

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