

A Hard, Merciless Light. The Worker- Photography Movement 1926–1939



EUGEN HEILIG
Vuelve el cine del pueblo: padre e hijo en el teatro, 1927

DATES:	6 April – 22 August 2011
PLACE:	Sabatini Building, 3rd Floor (D-E-F)
ORGANIZED BY:	Museo Nacional Centro de Arte Reina Sofía
CURATED BY:	Jorge Ribalta
COORDINATED BY:	Patricia Molins Cristina Guerras
RELATED ACTIVITIES:	Film series: <i>Proletarian Documentary</i> 11–19 May

Museo Reina Sofía presents a major retrospective exhibition of the **worker-photography movement**. Through more than **1000 works** —photographs, magazines, books and films—, the show intends not only to be a historic anthology of prominent artists and works inside the movement, but also to narrate how public spaces were constituted through proletarian documentary photography, and the paths, with its strong denunciative significance, that rose it as an antagonistic reply to the bourgeois model. This exhibition, organised by Museo Reina Sofía, coincides with the celebration of the festival PHotoEspaña 2011.

One of the main aims of the show is to relocate the worker-photography movement as a key moment in the History of Photography, since it has often been postponed, put back, marginalized, forgotten, even repressed. Thus, the exhibition intends to resituate it in the centre of the Interwar period photographic debates, and suggest another view to the canonical narrative of photography on the appearance of modernity in the 20's photo tendencies. This would favour a new approach in photography historiography, and give the movement the importance it deserves inside History of Photography, creating what could be called a *photographic public sphere*.

Between Germany and the Soviet Union

The first part of the exhibition deals with the dialectics between Germany and the Soviet Union between 1926 and 1932. In 1926, thanks to a call for amateur photographers published by *AIZ* —*Arbeiter Illustrierte Zeitung*, the worker's illustrated magazine—, both the magazine *Der Arbeiter-Fotograf* and the movement of the *Arbeiterfotografie* (worker's photography) were born.

This first part of the show aims to understand that the German response determined the international impact of Soviet photography. Some of the photographers shown in this section are **Eugen Heilig**, **John Heartfield** —both members of the editorial team of *AIZ*—, **Erich Rinka**, **Ernst Thormann**, **Walter Ballhause** or **Max Alpert**, who, with **Arkady Shaikhet**, among others, signed the ROPF (Russian Association of Proletarian Photo Reporters) manifesto. This manifesto frontally rejected those images that sought, as Jorge Ribalta, curator of the exhibition, asserts, "pure visual effect in favour of conceiving photography as "a weapon for the socialist reconstruction of reality" and advocated coordinated practice between professional photojournalists and the movement of amateur photo correspondents".

The movement in Europe and North America

The second gallery of the exhibition covers the expansion of the movement through central and northern Europe and North America during the first half of the thirties: in 1929, the first organisation of proletarian photographers arose. In

1930, in the States, both the Worker Film and Photo League were born, and also the Amateur Photographes Ouvriers (APO) organisation in France. A year later, the Dutch organisation Arbeiders-Fotografen (VAF) appeared. Likewise, many illustrated magazines inspired by *A/Z* and linked to the networks of the Communist and Socialist parties were formed, and several archive and research circles, such as politicised social photography, saw the light in many European cities.

After the fall of the Weimar Republic a displacement, from the revolutionary movement to resistance, took place, as the first USSR's Five Year Plan came to an end. In this section the public will be able to see works by Hungarian, Czech, Slovakian, Austrian, Swiss, Dutch and British authors, such as **Kata Kálmán, Kata Sugár, Irena Bluhova, Willy Kessels, Ferenc Haár, Karel Hajek, Oldrich Straka, Cas Oortuys, Eva Besnyö, Edith Tudor-Hart**, amongst others; and also the American Photo League —with **Siskind, Corsini, Engel, Grossman**—, **Paul Strand** and **Tina Modotti**, one of the most visible photographers in the movement's publications in Germany.

International commitment in Spain

The final phase of the exhibition tells about the situations experienced in the Popular Front, and includes a vast selection of documents about the Spanish Civil War (1936–1939). Despite the fact that Spain never got to have a proper worker-photography movement, there actually was a strong presence of foreign photographers that transferred the praxis of the movement to the Peninsula. The emphasis of this part of the show's discourse is centred in the international dimension of the Civil War and the commitment and presence of photographers attached to the international communist movement, and also some old "arbeiter-fotografen", such as **Walter Reuter**, or insigne figures like **Joris Ivens** or **Ilya Ehrenburg**, amongst others. Some of the photographers whose work is shown in this last path are **Gerda Taro, Robert Capa, Chim, Andre Papillon, Henri Cartier-Bresson, Agustí Centelles, Eli Lotar, Margaret Michaelis, José Suárez, Josep Renau, Pere Català Pic**, and members of the **Misiones Pedagógicas** (Pedagogic Missions), among whom was **José Val del Omar**.

The photographic works on display in the show are, whenever possible, vintage, and have been grouped in series. The exhibition is completed with a vast archive of documents, especially books and magazines. Also, some films by **Joris Ivens, Roman Karmen, Piel Jutzi**, the American **Photo League** and the French **Popular Front** are shown, crudely portraying the extremely tough living conditions of the German and Belgian working class, worker demonstrations in Spain, France and the United States.

The worker-photograph movement: beginning and development

The starting point of the movement is the revolutionary search for an epistemological rupture of perceiving through the image. This rupture aspired to build the *new spectator* that breaks the autonomous space of bourgeois art and is circumscribed within the coetaneous birth of modern illustrated press.

It is in the Weimar Republic's Germany where the worker-photography movement sets off. Its development had a major promoter: Willi Münzenberg, main innovator of European left-wing media since 1921, and his editorial empire. Münzenberg gave impulse to publications such as the already mentioned *Arbeiter Illustrierte Zeitung* (AIZ), perhaps the most influential publication of the movement at that time, or *Der Arbeiter Fotograf* (the worker-photographer). In this context, in 1926 AIZ published its famous call for potential amateur photographers from among its readership to send in images depicting proletarian everyday life and the objective conditions of industrial labor, as the curator, Jorge Ribalta, explains. "The call stemmed from the acknowledgement of the new role of the illustrated press in social and ideological reproduction processes; hence the need to create a proletarian media power to counter the dominance of the bourgeois press." After the call, many groups of photographers saw the light in several German cities, and finally, the Vereinigung der Arbeiter Fotografen Deutschlands (VdAFD) (German Association of Worker-Photographers) was formed, whose seminal influence on the movement was indelible.

The case of the USSR was slightly different. The birth of the worker-photography movement took place simultaneously with the appearance of professional photojournalism, becoming, shortly afterwards, a movement that was promoted from professional organizations of press photographers. Thus, the *amateur* dimension of the movement shows itself an uncertain and widely debated matter.

The members of the movement promoted a visual education for the new era of the image in printed media, and also self-depiction of workers as a form of emancipation and appropriating means of production and reproduction. Nevertheless, affiliation to the party was not a necessary requirement to become a member of some of the worker-photography groups, which included partners of different political signs. These were mainly middle or working class and were not professional photographers.

On the other hand, the movement of worker correspondents promoted ways of communicating that included the presence of mural newspapers in factories, had its main organ of expression in the *Rabochiaia Gazeta* (the worker's gazette), and paved the way for the emergence of mass journalism towards the end of the 1920s. As Ribalta states, "the rhetoric of conflict between proletarian and bourgeois photography [...], between objective reportorial photography and more abstract formalist photography", were a trait of the

class war rhetoric of the Cultural Revolution, led by young communists in the late 1920s.

In 1931, *AIZ* published a groundbreaking report on the worker-photography movement: *24 hours in the life of a Moscow worker family*, about the Filippov family. It was elaborated by Max Alpert, Arkady Shaikhet and Semen Tules, and depicted the achievements of socialism in improving living conditions for the working class. This piece remains, as the curator assures, "is the production that best exemplifies the approach to reportage by proletarian photography circles". It had a strong impact on the German VdAFD members, who made their own version of the reportage. They used the same structure, but avoided to give it the hopeful perspective of believing in a possible prosperity of the proletarian mass. *Die deutschen Filippows*, made by Erich Rinka, depicts the misery and indignity of the proletariat under capitalism, particularly under the conditions of economic crisis during the Weimar era. In the core of the German movement there was Edwin Hoernle, regular collaborator of *Der Arbeiter Fotograf*, who stated with clarity and rawness that it was necessary to "proclaim proletarian reality in all its disgusting ugliness, with its indictment of society and its demand for revenge . . . We must present things as they are, in a hard, merciless light".

Hitler's rise to power in 1933 obviously determined the German organization of the worker-photography movement: it meant the dissolution of the VdAFD, *Der Arbeiter Fotograf* was last published early that year and Münzenberg settled in Paris, where he rebuilt his editorial activity, while *AIZ* was relocated in Prague along with John Heartfield and his publishing company, Malik Verlag.

Many assure that the international worker-photography movement was over after 1933. However, such an affirmation would describe an institutional logic, since it ignores the persistence and dissemination of such practices above and beyond their organized form. Some practices close to this photojournalism, engaged and committed to the social politics of its time, saw continuity in many European cities.

Chronology

1926

March 25: *AIZ*, a magazine printed by Willi Münzenberg's Neue Deutsche Verlag since 1921, publishes a call to worker amateur photographers to send in still pictures of everyday proletarian life for publication, as well as to set up a network of amateur photo correspondents.

April: Publication of the first number of *Sovetskoe foto*, a journal dedicated to amateur photography and photojournalism founded and edited by innovative Soviet journalist and media entrepreneur Mikhail Kol'tsov.

June: A photo section is created within the Obshchestvo druzei sovetskogo kino (ODSK, Society of Friends of Soviet Cinema).

August: *Der Arbeiter-Fotograf*, the official organ of the VdAFD, is first published.

December: The first exhibition of worker photography in the USSR is organized by the Moscow Province Council of Trade Unions at the Central Club of Municipal Workers.

The Vereinigung der Arbeiter-Fotografen Deutschlands (VdAFD, Association of German Worker Photographers) is founded.

1927

April 17: The First National VdAFD Conference is held at the Erfurter Volkshaus in Erfurt. Twenty-five groups are represented, in addition to associations from the USSR, England, Belgium, and Czechoslovakia. During April, an exhibition featuring international participation is also presented in Erfurt.

May: A worker circle photography exhibition is organized by the Culture Section of the Moscow Province Council of Trade Unions.

November 15: An organizational meeting about the international photo-amateur movement held in Moscow is attended by Eugen Heilig and other foreign delegates to the tenth anniversary celebrations of the October Revolution.

1928

January: Foto-Ausstellung Berlin is organized by the VdAFD.

March: The *10 Years of Soviet Photography* exhibition which opens in Moscow includes a section of "Photography in Workers Clubs."

May: *Nos Regards* is first published in France. The journal runs until October 1929.

July 18–August 15: The *First Exhibition of Moscow Photo Circles and Photo Amateurs* is organized by ODSK. Twenty-seven groups take part in the event: seventeen from ODSK and ten detached associations

August 18: The Agitation and Propaganda Department of the Central Committee of the Soviet Communist Party issues a resolution that photo-amateurism should be closely linked to the worker-farmer correspondent movement.

September: *Munka*, a journal edited by Lajos Kassák, begins circulating in Budapest,

November 28–December 7: The Fourth All-Union Meeting of Worker and Peasant Correspondents includes discussion of photography and issues a general resolution about the coordination of mass photo-amateurism with the *rabsel'kor* (worker-farmer correspondent) movement.

1929

The Second VdAFD Conference is held at the Künstlerhaus in Dresden.

March: The Große Berliner Foto-Ausstellung is organized by the VdAFD in Berlin.

April: *Der Kuckuck*, a journal edited by Siegfried Weyr, is first published in Vienna.

18 May 18–June 7: The *Film und Foto* exhibition takes place in Stuttgart. The Soviet section designed by El Lissitzky includes Eugen Heilig's photographs of an audience in a cinema taken during a German worker-photographers trip to Moscow in 1927. John Heartfield's room is next to the Soviet one. The exhibition opens in Berlin in October with a different configuration.

The Arbeiterfotobund (AFB, the Swiss Worker's Photo League) is founded in Zurich.

September: A Heartfield exhibition is displayed in the Große Berliner Kunstausstellung in Berlin.

November 23: German worker photographer Willi Zimmerman attends an evening of international photography exchange in Moscow organized by the Society of Friends of Soviet Cinema and Photography.

December: A Tina Modotti exhibition is staged at the Universidad Nacional Autónoma in Mexico City.

December: *W/N* (Workers Illustrated News), the British version of *AIZ*, is published by the Communist Party of Great Britain. Only two issues are ever printed.

1930

February: Heartfield begins publishing photomontages in *AIZ*.

April: The second edition of the Große Berliner Foto-Ausstellung is organized by the VdAFD in Berlin.

June: Lajos Kassák organizes the Munka Kör (Work Circle) in Budapest.

June 25: The first Soviet camera, the Fotokor No. 1, is manufactured. The first batch is launched in concert with the celebration of the Sixteenth Party Congress in the summer of 1930.

Fall: An exhibition of photo-reporter and photo-circle work is organized by VOKS, first in Paris, then in Belgium. The show includes photographs, examples of photographic magazines, and wall newspapers illustrated with photographs.

Fall: The Amateurs Photographes Ouvriers (APO) organization is established in France.

October: *An der Front des Fünfjahrplans*, the October group exhibition in Berlin, is organized by the German Association of Revolutionary Artists (ARBKD).

October: The Workers Camera League (subsequently the Workers Film and Photo League) is established in the United States as an affiliate of the WIR (Workers International Relief, the American chapter of Münzenberg's Internationale Arbeiter-Hilfe, IAH). An exhibition of Soviet photography organized by the photo section of the All-Union Society for Cultural Exchange Abroad (VOKS) is held in New York in conjunction with its foundation.

December: *Ogonëk* magazine's exhibition, *Photographs of Modern Russia*, is presented at the Camera Club in London's Adelphi.

1931

January to April: Sergei Tret'iakov visits Berlin.

February 10: At the All-Union Worker-Farmer Correspondent (Rabsel'kor) Meeting organized by *Pravda*, a special and detailed resolution gives instructions regarding the organization forms of photo-amateurism closely tied with the press.

February 13: The Vereeniging van Arbeiders-Fotografen (VAF, Association of Worker Photographers) is established in Holland. Joris Ivens is one of its founders.

April: Heartfield travels to Moscow, where he meets with Mikhail Kol'tsov, Maks Al'pert, Arkadii Shaikhet, and Gustav Klucis, to name but a few. While there he collaborates with the magazine *USSR in Construction*, gives lectures, runs workshops, and has a large exhibition, among other activities. His friendship with Tret'iakov dates back to this time. Heartfield stays in the USSR until January 1932.

April: A photomontage exhibition curated by Cesar Domela opens at the Staatliche Kunstbibliothek in Berlin.

September: *Sovetskoe foto* changes its name to *Proletarskoe foto* until 1933.

September: The Filippov family photographic essay ("24 Hours in the Life of a Worker Family in Moscow") is published in issue no. 38 of *AIZ* (September 1931) and issue no. 4 of *Proletarskoe foto* (December 1931). The German replica of the reportage, "Die

deutschen Filipows," produced by a team of Berlin worker-photographers led by Erich Rinka, is published in issue no. 48 of *AIZ* (December 1931) and republished in a different version in the January 1932 issue of *Der Arbeiter-Fotograf*.

September: The Russian Society of Proletarian Photojournalists (ROPF) is founded, and its declaration is published in the October issue of *Proletarskoe foto* and republished in *Der Arbeiter-Fotograf* in February 1932. The manifesto is signed by S. Fridliand, A. Shaikhet, M. Al'pert, R. Karmen, M. Ozerskii, V. Chemko, N. Maksimov, E. Mikulina, S. Blokhin, and Ia. Khalip.

September: Sarló group exhibition opens in Bratislava.

September 20: *Fotokor* is first printed. Publication of this newspaper runs to the end of 1932.

October: The exhibition *10 Jahre IAH* is organized by the VdAFD at the IAH exhibition room in Berlin.

October: The Film-foto skupina Levé fronty (Film and Photo section of the Left Front) is founded in Prague.

October 9–10: The Third VdAFD Conference is held at the Lehrervereinshaus in Berlin.

October 12: The Internationalen Büros der Arbeiter-Fotografen aller Länder conference is held in Berlin: five German delegations, foreign legations from France, Switzerland, Austria, Czechoslovakia, Holland, and United States, and seven Soviet commissions participate. The event is also attended by groups from Hungary, Bulgaria, Romania, and Poland.

November 7: Soviet cameras are commercially released onto the mass market in conjunction with the celebration of the Fourteenth Anniversary of the Revolution.

Arpád Szélpál opens a worker-photography museum (Munkasfotomuzeum) in Budapest.

AIZ reaches a circulation of half a million copies.

1932

January: The French magazine *Nos Regards* is re-launched as *Regards*.

February: Joris Ivens travels to Moscow for the shooting of *Song of Heroes/Komsomol*.

April 23: The Central Committee issues the resolution "On the Reconstruction of Literary and Artistic Organizations," which leads to the dissolution of all Soviet independent cultural organizations, including ROPF, and brings to an end the period of Cultural Revolution that had started in 1928.

Autumn: Paul Strand travels to Mexico, where he stays until 1934. While living there he not only takes photographs but also has an exhibition, teaches, and shoots the film *Redes/The Wave*.

The VdAFD encompasses one hundred and twenty-five local groups with a total of twenty-four hundred members.

The *A mi életünköl* (From Our Lives) book is published by Munka in Budapest.

1933

January 30: Adolf Hitler is appointed Chancellor of Germany, an event that results in the rapid collapse of the worker photography movement in Germany. The last issue of *Der Arbeiter-Fotograf* appears in February. The March issue is seized at the printing press. The VdAFD dissolves.

March: Münzenberg moves to Paris.

April: The headquarters of *AIZ* magazine, Heartfield, and Malik Verlag move to Prague.

April: A social photography exhibition is curated by Lubomír Linhart at the Metro Palace in Prague.

Spring: Luis Buñuel directs *Las Hurdes/Land without Bread*, with Eli Lotar (a former Ivens' collaborator) as cameraman.

Autumn: Ivens and Storck shoot *Misère au Borinage* (Misery in Borinage) in Belgium.

The Sociofoto group is formed in Bratislava.

1934

February: The last issue of *Der Kuckuck* magazine is published.

April: An International Exhibition of Caricatures and Humor that includes works by Heartfield opens at the Mánes Gallery in Prague.

June: A second social photography exhibition is held at the Metro Palace in Prague.

Lubomír Linhart publishes his book *Sociální fotografie* (Social Photography).

September: The First National Film Conference in Chicago is organized by the Workers Film and Photo League.

November: The British section of the Workers Film and Photo League is established in England.

A Sociofoto group exhibition is organized at Pálffy Palace in Bratislava.

1935

April: An exhibition of one hundred and fifty of Heartfield's photomontages is held at the Maison de la Culture in Paris.

May: *Documents de la Vie Sociale*, an exhibition organized by the French Association of Revolutionary Writers and Artists (AEAR), opens at the Galerie de la Pléiade, Paris.

La Querelle du Réalisme, a series of discussions led by Louis Aragon, takes place at the Maison de la Culture in Paris.

Paul Strand travels to Moscow.

1936

Spring: The American Workers Film and Photo League splits into its two components and the Photo League is established as a separate entity. Aaron Siskind runs the Feature Group with a view to producing documentary projects, the most ambitious of which will be the "Harlem Document."

August: *AIZ* changes name to *Die Volks Illustrierte (VI)*.

August: Mikhail Kol'tsov, Roman Karmen, and Boris Makaseev arrive in Spain for the shooting of the *K sobytiiam v Ispanii* (On the Events in Spain) Russian newsreel series on the Spanish Civil War. They stay until July 1937.

December: The first exhibition of worker photography in Poland is inaugurated.

Tret'iakov publishes his Heartfield monograph in Moscow.

1937

Spring: Ivens and cameraman John Fernhout travel to Spain for the shooting of *The Spanish Earth*.

May 25–November 5: L'Exposition Internationale des Arts et Techniques dans la Vie Moderne takes place in Paris. The Spanish Republic pavilion includes mural photomontages by Josep Renau, some made from archival photographs of the Misiones Pedagógicas (Educational Missions, the Spanish Republic's project to develop popular artistic education). The Soviet pavilion includes photomontages by Gustav Klucis.

Walter Reuter's Spanish Civil War photos are published in *Regards* magazine.

Kata Kalman publishes the book *Tiborc*.

Heartfield's posters are shown at the Photo League gallery in New York.

1938

October: The last issue of *Die Volks Illustrierte* appears. The magazine moves to Paris, where it publishes its last seven issues in early 1939 under the name *Die Volks Illustrierte/Illustré Populaire*.

December: Heartfield relocates to England.

December 12: Kol'tsov is arrested, accused of anti-Soviet and terrorist activities, and sentenced to death.

Paul Strand and Leo Hurwitz edit *Heart of Spain*, the first Frontier Films release.

1939

Spring: The *Harlem Document* exhibition opens at the Photo League gallery in New York.

September: The last issue of *Regards* is published.

The British section of the Workers Film and Photo League dissolves itself.

1940

October: Münzenberg's dead body is found hanging from a tree in the forest of Cagnet, close to a camp for foreigners south of Lyon, in France.

CATALOGUE

Museo Reina Sofia and TF Editors will publish a volume in Spanish and English that will be a reference book for the study of the Worker-Photography movement. The publication is organized geographic and chronologically, and it includes current essays and a selection of historical texts that, in their majority, have been translated for the first time.

Béla Albertini, Filip Bool, Cristina Cuevas-Wolf, Simon Dell, Duncan Forbes, Jorge Ribalta, Josef Seiter, Rudolf Stumberger, Anne Tucker, Matthew Witkovsky and **Erika Wolf** are the authors of these hitherto unpublished dissertations.

This publication wants to contribute to the creation of a narrative of photographic modernity, not only based on the authors and images made by them as isolated facts, but also documenting the public debates and ways of circulation of these photographs.

RELATED ACTIVITIES

Visit to the exhibition with Jorge Ribalta

Date: 6 April
Time: 19.00 h.
Place: Sabatini, 3rd Floor

Film and Conference

The Forgotten Space. A filmed essay by Allan Sekula and Noel Burch

Date: 4 May (film) and 5 May (conference)
Place: Sabatini Auditorium
Time: 19.30 h.
Entrance: free

The features of global work reveal themselves as invisible in their very process of production. The sea, writes Allan Sekula, is *forgotten until disaster hits us*. The sea, formerly object of Romantic imagination, is shown from a new sublime, the sublime of traffic of goods in the time of globalisation. Film theorist **Noël Burch** and artist **Allan Sekula** show in this essay documentary the scenery of transnational commerce and the social relationships established by non territorial work. Between Bilbao, Rotterdam, Los Angeles and Hong Kong, between descriptive documentary, archive investigation, audiovisual *re-edition* and interviews, this journey uncovers maritime economy and helps to describe the complexity of the contemporary world.

On 5 May, the day after the film is shown, there will be a conference in which both **Noël Burch** and **Allan Sekula** will participate.

Noël Burch is one of most prominent film theorists, author of *Theory of Film Practice* (1970) and *La lucarne de l'Infini* (1987). He has directed more than

twenty feature films. **Allan Sekula** is a photography theorist, and an artist. His work – film sequences, texts or slide shows deal with the way of remaking a social image today. *The Forgotten Space* is a sequel of the photographic series *Fish Story*.

Film season

Poetics of Dispossession. Proletarian Documentary

Dates: 11 - 19 May
Place: Sabatini Auditorium

This program is presented in the context of the exhibition and intends to explain the spreading of the worker-photography movement networks and its closeness, if not even the identification between film and photography. The films shown are a selection of emblematic productions of the proletarian documentary made in the 1930s. This season wants to show the alliance between filmmakers and the social movements in the constructing a depiction of the popular and working classes, on the one hand. On the other, it intends to reflect a poetic of the feeling of dispossession and misery of proletarian life, typical of revolutionary documentary. It makes visible the indignity of the working class under capitalism, particularly under the conditions of the economic crisis in the Weimar era, in order to favour revolutionary politics. The dissemination of a visual production rooted in the description of popular life and, beyond the networks of the very movement, is one of the most decisive and influential effects of the proletarian documentary.

This movement has to be understood in the context of documentary practices in film and photography that emerged internationally in 1930. Its main aim was to depict the economic crisis after 1929 and its social aftermaths, particularly among the less favoured classes. The documentary genre appeared as such in that moment, with the precise mission of making visible the popular classes that emerged in the era of mass democracy. In this context, the documentary discourse must not be seen as a homogeneous field, since inside the very movement a lot of conflicts and antagonisms took place, mainly between revolution and reformism.

Reformist documentary found its classic film shape in the British Documentary Movement that **John Grierson** gave birth to, while the identification of revolutionary social movements and a new cinema emerged from the soviet experiments of **Vertov** and **Eisenstein**, or the poetic documentary by **Joris Ivens**, and also the films made by *amateur* worker organisations, such as Workers' Film and the American Photo League.

Programme

Session 1: Proletarian Symphonies

Fecha: 11 May

Dziga Vertov. *Entuziazm: Simfoniya Donbassa*, 1931. 35 mm., 67', b./n.

Joris Ivens. *Komsomolsk (Komsomol o El canto de los héroes)*, 1932. de 35 mm. transferida a DVD, 50', b./n.

Session 2: Weimar in crisis

Date: 12 May

Phil Jutzi. *Um's Tägliche Brot/ Hunger in Waldenburg (El pan de cada día / Hambre en Waldenburg)*, 1928-29. 35 mm., 37', b./n.,

Slatan Dudow. *Kuhle Wampe, oder: Wem gehört die Welt? (Kuhle Wampe o ¿A quién pertenece el mundo?)*, 1932. 35 mm., 71', b./n.,

Session 3: Poetics of dispossession

Fecha: 13 May

Mijail Kalatozov. *Sol' Svanetii (La sal de Svanetia)*, 1930. 35 mm., 74', b./n., muda.

Joris Ivens y Henri Storck. *Misère au Borinage (Miseria en el Borinage)*, 1934. 35 mm. 34', b./n.

Luis Buñuel. *Las Hurdes/Tierra sin pan*, 1933. 35 mm. 28', b./n.

Session 4: Workers' Film and Photo League and Paul Strand

Date: 18 May

The Film and Photo League. Compilación: Programas 1 y 2, 1931-34. Película 16 mm., 66', b./n.

Leo Hurwitz y Paul Strand. *Native Land (Tierra natal)*, 1942. 16 mm., 89', b./n.

Session 5: The Spanish Civil War

Date: 19 May

Roman Karmen y Boris Makasseiev. *K sobytiyam v Ispanii (Sobre los sucesos de España nº 10)*, 1936. Película de 35 mm. transferida a DVD, 8'. b./n.

Joris Ivens. *The Spanish Earth (Tierra española)*, 1937. 35 mm. transferida a Betacam SP, 52', b./n.

Herbert Kline. *Heart of Spain (El corazón de España)*, 1937. 35 mm. transferida a betacam, 30', b./n.

FTP ADDRESS:

<ftp://77.226.250.242>

User: FObreraExpo

Password: 201LPZ994

Further information:

Press Department

Museo Reina Sofia

prensa1@museoreinasofia.es

www.museoreinasofia.es/prensa/area-prensa.html

(00 34) 91 774 10 05