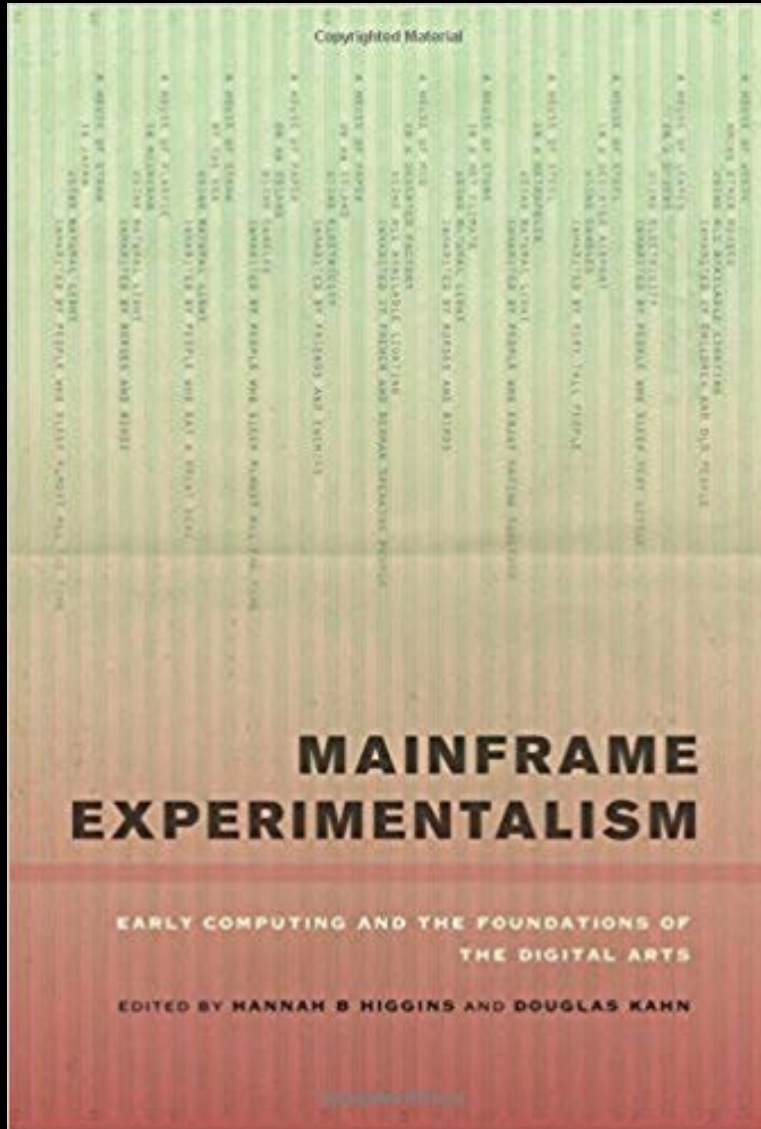


**AHST 4342-501 (27532)**  
**History of Media and New Media Art**  
**Spring 2018**  
**Dr. Charissa N. Terranova**  
**University of Texas at Dallas**  
**Arts & Humanities**  
**T-Th 1:00-2:15**

**Tuesday 02/06/18**

**Experimentalism: From Film to Montage**



E.H. Gombrich, in *The Story of Art*, characterizes the first half of the twentieth century by the term *Experimental Art*. In this broader sense innovations in process and material involve an experimental attitude linking the futures of art to the past through a changing sense of art as linked to artists' ever-changing worlds.

-- Hannah B. Higgins and Douglas Kahn, *Mainframe Experimentalism*, p. 4

experimentalism

artists' ever-changing worlds

Experimentalism: From Film to Montage

Persistence of Vision – Biological/Wet

Frames Per Second – Mechanical/Dry

Rise of Cinema and Time-Based Art



# Principles of Animation

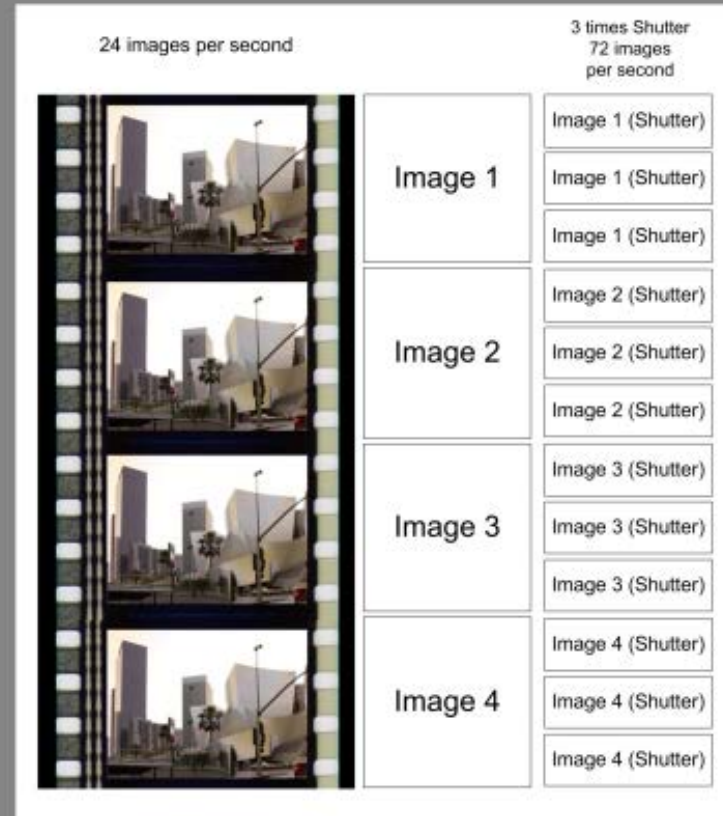
- Animation is possible because a biological phenomenon known as persistence of vision and a psychological phenomenon called as phi.
- An object seen by human eye remains chemically mapped on the eye's retina for a brief time after viewing.
- This makes it possible for a series of images that are changed very rapidly to blend together into illusion of movement.



early film 14 frames per second



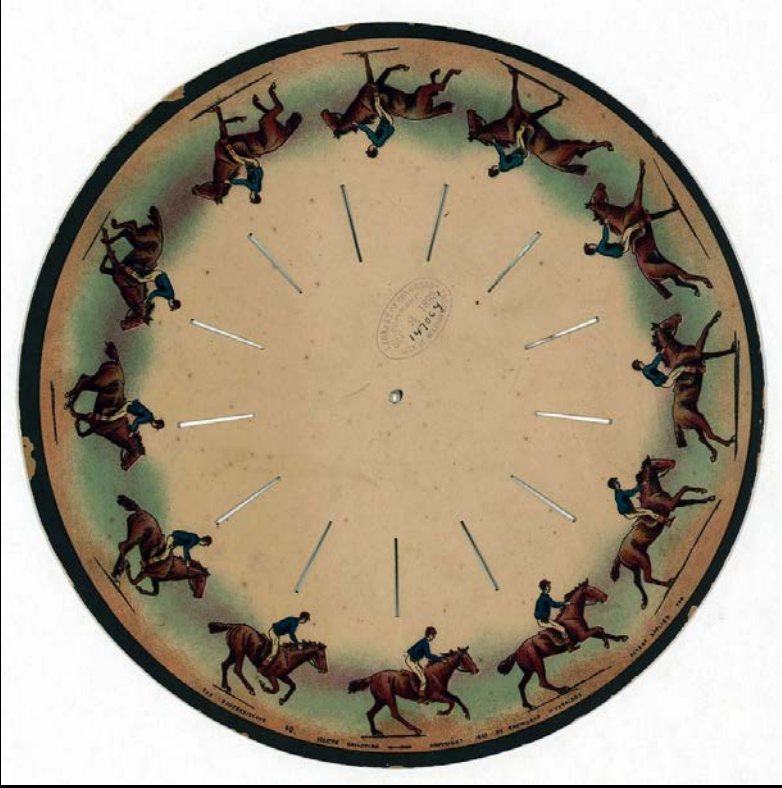
sound film 24 frames per second



Frames Per  
Second  
FPS

24 movie frames with a double shutter to create 48 images per second

24 movie frames with a triple shutter to create 72 images per second



Muybridge conceptualized the zoopraxiscope in 1879 and then it was built for him by January 1880 to project his chronophotographic pictures in motion. Muybridge used the projector in his public lectures from 1880 to 1895. The projector used 16" glass disks onto which Muybridge had an unidentified artist paint the sequences as silhouettes.

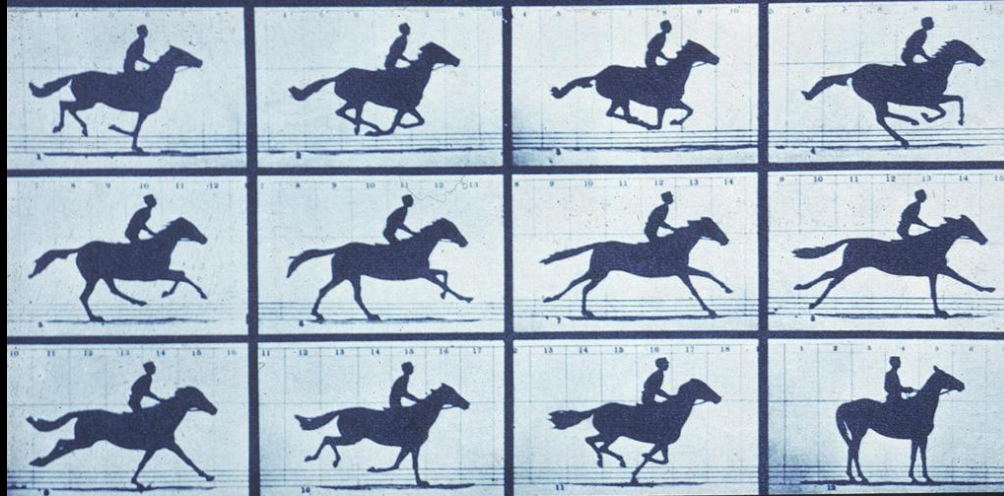
zoopraxiscope





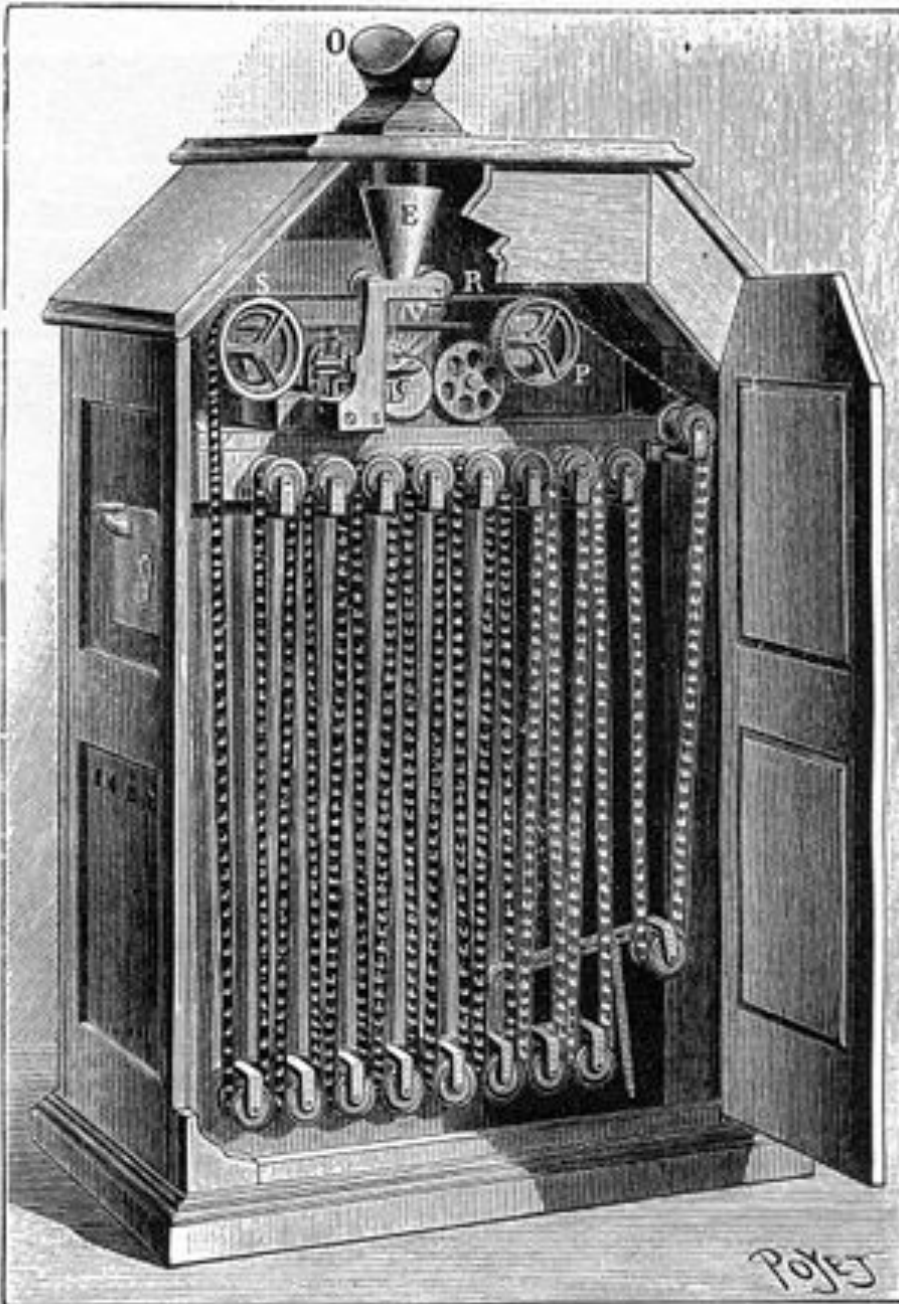


August 31 1897,  
Thomas Edison  
received a patent  
for his kinetograph,  
also known as the  
kinetoscope, a  
camera which used  
celluloid film, and  
which was the  
forerunner of the  
movie camera



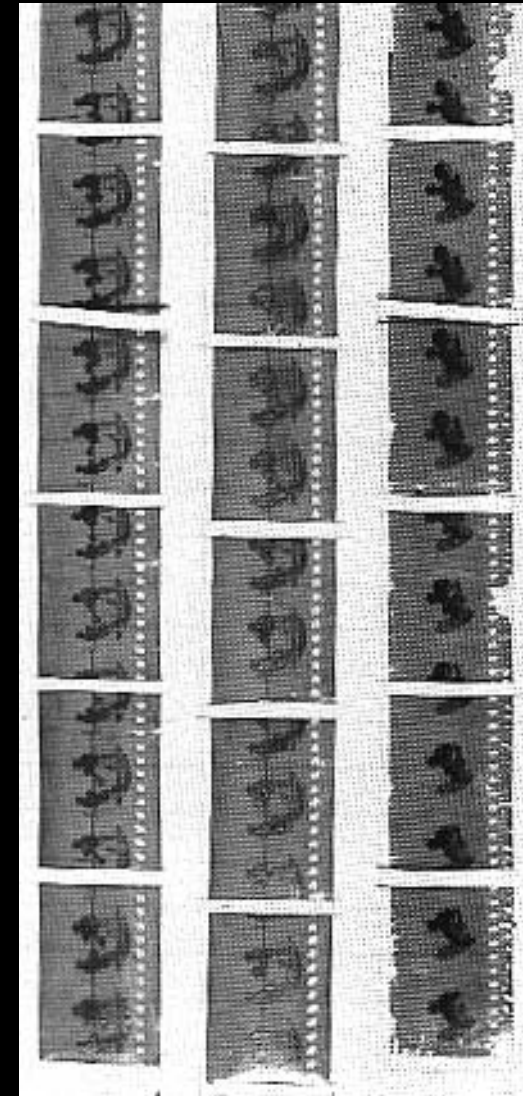
Eadweard J. Muybridge, Galloping horse (Sallie Gardner running), 1878

An encounter with the work and ideas of photographer Eadweard Muybridge appears to have spurred Edison to pursue the development of a motion picture system. On February 25, 1888, in Orange, New Jersey, Muybridge gave a lecture using the zoopraxiscope which projected sequential images drawn around the edge of a glass disc, producing the illusion of motion. The Edison facility was very close by, and the lecture was likely attended by both Edison and his company's official photographer, William Dickson. Two days later, Muybridge and Edison met at Edison's laboratory in West Organge; Muybridge later described how he proposed a collaboration to join his device with the Edison phonograph—a combination system that would play sound and images concurrently.

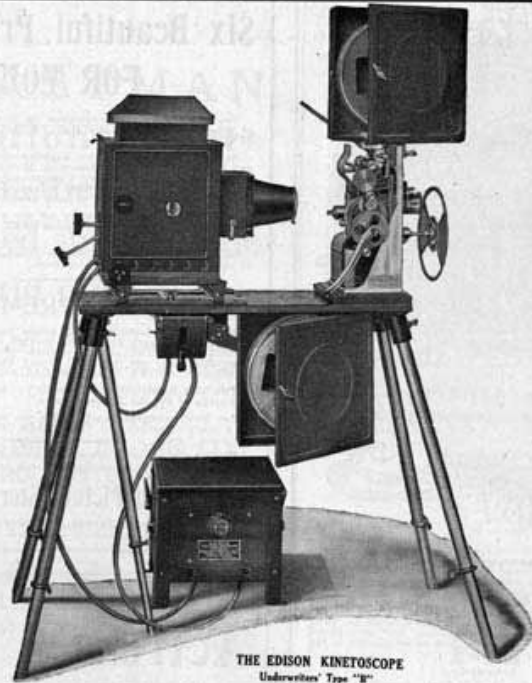


The word “kinetoscope” is derived from the Greek roots *kineto* ("movement") and *scopos* ("to view"). The machine creates the illusion of movement by conveying a strip of perforated film bearing sequential images over a light source with a high-speed shutter.

Thomas Edison, Kinetoscope, 1891-97







WHY isn't your motion picture show making you the great big money you read about? How is it that the man in the next block can show the same pictures you do—and take the crowds away from you? We'll tell you. It's all in the machine—you need an

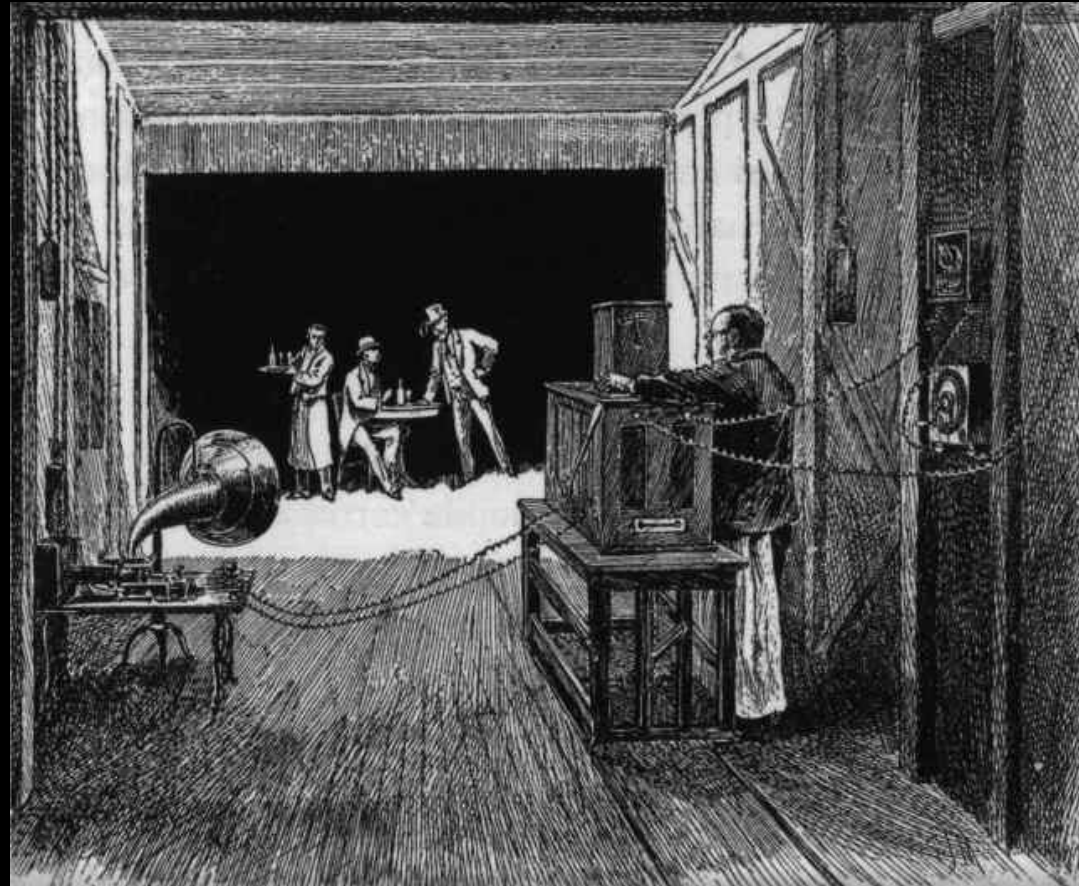
## EDISON KINETOSCOPE

The Edison wins the crowd because it projects clear, flickerless pictures that don't tire the eyes and are a real pleasure to look at. There are no discouraging "intermissions for repairs". And the Edison Kinetoscope saves the extra money it makes, because it runs the longest time with the least upkeep expense. Get Posted. Send for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes - \$225.00  
 Price, " 110 volt, 60 Cycle Transformer - 245.00

THOMAS A. EDISON, Inc., 274 Lakeside Avenue, Orange, N. J.

In writing to advertisers please mention "MOVING PICTURE NEWS"



Interior of the Kinetographic Theater, Edison's Laboratory, Orange, N J, Showing Phonograph and Kinetograph Drawing of Edison's Black Maria film studio by E. J. Meeker, June 1894



Kinetoscope parlor, San Francisco, ca. 1894–95  
The machines were purchased from the new Kinetoscope Company, which had contracted with Edison for their production.

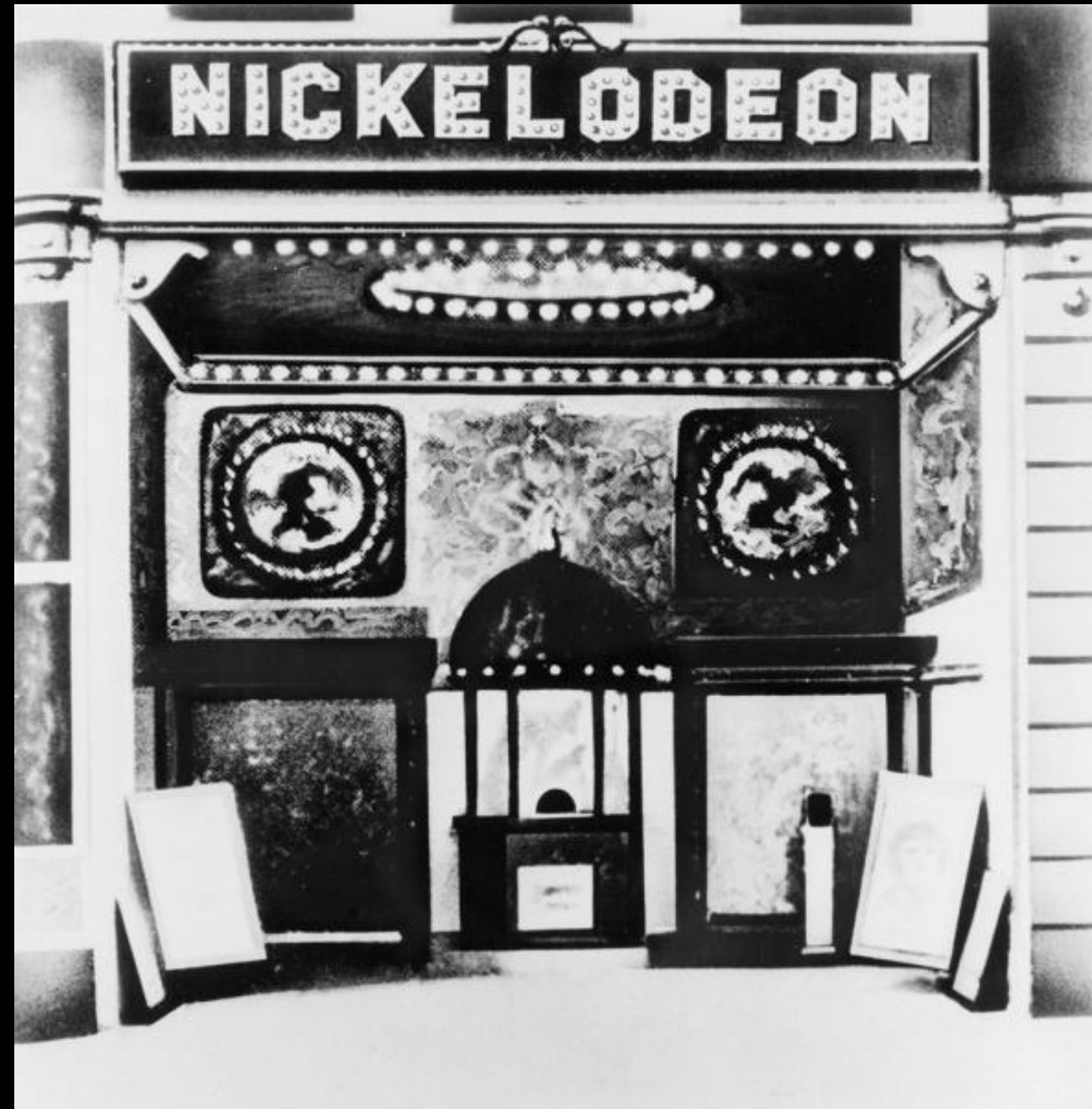




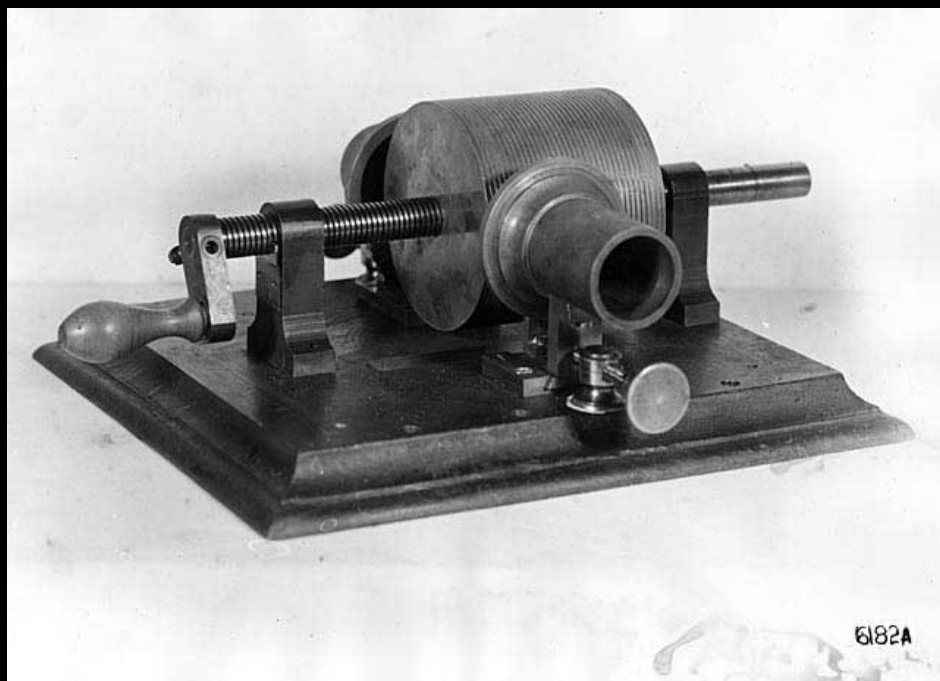
## Evolution of the Nickelodeon

WKL Dickson and Hermann Casler,  
Mutoscope, 1890-95

Flipped pictures while cranked








Edison Cylinder Phonograph



Thomas Edison, Kinetophone or Phonokinetoscope , 1893

6 THE MOVING PICTURE NEWS

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A FACT!  A REALITY!

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It is unequalled for HOME ENTERTAINMENT. The improved machine is now so simple that an amateur can operate it. Projects both *moving pictures* and stereopticon slides on the screen. The mechanism is turned by hand. If electric current is not in your town or in your house, we give you choice of other ways of making the light. Our catalogues give complete information and lists of moving pictures.

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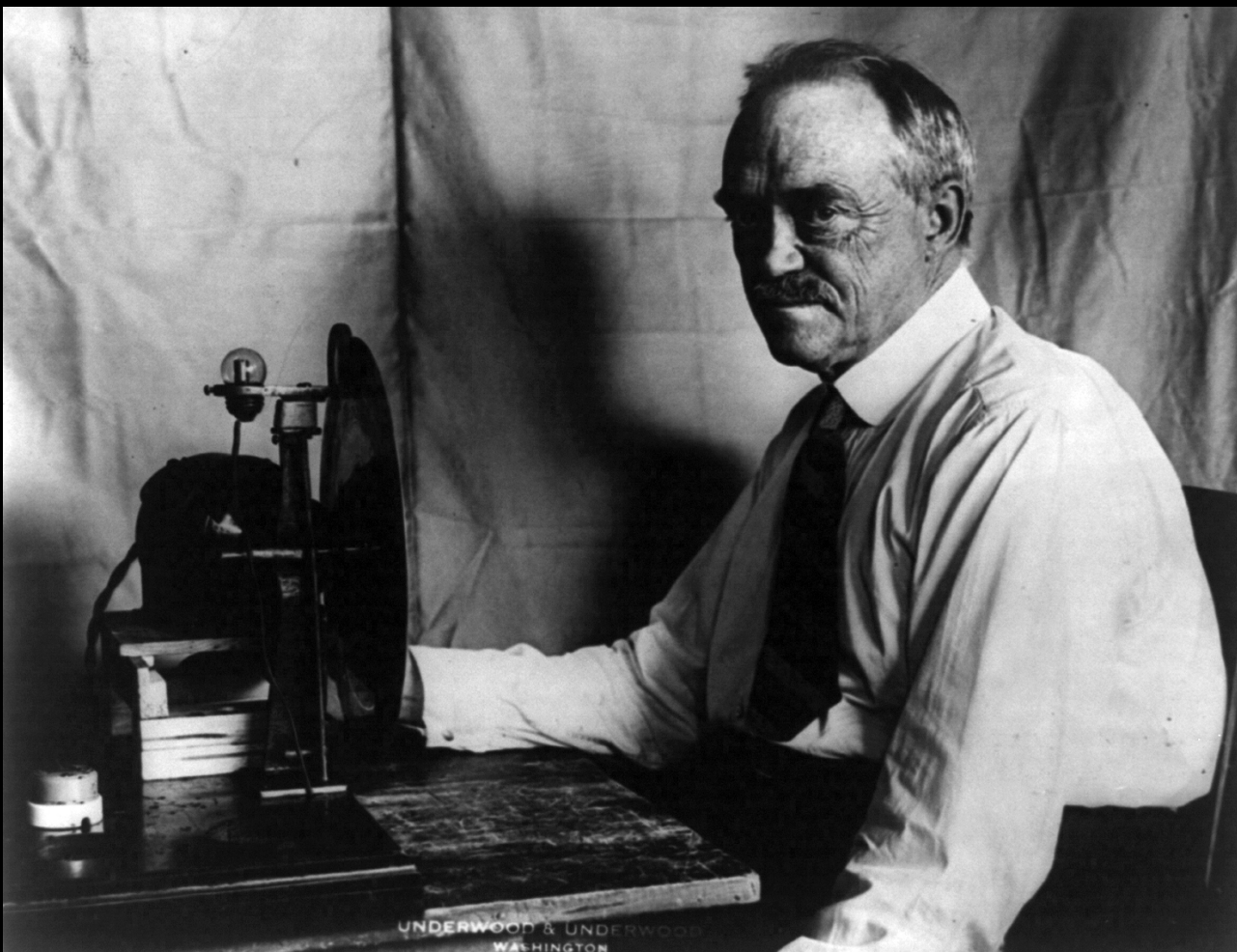
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NEW YORK





C. Francis Jenkins with Phantoscope 1895

In 1894, Jenkins staged the first "movie" show. He shipped his motion picture projector, which he called a phantoscope, from Washington to Richmond. In the jewelry store of his cousin, Charles Jenkins, at 726 Main in Richmond, Indiana, he projected pictures of a dancer performing a "butterfly dance" onto the wall,



# It Works!

YOU can now enjoy radiovision programs. Don't waste time, money and patience trying to work out your own equipment. Start right with Jenkins apparatus in convenient kit form or in ready-to-use form. Jenkins self-synchronous feature makes reception possible wherever signals are heard. Jenkins receivers, combined with Jenkins radiovisors, provide real television entertainment.

**RK-1 JENKINS RADIOVISOR KIT**

Complete kit of parts, fully assembled, ready to assemble and also. Mounting brackets, feed table, vacuum, ball-bearing shaft, rotor, mounting mounting die assembly, speed control, condenser, tone control and housing, wire, screws, nuts, bolts, packed in best box as shown below, with complete instructions. Assembled in a few hours as shown at left. Choice of 11, 21 or 41-line scanning system. Magnifying lens optional. PRICE: \$47.50. Lamp, \$1.00.

**JENKINS TELEVISION RECEIVER KIT**

To tune in television signals, employ a Jenkins radiovisor receiver. Ideal television receivers are not satisfactory for good results. If you wish to build your own receiver, use Jenkins JK-20 receiver kit. Components fully assembled, ready to assemble and wire in a few hours. PRICE: \$100.00.

By 11:00 a.m. a complete receiver, cheap in Type 2 for use with Radiovisor as common A.C. power system for automatic synchronization. PRICE, \$100.00. Take Extra Type 22, with self-synchronous power supply, is also suitable for those who desire common power system.

One-dial tuning, A.U. operation, highest type amplifier, single output for brilliant picture, self-synchronous power unit, sturdy all-metal chassis, are features of Jenkins radiovisor receivers.



**READY-TO-USE EQUIPMENT**

If you prefer assembled equipment, ready to use, there is the Model 100 Radiovisor. Same components as RK-1 kit, but including lens assembly and cast metal base. Packed in best box for laboratory or home use. Two-inch square image. Self-synchronous attachment optional. PRICE: \$100.00. Lamp extra.

Model 100 Radiovisor is intended for laboratory use. Deluxe walnut cabinet, three meters, built-in image, A.C. synchronous. PRICE: \$100.00. Lamp extra.

Model 100 Radiovisor. Deluxe walnut cabinet. Self-synchronous by incoming signals. Five-inch image. PRICE: \$100.00. Lamp extra.

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**TELEVISION CORP**

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Television is here! It is ready for experimentation, service men and dealers! Television programs are steadily increasing. Now is the time to get into television! Experience the thrill of genuine broadcast days all over again! Just \$10 set and mail coupon below.

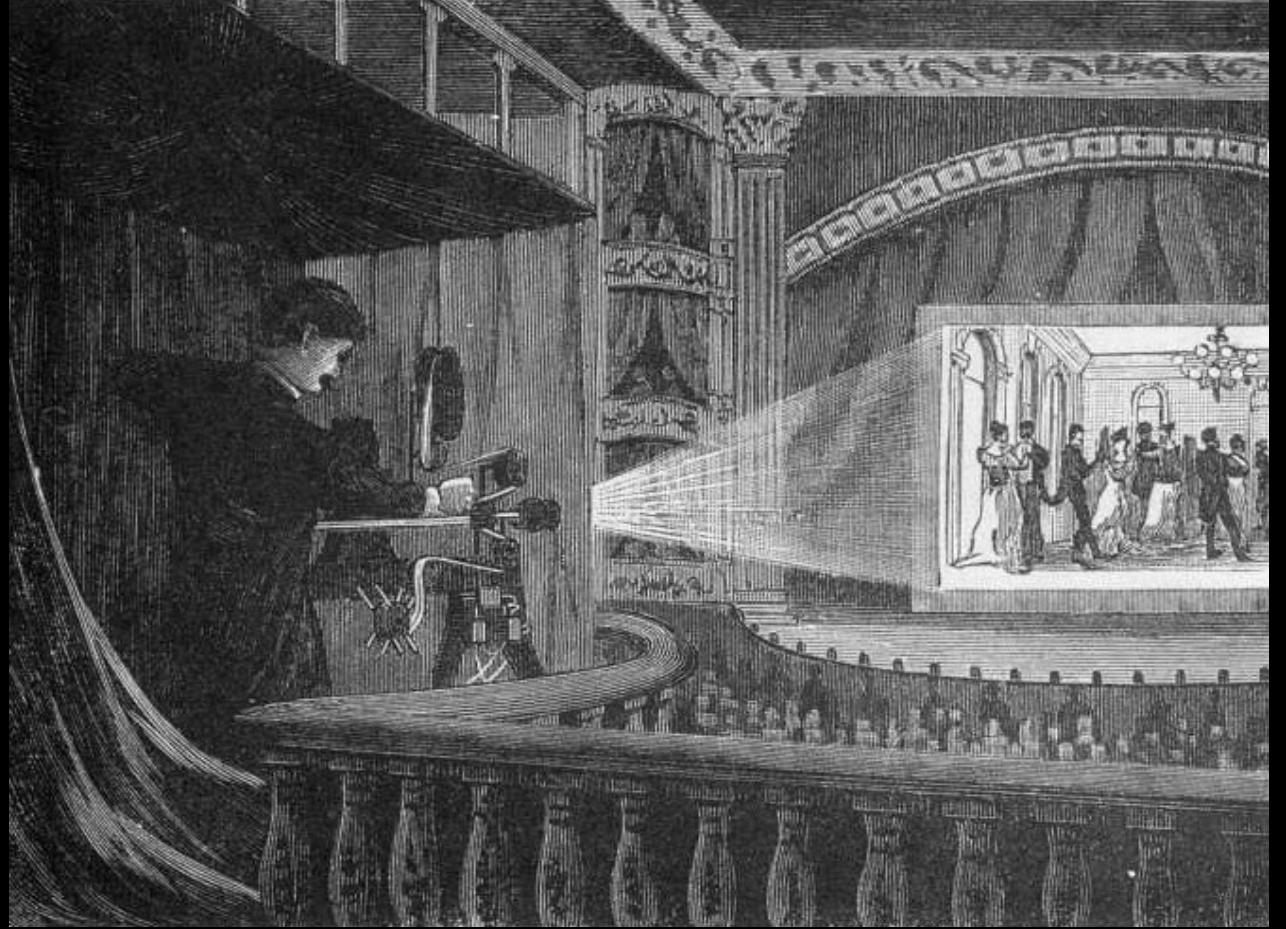
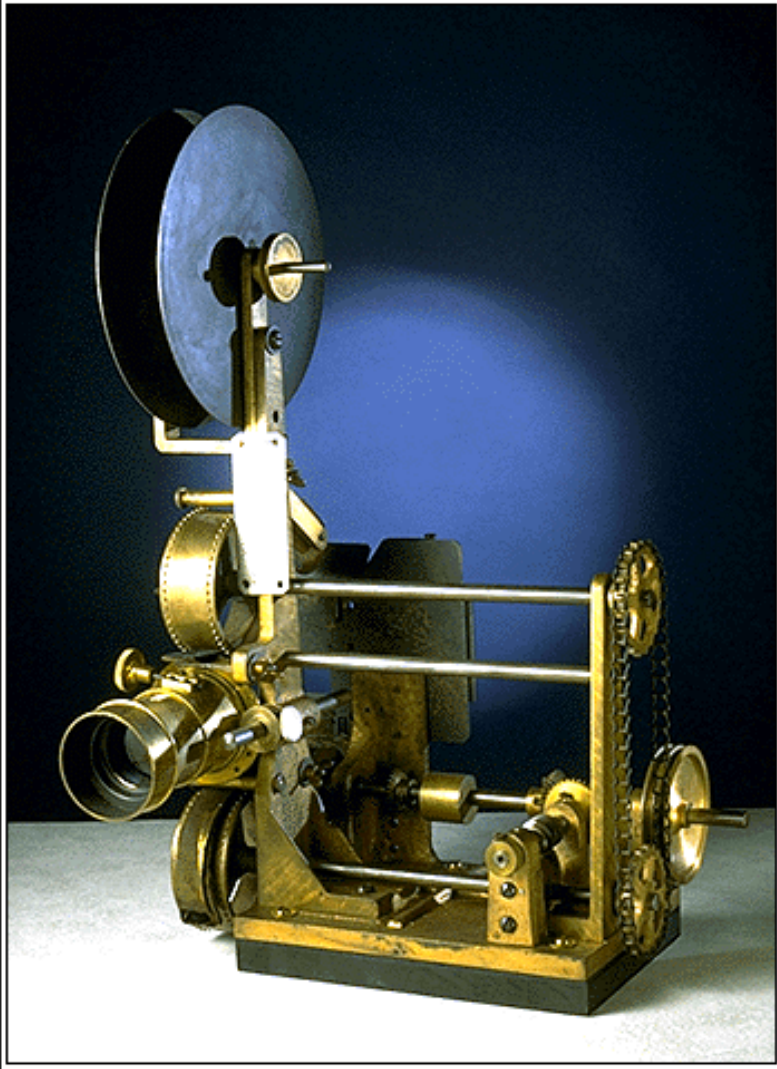
Later, in 1924, Charles Jenkins invented a mechanical television system he called radiovision.





The Edison Manufacturing Company agreed to manufacture the phantascope and to produce films for it, but on the condition it be advertised as a new Edison invention named the Vitascope. The Vitascope's first theatrical exhibition was on April 23, 1896, at Koster and Bial's Music Hall in New York City. Other competitors soon displayed their own projection systems in American theaters, including the re-engineered Eidoloscope, which copied Vitascope innovations; the Lumière Cinématographe, which had already debuted in Europe in 1895; Birt Acres' Kineopticon; and the Biograph which was marketed by the American Mutoscope Company.





Thomas Edison, Vitascope, 1896



# EDISON

1901 MODEL

## PROJECTING KINETOSCOPE

IS NOW READY. FULL DESCRIPTION IN CATALOGUE No. 104.

## NEW FILMS NOW PREPARING. NEW FILMS.

LAURA COMSTOCK'S BAG PUNCHING DOG.....(Code word, Ungainful)	100 ft.
Shows Laura Comstock's Wonderful Trick Dog, Mannie, punching the bag. Very clear and realistic. Full of action. We also furnish an excellent 50ft. strip. (Code word, Ungainly.)	
PIE, TRAMP AND BULL DOG.....(Code word, Ungallics.)	75 ft.
Tramp enters, sees bull dog in kennel. Retreats, re-enters on stilts. Starts eating pie from a shelf. Bull dog jumps from window, throws tramp and shakes him up.	
GORDON SISTERS BOXING.....(Code word, Ungallant)	100 ft.
Champion Female Boxers of the World. We also furnish an excellent 50 ft. strip.....(Code word, Ungartered)	
TRAMP'S DREAM.....(Code word, Ungangbar)	100 ft.
Tramp asleep on park bench. Dreams of getting pie without working for it. Also of an encounter with a bull dog. Wakes up, finds it only a dream. A cop has just soaked him on the bottom of his feet. Very Funny.	
HAPPY HOOLIGAN'S APRIL FOOL.....(Code word, Unellig)	50 ft.
HAPPY HOOLIGAN'S SURPRISE.....(Code word, Unelnlly)	65 ft.
WHY BRIDGET STOPPED DRINKING.....(Code word, Unedlhor)	75 ft.
MONTREAL FIRE DEPARTMENT ON RUNNERS.....(Code word, Unedlifying)	100 ft.
LOVE BY THE LIGHT OF THE MOON.....(Unedonem)	65 ft.
A DONKEY PARTY.....(Uneducate)	60 ft.
The Greatest Mysterious Picture ever made is now ready.	
MYSTERIOUS BLACKBOARD.....(Code word, Ungarina)	100 ft.

Our Latest Films Are Being Exhibited Daily at the Following New York Theatres: Proctor's Four Houses, Tony Pastor's and Eden Musco, Which is a Strong Recommendation as to Their Merit. You Should Follow in Their Footsteps.

Send in your name and ask for our Special Advance Lists of the Latest New Films. These are All Winners. If you want to get subjects worth owning, send for our Latest Supplements and Advance Lists.

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WE HAVE  
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A HIGH STANDARD  
OF PHOTOGRAPHIC  
PERFECTION and  
that nothing but  
**PERFECT FILMS.**



Edison Film, Enchanted Drawing, 1900

<https://www.youtube.com/watch?v=8230qZnlvNM>



Edison Film, Gordon Sisters Boxing, 1901

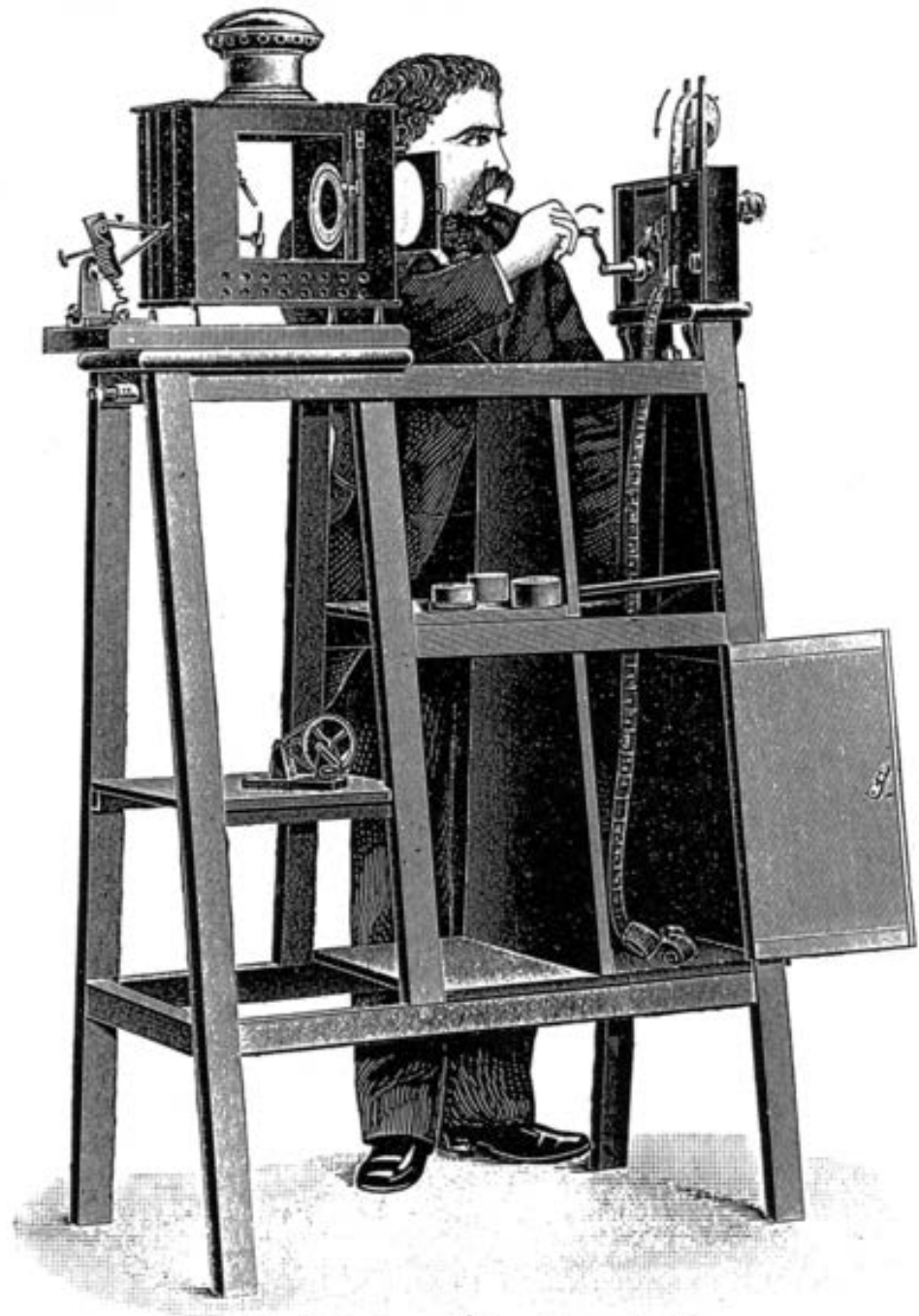
<https://www.youtube.com/watch?v=CPG0na-Aemk>

Thomas Edison, Projecting Kinetoscope, 1896



Auguste Lumière [1862-1954]  
Louis Lumière [1864-1948]





*Le cinématographe Lumière: projection.*



Much smaller and lighter than Edison's Kinetograph, le cinématographe Lumière weighed around 11 pounds and operated with the use of a hand-powered crank.



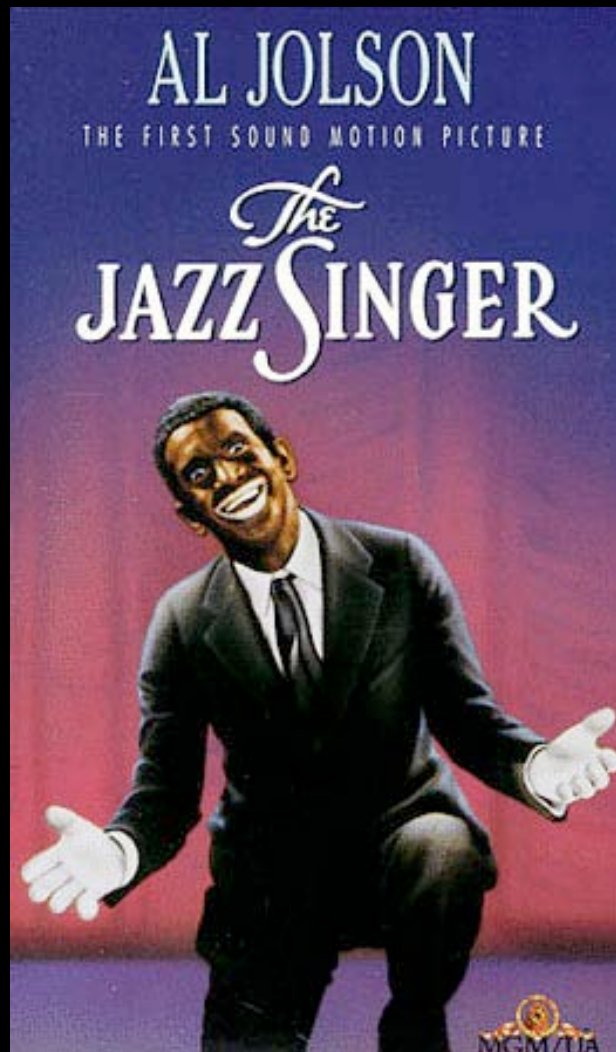
## Lumière Brothers, 10 Early Films, 1895

<https://www.youtube.com/watch?v=4nj0vEO4Q6s>

<https://www.youtube.com/watch?v=JGugm8Dzmuc>

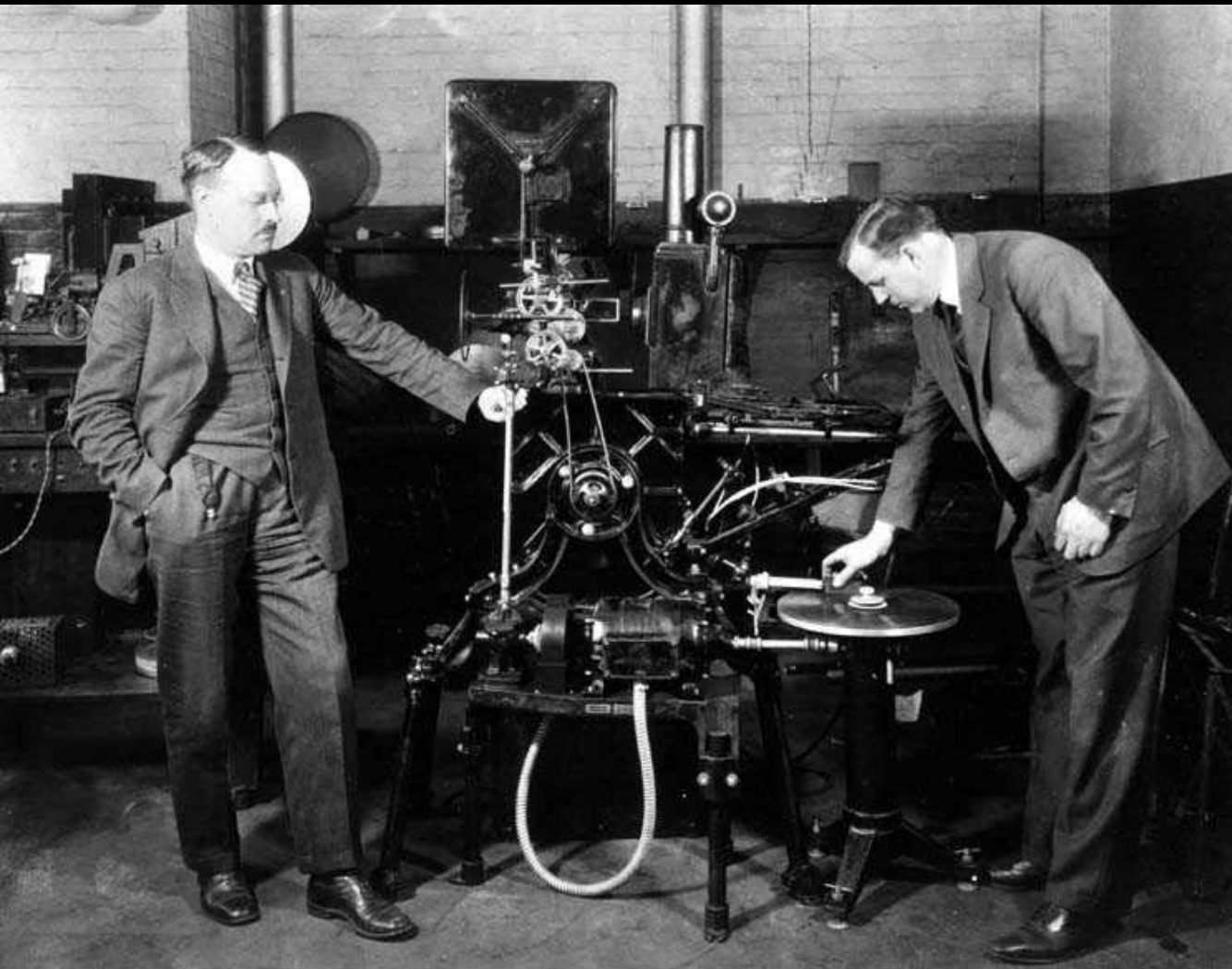
1. Leaving the Lumière Factories in Lyon
2. Horse Trick Riders
3. Fishing for Goldfish
4. The Disembarkment of the Congress of Photographers in Lyon
5. Blacksmiths
6. The Gardener, or The Sprinkler Sprinkled
7. Baby's Breakfast
8. Jumping Onto the Blanket
9. Cordeliers Square in Lyon
10. The sea (Bathing in the Sea)



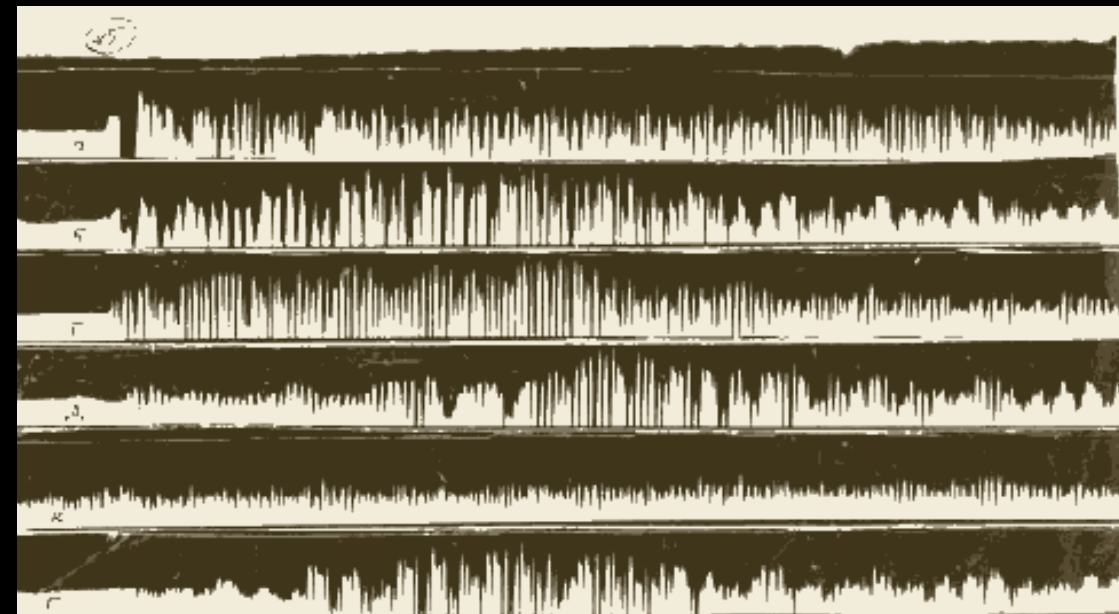


Al Jolson in *The Jazz Singer*, first talky, film with sound, 1927; Directed by Alan Crosland





Motion Picture Sound, Sound-on-Disc  
technology, 1910-1929



Optical Sound-on-Film

<http://www.youtube.com/watch?v=0ekWozMjFW0>

# Film: Effects on Painting



# The Rise of Cubism

## Photography

## Film

Photograph of Pablo Picasso, 1916



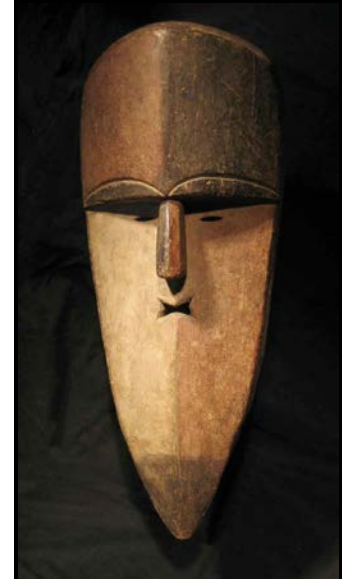
# Analytical Cubism

Pablo Picasso, Portrait of Kahnweiler, 1910





Pablo Picasso, Guitar, sheet metal and wire, 1912



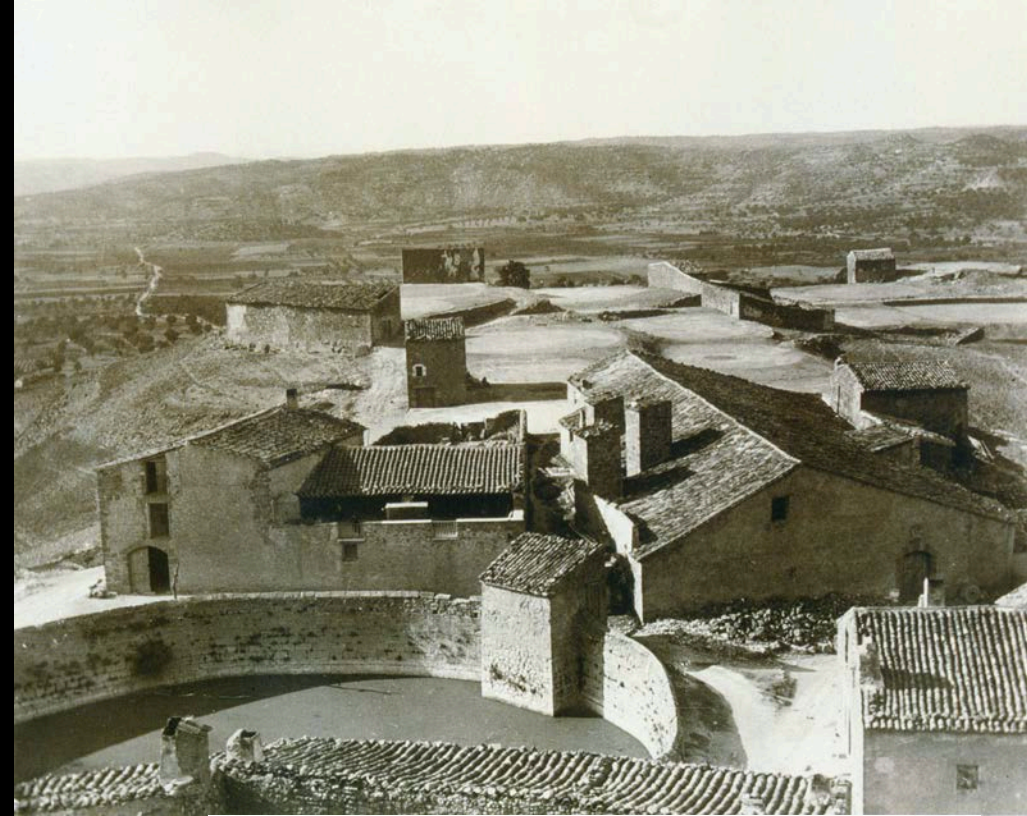
Reliquary figure and mask from Gabon,  
Africa. 19<sup>th</sup>-20<sup>th</sup> Centuries





Pablo Picasso, Houses on the Hill, Horta de Ebro, 1909





Above: Pablo Picasso, Houses on the Hill, Horta de Ebro, 1909  
Right: Pablo Picasso, Landscapes, Horta de Ebro, 1909





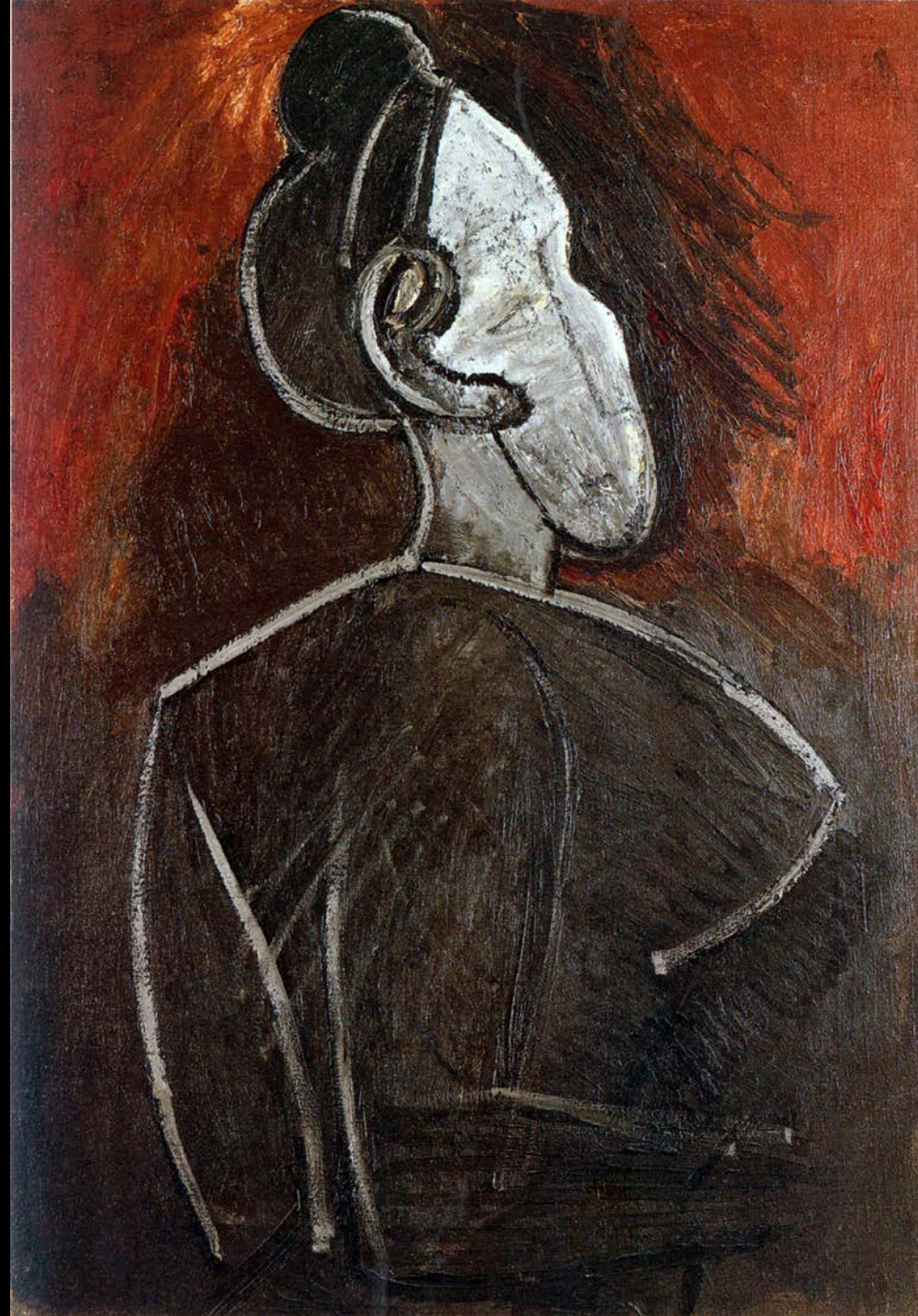
Pablo Picasso, Les Femmes d'Alger (O Version O), 1907





Edmond Fortier, Malinké Woman,  
1906

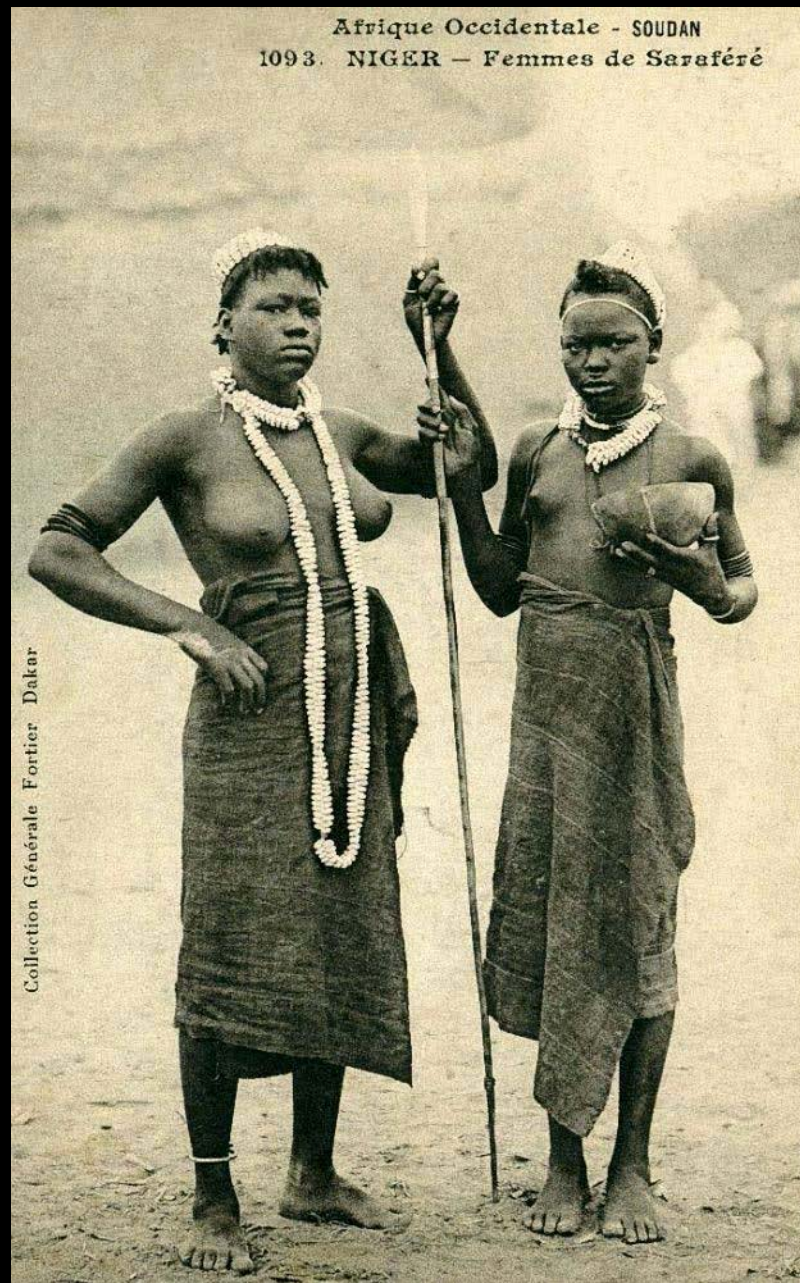
Pablo Picasso, Profile of a Woman,  
1906-07







François-Edmond  
Fortier (1862-1928)



39. Halamkat Sénégalais

FORTIER Photo Dakar



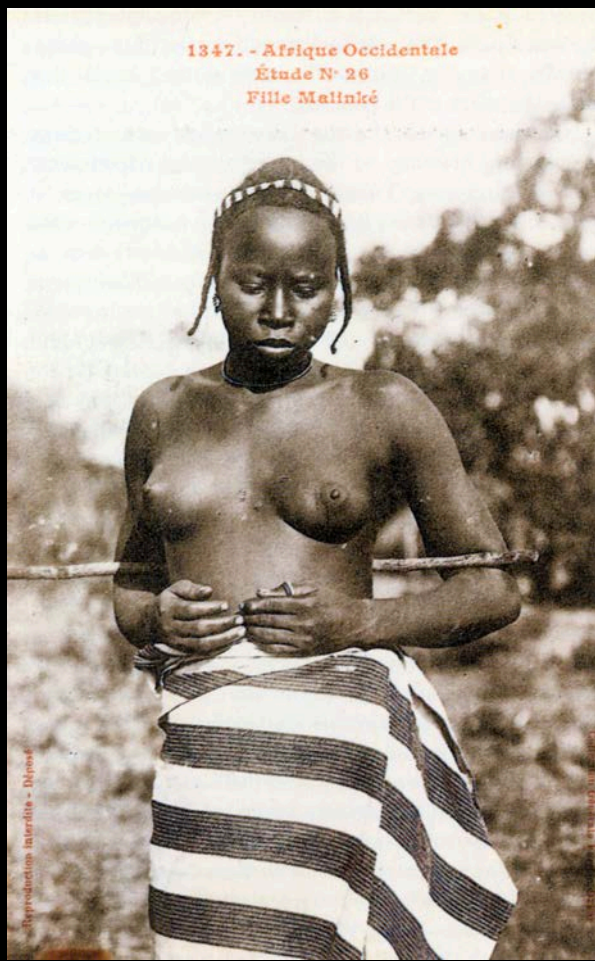


Edmond Fortier, Bobo Couple, 1905-06

Pablo Picasso, Two Nudes, 1906

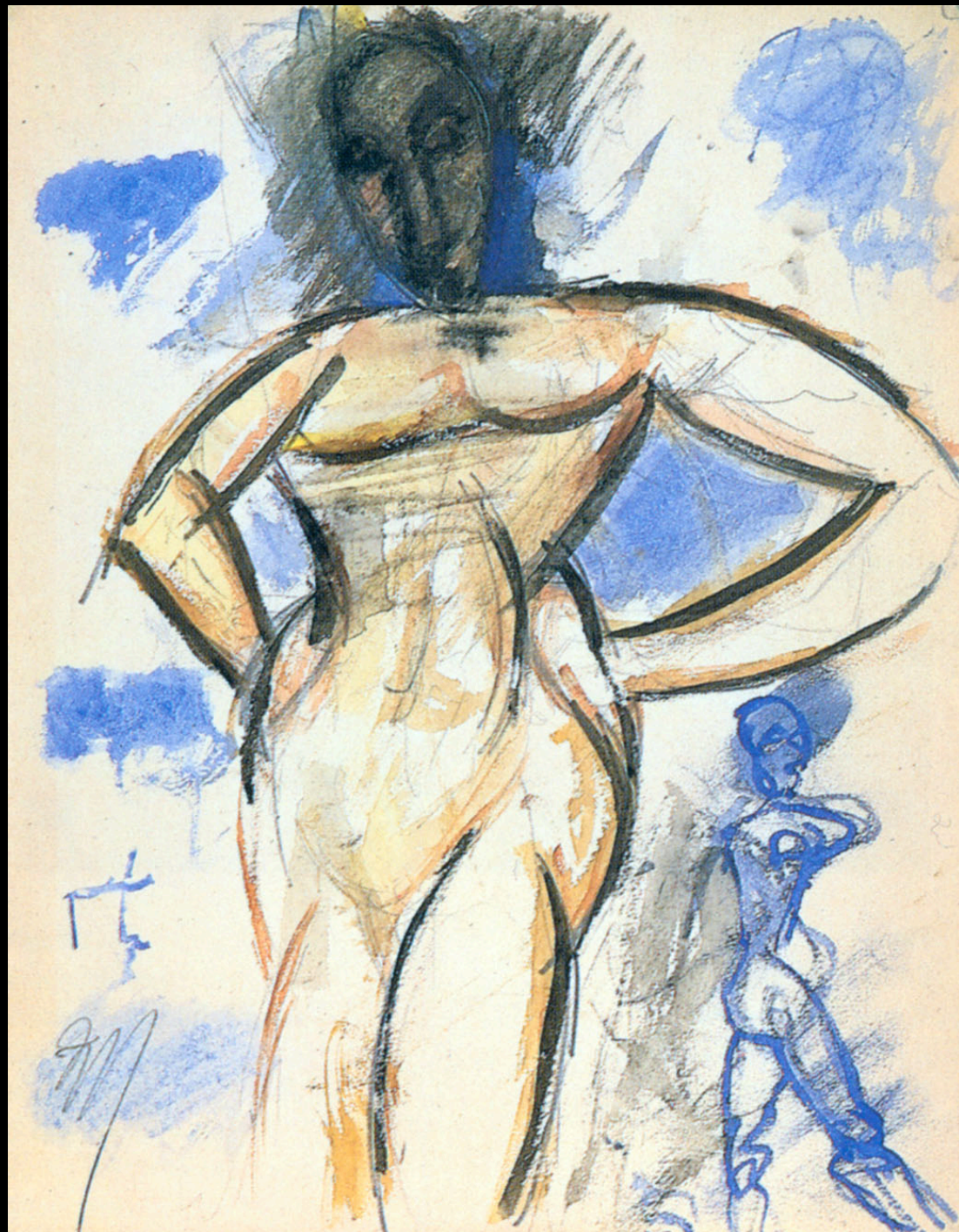




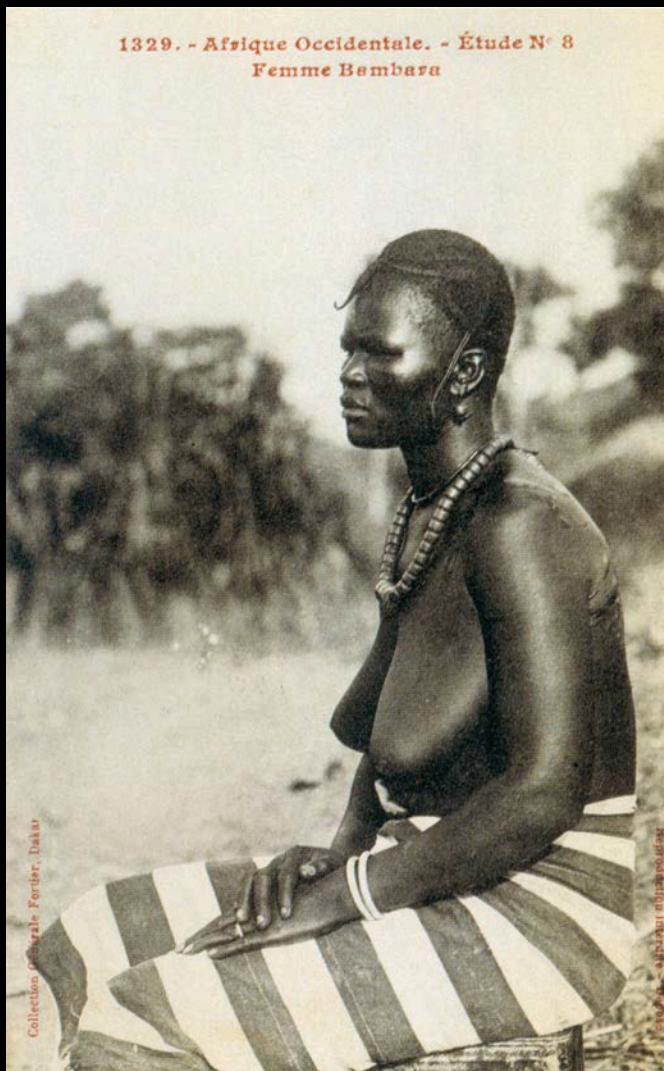


Edmond Fortier, Malinké Girl, 1906

Pablo Picasso, Nude with Hands  
Behind Back and Profile of Nude, 1907





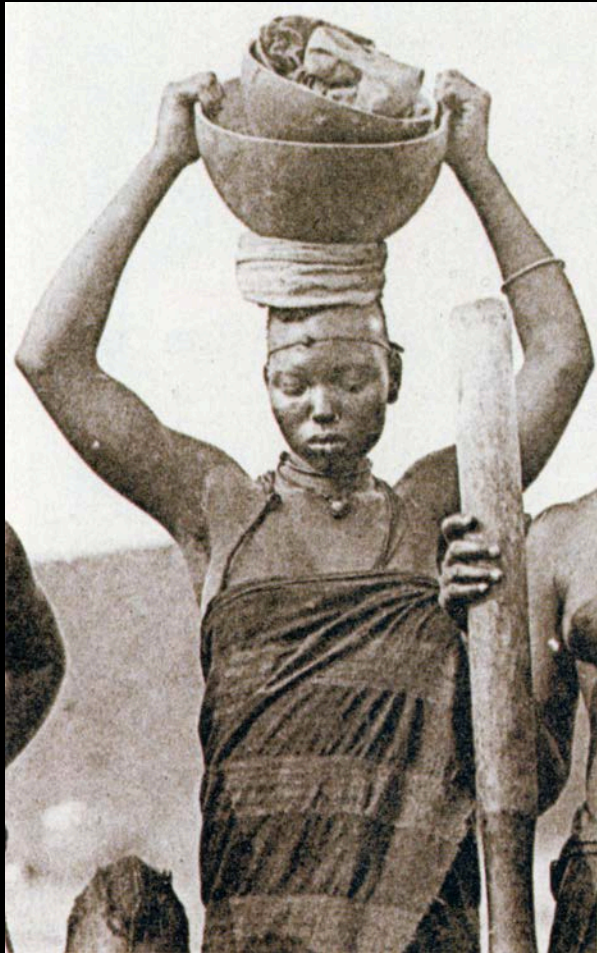


Edmond Fortier, Bambara  
Woman, 1906

Pablo Picasso, Head and  
Shoulders of a Woman, 1907





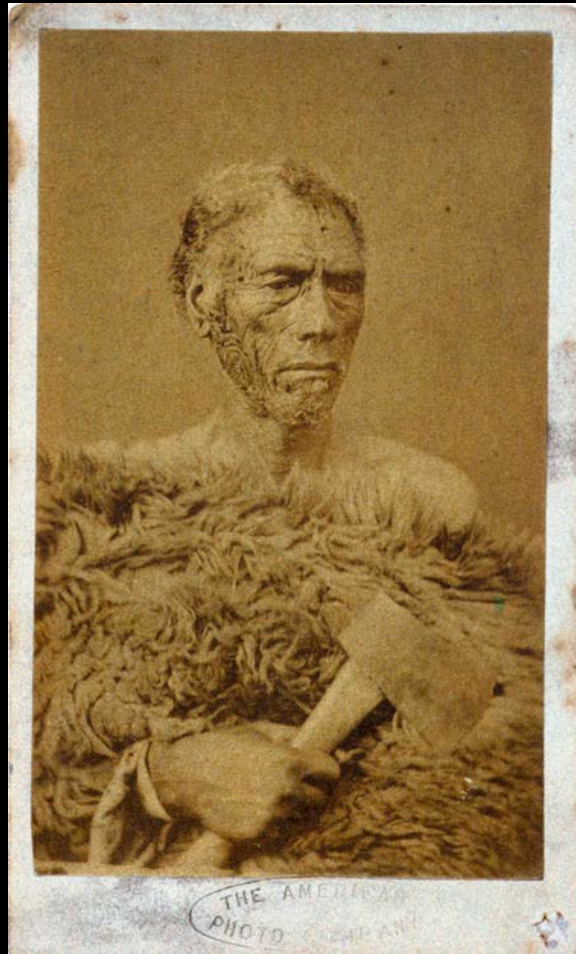


Edmond Fortier, Types of Women  
(detail), 1906

Pablo Picasso, Nude with Raised Arms  
Seen from the Front, 1907

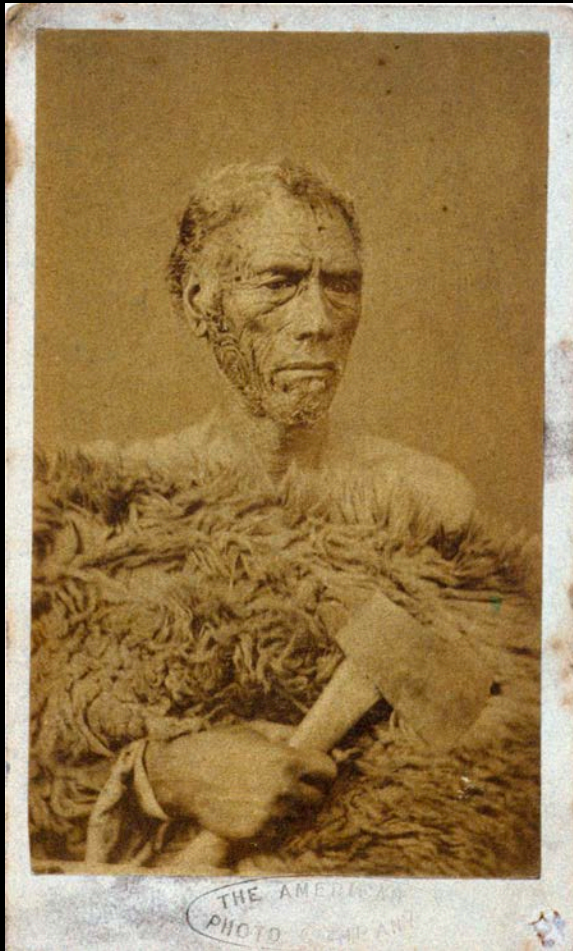






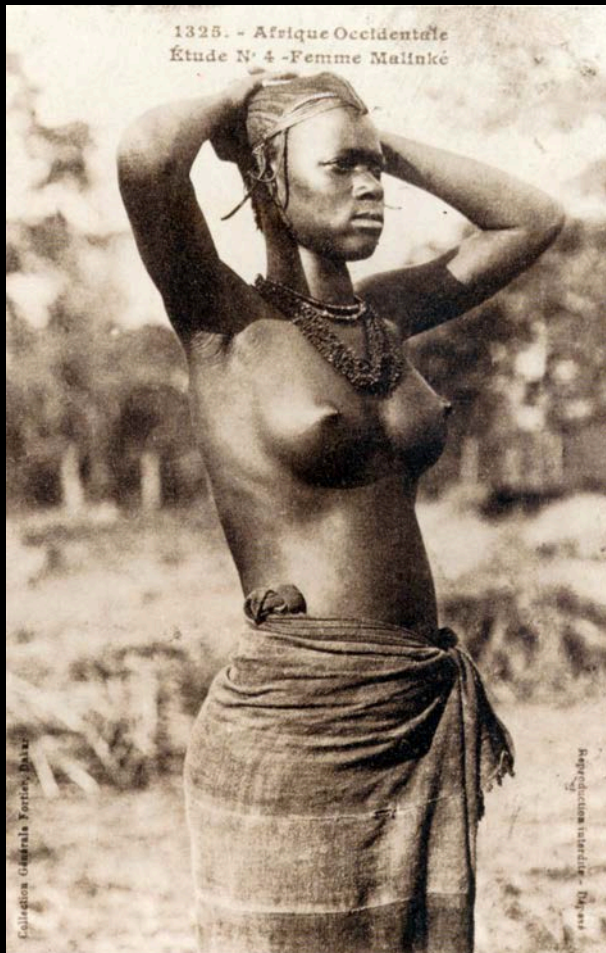
L: The American Photo Company, Head of a Maori Man, 1880  
R: Pablo Picasso, Head of a Man, 1906





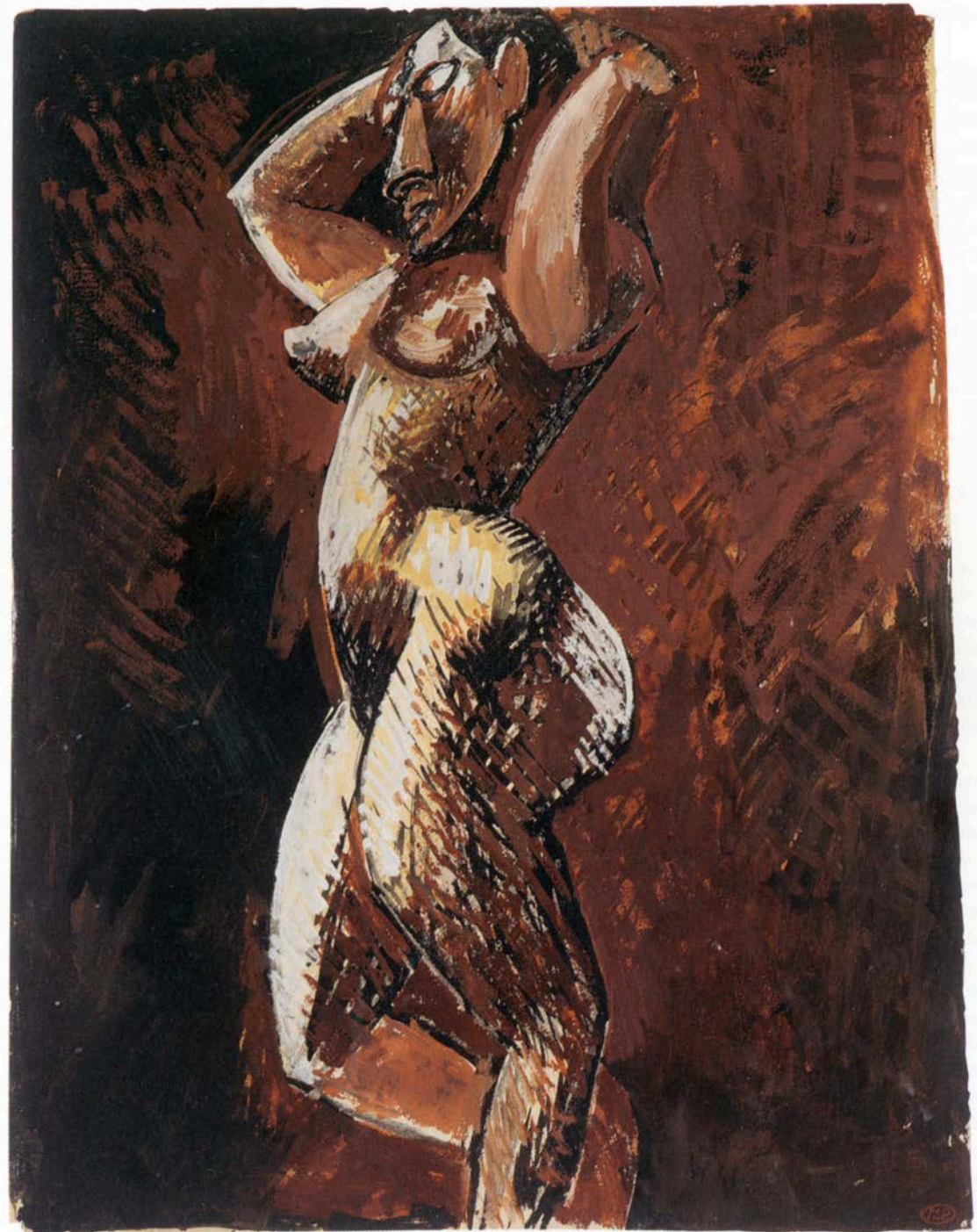
Pablo Picasso, Sketch of André Salmon, 1907



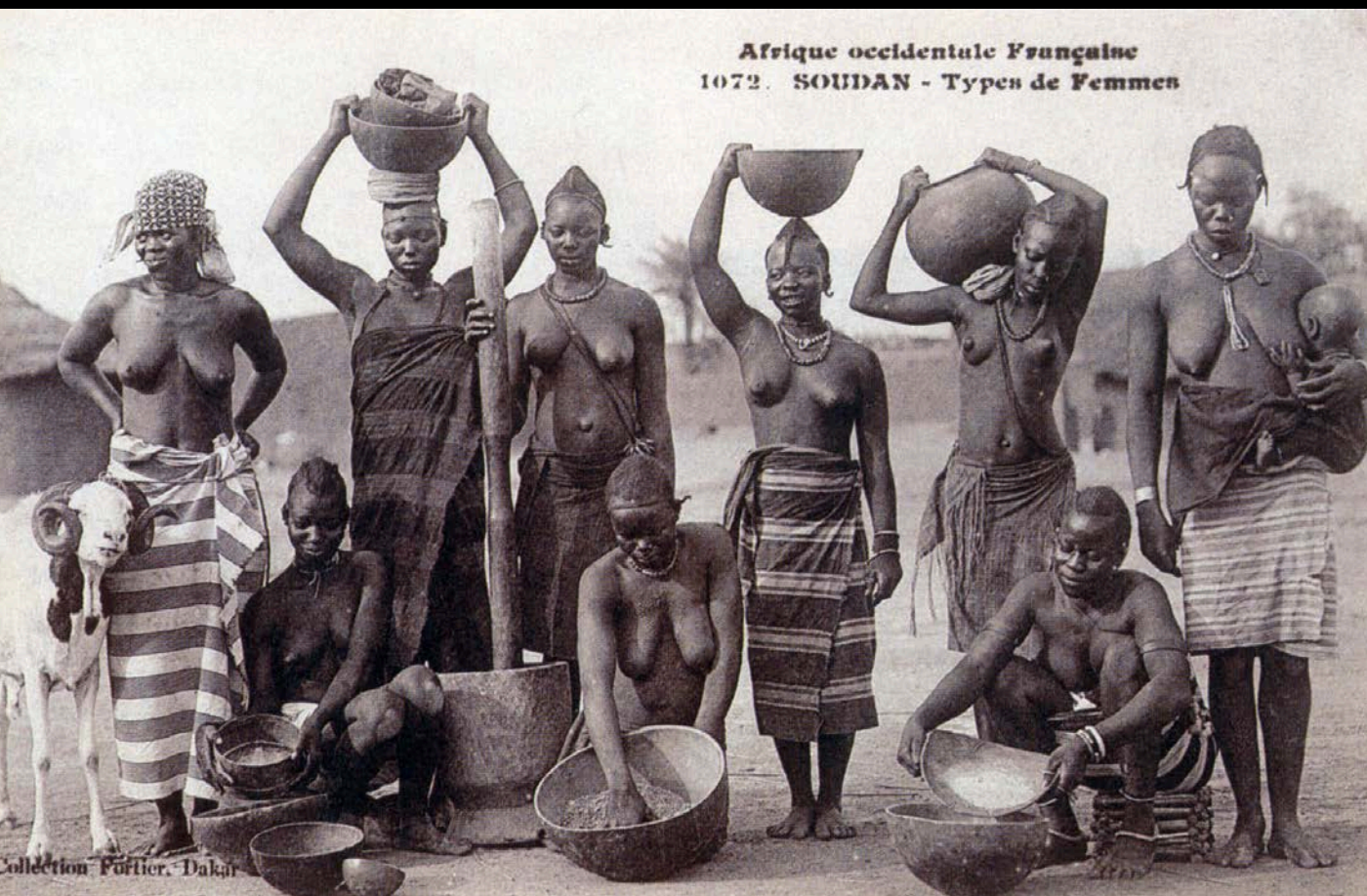


Edmond Fortier, Malinké Woman, 1906

Pablo Picasso, Nude with Raised Arms, 1908







Edmond Fortier, Types of Women, West Africa, 1906

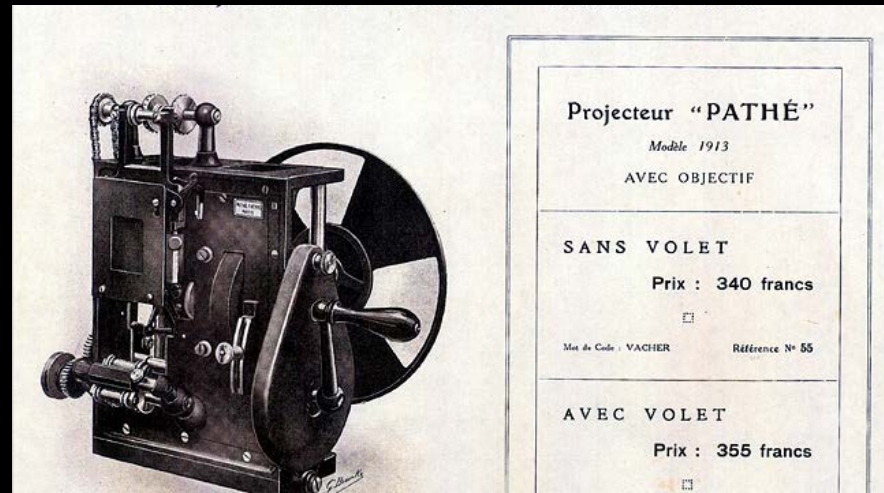


Pablo Picasso, Les Femmes d'Alger, 1907





Pablo Picasso, Female Nude, 1911



An advertisement for the cinematograph, an early movie projector.



George Méliès, Under the Sea, 1907

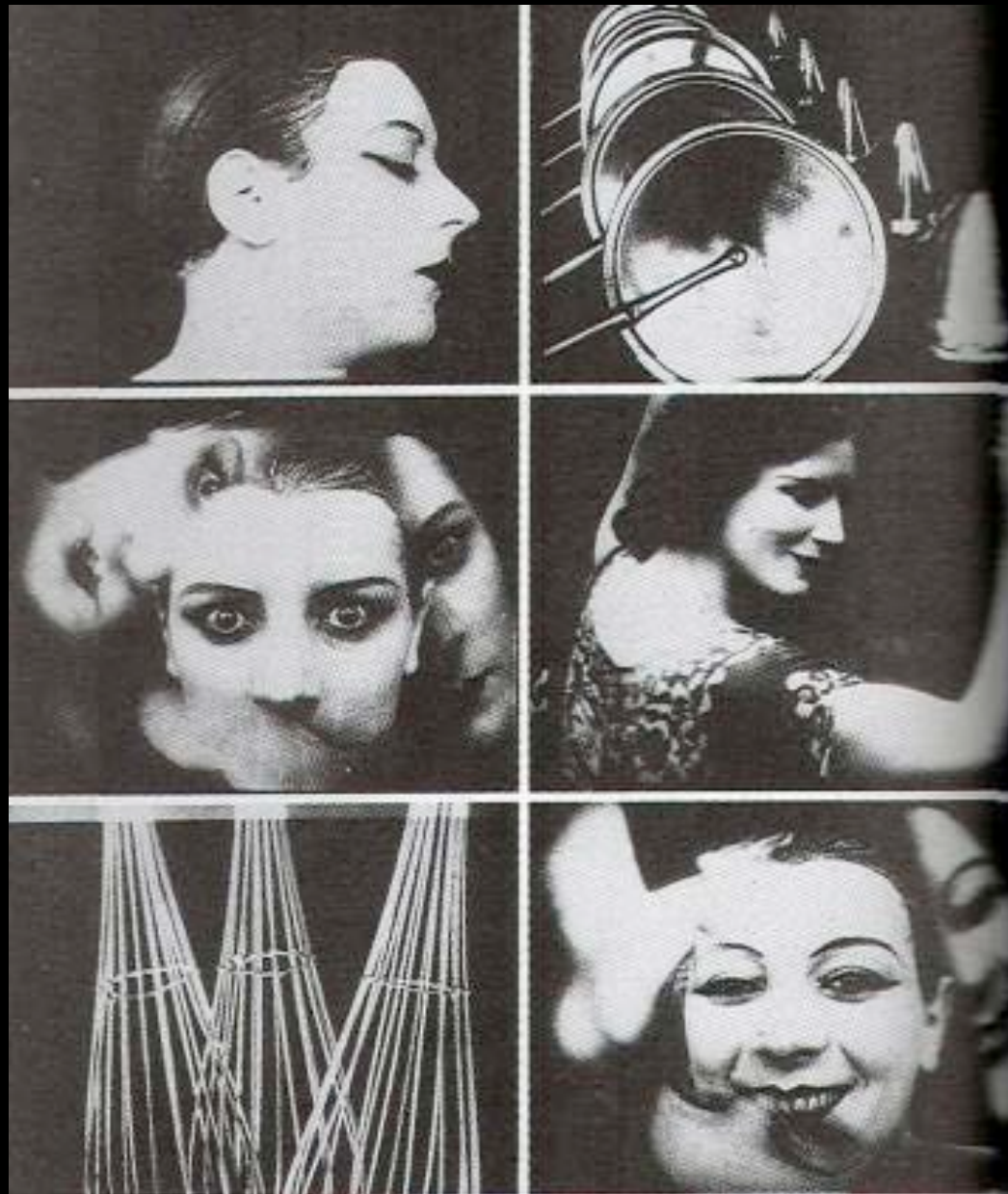
“Picasso appropriated Méliès’s techniques of jarring multiple perspectives, fragmented bodies and body parts, a comic self-conscious dialogue between apparent art and apparent reality,” according to critic André Salmon.





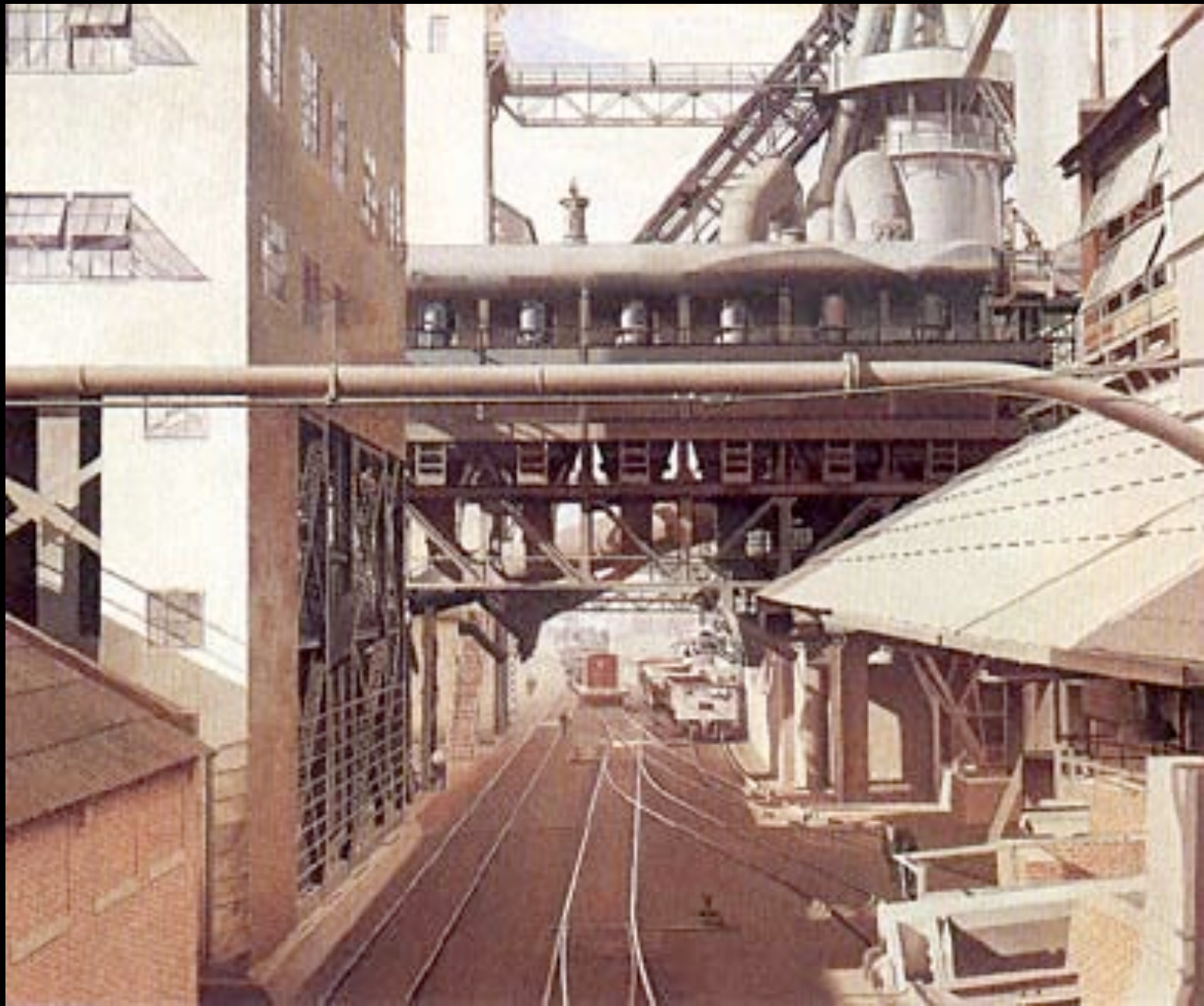
Fernand Léger, *Le mécanicien*, 1918





Fernand Léger, Ballet mécanique, 1923

<http://www.youtube.com/watch?v=9SgsqmQJAq0>



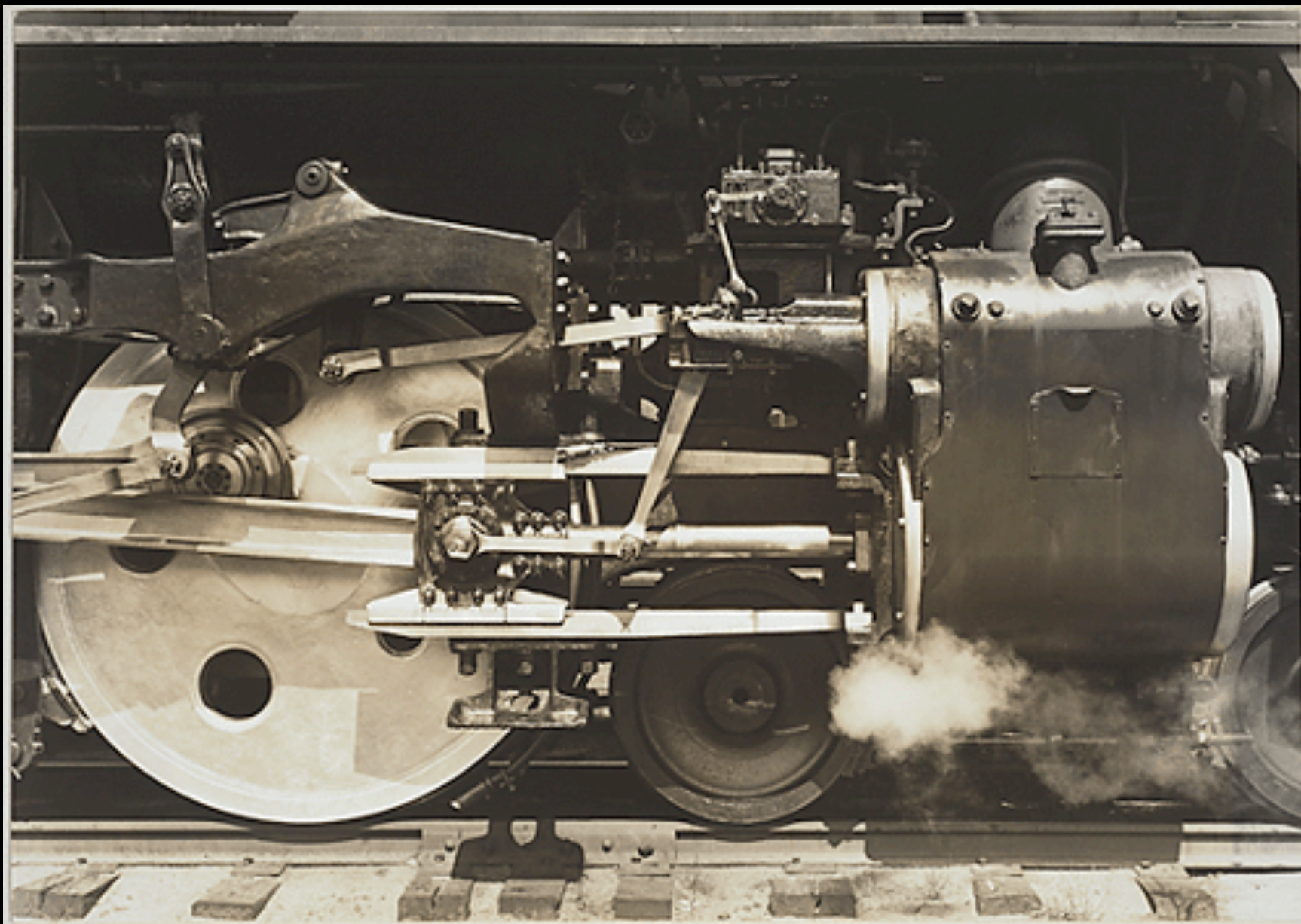
Charles Sheeler, City Interior, 1936 Aqueous adhesive and oil on composition board





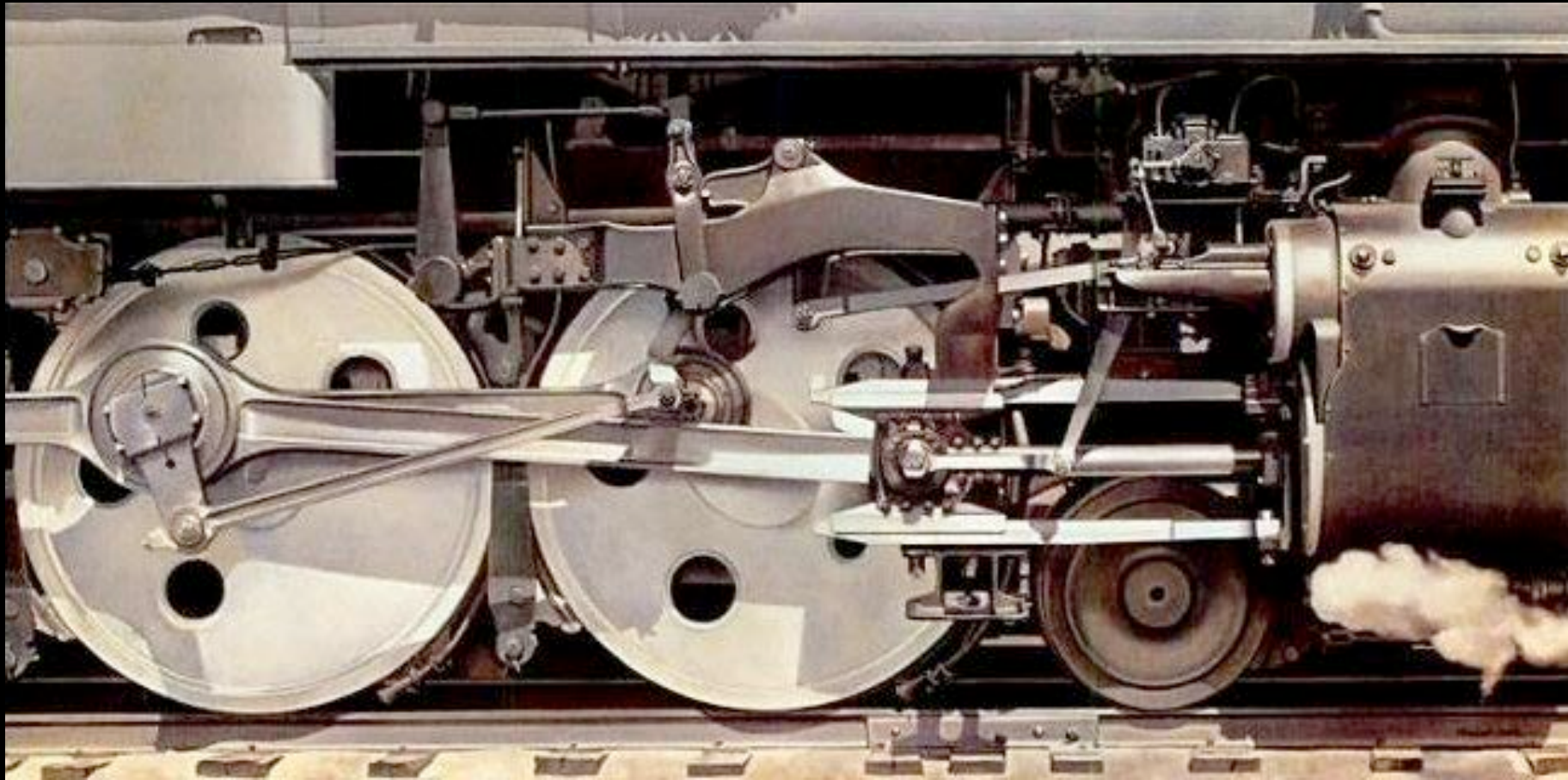
Andrew Moore, Rolling Hall, Ford Motor Company, River Rouge Complex, Andrew Moore, 2008





Charles Sheeler, Wheels, 1939 – gelatin silver print



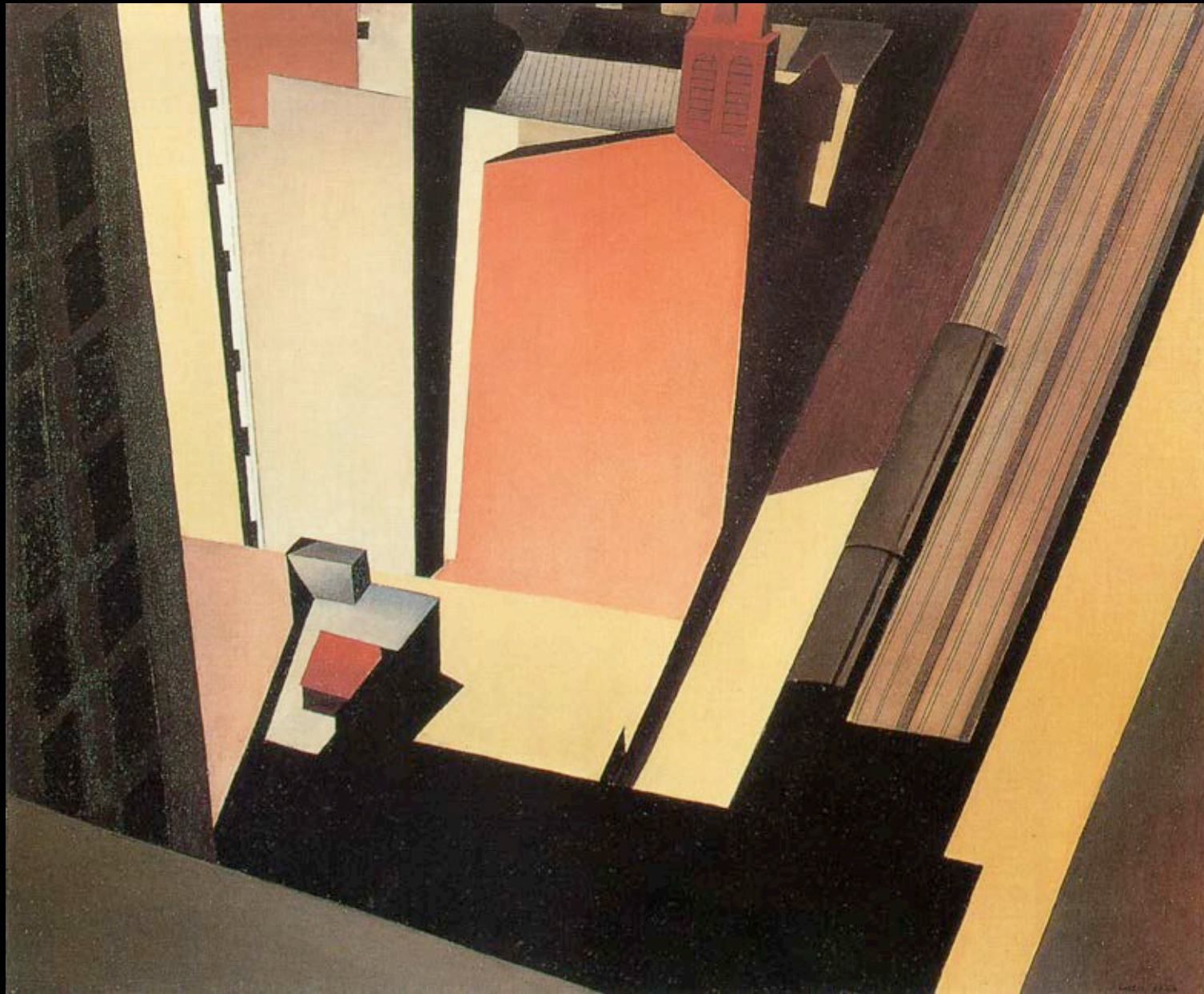


Charles Sheeler, Rolling Power, 1940 – oil on canvas

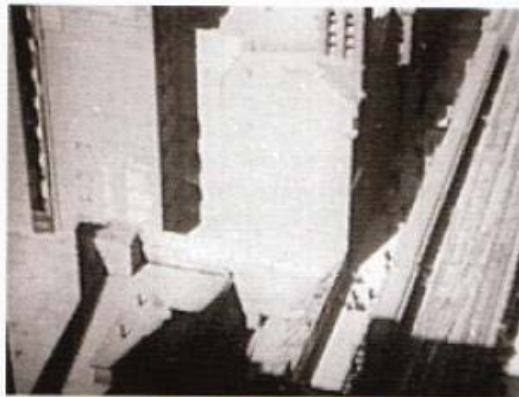


Paul Strand and Charles Sheeler, Manhattan, 1921  
<http://www.youtube.com/watch?v=kuuZS2phD10>





Charles Sheeler, Church Street El, 1930



228. (above) Charles Sheeler and Paul Strand, frame from the film *Manhatta*, 1920.

229. (below) Charles Sheeler, *Church Street El*, 1920. Oil on canvas, 16 × 19 1/4" (40.6 × 48.5 cm). The Cleveland Museum of Art; Mr. and Mrs. William H. Marlatt Fund.







Director Luis Buñuel and Painter Salvador Dali, Un chien andalou, 1929

<https://www.youtube.com/watch?v=jJZ-fmjDQRw>



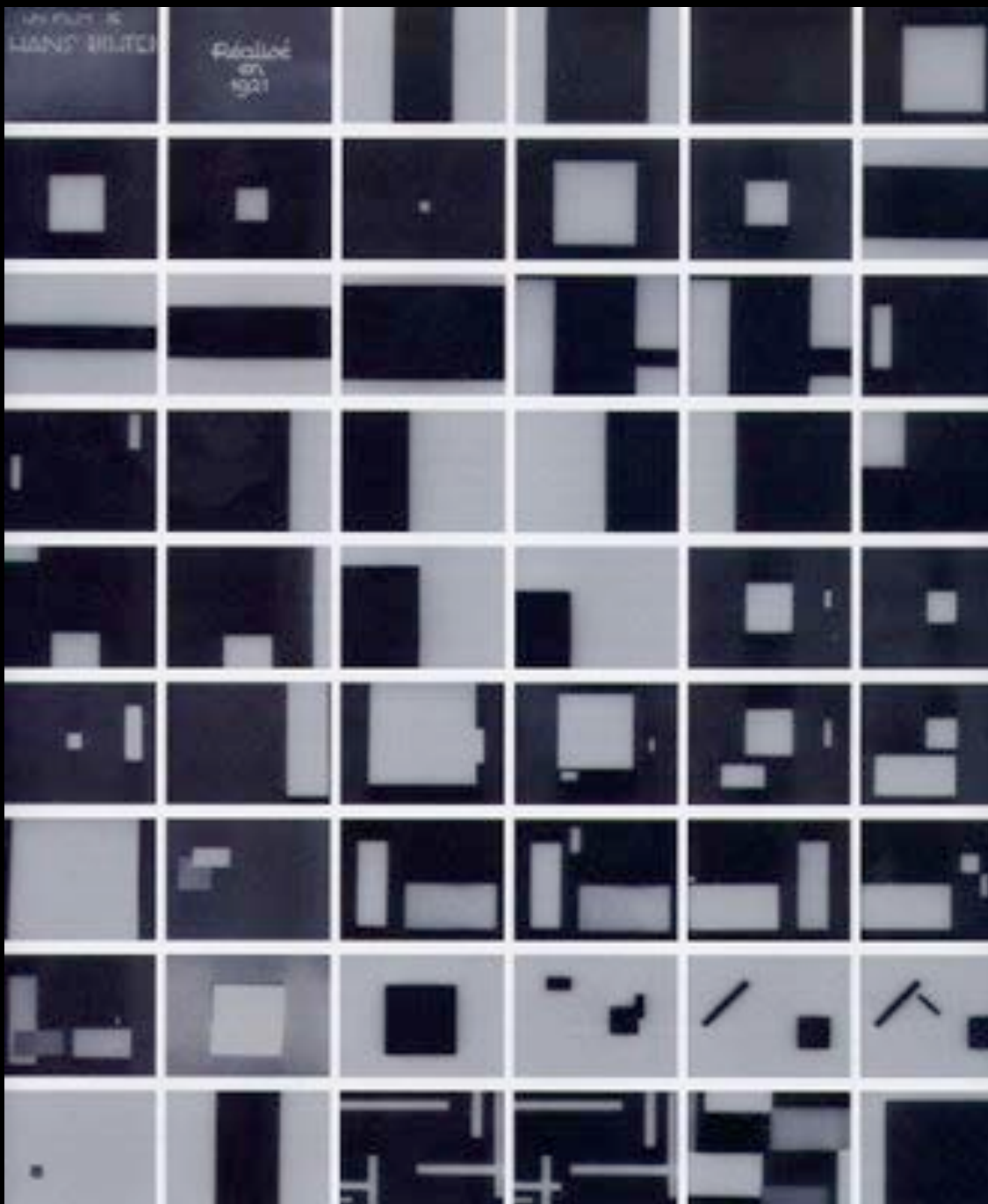
Salvador Dali, The Persistence of Memory, 1931 Oil on Canvas 24 cm × 33 cm (9.5 in × 13 in)





Director Luis Buñuel and Painter Salvador Dali, Un chien andalou, 1929

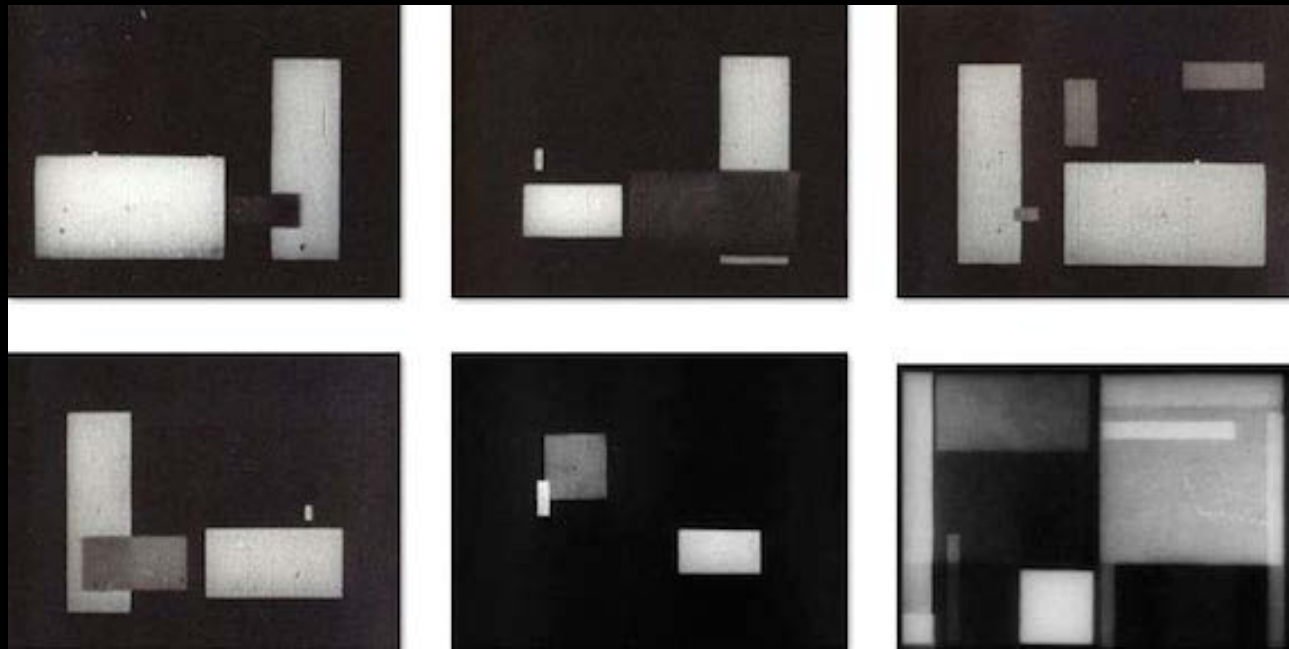
<https://www.youtube.com/watch?v=jJZ-fmjDQRw>



Hans Richter, Rhythmus 21,  
1921

<https://www.youtube.com/watch?v=1u8jWmysGMw>





Hans Richter, Orchestration of Colors, 1923 Serigraph on Linen, 54 x 16"



Hans Richter, *Stalingrad (Victory in the East)*, 1943–46 oil and **collage** on shade cloth, 35 3/4 x 188 7/8 in. (90.7 x 479.6 cm)









Filmic Montage

Generativeness of Editing

Generativeness of Nonlinearity

## montage, noun

1. the technique of combining in a single composition pictorial elements from various sources, as parts of different photographs or fragments of printing, either to give the illusion that the elements belonged together originally or to allow each element to retain its separate identity as a means of adding interest or meaning to the composition.
2. photomontage
3. Movies, Television. juxtaposition or partial superimposition of several shots to form a single image.  
a technique of film editing in which this is used to present an idea or set of interconnected ideas.
4. any combination of disparate elements that forms or is felt to form a unified whole, single image, etc.





Dziga Vertov, Man with a Movie Camera, 1929

## Man with a Movie Camera

Directed by	Dziga Vertov
Written by	Dziga Vertov
Cinematography	Mikhail Kaufman
Edited by	Elizaveta Svilova

Dziga Vertov (né David Kaufman) and  
brother Mikhail Kaufman



Yelizaveta Ignatevna Svilova



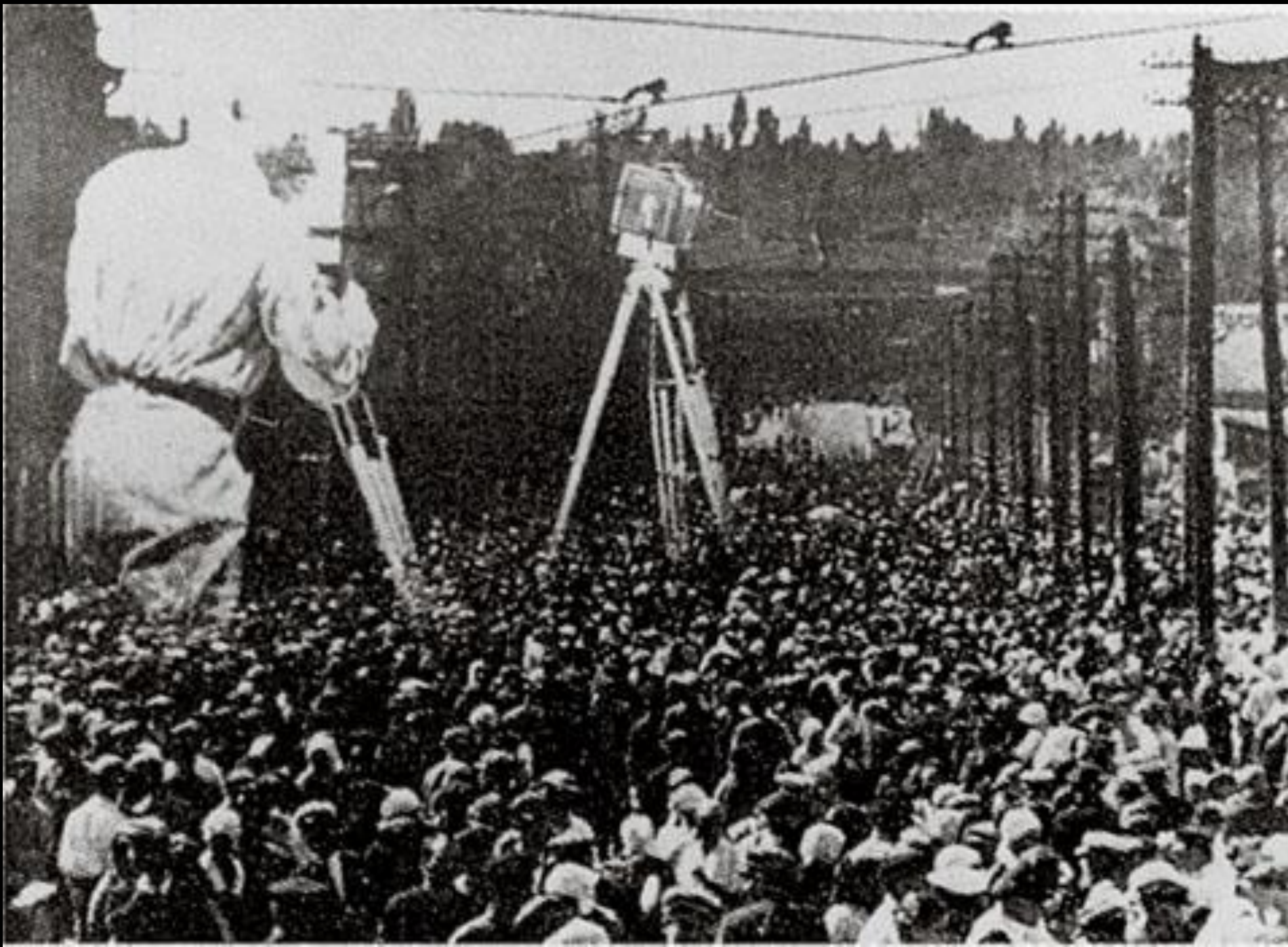
**Four Soviet cities —  
Kharkiv, Kiev, Moscow and Odessa — were the  
shooting locations.**











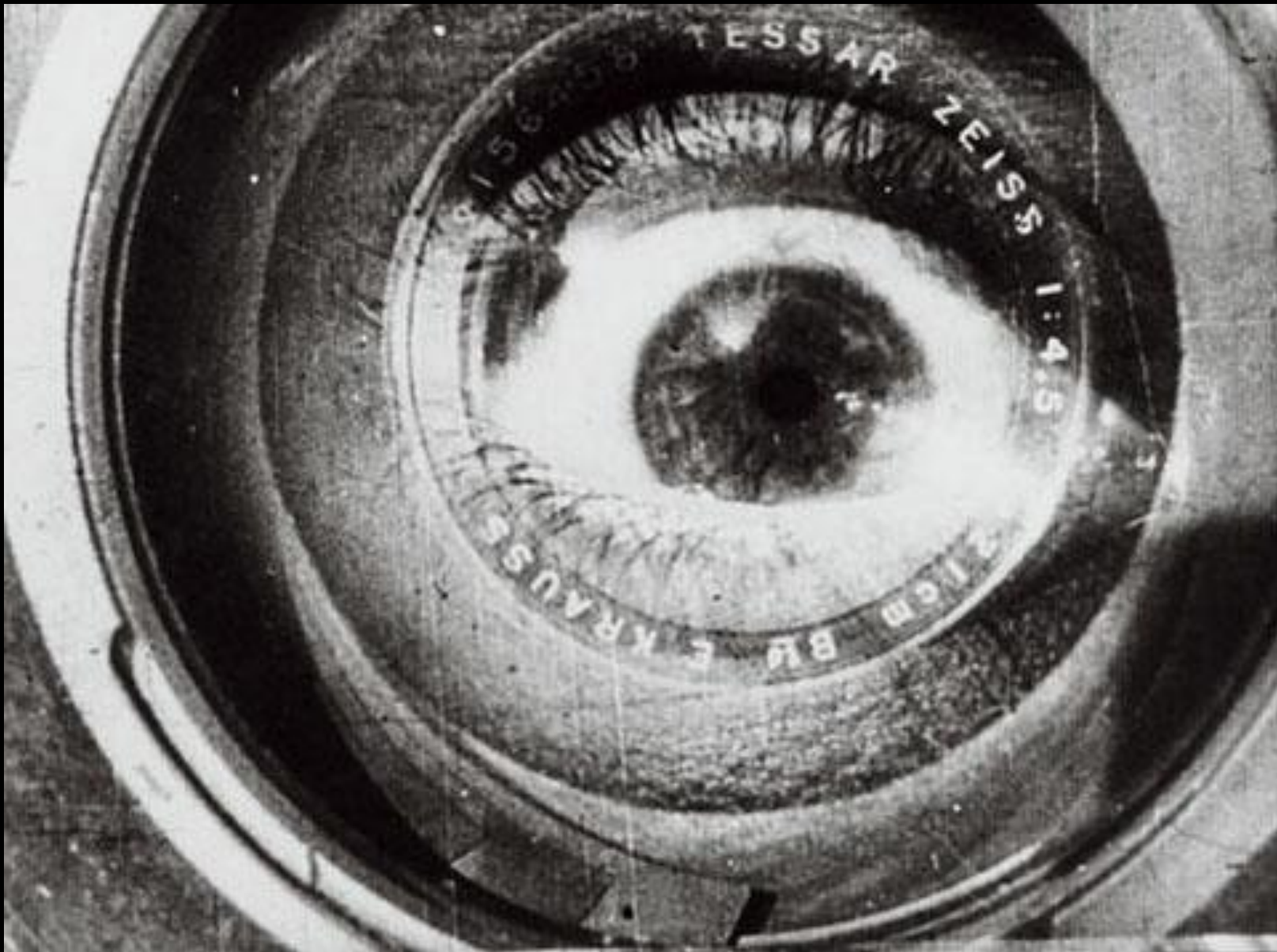
Recursion  
and  
Self-reflexivity



# KINO-EYE

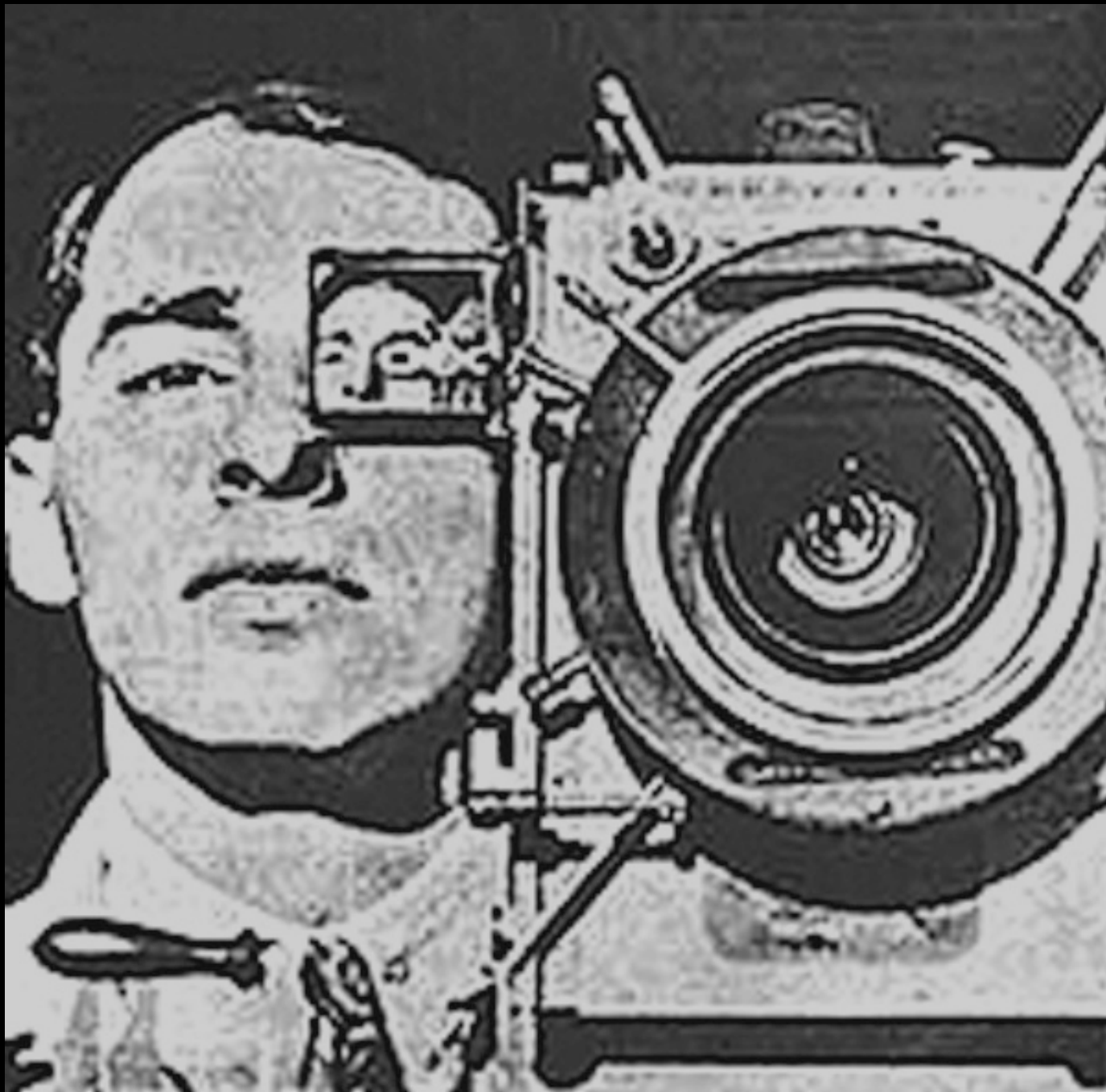
from "WE: Variant of a Manifesto"

- double exposure
- fast motion
- slow motion
- freeze frames
- jump cuts
- split screens
- Dutch angles
- extreme close-ups
- tracking shots
- footage played backwards
- stop motion animation
- self-reflexive style



Dziga Vertov, Man with a Movie Camera, 1929  
<https://www.youtube.com/watch?v=xPLt2qnMyA>





In the face of the machine we are ashamed of man's inability to control himself, but what are we to do if we find the unerring ways of electricity more exciting than the disorderly haste of active people [...]

I am an eye. I am a mechanical eye. I, a machine, I am showing you a world, the likes of which only I can see.

Dziga Vertov



Charlie Chaplin, Modern Times, 1936

<https://www.youtube.com/watch?v=DfGs2Y5WJ14>





## MONTAGE

Dziga Vertov



Sergei Eisenstein



Sergei Eisenstein, Battleship Potemkin, 1925 – “Odessa Steps Sequence”

<https://www.youtube.com/watch?v=VMWMq4AEyjU>



