

STUDY IN ROME

VART3500 DOCUMENTARY
PHOTOGRAPHY



Documentary Photography: Rome has successfully been running in different configurations, both as a part of the larger Rome program and independently, since the mid-90s. This course has consistently been a transformative experience for our students. The intensity of commitment to their studies during their one month abroad, along with the rich culture of Rome, has always yielded mature and focused students with a profound understanding of their medium and motivations. The numerous books and exhibitions we have made of students' Rome work over the years form a wonderful capstone to the course and can be viewed by following the links on the following pages. **Documentary Photography: Rome** is an unparalleled experience for our students; it combines the excitement of new locations and experiences for our scholar photographers with the solid support structure of Fordham professors—experts in cura personalis.

The Books:

Documentary Photography: Italy 2019

<https://www.blurb.com/b/9868103>

Documentary Photography: Italy 2018

<https://www.blurb.com/b/8821567>

Documentary Photography: Italy 2016

<https://www.blurb.com/b/7267276>

Documentary Photography: Italy 2014

<https://www.blurb.com/b/5494981>

Documentary Photography: Italy 2013

<https://www.blurb.com/b/4492482>

Documentary Photography: Italy 2012

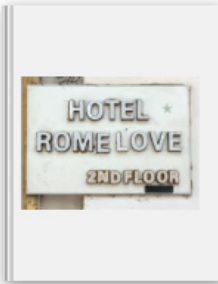
<https://www.blurb.com/b/4484671>

Documentary Photography: Italy 2011

<https://www.blurb.com/b/2448828>

Documentary Photography: Italy 2010

<https://www.blurb.com/b/1937860>



The Exhibitions:



More Rome: Pictures from the Fordham University Documentary Photography: Italy Summer Program and the Fratelli Alinari Fotografi Editori

Curators: Stephan Apicella-Hitchcock, Matthew Bakkom, Joseph Lawton

Fordham University is proud to present a new exhibition in the Lincoln Center Campus Lipani Gallery featuring two collections of work highlighting the richness of Rome now and then: More Rome: Pictures from the Fordham University Documentary Photography: Italy Summer Program and the Fratelli Alinari Fotografi Editori.

Some five hundred black and white images made by Fordham students over the past ten years form large grids of postcards on the gallery walls. These groupings alternate with poster-size enlargements of late 1800s photos selected from the Alinari collection, the oldest photographic agency in the world. The energy and variety of imagery represented in the small postcards contrast with the large, iconic Alinari images; nevertheless, despite their differences of scale and century of production, a dialog exists between the two regarding the age-old photographic questions of where to stand, how to frame, and ultimately, what to memorialize.

The images from the Documentary Photography: Italy Program were made over one month in Rome during an intensive summer class that introduced students to photography and generated work relating to Italy's people, architecture, and culture.

The cosmopolitan city of Rome, rich with artistic history, served as the source for explorations and the catalyst for discussions. From the streets and piazzas to the ancient architecture of the

Colosseo, the class utilized the wealth of visual stimuli as a resource and a backdrop against which to critically discuss the strategies that photographers use in communicating their interests.

While 1839 marked the first publicly announced and commercially viable photographic process, it would not be until 1900 that students could capture the world around them with cameras. Before that, the only means to record one's Rome experience was by purchasing photographic prints and folios from groups such as Alinari, whose artisans took it upon themselves to provide accurate documents of the eternal city that might serve as souvenirs, gifts, or objects of scholarship.

These vintage Alinari prints were discovered in a defunct art history teaching collection and were most likely collected by professors in the early 20th century at the University of Minnesota. The photographs were originally 9" x 7" paper prints; however, they have been scanned and enlarged for this exhibition, revealing previously obscure details.

These two bodies of work represent a range of years, different photographic sensibilities, and interests. Still, each photographer is engaged in the process of carefully studying Rome and representing it in a straightforward, descriptive manner. Fidelity to what is framed being of paramount importance.

Fordham student photographers: Chase Cowley, Phillip Gregor, Walter Kowalski, Christopher Merola, David Prost • Carlos Hugo Arenivas, Tommy Bayer, Kayley Burke, Riley Dolback, Phoebe Ellman, Maggie Kubicek, Joanna LaPorte, Natalie Rey, Grace Schiavone, Kate Vela Stewart, Yibing Zhou. • Alexandra Bandea, Andrew DiSalvo, Marisa Folsom, Phillip Gregor, Erin O'Flynn • Jaclyn Basile, Kristina Cordi, Oliver De Carion, Andrea DeBonis, Drew DiPane, Molly Hellauer, Qinrui Hua, Shannon Kelly, Shaunna Lazzaro, Marie Puntillo, Caroline Spina, Liangliang Zhu • Rebecca Brown, Raymond Sung Ho Chang, Michelle Kalil, Christopher Nelson, Dorina Puchinskaya, Barbara Rusnack • Tessa Abrahams, Corina Aparicio, Emily Atwood, Massiel Garcia, Cecilia Iliesiu, Jaclyn Krakowski, Donovan Longo, Joseph Mottola, Catherine Murphy, Michael, Raganella, Jacqueline Tozzi, Aubrey Vollrath, Jessica Wendroff, Xuan Zheng • Gabriella Giunta, Diana Iacono, Dawn Jolly, Katie Mavrovitis, Analissa Moreno, Taylor Zimmerman • Alicia Bozzone, Apollonia Colacicco, Megan Cook, Nicole DeMeo, Kathleen Detjen, Eve Krupitsky, Patricia Peguero-Vidal, Melissa Smyth, William Tanksley, Joni Vasquez.



A sampling of photographs from participants in the 2012 Documentary Photography: Italy & the 2011-2012 Documentary Photography: Japan programs

Participants in the program and exhibition:

Italy: Tessa Abrahams, Corina Aparicio, Emily Atwood, Massiel Garcia, Cecilia Iliesiu, Jaclyn Krakowski, Donovan Longo, Joseph Mottola, Catherine Murphy, Michael, Raganella, Jacqueline Tozzi, Aubrey Vollrath, Jessica Wendroff, Xuan Zheng

Japan: Kirstie Carrizales, Melanie Chamberlain, Diana Iacono, Katie Mavrovitis, Teresa Salinas, Rebecca Zoltowski

[The 2012 Italy book](#)

[The 2011-2012 Japan book](#)

Description of Documentary Photography: Italy

The cosmopolitan city of Rome, rich with artistic history, served as the source for our photographic explorations, as well as the catalyst for discussions addressing the historical significance of the documentary impulse. Our studies and production brought us from exhibitions in progressive contemporary art galleries, to the ancient architecture of the Colosseum as we utilized the wealth of visual stimuli as a resource, as well as a backdrop against which to critically discuss the strategies that documentarians utilize in communicating their interests.

Description of Documentary Photography: Japan

The megacity of Tokyo will serve as the starting point for our investigations, with image making itineraries that will take us from the cosmopolitan ward of Shinjuku, to the center of youth culture in Shibuya; and from the cutting edge fashion districts of Harajuku, to the temples and shrines of Asakusa. Concurrent with our photographic explorations we will examine contemporary exhibitions in venues such as the Tokyo Metropolitan Museum of Photography in Ebisu, as well as view the ancient collections housed in Japan's oldest and largest museum, the Tokyo National Museum in Ueno.