

AH325 – HISTORY OF PHOTOGRAPHY

IES Abroad Berlin

DESCRIPTION:

This course covers the history of photography from its beginning in the 19th century to the present with a focus on Germany and its defining relationship with American photographic movements. In addition to understanding how the techniques and uses of photography have developed over time, the course examines the role of the printed image, both as an art form and as a document that depicts the historical, political, and cultural movements in Germany. Starting in the 19th century, the course will analyze the documentary benefits of photography, as well as creative positions such as Pictorialism, New Vision, New Objectivity, and Subjective and Conceptual Photography. The courses will also address developments in photojournalism, analog and digital, since digital photography today provokes the mistrust of the viewer more than ever before. In this context, students will study individual pictures and their content in relation to the caption and the standpoint of the respective photographer. To understand the different forms and uses of photographic expression, slides and textual sources will be used in class. Site visits to galleries and museums in Berlin are also an integral part of the course.

CREDITS: 3 credits

CONTACT HOURS: 45

LANGUAGE OF PRESENTATION: German

ADDITIONAL COST: none

PREREQUISITES: none

METHOD OF PRESENTATION:

- Lecture
- Discussion
- Student Presentations
- Field study
- Moodle will be used to enhance students' learning experiences

REQUIRED WORK AND FORM OF ASSESSMENT:

Final grades will be based on:

- Course Participation - 10%
- Midterm Exam - 30%
- Oral Presentation or - 30%
- Final Exam - 30%

Course Participation (10%):

This includes attendance and participation in field trips. Assignments are to be read before coming to class and students are expected to prepare for answering questions about the content and productively contribute to class discussions. The grading rubric for participation is available in the IES Berlin Academics Manual on Moodle.

Midterm Exam (30%):

Written exam (90 minutes): slide identification including photographer, title, date/period, and style (15%), short essay questions (15%). The exam is based on material - pictures, text and discussion results - covered in class.

Final Exam (30%):

Written exam (90 minutes): slide identification including photographer, title, date/period, and style (15%), short essay questions (15%). The exam is based on material - pictures, text and discussion results - covered in class.

Oral Presentation (30%):

Each student will be assigned an oral presentation, based on theoretical research about the work of a certain photographer. The results will be presented in class or at one of the exhibitions that will be visited during field trips. Alternatively, students can base their oral presentation on practical research. They take their own photographs, adapting the style of one of the creative positions discussed in class and confronting it. The practical assignment has to be completed before session 19. Both kinds of presentation should last ca. 10 minutes and be accompanied by a one-page summary handout.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Observe attentively, interpret and formulate their impressions of photographs
- Discuss different forms of presentations of photographs, as exhibitions, printed and other media
- Recognize, analyze and compare the technical and expressive characteristics of the most important works and styles of German and other photographers
- Connect German photography to American history of photography
- Use content-specific vocabulary - German and English
- Reflect and criticize cultural meaning and perspectives of photography

ATTENDANCE POLICY:

Attendance and punctuality in all courses and field studies are mandatory. Absences can only be excused for valid reasons. Unexcused absences can affect students' grades. Students who miss 25% or more of all class sessions will fail the course. Missed exams cannot be taken at another time except in case of documented illness. Late submission of term papers and other work will result in grade reduction unless an extension due to illness or an emergency is approved. Please consult the IES Berlin Academics Manual on Moodle for additional details.

ACADEMIC INTEGRITY: Students are expected to abide by the IES Abroad Academic Integrity Code. Assigned papers need to be properly and amply footnoted where appropriate, with all sources attributed, including images. Poorly written and grammatically sloppy papers will be judged more severely. Suspicious papers may be checked with plagiarism-detecting software.

CONTENT:

Sessions (2 contact hours)	Content	Readings, Viewings and Oral Presentations
1	Introduction , Course overview and assignments	
2	The Beginning of Photography First inventions - fixing the shadow (Niepce, Talbot, Bayard, Daguerre) film: arte photo, Die Erfinder (25 min)	Hacking, Juliet, Die Geburt der Fotografie, <i>Fotografie. Die ganze Geschichte</i> , pp. 18-21.
3	Course related field study trip: Technikmuseum Exhibition about technical developments and different fields of application	Hausel, Katharina, Neu im Deutschen Technikmuseum Berlin: Faszination des Augenblicks - Eine Technikgeschichte der Fotografie, <i>Photonews</i> , p. 27

<p>4</p>	<p>Photography as a Document, 19th century Scientific photography: medicine, radiology, astrophotography, chronophotography</p>	<p>Sandon, Emma, <i>Fotografie und Wissenschaft, Fotografie. Die ganze Geschichte</i>, pp. 140-147.</p> <p>Stiegler, Bernd, <i>Die Photographie des Unsichtbaren, Theoriegeschichte der Photographie</i>, pp. 87-136.</p> <p>Oral Presentations + Handouts about: Eadweard Muybridge, Ottomar Anschütz</p>
<p>5</p>	<p>Photography as a Document, 19th century Pseudo scientific photography: criminology, psychology, parapsychology</p>	<p>Oral Presentations + Handouts about: Albert von Schrenck-Notzing</p>
<p>6</p>	<p>Photography as a creative picture, 19th century Artistical photography: Architecture, Portrait, staged and manipulated photography</p>	<p>Di Bello, Patrizia, <i>Das fotografische Porträt, Fotografie. Die ganze Geschichte</i>, pp. 100-103.</p> <p>Weiss, Marta, <i>Die Fotografie - eine Kunstform?, Fotografie. Die ganze Geschichte</i>, pp. 112-115.</p>
<p>7</p>	<p>Photography is an Art! Pictorialism round about 1900 Motives and techniques borrowed from painting, comparison to Art Nouveau, USA and Germany, distinction from Instant Photography</p>	<p>Harding, Colin, <i>Fotografie für Jedermann, Fotografie. Die ganze Geschichte</i>, pp. 156-159.</p> <p>Glasson Roberts, Pamela, <i>Piktorialistische Fotografie, Fotografie. Die ganze Geschichte</i>, pp. 160-183.</p> <p>Oral Presentations + Handouts about: Alfred Stieglitz' Camera Work, Gertrude Käsebier, Heinrich Kühn</p>
<p>8</p>	<p>Photography is a Document? Photojournalism, 1920-1930er Picture Magazines, Leica and the new demands of photography</p>	<p>Secombe, David, <i>Die Moderne, Fotografie. Die ganze Geschichte</i>, pp. 184-185.</p> <p>King, Carol, <i>Krieg, Aufstand und Revolution, Fotografie. Die ganze Geschichte</i>, pp. 188-191.</p> <p>Freund, Gisèle, <i>Beginn des Photojournalismus in Deutschland. Photographie und Gesellschaft</i>, pp. 122-141.</p> <p>Oral Presentations + Handouts about: Yva, Martin Munkacsy, Erich Salomon</p>
<p>9</p>	<p>Course related field study trip: (depends on actual exhibitions at that time) Berlinische Galerie, Landesmuseum für Moderne Kunst, Fotografie und Architektur: "Original Bauhaus", (06.09.2019-27.01.2010), overview of theories and works of the Bauhaus</p>	<p>Moholy-Nagy, László, <i>Die beispiellose Fotografie, Theorie der Fotografie II, 1912-1945</i>, pp. 72-73.</p> <p>Bracegirdle, Anne, <i>Avantgarde-Fotografie in der Weimarer Republik, Fotografie. Die ganze Geschichte</i>, pp. 216-223.</p> <p>Oral Presentations + Handouts about: Lucia Moholy, Marianne Brandt</p>

	School and photographs of the New Vision	
10	Experimental Photography in the 20s Dada, New Vision, Surrealism	Knierim, Fabian, Dada, <i>Fotografie. Die ganze Geschichte</i> , pp. 192-195. Bracegirdle, Anne, Der Surrealismus, <i>Fotografie. Die ganze Geschichte</i> , pp. 232-235.
11	Midterm Exam	
12	Rational Photography in the 20s New Objectivity in comparison to Straight Photography	Haas, Karen, Die reine Fotografie, <i>Fotografie. Die ganze Geschichte</i> , pp. 280-283. Kemp, Wolfgang, Die Fotografie als Fotografie: 1913-1940, <i>Die Geschichte der Fotografie. Von Daguerre bis Gursky</i> , pp. 39-68. Renger-Patzsch, Albert, Ziele, <i>Theorie der Fotografie II, 1912-1945</i> , p. 74. Oral Presentations + Handouts about: August Sander, Paul Strand, Andreas Feininger
13	Photography in National Socialist Germany, Post WWII Conformist and anti-conformist imagery (i.e. Erna Lendvai-Dircksen versus Helmar Lerski), Emigrants, Germany aftermath: pictures of ruins and concentration camps	King, Carol, Der Zweite Weltkrieg, <i>Fotografie. Die ganze Geschichte</i> , pp. 312-319. Oral Presentations + Handouts about: Erwin Blumenfeld (Fashion), Margaret Bourke-White: <i>Dear Fatherland Rest Quietly</i> , Richard Peter: <i>Eine Kamera klagt an</i>
14	The new humanity and world wide photo exhibitions The Magnum Agency, Edward Steichen: "The Family of Man" and similar exhibitions in Germany	Barthes, Roland, Die große Familie der Menschen, <i>Mythen des Alltags</i> , pp. 16-19. Freund, Gisèle, Die Photographie als politisches Instrument, <i>Photographie und Gesellschaft</i> , pp. 171-182. Caruso, Martina, Humanistische Fotografie, <i>Fotografie. Die ganze Geschichte</i> , pp. 322-325. Hacking, Juliet, Magnum Photos, <i>Fotografie. Die ganze Geschichte</i> , pp. 326-329.
15	Course related field study trip: (depends on actual exhibitions at that time) Museum für Fotografie: "Ludwig Windstosser",	Hacking, Juliet, Subjektive Fotografie in Europa, Subjektive Fotografie in den USA, <i>Fotografie. Die ganze Geschichte</i> , pp. 330-341.

	(11.10.2019-23.02.2010), Subjective Photography	
16	The New Vision in the 1950s Otto Steinert's "Subjektive Fotografie" in Germany and the USA	Oral Presentations + Handouts about: Toni Schneiders, Robert Häusser, Harry Callahan, Minor White
17	Conceptual and Experimental Photography in the 1960s Gottfried Jäger, Dieter Appelt, Anna und Bernhard Blume	Quick, Jennifer, Konzeptionelle Fotografie, <i>Fotografie. Die ganze Geschichte</i> , pp. 412-413. Oral Presentations + Handouts about: Bernd and Hilla Becher, Floris Neusüss
18	Street Photography, 1970-80s Robert Frank (USA) and Arno Fischer (GDR), "Werkstatt für Photographie" (FRG)	Higgins, Jackie, Strassenfotografie, <i>Fotografie. Die ganze Geschichte</i> , pp. 368-373. Hacking, Juliet, Topografien, <i>Fotografie. Die ganze Geschichte</i> , pp. 400-401. Oral Presentations + Handouts about: Gundula Schule Eldowy, Helga Paris, Michael Schmidt, "The New Topographics", Harald Hauswald, Mary Ellen Mark
19	Deadpan Photography, 1980s-2000s <i>Düsseldorfer Schule</i> and their Success in the USA, Wolfgang Tilmans, Thomas Demand	Knierim, Fabian, Die Düsseldorfer Schule, <i>Fotografie. Die ganze Geschichte</i> , pp. 440-443. Sachsse, Rolf, Am Ende der Repräsentation. Fotografie nach dem Fernsehen und im Zeitalter des Computers 1970-2000, <i>Fotografie. Vom technischen Bild zur Krise der Repräsentation</i> , pp. 162-182. Oral Presentations + Handouts about: Andreas Gefeller
20	Photography and Society, 1970-2000s Robert Lebeck, Anja Niedringhaus, Regina Schmeken, Ostkreuz	Lunenfeld, Peter, Digitale Fotografie. Das dubitative Bild, <i>Texte zur Theorie der Fotografie</i> , pp. 344-361. Fabres, Chantal, Dokumentarische Fotografie, <i>Fotografie. Die ganze Geschichte</i> , pp. 444-447.
21	Course related field study trip: (depends on actual exhibitions at that time: Hamburger Bahnhof or C/O Berlin Foundation)	

22 (1 contact our)	Wrap up before Final Exam	
23	FINAL EXAM	

FIELD TRIPS:

While discussing photographs as pictures but also as objects, dealing with slide reproductions in class is only a part of it. This work can be completed through examination of original prints and other objects, like paintings and cameras, in exhibitions. This refers especially to analog photography. Furthermore, the field study trips allow students to understand more different details of the specific cultural contexts of each single work.

- Deutsches Technikmuseum Berlin:** the permanent exhibition about photography and film illustrates the history of technical developments of cameras and different fields of application.
<https://sdtb.de/museum-of-technology/exhibitions/1184/>
- Bauhaus-Archiv** (restoration until 2022): the museum of the Bauhaus (1919-1931) shows different works - graphic design, furniture, pottery ecc. - and photography by students and teachers of the school. The most influential in the New Vision was Laszlo Moholy-Nagy.
<https://www.bauhaus.de/de/>
- Berlinische Galerie, Landesmuseum für Moderne Kunst, Fotografie und Architektur:** the temporary exhibition "Original Bauhaus", 06.09.2019-27.01.2010, will be an overview of theories and works of the Bauhaus School and presents related photographs in their specific context.
 In the permanent collection photographs of different periods and styles (i.e. pictorialism or New Subjectivity) are combined with paintings of the same periods (i.e. Art Nouveau or Informel).
<https://www.berlinischegalerie.de/en/exhibitions/preview/original-bauhaus/>
- Museum für Fotografie:** the temporary exhibition "Ludwig Windstosser", 11.10.2019-23.02.2010, will present original prints of one of the most important protagonists of the "Subjective Photography" of the 50s. It also shows the evolution of a professional work in between commercial and independent photography.
<https://www.smb.museum/en/exhibitions/detail/ludwig-windstosser.html>
- C/O Berlin Foundation:** the photography exhibitions in the Amerika Haus always combine at least two positions, one historically and the other contemporarily relevant.
 14.09.-01.12.2019, "No Photos! 30 Years of Berlin Club Culture" and "Robert Frank";
 07.12.2019-08.03.2010, "Christopher Williams", "C/O Berlin Talent Award" and N.N.
<https://www.co-berlin.org/vorschau-2017>
<https://www.co-berlin.org/en/amerika-haus>
- Hamburger Bahnhof - Museum der Gegenwart - Berlin:** the Museum of Contemporary Arts often shows contemporary photography and video art, i.e. Concept Art, Fluxus, Performance Art and Pictures of the Düsseldorf School (i.e. Thomas Struth, Andreas Gursky).
<https://www.smb.museum/museen-und-einrichtungen/hamburger-bahnhof/ausstellungen/vorschau.html>

REQUIRED READINGS:

- Barthes, Roland. "Die große Familie der Menschen," in Mythen des Alltags. Frankfurt am Main: Suhrkamp Edition, 1964. Pp. 16-19.

- Bracegirdle, Anne. "Avantgarde-Fotografie in der Weimarer Republik," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 216-223.
- Bracegirdle, Anne. "Der Surrealismus," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 232-235.
- Caruso, Martina. "Humanistische Fotografie," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 322-325.
- Di Bello, Patrizia. "Das fotografische Porträt," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 100-103.
- Fabres, Chantal. "Dokumentarische Fotografie," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 444-447.
- Freund, Gisèle. "Beginn des Photojournalismus in Deutschland," in Photographie und Gesellschaft. Reinbek bei Hamburg: Rowohlt, 1997. Pp. 122-141.
- Freund, Gisèle. "Die Photographie als politisches Instrument," in Photographie und Gesellschaft. Reinbek bei Hamburg: Rowohlt, 1997. Pp. 171-182.
- Glasson Roberts, Pamela. "Piktorialistische Fotografie," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 160-183.
- Haas, Karen. "Die reine Fotografie," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 280-283.
- Hacking, Juliet. "Die Geburt der Fotografie," in Fotografie. Die ganze Geschichte. Köln: Dumont, 2012. Pp. 18-21.
- Hacking, Juliet. "Magnum Photos," in Fotografie. Die ganze Geschichte. Köln: Dumont, 2012. Pp. 326-329.
- Hacking, Juliet. "Topografien," in Fotografie. Die ganze Geschichte. Köln: Dumont, 2012. Pp. 400-401.
- Harding, Colin. "Fotografie für Jedermann," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 156-159.
- Hausel, Katharina. "Neu im Deutschen Technikmuseum Berlin: Faszination des Augenblicks - Eine Technikgeschichte der Fotografie," in Photonews. 7/8 (2007), p. 27.
- Higgins, Jackie. "Strassenfotografie," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 368-373.
- Jaskot-Gill, Sabina. "Subjektive Fotografie in Europa", "Subjektive Fotografie in den USA," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 330-341.
- Kemp, Wolfgang. "Die Fotografie als Fotografie: 1913-1940," in Die Geschichte der Fotografie. Von Daguerre bis Gursky. München: Verlag C. H. Beck, 2011. Pp. 39-68.
- King, Carol. "Krieg, Aufstand und Revolution," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 188-191.
- King, Carol. "Der Zweite Weltkrieg," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 312-319.
- Knierim, Fabian. "Dada," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 192-195.
- Knierim, Fabian. "Die Düsseldorfer Schule," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 440-443.
- Lunenfeld, Peter. "Digitale Fotografie. Das dubitative Bild," in Texte zur Theorie der Fotografie. Ed. Bernd Stiegler. Stuttgart: Philipp Reclam jun., 2010. Pp. 344-361.
- Moholy-Nagy, László. "Die beispiellose Fotografie," in Theorie der Fotografie II, 1912-1945. Ed. Wolfgang Kemp. München: Schirmer/Mosel, 1999. Pp. 72-73.
- Quick, Jennifer. "Konzeptionelle Fotografie," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 412-413.
- Renger-Patzsch, Albert. "Ziele," in Theorie der Fotografie II, 1912-1945. Ed. Wolfgang Kemp. München: Schirmer/Mosel, 1999. P. 74.
- Sachsse, Rolf. "Am Ende der Repräsentation. Fotografie nach dem Fernsehen und im Zeitalter des Computers 1970-2000," in Fotografie. Vom technischen Bild zur Krise der Repräsentation. Köln: Deubner Verlag für Kunst, Theorie & Praxis, 2003. Pp. 162-182.
- Sandon, Emma. "Fotografie und Wissenschaft," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 140-147.

- Secombe, David. "Die Moderne," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 184-185.
- Stiegler, Bernd. "Die Photographie des Unsichtbaren," in Theoriegeschichte der Photographie. München: Wilhelm Fink Verlag, 2006. Pp. 87-136.
- Weiss, Marta. "Die Fotografie - eine Kunstform?," in Fotografie. Die ganze Geschichte. Ed. Juliet Hacking. Köln: Dumont, 2012. Pp. 112-115.

RECOMMENDED READINGS

Selections from the following:

- Amelunxen, Hubertus von (ed.). Theorie der Fotografie IV, 1980-1995. München: Schirmer/Mosel, 2000.
- Barthes, Roland. Mythen des Alltags. Frankfurt am Main: Suhrkamp Edition, 1964.
- Bourke-White, Margaret. Deutschland April 1945. "Dear Fatherland Rest Quietly". München: Schirmer/Mosel, 1979.
- Freund, Gisèle. Photographie und Gesellschaft. Reinbek bei Hamburg: Rowohlt, 1997.
- Frizot, Michel (ed.). Neue Geschichte der Fotografie. Köln: Könemann, 1998.
- Geimer, Peter. Theorien der Fotografie zur Einführung. Hamburg: Junius Verlag, 2009.
- Hacking, Juliet (ed.). Fotografie. Die ganze Geschichte. Köln: Dumont, 2012.
- Kemp, Wolfgang (ed.). Theorie der Fotografie I, 1839-1912. München: Schirmer/Mosel, 1999.
- Kemp, Wolfgang (ed.). Theorie der Fotografie II, 1912-1945. München: Schirmer/Mosel, 1999.
- Kemp, Wolfgang (ed.). Theorie der Fotografie III, 1945-1980. München: Schirmer/Mosel, 1999.
- Kemp, Wolfgang. Geschichte der Fotografie. Von Daguerre bis Gursky. München: Verlag C. H. Beck, 2011.
- Koetzle, Hans-Michael. Photo Icons. Köln: Taschen Verlag, 2002.
- Koetzle, Hans-Michael. Fotografen A-Z. Köln: Taschen Verlag, 2011.
- Peter, Richard. Dresden - eine Kamera klagt an. Dresden: Dresdener Verlagsgesellschaft KG, 1949.
- Mulligan, Therese and David Wooters (eds.): The George Eastman House Collection. Geschichte der Photographie von 1839 bis heute. Köln: Taschen Verlag, 2005.
- Rimmel, Marius and Bernd Stiegler. Visuelle Kulturen/Visual Culture zur Einführung. Hamburg: Junius Verlag, 2012.
- Sachsse, Rolf. Fotografie. Vom technischen Bildmittel zur Krise der Repräsentation. Köln: Deubner Verlag für Kunst, Theorie & Praxis, 2003.
- Stiegler, Bernd. Theoriegeschichte der Photographie. München: Wilhelm Fink Verlag, 2006.
- Stiegler, Bernd (ed.). Texte zur Theorie der Fotografie. Stuttgart: Philipp Reclam jun., 2010.