

Final Exam Study Guide

Photography: A Cultural History Cumulative with emphasis on pages 260 through Chapter 14 and Sekula, Benjamin, Mulvey, and Levi essays

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 - 1956.

William Eggleston, *Huntsville, AL (Man in a Motel Room)*, c. 1969 - 1970.

Diane Arbus, *Child with a toy hand grenade*, 1970.

Larry Clark, *Tulsa (Boy with a gun)*, 1971.

Robert Mapplethorpe, *Self-Portrait with Bullwhip*, 1978.

Cindy Sherman, *Untitled Film Still #6*, 1979.

Sherrie Levine, *After Walker Evans #4*, 1981.

Andres Serrano, *Piss Christ*, 1987.

Sally Mann, *Candy Cigarette*, 1989.

Catherine Opie, *Self-Portrait*, 1993.

Ken Gonzales Day, *Erased Lynching*, 2005.

Key Terms

Analogue era

Appropriation

Atomic Age

The "aura"

Body politics

Decisive Moment

Digital era

Documentary photography

Farm Security Administration

Group f/64

Halftone

Identity politics

Jouissance

Life Magazine

Male gaze

MOMA

NEA

New Topographics

Pastiche

Photojournalism

Photorealism

Pop Art

Postmodernism

Post-Photography

Post-Structuralism

Previsualization

Semiotics

Silkscreen

Simulacra

Snapshot Aesthetic

Structuralism

The Americans

The Family of Man

Tulsa

Untitled Film Stills

Zone System

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 and Robert Mapplethorpe's work? What were the consequences of these controversies?

What questions and concerns do we face in the age of digital photography?