

AHST 4342-091 (55717)
History of Media and New Media Art
Summer 2017 July 10-August 9, 2017
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
M-W 1:00-5:15

Monday 07/17/17

Train: Movement, Image and Architecture

Elevator: Architecture and Sky in Paris and Chicago

Train:
Movement, Image and Architecture

There is a mode of vital experience – experience of space and time, of the self and others, of life’s possibilities and perils – that is shared by men and women all over the world today. I will this body of experience “modernity.” To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world – and at the same time, that threatens to destroy everything we have, everything we know, everything we are. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology; in this sense, modernity can be said to unite all mankind. But it is a paradoxical unity, a **unity of disunity**: it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish. To be modern is to be part of a universe in which, as Marx said, “all that is solid melts into air.”

Marshall Berman



Claude Monet, La Gare Saint-Lazare, 1877



Honoré Daumier, The First-Class Carriage, 1864



Realism

Honoré Daumier, Gargantua, 1831 – a lithograph in La Caricature



Neo-Classical

Idealism

Jacques-Louis David, Oath of the Horatii, 1784



Alexandre Cabanel, The Birth of Venus, 1863

Beaux-Arts

Classicism



Realism

Honoré Daumier, The First-Class Carriage, 1864

LE MONDE ILLUSTRÉ

JOURNAL HEBDOMADAIRE



ABONNEMENTS POUR PARIS ET LES DÉPARTEMENTS :
Un an, 11 francs; — Six mois, 5 francs; — Trois mois, 3 francs.
Le numéro: 25 c. à Paris; — 40 c. dans les départements.
Un numéro demandé quatre semaines après son apparition, sera vendu 40 centimes.
Un volume semestriel: 11 francs broché, — 16 francs relié et doré sur tranches.
La collection des 164 volumes: 105 francs.

6^{me} Année. N^o 247. — 4 Janvier 1862.
DIRECTION ET ADMINISTRATION: 45, RUE BRÉDA.
Bureau de Vente et d'Abonnement: 15, B^{is} des Italiens.
Chez F. A. ROQUES, 51, High Holborn, London, W. C.

Toutes les communications relatives aux abonnés, à la rédaction ou à l'administration doivent être adressées au Directeur, 45, rue Bréda.
Toute réclamation, toute demande de changement d'adresse doit être accompagnée d'une bande imprimée et adressée à l'Administration, 45, rue Bréda.
Toute demande d'abonnement non accompagnée d'un bon sur Paris ou sur la poste ou le montant de l'abonnement à laquelle ne sera pas joint le montant en timbres-poste, sera considérée comme non avenue.



Intérieur d'un omnibus. (d'après le dessin.)



Illustration de l'omnibus. (d'après le dessin.)

100, Boulevard des Capucines, 100, Paris.

Un omnibus en temps de grippe.

Daumier, drawings of Omnibus, *Le Monde Illustré*, 1864



Upper-Left: Daumier, First-Class Carriage, 1864
Lower-Left: Daumier, Second-Class Carriage, 1864
Above: Daumier, Third-Class Carriage, 1864
[all watercolor, ink wash and charcoal on slightly textured, moderately thick, cream wove paper]

Right: Léon Bonnat, William T. Walters, 1883



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



Honoré Daumier, The First-Class Carriage, 1864



Walker Evans, Subway Passengers, New York City, 1938



VOYEURISM



What changes are the plural forces and rules composing the field in which perception occurs. And what determines vision at any given historical moment is not some deep structure, economic base, or world view, but rather the functioning of a collective assemblage of disparate parts on a single social surface. It may even be necessary to consider the observer as a distribution of events located in many different places.

J. Crary



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



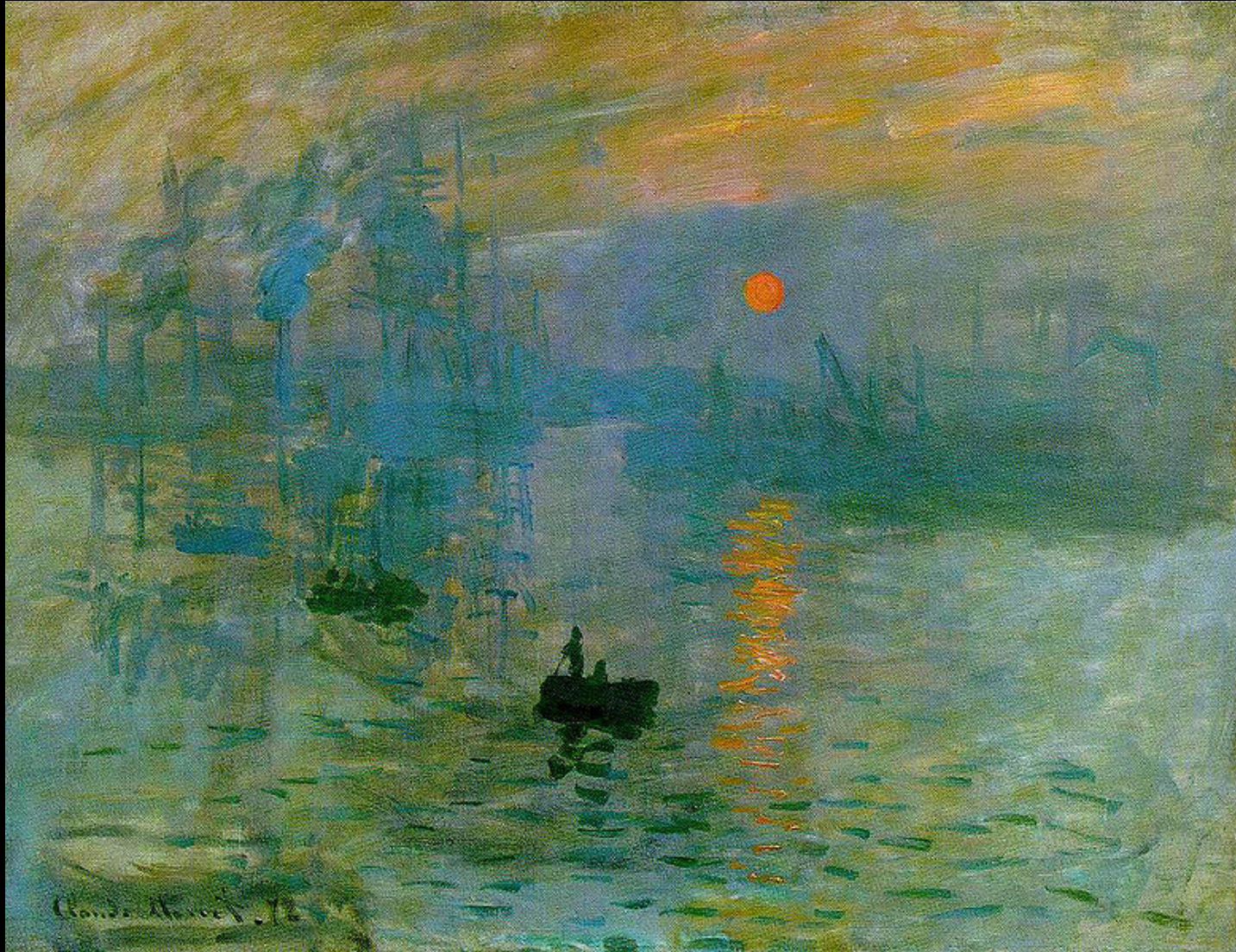
Claude Monet, Train in the Countryside, 1865

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 Countryside, 1865



Claude Monet, Impressionist Sunrise, 1872

Impressionism

Critic Louis Leroy's review of art exhibition was printed in *Le Charivari* on 25 April 1874 with the title "The Exhibition of the Impressionists." The term was taken from Monet's painting "Impression: soleil levant". Leroy's article took the form of a dialogue between two skeptical viewers of the work. He wrote, "Impression I was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it — and what freedom, what ease of workmanship! A preliminary drawing for a wallpaper pattern is more finished than this seascape."



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





Claude Monet, Train in the Snow, 1875

Industrial Revolution, generally seen as having begun in the last third of the eighteenth century, was a complex process of denaturalization. The abolition of 'live' workmanship by the division of labor, a process first described by Adam Smith, corresponded in terms of materials and energies to the 'emancipation from the boundaries of nature' (Sombart) which occurs when 'live' natural materials and energies are replaced by mineral or synthetic ones...The technological development of the steam engine in the eighteenth century exemplified the gradual process of industry's emancipation from nature.

W. Schivelbusch



After his return to France from London, Monet lived from 1871-78 at Argenteuil, on the Seine near Paris. In January 1877 he rented a small flat and a studio near the Gare St-Lazare, and in the third Impressionist exhibition which opened in April of that year, he exhibited seven canvases of the railway station. Altogether he made 12 paintings of the station.

<https://www.nationalgallery.org.uk/paintings/claude-monet-the-gare-st-lazare>



Claude Monet, La Gare Saint-Lazare, 1877

All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses, his real conditions of life, and his relations to his kind.

Karl Marx and Friedrich Engels, preamble to the Communist Manifesto, 1848



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



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



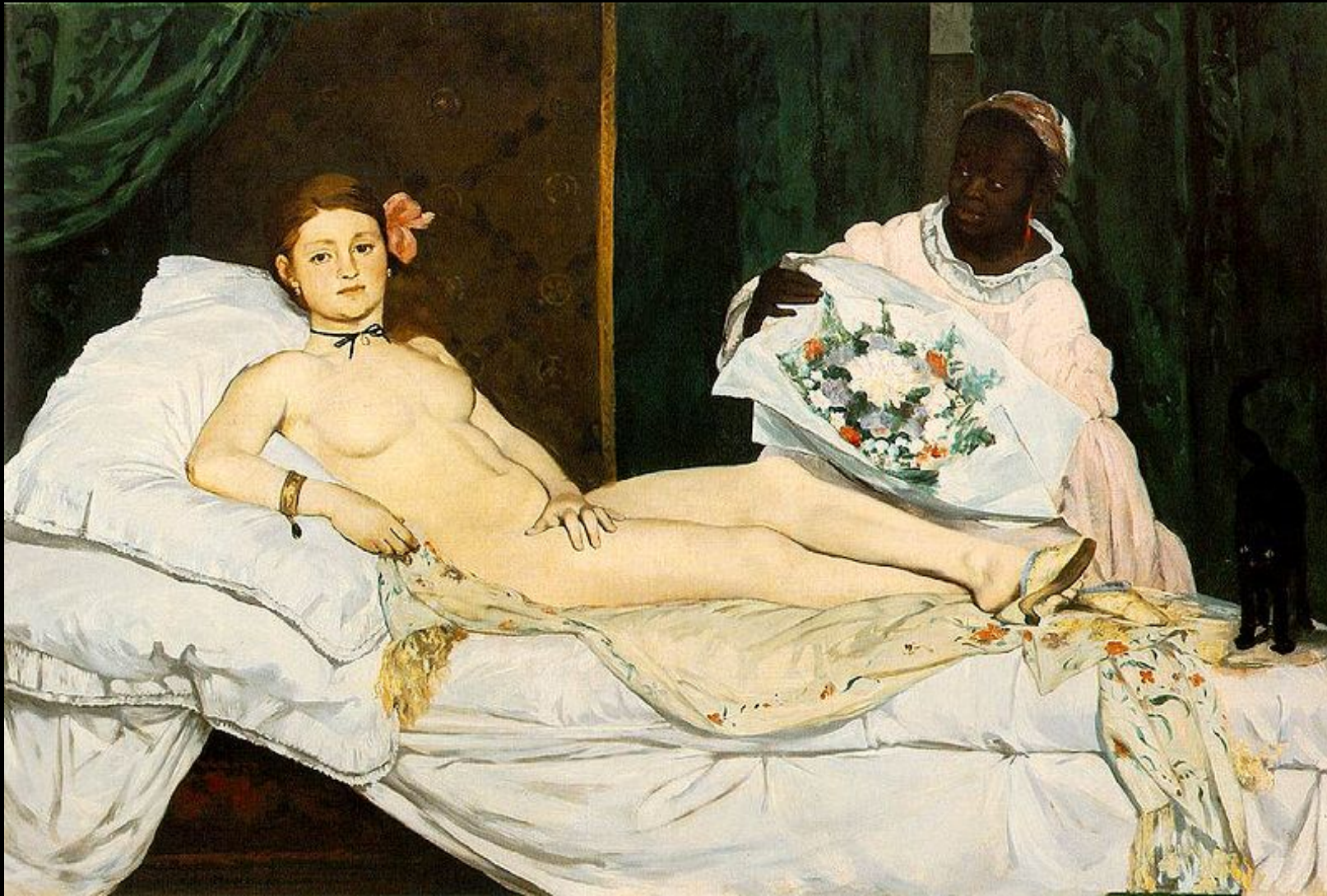
Gustave Caillebotte, Pont de l'Europe, 1876



Edouard Manet, Railway, 1873



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



Edouard Manet, Olympia, 1863

INDUSTRIALIZATION AND ARCHITECTURE

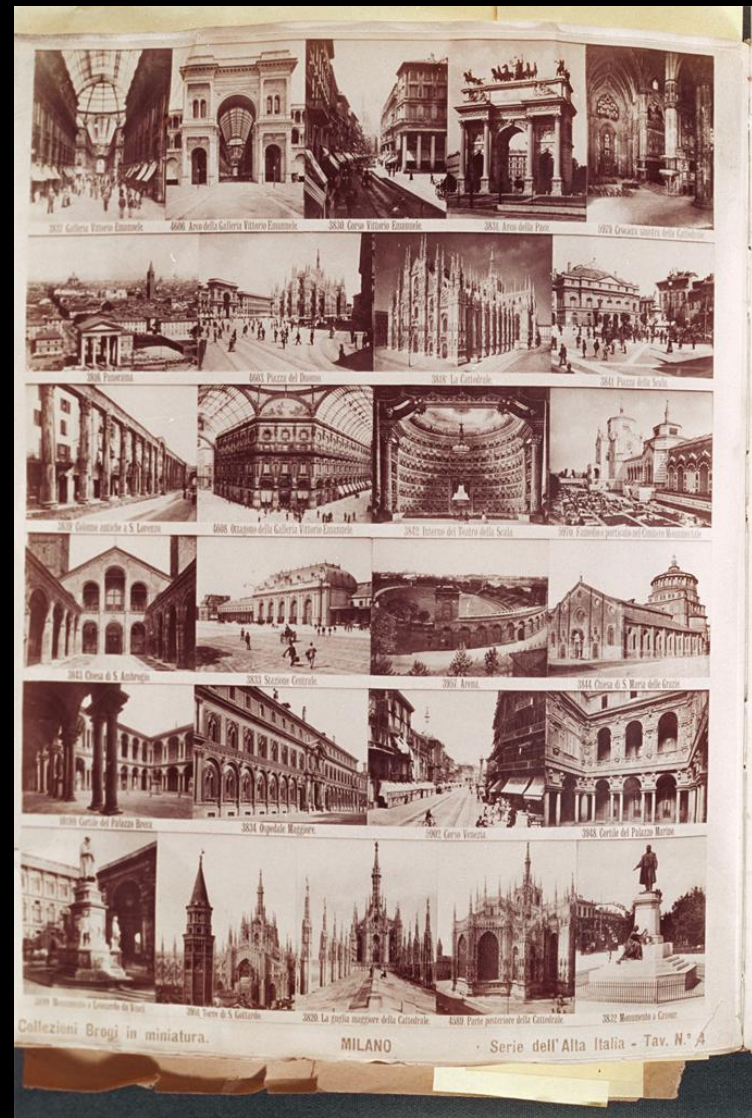
FERRO-VITREOUS MATERIALS

NEW TYPOLOGIES

ARCADE

MARKET SHED

TRAIN STATION/GARE



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









SPQR

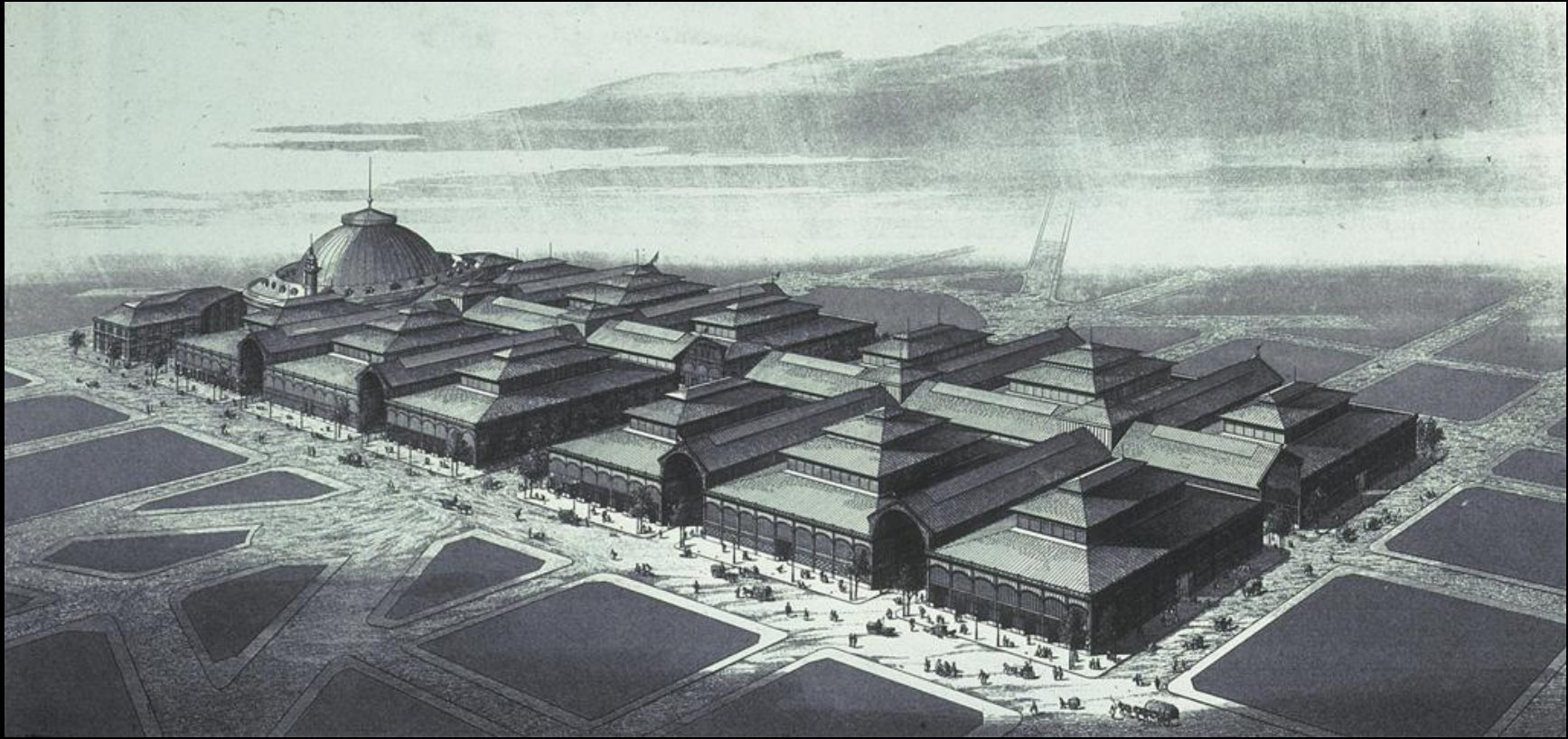
Senātus Populusque Rōmānus
"The Roman Senate and People"





EVANESCENCE



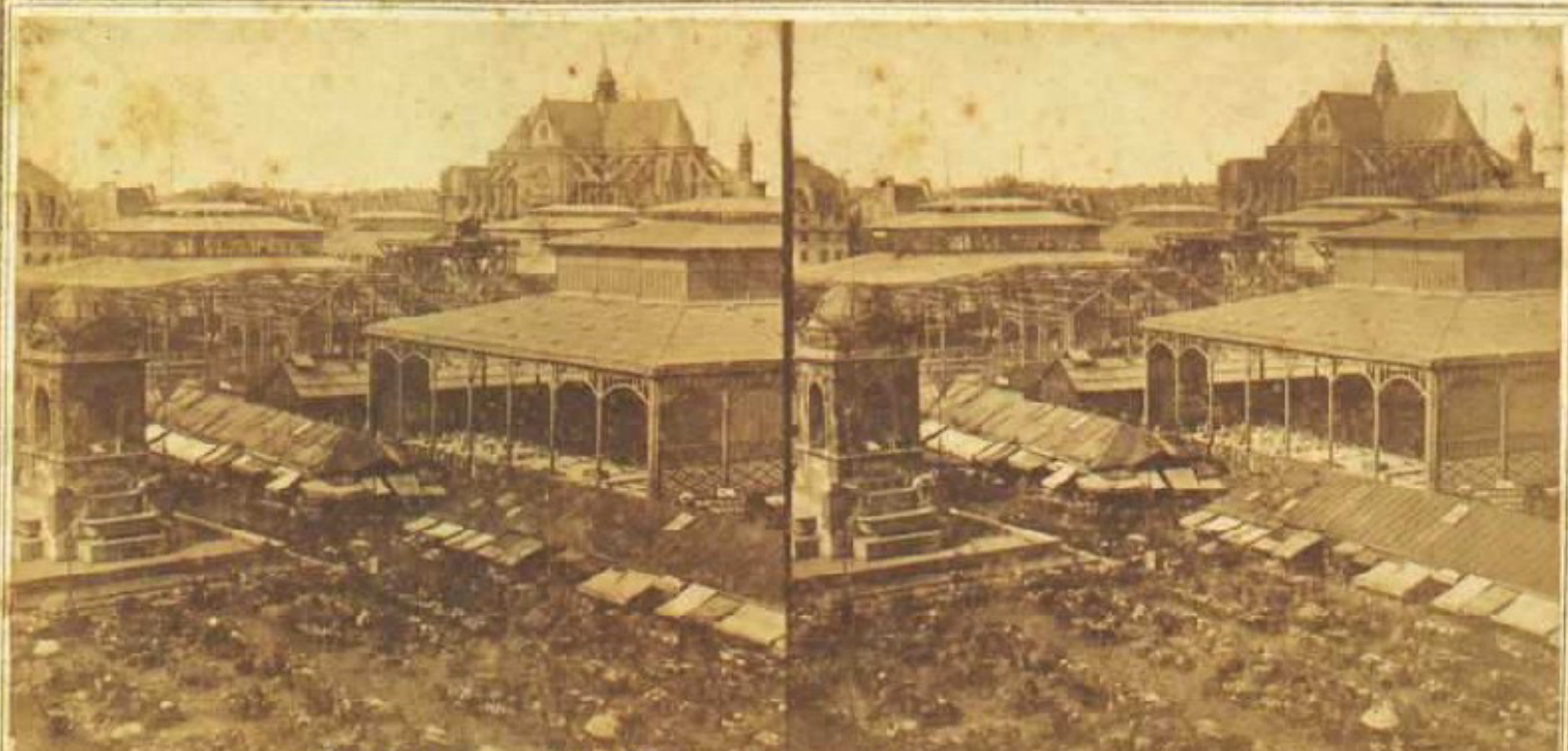


Victor Baltard, Les Halles, 1851-57 (demolished 1971)





3



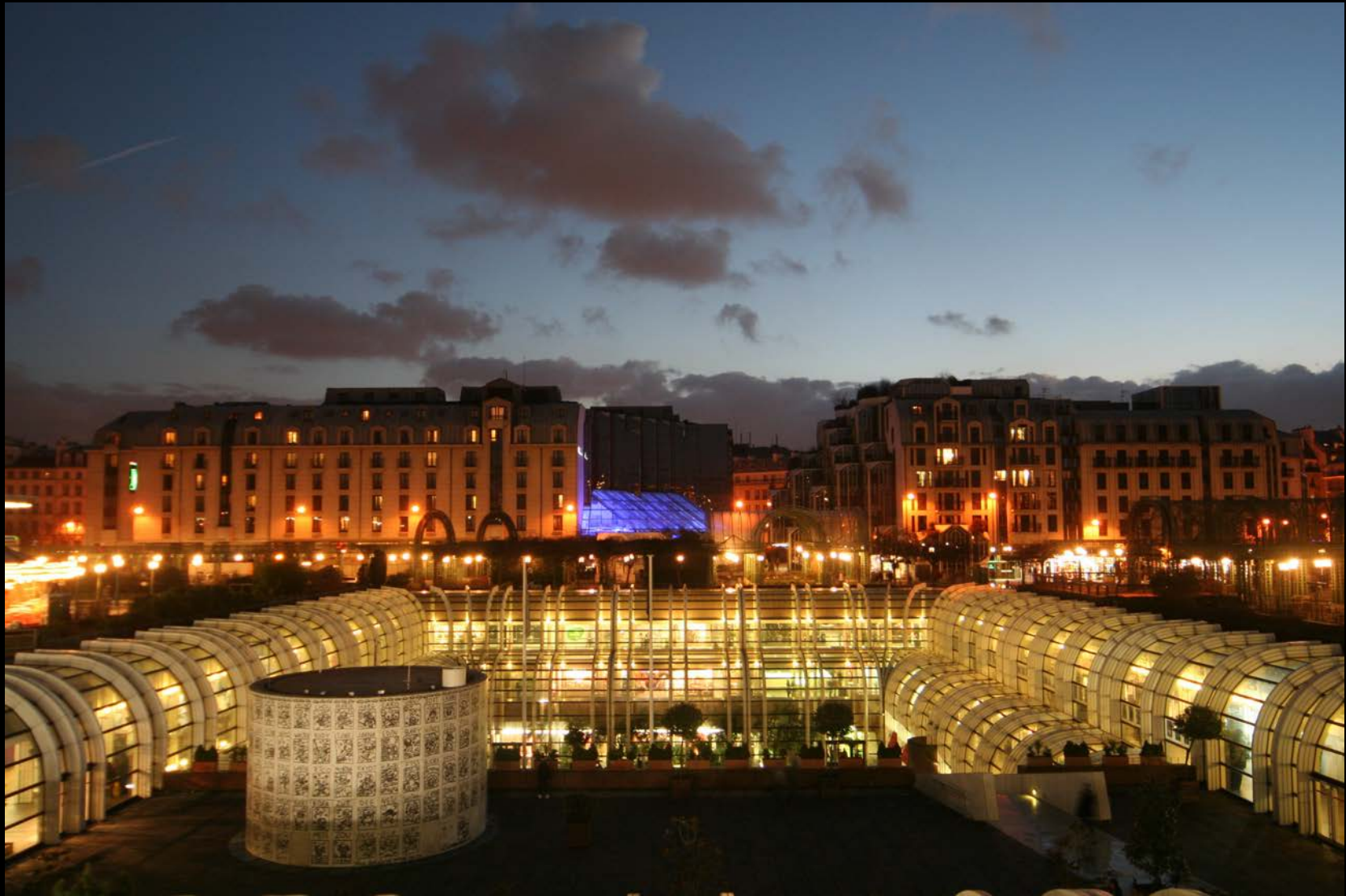
S. H. H. H.



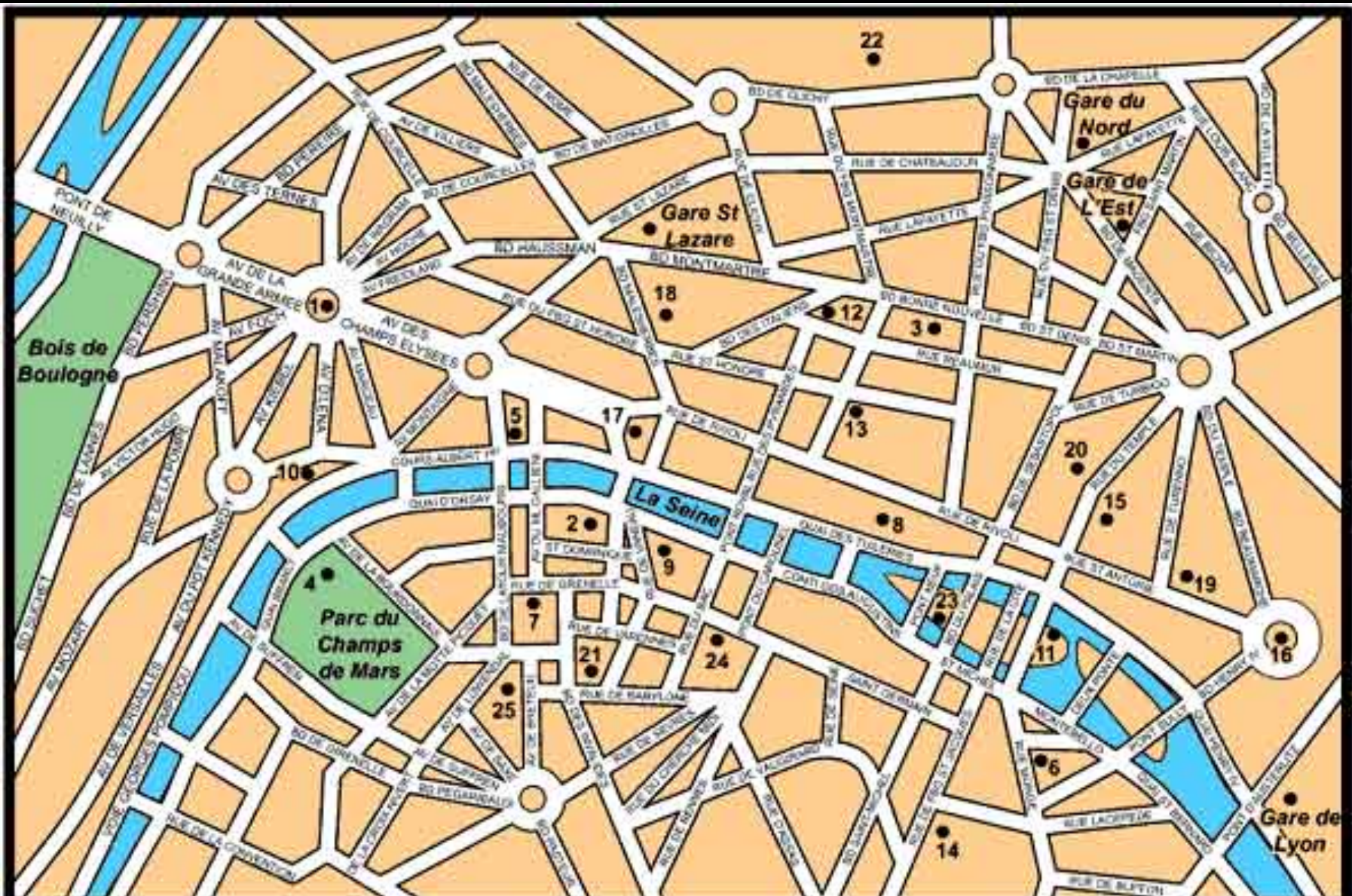








Châtelet les Halles, 1977; Forum des Halles, 1979



PARIS

- | | | | | |
|---------------------------|-------------------------|--------------------------|---------------------------|-----------|
| 1 Arc de Triomphe | 7 Invalides | 13 Palais Royal | 19 Place des Vosges | 25 UNESCO |
| 2 Assemblée Nationale | 8 Louvre Museum | 14 Pompidou | 20 Pompidou Centre | |
| 3 Eglise de Paris | 9 Musée d'Orsay | 15 Picasso Museum | 21 Rodin Museum | |
| 4 Eiffel Tower | 10 Museum of Modern Art | 16 Place de la Bastille | 22 Sacré Coeur | |
| 5 Grand & Petit Palais | 11 Notre Dame | 17 Place de la Concorde | 23 Sainte Chapelle | |
| 6 Institut du Monde Arabe | 12 Opéra | 18 Place de la Madeleine | 24 Saint Germain des Prés | |



Jacques Ignace Hittorf, Gare du Nord, Paris, 1846 BEAUX-ARTS /boze-ar/ CLASSICISM







Light and atmosphere were perceived as independent qualities, no longer subject to the rules of the natural world in which they had hitherto manifested themselves. This process was comparable to the experience of pure speed on the railroad, that is, speed perceived as an independent quality because it is divorced from the organic base of horse-power.

Wolfgang Schivelbusch



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

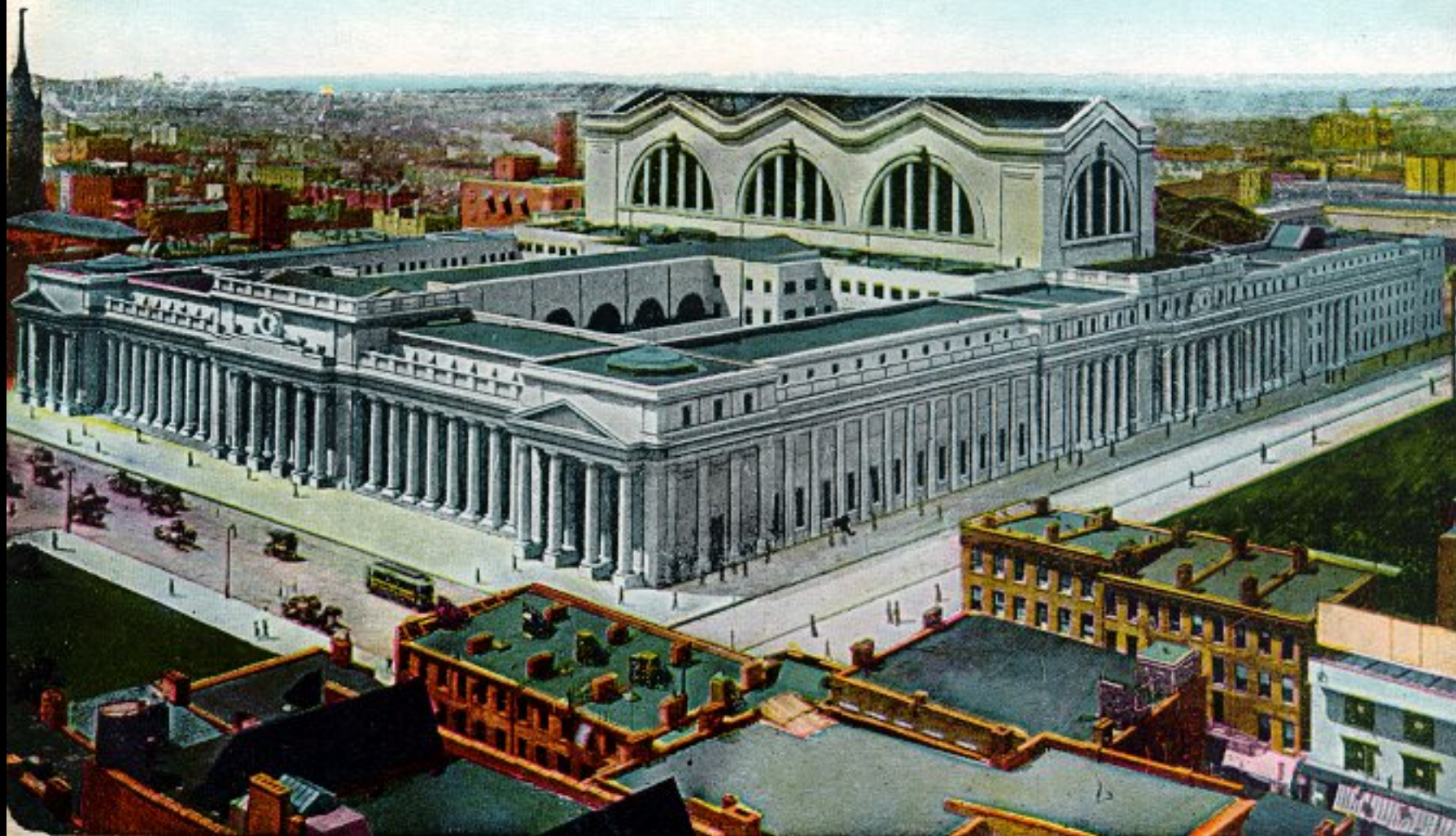






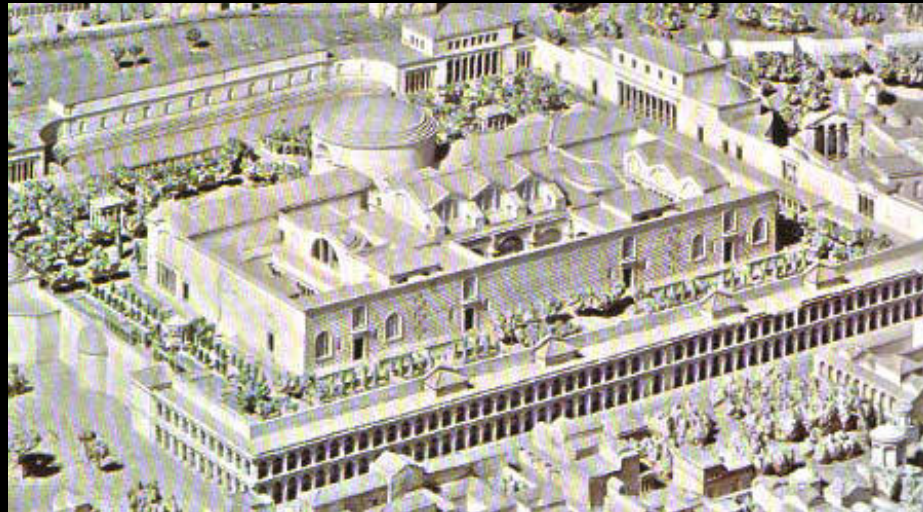


Bird's-eye View of the P. R. R. Depot, New York.



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

Pennsylvania Station, New York City.



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

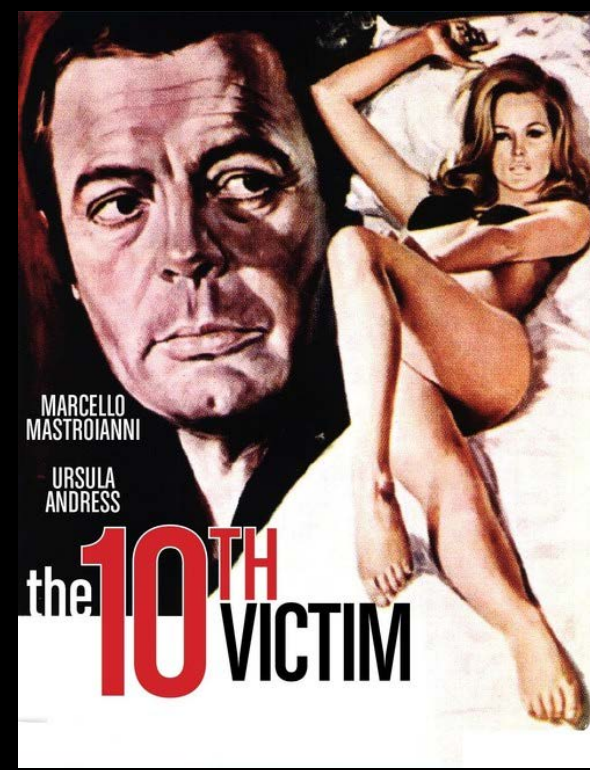






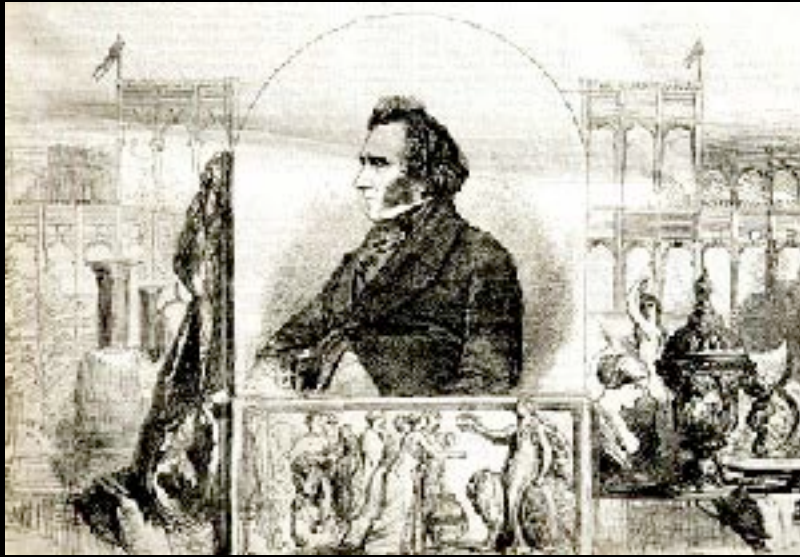




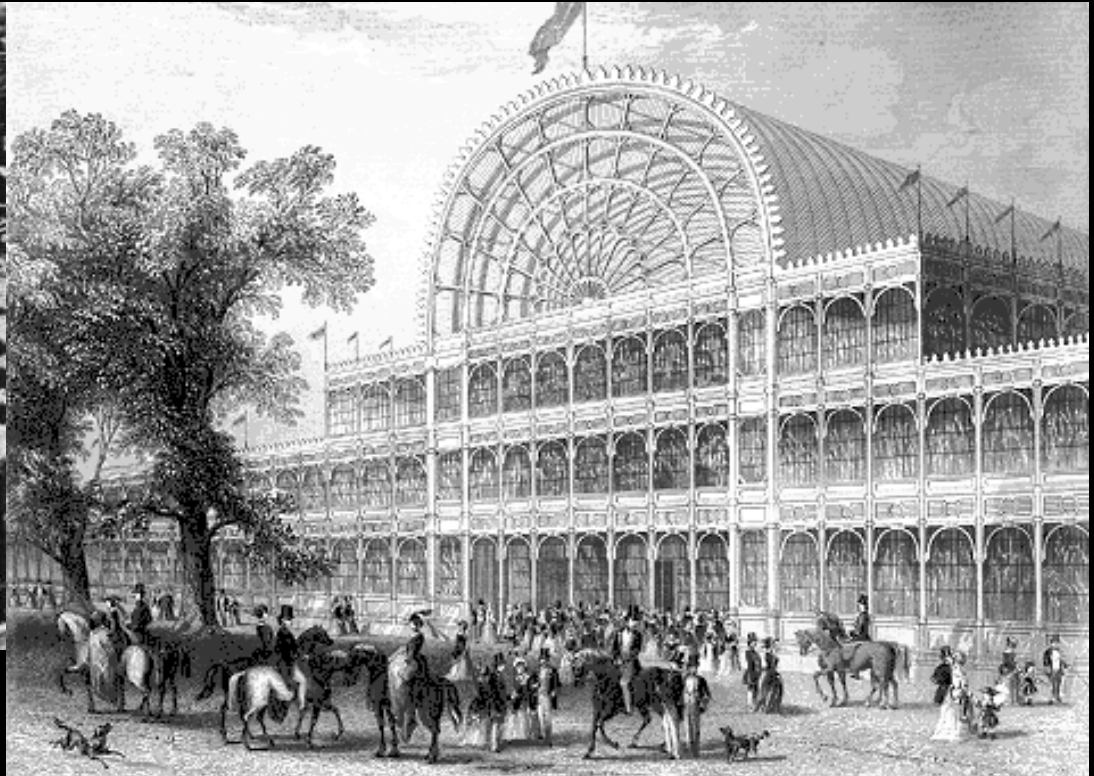


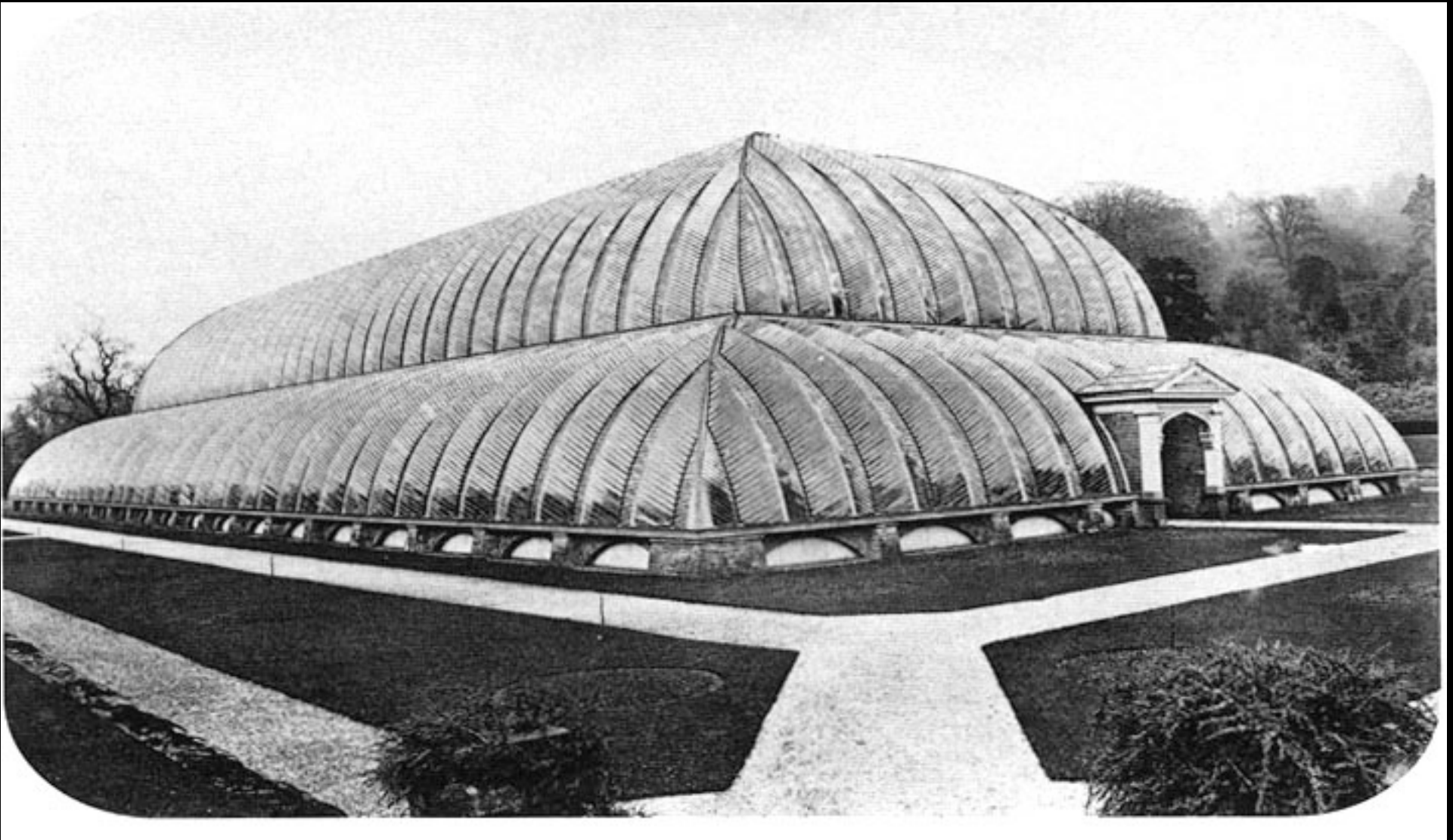
Elevator:
Architecture and Sky in Paris and Chicago

- **1851 London, Great Exhibition of the Works of Industry of All Nations, Crystal Palace by Joseph Paxton**
- **1853-4 New York, Exhibition of the Industry of All Nations, Elisha Otis introduces elevator**
- **1871 Great Fire of Chicago**
- **1884 First Skyscraper, William Le Baron Jenney, Home Insurance Building,**
- **1889 Paris, Exposition Universelle, Gustav Eiffel, Eiffel Tower**

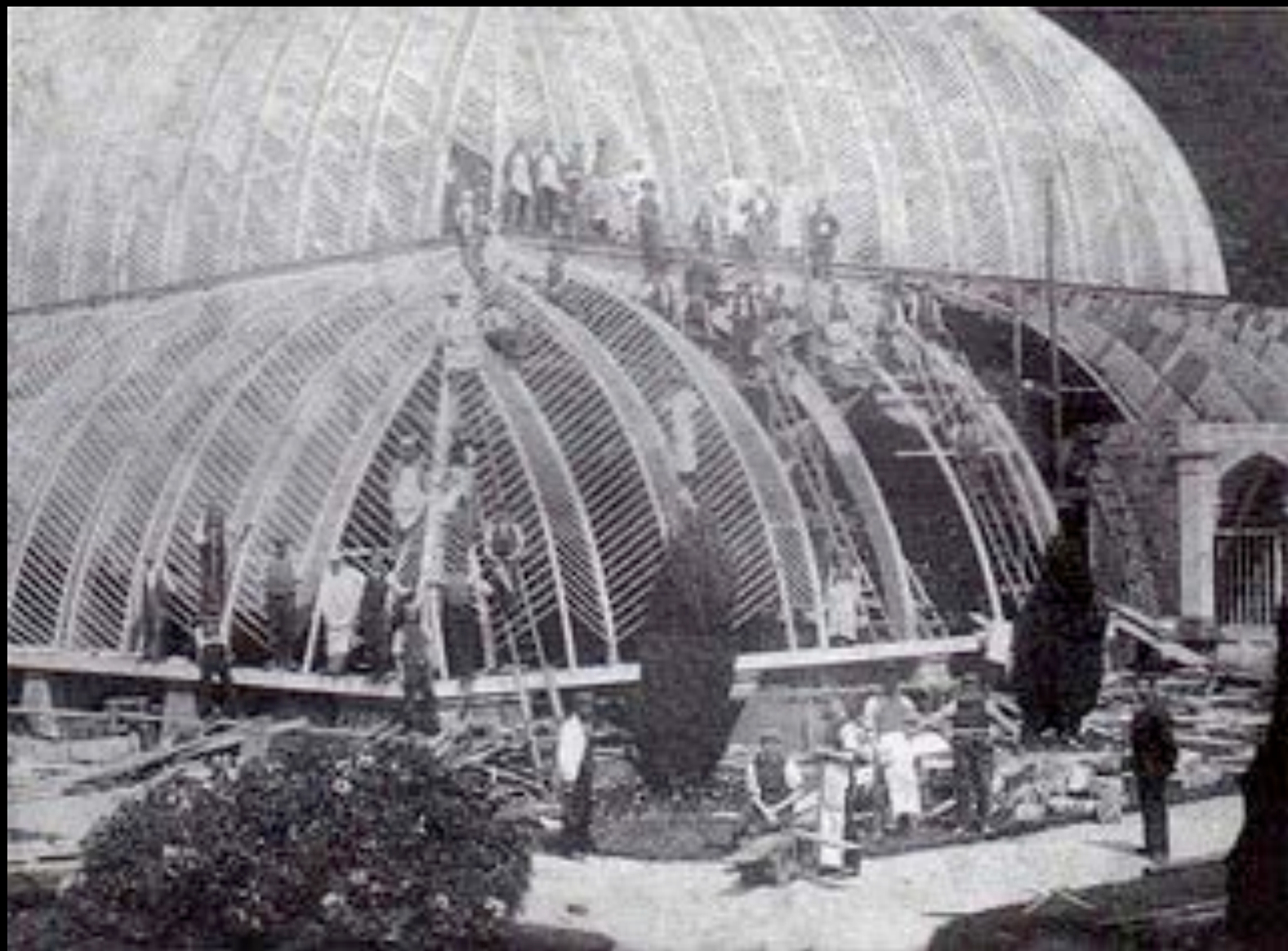


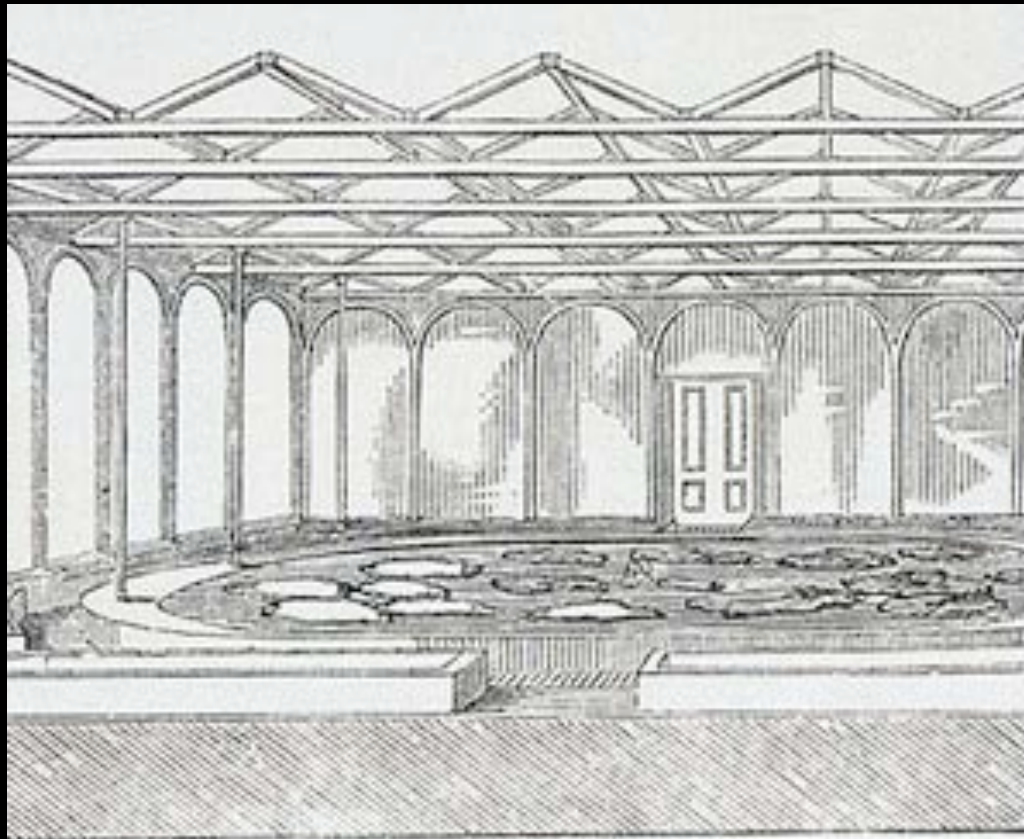
Joseph Paxton (1803-1865)





Joseph Paxton, The Great Stove, Chatsworth, 1836-40

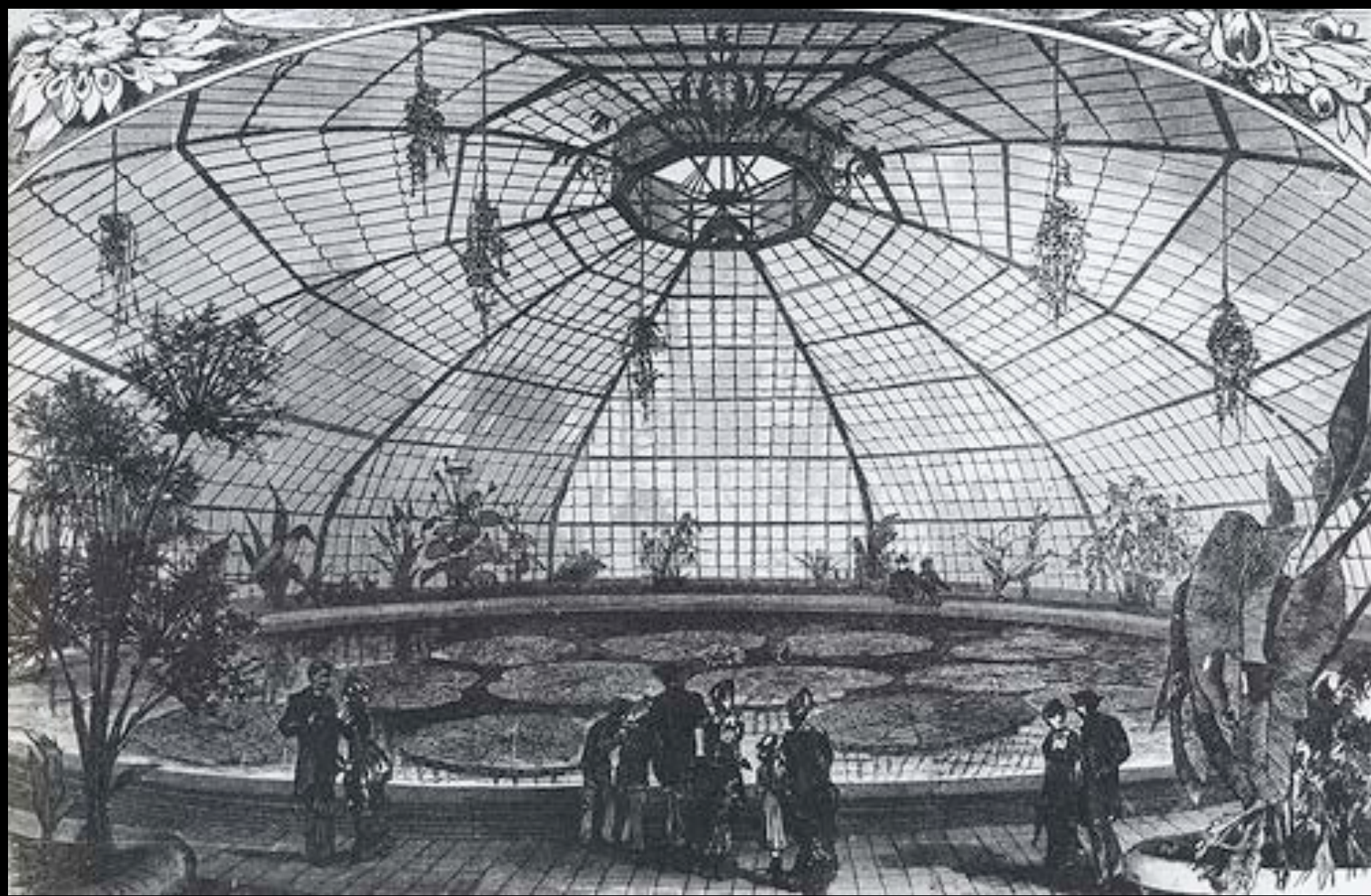


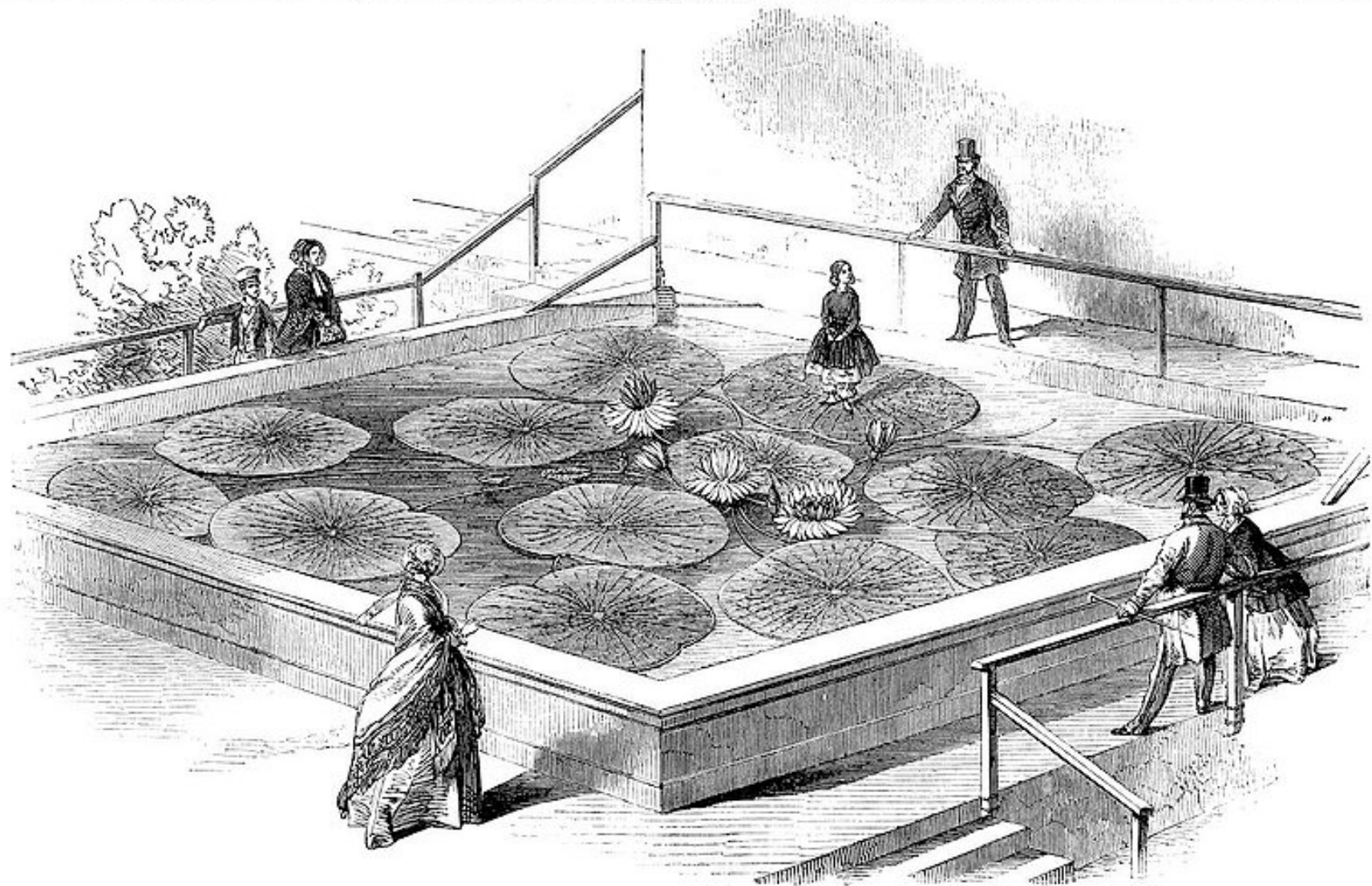


THE NEW VICTORIA REGIA HOUSE.—INTERIOR.



Joseph Paxton, Regia House, Chatsworth, 1836





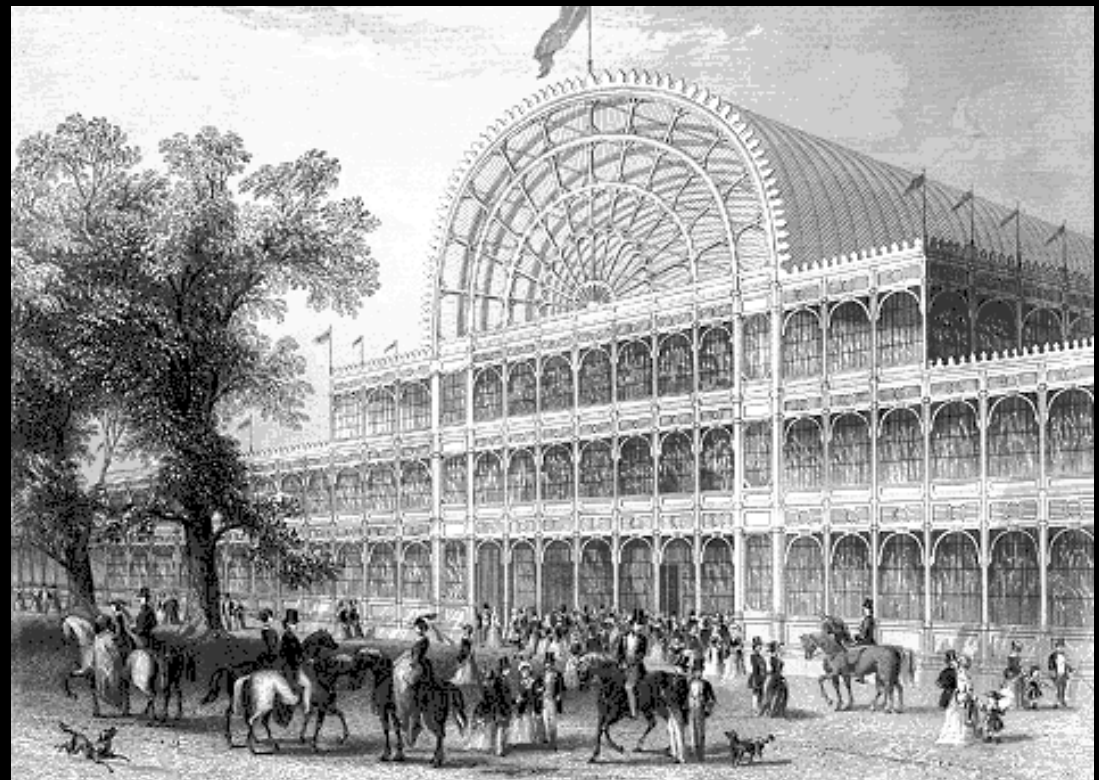
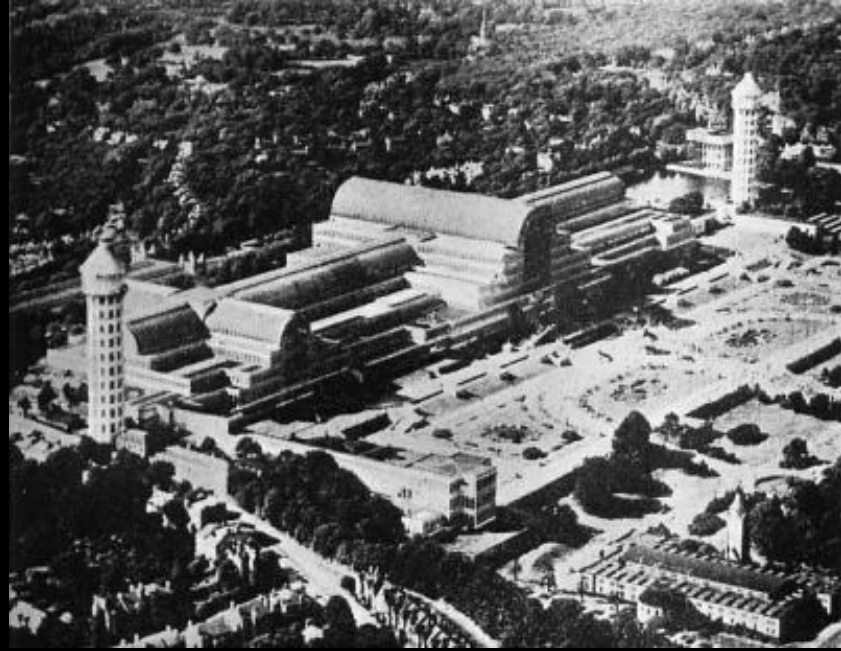
THE GIGANTIC WATER-LILY (VICTORIA REGIA), IN FLOWER AT CHATSWORTH.

Victoria amazonica 4-5 feet in diameter

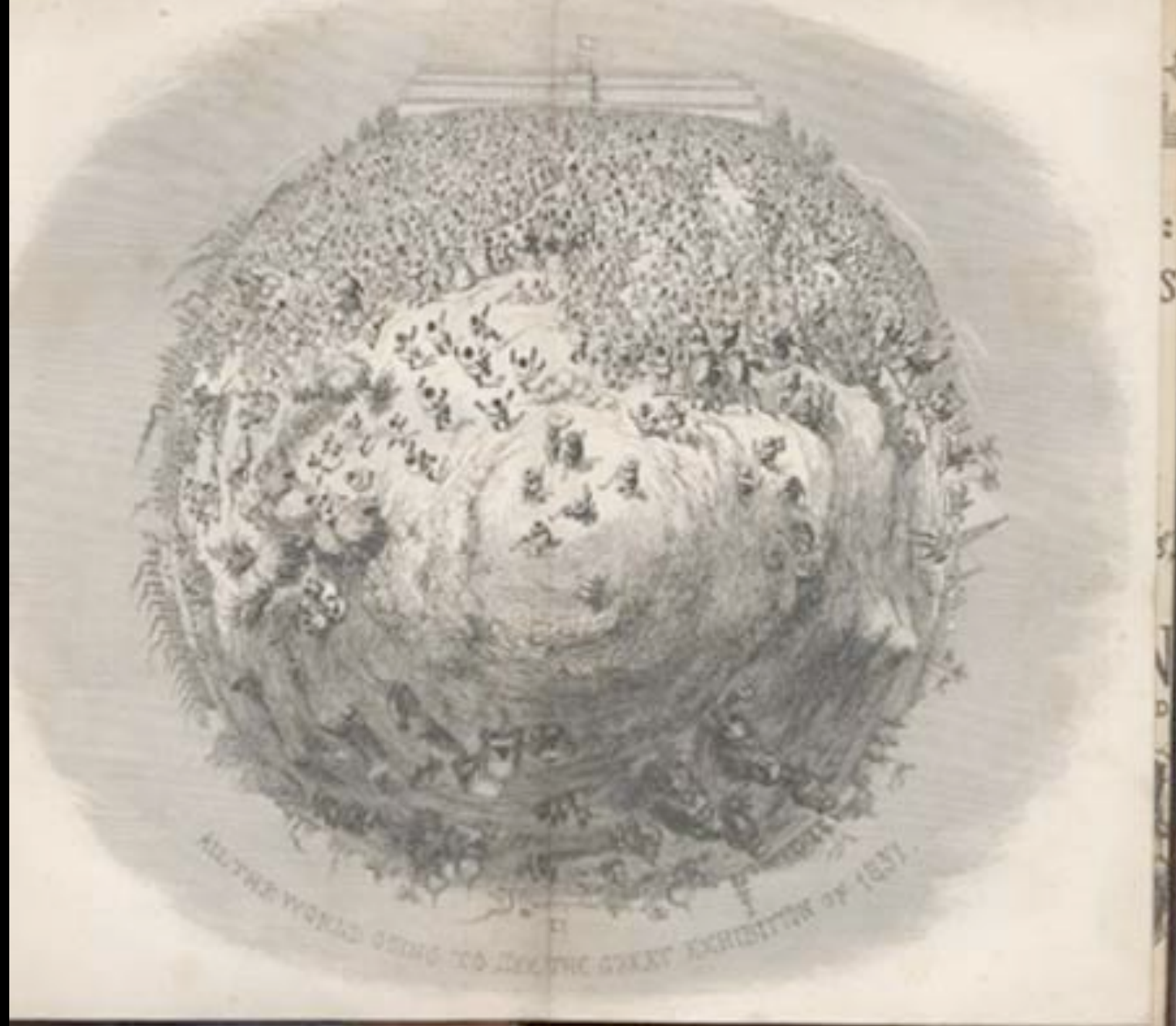


Joseph Paxton, Crystal Palace, London, 1851

Conceived by Prince Albert, the Great Exhibition was intended to showcase the “Works of the Industry of all Nations.”

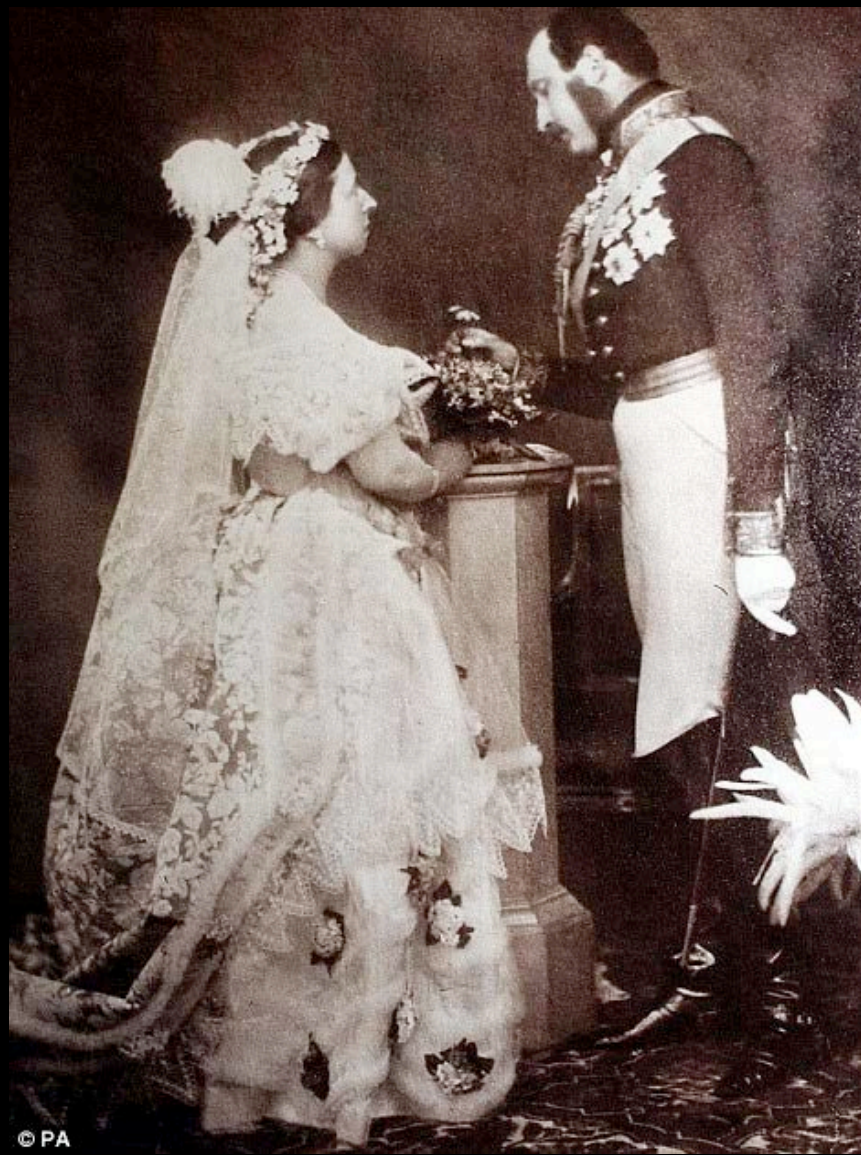






Great Exhibition of the Works of Industry of all Nations or The Great Exhibition, London, 1851





Queen Victoria with Prince Albert, 1854



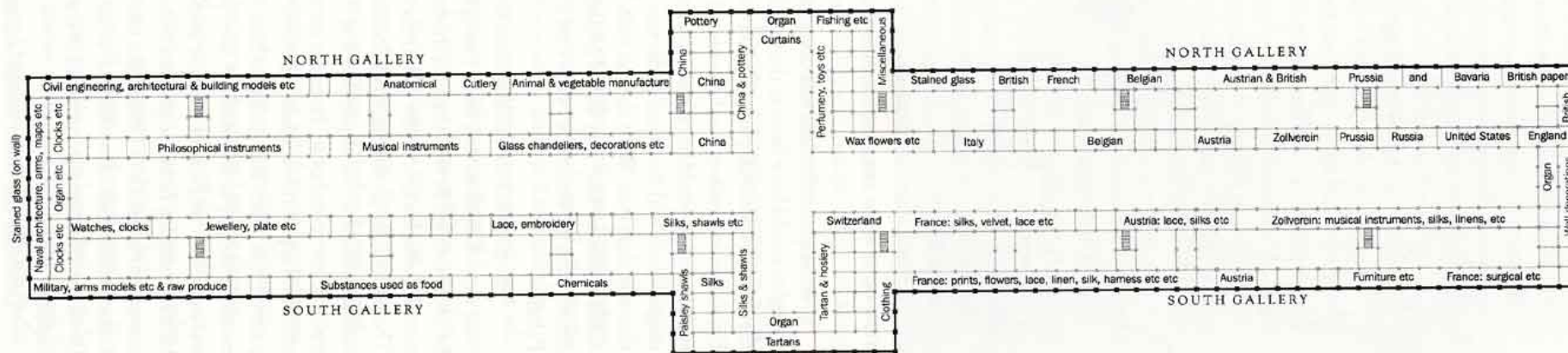
Sir Henry Cole (1809-1882)



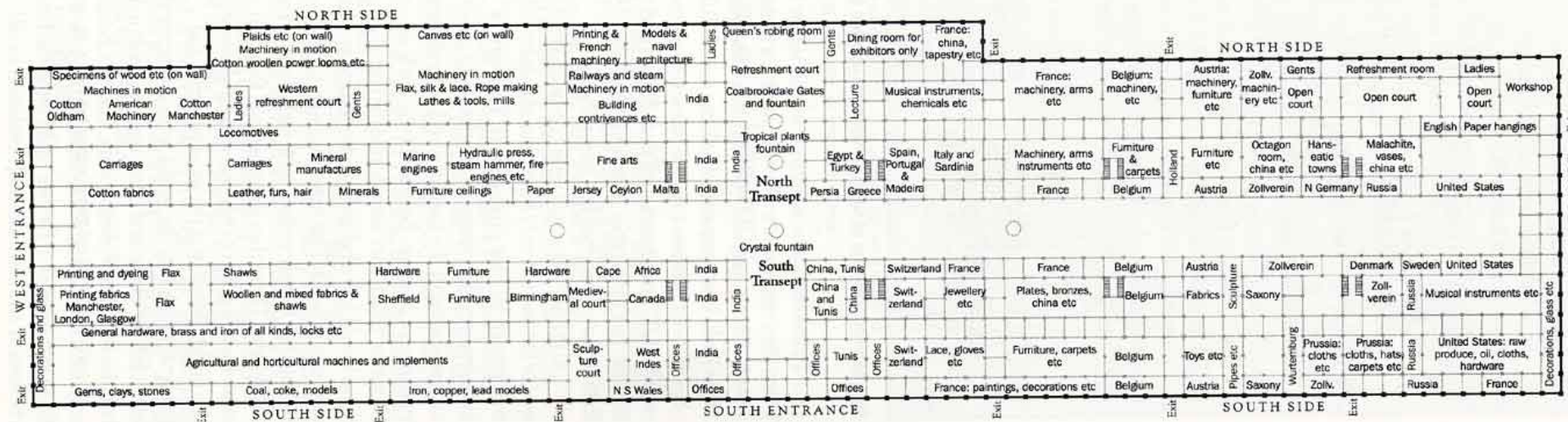
Sir Joseph Paxton (1803-1865)

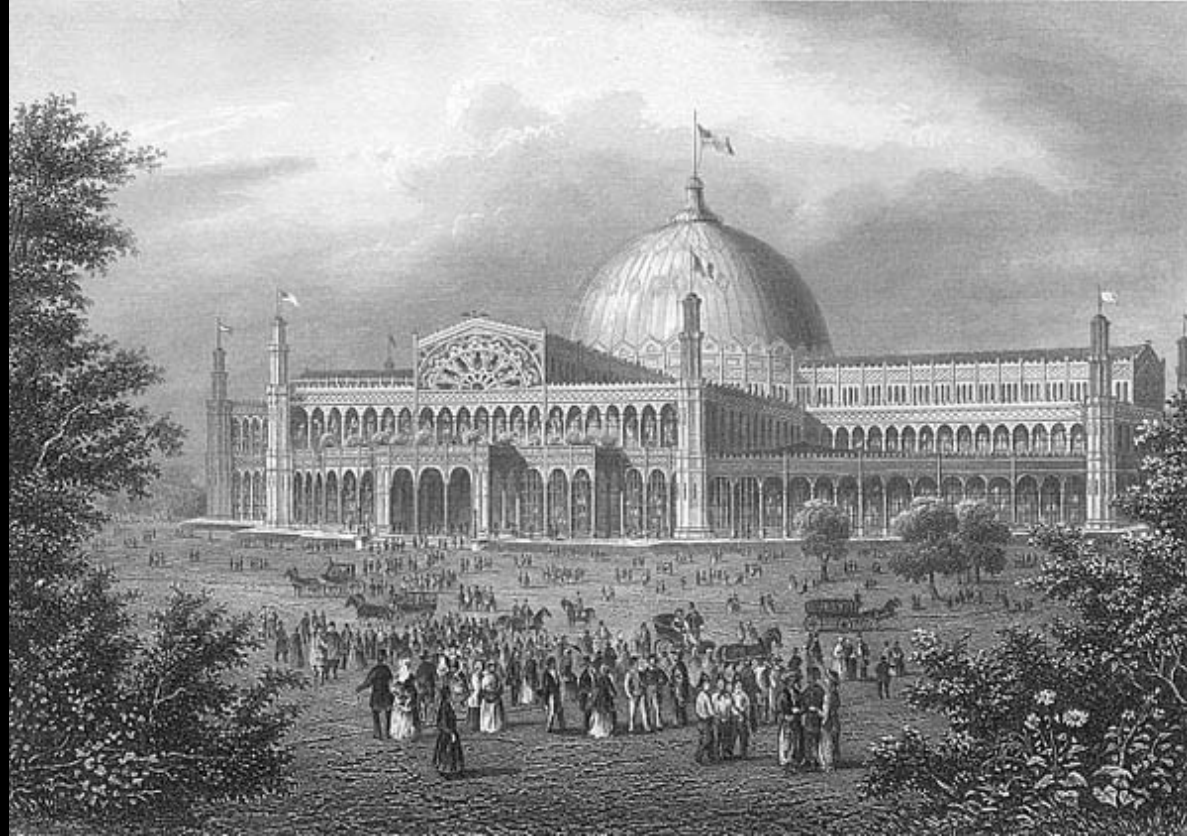
PLAN OF THE CRYSTAL PALACE

UPPER FLOOR

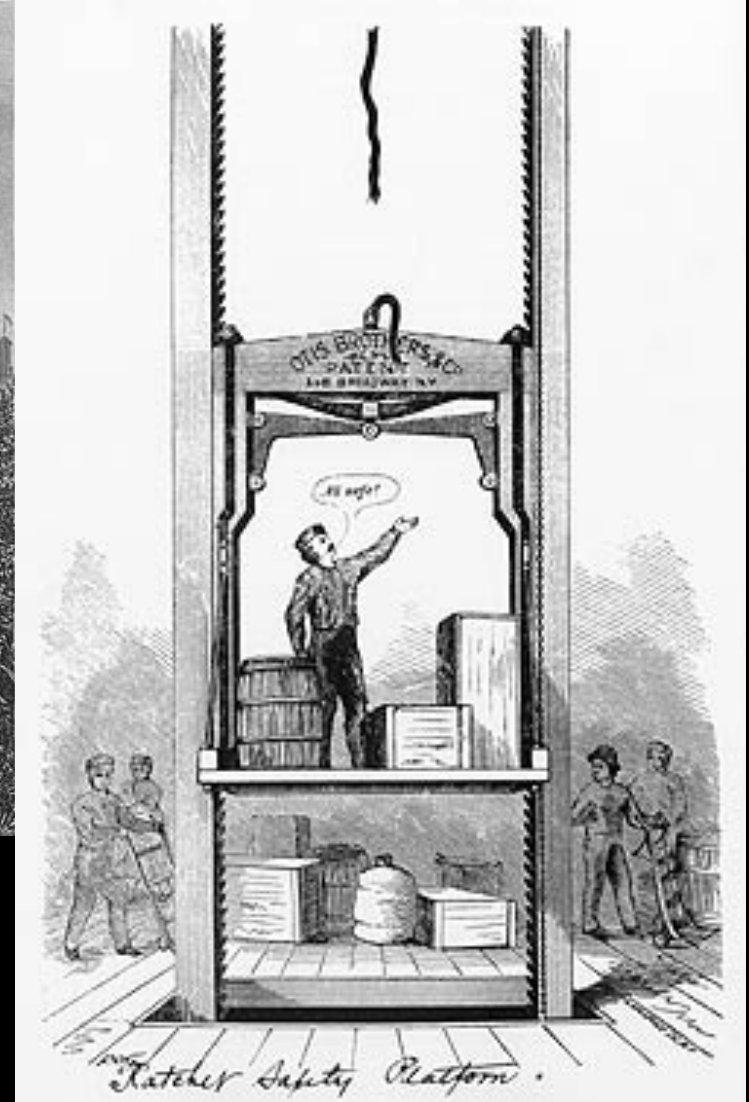


GROUND FLOOR





Joseph Paxton, Crystal Palace, New York, 1853



Elisha Otis, Demonstration of Safety Cables on Elevator, New York, 1853



Gustave Eiffel, Eiffel Tower, Paris, 1889



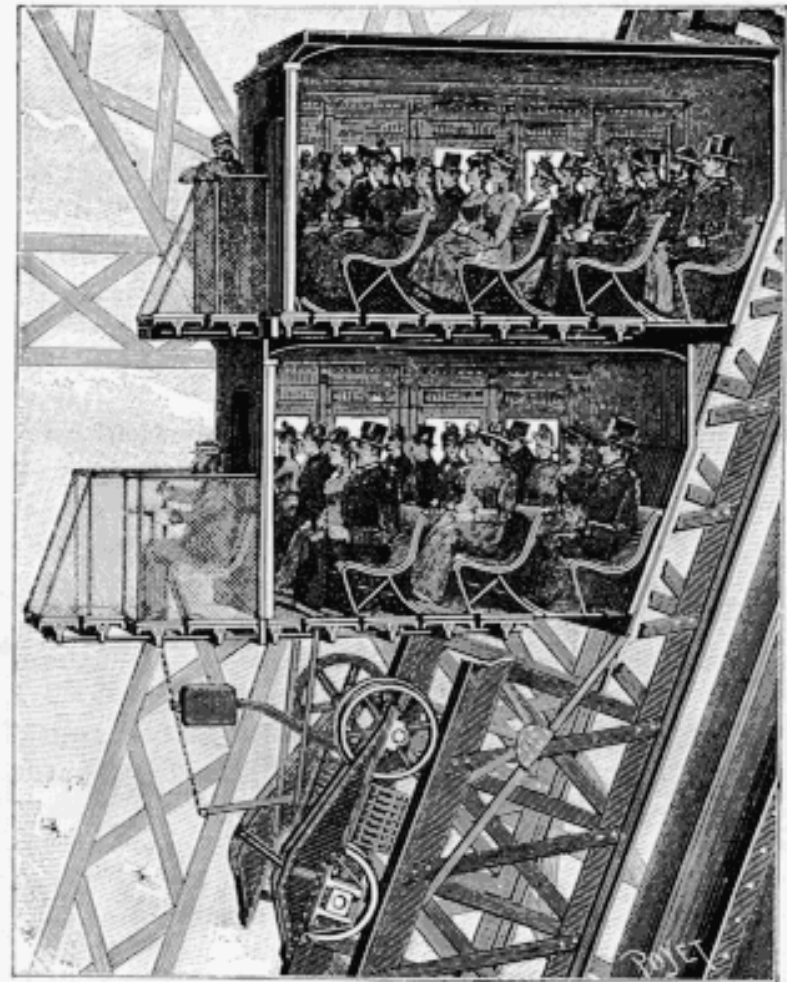
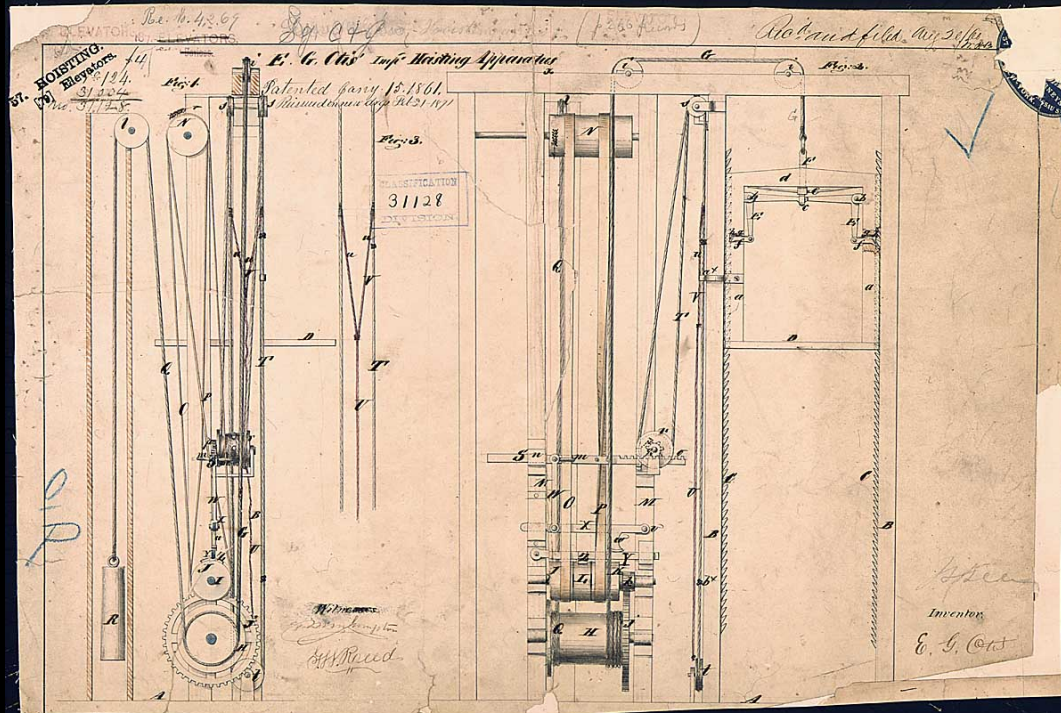


Figure 29.—Section through cabin of the Otis elevator. Note the pivoted floor-sections. As the car traveled, these floor-sections were leveled by the operator to compensate for the change of inclination; however, they were soon removed because they interfered with the loading and unloading of passengers. (From *La Nature*, May 4, 1889, vol. 17, p. 360.)



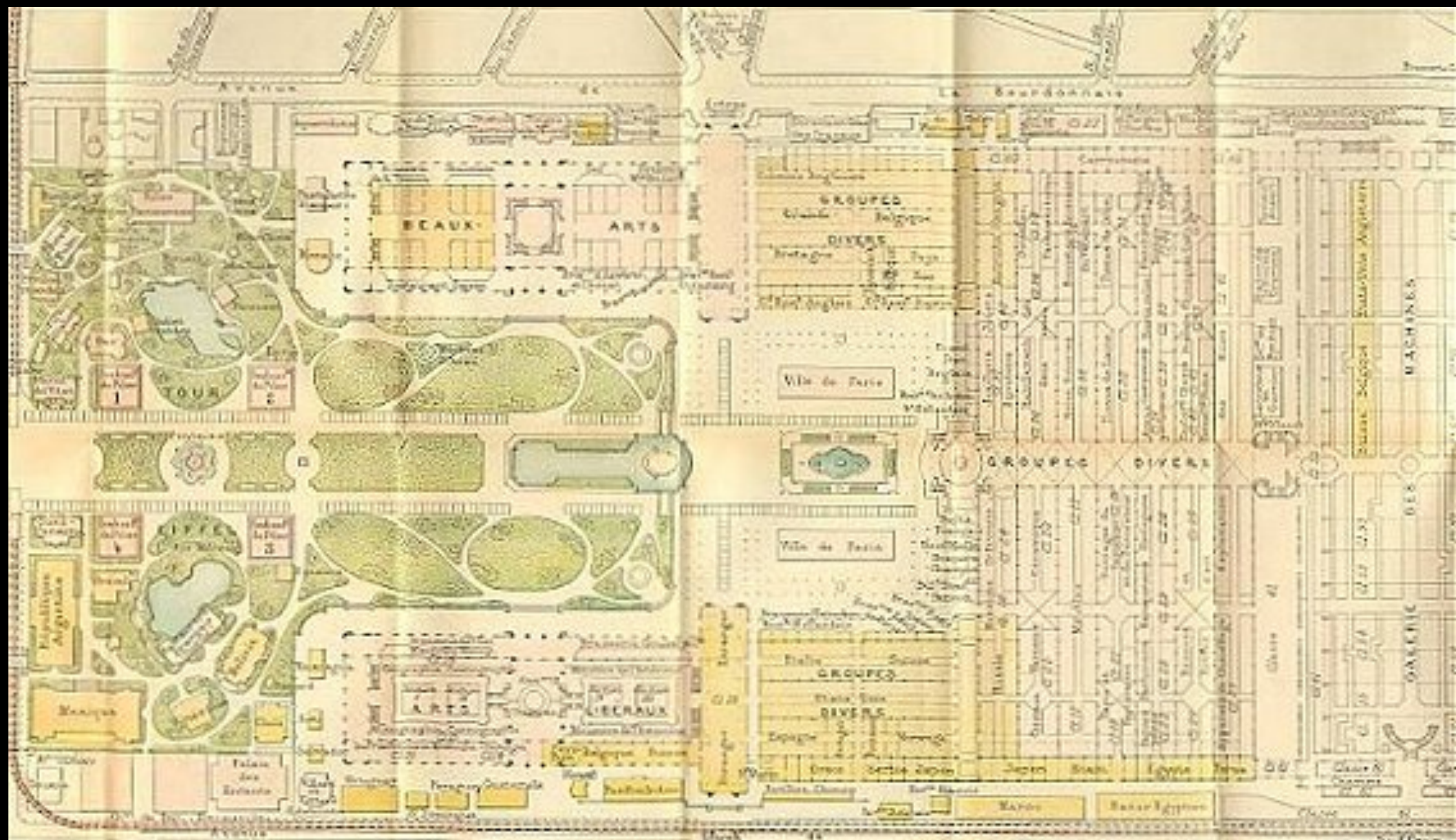
In order to satisfy this great oneiric [suggestive of dreams] function, which makes it into a kind of total monument, the Tower must escape reason. The first condition of this victorious flight is that the Tower be an utterly *useless* monument. The Tower's inutility has always been obscurely felt to be a scandal, i.e. a truth, one that is precious and inadmissible.

...beyond its strictly Parisian statement, it touches the most general human image-repertoire: its simple, primary shape confers upon it the vocation of an infinite cipher: in turn and according to the appeals of our imagination, the symbol of Paris, of modernity, of communication, of science or of the nineteenth century, rocket, stem, derrick, phallus, lightning rod or insect, confronting the great itineraries of our dreams, it is the inevitable sign; just as there is no Parisian glance which is not compelled to encounter it, there is no fantasy which fails, sooner or later, to acknowledge its form and to be nourished by it...This pure – virtually empty --- sign is ineluctable, *because it means everything*.

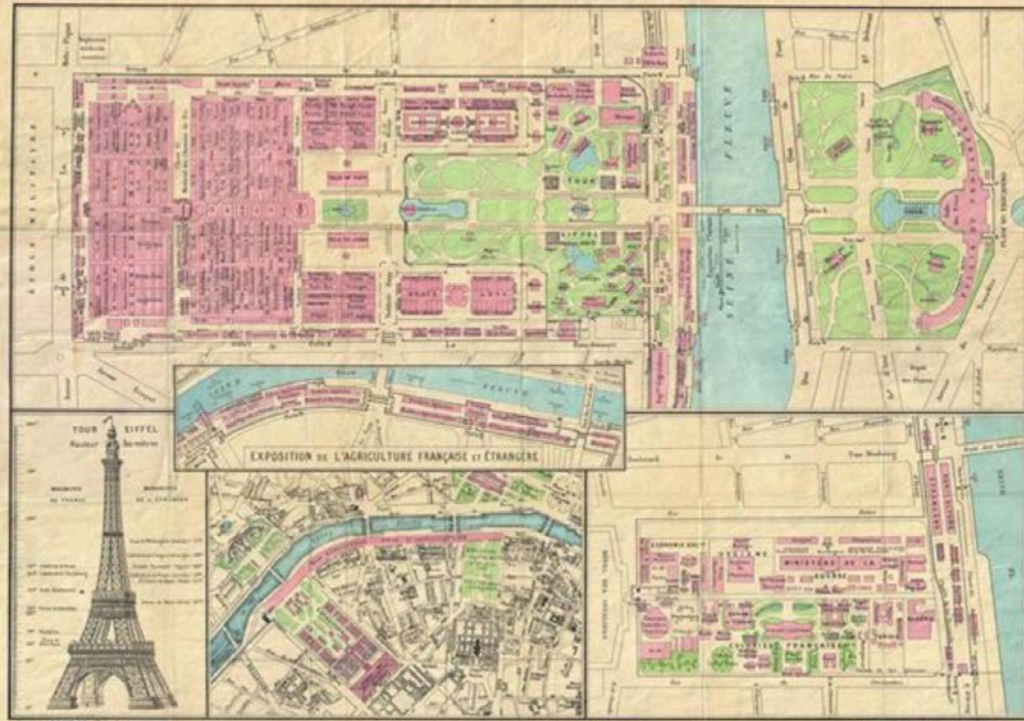
-- Roland Barthes



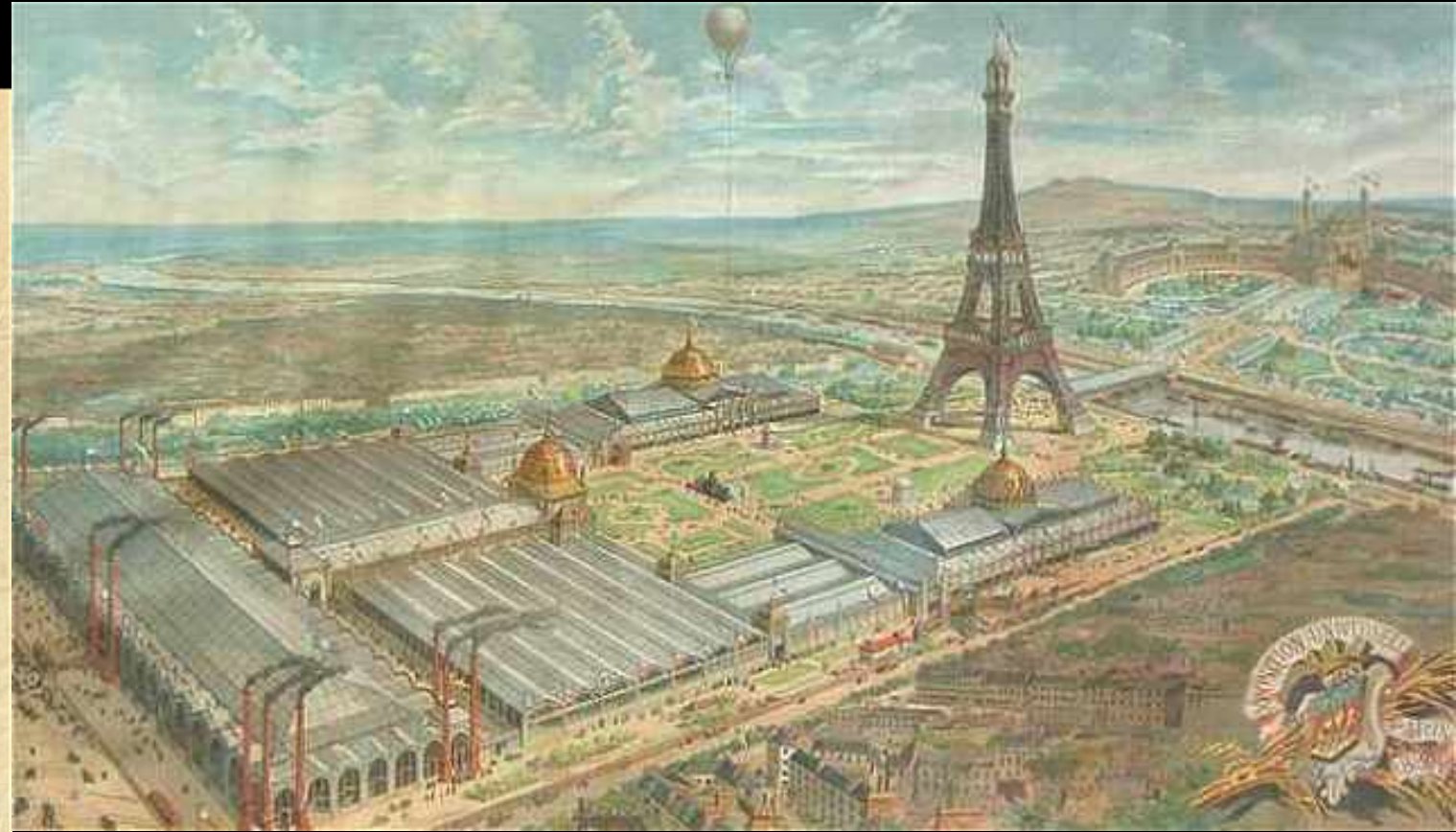




PLAN COMMUNE DE L'EXPOSITION DE 1889.



Le Plan de Paris le plus complet et exact. Le PLAN COMMUNE DE PARIS
et le PLAN METROPOLITAIN (sur carte postale)

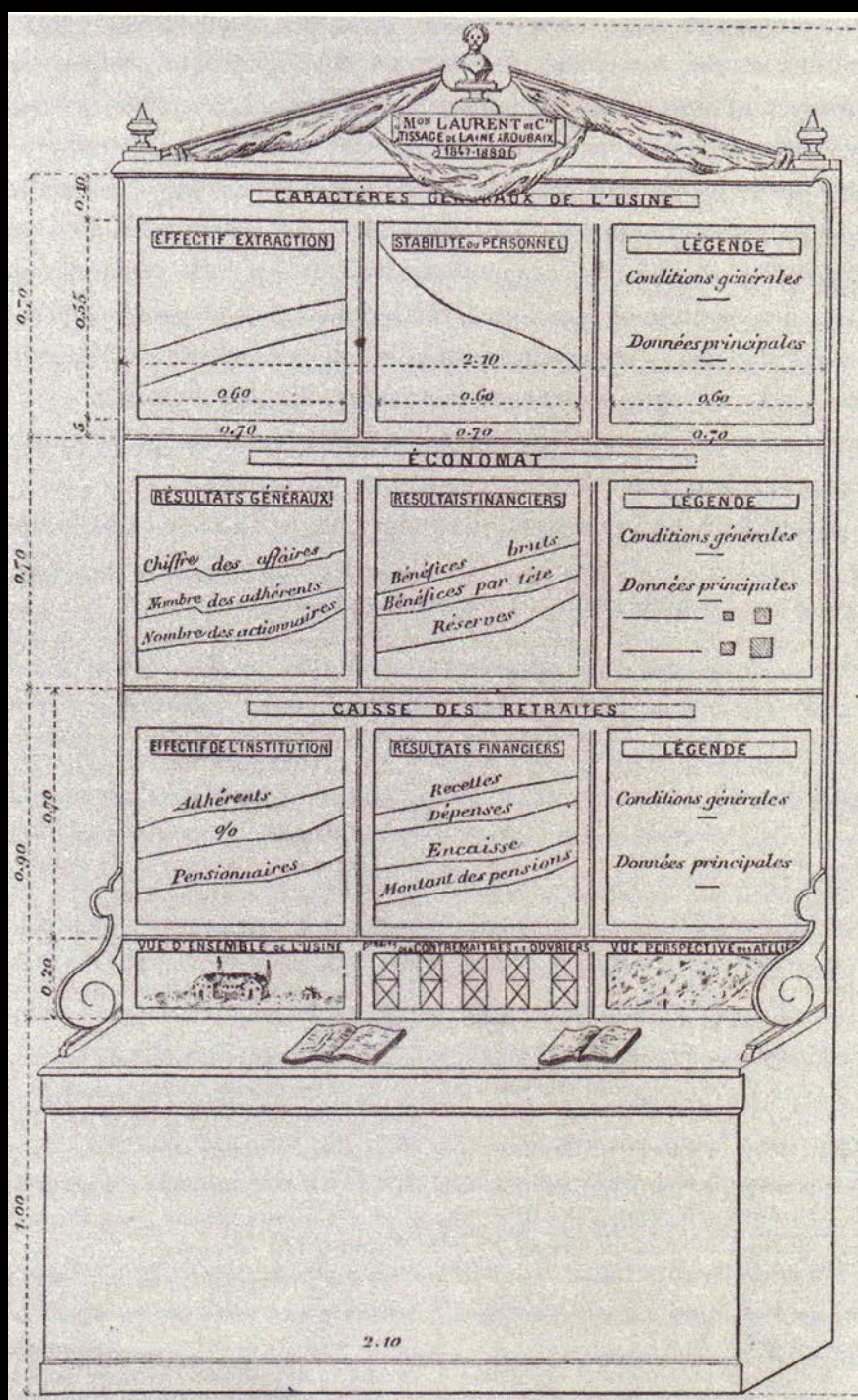




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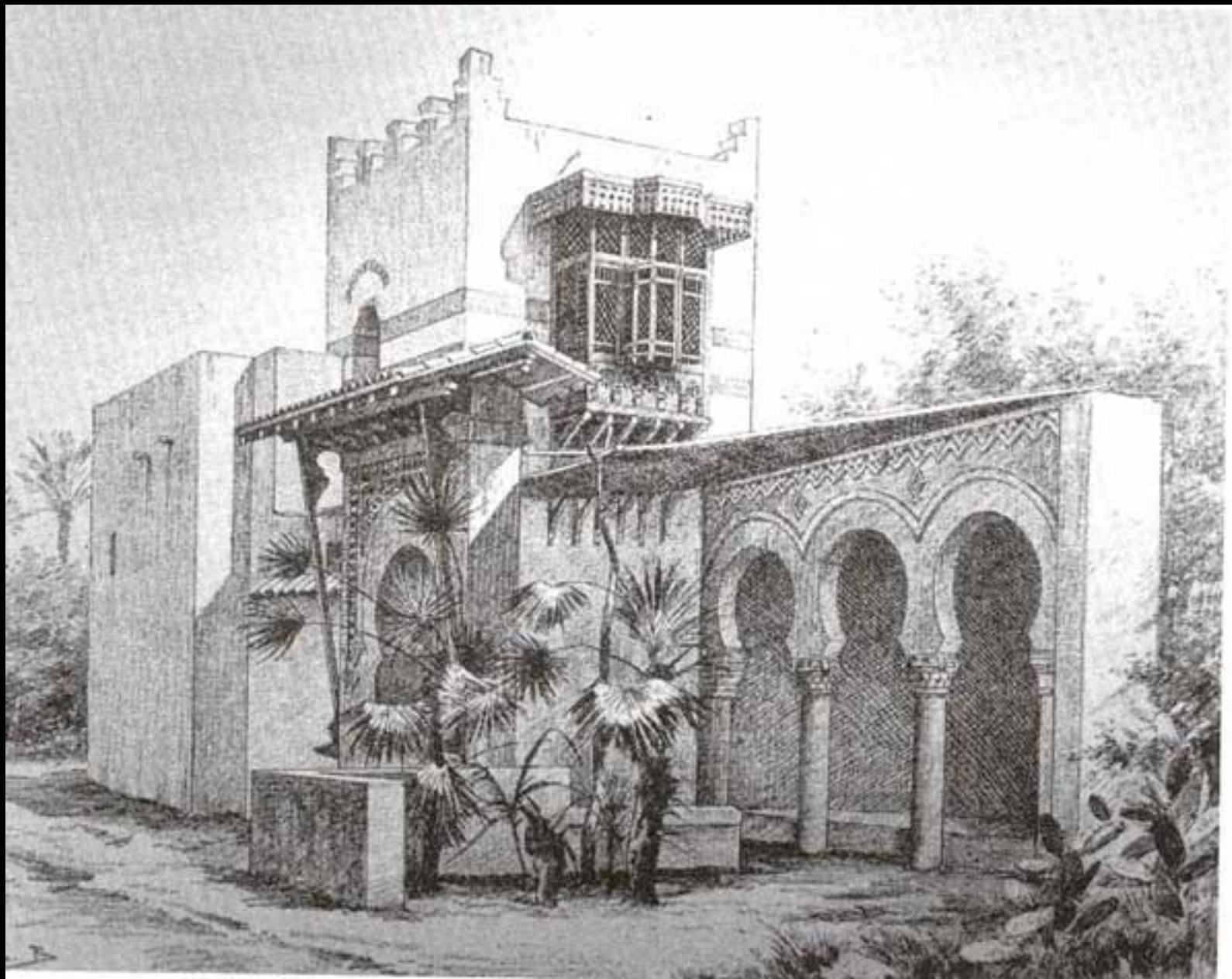
Social Economy Exhibit



Pavilion of Siam

Javanese dancers





Arab House

L'EXPOSITION DE PARIS DE 1889

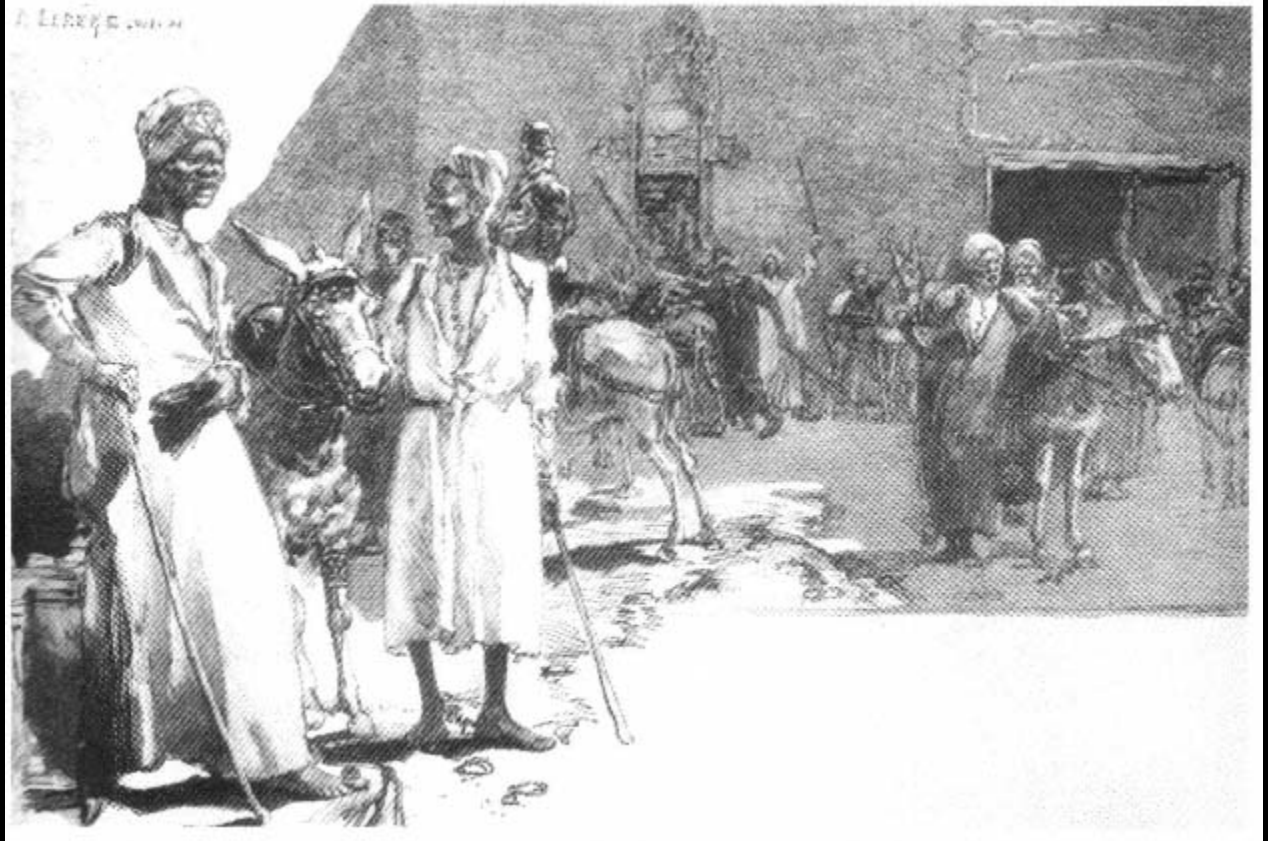
Prix de numéro : 50 centimes.
ANNONCES. — PARIS ET DÉPARTEMENTS : 20 fr.
Abonner le numéro à l'ordre de l'Administration.

Journal hebdomadaire. — 4 mai 1889.
N° 10
BUREAU : 8, RUE SAINT-JOSEPH. — PARIS

Prix de numéro : 50 centimes.
LA PÉRIODIQUE NON COMPTÉE EN 40 centimes.
Abonner le numéro à l'ordre de l'Administration.



L'EXPOSITION UNIVERSELLE. — THE RUE IN CAIRO.
Edition de l'Exposition de Paris sous la direction de M. Roussin de Caumont.



Left: *La Rue du Caire*, engraving published on the title page of *L'Exposition de Paris*, 4 May 1889

Right: Donkey drivers on the Rue du Caire, Paris, 1889, *Revue de l'Exposition universelle de 1889*, vol. 1.



New technics/technologies
of vision bring compression
of time and space and
rarefied practices of
reification.

Let's unpack this statement.

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



... the exhibition will be famous for four distinctive features. In the first place, for its buildings, especially the Eiffel tower and the Machinery Hall; in the second place, **for its Colonial Exhibition, which for the first time brings vividly to the appreciation of the Frenchmen that they are masters of lands beyond the sea**; thirdly, it will be remembered for its great collection of war material, the most absorbing subject now-a-days, unfortunately, to governments if not to individuals; and fourthly, it will be remembered, and with good cause by many, for the extraordinary manner in which South American countries are represented.

Anonymous, *Engineering*, June 14, 1889