

History of Photography

Photograph as Document / Concept as Photograph

Points for Consideration

- 1) What things did documentary photographers consider worthy of documenting? Did their interests change over time? If so, how and why?
- 2) What sorts of things should a viewer question when looking at a documentary photograph? Are these things different from what should be considered when looking at other types of photographs? If so, how?
- 3) Are photographs that document the physical appearance of a place different from photographs that are intended to provoke social change? If so, how? If not, what is the common element between them?
- 4) Why do you think conceptual art in general and conceptual photography in particular has become so popular in the late 20th and early 21st century?
- 5) Some contemporary artists use the camera or other photographic means to record ephemeral or durational events, to document art created outside the gallery environment, and to examine ways in which we use photography. Do you consider these artists to be photographers? Why or why not?
- 6) Is a conceptual photograph that is a *document* of an art event (as described above in question #5) a documentary photograph? Why or why not?

Terms and Names

Eugene Atget

O. Winston Link

John Pfahl

Jacob Riis

Steve McCurry

Andy Goldsworthy

Lewis Hine

Nicholas Nixon

Gregory Crewdson

Dorothea Lange

Eileen Cowin

ParkeHarrison

Walker Evans

Eleanor Antin

Laurie Simmons

Arthur Rothstein

Oliver Herring

Sandy Skoglund

Edward Curtis

Anne Hamilton

Tokohiro Sato

E. J. Bellocq

Roni Horn

Abelardo Morell

August Sander

Janine Antoni

Brian Ulrich

Mike Disfarmer

Ken Josephson

Jason Salavon