

AI 170 THE ARTIST AND THE MODEL
DePaul University / School for New Learning
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NAPERVILLE Campus / WINTER 2007 Quarter

FACULTY

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BIOGRAPHICAL SKETCH

I am a photographic artist and photographic historian. My work has been exhibited in museums and galleries worldwide for almost thirty years. Since 1992, I have been teaching in DePaul University's School for New Learning; since 1987, in the Art History, Theory and Criticism Department at the School of the Art Institute of Chicago and, since 1999, in the Photography Department at Columbia College Chicago. In the SNL, I teach photography and the medium's relationship to culture and civilization. For many years, I was engaged with the artworld in numerous other ways — as curator and consultant, reviewer and critic. At one time, I advised individuals and institutions on the purchase of 20th century paintings, prints, sculpture, and photographs. At another juncture, I wrote regularly about art and literature for numerous cultural journals and a daily Washington, D.C. newspaper. Now, periodically, I write, lecture or, in collaboration with other artists, mold interviews for journals and exhibition catalogues.

I have a B.Sc. in Nuclear Engineering from North Carolina State University. While working at Argonne National Laboratory, I started doctoral work in high temperature thermodynamics at Northwestern University. Before completing that work, I changed direction and earned a M.Sc. Photography degree from the Institute of Design at the Illinois Institute of Technology. These days I divide my time between teaching, traveling the world to photograph, and printing black-and-white images. Further information about publications, exhibitions and gallery representation is available at my website alan-cohen.com.

CLASS SCHEDULE

9 am ~4 pm
EVERY OTHER **SATURDAY** A
CLASS 1 : JANUARY 6TH
CLASS 2 : JANUARY 20TH
CLASS 3 : FEBRUARY 3RD
CLASS 4 : FEBRUARY 17TH
CLASS 5 : MARCH 5TH

4 CREDIT HOURS

PRIMARY COMPETENCIES OFFERED

A1A / A1E / A2D /L7

OTHERS ARE POSSIBLE BUT BY MUTUAL AGREEMENT ONLY

COURSE DESCRIPTION

Photography was invented in the third decade of the 19th century and immediately became the means and expressive format the world used to define, announce and share ideas, feelings and evidence. Using photographs, artists and

artisans offered the places and faces of their autobiography to everyone wishing to see the life and lives of others. The most expressive imagery has often emerged from efforts neither commissioned nor requested nor made with the intention of public notice. Those images, instead, were quite often private observations and declarations of love, lust and friendship. This course will examine the photographic images spawned by personal issues large and small that have shaped art and social memory and the creation of imagery [portraiture or not], via Polaroid materials, that embrace the larger issues of creating expressive photographs through intention, craft and willful supervision...just as a film-director does in creating and crafting a movie.

No prior knowledge of the history of photography or other expressive art forms is expected nor is a working knowledge of any art-making discipline assumed. All of the necessary skills and understandings for the successful completion of the course will be acquired and/or enhanced in class.

LEARNING STRATEGIES

In every class session, we will entwine pictures, history and the readings to better understand the photographic and other issues surrounding the artist-model relationship. Study and experiential work guides this course. Polaroid materials will be used so everyone has equal access to equal materials. From the humble amateur photographic materials, we can, nonetheless, understand and learn about the narrative uses of simple visual materials in ways not as evidently possible with digital or darkroom pictures.

TEXTS

THE MODEL WIFE by Arthur Ollman [ISBN 0-8212-2170-1 / Little Brown and Company / 1999] retails for nearly \$68 while, online via addall.com, the cost is much lower. The book is beautifully, engagingly, intelligently fashioned around ideas, joys and sorrows that can emerge from intimate relationships — relationships we know but, often, have not tried to visually document for the purpose of preserving and sharing private moments.

HELPFUL BUT OPTIONAL SUBJECTIVE REALITIES: WORKS

FROM THE REFCO COLLECTION OF CONTEMPORARY PHOTOGRAPHY by Adam Brooks, editor. (Refco Group, ember 2003, list price \$45 / remainder price **\$15, ISBN 2003091484**). This book is the catalogue of a Chicago photographic art collection, an index of 1990s visual corporate culture, that no longer exists because Refco, once a powerful financial advisory business, itself no longer exists. Bankrupt via a financial scandal, Refco built this museum-level collection for display on its office walls and then was forced to sell it at auction to raise money to satisfy institutional obligations. This small edition book is bright, very interesting, well written and currently on sale at salebooks.com, the online site of Daedalus Books, for one-third of its list price. Buy it before it disappears.

EVALUATION AND GRADING

The completion of each competence requires an essay and/or a photographic project. The concept, content and structure — the absolute specifics — of each paper/project – will be discussed in class.