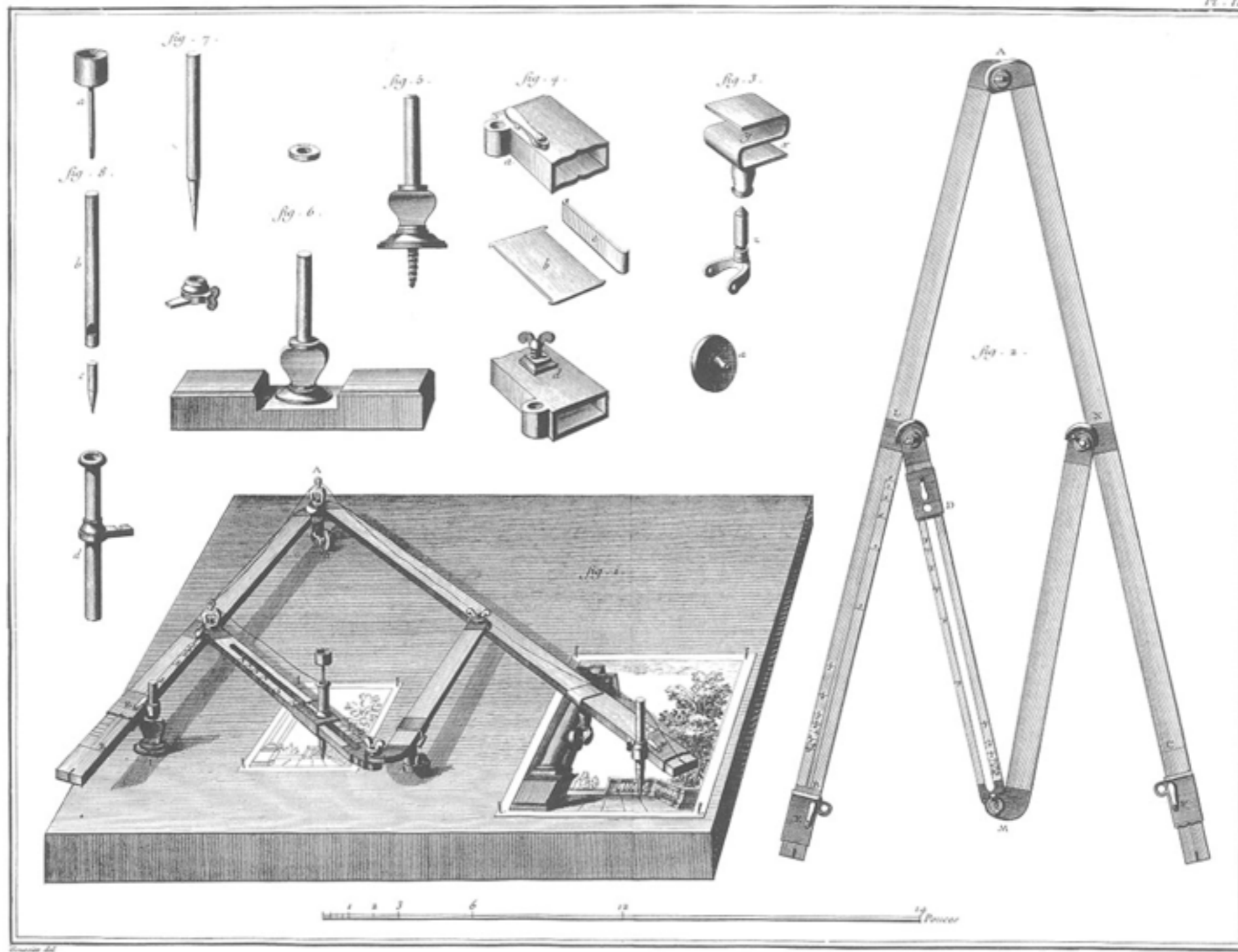
Before Photography was invented...



Photography in Greek is light drawing.



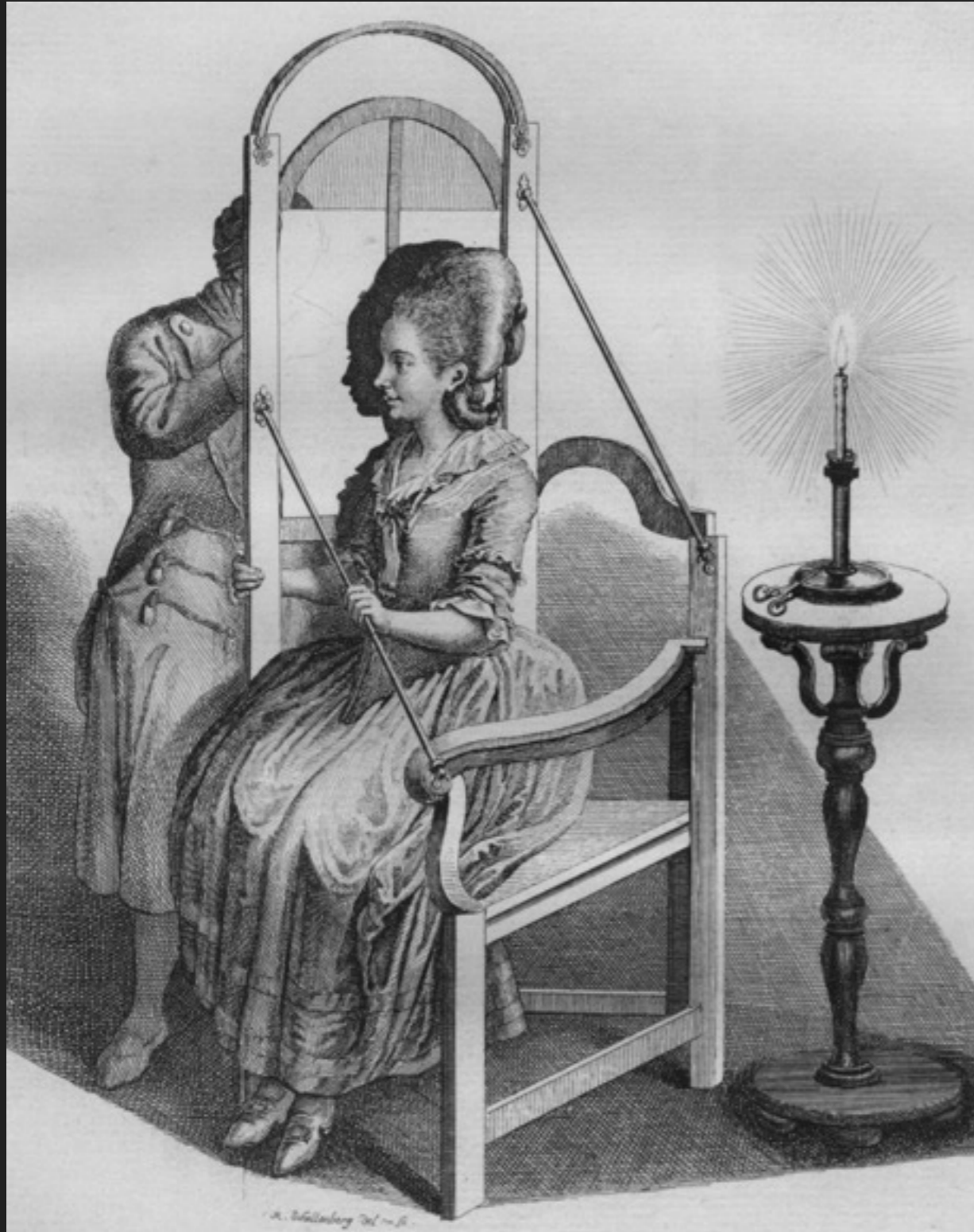
Pantograph



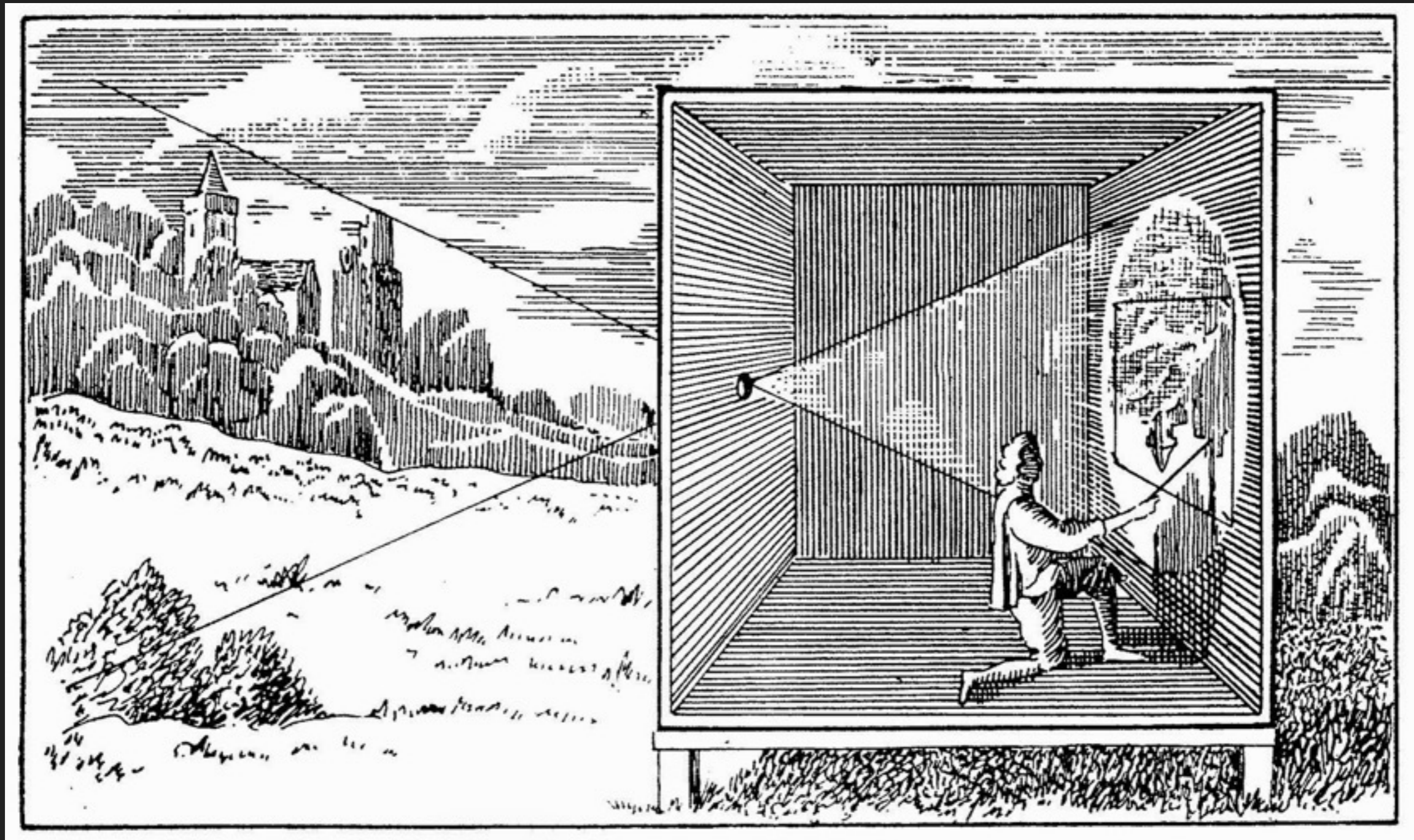
Dessein, Pantographe.

The first pantograph was constructed in 1603 by Christoph Scheiner.

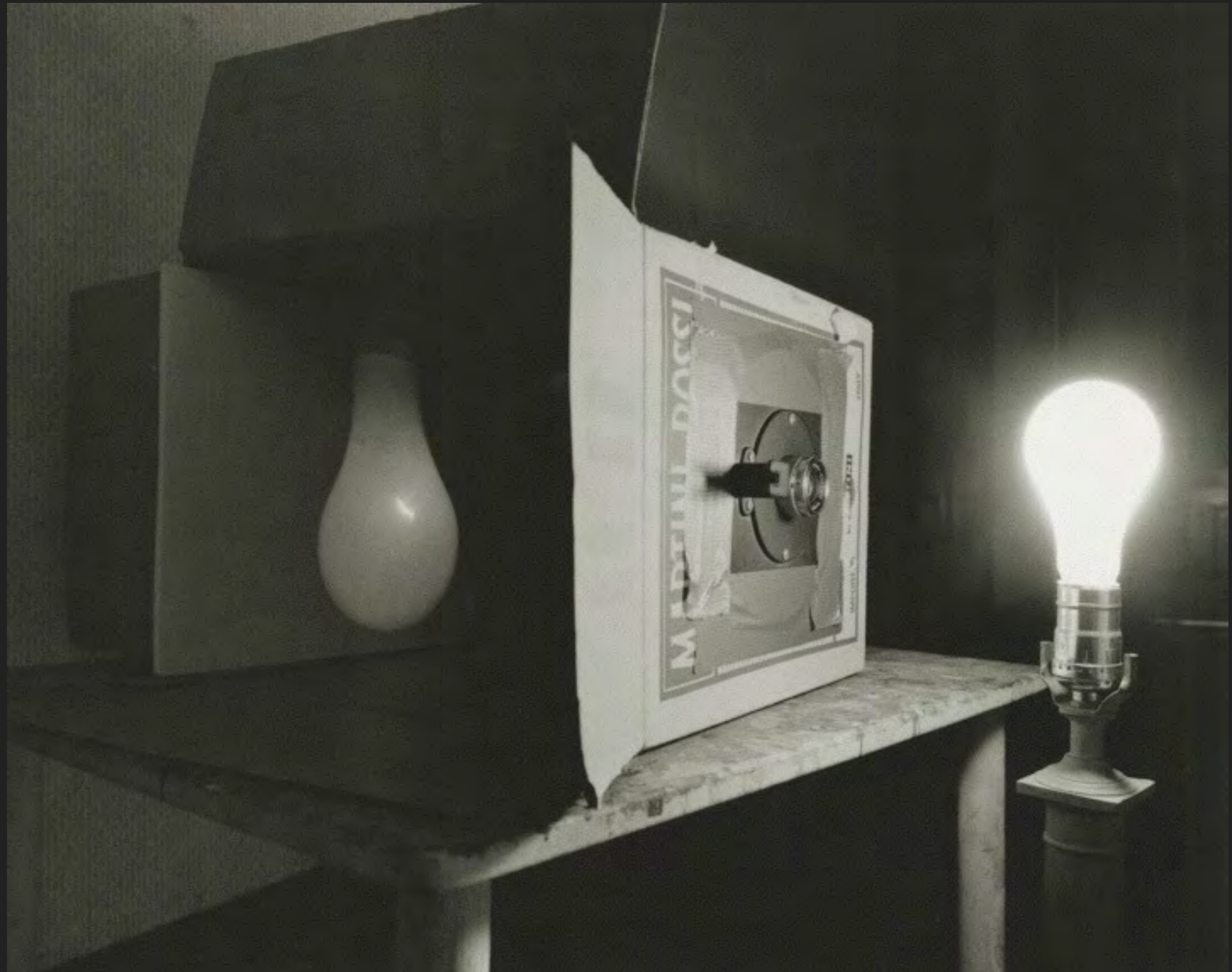
Gilles-Louis Chretien invented the
physionotrace in 1787.



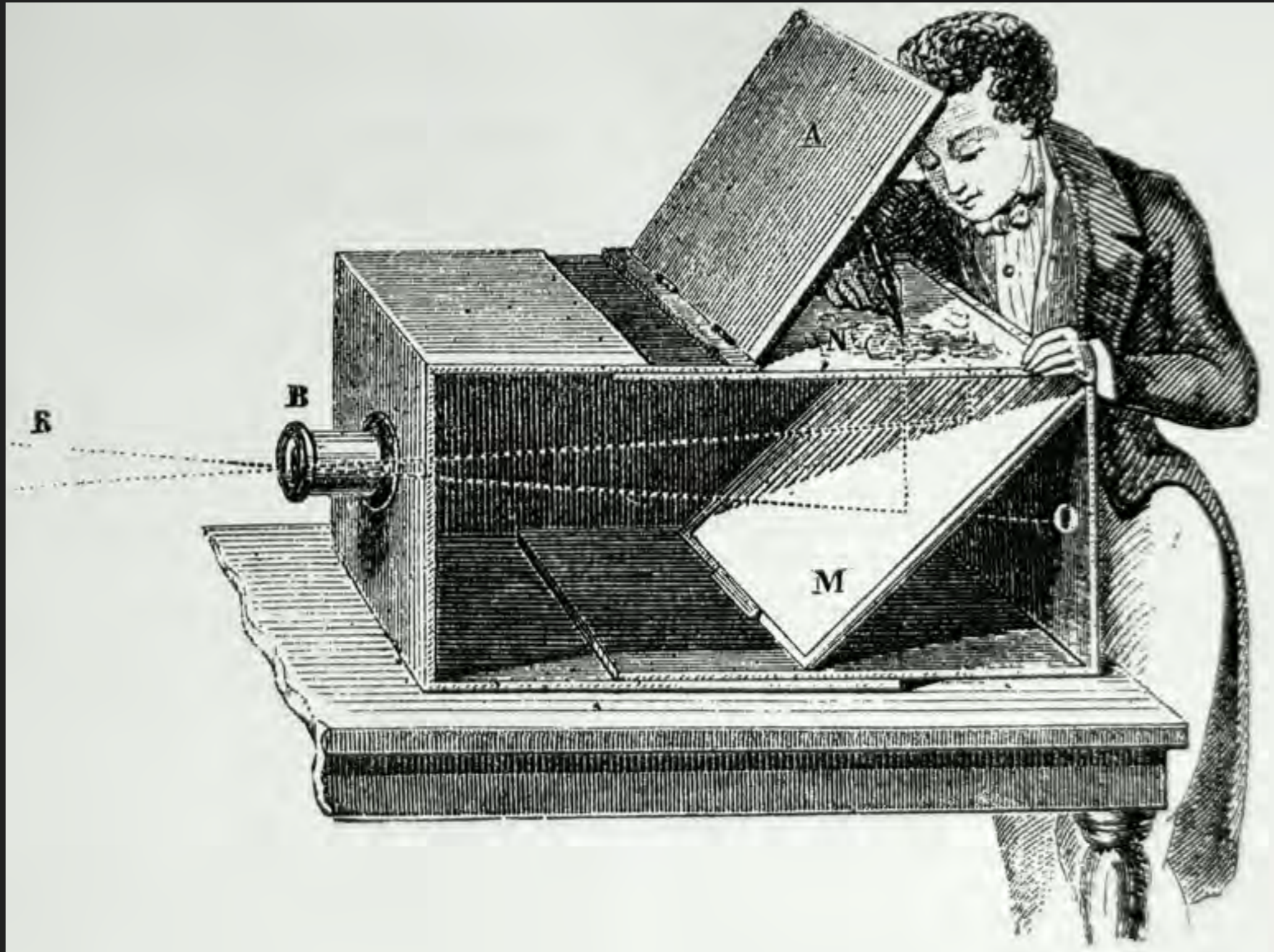
Camera Obscura or “dark chamber”



Abelardo Morell



An artist drawing from life with an 19th century camera obscura.



Johann Heinrich Schulze (1687-1744)

The chemical action of light on silver salts, 1724



Thomas Wedgwood (1771-1805)
and
Sir Humphry Davy (1778-1829)

“An Account of a Method of Copying Paintings upon Glass, and of Making Profiles, by the Agency of Light upon Nitrate of Silver. Invented by T. Wedgwood, Esq.”

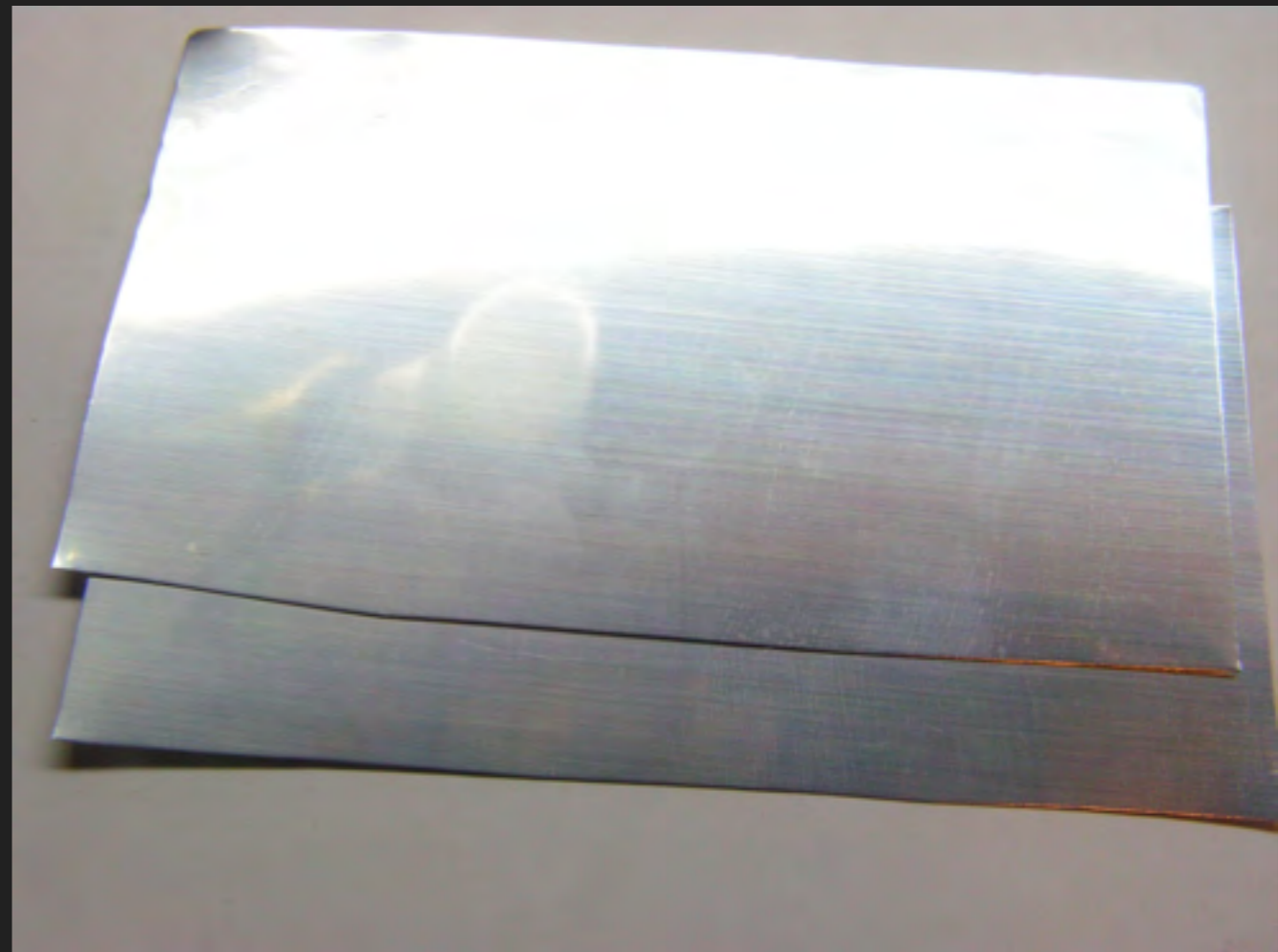


In June of 1826, Joseph Nicephore Niepce made a **Heliography**, which literally means "sun writing."





- Bitumen
- Lavender oil
- Sheet of Pewter



Harry Ransom Center at The University of Texas at Austin



1830s: Who got there first?



William Henry Fox Talbot
(1800-77)



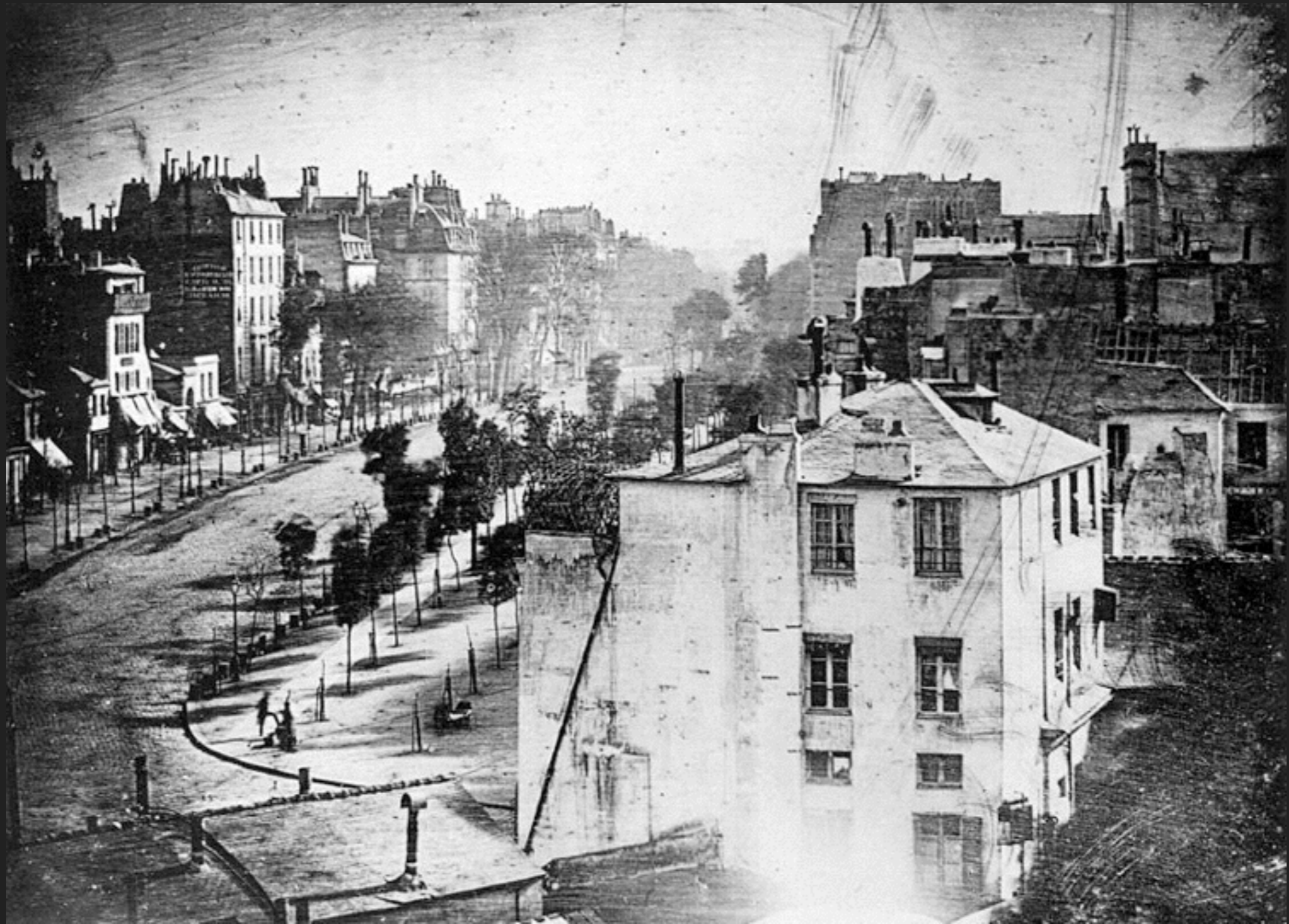
Louis Jacques-Mandé Daguerre
(1787-1851)



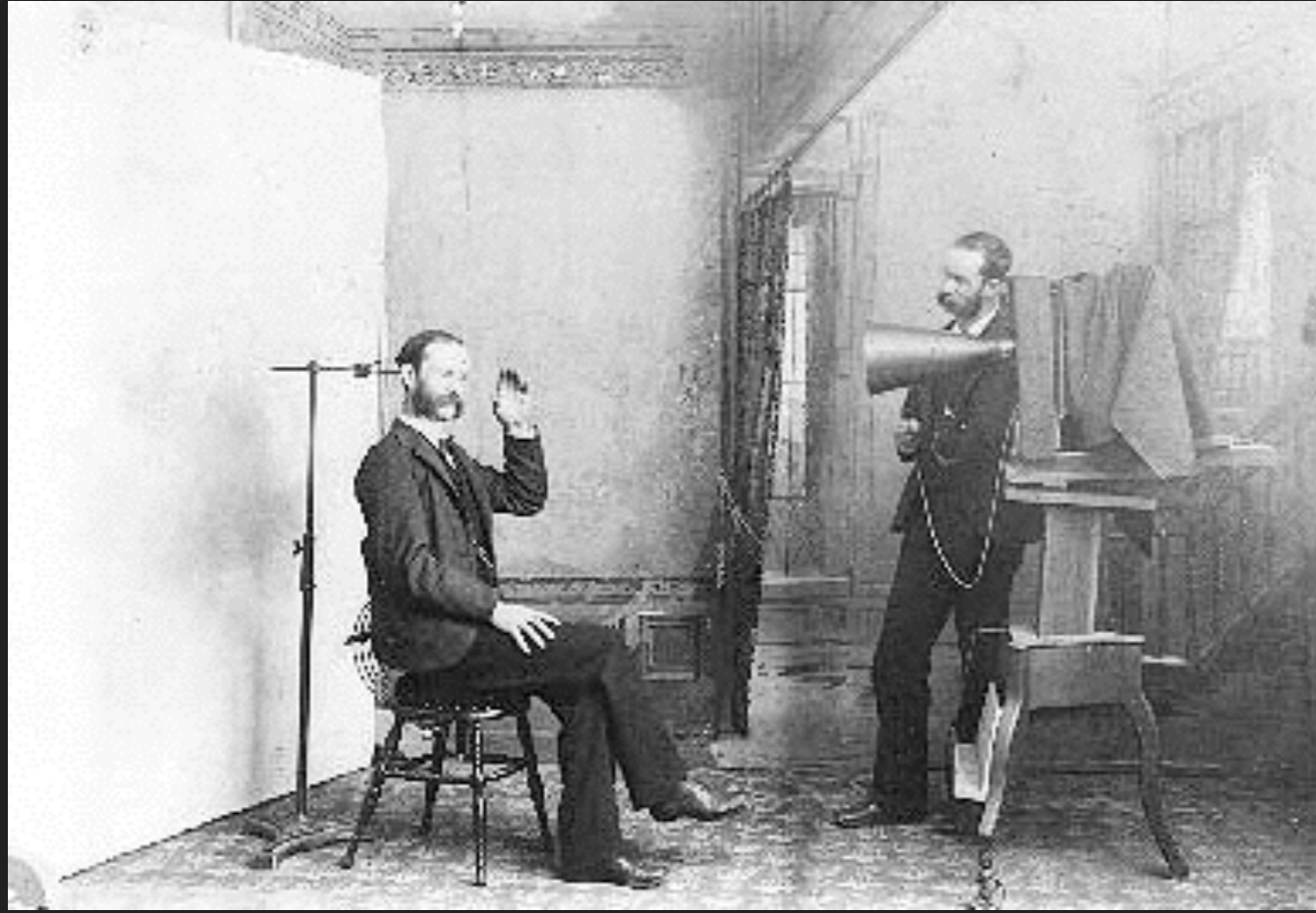
Daguerreotype

Louis Jacques-Mandé Daguerre

Announced the Daguerreotype
to the world on
January 7, 1839.



"Boulevard du Temple", taken by Daguerre in late 1838 or early 1839 in Paris, was the first photograph of a person.





c

a



b



d



e



f



g



h

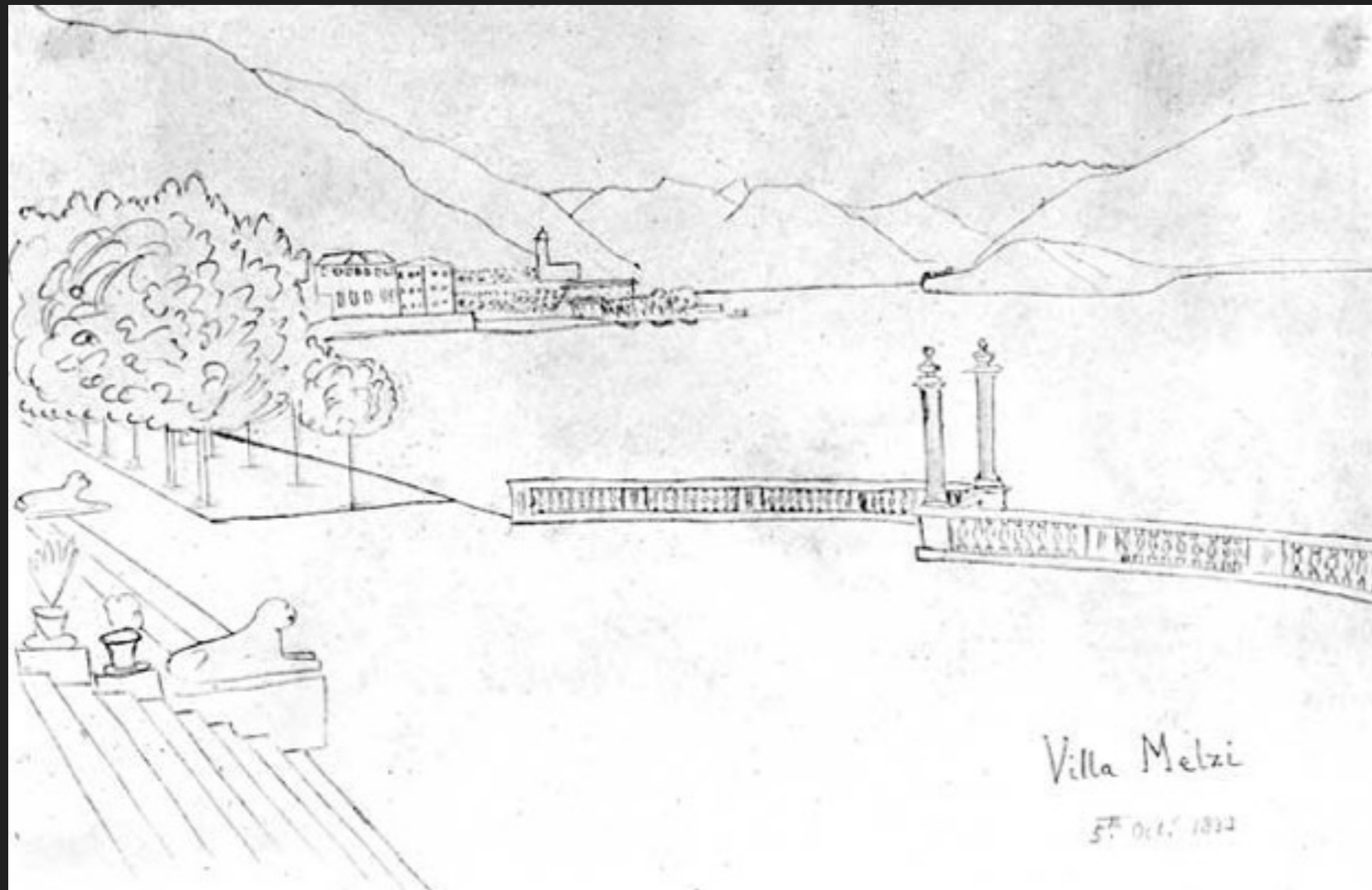




William Henry Fox Talbot (1800-77)



Lacock, Wiltshire, England



Talbot, Sketch of Lake Como, Italy 1833



Camera Lucida



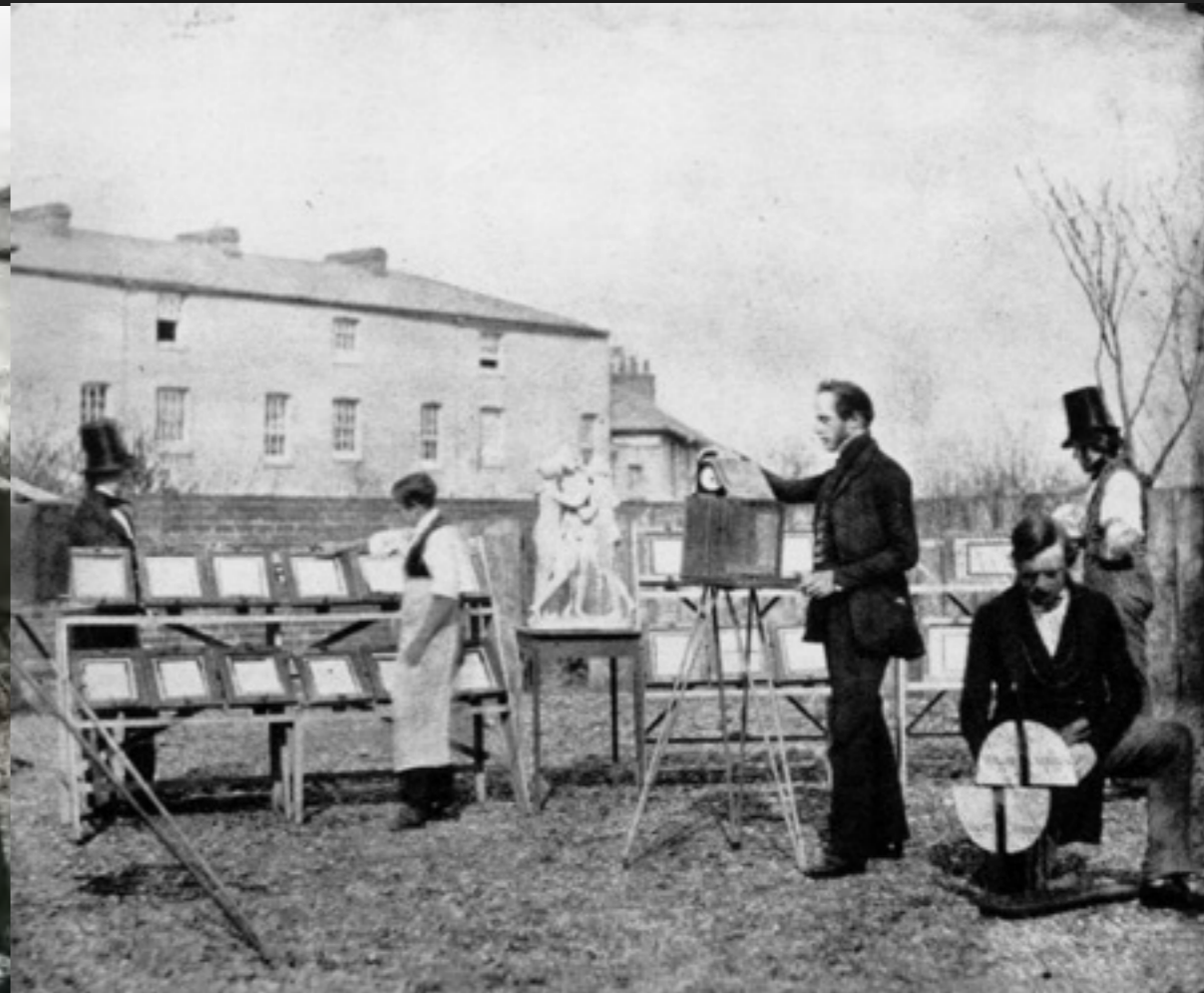
Salt water and silver nitrate make light-sensitive Silver chloride.

(Negative)



(Positive—Salt Print)





The Pencil of Nature, 1844

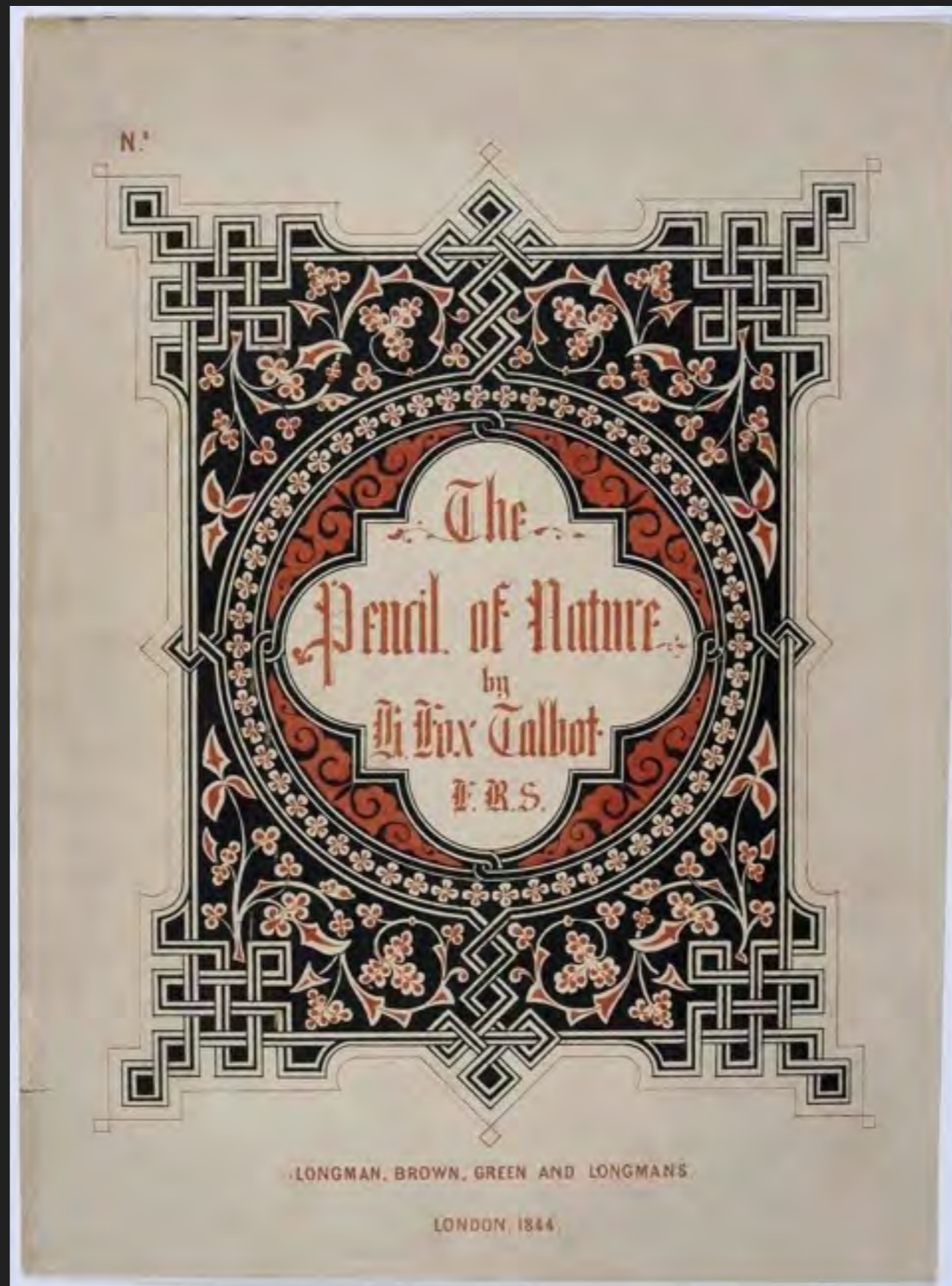






PLATE III.

ARTICLES OF CHINA.



FROM the specimen here given it is sufficiently manifest, that the whole cabinet of a Virtuoso and collector of old China might be depicted on paper in little more time than it would take him to make a written inventory describing it in the usual way. The more strange and fantastic the forms of his old teapots, the more advantage in having their pictures given instead of their descriptions.

And should a thief afterwards purloin the treasures—if the mute testimony of the picture were to be produced against him in court—it would certainly be evidence of a novel kind; but what the judge and jury might say to it, is a matter which



COPY OF A LITHOGRAPHIC PRINT



Frederick Scott Archer
(1813-1857)



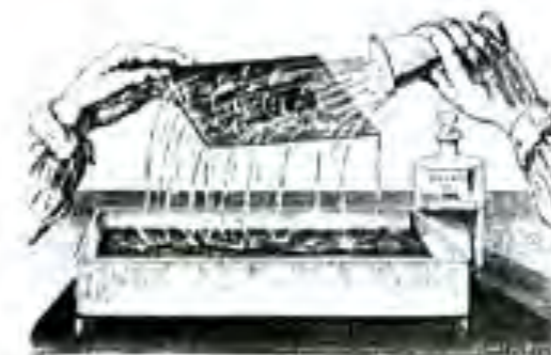
Polishing the plate



Coating the plate



Sensitizing the plate



Developing the plate

Preparing and printing
a collodion negative

Wet-Plate Glass Negative of Confederate Spy Belle Boyd,
Matthew Brady's Washington, D.C. Gallery, ca. mid-1860s



Julia Margaret Cameron
1815 – 1879





42 The Day Spring
1865



6 The Echo
1868

Carte-de-Visite (A visiting card, a calling card)



Mathew Brady (1822 – 1896)
Union Regiment



Winslow Homer (1836 – 1910)
Sharpshooter, 1863
Oil on canvas, 12-1/4 x 16-1/2 inches



Mathew Brady
President Abraham Lincoln and His Generals After Antietam, 1862



Emanuel Leutze, 1851
Oil on canvas, 149 in × 255 in
Metropolitan Museum of Art

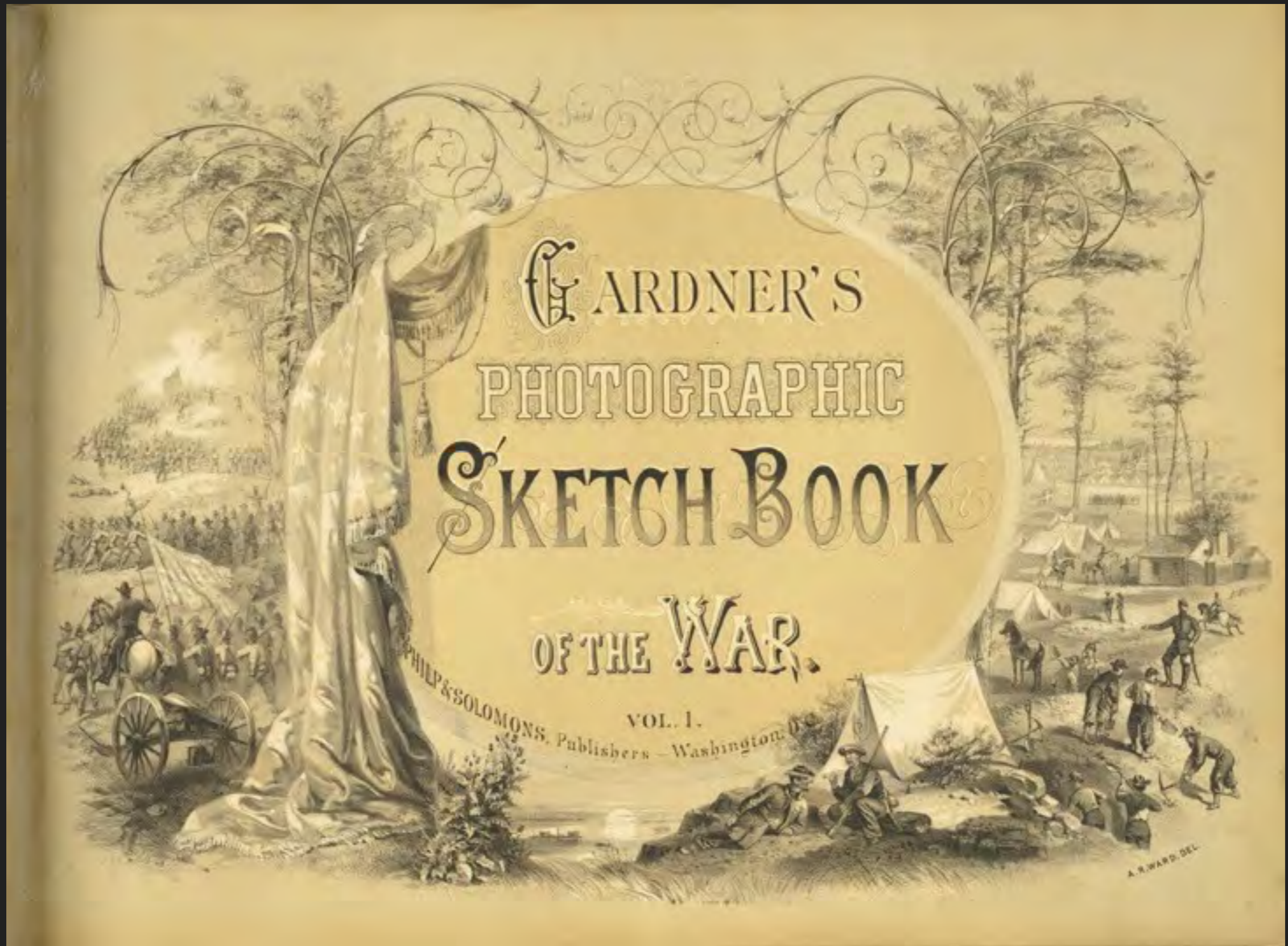


“Copied from glass, wet collodion negative
Gettysburg, Pa. Bodies of Federal soldiers,
killed on July 1, near the McPherson woods.”

Photographed by Timothy H. O'Sullivan, July
1863



Alexander Gardner, 1821 – 1882





Negative by T. H. O'SULLIVAN.

Entered according to act of Congress, in the year 1865, by A. Gardner, in the Clerk's Office of the District Court of the District of Columbia.

Positive by A. GARDNER, 511 7th St., Washington.

Incidents of the War.

A HARVEST OF DEATH.

Gettysburg, July, 1863.



ALEX. GARDNER, Photographer.

Retired according to act of Congress in the year 1866, by J. GARDNER, in the Clerk's Office of the District Court of the District of Columbia.

331 7th Street, Washington.

Incidents of the War.

HOME OF A REBEL SHARPSHOOTER.

Gollysburg, July, 1862.

Ambrotype
(1854)

It was patented by
James Ambrose Cutting
of Boston, in the United States.









George Eastman

July 12, 1854 – March 14, 1932

Kodak

"You press the button, we do the rest."



Kodak, 1888

Eastman Dry Plate & Film Company,
Rochester, New York

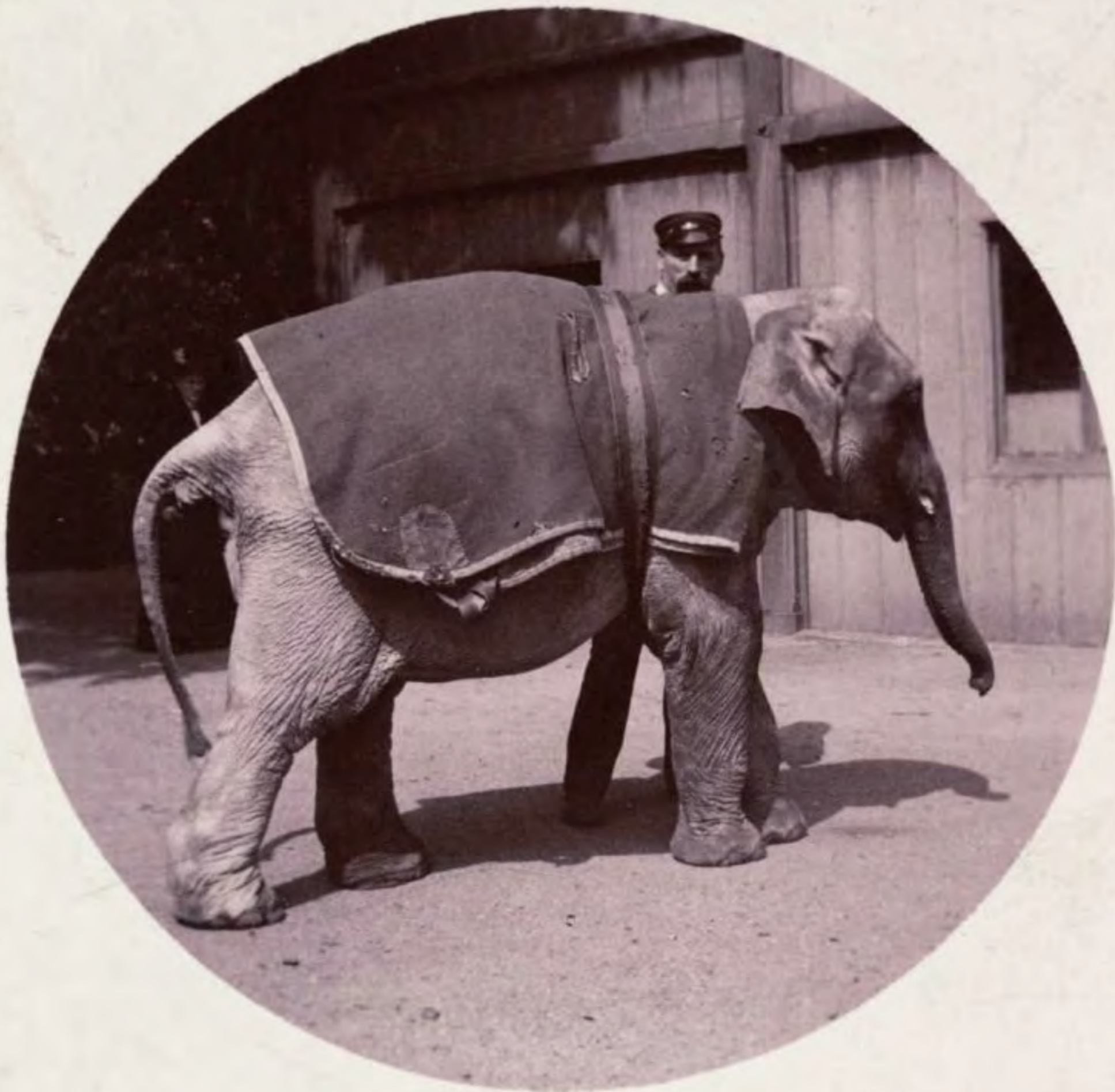
2¼-in. diameter exposures on roll film;

Rapid Rectilinear 57mm f9 lens

Bingham Collection (9058)



FREDRICK CHURCH George Eastman with a Kodak, 1890



The "Kodak" Name



Take a
KODAK
with you

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y., *The Kodak City.*

Cutting free at your dealer's,
or by mail.



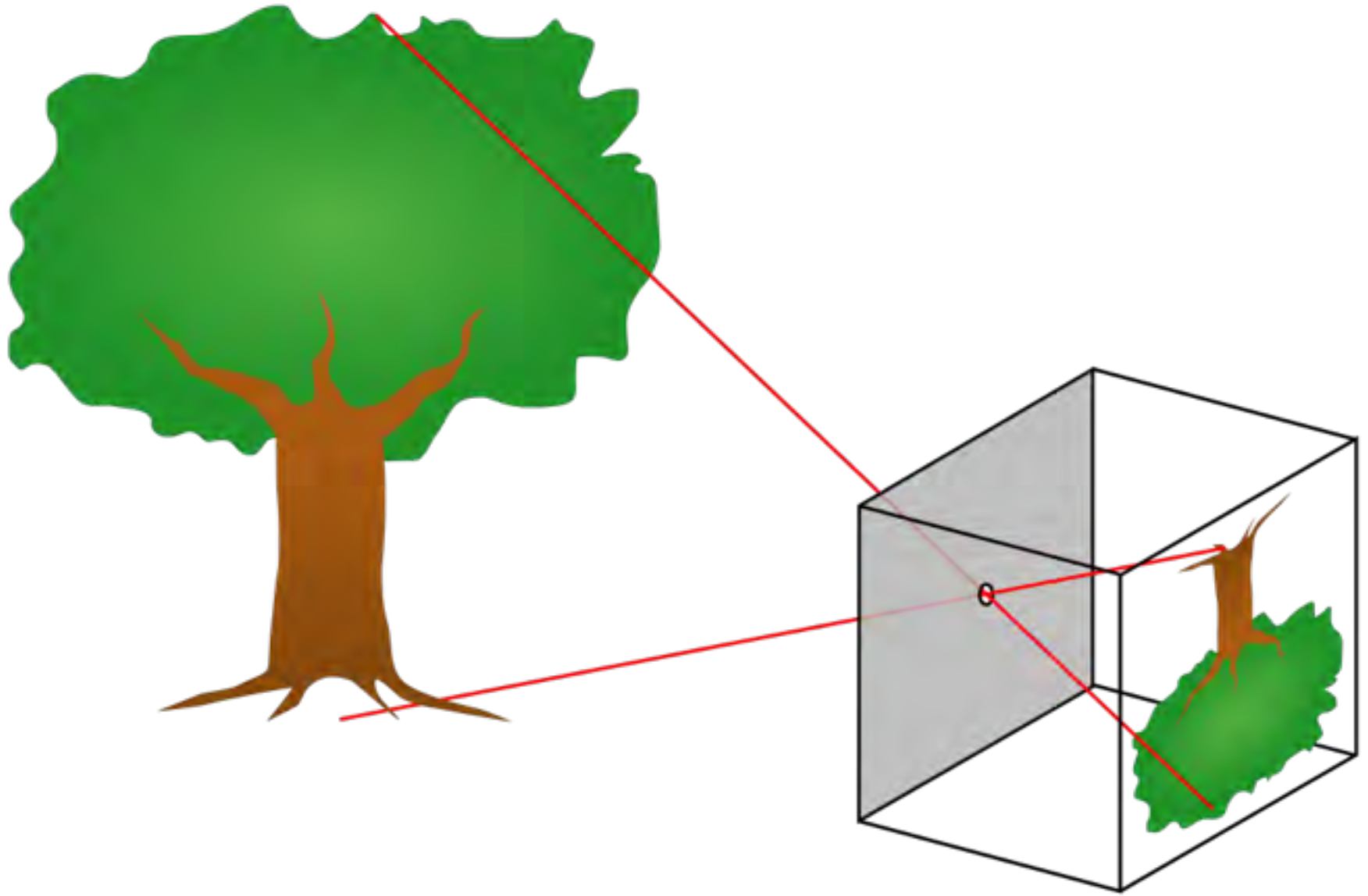


Ansel Adams
'Moon and Half Dome, Yosemite Valley,
1960
Gelatin-silver print

20 x 24 Polaroid Camera

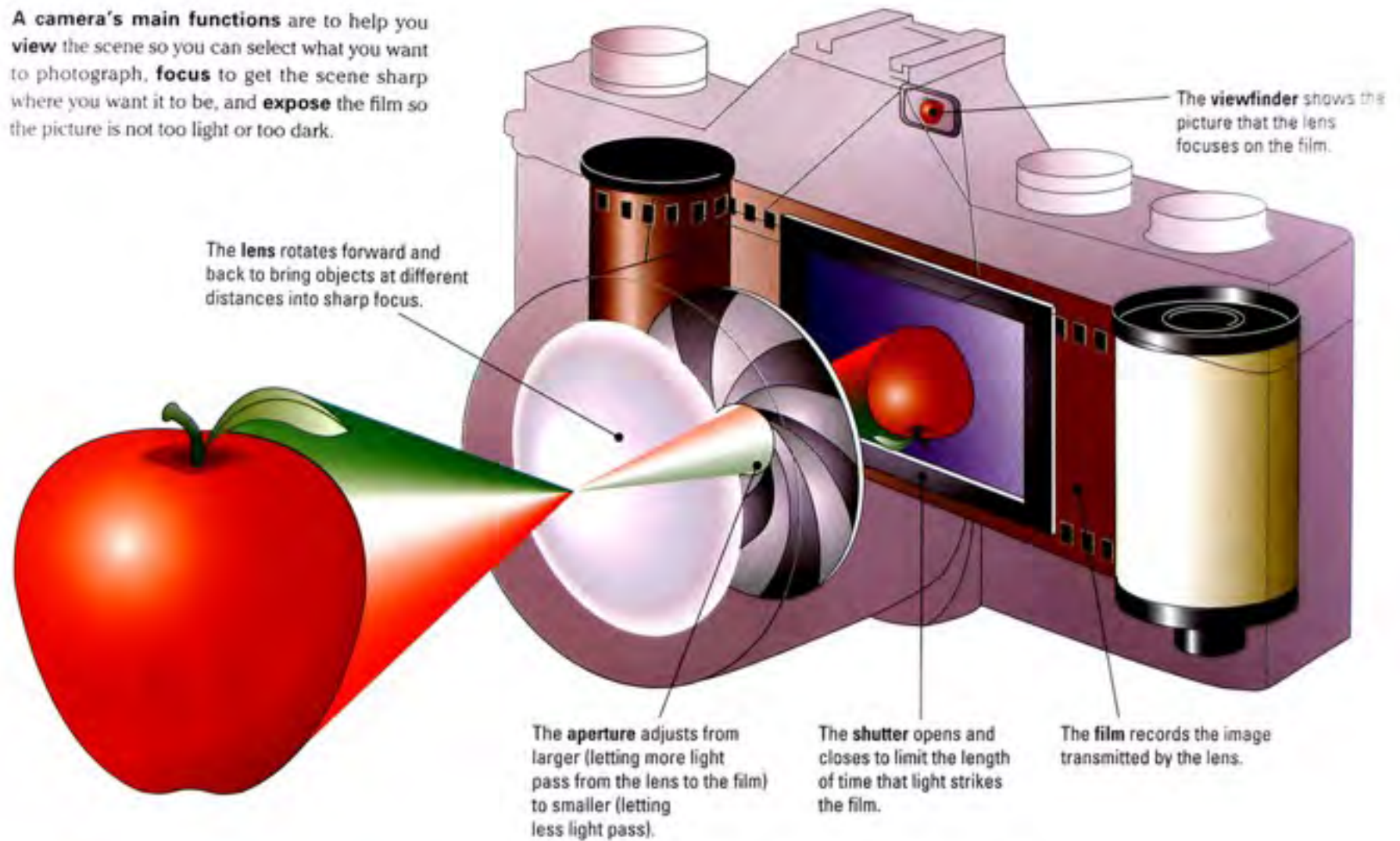


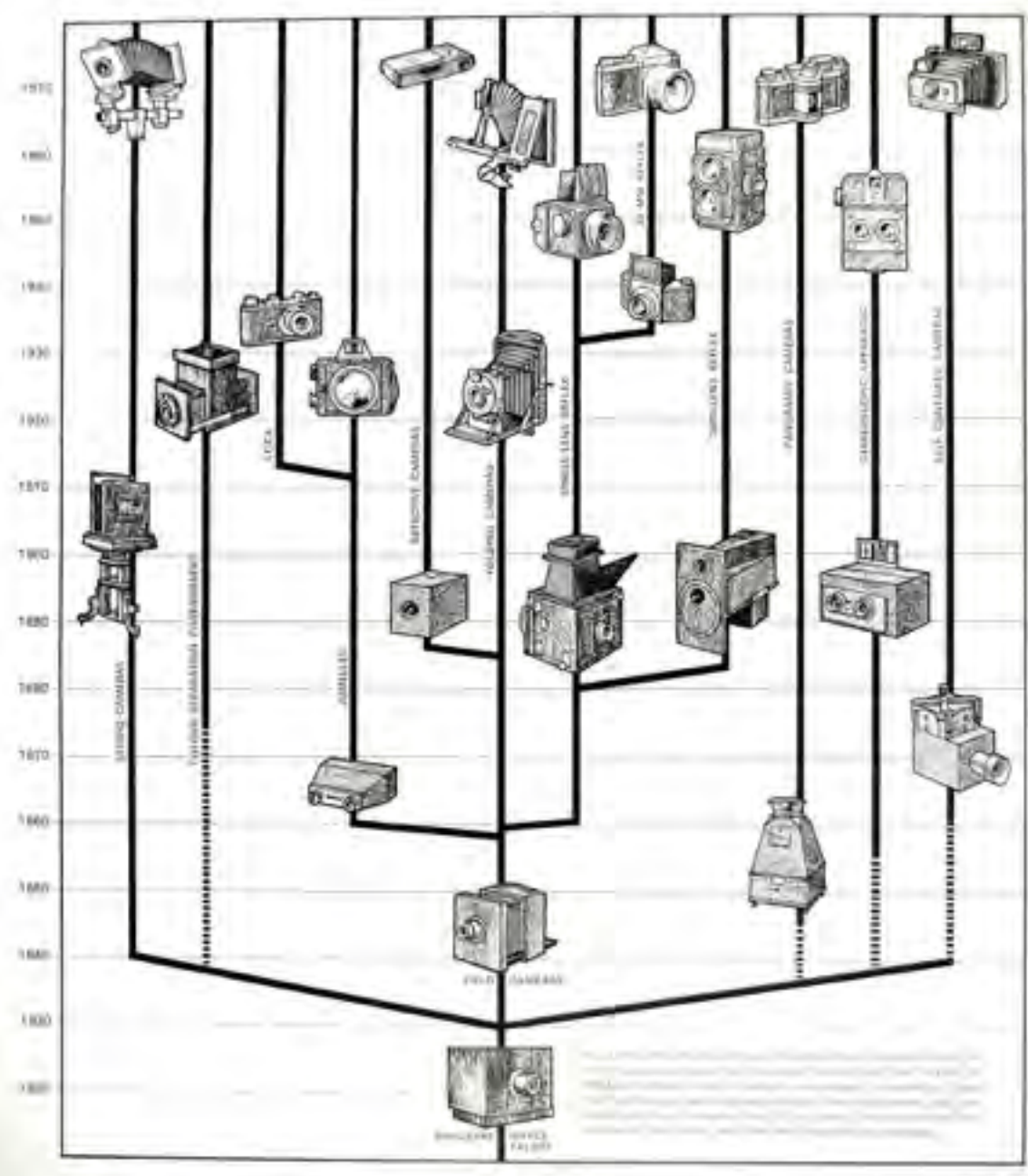
Week 4 study guide



Camera and Film

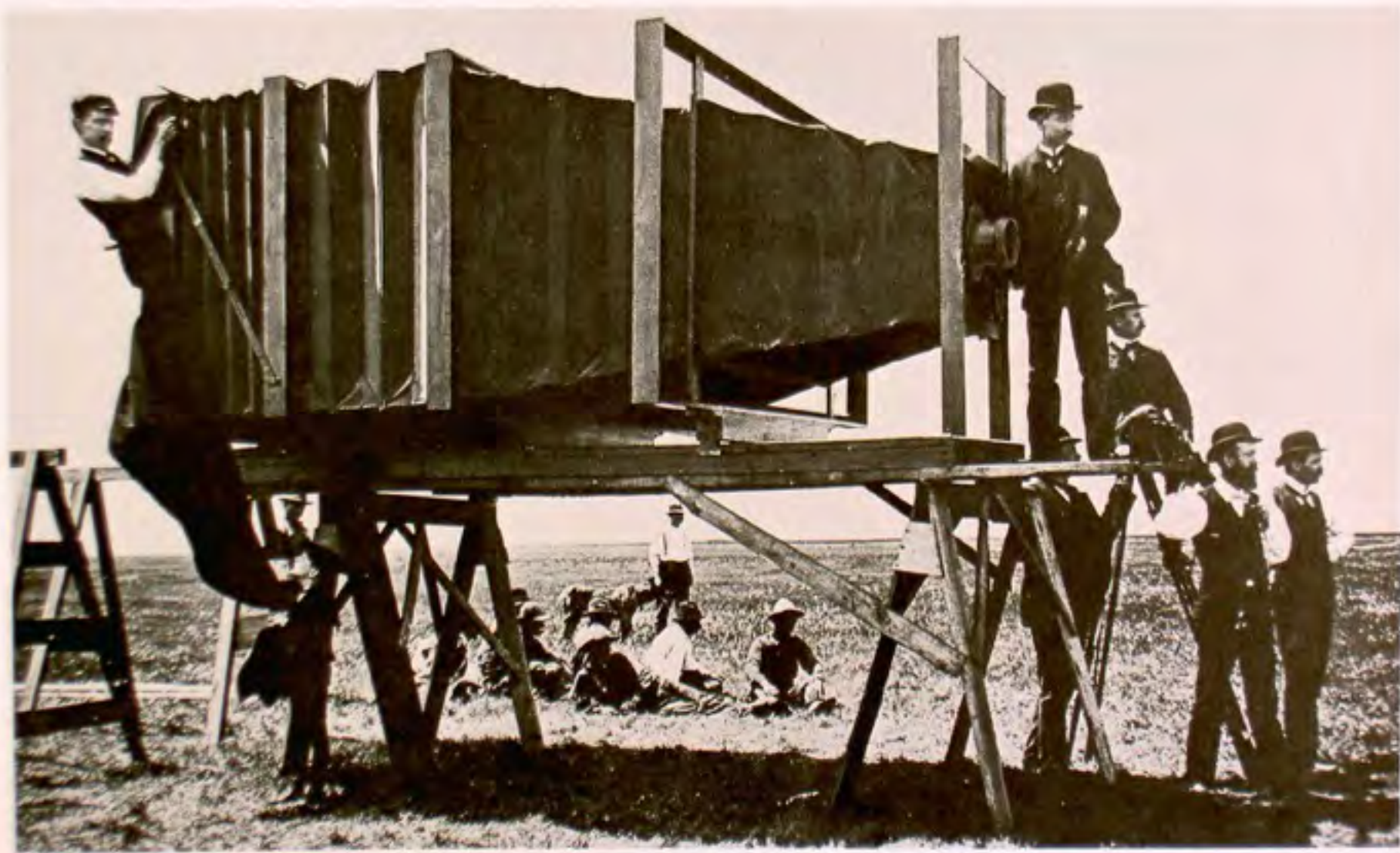
A camera's main functions are to help you **view** the scene so you can select what you want to photograph, **focus** to get the scene sharp where you want it to be, and **expose** the film so the picture is not too light or too dark.







Built in Chicago for George R. Lawrence in 1900 specially for photographing trains of the Chicago & Alton Railroad, this enormous camera called **The Mammoth** is probably the largest ever made. It measured 20 feet (6 m) when extended, weighed 1,400 pounds (620 kg) and took glass plates 8 ft x 4 ft 6 in (130 x 240 cm). A crew of 15 men was required to operate it.



Dr. Julius Neubronner





“Photography is all about light.”



Henry Wessel

EXPOSURE

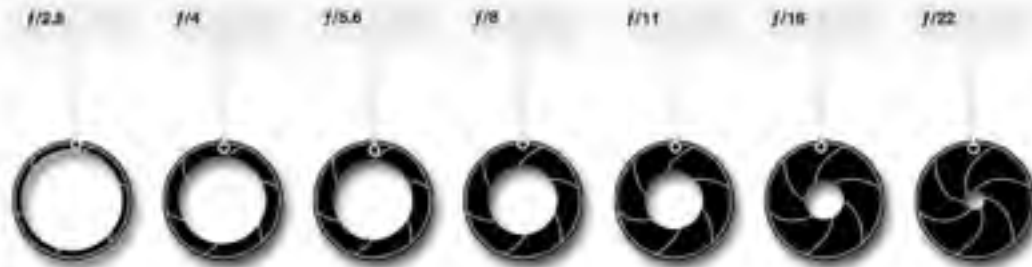
Shutter speed

Aperture or *f-stop*

ISO or film speed

1:2

Apertures



The aperture controls the volume of light that enters the camera by adjusting the size of a hole in the camera's lens

Aperture and Depth of Field:



Aperture and Depth of Field:





c

b

a

a

b

c





←-----depth of field: 8 feet----->





c

b

a

Shutter:

The shutter controls the length of time the film is exposed to light.

B, 4", 2", 1", 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500, 1/1000



1/4000



1/1000



1/250



1/60



1/15



1/4



Keep in mind that the aperture will affect your depth of field and the shutter speed will affect your recording of motion.

Exposure: How Much Light?

Aperture

Light meter

ISO setting

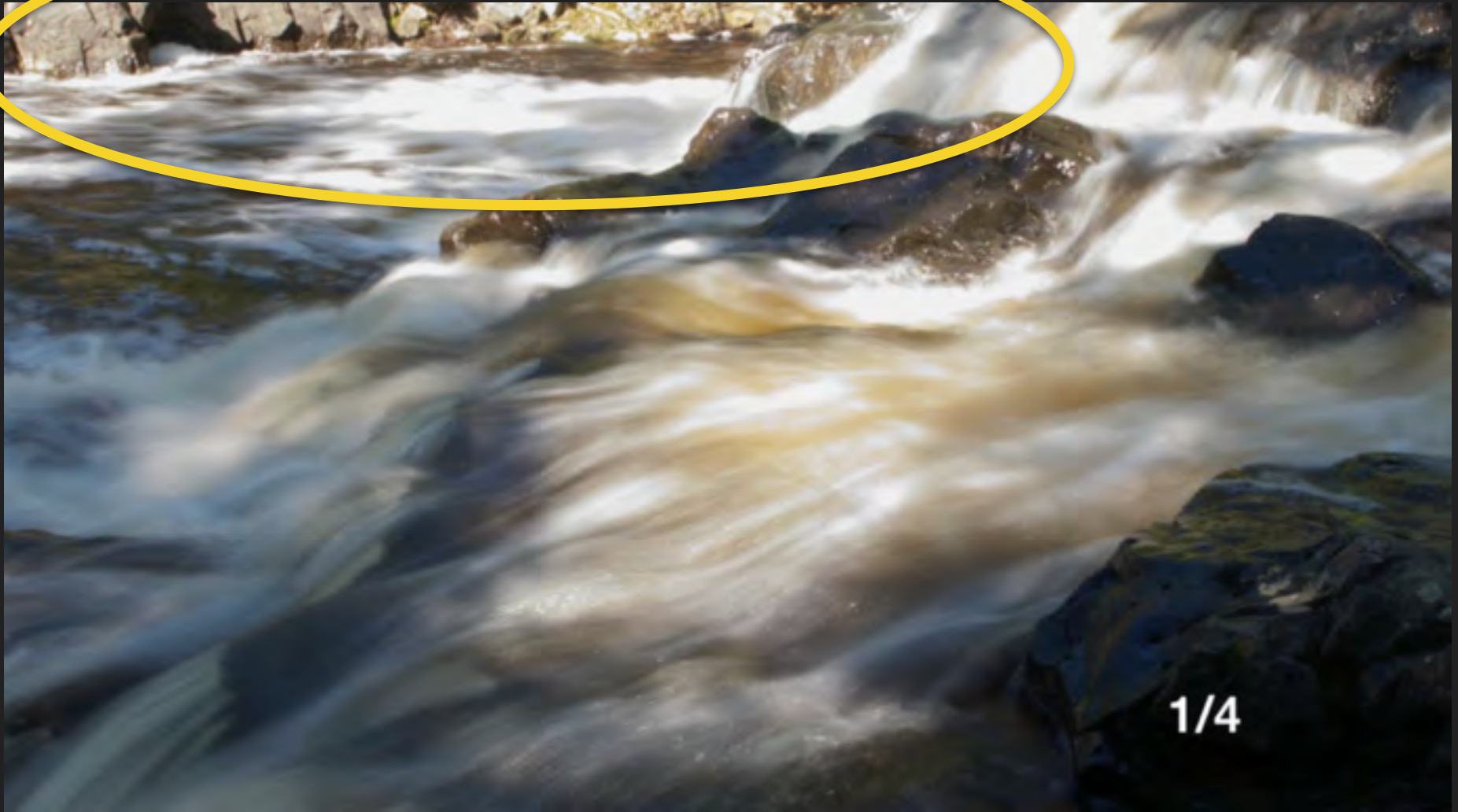
Shutter Speed





1/4000

f/2



1/4

f/16

Camera Light Meter:

Measures the light reflected and then calculates an exposure setting

What you see in the camera's viewfinder



What an averaging meter system "sees"





1/4



Untitled, from *Farana Park*, Weatherly, Pennsylvania, 1982



SUNNY 16 RULE



f/16



f/11



f/8

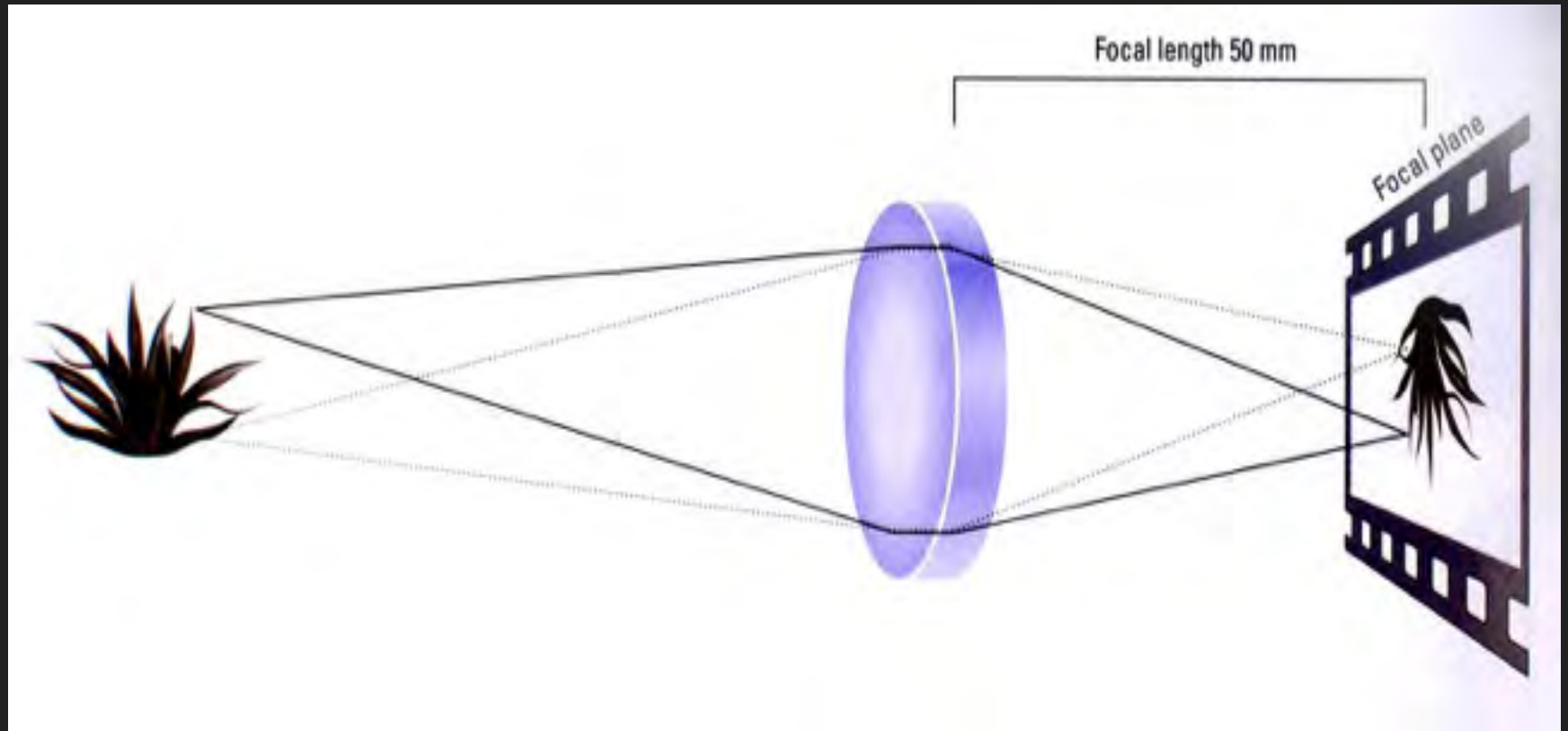


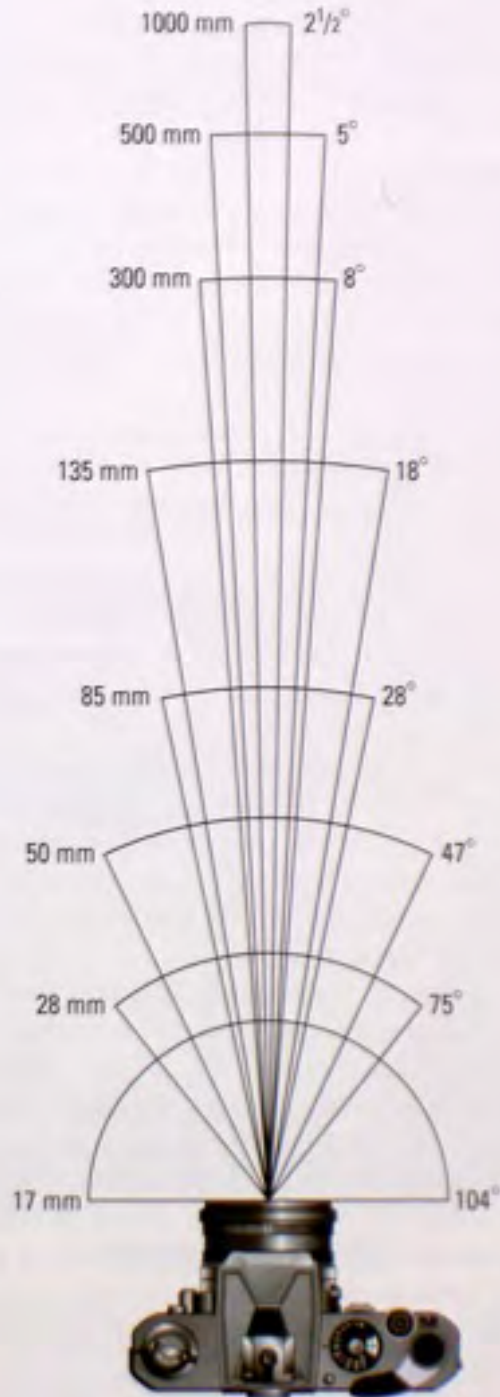
f 5.6



f/4

Focal Length:
controls magnification and angle of view.





Long Lens

Normal Lens

Short Lens



Long lens, moderate distance



Short lens, up close



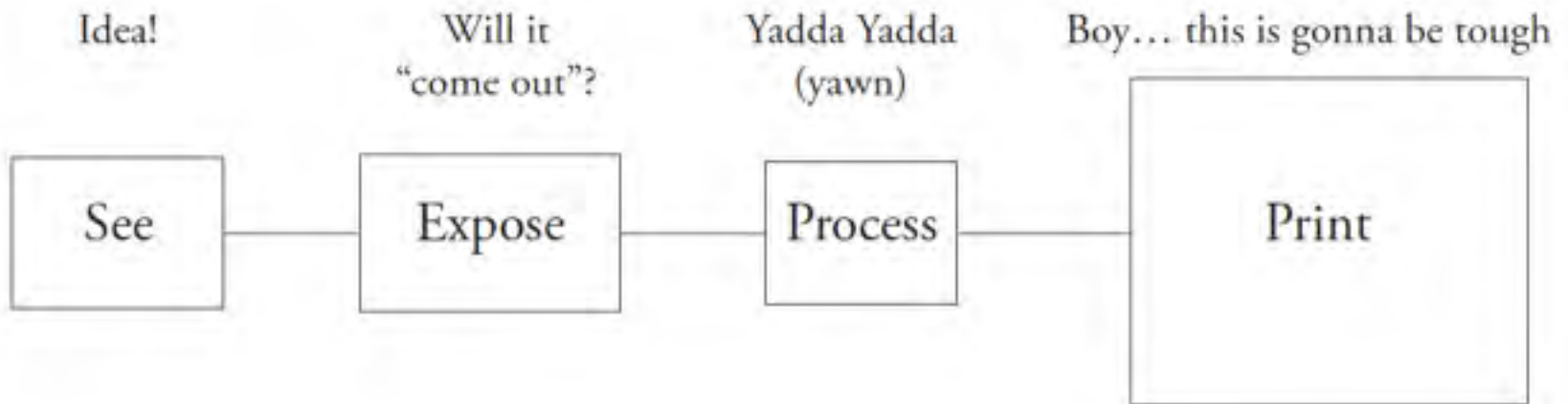
Visualization is a conscious process of projecting the final photographic image in the mind before taking the first steps in actually photographing the subject.

We then become aware of its potential as an expressive image.

We "see" the final photograph in some way before it is completed.

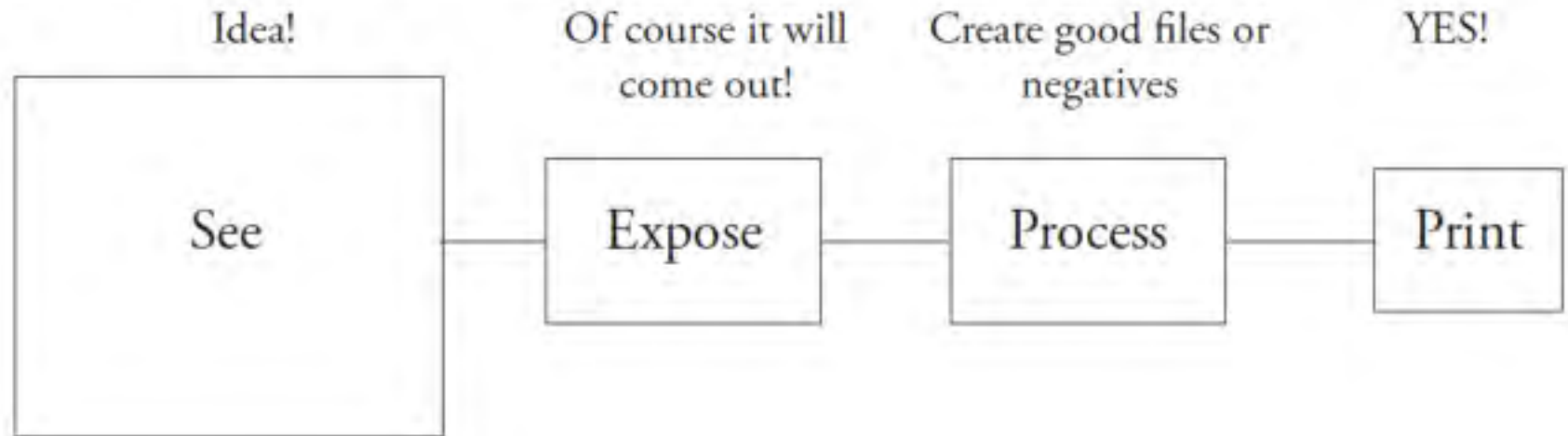
Seeing and Photographing:

Our process of making a photograph usually looks like this:



Visualization

Ideally, our process should look like this:



- What am I making a photograph of?
- Why does this subject matter to me?
- How will I convey my own feelings about this subject in a photograph?
- What do I want the photograph to look like when it is completed?

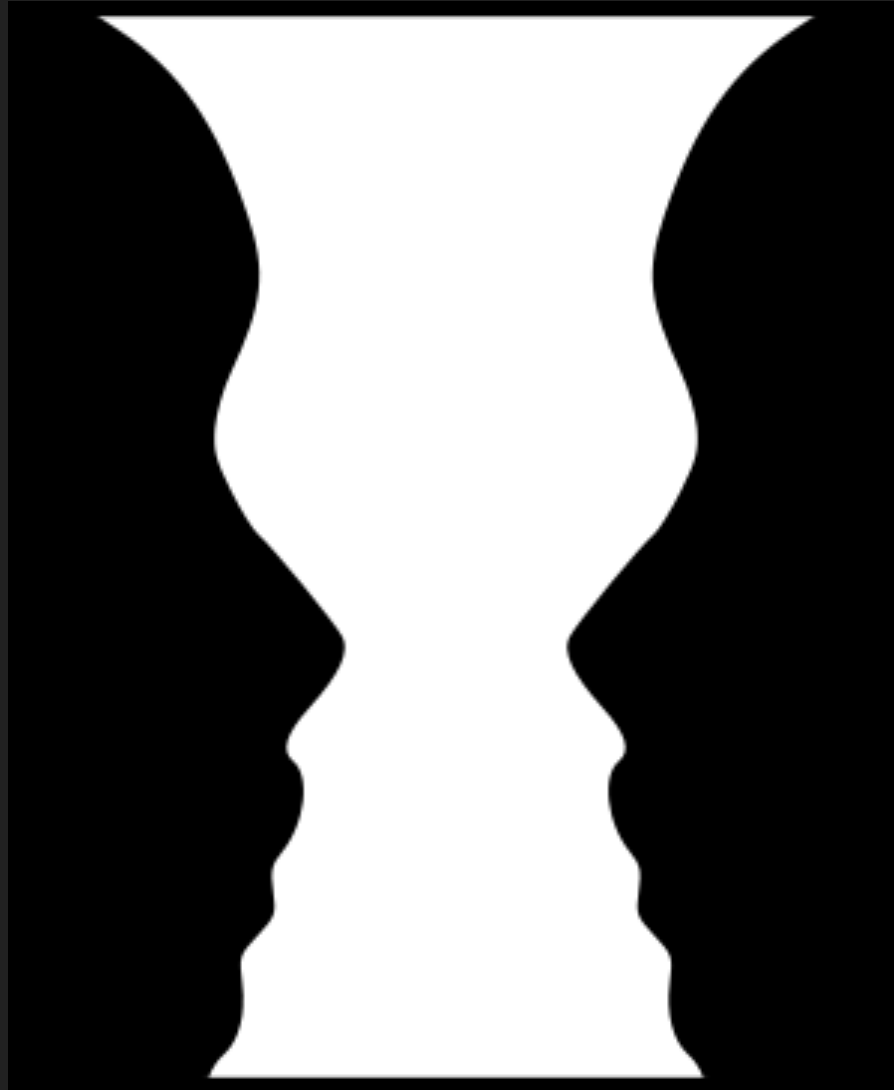
"I am reminded of Pasteur's comment that 'chance favors the prepared mind.'"
– Ansel Adam



Moonrise, Hernandez, New Mexico, 1941

Gestalt Principles and Photography

Figure and ground relationship



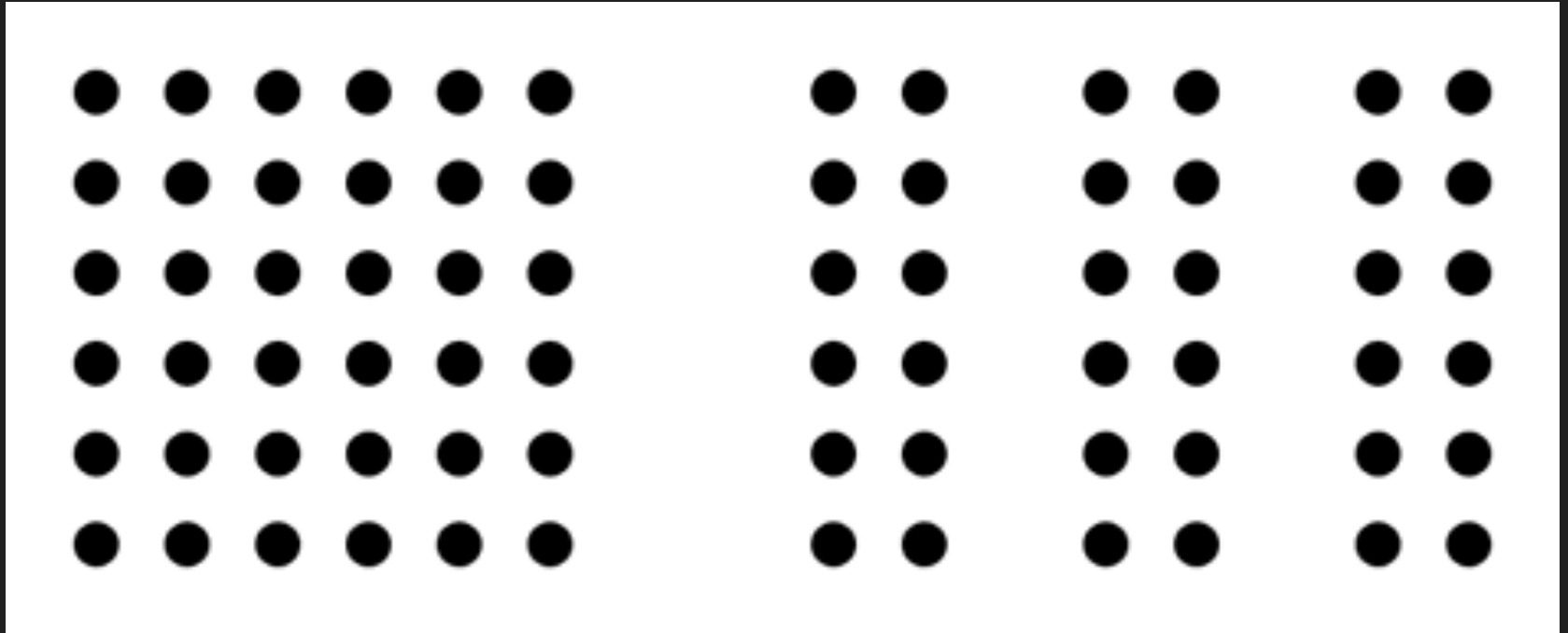
Larry Fink (b.1941)



Lee Friedlander (b.1934)



Proximity



Henry Wessel (b.1942)



Garry Winogrand (1928–1984)



Cindy Sherman (b.1954)



Henri Cartier-Bresson (1908–2004)

(The Decisive Moment)

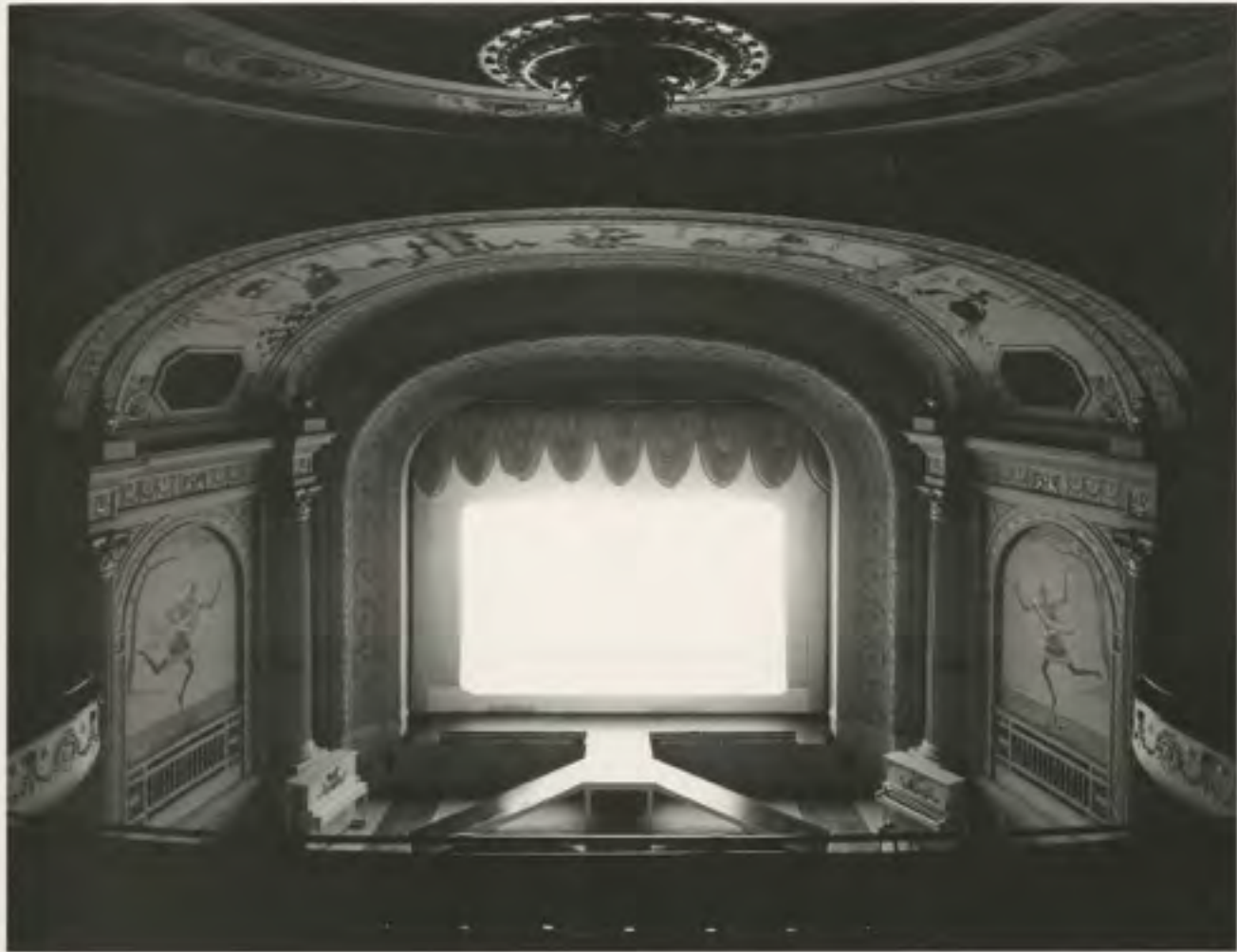


Symmetry & Balance (and the Rule of Thirds)

An-My Lê (b.1960)



Hiroshi Sugimoto (b.1948)



Hiroshi Sugimoto (b.1948)



Hiroshi Sugimoto (b.1948)



ROCKY BEACH, WYOMING, 1988

August Sander (1876–1964)



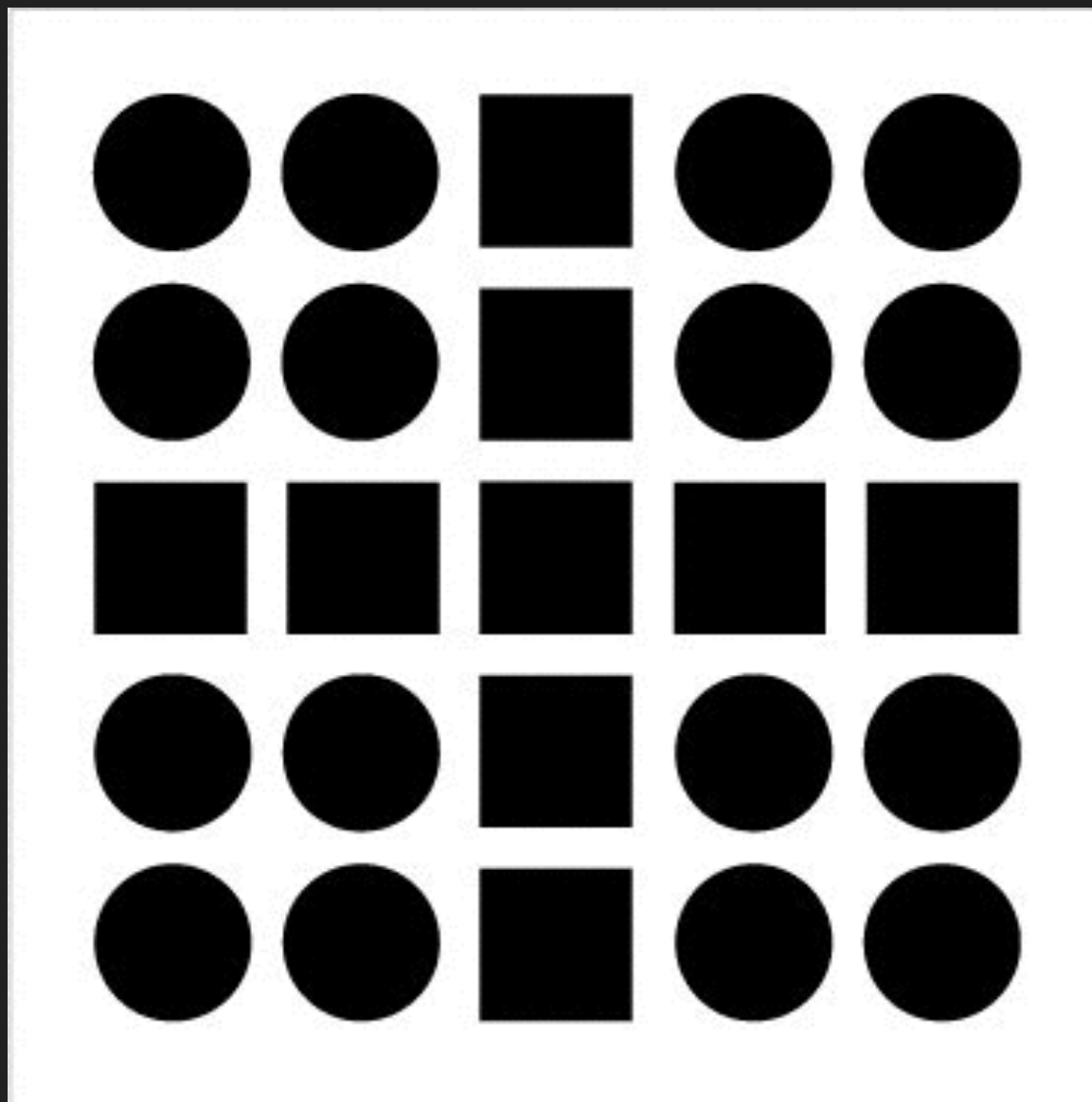
Bauernmädchen, ca. 1928
Farm girls
Jeunes filles paysannes

August Sander



Der Maler Anton Röderscheidt, Köln, 1927
The painter Anton Röderscheidt
Le peintre Anton Röderscheidt

Similarity



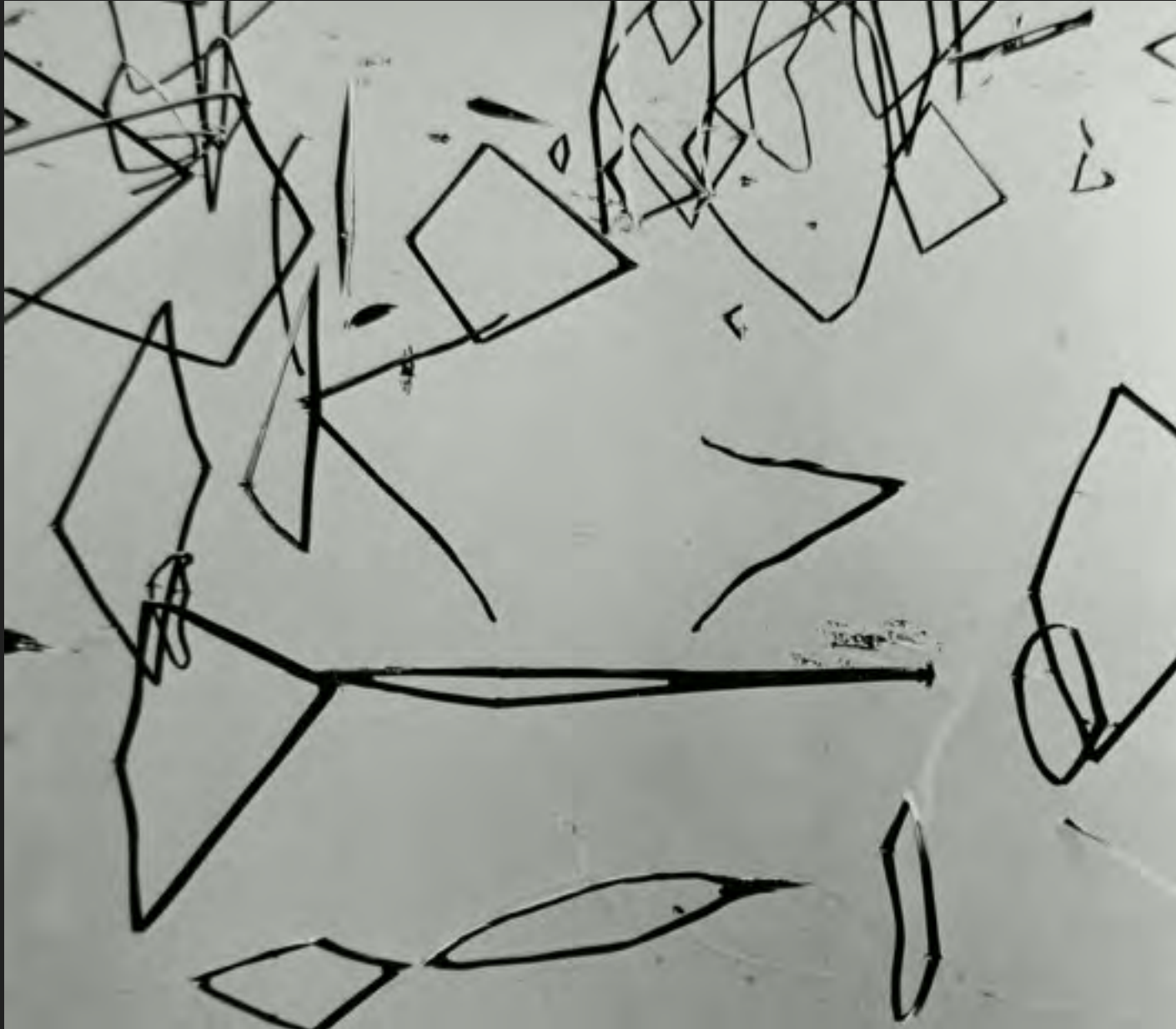
Paul Strand (1890–1976)



Paul Strand



Brett Weston (1911–1993)



Continuity

Ansel Adam (1902 - 1984)



Ansel Adam (1902 - 1984)



Ansel Adam (1902 - 1984)



Henri Cartier-Bresson (1908–2004)

(The Decisive Moment)



Henry Wessel (b.1942)





