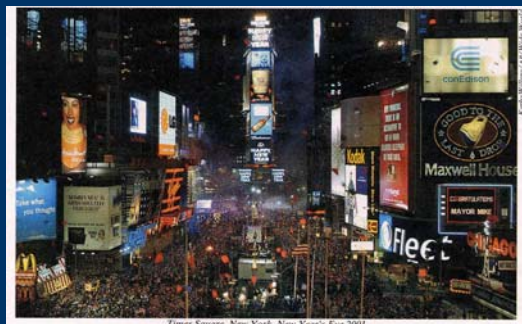


"Tell me everything you've seen and what you think it means." Grace Kelly introduces the motto of this course



Visual literacy in a world of images: "Vision is a spectator," John Dewey wrote, "hearing is a participator. Publication is partial and the public which results is partially informed and formed until the meanings it purveys pass from mouth to mouth." I hope to pass onto you my own conviction that movies are a provocation to talk, to reading, and finally to writing as a means of taking control of the images that inundated our lives.

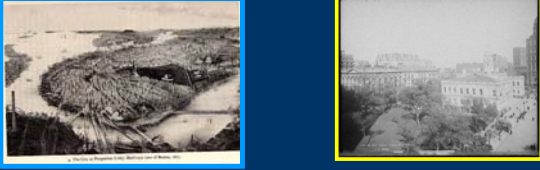
SEVERE EXTENSIVE DAMAGE TO INFRASTRUCTURE
HIGH SIGNIFICANT DAMAGE TO INFRASTRUCTURE
ELEVATED MODERATE DAMAGE TO INFRASTRUCTURE
GUARDED MINOR DAMAGE TO INFRASTRUCTURE
LOW LITTLE TO NO DAMAGE TO INFRASTRUCTURE

A Quick Overview of the Historical Relationship Between Movies and Cities:

PERCEPTION, CONSCIOUSNESS, MYTH/POLICY, DESPAIR, AND VIRTUAL REALITY/ POSTMODERNISM

The Panorama and the Labyrinth: cultural forms the movies inherited from earlier perceptions of the city.

from the panorama to the labyrinth




Maps and pictures, books and articles in antebellum New York show the strong appeal of two different ways of viewing the urban landscape: one from the air, in a panoramic view, and one from the ground, where the city more and more over time resembled a labyrinth." Wyn Kelley, *Melville's New York*, 38-9

The habit carried into the era of photography.



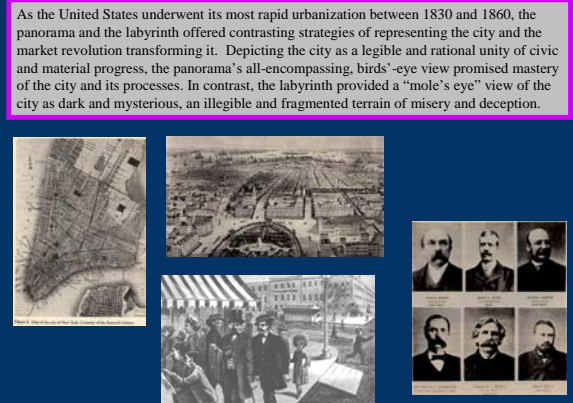

Figure 176. The Commissioner's Plan of New York City, 1811.

The panorama and the labyrinth suggested competing stances of mastery and surrender in response to the city.





The panorama and the labyrinth also represented two sides of the response to the market revolution that remade American cities between 1840 and 1860.

As the United States underwent its most rapid urbanization between 1830 and 1860, the panorama and the labyrinth offered contrasting strategies of representing the city and the market revolution transforming it. Depicting the city as a legible and rational unity of civic and material progress, the panorama's all-encompassing, birds'-eye view promised mastery of the city and its processes. In contrast, the labyrinth provided a "mole's eye" view of the city as dark and mysterious, an illegible and fragmented terrain of misery and deception.




Burying the details of economic dislocation beneath a visual order, the panorama visualized the market ambition to incorporate land and labor into an orderly world of rationally calculating individuals and transparent transactions.

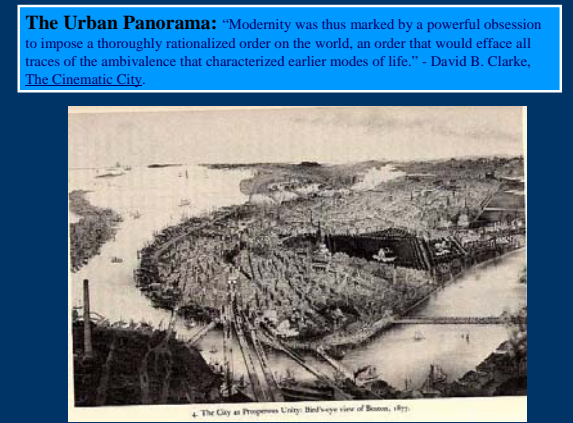


THE LAWS OF ETIQUETTE AND GOOD SOCIETY, AND CONTAINING PLAN AND SIMPLE INSTRUCTIONS IN THE ART OF APPEARING TO THE BEST ADVANTAGE ON ALL OCCASIONS, HOW TO DRESS WELL AND TASTEFULLY.

Lurid exposes served as guidebooks to the labyrinth, exposing the underside of market culture, a new opacity and dissembling in human relations as strangers competed on city streets.



The Urban Panorama: "Modernity was thus marked by a powerful obsession to impose a thoroughly rationalized order on the world, an order that would efface all traces of the ambivalence that characterized earlier modes of life." - David B. Clarke, *The Cinematic City*.



4. The City as Progression Unity. Bird's-eye view of Boston, 1871.



Burkhardt's Panorama of New York, 1842-1845 (New York Historical Society)



Figure 1. Plan of New Orleans, Louisiana, 1811. Courtesy The Historic New Orleans Collection, Museum/Research Center.

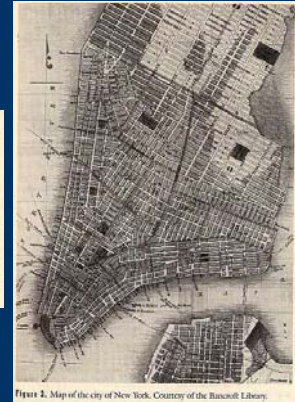


Figure 2. Map of the city of New York. Courtesy of the Bancroft Library.

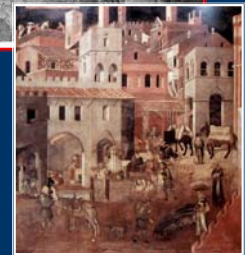
Stollenwerck's panorama: "In 1815, Peter Stollenwerck, a New York watchmaker, put on display in his shop a panorama of a manufacturing and commercial city by the sea, a fantasy of a city like his own Manhattan." Although panoramas were common his "was the first in America in which the figures actually moved and in which the artist tried to represent the ordinary clamor of a contemporary expanding city....like the first photographers Stollenwerck was interested in exactness, in reproducing city life as perfectly as possible....patrons could see themselves as they as they could not in the window reflections at street level, as part of a comprehensible order." (Wilenz, *Chants Democratic*)

The panorama and civic virtue



The Effects of Good Government in the City and the Country, 1338-39:

This allegorical fresco represents the ideal city of virtuous civic leadership. It is located in the Palazzo Pubblico in Siena. Nearby, another fresco demonstrates *The Effects of Bad Government*. From Sanders, *Celluloid Skyline*



ment in the City (above) Ambrogio Lorenzetti. This panel is part of three coes (paintings executed by applying water colors to freshly spread, moist theme of good and bad government that hang in the main chamber of the co at Siena. Contemporary political ideals, classical allusions, and scenes fe fill the picture. (Scala/Art Resource)



La Citta Ideale late 15th century painting that depicts an urban utopia that, when viewed from the proper spot, gives an illusion of depth. In a crowded room in Renaissance Italy only a very few people could stand in the proper spot, but in the 20th century the same techniques were adapted to urban perspectives that everyone – through the camera – could see. From Sanders, *Celluloid City*

Teatro Olimpico,
Vicenza, 1584

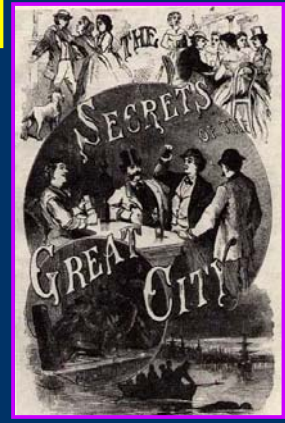
This theater set of forced-perspectives streetscapes not only gave the illusion of depth, but created a mythic city that grew in complexity and richness with every new drama played before it.



The Urban Labyrinth

Mole's Eye View: The underside of the "city as prosperous unity," was the world of crime and vice - a world that had its own guidebooks. Here McCabe's *Secrets of the Great City* (1868) depicts a young man's ruin in the city - he leaves home for New York, visits a fashionable saloon, drinks with fancy gamblers, is robbed and murdered by his companions, and finally the police recover his body from the river.

The Labyrinth and Urban Vice



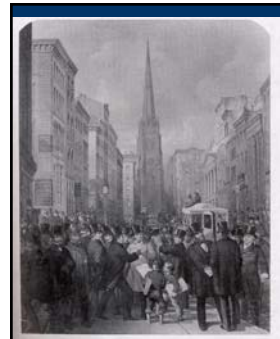
"View of Dey Street," 1853
Putnam's Monthly Magazine from "New-York Daguerrotyped"

Think about Melville's "Bartleby: A Story of Wall Street" (italics added)

An odd story at the end of the Age of Jackson



View of Dey st. from Greenwich st., looking towards Broadway.



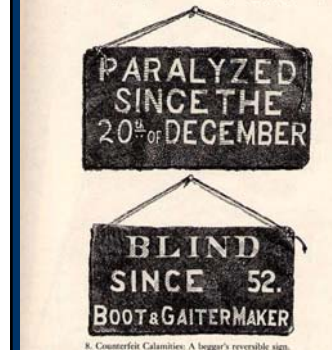
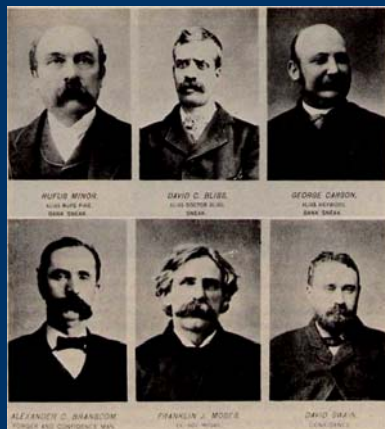
View of James H. Callery and Charles G. Rosenberg, Wall Street, half past ten, October 22, 1857, oil on canvas, 1857. (Courtesy of the Museum of the City of New York, gift of the Hon. Justin Untermeyer)



Figure 3. William James Bennett, View of South Street from Maiden Lane, New York City, ink and watercolor, 1848. (Courtesy of the Metropolitan Museum of Art, Bequest of Edward W. C. Arnold, 1954. The Edward W. C. Arnold Collection of New York Prints, Maps and Pictures)

Criminal disguised as gentlemen:

Mug shots from Brynes' Professional Criminals of America



8. Counterfeit Calumnies. A juggler's reversible sign.

"The legitimacy of the marketplace as a social institution was inseparable from its theatricality, for the medieval criteria of authority and authenticity required that both attributes be bodied forth: deliberately displayed, performed, and witnessed." - Jean-Christophe Agnew, *World's Apart*

To Market, To Market:

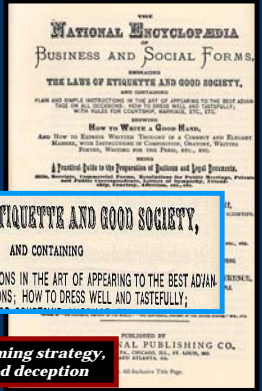
Who is what and what do they have to sell; do they really have it to sell; what do I have to sell?

"The desirable party for financial transactions," sociologist Georg Simmel put it, "is the person completely indifferent to us."

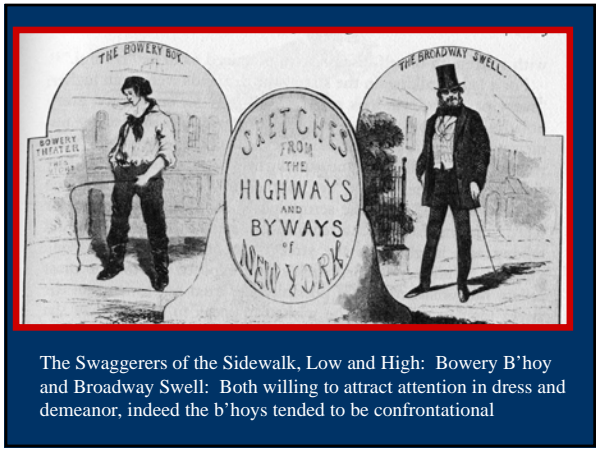
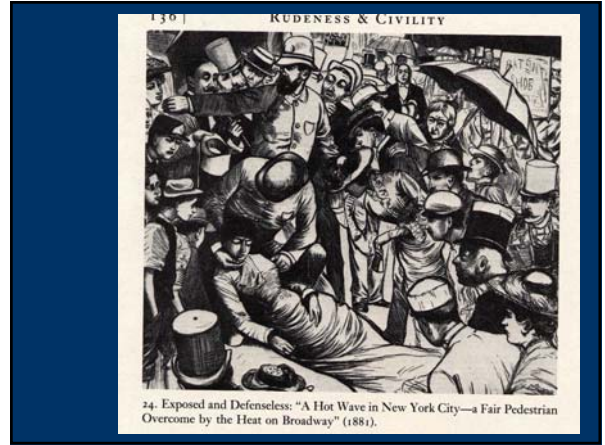
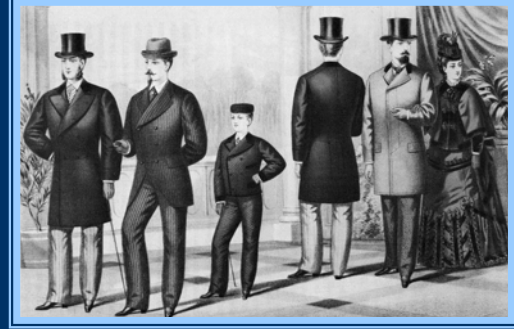


THE LAWS OF ETIQUETTE AND GOOD SOCIETY,
AND CONTAINING
PLAIN AND SIMPLE INSTRUCTIONS IN THE ART OF APPEARING TO THE BEST ADVANTAGE ON ALL OCCASIONS; HOW TO DRESS WELL AND TASTEFULLY;

Disarming advice became rearming strategy, culminating in mutually assured deception



Bourgeois Manners and the Public Realm: A strategy for moving through urban space with as little interaction as possible epitomized by dark, bland attire

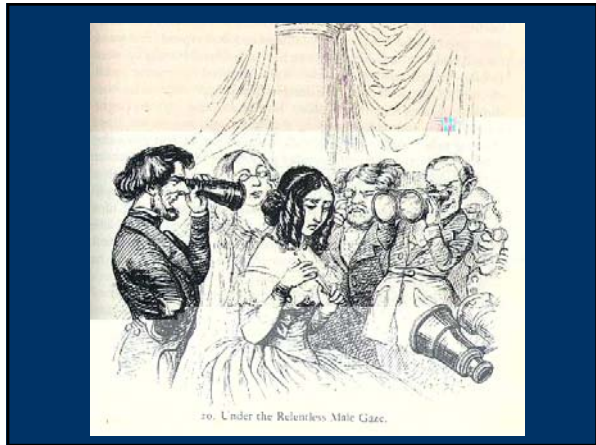
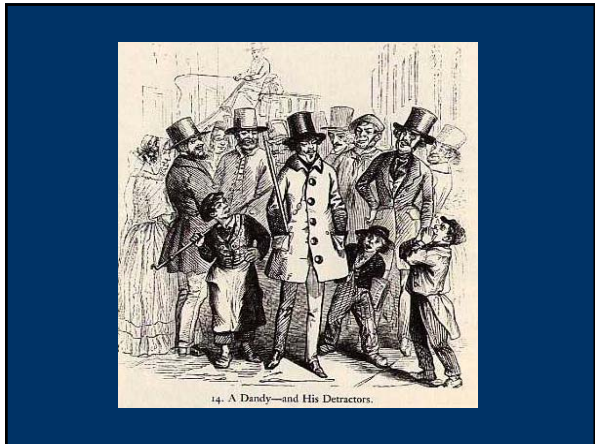
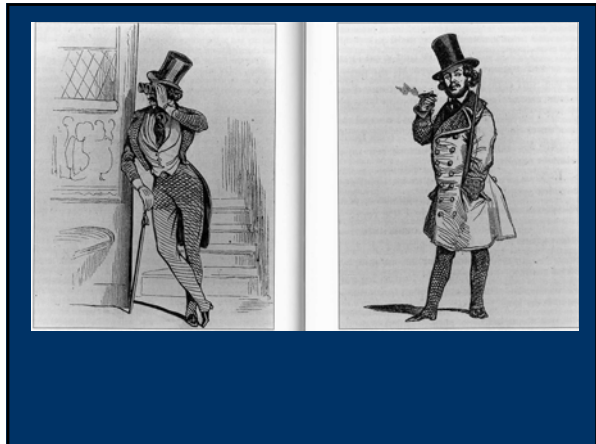


The Swaggerers of the Sidewalk, Low and High: Bowery B'hoys and Broadway Swell: Both willing to attract attention in dress and demeanor, indeed the b'hoys tended to be confrontational

The Flaneur, an obsession systematizer of the passing crowd, a panoramist of the labyrinth

Indifferent systematizer, classifying the opaque: The obsessive and potentially destructive effort to classify the stranger, to impose a subjective, aesthetic order on the chaos and contingency of city life; parallels the modern condition, the metropolitan condition, of regularizing and systematizing everything in spite of the centrality of uncertainty, contingency, and strangeness that is at modernity's center.






THE FLANEUR AS DETECTIVE AND MOVIE-GOER




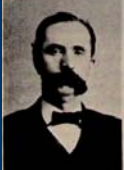




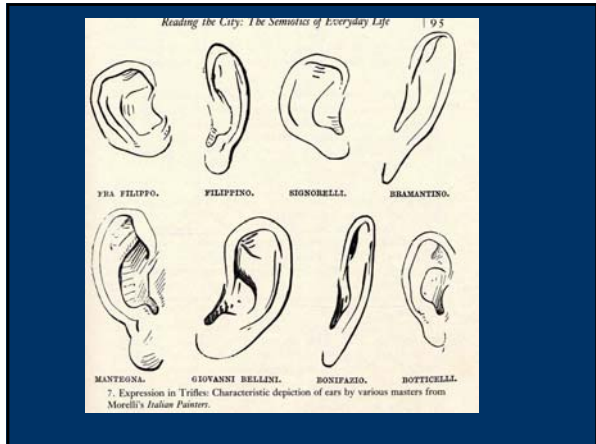

The
Detective
as Bourgeois
Flaneur



12. Pickpockets Stalk an Unwary Victim: An illustration from Pinkerton's *Thirty Years a Detective*. The bearded man has just been seen withdrawing a large sum of money from the bank. Two thieves, apparently reading a magazine, serve as "front stalls" blocking the "mark's" way for a moment. Another stall, with a mustache, close behind the man pushes him on his left side, both distracting him and also turning him more toward the "tool" or "hook," who will pick the pocket, using his coat to conceal his hand—and his plunder.

After all, who wrote books like this?

 ALFRED BLYDEN THEY AND COMPANY'S MEN DARK SUITS	 DAVID C. BLISS THEY AND COMPANY'S MEN DARK SUITS	 GEORGE CARSON THEY AND COMPANY'S MEN DARK SUITS
 ALEXANDER C. BRANDON THEY AND COMPANY'S MEN	 FRANKLIN J. MOORE THEY AND COMPANY'S MEN	 DAVID DAVIS THEY AND COMPANY'S MEN



The Detective and the Movies

The Detective as Bourgeois Flaneur

"To move up in [Raymond] Chandler's fiction is to move away from the scene of the crime. Living in the hills is living with a "prospect," which taken literally means living with a *view*, and metaphorically with a *future*. In Chandler's world, both the view and the future are purchased by the gains of brutal acts committed in the past. The job of Marlowe, as detective, is to drag the criminal rich *down* to the flatland, carry them back to the histories, their crimes. He destroys their view, their prospects, their anonymity....Marlowe's task is to cure them of their amnesia. This is what makes Chandler's novels so distinctly Californian: in the land dedicated to the proposition of the fresh start, the detective is there as a reminder that history is inescapable. One carries one's past into the present, and however successful one is in burying that past for a time, it resurfaces. There are always blackmailers and detectives." - David Fine, *Imagining Los Angeles*, 125.

A deeply disturbing film about the detective and the futility of knowledge and action.

The Flaneur as Movie Goer?