

History of photography (part 5): the modern era

CS 178, Spring 2014



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Outline

- ◆ 1900-1920s - the age of ism's
- ◆ photojournalism in the snapshot age
- ◆ 1920s-1940s - modernism
- ◆ World War II
- ◆ Pulitzer Prize photographs
- ◆ LIFE magazine
- ◆ post-1940s - post-modernism

1900-1920s - the age of ism's

◆ Cubism

Pablo Picasso,
Le Guitariste, 1910



1900-1920s - the age of ism's

- ◆ Cubism
- ◆ Constructivism



Soviet propaganda poster, 1941



Vladimir Tatlin, model for monument to the Third International, 1920

1900-1920s - the age of ism's

- ◆ Cubism
- ◆ Constructivism
- ◆ Dada(ism)
 - chaos, irrationality, anti-art

Hannah Höch,
Cut with the Dada
Kitchen Knife
through the Last
Weimar Beer-Belly
Cultural Epoch in
Germany, 1919



Marcel Duchamp,
Fountain, 1917
(photograph by
Alfred Stieglitz)

1900-1920s - the age of ism's

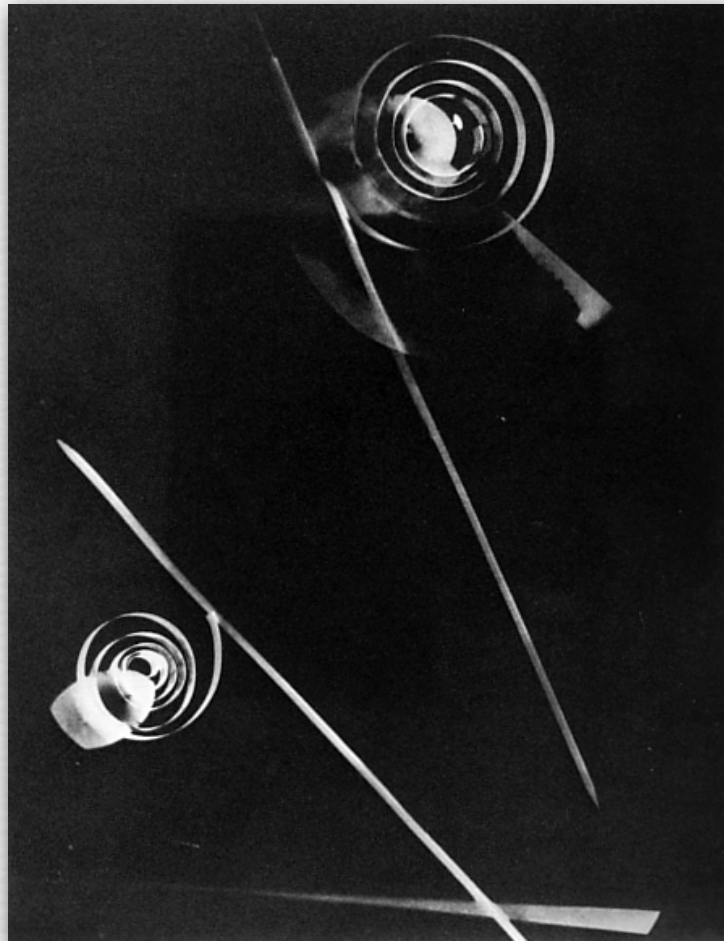
- ◆ Cubism
- ◆ Constructivism
- ◆ Dada(ism)
- ◆ revolutionary uprisings
 - Russian Revolution, Communism, Socialism, Fascism
- ◆ age of experimentation
 - the moribund art of the old needs to be jettisoned
 - down with tradition, up with the avante-garde
 - embrace the chaos of war and revolution
- ◆ photographer as ideologue

Camera-less images

William Henry
Fox Talbot,
1839

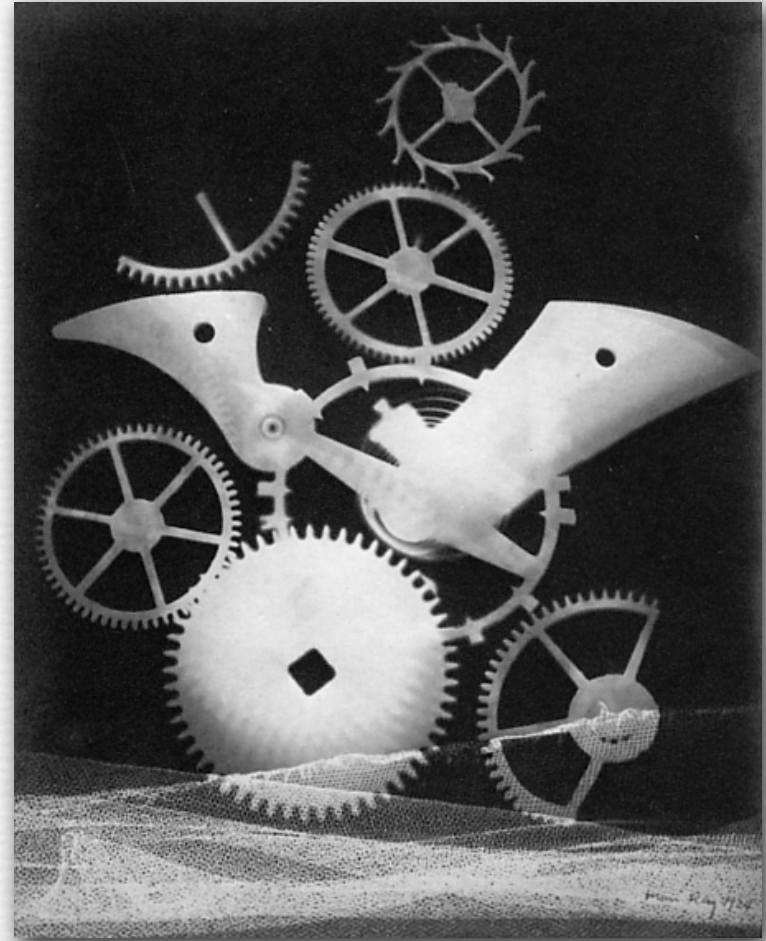


(Newhall)



Laszlo Moholy-Nagy,
Photogram, 1925

(Newhall)



Man Ray,
Rayograph, 1922

Photomontage

(Newhall)



Paul Citroen, Metropolis, 1925

(Rosenblum)

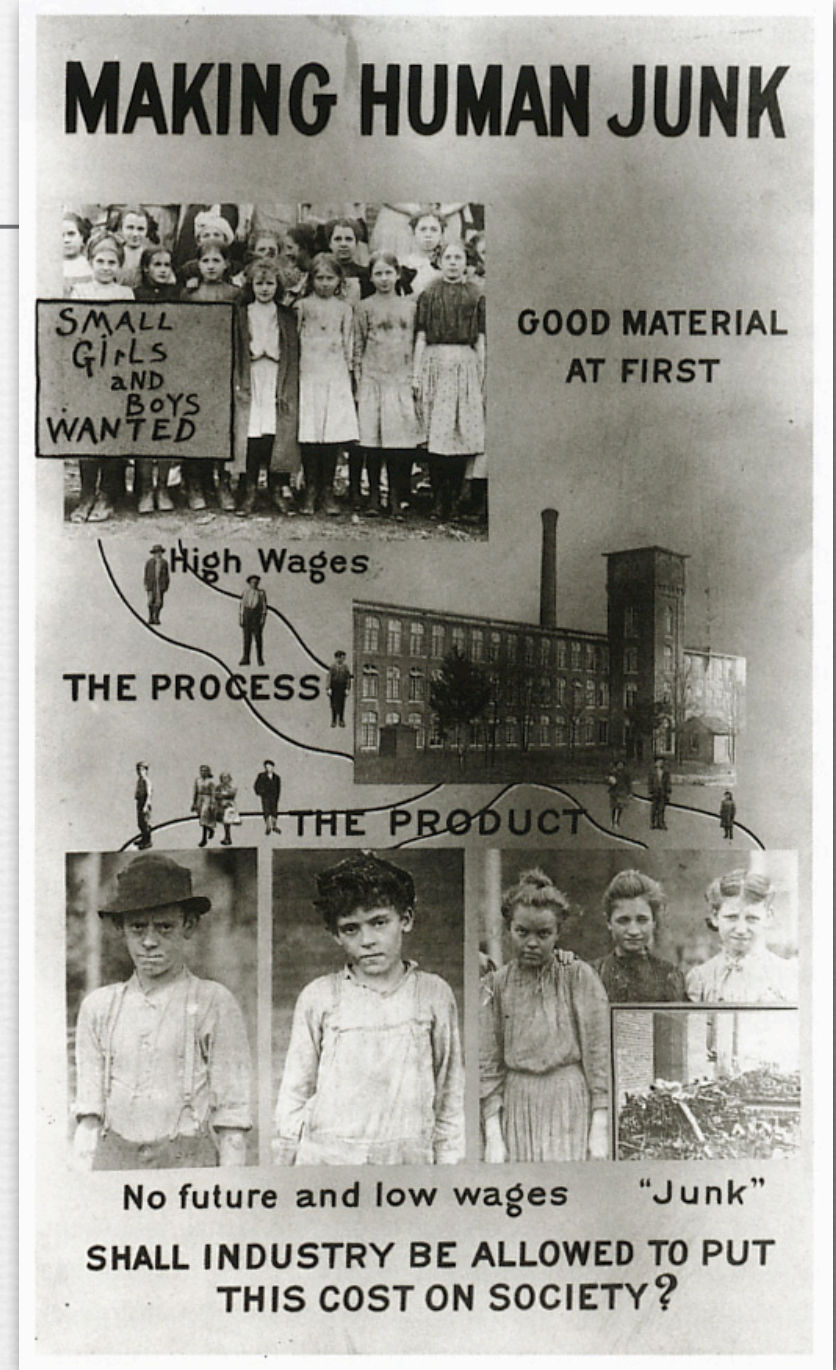


John Heartfield, Adolf the Superman; He Eats Gold and Spews Idiocies, 1932

Photographer as ideologue



Lewis Hine, Addie Card, Spinner, Vermont, 1915



Lewis Hine, poster, 1915

Photographer as ideologue

Bill Brandt,
Halifax, 1936



Rainswept Roofs, 1930s



(Rosenblum)

Photojournalism

Arnold Genthe,
The San Francisco Fire,
1906

(Rosenblum)



World War I



23rd infantry fighting in Europe, photographer unknown, 1918

World War I



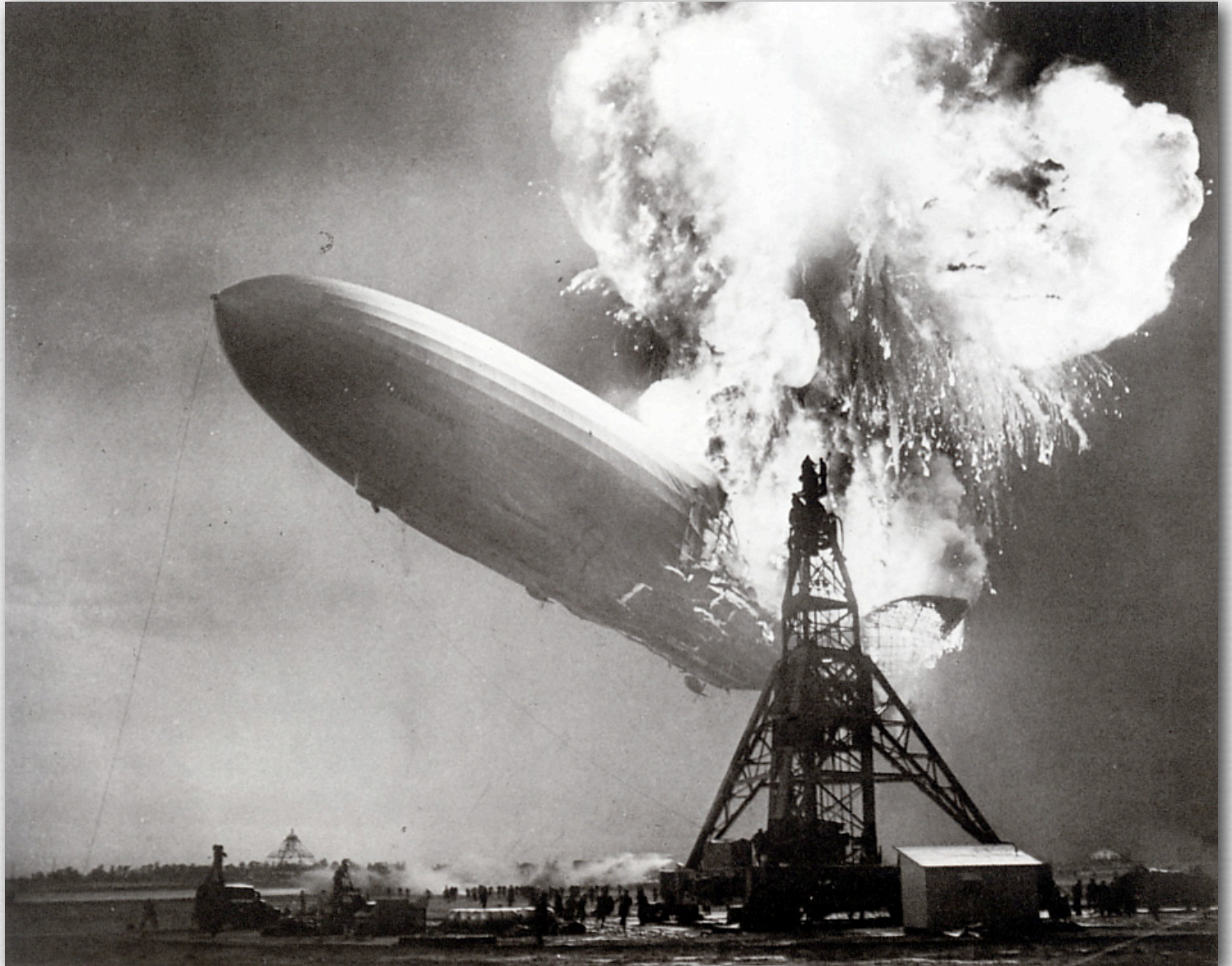
- ◆ mustard gas, machine guns, trench warfare, 37 million casualties
- ◆ cameras and film allowed photographers to shoot on the front lines



Other catastrophes

Sam Shere,
Explosion of the
Hindenburg,
1937

(Newhall)



1920s-1940s - modernism

- ◆ modern architecture (a.k.a. International Style)
 - spare design, no decoration
 - strong geometry, primary colors (or white)



Le Corbusier,
Villa Savoye, 1929



Mies van der Rohe,
Barcelona Pavillion, 1929

modernism



(a.k.a. International
Style)
No ornamentation
Primary colors



Le Corbusier,
Chapel at Ronchamps, 1954



Mies van der Rohe,
Seagram Building, 1958

1920s-1940s - modernism

- ◆ modern architecture (a.k.a. International Style)
 - spare design, no decoration
 - strong geometry, primary colors (or white)
- ◆ modern furniture

Marcel
Breuer,
chair, 1928

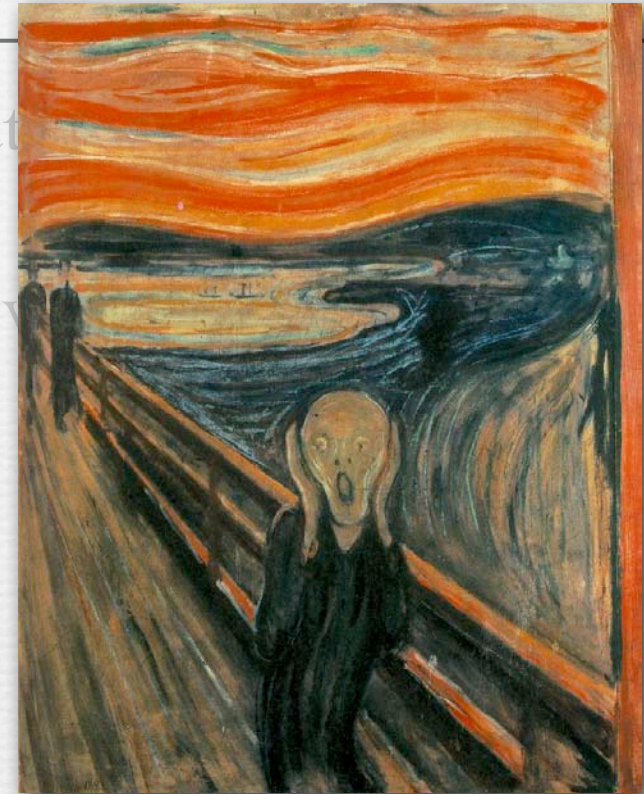


Charles
Eames,
chair, 1940



1920s-1940s - modernism

- ◆ modern architecture (a.k.a. International Style)
 - spare design, no decoration
 - strong geometry, primary colors (or very muted colors)
- ◆ modern furniture
- ◆ the “straight photograph”
 - unhackneyed themes
 - strong geometry
 - unconventional viewpoints
 - sharp definition - the f/64 club
 - the industrial aesthetic - New Objectivity, Precisionists

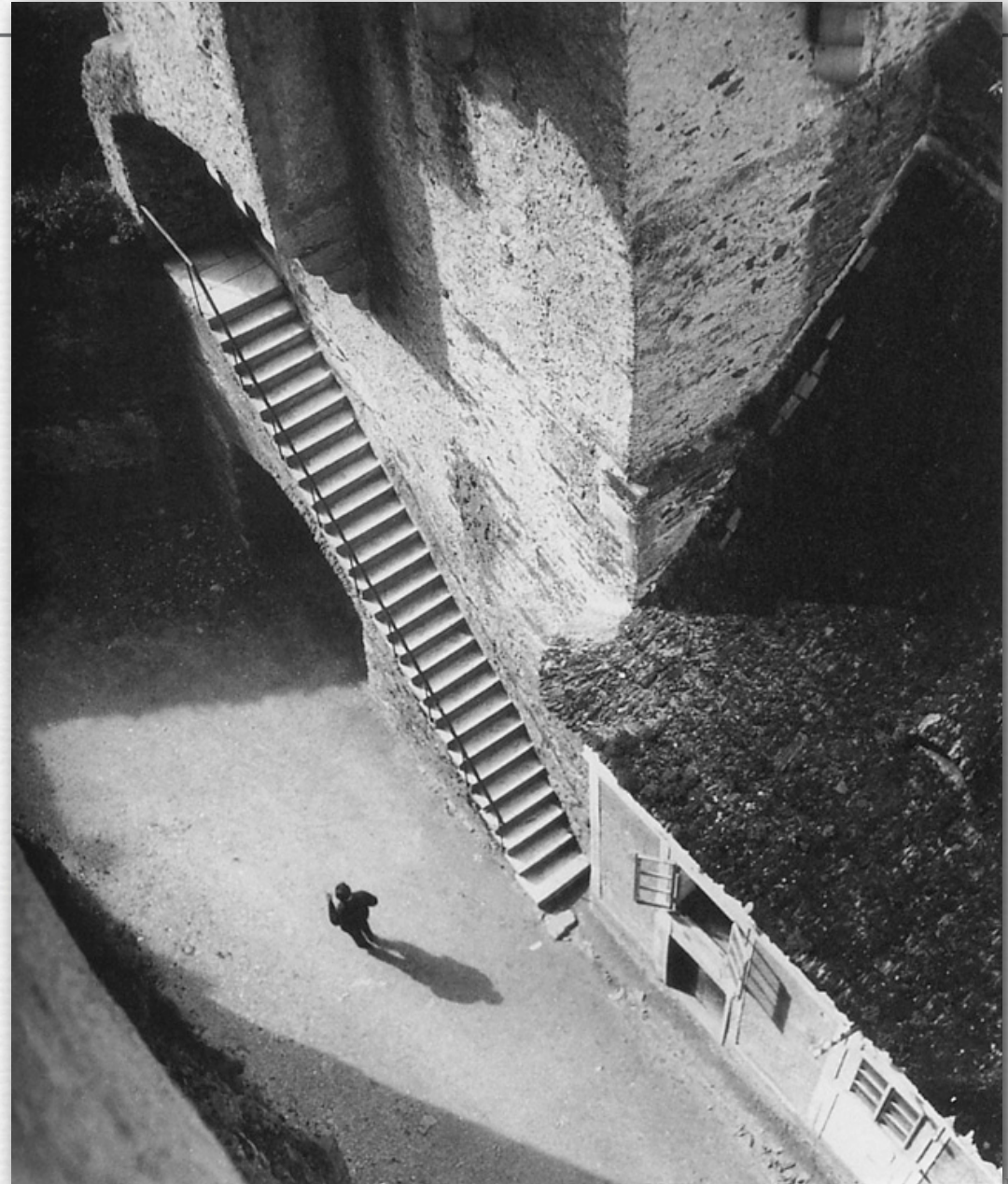


Edvard Munch, The Scream (1893)

reaction to
Expressionism

The straight photograph

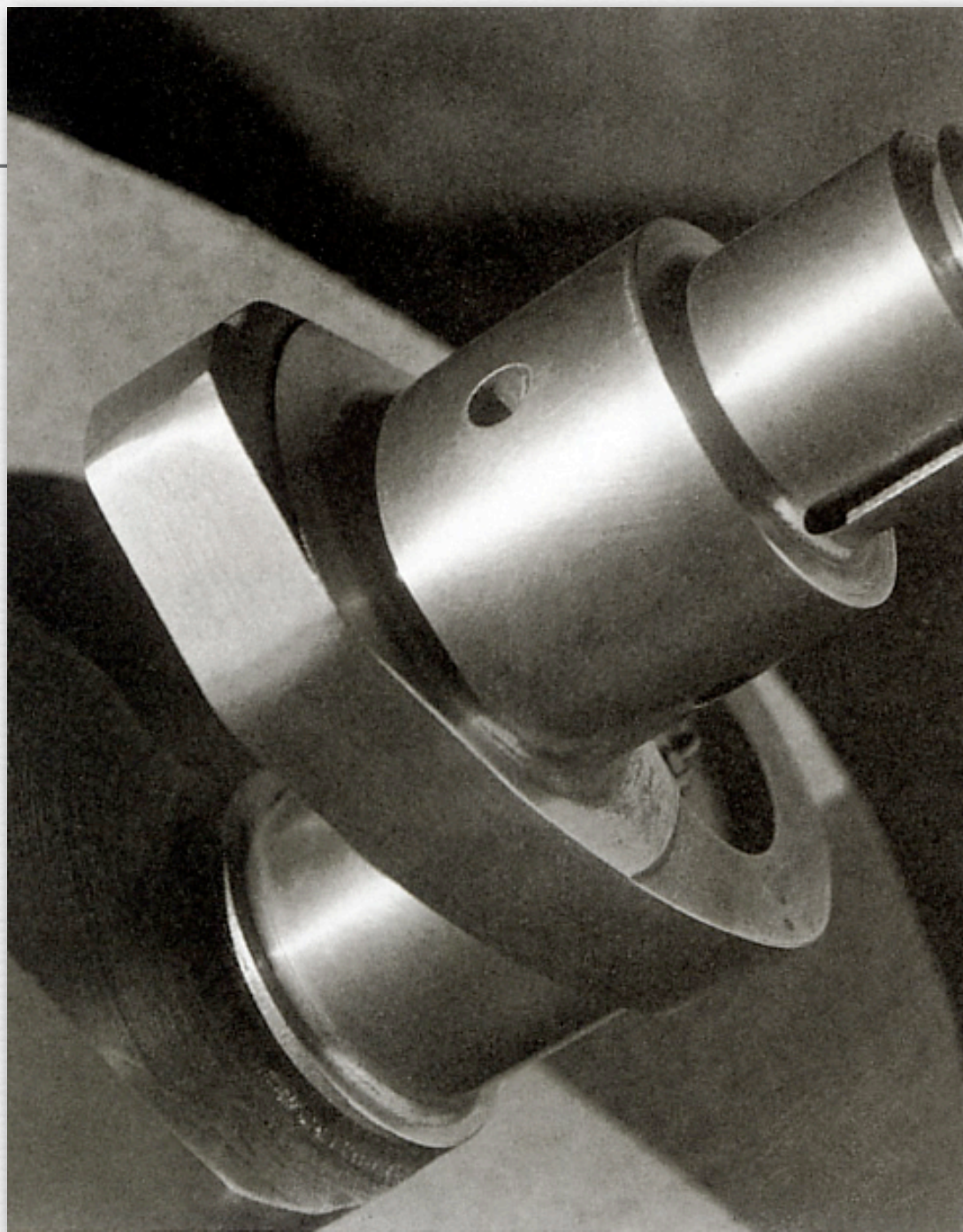
Jan Lauschmann,
Castle Staircase, 1927



(Rosenblum)

Precisionists

Paul Outerbridge,
Marmon Crankshaft, 1923



Precisionists

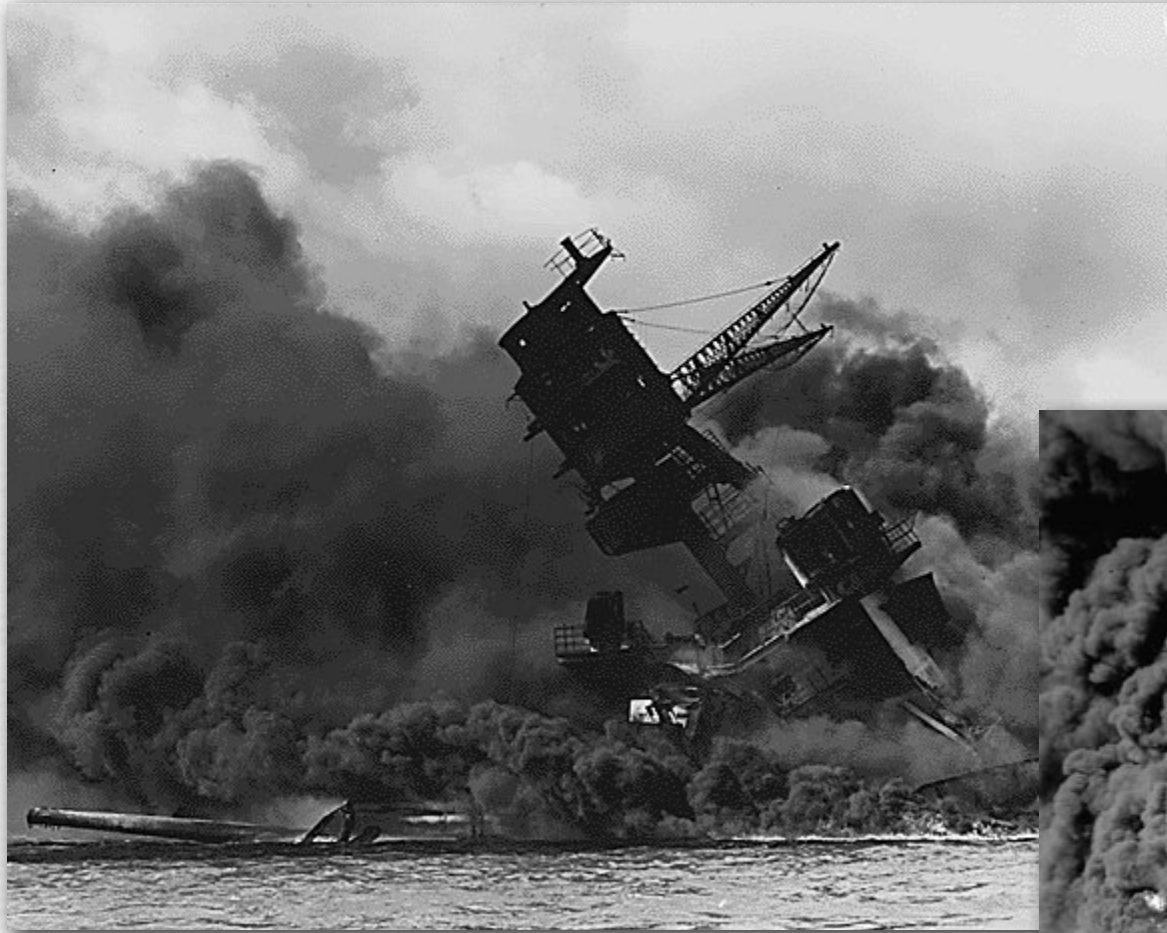
Imogen Cunningham,
Two Callas, 1929





Barbara Morgan, Martha Graham: Letter to the World, 1940

The attack on Pearl Harbor



USS Arizona burning

USS West Virginia
and USS Tennessee





USS Shaw exploding, photographer unknown, 1941

Photographer as propagandist

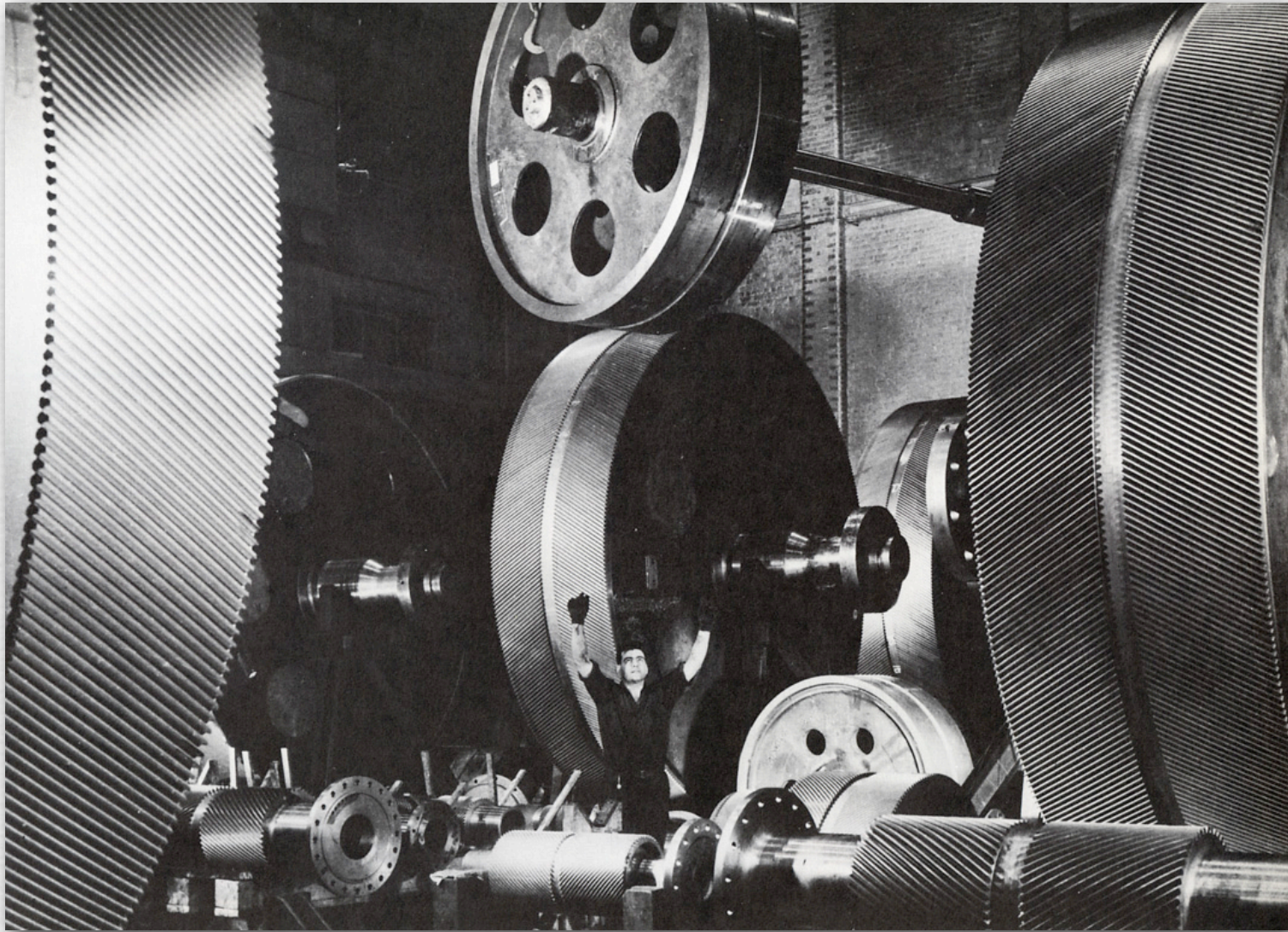
(Archives)



“Stars over Berlin and Tokyo will soon replace these factory lights reflected in the noses of America’s fighting planes at Douglas Aircraft’s Long Beach, California plant.” (photographer unknown)

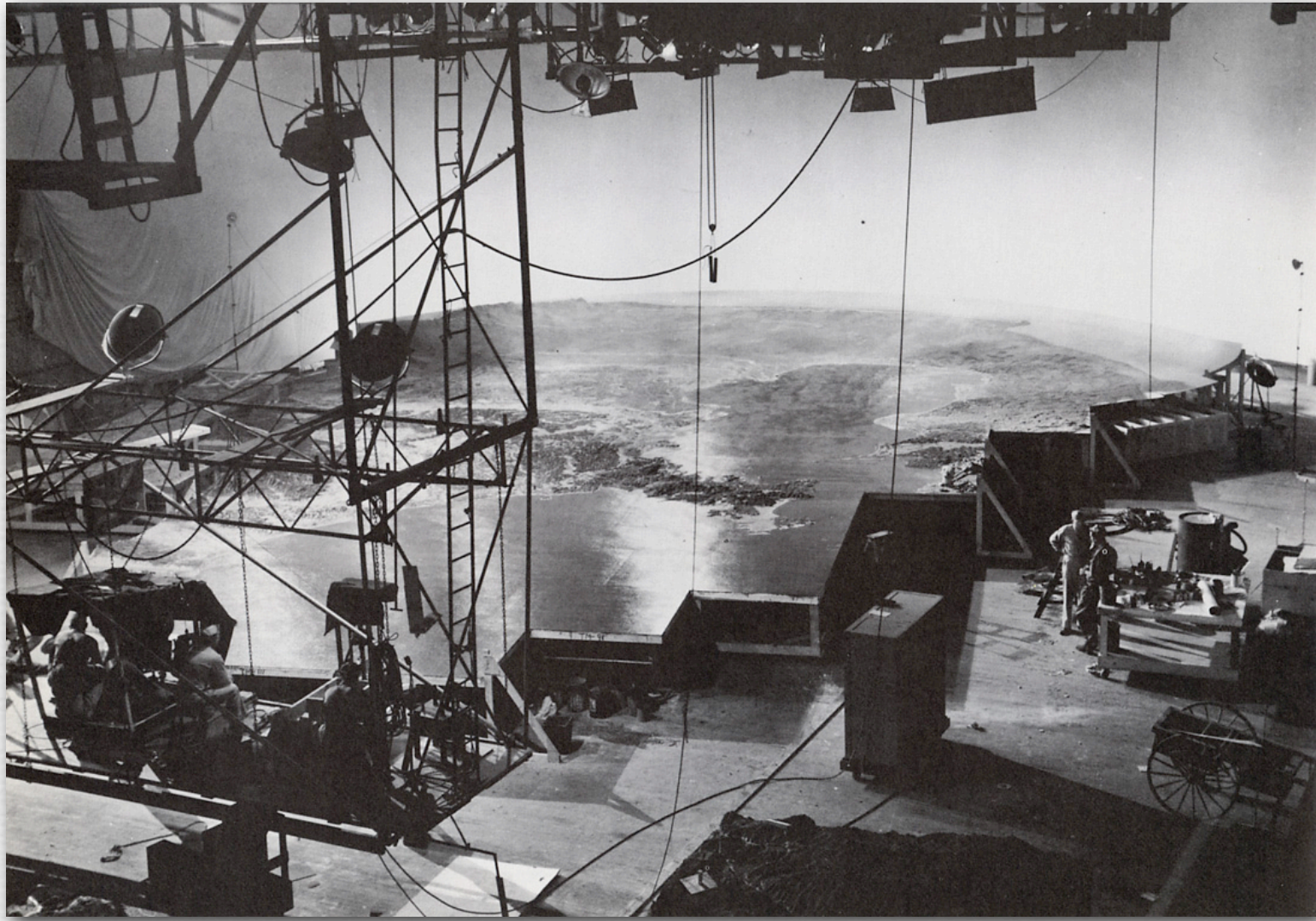
Photographer as propagandist

(Archives)



Dimitri Kessel (?), "Giant Gears in a shop in Massachusetts will become parts of U.S. warships", 1943

Hollywood during the war



Large miniature model of Tokyo Bay,
to make training films for bombing crews, c. 1943

Photojournalism in World War II



Robert Capa, Loyalist Militiaman at the Moment of Death, 1936

Photojournalism in World War II



Robert Capa, D-Day Landings in Normandy, 1944

Photojournalism in World War II



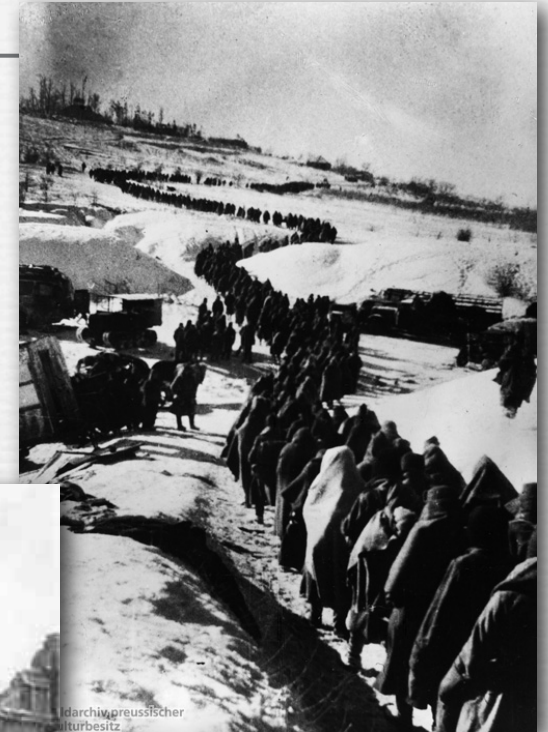
Dorothea Lange, Dust Storm at Mazanar Relocation Center, 1942

Showing casualties

George Strock,
Three Dead Americans, 1943
(first photograph of dead soldiers
allowed published by U.S. censors)



The decisive battle of World War II



Stalingrad, July 1942 - February 1943



Dmitri Baltermants, Identifying the Dead, Russian Front, 1942



Margaret Bourke-White, Liberation of Buchenwald, 1945

The Pulitzer Prize Photographs

Joe Rosenthal,
Raising the Flag
on Iwo Jima,
1943



The Pulitzer Prize Photographs



Eddie Adams,
Executing a
Vietcong Officer,
1968

The Pulitzer Prize Photographs



John Filo,
Kent State
Shootings, 1970

LIFE magazine

(Rosenblum)

Andreas Feininger
(LIFE photographer),
The Photojournalist,
1955



LIFE magazine photographs

Alfred Eisenstadt,
V-J Day, 1945



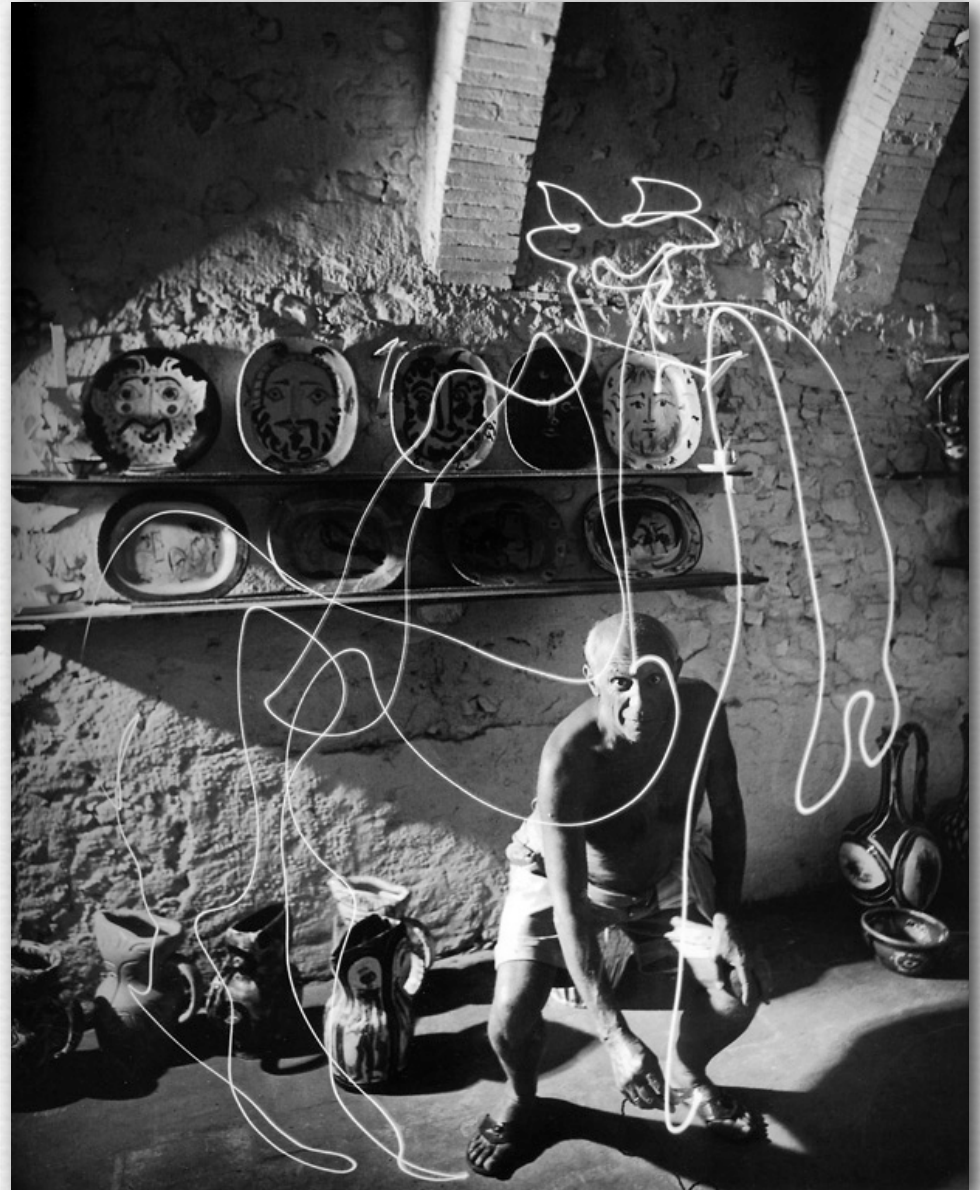
LIFE magazine photographs



Edward Clark, Among the Mourners, 1945

LIFE magazine photographs

Gjon Mili,
Pablo Picasso sketching with
a penlight, 1949



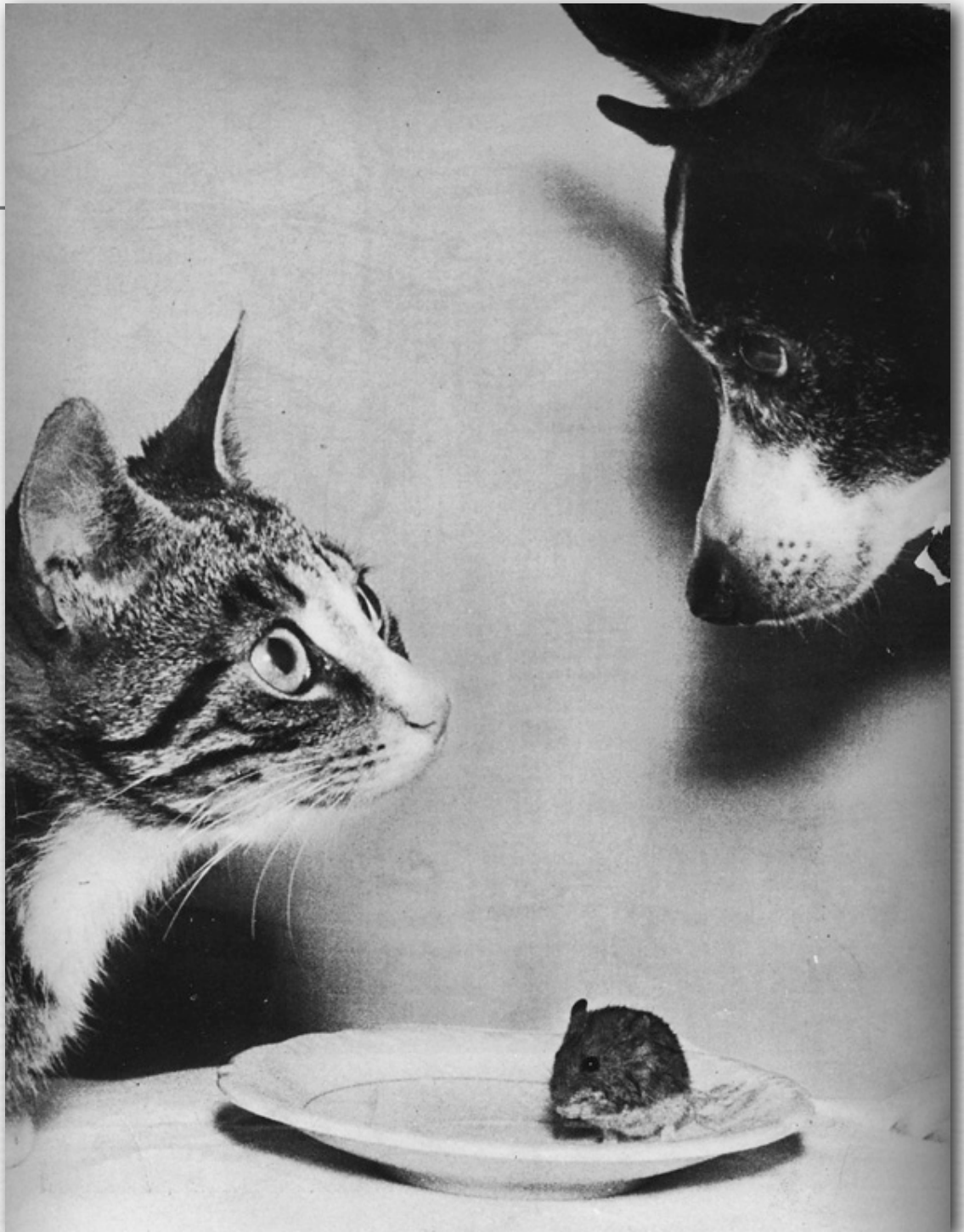
Miscellany

J.R. Eyerman,
3-D Movie, 1952



Miscellany

Jytte Bjerregaard,
Guess who's coming to
dinner?, 1955





Atomic bomb test at Bikini Atoll, photographer unknown, 1946

Post-1940s - post-modernism

- ◆ disillusionment with modernism after WWII
- ◆ photography dominated by photojournalism, television, and advertising, or popularized by Kodak Instamatics



- ◆ artists return to experimentation
 - straight, stark, discordant, alienated, grotesque, ambiguous, pathetic, misfit

The Decisive Moment, a book of photographs by Henri Cartier-Bresson

(Rosenblum)



Valencia, 1933

Chosen by TIME as
Best Picture of 20th century

Paris, 1932



Echoes of Surrealism



Henri Cartier-Bresson
Muslim women praying, Kashmir, 1948



Salvadore Dali,
The Persistence of Memory,
1931



Rene Magritte,
Not to be Reproduced,
1937

On the edge of pathetic



Diane Arbus,
Identical Twins,
1966

(Newhall)

© Marc Levoy

On the edge of pathetic

Diane Arbus,
Mother Holding
Her Child,
1967



(Rosenblum)

Character study

Mary Ellen Mark,
“Tiny” in Her
Halloween Costume,
1983

(Rosenblum)



Character study



Cindy Sherman,
untitled #21
(1978)

(MOMA)

Character study

(MOMA)



Cindy Sherman, untitled #94 (1981)

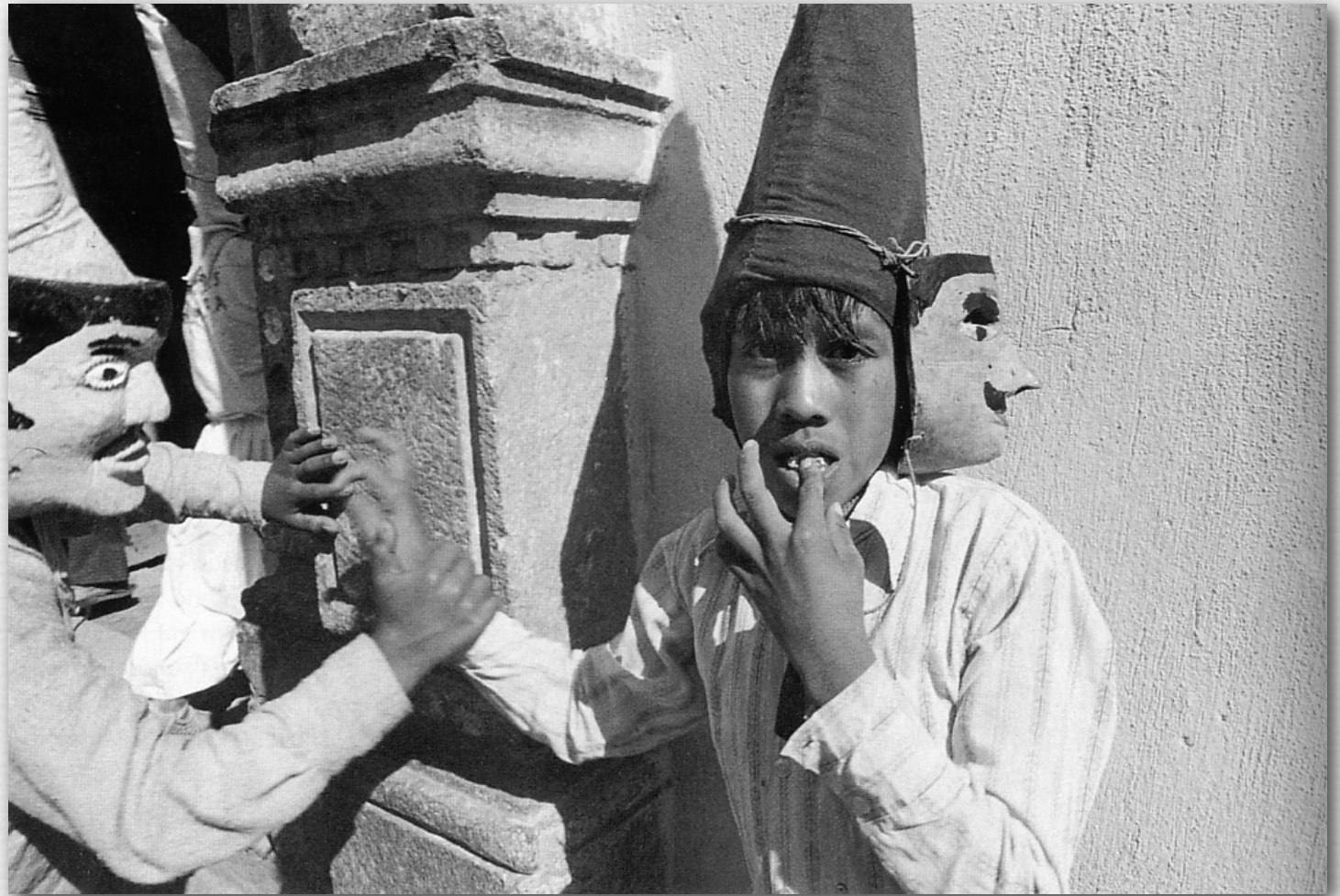
Character study

(MOMA)



Cindy Sherman, untitled #96 (1981)

Ambiguity



Pedro Meyer,
The Unmasking
in the Square,
1981

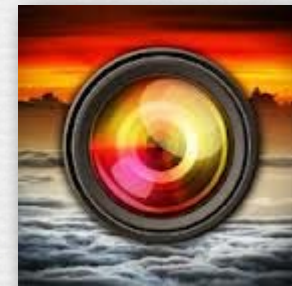
(Rosenblum)

And further experimentation



David Hockney,
Place Furstenberg, Paris, 1985

Mobile + APIs + apps + hardware-accelerated
real-time computer vision



The next 25 years will be way
more interesting than the last 25 !

Slide credits

- ◆ Newhall, B., *The History of Photography*, Little, Brown & Co., 1982.
- ◆ Rosenblum, N., *A World History of Photography* (4th ed.), Abbeville Press, 2007.
- ◆ National Archives, *The American Image: Photographs from the National Archives, 1860-1960*, Pantheon Books, 1979.