

# Modernism and Postmodernism

Western Dualism

# Modernism



Walter Gropius, *The Bauhaus Building*, 1925-26



Ludwig Mies van der Rohe, *Crown Hall, Illinois Institute of Technology, Chicago, Illinois, 1950-56*





Jackson Pollock, *Number 1, 1950 (Lavender Mist, 1950)*





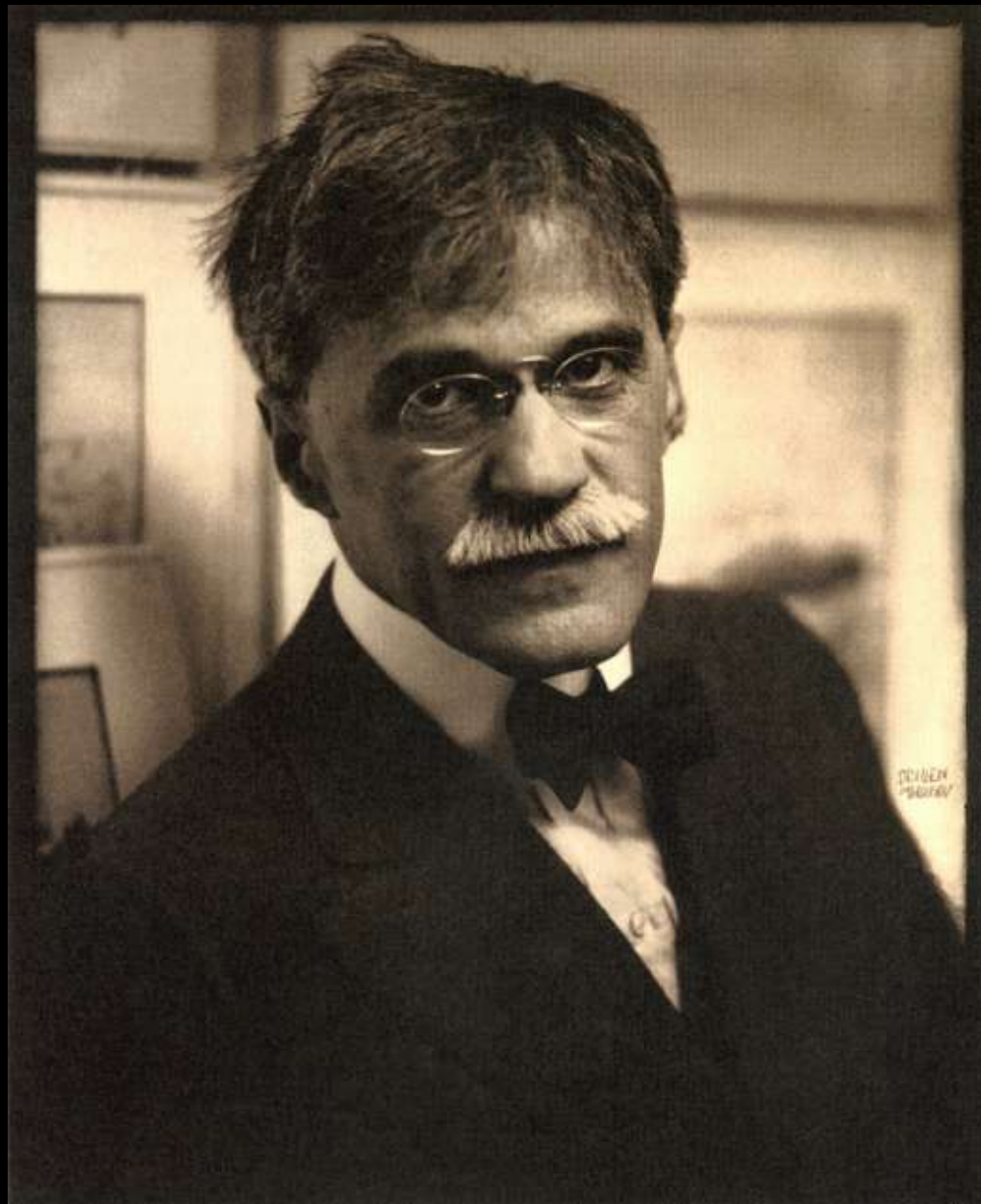
# Photo-Secession

Stieglitz, Gallery 291, and Camera Work



Alfred Stieglitz, *The Hand Of Man*, 1902





Edward Steichen, *Alfred Stieglitz at 291*, 1915



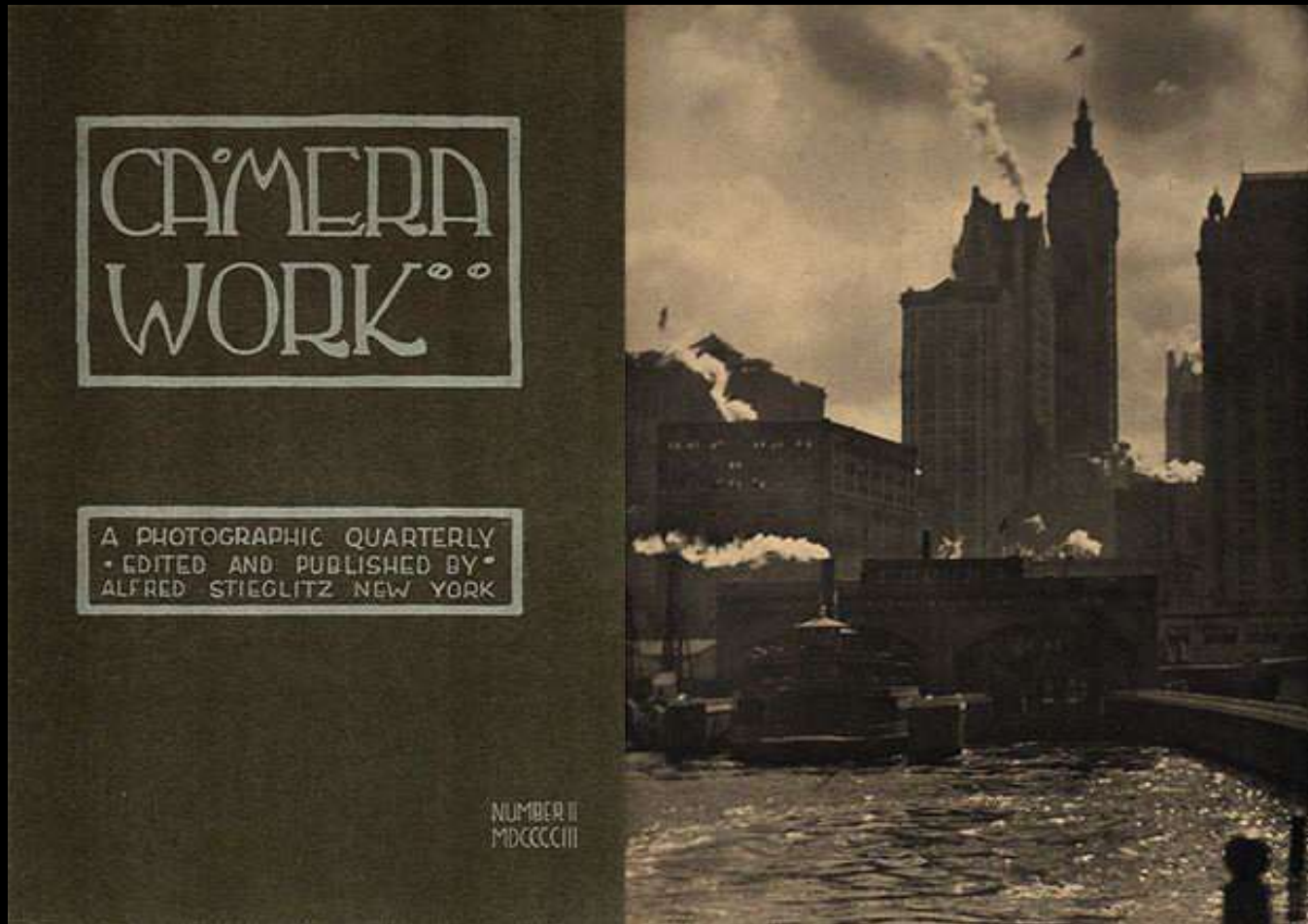


Alfred Stieglitz, *Winter, Fifth Avenue*, 1893



Alfred Stieglitz, *A Snapshot, Paris*, 1911





Alfred Stieglitz, first issue of *Camera Work*, 1903

YOUR SUBSCRIPTION TO

# Camera Work

EXPIRES WITH

NO. \_\_\_\_\_

Kindly renew, without delay, to facilitate our labors and to ensure the completeness of your set.

Back numbers are all at a premium and single copies cost almost as much as a year's subscription.

Ensure the safe arrival of Camera Work by sending fifty cents extra for packing and registering, as in the past year many complaints of non-delivery have reached us. We accept no responsibility of loss in mails.

ALFRED STIEGLITZ.

(over)

## Numbers Tested and Price

No. 1. Käsebier Number . . .	Six dollars
No. 2. Steichen Number . . .	Six dollars
No. 3. White Number . . .	Four dollars
No. 4. Evans Number . . .	Three dollars
No. 5. Demachy Number . . .	Three dollars
No. 6. Coburn Number . . .	Three dollars
No. 7. Hofmeister Number . . .	Three dollars

In preparation, Craig Annan Number, and other numbers in which will appear the newer work of Steichen, Käsebier, White, Stieglitz, Keiley and other American and foreign pictorial workers.

The literary features will be as interesting as heretofore.

Subscription Table

Mr. ALFRED STIEGLITZ

1111 Madison Avenue, New York, N. Y.

Kindly ☐ enter ☐ renew subscriptions for 1905.

Remarks:

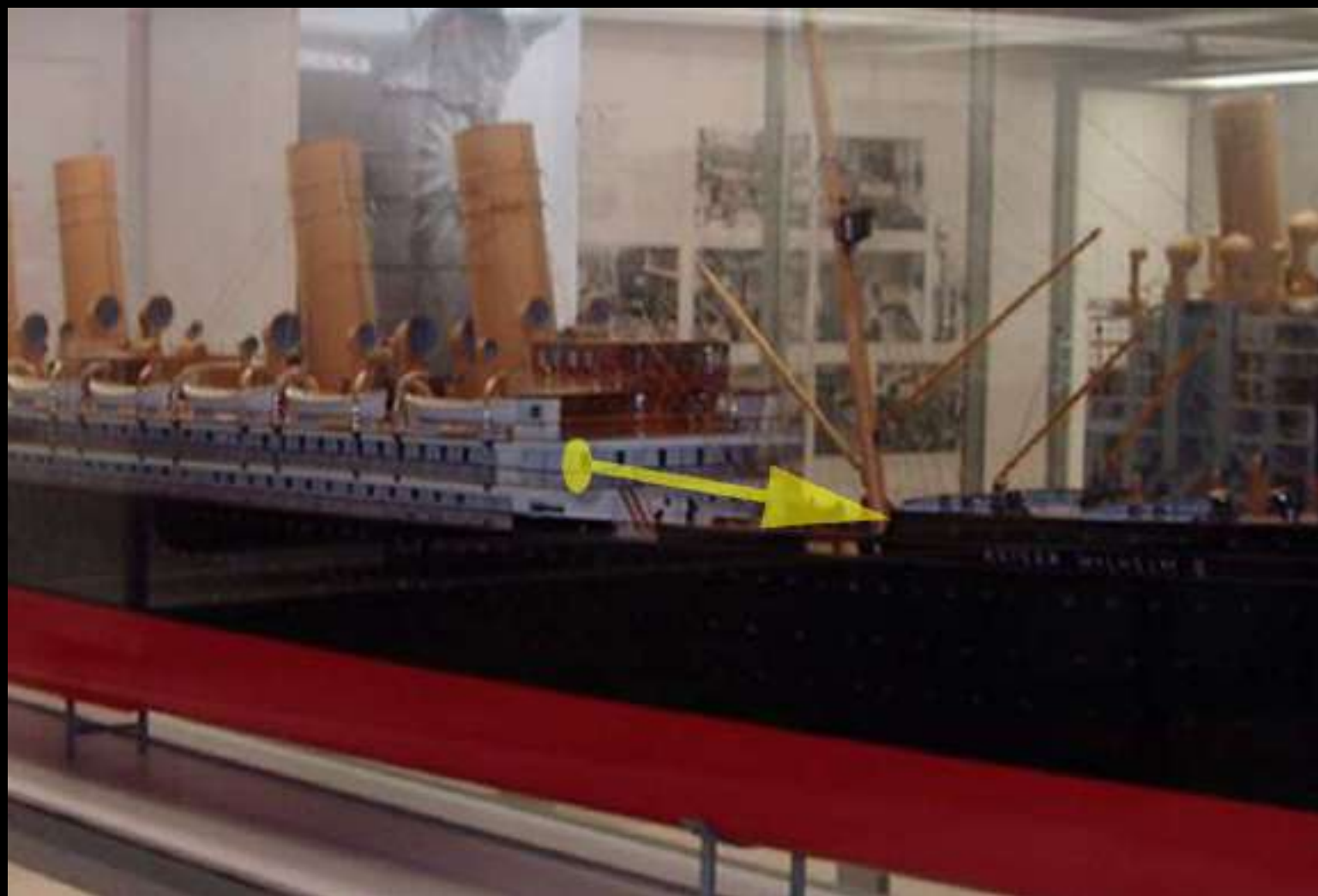
Name \_\_\_\_\_

Address \_\_\_\_\_

Subscription price, fifty, no return for shipping and packing, or other fees.



Alfred Stieglitz, *The Steerage*, 1907









Paul Strand, *Wall Street*, 1915



Paul Strand, *Blind*, 1916



Jacob Riis, *Bandit's Roost*, 1888





Jacob Riis, *5 Cents A Spot* from *How The Other Half Lives*, 1890



Lewis Hine, *Spinner, Child Laborer*, 1911

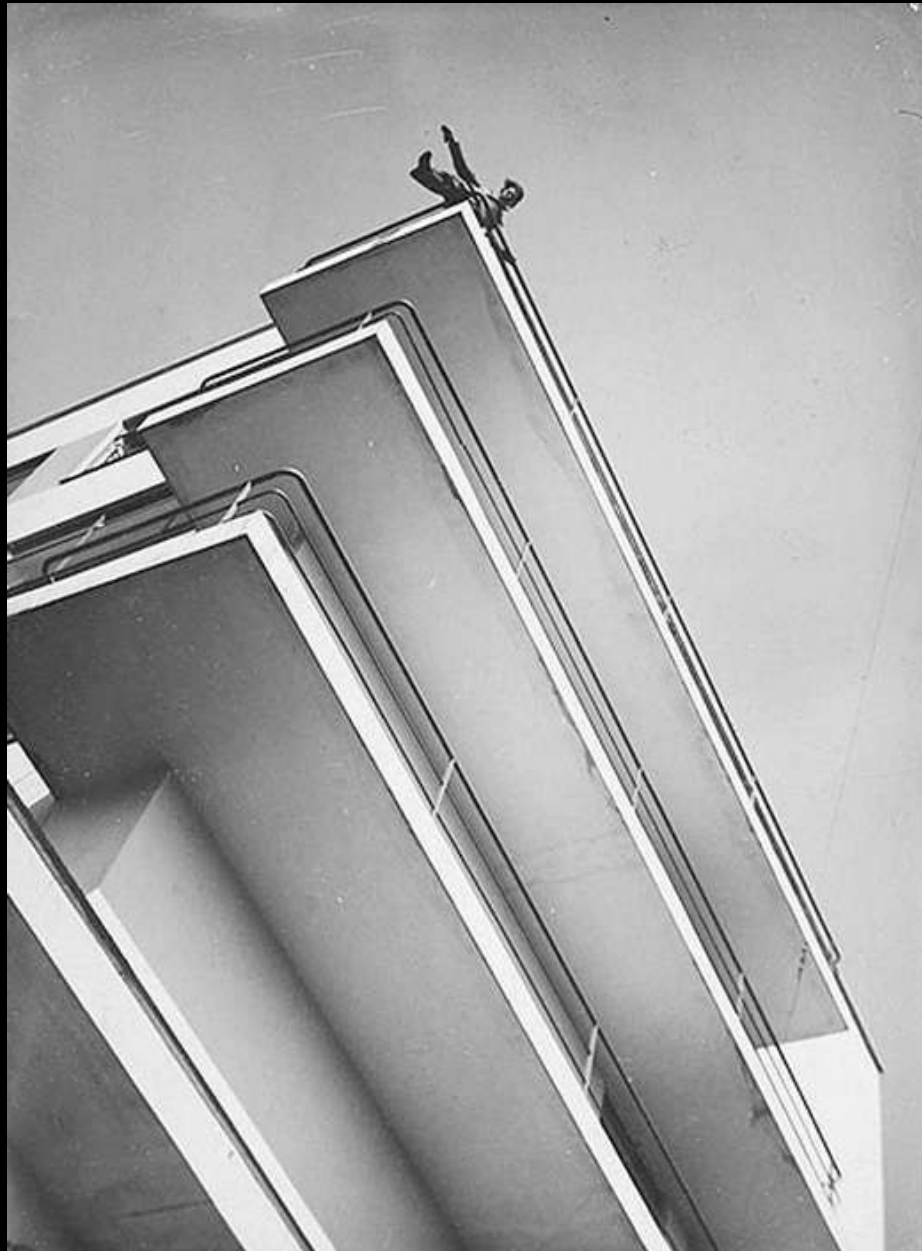


Lewis Hine, *Power House Mechanic Working On Steam Pump*, 1920

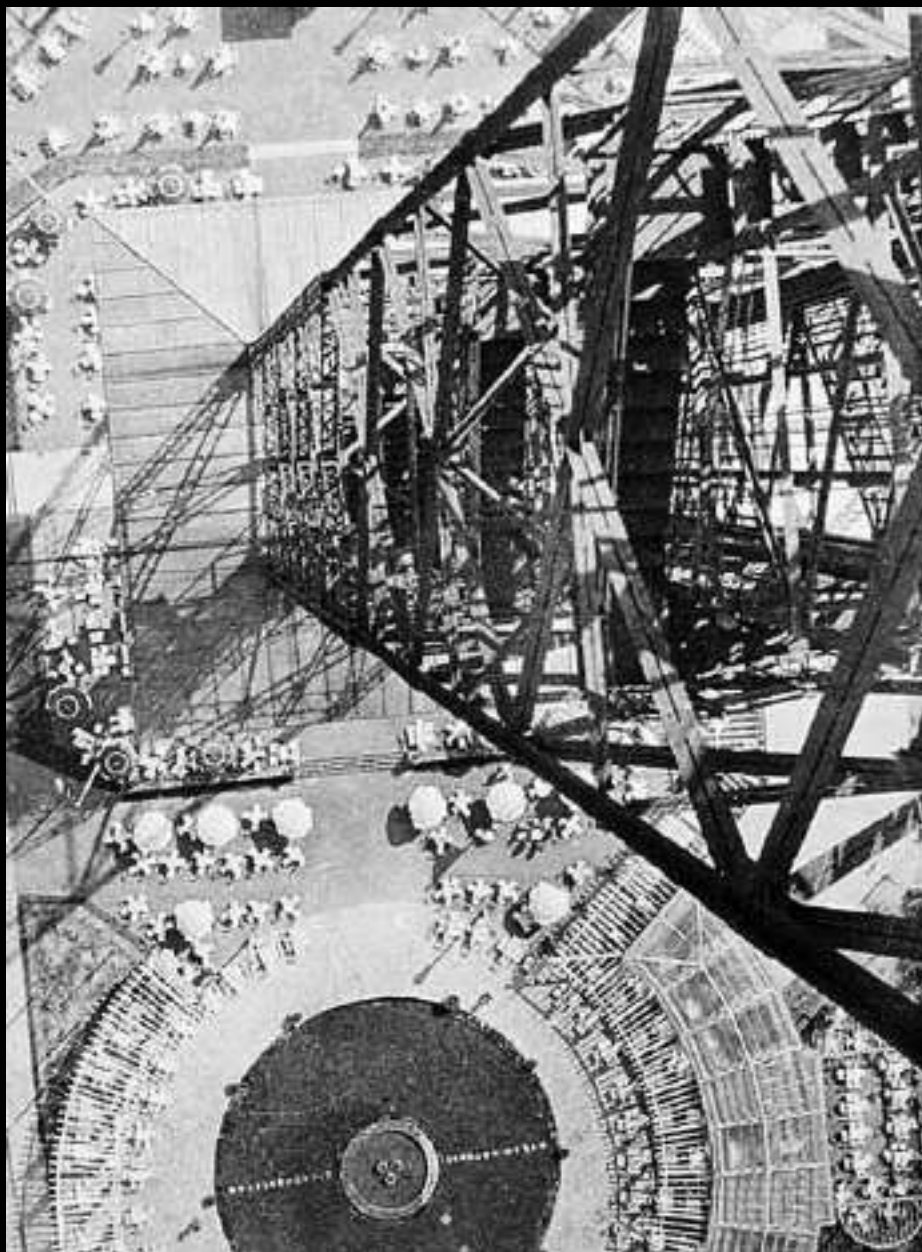


Laszlo Moholy-Nagy, *Marseille*, 1929





Laszlo Moholy-Nagy, *Xanti Schawinsky on a Bauhaus Balcony*, late-1920s



Laszlo Moholy-Nagy, *Radio Tower Berlin*, 1928



Walker Evans, *Alabama Cotton Tenant Farmer's Wife (Allie Mae Burroughs)*, 1936



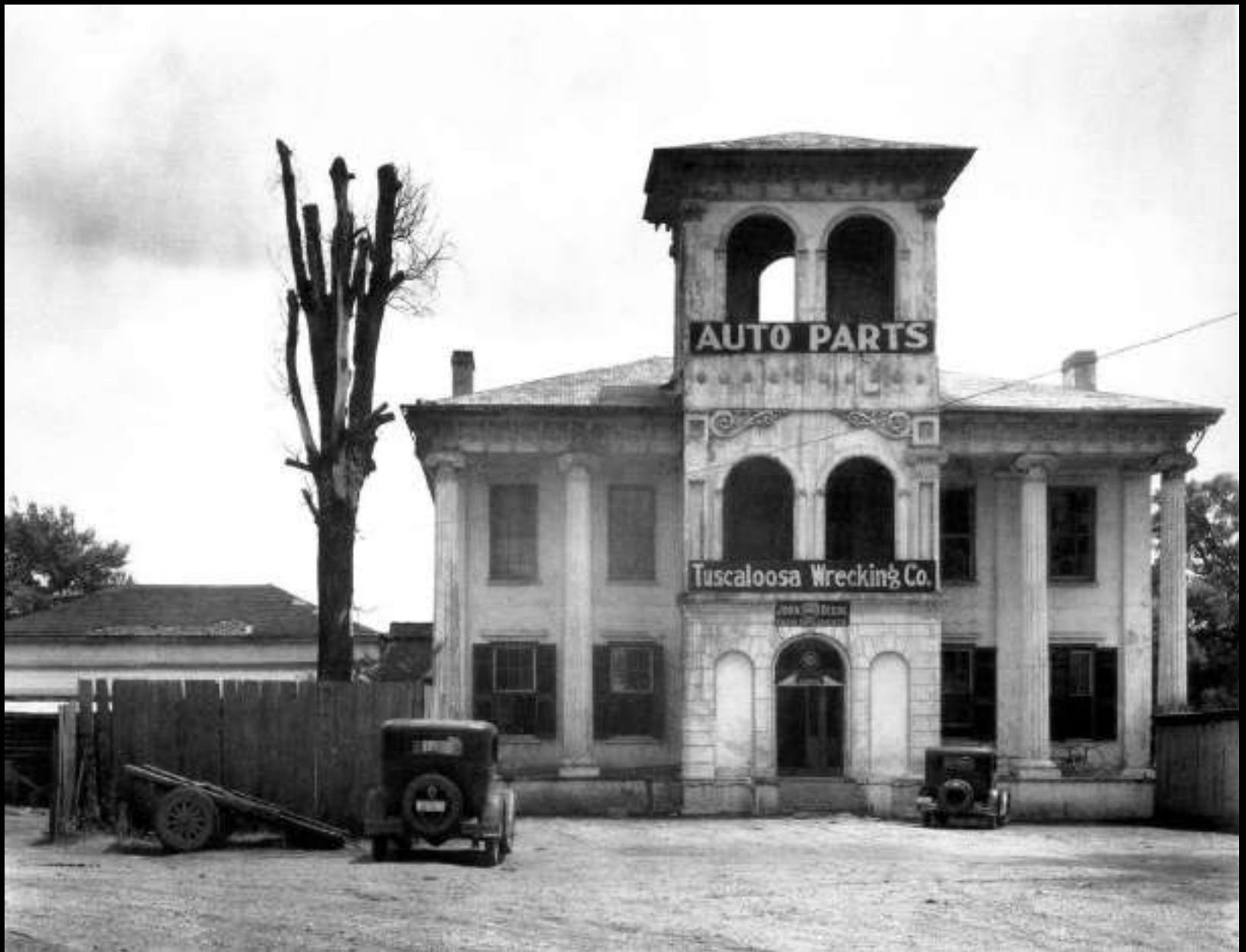


Walker Evans, *Sharecropper's Family, Hale County, 1935*





Walker Evans, *Roadside Stand Near Birmingham, Alabama*, 1936



Walker Evans, *Tuscaloosa Wrecking Co., Alabama*, 1936



Walker Evans, *Breakfast Room, Belle Grove Plantation, White Chapel, Louisiana*, 1935





Walker Evans, *Billboard, Birmingham, Alabama*, 1936





Walker Evans, *Posters Advertising a Circus Near Lynchburg, South Carolina*, 1936

Group f64

FROM TIME TO TIME VARIOUS  
OTHER PHOTOGRAPHERS WILL  
BE ASKED TO DISPLAY THEIR  
WORK WITH GROUP *f*. 64

THOSE INVITED FOR THE FIRST  
SHOWING ARE:

PRESTON HOLDER  
CONSUELLA KANAGA  
ALMA LAVENSON  
BRETT WESTON

GROUP  
*f*. 64

( ANSEL EASTON ADAMS  
IMOGEN CUNNINGHAM  
JOHN PAUL EDWARDS  
SONYA NOSKOWIAK  
HENRY SWIFT  
WILLARD VAN DYKE  
EDWARD WESTON )

ANNOUNCES AN EXHIBITION  
OF PHOTOGRAPHS AT THE  
M. H. DeYOUNG MEMORIAL MUSEUM  
FROM NOVEMBER FIFTEENTH  
THROUGH DECEMBER THIRTY-  
FIRST, NINETEEN THIRTY-TWO

Group *f*/64 First Show Bill



Edward Weston, *Pepper No. 30*, 1930





Edward Weston, *Excusado*, Mexico, 1926



EW 11/3/36

Edward Weston, *Dunes, Oceano*, 1936



Edward Weston, *Nudes*, 1936



Ansel Adams, *Clearing Winter Storm, Yosemite*, 1937





Ansel Adams, *Tetons and the Snake River*, 1942



*Ansel Adams, Mount Williamson, The Sierra Nevada, From Manzanar, 1945*



Imogen Cunningham, *Magnolia Blossom*, 1925

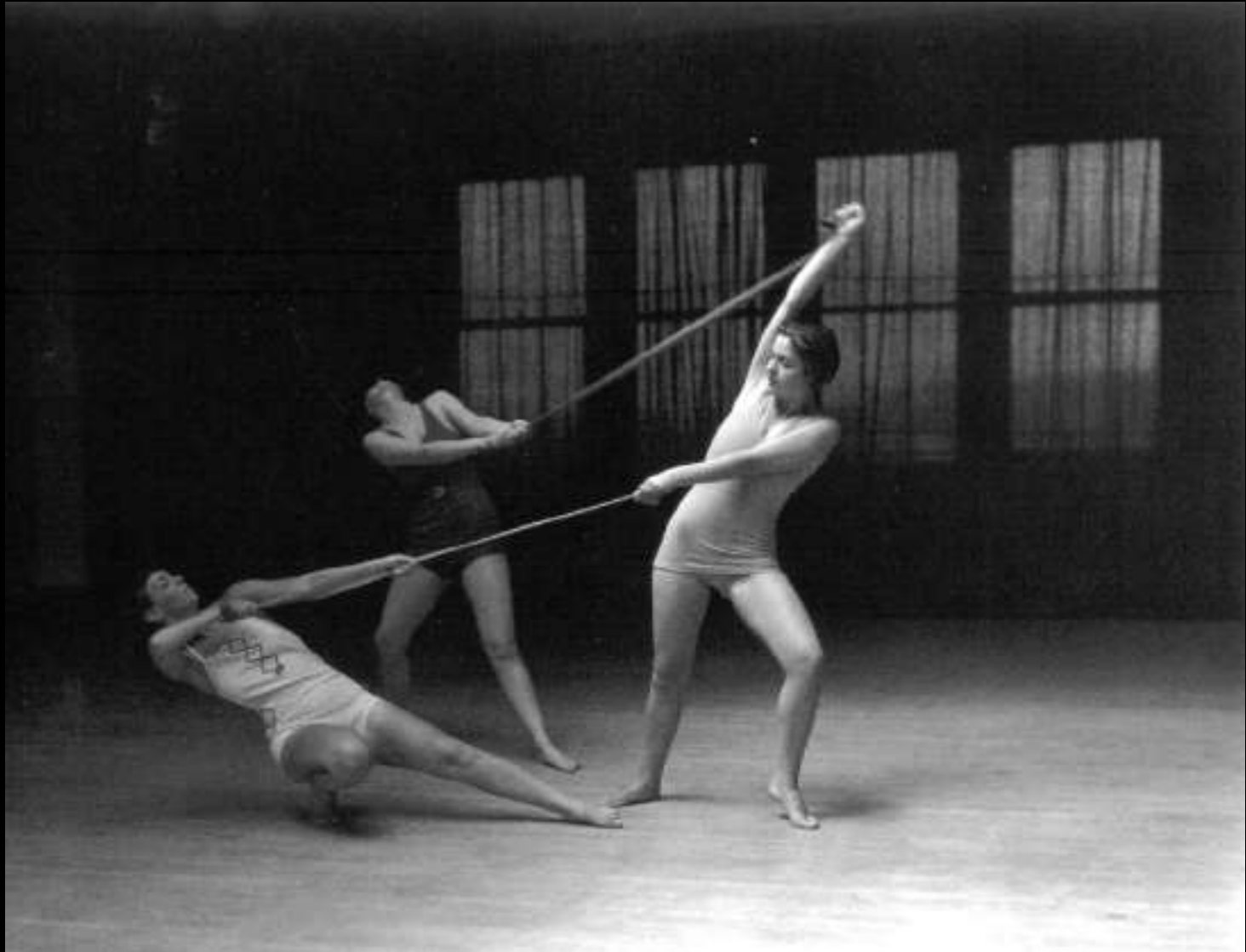


Imogen Cunningham, *Two Callas*, 1929

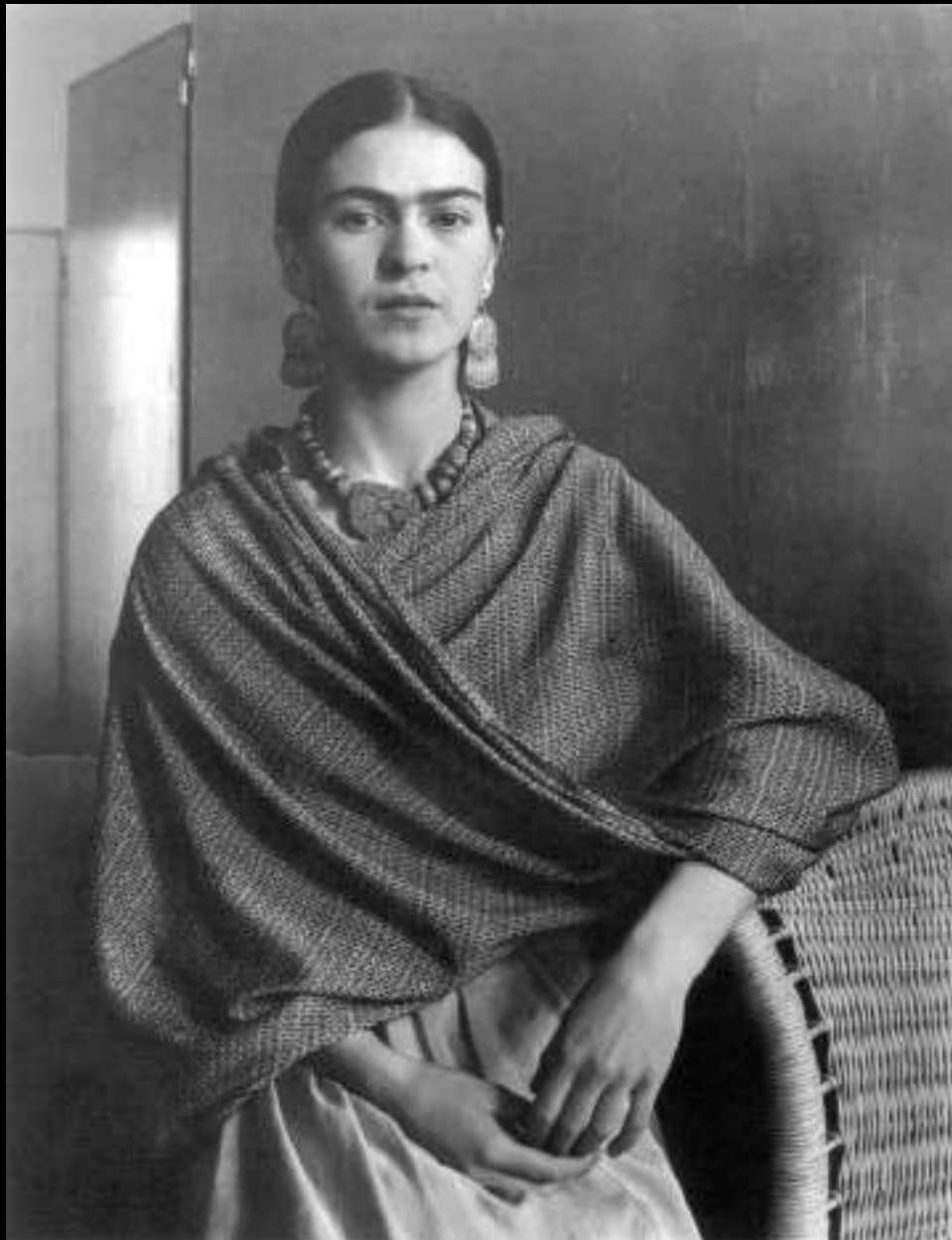




Imogen Cunningham, *False Hellebore*, 1926



Imogen Cunningham, *Dance 3*, 1926



Imogen Cunningham, *Portrait of the Artist Frida Kahlo*, 1931



Imogen Cunningham





Sonya Noskowiak, *Kelp*, 1930



Sonya Noskowiak, *Water Lily Leaves*, 1931

# The Photographer's Eye

John Szarkowski, MOMA

A 1964 Exhibition and 1966 Book







The Thing Itself



Lee Friedlander, *Untitled*, 1962



Edward Weston, *Hot Coffee, Mojave Desert*, 1937





Wright Morris, *Model T*, 1947



Photographer Unknown, *Couple with Daguerreotype*, c. 1950



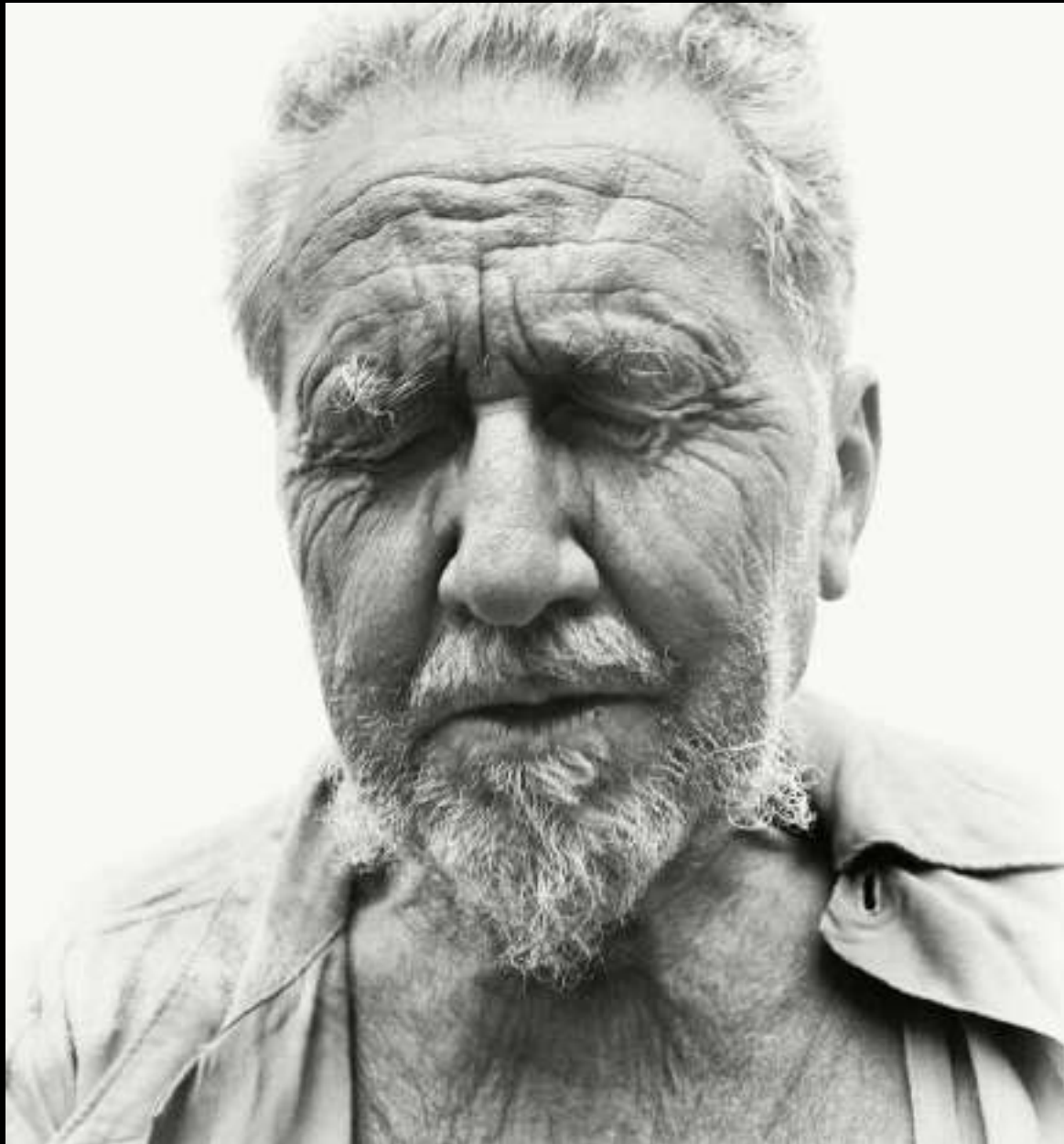
Elliott Erwitt, *Fontainebleau Hotel, Miami Beach*, 1962





Robert Frank, *Long Beach, California*, 1955-7





Richard Avedon, *Ezra Pound*, 1958



Julia Margaret Cameron, *Cassiopeia*, 1866



Russell Lee, *Kitchen of Tenant Purchase Client, Hidalgo, Texas, 1939*

# The Detail

Synecdoche: the part that stands for the whole.

“I’ve gotta meet with some suits.”



# syn·ec·do·che

/siˈnekdəkē/ 

*noun*

a figure of speech in which a part is made to represent the whole or vice versa, as in *Cleveland won by six runs* (meaning "Cleveland's baseball team").



Roger Fenton, *Valley of the Shadow of Death*, 1855





Roy DeCarava, *Untitled*, 1959





Ralph Steiner, *Ford Car*, 1929



Garry Winogrand, *Untitled*, 1963



Minor White, *Sand Blaster*—*Pacific Gas and Electric*, 1949

# The Frame





André Kertész, *Billboard*, 1962



Photographer unknown, *Theodore Roosevelt Speaking at Grant's Tomb, Decoration Day, 1910*



Robert Frank, *US 90, Texas*, 1955



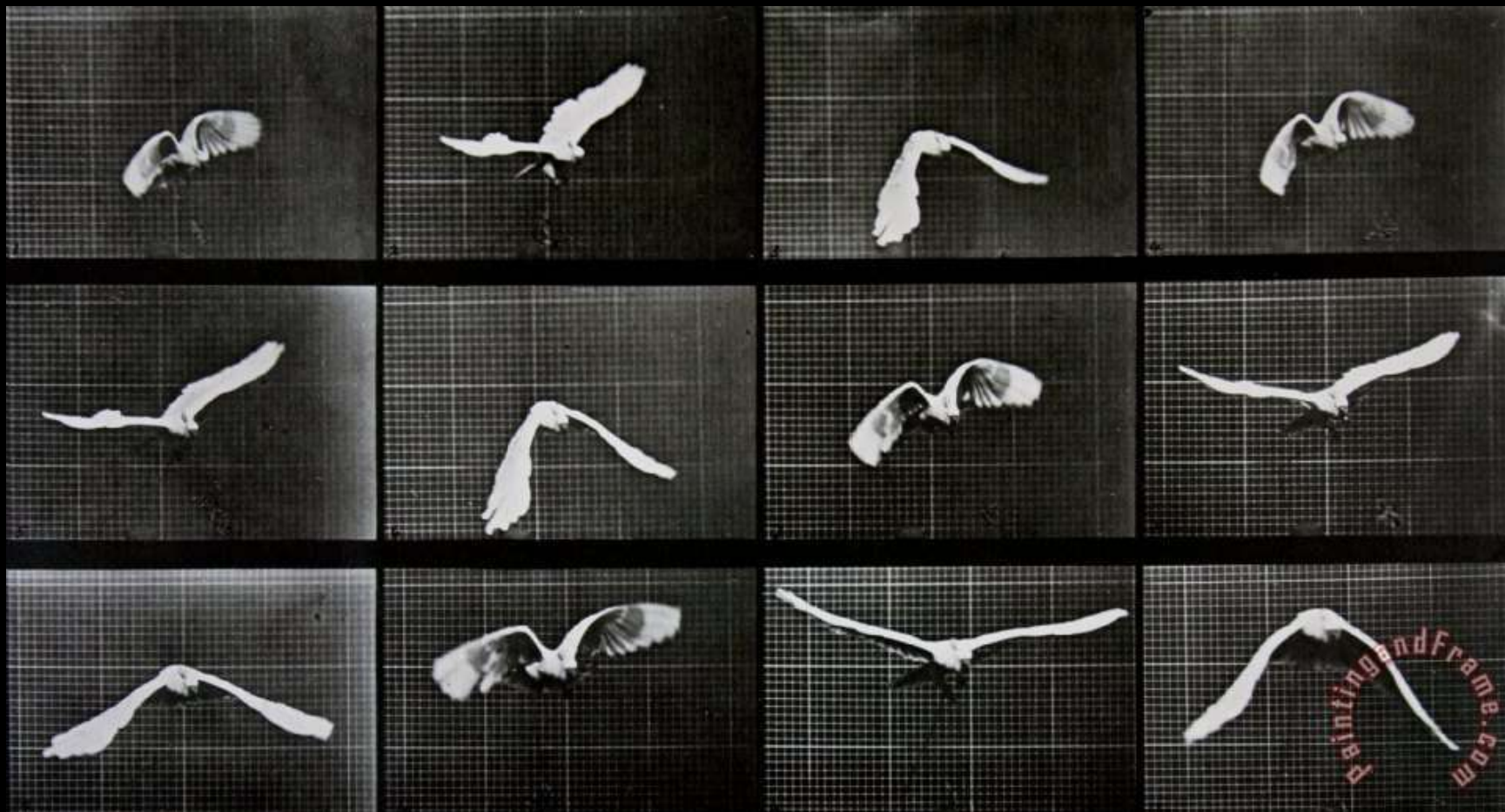
W. Eugene Smith, *Three Spanish Soldiers*, 1950





*Atget, St. Cloud, c. 1900*





Eadweard Muybridge, *Gull Flying*, 1883-87



Gjon Mili, *Juggler*, 1958





Otto Steinert, *A Pedestrian, Paris*, 1951



Harry Callahan, *Detroit*, 1943



Robert Riger, *Sudden Death Game*—Baltimore Colts vs. New York Giants, 1959



Robert Doisneau, *Untitled*, 1957-58

# Vantage Point





Alvin Langdon Coburn, *The Octopus*, New York, 1912



Photographer unknown, *Walter Miller Shooting from Woolworth Building, 1912-13*



Robert Frank, *McClellanville, South Carolina*, 1955-57



Lee Friedlander, *Untitled, Cincinnati, Ohio*, 1962





Ken Josephson, *Season's Greetings*, 1963





William Garnett, *Two Trees on Hill with Shadow*, Paso Robles, CA, 1974



André Kertész, *Man Diving*, 1917



Photographer unknown, *J.P. Morgan at Society Wedding*, 1937



Manuel Alvarez Bravo, *Eating Place*, c. 1940



Robert Frank, *Chicago*, 1955-57





Robert Frank, *Parade, Hoboken, New Jersey*, 1955-57

# Postmodernism



Robert Rauschenberg, *Triple Elvis*, 1962



*Andy Warhol, 16 Jackies, 1964*





Robert Rauschenberg, *Untitled*, 1963





Robert Rauschenberg, *Untitled*, 1963

"I really don't think imagery should be owned, including my own. If it's part of our world, it's like owning words. How can you own words? It's just stuff to use."

John Baldessari



THE SPECTATOR IS COMPELLED  
TO LOOK DIRECTLY DOWN THE  
ROAD AND INTO THE MIDDLE OF  
THE PICTURE.

John Baldessari, *The Spectator Is Compelled...*, 1966-68



AN ARTIST IS NOT MERELY THE SLAVISH  
ANNOUNCER OF A SERIES OF FACTS.  
WHICH IN THIS CASE THE CAMERA HAS  
HAD TO ACCEPT AND MECHANICALLY  
RECORD.

John Baldessari, *The Artist Is Not Merely...*, 1966-68



WRONG

John Baldessari, *Wrong*, 1967





I HAD THIS OLD PENCIL ON THE DASHBOARD OF MY CAR FOR A LONG TIME. EVERY TIME I SAW IT, I FELT UNCOMFORTABLE SINCE ITS POINT WAS SO DULL AND DIRTY. I ALWAYS INTENDED TO SHARPEN IT AND FINALLY COULDN'T BEAR IT ANY LONGER AND DID SHARPEN IT. I'M NOT SURE, BUT I THINK THAT THIS HAS SOMETHING TO DO WITH ART.



John Baldessari, *Throwing Three Balls in the Air to Get a Straight Line (best of 36 attempts)*, 1973



John Baldessari, *Throwing Four Balls in the Air to Get a Square (best of 36 tries)*, 1974



John Baldessari, *Two Groups (One Warm/One Cool)*, 1990







Cindy Sherman, *Untitled Film Still 3*, 1977



Cindy Sherman, *Untitled Film Still 21*, 1978



Cindy Sherman, *Untitled Film Still 10*, 1978



Cindy Sherman, *Untitled Film Still 30*, 1979





Cindy Sherman, *Untitled Film Still 48*, 1979





Gail is sitting on the bed and looking at the clock. It is 4:30 in the afternoon. The television is on and she wants to go back to sleep. Johnny works at the gas station in town. The one closest to the beach. She is waiting for him to come home. When Johnny is at work she sleeps, smokes, watches t.v., reads and reads movie magazines. She sits on the bed smoking a cigarette. Her legs are crossed and her duster has slid up to her thighs. She is wearing green rubber thongs. She looks at the column outside the window. It is either doric or corinthian. It was just like Gone With the Wind, having that column outside your window. The sun is glaring. What others would call a beautiful day. She doesn't like to go to the beach without Johnny. She dresses and walks towards town. She sees the gas station sign four blocks away. She sets her eyes on the sign. She is walking towards town keeping her eyes on the sign. The angle of her head changes with each step, the nape of her neck folding, her chin slowly craning upward. Soon, her head is forming a 45 degree angle to her body. She is looking straight up at the white enameled tin, which is about 4" thick with red lettering. It is perched on a blue pole which she picks up vaguely in her peripheral vision. She is looking straight ahead at Johnny, who is wearing a gray shirt. His head is buried beneath the hood of a red Mustang. His forearms are tan and full and the veins stick out of them. She loves that about him. She walks up behind him, throws her arms around his waist, and pushes her face hard into his back. She catches him off balance and pulls him to the ground, under the Mustang, and forces him, along with her, to stare at the underside of the car, promising him, that if they stare long enough, it'll torn into a beautiful set of doric columns.

Barbara Kruger, *Picture/Readings*, 1978



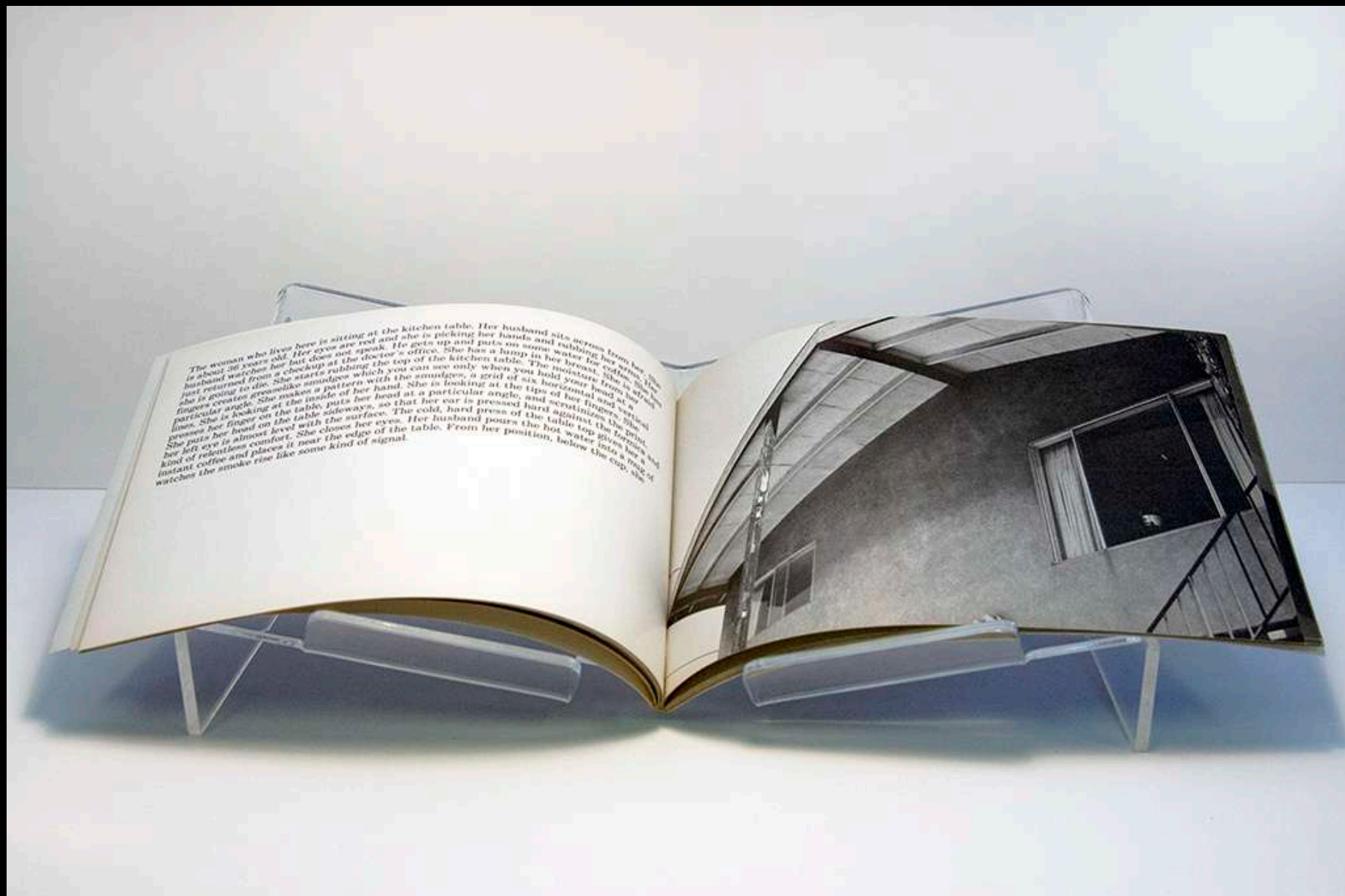
They were tired of the house, so they hired some neighborhood boys to board it up and make sure all was secure. He was 13 and figured it was a good way to make a few bucks. He brought Francine along because they were going to the movies later and she thought she'd sit on the sand 'til he finished work. After about 2 hours she walked up to the house and watched them filling the windows with wood. She told him that when she was little this used to be her dreamhouse. He hammered away, listened half heartedly, and said "Oh yeah?" She and her friend used to sit on the bench across the street and just watch the house. How the trees moved so slowly around it with each breeze. She would picture herself inside making breakfast. She is wearing a white apron which has printed on it a picture of little bees with smiles on their faces hoping from flower to flower. She is making french toast for her husband, who is a successful real estate broker. She tells this to him as he finishes boarding up the large bay window in the livingroom. He rolls his eyes in his head, says "really?", puts his arm around her and kisses her hard on the lips.

Barbara Kruger, *Picture/Readings*, 1978



Karen sits on the bench by the window and stares into the heart of the palm. It is densely green with a brown scaly spine. Mark is tuning the radio. A male voice resounds through the expensive speakers. The voice is heavily nasal, and is discussing the dynamic rise of a local record label. Marks voice forms a duet with the man on the radio, reciting familiar anecdotes of shared literary reference, acapella renditions of szechuan restaurant menus, and inflationary rhetoric about rich white kids with no rhythm, who think that a black polo shirt with a ring around the collar is enough to make you violent. She turns her back to the window and stares at Mark, who is staring at the mirror. A sexy song comes on the radio. Mark is wearing a red polo shirt with an alligator on it. The red is slightly faded with a white cast. She looks at the edge of the sleeve and how the red borders the brown of his upper arm. He turns away from her. The shirt lays over the two wings which stud his back. The slightly soiled pants hug his hips, but are loose around the thigh, and the sneakers are green suede with white plastic stripes down each side. He is standing about 6' away, facing her, his arms hanging limply at his sides. He starts talking about the song that's playing on the radio. She watches the lines form around his mouth as he speaks, and she thinks about climbing to the top of the palm tree with a telescope, and capturing within the lens, a small desert island surrounded by water, like south sea blue ink.

Barbara Kruger, *Picture/Readings*, 1978



Barbara Kruger, *Picture/Readings*, 1978





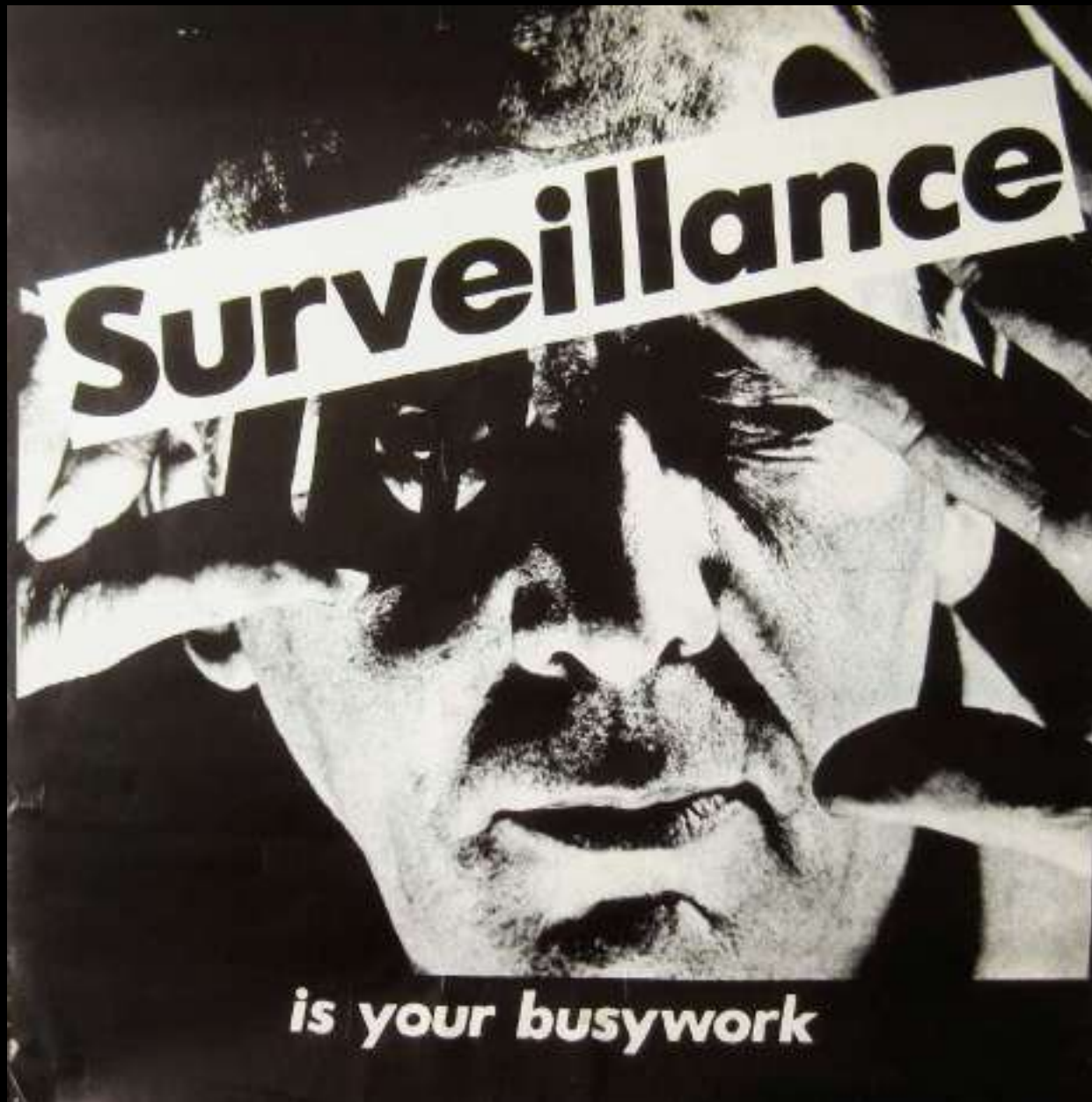




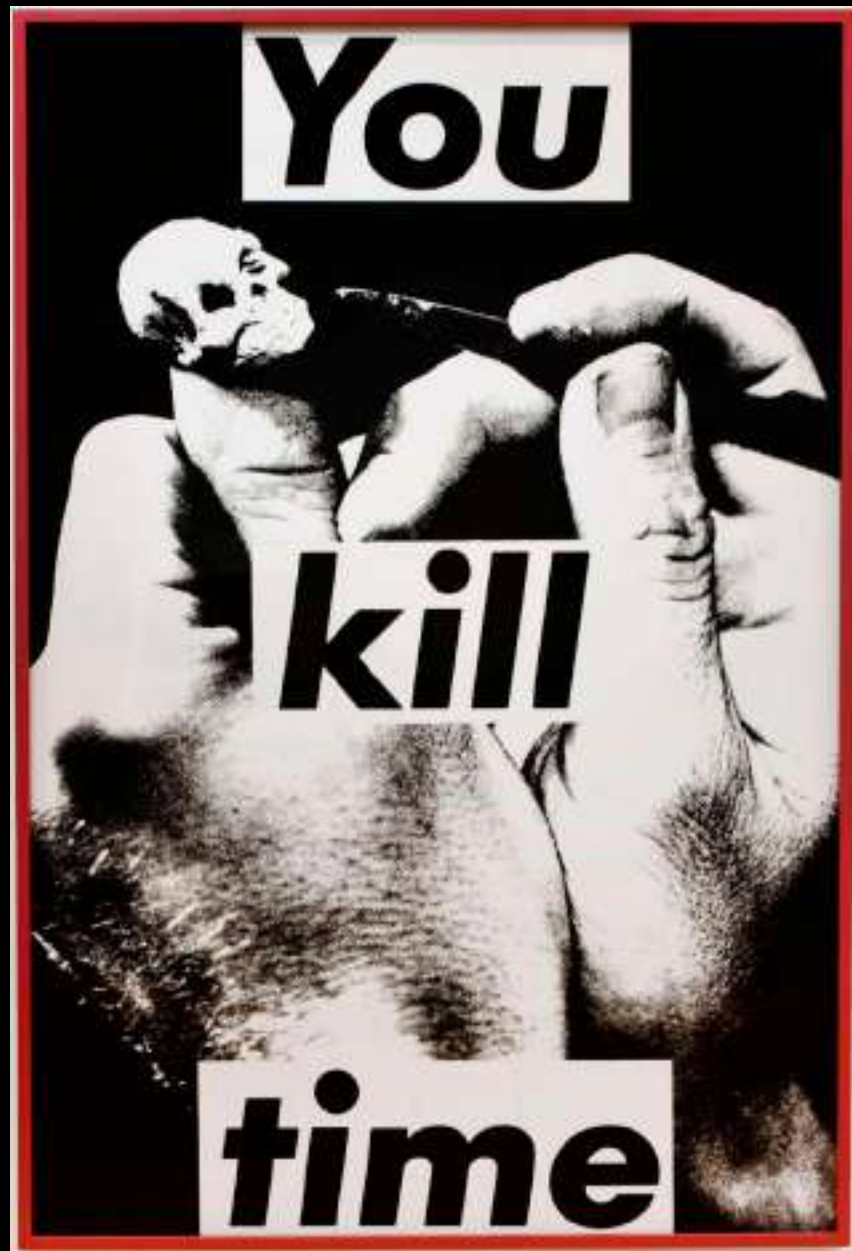
Barbara Kruger, *Untitled (You construct intricate rituals which allow...)*, 1981



Barbara Kruger, *Untitled (You invest in the divinity of the masterpiece)*, 1982



Barbara Kruger, *Untitled (Surveillance is your busywork)*, 1983



Barbara Kruger, *Untitled (You Kill Time)*, 1983





Barbara Kruger, *Surveillance is your busywork* billboard, 1985





Barbara Kruger, *Untitled (Your body is a battleground)*, 1989



Barbara Kruger, *Untitled (I shop therefore I am)*, 1987





Hannah Wilke, *S.O.S. Starification Object Series*, 1974-1982



Hannah Wilke, *S.O.S. Starification Object Series Back*, 1974



# Marxism AND Art



BEWARE OF  
**Fascist  
Feminism**

Copyright © 1977 by Hannah Wilke

Hannah Wilke, *Marxism and Art: Beware of Fascist Feminism*, 1977



Hannah Wilke, *So Help Me Hannah*, 1978



Hannah Wilke, *So Help Me Hannah*, 1978



Hannah Wilke, *Intra-Venus* series, 1992-93





Carolee Schneemann, *Interior Scroll*, 1975

(themselves)

FOR ATTENTION

CRITICAL

AND PRACTICAL IN

LANGUAGE

IT EXISTS FOR AND IN

ONLY

ONE GENDER

IF YOU WANT TO BE

IT IS

you are a monster

obtained

have defined out

of the masses and

richly of the ideas

he said you can do it

the one door opens

growth directed out

from intellectually

establish a system of

permutation, addition

the visual set

my first person

cannot with DIE A/D

the first

say well he said that with



Marina Abramovic, *Imponderability*, 1977



Chris Burden, *Trans-Fixed*, 1974





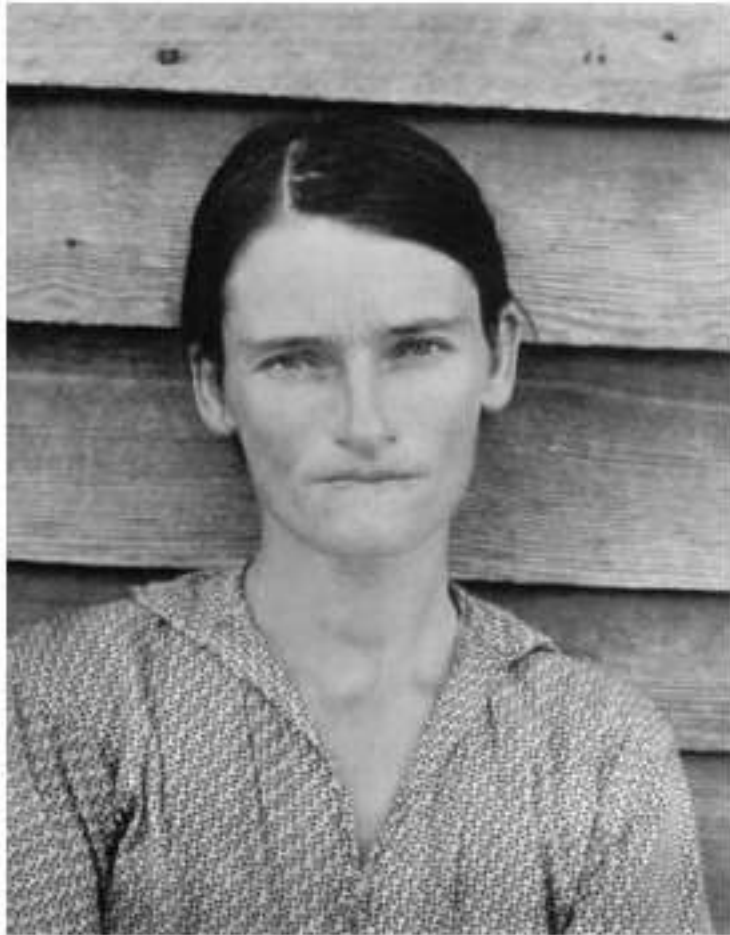
Hans Namuth, *Jackson Pollock Working*, 1951



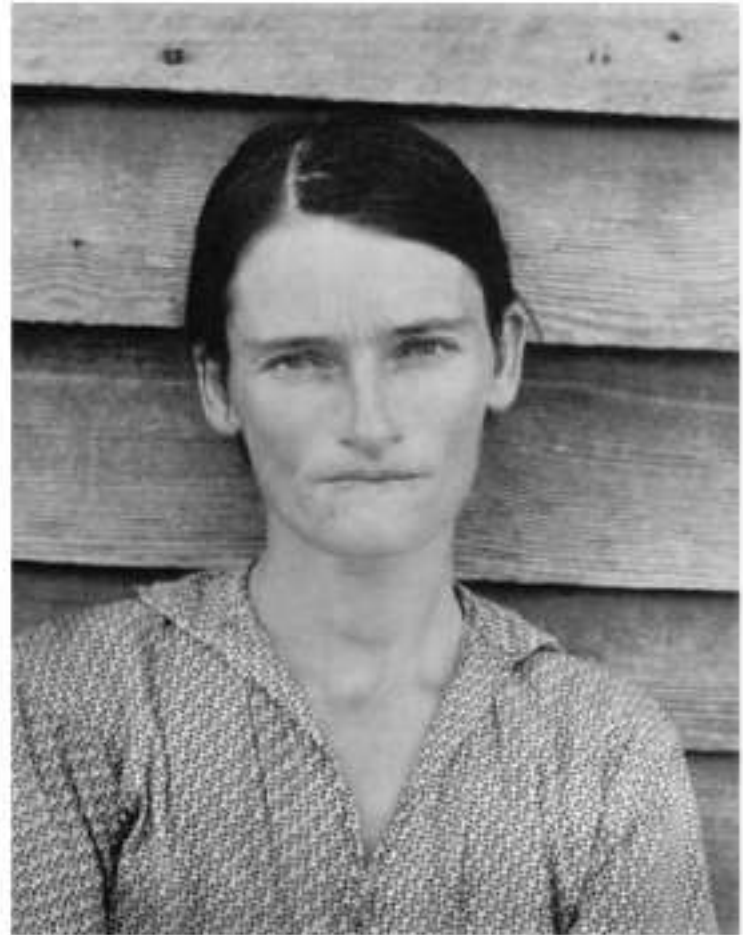
Joseph Beuys, *I Like America and America Likes Me*, 1974



Joseph Beuys



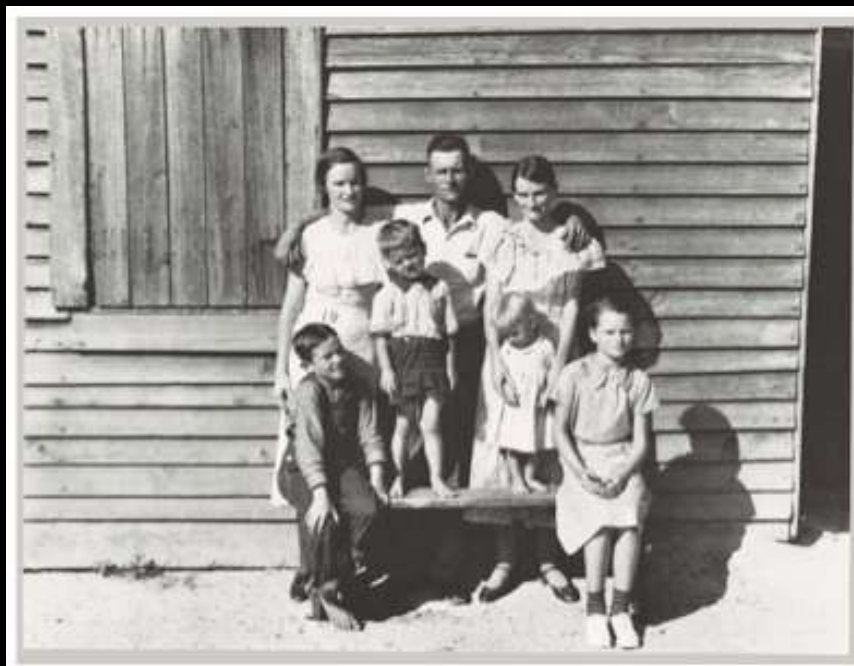
Walker Evans  
Alabama Tenant Farmer Wife, 1936  
Gelatin silver print



Sherrie Levine  
After Walker Evans 1981

Sherrie Levine, *After Walker Evans*, 1981





Sherrie Levine, *After Walker Evans*, 1981



Sherrie Levine, *After Edward Weston* and *After Walker Evans* installation shot



Richard Prince, *Untitled Cowboys*, 1986





Richard Prince, *Untitled Cowboys*, 1986





Richard Prince, *Untitled Cowboys*, 1986

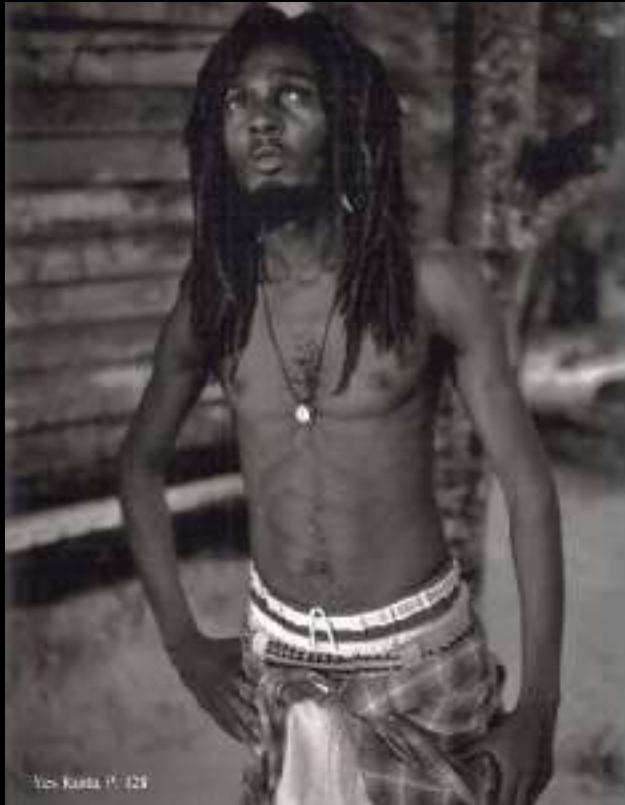


Richard Prince, *Canal Zone*, 2008





Patrick Cariou, *Yes Rasta*, 2000 vs Richard Prince, *Canal Zone*, 2008



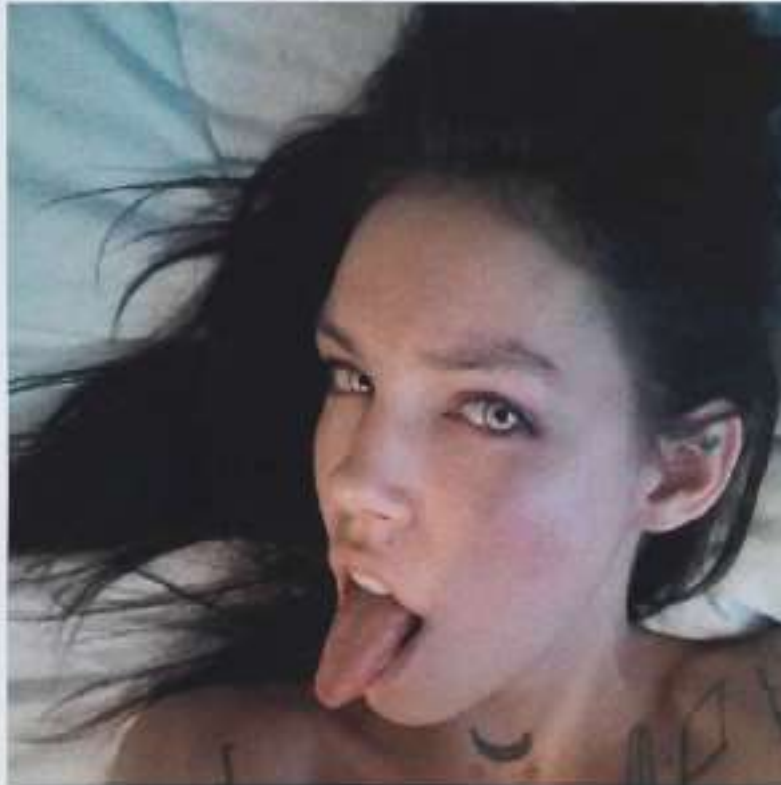
Patrick Cariou, *Yes Rasta*, 2000 vs Richard Prince, *Canal Zone*, 2008





nightcoregirl

14w



181 likes

nightcoregirl #miley #reptilian #selfie  
richardprince4 T-Rex  
richardprince4 Now I know.

Richard Prince, *New Portraits*, 2014



Richard Prince, *New Portraits*, 2014

# \$90,000

SOLD BY FAT CAT ARTISTS  
AND MILLIONAIRE GALLERY OWNERS



suicidegirls

20h



Based on people you follow

24991 likes

bigtimot23 I like her tongue

kashimmi @kalypsoskitz basically 🐾 she's obviously my purrfect sister from another mister! 🐾🐾

richardprince1234 Private Lives, mind if I sneeze on suicidegirls true art

size: 67x55

materials: ink jet on canvas

# \$90

SOLD BY SUICIDEGIRLS



suicidegirls

20h



Based on people you follow

24991 likes

bigtimot23 I like her tongue

kashimmi @kalypsoskitz basically 🐾 she's obviously my purrfect sister from another mister! 🐾🐾

richardprince1234 Private Lives, mind if I sneeze on suicidegirls true art

size: 67x55

materials: ink jet on canvas

Richard Prince, *New Portraits*, 2014 vs SuicideGirls, *Instagram*, 2014

# New Topographics

The Man-Altered Landscape





Robert Adams, *Missouri River, Clay County, South Dakota*, 1976



Joe Deal, *Untitled View (Albuquerque)*, 1974



Joe Deal, *Untitled View (Albuquerque)*, 1974





Joe Deal, *Untitled View (Albuquerque)*, 1974





Frank Gohlke, *Landscape, near Kinsley, Kansas*, 1973



Robert Adams, *Mobile Homes, Jefferson County, Colorado, 1973*



Robert Adams, *Tract Housing North Glenn and Thornton, Colorado*, 1973



Robert Adams, *Tract House, Westminster, Colorado, 1974*





Lewis Baltz, *East Wall*, McGaw Laboratories, 1821 Langley, Costa Mesa, 1974



Lewis Baltz, 1974



Lewis Baltz, 1974



Lewis Baltz, 1974





Frank Gohlke, *Irrigation Canal, Albuquerque, New Mexico*, 1974



Frank Gohlke, *Landscape, St Paul, Minnesota*, 1974



Frank Gohlke, *Grain Elevator near Kinsley, Kansas*, 1973



Frank Gohlke, *Landscape, Albuquerque, New Mexico*, 1973





Frank Gohlke, *Landscape, Albuquerque, New Mexico*, 1974



Bernd and Hilla Becher, *Pit Head, Bear Valley, Pennsylvania*, 1974



© 1974 Bernd and Hilla Becher. All rights reserved.

Bernd and Hilla Becher, *Preparation Plant, Harry E Colliery Coal Breaker, Wilkes-Barre, Pennsylvania, 1974*



Stephen Shore, *2<sup>nd</sup> Street East and South Main Street, Kalispell, Montana (August 22, 1974)*





Stephen Shore, *Alley, Presidio, Texas* (February 21, 1975)



John Schtt, *Untitled from the series Route 66 Motels*, 1973



Nicholas Nixon, *View of the Boston Public Library*, 1974



Nicholas Nixon, *Buildings On Tremont Street, Boston*, 1975





12. Timothy O'Sullivan, 1868. Quartz Mill near Virginia City. (United States Geological Survey.)



13. Mark Klett for the Rephotographic Survey Project, 1979. Site of the Gould and Curry Mine, Virginia City, Nev.

Timothy O'Sullivan and Mark Klett, *Rephotographic Survey Project*, 1979



Timothy O'Sullivan, *Pyramid Isle, Pyramid Lake, Nevada*, 1867



Mark Klett, *Rephotographic Survey Project*, Pyramid Isle, Pyramid Lake, Nevada, 1979

# The Extended Document





Thomas Barrow, *Bluff Variant*, from the series *Cancellations*, 1975



Thomas Barrow, *Horizon Rib*, from the series *Cancellations*, 1974



Thomas Barrow, *Culver City*, from the series *Cancellations*, 1974



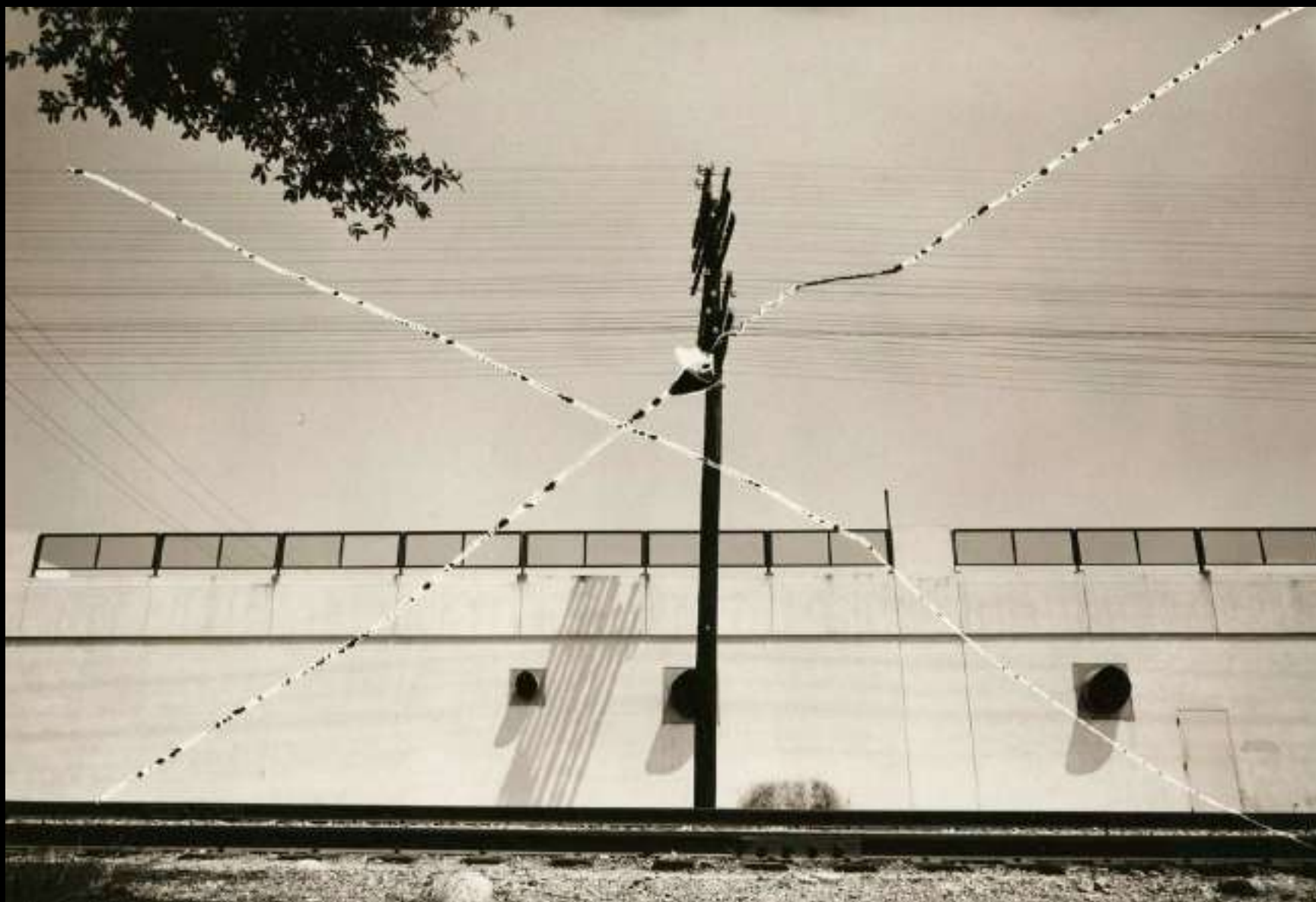


Thomas Barrow, *ISO Shadow*, from the series *Cancellations*, 1975

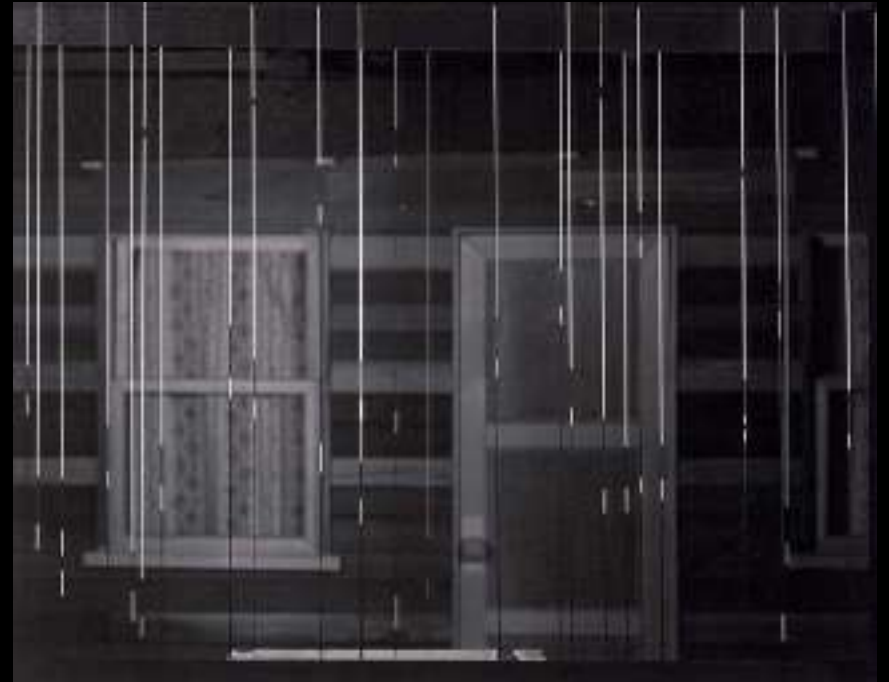




Thomas Barrow, *Palm Rail (S.W. CA)*, from the series *Cancellations*, 1975



Thomas Barrow, *Pasadena Parallel*, from the series *Cancellations*, 1975



Robert Cumming, *Fast and Slow Rain*, 1974









John Baldessari, *Embed Series: Cigar Dreams (Seeing Is Believing)*, 1974



John Baldessari, *Embed Series: Cigar Dreams (Seeing Is Believing)*, 1974



John Baldessari, *Embed Series: Cigar Dreams (Seeing Is Believing)*, 1974



Robert Heineken, *Are You Rea*, 1964-68





Robert Heinecken, *Are You Rea*, 1964-68



Robert Heineken, *Mansmag*, 1969



Robert Heineken, *Multiple Solution Puzzle*, 1965



Robert Heineken, *Multiple Solution Puzzle*, 1965