

DePaul University
SCHOOL FOR NEW LEARNING
25 East Jackson Blvd
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A HISTORY OF PHOTOGRAPHY
or SEEING IN CONTEXT or PICTURES OF HISTORY
LOOP Campus
Summer 2003 Quarter

FACULTY
ALAN COHEN

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BIOGRAPHICAL SKETCH

I am a photographer and an enthusiastic teacher of photography and photographic history. As an artist, I have exhibited my work in museums and galleries worldwide for more than thirty years. Since 1987, I have been teaching at the School of the Art Institute of Chicago and, since 1992, at DePaul. In the SNL, I teach about photography and its relationship to culture and civilization. My ideas and frames of reference about the history of photography – really, the cultural history of imagery – emerged from work as a curator and consultant, an essayist, a reviewer and critic. Because I advised individuals and institutions on the purchase of 20th century paintings, prints, sculpture, and photographs, I had to be informed and had to inform others about the exciting relationship linking historical events to its visual record.

I have a B.Sc. in Nuclear Engineering from North Carolina State University. While working at Argonne National Laboratory, I began work on a doctorate in high temperature thermo-dynamics at Northwestern University. Before completing that work, I changed career direction and earned a M.Sc. Photography degree from the Institute of Design at the Illinois Institute of Technology. Along with making art, I taught, wrote regularly about art and literature for numerous cultural journals and a daily Washington, D.C. newspaper. Now I am photographing, teaching, writing, lecturing and, in collaboration with other artists, fashioning interviews for books, journals and exhibition catalogues. I divide my time between teaching, traveling the world photographing, and making black-and-white prints in my Chicago studio. Specific information about exhibitions, publications, reviews and citations and art collections is referenced at my website alan-cohen.com.

In 2001, the Block Museum and The University of Chicago Press co-published the monograph ON EUROPEAN GROUND, a book of my photographs made over the last decade. Please run out right now...don't waste a minute...and buy many copies of the book and I'll sign every one. Five new monographs of my photographic work are now moving through the idea to planning to execution stage with optimistic release dates of 2004 to 2008.

CLASS SCHEDULE

9 am - 4 pm

Saturday June 21st

Sunday June 29th OR Saturday July 5th

Saturday July 19th

Saturday August 2nd

Sunday August 10th

CREDIT HOURS

4

PRIMARY COMPETENCIES OFFERED

with many others by negotiation

A1C = AL-3 Can evaluate photography in terms of form, content, and style.

S3A = PW-B Can explain the impact of technology via photography on a society or culture.

H1F = HC-2 Can describe and explain the roles of individuals, groups, states or societies in history through the photographic image.

AND MANY MANY MORE...

COURSE DESCRIPTION

Art is a response to *something*. That something will likely be about issues that are more social – politics, history, nationalism, war – than aesthetic. But art is also about other art, ideas about art, art movements or concepts. For example, art can be a response to one or more of the issues that preoccupy, bond, divide or isolate individuals, groups and nations. If an idea about geography or religion or gender or ethnicity or age can be photographed, it will be. Contextualizing ideas or its representation aids understanding. Art enables its audience to better understand history – ideas outside of our bounded world – and also to judge the art and the historical significance of that art. Because enduring art is more than momentary fashion, the inclusion of science, philosophy and politics into the study of the history of art informs more accurately and fully what the possibilities and parameters of the creative process are now and were in the past. Art helps us understand what has impacted our lives and gives us all a means of approaching the historical facts of

our lives. This course uses photography since its invention in 1839 to give form to the social and historical ideas that have shaped our time.

By discussing large picture-making areas like portraiture, images of war, the natural or constructed landscapes, scientific documentation and personal expression, the class will examine those ideas and technologies that have shaped photography and, conversely, events shaped by their depiction as photographs. Students will study and actually enjoy the history of the medium via slide and textbook. The class, as a group, will visit gallery and/or museum exhibitions to enhance classroom work. The photographs will be linked to the social, political and intellectual currents of the time and place that surround the art to give that work added meaning and enhanced viewer understanding. Through the art seen in this course and the historical facts gained from the lecture and text, the student will refine and advance their understandings and interpretations of past and recent global history.

No prior formal or academic knowledge of 19th or 20th century history, the history of photography or painting is necessary nor is a working knowledge of any art-making discipline assumed.

LEARNING STRATEGIES

Each session the class will consider photographic images that were created in response to ideas and issues rooted in the culture, art, politics, fashion and intellectual climate of a specific time and place and how those images and issues were transformed in subsequent decades. Through lecture, slide presentation and outside readings, students will gain an aesthetic, intellectual and historical comprehension of fine art photography's most significant imagery. With that understanding about contemporary photography comes an ability to hold informed judgments about all other art forms and, most importantly, an agility in organizing and giving more solid meaning to the history and meaning of personal, national and global events of the last 164 years. The names of the artists whose works will be studied in each class period are listed within each lecture heading. This course will not rely on memory, intricate or classical picture analysis; rather, the course blends history and imagery into a coherent whole that can explain and explore past and present experiences and cultural practices.

Text

The course text is **A NEW HISTORY OF PHOTOGRAPHY** edited by Michel FRIZOT, Pierre ALBERT, Colin HARDING (Könemann Publishers) (ISBN 3829013280) (List price \$39.95 BUT at salebooks.com only \$19.98 [new @ item code 15141] as of November 22nd or, from Amazon.com, prices range from \$19.95 [used] to \$27.97 [new]. Shipping within 24 hours from both companies. This classically defined book is an extraordinary photographic resource. The 776 page book is, in itself, an archive filled with 1000 marvelous very high quality reproductions. The text fuses significant observation and significant fact into an illuminating and wonderful treatise on influential 19th and 20th century artists and art

movements. The 41 essays are intelligent, varied, lucid and informative. The book will be very helpful in leading you to an understanding about the central role photography has assumed since the beginning of the industrial age. It is **NOT** necessary to bring the text to class because it is just too heavy to drag around.

CLASS SCHEDULE

Class 1 / June 21st

FROM DISCOVERY TO LANDSCAPE

READINGS

Chapter 2 / *1839-1840: Photographic Developments* (pps. 23-31)

3 / *A New World of Pictures: The use an spread of the daguerreotype process* (pps. 33-51)

24 / *Photography and History: Eugene Atget* (pps. 399-409)

<u>THE INVENTORS</u>	<u>EARLY PRACTITIONERS</u>
Hippolyte BAYARD (1801 - 1887)	Charles AUBRY (nd)
Louis-Jacques-Mande DAGUERRE (1787-1851)	Anna ATKINS (1799 - 1871)
Nicephore NIEPCE (1765 - 1833)	Adolph BRAUN (1811 - 1887)
William Henry Fox TALBOT (1800 - 1877)	Gustave LE GRAY (1820 - 1882)
	Henri LE SECQ (1818 - 1882)

Class 2 / June 29th or July 5th

PORTRAITURE

READINGS

6 / *All kinds of Portraits: The Photographer's Studio* (pps. 103-123)

<u>19th CENTURY</u>	<u>20th CENTURY</u>
Pierre BONNARD (1867 - 1947)	Tina BARNEY (1940 -)
Julia Margaret CAMERON (1815 - 1879)	Nancy BURSON (1948 -)
Edgar DEGAS (1834 - 1917)	Eileen COWIN (1947 -)
Thomas EAKINS (1844 - 1916)	Jeanne DUNNING (1960 -)
Lady Clementina HAWARDEN (1822 - 1865)	André KERTÉSZ (1894 - 1985)
Etienne-Jules MAREY (1830 - 1904)	Jacques-Henri LARTIQUE (1894 - 1986)
Eadweard MUYBRIDGE (1830 - 1904)	Robert LONGO (1955 -)
NADAR (<i>Gaspard Félix Tournachon</i>) (1820 - 1910)	Sally MANN (1951 -)
Charles NÈGRE (1820 - 1880)	Thomas RUFF (1958 -)
Albert SOUTHWORTH (1811 - 1894) &	August SANDER (1876 - 1964)
Josiah HAWES (1808 - 1908)	Cindy SHERMAN (1954 -)
	Joel-Peter WITKIN (1939 -)

Class 3 / July 19th
NEW VISIONS IN A NEW CENTURY: 1920s

READINGS

- 18 / *Toward New Photography: Renewals of Pictorialism* (pps. 311-327)
 23 / *Another Kind of Photography: New Points of View* (pps. 387-397)
 27 / *Figures of Style: New Visions, New Photography* (pps. 457-475)
 28 / *Austerity and Clarity: New Photography in the United States: 1920-1940* (pps. 477-487)

PRE-MODERNISM

Alvin Langdon COBURN (1882 - 1966)
Gertrude KASEBIER (1852 - 1934)
Edward STEICHEN (1879 - 1973)
Alfred STIEGLITZ (1864 - 1946)
Edward WESTON (1886 - 1958)
Clarence WHITE (1871 - 1925)

<u>AMERICAN MODERNISTS</u>	<u>EUROPEAN MODERNISTS</u>
Berenice ABBOTT (1898 - 1992)	Herbert BAYER (1900 - 1985)
Margaret BOURKE-WHITE (1904 - 1971)	Jaromir FUNKE (1896 - 1945)
Walker EVANS (1903 - 1975)	Florence HENRI (1895 - 1982)
Charles SHEELER (1883 - 1965)	Hannah HÖCH (1889 - 1978)
Paul STRAND (1890 - 1976)	Lotte JACOBI (1896 - 1990)
	EL LISSITZKY (<i>Lazar Lisitski</i>) (1890 - 1941)
	Werner MANTZ (1901 - 1983)
	László MOHOLY-NAGY (1895 - 1946)
	Walter PETERHANS (1897 - 1960)
	Man RAY (1890 - 1976)
	Albert RENGER-PATZSCH (1891 - 1956)
	Alexander RODCHENKO (1891 - 1956)
	Franz ROH (1890 - 1965)
	WOLS (<i>Wolfgang Schulze</i>) (1913 - 1951)

Class 4 / August 2nd
THE DOCUMENTARY IMAGE

READINGS

- 20 / *The Other Half: The Investigation of Society* (pps. 347-357)
21 / *Photography and the Media: Changes in the Illustrated Press* (pps. 359-369)

<u>PROGRESSIVE ERA (1880-1914) PHOTOGRAPHS</u>	<u>AMERICAN PHOTOGRAPHS in the 1950s</u>
Edward CURTIS (1868 - 1954)	Robert FRANK (1924 -)
Lewis HINE (1874 - 1940)	
<u>NEW DEAL ERA PHOTOGRAPHS 1930s-1940s</u>	<u>AMERICAN PHOTOGRAPHS 1960s-</u>
Walker EVANS (1903 - 1975)	Diane ARBUS (1923 - 1971)
Dorothea LANGE (1895 - 1960)	Lee FRIEDLANDER (1934 -)
Aaron SISKIND (1903 - 1991)	Garry WINOGRAND (1923 - 1984)
Eudora WELTY (1909 -)	
<u>THE ERA OF FASCISM (EUROPE)</u>	<u>AMERICAN PHOTOGRAPHS 1970s</u>
BRASSAI (Gyula Halaasz) (1899 - 1984)	William EGGLESTON (1939 -)
Henri CARTIER-BRESSON (1908 -)	Nan GOLDIN (1953 -)
Andre KERTESZ (1894 - 1985)	Emmet GOWIN (1941 -)
Lisette MODEL (1906 - 1983)	

Class 5 / August 10th
PHOTOGRAPHY BECOMES ART

READINGS

- 38 / *Photographic Institutions and Practices* (pps. 695-707)
39 / *The Sensitive Surface: Photographic Substrate, Imprint, Memory* (pps. 709-729)

<u>1940s - 1950s</u>	<u>1980s - 1990s</u>
Harry CALLAHAN (1912 -)	Christian BOLTANSKI (1944 -)
Aaron SISKIND (1903 - 1991)	Jan DIBBETS (1941 -)
	Jan GROOVER (1943 -)
<u>1960s - 1970s</u>	Anselm KIEFER (1945 -)
Joan FONTCUBERTA (1955 -)	Barbara KRUGER (1945 -)
Robert HEINECKEN (1931 -)	Arnulf RAINER (1929 -)
David HOCKNEY (1937 -)	Lucas SAMARAS (1936 -)
Ray METZKER (1931 -)	Doug / Mike STARN (1961 -)
	Andy WARHOL (1928 - 1987)

EVALUATION AND GRADING

The completion of each competence requires a paper. The concept, content and structure – the absolute specifics –of each paper will be fully discussed in class.

AIC / AL-3 An essay about related bodies of work by two or more photographers that incorporates an analysis of form, content and style.

H1F / HC-2 An essay that incorporates the work of two or more photographers as a means of defining, describing or illustrating the historical roles of individuals, groups, societies or states.

S3A / PW-B An essay that explores the impact of photographic technology on a culture or society through the imagery of two or more photographers.