

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 10, 2012

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



The Chambermaid's Chambermaid - Chambermaid





Wm. Mills & Son
58 & 60 ARCADE
PROVIDENCE,
RHODE ISLAND
& WENDELLVILLE,
OHIO
1871

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



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





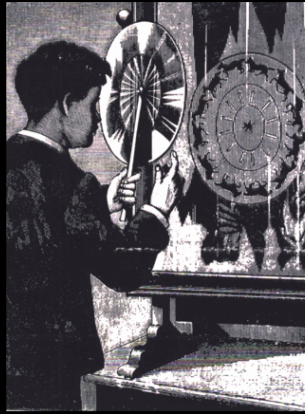
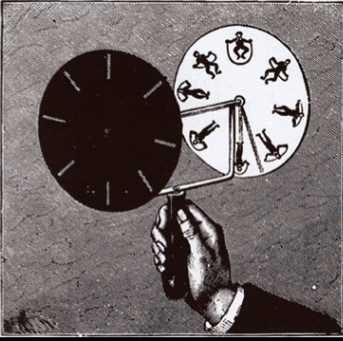


Hermann Casler, Mutoscope, 1890-95

Flipped pictures while cranked



Evolution of the Nickelodeon



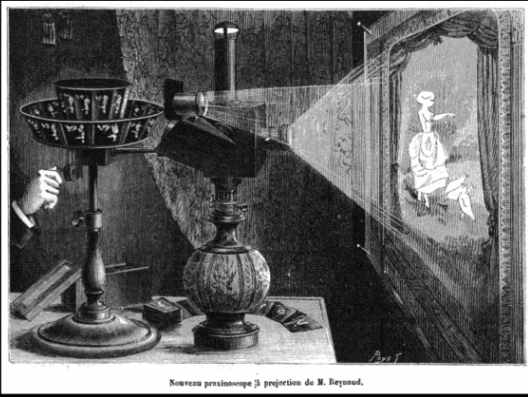
Joseph Plateau and Simon von Stampfer,
Phenakistiscope, 1832



William George Horner, Zoetrope, 1833



Charles-Emile Reynaud, Praxinoscope, 1877

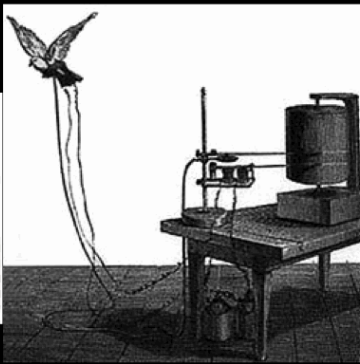
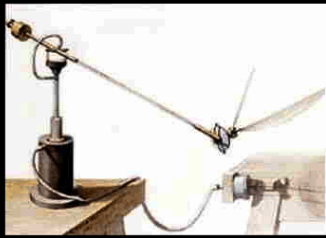


Charles Emile Raynaud, Praxinoscope, 1877 THEATRE OPTIQUE

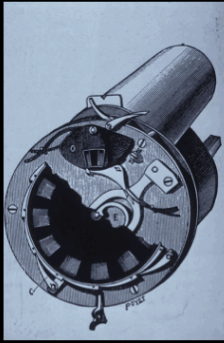
Crary looks to these optical devices not simply as “models of representation they imply, but as sites of both knowledge and power that operate directly on the body of the individual.”

“...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.”

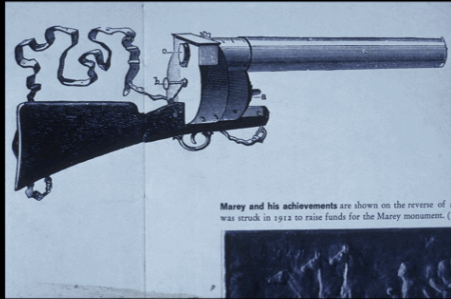
J. Crary



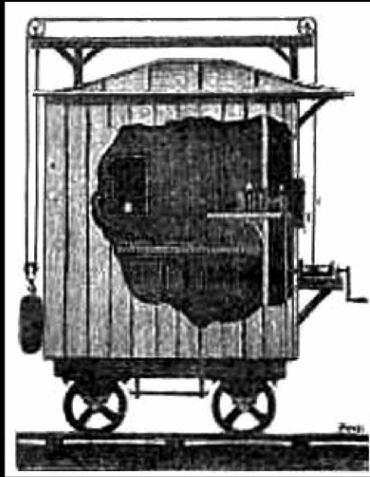
Étienne-Jules Marey, insect flight machine, 1869 Étienne-Jules Marey, air pantographe, 1870



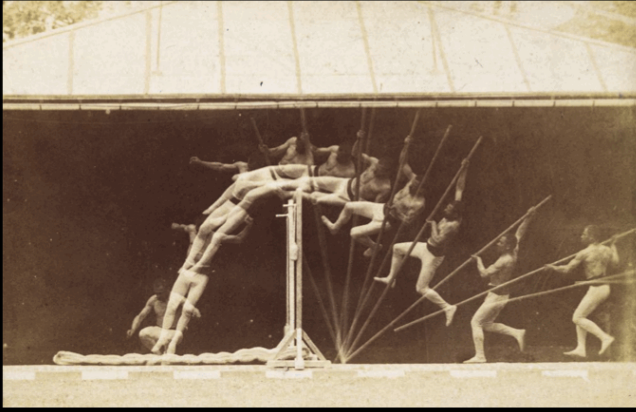
Étienne-Jules Marey, Chronophotographic Camera,
1882/1888



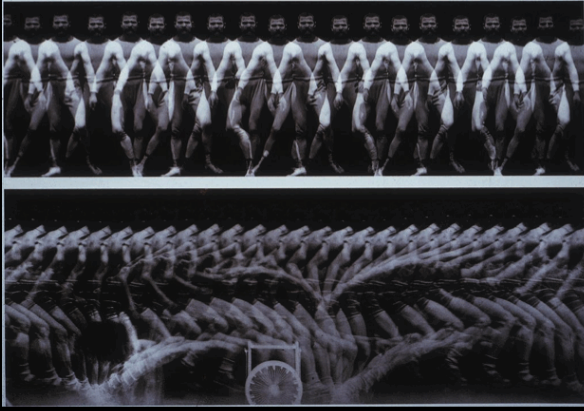
Marey and his achievements are shown on the reverse of a
was struck in 1912 to raise funds for the Marey monument. (16)



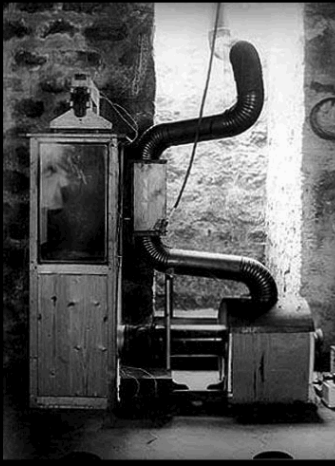
Étienne-Jules Marey, camera for chronophotography in box on wheels, c. 1885



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

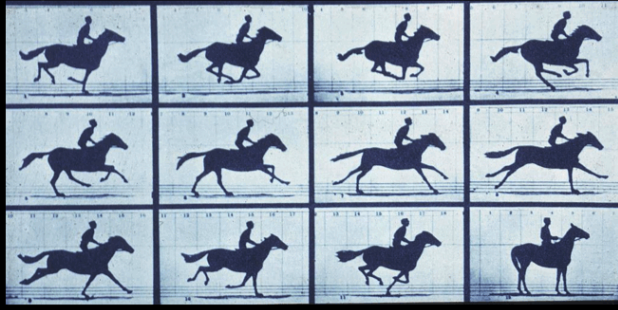


Etienne Jules Marey, Study of Lateral Walking and Running, 1886



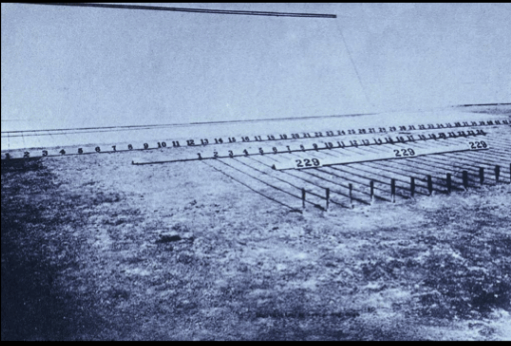
Étienne-Jules Marey, machine for studying smoke trails and image of smoke trails, 1901

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.”



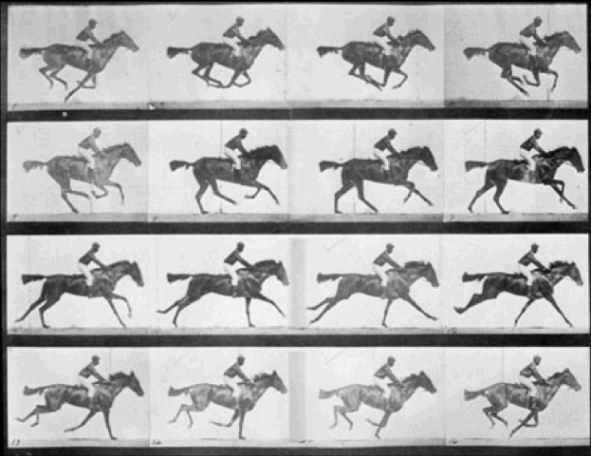
Eadweard J. Muybridge, Galloping horse (Sallie Gardner running), 1878

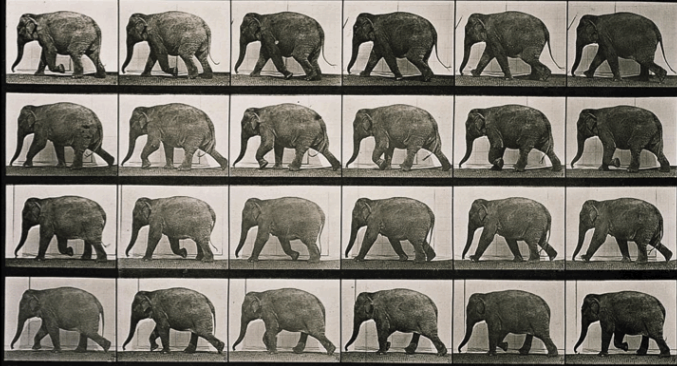




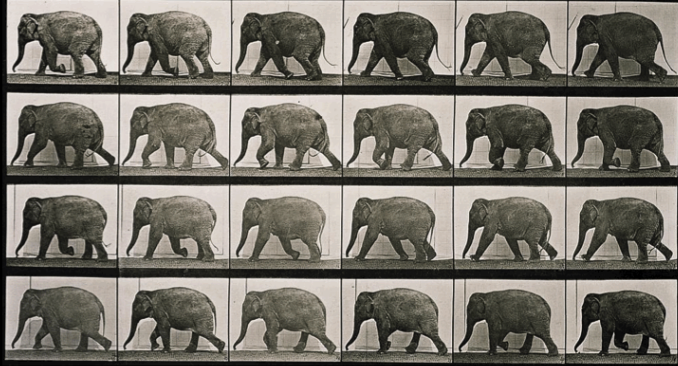
Muybridge's Stanford photographic facility,
1863







Eadweard J. Muybridge, Elephant Walking, 1884-87



Eadweard J. Muybridge, Elephant Walking, 1884-87



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