

AHST 4342-001 (85873)
History of Media and New Media Art
Fall 2014
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Monday-Wednesday 2:30-3:45
Class Location: AH2 1.204

Monday September 8, 2014

Chronophotography: Capturing Time and Movement in Image

Modernization is a process by which capitalism uproots and makes mobile that which is grounded, clears away or obliterates that which impedes circulation, and makes exchangeable what is singular.

J. Crary



Sir Charles Wheatstone, stereoscope, 1840

*Widdowson & Widdowson, Photographers,
Buckingham Palace, London, Strand, London.*



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Buckingham Palace, London, Strand, London.*

The Photographs are the property of the Widdowson & Widdowson, Photographers, 11, Strand, London.





Wm Mills & Son

58 & 60 Arcade
PROVIDENCE,
& OLNEYVILLE.
R.I.

As opposed to the spectator, the observer is “one who sees within a prescribed set of possibilities, one who is embedded in a system of conventions and limitations.”



Sir Charles Wheatstone, stereoscope, 1840



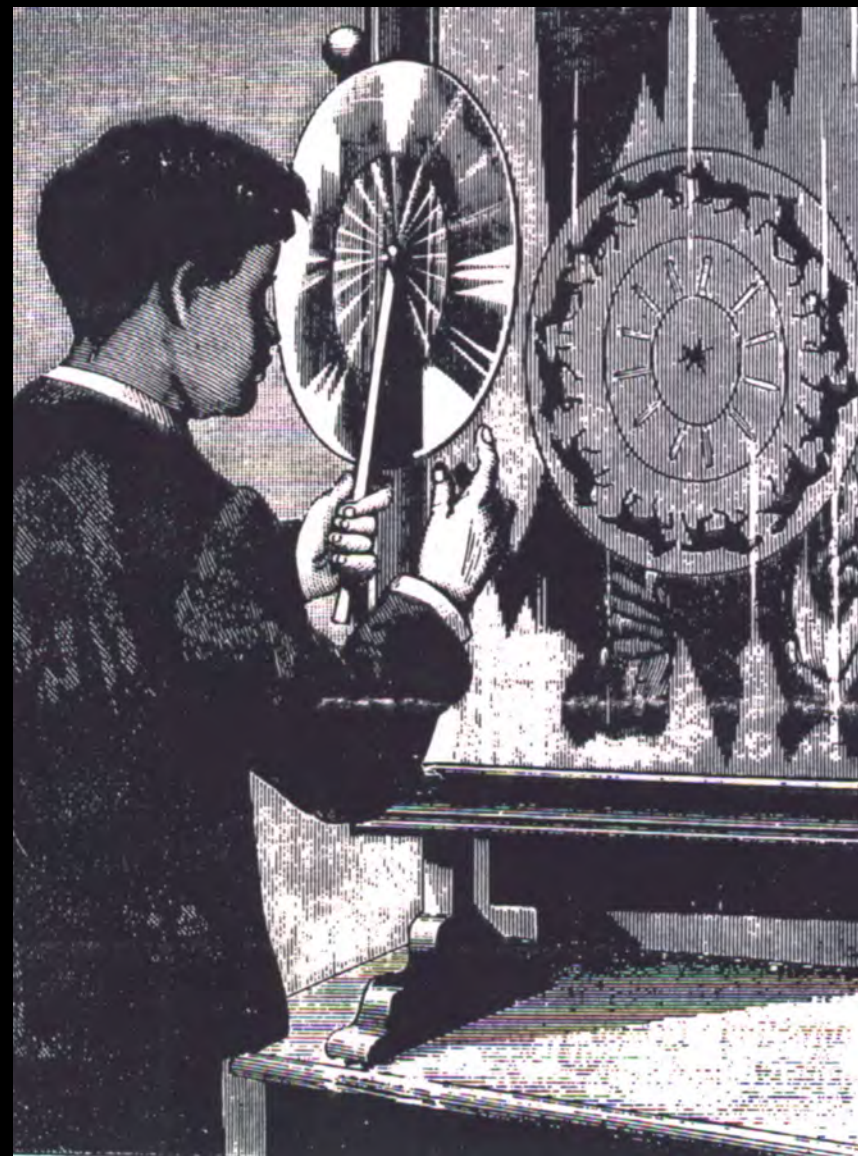
*Underwood & Underwood, Publishers,
New York, London, Toronto, Montreal, Chicago, Kansas City*



Views and Landscapes from Washington D.C.

(17) The great Pyramid of Gizeh, a tomb of 5,000 years ago, from S. E. Egypt.

Anonymous, The Great pyramid of Gizeh, a tomb of 5,000 years ago, from S.E. Egypt, 1908



Joseph Plateau and Simon von Stampfer,
Phenakistoscope, 1832



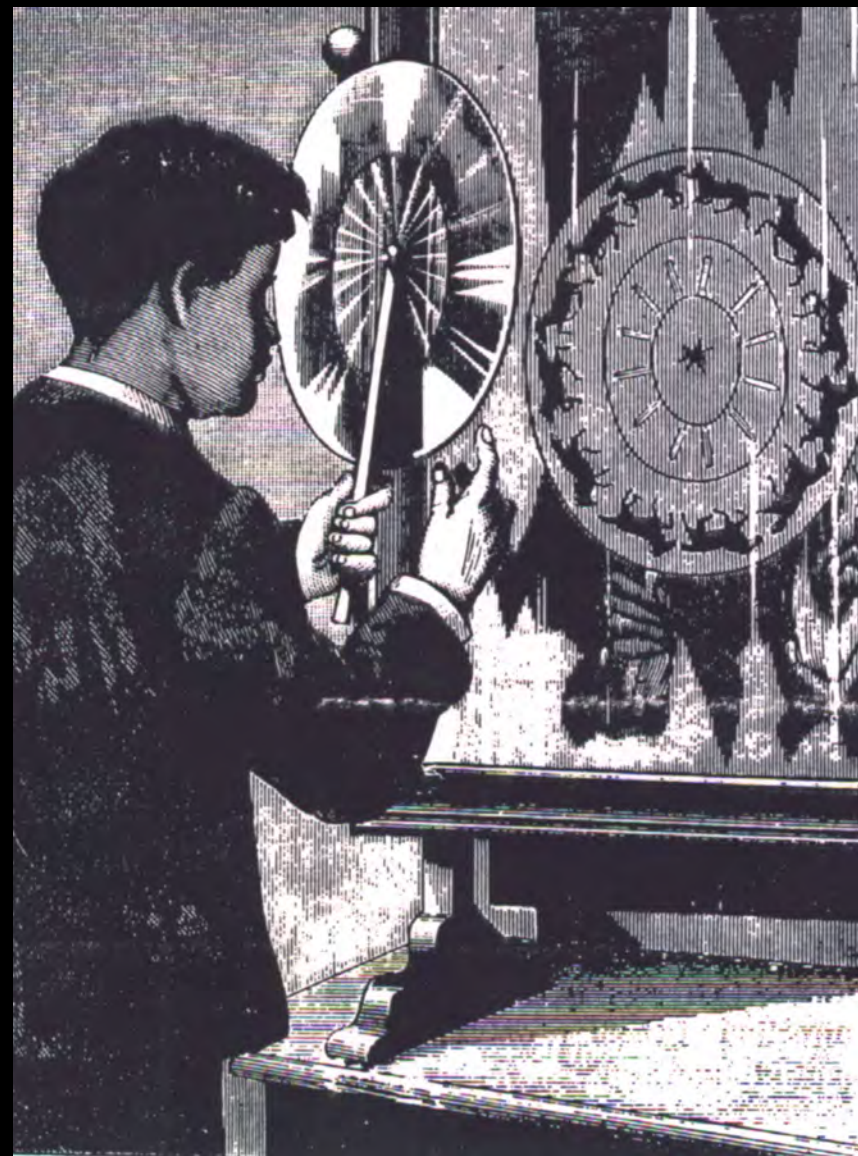
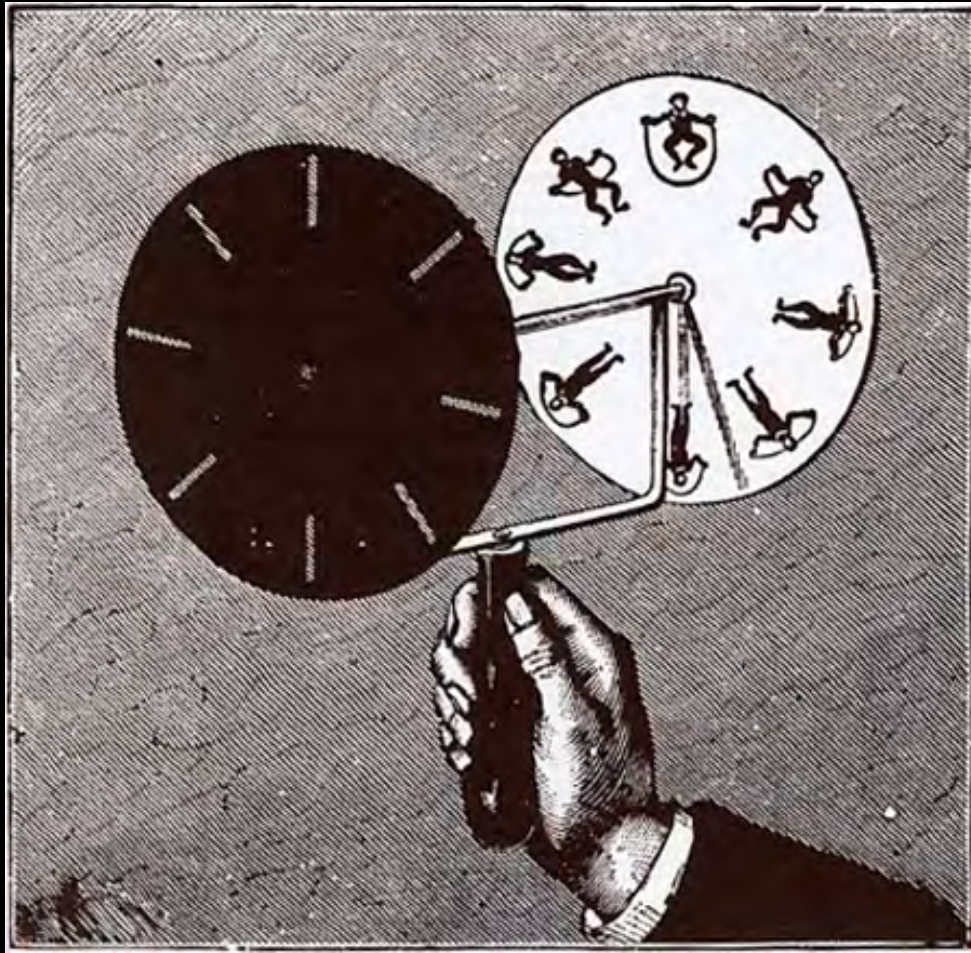


Hermann Casler, Mutoscope, 1890-95

Flipped pictures while cranked



Evolution of the Nickelodeon



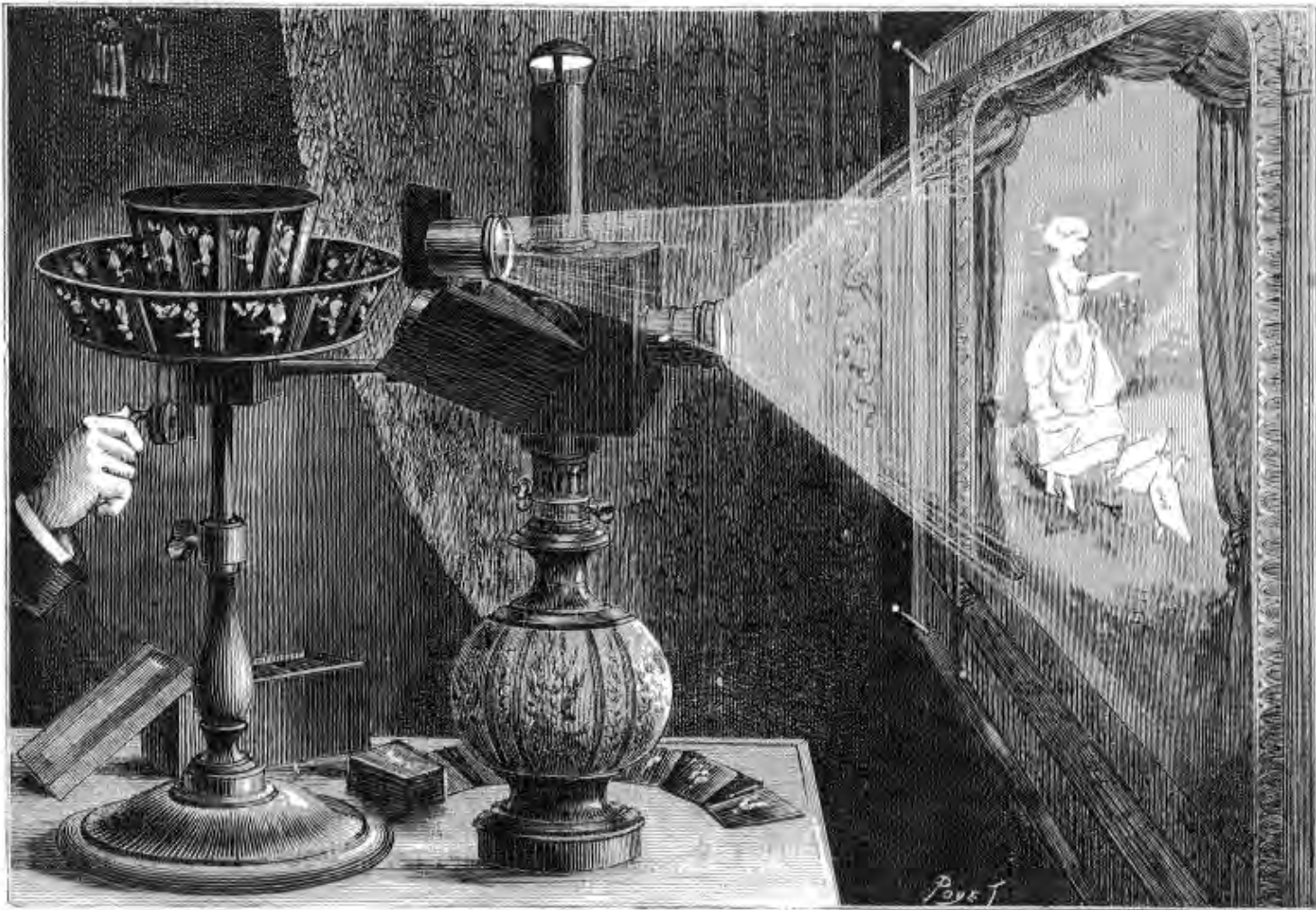
Joseph Plateau and Simon von Stampfer,
Phenakistoscope, 1832



William George Horner, Zoetrope, 1833



Charles-Emile Reynaud, Praxinoscope, 1877



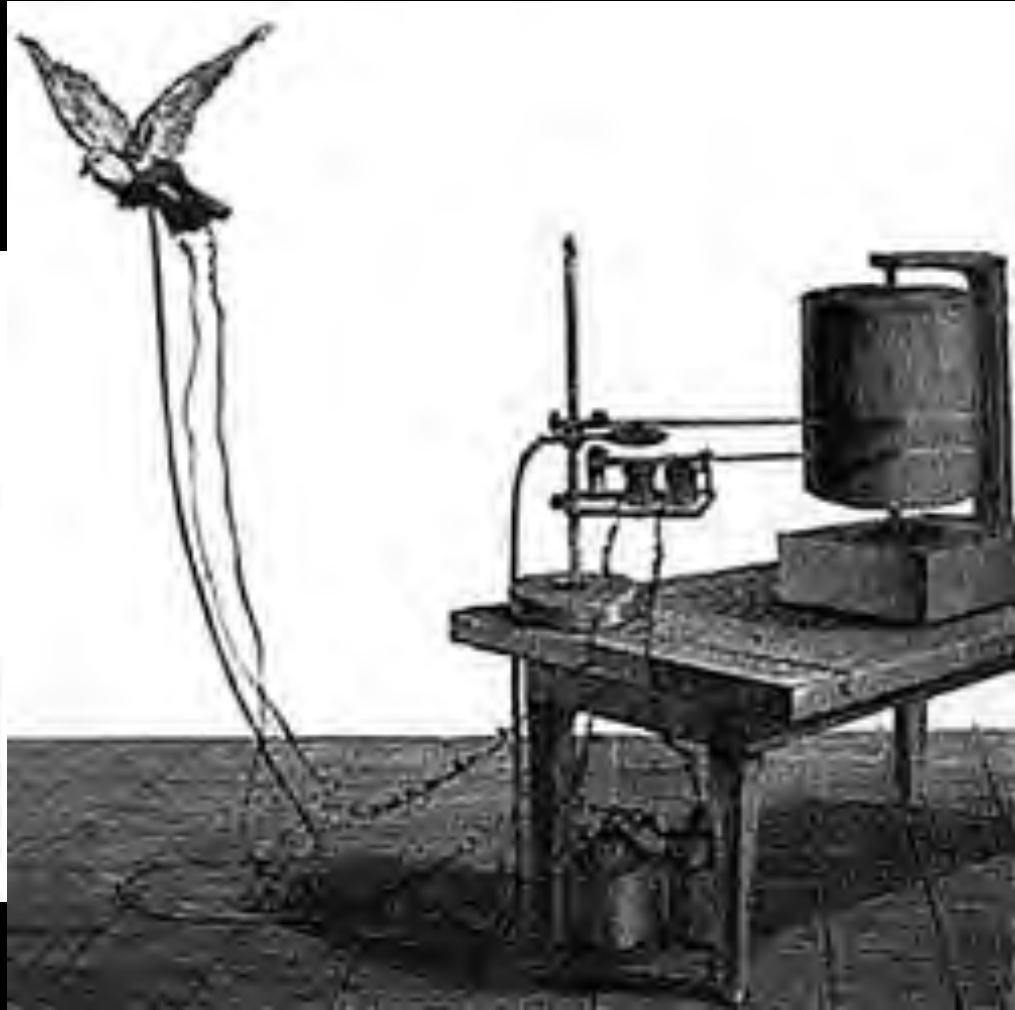
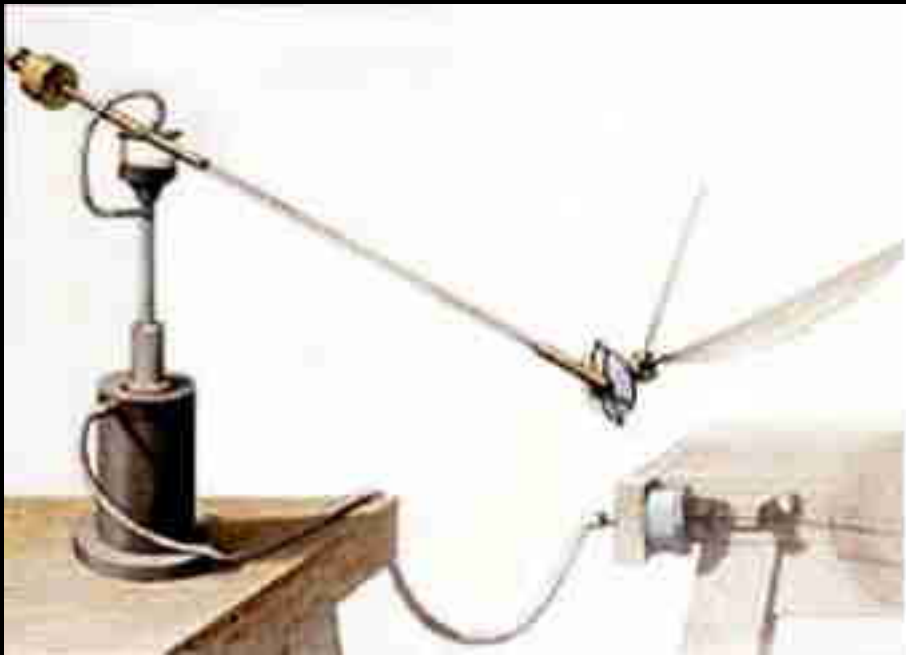
Nouveau praxinoscope à projection de M. Reynaud.

Charles Emile Raynaud, Praxinoscope, 1877 THEATRE OPTIQUE

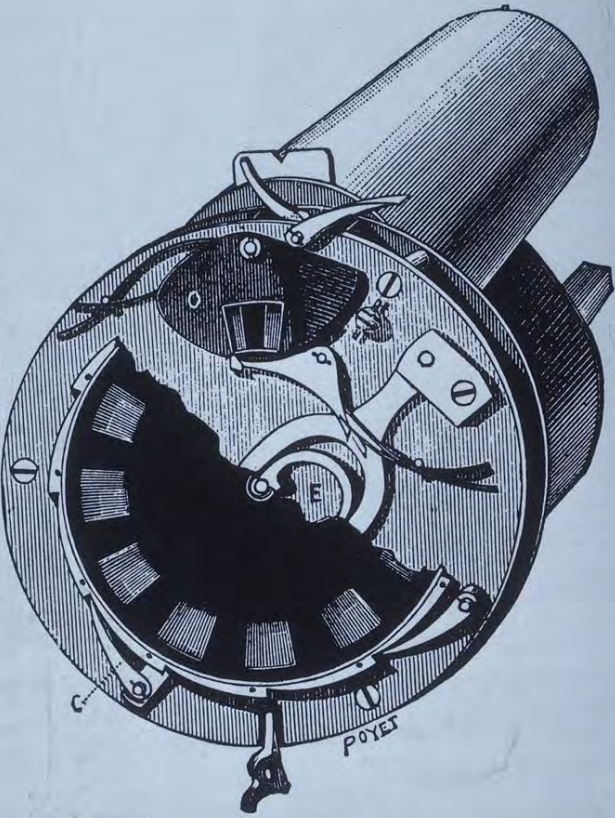
Crary looks to these optical devices not simply as “models of representation they imply, but as sites of both knowledge and power that operate directly on the body of the individual.”

“...the most pervasive means of producing “realistic” effects in mass visual culture, such as the stereoscope, were in fact based on a radical abstraction and reconstruction of optical experience, thus demanding a reconsideration of what ‘realism’ means in the nineteenth century.”

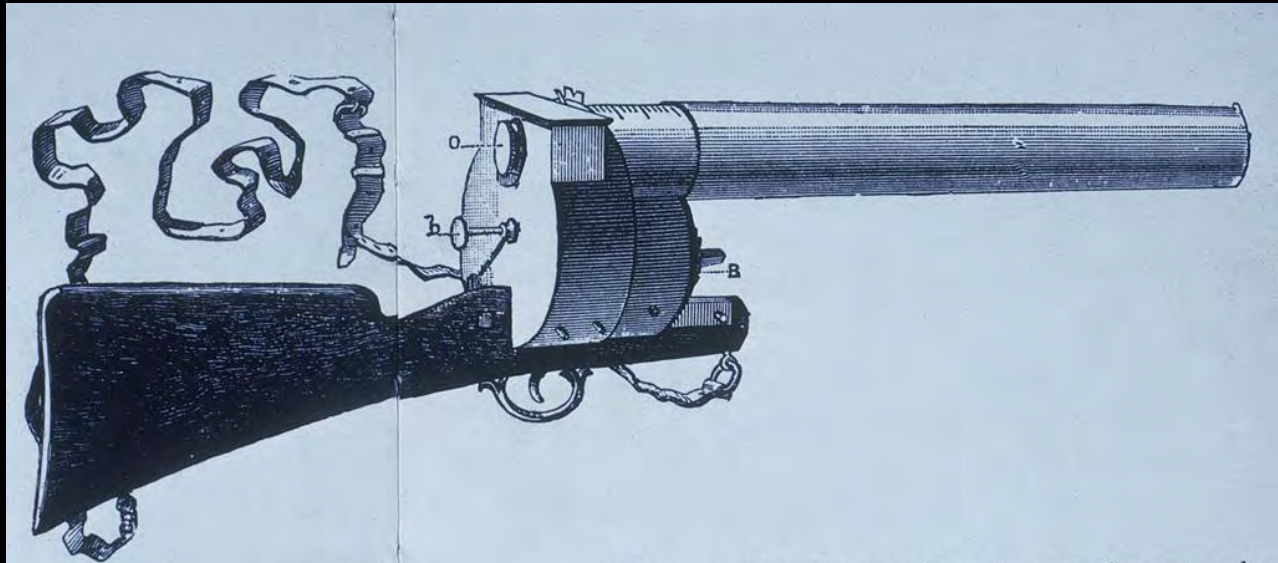
J. Crary



Étienne-Jules Marey, insect flight machine, 1869 Étienne-Jules Marey, air pantographe, 1870

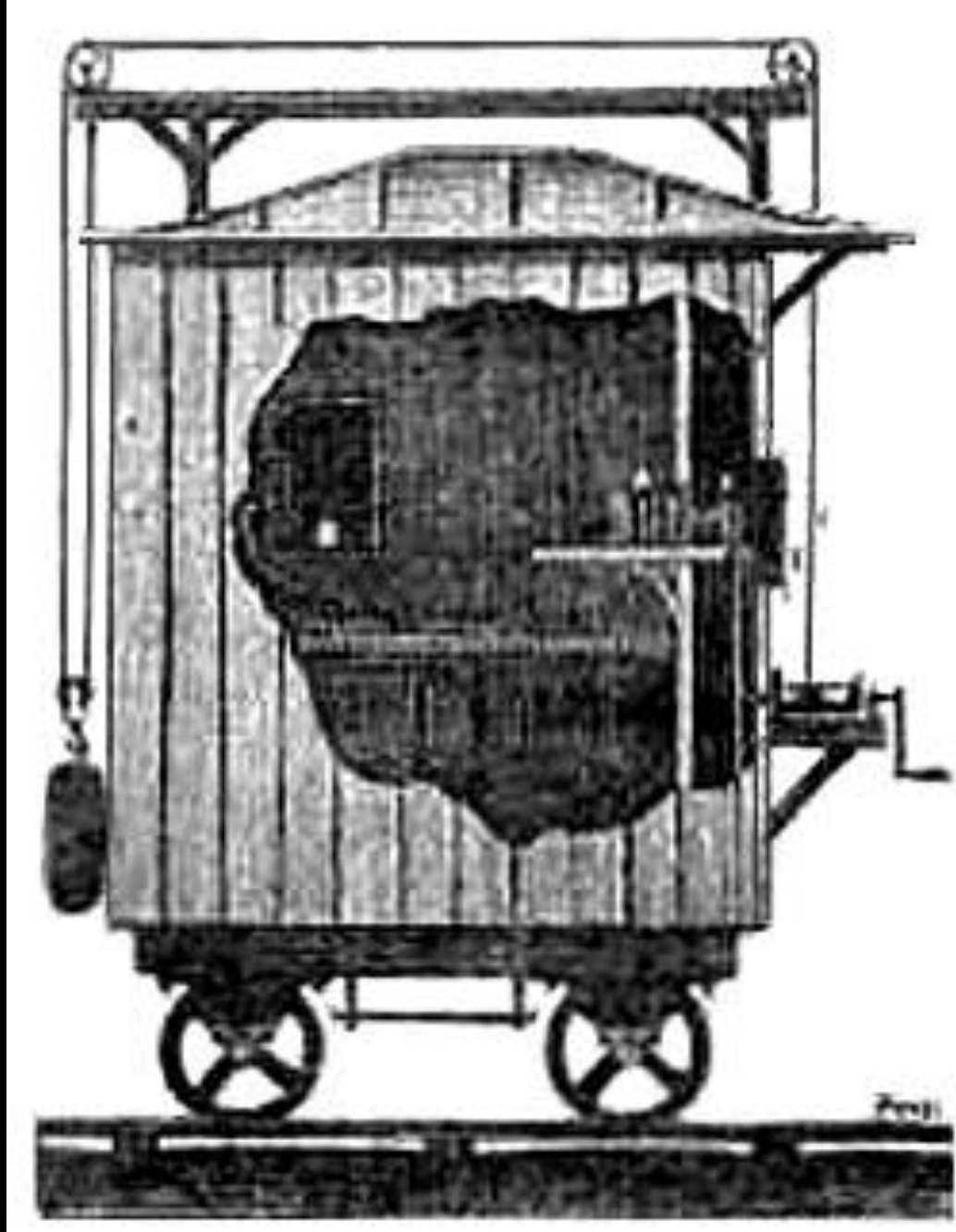


Étienne-Jules Marey, Chronophotographic Camera, 1882/1888

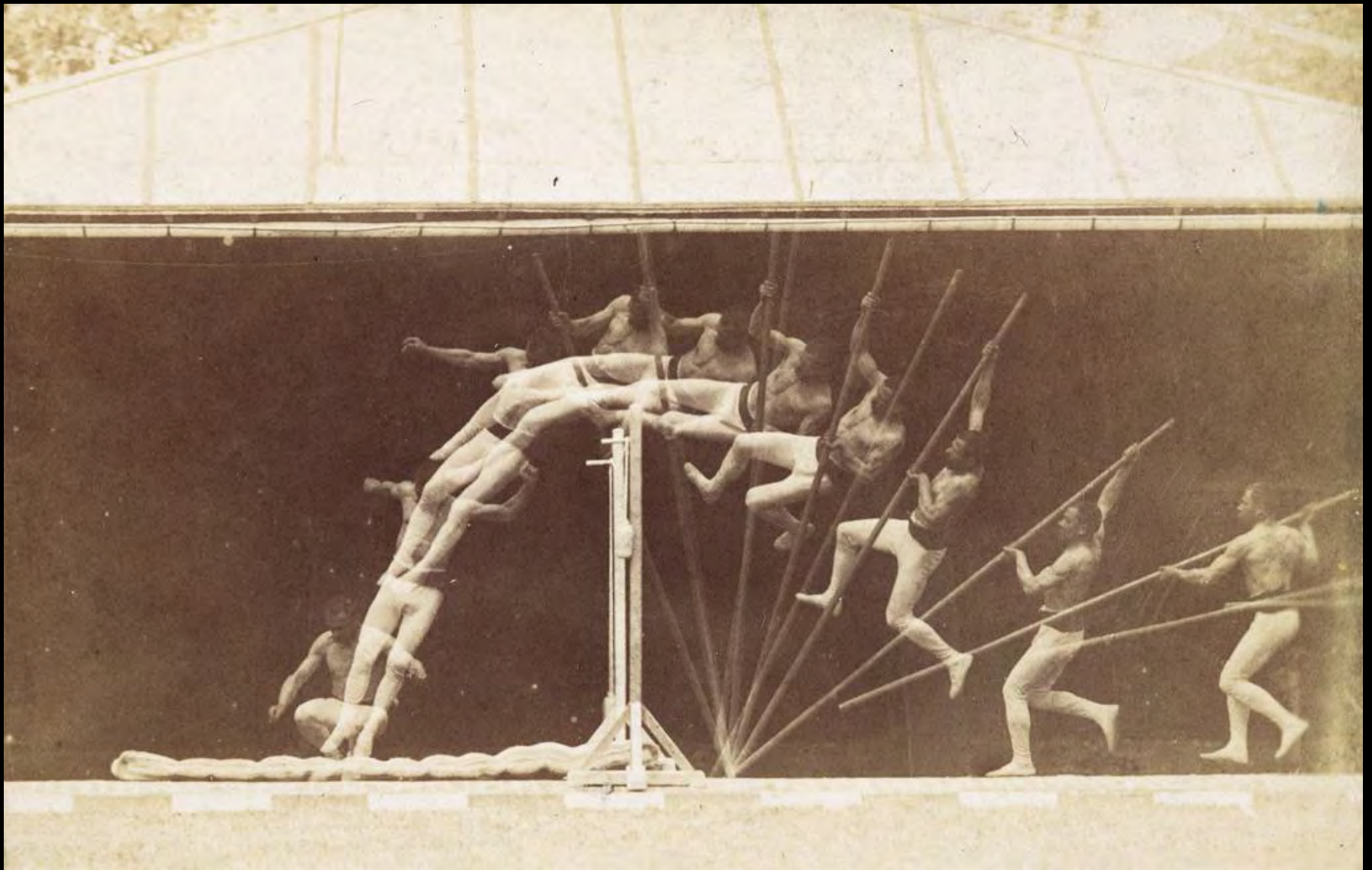


Marey and his achievements are shown on the reverse of a coin that was struck in 1912 to raise funds for the Marey monument. (16)

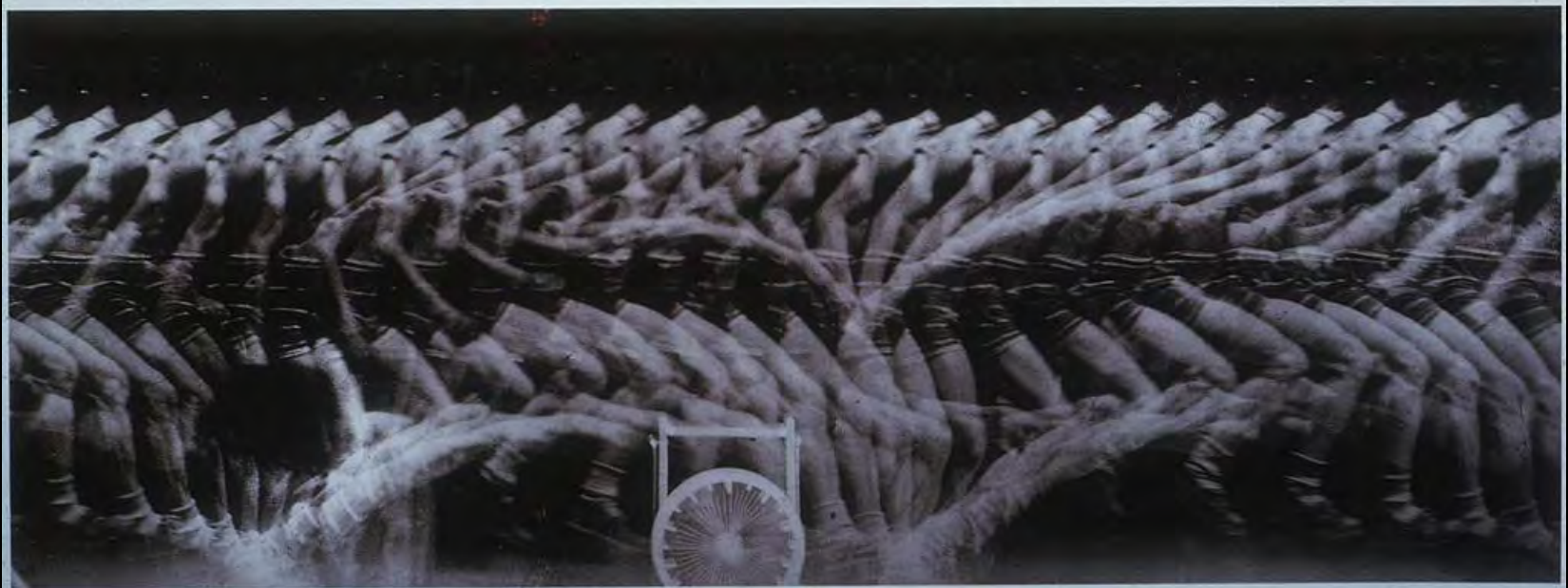




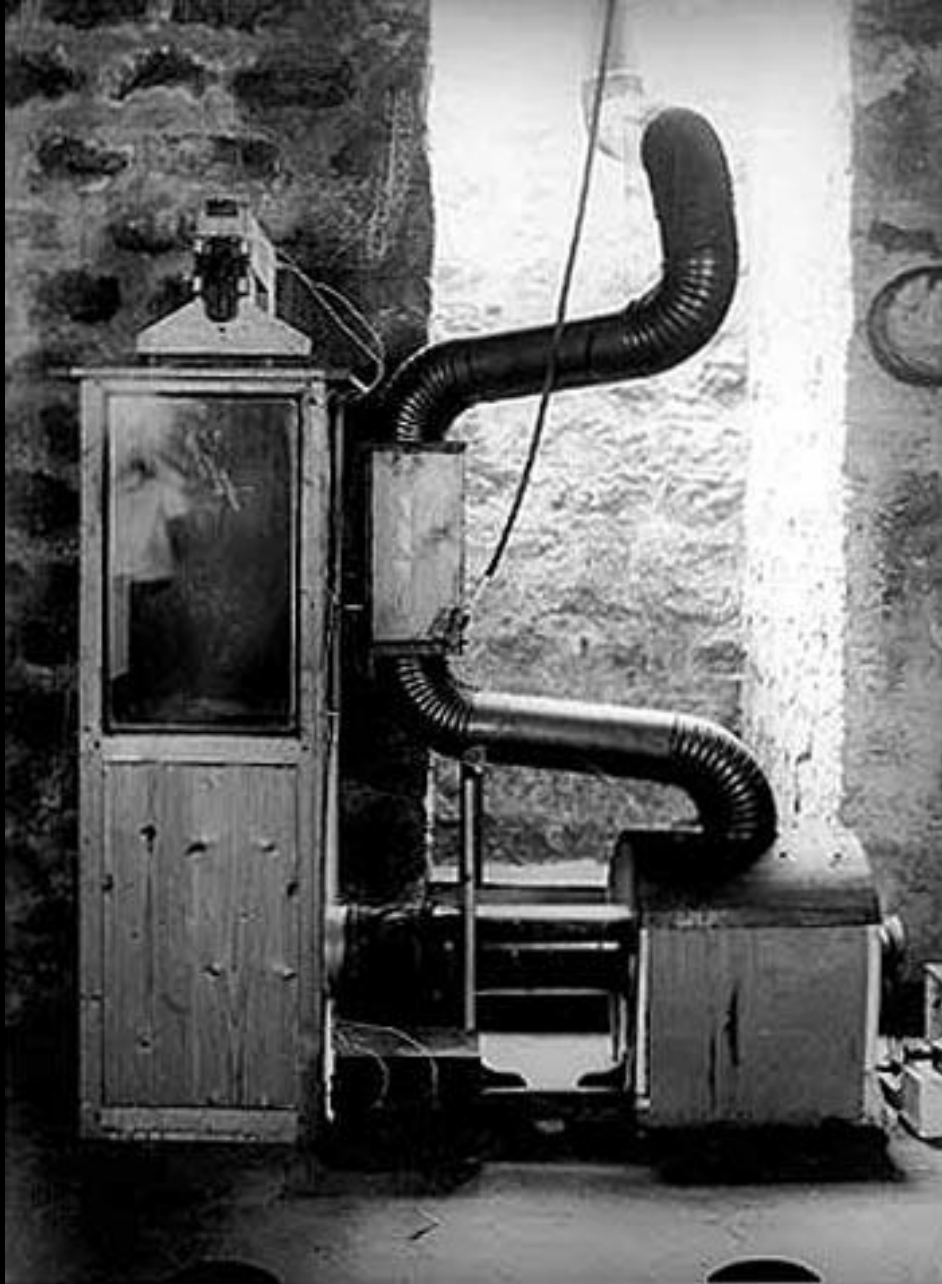
Étienne-Jules Marey, camera for chronophotography in box on wheels, c. 1885



Etienne Jules Marey, Chronophotographic Study of Man Vaulting, 1890-91

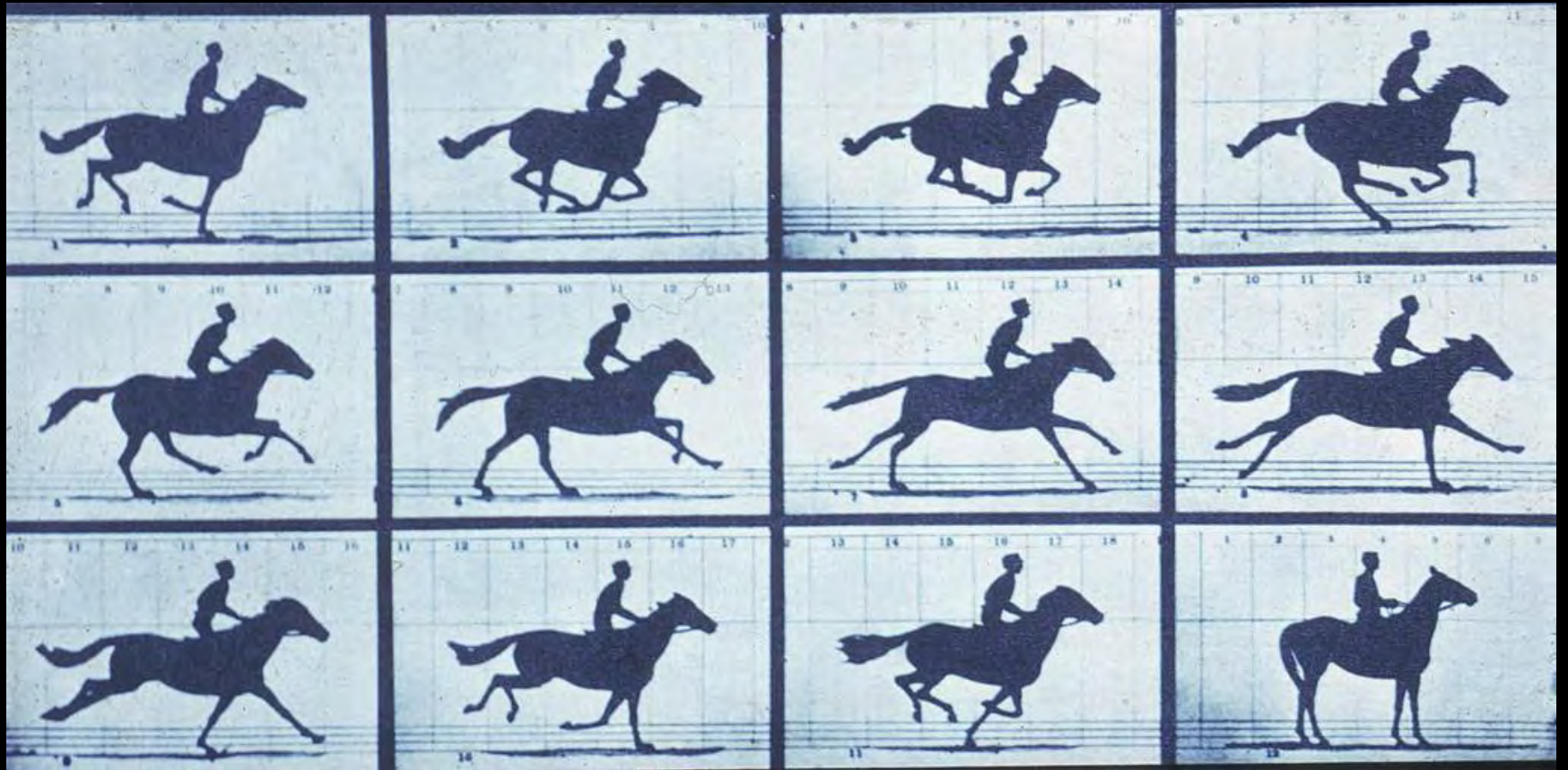


Etienne Jules Marey, Study of Lateral Walking and Running, 1886



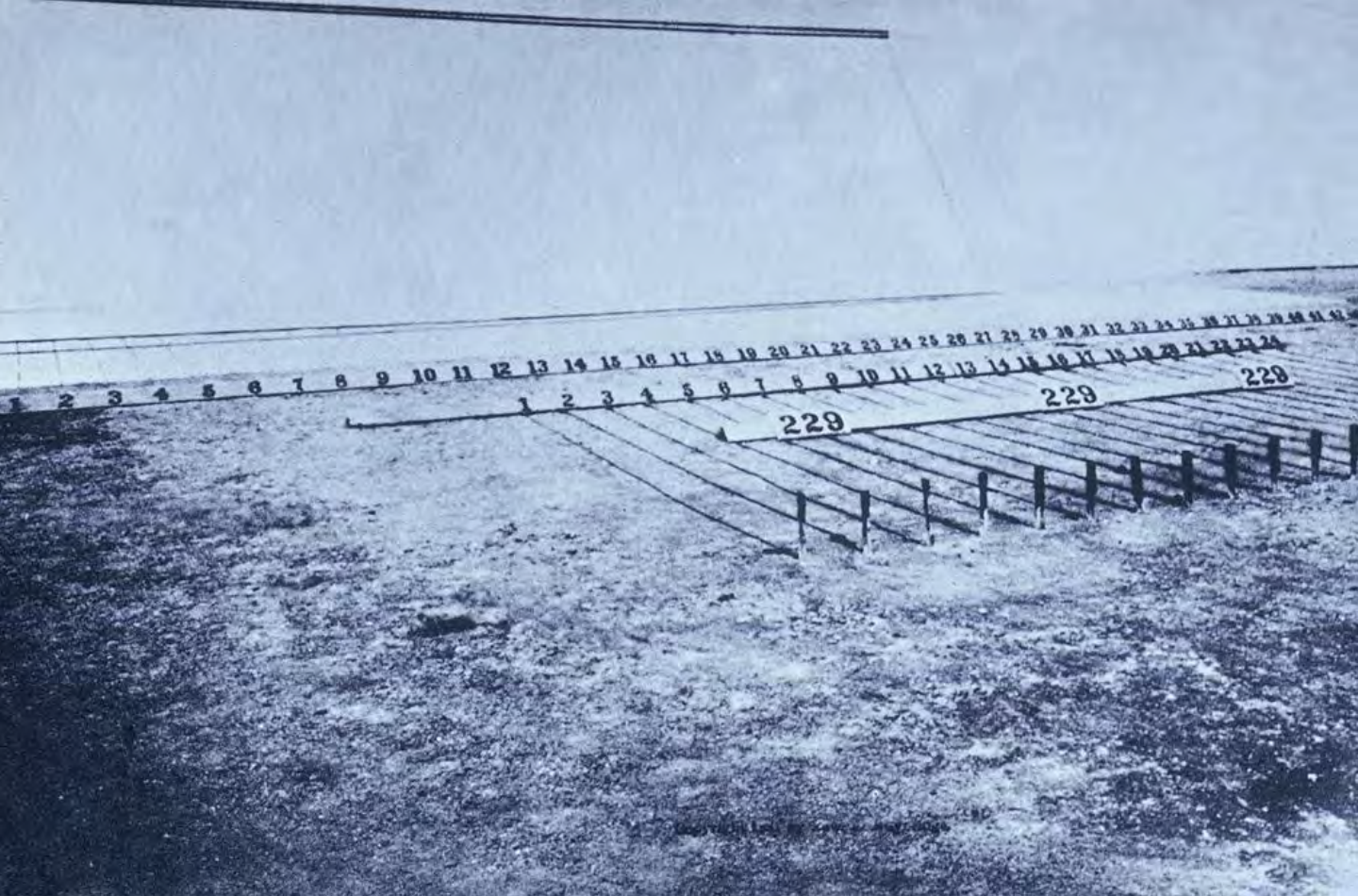
Étienne-Jules Marey, machine for studying smoke trails and image of smoke trails, 1901

Crary explains that they “are the outcome of a complex remaking of the individual as observer into something calculable and regularizable and of human vision into something measurable and thus exchangeable.”

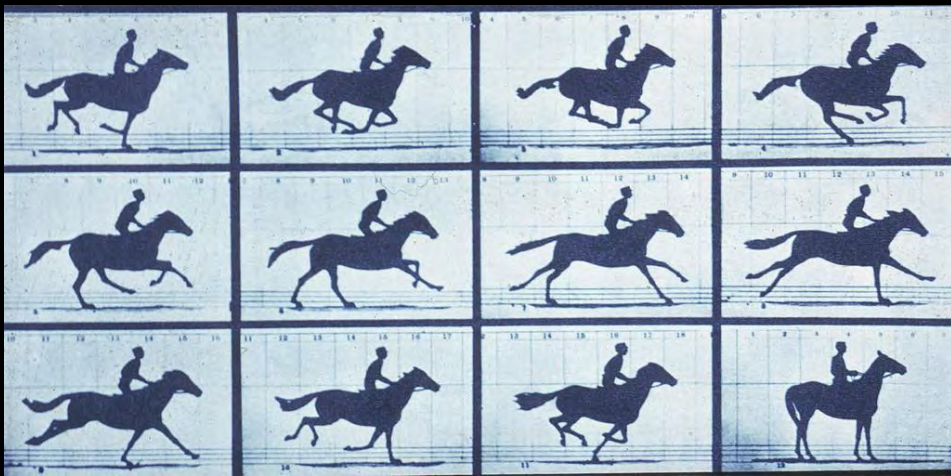


Eadweard J. Muybridge, Galloping horse (Sallie Gardner running), 1878





Muybridge's Stanford photographic facility,
1863



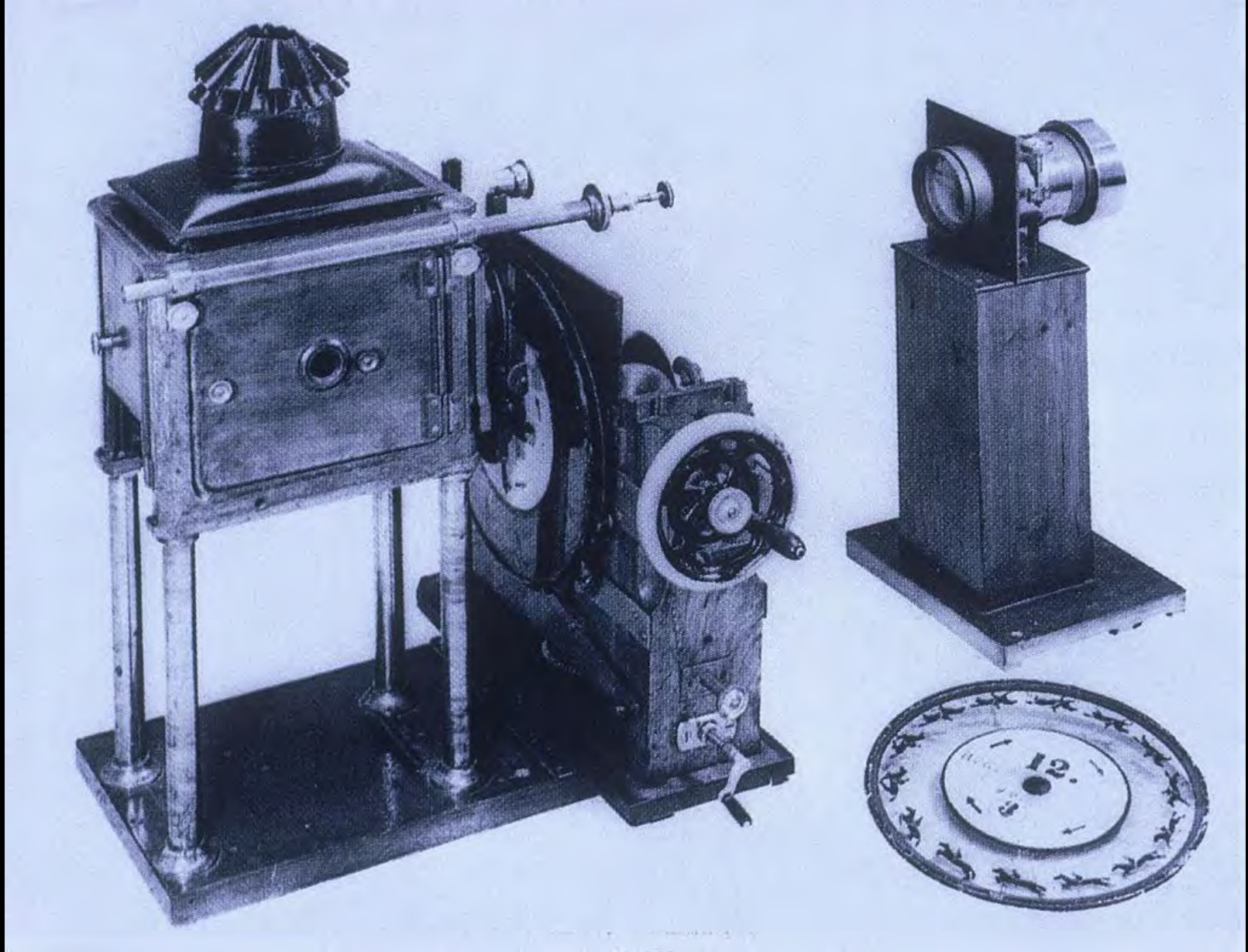


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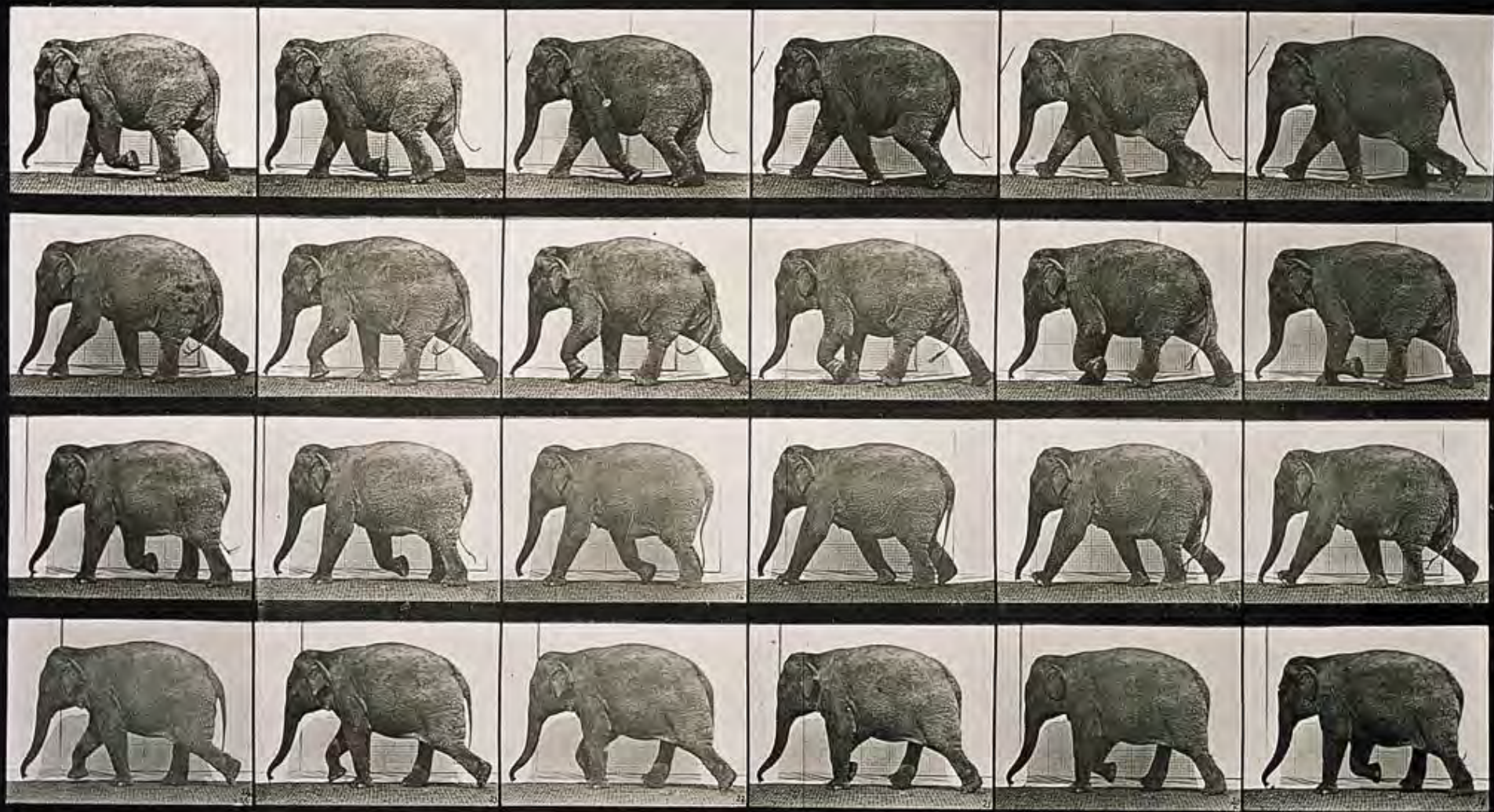
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Eadweard J. Muybridge, Zoopraxiscope, c. 1870



Eadweard J. Muybridge, Elephant Walking, 1884-87



Eadweard J. Muybridge, *Two Models, 8 Drinking from Water-Jar on the Shoulder of 1*, 1885