6G: History of PHOTOGRAPHY

**Study Guide, Week 9**

**Image IDs**

* Andreas Gursky, *99 Cent*

Reasonable Emotional, Truth, power dynamic, identity is unstable<- postmodernism

Color fade away, vibrant color, organized , many structures. Picture is huge post-production, overwhelm on purpose.

* Thomas Struth*, National Gallery 1, London*
* Gregory Crewdson, *Untitled (Ophelia)*
* Carrie Mae Weems. *The Assassination of Medgar, Malcolm, Martin*

Composite figure , one figure represents all three of them, staging . including reference on people who are influenced on wall painting. Post modern.

**Short Answer Questions**

1. Describe the work of a postmodern photographer. Ground your discussion in specific photographs and describe your photographer’s aesthetics, references, and goals. What specifically makes your photographer’s work postmodern? Be sure to define your use of the term “postmodern” carefully.
2. Compare and contrast two photographers whose pictures are staged. Ground your answer in examples and discuss aesthetics, themes, and references.
3. In her article "Depth of Field," Janet Malcolm argues that Thomas Struth’s pictures offer the viewer a “safe and clean world.” Do you agree, and if so how do you see this impulse in his work? If you don’t agree, what examples of messiness can you point to? How might this impulse shape a viewer’s response to his pictures?

Also, do you see the same impulse to order the world in the work of any of the other photographers of large-scale landscapes or interiors that we looked at this week?

Or

In “An Hourglass Figure: On Photographer Francesca Woodman” artist and critic Ariana Reines offers a deeply personal and at times associative approach to looking at the photographer Francesca Woodman’s work. What does Reines argue or highlight about Woodman’s work? Also, discuss the possible strengths and weakness of Reines’s approach to writing about Woodman and/or photography more generally.