

**Art 626**

**Landscape Photography/Cultural Geography**

01/28/2009 - 05/06/2009

Wednesday 6:00 PM - 8:30 PM

Zilkha Gallery 106

**Marion Belanger**

[mbelanger@aya.yale.edu](mailto:mbelanger@aya.yale.edu)

**Objectives**

This seminar attempts to do several things at once: we will develop a visual astuteness by which we can talk about pictures, and we will further our awareness of photographers who address issues of landscape; we explore contemporary dialogues regarding land, culture and ethics, and we develop our own photographic competence.

**Required Texts**

**Robert Adams, Along Some Rivers**

**Publisher:** Aperture

**ISBN:** 1-59711-004-3

**John Brinckerhoff Jackson, Discovering the Vernacular Landscape**

**Publisher:** Yale University Press

**ISBN:** 0300035810

**The Center for Land Use Interpretation**

**[www.clui.org](http://www.clui.org)**

***The Lay of the Land*** (complete back issues)

A reading packet will be available for purchase at the first class.

Approximate cost: \$20

Additional material will be on reserve in the Art Library.

The three main components of this course are:

**Weekly Assignments**

Students will be expected to produce photographic responses to class issues pertaining to "landscape". I am flexible in terms of film and format, as long as there is a consistency of choice. Each person will present his or her images to the class for critique. Weekly readings will inform our visual investigations and provide a context for dialogue.

**Papers**

One response paper to a gallery exhibition, of 3-4 pages.

**Report on a Contemporary Landscape Photographer**

Students will present on the work of a landscape photographer selected from a provided list. Presentations should be approximately 15 minutes and include visuals. Information can be obtained from books, the web, galleries or interview/correspondence if possible.

**Final Project**

A photographic project, which may be worked on collaboratively or individually, will be due at the end of class. The project will be informed

by the readings and discussions in the course, should be personally meaningful, technically competent, and visually compelling. The project should contain at least ten images per person that form a coherent body of work. Presentation is important, and the work should be in a portfolio or book format. A short written statement regarding the project must be included.

**Class Participation:** This is a seminar/studio class. You are expected to do the weekly readings and to contribute to discussions regarding the readings and to be active participants in weekly critiques.

**Field Trip:** Required.

**Attendance:** Required, unless I am notified, and for good reason, ahead of time. If you miss a class it is your responsibility to make up the work.

**Evaluation:**

Visual assignments	40%
Paper	20%
Class participation	20%
Class presentation	20%

**Landscape Photography/Cultural Geography  
Calendar**

PLEASE NOTE:

Choice of photographer chosen from the list for the class presentation must be determined by 2/11.

Response paper due by 4/15.

TBA:

**Class will meet at the Beinecke Rare Book and Manuscript Library**

**With George Miles, Curator, Western Americana Collection**

<http://www.library.yale.edu:80/beinecke/>

**Week 1 1/28**

**The American Frontier and Photography**

Film, *The Frontier Photographers*

Reading:

Sandweiss, Martha: pg. 1-14, 155-206. (packet)

Trachtenberg, Alan: *Naming the View*, pg. 119-163 (packet)

Fox, William, *Viewfinder: Mark Klett, Photography, and the Reinvention Of Landscape*: Chapter Two (packet)

On reserve: John Szarkowski, *American Landscape*

Assignment: There are a number of different definitions of the word frontier. Research the meaning of this word, with special consideration of our place in history. Make photographic representations of your definition of frontier, and be prepared to show and speak about one of these photos to the class next week.

**Week 2 2/4**

**The New Topographics**

Visuals: Robert Adams, Lewis Baltz, Frank Gohlke, Bernd and Hilla Becher Joe Deal

Discussion of reading and Class-wide critique of your frontier pictures

Technical: Depth of field (handout)

Reading:

Oliver Razec, *Barbed Wire: A Political History*, pg. 4-31 (packet)

Lippard, Lucy, *The Lure of the Local*, pg. 225-241 (packet)

On reserve:

*New Topographics, Photographs of a Man-Altered Landscape*,

International Center of Photography

*Reinventing the West: the photographs of Ansel Adams and Robert Adams*

*From the Missouri West: photographs by Robert Adams*

*Between Home and Heaven, Contemporary American Landscape Photography.*

National Museum of American Art

Assignment: New Topographics photographers were interested in the urban or suburban "man-altered landscape" of the American West, rather than in the pristine wildernesses of the national parks, best represented by the work of Ansel Adams. Stylistically, they worked in an almost clinical manner as they photographed the encroachment of civilization upon the land. Devote this week photographing in the manner of the New Topographics.

### **Week 3 2/11 (CRITIQUES Group A)**

#### **The Altered Landscape**

Visuals: Mark Ruwedel

[http://www.bulgergallery.com/dynamic/fr\\_artist.asp?ArtistID=10](http://www.bulgergallery.com/dynamic/fr_artist.asp?ArtistID=10)

Mark Klett <http://www.thirdview.org/3v/home/index.html>

Steve Smith <http://www.stevesmithphotography.net/>

Ed Burtynsky <http://www.edwardburtynsky.com/>

Reading:

Jackson, John Brinckerhoff: *Discovering the Vernacular Landscape*,

Up to page 55, 66-87, 90-101.

Fox: Chapter Four (packet)

Reserve Books:

*Travels in the American West*, Photographs by Len Jenschel

Friedlander, Lee, *The Desert Seen*

Pfahl, John, *A Distanced Land*

On reserve: Typologies: Nine Contemporary Photographers

Assignment: Photograph a place where the geologic and the man-made intersect.

Pay attention to selective focus and depth of field.

**Choice of photographer for presentation due next week**

### **Week 4 2/18 (CRITIQUES Group B)**

#### **The Urban Landscape**

Visuals:

Michael Wolf [http://www.photomichaelwolf.com/transparent\\_city/](http://www.photomichaelwolf.com/transparent_city/)

Lars Tunbjork [http://www.cohenamador.com/Lars Tunbjork.html](http://www.cohenamador.com/Lars_Tunbjork.html)

William Eggleston <http://www.egglestontrust.com/>

Bob Thall

Reading: Jakle, John A. and Sculle, Keith A. *Lots of Parking* (packet)

Smithson, Robert, *A Tour of the Monuments of Passaic, New Jersey* (packet)

Reserve Books:

Assignment: Photograph the urban landscape

### **Week 5 2/25**

#### **MID-TERM (CRITIQUES Group A)**

Due: 6 images for critique

Visuals: Todd Hido [www.toddhido.com/](http://www.toddhido.com/)

Assignment: Night pictures

**Week 6 3/4**

**MID-TERM (CRITIQUES Group B)**

Due: 6 images for critique

Reading: Packet: Alexander Wilson, *The View from the Road: Recreation and Tourism*

Wilson, *From Reserve to Microenvironment: Nature Parks and Zoos*

Assignment: Begin to explore and photograph your final project subject

**Week 7 3/25 (CRITIQUES Group A)**

**Self & Place**

Visuals:

Family Business by Mitch Epstein

<http://www.mitche Epstein.net/>

William Eggleston <http://www.egglestontrust.com/>

Larry Schwarm <http://www.lib.duke.edu/exhibits/larryschwarm/>

Joann Walters: Midwest Pictures

Terry Evans <http://www.edelmangallery.com/evans.htm>

Assignment: Final Project

Reading:

Oliver, Mary, *Home* (packet)

Hiss, Tony, *The Experience of Place* (packet)

**Week 8 4/1 (CRITIQUES Group B)**

**The Landscape of War (cont)**

Visuals: Matthew Brady, Alexander Gardner,

Simon Norfolk <http://www.simonnorfolk.com/>

Paul Seawright <http://www.paulseawright.com/>

An-My Le [http://www.murrayguy.com/an\\_my/main.html](http://www.murrayguy.com/an_my/main.html)

Bart Michiels [http://www.foleygallery.com/artists/artist\\_ins.php3?artist=9](http://www.foleygallery.com/artists/artist_ins.php3?artist=9)

Reading:

Reserve Books:

Huddleston, John, *Killing Ground*

Richard Misrach, *Violent Legacies*

**Week 9 4/8**

**PRESENTATIONS 1,2,3,**

Assignment: Final Project

**Week 10 4/15**

**PRESENTATIONS 4,5,6**

Assignment: Final Project

**Week 11 4/22 Response Paper to an exhibition is due by today.**

**PRESENTATIONS 7,8**

Assignment: Final Project

**Week 12 4/29**

Assignment: Final Project

**Week 13 5/6**

**Final Critique**

