

# The Face under the Magnifying Glass

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*In terms of pure form, the face with such a variety of components, shapes, and colors would be something altogether abstruse and aesthetically unbearable were this diversity not at the same time such a perfect whole.*

—Georg Simmel, 1901<sup>1</sup>

*... the smoothness, the glow, or the weariness and wrinkles in a face are the formal expressions of how it came to be, and it is only these forms that represent something.*

—Raoul Hausmann, 1931<sup>2</sup>

In 1900, George Albert Smith employed a close-up shot in film for the first time in *Grandma's Reading Glass*. The short work features a young boy fooling around with his grandmother's magnifying glass, looking at various everyday things. The works of a ticking watch, a canary, etc. are each singled out and emphasized by black framing. But it is only when the boy looks into the old woman's face that the reading glass produces not just an enlargement but a radical fragmentation—suddenly we see only her right eye and a part of her nose. Detached from the context of her face, the movements of her iris and the twitching of her lids seem more than comical—they almost place the viewer in the position of an animal watcher ogling an unknown species with fascination (fig. 1).

Smith's film makes it extremely clear that viewing the human face out of pure scientific interest produces only a fragment that, seen in isolation, cannot offer what a normal picture of a face provides: the impression of an individual personality. No "unaided" human eye sees a person in this way; the distance between the viewer and what he sees cannot be so short. Smith and his contemporaries were fascinated by the camera's ability to produce detailed views that both challenged their customary way of seeing and were perceived as not only novel but also disturbingly ugly. Even without any interpretation or integration into a narrative they could be curious attractions.

It was no coincidence that in the 1929 exhibition *Film und Foto*, close-ups of human faces were among the pictures widely discussed as examples of the New Vision. The photographs shown there—with views from extreme angles, details of the surfaces of objects, and deliberate blurring—were also reproduced or imitated as eye-catchers in contemporary popular magazines, which at that time had only been able to publish photographic illustrations for a few years. But it was the photographs



fig. 1 George Albert Smith. Still from *Grandma's Reading Glass*. 1900. 35mm film, black and white, silent, 2 min.

of specific facial features that inspired varied genres of the expanding world of magazine publishing.

For example, in 1930 the French magazine *Vu* published an original study of a recently crowned beauty queen, whose face was placed under a magnifying glass with the help of photos by André Kertész (fig. 2).<sup>3</sup> The close-ups were meant to speak to readers directly: "*Profitez-en, elle se laisse admirer de près.*" The accompanying text explained that whereas one is frequently disappointed when looking more closely at a pretty face, the new Miss France represented "true beauty," for each of her features was ideally formed down to the smallest detail. Here the visual tools—enlargement with a magnifying glass, "authentic" reporting with the camera—served to "objectively" support the prize judges' decision and to institutionalize the young woman's appearance as the unquestioned standard in the prevailing concept of beauty. Readers could see for themselves: "*Regardez vous-même,*" they were prompted. The editors of *Vu* thus presented visual proof of the simple equation "mechanical vision = scientific vision." But even in their banal, commanding tone the picture captions seem ironic, and—at least for present-day readers—they undermine the quasi-scientific



fig. 2 E. W. "Le Triomphe de la femme" (The triumph of woman). Close-up views of Yvette Labrousse, Miss France. Photographs by André Kertész. *Vu*, no. 104 (March 12, 1930). © Estate of André Kertész

visual argument. Beneath the eye of Miss France fitted into an oval at the very top of the page we read: "Lecteurs, Miss France vous regarde." The reference to the familiar iconography of the "eye of God" is unmistakable and shifts the public's presumed admiration of the national beauty queen into the realm of idolatry. Looking at it "under the magnifying glass," one is forced to revise one's initial impression of the innocuous magazine page.

By contrast, Carl Schnebel's contribution "Das Gesicht als Landschaft" (The face as landscape) in Berlin's illustrated magazine *UHU* in 1929 leaves no doubt that what we're reading is meant to be ironic. And the illustrations by Paul Edmund Hahn are not meant to convey "beauty," but—like the grandmother under the reading glass—to make the details of the face seem utterly ridiculous (fig. 3). Schnebel focuses on the face's anatomical realities, but allows himself to get carried away by the dynamism of its potential changeability:

*If one looks at a face under a magnifying glass it becomes a landscape, either welcoming, cheerful, and radiant or austere, masculine, storm-riddled. . . . But when the sun disappears, sometimes rainstorms pour down on arid landscapes. Hail whips across their valleys and heights, so that the fields sway and contract like armor against the bad weather. Or at other times volcanic forces shake the land. Subsurface passions stir, fold the land, deep, menacing furrows are stretched by the pull of steel-hard muscles, drawn and pinched. Storms of rage, hurricanes of anger rage across all the mountains. With monstrous force they press all the forms of this mountain country we call the face into entirely new shapes.*<sup>4</sup>

Considering the face as a deformed mountain landscape is as symptomatic of the dissolution of the traditional view of humankind as splitting it into fragments and examining them for their aesthetic qualities. Here we suddenly find ourselves at the heart of a cultural phenomenon from the years following the First World War that has aptly been termed "facial obsession."<sup>5</sup> There are penetrating analyses of the phenomenon as it occurred in the Weimar Republic, but thumbing through the journal *Vu* suggests that the French public was just as infected with the fascination.<sup>6</sup> As superficial and comical as Schnebel's text in *UHU* may seem, it clearly alludes to a literary source to be taken seriously. It can be read as a parody of portions of German cultural philosopher and sociologist Georg Simmel's 1901 essay "Die ästhetische Bedeutung des Gesichts" (The aesthetic significance of the face).

In Simmel's opinion, to understand the "incomparable role" that the human face plays in art, it is necessary to analyze its "inherent aesthetic qualities":

*In the visible world . . . there is no other structure that makes such a great variety of shapes and planes come together into such an absolute unity of appreciation as the human face. The ideal of human structure, that its most disparate individual elements enter into an external unity that, though consisting of these elements, transcends each of them individually and only from the way they interact—of all that we see, this most fundamental life formula is most sublimely realized in the human visage.*

And it is for that reason that

*the soul that resides behind the facial features and is yet visible in them, the interplay, the reciprocal references between the individual features. . . . A person's appearance is where spiritual-psychological stimuli wrestle with physical substance, and the ways this war is waged and resolved anew at every moment determine how individuals and types present themselves. . . . In the face an individual's typical emotional stirrings—hate, anxiety, contented smiling, restless looking out to gain advantage, and countless others—stamp permanent features; only here does expressive movement reveal one's consistent nature.*<sup>7</sup>

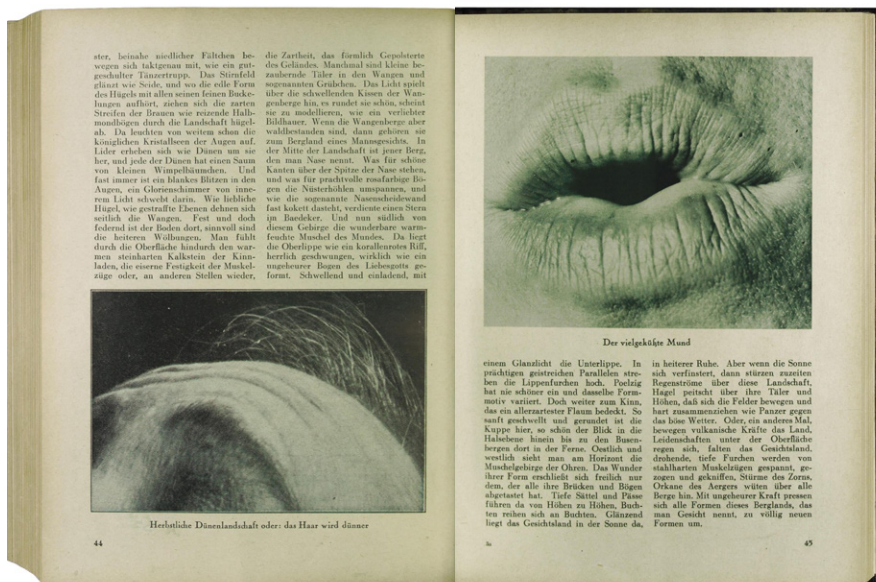
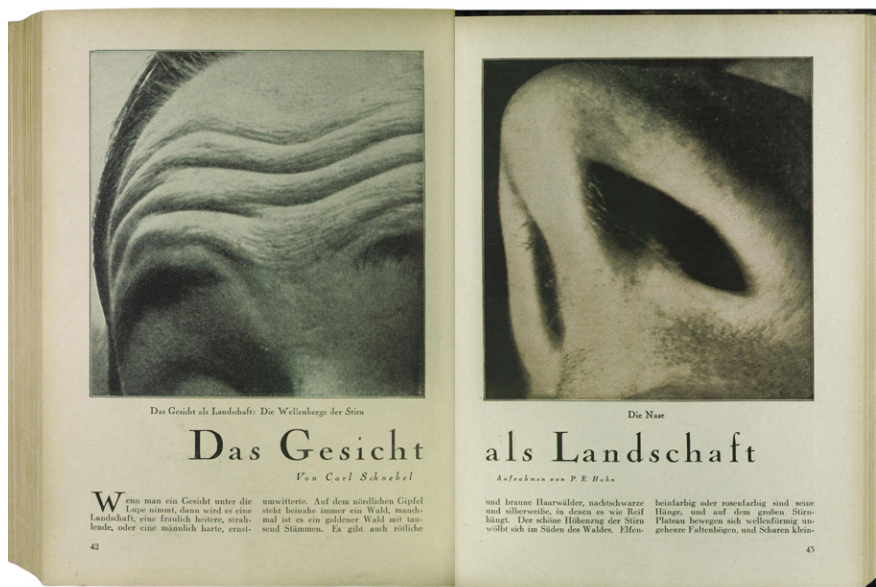


fig. 3 Paul Edmund Hahn. Left to right: *Das Gesicht als Landschaft: Die Wellenberge der Stirn* (The face as landscape: The peaks of waves of the forehead). *Die Nase* (The nose). *Herbstliche Dünenlandschaft oder: das Haar wird dünner* (Autumnal landscape of

dunes or: The hair becomes thinner). *Der vielgeküßte Mund* (The much-kissed mouth). Reproduced in Carl Schnebel. "Das Gesicht als Landschaft." *UHU*, no. 5 (February 1929). Courtesy Deutsche Forschungsgemeinschaft e.V.

Simmel employs the term "type," as was customary at the time, to imply that people are not perceived as individuals but as members of a social group, yet he refrains from any sort of qualitative interpretation of intellectual or personality traits that can be manifested in one's features. He leaves this up to artists, who with their portraits are meant to illustrate how the strains "between the soul and one's appearance, their disguising and manifestation," are resolved.<sup>8</sup>

Simmel's insistent emphasis on the indissoluble unity of the face, its "interwovenness," as he quite graphically put it, ran counter—though he himself does not say so—to those interpreters of human features who concentrate on

individual elements: the physiognomists in the service of the police. Yet even he could not entirely avoid looking at the particulars—perhaps one could even assume that he and his antagonists were both influenced by the same notion of what is ideal. That view, taught since the time of German art historian and archeologist Johann Joachim Winckelmann on the classical canon, immediately recognized the slightest deviations. How to interpret them depended on the social or ideological context. In any case, in his writing Simmel had in mind a flawless, "classically beautiful" human face. Consequently, for him "the whole could easily be ruined aesthetically by a single deformity."<sup>9</sup>

### CRIMINAL EARS WITH VARIANTS<sup>10</sup>

As noted above, Simmel refrains from pronouncements about character traits legible in faces and provides no commentary at all on their individual features. But in German-speaking countries and elsewhere this had been a well-established practice for more than a hundred years. In 1776, Johann Caspar Lavater had related people's appearance with an interpretation of character in his *Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe* (Physiognomic fragments for furthering the knowledge and love of man): "The expressions of similar temperaments cannot be more varied than the eyes, the ears, the feet of all seeing, hearing, and walking creatures—nevertheless, what they have in common can be perceived and defined as readily as what the so varied eyes, ears, and feet of all seeing, hearing, and walking creatures have in common."<sup>11</sup> Although most of the faces interpreted by Lavater—he preferred profiles—were illustrated in full in his publications, in his analytical texts he refers to every single detail (fig. 4). These are described for themselves and also in relation to the entire head: "Every even middling observer" can recognize, for example, that the ears in "their shape, their position, their distance from the nose, their height or depth . . . are decisive signs of a person's temperament and character."<sup>12</sup> The attempt to deduce a person's character by observing his or her features was the effusion of a bourgeois society chafing against the standards of the aristocracy. Strict distinctions of dress according to social class and profession indicated each person's station regardless of his personal qualities. Looking someone directly in the face meant potentially calling this hierarchy into question. Whereas Lavater was still working without anything like what we would now see as scientific substantiation of his interpretation of facial features, others in the nineteenth century, with their enthusiasm for collecting numbers and facts, took it a step further. The most influential figure in the field was Cesare Lombroso, who had no interest in individual personalities—Lavater had interpreted the face of Wolfgang



fig. 5 Illustration in Hans Kurella. *Naturgeschichte des Verbrechens* (The natural history of crime). Stuttgart: Enke, 1893

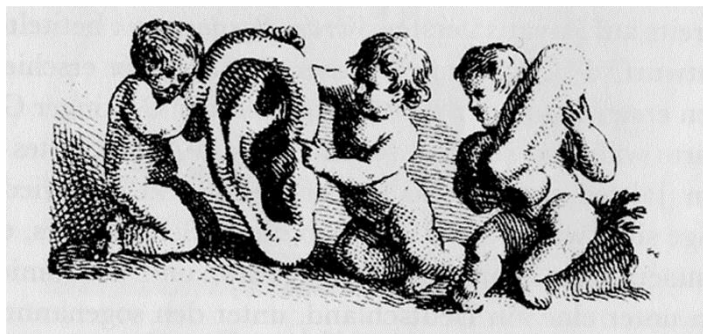


fig. 4 Illustration in Johann Caspar Lavater. *Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe* (Physiognomic fragments for furthering the knowledge and love of man). Leipzig and Winterthur: Weidmanns Erben & Reich, Steiner, 1775. Österreichische Nationalbibliothek, Vienna

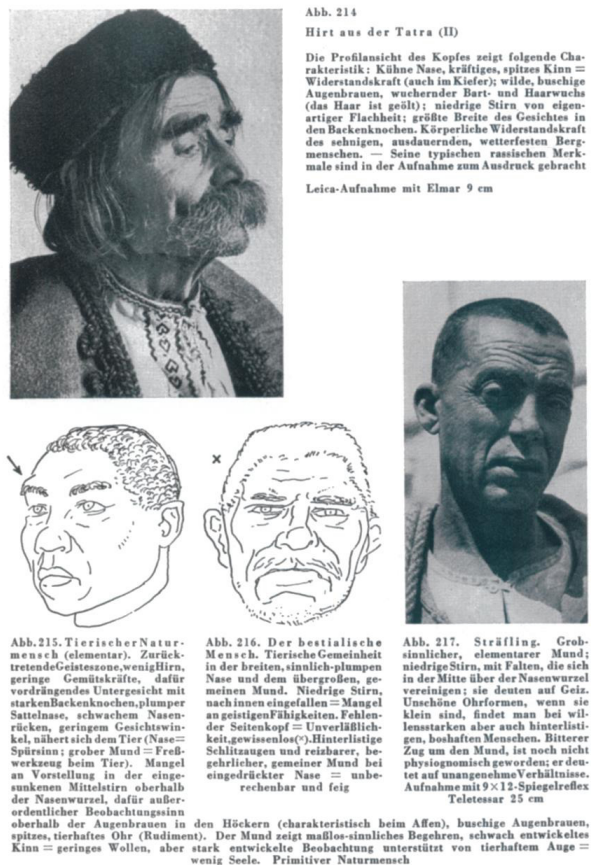


Abb. 214. Hirt aus der Tatra (II)  
Die Profilsansicht des Kopfes zeigt folgende Charakteristik: Kühne Nase, kräftiges, spitzes Kinn = Widerstandskraft (auch im Kiefer); wilde, buschige Augenbrauen, weicher Bart- und Haarwuchs (das Haar ist gelb); niedrige Stirn von eigenartiger Flachheit; größte Breite des Gesichtes in den Backenknochen. Körperliche Widerstandskraft des schneigen, ausdauernden, wetterfesten Bergmenschen. — Seine typischen rassistischen Merkmale sind in der Aufnahme zum Ausdruck gebracht  
Leica-Aufnahme mit Elmar 9 cm

Abb. 215. Tierischer Naturwuchs (elementar). Zurücktretende Geisteszone, wenig Hirn, geringe Gemütskräfte, dafür vordringendes Untergesicht mit starken Backenknochen, plumper Sattelnase, schwachem Nasenrücken, geringem Gesichtswinkel, nähert sich dem Tier (Nase = Spiritalion; grober Mund = Frößwerkzeug beim Tier). Mangel an Vorstellung in der eingesunkenen Mittelstirn oberhalb der Nasenwurzel, dafür außerordentlicher Beobachtungssinn oberhalb der Augenbrauen in den Höckern (charakteristisch beim Affen), buschige Augenbrauen, spitzes, tierhaftes Ohr (Rudiment). Der Mund zeigt maßlos-sinnliches Begehren, schwach entwickeltes Kinn = geringes Wollen, aber stark entwickelte Beobachtung unterstützt von tierhaftem Auge = wenig Seele. Primitiver Naturmensch

Abb. 216. Der bestialische Mensch. Tierische Gemeinheit in der breiten, sinnlich-plumpen Nase und dem übergroßen, gemeinen Mund. Niedrige Stirn, nach innen eingefallen = Mangel an geistigen Fähigkeiten. Fehle der Seitenkopf = Unverlässlichkeit, gewissenlos (?). Hinterlistige Schlitzzangen und reizbarer, begehrlischer, gemeiner Mund bei eingedrückter Nase = unberechenbar und feig

Abb. 217. Sträfling. Grobsinnlicher, elementarer Mund; niedrige Stirn, mit Falten, die sich in der Mitte über der Nasenwurzel vereinigen; sie deuten auf Geiz. Unschöne Ohrformen, wenn sie klein sind, findet man bei willenstarken aber auch hinterlistigen, boshaften Menschen. Bitterer Zug um den Mund, ist noch nicht physiognomisch geworden; er deutet auf unangenehme Verhältnisse.  
Aufnahme mit 9×12-Spiegelreflex Teletessar 25 cm

fig. 6 Illustration in Franz Fiedler. *Porträt-Photographie*. Berlin: Photokino-Verlag, 1934



fig. 7. Salvador Dalí. *Le phénomène de l'extase* (The phenomenon of ecstasy). 1933. Reproduced in *Minotaure*, nos. 3-4, 1933. The Museum of Modern Art Library, New York. © 2014 Salvador Dalí, Gala-Salvador Dalí Foundation/Artists Rights Society (ARS), New York

von Goethe, for example—only in what might establish a norm. Every deviation was a deviation from the “normal” personality. Lombroso established a typology of the facial features of “criminals,” thus providing the developing policing machinery of the Wilhelminian era with a “scientific” tool.

In Germany, psychiatrist Hans Kurella not only translated Lombroso’s writings, but also attempted to corroborate his theory of the “born criminal” with his own observations:

*This hypothesis asserts that all true criminals have a specific, interrelated series of physical, anthropologically verifiable, and intellectual, psycho-physiological features that characterize them as a special variety, a separate anthropological type of the human race, the possession of which necessarily causes their bearer to become a criminal—though possibly undiscovered—quite apart from all social and individual circumstances. Such a person is born to be criminal, he is, as Lombroso put it, “delinquente nato.”*<sup>13</sup>

If one can define criminals from their hair (thick and dark), their facial features (asymmetrical), their noses (large and wide or long and thin), and their deformed ears (fig. 5), only one conclusion is possible: “Criminals are not people who commit crimes but people with deformed bodily features.”<sup>14</sup> According to Lombroso and Kurella, such deformities are innate. This raises the question of ancestry and the genealogy of “born criminals.” From here, obviously, it was only a short step to the codification of distinctive racial features, something perfectly in line with the racist tendencies of the time. Published and popularized in widely circulated magazines, such findings, presumably based on scientific fact, became common knowledge. Just how this

not only culminated in explicitly ideological writings after Hitler’s seizure of power but even found its way into banal professional manuals can be seen from the charts in Franz Fiedler’s primer for portrait photographers from 1934; drawings of a typical “animalistic savage” and a “bestial man” together with grotesque written commentaries on their ears, noses, chins, etc. appear on the same page as photographs picturing a “convict” and a “shepherd from the Tatra Mountains.” Thus a parallel between supposedly racially determined and personality features is implied (fig. 6). Positive assertions like “unattractive ear shapes, if they are small, are found in strong-willed but also deceitful and evil men”<sup>15</sup> encouraged the photographers reading the manual to make their own, analogous observations and codify them.

An entirely different use of such photographs of faces and individual features derived from police work, that of scientific context, is seen in Salvador Dalí’s famous montage *Le phénomène de l'extase* (The phenomenon of ecstasy) (fig. 7). As Michel Poivert attests in his detailed study of the work, Dalí borrowed the small pictures of ears from the investigations of Alphonse Bertillon as popularized in the

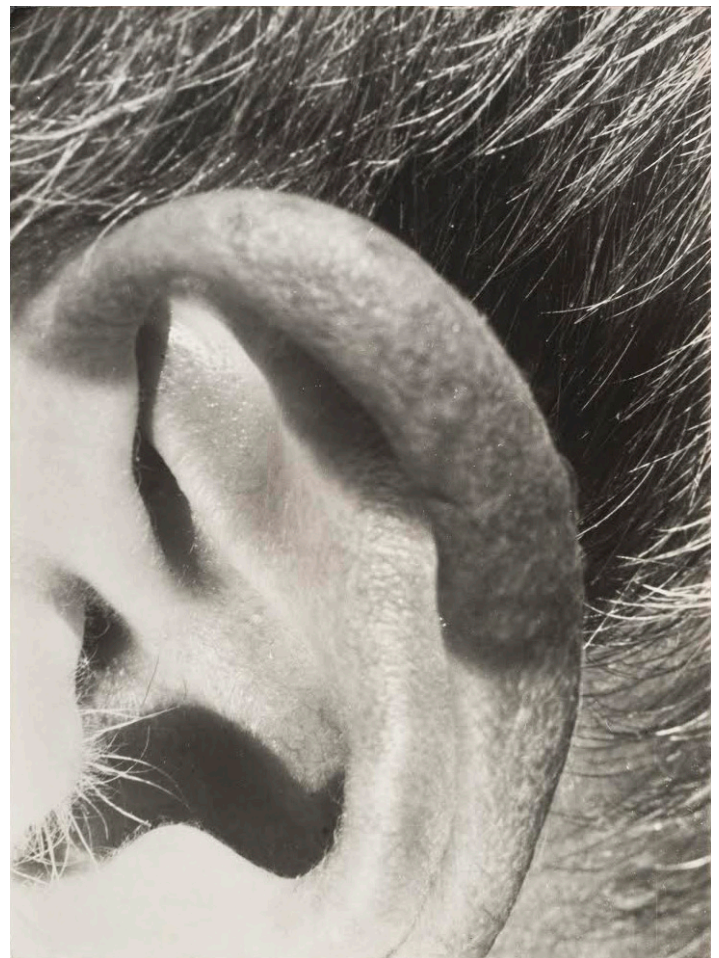


fig. 8 Ilse Salberg. *Anton in Detail* (*Anton im Detail*). 1938. Gelatin silver print. Galerie Berinson, Berlin

journal *La Nature*.<sup>16</sup> Quite aside from the new context created by the juxtaposition of diverse details from photographs, the reference to their scientific origin—quite obviously presumed to be generally known—was crucial to an understanding of what was meant to be expressed. Dalí investigates the phenomenon of ecstasy by means of comparative visual evidence, in analogy to Parisian police practice as well as that of the Salpêtrière hospital. The artist's description of the ears in his accompanying text as “*toujours en extase*” was doubtless intended as a parody of the brief picture captions in the relevant publications.<sup>17</sup>

Such playful reinterpretation of pseudo-scientific picture material is nowhere to be found in the art of those who considered themselves avant-garde in Germany at the time. As seen in Hahn's illustrations for Schnebel's article from 1929, what was perceived as paradoxical was dismissed as satire. And in 1938 when Ilse Salberg circled Anton Räderscheidt's body with her camera, taking close-ups of pieces of it from his navel to his ear, we sense little of a personal, intimate nature. Rather the anecdotal nature of such partial photographs is apparent (fig. 8). Again one thinks of Schnebel's description of the “seashell mountains of the ears”: “To be sure, the marvel of their shape is only revealed to the person who has explored all their bridges and arches. Deep saddles and passes lead from one height to the next.”<sup>18</sup>

#### THE FOREHEAD IN COMICAL SURPRISE<sup>19</sup>

Several popular German publications in the interwar period that provided visual artists and especially actors with illustrations showing how different emotions might be convincingly expressed drew on yet another scientific tradition. A first such booklet, Carl Michel's *Die Gebärdensprache dargestellt für Schauspieler sowie für Maler und Bildhauer* (The language of gestures illustrated for actors and for painters and sculptors) (1886), included both full-body photographs as well as astonishing close-ups (fig. 9).<sup>20</sup> The book must have been inspired by Charles Darwin's famous “On the Expression of the Emotions in Man and Animals” from 1872. At first glance, it seems absurd that Darwin, documenting his own observations detailed in his own writing, used pictures of a wholly different origin. Some images came from Guillaume-Benjamin Duchenne de Boulogne's previously published studies of a man whose facial muscles were activated by means of electric shocks. Duchenne had already interpreted the various grimaces for their emotional content, often with reference to classical works of art.<sup>21</sup> In contrast to these neurologically induced expressions are photographs that Darwin commissioned from Oscar Gustav Rejlander illustrating an actor's representation of specific emotions. The obvious contradiction between experimentally induced and staged representations of emotion becomes moot, for it is the facial expression that is codified. It was precisely this knowledge of the “correct,” previously codified expression that Michel made use of when he chose to present the different appearance of the forehead in “comical surprise”



fig. 9 Nicola Tonger. *Tableau von 4 Lichtdrucken* (Four light print plates). Reproduced in Carl Michel. *Die Gebärdensprache dargestellt für Schauspieler sowie für Maler und Bildhauer* (The language of gestures illustrated for actors and for painters and sculptors). Cologne: M. DuMont-Schauberg, 1886. Private collection, Vienna. Detail: Plate 4

and “earnest deliberation.” And like Duchenne de Boulogne before him, Michel blanked out the part of the face that might distract from the argument, perhaps making ambiguous something meant to be unambiguous.

If fin-de-siècle theater relied on the gestures and facial expressions of its actors, so did belles lettres. Popular writers never tired of noting specific expressions: the lady always at the edge of hysteria (sunk down on the sofa with quivering mouth and closed eyes), the creative artist readily identifiable from his high forehead (fig. 10), the dandy with a tendency toward irony (smirking, his contorted mouth linked with a disparaging look), and the laundress with the broad face (rosy cheeks, wide cheekbones indicative of Slavic ancestry) were identified in few words as types familiar to readers.

What further typed these figures in the theater was their speech, for their use of language betrayed their level of culture. Even aside from accents, their word choices or sentence structures were identifiable as class-specific. In this respect the new medium of film started with a handicap, one similar to the lamented absence of color in early photography. But it soon compensated for its inability to rely on speech with a wholly new resource, the close-up of the animated human face. As early as 1920 Oskar Kalbus could write, “With what vividness and absorption do we



fig. 10 Maurice Tabard. *Portrait of Roger Parry*. 1928. Gelatin silver print. Musée National d'Art Moderne, Paris



fig. 11 Carl Theodor Dreyer. Still from *The Passion of Joan of Arc*. 1928. 35mm film, black and white, silent, 110 min.

experience in such film images the play of expressions and gestures, the subtlest changes and movements of facial features and eyes! We witness every detail of expression. This is a distinct dramatic advantage of the cinema over the theater, which keeps us at a distance from the living actor.”<sup>22</sup> And in 1929 Fritz Lang, one of the greats of silent film, echoed an observation by one of the most influential of the early film theorists, Béla Balász, when he wrote that film was “equivalent to the rebirth of the human face, in that it has taught us to properly look at it again, either vastly enlarged or broken down into its individual components.”<sup>23</sup> A culmination in this development was unquestionably Maria Falconetti’s appearance in Carl Theodor Dreyer’s *The Passion of Joan of Arc* (1928; fig. 11). The alternating close-ups of the changing faces of the accused and her judge provided the ultimate in drama without a single spoken word. Jacques Aumont aptly characterized this style of acting when he spoke of the “polyphony” of the human face in film.<sup>24</sup>

In contrast to the filmmakers and theorists who saw a rediscovery of the face in the film close-up, Josef von Sternberg, another of the heroes of silent film, pointed to the artificiality of what prompted this impression. He viewed the human face as a landscape and wished to see it treated accordingly. “It is to be viewed as if the eyes were lakes, the nose a hill, the cheeks broad meadows, the mouth a flower patch, the forehead sky, and the hair clouds. Values must be altered as in an actual landscape by investing it with lights and shadows.”<sup>25</sup> Reading the landscape as an expression of human emotion recalled a practice of German Romanticism.<sup>26</sup> However the film director assumes that the art of the lighting technician is responsible for changes of mood in the facial landscape, not weather phenomena or momentary affects.



fig. 12 Helmar Lerski. Untitled (*Detail of a Portrait*) (*Ausschnitt aus Porträt*). c. 1940. Gelatin silver print. Folkwang Museum, Essen. © Estate Helmar Lerski, Museum Folkwang, Essen

Accordingly, it was no coincidence that the great lighting artist among the photographers of the interwar years, Helmar Lerski, was also a filmmaker and cameraman. His series *Metamorphosis through Light* has been repeatedly published and analyzed. It is less well known that around 1940 he enlarged details from some of the familiar 175 variants of the face of Leo Uschatz photographed on the roof of his atelier in Tel Aviv and some of the “Jewish Heads.” Here the analogy with landscape photos is perfectly clear from his reduction to the structure of the skin surface (fig. 12), as in Hahn. As pure “surface study” they fulfilled one of the major demands of camera seeing, which differs from human seeing, by the theorists of the New Vision.

#### A BRIGHT FLASH IN THE EYES<sup>27</sup>

Lerski’s photograph of a Palestinian worker’s forehead would seem an almost paradigmatic illustration of Raoul Hausmann’s concept of a “good portrait photo.”<sup>28</sup> One can hardly imagine being able to picture a face’s wrinkles more three-dimensionally or being confronted with a photograph with a greater haptic appeal. Yet Lerski’s lighting dramatizes the matured skin in such a pronounced manner that the traces life has left on this man’s face seem to

metamorphose into a rugged landscape—the “how it came to be” called for by Hausmann in the quote at the beginning of this essay. Only peripherally identified as part of a face by the eyebrows and the edge of the cap, in the extreme raking light the forehead’s creases take the form of varying streams of lava. The skin appears as a physical substance subjected to an aging process, its tactile qualities exaggerated beyond recognition.<sup>29</sup>

More than the expression of an individual life, this forehead is a symptom of Helmar Lerski’s virtuosic lighting—what is true of his whole series *Metamorphosis through Light* is here accentuated in the reduction to a part of the face by nature with little three-dimensional interest. “Here the material speaks,” as Werner Gräff pointedly put it in the caption beneath an equally dramatically lit close-up of part of a face in his highly influential how-to book.<sup>30</sup> This ambiguous formulation, which would have the material speak but sees it as the subject of discourse as well, positions Lerski’s working method as he apparently saw it himself. Both human skin and the light available to the photographer as a compositional tool must be seen as objective “material.” To clarify his argument, on the facing page in his book Gräff reproduced a photo by the architect Carl Hubacher that pictures a wall with medieval masonry.<sup>31</sup>

Florian Ebner described Lerski’s use of the model in a nutshell: “The photographic faces from Lerski’s experiment are above all part of the apparatus of the medium, . . . what remains is the face as a closed curtain, a receptive surface, pure canvas.”<sup>32</sup> That Lerski can use an eye as such a “canvas” is especially remarkable. Another of the late enlargements depicts Leo Uschatz’s eye (fig. 13). The photographer is reflected in Uschatz’s iris, and you can even make out the



fig. 13 Helmar Lerski. *Self-Portrait in the Eye of the Model* (*Selbstporträt im Auge des Modells*). c. 1930. Folkwang Museum, Essen. © Estate Helmar Lerski, Museum Folkwang, Essen



structures on the studio roof in Tel Aviv. For Lerski, the eye is reduced to its function as a convex glass that reflects an image of the outside world. Yet the dim outline of the camera is reflected where one has to assume the pupil is—what precise staging! Are we also to imagine this image to be the one perceived through this pupil by the model himself? Despite the primarily medial reference Lerski presents here, an entirely different association is automatically evoked, which the unusual play of light on lids and lashes can hardly suppress: Uschatz looks upward at the photographer—indeed almost as far upward as we are accustomed to from early baroque depictions of saints . . .

August Sander's *The Right Eye of My Daughter Sigrid* (*Das rechte Auge meiner Tochter Sigrid*) (fig. 14) comes much closer to the Romantic tradition, which chose to see the eye as the “mirror of the soul,” the spot where one's inner nature is able to speak most directly to another. At the same time, thanks to the tiny dot of light in the eye, its function as “window on reality” is made apparent. The daughter's eye appears clear, calm, and attentive, embedded in a wrinkle-free cheek beneath the regular curve of a brow. Comparison with a photograph by Aenne Biermann that also concentrates on an eye (fig. 15, left) shows what light and detail can produce even for photographers who did not work with such a focus on form as Lerski did. The shiny, light edge of the lid, the dark shadow below and above the eye, the suggestion of wrinkles—it is difficult in this comparison to distinguish between Hausmann's “how it came to be,” and the individual expression of each of the models, with the artistic tricks of the two manipulators of light. That Biermann gives the impression of a more intimate view is probably owing to the

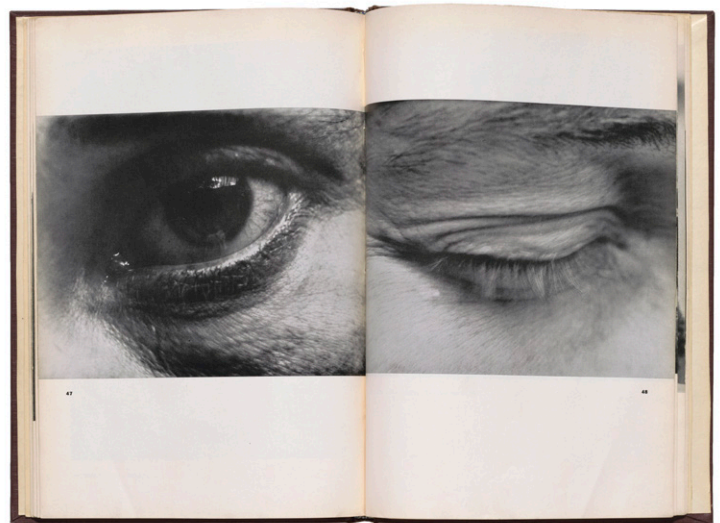


fig. 15 Spread from Aenne Biermann and Franz Roh. *Aenne Biermann: 60 Fotos*. Berlin: Klinkhardt & Biermann, 1930. The Museum of Modern Art Library, New York

slight blurrings that characterize the picture as the image of a moment. In book reproductions, the photographer underscored this impression by juxtaposing it with a photograph of a closed eye. Here there is a suggestion of a period of time during which the camera was directed at the subject's eye—but this impression may be deceptive. The open and closed eyes may not even belong to the same person, so inconclusively does the picture of an eye in conventional photography convey a subject's individuality.

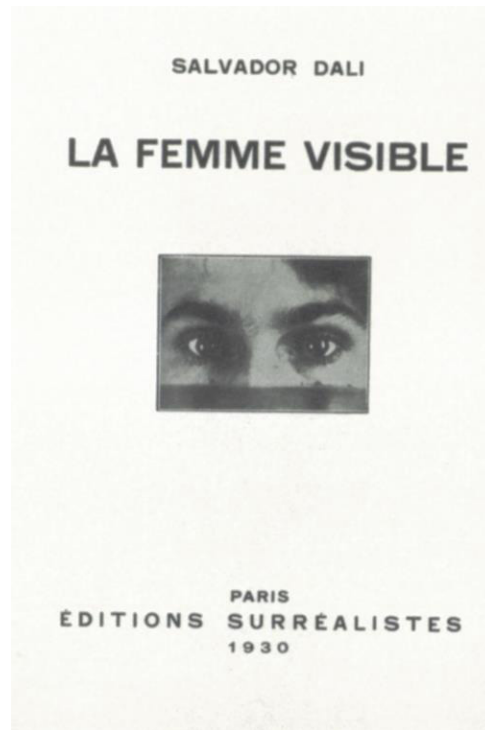
The relationship between the eye and eyebrow, however, is individual and variable in the close-up, especially if we are dealing with both eyes instead of only one. Again we are confronted with the phenomenon of expression, as opposed to the physiognomy with which Lerski played with such virtuosity. Whereas Lerski's model took on his expression from the effective lighting, now it is a matter of the expression produced by the model's inner emotion. This phenomenon is generally referred to as affect and stands at the heart of Béla Balász's reflections on the new “visibility” of man in the cinema. It was a matter of making legible the “subtlest changes and movements” of the facial features; here one went much farther than Carl Michel in the above-mentioned handbook for actors, who could still count on the distance between the stage and the auditorium. Film acting derived its unique power precisely from the absence of this distance—from the “closeness” of the face on the screen.<sup>33</sup> The “camera eye” that Dziga Vertov analyzed in all its variants conveyed and heightened this closeness dramatically. Its “authenticity driven to the limit in the coincidence of being and illusion” also inspired director and filmmaker Dyk Rudenski (fig. 16).<sup>34</sup> Rudenski did not instruct his models to depict specific emotions by means of their mobile eyebrows but limited himself to purely metrical guidelines. Whereas



fig. 14 August Sander. *The Right Eye of My Daughter Sigrid* (*Das rechte Auge meiner Tochter Sigrid*). 1928. Gelatin silver print, 7 1/16 × 9” (17.9 × 22.9 cm). The Museum of Modern Art, New York. Gift of the photographer. © 2014 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn



**fig. 16** Display of the expressive potential of eyes and eyebrows in Dyk Rudenski. *Gestologie und Filmspielerei* (Acting and film). Berlin: Hoboken-Press, 1927



**fig. 17** Max Ernst. *La Femme visible* (The visible woman). 1923. Cover of Salvador Dalí. *La Femme visible*. Paris: Éditions surréalistes, 1930. © 2014 Artists Rights Society (ARS), New York/ADAGP, Paris



**fig. 18** Max Burchartz. *Grete's Eyes* (*Gretes Augen*). 1928. Gelatin silver print, 7<sup>1</sup>/<sub>16</sub> × 9<sup>7</sup>/<sub>16</sub>" (18 × 24 cm). The Museum of Modern Art, New York. Gift of the International Program, by exchange. © 2014 Max Burchartz/Artists Rights Society (ARS), New York/VG Bild-Kunst, Germany



**fig. 19** Jacques-André Boiffard. *Untitled*. c. 1932-33. Musée National d'Art Moderne, Paris. © Mme Denise Boiffard



**fig. 20** Stanisław Ignacy Witkiewicz. *Tadeusz Langier, Zakopane*. 1912-13. Gelatin silver print, 4<sup>15</sup>/<sub>16</sub> × 6<sup>15</sup>/<sub>16</sub>" (12.6 × 17.6 cm). The Metropolitan Museum of Art, New York. Gilman Collection, Purchase, Denise and Andrew Saul Gift. Image: Art Resource, NY. © The Metropolitan Museum of Art

Michel's representations were "meaningless imitations" of feelings,<sup>35</sup> Rudenski offers no interpretation at all: the "potential" of the given expression had to be charged with emotional value by the actor/director/public. To borrow Petra Löffler's expression, these are "not pictures of affects, but affecting pictures."<sup>36</sup>

Salvador Dalí was no doubt referring to Balász's 1924 book *Visible Man, or the Culture of Film* when he chose a close-up of Gala Eluard's face for the cover of his book *La Femme visible* (The visible woman) (fig. 17).<sup>37</sup> In this photograph by Max Ernst, Eluard's gaze is clearly directed into the void; she is still awaiting interpretation by Dalí, for whom, as for the other Surrealists, the eye as "organ and erogenous zone" was a recurring motif.<sup>38</sup> Keeping in mind the theories of George Batailles, a comparison between Max Burchartz's *Grete's Eyes* (*Grete's Augen*) (fig. 18) and an untitled photograph by Jacques-André Boiffard (fig. 19) can only point out how a shift from an erotic context toward a feral-sexist context was accomplished. Nearness and affect are perceived by the eyes of the viewer, whose interpretation is circumscribed by means of the camera—often, as in the work of Stanislaw Ignacy Witkiewicz (fig. 20), by means of such unconventional devices as a piece of a sewer pipe placed between camera and lens.

#### POTATO NOSES OR HOOKED NOSES<sup>39</sup>

Lavater not only presented character analyses based on depictions of whole profiles, he also illustrated individual features in comparative charts. His interpretations of a collection of noses, for example, read: "1. Wise and dignified. 2. Wise and coarse. 3. Noticeably weak. 4. The prow somewhat cleverer than the tip and nostril. 5. Except for the wing of the nose wise. 6. Weak. 7. Aside from the upper part wise. 8. Somewhat unnatural at the bottom, but not altogether dumb. 9. Helplessly dumb" (fig. 21).<sup>40</sup> Regardless what we are supposed to picture as "helplessly dumb," one thing is clear: in his noses Lavater was primarily interested in identifying and possibly classifying intelligence; he was not concerned with other qualities and certainly not with signs of racial origin. This would radically change in the researches of Lombroso, Kurella, and others.

One of the after-effects of the First World War was the establishment of special clinics for restorative surgery, in Germany referred to euphemistically as "disfigurement care." They mainly treated veterans whose horrifying head wounds quite obviously put them at a greater disadvantage than all other handicaps. A German doctor had noted this difference a hundred years earlier: "We pity people walking around on crutches; but our impression does not prevent them from seeming cheerful and happy on social occasions. . . . However a person with a mutilated face who unnaturally covers up what is missing with a partial mask gives rise to even more gruesome images."<sup>41</sup>

One of the pioneers of plastic surgery was Jacques Joseph, whose handbook *Nasenplastik und sonstige*

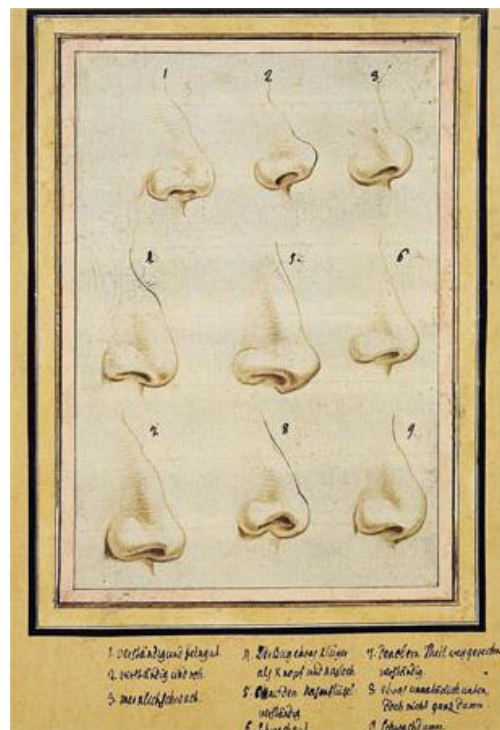


fig. 21 Page from Johann Caspar Lavater. *Physiognomische Fragmente zur beförderung der Menschenkenntnis und Menschenliebe* (Physiognomic fragments for furthering the knowledge and love of man). Leipzig and Winterthur: Weidmanns Erben & Reich, Steiner, 1775. Österreichische Nationalbibliothek, Vienna

*Gesichtsplastik* (Rhinoplasty and other facial plastic surgery) from 1931 would have far-reaching influence.<sup>42</sup> The key to his success, and to the long survival of his method, was that after certain operations no traces of the intervention could be seen (fig. 22). For that reason he and others abandoned the stipulation that they operate only when a life was in danger or exclusively on those disfigured in war. The Berlin specialist Martin Gumpert, who managed to set up a department of "social cosmetics" at the University of Berlin's Dermatology Institute, argued quite broadly: "Given a surplus of workers, one is unlikely to hire a maid who has a birthmark on her face. A manager with a large, misshapen nose and a teacher with ears that stick out are subject to mockery, and incapable of imposing authority."<sup>43</sup>

As Sander L. Gilman clearly determined in his investigation of the development of cosmetic surgery in the Weimar Republic, its main practitioners were Jewish doctors. A major concern in their operations on facial features deviating from the norm was the removal of undesirable racial traits. When we read in Ludwig Levy-Lenz, for example, of the need to correct unattractive noses, "whether snub noses, Semitic noses, wide, long, potato, or hooked noses," we are immediately struck by his mention of the type of nose associated with Jews.<sup>44</sup> At that time the notion that the nose was an identifying feature of Jewishness already had a long history,



Fig. 156.

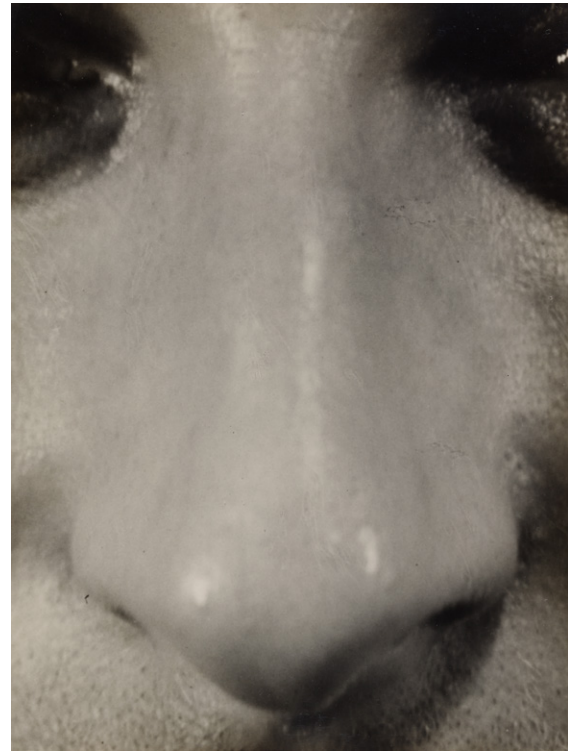
Stark prominente, gekrümmte Nase mit Knorpelhöcker.



Fig. 157.

Nach der intranasalen Korrektur.

fig. 22 Illustrations from Jacques Joseph. *Nasenplastik und sonstige Gesichtsplastik* (Rhinoplasty and other facial plastic surgery). Leipzig: Kabititsch, 1931



and its future emphasis in Nazi propaganda is well known. According to Gilman, it was no coincidence that the fact that they might be changed took on importance after the war: "The visibility of war wounds was perceived by society as parallel to the visibility of racial origin. . . . It is fascinating to see how the spectrum of unacceptable physiognomies extended seamlessly from war-wounded to the racially segregated—they were all indications of their marginal status."<sup>45</sup>

Hans Kurella had postulated a relationship between specific features and undesirable character traits decades before. Now this was a socially accepted fact. Deviation from the norm—now no longer the classical ideal, but definitely Aryan—was perceived by those affected, regardless of their ancestry, as catastrophic. As Joseph aptly put it in 1931, before Hitler's seizure of power, "For many patients—both of Semitic and Aryan origin—the main desire was to lose the Semitic nose shape, especially if particularly ugly, and thereby fit in with the rest of the population."<sup>46</sup> To see the ideal, one only needed to look at photographs and illustrated magazines (figs. 23, 24). A short time later, to be sure, the promise of cosmetic surgery to Aryanize the "Jewish nose" as a means of escape from the danger of segregation would be proved false in Nazi Germany.

#### THE WIDE-OPEN MOUTH

From the very beginning of scientific interest in physiognomy, segregation was based not just on racial distinctions and the criminal typology. Mental illness, or at least abnormal psychic states, also condemned affected patients, especially female ones, to comparative visual categorization. In Paris's Salpêtrière hospital in the 1870s, Jean-Martin Charcot



fig. 23 Aenne Biermann. *Nose (Nase)*. 1929. Gelatin silver print, 1929–33, 9 3/8 × 6 15/16" (23.8 × 17.7 cm). The Museum of Modern Art, New York. Thomas Walther Collection. Gift of Mrs. Flora S. Straus, by exchange (MoMA 1618.2001).

fig. 24 Page from Paul Forro. "Konversationslexikon der Schönheit" (Encyclopedia of beauty). *Scherl's Magazin* (November 1930). Courtesy Deutsche Forschungsgemeinschaft e.V.

created an iconography of female patients diagnosed as hysterics, which was published in a number of editions with an ever-increasing number of illustrations and, finally, photographic reproductions (fig. 25).<sup>47</sup> As in police work, it was clearly the goal of doctors to have in hand material for diagnosing the individual case, but also, through groupings and diagnoses, to bring order into a world of heterogeneous phenomena.

The degree to which a knowledge of classical art (as in Gotthold Ephraim Lessing's analysis of the *Laocoön*) was blended among the recipients of this work with their impression of medical iconography is evident from a further quote from Simmel's essay: to him, extreme gestures, as had been rejected already in the *Laocoön* group, were also to be avoided by the art of his own time:

*A priori, the structure of the face makes such centrifugality, that is derangement almost impossible. Where it does occur to some extent, when the mouth and eyes are opened wide, it is not only particularly unaesthetic, it is precisely these two movements, as is now understandable, that are expressions of "derangement," of intellectual paralysis, of a momentary loss of mental self-control.*<sup>48</sup>

It was doubtless no coincidence that the artistic avant-garde in both France and Germany assailed this categorical verdict. Especially in their concentration on the open mouth, which had been used with extraordinary expressiveness in Edvard Munch's iconic image *The Scream*, one could see a symbol of the rebellion of an artistic generation traumatized by its war experiences against not only conventional aesthetics but also the prevailing political order (figs. 26–28). The anarchistic potential of photographs concentrating on the mouth was exploited by a number of artists of otherwise quite different interests. The unrestrained shriek, symbolized

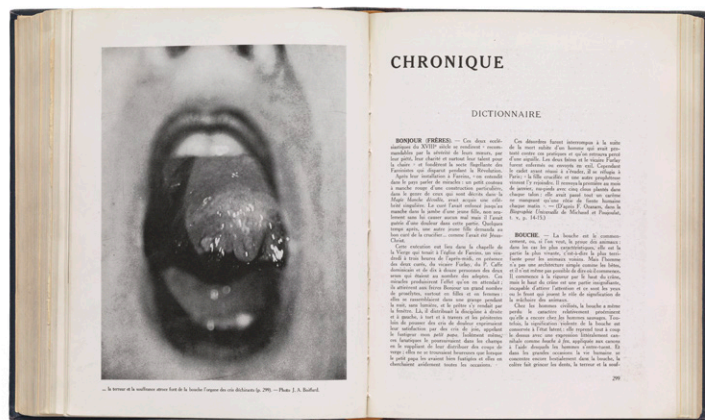


fig. 26 Jacques-André Boiffard. "... la terreur et la souffrance atroce font de la bouche l'organe des cris déchirants" (... terror and atrocious suffering turn the mouth into the organ of rending screams). Reproduced in *Documents*, no. 5 (1930). © Mme Denise Boiffard

by the wide-open mouth, can be simultaneously interpreted as a sign of unbearable pain, ecstatic desire, and aggressive political agitation. Here the camera close-up, surmounting all distances, still evokes the idea of a human scream, inaudible but always present in the viewer's imagination.

In his film *The Strike* (1925), Sergei Eisenstein repeatedly employed enlargements of the mouths of the actors to substitute for the absent sound. Unsurprisingly, the worker who is most extremely provoked, who sees no way out, is characterized as a screamer with wide-open mouth. For the whisperer, however, who actually gets the action underway, we see a pointed mouth quietly but compellingly getting his provocative message into circulation.

It is difficult to imagine that a photograph like Paul Edmund Hahn's close-up of a mouth (fig. 29) was not created in response to the images Eisenstein employed so brilliantly in his film. The friendly title *The Much-Kissed Mouth* and the suggestion of rhetoric trivialized to a breath already take a more sensuous turn in Schnebel's interpretation when he speaks of the "amazing warm, moist shell of the mouth." "The upper lip lies there like a coral-red reef, magnificently curved, truly shaped like an immense bow of the god of love. Swelling and inviting, with a highlight, the lower lip. Its splendid parallel furrows strain upward."<sup>49</sup> The irony of the text feeds on the unconventional use of banal poetic boilerplate. By contrast, Raoul Hausmann's literary close-up of a mouth strikes one as direct and new, completely free of conventional attributes: "but: exposed, thin-skinned, half nude, pale red, corrugated with folds, mouth as though pasted on, split lengthwise by a moist dark line. Set off against the smoothness of the face. Attached opening, raw, insouciant . . ."<sup>50</sup>

The mouth whose photograph Hausmann used in his illustration for the article "Fotomontage" in 1931 (fig. 30)

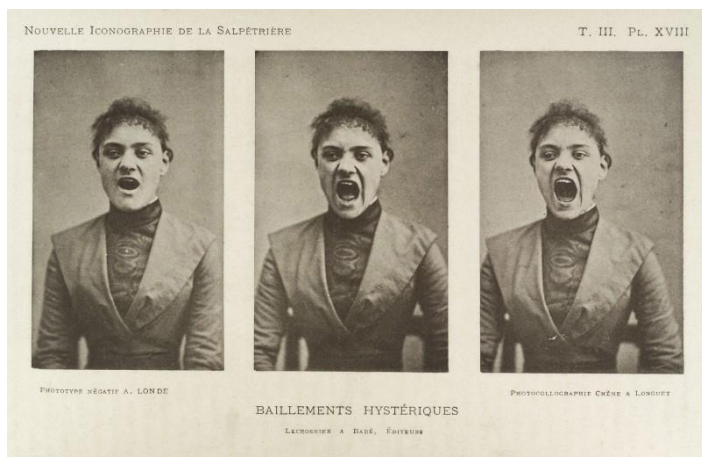


fig. 25 Albert Londe. *Baillements hystériques* (Yawning hysterics). Reproduced in Jean-Martin Charcot. *Nouvelle Iconographie de la Salpêtrière* (New iconography of the Salpêtrière). Paris: Lecrosnier et Babé, 1888

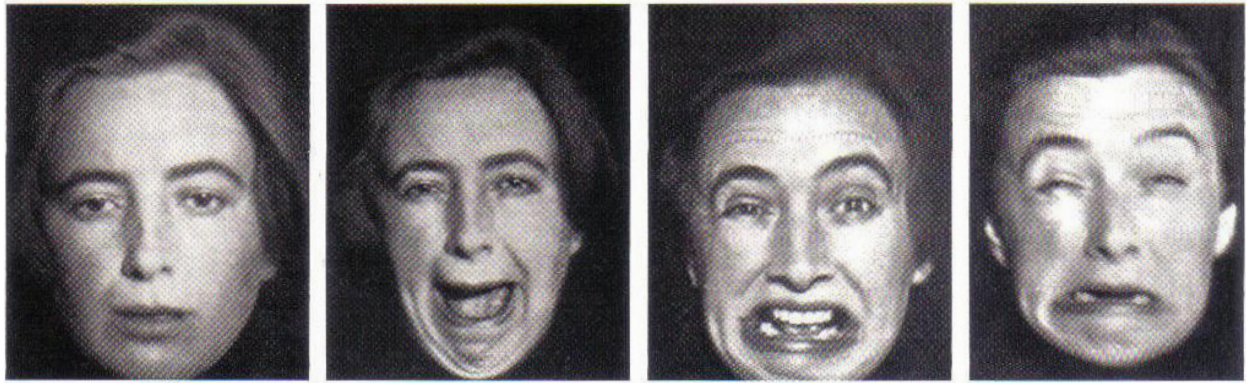


fig. 27 Photographs of Charlotte Rudolf. Reproduced in Hilde Doepp. *Träume und Masken* (Dreams and masks). Dessau: Dion-Verlag Liebmann & Mette, 1926

could be described in precisely this way.<sup>51</sup> In his text, Hausmann explicitly rejects a “petrified vision,” to which he opposes a vital, flexible way of seeing. Five photographs of an eye or eyes are arranged in a diagonal line from the upper left to the mouth at bottom right—the direction he maintained was the one preferred by an eye sweeping across a picture. The meaning of the “dynamic intervals”<sup>52</sup> he employs here becomes particularly clear when one compares this with the montage *Faces and Dreams* (*Gesichter und Visionen*), a grouping of stills from films by René Clair and Jean Epstein, likewise concentrating on eyes and lips, that had been published in Germany only two years earlier (fig. 31). Here, too, the photographs are juxtaposed in an evocative way, taking on a cinematic dynamism mainly thanks to the changes in scale. But in his photomontage, Hausmann works quite consciously with the directions

taken by the eyes in the pictures and with the path the viewer’s eye follows across the work, led by the arrangement of its details. The eyes at the very top are taken from the same photograph as the mouth at the bottom. One’s perception of a single, whole face is interrupted, so to speak, and it can only be captured in its entirety by skipping over the intervening images. The differences in size, trivial in comparison to those in the montage of Clair and Epstein’s film stills, are negated by the sophisticated placement of the individual images, each with a different format. Especially striking is the juxtaposition of two photographs picturing only a single eye, one of which is reflected in a mirror. Linear movement is thus once again delayed by a leap into space shortly before the picture of the mouth is reached. The photographic self-portrait fragments that turned Hausmann’s 1918 manifesto *Synthetisches Cino der Malerei* (Synthetic cinema of painting)



fig. 28 Wols (A. O. Wolfgang Schulze). *Gretys Mouth*. c. 1937. Gelatin silver print, 7 3/8 × 9 7/16” (18.1 × 24 cm). The Metropolitan Museum of Art, New York. Gilman Collection, Purchase, Denise and Andrew Saul Gift. © 2014 Artists Rights Society (ARS), New York/ADAGP, Paris



fig. 29 Paul Edmund Hahn. *The Speaker* (*Der Sprecher*); also called *The Much-Kissed Mouth* (*Der vielgeküßte Mund*). 1928–29. Gelatin silver print, 6 3/4 × 8 7/16” (15.9 × 21.8 cm). The Museum of Modern Art, New York. Thomas Walther Collection. Gift of Thomas Walther (MoMA 1685,2001)



fig. 30 Raoul Hausmann. "Fotomontage." Reproduced in *A bis Z*, no. 16 (May 1931). © 2014 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris

fig. 31 *Faces and Dreams* (*Gesichter und Visionen*). A montage of stills from films by René Clair and Jean Epstein. Reproduced in *Film-Photos wie noch nie* (Film photos as never before). Giessen: Kindt & Bucher, 1929. The Museum of Modern Art Library, New York



fig. 32 Raoul Hausmann. *Synthetisches Cino der Malerei* (Synthetic cinema of painting). Manifesto with collaged gelatin silver prints, 14 3/4 x 11" (37.4 x 28.2 cm). Berlinische Galerie, Berlin. © 2014 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris

fig. 33 James Williamson. Stills from *The Big Swallow*. 1901. 35mm film, black and white, silent, 1 min.



(fig. 32) into a “scream” were juxtaposed chaotically, Dadaistically, whereas in the 1931 montage the artist presented a programmatic illustration of the theory of photographic seeing and acting that he had developed in the meantime. Cornelia Frenkel has written of Hausmann’s theory:

*One needs to develop a referential way of seeing that not only concentrates on recognizing objects and concrete forms, but also recognizes the relationships and structures between things. The photograph should be based not on ideas, but on “optical values.” With his notion of the dynamic penetration of intervening spaces, Hausmann reveals himself to be related to Otto Freundlich, El Lissitzky, and Naum Gabo. The close cropping in the resulting picture is expressive of a compelling standstill, gives the impression of a temporary pause. The motif seems only fragmentary, to extend into the unseen surrounding space, yet mobile in itself. The artificial nature of the photographic image is explicitly emphasized, thus undermining the illusion of accurate representation.<sup>53</sup>*

The face pictured “under the magnifying glass” by means of the camera does not primarily refer to the person facing the camera but rather to the function of the photographic image in different contexts. The heyday of the portrait in the Weimar Republic, that period of “facial obsession,” can also be characterized as an era in which the genre was abandoned. As more books treating racial or class distinctions appeared and supposed illness was increasingly segregated from the healthy, the more the individual disappeared from view. The face, previously split up into fragments by scientists, provided arguments for social assignments and classifications of all kinds. One could cite any number of examples relating to this desire for order and others simultaneously opposing it. Whether the photographer makes the model virtually disappear in extreme close-up or the subject being photographed literally swallows the camera—as in James Williamson’s short film *The Big Swallow* (fig. 33)—is hardly reflected in a picture itself. The public is always dependent on a knowledge of the context, of what is taking place outside the visual field of the magnifying glass.

*Translated from the German by Russell Stockman*

#### NOTES

- Georg Simmel, “Die ästhetische Bedeutung des Gesichts,” in *Der Lotse. Hamburgische Wochenschrift für deutsche Kultur* 1, no. 2 (June 1, 1901): 281.
- Raoul Hausmann, “Wie kann ein gutes Bildnisphoto entstehen?” (1931), quoted in Hildegund Amanshauser and Monika Faber, *Raoul Hausmann, Fotografien 1927–1933*, exh. cat. (Vienna: Museum des 20. Jahrhunderts, 1986), pp. 36–38.
- Quentin Bajac points out in his introduction to *Le Corps en éclats* (Paris: Centre Pompidou, 2011) that André Kertész not only took the photographs but also made the decisions about how they were cropped.
- Carl Schnebel, “Das Gesicht als Landschaft,” *UHU* (February 5, 1929): 42–45.
- Sander L. Gilman and Claudia Schmölders, eds., *Gesichter der Weimarer Republik* (Cologne: DuMont, 2000), p. 8.
- See, for example, *Vu*, no. 104 (March 1930).
- Simmel, “Die ästhetische Bedeutung des Gesichts,” p. 281.
- Ibid.*, p. 284.
- Ibid.*, p. 280.
- Title quoted from the picture titles for figs. 23–25 in Hans Kurella, *Naturgeschichte des Verbrechens* (Stuttgart: Enke, 1893).
- Johann Caspar Lavater, *Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe*, vol. 2 (Leipzig: Weidemanns Erben and Reich, Steiner, 1776), p. 68.
- Ibid.*
- Kurella, *Naturgeschichte des Verbrechens*, quoted in Todd Herzog, “Den Verbrecher erkennen. Zur Geschichte der Kriminalistik,” in Gilman and Schmölders, *Gesichter der Weimarer Republik*, p. 52.
- Herzog, “Den Verbrecher erkennen. Zur Geschichte der Kriminalistik,” in Gilman and Schmölders, *Gesichter der Weimarer Republik*, p. 55.
- Franz Fiedler, *Porträt-Photographie* (Berlin: Photokino, 1934), ills. 214–17.
- Michel Poivert, “‘Le phénomène de l’extase’ ou le portrait du surréalisme même,” *Études photographiques*, no. 2 (May 1997): 99.
- Salvador Dalí, “Le phénomène de l’extase,” *Minotaure*, nos. 3–4 (1933): 76.
- Schnebel, “Das Gesicht als Landschaft,” p. 45.
- Title quoted from Carl Michel, *Die Gebärdensprache dargestellt für Schauspieler sowie für Maler und Bildhauer*, with photographs by Nicola Tonger, part 2: *Mimische Darstellungen in 94 Photographien*, pl. 1, fig. 1 (Cologne: M. Dumont-Schauberg, 1886).
- Ibid.*
- Guillaume-Benjamin Duchenne de Boulogne, *Mécanisme de la physiognomie humaine, ou Analyse électro-physiologique de l’expression des passions applicable à la pratique des arts plastiques* (Paris: J. Renouard, 1862).
- Oskar Kalbus, “Die Stummheit des Filmbildes,” *Film-Kurier* (January 30, 1920), quoted in Anton Kaes, “Das bewegte Gesicht. Zur Grossaufnahme im Film,” in Gilman and Schmölders, *Gesichter der Weimarer Republik*, p. 164.
- Fritz Lang, “Die mimische Kunst im Lichtspiel,” *Der Film*, no. 14 (1929). Lang was following Béla Balázs, *Der sichtbare Mensch oder die Kultur des Films* (Vienna: Deutsch-österreichischer, 1924).
- Jacques Aumont, *Du visage au cinéma* (Paris: Éditions de l’Étoile, 1992). The close-up is discussed at length in chapter 3.



25. Josef von Sternberg, *Fun in a Chinese Laundry* (New York: Macmillan, 1965), p. 323.
26. A genealogy of this analogy is compiled in Jean-François Chevrier, "Visages-paysages" (1985), reprinted in *Helmar Lerski. Métamorphoses par la lumière*, exh. cat. (Strasbourg: Musées de Strasbourg, 2003).
27. Schnebel, "Das Gesicht als Landschaft," p. 43.
28. Hausmann, "Wie kann ein gutes Bildnisphoto entstehen?," quoted in Amanshauser and Faber, *Raoul Hausmann, Fotografien 1927-1933*.
29. Not coincidentally, here one is reminded of the photograph of a withered apple that James Nasmyth used to explain the genesis of the moon's surface. See Nasmyth and James Carpenter, *Der Mond. Betrachtet als Planet, Welt und Trabant. Autorisierte deutsche Ausgabe. Mit Erläuterungen und Zusätzen von H. J. Klein* (Leipzig, 1876), pl. 19.
30. Werner Gräff, *Es kommt der neue Fotograf!* (Berlin: H. Rechenndorf, 1929). In the book the picture is not credited.
31. *Ibid.*, p. 93.
32. Florian Ebner, "Der Glaube an die fotografische Genese der Leidenschaften. Helmar Lerskis Konzept des Gesichts als 'reiner Leinwand,'" in Katharina Sykora, Ludger Derenthal, and Esther Ruelfs, eds., *Fotografische Leidenschaften* (Marburg: Jonas, 2006), p. 136.
33. Dyk Rudenski, *Gestologie und Filmspielerei* (Berlin: Hoboken-Presse, 1927).
34. Quoted from Wolfgang Brückle, "Schauspiel Authentizität. Die Vermittlung 'wahrer' Leidenschaften durch Fotografie und Film der späten Stummfilmzeit," in Sykora, Derenthal, and Ruelfs, *Fotografische Leidenschaften*, p. 154.
35. Petra Löffler, "Fabrikation der Affekte. Fotografien von Leidenschaft zwischen Wissenschaft und Ästhetik," in Sykora, Derenthal, and Ruelfs, *Fotografische Leidenschaften*, p. 50.
36. *Ibid.*
37. Dalí, *La Femme visible* (Paris: Éditions Surréalistes, 1930).
38. Guillaume Le Gall, "Sehen ist ein Akt," in *Subversion der Bilder. Surrealismus Fotografie Film*, supplement to the catalogue of the exhibition of the same name at the Fotomuseum Winterthur (Winterthur: Fotomuseum Winterthur, 2010), p. 37.
39. Ludwig Levy-Lenz, *Die aufgeklärte Frau. Ein Buch für alle Frauen* (Berlin: Man, 1928), quoted in Gilman, "Das Gesicht wahren. Zur ästhetischen Chirurgie," in Gilman and Schmölders, *Gesichter der Weimarer Republik*, p. 106.
40. This is the complete caption of the illustrated sheet.
41. Carl Ferdinand Grafe, *Rhinoplastik; oder: Die Kunst den Verlust der Nase organisch zu ersetzen* (Berlin: Realschulbuchhandlung, 1818), quoted in Gilman, "Das Gesicht wahren. Zur ästhetischen Chirurgie," in Gilman and Schmölders, *Gesichter der Weimarer Republik*, p. 100.
42. Jacques Joseph, *Nasenplastik und sonstige Gesichtsplastik, nebst einem Anhang über Mammoplastik und einige weitere Operationen aus dem Gebiete der äusseren Körperplastik* (Leipzig: Kabitizsch, 1931).
43. Martin Gumpert, quoted in Gilman, "Das Gesicht wahren. Zur ästhetischen Chirurgie," in Gilman and Schmölders, *Gesichter der Weimarer Republik*, p. 102.
44. *Ibid.*, p. 106.
45. *Ibid.*, p. 102.
46. *Ibid.*, p. 109.
47. Desiré-Magloire Bourneville and Paul Régnard, *Iconographie photographique de la Salpêtrière* (Paris: Aux bureaux du progrès médical, 1875).
48. Simmel, "Die ästhetische Bedeutung des Gesichts," p. 282.
49. Schnebel, "Das Gesicht als Landschaft," p. 44.
50. Hausmann, *Hyle*, transcribed by Cornelia Frenkel-Le Chuiton in Amanshauser and Faber, *Raoul Hausmann, Fotografien 1927-1933*, p. 126.
51. Hausmann, "Photomontage," *A bis Z*, no. 16 (May 1931).
52. Hausmann, *Wir sind nicht die Photographen*, vol. 2, p. 38.
53. Cornelia Frenkel, *Raoul Hausmann. Künstler, Forscher, Philosoph* (St. Ingbert, Germany: Röhrig, 1996), p. 133.

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**Citation:**

Monika Faber. "The Face under the Magnifying Glass." In Mitra Abbaspour, Lee Ann Daffner, and Maria Morris Hamburg, eds. *Object:Photo. Modern Photographs: The Thomas Walther Collection 1909-1949. An Online Project of The Museum of Modern Art*. New York: The Museum of Modern Art, 2014. <http://www.moma.org/interactives/objectphoto/assets/essays/Faber.pdf>.