## Seminar: The Meaning of Photography
### Sommer 2011
### BTU Cottbus
### Prof. Dr. Christian Lotz

### Tentative Schedule (last UPDATE: July 04, 2011)

<table>
<thead>
<tr>
<th>Nummer</th>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
<th>Reading II</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>April 6</td>
<td>Introduction</td>
<td>moved!</td>
<td>Szarkowski, Introduction to The Photographer’s Eye; Tagg, Evidence, Truth, and Order</td>
<td>Handout: Lotz</td>
</tr>
<tr>
<td>2</td>
<td>April 13</td>
<td>Realism versus Culturalism</td>
<td>Batchen, Burning with desire, chapter 1</td>
<td>Kriebel, Theories of Photography: A Short History</td>
<td>John, Pergande</td>
</tr>
<tr>
<td>4</td>
<td>April 27</td>
<td>no class because of lecture in Reykjavik</td>
<td>----</td>
<td>----</td>
<td>----</td>
</tr>
<tr>
<td>5</td>
<td>May 4</td>
<td>The Construction of Meaning in Photography</td>
<td>Bolton, In the American East: Richard Avedon Incorporated</td>
<td>Tagg, Photography as Evidence in Law</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>May 18</td>
<td>Phenomenology</td>
<td>Barthes, Camera Lucida, sections 1-9</td>
<td>Batchen, Camera Lucida. Another little history of photography</td>
<td>Hilbrecht, Zirkel, Noack</td>
</tr>
<tr>
<td>8</td>
<td>May 25</td>
<td>no class because of lecture in Messkirch</td>
<td>----</td>
<td>----</td>
<td>----</td>
</tr>
<tr>
<td>9</td>
<td>June 1</td>
<td>Time</td>
<td>Barthes, Camera Lucida, sections 10-24</td>
<td>Kraus, Notes on the Punctum; Kraus, Notes on the Obsolete</td>
<td>Zimmermann, Noellner</td>
</tr>
<tr>
<td>10</td>
<td>June 8</td>
<td></td>
<td>Barthes, Camera Lucida, sections 25-48</td>
<td>Fried, Why Photography Matters, chapter 4</td>
<td>Pietsch, Jahnke, Syperrecker</td>
</tr>
</tbody>
</table>

### Going Back to the Basics - Barthes: Photography Between Semiotics and Phenomenology

### Fried, Absorption, and Art Photography
As a matter of fact, photography became one of the most important art forms during the last decades, which led to intense debates about the meaning, status, and ontology of photography and photographic images in cultural theory and philosophy. In this seminar we will discuss why photography became so important for us during the last decades, and how we should determine photography's relation to painting. We will consider the role of technology and the media, the conflict between realism and anti-realism, as well as the construction of meaning in photographic images (including social and political aspects). We will especially refer to photographic work produced in the US and in Germany after WWI.

Texts

The following texts should be bought (or be available in its entirety)


Fried, Michael, Why Photography Matters as never before, Yale: Yale University Press 2008

Semesterapparat and selected chapters in reader (as pdf-files)


Semesterapparat

Kelsey, Robin and Stimons, Blake (Eds.), Meaning of Photography, Clark Studies in the Visual Arts, Clark Art Institute 2008
Tagg, John, The Disciplinary Frame, Minnesota: University of Minnesota Press 2009

Conditions

- Participation in class
- Careful preparation of the readings
- Participation in one study group and group presentation on a selected photographer
- One short presentation (handout) on one of the readings

Leistungsnachweis

- Group presentation and Hausarbeit