

AH 325 - HISTORY OF PHOTOGRAPHY
IES Abroad Paris French Studies Center

DESCRIPTION: In this course we will study the history of photography in chronological order, starting with the first photos of the 19th century and culminating with the photography of the 21st century. The course will thus be divided into two parts: Part 1 will cover the 19th century, and Part 2 will cover the 20th and 21st centuries.

Photography appeared in 1839 with Daguerre and Niepce's invention of the *daguerreotype*. Since then, photography has not ceased to inspire the scientific and artistic communities. Its use in science and the arts became established in the 19th century, especially in the fields of archaeology, kinesiology, medicine and criminology. The principal debate in the art world was of photography's status as a movement of creating original works of art. In the 20th century, the rivalry between painting and photography, as well as the declaration that the new medium of photography had an artistic status, came into focus with the Pictorialism movement led by Julia Margaret Cameron. We will study this movement in the second part of the course.

With the avant-garde movement of the 1920s, modernism found a new, even more radical application with photography. It was from this point forward that the medium of photography became more defined, with its diverse technical possibilities being exploited by photographers such as Moholy-Nagy and Man Ray. The tendency to think of photography as its own distinct art form culminates in the contemporary art world, where the works of Cindy Sherman, Jeff Wall or Nan Goldin dominate the art market.

At the same time, photography maintains a strong role in the social, political, and historical realities of our time. This is proven by the use of photography by the press, for political propaganda, and most notably, for publicity. As an art movement, photography continues to grow through the study of western photographers like August Sander, Walker Evans, Robert Capa, and Henri Cartier-Bresson. In summary, this is an introductory-level course, and will provide a general overview of the history of photography.

CREDITS: 3

CONTENT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: THIS COURSE IS IN FRENCH AND STUDENTS MUST EXPRESS THEMSELVES IN FRENCH

PREREQUISITES: None

SUPPLEMENTARY COSTS: Additional costs will be invoiced to the student's IES ABROAD account. These charges will cover printing costs and other expenses. Prices will vary depending on the course.

METHOD OF PRESENTATION: The course is organized in the following manner: Each course will begin with a lecture based on one of the subjects detailed in the syllabus. Students can find these questions lectures ahead of time on the PowerPoint presentations posted on the Moodle page. The students will then respond to the lecture through a series of group and class discussions. The remainder of the course will be devoted to lectures and student presentations. It is for this reason that a high level of spoken French and oral comprehension as well as a general curiosity for history are necessary for this course. Students will have the opportunity to view and study numerous works of art, and will also visit a museum. Each visit will involve a discussion and/or an accompanying article on Moodle. Students must bring the course booklet and syllabus to class, as they are essential to in-class work.

WORK REQUIRED AND FORM OF ASSESSMENT:

- Class participation and visits: 10%
- 2 written exams: 50%
- 1 photo "in the style of": 15%
- 1 presentation: 25%

- Class participation and visits (10%): Once a week (on Thursdays) students are required to prepare questions based on a text found in the booklet (and also on Moodle). In addition, class visits will be accompanied by a class discussion, and will sometimes include an article upon which students must comment on Moodle and/or in class. Class participation (speaking especially) is essential during the semester.
- 2 exams (50%): A midterm (1.5 hours) & final exam (2 hours) in the form of short answer questions on topics covered in class (students can find the necessary content in the PowerPoint on the Moodle page). The use of dictionaries is permitted.
- 1 photo in the style of ... (15%): Students will produce a photo in the style of one of the great photographers of the 19th, 20th, or 21st centuries. Students will copy the composition, general style, and subject of a photo that inspires them. Afterwards, students must compare their own "modern" photo to the original, with an accompanying explanatory text of at least 20 lines. Any photo submitted after the deadline will incur a drop in grade proportional to the number of days late.
- 1 Presentation (25 %): Students will choose a work from the list provided and give a 10-15 minute (max) presentation (alternatively, students can give a presentation on an artist, the principle themes of the artist's work, and also provide their opinion). Presentations will take place near the end of the course, on a date to be determined by the professor. There will be no extensions, date or subject changes once presentations have been assigned. There will be no extensions or ability to change the choice of presentation once a presentation has been assigned. If students do not complete the presentation by the deadline, the grade will drop in proportion to the number of days late. VERY IMPORTANT: plagiarism is not acceptable at IES Abroad. If a student plagiarizes, the student will receive an "F." If you copy information, you MUST cite your source.

LEARNING OUTCOMES: The goal of this course is to provide students with a new way of looking at photography, based on a simple and straightforward teaching method. Students will familiarize themselves with the history of photography and the numerous debates surrounding its development. Since this is an introductory course, students will study various images (PowerPoint) from the 19th, 20th, and 21st centuries. These images will also be made available on the course's Moodle page. The goal is that students acquire a wealth of historical, artistic, and aesthetic knowledge about photography in order to better understand the differences between some of the most famous photographers in history. Discussions and debates will play a major role in the course, because photography is not just about imagery, but also brings up questions about representation, historical context, and technical and aesthetic considerations. Students will be strongly encouraged to give their own opinions on contemporary events, which will allow for relevant debates, digressions, and reflections on the role of photography and imagery in the modern world.

ATTENDANCE POLICY:

Attendance is mandatory for all sessions, including visits. Absences and lateness will affect your ability to master class content. In addition, your final grade will be lowered for each absence.

Example:

- Final grade: A-
- 1 absence = A-, 2 absences = B+, 3 absences = B, 4 absences = B-

Being more than 15 minutes late to a course counts as an absence. 3 late arrivals (less than 15 minutes) count as an absence.

If a student misses more than 25% of class time, s/he will receive an F in the course.

Assignments and presentations missed because of absences will be given the grade of F.

When absences occur, students must inform their teacher and the French Studies Academic Coordinator as soon as possible (mfedon@iesabroad.org). In some instances (sickness with doctor's note for example), absences may be excused. If a student believes that an absence should be excused, they must contact Meghann, Scott or Seth.

Students should always inform their professor of their absence, as well as Meghann (mfedon@iesabroad.org).

CONTENT¹

Sessions and visits	Content	Readings
Session 1	Course presentation and general overview	
Visit 1	Jeu de Paume Museum	Moodle Forum
Session 2	Introduction: Before photography: the age of the machines of the enlightenment	Recommended reading: BAJAC, Quentin, <i>L'image révélée. L'invention de la photographie</i> , Gallimard 2001 ; BRUNET, François, <i>La Naissance de l'idée de photographie</i> , PUF, 2000.
Session 3	1839: Photography's Year Zero: photographic techniques and the first photos	Choice of themes and dates for student presentations Recommended reading: <i>Dictionnaire mondial de la photographie</i> , Larousse, 1994.
Session 4	The photographers' workshop	Required reading: A. Rouillé, <i>La Photographie en France</i> , Livret de cours, p.1-13. Recommended reading: SAGNE, Jean, <i>L'Atelier du photographe 1840-1940</i> , Presses de la Renaissance, 1998.
Session 5	Portraits	Recommended reading: MARY, Bertrand, <i>La Photo sur la cheminée</i> , Métailié, 1993 ; AMAR, Pierre-Jean, <i>Histoire de la photographie</i> , PUF, 1997 ; MASANES,

¹ Courses are on Tuesday and Thursdays from 215pm-345pm. Students will find bibliographic references for each session in the third column. These works are references for students who want to learn more about the period in question, and they are not mandatory reading.

		Fabrice, Eugène Disdéri <i>Essai sur l'art de la photographie</i> , Séguier, 2003.
Session 6	The photograph as a document: landscapes—explorers and tourists	Beginning of student presentations + choice of subject for “photo in the style of ...” Required reading: Ch. Baudelaire, <i>Le Public moderne de la photographie</i> , Livret de cours, p.14-19. Recommended reading: FRIZOT, Michel, <i>Nouvelle Histoire de la photographie</i> , Bordas, 1994.
Visit 2	<i>Maison Européenne de la photographie</i>	Moodle forum
Session 7	An objective medium (1860-1900) Industry, police, medicine, astronomy	Recommended reading: ROSENBLUM, Naomi, <i>Une Histoire mondiale de la photographie</i> , Abbeville Press, 1992 ; Lecture recommandée : FRIZOT, Michel, <i>Nouvelle Histoire de la photographie</i> , op. cit.
Session 8	A special example: The representation of Paris in the 19th and early 20th century	Required reading: <i>La photographie est-elle un art ?</i> Livret de cours, p.20-23. Recommended reading: CRARY, Jonathan, <i>L'Art de l'observateur. Vision et modernité au XIX^{ème} siècle</i> , Jacqueline Chambon, 1998 ; BEAUMONT-MAILLET, <i>Paris-Atget</i> , Hazan, 2003.
Session 9	The production of photographic and the press	Recommended reading: FRIZOT, Michel, <i>Nouvelle Histoire de la photographie</i> , op. cit.
Session 10	Is photography an art like other art forms? (1860-1910)	Required reading: E. Disdéri, <i>Du Portrait</i> , Livret de cours, p.24-40 & Lewis Hine, <i>Sur la photographie sociale</i> & R. Emerson Stryker, Livret de cours, p.58-71.

		Recommended reading: SCHARF, Aaron, <i>Art and Photography</i> , Penguin Books, 1968 ; DEREN COKE, Franck Van, <i>The Painter and the Photograph From Delacroix to Warhol</i> , University of New Mexico, 1972 ; BILLETER, Erika, <i>Malerei und photographie im dialog</i> , Benteli, 1979 ; ROUILLÉ, André, <i>La Photographie en France : Textes et controverses, une anthologie 1816-1871</i> , Macula, 1988.
Session 11	Mid-term exam	
Session 12	Pictorial reference and correction of the mid-term	Recommended reading: POIVERT, Michel, <i>Le Pictorialisme en France</i> , Hoëbeke, 1992.
Session 13	The arrival of color photography	Lecture recommandée : AMAR, Pierre-Jean, <i>L'ABCédaire de la photographie</i> , Flammarion, 2003.
Visit 3	<i>Jeu de Paume</i> Museum	Moodle forum
All Saint's Day		
Session 14	Modernism: the constructivism of Moholy-Nagy and the surrealism of Man Ray I	Recommended reading: KRAUSS, Rosalind, <i>Le Photographique. Pour une théorie des écarts</i> , Macula, 2000.

Session 15	Photography at the time of the avant-gardes : new techniques and vision for the artistic scene II	<p>Required reading: <i>La Photographie au XXème siècle</i> (divers textes), Livret de cours p.72-78 & W. Benjamin, <i>L'œuvre d'art à l'époque de sa reproduction technique</i>, Livret de cours, p.79-104.</p> <p>Recommended reading: <i>Explosante-fixe. Photographie et Surréalisme</i>, C. Georges Pompidou/Hazan, 1985.</p>
Session 16	Social documentation up to 1945: Photography in US and Europe I	<p>Recommended reading: LEMAGNY, Jean-Claude, ROUILLÉ, André, <i>Histoire de la photographie</i>, Bordas, 1993 & LUGON, Olivier, <i>Le Style documentaire d'August Sander à Walker Evans 1920-1945</i>, Macula, 2001.</p>
Session 17	Social documentation up to 1945: Photography in US and Europe II	<p>Required reading: H. Damisch, <i>Cinq notes pour une phénoménologie de l'image photographique</i>, Livret de cours, p.105-106.</p> <p>Lecture recommandée : BOURDIEU, Pierre, <i>Un Art moyen, essai sur les usages sociaux de la photographie</i>, Minuit, 1965 & FREUND, Gisèle, <i>Photographie et société</i>, Seuil, 1974.</p>
Session 18	Words and Image: Photography and the press 1920-2001	<p>Recommended reading: FREUND, Gisèle, <i>op. cit.</i> & ROSEMBLUM, Naomi, <i>Une Histoire mondiale de la photographie</i>, <i>op. cit.</i></p>
Session 19	Photography in journalism after the war and the representation of 20th century Paris	<p>Required reading: Willy Ronis & Irving Penn, Livret de cours, p.109-120.</p> <p>Recommended reading: DOISNEAU, Robert, <i>Doisneau-Paris</i>, Flammarion, 2006 : Coll. <i>La Photographie humaniste 1945-1968</i>, Bibliothèque Nationale de France, 2006.</p>
Session 20	Pure Photography: The artistic practice since 1950	<p>Turn in the photo project: original photo + your photo + 20 line (minimum) text explaining the process (all on 1 page)</p> <p>Lecture recommandée : VANLIER, Henri, <i>Histoire photographique de la photographie</i>, Les Cahiers de la photographie, 1992.</p>

Session 4	HCB Foundation, or the way in which news changed	Forum Moodle
Session 21	The contemporary arts scene I	<p>Required reading: <i>Rosalind Krauss, Roland Barthes, Diane Arbus, Cindy Sherman</i>, Livret de cours, p.130-137.</p> <p>Recommended reading: <i>Histoire de la photographie de 1839 à nos jours</i>, Taschen, 2000 & <i>Cat. Cindy Sherman</i>, Flammarion, 2006.</p>
Session 22	Tuesday December 4: The contemporary arts scene II	<p>Recommended reading: SCHAEFFER, Jean-Marie, <i>L'image précaire. Du dispositif photographique</i>, Seuil, 1987 ; DUBOIS, Philippe, <i>L'Acte photographique</i>, Nathan, 1992.</p>
Session 23	A few questions about photography today	<p>Required reading: <i>Diane Arbus & Cindy Sherman</i>, Livret de cours, p.138-141.</p> <p>Recommended reading: Quentin Bajac, <i>Après la photographie ? De l'Argentique à la révolution numérique</i>, Gallimard, 2010.</p>
Visit 5	<i>Maison Européenne de la photographie</i>	Moodle forum
Session 24	Reflections on the specificity of the photographic medium since the 1970s	<p>Recommended reading: Michael Fried, <i>Pourquoi la photographie a aujourd'hui force d'art</i>, Hazan, 2013.</p>

Session 25	Last class devoted to review of important points for the final exam	
	FINAL EXAM [date TBD by IES] (2h)	

VISITS: There will be five mandatory visits during the semester (these dates are subject to change according to the museum and monument schedules). These visits will take place after class; students must bring their student ID. We will always meet in front of the museum or monument in question. Students must be on time:

- 1) Musée du Jeu de Paume (1, place de la Concorde 75008 – Station Métro: Concorde)
- 2) Maison Européenne de la Photographie (5/7, rue de Fourcy 75004 – Station Métro : Saint Paul ou Pont Marie)
- 3) Musée du Jeu de Paume (1, place de la Concorde 75008 – Station Métro: Concorde)
- 4) Fondation Henri Cartier-Bresson (2, Impasse Lebourg 75014 à côté d'IES) ou Changement en fonction de l'actualité...
- 5) Maison Européenne de la Photographie (5/7, rue de Fourcy 75004 – Station Métro : Saint Paul ou Pont Marie)

LIST OF BOOKS FOR STUDENT PRESENTATIONS:

Choose a work from the list for the oral presentation (10 to 15 mins max). Some of these works are no longer on the market, but can be found at the *Maison Européenne de la photographie*—

(http://bibliotheque.mep-fr.org/exlphp/cadcgp.php?CMD=CHERCHE&MODELE=vues/page_accueil/tpl-q.html&query=1&TABLE=ILS_DOC&NOMFONDS=Exlibris%20WEB&NONVALID=)) – Métro Saint-Paul.

You can also find many of these books in the municipal libraries of Paris:

(<http://b14-sigbermes.apps.paris.fr/medias/medias.aspx?INSTANCE=EXPLOITATION>).

- -1.BARTHES, Roland, *La Chambre claire. Note sur la photographie*, Gall./Seuil, 1980.
- -2.BOULOUCH, Nathalie, *Le Ciel est bleu Une histoire de la photo couleur*, Textuel, 2011.
- -3.BRASSAÏ, *Conversations avec Picasso*, Gallimard, 1964.
- -4.CHARDIN, Virginie & MODIANO, Patrick, *Paris et la photographie...*, Parigramme, 2013.
- -5.CHASSEY, Eric De, *Platitudes : Une histoire de la photographie plate*, Gallimard, 2006.
- -6.Coll., *Controverses. Une histoire juridique et éthique de la photo*, Actes Sud, 2008.
- -7.Coll., *La Photographie du 20^e siècle*, Taschen, 2012.
- -8.COTTON, Ch. & SAINT-JEAN, P., *La Photo dans l'art contemp*, Thames&Hudson, 2011.
- -9.DENOYELLE, F, *Photo d'actualité et de propagande sous le rég. de Vichy*, CNRS, 2003.
- -10.FRIED, Michael, *Pourquoi la photo a aujourd'hui force d'art*, Hazan, 2013.
- -11.FRIZOT, Michel, *Toute photographie fait énigme*, Hazan, 2014.
- -11.JAEGER, Anne-Cél, *La Photographie contemporaine par ceux que la font*, T&H, 2008.
- -12.KOETZLE, Hans-Michael, *50 Photo Icons L'hist derrière les images*, Taschen, 2011.
- -13.—, *Photographies A-Z*, Taschen, 2011.
- -14.KRAUSS, Rosalind, *Le Photographique. Pour une théorie des écarts*, Mucula, 1990.
- -15.LUGON, Olivier, *Le Style documentaire. D'A. Sander à W. Evans*, Macula, 2001.
- -16.AUBENAS, S. & PAGNEUX M., *La Photographie en 100 chefs-d'œuvre*, BNF, 2012
- -17.—, *La Photographie contemporaine*, Flammarion, 2009.

- -18. PULTZ, John, *Le Corps photographié*, Flammarion, 2009.
- -19. ROBERTS, Pam, *Stieglitz Camera Work*, Taschen, 2013.
- -20. ADAM, Hans Christian, *Karl Blossfeldt*, Taschen, 2014.
- -21. WALTHER, Peter, *New Deal Photography*, Taschen 2016.

RECOMMENDED READINGS

Students must consult at least two of the books below. This will help with coursework and will also provide students with a better understanding of the history of photography.

General works

- AMAR, Pierre-Jean, *Histoire de la photographie*, PUF, 1997.
- —, *L'ABCdaire de la photographie*, Flammarion, 2003.
- Coll. *L'Art de la photographie*, Citadelles et Mazenod, 2007.
- BAJAC, Quentin, *L'image révélée. L'invention de la photographie*, Gallimard, 2001.
- —, *La photographie. L'époque moderne 1880-1960*, Gallimard, 2005.
- *Dictionnaire mondial de la photographie*, Larousse, 2001.
- FREUND, Gisèle, *Photographie et société*, Seuil, 1974.
- FRIZOT, Michel (sous la dir.), *Nouvelle histoire de la photographie*, Bordas, 1995.
- Coll. *Histoire de la photographie de 1839 à nos jours*, Taschen, 2000.
- LEMAGNY, J-C. & ROUILLÉ, A., *Histoire de la photographie*, Bordas, 1993.
- NORI, Claude, *La Photographie en France : Des origines à nos jours*, Flammarion, 2008.
- ROSEMBLUM, Naomi, *Une histoire mondiale de la photographie*, Abbeville, 1992.
- SONTAG, Susan, *Sur la photographie*, Seuil, 1979.

Anthologies, case studies, catalogues ...

- Catalogue, *Atget. Une rétrospective*, BNF/Hazan, 2007.
- Cat., *Bettina Rheims*, Taschen, 2016.
- Cat., *Eugène Atget*, Gallimard, 2012.
- Collectif, *August Sander 1876-1964*, Taschen, 1999.
- BAQUÉ, Dominique, *Les Documents de la modernité. Anthologie de textes sur la photo de 1919 à 1939*.
- BAURET, Gabriel, *Approches de la photographie*, Nathan, 1992.
- BILLETER, Erika, *Malerei und fotografie im dialog*, Benteli, 1979.
- DELANOË, Jacques, *Les Pionniers de la photographie*, Terre de Brume, 1996.
- DEREN COKE, F. Van, *The Painter and the Photograph*, Uni. of New Mexico, 1972.
- Cat. *Cindy Sherman*, Museum of Modern Art, 2012.
- Cat. *Edgar Degas photographie*, BNF, 1999.
- Cat. *Explosante-fixe. Photographie et Surréalisme*, C. Georges Pompidou/Hazan, 1985.
- GAUTRAND, Jean-Claude, *Paris mon amour*, Taschen, 1999.
- —, *Paris Portrait of a city*, Taschen, 2011.
- Cat. *Kertész*, Hazan, 2010.
- Cat. *Man Ray. La photographie à l'envers*, Centre Georges Pompidou/Seuil, 1998.
- *Jeff Wall complete edition*, Phaidon, 2010.
- MASANES, Fabrice, *Eugène Disdéri. Essai sur l'Art de la photographie*, Séguier, 2003.
- MOHOLY-NAGY, Laszlo, *Peinture photo film et autres écrits sur la photographie*, J. Chambon, 1993.
- MONDENARD, A. de (ss la dir.), *La Mission héliographique*, C. des monuments nat./Ed. du Patri., 2002.
- MORA, Gilles, *La Photographie américaine 1958-1981*, Seuil, 2007.
- Cat. *Nadar. Les années créatrices : 1854-1860*, RMN, 1994.
- Cat. *Richard Avedon : Photographs 1946-2004*, Louisiana Museum of Modern Art, 2007.
- ROUILLÉ, André, *La Photo en France. Textes et controverses : une anthologie 1816-1871*, Macula, 1989.