

The Liberating Lens: Jewish Photographers Picture the Modern World

Judaic Studies 150.001 [22411]

History 197.006 [26451]

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Office: 1703 Haven Hours: Wednesday 2-3 or by appointment;

G437 MH

Description:

This course traces a history of image making by Jews in the twentieth century, focusing on Europe and the United States. Jewish photographers participated in many different aspects of photography as it developed different specialties—including fashion, portrait, journalism, war, art, landscape, still life, and documentary photography. Although the course seeks to be representative, it emphasizes those photographers whose pictures often resonated beyond their immediate moment. While the course will consider many types of photographers, it will pay particular attention to documentary photography because Jewish photographers innovated in this field. As a course in both History and Judaic Studies, it will address historical dimensions of photographers' lives and the multiple lives of their photographs, how photographers do their work in one context and then subsequently find themselves and their pictures in another. The impact of World War II and the Holocaust changed how Jews looked at photographs and how they shot photographs. For example, pictures taken of European Jewish life prior to World War II acquired different meanings after the Holocaust because they were seen as describing a lost world. Thus the course will address questions of memory culture and the role of Jewish photographers in shaping collective Jewish understandings of the past.

Course requirements:

This is a freshman seminar, designed to introduce you to different modes of reading, writing, speaking, thinking, analyzing. Class will be conducted in English, but you will be introduced to several other languages: the language of visual culture (learning to see and “read” photographs), the language of historical interpretation (learning to contextualize images and photographers across time and space), the language of Jewish studies (learning to interpret secular and sacred dimensions of Jewish life), and the language of transmedia storytelling project—telling a single story across multiple digital platforms in order to create synchronized content. Although most work will be done individually and you will be graded based on what you produce, there will also be collaborative aspects to the course. In addition to class discussion, you will be asked to cooperate with fellow students on one research project and you will be expected to work as pairs—a version of the classic form of partnered Jewish learning called *hevruta* on your digital final portfolio projects. So, come to class prepared: read the assignments, look at the photographs. Think about the images and the issues raised. Be ready to discuss what you've read and what you've viewed. Written work must be completed on time. Think before you write; reread what you have written.

Grading:

Class attendance and participation (including media lab) [20%]

Class presentation on **September 11** [5%]

Blog post nominate a photo icon (400-600 words) due at noon on **September 23** [10%]

Response paper of 250 words due at noon on **October 9** [5%]

Midterm exam due at noon on Friday, **October 12**. [15%]

Blog post compare photo icons (700-1000 words) due **October 23** [10%]
 First blog post on Final Portfolio project (200 words) and Point-of-View photo work plan (300-500 words) due at noon on **November 6**. [5%]
 Blog post point-of-view photos posted due at noon on **November 19**.
 Blog post portfolio outline, with revised portfolio introduction and slideshow draft or film roughcut due at noon on **November 27th**. [5%]
 Blog post draft of final portfolio due on **December 3** [10%]
 Final portfolio due at noon on Thursday, **December 11**. [15%]

Texts (*required purchase):

- *Robert Frank, *The Americans*. Since the paperback reprint is expensive (unless you can find it used), use the hardcover edition which is still reasonably priced.
- *Anthony W. Lee and Richard Meyer, *Weegee and Naked City* (University of California Press, 2008).
- *Weegee, *Naked City* (DaCapo Press, 2002).
- *Lisa Hostetler, *Street Seen: The Psychological Gesture in American Photography, 1940-1959* (Prestel, 2010)

Optional books:

- Elizabeth Sussman, *Lisette Model* (Phaidon 55, 2001).
- Richard Whelen, *Robert Capa: The Definitive Collection* (Aperture monograph, 2005).
- Vivian Cherry, *Helluva Town: New York City in the 1940s and 50s* (PowerHouse, 2007).
- Diane Arbus: Magazine Work* (Aperture 2005).
- Saul Leiter* (Photofile, Thames & Hudson, 2009).
- Nan Goldin, *Ballad of Sexual Dependency* (Aperture 2005).
- William Klein, *Life is Good and Good for You in New York* (reprint, Errata Editions, 2010).
- Bruce Davidson, *Subway* (reprint, Aperture, 2011).
- Helen Levitt, *Helen Levitt* (PowerHouse, 2011).

Note: Books of photographs often go out of print and if you enjoy looking at published photographs and can afford it, consider purchasing these books. All course items will be on reserve at the library and available on C-Tools for downloading and viewing.

Class: **Class sessions will not repeat the reading assignments** but will presume that students have read and thought about them beforehand. Class will focus on supplementing, integrating, or challenging the readings, and will present crucial ideas and information not found in the readings. Each class will include time for questions; some classes will be structured around discussion. **IF YOU MISS A CLASS** for health or academic reasons, arrange to borrow a friend's notes, and **AFTER READING THEM**, if you have questions, schedule an appointment with me.

Digital Media Lab: Each week there will be a digital lab to assist you with photo projects, including the final transmedia project. Depending upon your own skills in photography and digital communication, you can choose which labs to attend. However, all students must attend **at least** two regularly scheduled labs: on **September 10** before the first POV assignment and on **November 5** in preparation for the visual essay.

Students with Disabilities: The University of Michigan is committed to providing equal opportunity for participation in all programs, services and activities. Request for accommodations by persons with disabilities may be made by contacting the Services for Students with Disabilities (SSD) Office located at

G 664 Haven Hall. The SSD phone number is 734-763-3000. Once your eligibility for an accommodation has been determined you will be issued a verified individual services accommodation (VISA) form. Please present this form to me at the start of the term or at least two weeks prior to the accommodation date (test, project, etc.). We are committed to making this course accessible to all students. Please inform me as soon as possible of any short or long-term accommodation you anticipate that you might require. Documentation of the need for accommodation may be requested.

Electronic Devices: Laptop computers may be used in class ONLY for notes and material for this course. If you bring a computer to class, you will be required to email me a copy of the notes you have taken during class. All other electronic devices must be turned off (including wifi on your computer) and put away. (Prof. Dash Moore will leave her cellphone on to receive official emergency notices.)

Academic Honesty: Academic integrity is expected and required. Using or providing unauthorized assistance on exams, using inadequately acknowledged ideas or words of others in your papers, or other forms of dishonesty in your work, may be grounds for failing this course and disciplinary action. If in any doubt about what is permitted, **ask**. Also see the LSA Academic Integrity website: <http://www.lsa.umich.edu/academicintegrity/>

COURSE SCHEDULE:

Sept. 4 No Class. Rosh Hashana.

Sept. 9

1. Introduction: On modern Jewish history and the history of photography

These two readings will form the core of our thinking for the first part of the course. One looks at photography and the other at modern Jewish history.

Reading: Miles Orvell, "Introduction," *American Photography* (2003), 13-15.

Howard N. Lupovitch, "From Renewal to Devastation, 1914-1945," in *Jews and Judaism in World History* (New York: Routledge, 2010), pp. 203-220.

Sept. 10

Media Lab 4-7 pm, MAC lab 2001b in MLB

Sept. 11

1A. Class Presentation: Introducing photographs by Jewish photographers

Post a photograph on C-Tools by a Jewish photographer accompanied by a brief statement (250 words) or blog post about your choice of image. Consider the seven parameters that Orvell mentions in his introduction. You might prefer to make a brief outline of your points before writing your blog post. Come to class prepared to speak on your photograph and to comment on others' photos.

Sept. 16

2. Alfred Stieglitz: American Photographer

The course begins with Alfred Stieglitz, a photographer who sought to raise the status of photography to that of an art and whose influence extended across several generations.

Reading: Joel Smith, "How Stieglitz Came to Photograph Cityscapes," *History of Photography*, 20:4 (Winter 1996), 320-331.

Joanne Lukitsh, "Alone on the Sidewalks of New York: Alfred Stieglitz's Photography

1892-1913,” in *Seeing High & Low*, ed. Patricia Johnston (2006), 210-227.

Moses Rischin, “The Lower East Side,” in *The Promised City: New York’s Jews, 1870-1914* (1962), 76-94.

Rebecca Zurier, “Seeing New York: The Turn-of-the-Century Culture of Looking” in *Picturing the City: Urban Vision and the Ashcan School* (2006), 45-85.

Optional additional reading: Alan Trachtenberg, “Camera Work/Social Work” in *Reading American Photographs: Images as History* (1989), 164-230.

Viewing portfolios of Stieglitz photographs of New York City and Lewis Hine photographs.

Sept. 18

2A. Stieglitz’s “The Steerage,” or How a Photo Became a Jewish Icon

Reading: Hans-Michael Koetzle, “Alfred Stieglitz: The Steerage,” *Photo Icons: The Story Behind the Pictures I*:134-141.

Alan Sekula, “On the Invention of Photographic Meaning,” in *Thinking Photography*, ed. Victor Burgin (1982), 84-109.

Sept. 23

3. Photographers of modernity: New York, Paris, Berlin

In the first three decades of the twentieth century Jewish photographers brought a distinctly modernist perspective to the urban scene. This section compares the work of Paul Strand in New York, Andre Kertesz in Paris and New York, and Martin Munkacsı in Berlin and New York.

Reading: Hans-Michael Koetzle, “Paul Strand: Blind Woman, 1916,” *Photo Icons: The Story Behind the Pictures I*: 168-175.

Hans-Michael Koetzle, “André Kertész: Meudon, The Poetry of the Street,” *Photo Icons: The Story Behind the Pictures, II*: 8-17.

Milton Brown, “An Interview with Paul Strand, 1971” [excerpt] in *Photography in Print*, ed. Vicki Goldberg (1981), 288-290.

Paul Mendes-Flohr, “The Berlin Jew as Cosmopolitan,” in *Berlin Metropolis: Jews and the New Culture 1890-1918*, ed. Emily Bilski (1999), 14-31.

Martin Munkacsı, Aperture monograph, biographical profile by Susan Morgan, pp. 1-4, 46-51.

Viewing: Portfolios of Strand, Kertesz, Munkacsı

Blog post nominate a photo icon (400-600 words) due at noon on September 23rd.

Sept. 25

4. The Ethnographic Eye: Europe before and after World War I

Before World War I, Jewish ethnographers took expeditions to visit the small town (*shtetl*) of Eastern Europe to capture Jewish life practices. The first expedition of S. An-Sky, accompanied by photographer Solomon Iudovin, was interrupted by World War I. This section will consider the work of Iudovin and An-Sky’s exhibit.

Reading: Eugene Avrutin and Harriet Murav, “Introduction,” in Eugene Avrutin and Harriet

Murav, *Photographing the Jewish Nation* (2009), 3-25.

Jeffrey Shandler, "Szczucyn: A *Shtetl* Through a Photographer's Eye," in *Lives Remembered*, ed. Louis Levine (2002), 19-28.

John Klier, "What Exactly Was a *Shtetl*?" *The Shtetl: Image and Reality*, ed. Gennady Estraiikh and Mikhail Krutikov (2000), 23-35.

Optional additional reading: Alexander Ivanov, "The Making of a Young Photographer," in Eugene Avrutin and Harriet Murav, *Photographing the Jewish Nation* (2009), 29-38.

Viewing: Portfolio of images of Ioduin and Kaplan.

Sept. 30

4A. The Ethnographic Eye: Europe before and after World War II

A second trip to Polish Jewish towns by Roman Vishniac came to an end with the outbreak of World War II. In between, Alter Kacyzne photographed Polish Jewish life for the New York Yiddish newspaper, *The Forward*. This class will consider the work of Vishniac and Kacyzne before and after the Holocaust.

Reading: Alana Newhouse, "A Closer Reading of Roman Vishniac," *The New York Times Magazine*, March 29, 2010.

Jeffrey Shandler, "'The Time of Vishniac: Photographs of Pre-War East European Jewry in Post-War Contexts,'" *Polin: Studies in Jewish History* 16 (2003): 312-333.

Marek Web, "Introduction," *Poyln: Jewish Life in the Old Country, Alter Kacyzne* (1999), pp. xi-xxv.

Optional additional reading: Barbara Kirschenblatt-Gimblett, "Imagining Europe: The Popular Arts of Jewish Ethnography," in *Divergent Jewish Cultures*, ed. Deborah Dash Moore and S. Ilan Troen (2001), 155-191.

Viewing: Portfolio of images of Kaczysne and Vishniac.

Oct. 1

Media Lab 4-7 pm, MAC lab 2001b in MLB

Oct. 2

5. The Ethnographic Eye: United States before World War II

European Jewish photographers came to the United States as immigrants and visitors before and after World War II. They chronicled the American experience from an outsider's perspective. Their images aroused controversy and debate. This section will examine the work of John Gutmann and Lisette Model.

Reading: Hostetler, pp. 21-52.

Sandra Phillips, "John Gutmann: Culture Shock," *Culture Shock: The Photography of John Gutmann* (1999), 15-39.

Elizabeth Sussman, *Lisette Model* (Phaidon 55, 2001).

Optional additional reading: John Raeburn, *Ben Shahn's American Scene: Photographs 1938* (University of Illinois Press, 2011).

Film: "My Eyes Were Fresh: The Life and Photographs of John Gutmann," by Jane Levy Reed.

Viewing: Portfolio of images by Model and Gutmann.

Oct. 7, 5:30-7:00 pm (NOTE TIME CHANGE)

4B. The Ethnographic Eye: Soviet Photojournalism

Communist ideology shaped Soviet Jewish perceptions as did a more elusive Jewishness. This section explores how Jews became insiders to photograph in the USSR and the implications of becoming a photojournalist.

Reading: David Schmeer, "Introduction," and "How a group of Jews from the Provinces built Soviet Photojournalism," *Through Soviet Jewish Eyes* (Rutgers University Press, 2011), pp. 1-10, 13-16, 31-34.

Guest lecture: Jeffrey Veidlinger

Oct. 9

6. War Photographers

The outbreak of the Spanish Civil War, 1936-39, that pitted fascists against diverse radicals (Communists, Socialists, and Anarchists) drew ideologically committed photographers. The war in Spain is often seen as a prelude to World War II that eventually enlisted both American and Soviet Jewish photographers. This section explores the work of Jewish war photographers, especially Robert Capa [Andre Friedmann], Chim (David Seymour [Syzmin]), Dmitrii Baltermants, and Evgenii Khaldei.

Reading: David Schmeer, "Soviet Jewish Photographers Confront World War II and the Holocaust," in *Picturing Russia: Explorations in Visual Culture*, ed. Valerie A. Kivelson and Joan Neuberger (2008), 207-212.

Robert Capa, "Summer 1944," *Slightly Out of Focus* (Modern Library, 2001), pp. 133-152.

Hostetler, pp. 53-65.

Response paper on Capa reading due by noon on Oct. 9th

Optional additional reading: Lee Miller, "Germany, the war that is won," in *Lee Miller's War* (1992), 110-111, 160-187.

Viewing: Portfolio of War Photographs of Capa, Chim, Baltermants, Khaldei, and Rosenblum

Oct. 14

No Class. Mid-term break.

Oct. 16

6A. War Photographers: Holocaust and Home Front

Reading: David Schmeer, "From Photojournalism to Icons of War and the Holocaust," *Through Soviet Jewish Eyes* (Rutgers University Press, 2011), pp. 205-231.

Paula Rabinowitz, "Already Framed: Esther Bubley Invents Noir," in *Black & White & Noir* (2002), 25-59.

Susie Linfield, "Picture Imperfect," *Tablet magazine*, October 28, 2010.

Viewing: Portfolio of Bubley

Midterm exam due at noon on Friday, October 18

Oct. 21

7. The New York Photo League: 1936-1945

In 1936 the New York Photo League opened its doors as a school and place for aspiring young photographers to hang out, learn and hone their craft. Fifteen years later the Photo League closed down, victim of the anti-Communist scare in the United States. But those fifteen years nurtured a wide range of Jewish photographers who developed fresh ways of seeing the city.

Reading: Anne Wilkes Tucker, "The Photo League: Center for Documentary Photography," in *This Was the Photo League: Compassion and the Camera from Depression to Cold War* (2001), 8-19.

Walter Rosenblum interviewed by Colin Osman, *Creative Camera* nos. 223-224 (July 1983): 1019-1025.

Anne Tucker, "The Photo League," *Creative Camera* nos. 223-224 (July 1983): 1013-1018.

Photographs of Lou Stouman, Eliot Elisofon, Sid Grossman in *Creative Camera* nos. 223-224 (July 1983): 1026-1053.

Beth Wenger, "Starting out in the Thirties," and "The Landscape of Jewish Life," in *New York Jews and the Great Depression* (1996), 54-102.

Optional additional reading: Deborah Dash Moore and David Lobenstine, "Photographing the Lower East Side: A Century's Work," *Remembering the Lower East Side*, ed. Hasia Diner, Jeffrey Shandler, and Beth Wenger (2000), 28-69.

Viewing: Portfolio on the Photo League.

Oct. 23

7A. The New York Photo League: 1945-51

Women made up a significant segment of the Photo League. The camera liberated them to take pictures on the streets of New York despite rather rigid gender roles governing who could look and who had to endure looks.

Reading: Vivian Cherry, *Helluva Town*.

Max Kozloff, "A Way of Seeing and the Act of Touching: Helen Levitt's Photographs of the Forties," in *The Privileged Eye* (1987), 29-42.

Deborah Dash Moore, "Walkers in the City: Young Jewish Women with Cameras," in *Gender and Jewish History*, ed. Marion Kaplan and Deborah Dash Moore (Indiana University Press, 2010), pp. 121-134.

Optional additional reading: Mason Klein and Catherine Evans, *The Radical Camera: New York's Photo League, 1936-1951* (Yale University Press, 2011).

Viewing: Portfolio of Women Photographers of the Photo League

Blog post compare photo icons (700-1000 words) due at noon October 23rd.

Oct. 28

8. New York School Photographers: Weegee

The New York Photo League nourished more than documentary photography: it also invited photojournalists like Weegee (Arthur Fellig) to exhibit their pictures. Weegee became identified with noir, and New York as the “Naked City.” Weegee also published one of the most successful photobooks, *Naked City* (1945).

Reading: Weegee, *Naked City*.

Anthony W. Lee, “Human Interest Stories,” in *Weegee and Naked City*, 63-108.

Richard Meyer, “Learning from Low Culture,” in *Weegee and Naked City*, 13-62.

Joseph B. Entin, “Scrutiny, Sentiment, Sensation,” in *Sensational Modernism: Experimental Fiction and Photography in Thirties America* (2007), 35-36, 46-60.

Film: Excerpt from “Naked City,” directed by Jules Dassin (1948).

Oct. 30

8A. New York School Photographers: 1940s Noir

A New York School of Photography emerged in the late 1940s and 1950s that reflected the upheaval and trauma of World War II. Some of these photographers studied at the Photo League; others arrived from outside of the city. This section looks at these photographers and a new emerging sensibility, shaped by war and anti-communism.

Reading: Hostetler, pp. 75-89 (on Louis Faurer), 90-102 (on Ted Croner).

Riv-Ellen Prell, “Triumph, Accommodation, and Resistance: American-Jewish Life from the End of World War II to the Six-Day War,” in *Jews and Judaism in the United States*, ed. Marc Lee Raphael (Columbia University Press, 2010), pp. 114-141.

Nov. 4

8B. New York School Photographers: Film

Eager to make their pictures tell stories, a number of New York School Photographers experimented with moving pictures. This section focuses on “The Little Fugitive” by Morris Engel and Ruth Orkin.

Reading: Eli Lederhendler, “Jews and the Great Urban Utopia,” *New York Jews and the Decline of Urban Ethnicity* (Syracuse University Press, 2001), pp. 24-35.

Morris Engel: Photographer/Filmmaker, An interview with Julia Van Haaften, in *Morris Engel: Early Work* (1999), pp. 1-9.

Film: “The Little Fugitive,” Morris Engel and Ruth Orkin.

Nov. 5

Media Lab 4-7 pm, MAC lab 2001b in MLB

Nov. 6

8C. New York School Photographers: 1950s

By the 1950s New York City had become the center of the art world. Photographers participated in the new visual culture, extending experiments that had flourished in the 1940s.

Reading: Hostetler, pp. 103-118 (Saul Leiter), 160-173 (Leon Levinstein).

Andy Grundberg, "The Final 'Facts' of Garry Winogrand," in *Crisis of the Real*, 75-78.
Saul Leiter.

First blog post on Final Portfolio project (200 words) and Point-of-View photo work plan (300-500 words) due at noon on November 6th.

Nov. 11

5A. The Ethnographic Eye: United States after World War II

Robert Frank survived the Second World War in Switzerland and came to the United States as an immigrant in 1947. In the mid-1950s he traveled around the United States on a Guggenheim fellowship. This section looks at his influential and provocative portrait of the United States, published as *The Americans*.

Reading: Robert Frank, *The Americans*.

Sarah Greenough, "Resisting Intelligence: Zurich to New York," "Disordering the Senses: Guggenheim Fellowship," "Transforming Destiny into Awareness: The Americans," *Looking In*, pp. 2-8, 16-24, 33-37, 120-139, 176-189.

Hostetler, pp. 66-74, 140-156.

Optional additional reading: Lili Corbus Bezner, "Robert Frank: The Only Game in Town?" *Photography and Politics in America: From the New Deal into the Cold War* (1999), 175-218.

Nov. 13

5B. The Ethnographic Eye: New York after World War II

William Klein returned to New York City, where he had been born and raised, in 1954 after almost a decade in Europe, first in the United States Army and then in Paris as an art student and photographer. His assignment: photograph the city for Vogue magazine. His photographs were subsequently published in an influential book, *Life is Good and Good for You in New York: Trance, Witness, Revels*.

Reading: William Klein, *Life is Good and Good for You in New York*.

Max Kozloff, "William Klein and the Radioactive Fifties," in *The Privileged Eye* (1987), pp. 43-56.

Hostetler, 118-139 (William Klein),

Nov. 18

8D. New York School Photographers: Arbus

This section looks at the work of two New York School Photographers, Bruce Davidson and Diane Arbus, who take the traditions of the Photo League in very different directions.

Reading: Jane Livingston, "Bruce Davidson," in *The New York School: Photographs 1936-1963* (1992), 329-331, 356-357.

Anthony W. Lee, "Noah's Ark: Arbus' Album," *Diane Arbus: Family Albums* by Anthony W. Lee and John Pultz (2003), pp. 21-36, 48-50, 58-62.

Diane Arbus Magazine Work.

Liz Jobey, "Diane Arbus: A Young Brooklyn Family Going for a Sunday Outing 1966" in *Singular Images*, ed. Sophie Howarth (2005), 67-76.

Bruce Davidson, *Brooklyn Gang* (1959).

Jill Meredith, "Bruce Davidson's Lower East Side," in *Isaac Bashevis Singer's Lower East Side* (2004), pp. 11-19.

Viewing: Portfolio of Arbus.

Blog post point-of-view photos posted due at noon on **November 19**.

Nov. 20

8E. New York School Photographers: Davidson

Reading: Jane Livingston, "Bruce Davidson," in *The New York School: Photographs 1936-1963* (1992), 329-331, 356-357.

Bruce Davidson, *Brooklyn Gang* (1959).

Jill Meredith, "Bruce Davidson's Lower East Side," in *Isaac Bashevis Singer's Lower East Side* (2004), pp. 11-19.

Nov. 25

9. Legacy of the New York School Photographers 1970s-1980s

Reading: Nan Goldin, *Ballad of Sexual Dependency* (1986).

Darsie Alexander, "Nan Goldin: The Hug, 1980" in *Singular Images*, ed. Sophie Howarth (2005), 89-95.

Larry Fink, *Social Graces* (1984).

Max Kozloff, "The Lights and Darks of Living it Up," in *The Privileged Eye* (1987), pp. 57-65.

Bruce Davidson, *Subway* (1986).

Vivian Gornick, "Approaching Eye Level," in *Writing New York*, ed. Philip Lopate (1998), 1014-1019.

Viewing: Portfolio of Goldin, Fink, Davidson.

Nov. 27

10. Photobooks

The photo book by a single photographer acquired standing as a means of presenting a coherent vision. Given the range of choices, students will explore one photobook in depth as a subject of a final paper.

Reading: Martin Parr and Gerry Badger, "Introduction: The Photobook between Novel and Film," in *The Photobook: A History*, vol. 1 (2004), 6-12.

Richard Avedon, *Evidence, 1944-1994*.

Bruce Davidson, *Subway*

Mitch Epstein, *Family Business*

Jim Goldberg, *Rich and Poor*

Nan Goldin, *Ballad of Sexual Dependency*

Lauren Greenfield, *Fast Forward*

William Klein, *Life is Good & good for you in New York!: Trance Witness Revels*
 Arthur Leipzig, *Growing Up in New York*
 Annie Leibovitz, *A Photographer's Life, 1990-2005*
 Joanne Leonard, *Being in Pictures*
 Richard Nagler, *My Love Affair with Miami Beach*
 Stephen Shore, *American Surfaces*
 Larry Sultan, *Pictures from Home*
 Sylvia Plachy, *Self-Portrait with Cows going Home*

Blog post portfolio outline, with revised portfolio introduction and slideshow draft or film roughcut due at noon on November 27th.

Dec. 2

11. Familial Gazes

Meet at Lane Hall

As Jews moved out of American cities and into the suburbs, Jewishness increasingly came to be lodged in families. Jewish photographers turned their lens on their own families and on themselves, with unusual results.

Reading: Joanne Leonard, "Photography, Feminism and the Good Enough Mother," in *The Familial Gaze*, ed. Marianne Hirsch (1999), 293-309.

Joanne Leonard, "Being in Pictures: A Commentary on Feminist Visual Narratives in the Digital Age," *exposure* 45:1 (spring 2012), pp. 4-15.

Larry Sultan, "Pictures from Home," in *The Familial Gaze*, ed. Marianne Hirsch (1999), 3-13.

Laura Levitt, "Photographing American Jews: Identifying American Jewish Life," *Mapping Jewish Identities*, ed. Laurence J. Silberstein (2000), 65-96.

Optional additional reading: Delmore Schwartz, "In Dreams Begin Responsibilities," in *Jewish American Stories*, ed. Irving Howe (1977), 186-194.

Viewing: Portfolio of Sultan, Leonard, and Greenfield photos

Guest lecturer: Joanne Leonard

Dec. 3

Media Lab 4-7 pm, MAC lab 2001b in MLB

Blog post draft of final portfolio due on December 3rd.

Dec. 4

12. Is there a Jewish eye?

How do we understand the presence of Jewish photographers across the 20th century?

Reading: Max Kozloff, "Jewish Sensibility and the Photography of New York," in *New York Capital of Photography* (Yale University Press, 2002), pp. 69-78.

Richard B. Woodward, "Behind a Century of Photos, was there a Jewish eye?" *The New York Times*, July 7, 2002.

Alan Trachtenberg, "Is there such a thing as a Jewish eye?" *PaknTreger* 41 (Spring 2003), 20-25.

Sara Blair, "Jewish America Through the Lens," in *Jewish in America*, ed. Sara Blair and Jonathan Freedman (2004), 113-133.

Dec. 9

Conclusion

How does looking at Jewish photographers complicate our understanding of Jewish culture in the 20th century? How do their pictures of the modern world influence what and how we see?

Dec. 11

Class presentations and party.

Final portfolio due December 11th.