

2018

# Photography and Modernisms

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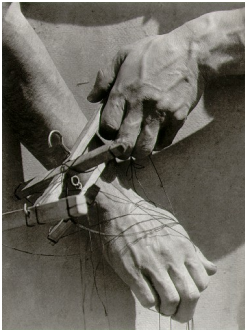
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## Photography and Modernisms



**Tina Modotti**, *Hands of the Marionette Player*, 1929, platinum print; **Alexander Rodchenko**, *Emergency Ladder*, 1925, gelatin silver print; **László Moholy-Nagy**, "Fotogram, 1926, gelatin silver print; **Lee Miller**, *Non-Conformist Chapel, London (La Guerre en Vogue)*, 1940, gelatin silver print

"The illiterate of the future will be the person ignorant of the use of the camera as well as the pen."  
–**László Moholy-Nagy**, *Image Sequences/Series*, 1946

"In order to educate man to a new longing, everyday familiar objects must be shown to him with totally unexpected perspectives and in unexpected situations. New objects should be depicted from different sides in order to provide a complete impression of the object." –**Alexander Rodchenko**,  
"Ways of Modern Photography," *Novyi Lef*, 9, 1928

"To me photography is the simultaneous recognition in a fraction of a second the significance of an event, as well as the precise organization the forms that give that event its proper expression."  
–**Henri Cartier-Bresson**, *The Decisive Moment*, 1952

"I wish to blur the firm boundaries which we self-certain people tend to delineate around all we can achieve." –**Hannah Höch**, quoted in Dietmar Elge, *Dadaism*, 2016

"I think that light and shadow have exactly the same duality that exists between life and death."  
–**Manuel Alvarez Bravo**, quoted in Miss Rosen, "Mexico's Poet of Light" Creates a World of Magic & Intrigue," 2016

"I believe there is no more creative medium than photography to recreate the living world of our time... it is at home in its element: namely, realism—real life—the now." –**Berenice Abbott**, "Photography at the Crossroads," 1951

"It's as though there's a wonderful secret in a certain place and I can capture it. Only I can do it at this moment, only this moment and only me." –**Walker Evans**, "Interview," 1971

"A photograph is a photograph, a picture, an image, an illusion complete within itself, depending neither on words, reproductive processes or anything else for its life, its reason for being."  
–**Roy DeCarava**, quoted in decarava.org, without further attribution

"The camera functions like a mirror. It proves one's existence, or at least part of one's existence. It leaves you with a permanent trace."  
–**Seydou Keïta**, quoted in exhibition notes, "You Look Beautiful Like That," 2001

### **Course overview:**

Today we live in a post-modern era, but for most of the 20<sup>th</sup> century, modernism was the dominant perspective in the arts and culture at large. And photography was the perfect modern medium. It literally provided artists and audiences with a new vision, using the technology of the camera to frame modern experience. As a recently invented medium with ties to mass media, photography departed from many fine art traditions. The drastic multiplicity of avant garde movements within which photography operated produced a constellation of loosely linked modernisms, rather than single avant garde program.

Almost all of the many avant garde art movements of the high modernist period of the early 20<sup>th</sup> century included photographers among their members. Photographic images are among the icons of many of these movements, and the medium of photography, as separate from the wider arts scene, produced several modernist movements as well. So, we will consider photography both in relation to the other arts, and on its own terms. Theorization of modernism has often privileged photography as a medium, and this course will explore both photographic images and the critical/historical construction of modernism in terms of photography.

Our topics this semester will range broadly through the many, international modernist movements of the early to mid-20<sup>th</sup> century, concentrating primarily upon those in Europe and North America, but also considering the photography in relation to global modernism. We will explore the roles photography played in different avant garde movements, what innovations each movement brought to the medium, and how photography was understood and used by each movement. Among the many questions we will pose are the following:

- What did it mean to make truly modern art in the early to mid 20<sup>th</sup> century?
- What is modernism? How many kinds of modernism are there, and how do they differ?
- How did modernist ideas move around the world, shaping and being shaped by local cultures?
- What roles do race, class and gender play in different modernist contexts and movements?
- What special roles does photography have within modernist movements that originated from painting, sculpture, architecture, etc.?
- What modernist movements of its own did photography produce?
- What strategies did modernist movements apply in claiming 'non-artistic' photographs as their own?
- How is abstraction possible in modernist photography?
- How is photographic representation effective in a modernist climate of abstraction?
- How do image and text work together in individual modernist works and in artists' books and films?

### **Course themes and topics:**

Working roughly chronologically, each week, we will approach a different topic, as indicated on the syllabus. As we explore these topics, certain broader themes will recur, taking different forms in relation to different movements. By considering them in varying contexts, new meanings and associations will emerge. Some of these broader themes are the following:

- |                                      |                                 |
|--------------------------------------|---------------------------------|
| • Modernism and the machine          | • Modernism and the city        |
| • Modernism and media                | • Modernism and utopia          |
| • Modernism and abstraction          | • Modernism and primitivism     |
| • Modernism and chance               | • Modernism and gender          |
| • Modernism and progressive politics | • Modernism and the unconscious |
| • Modernism and subjectivity         |                                 |

**Course learning objectives:**

- To become familiar with the major styles and movements of art in the modernist period
- To understand the place of the photographic medium within the theory and practice of each of those movements
- To recognize the various modernist movements within fine art photography as distinct from those movements which did not originate in photographic practice
- To become familiar with the work of the major practitioners of photography of the various modernist movements
- To analyze and situate works of modernist photography in broader cultural and historical contexts
- To continue development of research, critical thinking, visual analysis and writing skills

**Textbook required for purchase:**

- None: This is a ZERO TEXTBOOK COST COURSE

**Recommended but not required for purchase:**

- Beaumont Newhall, *The History of Photography*, 1982 (also on reserve in CCNY Library)
- Maria Hambourg, *The New Vision*, 1989 (also on reserve in CCNY Library)
- Sylvan Barnet, *A Short Guide to Writing About Art*, 2016 (also on reserve in CCNY Library)

Other readings will be available for downloading via CCNY Library data bases or our Blackboard course web site. **Please note that some readings are available only as hard copy in the CCNY Library on reserve.** Plan ahead to be sure you can complete all readings in a timely manner.

**Course grades will be calculated as follows:**

- |  |     |
|--|-----|
| • Short essay  | 25% |
| • Class participation  | 25% |
| • Weekly quizzes   | 25% |
| • Research paper (both first draft and final draft required) | 25% |

**CCNY Academic Integrity policy:**

PLAGIARISM IS ABSOLUTELY NOT TOLERATED. If you use, or particularly if you copy and paste material from anyone or anywhere without properly acknowledging your sources, you will receive a failing grade. See CCNY policy below:

*Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:*

- Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
- Presenting another person's ideas or theories in your own words without acknowledging the source.
- Using information that is not common knowledge without acknowledging the source.
- Failing to acknowledge collaborators on homework and laboratory assignments.
- Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting and pasting" from various sources without proper attribution.

The City College Faculty Senate has approved a procedure for addressing violations of academic integrity, which can also be found in Appendix B.3 of the CCNY Undergraduate *Bulletin*.

**CCNY Disability policy:**

*Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Access Ability Center. Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the AAC, which is located in NAC 1/218. It is the student's responsibility to initiate contact with the AAC and to follow the established procedures for having the accommodation notice sent to the instructor.*

## Important Course Policies:

- You must read all assigned readings, take notes, and review your notes *before* each week's class; you come to class in order to talk about what you have learned. At a minimum, you should know what each author said, and be able to remember each photographer's style and subject matters.
- You are expected to look up **each week's photographers** in ArtStor (via CCNY Library web site) *before* class each week, so that you are familiar with their work and their styles before you get to class. They are listed under each week's topic on the syllabus.
- You are expected to engage in **active learning** by looking up unfamiliar words, concepts, or individuals, contextualizing all new material you encounter, and to pursue your own research in museums, libraries and by any means necessary.
- You are expected to **speak in class** every week. This is a minimal expectation of all students, and failure to do so will lower your grade.
- It is essential that you **manage your own time well**—plan ahead and keep up.
- No **screens** during class. This means that phones must be turned off and put away, and that tablets and laptops are not permitted in class. Please take notes on paper. You can transfer them to your computer later if you wish.
- Check your CCNY e-mail every day without exception. There may be important course-related communications waiting for you.
- **Art Department policy prohibits eating and drinking (except water) in the classroom.** This policy will be rigorously enforced.
- **Art Department policy requires that you carry out your own trash from the classroom.** Leave nothing behind you at the end of class.
- If you are absent, please do not ask the instructor what you missed. Ask another student. Exchange contact information for this purpose:

**Classmate's name:**

**Contact info:**

- **Use this syllabus** as a constant reference. It frames topics, offers guidance with deadlines, explains assignments.
- Use instructor's **office hours** as an opportunity to get help with confusions that may arise, talk about your progress in the course, get help with research for your paper, talk about ideas, get course and program advising, explore thesis topics, discuss career possibilities, or otherwise engage in dialogue about art, the course, school, life.

## Schedule of Weekly Class Meetings:

N.B.: All readings must be completed *before* class meets that week.



P.H. Emerson, *Cutting the Gladdon*, 1886, platinum print; Julia Margaret Cameron, *Beatrice Cenci*, 1866, albumen silver print

### 1 Tuesday August 28

Photography and Avant Gardes: 19<sup>th</sup> century origins of photographic modernism  
Course Introduction and Small Group Exercises

*What is the course about? How is it organized? What will we study?*

*What is modernism? How many kinds are there? How do its goals change over time? How did it begin in the later 19<sup>th</sup> century and develop in the early 20<sup>th</sup>? What different styles and forms are associated with modernism in photography?*

**Readings:** none due for this week, but please look over the syllabus and note future deadlines.

**Due today:** nothing yet, but please note future due dates.

**Reminder:**

Important ICP exhibition, "**Henri Cartier-Bresson: The Decisive Moment**,"  
**CLOSES SEPTEMBER 2. Please try to see it if possible.**



Gertrude Käsebier, *Portrait of Miss N.*, 1898, platinum print.

## Tuesday September 4

- 2 Photography's Original Modernist Impulse: The Photo-Secession and Beyond  
 Alfred Stieglitz, Edward Steichen, Clarence White, Gertrude Käsebier, Robert Demachy,  
 F. Holland Day  
 Movements: Pictorialism, Photo-Secession, Linked Ring, Tonalism, Impressionism

*Why did photographers "secede," and from what? How did they envision the modern and photography? What differences are apparent in pictorialism in different national contexts? What styles of painting did Pictorialist photography most closely resemble? In what ways was Pictorialism an international movement?*

### Readings:

- Lisa Hostetler, "Pictorialism in America," *Heilbrunn Timeline*, Metropolitan Museum of Art, October 2004, [https://www.metmuseum.org/toah/hd/pict/hd\\_pict.htm](https://www.metmuseum.org/toah/hd/pict/hd_pict.htm)
- Beaumont Newhall, "Pictorial Photography," *The History of Photography*, pp. 141-164 (pdf in BB)
- Maria Morris Hambourg, "From 291 to the Museum of Modern Art: Photography in New York, 1910-37," in *The New Vision*, pp. 3-20 (pdf in BB and on reserve in CCNY Library)

### Reminder:

Short essay on choice of photograph for paper topic due next class.

### Themes likely to arise in our discussion this week:

Abstraction	City
Camera Craft	Utopia
Progressive politics	Gender
Subjectivity	

**Tuesday September 11**

**Tuesday September 18**

**NO CLASS**

**NO CLASS**

**(CCNY CLOSED)**

**(CCNY CLOSED)**





Imogen Cunningham, *Banana Leaf*, 1929 or before, gelatin silver print

## Tuesday September 25

- 3 "Straight photography" in the US: Machine Age Imagery vs. Nature and Formalist Aesthetics  
 Alfred Stieglitz, Paul Strand, Edward Weston, Ansel Adams, Imogen Cunningham,  
 Sonya Noskowiak  
 Movements: "Straight photography," Group f/64, Precisionism

*How did "straight photography" replace soft-focus pictorialism, and what did it look like? Which photographers used nature and which used technology or industry as their subject matter? Is it possible to apply a machine vision to nature subjects? How did West Coast photographers depart from the thinking of Stieglitz's circle in New York? What was particularly American about this movement?*

### Readings:

- Maria Morris Hambourg, "From 291 to the Museum of Modern Art: Photography in New York, 1910-37," in *The New Vision*, pp. 21-?? (pdf in BB, and on reserve in CCNY Library)
- "Group f/64 Manifesto," 1932, <http://kcbx.net/~mhd/1intro/f64.htm>
- Michelle Pacansky-Brock, "Modernist Photography in the United States," <https://www.youtube.com/watch?v=yHPz54zSyrA>
- Modernism: European Avant-garde and American Straight Photography," *The Photo History Review*, December 6, 2007, <http://art134.blogspot.com/2007/12/modernism-european-avant-garde-and.html>

### Due today:

DESCRIPTION AND REPRODUCTION OF PHOTOGRAPH YOU CHOSE TO USE IN YOUR RESEARCH PAPER. SHORT ESSAY ON HOW THIS PHOTOGRAPH REPRESENTS LARGER ISSUES OR QUESTIONS ABOUT MODERNISM.

### Themes likely to arise in our discussion this week:

Machine	Subjectivity
Media	City
Abstraction	Utopia
Progressive	Gender





Tina Modotti, *Mother and Child, Tehuantepec*, 1929, gelatin silver print

## Tuesday October 2

- 4 Imaging Revolution, Revolutionary Images: Mexico and Latin America  
 Tina Modotti, Augustin Casasola, Horacio Coppola, Kati Horna, Manuel Alvarez Bravo, Nacho Lopez  
 Movements: Group f64, Mexican Modernismo, Bauhaus, Surrealism

*Why did Mexico City become an international center of culture on the 1920s? What relationship was there between progressive politics and progressive aesthetics in early 20<sup>th</sup> century Latin America? What aspects of modernist Latin American modernist photography represent broad international trends?*

### Readings:

- Allison Meier, "Framing Tina Modotti's Art and Activism on Their Own Terms," *Hyperallergic*, October 31, 2017, <https://hyperallergic.com/399624/tina-modottis-art-and-activism-biography/>
- Walter Guadagnini, "Augustin Casasola," pp. 110-115 (pdf in BB)
- <https://www.jacobinmag.com/2015/04/photography-social-documentary-modotti-diego-hagel/>
- Alejandra Vasquez, "Manuel Alvarez Bravo: The Pioneer of Mexico's Identity," 2016, <https://www.youtube.com/watch?v=qikdesQYq7Y>

### Reminders:

Next week, your preliminary research bibliography is due in class, so make sure you have done research in CUNY +, ArtFullText, and WorldCat to gather citations by then.

### Themes likely to arise in our discussion this week:

Abstraction	Utopia
Progressive	Primitivism
Subjectivity	



Edward S. Curtis, *Bear's Belly—Arikawa*, 1922, photogravure

## Tuesday October 9

- 5 Late Pictorialism, Anti-Modernism and Retrospection  
 Margaret Watkins, Doris Ulmann, Anne Brigman, Edward Curtis, William Mortensen, Yasuzō Nojima  
 Movements: Clarence H. White School of Photography, Pictorial Photographers of America

*What happened to Pictorialism after the coming of 'straight photography'? How did Pictorialism intersect with commercial and documentary photography? What aspects of nostalgia and anti-modernism are apparent in late Pictorialism?*

### Readings:

- Bonnie Yochelson, "Clarence H. White, Peaceful Warrior," *Pictorialism Into Modernism*, 1996 (pdf in BB)
- Shannon Egan, "'Yet In A Primitive Condition,' Edward S. Curtis's *The North American Indian*," *American Art*, Fall 2006 (J-Stor)
- Julia Peterkin and Doris Ulmann, *Roll, Jordan, Roll*, 1933, <https://babel.hathitrust.org/cgi/pt?id=wu.89092567718;view=1up;seq=9>

### Due today:

INITIAL RESEARCH BIBLIOGRAPHY

### Reminders:

Make sure you know where to get all sources on your bibliography and have already submitted any necessary ILL requests.

One of next week's readings is on reserve in Cohen Library.

### Themes likely to arise in our discussion this week:

Machine

Abstraction

Media

City

Primitivism



James Van der Zee, *Identical Twins*, 1924, gelatin silver print

## Tuesday October 16

### 6 Commerce and Modernism: Advertising and Studio Portraiture

James van der Zee, Edward Steichen advertising, Victor Keppler, Ryukichi Shibuya, Studio Ringl + Pit, Seydou Keita  
Movements: Cubism

*Modernism is often associated with the principle of art for art's sake. Yet advertising, design, and commercial photography often adopted modernist idioms. How did this week's photographers balance the demands of avant garde art practice and commercial realities?*

### Readings:

- Diana Emery Hulick, Van der Zee article, *History of Photography* (pdf in BB)
- Patricia A. Johnston, "The Modern Look in Advertising and Product Design," *Real Fantasies: Edward Steichen's Advertising Photography*, 1997
- Lisa Hostetler, "Real Color," and Andrea Shapiro, "Victor Keppler," in Katharine Brussard and Lisa Hostetler, *Color Rush*, 2010 (on reserve in CCNY Library)
- Michael Rips, "Who Owns Seydou Keita?" *New York Times*, January 22, 2006 (New York Times Historical Edition, via CCNY Library web resources)

### Reminders:

Next week your description of your paper topic and preliminary thesis statement are due.

### Themes likely to arise in our discussion this week:

Media  
Subjectivity  
City

Gender  
Unconscious



Hannah Höch, *Monument 1, from an Ethnographic Museum*, 1924, collage

## Tuesday October 23

- 7 Overthrowing Tradition: Futurism, Dada, Surrealism  
 Antonin Bragaglia, Hannah Höch, Raoul Hausmann, Man Ray, Lee Miller, Frederick Sommer  
 Movements: Futurism, Dada and Surrealism

*What was the importance of photography for Futurism? How did photography find a place in the anti-art gestures of Dada and among the Surrealist movements' explorations beyond realism? What role did chance play in Surrealist photography? What place is provided for photography in the manifestoes of Futurism, Dada and Surrealism?*

### Readings:

- Christopher Phillips, "Resurrecting Vision: Photography in Europe Between the Worlds," in *The New Vision*, pp. 65-95 (pdf in BB and on reserve in Cohen Library)
- F.T. Marinetti, "The Futurist Manifesto," 1909 <http://vserver1.cscs.lsa.umich.edu/~crshalizi/T4PM/futurist-manifesto.html>
- André Breton, "The Surrealist Manifesto," 1924, <http://www.tcf.ua.edu/Courses/Jbutler/T340/SurManifesto/ManifestoOfSurrealism.htm>
- Tristan Tzara, "Dada Manifesto," *Dada* 3, Dec. 1918 <http://www.mariabuszek.com/kcai/DadaSurrealism/DadaSurrReadings/TzaraD1.p>

**Due today: DESCRIPTION OF PAPER TOPIC AND THESIS STATEMENT.**

### Themes likely to arise in our discussion this week:

Machine	Subjectivity	Media	
Abstraction	Primitivism	City	
Chance	Unconscious	Utopia	Gender



Leni Riefenstahl, *Diver*, Berlin Olympics, 1936 (film still), gelatin silver print

## Tuesday October 30

- 8 Modern Media Advocacy and Propaganda: Photography on the Printed Page  
 Robert Capa, Leni Riefenstahl, John Heartfield, Lewis Hine, Hansel Mieth  
 Movements: Magnum Photo Agency, Anti-fascism, Progressivism, Nazism

*How did reportage and documentary intersect with modernist practice in photography? What political points of view were expressed by modernist photographers? What constitutes photographic propaganda? How do the meanings of propaganda images change in different contexts?*

### Readings:

- Marie Brenner, "Robert Capa's Longest Day," *Vanity Fair*, June 2014, <https://www.vanityfair.com/culture/2014/06/photographer-robert-cap-a-d-day>
- Maude Lavin, "Heartfield in Context," *Art in America*, February 1985 (pdf in BB)
- James Estrin, "Lewis Hine," *Lens Blog*, *New York Times*, August 26, 2011, <https://lens.blogs.nytimes.com/2011/08/26/lewis-hine-photographer-activist-character>

### Reminders:

Next week your paper outline is due in class.

### Themes likely to arise in our discussion this week:

Machine	Progressive
Media	City
Chance	



Lucia Moholy, *László Moholy-Nagy*, 1926, gelatin silver print

## Tuesday November 6

### 9 Building the Future: Bauhaus, Constructivism and Suprematism

Lucia Moholy, László Moholy-Nagy, Herbert Bayer, Iwao Yamawaki, Alexander Rodchenko, El Lissitzky

Movements: Constructivism, Bauhaus, Suprematism

*How and why was the machine art of photography an ideal medium for the experiments of Bauhaus, Constructivist and Suprematist artists? How did they see and understand the medium differently from their predecessors? What formal experiments characterized their work?*

### Readings:

- Christopher Phillips, "Resurrecting Vision: Photography in Europe Between the Worlds," in *The New Vision*, pp. 95-108 (pdf in BB and on reserve in CCNY Library)
- "The New Vision of Photography," *Heilbrunn Timeline*, Metropolitan Museum of Art, [https://metmuseum.org/toah/hd/nvis/hd\\_nvis.htm](https://metmuseum.org/toah/hd/nvis/hd_nvis.htm)
- Walter Guadagnini, "Film und Foto," pp. 182-183 (pdf in BB)
- László Moholy-Nagy, *Painting-Photography-Film*, 1927, (read introduction, pp. 7-47, and—this is important!—browse *all* illustrations) [http://monoskop.org/File:Moholy-Nagy\\_Laszlo\\_Painting\\_Photography\\_Film.pdf](http://monoskop.org/File:Moholy-Nagy_Laszlo_Painting_Photography_Film.pdf)

**Due today:** HAND IN OUTLINES OF PAPERS, INCLUDING THESIS STATEMENT AND DISCUSSION OF HOW YOU WILL USE YOUR RESEARCH MATERIALS

**Reminders:** In THREE weeks, your full first draft of your research paper is due in class.

### Themes likely to arise in our discussion this week:

Media	Progressive
Machine	City
Abstraction	Utopia
Chance	



Fortunata Obraplaska, *Diffusion in Liquids*, 1949, gelatin silver print

## Tuesday November 13

### 10 Photographic Modernisms in Eastern Europe: Margins and Center

Josef Sudek, Frantisek Drtikol, Fortunata Obraplaska, Martin Munkacsi

Movements: Pictorialism, Art Deco, Czech Modernism

*How did modernist photography in Eastern Europe relate to movements and practices elsewhere in Europe and the world? Why did photography flourish in countries not otherwise noted for vanguard art movements. Do Eastern European photographers represent a center or a margin of modernist innovation?*

#### Readings:

- Olivia Lahs-Gonzalez, "Photography in Modern Europe," *Bulletin (St. Louis Art Museum)*, Spring 1996 (J-Stor)
- Anne Bracegirdle, "Josef Sudek: A Photographer Who Devoted His Life to Beauty," October 28, 2016, Christies.com, <http://www.christies.com/features/Josef-Sudek-the-Czech-photographer-who-devoted-his-life-to-beauty-7786-3.aspx>
- The Art of Photography, "Martin Munkacsi," 2014, <https://www.youtube.com/watch?v=oh5pFasb5m4>

**Reminders:** After break, your full first draft of your research paper is due at the start of class.  
 Several of next week's readings are on reserve in Cohen Library. Plan ahead to be sure you have time to go there and read them.

#### Themes likely to arise in our discussion this week:

Abstraction  
 Subjectivity

Unconscious





Helen Levitt, *Untitled*, c. 1940, gelatin silver print

**→ READINGS ON RESERVE IN CCNY LIBRARIES THIS WEEK! ←**

**Tuesday November 20**

**11 Modernity in the City: Urban Encounters and Photographic Surveys**

Henri Cartier-Bresson, Brassai, Bill Brandt, Weegee, Helen Levitt, Rebecca Lepkoff  
Movements: Magnum Photo Agency, Photo-League, Works Progress Administration

*What made the city such a rich subject for modernist photographers of different types? In what ways is city life inherently modern? How did some of this week's photographers represent modern experience in modern urban space in new ways?*

**Readings:**

- Brassai, *Paris at Night*, 1987 (*Paris de nuit*, 1933), (CCNY Library Reserve, Oversize DC707 .B7413 1987 X)
- Henri Cartier-Bresson, *The Decisive Moment*, 1952 (CCNY Library Reserve, TR675 .C3 X)
- Bill Brandt, *London in the Thirties*, 1984 (CCNY Library Reserve, DA684 .B7379 1984)
- Weegee, *Naked City*, 1945 (CCNY Library Reserve, F128.37 .W43 1985)
- Helen Levitt, *A Way of Seeing*, 1965 (CCNY Library Reserve, TR650 .L45)
- Helen Levitt, "In the Street," 1948, [https://www.youtube.com/watch?v=h8m2m\\_C1Fbg](https://www.youtube.com/watch?v=h8m2m_C1Fbg)

**Themes likely to arise in our discussion this week:**

Media  
Abstraction  
Chance

Progressive  
City



Albert Renger-Patzsch, *Snake*, 1927, gelatin silver print

## Tuesday November 27

### 12 **Rejecting German Expressionism: *Neue Sachlichkeit*** **also PEER REVIEW of RESEARCH PAPER DRAFTS**

August Sander, Karl Blossfeldt, Albert Renger-Patzsch, Lotte Jacobi  
 Movements: Neue Sachlichkeit

*Neue Sachlichkeit* means New Objectivity. Photographs are often considered to be objective images. What does objectivity mean in the cases of these photographers' work? How is this objectivity contrasted with abstraction or expressionism? How does this point of view differ from the self-conscious aestheticism of some movements in photography discussed previously?

#### Readings:

- Beaumont Newhall, "In Quest of Form," *The History of Photography*, pp. 199-216 (pdf in BB)
- Albert Renger-Patzsch, "Joy Before the Object," *Das Kunstblatt* no. 1; and "Photography And Art," *Das Deutsche Lichtbild*, 1929 (pdfs in BB)
- Lutz Walther, "New Objectivity," May 2, 2015, Lebendiges Museum Online, <https://www.dhm.de/lemo/kapitel/weimarer-republik/kunst-und-kultur/neue-sachlichkeit.html> and Arnulf Scriba, "Weimar Republic," September 6, 2014, Lebendiges Museum Online, <https://www.dhm.de/lemo/kapitel/weimarer-republik> (This site is in German, so be sure to use the Translate button Google provides!)

**Due today:** ROUGH DRAFT OF PAPERS DUE TODAY FOR PEER REVIEW. Meetings with instructor are also available during office hours if you want additional feedback.

**Reminders:** Your research paper is due in class in two weeks.  
 One of next week's readings is on reserve in the Architecture Library in Spitzer. Plan ahead to be sure you have time to go there and read it.

#### Themes likely to arise in our discussion this week:

Machine	City
Abstraction	Utopia
Progressive	



Dorothea Lange, *Ditched, Stalled and Stranded, San Joaquin Valley*, 1936, gelatin silver print

**→ READING ON RESERVE IN CCNY ARCHITECTURE LIBRARY THIS WEEK! ←**

**Tuesday December 4**

13 Documentary and **"Documentary-Style" Photography**

Eugène Atget, Berenice Abbott, Walker Evans, Dorothea Lange, Roy De Carava, Esther Bubley  
Movements: Farm Security Administration, Kamoinge

*What is the difference between documentary and "documentary-style" photography? How did politics and economics shape the photographic practice of this week's photographers?*

**Readings:**

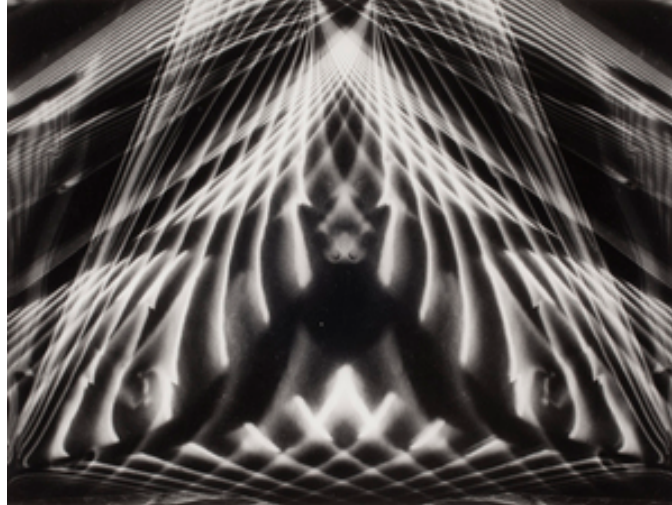
- Berenice Abbott, *New York in the Thirties*, 1975, (*Changing New York*, 1938), (on reserve in ARCHITECTURE LIBRARY, F128.37/ A23/ 1975)
- Dorothea Lange, "The Assignment I'll Never Forget," *Popular Photography*, 1960, <http://macaulay.cuny.edu/eportfolios/lklichfall13t/files/2013/09/Lange.pdf>
- Oral History Interview with Roy Emerson Stryker, 1963-1965 (about the FSA Collection of Photographs), <http://www.aaa.si.edu/collections/interviews/oral-history-interview-roy-emerson-stryker-12480>
- Melissa Rachleff, "The Sounds He Saw: the Photography of Roy DeCarava," *Afterimage*, January/February 1997 (ArtFullText, via CCNY Library)

**Reminders:** Final papers are due during exam week on a date assigned by the CCNY Registrar.

**Themes likely to arise in our discussion this week:**

Abstraction  
Progressive  
Subjectivity

City  
Unconscious



Carlotta Corpron, *Strange Creature of Light*, 1948, gelatin silver print

## Tuesday December 11

### 14 The Paradox of Photographic Abstraction

Christian Schad, Francis Bruguière, Laure Albin-Guillot, Aaron Siskind, Carlotta Corpron, Geraldo de Barros  
Movements: Bauhaus, New Bauhaus

*How did photography fit into postwar movements, like Abstract Expressionism? How did photography reject that direction of abstraction? Does abstraction in photography vary from one decade to another, or one country to another?*

#### Reading:

- "Aaron Siskind," (Center for Creative Photography) <http://ccp.uair.arizona.edu/item/28202>
- Jeu de Paume, exhibition web site: "Laure Albin Guillot (1879–1962), The Question of Classicism," 2013, <http://www.jeudepaume.org/index.php?page=article&idArt=1821>
- Amon Carter Museum, "Carlotta Corpron Interview," 1980, <https://www.youtube.com/watch?v=2ykfvMjMQE>

**Reminder:** Research paper due during exam week on date set by CCNY Registrar.

#### Themes likely to arise in our discussion this week:

Machine	Subjectivity
Abstraction	Utopia

## Class Participation

As you know, 25% of your course grade depends on your class participation. (This means that if you do not speak in class, you will receive an F for this component of the course grade.)

Participation includes **answering questions, asking questions, commenting on other students' contributions to discussion**, and generally taking part in classroom activities.

Your grade will reflect both the quality and the quantity of your participation. **It is expected that every student will speak every week**—this course proceeds in large part through discussion of ideas, images and texts. If you are absent or late to class, that obviously reduces your opportunity to contribute to class discussions, and it will inevitably affect your grade for participation. **If you come to class prepared to discuss our topics for the week, you will find the class interesting, and you will be contributing to making it exciting for other students.**

## Quizzes

**Each week, class will begin with a quiz.** We have quizzes every week instead of having midterm and final exams. Experience shows that learning is more effective if it is ongoing throughout the semester rather than crammed into the days immediately before an exam. If you come late, you will miss the quiz. **Quizzes are based on assigned reading for the week.** Sometimes they will ask you to explain and articulate the material discussed in the readings or the authors' arguments. Other times, they will present images for you to discuss in relation to the readings and the topic for the week. You **prepare for quizzes by doing each week's assigned readings, taking notes on it, reviewing your notes, and thinking about the readings in relation to the topic for the week and the questions listed on the syllabus for that week.**

## Short Essay

A short essay is due Week 3. This essay has two purposes. First, it allows instructor to assess your writing skills early in the semester, and give you feedback if you need to work with the Writing Center, or take other action. And second, it begins a dialogue between you and the instructor about your plans for your final paper, due in exam week at the end of the semester. Writing this essay now will help you to develop your research paper later.

This essay will be about 750 words long. It will include a description and reproduction (correctly captioned) of the photograph you plan to discuss in your research paper. Your essay will describe how this photograph represents larger issues and questions about modernism and photography. What makes this photograph modern? What did modernity mean at the time it was made? How does this photograph related to the idea of a "new vision"? Do you see any connections between this photograph and artworks in other media from avant garde art movements?

You can use readings from Weeks 2 and 3 to explore the idea of photography and modernism if you like, but this assignment is an essay, not a research paper. If you use ideas, words or facts taken from published sources, you will need footnotes, however, but a formal bibliography is not necessary for this paper.

## Research Paper:

You will spend much of the semester working on a 10-12 page research paper. As you may have learned in other courses, a good research paper **cannot** be written in a short space of time immediately before it is due. There needs to be initial research, the development of a topic and a thesis statement, further research, at least one rough draft, peer review, revision, and a final draft. All this takes time. For art history papers, it is **out of the question** to do all necessary research online. And doing research with books and scholarly articles can take longer than you anticipate at first.

Your assignment is to choose one modernist photograph, which may be reproduced in *The New Vision*, or in *Photography: A New Vision of the World, 1891-1940*. These books are on reserve in Cohen Library, so you should go browse through them ASAP. Your paper will describe the image and the movement or style of modernist photography to which this photograph belongs. You will do research on the photograph, the photographer, and the style or movement, and you will develop a thesis statement about this particular photograph as a representation of a "new vision" in art. How is the photograph you chose representative of the photographer's work? of the style to which it belongs? of 20<sup>th</sup> century innovations in art and photography?

Your paper must discuss/describe your photograph in detail, and must make use of art historical sources, particularly books and journal articles. Familiarize yourself with what is written about this image, this photographer, the movement to which the photographer belonged, etc. To begin, you will use **ArtFullText**, **CUNY +**, and **WorldCat**. The non-circulating collections of the **New York Public Library at 42<sup>nd</sup> St.**, **will also** be of use for your topic.

Your research should follow this basic template:

- Look through our syllabus for assigned readings which may relate to your topic, and read them now, even if they are not assigned until later in the semester.
- Check for articles on this photographer (or the movement to which s/he belonged) in **Oxford Art Online**
- Check for books on the photographers (or the movement to which s/he belonged) in **CUNY +**, and file **CUNY CLICS** requests if necessary
- Check for books on the photographers (or the movement to which s/he belonged) in **WorldCat** and file **ILL** requests if necessary
- Check **ArtFullText** for citations of articles on your photographer (or the movement to which s/he belonged), and then find where you can actually get those articles, many of which may be available only as hard copy or via ILL
- Check **J-Stor** for those articles which may conveniently be downloaded there.

Your research may require that you use other sources, go elsewhere, or use other approaches. ***If you are not sure how to pursue your research, you should meet with instructor during office hours as soon as possible for help.***

Part of the process of writing this paper is to work on it in stages. The first stage is to choose a photograph as the subject of your paper and to write a short essay about why you have chosen it, how it allows you to frame important questions or arguments about modernism in relation to it, and what you hope to say about it.

### Dates to remember:

- Your choice of photograph for the paper/short essay due in class in writing on **September 25**.
- Your initial bibliography for the paper is due in class on **October 9**.
- Your description of topic and thesis statement are due in class in writing on **October 23**.
- Your outline for your paper is due in class in writing on **November 6**.
- Your rough draft of your paper is due in class on **November 27**.
- Your final draft of your paper is due during exam week on a date chosen by the CCNY Registrar.



### Important requirements to remember:

- Papers must be very **specific** and **describe** the works of art discussed clearly as examples of your points.
- Papers must have a **clear thesis statement**, supported by visual and research evidence.
- Papers need a **title** and a **title page**.
- Papers need a clear **introduction**, telling the reader what you are going to discuss, what your thesis statement is, and why it matters.
- Papers need a clear **conclusion** which return to these questions and summarize your arguments.
- Each page of your paper should include your **name** and a **page number**.
- Every paragraph should be made up of **at least three sentences** and should express **one main idea**.
- Look out for **run-on sentences, fragmentary sentences, endless paragraphs, and missing transitions** between sentences or paragraphs.
- Remember to include correctly formatted **footnotes, bibliography, and correctly captioned illustrations**.
- Titles of works of art must always be *italicized*.
- **Don't print on both sides** of the page! Do **double space** and provide wide margins!
- Use **primary** and **secondary sources**, as well as **visual analysis** to support your points.
- Refer to **Barnett** for any questions about paper writing and formats.
- It is your responsibility to know when you need to **acknowledge sources** with footnotes, and how. If you're not sure how this works, get help from Barnett, your instructor, or the Writing Center.
- You are responsible for **spell-checking** and **proof-reading** your paper when it's finished.
- Don't hesitate to work closely with the CCNY **Writing Center** if you need help with writing in general—but remember, you may need to plan ahead to get an appointment there at busy times.
- **No late papers are accepted, and no work is accepted via e-mail.**
- Feel free to consult with your instructor during **office hours** about any aspect of your paper or your research. **The sooner you ask for help, the more you will receive!**

You will find it easy and interesting to write this paper *if* you use the whole semester to research and develop it. Also, it will be much more satisfying if you use this paper as a way to talk about ideas and images that have real importance and meaning to you. Use this paper as a way to bring together in your own mind the different ideas and images you have been learning about this semester.

Time management is the key to successful completion of this paper. Use the time prompts on the syllabus to help you organize your work during the semester. Meet with your instructor as often as you like during office hours to discuss your paper progress. Remember, you are *required* to come to class, on time, on week 11 with a full draft of your paper. This will allow you to participate in peer review to improve your paper before it is due during exam week (date to be determined by the CCNY registrar).

## Other Resources:

### SURVEY TEXTBOOKS (MODERN ART AND PHOTOGRAPHIC MOVEMENTS)

Below is a selection of helpful surveys of twentieth century art, the history of photography, and of specific photographic movements. You may find these books valuable as background for the many movements we are exploring this semester, and some of them may be useful sources for your research papers. Many of these volumes are available in the CCNY Library; and all are available in the (non-circulating!) 42<sup>nd</sup> St Research branch of the New York Public Library.

Beaumont Newhall, *The History of Photography*, 1982, first published 1937  
Naomi Rosenblum, *A World History of Photography*, 1997

[continued]



Christopher Phillips, *Photography in the Modern Era*, 1989 (anthology)  
 Giovanni Lista, *Futurism and Photography*, 2003  
 Rosalind Krauss, *L'Amour Fou, Surrealism and Photography*, 1985  
 John Pultz and Catherine Scallen, *Cubism and American Photography*, 1981  
 John Morris, *Get the Picture: A Personal History of Photojournalism*, 2002  
 Gilles Mora and Beverly Brannen, *FSA: The American Vision*, 2006  
 David Travis, *Photography Rediscovered: American Photographs 1900-1930*, 1979  
 Alison Nordstrom, *TruthBeauty: Pictorialism and the Photograph as Art*, 2011  
 Egidio Marzona, *Bauhaus Photography*, 1985  
 Sarah Greenough, *Modern Art and America: Alfred Stieglitz and his New York Galleries*, 2001  
 Hal Foster, et al, *Art Since 1900: Modernism, Anti-modernism, Postmodernism*, 2005  
 David Cottington, *Modern Art: A Very Short Introduction*, 2005  
 David Cottington, *The Avant Garde: A Very Short Introduction*, 2013  
 Terry Smith, *Making the Modern*, 1993  
 Peter Gay, *Modernism*, 2007  
 Kirk Varnedoe, *High and Low: Modern Art and Popular Culture*, 1990  
 Robert Hughes, *The Shock of the New*, 1991  
 Robert Goldwater, *Primitivism and Modernism*, 1967  
 The New-York Historical Society, *The Armory Show at 100*, 2013

### EXHIBITION, MUSEUM COLLECTION and LIBRARY RESOURCES:

Below are lists of some off-campus resources you may wish to explore this semester. There are several exhibitions at museums around the city which relate to our course topic, and which are highly recommended. Be sure to check for free or reduced admission hours, and remember that MoMA is always free with a CUNY student ID card. In addition to the temporary exhibitions, museum collections may include photographs by the photographers we are studying this semester. These images are in storage rather than on view in the galleries. Anyone can make an appointment to visit these works in the Photography Department Study Centers at the museums, for free. Print viewing hours tend to be very limited, and each museum has its own requirements, but it can be a thrilling experience to view the original photographic prints in person. Depending on your interests and research topic, you may also find that you need to use libraries outside CUNY. If you have never worked at the New York Public Library at 42<sup>nd</sup> St, this is an ideal time to try it out. Using this library is a remarkable privilege, and it can be a life-changing opportunity to learn.

#### Exhibitions:

The International Center of Photography, 250 Bowery [www.icp.org](http://www.icp.org)  
**"Henri Cartier-Bresson: The Decisive Moment," CLOSES SEPTEMBER 2.**

Museum of the City of New York, 1220 Fifth Avenue at 103<sup>rd</sup> Street [www.mcny.org](http://www.mcny.org)  
**"Through a Different Lens: Stanley Kubrick Photographs," through October 28.**

### **Museum Collections to Visit for Research:**

There are many museum and other collections of photography in the city where you can go to view original photographs in person if you wish. These museums have what are called Study Centers or Print Rooms, where curatorial staff supervise researchers' visits to the collections. Each institution has its own system, schedule and rules. Among the places you could go to view photographs are the following. Consult their websites for information about how to find out which photographers are represented in their collections and how to make appointments. **Ask your instructor for advice about which museum to visit for which photographers' work.**

The New York Public Library, Prints and Photographs Department

<http://www.nypl.org/locations/schwarzman/prints-and-photographs-study-room/photography-collection>

The New-York Historical Society, Prints and Photograph Dept. in Patricia D. Klingenstein Library

<http://www.nyhistory.org/library/graphic-collections>

The Museum of Modern Art, Photography Department

[http://www.moma.org/learn/resources/study\\_centers/index](http://www.moma.org/learn/resources/study_centers/index)

The Metropolitan Museum of Art, Department of Photographs

<http://www.metmuseum.org/research/libraries-and-study-centers/study-room-for-photographs>

The International Center of Photography

<http://www.icp.org/research-center/collections>

### **Library Resources:**

Our CCNY Library has many resources which will help you in your research. You can request books from any CUNY Library be delivered to you at our Library, a service which normally takes 3 or 4 days. You can also go in person to any other CUNY Library to work if you wish.

You may find that you need books and articles that are not easily available from CUNY libraries. One way to find these is via **Inter-Library Loan (ILL)**, which is surprisingly easy to use. But another method is to use libraries outside of CUNY.

The main branch of the **New York Public Library** is at 5<sup>th</sup> Ave and 42<sup>nd</sup> St, and it has extraordinary resources. A non-circulating library, it requires that you read (or copy) all materials there rather than bringing them home. You need to bring ID to sign up for a library card at your first use, and you may need to ask for help to learn the system for using the library. You fill in forms to request books that are brought to you, rather than finding them on the shelf yourself. There is a special Art Room on the 3<sup>rd</sup> floor, and the librarians in that room can be VERY helpful to you in your research.

**Museums** (such as the Met, MoMA and ICP) have non-circulating **libraries** for their staff's use which are also open to students and researchers, though you may need to make an appointment in advance to visit. Consult the museum web sites for more information on using their libraries. If you think you may need to use a special (non-CUNY) library for your research, but need advice, see instructor during office hours ASAP for help.

### SELECTED TIMELINE OF WORLD EVENTS:

Below is a timeline of some major and minor world events and cultural developments which occurred during the period we are studying. All had implications for modernist photography. You should be aware of the chronology of these events and their import, and you should routinely pause in your consideration of the photographs we are discussing to contextualize them historically. And you should also think of other such dates and events which should be added to this list!

	1900s
1900	Boxer Rebellion, China
1900	Brownie camera introduced by Kodak
1903	Wright Brothers' first flight
1904	New York City subway opens
1905	Einstein's Theory of Relativity
1905	Die Brücke founded
1905	Louis Vauxcelles coins the term "Fauvism"
1907	Picasso's <i>Demosielles d'Avignon</i>
1908	Futurist Manifesto
1908	Louis Vauxcelles coins the term "Cubism"
	1910s
1911	Chinese Revolution
1911	Roald Amundsen reaches South Pole
1911	Triangle Shirtwaist Factory Fire
1912	Jean Metzinger and Albert Gleizes, <i>Du Cubisme</i>
1913	Armory Show opens, New York
1913	Model T Ford first produced, via assembly line
1914	Isadora Duncan opens dance school in New York
1914	Panama Canal opens
1914-1918	World War I (US enters in 1917)
1915	D.W. Griffith's "Birth of a Nation" premiered
1916	Dadaists perform at Café Voltaire, Zurich
1917	Marcel Duchamp's <i>The Fountain</i>
1917	Russian Revolution
1918	Spanish Flu epidemic
1918	Czar Nicholas and family executed
1911	Die Blaue Reiter founded
1910-1920	Mexican revolution
1919	Bauhaus opens in Weimar
	1920s
1920	19 <sup>th</sup> Amendment guarantees women's suffrage in USA
1920	First commercial radio broadcast
1920	Soviet Union opens the Vkutemas (like the Bauhaus)
1920	Naum Gabo publishes "Realistic Manifesto," coins term "Constructivism"
1920-1933	Prohibition (ban on alcohol) in the US
1921	inflation starts in Weimar Germany
1921	Arnold Schonberg invents 12-tone music

1922	James Joyce publishes <i>Ulysses</i>
1922	T.S. Eliot publishes "The Waste Land"
1922	The Jazz Singer (first sound film)
1924	George Gershwin, "Rhapsody in Blue"
1924	Surrealist Manifesto published
1924-1934	<i>La revolution surrealiste</i> published
1925	Bauhaus moves to Dessau
1925	Ernst Leitz GmbH introduces the 35mm Leica camera
1925	International Exposition of Modern Decorative and Industrial Arts, Paris (Art Deco)
1925	F. Scott Fitzgerald, <i>The Great Gatsby</i>
1925	Alain Locke publishes <i>The New Negro</i> anthology: Harlem Renaissance begins
1925	Virginia Woolf, <i>Mrs Dalloway</i>
1925	<i>New Yorker</i> magazine founded
1927	Sacco and Vanzetti executed
1927	Charles Lindbergh Atlantic crossing
1927	Kasimr Malevich publishes "Suprematism"
1928	Penicillin discovered
1928,	Bertolt Brecht, "The Threepenny Opera"
1928	Gertrude Stein, "Four Saints in Three Acts"
1929	Stock market crash; beginning of Great Depression
1929	"Film und Foto" exhibition, Stuttgart
1929	The Museum of Modern Art opens In New York
1929	Ernest Hemingway, <i>A Farewell to Arms</i>
1929	Le Corbusier's Villa Savoye
1929	Louis Armstrong records "St. Louis Blues" with Bessie Smith
1930s	
1930	Stalin begins collectivizing agriculture
1930	Maynard Keynes publishes <i>A Treatise on Money</i>
1931	Empire State Building
1932	International Exhibition of Modern Architecture at MoMA: (International Style)
1933	Bauhaus closed
1933	Diego, Rivera, <i>Man at the Crossroads</i> mural Rockefeller Center, destroyed
1933	Adolf Hitler becomes Chancellor
1933	FDR starts New Deal
1933	First German concentration camp opens
1933-1945	Franklin Delano Roosevelt's presidency (four terms)
1934	Soviet Socialist Realism
1935	German Nuremberg laws
1935	Social Security Act, USA
1935-1943	Works Progress Administration
1936	<i>Life</i> Magazine founded
1936-1939	Spanish Civil War
1937	Japan invades China
1937	Picasso: <i>Guernica</i>
1937	"Entartete Kunst" exhibition opens, Munich

1938	Hitler invades Austria//Kristalnacht
1938	<i>Picture Post</i> magazine founded
1939	Eugene O'Neill, "The Iceman Cometh"
1939-1945	World War II
	1940s
1940	Battle of Britain
1940	Assassination of Leon Trotsky
1941	Pearl Harbor; US enters WWII
1942	"First Papers of Surrealism" exhibition New York
1945	Atomic bomb dropped, Hiroshima, Japan; Japan surrenders
1946	Churchill's "Iron Curtain" speech
1947	Levittown, NY opens
1948	Mahatma Ghandi assassinated
1948	Apartheid begun in South Africa
1948	State of Israel founded
1948	National Health Service, UK
1949	China becomes Communist
	1950s
1950	Credit card invented
1950	McCarthy "witch hunt" for Communists begins
1950	Korean war begins
1953	DNA discovered
1958	NASA founded

### SELECTED KEY TEXTS OF MODERNISM

Below is a very brief list of texts, all of which reflect or helped to shape the development of modern culture. Many others, not listed here, are equally important. You should be at least somewhat familiar with these texts, authors, and concepts, as a foundation for your study of modernism and the modern era.

Charles Darwin, *On the Origin of the Species*, 1859  
 Karl Marx, *Das Kapital*, 1867  
 HG Wells, *The Time Machine*, 1895  
 Thorstein Veblen, *The Theory of the Leisure class*, 1899  
 Sigmund Freud, *The Interpretation of Dreams*, 1900; "The Unconscious," 1915  
 Georg Simmel *The Metropolis and Mental Life*, 1903  
 W.E. DuBois, *The Souls of Black Folk*, 1903  
 Thomas Mann, "Beim Propheten" ("At the Prophets"), 1904  
 Winnifred Harper Cooley: *The New Womanhood*, 1904  
 William Worringer, "Abstraction and Empathy," 1908  
 Adolf Loos, "Ornament and Crime," 1910  
 Frederick Winslow Taylor, *The Principles of Scientific Management*. 1911  
 Wassily Kandinsky, "Concerning the Spiritual in Art," 1912  
 Ludwig Wittgenstein, *Tractatus Logico Philosophicus*, 1921

Edward Bernays, *Crystallizing Public Opinion*, 1921  
 Le Corbusier, *Towards a New Architecture*, 1923  
 Ezra Pound, *Make It New!* 1935  
 Alfred Barr, *Cubism and Abstract Art*, 1936  
 Clement Greenberg, "Avant Garde and Kitsch," 1939  
 Jean Paul Sartre, *Being and Nothingness*, 1943  
 Marshall McLuhan, *The Mechanical Bride: Folklore of Industrial Man*, 1951

## FILMS

The art of film has close connections to that of still photography. Avant garde (and in some cases, commercial) film of the period we are studying often has exciting parallels and connections with photography. Many individuals experimented with making both films and photographs. You may wish to familiarize yourself with some of the modernist film classics of this period. Below is a short list of only some of the best known of these. Some are very short, and available via YouTube. Others may be available via NetFlix, or as DVDs by interlibrary loan. Also, the NYPL Performing Arts Library (at Lincoln Center) has a collection of historic films which can be screened (for free) by advance appointment.

"The Homesteader," 1918, Oscar Michaux  
 "Cabinet of Dr Caligari," 1920, Robert Wiene  
 "Manhatta," 1921, Charles Sheeler and Paul Strand  
 "Nanook of the North," 1922, Robert Flaherty  
 "Enre'acte," 1924, Rene Clair  
 "Ballet Mechanique," 1924, Fernand Leger  
 "Battleship Potemkin," 1925, Sergei Eisenstein  
 "Ghosts Before Breakfast," 1926, Hans Richter  
 "Berlin Symphonie einer Hauptstadt," 1927, Walter Ruttmann  
 "Emak Bakia, 1927, Man Ray  
 "Metropolis," 1927, Fritz Lang  
 "The House Behind the Cedars," 1927, Oscar Michaux  
 "October," 1928, Sergei Eisenstein  
 "The Man with a Movie Camera," 1929, Dziga Vertov  
 "Un Chien Andalou," 1929, Luis Bunuel  
 "L'Age d'Or," 1930, Luis Bunuel  
 "Freaks," 1932, Tod Browning  
 "42<sup>nd</sup> St," 1933, Lloyd Bacon  
 "The Gold Diggers of 1933," Mervyn LeRoy  
 "Modern Times," 1936, Charlie Chaplin  
 "Olympia," 1936, Leni Riefenstahl  
 "The Plow That Broke the Plains," 1936, Pare Lorentz  
 "The Grapes of Wrath," 1940, John Ford  
 "The Meshes of the Afternoon," 1943, Maya Deren  
 "In the Street," 1948, Helen Levitt, Janice Loeb and James Agee  
 "Rashomon," 1950, Akira Kurosawa  
 "Last Year at Marienbad," 1951 Alain Resnais  
 "Pull My Daisy," 1959, Robert Frank and Alfred Leslie  
 "The Learning Tree," 1969, Gordon Parks