

AHST 2331-001 (21573)

Understanding Art

Dr. Charissa N. Terranova

Spring 2019

Tuesdays and Thursdays 11:30-12:45

ATC 1.102

Tuesday April 23

**Virtual Realities Constructed, Edited, and Made: Montage and Collage
(cont'd)**

Tweaking the schedule...

Tuesday April 23 Continued Discussion of Virtual Realities Constructed, Edited, and Made: Montage and Collage

Thursday April 25 Lecture: The Digital Image in Art

Reading Assignment:

a.) Chapter 5, "Virtual Art – Digital! The Natural Interface," Oliver Grau, Virtual Art: From Illusion to Immersion , 192-211.

b.) Chapter 6, "Spaces of Knowledge," Oliver Grau, Virtual Art: From Illusion to Immersion , 212-269.

Tuesday April 30

Quiz #11 and Discussion

Thursday May 2

Short Final Exam Review (Note: No quiz!)

Tuesday May 7 11:00 am FINAL EXAM

SELF-REFLEXIVITY

CONSTRUCTIVISM

SELF-REFLEXIVITY – Consciousness of consciousness; consciousness of being conscious; consciousness of how something is shaped, formed, made or constructed

CONSTRUCTIVISM – Revealing how something is constructed



Watch at 21 mins and 33 mins
<https://www.youtube.com/watch?v=NWtNKIRBn98>





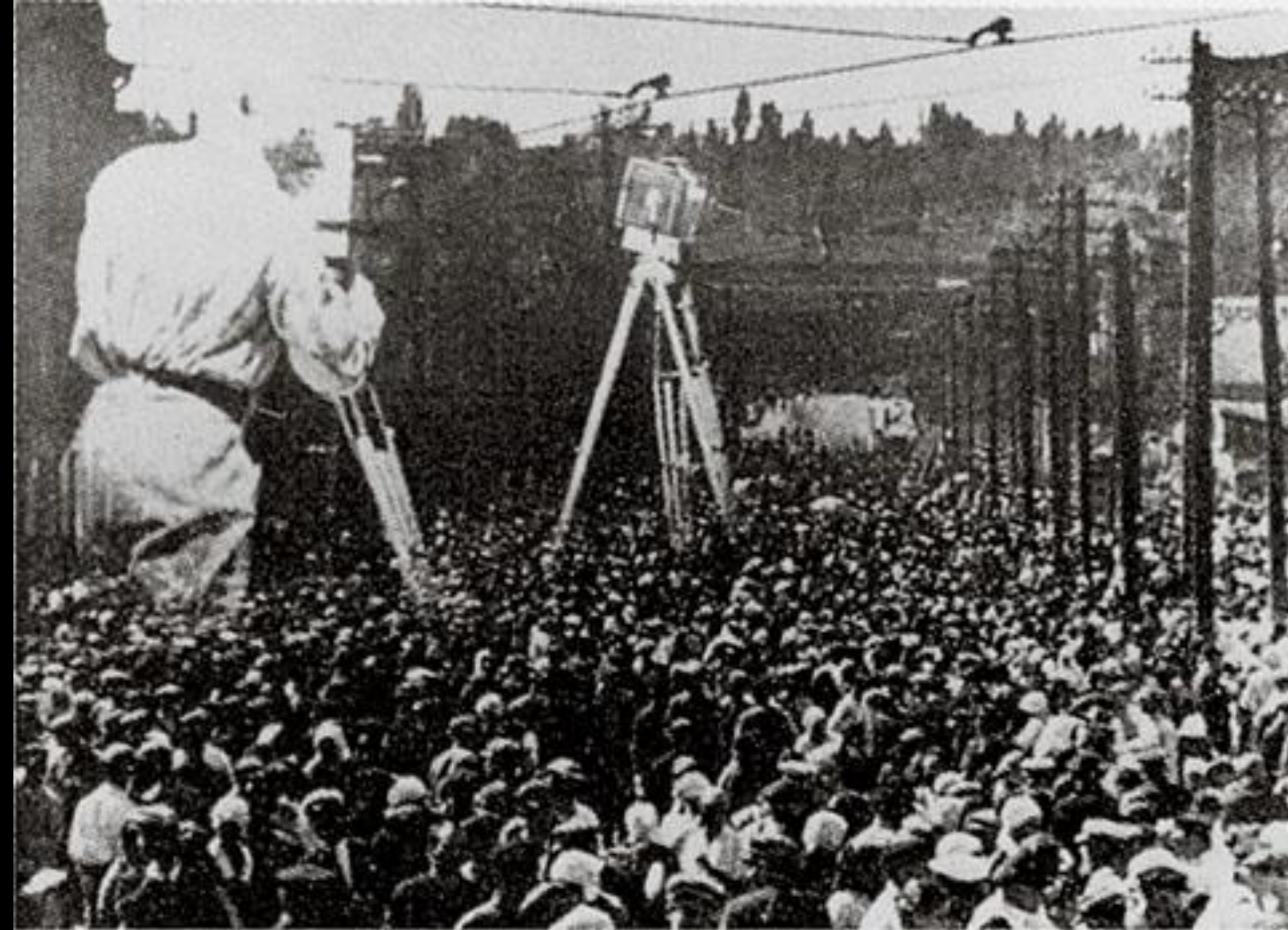
MONTAGE

Still from Vertov's *Man with a Movie Camera*



COLLAGE

John Heartfield (Helmut Herzfeld), *Adolf, the Superman, Swallows Gold & Spouts Junk*, 1932



Dziga Vertov, *Man with a Movie Camera*, 1929

SELF-
REFLEXIVITY

CRITICAL
THINKING

CUTTING

PARSING

TAKING APART

SCRUTINIZING

PUTTING TOGETHER

MONTAGE

COLLAGE

...CRITICAL THINKING



critical thinking, noun

the objective analysis and evaluation of an issue in order to form a judgment.

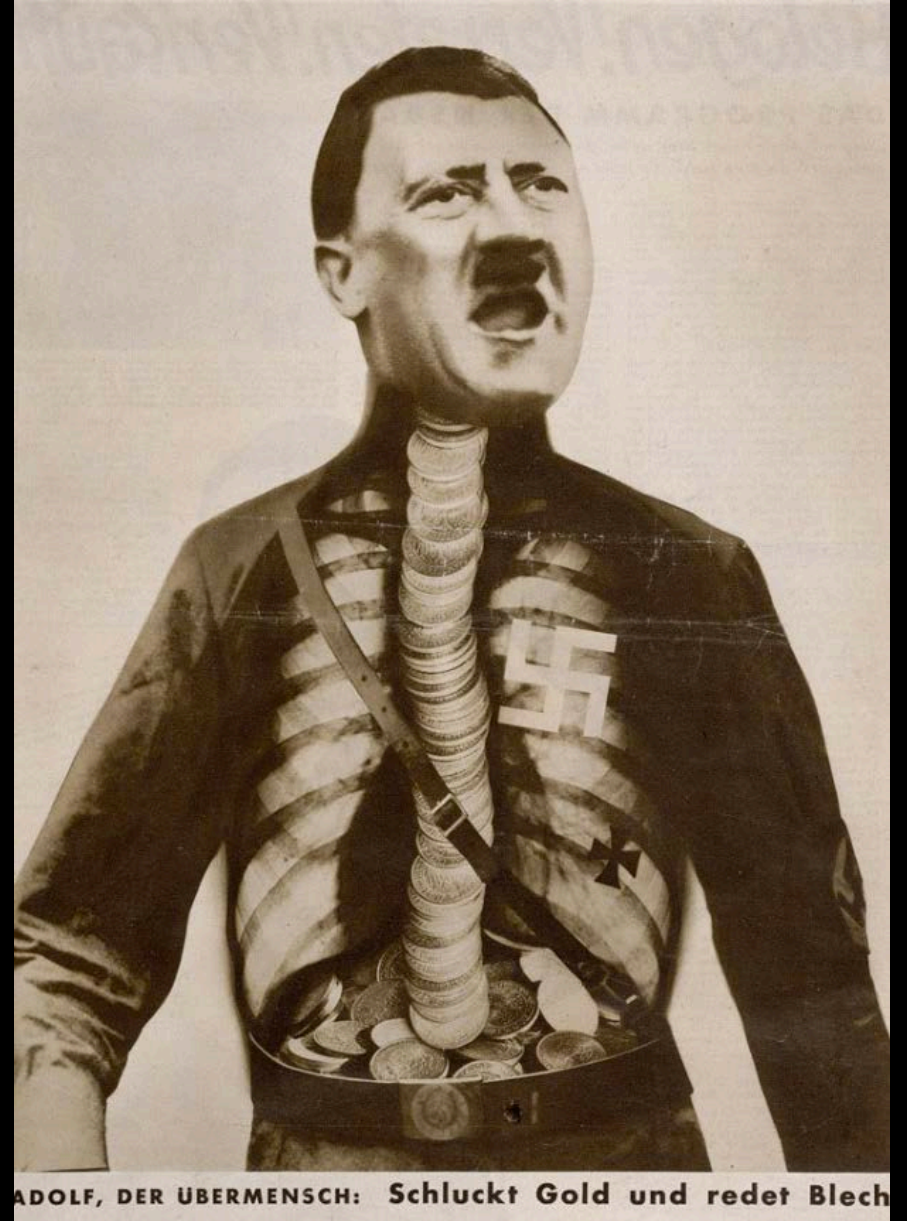
The word “critical” is based on the word “critic,” which comes from the Latin *criticus* and Greek *kritikós*, meaning skilled in judging.

- also from the Greek krínein meaning to separate, cut, and decide



MONTAGE

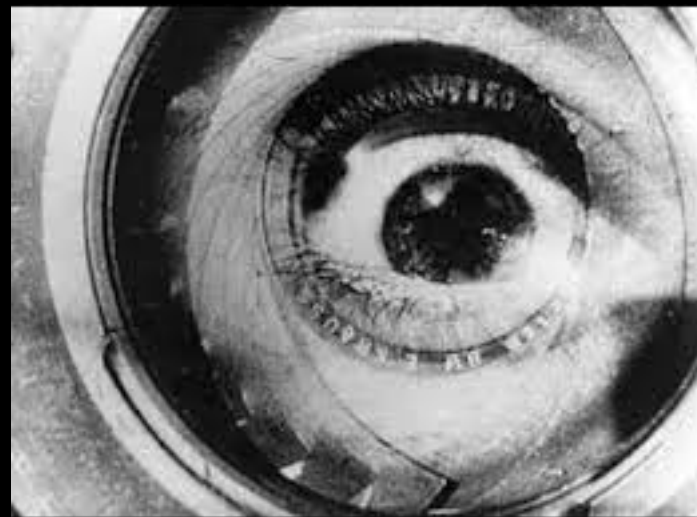
Still from Vertov's Man with a Movie Camera



COLLAGE

John Heartfield (Helmut Herzfeld), Adolf, the Superman, Swallows Gold & Spouts Junk, 1932

Our eyes see very little and very badly – so people dreamed up the microscope to let them see invisible phenomena; they invented the telescope... now they have perfected the cinecamera to penetrate more deeply into the visible world, to explore and record visual phenomena so that what is happening now, which will have to be taken account of in the future, is not forgotten.—Provisional Instructions to Kino-Eye Groups, Dziga Vertov, 1926



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



MONTAGE

Dziga Vertov [1896-1954]

TWO THEORIES OF MONTAGE

Vertov – Humankind is prosthethically enhanced by technology, cinema in particular

Eisenstein – Cinema connects humans to a deeper sense of life and self through the emotional effects of montage



Sergei Eisenstein [1898-1948]



During the Russian Revolution of 1905, the crew of the battleship Potemkin rebel against the tyrannical regime of the vessel's officers. When they are fed rancid meat, the sailors on the Potemkin revolt against their harsh conditions. Led by Vakulinchuk (Aleksandr Antonov), the sailors kill the officers of the ship to gain their freedom. Vakulinchuk is also killed, and the people of Odessa honor him as a symbol of revolution. Tsarist soldiers arrive and massacre the civilians to quell the uprising. A squadron of ships is sent to overthrow the Potemkin, but the ships side with the revolt and refuse to attack. The resulting street demonstration in Odessa brings on a police massacre.

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

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

[Filmmaker Sergei] Eisenstein claims that his theory foresaw "transmuting to screen form the abstract concept, the course and halt of concepts and ideas -- without intermediary. Without recourse to story, or invented plot." [Filmmaker Dziga] Vertov asserted that the newsreel can include ideological argument, "any political, economic, or other motif." Bordwell, 10

What is meant here? Please paraphrase and summarize.



According to Bordwell, what were the politics of makers of filmic montage c. 1917-1933?

In October of 1917, the avant-garde was, predictably, in the ranks of the Bolsheviks. "Cubism and Futurism were the revolutionary forms in art foreshadowing the revolution in political and economic life of 1917," noted Malevich. "To accept or not to accept?" wrote Mayakovsky in his diary. "For me (as for the other Moscow Futurists) this question never arose. It is my revolution." Putting themselves at the disposal of the Soviet regime, the Futurists served on the front of the Civil War, worked on agit-trains, and directed artistic events commemorating the Revolution.

Bordwell, 12

According to Bordwell, why did the montage style die out around 1930?

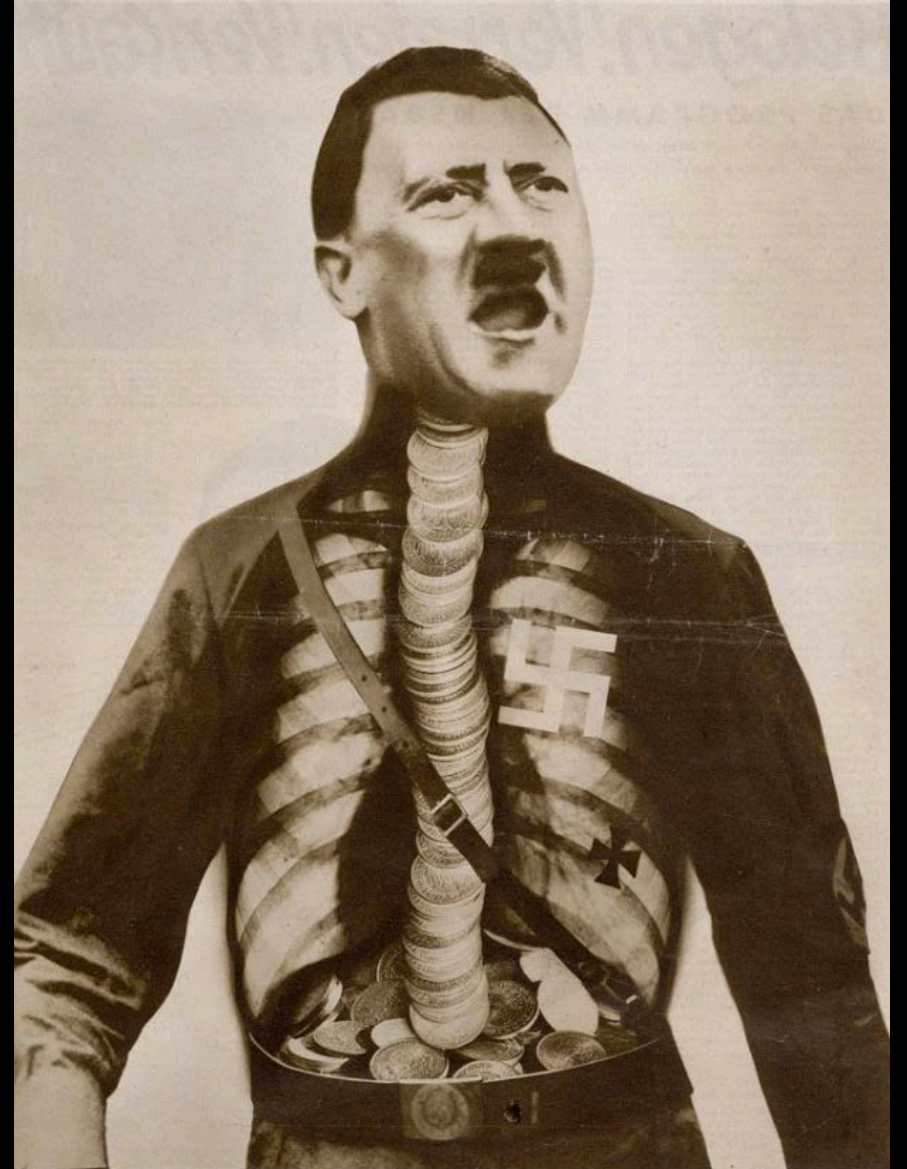
...I suggest that much of the answer lies in the context of Soviet artistic activity as a whole...The montage experimenters were no longer the privileged avant-garde of Soviet art. Stalin reorganized the film industry and placed it under the control of Boris Shumyatsky, who preferred traditional narrative form to expressive montage... During the 1930's, bureaucratic pressure drove out experimental montage style.

-- Bordwell, 16



MONTAGE

Still from Vertov's *Man with a Movie Camera*



ADOLF, DER ÜBERMENSCH: Schluckt Gold und redet Blech

COLLAGE

John Heartfield (Helmut Herzfeld), *Adolf, the Superman, Swallows Gold & Spouts Junk*, 1932

collage, noun

1. a technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, as newspaper clippings, parts of photographs, theater tickets, and fragments of an envelope.
2. a work of art produced by this technique.
3. an assemblage or occurrence of diverse elements or fragments in unlikely or unexpected juxtaposition: The experimental play is a collage of sudden scene shifts, long monologues, musical interludes, and slapstick.
4. a film that presents a series of seemingly unrelated scenes or images or shifts from one scene or image to another suddenly and without transition.

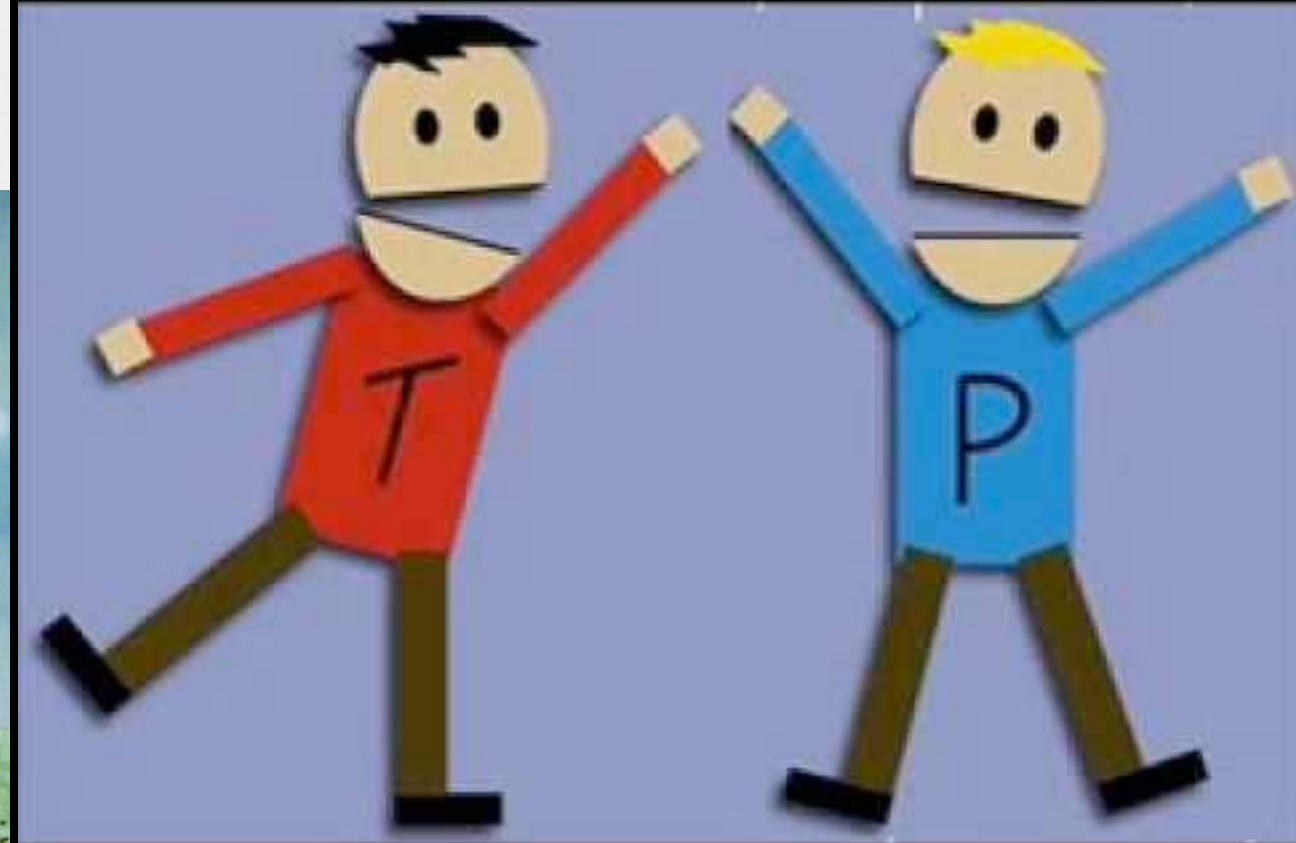
critical thinking; parsing, separating, cutting, and deciding; collage; montage

popular uses of collage aesthetic

left above: South Park

left below: Terry Gilliam of Monty Python animation of a man eating a fish

right below: South Park



COLLAGE IN THE GERMAN CONTEXT

THE MACHINE AGE AND POLITICAL CORRUPTION
DURING THE WEIMAR REPUBLIC 1919-1933

DADA/dadaism

Participant-artists claimed various, often humorous definitions of “Dada” — “Dada is irony,” “Dada is anti-art,” “Dada will kick you in the behind” — though the word itself is a nonsense utterance. As the story goes, the name Dada was either chosen at random by stabbing a knife into a dictionary, or consciously selected for a variety of connotations in different languages—French for “hobbyhorse” or Russian for “yes, yes.”

https://www.moma.org/learn/moma_learning/themes/dada

Raoul Hausmann, Spirit of Our Time (Zeitgeist), 1919





Hanna Höch, Self Portrait, c. 1919
mixed media collage



Hannah Höch, Flucht (*Flight*), 1931
Collage, 9 1/10 × 7 1/5 in

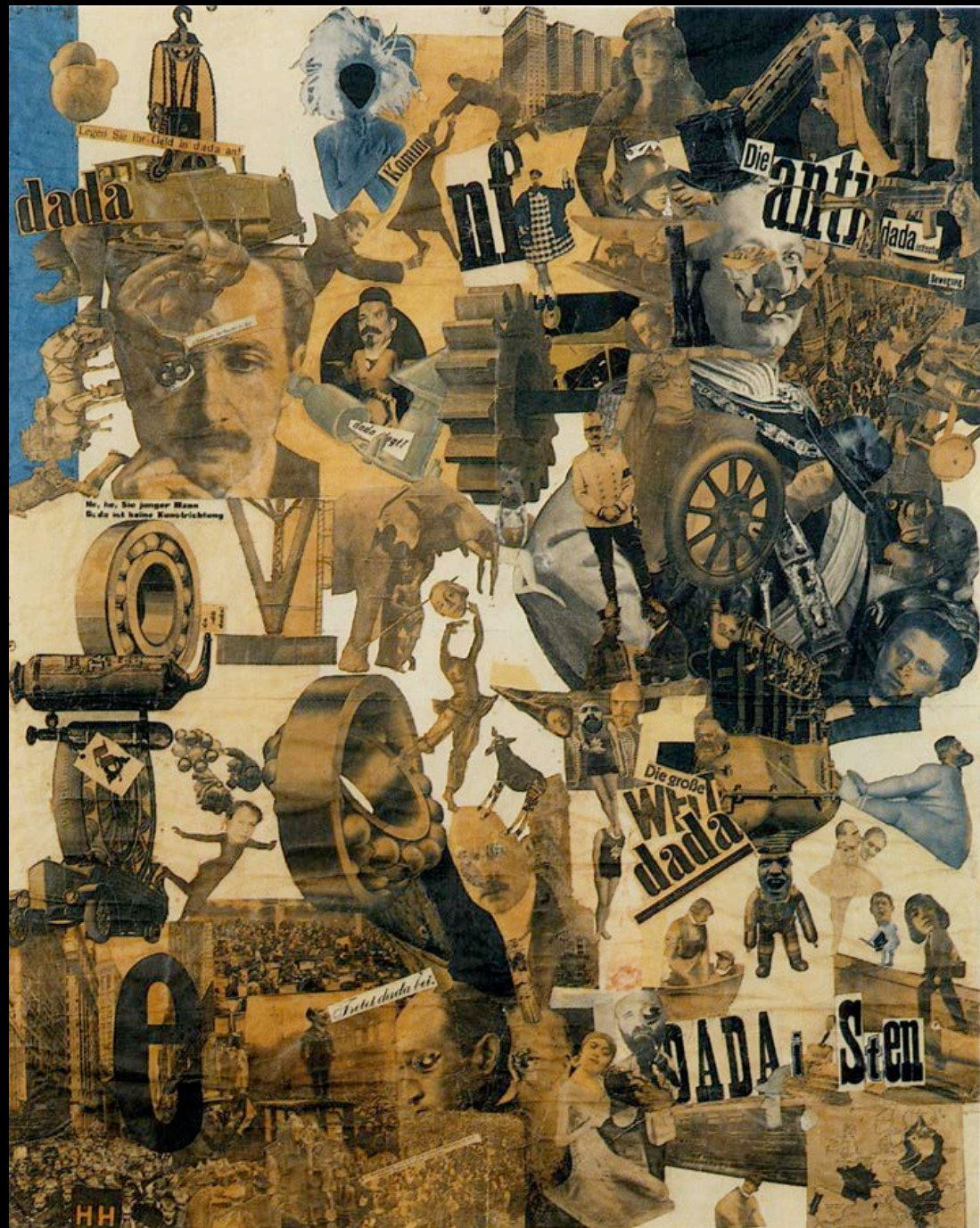


Hannah Höch, *The Beautiful Girl*, 1919-20, photomontage, 13 3/4 x 11 7/16 in.

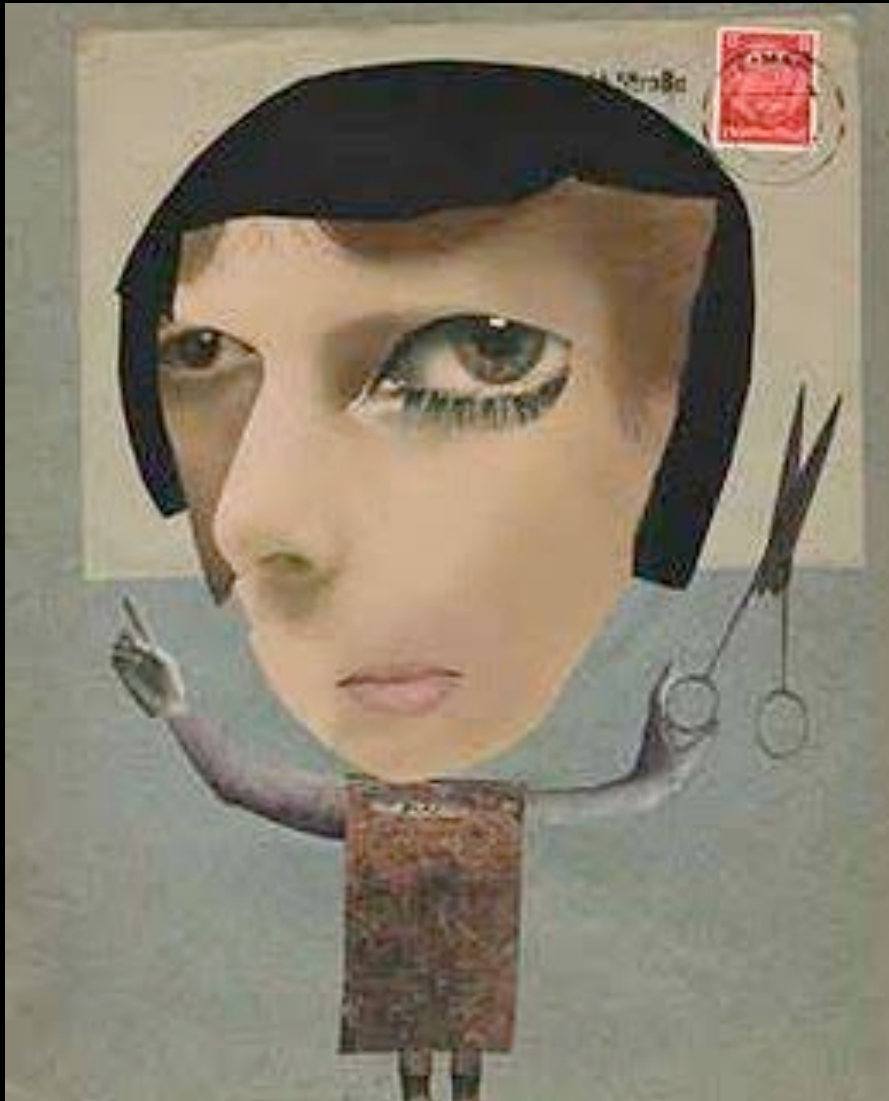


detail

Hannah Höch, Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic, 1919, collage of pasted papers, 57x 90 in.



DADA COLLAGE AND GROTESQUENESS



Hanna Höch, Self Portrait, c. 1919
mixed media collage



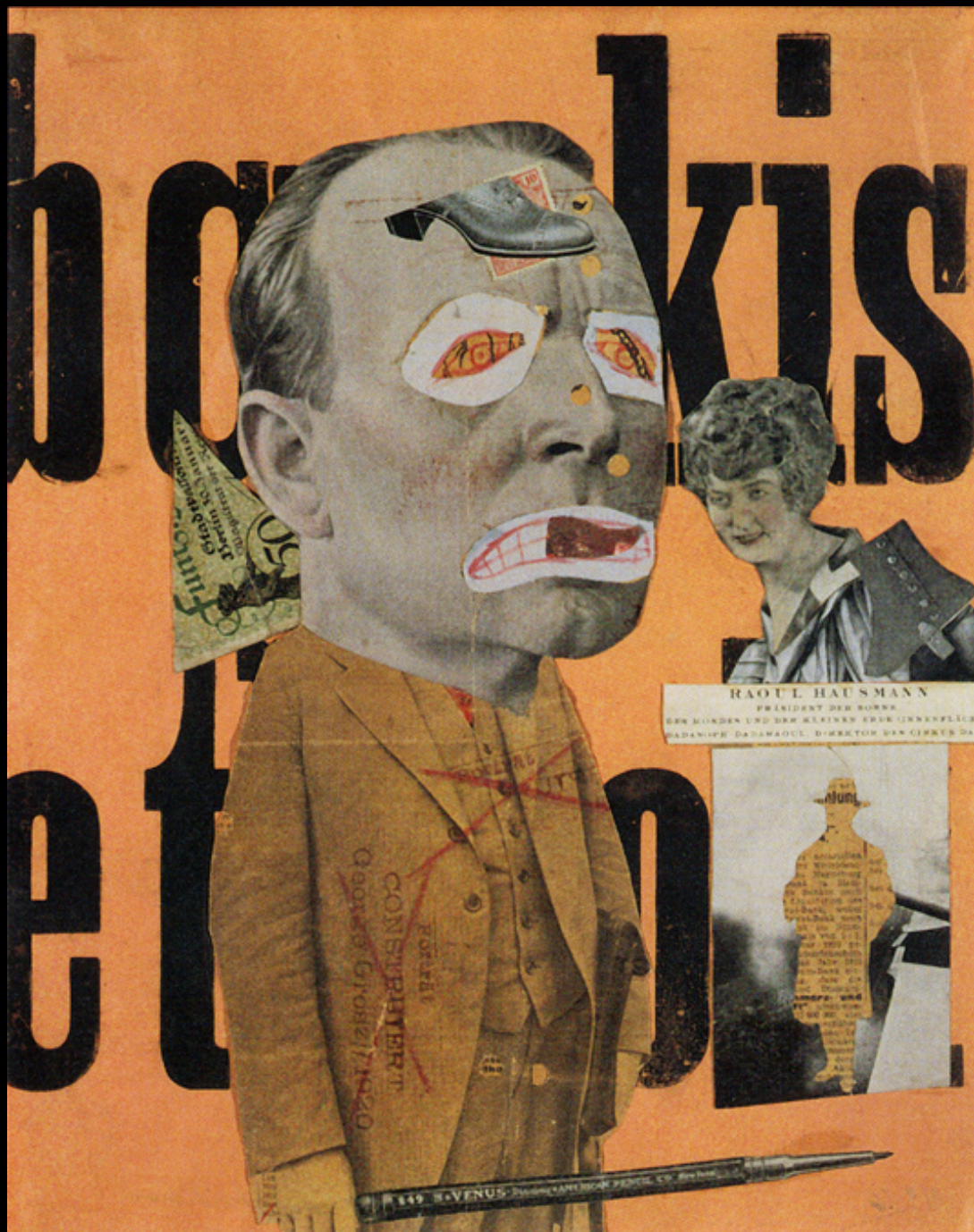
Hannah Höch, Flucht (*Flight*), 1931
Collage, 9 1/10 × 7 1/5 in



Left: Detail of Hannah Höch, *Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic*, 1919



Right: Max Ernst and Hans Arp, *Physiomythological Flood Picture or Switzerland, Birth-Place of Dada*, 1920



Raoul Hausmann, Art Critic, 1919



John Heartfield (Helmut Herzfeld), Dada-america, 1919



John Heartfield, Adolf, the Superman,
Swallows Gold & Spouts Junk, 1932

COLLAGE IN THE AMERICAN CONTEXT

IDENTITY IN 1950s NYC



Romare Bearden [1911-1988] born in Charlotte, NC, educated in Pittsburgh, PA and New York University, lived in NYC



Romare Bearden, The Block, detail, 1971 - Cut and pasted printed, colored and metallic papers, photostats, graphite, ink marker, gouache, watercolor, and ink on Masonite



"The Block" is a tribute to Harlem, a neighborhood in New York City that nurtured both the life and work of artist Romare Bearden. Although he was born in Charlotte, North Carolina, Bearden spent part of each year in New York throughout his childhood. In 1940 he established his first studio in Harlem, at 306 West 125th Street, in the same building as the artist Jacob Lawrence and the poet-novelist Claude McKay. During the 1940s Bearden was active in the Harlem cultural community as part of the informal artists' organization known as the 306 Group and as a member of the Harlem Artists Guild.

<http://www.metmuseum.org/toah/works-of-art/1978.61.1-6/>





ROMARE BEARDEN:
THE PREVALENCE OF RITUAL

**Romare Bearden: The
Prevalence of Ritual**
March 25–July 9, 1971
The Museum of
Modern Art



Left: Romare Bearden, Prevalence of Ritual: Tidings, 1964
Above: Romare Bearden, Prevalence of Ritual: Conjur Woman, 1964



The conjure woman (which Bearden consistently spelled "conjur"), a spirit figure in southern African-American culture, moved north as part of the Great Migration and reappears frequently in Bearden's work. She is called upon to prepare love potions, cure illnesses, and assist with personal problems. <https://www.nga.gov/feature/bearden/170-020.htm>

COLLAGE IN THE BRITISH CONTEXT

COLLAGE AND CONSUMER CULTURE

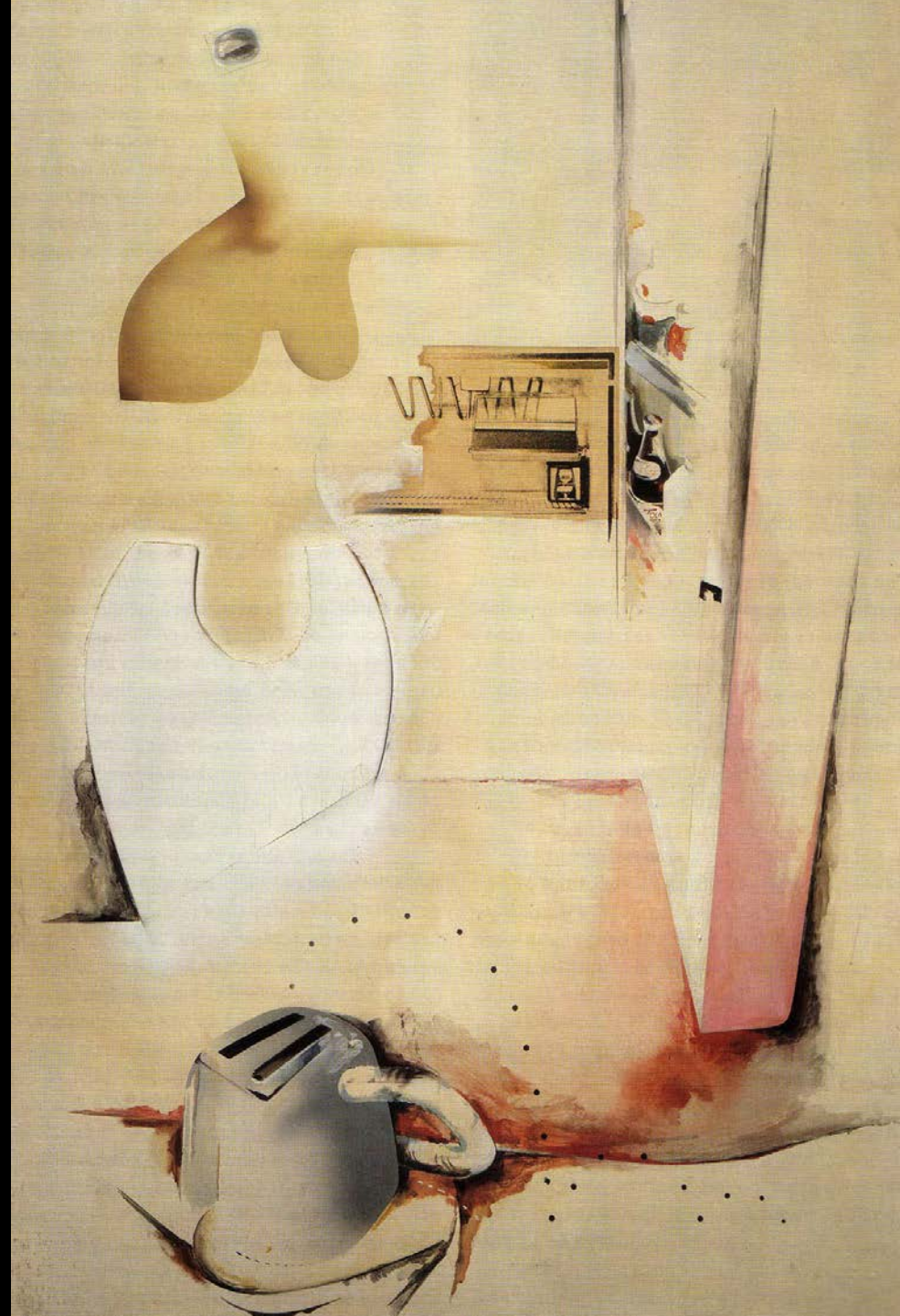


Richard Hamilton

"What Is It That Makes Today's Homes
So Different? So Appealing?"

1956

Richard Hamilton, *She*, 1958-61
oil and collage on panel





1



2



3



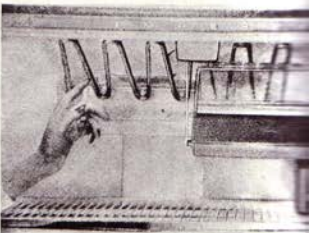
6

Now
FRIGIDAIRE
 brings you
FREEZING WITHOUT FROSTING
 in the 1959
FROST-PROOF
 Refrigerator-Freezers!

4



7



8

MAKES EVERY
DIRTY SURFACE

5

PICKS UP MORE DIRT... FASTER!

New Westinghouse Speed Cleaner!

9



10





Richard Hamilton with photographer Robert Freeman, *Self-Portrait*, cover of *Living Arts*, 2 (1963)



Richard Hamilton,
Swingeing London,
1967

Swinging London

vs.

Swingeing London

To “swinge” is to beat
or strike hard.



Swinging London 1960s, left, caricatured by Austin Powers, right.

- Miniskirt hits mass market 1960-61
- Birth Control Pill introduced in UK 1961
- The Sexual Offences Act 1967 is a British Act of Parliament, which decriminalized homosexual acts



Richard Hamilton,
Swingeing London,
1967

Swinging London

vs.

Swingeing London

To “swinge” is to beat
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Richard Hamilton,
Swinging London,
1967

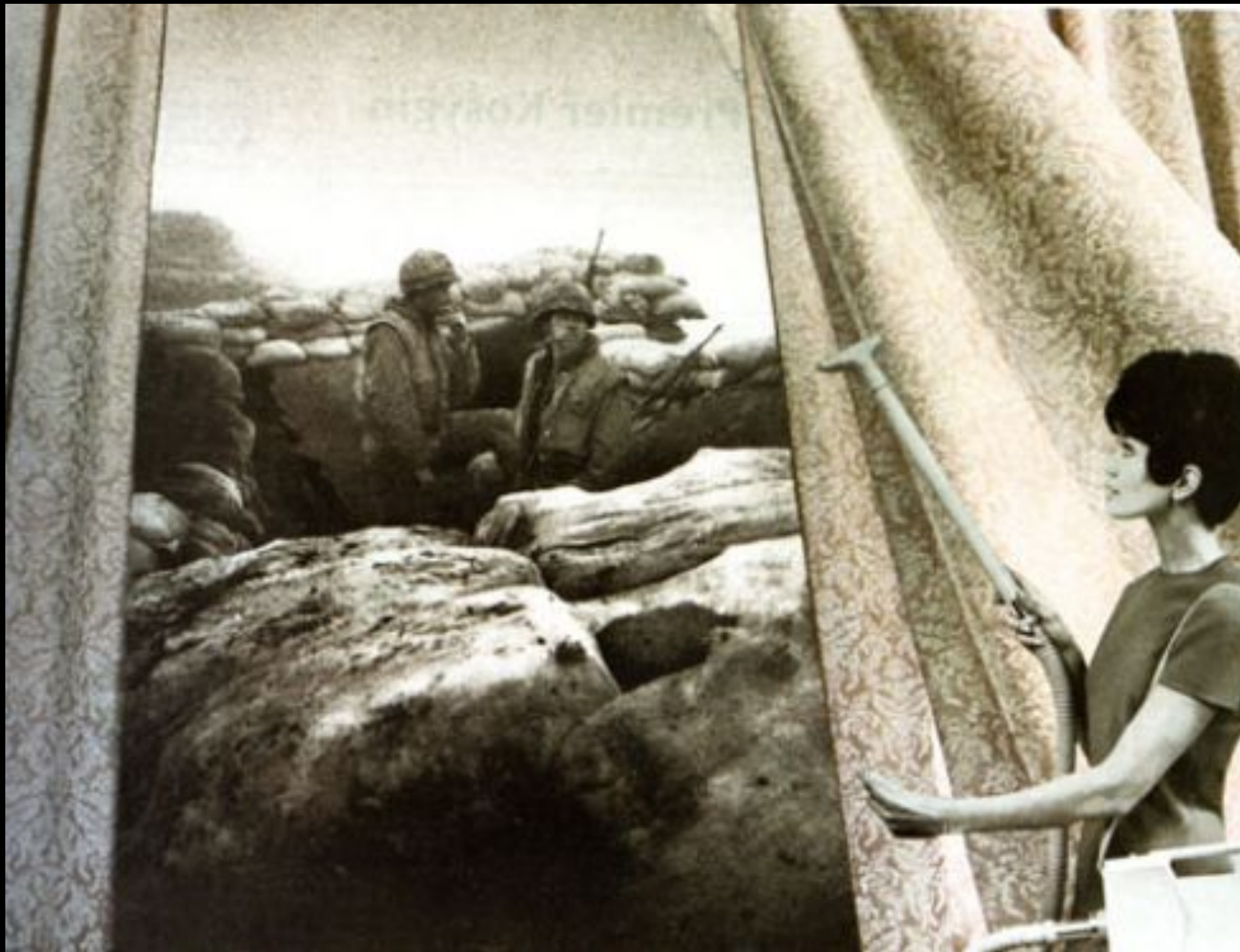
Richard Hamilton, Swinging
London 67 (1968)

COLLAGE IN THE AMERICAN CONTEXT

COLLAGE AND WAR



Martha Rosler, Red Stripe
Kitchen, Bringing the War
Home: House Beautiful,
1967-72



Martha Rosler, House
Beautiful: Cleaning the
Drapes, 1967-72



Martha Rosler, First Lady (Pat Nixon) from the series *House Beautiful: Bringing the War Home*, c. 1967–72



Martha Rosler, Bringing the
War Home: House Beautiful,
2004

COLLAGE + STOP-ANIMATION FILM

POST WWII ABSURDITY

STOP-ANIMATION AND THE COLDWAR

Collage and animation

left above: Monty Python cast, 1969, British comedy group

left below: Terry Gilliam of Monty Python animation of a man eating a fish

right below: Monty Python Clip, Killer Cars, 1970-71

<https://www.youtube.com/watch?v=dB-1d9fM3OU>

Gilliam preferred cut-out animation, which involved pushing bits of paper in front of a camera instead of photographing pre-drawn cels. The process allows for more spontaneity than traditional animation along with being comparatively cheaper and easier to do.



Stan Vanderbeek - (1959) - Science Friction

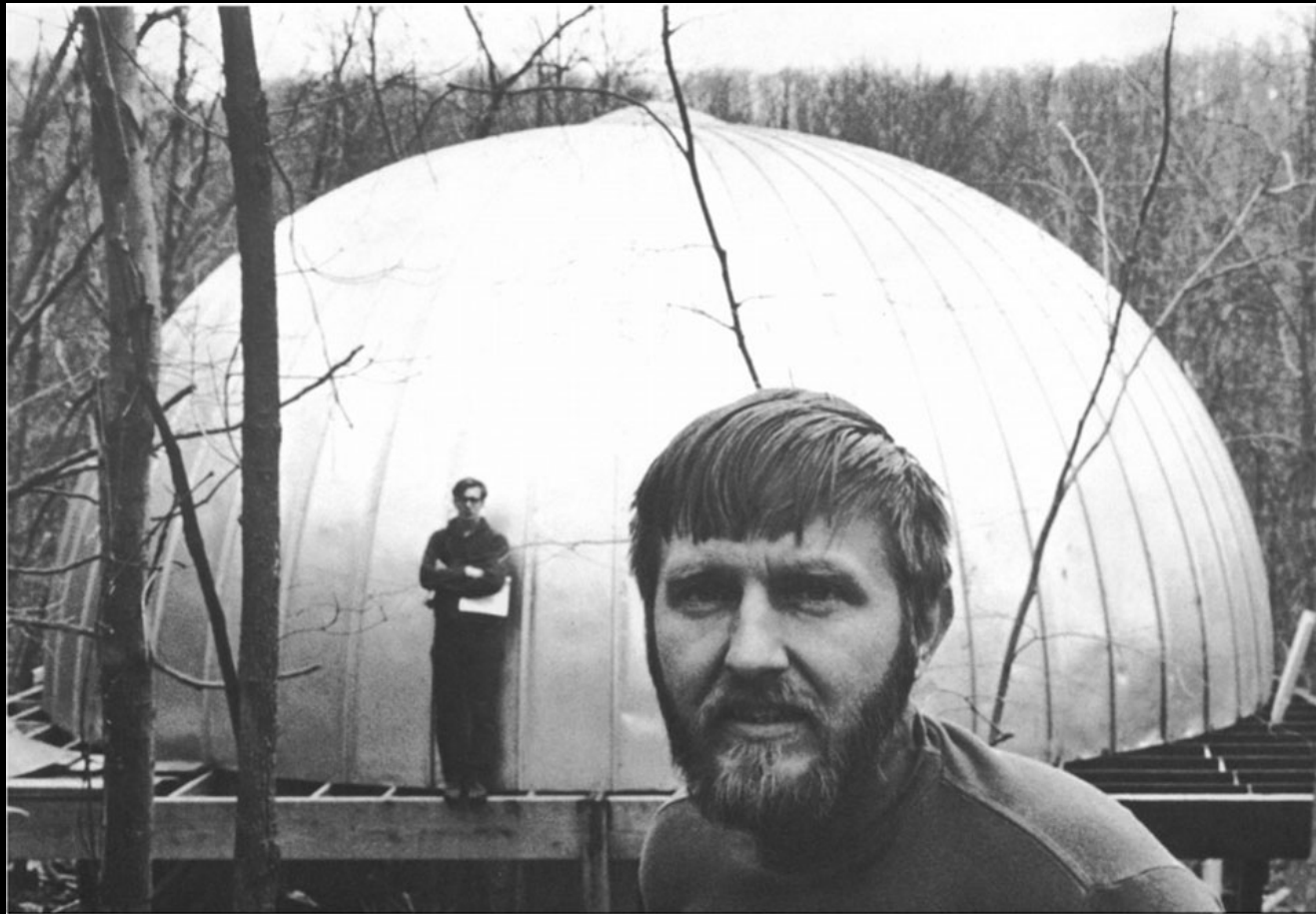
<https://www.youtube.com/watch?v=ZRcppZ5Sg7I>



Stan Vanderbeek - (1960) -
Achooo Mr. Kerroschev

[https://www.youtube.com/
watch?v=C-1rQ_76sel](https://www.youtube.com/watch?v=C-1rQ_76sel)

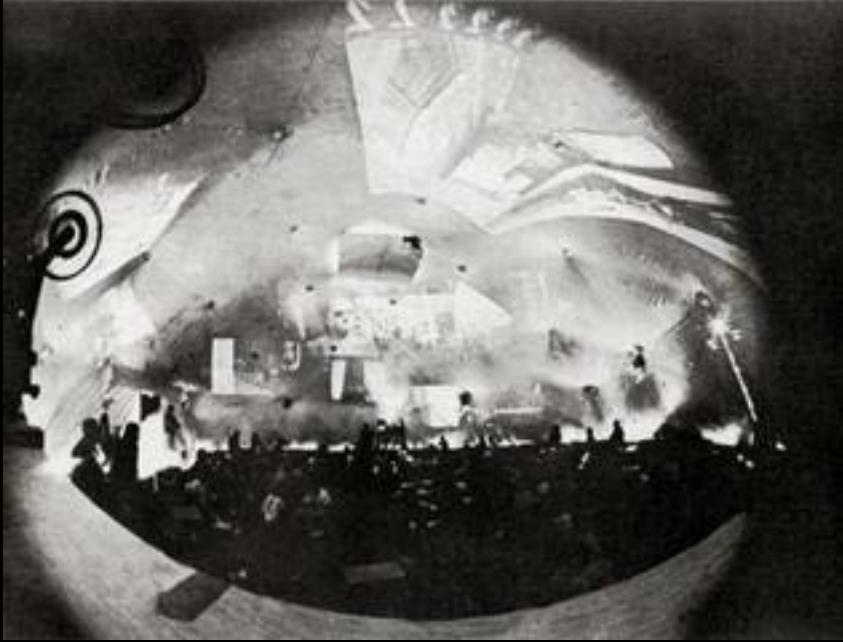




Stan VanDerBeek, Movie-Drome,
1957-1969

Influenced by Buckminster Fuller's spheres, VanDerBeek had the idea for a spherical theater where people would lie down and experience movies all around them. Floating multi-images would replace straight one-dimensional film projection. From 1957 on, VanDerBeek produced film sequences for the Movie-Drome, which he started building in 1963. His intention went far beyond the building itself and moved into the surrounding biosphere, the cosmos, the brain and even extraterrestrial intelligence.

<http://www.medienkunstnetz.de/works/movie-drome/>



The Movie Drome was a grain silo dome transformed by VanDerBeek into an 'infinite projection screen'. Viewers entered the dome through a trap-door in the floor; then, after entering, they were invited to spread out over the floor and lie with their feet pointing towards center of the space. Then the audience experienced a dynamic and distributed set of movies and images around them, created by over a dozen slide and film projectors filling the concave surface with a thick collage of moving imagery. These experiences consisted of many random image sequences and continuities, with the result that none of the performances were alike. In this way, the analogue imagery mimics algorithmic image loops.

<https://www.youtube.com/watch?v=-Vp1xJdWrOk>

Stan Vanderbeek - (1959) - Science Friction

<https://www.youtube.com/watch?v=ZRcppZ5Sg7I>



SCIENCE



Achooo
Mr Kerrooschev



Stan Vanderbeek - (1960) -
Achooo Mr. Kerrooschev*

https://www.youtube.com/watch?v=C-1rQ_76sel

*Nikita Khrushchev was a Soviet statesman who led the Soviet Union during part of the Cold War from 1953 to 1964.

