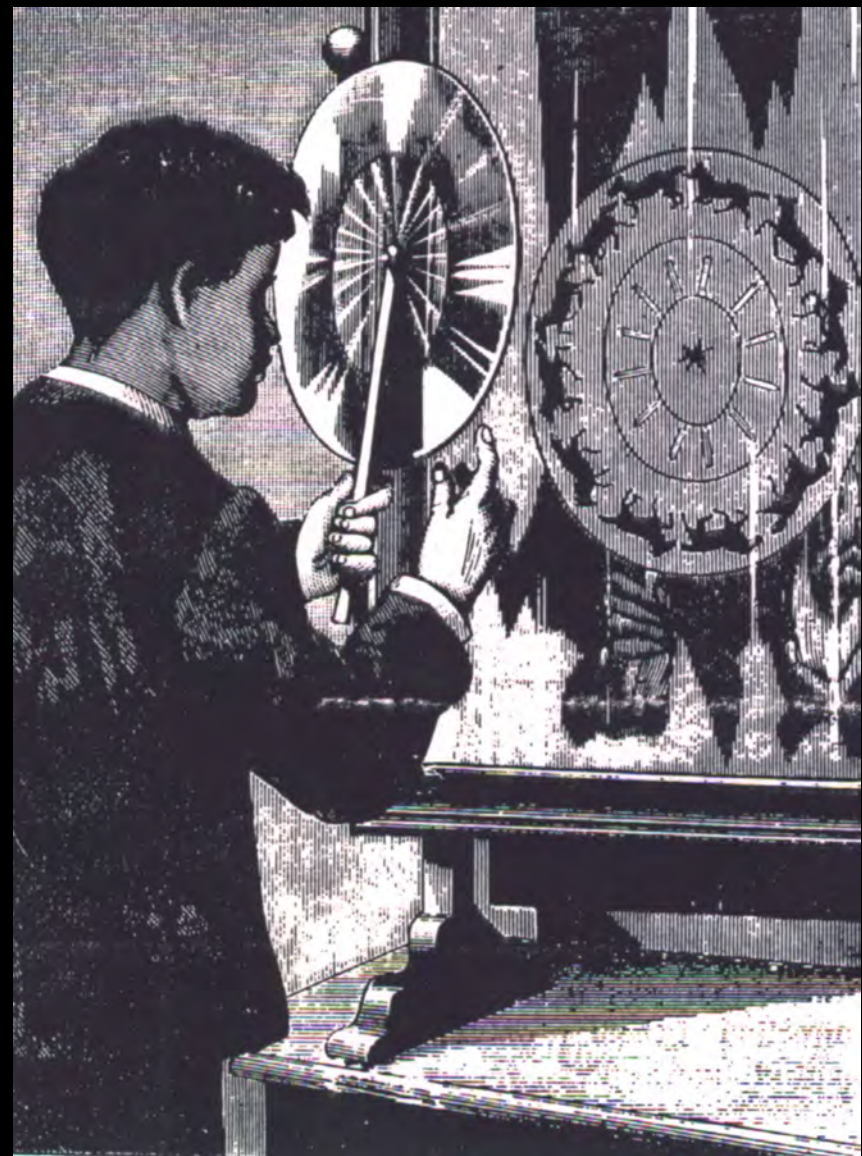


AHST 4342
History of Media and New Media Art
Fall 2014
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Monday-Wednesday 2:30-3:45
Class Location: AH2 1.204

September 17, 2014

Film: The Influences of Cinema on Modern Painting



Joseph Plateau and Simon von Stampfer,
Phenakistoscope, 1832



THE ZOOPRAXISCOPE

35

A COUPLE WALTZING

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1885

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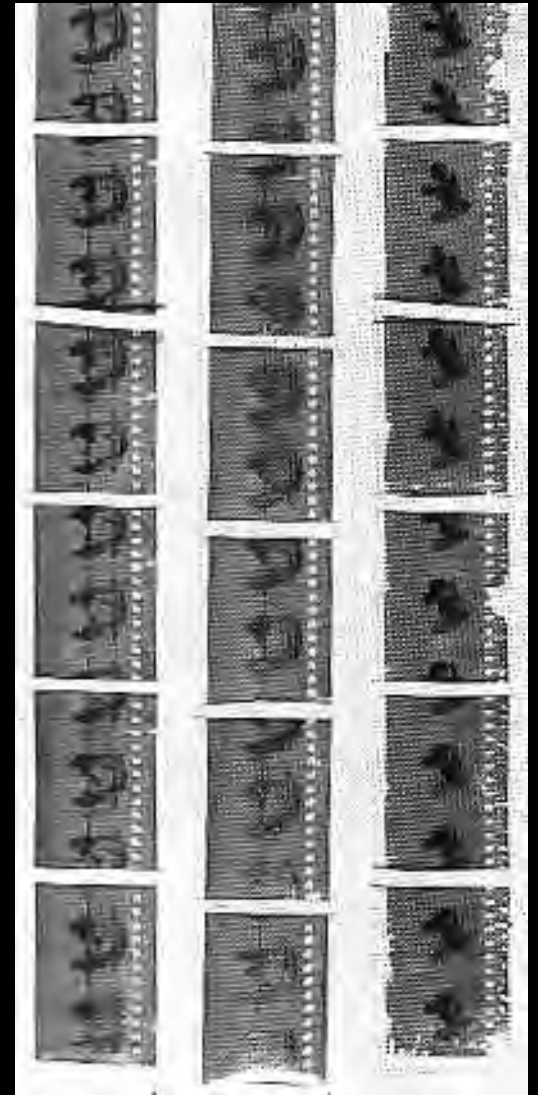
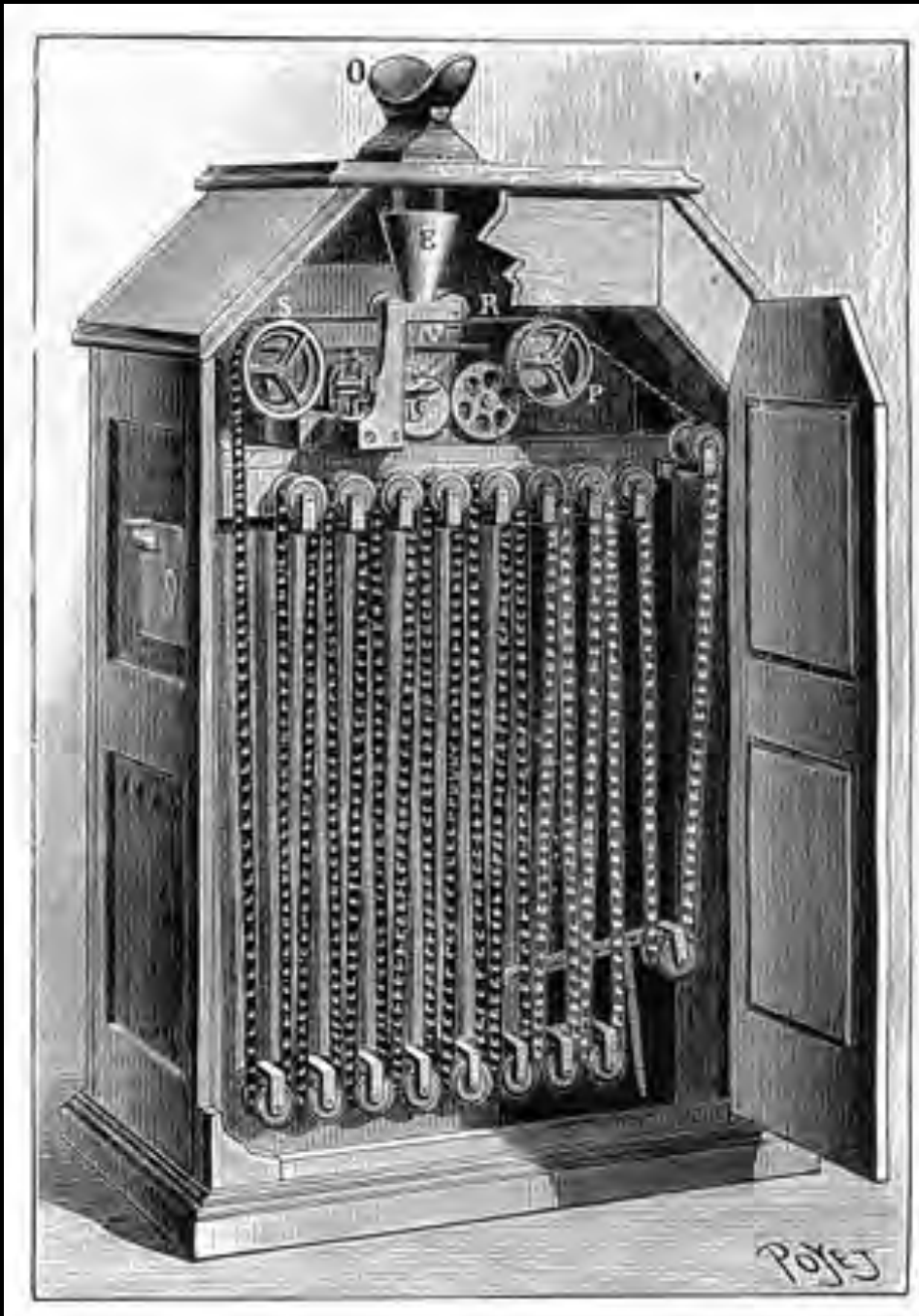
EDWARD MUYBRIDGE

L. B. M. MUYBRIDGE'S PATENT
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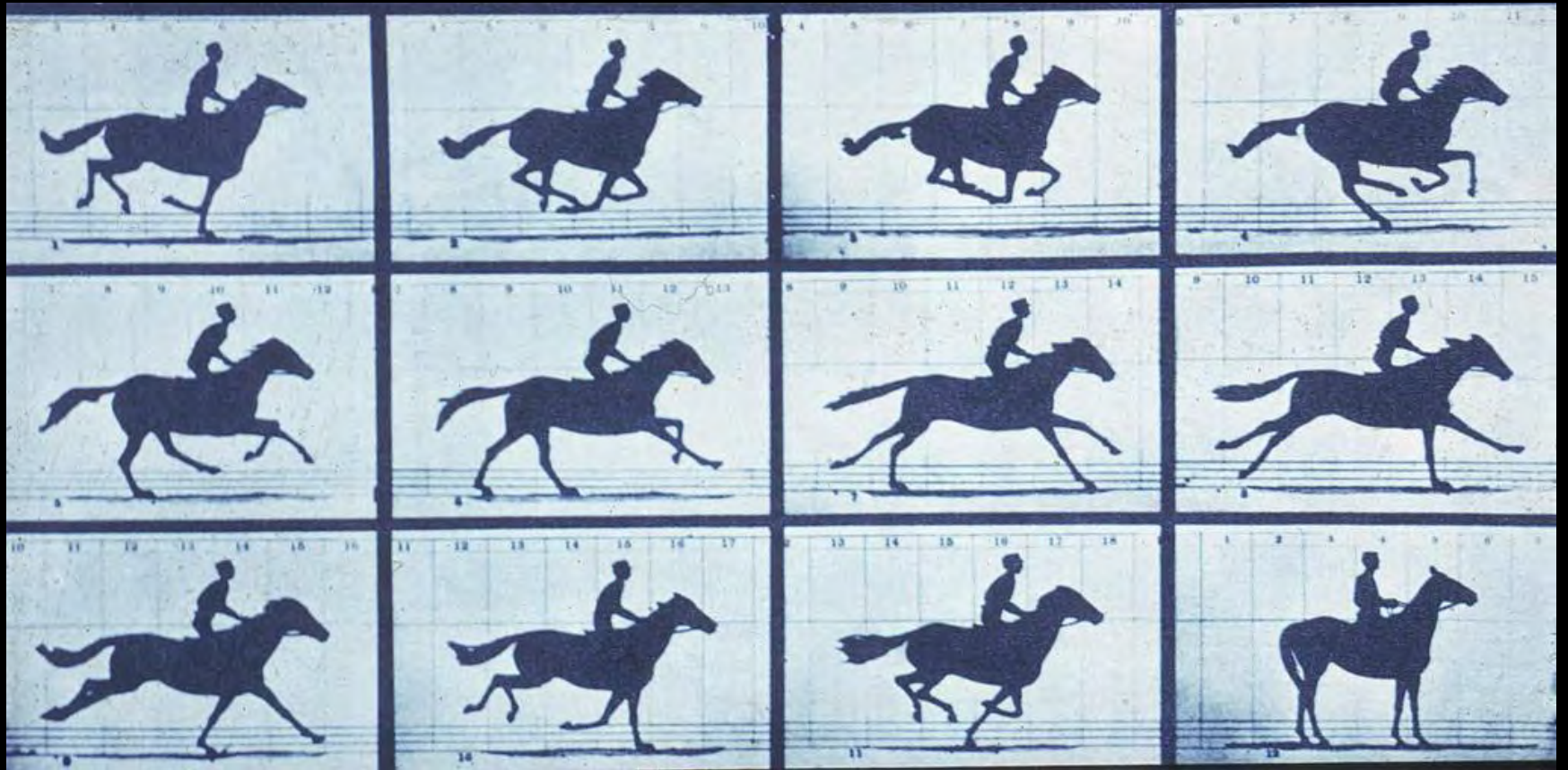
PATENT APPLIED FOR



William George Horner, Zoetrope, 1833



Thomas Edison, Kinetoscope, 1891



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



Kinetoscope parlor, San Francisco, ca. 1894-95



Thomas Edison, Kinetophone, 1893

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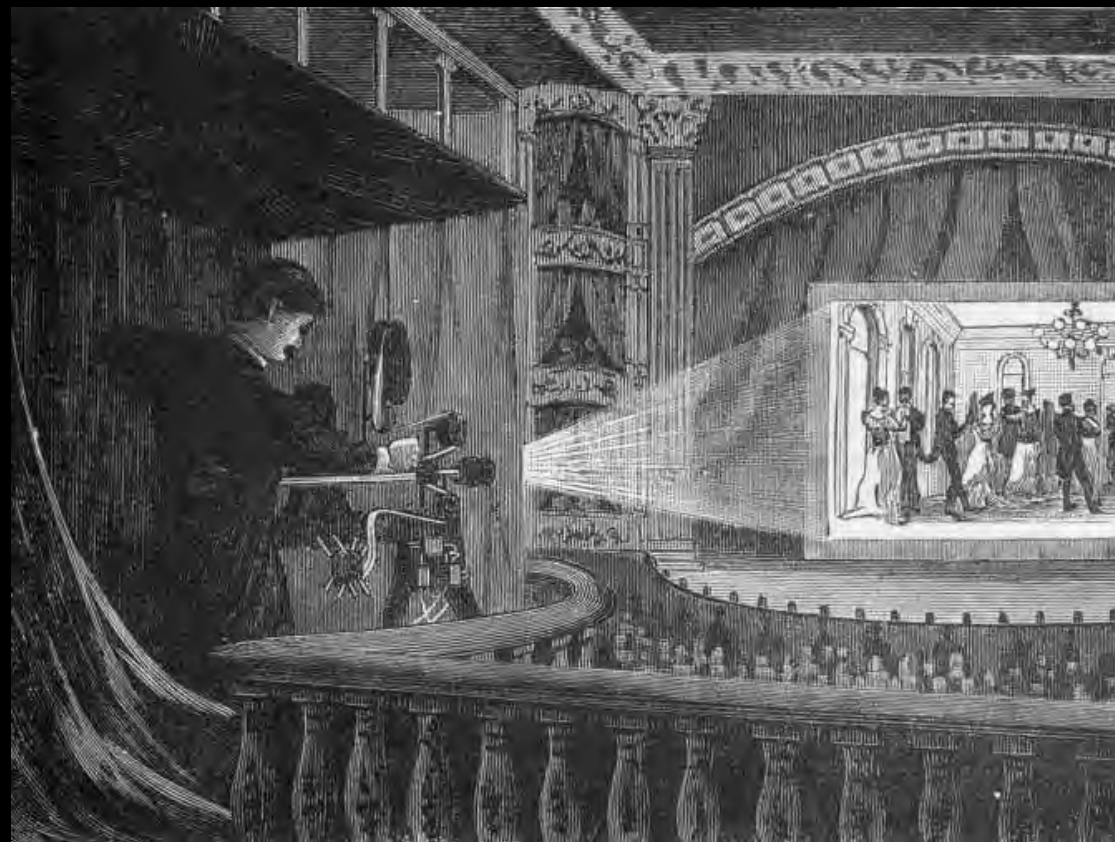
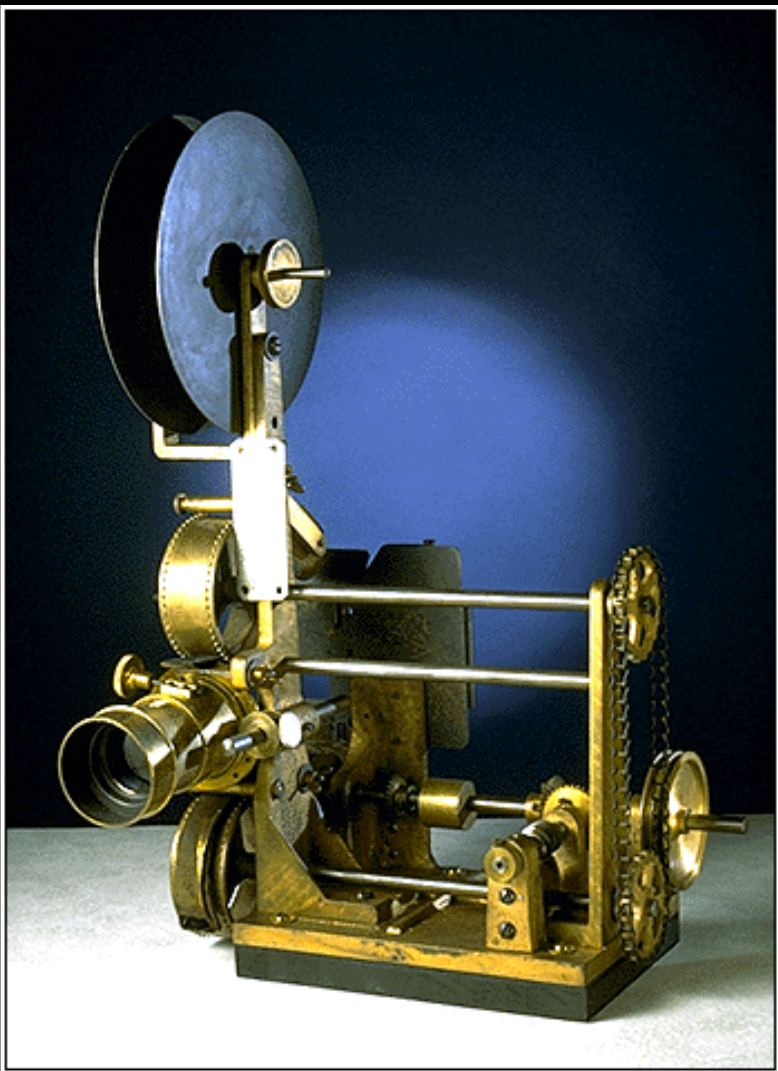
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NEWYORK HERALD, April 24, '96.



Thomas Edison, Vitascope, 1896

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- HAPPY HOOLIGAN'S SURPRISE.....(Code word, Unesally) 65 ft.
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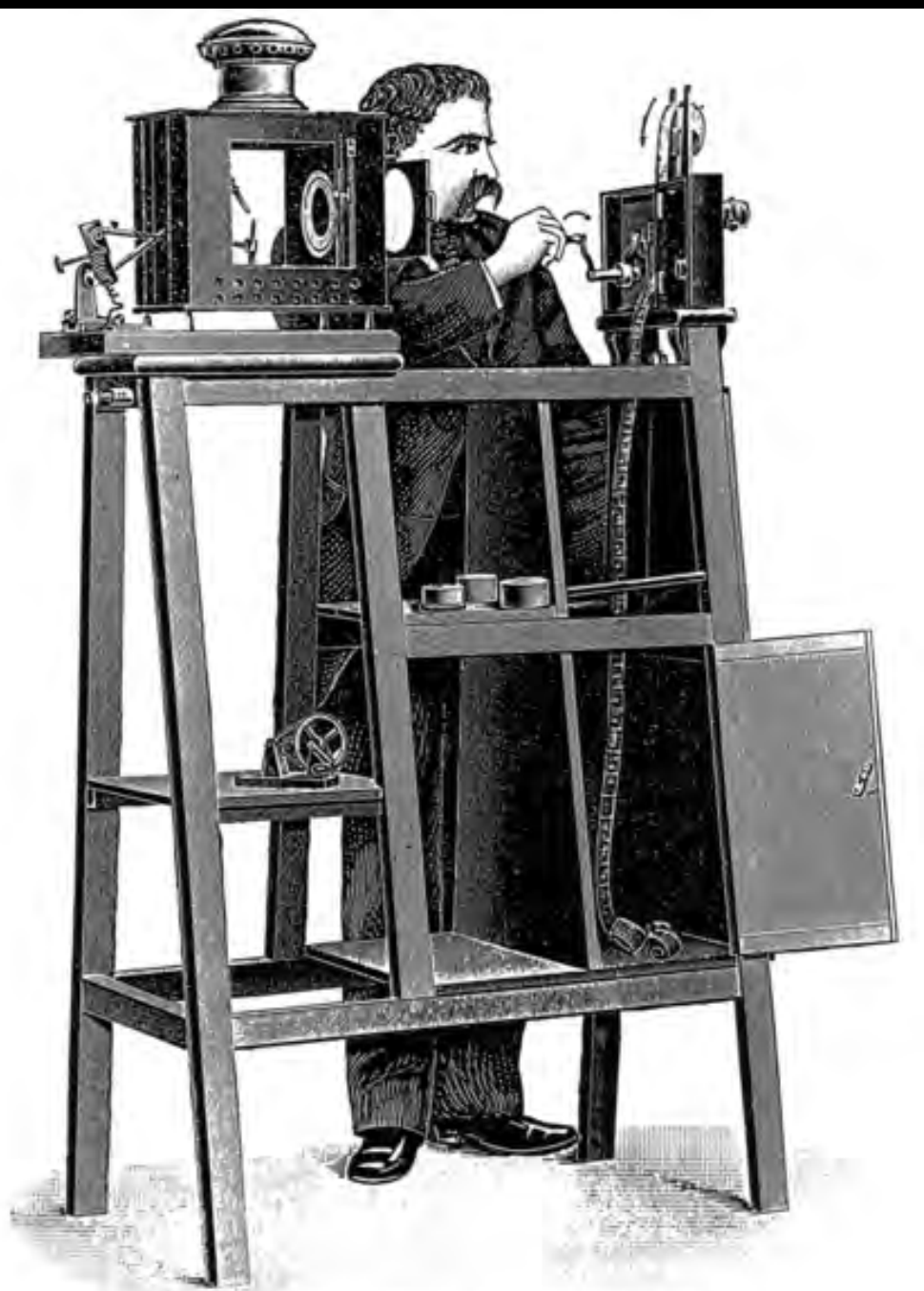
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Thomas Edison, Projecting Kinetoscope, 1896



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



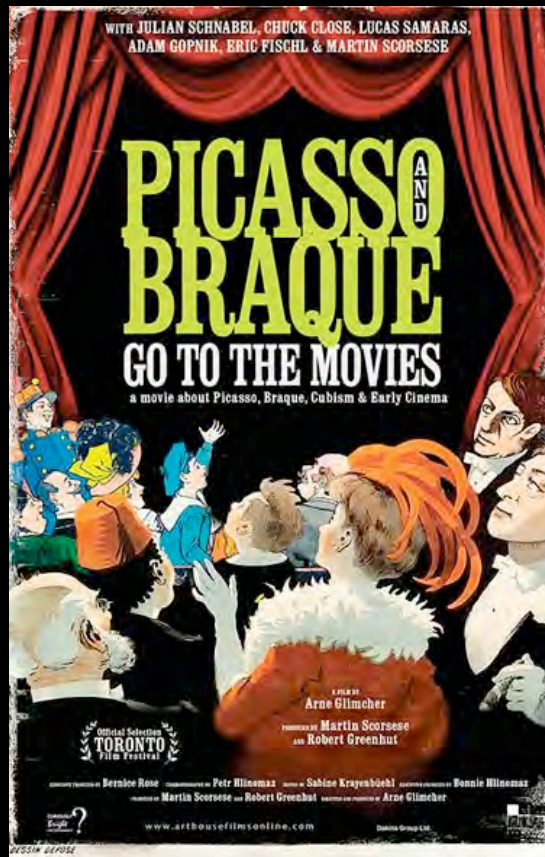
Le cinématographe Lumière: projection.

Lumière Brothers, 10 Early Films, 1895

<http://www.youtube.com/watch?v=DEQeIRLxaM4>

- 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)





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Photograph of Pablo Picasso, 1916



Loïe Fuller, Serpentine Dance, 1896

<http://www.youtube.com/watch?v=YNZ4WCFJGPc>

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



Pablo Picasso, Landscapes, Horta de Ebro,
1909



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



Pablo Picasso, Portrait of Kahnweiler,
1910



Daniel-Henry Kahnweiler (right), a Parisian editor Joe F. Bodenstein



Pablo Picasso, Portrait of Kahnweiler,
1910



Georges Braque, The Large Trees
L'Estaque, 1906-07



Georges Braque, Landscape at Ciotat, 1907



Georges Braque, Road Near
L'Estaque, 1908



Georges Braque, *The Table (Still Life with Fan)*, 1910



Georges Braque, Fox, 1911/12



Georges Braque, Soda, 1912



Albert Gleizes, Landscape, 1911

Jean Metzinger, Cubist Landscape, 1911





Pablo Picasso, The Architect's Table, 1912



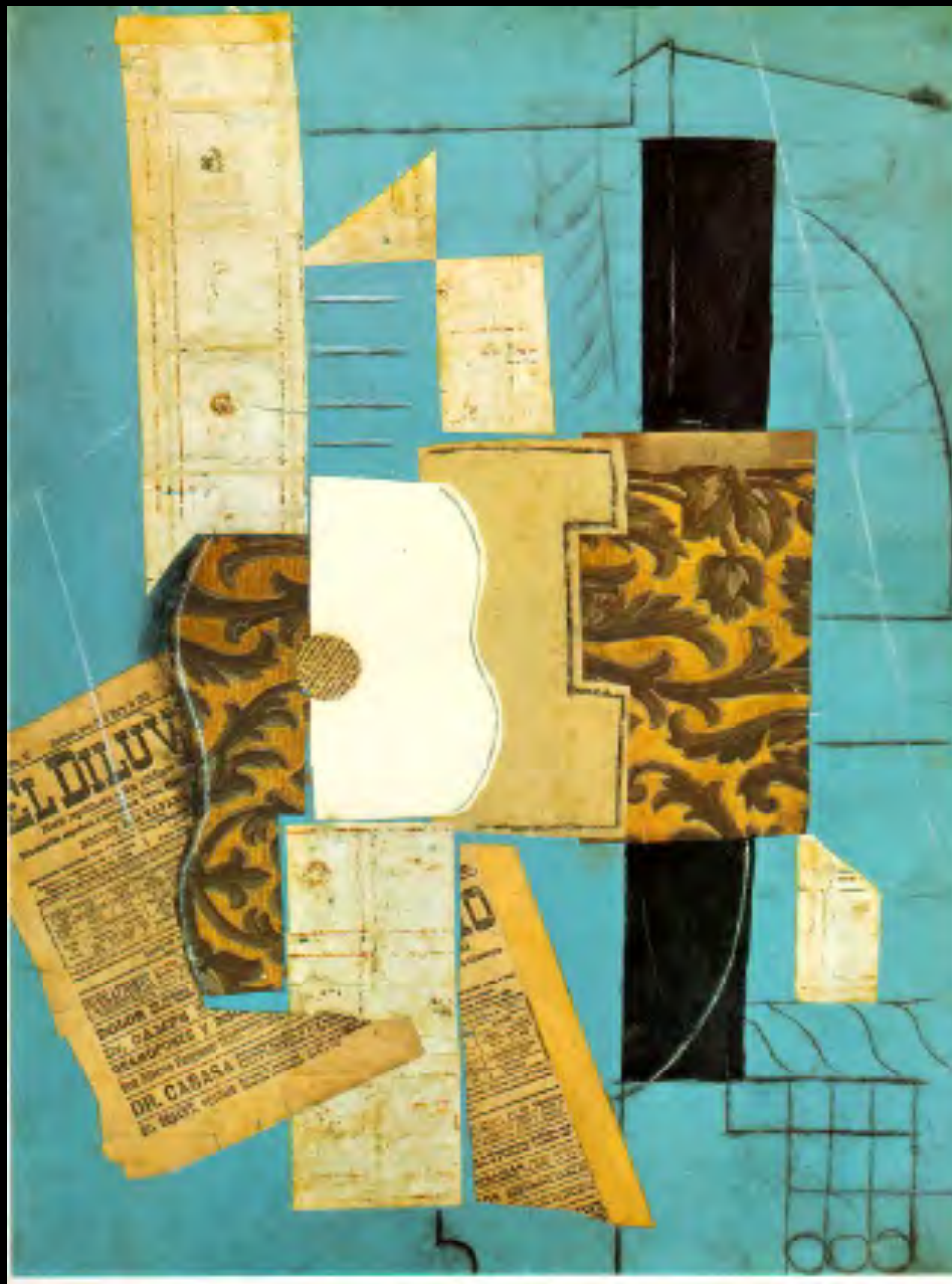
Pablo Picasso, Still Life with Chair Caning, 1912



Pablo Picasso, Guitar, sheet metal and wire, 1912



Reliquary figure and mask from Gabon, Africa. 19th-20th Centuries



Pablo Picasso, *Guitar*, cut-and-pasted paper and printed paper, charcoal, ink, and chalk on colored paper on board, 1913



Filippo Marinetti, Montage + Vallate + Strade x Joffre, 1915

MANIFESTO OF FUTURISM, F. T. Marinetti, 1909

1. We want to sing the love of danger, the habit of energy and rashness.

2. The essential elements of our poetry will be courage, audacity and revolt.

3. Literature has up to now magnified pensive immobility, ecstasy and slumber. We want to exalt movements of aggression, feverish sleeplessness, the double march, the perilous leap, the slap and the blow with the fist.

4. We declare that the splendor of the world has been enriched by a new beauty: the beauty of speed. A racing automobile with its bonnet adorned with great tubes like serpents with explosive breath ... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace.

5. We want to sing the man at the wheel, the ideal axis of which crosses the earth, itself hurled along its orbit.

6. The poet must spend himself with warmth, glamour and prodigality to increase the enthusiastic fervor of the primordial elements.

7. Beauty exists only in struggle. There is no masterpiece that has not an aggressive character. Poetry must be a violent assault on the forces of the unknown, to force them to bow before man.

8. We are on the extreme promontory of the centuries! What is the use of looking behind at the moment when we must open the mysterious shutters of the impossible? Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed.

9. We want to glorify war — the only cure for the world — militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman.

10. We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice.

11. We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moons: the gluttonous railway stations devouring smoking serpents; factories suspended from the clouds by the thread of their smoke; bridges with the leap of gymnasts flung across the diabolic cutlery of sunny rivers: adventurous steamers sniffing the horizon; great-breasted locomotives, puffing on the rails like enormous steel horses with long tubes for bridle, and the gliding flight of aeroplanes whose propeller sounds like the flapping of a flag and the applause of enthusiastic crowds.



Carlo Carra, Funeral of the Anarchist Galli, 1911



Umberto Boccioni, Riot in the Galleria (A Brawl), 1910



Umberto Boccioni, Unique Forms of Continuity in Space, 1913



Giacomo Balla, Dynamism of Dog on a Leash, 1912



Giacomo Balla, Speed of an Automobile, 1913

F.T. Marinetti, Bruno Corra, Emilio Settimelli, Arnaldo Ginna, Giacomo Balla, Remo Chiti , "The Futurist Cinema," 1916

The Futurist cinema will sharpen, develop the sensibility, will quicken the creative imagination, will give the intelligence a prodigious sense of simultaneity and omnipresence. The Futurist cinema will thus cooperate in the general renewal, taking the place of the literary review (always pedantic) and the drama (always predictable), and killing the book (always tedious and oppressive). The necessities of propaganda will force us to publish a book once in a while. But we prefer to express ourselves through the cinema, through great tables of words-in-freedom and mobile illuminated signs...

Our films will be:

1. Cinematic analogies that use reality directly as one of the two elements of the analogy. Example: If we should want to express the anguished state of one of our protagonists, instead of describing it in its various phases of suffering, we would give an equivalent impression with the sight of a jagged and cavernous mountain.

The mountains, seas, woods, cities, crowds, armies, squadrons, aeroplanes will often be our formidable expressive words: the universe will be our vocabulary. Example: We want to give a sensation of strange cheerfulness: we show a chair cover flying comically around an enormous coat stand until they decide to join. We want to give the sensation of anger: we fracture the angry man into a whirlwind of little yellow balls. We want to give the anguish of a hero who has lost his faith and lapsed into a dead neutral skepticism: we show the hero in the act of making an inspired speech to a great crowd; suddenly we bring on Giovanni Giolitti who treasonably stuffs a thick forkful of macaroni into the hero's mouth, drowning his winged words in tomato sauce.

We shall add color to the dialogue by swiftly, simultaneously showing every image that passes through the actors' brains. Example: representing a man who will say to his woman: "You're as lovely as a gazelle," we shall show the gazelle. Example: if a character says, "I contemplate your fresh and luminous smile as a traveler after a long rough trip contemplates the sea from high on a mountain," we shall show traveler, sea, mountain.

This is how we shall make our characters as understandable as if they talked.

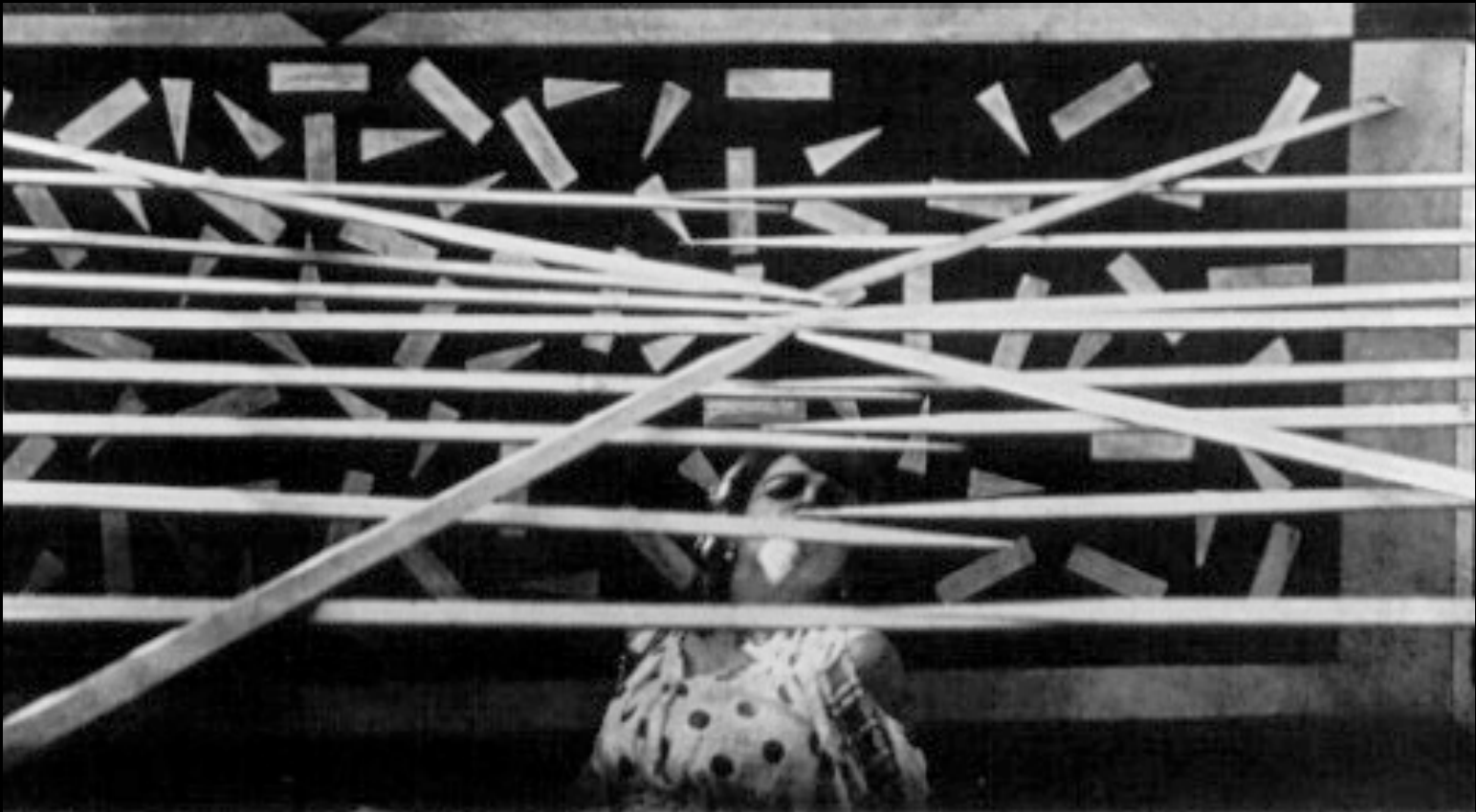
2. Cinematic poems, speeches, and poetry. We shall make all of their component images pass across the screen.

3. Cinematic simultaneity and interpenetration of different times and places. We shall project two or three different visual episodes at the same time, one next to the other.

4. Cinematic musical researches (dissonances, harmonies, symphonies of gestures, events, colors, lines, etc.).
5. Dramatized states of mind on film.
6. Daily exercises in freeing ourselves from mere photographed logic.
7. Filmed dramas of objects. (Objects animated, humanized, baffled, dressed up, impassioned, civilized, dancing—objects removed from their normal surroundings and put into an abnormal state that, by contrast, throws into relief their amazing construction and nonhuman life.)
8. Show windows of filmed ideas, events, types, objects, etc.
9. Congresses, flirts, fights and marriages of funny faces, mimicry, etc. Example: a big nose that silences a thousand congressional fingers by ringing an ear, while two policemen's moustaches arrest a tooth.
10. Filmed unreal reconstructions of the human body.
11. Filmed dramas of disproportion (a thirsty man who pulls out a tiny drinking straw that lengthens umbilically as far as a lake and dries it up instantly.)
12. Potential dramas and strategic plans of filmed feelings.
13. Linear, plastic, chromatic equivalences, etc., of men, women, events, thoughts, music, feelings, weights, smells, noises (with white lines on black we shall show the inner, physical rhythm of a husband who discovers his wife in adultery and chases the lover - rhythm of soul and rhythm of legs).
14. Filmed words-in-freedom in movement (synoptic tables of lyric values—dramas of humanized or animated letters—orthographic dramas—typographical dramas—geometric dramas—numeric sensibility, etc.).

Painting + sculpture + plastic dynamism + words-in-freedom + composed noises [intonarumori] + architecture + synthetic theatre = Futurist cinema.

This is how we decompose and recompose the universe according to our marvelous whims, to centuple the powers of the Italian creative genius and its absolute preeminence in the world.





Italian Futurism Cinema

THAIS by Anton Giulio Bragaglia

<http://www.youtube.com/watch?v=FtWbvS-HPIE>



Fernand Léger, *Le mecanicien*, 1918



Fernand Léger, Ballet mécanique, 1923

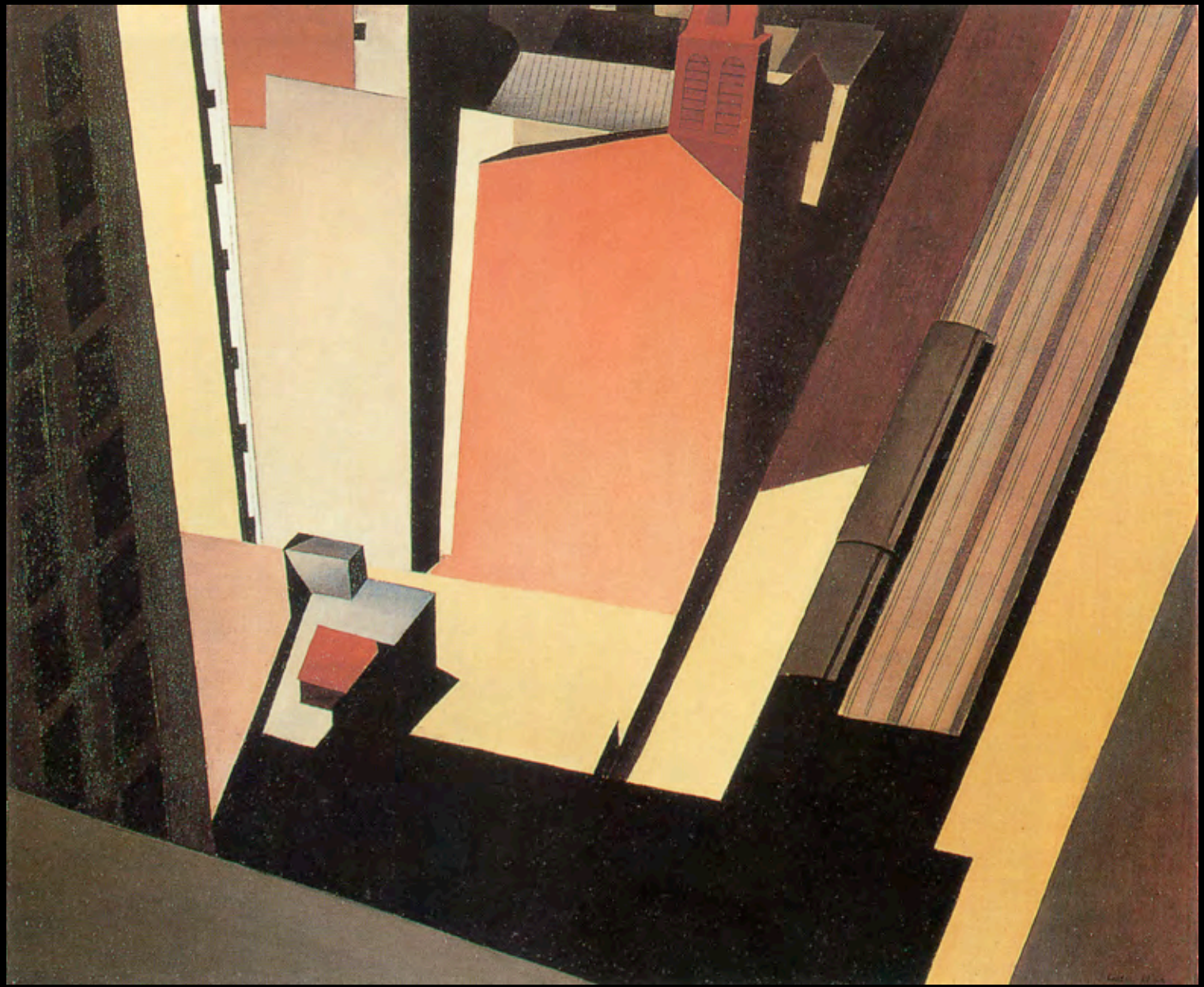
<http://www.youtube.com/watch?v=9SgsqmQJAq0>



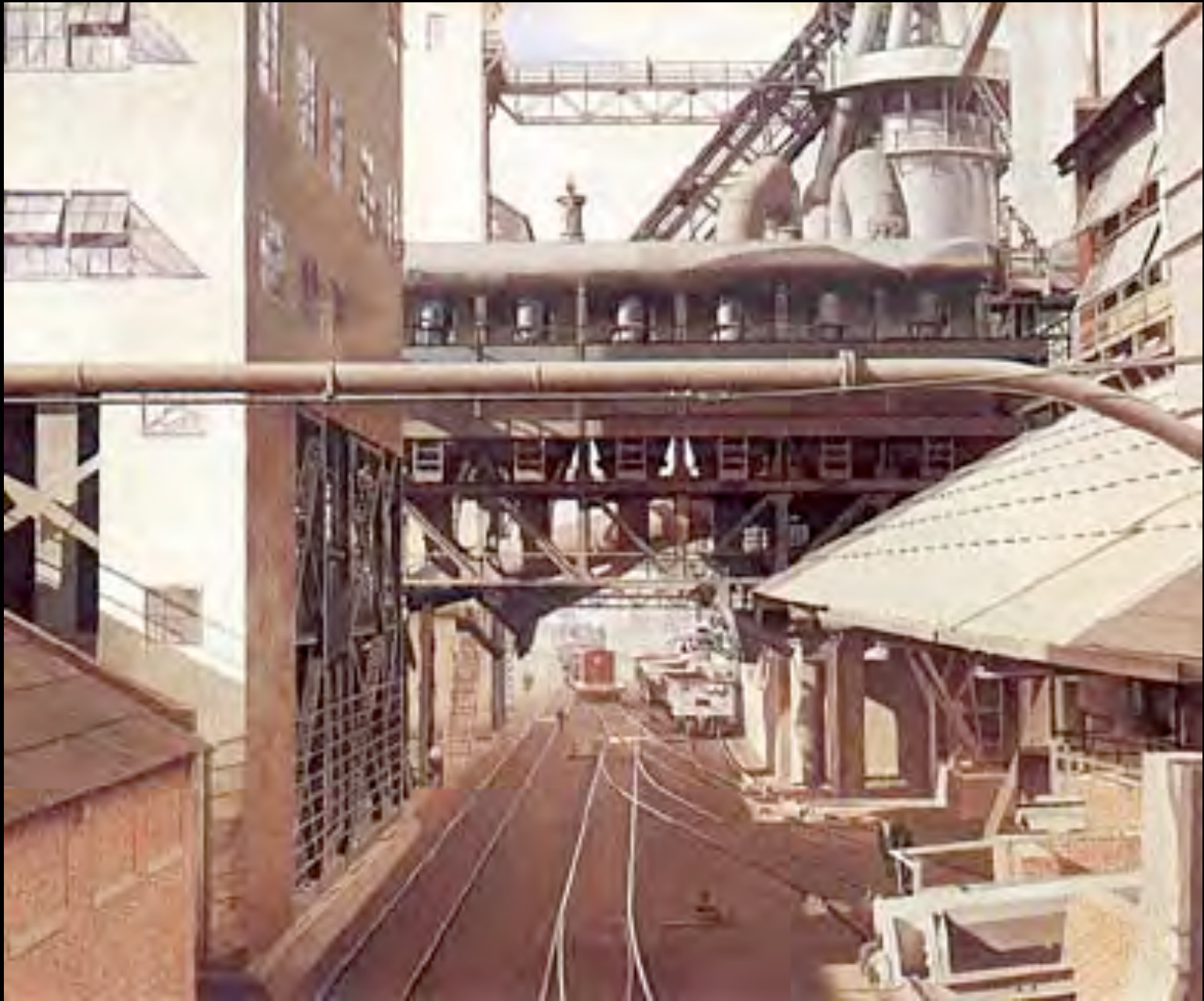
Charles Sheeler, Landscape, 1913-15



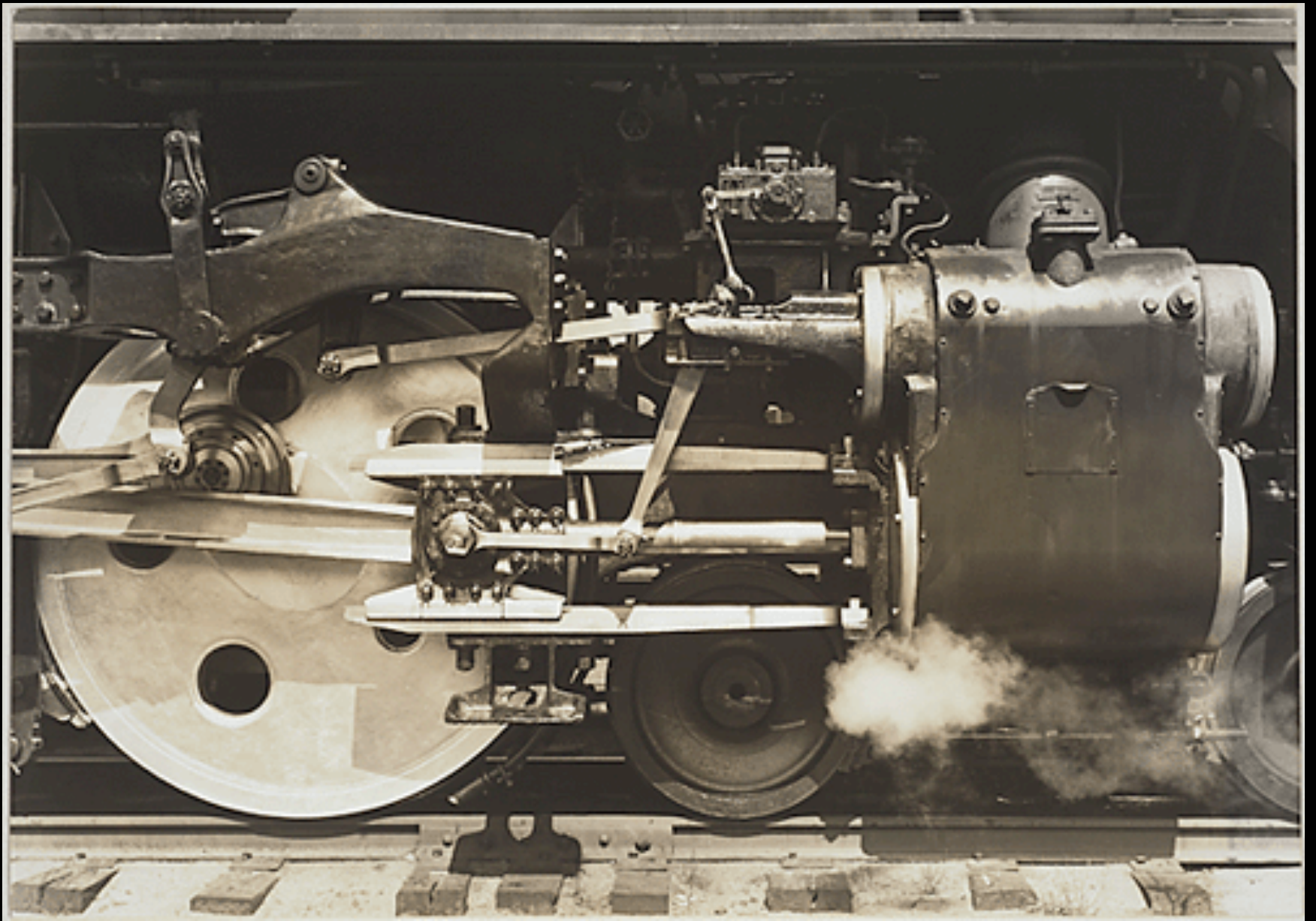
Paul Strand and Charles Sheeler, Manhattan, 1921
<http://www.youtube.com/watch?v=kuuZS2phD10>



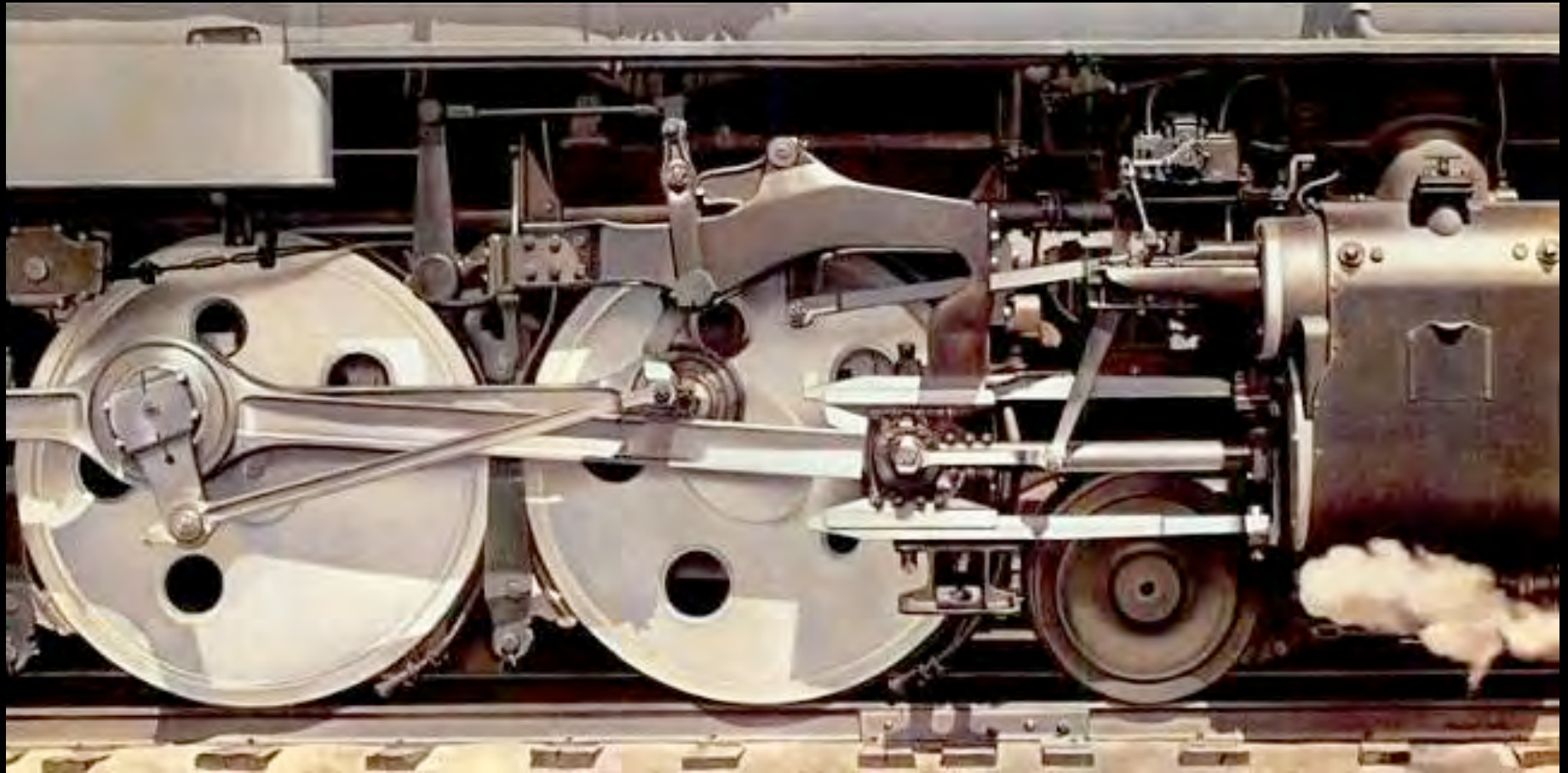
Charles Sheeler, Church Street El, 1930



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



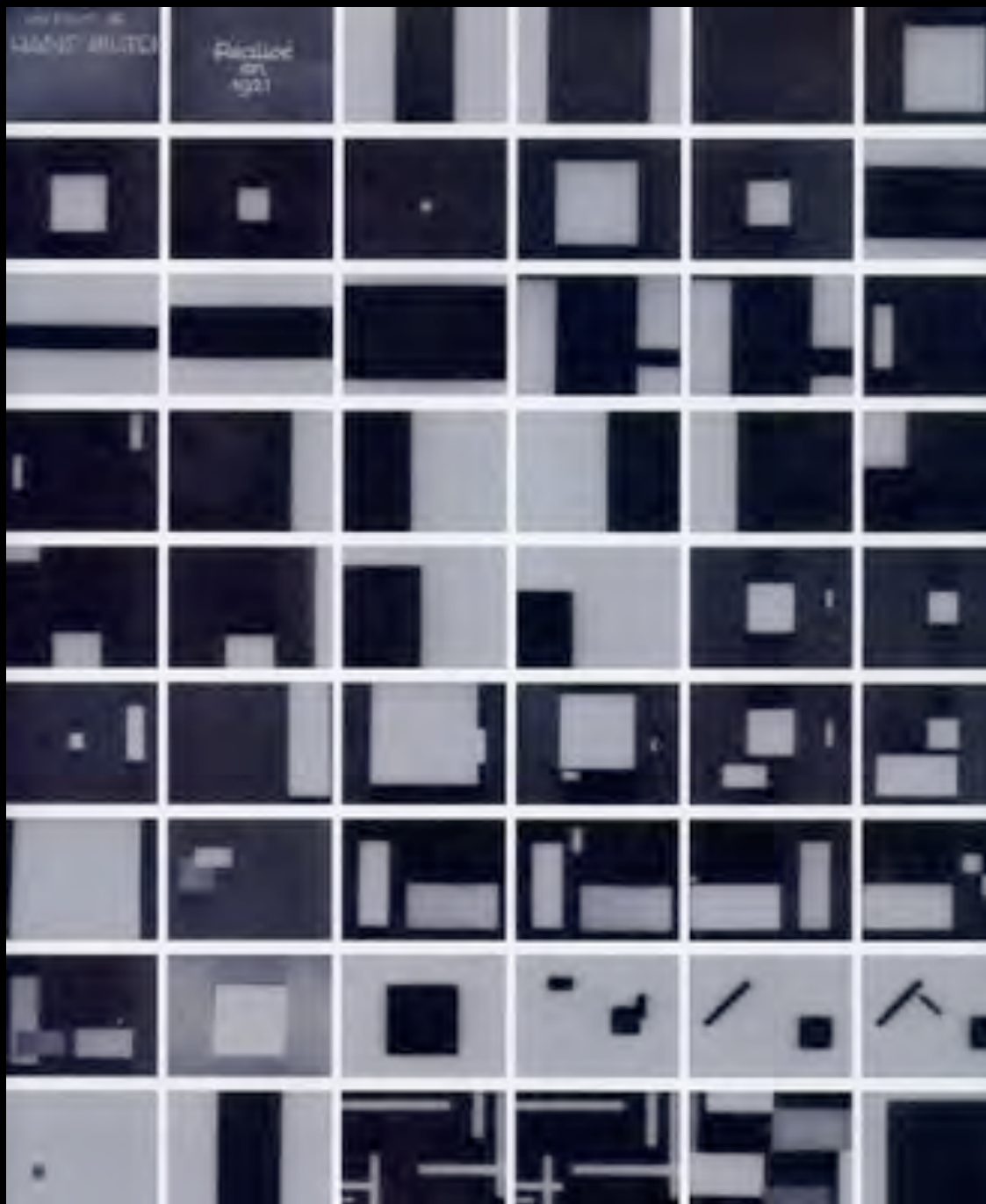
Charles Sheeler, *Wheels*, 1939 – gelatin silver print



Charles Sheeler, Rolling Power, 1940 – oil on canvas



Charles *Demuth*, *My Egypt*,
1927



Hans Richter, Rhythmus 21,
1921

[http://www.youtube.com/
watch?v=H7ghN43nfp0](http://www.youtube.com/watch?v=H7ghN43nfp0)



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

<https://www.youtube.com/watch?v=HpBI2LPX2Ic>