USC-LACMA HISTORY OF PHOTOGRAPHY SERIES
“MOHOLY’S DOUBT”

SUSAN LAXTON
UC Riverside

COMMENT:
CAROL S. ELIEL
LACMA

TUESDAY
DECEMBER 1

7-9pm
Doheny Library 233

For pre-circulated reading please RSVP to vsri@usc.edu by 11/29

FOR MORE DETAILS, VISIT
https://dornsife.usc.edu/vsri/vsri-lacma-events/

As part of the Bauhaus imperative to keep pace with the radical social and cultural changes wrought by modernism, László Moholy-Nagy began experimenting with photograms. Located impossibly at the intersection of sculpture and photography; essence and inauthenticity; creativity and reproduction, avant-garde photograms emerged as avatars of photographic contingency that posed fatal challenges to the conflicting notions of objectivity and artistic agency on which art photography had depended for its validity. Moholy-Nagy’s photograms refused to conform to the Bauhaus master’s instrumentalist appraisal of photographic techniques. As such, they cast doubt on the theory of creative production with which he sought to codify the newly disciplined, functionalist Bauhaus program.