

**COURSE DATA****Data Subject**

Code	33889
Name	History of Photography
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Faculty of Geography and History	3	First term

Subject-matter

Degree	Subject-matter	Character
1006 - Degree in History of Art	16 - History of contemporary art. Film history	Obligatory

Coordination

Name	Department
JEREZ MOLINER, ANGEL FELIPE	230 - Art History
PLA VIVAS, VICENTE	230 - Art History

SUMMARY

The study of the History of Photography is intended to analyse this artistic technique as a media for reality's representation as well as for artistic creation. Photography is strongly related to printing, painting, cinema, advertising and design. As photography has been widely used by artists and it has had a big impact in illustrated press, it is an essential tool to understand the evolution of both contemporary art and mass media. Among the main goals there is also to study a selection of the best photographers taken from the last two centuries. They will be considered from the very core of their times, trends and tendencies under historical perspectives to demonstrate that photography is a main creative force for every artistic and cultural movement from Romanticism on.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

There are no previous requirements to study this subject. It is not about training photographers, but enhancing History of Art specialists' knowledge through this subject whose inclusion in university syllabus is new to some extent. Nonetheless, it is advisable to remark that explanations on scientific principia will not be disregarded. Moreover, the practical side of this subject by the mean of photography workshops and professional collaborations will be fostered.

OUTCOMES

1006 - Degree in History of Art

- Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.
- Be able to work in teams and to integrate into multidisciplinary teams with professionals from other areas of knowledge.
- Make direct contact with artistic works through visits to historical monuments, museums and exhibitions that show this type of work to the public.
- Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.
- Be able to apply a scientific methodology to any type of action and decision in relation to art history.
- Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.
- Be able to apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.

LEARNING OUTCOMES

The subject aims to reach a basic command on the discipline of photography embracing its most remarkable authors and tendencies. The specificity of photography as a representational language must be deemed but always keeping in focus the mutual relations and influences between photography and the other artistic techniques.



DESCRIPTION OF CONTENTS

1. The invention of Photography and its technical issues.

2. Consequences of invention: reproducibility and images' broadcasting.

3. The photographic portrait and the fostering of a brand new industry.

4. Photography and art. Pictorialism.

5. Photography rediscovers the world: a new visual language.

6. Photojournalism and documentary photography.

7. The role of photography in avant-garde.

8. Photography after World War II.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	5,00	0
Development of individual work	25,00	0
Study and independent work	25,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	10,00	0
Preparing lectures	5,00	0
Preparation of practical classes and problem	5,00	0
Resolution of case studies	5,00	0
TOTAL	150,00	



TEACHING METHODOLOGY

- a) Three hours per week attending classes. Mostly theoretical classes but also some practices ones guided by the teacher using audiovisuals and images presentations. During the classes the essential aspects of the subject will be presented along with bibliographic references. In order to properly follow the classes, students will be required to prepare the previously indicated readings and materials. The practical component will consist in analysing and discussing images and texts.
- b) Guided visits to exhibitions, attendance to workshops, seminars, lectures and films or documentary projections aimed to enhance scientific background via some diverse experiences. The attendance to these activities will be considered as compulsory.
- c) Tutorship's attendance. Students may attend to the previously arranged tutorship to make enquires on any aspect related to the subject o to be guided along their individual practical task.

EVALUATION

1. Final exam on both theoretical and practical sides of the subject, to be done after the end of the class period. It is compulsory to get a minimum grade of 4 points out of 10 to add the rest of the grades.
2. Reading control and/or monitoring assessments.
3. Practical tasks' individual assessment.

In short:

Final exam 50-60%

Reading controls / monitoring assessments 20-30%

Individual practical tasks / activities' reports 10-30%

REFERENCES

Basic

- JEFFREY, I.: La fotografía. Barcelona: Destino, 1999.
- LEMAGNY, J-C; Rouillé, A. (dir.): Historia de la fotografía. Barcelona: Martínez Roca, 1988.
- NEWHALL, B.: Historia de la fotografía, Barcelona: G. Gili, 1983.
- SOUGEZ, M.-L.: Historia de la fotografía. Madrid: Cátedra, 1994.
- SOUGEZ, M.-L. (coord.): Historia general de la fotografía. Madrid: Cátedra, 2007.

Additional

- ADES, D.: Fotomontaje. Barcelona: G. Gili, 2002.



- ALEIXANDRE PORCAR, J.: La Comunidad Valenciana en blanco y negro. Madrid: Espasa Calpe, 2001.
- BARTHES, R.: La cámara lúcida. Nota sobre la fotografía. Barcelona: Paidós, 1989.
- BAUDELAIRE, Ch.: El público moderno y la fotografía, en Salones y otros escritos sobre arte. Madrid: Visor (col: La balsa de la Medusa, núm. 83), 1996, pp. 229-233.
- BENJAMIN, W.: Sobre la fotografía. Valencia: Pre-Textos, 2004.
- CORONADO, D.: Una mirada a cámara: teorías de la fotografía, de Charles Baudelaire a Roland Barthes. Sevilla: Alfar, 2005.
- FONTCUBERTA, J.: La cámara de Pandora. La fotografía después de la fotografía. Barcelona, Gustavo Gili, 2010.
- FREUND, G.: La fotografía como documento social. Barcelona: G. Gili, 1983.
- GERNSHEIM, H y A.: Historia gráfica de la fotografía. Barcelona: Omega, 1966.
- HUGUET, J. y otros: Historia de la fotografía valenciana. Valencia: Levante-EMV, 1990.
- KEIM, J.-A.: Historia de la fotografía. Barcelona: Oikos-tau, 1971. (Texto breve).
- LÓPEZ MONDEJAR, P.: Historia de la fotografía en España. Fotografía y sociedad, desde sus orígenes hasta el siglo XXI. Madrid: Lunwerg, 2005.
- RAMÍREZ, J.A.: Medios de masas e historia del arte. Madrid: Cátedra, 1981.
- ROBERTS, R.; COLEMAN, C.; J. SCHAAF, L. y otros: Catálogo de la exposición Huellas de luz. El arte y los experimentos de William Henry Fox Talbot. Madrid: MNCARS/Aldeasa, 2001.
- SÁNCHEZ VIGIL, J.M.: El universo de la fotografía: Prensa, edición, documentación. Madrid: Espasa Calpe, 2000.
- SÁNCHEZ VIGIL, J.M. (coord.): La fotografía en España. De los orígenes al siglo XXI. (Summa Artis, vol. XLVII). Madrid: Espasa Calpe, 2001.
- SCHARF, A.: Arte y fotografía. Madrid: Alianza, 1994.
- SONTAG, S.: Sobre la fotografía. Madrid: Santillana (Alfaguara), 2005.
- SOUGEZ, M.-L.; PÉREZ GARGALLO, H.: Diccionario de historia de la fotografía. Madrid: Catedra, 2003.
- TAUSK, P.: Historia de la fotografía en el siglo XX: de la fotografía artística al periodismo gráfico. (Con apéndice de J.M. Casademont sobre la fotografía en España). Barcelona: G. Gili, 1978.

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council



IN-PERSON / DISTANCE LEARNING

1. Contents

The contents initially included in the teaching guide are maintained.

2. Workload and time schedule

The activities and their hours of dedication in ECTS credits marked in the original course guide will be kept. If the classrooms capacity according to the sanitary norms allows it, the theoretical class attendance will be 100% (if the capacity couldn't be guaranteed, the class attendance would be reduced). Supplementary activities (weekly hour P: total 15 h.) won't have class attendance and will be preferentially online. Teaching planning will be specified at the beginning of the term.

If the sanitary situation changes and no access to the University facilities is possible, all teaching activities will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

3. Teaching Methodology

Theory and practice classes that may be complemented with different types of materials and activities in the Virtual classroom.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

4. Evaluation

The evaluation criteria established in the Course Guide are kept.

If the University facilities were closed on the dates set in the official calendar for the final exam, the face-to-face exam will be replaced by an online test.

5. Bibliographic references

The recommended bibliography in the Course Guide is kept. If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by online materials.