

AHST 4342-001 (85802)
History of Media and New Media Art
Fall 2012
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Monday-Wednesday 1:00-2:15
Class Location: AH2 1.204

September 12-17, 2012

Train: Movement, Image and Architecture



Claude Monet, La Gare Saint-Lazare, 1877



Honoré Daumier, Gargantua, 1831



Jacques-Louis David, Oath of the Horatii, 1784



Alexandre Cabanel, The Birth of Venus, 163



Honoré Daumier, The First-Class Carriage, 1864

The break with classical models of vision in the early nineteenth century was far more than simply a shift in the appearance of images and art works, or in systems of representational conventions. Instead it was inseparable from a massive reorganization of knowledge and social practices that modified in myriad ways the productive, cognitive, and desiring capacities of the human subject.

J. Crary

Zeitgeist - "spirit of the time"

teleology, from "telos"

Crary: from Zeitgeist theory to a theory of the
"observer" rooted in a narrative of the
complexities of technological invention



Honoré Daumier, The First-Class Carriage, 1864



Walker Evans, Subway Passengers, New York City, 1938





Honoré Daumier, *The Second-Class Carriage*, 1864



Robert Frank, Trolley, 1955



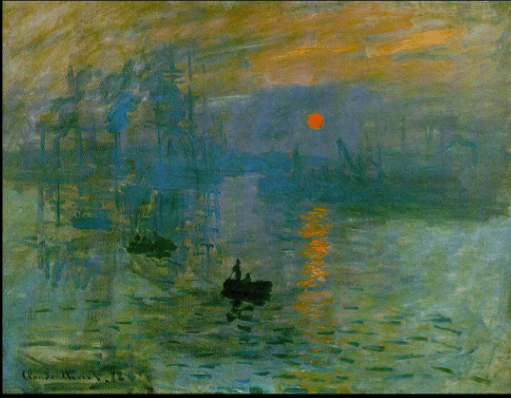
Honoré Daumier, *The Third-Class Carriage*, Oil on Canvas, 1862-64



Honoré Daumier, Third-Class Carriage, Crayon, Watercolor, 1862-64



Claude Monet, Train in the Countryside, 1865



Claude Monet, Impressionist Sunrise, 1872



Claude Monet, Boulevard des Capucines,
1873-74
Felix Nadar, Nadar's Studio: 35 boulevard
des Capucines, c. 1860





Claude Monet, Train in the Countryside, 1865

The empirical reality that made the landscape seen from the train window appear to be 'another world' was the railroad itself, with its excavations, tunnels, etc. Yet the railroad was merely an expression of the rail's technological requirements, and the rail itself was a constituent part of the machine ensemble that was the **system**. It was, in other words, that machine ensemble that interjected itself between the traveler and the landscape. **The traveler perceived the landscape as it was filtered through the machine ensemble.**

W. Schivelbusch



Claude Monet, Train in the Snow, 1875



Claude Monet, La Gare Saint-Lazare, 1877



Claude Monet, La Gare Saint-Lazare, Arrival of a Train, 1877



Claude Monet, Le Pont de l'Europe, Gare Saint-Lazare, 1877



Gustave Caillebotte, Pont de l'Europe, 1876



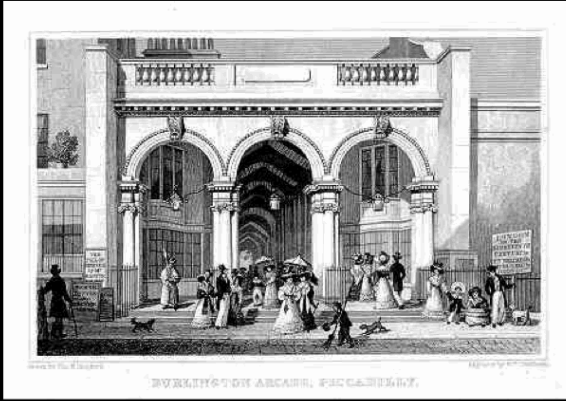
Edouard Manet, Railway, 1873



Edouard Manet, Le déjeuner sur l'herbe, 1862-63



Edouard Manet, Olympia, 1863



Samuel Ware, Burlington Arcade, Piccadilly entrance, London, building built 1819, engraving 1827-28



North entrance









Jean-Pierre Cluysenaar, Royal Galleries of Saint-Hubert, Brussels, 1846-47



Gallery of the King



Gallery of the King



Gallery of the Queen



Gallery of the Princes



Giuseppe Mengoni, Galleria Vittorio Emanuele II, Milan, 1861-67



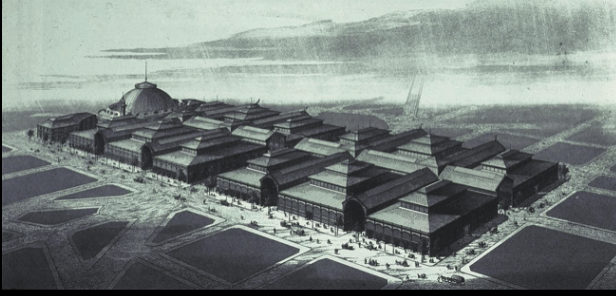












Victor Baltard, Les Halles, 1851-57 (demolished 1971)













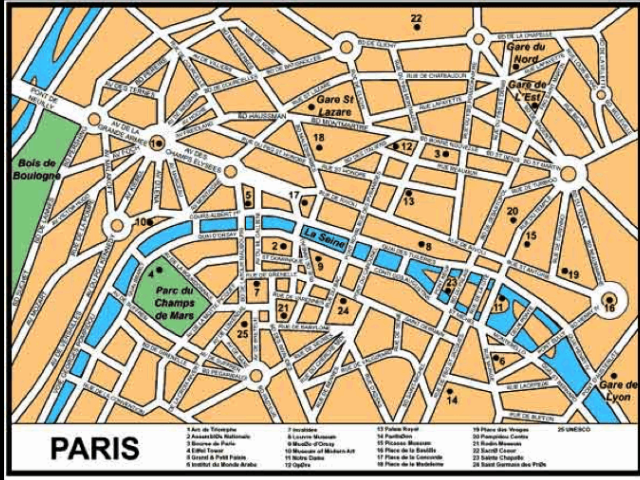




Châtelet les Halles, 1977; Forum des Halles, 1979



Samuel B. B. Nowlan, Proposed arcade railway under Broadway, view near Wall Street





Jacques Ignace Hittorf, Gare du Nord, Paris, 1846



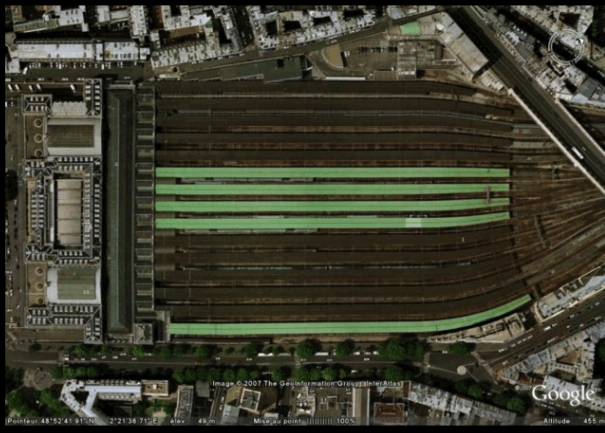






François Duquesney, Gare de l'Est, Paris, 1849













Isambard Kingdom Brunel with Matthew Digby Wyatt, Paddington Station, London, 1852-54





William Henry Barlow and George Gilbert Scott, St. Pancras Station (and Midland Hotel), London, details of southeast corner and south (main entrance), 1868-1874

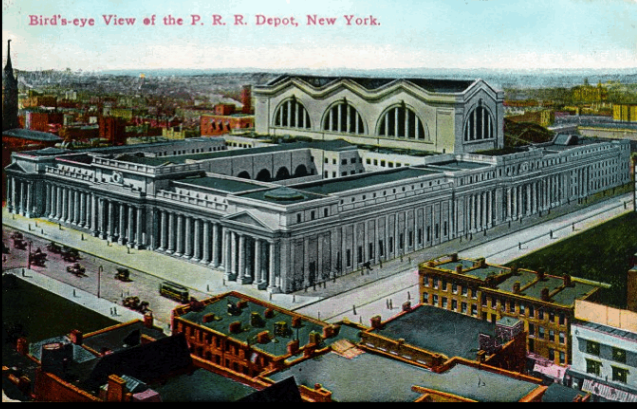








Bird's-eye View of the P. R. R. Depot, New York.



McKim, Mead and White, Penn Station, New York, 1910 (demolished 1963)



Reconstruction of the 3rd century Baths of Caracalla, Rome, by architect Italo Giacomini









