

## Module 13: History of Art and Photography

<b>Stage</b>		II					
<b>Semester</b>		2					
<b>Module Title</b>		History of Art and Photography					
<b>Module Number</b>		13					
<b>Module Status</b>		Mandatory					
<b>Module NFQ level</b>		7					
<b>Pre-Requisite Module Titles</b>		None					
<b>Co-Requisite Module Titles</b>		None					
<b>Capstone Module?</b>		No					
<b>List of Module Teaching Personnel</b>		Ruby Wallis					
<b>Contact Hours</b>				<b>Non-contact Hours</b>			<b>Total Effort (hours)</b>
36				84			120
<b>Lecture</b>	<b>Practical</b>	<b>Tutorial</b>	<b>Seminar</b>	<b>Assignment</b>	<b>Placement</b>	<b>Independent Work</b>	
24		12		36		48	120
<b>Allocation of Marks (Within the Module)</b>							
	<b>Continuous Assessment</b>	<b>Project</b>	<b>Practical</b>	<b>Final Examination</b>	<b>Total</b>		
<b>Percentage Contribution</b>		50		50	100		

### Intended Module Learning Outcomes

On successful completion of the module the learner will be able to:

- (1) Competently identify and apply the knowledge, concepts and perspectives relevant to future media related employment.
- (2) Demonstrate independent critical judgement and analytical skills.
- (3) Formulate and complete a wide range of media based assignments and project work, demonstrating a capacity for critical evaluation and professional competence.
- (4) Assess, interpret and evaluate images on different levels including culturally and historically.

### Module Objectives

- Provide learners with a deeper knowledge of the history of photography and art.
- Educate learners in the relationship of photography within the visual arts, including film.
- Educate learners in critical and analytical appraisal of photography.
- Encourage learners to express and qualify their own opinions in relation to visual media.

## Module Curriculum

### 1. Introduction to the history of photography and the fine arts

The relationship of photography to the fine arts. An introduction to the precursors to photography, such as the Camera Obscura and Camera Lucida. The Earliest imaging devices and the analysis of why man has been driven to reproduce reality through the camera. The use of the Camera Obscura in the work of Leonardo da Vinci, Caravaggio, Renaissance art and later Johannes Vermeer in Dutch Genre painting.

The tutorial acts as an induction for the whole module and learners assign themselves to small groups and decide on the subject that they will tackle for their seminar presentation.

### 2. Invention of photography – the various inventors that were involved in the in the earliest photographic representations and prints. Niepce and the Heliograph, Louis Daguerre and the Daguerreotype, William Henry Fox Talbot and photogenic drawings.

The tutorial acts as an introduction to the History of Art and Photography readers. the class engages with the first chapter and begin working on their Powerpoint presentations in class.

### 3. Genius of photography - The invention of photography is further examined through the film 'The Genius of Photography' . A discussion and analysis of the various types of early photography follows.

The tutorial is a workshop on the formats and styles of review writing used within visual culture. Article is deconstructed from Source magazine, The Irish Times and Hotshoe to discuss the varied styles.

### 4. Field Trip. A visit to a gallery with an introduction from the curator. Usually Either the Irish Museum of Modern Art or The Gallery of Photography Dublin. Analysis and discussion of the artwork by the tutor and the learners. Research for assignment one: Review of a photographic exhibition or book.

Tutorials – Learners begin to present their Powerpoint presentations to the rest of the class. Discussions and analysis takes place.

### 5. What is Pictorialism and who were the genres' originators? A lecture on the origins of the photographic genre, Pictorialism. An introduction to Impressionism and how this movement effected photography. Introduction to the Pictorialist practices of Alfred Stieglitz, Edward Steichen and Julia Margaret Cameron.

Tutorials – learners continue Tutorials – Learners begin to present their Powerpoint presentations to the rest of the class. Discussions and analysis take place.

### 6. Visiting lecturer – Art historian or practicing photographic artist who is influenced by The History of Photography presents their work. An engaged discussion/interview follows.

Tutorials – learners continue Tutorials – Learners begin to present their Powerpoint presentations to the rest of the class. Discussions and analysis take place.

### 7. Early Documentary practice and photo reportage – the humanistic concerns within photography. 1930's onwards – Dorothea Lange, Walker Evans, Lee Miller, Arthur Fellig (Weegee)

Tutorials – learners continue Tutorials – Learners begin to present their Powerpoint presentations to the rest of the class. Discussions and analysis take place.

### 8. Surrealism and Dadaism - the arts over and after world war one. Affective quality of World War I – photographic images. Salvador Dali, Man Ray, Hans Bellmer. Introduction to the theories behind Surrealist and Dadaist ideas.

Tutorials – working with past exam papers and feedback for assignment one – the review

9. Modernism – Introduction to Modernist art and photography, how modernism emerged, how it is defined, and how it developed in different forms and genre – looking at the work of Paul Strand and Alfred Stieglitz and the Photo-Secession in New York.

Tutorial – revising the History of Art and Photography reader, working with past exam papers.

10. Crossing over, an over-view of the developments in art and photography, 1970's and 1980's. Changing roles of art and photography. Robert Frank, Diane Arbus and the emergence of colour and conceptual photography.

Tutorial – revising the History of Art and Photography reader, working with past exam papers

11. Contemporary Photography - Overview of international contemporary photography. New directions in photography. Staged, constructed and fictional photography – Gregory Crewdson, Martin Parr, Jeff Wall.

Tutorial – revising the History of Art and Photography reader, working with past exam papers

12. Exam revision, breakdown of what is to be expected, quiz and revision points.

Tutorial – revising the History of Art and Photography reader, working with past exam papers

## Reading lists and other learning materials

### Reading list

Wells, Liz (ed) 2004, *Photography, a critical introduction*, Routledge.

Clarke, Graham, 1997, *The Photograph*, OUP.

Hill, Paul. Cooper, Thomas. 2005 *Dialogue with photography*, Dewi Lewis Publishing.

Beumont Newhall, 1993, *The History of Photography*, MOMA, New York

Bolton, R (ed) 1992, *The Contest of Meaning: Critical Histories of Photography*. MIT Press, Boston USA

### Secondary Reading

Kosinski, Dorothy, 1999, *The artist and the camera: Degas to Picasso*. Dallas Museum of Modern Art

Rijper, Els, 2000, *Kodachrome: the American invention of our world 1939-1959*. Delano

Greenbridge Editions

Barthes, Roland, 1981, *Camera Lucida*, Vintage.

Hockney, David. 2001, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters* Viking Studio

### Internet resources

Intro to the Camera Obscura - <http://thephotographersgallery.org.uk/camera-obscura-2>

The Genius of Photography - <http://vimeo.com/12938813>

Vermeer - [https://www.youtube.com/watch?v=jruwMMT\\_bc8](https://www.youtube.com/watch?v=jruwMMT_bc8)

Introduction to early photographic processes URL

Daguerreotypes at The Met URL

Photogenic Drawings URL

Alfred Stieglitz - Early Work / Pictorialism URL

The Genius of Photography - Introduction to Surrealism URL\

Photography timeline: <http://inventors.about.com/od/pstartinventions/a/Photography.htm>

### Module Learning Environment

See HETAC's Core Validation Policy and Criteria.

### Module Teaching and Learning Strategy

This module is supported with structured using the History of Art and Photography reader & web-based resources and applies the use of the programme Teaching Learning and Assessment methodologies. Specifically, the module is delivered using:

- Formal Lectures
- Participative Lectures
- Workshops / Tutorials

The module is taught through a mixture of formal and participative lectures, allowing learner interaction and questioning. Group seminar presentations are presented within the class in order to highlight the practical ramifications of the subject matter.

### Module Assessment Strategy

Learners are required to complete a number of assignments to demonstrate their knowledge of the history of photography and art, as well as critical and analytical appraisal of photography.

Example:

Element Number	Weighting	Type	Description
1	30%	Review of a photo book or exhibition	Photographic exhibition or book review: Select a photographic book or exhibition from which to write a review. Build a strong discussion of the chosen work and it's meaning, concluding with your own opinion.
2	20 %	Seminar presentation on The History of Art and Photography.	Seminar presentations for tutorial sessions Design a fifteen minute (max) Power point presentation using a minimum of ten images to discuss a historical movement in photography Choose a chapter from the HAP reader and further this with library and web based research.
3	50%	Exam	Exam – two written questions and one multiple-choice question.