

## Summary: Claude Cookman, April 9, 2010

Colleagues,

Here is a summary of what I think are my most significant accomplishments since I presented my case for tenure in the fall of 1999.

Thanks very much for your consideration.

## Teaching

### Peer-reviewed conference papers in teaching

“The effects of Just in Time Teaching on motivation and engagement in a history of photography course,” lead author in a study with two graduate students, Sara Mandel and Mike Lyons. International Society for the Scholarship of Teaching and Learning conference, Washington, D.C., Nov 10, 2006.

“A comparison of Just-in-Time Teaching across disciplines and course levels,” Laura A. Guertin, Claude Cookman, Sarah Zappe, Heeyoung Kim. International Society for the Scholarship of Teaching and Learning conference, Washington, D.C., Nov 10, 2006.

### Book chapters on teaching (Not peer-reviewed)

“Using Just-in-Time Teaching to Foster Critical Thinking in a Humanities Course,” in *Just In Time Teaching*, eds. Scott Simkins, Mark Maier, Sterling, Va.: Stylus Publishing, 2009. (16 pages)

**Abstract.** Details my use of the Just-in-Time Teaching method to foster motivation and engagement in students in my J462 History of Twentieth Century Photography course. It incorporates data collected across three semesters.

“Transforming students into historical researchers: A Photographic Historian’s Perspective,” in *The Scholarship of Teaching and Learning in Higher Education: Contributions of Research Universities*, eds. William E. Becker, Moya L. Andrews, Bloomington: Indiana University Press, 2004. (22 pages)

**Abstract.** Discusses my philosophy of teaching and learning and the methods I use to foster students’ development of critical thinking, creative practice and an historical consciousness.

“Presenting Quantitative Data,” in *Research Methods in Mass Communication*, eds. David Weaver, G. Cleveland Wilhoit, Guido H. Stempel III., 2002. (22 pages)

**Abstract.** Provides guidance for the effective and ethical presentation of quantitative data in charts and graphs for social science research.

## Teaching grants

Scholarship of Teaching and Learning (SOTL) grant from Indiana University's Office of Academic Affairs and Dean of the Faculties to support a study of Just in Time Teaching in a History of Twentieth Century Photography course, 2006–2007.

Grant from Pew Inquiry Circle through Instructional Support Services, IUB for developing a Course Portfolio, Summer 2004.

Active Learning Grant from IU Instructional Support Services to prepare a website for a history of photography course, summer 2001.

## Teaching awards

Gretchen A. Kemp Teaching Fellowship, Indiana University School of Journalism in 2007.

## New course

I have developed one new course during the period, J360 Multimedia Storytelling, and taught it four times. After trying unsuccessfully for several years to help our School hire somebody with expertise in multimedia, I decided it was time to stop waiting and launched a course myself in Spring 2008.

## Teaching activities

I regularly teach J210 Visual Communication every fall. Typically, this large lecture course enrolls 160 students and requires supervising four associate instructors, who each teach two lab sections. I also teach a Friday lab section. This is a rigorous course with three essays, three hands-on media assignments and 12 weekly quizzes. Despite the demands on students, the course evaluations show a high level of satisfaction with J210.

In the spring semesters of even numbered years, I teach J462 History of Twentieth Century Photography, another large lecture course that typically enrolls 140–150 students. It is cross listed with undergraduate and graduate sections in the Art History Department (A300/A543) and is a required course for BFA and MFA majors in the studio art photography program. Over the years, 16 MFA students have asked me to be a member of their qualifying exam committees.

I have taught J555 Teaching Mass Communications in College, our school's pedagogy course for graduate students, once since tenure.

My other courses have been J463/J465, our two-course graphic design sequence, J464 Informational graphics, and J360 Multimedia Storytelling. They require mastering and staying current with a large number of graphic and multimedia software applications. I support my students by providing them handouts and step-by-step instructions for exercises. Every time an application is upgraded—typically every year and a half to two years—I must update all the related materials.

I have been active in the conversation about teaching on our campus, presenting at several SOTL events and Instructional Support Services (ISS) teaching workshops, and serving on committees that judge applications for teaching grants. Beginning teachers regularly observe my classes. My teaching was featured in the first issue of IU's *Teaching & Learning Magazine* and more recently in the Oncourse Faculty Spotlight. (Letters of support from three ISS consultants

will attest to my contributions in teaching.) I have also mentored doctoral students and adjuncts, helping them prepare to become instructors of record in J210 and J463. I have freely shared all my course materials with them.

I have given 28 presentations at panels or workshops on teaching.

I have given 15 lectures on photography or history of photography topics. They constitute an extension of my teaching to audiences beyond the classroom.

## Research

While my broad research field explores the history of photojournalism, I have developed a specialization in French magazine photojournalists working in the humanist tradition. This agenda began with my dissertation on Henri Cartier-Bresson, but has expanded to include other photographers from the Magnum, Rapho and Contact Press Images agencies. During the period, I have published five peer reviewed articles and have two more almost ready to submit. With one exception, the chronology and bibliography for Cartier-Bresson's *catalogue oeuvre*, all my history of photography research has been single-authored work.

A personal word, if I may: Between 2000 and 2006 I wrote some book chapters and other projects that I could do locally, but did not produce any peer-reviewed articles in my specialization. I would like to explain this gap in my research. I was about to depart on sabbatical in the fall of 2001, when my mother fell and broke her hip, forcing me to postpone the trip. As her only means of support, I had to remain in Bloomington during her declining years. After her death, I returned to Paris on sabbatical in the fall of 2005. From that trip I produced four peer-reviewed conference papers and four peer-reviewed journal articles.

I went to Paris again during the summer of 2008. I have just presented a peer-reviewed conference paper based on that trip, and will soon submit the project as a journal article. Also, during that trip I began gathering materials for a book on the tradition of humanism in French magazine photojournalism. I plan to do more research in Paris during my sabbatical this fall, and write the book when I return in the spring and summer of 2011. I believe you have seen the chapter outline in connection with my sabbatical application, but I am attaching a copy to this memo

Note. Before tenure, I had three publications in *The History of Photography*, a British journal. During that period, it was not peer reviewed, and those articles are listed as non peer-reviewed research. Subsequently, the editorship changed and the journal now is peer reviewed. Two of my recent articles in this journal were peer reviewed.

## Peer reviewed book

*American Photojournalism: Motivations and Meanings*. Chicago: Northwestern University Press, 2009. (322 pages)

**Abstract.** The traditional approach to the history of photojournalism explains what events and developments occurred, what notable images were taken, who took them. Without neglecting those concerns, *American Photojournalism* emphasizes the why. It explains how contemporary photojournalism is grounded in three large traditions: the desire to witness and record historical

events and important people, the belief in photography's power to advance social justice, and the embrace of a universal humanism. The book argues these traditions have become the central tenets of the profession. Combined with a constantly evolving technology they constitute the main threads of photojournalism's history.

As mentioned in the memo, I seek your counsel on whether to include this book in the teaching or research category.

### Peer reviewed articles

"Gilles Caron's coverage of the crisis in Biafra," *Visual Communication Quarterly*, Winter 2008. (17 pages)

**Abstract.** Gilles Caron was among the first western photojournalists to cover the war between Nigeria and its break-away province. He made three trips to Biafra in April, July and November, 1968. This article analyzes Caron's coverage of the Biafran war, arguing his humanistic vision helped persuade western readers the Ibos (Biafrans) were not merely pitiable, but deserving of help; that his thorough approach detailed the multiple dimensions of this complex political and humanitarian crisis, and that he captured several images of combat and famine that remain among the best in the genre of war photography.

"Henri Cartier-Bresson Reinterprets his Career," *History of Photography*, Spring, 2008. (15 pages)

**Abstract.** This article argues that between 1952 and 1974, Cartier-Bresson reinterpreted his past by seeing himself as a surrealist to the denial of having done photojournalism. It analyzes that change through close readings of his book, *The Decisive Moment* (1952), an interview in *Le Monde* (1974), and other published statements and unpublished letters. It draws on interviews and correspondence with his widow Martine Franck, his agent Helen Wright and with associates at Magnum. (Note. This article includes substantial new research beyond my dissertation.)

"Gilles Caron and the Student Rebellion of May 1968," *History of Photography*, Autumn 2007. (21 pages)

**Abstract.** This article analyzes the coverage of the May 1968 rebellion in Paris by photojournalist Gilles Caron, who covered the demonstrations, rallies and other events, as well as the major student leaders and politicians with great thoroughness. It discusses several of Caron's images that have become lasting symbols of the rebellion.

"The equality they deserve: Janine Niépce's coverage of French women's lives and struggle for equal rights," *Visual Communication Quarterly*, Fall 2006. (22 pages)

**Abstract.** This article analyzes Janine Niépce's photographic documentation of the lives of French women, situating it in historical, sociological and biographical contexts. It argues that for over 50 years Niépce was the only photojournalist to devote sustained attention to French women and the French women's movement. Drawing on her writings, three interviews with her, close readings of her photographs and study of her contact sheets, the article offers a summary of her work, an interpretation of its meaning and an assessment of its contribution.

"How Marc Riboud's Photographic Report from Hanoi Argued the Vietnam War was Unwinnable," *Visual Communication Quarterly*, Jan 2000. (7 pages)

**Abstract.** This article explores Marc Riboud's reportage on Hanoi during the fall of 1968, which was published as the cover article of *Look* magazine's January 21, 1969 issue. While many combat photographs were used to claim the American war effort was morally wrong, this article argues that Riboud's report made the claim the U.S. and its South Vietnamese ally could no win the war.

### **Peer-reviewed conference papers in history of photography**

"Look's team in Havana: An American reporter and a Swiss photographer find conflicting perspectives in Cuba immediately after the Missile Crisis," Joint Journalism Historians Meeting, sponsored by the American Journalism Historians Association and the AEJMC History Division, Mar 13, 2010.

"Indiana images: Reading photographs as history and biography," proposed, organized and moderated this panel discussion at the Indiana Association of Historian's annual conference, Feb 23, 2008. Presented paper, "How a WPA worker lives."

"Henri Cartier-Bresson reinterprets his career in magazine photojournalism," one of the top three faculty papers, Visual Communications Division, AEJMC national convention, Aug 9, 2007.

"Gilles Caron's coverage of the Crisis in Biafra," Visual Communications Division, AEJMC midwinter convention, Feb 22, 2007.

"The lives of French women through the lens of Janine Niépce," second among the top three faculty papers, Visual Communications Division, AEJMC national convention, Aug 2, 2006.

"Gilles Caron's coverage of the May 1968 rebellion," History Division, AEJMC national convention, Aug 5, 2006.

Note. Two of these papers won honors in the Visual Communications Division of AEJMC.

### **Book chapters, introductions or essays on history of photography**

*An American Family: Three Decades with the McGarveys*. Washington: National Geographic Society, Oct 2009. Introduction, profiles and captions for this book of photographs by Pam Spaulding. (21 pages)

"Henri Cartier-Bresson: Master of Photographic Reportage," in *Henri Cartier-Bresson: the man, the image & the world: a retrospective*. London: Thames & Hudson, 2003. This retrospective catalogue of Cartier-Bresson's life and work has been published in French, German, Italian, Japanese, Korean and Spanish editions. (7 pages)

"Chronology and Bibliography" in *Henri Cartier-Bresson: the man, the image & the world: a retrospective*. London: Thames & Hudson, 2003. (Lead author with assistance from Tamara Corm.) (29 pages)

*Werner Bischof 55*. London: Phaidon, 2001. Introduction and captions. (13 pages)

### **Research grants**

Grant in Aid of Research from School of Journalism, for 2010-11.

Grant in Aid of Research from Office of the Vice Provost for Research, for 2010-11.

## **Other research**

I have published several non-peer-reviewed articles, including a two-part article on the history of photography in America, published in *Photo World*, the largest photography magazine in China, and an article on the My Lai massacre photos in *The Journal of American History*.

## **Service**

At the national level, I have served on 10 Accrediting Council on Education in Journalism and Mass Communications (ACEJMC) site visit teams. Susanne Shaw assigns me to schools that have a photojournalism program. Typically, I write the curriculum standard.

As a member of the editorial board of *Visual Communications Quarterly*, I have reviewed numerous articles and written several book reviews. I have also reviewed numerous conference papers and served as discussant for AEJMC Visual Communications Division research panels.

## **Campus service**

At the IUB campus level, I have been a member of the board of trustees of the Kinsey Institute for three years, and president of the board for the past two years. I have curated one photography exhibition and been co-curator of another for the Kinsey Institute. The latter traveled to the gallery of the Herron School of Art and Design at IUPUI and to IU Northwest in Gary. I gave lectures on the exhibition at those locations.

I am most proud of my service to the Kinsey Institute. Beyond normal duties as chair, I have made it my personal goal to increase the holdings of art photography in the KI collection. I have played a roll in persuading the Robert Mapplethorpe Foundation to make a significant donation of original Mapplethorpe prints to the collection. This is still in the works, but the transfer should be finalized this summer / fall. (Julia Heiman, director of the KI, will attest to my service in a letter of support.)

I have served on the policy committee of the IU Art Museum since 1999. I am currently chair of the committee. (Adelheid Gealt, director of the Art Museum, will attest to my service in a letter of support.)

Since 2001, I have served on the advisory board for *Research & Creative Activity* magazine, formerly under RUGS, now under the Office of Vice President for Research. (Lauren J. Bryant, editor of *Research & Creative Activity*, will attest to my service in a letter of support.)

I have presented five sessions at IU's MINI University. (Jeanne Madison, director of Mini University, will attest to my service in a letter of support.)

## **Service to the School of Journalism**

Much of my service to our School has been in the area of teaching. My committee assignments have typically been on the undergraduate, curriculum or teaching standards committees. I have been chair of teaching standards for the last two years. As a member of TSC, I have coordinated the Kemp Fellowship process several times. When I handle the process, the results are always in hand in time for the School's spring scholarship ceremony.

This year, I was co-chair of a search committee that led to faculty votes to hire five lecturers.

## Humanist tradition in French magazine photojournalism

The book will explain to an American audience the humanist tradition in French magazine photography and demonstrate its influence in American photojournalism. It will comprise five chapters and a substantial apparatus:

**1. The humanist tradition in French photojournalism.** This chapter will define, characterize and periodize the tradition; discuss its intellectual roots in the French Enlightenment; trace its historical roots including the birth of magazine photojournalism in Berlin and Munich during the 1920s, the infrastructure of picture agencies and the contributions of the many Hungarian Jews who excelled as photojournalists and agents; analyze its beginnings in the 1930s with coverage of the Popular Front, labor unrest and the Spanish Civil War; explore *Vu* and *Regards* as the major picture magazines of the 1930s and *Match* as the major postwar picture magazine; and describe the role of magazine photojournalism in the reconstruction of French society after World War II.

**2. Histories of two primary agencies.** This chapter will offer narrative histories of Rapho and Magnum Photos, the two primary photographic agencies that nurtured and represented the humanist photojournalists, and explain how humanism was built into their institutional cultures.

**a. Rapho.** This agency was founded in 1933 by the Hungarian Charles Rado who fled the Nazis to New York City where he cofounded Rapho-Guillumette. After World War II, he obtained assignments for numerous humanist photojournalists from *Life* and other magazines and introduced their work to Edward Steichen, director of photography at the Museum of Modern Art, who exhibited it. Rado introduced the work of Jacques Henri Lartigue to John Szarkowsky at MoMA and, thus, to the world. This section will recount the rebirth of the French branch of Rapho after World War II under Raymond Grosset and discuss its current problems caused by the economic restructuring of the world magazine industry.

**b. Magnum Photos.** This agency was launched by Robert Capa, Henri Cartier-Bresson and others as a cooperative in 1947; it remains the most prestigious international photojournalism agency. This segment will periodize the first, second and third generations of Magnum photographers. It will evoke the spirit and explore the conflicts of an agency owned by its member photographers.

**3. Restructuring of the magazine industry.** This chapter will detail the major structural changes in the French magazine industry that began in the late 1960s and describe how the humanist photojournalists responded. The humanist tradition survives but on a diminished scale after magazines were replaced as the dominant medium and suffered a loss of advertising revenue. The chapter will analyze the impact of these structural changes on the assignments and the kinds of personal projects humanist photographers undertake; sketch histories of Sipa, Sigma, Gamma, Contact Press Images and other agencies launched in the 1960s and 1970s; discuss the transition of many photographers from reportage to fashion and advertising; and analyze the adoption of the images of humanist photojournalists into the museum and art worlds. This chapter will also discuss the World Press Photo Foundation and the annual *Visa pour l'image* festival at Perpignan, two major institutions supporting French and world photojournalism in an attempt to counter the industry's retrenchment.

**4. Influence on American photojournalism.** This chapter will trace the influences of the

French humanist tradition on American photojournalism. Key links include Charles Rado's liaisons with MoMA, Henri Cartier-Bresson's concept of the decisive moment, Edward Steichen's 1954 Family of Man exhibition at the Museum of Modern Art and Cornell Capa's Concerned Photography movement. The latter became institutionalized as the International Center of Photography in New York City, the premiere museum devoted to photojournalism. The chapter will also compare and contrast the French concept of "witness" with the American tradition of social documentary photography.

**5. Major figures.** This chapter will sketch biographies of the major photographers in the tradition and discuss their oeuvres, styles and ideas. At Magnum, the first generation includes Robert Capa, Cartier-Bresson, Chim (David Seymour) and George Rogers. The postwar, second generation includes Abbas, Werner Bischof, René Burri, Raymond Depardon, Martine Franck, Josef Koudelka, Marc Riboud and others. The third generation includes Chien-Chi Chang, Cristina Garcia Rodero, Martin Parr, Patrick Zachmann and others.

At Rapho, the first generation includes Brassai (Gyula Halász), André Kertész and Ergy Landau. The postwar second generation includes Edouard Boubat, Jean Dieuzaide, Robert Doisneau, Izis, Janine Niépce, Willy Ronis, Hans Silvester, Sabine Weiss, Ylla (Camilla Koffler) and others.

At Contact Press Images: Gilles Caron, Olivier Rebbot and others.

**6. Apparatus.** I plan a substantial apparatus intended to help scholars who might research this subject in the future. It will include chronologies of the agencies, a timeline of the major French picture magazines, and bibliographies and exhibitions of the major photographers.