

Final Exam Study Guide

The Final Exam will be held on Tuesday, May 24 and will be cumulative

Key Images

Edward Weston. **Pepper #30**. 1930.
Ansel Adams. **Valley View, Yosemite**. c. 1933.
Dorothea Lange. **Migrant Mother, Nipomo, California**. 1936.
Harold E. Edgerton. **Milk Drop**. 1936.
Henri Cartier-Bresson. **Prisoner of War Camp, Dessau, Germany**. 1945.
Joe Rosenthal. **Raising Old Glory at Iwo Jima**. 1945.
Robert Frank. **Trolley- New Orleans**. 1955-56.
William Eggleston. **Huntsville, AL (Man in a Motel Room)**. c. 1969-70.
Diane Arbus. **Child with a toy hand grenade**. 1970.
Larry Clark. **Tulsa (Boy with a gun)**. 1971.
Cindy Sherman. **Untitled Film Still #6**. 1979.
Sherrie Levine. **After Walker Evans #4**. 1981.
Andres Serrano. **Piss Christ**. 1987.
Sally Mann. **Candy Cigarette**. 1989.
Jeff Wall. **A Sudden Gust of Wind (After Hokusai)**. 1993.
Catherine Opie. **Oliver in a Tutu**. 2004.
Ken Gonzales Day. **Erased Lynching**. 2005.

Key Terms

| | | |
|------------------------------|----------------------|-----------------------------|
| Analogue era | Life Magazine | Previsualization |
| Appropriation | Male gaze | Semiotics |
| Atomic Age | MOMA | Silkscreen |
| The "aura" | NEA | Simulacra |
| Body politics | New Topographics | Snapshot Aesthetic |
| Decisive Moment | Pastiche | Structuralism |
| Digital era | Photojournalism | The Americans |
| Documentary photography | Photorealism | The Family of Man |
| Farm Security Administration | Pop Art | Tulsa |
| Group f/64 | Postmodernism | Untitled Film Stills |
| Halftone | Post-Photography | Zone System |
| Identity politics | Post-Structuralism | |
| Jouissance | | |

People

Walter Benjamin Henry Robinson Luce Laura Mulvey

Questions to consider

Compare and contrast photographic approaches before and after the world wars.
What were Edward Steichen's intentions for **The Family of Man** exhibition?
What three photographers emerged as the leaders in the snapshot aesthetic?
Compare and contrast the modern approach to photographic imager with the postmodernism approach.
What controversies surrounded Andres Serrano's, Robert Mapplethorpe's and Joel Peter Witkin's work? What were the consequences of these controversies?
What questions and concerns do we face in the age of digital photography?

Styles and Movements

Be able to identify the style or movement the following works are associated with.

| Image | Style |
|---|----------------------------------|
| Joseph Niepce. View from His Window at Le Gras. c. 1826 - 27. | First photographic image |
| Louis Jacques Mandé Daguerre. Le Boulevard Du Temple. c. 1838. | Daguerreotype |
| William Henry Fox Talbot. The Open Door. 1843. | Calotype |
| J. Zealey. Jack. 1847. | Daguerreotype |
| Henri Le Secq. Cathedral at Laon, France. 1851. | Missions Heliographiques |
| Roger Fenton. The Valley of the Shadow of Death. 1855. | Documentary |
| Oscar G. Rejlander. Two Ways of Life. 1857. | Combination print |
| Henry Peach Robinson. Fading Away. 1858. | Combination print |
| Carleton E. Watkins. Mt. Broderick. c. 1861. | Mechanical photography |
| Francis Frith. The Sphinx and the Great Pyramid Geezah. c. 1862. | Mechanical photography |
| Mathew Brady Studio. Abraham Lincoln. c. 1863. | Carte-de-visite |
| Alexander Gardner. Home of the Rebel Sharpshooter. 1863. | Documentary |
| Julia Margaret Cameron. Sappho. c. 1866. | Art photography |
| Eadweard Muybridge. Galloping Horse. 1878. | Scientific photography |
| Gertrude Kasebier. Portrait of Miss N. c. 1902. | Pictorialism |
| Jacques-Henri Lartigue. My Hydro-glider with Propeller. 1904. | Snapshot |
| Edward Steichen. Moonlight: The Pond. 1906. | Pictorialism |
| Alfred Stieglitz. The Steerage. 1907. | Straight photography |
| Paul Strand. Wall Street. 1916. | New Vision |
| Hannah Hoch. Cut with a Kitchen Knife . 1919. | Dadaism |
| Aleksander Rodchenko. Woman at the Telephone. 1928. | New Vision |
| Edward Weston. Pepper #30. 1930. | Group f/64 |
| Ansel Adams. Valley View, Yosemite. c. 1933. | Group f/64 |
| Hans Bellmer. The Doll. c. 1934. | Surrealism |
| Dorothea Lange. Migrant Mother, Nipomo, CA. 1936. | Documentary/ FSA |
| Henri Cartier-Bresson. Prisoner of War Camp. 1945. | Decisive moment |
| Robert Frank. Trolley- New Orleans. 1955-56. | Post-war documentary |
| Richard Hamilton. Just What Is It...? 1956. | Pop Art |
| William Eggleston. Huntsville, AL (Man in a Motel Room). c. 1969-70. | Color photography |
| Diane Arbus. Child with a toy hand grenade. 1970. | Snapshot aesthetic |
| Larry Clark. Tulsa. 1971. | Documentary |
| Cindy Sherman. Untitled Film Still #6. 1979. | Postmodernism/ Identity Politics |
| Sherrie Levine. After Walker Evans #4. 1981. | Postmodernism/ Appropriation |
| Andres Serrano. Piss Christ. 1987. | Postmodernism/ Body Politics |
| Sally Mann. Candy Cigarette. 1989. | Postmodernism/ Identity Politics |
| Jeff Wall. A Sudden Gust of Wind (After Hokusai). 1993. | Postmodernism/ Fabrication |
| Catherine Opie. Oliver in a Tutu. 2004. | Postmodernism/ Identity Politics |
| Ken Gonzales Day. Erased Lynching. 2005. | Post-Photography |