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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: 12:00-13:50 (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 Robert Hirsch, *Seizing the Light. A Social & Aesthetic History of Photography*, which is available as an e-book (<https://www.ebooks.com/en-us/95755369/seizing-the-light/robert-hirsch/>).

**Attendance**

While attendance is required because 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, and 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

4 in-class quizzes, 1 final exam.

## Grading

Quizzes (4 x 20 points)	80 points
<u>Final Exam</u>	<u>20 points</u>
TOTAL	100 points

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

## WEEK 1

### Class 1 INTRODUCTION; THE ORIGINS OF PHOTOGRAPHY

**Reading:** *Seizing the Light*, Chapter 1

**Terms to know:** camera obscura, Filippo Brunelleschi, Alois Senefelder, lithograph, camera lucida, bitumen, Sir John Herschel, hypo, calotype, patent

#### Photographers:

Louis Daguerre, *Boulevard du Temple*, 1839 (daguerreotype)

Nicephone Niepce, *View from His Window at Le Gras*, 1827 (heliogravure)

William Henry Fox Talbot, *Plant*, 1835 (photogenic drawing)

Hippolyte Bayard, *Self-Portrait as Drowned Man* (paper positive)

### Class 2 DAGUERREOTYPES and CALOTYPES

**Reading:** *Seizing the Light*, Chapters 2 & 3

**Terms to know:** Samuel Morse, picture factory, post mortem portrait,

*The Pencil of Nature*, Blanquart-Evrard, *Missions Heliographiques*, albumen

#### Photographers:

Southworth & Hawes, *Portrait of a Young Girl*, 1852 (daguerreotype)

Samuel Miller, *Frederick Douglass*, 1850 (daguerreotype)

Talbot, *Open Door*, 1844 (calotype negative)

Hill & Adamson, *Lady Elizabeth Eastlake*, 1845 (calotype negative)

Gustave Le Gray, *Tugboat*, 1857 (albumen print)

Charles Negre, *Vampire*, 1853 (salt print)

Charles Marville, *Porte Rouge, Notre Dame, Paris*, 1851 (salt print)

### Class 3 WET PLATE PROCESS

**Reading:** *Seizing the Light*, Chapter 4



**Terms to know:** Frederick Scott Archer, wet collodion process, ambrotype, tintype, carte de visite, The Royal Photographic Society, *Galerie Contemporaine*, stereograph, abolitionist

**Photographers:**

Andre Disderi, *Prince Lobkowitz*, 1858 (glass negative, albumen print; carte de visite)  
Unknown, *Sojourner Truth*, 1864 (glass negative, albumen print)  
Nadar, *George Sand*, 1860 (Woodburytype)  
Pierson, *Countess Castiglione*, 1865 (glass negative, gelatin silver print)

**Class 4 WORLD EVENTS – PICTURING TRAGEDY**

**Reading:** *Seizing the Light*, Chapter 5

**Terms to know:** Crimean War, American Civil War, *Photographic Sketchbook of the War*, Mathew Brady, *Photographic Views of Sherman's Campaign*

**Photographers:**

George Barnard, *Ames Mills Fire, Oswego, NY*, 1853 (daguerreotype)  
Roger Fenton, *Valley of the Shadow of Death*, 1855 (wet collodion negative, salt paper print)  
Alexander Gardner, *Home of the Rebel Sharpshooter*, 1863 (wet collodion negative, albumen print)  
Timothy O'Sullivan, *A Harvest of Death, Gettysburg*, 1863 (wet collodion negative, albumen print)

**Weekly Review**

**WEEK 2**

**Class 5 PHOTOGRAPHY: ART OR TECHNOLOGY?**

**QUIZ 1**

**Reading:** *Seizing the Light*, Chapter 6; Robinson pdf

**Terms to know:** combination print, Duchenne de Boulogne  
(*Mechanism of Human Facial Expression*, 1862)

**Photographers/Artists:**

Honore Daumier, *Nadar Raising Photography to the Height of Art*, 1862 (lithograph)  
Lady Hawarden, *Study*, 1860s (wet collodion negative, albumen print)  
Oscar Rejlander, *Two Ways of Life*, 1857 (combination print – albumen)  
Henry Peach Robinson, *Fading Away*, 1858 (combination print – albumen)  
Julia Margaret Cameron, *Sir John Herschel*, 1867 (wet collodion negative, albumen print)  
Hugh Diamond, *Mental Patient*, 1855 (wet collodion negative, albumen print)

**Class 6 TRAVEL & SOCIAL DOCUMENTARY PHOTOGRAPHY**

**Reading:** *Seizing the Light*, Chapter 7

**Terms to know:** du Camp, *Egypt, Nubia, Palestine, and Syria* (Paris 1852), Crystal Palace, mammoth plate, Yosemite

**Photographers:**

Maxime du Camp, *Colossus, Great Temple, Abu Simbel, Egypt*, 1850 (waxed calotype negative)



Francis Frith, *Great Pyramid and Sphinx, Giza/Cairo, Egypt* (albumen print)  
Alinari Brothers, *Leaning Tower of Pisa*, 1855 (albumen print)  
Bisson Brothers, *Mont Blanc*, 1861 (albumen print)  
John Thomson, *The Crawlers*, 1877 (*Street Life in London*;  
Woodburytype)  
Carlton Watkins, *Three Brothers*, 1865 (albumen print)

### Class 7 REIMAGINING TIME AND SPACE

**Reading:** *Seizing the Light*, Chapter 8

**Terms to know:** Leland Stanford (Palo Alto), George Eastman, Kodak,  
Snapshot, Lumiere Brothers, Thomas Edison, kinetoscope

**Photographers:**

Eadweard Muybridge, *Galloping Horse*, 1878 (albumen print, *Animal Locomotion*, 1887)

Thomas Eakins, *Man Walking*, 1880s (gelatin silver print)

Etienne-Jules Marey, *Chronophotograph – Blacksmith*, 1894 (gelatin silver print)

Emile Zola, *Universal Exposition from Eiffel Tower*, 1900 (gelatin silver print)

### Class 8 PICTORIALISM

**Reading:** *Seizing the Light*, Chapter 9; Emerson pdf; Stieglitz pdf

**Terms to know:** Symbolism, *Naturalistic Photography for Students of the Art* (Emerson, 1889), Barbizon School, Linked Ring, Photo-Secession, Alfred Lichtwark, Aesthetic Movement, *Camera Work*, 291

**Photographers:**

Peter Henry Emerson, *Coming Home from the Marshes*, 1886  
(platinum print; from *Life and Landscape on the Norfolk Broads*)

Robert Demachy, *Portrait of a Young Girl*, 1910 (gum bichromate print)

Frederick Evans, *Kelmscott Manor*, 1896 (platinum print)

Alfred Stieglitz, *The Terminal*, 1893 (photogravure)

Anne Brigman, *The Bubble*, 1907 (photogravure)

Gertrude Käsebier, *'Blessed Art Thou Among Women'*, 1899 (platinum print)

Alice Boughton, *Nude Children*, 1909 (photogravure; *Camera Work*)

Edward Steichen, *Moonrise*, 1904 (photogravure)

Clarence White, *The Orchard*, 1902 (platinum print)

### Weekly Review

WEEK 3

### Class 9 MODERNISM, Part 1

#### QUIZ 2

**Reading:** *Seizing the Light*, Chapter 10; Man Ray pdf

**Terms to know:** Armory Show (1913), Cubism, Futurism, Dada,



## Precisionism, Marcel Duchamp

### Photographers:

- Alfred Stieglitz, *The Steerage*, 1907 (photogravure)  
Anton Bragaglia, *Waving*, 1911 (gelatin silver print)  
Alvin Langdon Coburn, *Octopus*, 1912 (gelatin silver print)  
Paul Strand, *Blind*, 1916 (photogravure)  
Man Ray, *Gun with Alphabet Squares*, 1924 (gelatin silver print)  
Hannah Höch, *German Girl*, 1930 (photomontage)  
Aleksandr Rodchenko, *Diver*, 1934 (gelatin silver print)  
Charles Sheeler, *Ford Plant*, 1927 (gelatin silver print)

## Class 10 MODERNISM, Part 2

**Reading:** *Seizing the Light*, Chapter 11

**Terms to know:** Zone System, f/64, John Szarkowski, *Neue Sachlichkeit*, Bauhaus

### Photographers:

- Margaret Bourke-White, *Hot Pigs-Cleveland*, 1928 (gelatin silver print)  
Alfred Stieglitz, *Equivalent*, 1930 (gelatin silver print)  
Edward Steichen, *Shoes*, 1929 (photogravure)  
Edward Weston, *Pepper #30*, 1930 (gelatin silver print)  
Ansel Adams, *Mount Williamson, California*, 1944 (gelatin silver print)  
Imogen Cunningham, *Calla*, 1925 (gelatin silver print)  
Albert Renger-Patzsch, *Echeoeria*, 1922 (gelatin silver print; from *Die Welt ist Schön*)  
Karl Blossfeldt, *Blumenbachia Hieronymi*, 1932 (gelatin silver print; from *Urformen der Kunst*)  
Eugene Atget, *Clothing Store*, 1925 (gelatin gold print)  
Man Ray, *Dust Breeding*, 1934 (gelatin silver print)

## Class 11 PHOTOGRAPHY AS SOCIAL DOCUMENT

**Reading:** *Seizing the Light*, Chapter 12; Evans pdf; Abbott pdf

**Terms to know:** Ethical Culture School NYC, Horatio Alger, WPA (Works Project Administration), Great Depression, Jim Crow, FSA (Farm Security Administration)

### Photographers:

- Jacob Riis, *Police Station Lodger*, 1890 (from *How the Other Half Lives*)  
Lewis Hine, *Mechanic and Steam Pump*, 1921 (gelatin silver print; from *Men at Work*, 1932)  
Tina Modotti, *Hands Resting on Tool, Mexico*, 1927 (palladium print)  
James Vanderzee, *Dorothy Waring*, 1923 (gelatin silver print)  
August Sander, *Pastry Cook*, 1928 (gelatin silver print)  
Dorthea Lange, *Migrant Mother*, 1936  
Walker Evans, *Floyd Burroughs, Alabama*, 1936 (gelatin silver print)  
Marion Post Wolcott, *Waiting for Pay for Cotton Picking, Mississippi*, 1939 (gelatin silver print)  
Bernice Abbott, *Gunsmith and Police Department*, 1937 (gelatin silver print)



## Class 12 CATCHING TIME

Reading: *Seizing the Light*, Chapter 13

**Terms to know:** “decisive moment”, Magnum

### Photographers:

Jacques-Henri Lartigue, *Automobile*, 1913 (gelatin silver print)

Brassai, *‘Bijou’ of Montmartre*, 1932 (gelatin silver print)

Bill Brandt, *Young Girl, Eaton Place, London* 1955 (gelatin silver print)

Lisette Model, *Coney Island Bather*, 1940 (gelatin silver print)

Helen Levitt, *New York City*, 1945 (gelatin silver print)

Henri Cartier-Bresson, *Gestapo Informer, Dessau*, 1945 (gelatin silver print)

Harold Edgerton, *Firing Revolver*, 1936 (gelatin silver print)

## Weekly Review

WEEK 4

## Class 13 PHOTOGRAPHER AS WITNESS

### QUIZ 3

Reading: *Seizing the Light*, Chapter 14

**Terms to know:** Life, Vogue,

### Photographers:

Alfred Eisenstaedt, *V.J. Day*, 1945 (from *Life*, gelatin silver print)

Arnold Newman, *Pablo Picasso*, 1954 (gelatin silver print)

Robert Capa, *Leon Trotsky, Copenhagen*, 1931 (gelatin silver print)

W. Eugene Smith, *Nurse Midwife*, 1951 (from *Life*, gelatin silver print)

Lee Miller, *Buchenwald, Germany*, 1945 (gelatin silver print)

Eddie Adams, *Saigon*, 1968 (gelatin silver print)

Richard Drew, *Falling Man, 9/11*, 2001 (digital)

## Class 14 THE ATOMIC AGE

Reading: *Seizing the Light*, Chapter 15

**Terms to know:** Pop Art, Polaroid process, Jack Kerouac, *On the Road* (1957), *Family of Man* (MoMA1955), Abstract Expressionism

### Photographers:

Aaron Siskind, *New York, No. 6, 1951* (gelatin silver print)

Minor White, *Wall Encrustations, Moon*, 1964 (gelatin silver print)

Robert Frank, *Hoover Dam*, 1955 (from *The Americans*, gelatin silver print)

Harry Callahan, *Eleanor, Chicago*, 1953 (gelatin silver print)

Richard Hamilton, *Just What is It...*, 1956 (collage)

Robert Doisneau, *Kiss at Hotel de Ville, Paris*, 1950 (gelatin silver print)

## Class 15 REAL PEOPLE

Reading: *Seizing the Light*, Chapter 16



**Terms to know:** Street Photography, Photorealism, Surrealism

**Photographers:**

Robert Rauschenberg, *Retroactive I*, 1964 (silkscreen print and oil on canvas)

Andy Warhol, *Marilyn*, 1964 (silkscreen)

Gary Winogrand, *World's Fair, NYC*, 1964 (gelatin silver print)

Lee Friedlander, *Philadelphia*, 1965 (gelatin silver print)

Diane Arbus, *Woman with Bangs in Fur Coat*, 1961 (photo offset)

Danny Lyon, *Hoe Sharpener, Texas*, 1968 (gelatin silver print)

Chuck Close, *Phil*, 1969 (gelatin silver print)

Jerry Uelsmann, *Man on Desk*, 1976 (gelatin silver print)

**Class 16**

**THE POLITICS OF REPRESENTATION**

Reading: *Seizing the Light*, Chapter 19

**Terms to know:**

**Photographers:**

Andres Serrano, *Piss Christ*, 1987 (dye destruction print)

Robert Mapplethorpe, *Self-Portrait*, 1988 (gelatin silver print)

Nan Goldin, *Nan and Brian in Bed, NYC*, 1983 (dye destruction print)

Sally Mann, *Black Eye*, 1991 (gelatin silver print)

Cindy Sherman, *Untitled Film Still #21*, 1978 (gelatin silver print)

Carrie Mae Weems, *Untitled*, 1990 (gelatin silver print)

Kara Walker, *Darkytown Rebellion*, 2001 (cut paper and projection)

QUIZ REVIEW

Last Class

**QUIZ 4**  
**FINAL EXAM**