

## COURSE DESCRIPTION

### 1. GENERAL

<b>SCHOOL</b>	MUSIC AND AUDIOVISUAL ARTS		
<b>DEPARTMENT</b>	AUDIO AND VISUAL ARTS		
<b>LEVEL</b>	Undergraduate		
<b>COURSE CODE</b>	VIS731	<b>SEMESTER</b>	7 <sup>th</sup>
<b>COURSE TITLE</b>	Theory and Contemporary History of Photography		
<b>INDEPENDENT TEACHING ACTIVITIES</b>	<b>WEEKLY TEACHING HOURS</b>	<b>ECTS</b>	
Lab Lecture	3	5	
<b>COURSE CATEGORY</b>	Deepening Knowledge		
<b>COURSE TYPE</b>	Elective		
<b>PREREQUISITES</b>	VIS231		
<b>LANGUAGE OF TEACHING and EXAMINATIONS</b>	Greek		
<b>THE COURSE IS OFFERED TO ERASMUS STUDENTS</b>	YES (In English)		
<b>URL</b>	<a href="https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis731/">https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis731/</a>		
<b>ECLASS</b>			

### 2. TEACHING RESULTS

<b>Teaching Results</b>
Acquaintance with photography's contemporary evolution. Introduction to the means' theoretical analysis. Advanced level of personal visual experimentation
<b>General Skills</b>
<ul style="list-style-type: none"> <li>• Seek, analyze and synthesize data</li> <li>• Autonomous work</li> <li>• Team work</li> <li>• Project design and management</li> <li>• Freedom of thought</li> </ul>

### 3. CONTENT

The course deals with photography's visual evolution from mid 20th century to our days through presentation of important photographers' work regarding either personal expression or belonging to photography's professional field (photojournalism, documentary and/or advertisement photography). The means is examined within the broader area of visual arts through analysis of photography or art critics' work. For what concerns visual experimentation, the student is asked to submit a personal photo project, to be elaborated throughout the semester, accompanied by written analysis. Apart from this, two or more theory texts are handed out in order to be analyzed

1st Week: Presentation of the course's syllabus and aims

2nd Week: Overview of photography's first 100 years of evolution, pointing out to important visual turnpoints

3rd Week: Introduction of amateur photography directed to unspecialized users and its visual influences to contemporary photography

4th Week: The work of Robert Frank, its importance and influences to photography

5th Week: Düsseldorf School, equivalent trends in the USA and influences to photography

6th Week: Visual Arts after the end of modern movement

7th Week: Presentation and group critique of students' photo projects

8th Week: "Postmodernism" and photography

9th Week: Photography in Japan from post WWII up today

10th Week: The work of Anders Petersen and its importance with regard to the means' contemporary vision

11th Week: Contemporary trends in photojournalism and documentary photography. Post Doc

12th Week: Blogs, 'Social Networks' and relative use of photography  
13th Week: Presentation and group critique of students' photo projects

#### 4. TEACHING AND LEARNING METHODS - EVALUATION

<b>TEACHING METHOD</b>	Lectures										
<b>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</b>	Enhanced by multimedia content. The learning process is supported by the asynchronous e-learning platform e-class.										
<b>TEACHING STRUCTURE</b>	<table> <tr> <td>Activity</td> <td>Semester Workload</td> </tr> <tr> <td>Lab Lectures</td> <td>39</td> </tr> <tr> <td>Literature Study and Analysis</td> <td>56</td> </tr> <tr> <td>Practice and Preparation</td> <td>30</td> </tr> <tr> <td><b>Course Total (ECTS: 5)</b></td> <td><b>125</b></td> </tr> </table>	Activity	Semester Workload	Lab Lectures	39	Literature Study and Analysis	56	Practice and Preparation	30	<b>Course Total (ECTS: 5)</b>	<b>125</b>
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<b>EVALUATION OF STUDENTS</b>	Evaluation of personal photo projects, theory texts analysis and final written test										

#### 5. BIBLIOGRAPHY

Wells, Liz (ed., 1996, 2009). *Photography – A Critical Introduction*. Νέα Υόρκη: Routledge

Ian Jeffrey (1981). *Photography, A Concise History*. London: Thames and Hudson.

Michel Frizot (1989, 2005). *Histoire de voir*. France: Actes Sud

Iraklis Papaioannou (2006). *Post Doc*. Thessaloniki: Photography Museum

Mary Warner Marien (2014). *Photography, A Cultural History*. Pearson

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Terry Barrett (1996). *Criticizing Photographs, an Introduction to Understanding Images*. USA: Mayfield

Benjamin, Walter (1931). "Kleine Geschichte der Phoyographie". In *Die Literarische Welt*.

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Szarkowski, John (2009). *Looking at Photographs*. New York: MOMA

Szarkowski, John (2007). *The Photographer's Eye*. New York: MOMA

Sontag, Susan (1980). *On Photography*. New York: Delta

Barthes, Roland (1980). *La chambre claire, Note sur la photographie*. Paris: Gallimard

Berger, John and Jean Mohr (1982). *Another Way of Telling*. New York: Pantheon

Burgin, Victor (1982). *Thinking Photography*