



AH 325 History of Photography
IES Abroad Paris

DESCRIPTION:

This course covers the history of photography from its beginning in 1839 through the present day. 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 socioeconomic movements in Paris and other parts of the world. In order to understand the different forms and uses of photographic expression, the course examines works by artists such as Julia Margaret Cameron, Moholy-Nagy, Man Ray, Cindy Sherman, Doisneau, Cartier-Bresson, etc. Site visits to galleries and museums in Paris are also an integral part of the course.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: French

PREREQUISITES: none

METHOD OF PRESENTATION:

- Look at photography in a new way
- Understand the history of the medium of photography and its numerous theoretical debates
- Recognize numerous images concerning the 19th, 20th and 21st century's additions to photography
- Develop the ability to critique individual works
- Understand the major historical, artistic, and aesthetic landmarks of the medium
- Recognize the function of several personalities in the photography movement

REQUIRED WORK AND FORM OF ASSESSMENT:

- In-class Exams (Midterm and Final) - 40%
- Photo Book - 20%
- Oral Presentation - 20%
- Attendance, Class Participation and Visits - 20%

LEARNING OUTCOMES:

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

- Understand the medium of photography and the theoretical debates that surrounded it throughout history;
- Recognize images from the 19th, 20th and 21st centuries;
- Appreciate the important historical, artistic and esthetic developments in photography;
- Develop a critical eye for photography and awareness of the various styles and forms of expression.

ATTENDANCE POLICY:

Attendance is mandatory for all course meetings, including visits. Absences and lateness will affect your ability to master class content. In addition, your final grade will be lowered by 1/6 of a letter grade for each absence.

For 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 (amilan@iesparis.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, he or she must contact Scott, Seth or Alexandra.

CONTENT:

Session	Content	Readings and Visits
Session 1 .	Course overview and expectations	
Session 2	Introduction: Before photography, the time of the Lumière Machines. Since the beginning of time, man has felt the need to reproduce the real. Confronted by the difficulty of drawing and representing with our own hands, we have come to invent imaging machines like the camera obscura. At the same time in the world of chemistry, the effects of light on certain chemical products were continually being studied. At time in the start of the 19th century, the industry, techniques, and vocabulary of photography developed and began to evolve and affect the French society.	<p>Recommended Reading:</p> <ul style="list-style-type: none"> ● Bajac, Quentin, "L'image révélée. L'invention de la photographie", Gallimard 2001 ; BRUNET, François, <i>La Naissance de l'idée de photographie</i>, PUF, 2000. <p>Visit 1 : Musée du Jeu de Paume</p>
Session 3	<p>Choose your book for the oral summary</p> <p>1839, Year Zero of Photography (techniques and the first photographs) It's during this age of invention that the first form of photography appears, the Daguerréotype. It was the shared effort of Joseph Nicéphore Niépce and Jacques Louis Mandé Daguerre. Their new invention was presented to The Académie of sciences of Paris in 1839. The Daguerréotype used a process of transferring an image onto a metal plate so that it could be later used to reproduce the image multiple times.</p>	<p>Recommended Reading:</p> <ul style="list-style-type: none"> ● <i>Dictionnaire mondial de la photographie</i>, Larousse, 1994
Session 4	<p>Choose your group : Prep session for the photo books</p> <p>Photography Workshops in Paris. Portrait photographers opened workshops throughout countries in the western world and especially on the busy boulevards of Paris. There were, for example, 50 workshops in 1840 in Paris, 400 in London in 1860, and 200 in New York by 1856. These workshops were</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> ● A. Rouillé, <i>La Photographie en France</i>, Livret de cours, p.1-12. <p>Recommended Reading:</p> <ul style="list-style-type: none"> ● SAGNE, Jean, <i>L'Atelier du photographe 1840-1940</i>, Presses de la Renaissance, 1998.

	often opened by painters who began to work in photography as well. Photographic portraits benefited the bourgeois class who could not afford a painted portrait, but wanted to use the photograph as a symbol of their upward movement in social circles. By 1849, more than 100,000 people had had their photo taken in the photo studios in Paris.	
Session 5	The Reproduction of Portraits. The market for portraits expands, bringing considerable economic success for photographers.	<p>Recommended Readings:</p> <ul style="list-style-type: none"> ● Mary, Bertrand, <i>La Photo sur la cheminée</i>, Métailié, 1993 ● Amar, Pierre-Jean, <i>Histoire de la photographie</i>, PUF, 1997 ● Masanès, Fabrice, Eugène Disdéri <i>Essai sur l'art de la photographie</i>, Séguier, 2003 <p>Visit 2 : Fondation HCB</p>
Session 6	<p>Start of oral presentations and photo books</p> <p>Photos as a document: the photography of explorers and tourists. Other commercial activities linked to photography developed, such as the sales of cameras, sales of prints and lithographs and ticket sales for exhibitions. In addition, photos of monuments and foreign landscapes create the post card trade that remains strong in France to this day.</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> ● Ch. Baudelaire, <i>Le Public moderne de la photographie</i>, Livret de cours, p.13-15 <p>Recommended Reading:</p> <ul style="list-style-type: none"> ● Frizot, Michel, <i>Nouvelle Histoire de la photographie</i>, Bordas, 1994
Session 7	An objective Medium (1860-1900) Industry, Police, Medicine, Astronomy... Archaeologists, anthropologists, and zoologists began using photography to aide their research. The French government saw photography as a way to document and share all that France has to offer as well as the technological advances coming from the country.	<p>Recommended Readings:</p> <ul style="list-style-type: none"> ● Rosenblum, Naomi, <i>Une Histoire mondiale de la photographie</i>, Abbeville Press, 1992 ● Frizot, Michel, <i>Nouvelle Histoire de la photographie</i>, op. cit.
Session 8	A particular case: the representation of Paris in the 19th and the beginning of 20th century. During this period Paris was the capital of the arts and sciences. All subjects are covered by photography and the city gains a cult status for its photographers. Between myth and reality, photography helps us to uncover the political and social life of the era. It also shows the daily life of a changing city being transformed by the urban projects of Baron Haussmann.	<p>Required Reading:</p> <ul style="list-style-type: none"> ● <i>La photographie est-elle un art ?</i>, Livret de cours, p.16-17 <p>Recommended Readings:</p> <ul style="list-style-type: none"> ● Crary, Jonathan, <i>L'Art de l'observateur. Vision et modernité au XIXème siècle</i>, Jacqueline Chambon, 1998 ● Beaumont-Maillet, <i>Paris-Atget</i>, Hazan, 2003 <p>Visite 3 : Musée Carnavalet (10h)</p>
Session 9	The spread of the photographic image and the development of the press. Westerners have a new need for information, a different way of attaining	<p>Recommended Reading:</p> <ul style="list-style-type: none"> ● Frizot, Michel, <i>Nouvelle Histoire de la photographie</i>, op. cit.

	<p>knowledge is offered; photography. Photography and printing : the spread continues with the development of the media and the facts are recounted with photographs taken quickly. This is the case for the Commune de Paris. The halftone engraving, texts and images are being printed at the same time as a newspaper or in a book.</p>	
Session 10	<p>Is photography an art ? (1860-1910). The question of the status of photography of the 19th century is at the heart of artistic debates in Paris. Does its value come as a work of art, as a way to capture the spirit of its subject, or merely as a machine?</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> ● E. Disdéri, <i>Essai sur l'art de la photographie</i>, Livret de cours, p.18-33 <p>Recommended Readings:</p> <ul style="list-style-type: none"> ● 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 <p>Conference : Musée du jeu de paume</p>
Session 11	Midterm	
Session 12	<p>Exam revisions</p> <p>Pictorialism: Natural vision and symbolistic image in English and French Pictorialism. History and parameters of pictorialism, an artistic means of using photography to create an image similar to the impressionistic style of painting.</p>	<p>Required Readings:</p> <ul style="list-style-type: none"> ● Lewis Hine, <i>Sur la photographie sociale & R. Emerson Stryker</i>, Livret de cours, p.47-56. <p>Recommended Reading:</p> <ul style="list-style-type: none"> ● Poivert, Michel, <i>Le Pictorialisme en France</i>, Hoëbeke, 1992
Session 13	<p>Photo-book : select your photos to drop off, 500KB maximum</p> <p>The debut of color photography : Color photography appeared progressively. Research started in the 18th century led to the creation of the Kodachrome in 1935 by Kodak. This 35mm film required a chemical treatment only available in the Kodak labs. This led to color photography becoming available to everyone. Improvements to the film and the Ektachrome treatment process followed leading to the creation of the Polacolor instant camera by Polaroid in 1963.</p>	<p>Recommended Reading:</p> <ul style="list-style-type: none"> ● Amar, Pierre-Jean, <i>L'ABCédaire de la photographie</i>, Flammarion, 2003. <p>Visit 4 : Musée du Jeu de Paume</p>

Session 14	<p>Modernism: Constructivism of Moholy-Nagy and Surrealism of Man Ray I. In artistic movements like Russian Constructivism, German Bauhaus and Italian Futurism, photography becomes well regarded as an art. The Dadaists and surrealists integrate photography in their work as well.</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> ● <i>Pratiques de photographes & La Photo, langage modern</i>, Livret de cours p.57-59 <p>Recommended Reading:</p> <ul style="list-style-type: none"> ● Krauss, Rosalind, <i>Le Photographique. Pour une théorie des écarts</i>, Macula, 2000
Session 15	<p>Photography at the time of the avant-gardes : new techniques and vision for the artistic scene. Continuation and end of discussion on photography between the wars.</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> ● W. Benjamin, <i>L'œuvre d'art à l'époque de sa reproduction technique</i>, Livret de cours, p.60-75
Session 16	<p>Social documentation up to 1945: Photography in US and Europe I. The photograph becomes a true means of information in a transformed industrial and sociopolitical context. The themes of art and propaganda become equally important, as both are used in journalism and cinema.</p>	<p>Recommended Readings:</p> <ul style="list-style-type: none"> ● 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
Session 17	<p>Social documentation up to 1945: Photography in US and Europe II.</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> ● H. Damisch, <i>Cinq notes pour une phénoménologie de l'image photographique</i>, Livret de cours, p.76-77 <p>Recommended Reading:</p> <ul style="list-style-type: none"> ● 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
Session 18	<p>Words and Image: Photography and the press 1920-2001. Photojournalism of news and fashion is at the heart of Parisian cultural practices. The magazine Vu created in 1928 by Lucien Vogel created the style of fashion photography used today. It inspired Henry Luce, who created Life in 1936. Magazines like Paris Match, Vogue, or Harper's Bazaar influence all others since the 1920s. Finally, photography explodes in advertising Today, publicity is the principal means of financing for the press, representing more than 70% of press agencies' income.</p>	<p>Recommended Readings:</p> <ul style="list-style-type: none"> ● Freund, Gisèle, op. cit. <p>Recommended Reading:</p> <ul style="list-style-type: none"> ● Rosenblum, Naomi, <i>Une Histoire mondiale de la photographie</i>, op. cit.
Session 19	<p>Photography in journalism after the war and the representation of 20th century Paris. Contemporary photographers were less interested by Paris' architecture, and more so by its residents (Doisneau, Cartier-Bresson, Willy Ronis). This photography shows us an unedited sociological view of French society of the 20th century.</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> ● Willy Ronis & Irving Penn, Livret de cours, p.83-90. <p>Recommended Reading:</p> <ul style="list-style-type: none"> ● Doisneau, Robert, <i>Doisneau-Paris</i>, Flammarion, 2006 ● Coll. <i>La Photographie humaniste 1945-1968</i>, Bibliothèque Nationale de France, 2006.

		Visit 5 : Maison Européenne de la Photographie
Session 20	<p>Photo-books due</p> <p>Pure Photography : The artistic practice since 1950. After the 2nd World War, the border between photography and other arts has practically disappeared. Warhol, Rauschenberg, Hockney or the New Realists in France often mixed media.</p>	<p>Recommended Reading:</p> <ul style="list-style-type: none"> • Vanlier, Henri, <i>Histoire photographique de la photographie</i>, Les Cahiers de la photographie, 1992.
Session 21	<p>The contemporary artistic practice I. From today's conceptual artists using photography to question the depiction of reality (Boltanski) or to register their ephemeral tasks (Christo). Currently, conceptual photography revolves around the European and American postmodernism critique that has an emblematic look (Cindy Sherman).</p>	<p>Recommended Readings:</p> <ul style="list-style-type: none"> • Histoire de la photographie de 1839 à nos jours, Taschen, 2000 • Cat. <i>Cindy Sherman</i>, Flammarion, 2006
Session 22	<p>The contemporary artistic practice II.</p>	<p>Recommended Reading:</p> <ul style="list-style-type: none"> • idem
Session 23	<p>Review session and Exam prep</p> <p>Last class devoted to review. The course will culminate with the essay by Roland Barthes <i>La Chambre claire</i>.</p>	<p>Recommended Readings:</p> <ul style="list-style-type: none"> • Schaffer, Jean-Marie, <i>L'image précaire. Du dispositif photographique</i>, Seuil, 1987 • Dubois, Philippe, <i>L'Acte photographique</i>, Nathan, 1992.

COURSE-RELATED TRIPS:

Five required excursions are organized during the semester. These visits are held outside of the course hours. You are required to bring your student card.

- Musée du Jeu de Paume (1, place de la Concorde 75008 – Station Métro : Concorde) : *Kati Horna*
- Fondation Henri Cartier-Bresson (2, Impasse Lebourg 75014 à côté d'IES) : *William Egglestone*
- Musée Carnavalet (16, rue des Francs-Bourgeois 75003 – Station Métro : Saint Paul) : *Paris libéré, Paris photographié, Paris exposé*
- Musée du Jeu de Paume (1, place de la Concorde 75008 – Station Métro : Concorde) : *Gary Winogrand*
- Maison Européenne de la Photographie (5/7, rue de Fourcy 75004 – Station Métro : Saint Paul ou Pont Marie) : *programme encore non communiqué*

Conference: As an option, students may go with the professor to a conference held by the *Musée du Jeu de Paume* entitled: "Diffusion et développements de la photographie".

REQUIRED READINGS:

Choose a work in the below list for your oral report that you will read in class (10 to 15 minutes). Certain reference works will no longer be found in stores but they will be in the library, most likely in the library of the *Maison Européenne de la photographie*, 5/7 rue de Fourcy 75004 Paris (open daily from 11-8, except Mondays, Tuesdays and Holidays). You can also borrow these works from [your neighborhood city library](#).

- Barthes, Roland, *La Chambre claire. Note sur la photographie*, Gall./Seuil, 1980.
- Boulouch, Nathalie, *Le Ciel est bleu Une histoire de la photo couleur*, Textuel, 2011.
- Brassai, *Conversations avec Picasso*, Gallimard, 1964.
- Chardin, Virginie & Modiano, Patrick, *Paris et la photographie...*, Parigramme, 2013.
- Chassey, Eric De, *Platitudes : Une histoire de la photographie plate*, Gallimard, 2006.
- Coll., *Controverses. Une histoire juridique et éthique de la photo*, Actes Sud, 2008.
- Cotton, Ch. & Saint-Jean, P., *La Photo dans l'art contemp*, Thames&Hudson, 2005.
- Denoyelle, F, *Photo d'actualité et de propagande sous le rég de Vichy*, CNRS, 2003.
- Dubois, Phil., *L'Acte photographique et autres essais*, Nathan, 1990 (unavailable at the library).
- Durand, Régis, *Le Regard pensif. Lieux et objets de la photo.*, La Différence, 1990.
- Gervais, P. & MOREL, G., *La Photo : Histoires, techn, art, presse*, Larousse, 2008.
- Jaeger, Anne-Cél, *La Photographie contemporaine par ceux que la font*, T&H, 2008.
- Koetzle, Hans-Michael, *50 Photo Icons L'hist derrière les images*, Taschen, 2002.
- *Photographes A-Z*, Taschen, 2011.
- Krauss, Rosalind, *Le Photographique. Pour une théorie des écarts*, Mucula, 1990.
- Lugon, Olivier, *Le Style documentaire. D'A. Sander à W. Evans*, Macula, 2001.
- Mary, Bertrand, *La Photo sur la cheminée*, Métailié, 1993 (unavailable at the library).
- Mora, Gilles, *Petit lexique de la photographie*, Abbeville, 1998.
- Nadar, Félix, *Quand j'étais photographe*, Seuil, 1994.
- Poivert, Michel, *Hippolyte Bayard*, Nathan, 2001.
- *La Photographie contemporaine*, Flammarion, 2009.
- Rouille, André, *La Photo : Entre document et art contemporain*, Gallimard, 2005.
- Schaeffer, J-Marie, *L'image précaire. Du dispositif photographique*, Seuil, 1987.
- Soulages, François, *Esthétique de la photographie*, Armand Colin, 2005.
- Van Lier, Henri, *Philosophie de la photographie*, Les Cahiers de la photo., 1983.
- *Histoire photographique de la photographie*, Les Cahiers de la photo, 1992.
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RECOMMENDED READINGS:

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.
- Rosenblum, Naomi, *Une histoire mondiale de la photographie*, Abbeville, 1992.
- Sontag, Susan, *Sur la photographie*, Seuil, 1979.

Anthologies, studies and catalogues:

- Catalogue, *Atget. Une rétrospective*, BNF/Hazan, 2007.
- 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 photographie 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. *Edgar Degas photographe*, 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.
- Coll. *La Photographie du 20e siècle Museum Ludwig Cologne*, Taschen, 1996.
- Cat. *Man Ray. La photographie à l'envers*, Centre Georges Pompidou/Seuil, 1998.
- Masanès, 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.