

Prof. D. Pablo Martínez Cousinou ([pmartinez1@us.es](mailto:pmartinez1@us.es))Prof. D. David Montero S. ([davidmontero@us.es](mailto:davidmontero@us.es))**Introduction:**

This unit combines a theoretical and practical approach to contemporary photography, paying special attention to Spanish photography.

Using slide presentations and group discussion, we will outline an itinerary throughout the main movements in the history of the medium and its evolution until today.

There will be practical exercises about each of the genres discussed. The tutor will supervise and co-edit during the course every single student final project.

**Aims:**

- Develop technical and photographic skills.
- Foster an analytic approach to contemporary images
- Understand the possibilities of photography as a way of expression and information.
- Develop the student knowledge of photography's history.
- Improve social and workgroup skills.

**Methodology**

The classes are based in a participative method which fosters a proactive role among students, through activities such as debates and group analysis on a number of subjects such as history, aesthetic principles, main authors, etc...

**Course Contents****1. - INTRODUCTION. THE WORLD IN PICTURES. PHOTOGRAPHY APPLICATIONS AND USES**

- Revisiting the invention of photography
- Politics of representation. Photography's "true-effect"
- Information vs. communication vs. knowledge
- Telling stories through photography. Framing up reality.
- History of Photography I. From 1839 to the Brownie Cameras.  
Practice: First Photo-walk (creative use of camera controls)

**2. - TECHNICAL FOUNDATIONS AND DIGITAL PHOTOGRAPHY I**

- The eye and the camera
- The "camera obscura" and the latent picture
- Understanding light
- Differences and similarities between analogical and photography
- How does digital photography work?
- Images files (Raw, Tiff, Jpg, etc)
- Workflow
- Developing Raw archives
- Picture optimization and retouching
- Size of images
- Digital Black and White  
Practice: Introduction to GIMP

### 3. - FORMATS AND OPTICS

- Cameras: small, medium and large format
  - Different types of lenses and its meaning
- Practice: Street Photography / Snapshot  
Practice: Introduction to GIMP II

### 4. - HISTORY OF PHOTOGRAPHY (II)

- From the early 20th century to the 1960s.
- Practise:

### 5. - PORTRAIT PHOTOGRAPHY

Practice: *Me, myself and I*

### 6. - LANDSCAPE AND ARCHITECTURE PHOTOGRAPHY

Practice: *Communication/ Leisure time*

### 7. - HISTORY OF PHOTOGRAPHY (III)

- From the 1960's to the present day.
- Practice: Fiction

### 8. - DOCUMENTARY PHOTOGRAPHY

- Truth as appearance
- The document as witness

### 9. - PHOTOGRAPHY AND MEDIA

- Multimedia as an still picture based language
- Still and moving image. Photography and film language.  
Case Study: Chris Marker *La Jetée*.
- Photography and Social Networks

### 11. - CONTEMPORARY SPANISH PHOTOGRAPHY

- From the revolts against Francoism to mass culture after the political Transition.
- Democracy and Postmodernism in Spain
- Present context

Practice: Student presentations

### 12. - PHOTOGRAPHIC ESSAY

- The editing process
- Final photo project

Practice: Student presentations and conclusion.

### **Unit Assessment**

We will follow a continuous assessment based in different practical and theoretical work during the course and the realization of one final project.

There will be a midterm assessment on the theoretical contents seen up until that point. It will be based on a 10 minutes oral presentation.

The tutor will supervise and co-edit during the final project.

The student's mark will depend upon:

Participation during seminars 10 %  
Practical work 30 %  
Oral and slide presentation 30 %  
Final project 30 %

## **Bibliography:**

### Books:

- Angeletti, Norberto (2010): TIME: The Illustrated History of the World's Most Influential Magazine. Rizzoli International Publications Inc. New York
- Beardsworth, John (2007): Advanced Digital Black and White Photography. The Ilex Press Limited.
- Benjamin, Walter, 'The Work of Art in the Age of Mechanical Reproduction', in Illuminations, ed. Hannah Arendt, trans. Harry Zohn, New York: Harcourt Brace & World, 1955.
- Berger, John Ways of Seeing. London: [British Broadcasting Corporation](#) and [Penguin Books](#) (2007(2000)). Modos de ver. Barcelona, Gustavo Gili.
- (2006 (1972)). Sobre las propiedades del retrato fotográfico. Gustavo Gili. Barcelona.
- Bright, Susan (2005) Art Photography Now. Aperture. New York
- Capa, Robert (2009) Slightly out of focus. La Fábrica. Madrid.
- Cartier-Bresson, Henri (2001) The decisive moment. Aperture
- Dondis, D.A. (2002) A Premier of Visual Literacy. Gustavo Gili. Barcelona
- D'Ors, Mauricio (ed.). (2005). Pérez Siquier La Mirada. Ed. Lunweg. Barcelona.
- Easterby, John (2010): 150 Photographic Projects for Art Students. Quarto Inc. London
- Fisher, Andrea. Let us now praise famous women: women photographers for the U.S. government, 1935 to 1944: Esther Bubley, Marjory Collins, Pauline Ehrlich, Dorothea Lange, Martha McMillan Roberts, Marion Post Wolcott, Ann Rosener, Louise Rosskam. London; New York: Pandora Press, 1987. 160 p
- Foncuberta, J. (2010).La cámara de pandora. La fotografía después de la fotografía. Editorial Gustavo Gili. Barcelona.
- Freund, G. (2001(1974)). Photography and society.(La fotografía como documento social. Barcelona, Gustavo Gili)
- González, Chema (2009) Walker Evans. Cuaderno nº 37. Fundación Mapfre. Madrid.
- Hill, P. C., Thomas (2001(1979)). Diálogos con la fotografía. Barcelona, Gustavo Gili.
- Kobre, Kennteh (2004) Photojournalism: the professionals' approach. Elsevier Inc. San Diego
- Ledo Andi6n, M. (1998). Documentalismo Fotográfico. Madrid, Cátedra.
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- L6pez Mond6jar, P. (1999). 150 a6os de fotograf6a en Espa6a. Barcelona, Lunweg Editores S.A.
- L6pez Mond6jar, Publio: Historia de la fotograf6a en Espa6a. Lunweg.Madrid, 1999.
- Mayer, Marcos (2004): John Berger y los modos de mirar. Campo de ideas. Madrid.
- Espa6a. Lunweg. Madrid.
- Meiselas, Susan (2009): In History. International Center of Photography. STEIDL. G6ttingen
- Newhall, B. (1988 (1937)). The history of photography: from 1839 to the present. Little, Brown. Boston.
- Pom6s, Leopoldo (2001) Toros. Centro Andaluz de la Fotograf6a. Almer6a.
- Ribalta, Jorge (2008). El archivo universal. Texto para la exposici6n del mismo nombre. MACBA. Barcelona.
- Rubio, Oliva Mar6a (2007) Momentos estelares. La fotograf6a en el siglo XX. C6rculo de Bellas Artes. Madrid.]
- Sontag, S. (2003): Regarding the pain of others. Farrar, Straus and Giroux, New York.
- Sontag, S. (1973) On Photography. Picador USA. New York
- Souguez, Marie -Loup (1994). Historia de la Fotograf6a. Madrid, Cátedra.

- Souguez, Marie -Loup (2007). Historia general de la fotografía. Madrid, Ediciones Cátedra (Grupo Anaya S.A.).
- VV.AA. (1996). Retratos: fotografía española, 1848 - 1995. Fundación Caixa de Catalunya. Barcelona.

#### MAGAZINES:

##### Docummentary Photography

[www.ojodepez.org](http://www.ojodepez.org) - Ojo de Pez Magazine - Barcelona

[www.privatephotoreview.com](http://www.privatephotoreview.com)

[www.7punto7.net](http://www.7punto7.net) - 7 Punto 7 Magazine. Madrid

[www.bjp-online.com](http://www.bjp-online.com) - British Journal Of Photography - London

Camera Internacional

[www.photovision.es](http://www.photovision.es) -Revista Photovision - Sevilla

[www.ingentaconnect.com](http://www.ingentaconnect.com) (Photography and culture) Photography And Culture Magazine

##### Art

[www.exitmedia.net](http://www.exitmedia.net) (Exit Book y Exit Express)

[www.camera-austria.at](http://www.camera-austria.at) Camera Austria Magazine

##### Tecnique:

<http://foto.difo.uah.es/curso/index.html>

##### Other:

Centro Virtual Instituto Cervantes

<http://cvc.cervantes.es/artes/fotografia/default.htm>

Analysis of artistic photography. Castellón University (Jaume I)

[http://www.analisisfotografia.uji.es/root2/intr\\_ingl.html](http://www.analisisfotografia.uji.es/root2/intr_ingl.html)

##### Films:

CONTACTS Idea by William Klein

ROBERT FRANK FILMOGRAPHY

LIFE THROUGH A LENS Annie Leibovitz

WAR PHOTOGRAPHER James Natchwey

BLOW UP Michelangelo Antonioni

HOCKNEY (David) - On Photography

SUMO- Helmut Newton

THE GENIUS OF PHOTOGRAPHY - BBC

#### **Additional reading**

Students can get hold a number of articles and texts at Faculty Copy Center. Some of these will also be made available by the unit coordinator on line.

#### **Activities**

Visits to exhibitions, museums, institutions and cultural heritage places:

Photo walks: Knowing the city. Technical basis.

- Camera Oscura (Cádiz) - Torre de los perdigones (Seville)

Visiting exhibitions:

- CAAC Andalusian Center for Contemporary Art (Seville)

- Forestier Historical Garden. University of Seville (Seville)

- Guadalquivir River and its surroundings

- Museo de la Autonomía de Andalucía, etc...