

**Photography Cinema: Classicism and
Postmodernity**

Code: 100564
ECTS Credits: 6

2025/2026

Degree	Type	Year
Art History	OT	3
Art History	OT	4
Science, Technology and Humanities	OT	4

Contact

Name: Nuria Llorens Moreno
Email: nuria.llorens@uab.cat

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

A high degree of curiosity, an eagerness to discover multiple dimensions of photography beyond its common and standardised use, and good reading habits. English knowledge recommended..

Objectives and Contextualisation

We live surrounded by photographic images: through them we look at the world, we analyse it, we imagine it, we show it and also we conceal and falsify it, but we rarely pause to study the history of this art-medium-language, or stop to consider its ambiguous nature and the fundamental role it plays in contemporary societies. This is precisely one of the main objectives of this course.

Taking photography's relationship with the rest of the arts and with science, as the guiding thread of the discourse, the syllabus for this course consists of two parts. In the first part, we will take a survey of the history of photography, from its origins to the present day, based on a careful selection of themes. The aim of this part of the programme is to familiarise students with the broad panorama of the history of photography, and with the conceptual tools necessary to critically analyse the photographic phenomenon and to understand it from multiple perspectives.

In the second part of the program, which is shorter and more synthetic, we will address the second objective of the course and we will introduce you to contemporary art and documentary cinema, which derives directly from photography and the avant-gardes. The classes of this part will complement those of the first part, in order to bring you closer to one of the most relevant and innovative fields of contemporary filmmaking.

Competences

Art History

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Recognising the fundamental problems, vocabulary and concepts of the Theory of Art and Cinema.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Science, Technology and Humanities

- Analyse the relationships between nature and culture using concepts from anthropology, philosophy and history.
- Make critical use of digital tools and interpret specific documentary sources.
- Produce written papers and give effective oral presentations, adopting the appropriate register in different languages.
- Recognise the political, social and cultural dimension of science and technology development in the different historical periods.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analyse documents from different historical periods.
3. Analyse representations of sexualities in cultural productions.
4. Analysing ideas about an artistic phenomenon in a given cultural context.
5. Analysing the creators of an artistic phenomenon in a specific cultural context.
6. Analysing the recipients of an artistic phenomenon in a specific cultural context.
7. Apply gender-theory concepts to the analysis of cultural texts.
8. Applying the iconographic knowledge to the reading of artistic imagery.
9. Assess and correct your own work.
10. Assess the organisation of a specific archive.
11. Autonomously searching, selecting and processing information both from structured sources (databases, bibliographies, specialized magazines) and from across the network.
12. Connecting an artistic imagery with other cultural phenomena within its period.
13. Critically analysing basic concepts of artistic and cinematographic theory and its evolution through history.
14. Discern the transformations of gender relations in the history of culture.
15. Distinguishing the elaboration techniques and processes of an artistic object.
16. Engaging in debates about historical facts respecting the other participants' opinions.
17. Evaluate other related disciplines that help in the correct treatment of documents: sigillography, chronology, etc.
18. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
19. Explaining the reception mechanisms of a work of art.
20. Identify the different types of records.
21. Identifying the artistic imagery, placing it into its cultural context.
22. Recognise the representation of masculinity in art history.
23. Reconstructing the artistic outlook of a particular cultural context.
24. Transcribe a historical document.
25. Use ICT to organise documents.
26. Use language inclusively.

Content

Programme

PHOTOGRAPHY

1. Thinking, reading and studying photography. Introduction to the study of photography. Museums, Archives and Libraries: collections and holdings.

Modernity

2. What is photography? The invention of photography. Exploring the medium and technique: the pioneers.

3. The debates on the nature and uses of photography: the progressive recognition of the new art. The pictorialist movement. Peter Henry Emerson and "naturalistic" photography

The photographic vision: itineraries

4. Travel and photography. Photographic journeys and surveys: the picturesque legacy. Photographic journeys to the Orient. Photography in the West of the United States.

5. The modern city photographed: New York, Paris, Barcelona. Far from the city: the Mexican case. Photography and literature: Edward Weston, Tina Modotti, Paul Strand, Juan Rulfo.

6. Photography and avant-garde art: experimenting and inventing a new language.

7. Photography as a social document.

Postmodernity. The "capitalism of images" and the phenomenon of post-photography.

8. An overview of contemporary art photography. Questioning photography today.

CINEMATOGRAPH

9. Documentary cinema: concept, characteristics and possibilities. Film essay and poetic film: an introduction.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
<hr/>			
Type: Directed			
Seminar lectures	50	2	13, 2, 5, 6, 4, 3, 21, 7, 8, 11, 1, 15, 14, 9, 18, 19, 26, 20, 16, 22, 23, 12, 24, 25, 17, 10
<hr/>			
Type: Supervised			
Tutoring sessions	20	0.8	13, 2, 5, 6, 4, 3, 21, 7, 8, 11, 1, 15, 14, 9, 18, 19, 26, 20, 16, 22, 23, 12, 24, 25, 17, 10
<hr/>			
Type: Autonomous			

Bibliographic and documentary search	40	1.6	13, 2, 5, 6, 4, 3, 21, 7, 8, 11, 1, 15, 14, 9, 18, 19, 26, 20, 16, 22, 23, 12, 24, 25, 17, 10
Writing papers, reviews, text commentaries, etc.	40	1.6	13, 2, 5, 6, 4, 3, 21, 7, 8, 11, 1, 15, 14, 9, 18, 19, 26, 20, 16, 22, 23, 12, 24, 25, 17, 10

Classes in seminar mode: this means that in class the involvement and constant participation of the students will be fundamental and essential. For the correct progress of the classes it will be necessary for the students to keep up to date with their readings, viewing of works, information research, etcetera.

The structure of the syllabus, the materials worked on in class, the discussions, readings and exercises of this course have been designed to reinforce the student's explanatory and descriptive skills, and to encourage the development of a critical and personal point of view on the subjects of study.

The role of women as creators and scholars of photography and documentary film has been and continues to be extremely important, and for this reason, in this course, the gender perspective will play a particularly relevant role.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Group work and oral presentation	40 %	0	0	13, 2, 5, 6, 4, 3, 21, 7, 8, 11, 1, 15, 14, 9, 18, 19, 26, 20, 16, 22, 23, 12, 24, 25, 17, 10
Mentoring class: presentation of the script of the paper	10 %	0	0	13, 2, 5, 6, 4, 3, 21, 7, 8, 11, 1, 15, 14, 9, 18, 19, 26, 20, 16, 22, 23, 12, 24, 25, 17, 10
Written test	50 %	0	0	13, 2, 5, 6, 4, 3, 21, 7, 8, 11, 1, 15, 14, 9, 18, 19, 26, 20, 16, 22, 23, 12, 24, 25, 17, 10

CONTINUOUS ASSESSMENT

The assessment will consist in the completion of a written exercise (50 %): This is a face-to-face test in which students will have the opportunity to demonstrate their familiarity with the subjects and readings of the course and to express their points of view on the topics and works. Recoverable exercise.

Group work (40 %): groups of 3 students will choose to work on a specific topic from a range of themes, and will also choose the work format. The work will be accompanied by an oral presentation which, depending on the timetable and the eventualities of the course, will be given in class or in a specific meeting with the teacher. Independence of judgement, the difficulty of the topic and creativity will be especially valued. Recoverable exercise.

Mentoring for the presentation of the work script (10 %): once the topic has been decided and the search for documentation and the study of the works has begun, the group will present the work script and will reach a consensus with the teacher on the format of the work. This exercise is not recoverable.

The final qualification will be the result of the weighted average of the 3 exercises, starting from 4. With a mark of 4 or lower, it will be necessary to recover the exercise.

The schedule of exercises will be agreed in class at the beginning of the course.

Procedure for revision of grades.

At the time of each evaluation activity, the teacher will inform the students (Moodle) of the procedure and the date for the revision of grades.

SINGLE ASSESSMENT

To obtain a favourable evaluation it is necessary to pass three evidences:

1. Written examination of contents (50 % of the final mark).
2. Individual work to be chosen from a selection of topics proposed by the teacher. (Presentation of the paper 10% and written and oral presentation of the work (40% of the final mark)

Unless otherwise indicated, the single assessment tests will coincide with the dates reserved for continuous assessment.

Exams and papers review procedure:

During the evaluative process, the lecturer will inform students (Moodle) of the exams and papers review procedure.

The Student will be rated as 'Not assessable' if he/she has not delivered more than 30 % of the evaluation work.

Second chance assessment

In order to take part in the recovery, students must have been previously evaluated in a set of activities, the weight of which is equivalent to a minimum of 2/3 of the total qualification (CONTINUOUS ASSESSMENT) or take all the tests (SINGLE ASSESSMENT).

For the single evaluation, the same recovery system will be applied as for the continuous evaluation. Unless otherwise indicated, the single assessment tests will coincide with the dates reserved for the continuous assessment, at the end of the four-month period.

In order to participate in the recovery process the student must have obtained a final average grade of 3.5, if the average of the three evidences is below this grade, it is not possible to take the recovery exam.

Conditions for the qualification of 'Not evaluable':

The student will receive a grade of 'Not evaluable' if he/she has not completed more than 30% of the evaluation activities.

Unless otherwise stated, the single assessment tests will coincide with the dates reserved for the continuous assessment, at the end of the term.

In case of plagiarism

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

Use of IA

This subject entirely prohibits the use of AI technologies in all of its activities. Any submitted work that contains content generated using AI will be considered academic dishonesty; the corresponding grade will be awarded a zero, without the possibility of reassessment. In cases of greater infringement, more serious action may be taken.

Bibliography

Bibliografia general A.

Bolton, Richard. *The Contest of Meaning: Critical Histories of Photography*. Cambridge, Massachusetts [etc]: The MIT Press, 1989.

Clarke, Graham. *The Photograph*, Oxford: [etc: Oxford University Press, 1997.

Clarke, Graham. *The Portrait in Photography*. London: Reaktion Books, 1992.

Elkins, James. *What photography is*. New York: Routledge, 2011.

Henisch, Heinz K., *The Photographic experience, 1839-1914 : images and attitudes*, University Park, Pennsylvania State University Press, 1994.

Jeffrey, Ian, *El abc de la fotografía*, Londres: Phaidon, 2015.

Jeffrey, Ian, *Photograph: A concise history*, Londres: Thames & Hudson, 1981.

Kelsey, Robin i Stimson, Blake, *The meaning of photography*, New Haven: Yale University Press, 2008.

López, Publio, *Historia de la fotografía en España : fotografía y sociedad, desde sus orígenes hasta el siglo XX*, Lunwerg: Barcelona, 2005.

Newhall, Beaumont, *Historia de la fotografía*, Barcelona, Gustavo Gili, 2002.

Rosenbum, Naomi, *A History of women photographers*, New York : Abbeville, 2000.

• Sougez Marie-Loup (coord.), ; M.a de los Santos García Felguera, Helena Pérez Gallardo, Carmelo Vega., *Historia general de la fotografía* , Madrid: Cátedra, 2007.

Wells, Liz, ed., *Photography: a critical introduction*, London: Routledge, 2004.

• Wells, Liz, ed. *The Photography Reader. History and Theory*, Londres i Nova York: Routledge, 2010.

Tema 1.

Barthes, Roland, *Cámara lúcida. Nota sobre la fotografía*, Barcelona: Paidós, 2009.

Barthes, Roland, *La Torre Eiffel: textos sobre la imagen* / Roland Barthes, Barcelona, Paidós, 2001.

Batchen, Geoffrey. *Each Wild Idea: Writing, Photography, History*. Cambridge (Mass.): MIT Press, 2001.

Batchen, Geoffrey, *Photography Degree Zero, Reflections of Roland Barthes Camera Lucida*. Cambridge (Mass.): The MIT Press, 1011.

Bazin, André, "Ontología de la imagen fotográfica", *¿Qué es el cine?*, Barcelona: Rialp, 2017.

Benjamin, Walter, *Breve historia de la fotografía*, Madrid, Casimiro, 2011.

Benjamin, Walter, "L'obra d'art en l'època de la seva reproduïibilitat tècnica", *Art i literatura*, Vic: Eumo, 1984.

Berger, John, *Para entender la fotografía*, Barcelona: GG, 2015.

Bonnefoy, Ives, *Poesía y fotografía*, Shangrila, Madrid, 2020.

Dubois, Philippe, *El acto fotográfico y otros ensayos*, la marca editora, Buenos Aires, 2015.

Elkins, James. *Photography Theory / Edited by James Elkins*. New York [etc: Routledge, 2007.

Fontcuberta, Joan (ed.), *Estètica fotogràfica*, GG, Barcelona, 2012

Indij, Guido, i Silva, Ana (comps.), *Fotografía y Sociedad*, Buenos Aires: la marca editora, 2017.

Indij, Guido, i Silva, Ana (comps.), *Fotografía y Estética*, Buenos Aires: la marca editora, 2017.

Kracauer, Siegfried, and Laura S. Carugati. *La Fotografía y otros ensayos: el ornamento de la masa*. Barcelona: Gedisa, 2008.

Krauss, Rosalind, *Lo fotográfico : por una teoría de los desplazamientos*, Barcelona: GG, 2002.

Sharf, Aaron, *Arte y fotografía*, Madrid : Alianza, 1994.

Shore, Stephen, *The Nature of Photographs*, London: Phaidon, 2007.

Sontag, Susan, *Sobre la fotografía*, Arcàdia, Barcelona, 2029.

Tagg, John. *El Peso de la representación: ensayos sobre fotografías e historias*. Barcelona: Gustavo Gili, 2005.

Bibliografia general B

Filmoteca de Catalunya: <https://www.filmoteca.cat/web/ca>

Barbera, Alberto, and Roberto Turigliatto. *Leggere il cinema* ,Milano: Arnoldo Mondadori, 1978.

Bresson, Robert, *Notas sobre el cinematógrafo*, Árdora, Madrid, 1999.

Burch, Noël, and Francisco Llinás. *El Tragaluz del infinito: contribución a la genealogía del lenguaje cinematográfico*. Madrid: Cátedra, 1987.

Duras, Marguerite. *Les yeux verts / Marguerite Duras*. Paris: Cahiers du Cinema, 1987.

Kracauer, Siegfried. *Teoría del cine: la redención de la realidad física / Siegfried Kracauer*. Barcelona [etc: Paidós, 1989.

Pezzella, Mario. *Estética del cine / Mario Pezzella*. Madrid: A. Machado Libros, 2004

Tema 9

Carrera, Pilar; Talens, Jenaro, *El relato documental*, Cátedra: Madrid, 2018.

Català, Josep M., *Estética del ensayo. La forma ensayo, de Montaigne a Godard*, PUV, València, 2014.

Cerdán Los Arcos, José Francisco. et al. *Documental y vanguardia*. Madrid: Cátedra, 2005.

Hamery, Roxane, Antony Fiant, and Éric Thouvenel. *Agnès Varda: le cinéma et au-delà*. Presses universitaires de Rennes, 2009.

Kahana, Jonathan, *The Documentary film reader: history, theory, criticism*, Oxford University Press, Oxford, 2016.

Michaud, P. A., *Sur le film*, Macula, París, 2016.

Provítina, Gustavo. *El Cine-ensayo: la mirada que piensa*. Buenos Aires: La Marca Editora, 2014.

Ragghianti, Carlo Ludovico. *Cinema arte figurativa*. 3a ed. Torino: Giulio Einaudi ed., 1964.

Torreiro, M. i Cerdán, i J., *Documental y vanguardia*, Madrid, 2005.

Warren, Shiyih, *Subject to reality. Women and Documentary Film*, University of Illinois Press, Illinois, 2019.

Software

If a specific software is necessary we will inform the student

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed
(TE) Theory	1	Catalan	first semester	morning-mixed