

Module Code: Photography in the Contemporary Moment
BAPH03I
FDPH03I

Level: 5

Credit Value: 15

Pre-Requisites:

Module Description

This module builds upon students understanding of photographic history, its core practitioners and positions, to examine the role of photography in the contemporary image-world. This module will explore how images are quickly disseminated and easily communicated virtual entities with little if any materiality, rendering an illusionistic space that, as viewers as well as producers, we are more than accustomed to believing or buying into. Nevertheless, the photograph is also, at the same time, a distinctly physical object we feel a need to compile and archive in physical form, which like every other object, becomes the subject of exceptionally fetishistic behaviour, framed, bought and sold, collected and displayed in museums and galleries, conserved against an inevitable entropic decline and decay. Such contradictory behaviour continually recurs in photographic approaches, discussion and theory: typical dialectics include that of digital and analogue mediums, creative and applied approaches, and image properties including truth and fiction, denotation and connotation (Roland Barthes' *punctum* and *studium*), quickness and slowness, movement and arrestedness, among many others.

Developing an understanding of the photographic medium as something with little or no fixed identity, in a constant state between permanence and flux, students will examine and come to increasingly critical and informed positions about their role as image producers and consumers.

Learning Outcomes

On Completion of the Module Students will be able to:

1. Confidently discuss contemporary uses of Photography
2. Analyse the work of specific photographers in the context of their creation and communication
3. Explore a range of innovative ideas in the development of personal opinions.
4. Communicate conclusions effectively and persuasively

Indicative Content

Taught from 2012/13 Academic Year

Week 1

Lecture: Spectacle and Contemporary Tableau Photography

Week 2

Reading Seminar: Michael Fried, *Why Photography Matters As Art As Never Before*

Week 3

Lecture: Appropriation and Originality in 'The Pictures Generation' and After

Week 4

Reading Seminar: Douglas Crimp, *The Photographic Activity of Postmodernism*

Week 5

Lecture: The Mass of Images: Artists and Archives

Week 6

Reading Seminar: Hal Foster, *An Archival Impulse*

Week 7

Lecture: Interactivity and Participation

Week 8

Reading Seminar: Nicolas Bourriaud, *Relational Aesthetics*
Tutorials: Initial Essay and Presentation Ideas

Week 9 & 10

Essay Tutorials

Week 11

Refinement of Essay

Week 12

Submission of First Draft

Week 13

Tutorials and Feedback.

Taught from 2012/13 Academic Year

Week 14

Tutorials

Week 15

Submission of Essay and Presentations

Learning & Teaching Strategies

Lectures

Reading Seminars

Tutorials

Individual Presentations

Independent Learning

Peer Learning

Assessment

60% short critical essay of 1000 words

40% presentation (8-10 minutes)

Specific Learning Resources

Computing resources, including the Internet, Adobe Photoshop, and scanning and printing equipment.

Colchester Institute Library

Bibliography

Highly Recommended

Fried, M., (2008) *Why Photography Matters as Art as Never Before*, New Haven: Yale University Press

Company, D., (2004) *Art and Photography*, London: Phaidon

Elkins, J. (ed.), (2006) *Photography Theory*, London: Routledge

Klein, A., (ed.) & Cotton, C., (ed.), (2010) *Words Without Pictures (Aperture Ideas)*, New York; Aperture/Los Angeles County Museum of Art (LACMA)

Szarkowski, J., (1984) *Looking At Photographs: 100 Pictures from the Collection of the Museum of Modern Art*, New York; Museum of Modern Art.

Recommended

Toscani, O., (2004) United Colours, *The Benetton Campaigns*, London:

Taught from 2012/13 Academic Year

Scriptum Editions

Barthes, R., (1977); 'The Photographic Message' in *Image, Music, Text*, London: Fontana Press

Barthes, R., (1984) *Camera Lucida: reflections on photography*; London: Flamingo

Burgin, V., (1982) *Thinking Photography*, London: Macmillan.

Foster, H. et. Al., (2004) *Art Since 1900: Modernism, Antimodernism and Postmodernism*, London: Thames & Hudson.

Krauss, R., (1985) 'Notes on the Index: Part One' in *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Massachusetts: MIT Press

Crimp, D., and Lawler, L., (1995) *On the Museum's Ruins*, Cambridge, MA: MIT Press,

Ferguson, Greenberg, & Nairne., eds., (1996) *Thinking About Exhibitions*, London: Routledge,

Wells, L. ed., (2004) *Photography: A Critical Introduction*, London: Routledge Afterall One-Work Series:

Roelstraete, D., (2010), *Richard Long: A Line Made By Walking (One Work Series)*, London: MIT/Afterall

Legge, E., (2009) *Michael Snow: Wavelength (One Work Series)*, London: MIT/Afterall

Moore, R., (2006) *Hollis Frampton: Nostalgia (One Work Series)*, London: MIT/Afterall

Harbord, J., (2009) *Chris Marker: La Jetee (One Work Series)*, London: MIT/Afterall

Newman, M., (2006) *Richard Prince: Untitled (Couple) (One Work Series)*, London: MIT/Afterall