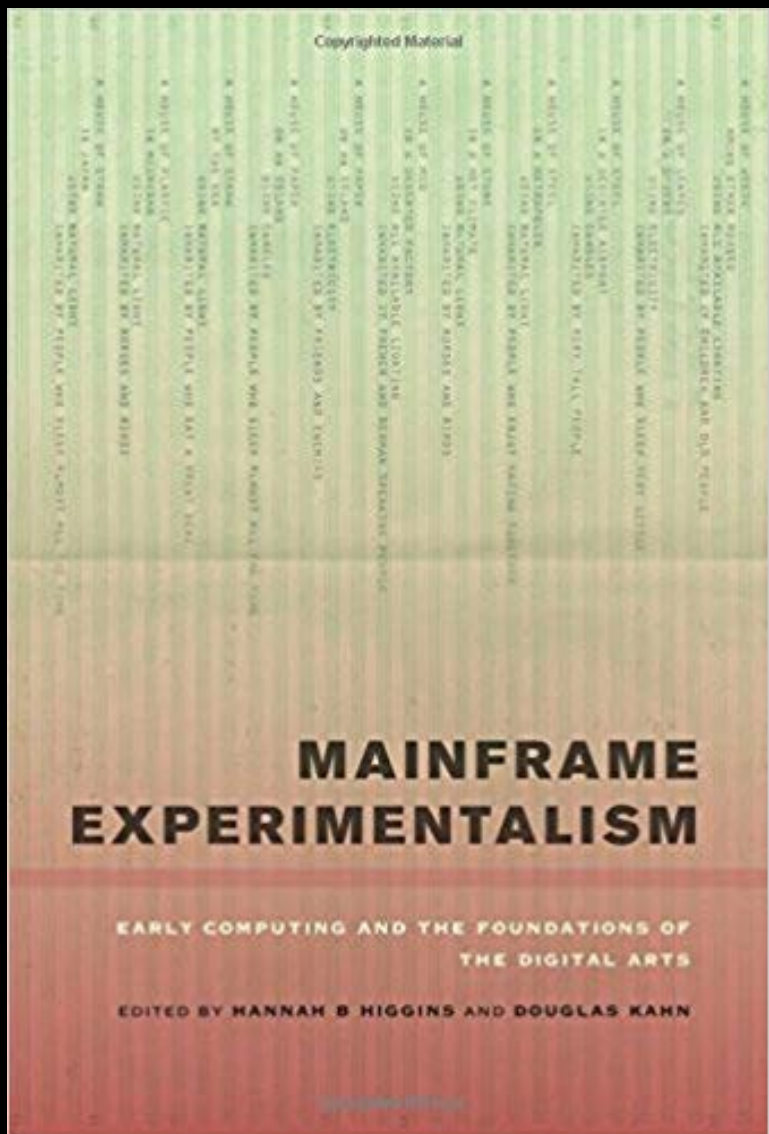


**AHST 4342-001 (87272)**  
**History of Media and New Media Art**  
**Fall 2019**  
**Dr. Charissa N. Terranova**  
**University of Texas at Dallas**  
**Arts & Humanities**  
**T-Th 10:00-11:15**

**Thursday 09/19/19**

**Discussion**  
**Experimentalism: From Film to Montage**



E.H. Gombrich, in *The Story of Art*, characterizes the first half of the twentieth century by the term *Experimental Art*. In this broader sense innovations in process and material involve an experimental attitude linking the futures of art to the past through a changing sense of art as linked to artists' ever-changing worlds.

-- Hannah B. Higgins and Douglas Kahn, *Mainframe Experimentalism*, p. 4

experimentalism

artists' ever-changing worlds

Experimentalism: From Film to Montage

Persistence of Vision – Biological/Wet

Frames Per Second – Mechanical/Dry

Rise of Cinema and Time-Based Art

# Principles of Animation

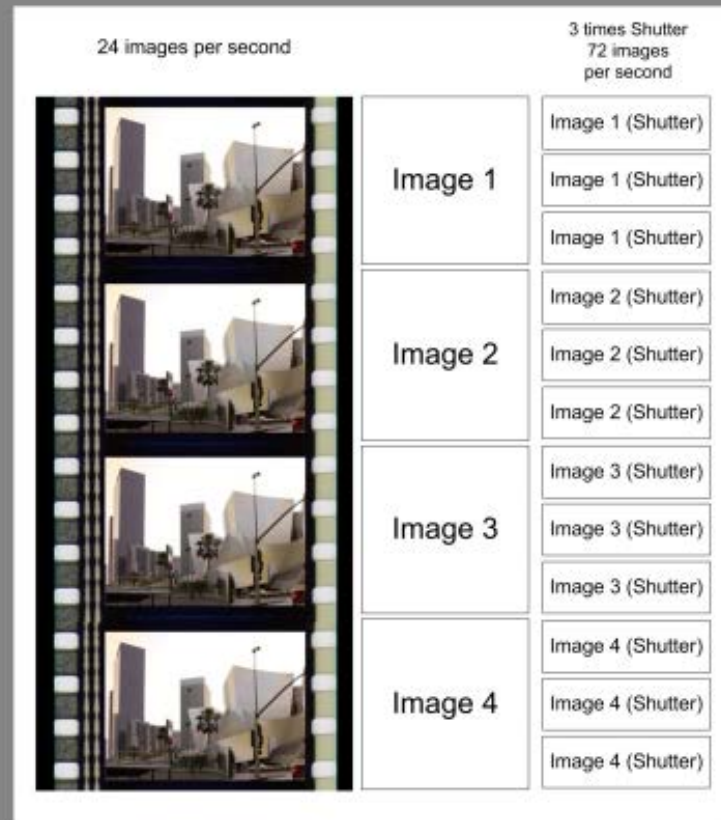
- Animation is possible because a biological phenomenon known as persistence of vision and a psychological phenomenon called as phi.
- An object seen by human eye remains chemically mapped on the eye's retina for a brief time after viewing.
- This makes it possible for a series of images that are changed very rapidly to blend together into illusion of movement.



early film 14 frames per second



sound film 24 frames per second



Frames Per  
Second  
FPS

24 movie frames with a double shutter to create 48 images per second

24 movie frames with a triple shutter to create 72 images per second



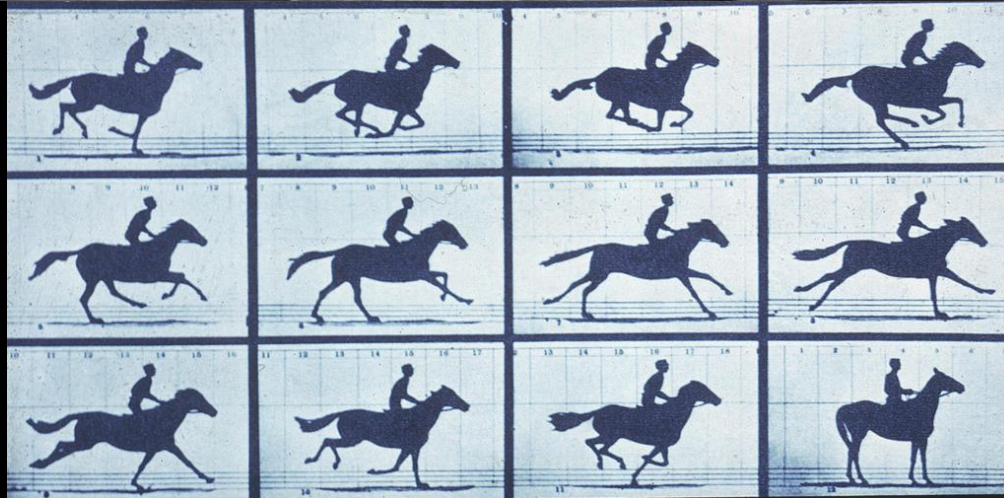
zoopraxiscope

Muybridge conceptualized the zoopraxiscope in 1879 and then it was built for him by January 1880 to project his chronophotographic pictures in motion. Muybridge used the projector in his public lectures from 1880 to 1895. The projector used 16" glass disks onto which Muybridge had an unidentified artist paint the sequences as silhouettes.





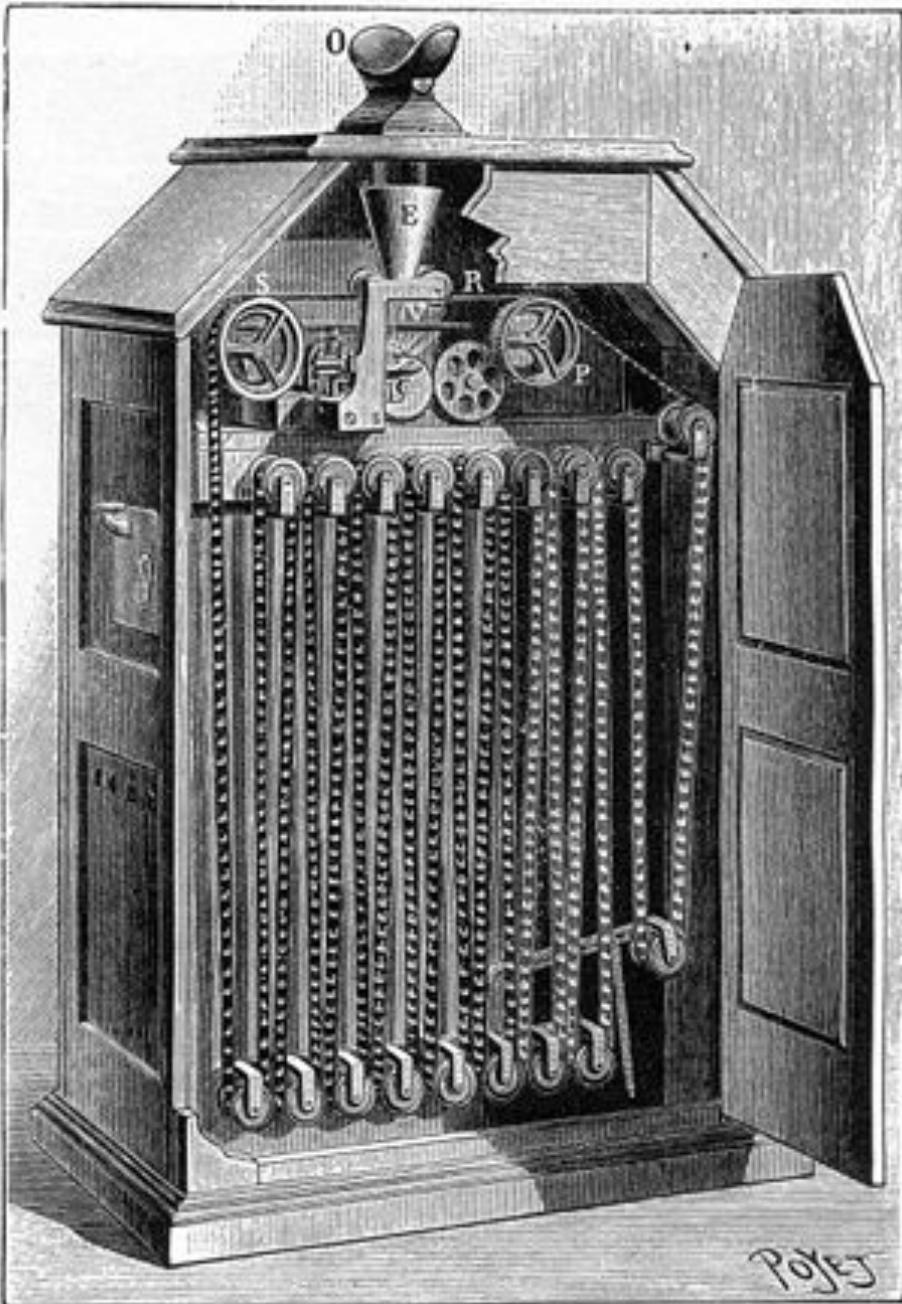
August 31 1897,  
Thomas Edison  
received a patent  
for his kinetograph,  
also known as the  
kinetoscope, a  
camera which used  
celluloid film, and  
which was the  
forerunner of the  
movie camera



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

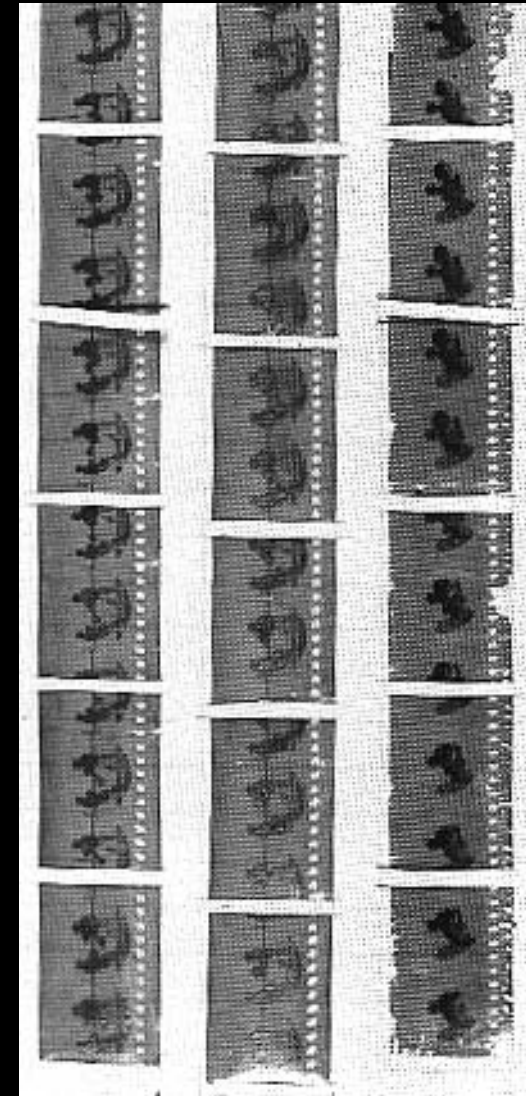
An encounter with the work and ideas of photographer Eadweard Muybridge appears to have spurred Edison to pursue the development of a motion picture system. On February 25, 1888, in Orange, New Jersey, Muybridge gave a lecture using the zoopraxiscope which projected sequential images drawn around the edge of a glass disc, producing the illusion of motion. The Edison facility was very close by, and the lecture was likely attended by both Edison and his company's official photographer, William Dickson. Two days later, Muybridge and Edison met at Edison's laboratory in West Organge; Muybridge later described how he proposed a collaboration to join his device with the Edison phonograph—a combination system that would play sound and images concurrently.

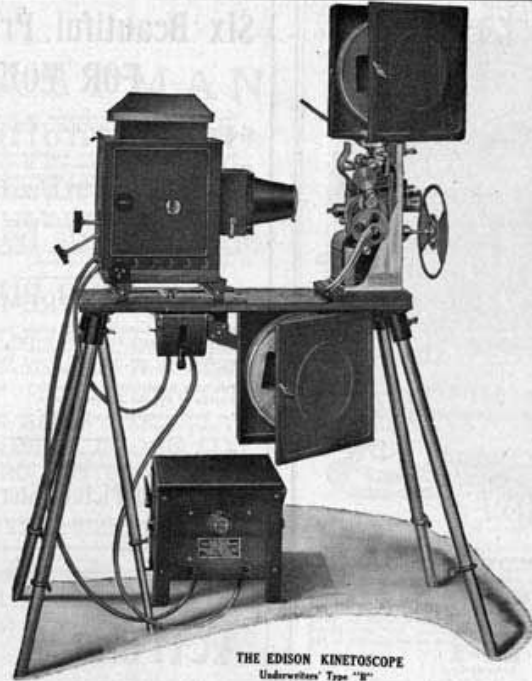




The word "kinetoscope" is derived from the Greek roots *kineto* ("movement") and *scopos* ("to view"). The machine creates the illusion of movement by conveying a strip of perforated film bearing sequential images over a light source with a high-speed shutter.

Thomas Edison, Kinetoscope, 1891-97





THE EDISON KINETOSCOPE  
Underwriter's Type "B"

**W**HY isn't your motion picture show making you the great big money you read about? How is it that the man in the next block can show the same pictures you do—and take the crowds away from you? We'll tell you. It's all in the machine—you need an

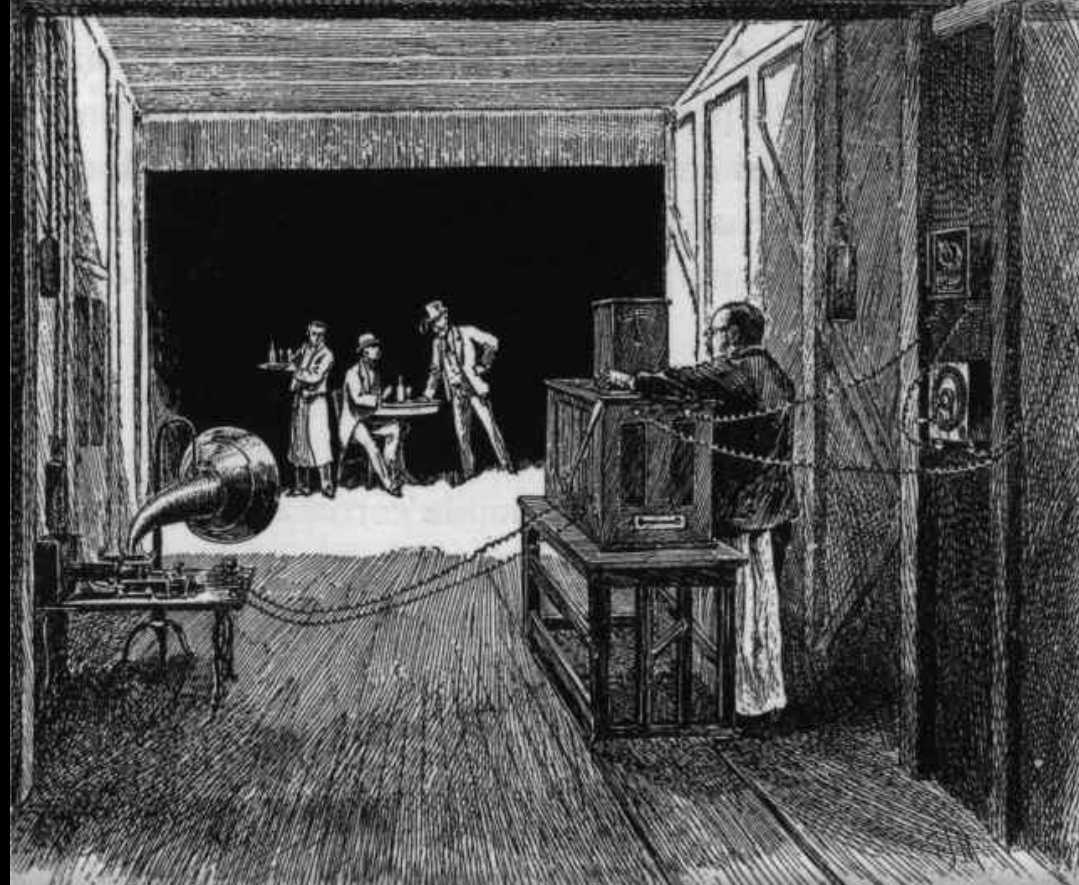
## EDISON KINETOSCOPE

The Edison wins the crowd because it projects clear, flickerless pictures that don't tire the eyes and are a real pleasure to look at. There are no discouraging "intermissions for repairs". And the Edison Kinetoscope saves the extra money it makes, because it runs the longest time with the least upkeep expense. Get Posted. Send for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes - \$225.00  
Price, " 110 volt, 60 Cycle Transformer - - 245.00

**THOMAS A. EDISON, Inc., 274 Lakeside Avenue, Orange, N. J.**

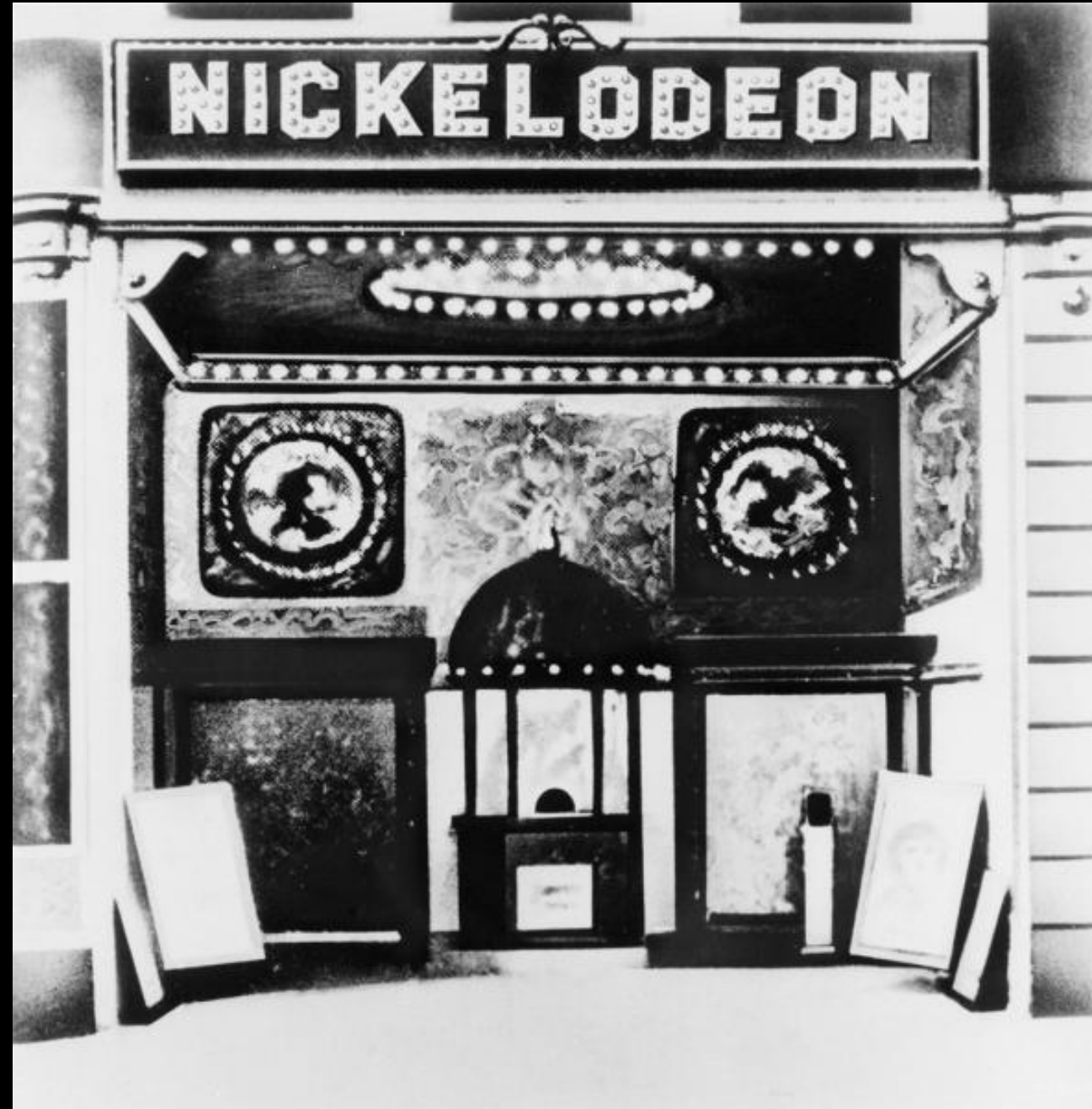
In writing to advertisers please mention "MOVING PICTURE NEWS"



Interior of the Kinetographic Theater, Edison's Laboratory, Orange, N J, Showing Phonograph and Kinetograph Drawing of Edison's Black Maria film studio by E. J. Meeker, June 1894



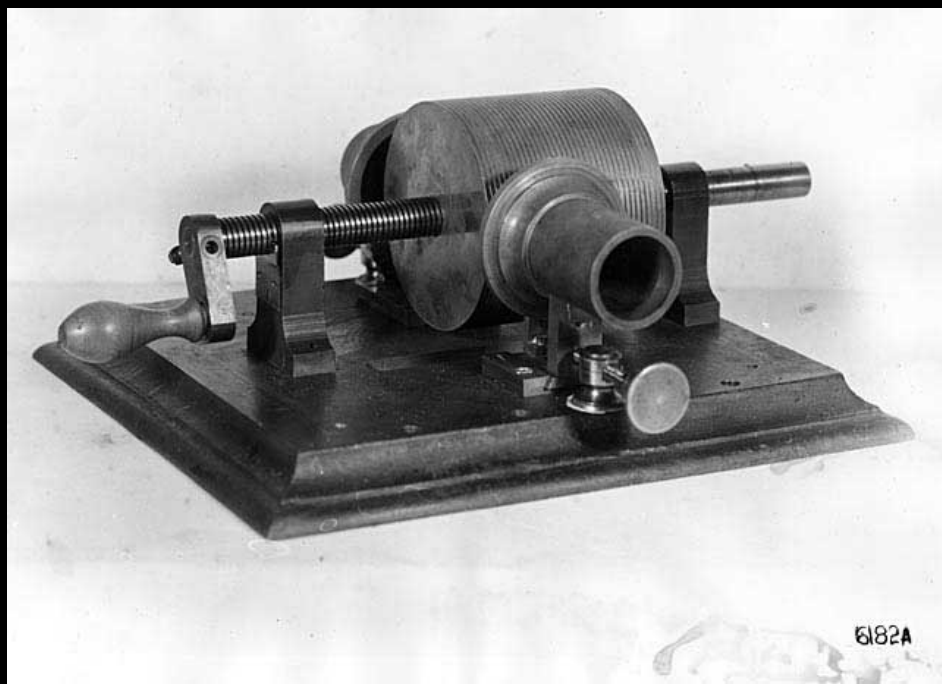
Kinetoscope parlor, San Francisco, ca. 1894–95  
The machines were purchased from the new Kinetoscope Company, which had contracted with Edison for their production.



## Evolution of the Nickelodeon

WKL Dickson and Hermann Casler,  
Mutoscope, 1890-95

Flipped pictures while cranked




Edison Cylinder Phonograph



Thomas Edison, Kinetophone or Phonokinetoscope , 1893

6 THE MOVING PICTURE NEWS

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A FACT!  A REALITY!

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VOICE AND ACTION RECORDED SIMULTANEOUSLY  
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It is unequalled for HOME ENTERTAINMENT. The improved machine is now so simple that an amateur can operate it. Projects both *moving pictures* and stereopticon slides on the screen. The mechanism is turned by hand. If electric current is not in your town or in your house, we give you choice of other ways of making the light. Our catalogues give complete information and lists of moving pictures.

ADDRESS KINETOSCOPE DEPARTMENT C  
EDISON M'F'G CO., ORANGE, N. J., U. S. A.

# TALKING PICTURES!

A FACT!



A REALITY!

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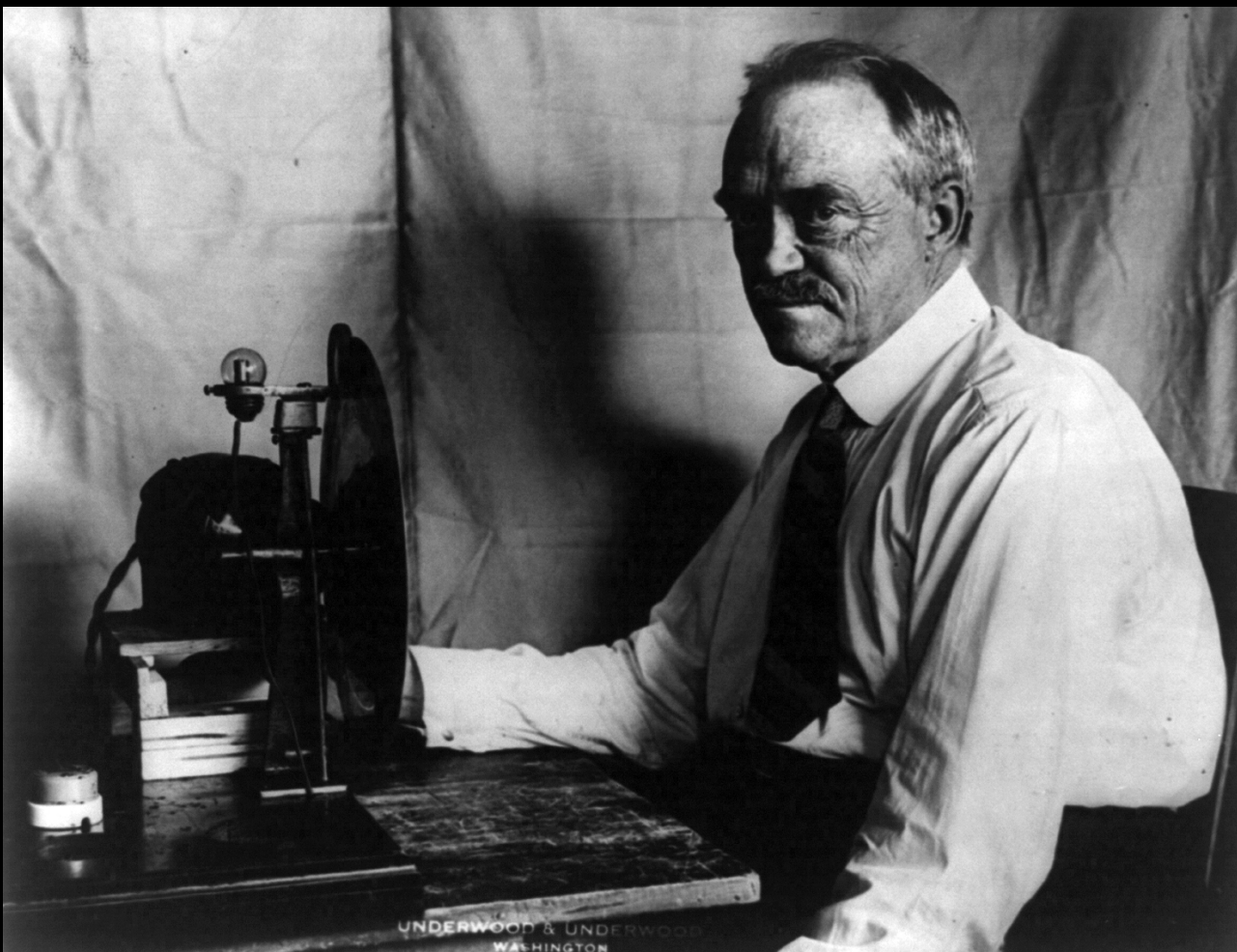
CONTRACTS NOW BEING MADE FOR MACHINES AND SERVICE  
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SOLE DISTRIBUTORS

1493-1495 BROADWAY

NEW YORK



C. Francis Jenkins with Phantoscope 1895

In 1894, Jenkins staged the first "movie" show. He shipped his motion picture projector, which he called a phantoscope, from Washington to Richmond. In the jewelry store of his cousin, Charles Jenkins, at 726 Main in Richmond, Indiana, he projected pictures of a dancer performing a "butterfly dance" onto the wall,



# It Works!

YOU can now enjoy radiovision programs. Don't waste time, money and patience trying to work out your own equipment. Start right with Jenkins apparatus in convenient kit form or in ready-to-use form. Jenkins self-synchronous feature makes reception possible wherever signals are heard. Jenkins receivers, combined with Jenkins radiovisors, provide real television entertainment.

**RK-1 JENKINS RADIOVISOR KIT**

Complete kit of parts, fully equipped, ready to assemble and use. Missing lenses, test tube, vacuum, ball-bearing shaft, rotor, electrical connecting disc assembly, speed control, condenser, tone socket and bearing, wire, screws, nuts, bolts, packed in best box as shown below, with complete instructions. Assembled in a few hours as shown at left. Choice of 11, 21 or 41-line scanning system. Maximum lens optional. PRICE: \$47.50. Lamp, \$1.50.

**JENKINS TELEVISION RECEIVER KIT**

To tune in television signals, employ a Jenkins radiovisor receiver. Ideal electronic receivers are not satisfactory for good results. If you wish to build your own receiver, use Jenkins JK-26 receiver kit. Components fully equipped, ready to assemble and wire in a few hours. PRICE: \$43.00.

If you prefer a maintenance receiver, there is Type 2 for use with Radiovisor an common A.C. power system for automatic synchronization. PRICE, \$104.00. This kit is Type 2B, with self-synchronizing power supply, is also suitable for those who desire common power system area.

One-tube design, A.L. operation, lightest type amplifier, single output for brilliant picture, self-synchronized power unit, sturdy all-metal chassis, are features of Jenkins radiovisor receivers.

**READY-TO-USE EQUIPMENT**

If you prefer assembled equipment, ready to use, there is the Model 100 Radiovisor. Many components are RK-1 kit, but involving less assembly and cost total base. Packed in boxes, ideal for laboratory or home use. Two-inch square image. Self-synchronizing attachment optional. PRICE, \$64.00. Lamp extra.

Model 200 Radiovisor is intended for laboratory use. Deluxe walnut cabinet, three meters, built-in image, A.C. synchronous unit. PRICE, \$109.00. Lamp extra.

Model 300 Radiovisor. Deluxe walnut cabinet. Self-synchronized by incoming signal. Five-inch image. PRICE: \$112.00. Lamp extra.





Television is here! It is ready for experimentation, service men and dealers! Television programs are steadily increasing. Now is the time to get into television! Experience the thrill of getting broadcast data all over again! Just fill out and mail coupon below.

Later, in 1924, Charles Jenkins invented a mechanical television system he called radiovision.

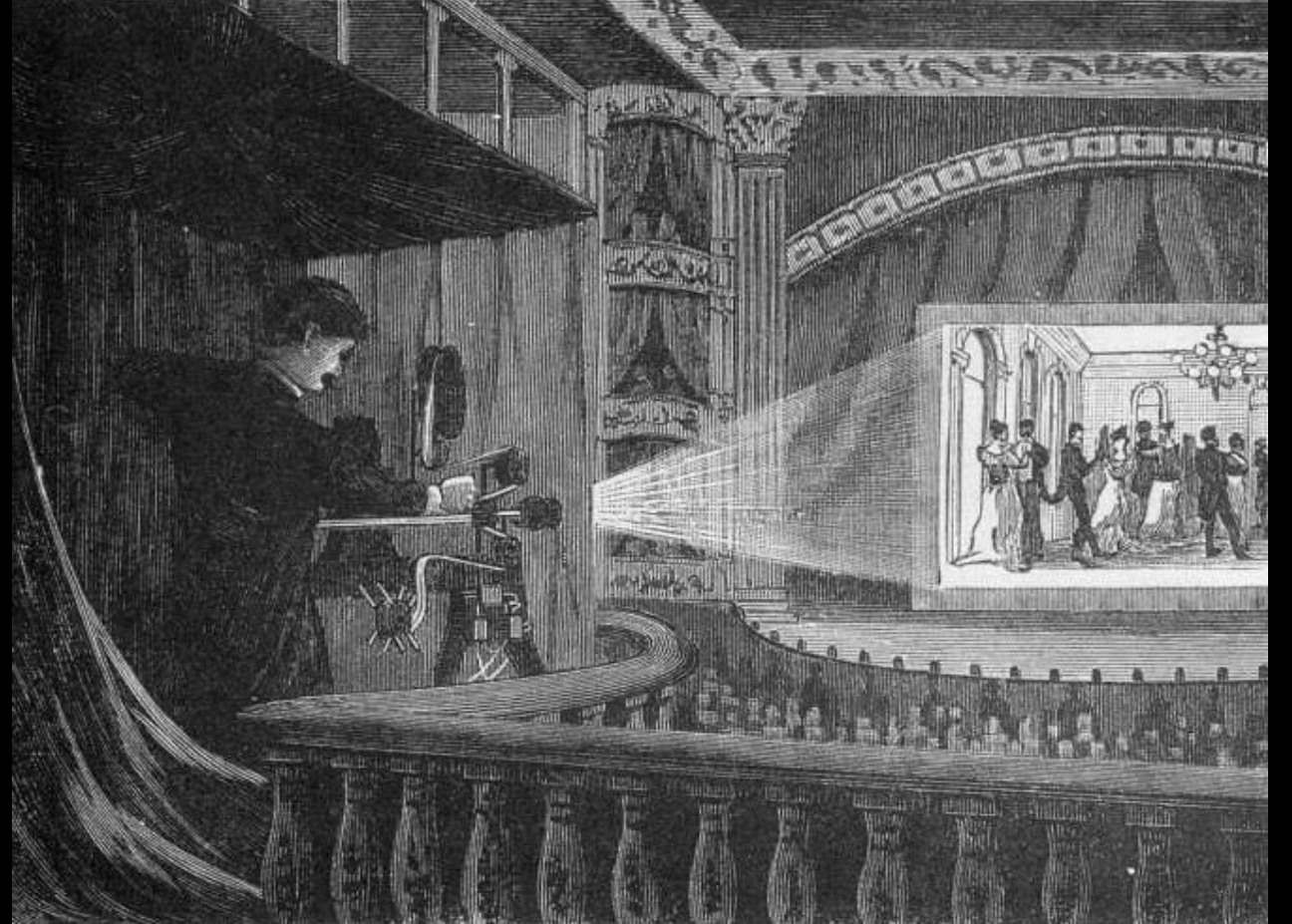
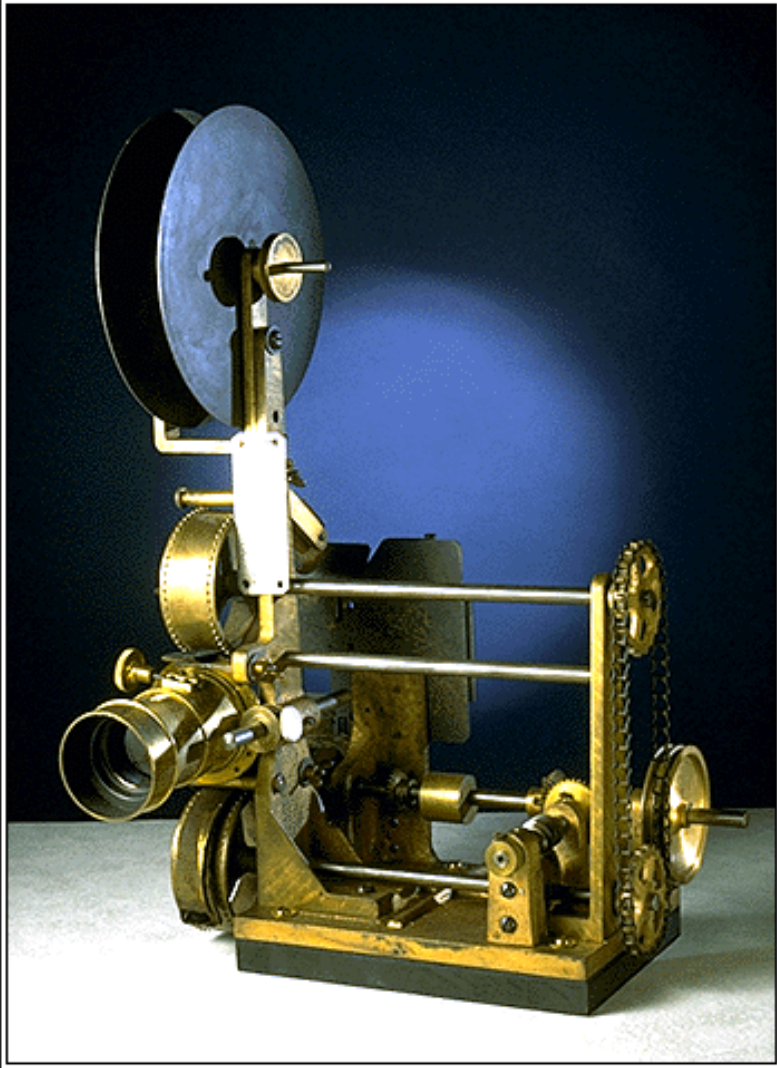
**EDISON'S GREATEST MARVEL**

**THE VITASCOPE**

"Wonderful is The Vitascope. Pictures life size and full of color. Makes a thrilling show."  
NEWYORK HERALD, April 24, '96.

The Edison Manufacturing Company agreed to manufacture the phantascope and to produce films for it, but on the condition it be advertised as a new Edison invention named the Vitascope. The Vitascope's first theatrical exhibition was on April 23, 1896, at Koster and Bial's Music Hall in New York City. Other competitors soon displayed their own projection systems in American theaters, including the re-engineered Eidoloscope, which copied Vitascope innovations; the Lumière Cinématographe, which had already debuted in Europe in 1895; Birt Acres' Kineopticon; and the Biograph which was marketed by the American Mutoscope Company.





Thomas Edison, Vitascope, 1896

# EDISON

1901 MODEL

## PROJECTING KINETOSCOPE

IS NOW READY. FULL DESCRIPTION IN CATALOGUE No. 104.

### NEW FILMS NOW PREPARING. NEW FILMS.

- LAURA COMSTOCK'S BAG PUNCHING DOG**.....(Code word, Ungainful) 100 ft.  
Shows Laura Comstock's Wonderful Trick Dog, Mammie, punching the bag. Very clear and realistic. Full of action.  
We also furnish an excellent 50ft. strip. (Code word, Ungainly.)
- PIE, TRAMP AND BULL DOG**.....(Code word, Ungallics.) 75 ft.  
Tramp enters, sees bull dog in kennel. Retreats, re-enters on stilts. Starts eating pie from a shelf. Bull dog jumps from window, throws tramp and shakes him up.
- GORDON SISTERS BOXING**.....(Code word, Ungallant) 100 ft.  
Champion Female Boxers of the World.  
We also furnish an excellent 50 ft. strip.....(Code word, Ungartered)
- TRAMP'S DREAM**.....(Code word, Ungangbar) 100 ft.  
Tramp asleep on park bench. Dreams of getting pie without working for it. Also of an encounter with a bull dog. Wakes up, finds it only a dream. A cop has just soaked him on the bottom of his feet. Very Funny.
- HAPPY HOOLIGAN'S APRIL FOOL**.....(Code word, Unellig) 50 ft.
- HAPPY HOOLIGAN'S SURPRISE**.....(Code word, Unelnlig) 65 ft.
- WHY BRIDGET STOPPED DRINKING**.....(Code word, Unedlbor) 75 ft.
- MONTREAL FIRE DEPARTMENT ON RUNNERS**.....(Code word, Unedlifying) 100 ft.
- LOVE BY THE LIGHT OF THE MOON**.....(Unedonem) 65 ft.
- A DONKEY PARTY**.....(Uneducate) 60 ft.  
The Greatest Mysterious Picture ever made is now ready.
- MYSTERIOUS BLACKBOARD**.....(Code word, Ungarina) 100 ft.

Our Latest Films Are Being Exhibited Daily at the Following New York Theatres: Proctor's Four Houses, Tony Pastor's and Eden Musco, which is a Strong Recommendation as to Their Merit. You Should Follow in Their Footsteps.

Send in your name and ask for our Special Advance Lists of the Latest New Films. These are All Winners. If you want to get subjects worth owning, send for our Latest Supplements and Advance Lists.

CALL AT OUR  
**NEW YORK OFFICE**  
AND SEE THESE  
WONDERFUL FILMS

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MAIN OFFICE AND FACTORY,  
**ORANGE, N. J., U. S. A.**  
NEW YORK SALESROOM, 135 FIFTH AVE.

THE PRICE OF FILMS IS \$15.00 PER 100 FEET.  
Shorter or Longer Lengths in Proportion.

WE HAVE  
ATTAINED  
A HIGH STANDARD  
OF PHOTOGRAPHIC  
PERFECTION and  
list nothing but  
**PERFECT FILMS.**



Edison Film, Enchanted Drawing, 1900  
<https://www.youtube.com/watch?v=8230qZnlvNM>

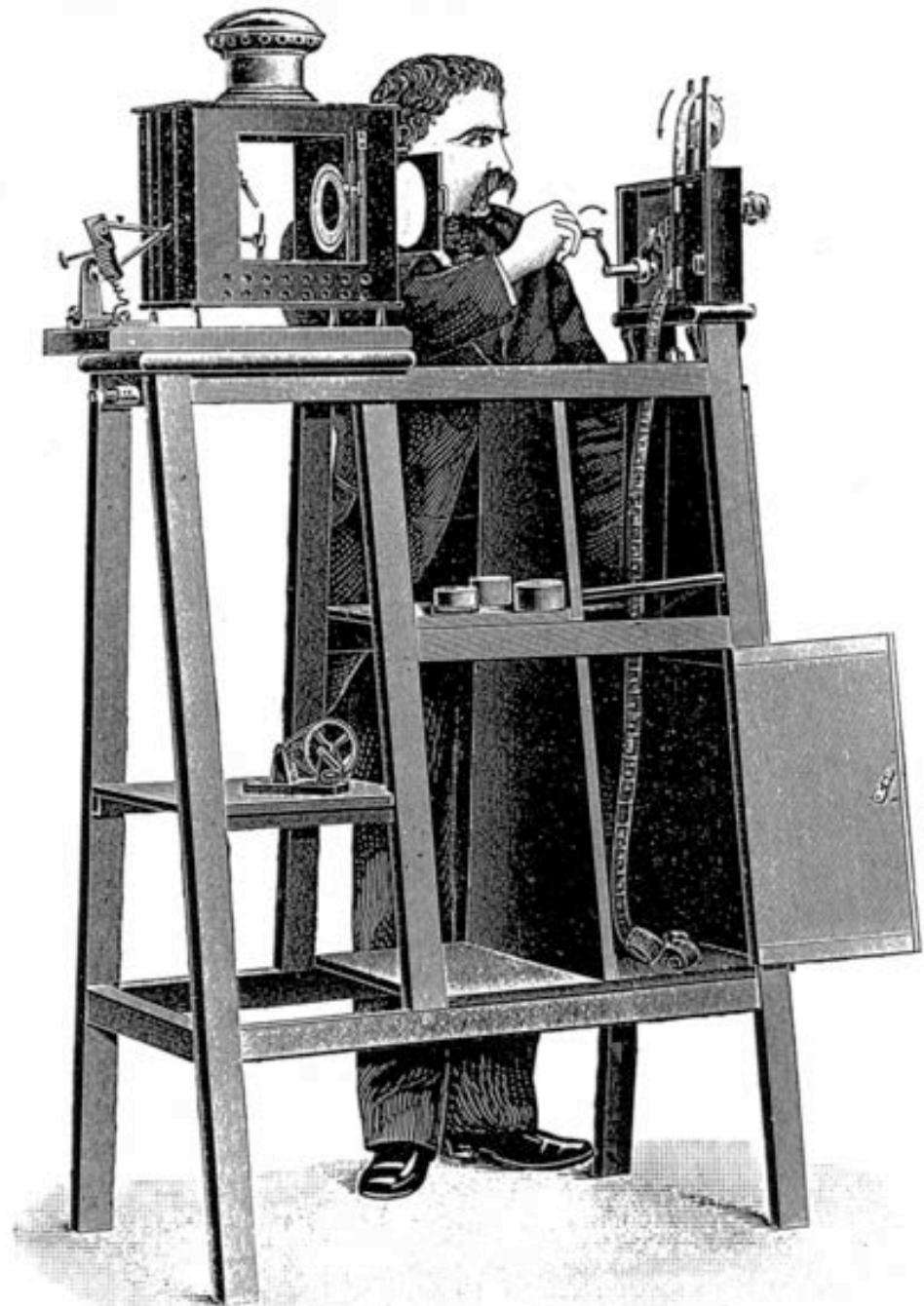


Edison Film, Gordon Sisters Boxing, 1901  
<https://www.youtube.com/watch?v=CPG0na-Aemk>

Thomas Edison, Projecting Kinetoscope, 1896



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



*Le cinématographe Lumière: projection.*



Much smaller and lighter than Edison's Kinetograph, le cinématographe Lumière weighed around 11 pounds and operated with the use of a hand-powered crank.

Lumière Brothers, 10 Early Films, 1895

<https://www.youtube.com/watch?v=4nj0vEO4Q6s>

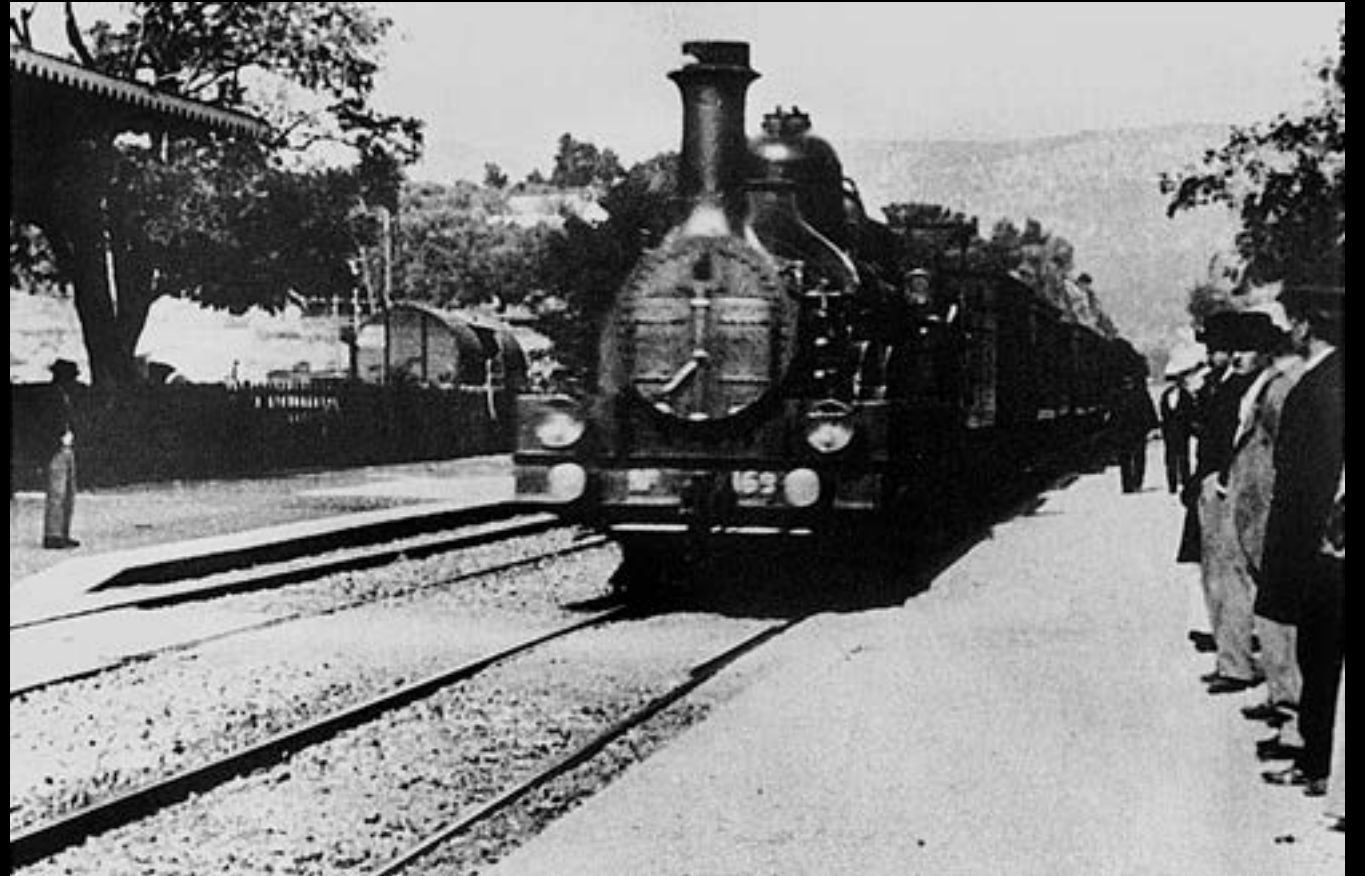
<https://www.youtube.com/watch?v=JGugm8Dzmuc>

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)

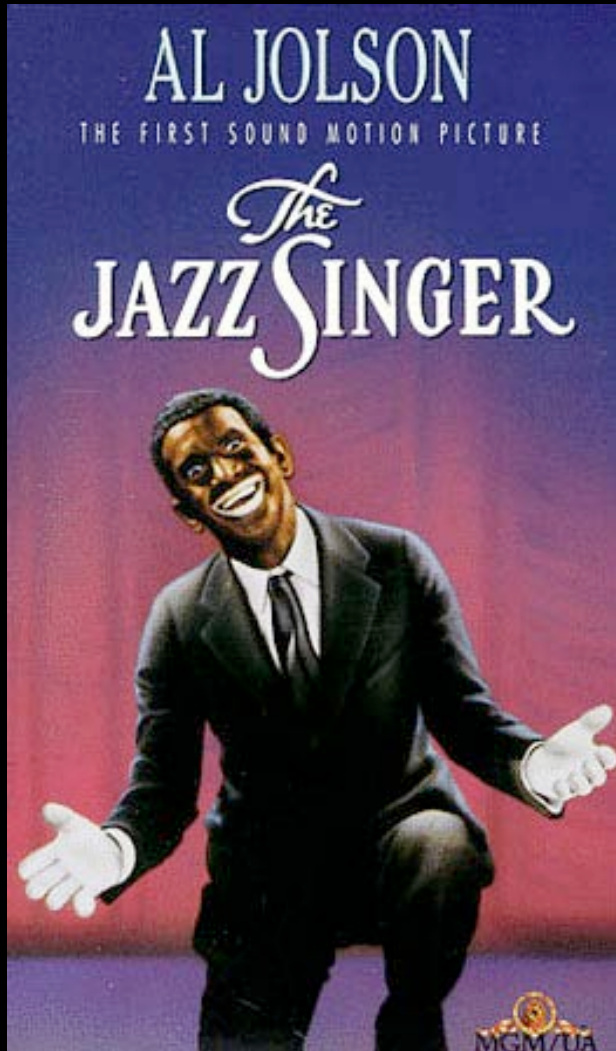




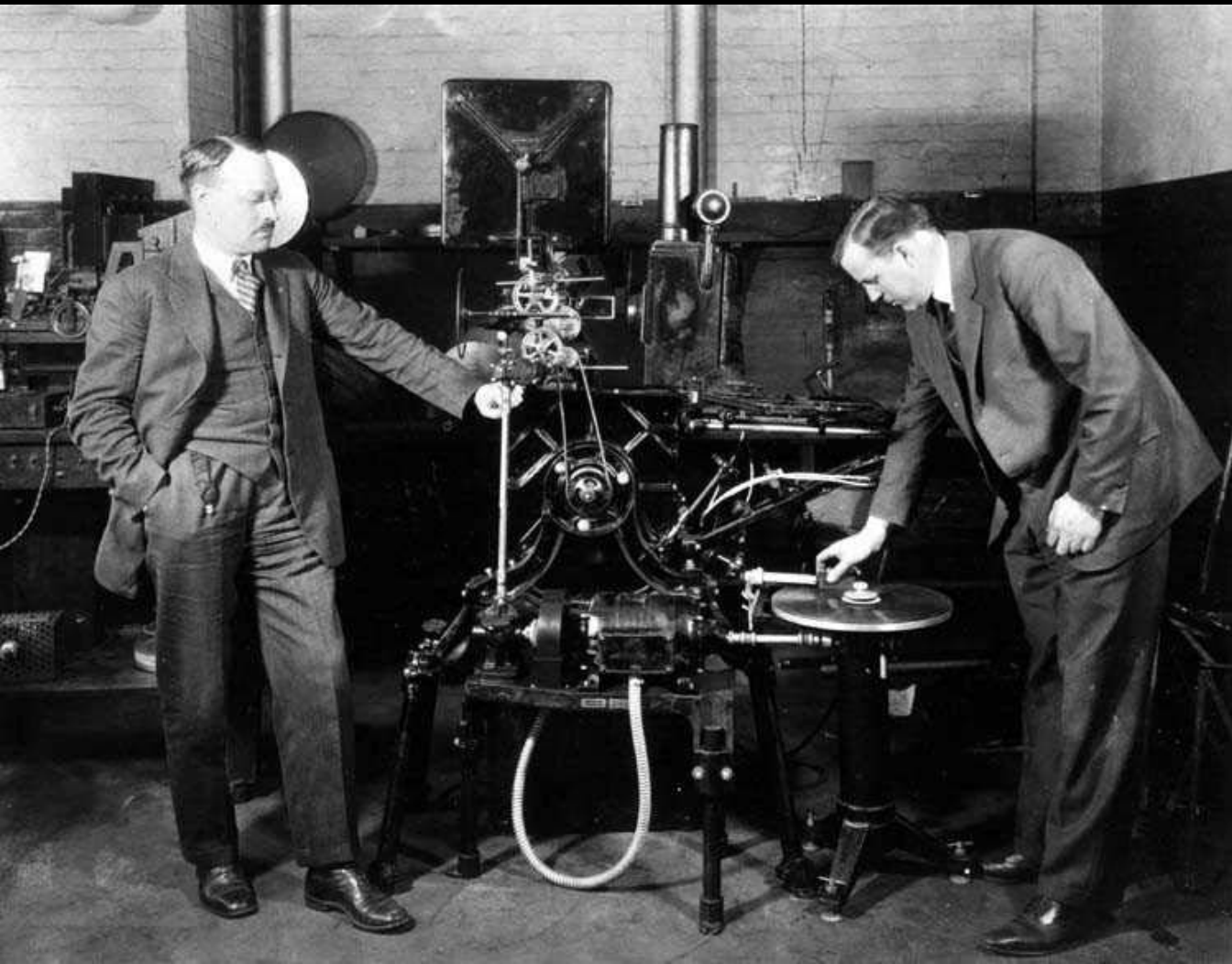
Edison Film, Gordon Sisters Boxing, 1901  
<https://www.youtube.com/watch?v=CPG0na-Aemk>



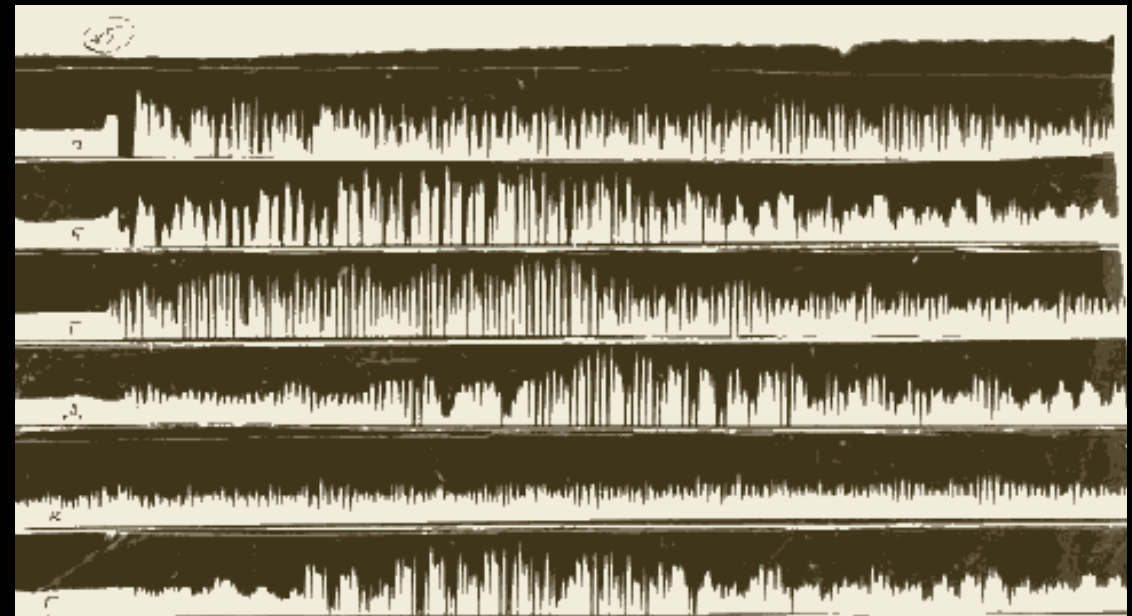
Lumiere Brothers, Arrival of a Train, 1895  
<https://www.youtube.com/watch?v=RjtXXypztyw>



Al Jolson in *The Jazz Singer*, first talky, film with sound, 1927; Directed by Alan Crosland  
<https://www.youtube.com/watch?v=UYOY8dkhTpU>



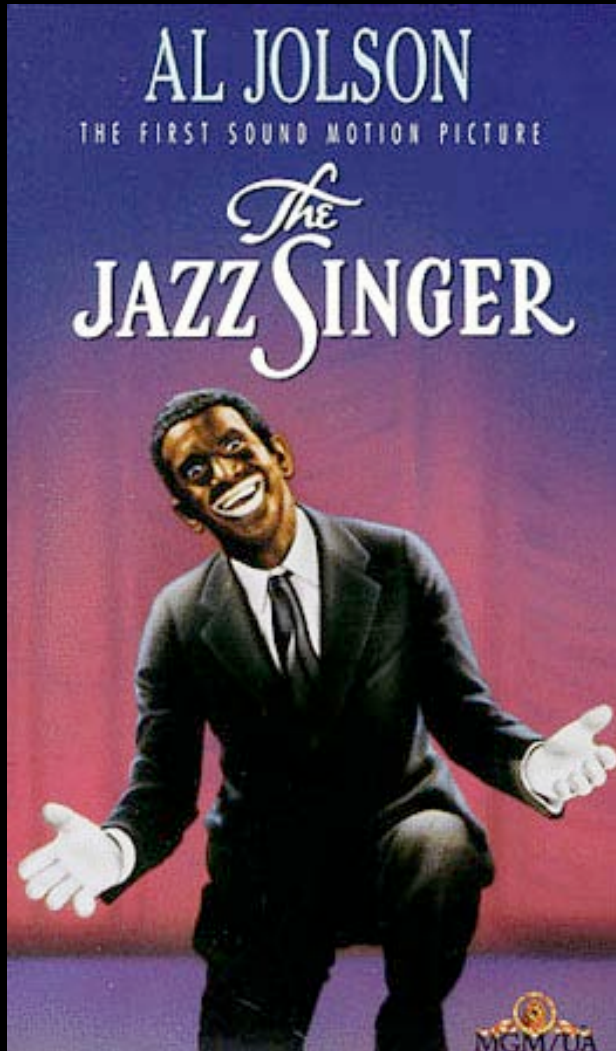
Motion Picture Sound, Sound-on-Disc  
technology, 1910-1929



Optical Sound-on-Film

<http://www.youtube.com/watch?v=0ekWozMjFW0>

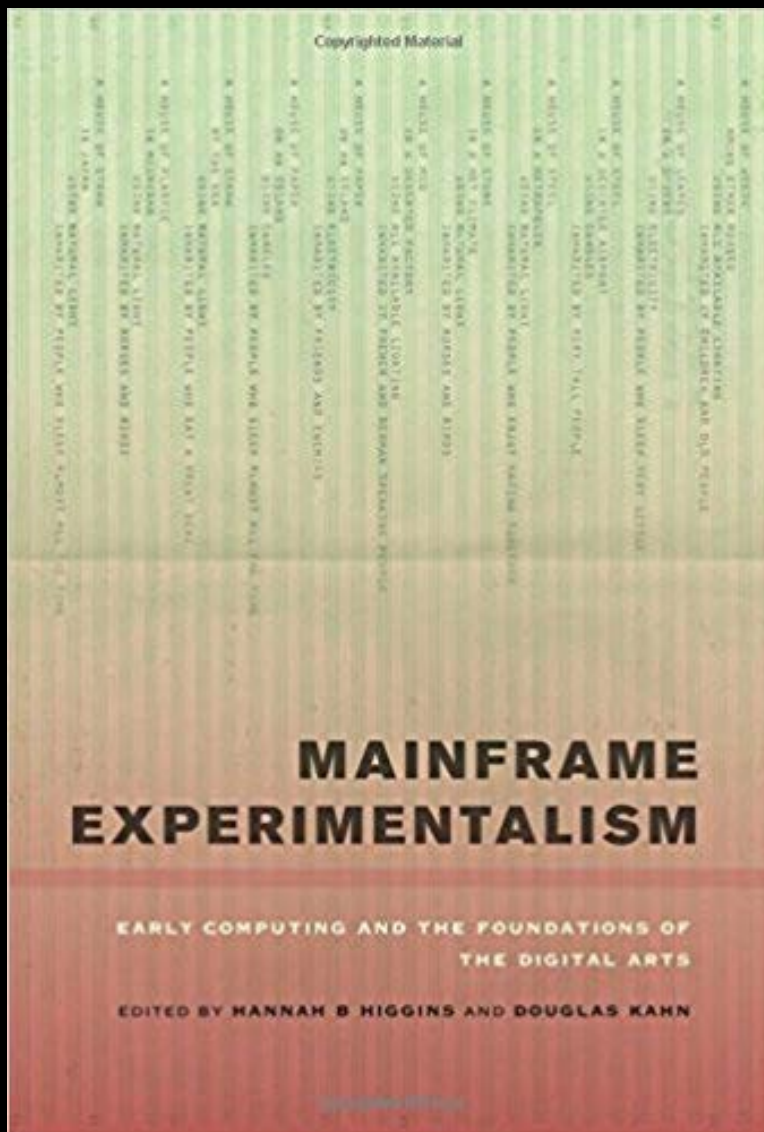




Al Jolson in *The Jazz Singer*, first talky, film with sound, 1927; Directed by Alan Crosland  
<https://www.youtube.com/watch?v=UYOY8dkhTpU>

# Minstrelsy and Blackface





E.H. Gombrich, in *The Story of Art*, characterizes the first half of the twentieth century by the term *Experimental Art*. In this broader sense innovations in process and material involve an experimental attitude linking the futures of art to the past through a changing sense of art as linked to artists' ever-changing worlds.

-- Hannah B. Higgins and Douglas Kahn, *Mainframe Experimentalism*, p. 4

experimentalism

artists' ever-changing worlds

# Students Questions

- What can computer art tell us about creativity and experimentalism?
- Does experimentalism in the digital arts negate the presence of the artist?
- Does fear dissuade progress?

# Dr. Terranova's related questions

- How do we define experimentalism generally? How is it defined in the context of the reading?
- Does each genre of art embody a unique spirit of experimentalism? Or is experimentalism identical to avant-gardism, and thus always self-same? Experimentalism in the context of the reading often involved collaborations between artists and scientists. What is the avant-garde within art? Is there an avant-garde in science?

# Students Questions

- Does randomness in art cancel out skill?
- Can you have iterative randomness and can it be art?

# Students Questions

- Is computer art truly soulless?
- Does the emergence of experimentalism in the 1960's invalidate art?



# Students Questions

- Should computer art be defined as “art” or should it fall under technology as a subcategory?
- Did the invention of the computer revolutionize the meaning of “art”?

# Students Questions

- If Mainframe Experimentalism and computers can be considered art then is it incorrect to also describe science as a whole as another form of art?
- Dr. Terranova's related questions: Are computers in and of themselves "art"? Or are they design?

ART + SCIENCE  
... and the origins of digital art

# Student Question

- Is all computer generated art simply mathematics?

# Students Questions

- Why are the arts and sciences considered separated from the computer and not united?
- How is computer art and engineering both related and separate?

# Students Questions

- Did the origins of digital art influence the public perception of it?
- How has institutional access to computers shaped definitions of computer art?
- What factors contributed to the initial resistance and eventual acceptance of computerized art?

# Students Questions

- Is digital decay one of the reasons digital works are valued less than traditional art?
- How did artists' access equipment that was inaccessible to them?

# Student Question

- Did art inadvertently facilitate the relationship between man and computer?



# Student Questions

- Would modern art be different if digital art were more accepted in the 60s and 70s?
- How has modern digital art changed in relation to its roots with the Mainframe Experimentalism movement of the 1960s?

# Film: Effects on Painting



The Rise of  
Cubism  
Photography  
Film

Photograph of Pablo Picasso, 1916

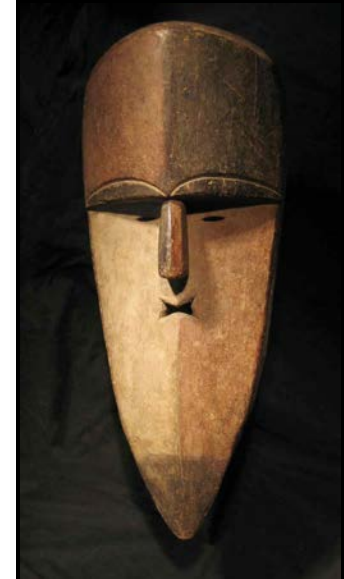


# Analytical Cubism

Pablo Picasso, Portrait of Kahnweiler, 1910



Pablo Picasso, Guitar, sheet metal and wire, 1912



Reliquary figure and mask from Gabon,  
Africa. 19<sup>th</sup>-20<sup>th</sup> Centuries



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



Above: Pablo Picasso, Houses on the Hill, Horta de Ebro, 1909  
Right: Pablo Picasso, Landscapes, Horta de Ebro, 1909



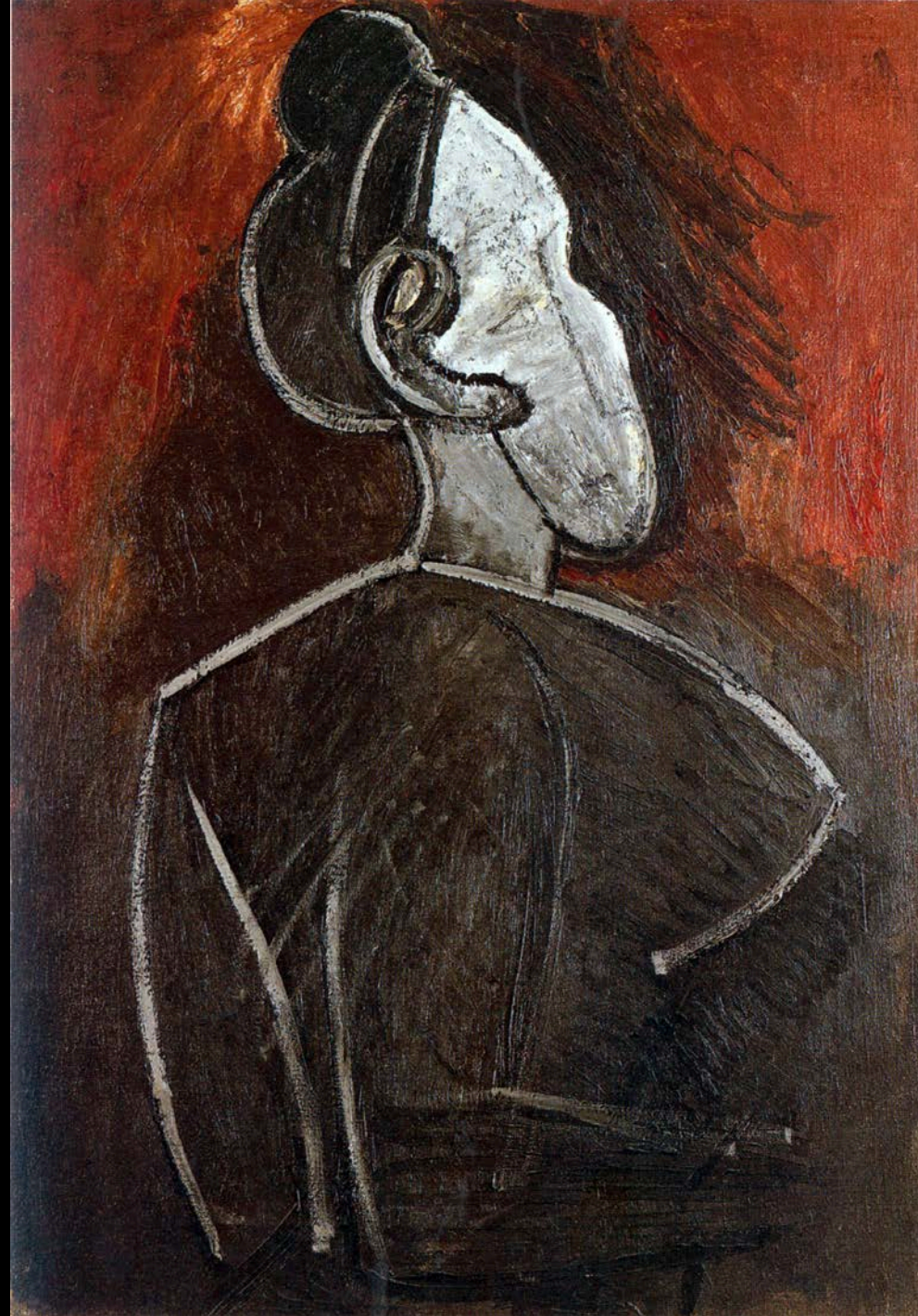


Pablo Picasso, Les Femmes d'Alger (O. J.), 1907



Edmond Fortier, Malinké Woman,  
1906

Pablo Picasso, Profile of a Woman,  
1906-07

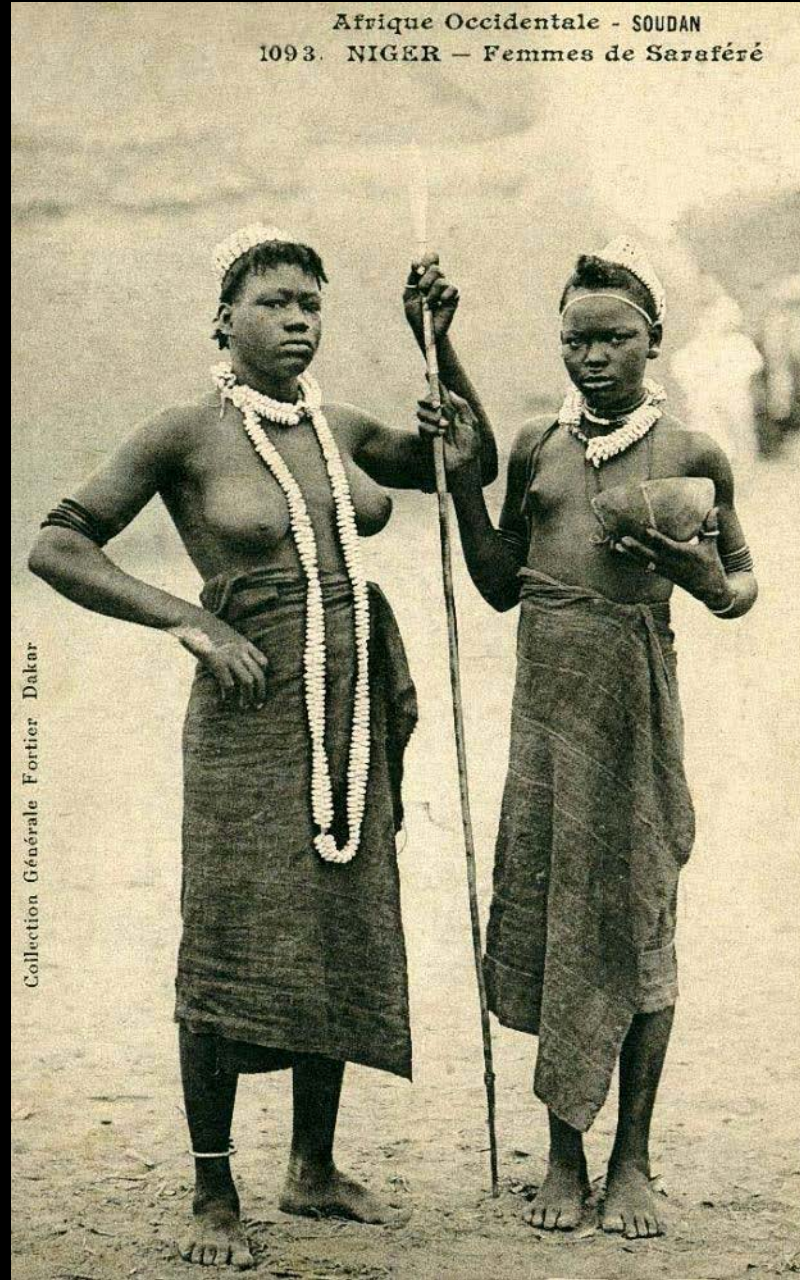




François-Edmond  
Fortier (1862-1928)



Collection Générale Fortier Dakar



Afrique Occidentale - SOUDAN  
1093. NIGER - Femmes de Saraféré



*117, aperçu d'une  
musique arhaïque  
Soudan  
P. Robert*

39. Halamkat Sénégalais

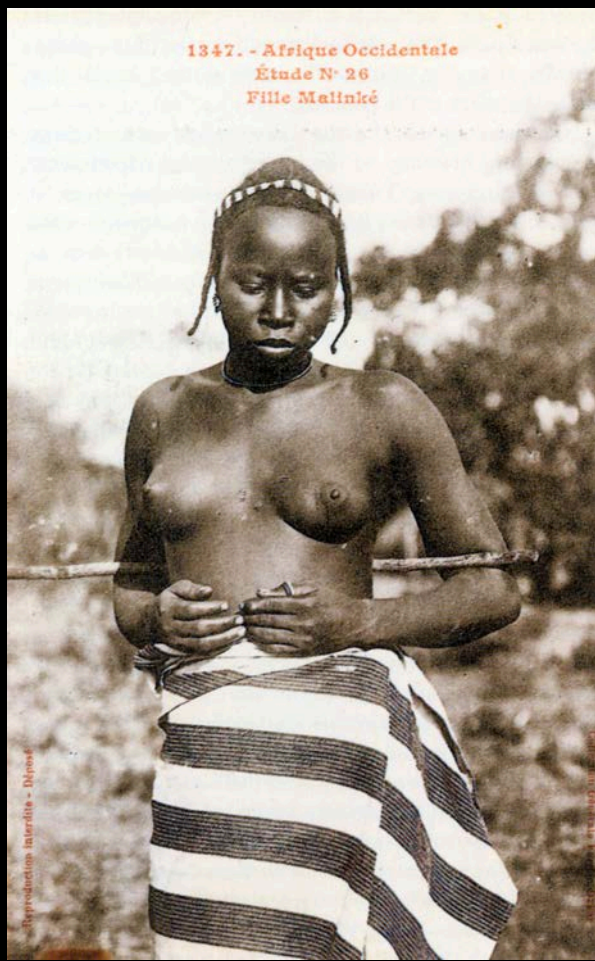
FORTIER Photo Dakar



Edmond Fortier, Bobo Couple, 1905-06

Pablo Picasso, Two Nudes, 1906

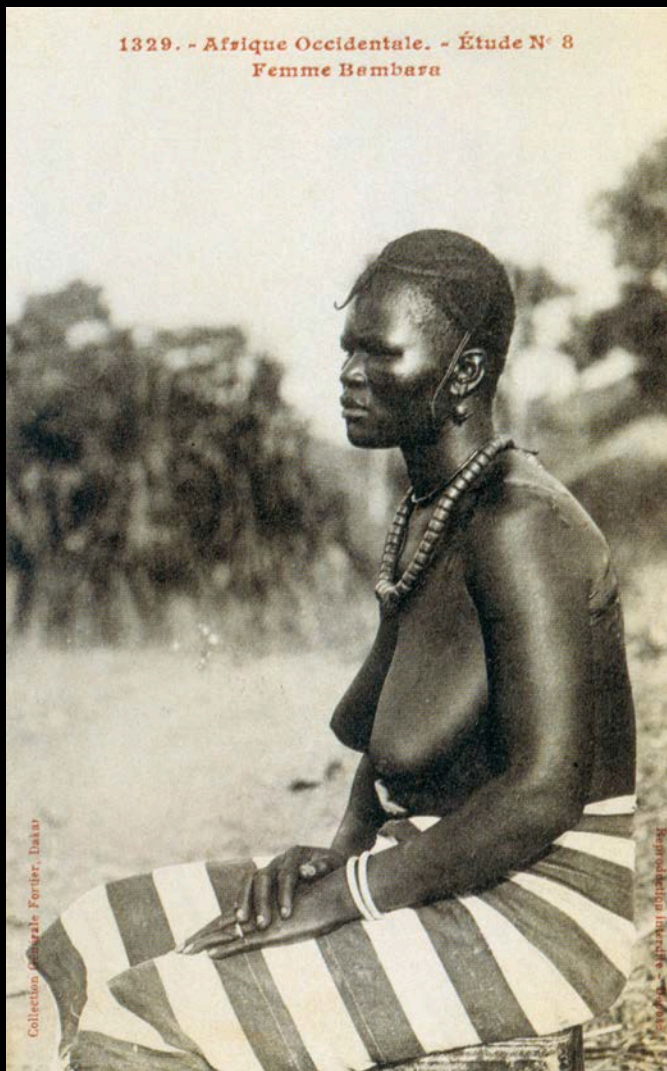




Edmond Fortier, Malinké Girl, 1906

Pablo Picasso, Nude with Hands Behind Back and Profile of Nude, 1907

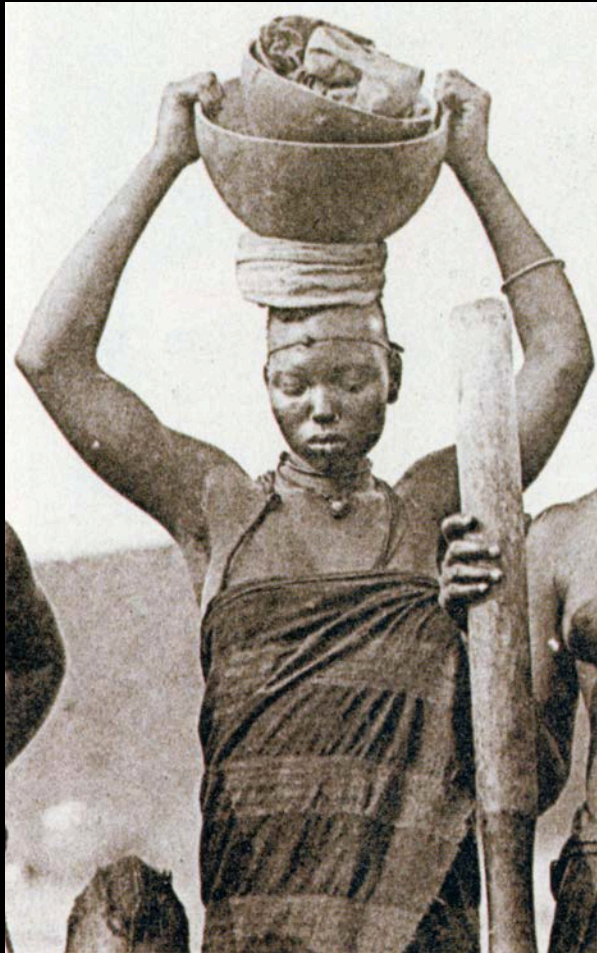




Edmond Fortier, Bambara  
Woman, 1906

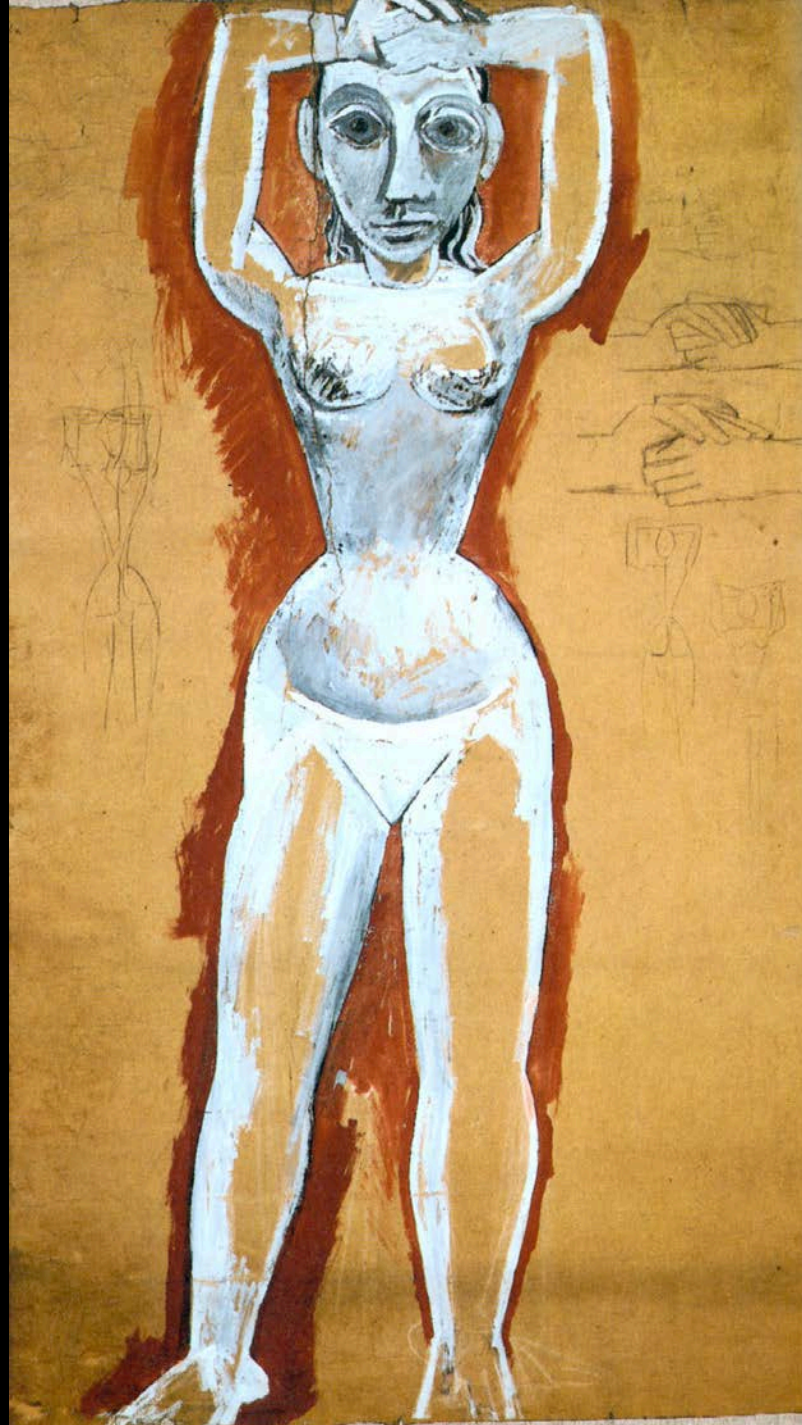
Pablo Picasso, Head and  
Shoulders of a Woman, 1907

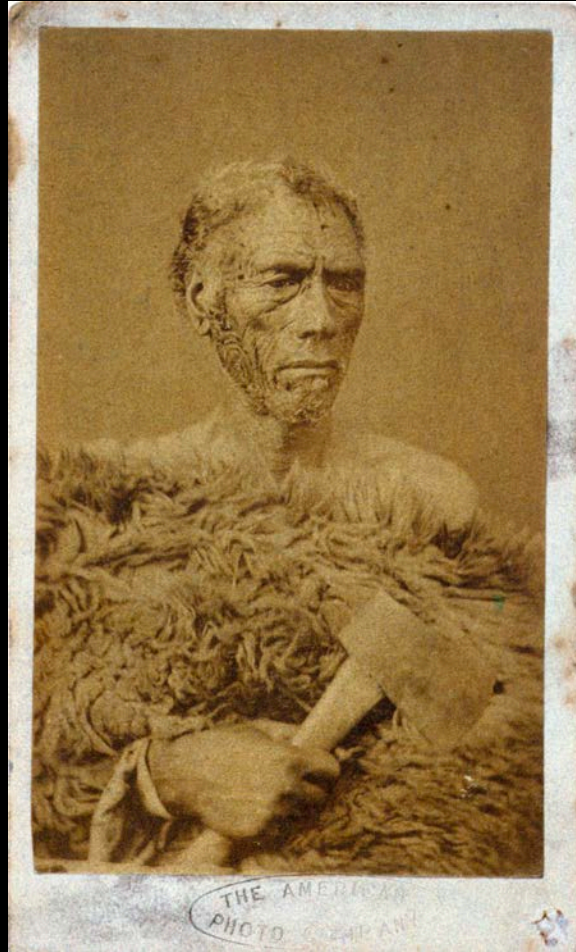




Edmond Fortier, *Types of Women*  
(detail), 1906

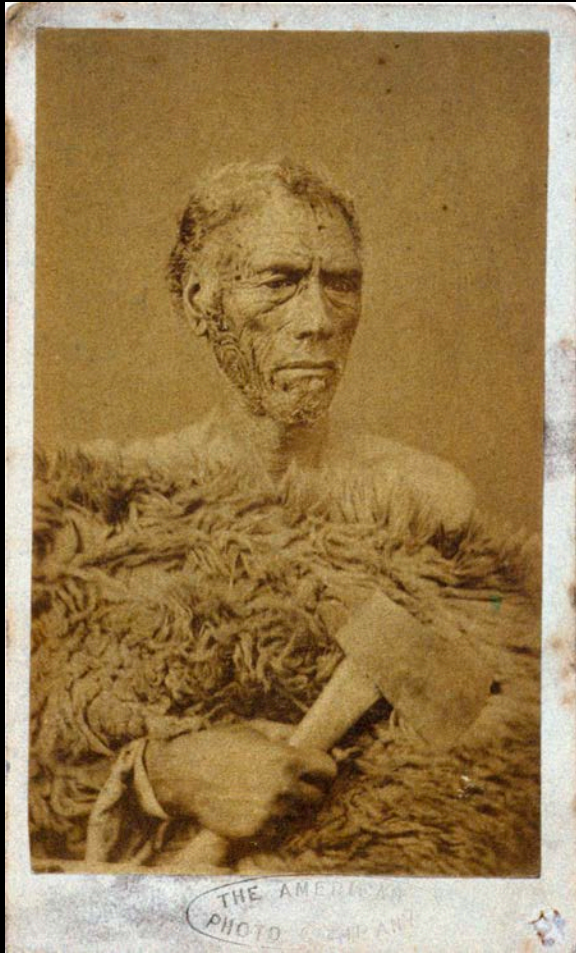
Pablo Picasso, *Nude with Raised Arms*  
Seen from the Front, 1907



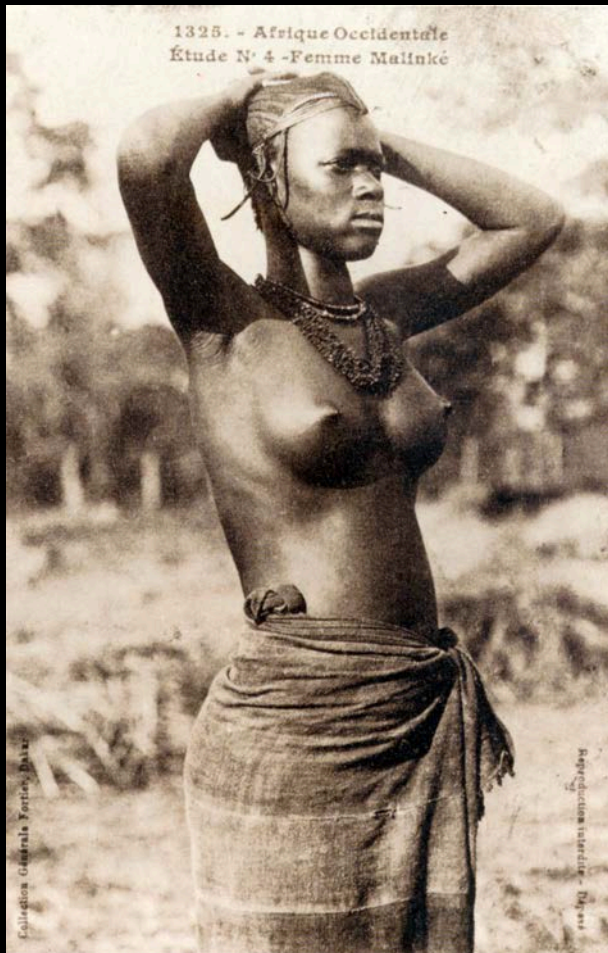


L: The American Photo Company, Head of a Maori Man, 1880  
R: Pablo Picasso, Head of a Man, 1906



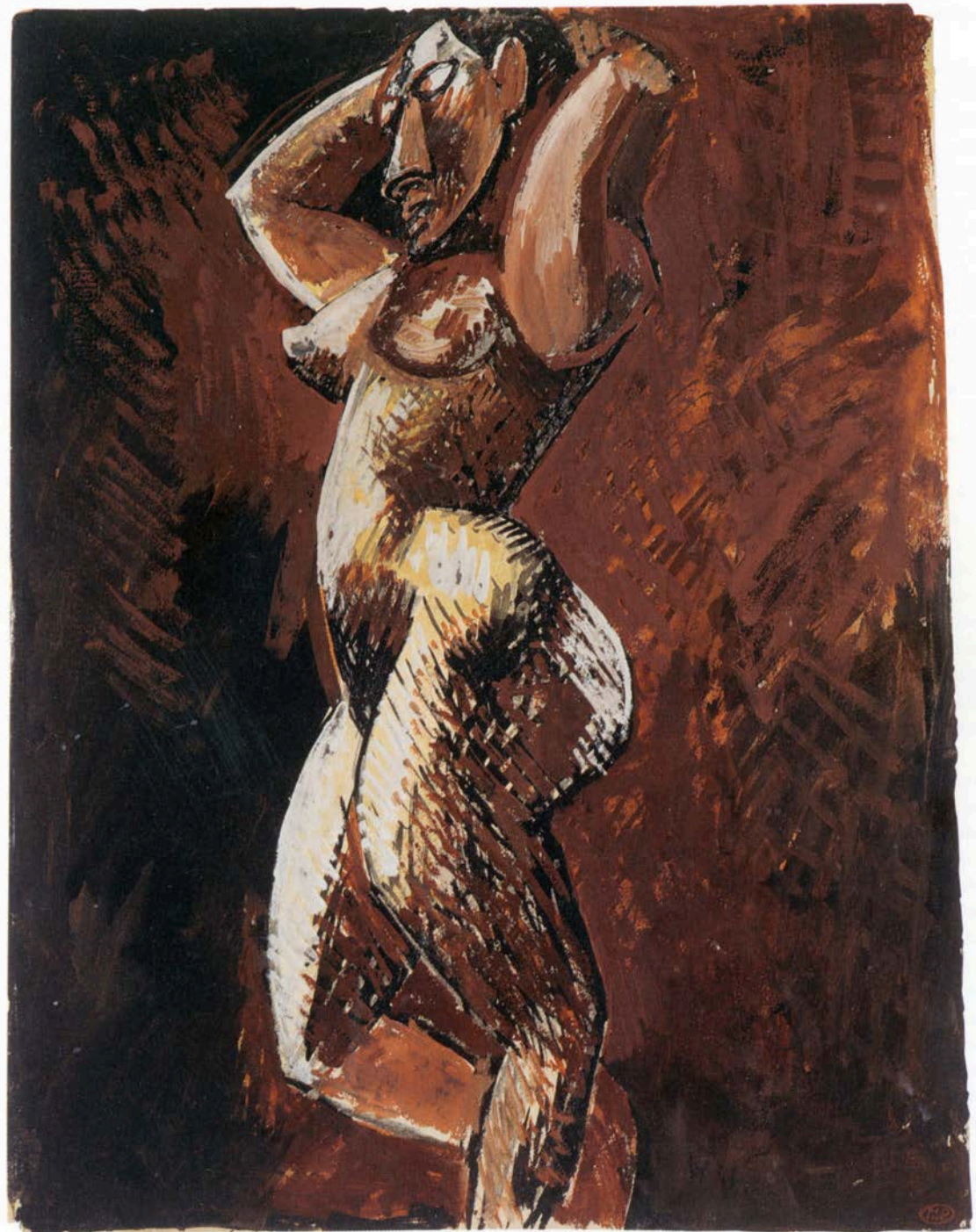


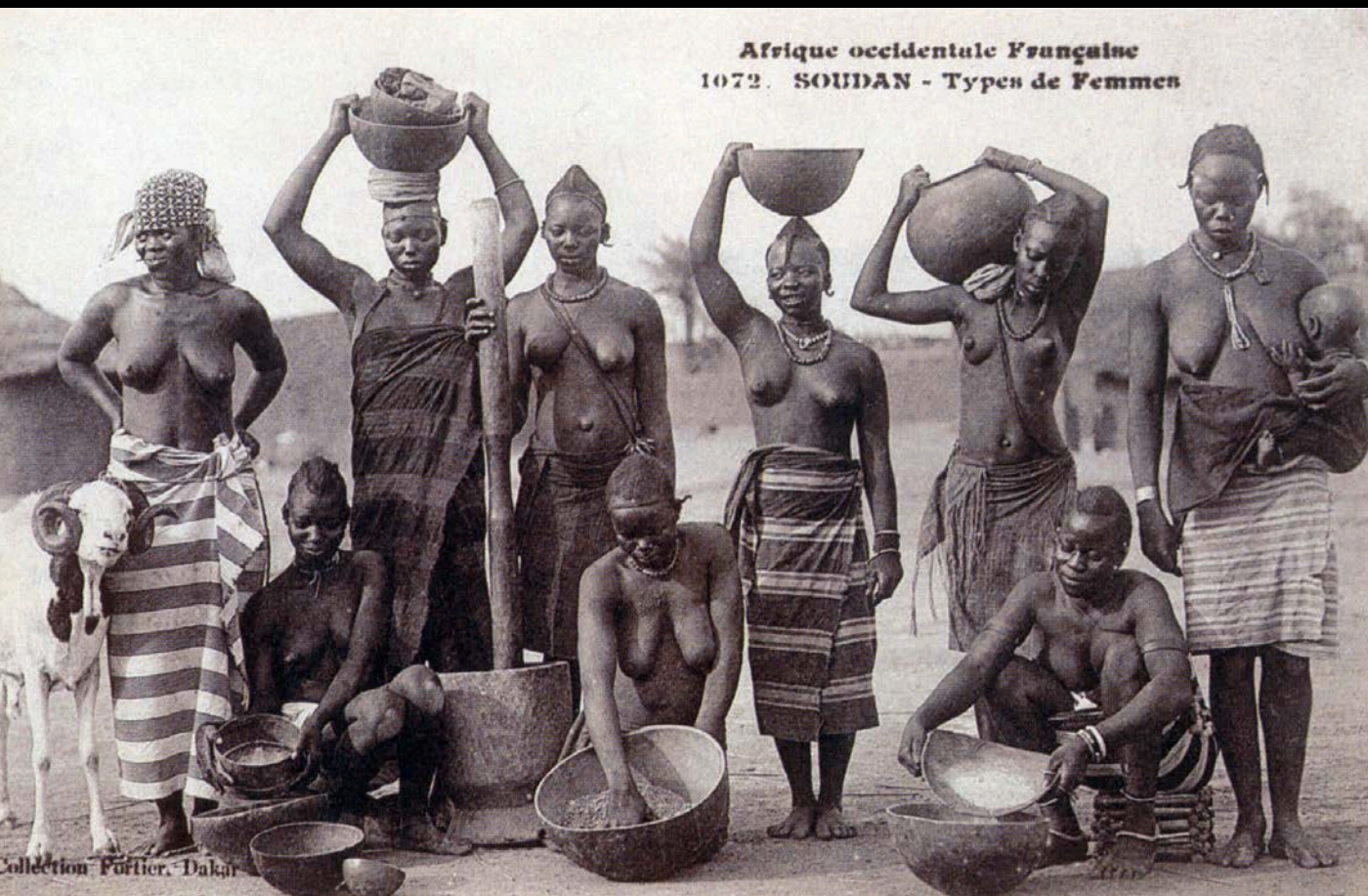
Pablo Picasso, Sketch of André Salmon, 1907



Edmond Fortier, Malinké Woman, 1906

Pablo Picasso, Nude with Raised Arms, 1908





Edmond Fortier, Types of Women, West Africa, 1906



Pablo Picasso, Les Femmes d'Alger (O. J.), 1907



Pablo Picasso, Female Nude, 1911



An advertisement for the cinematograph, an early movie projector.



George Méliès, Under the Sea, 1907

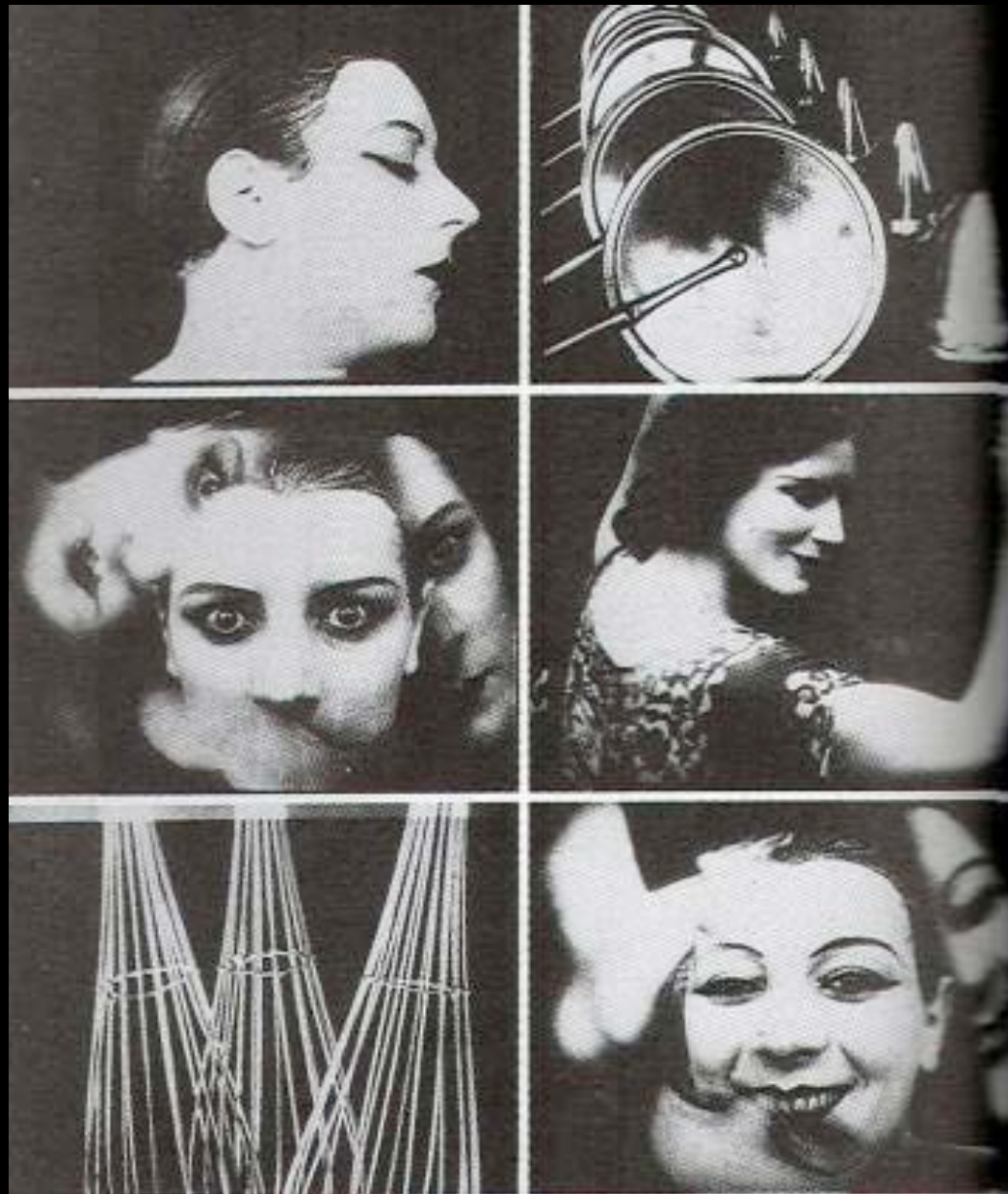
“Picasso appropriated Méliès’s techniques of jarring multiple perspectives, fragmented bodies and body parts, a comic self-conscious dialogue between apparent art and apparent reality,” according to critic André Salmon.



George Méliès, The Astronomer's Dream, 1898  
<https://www.youtube.com/watch?v=g8SMliQZUcs>

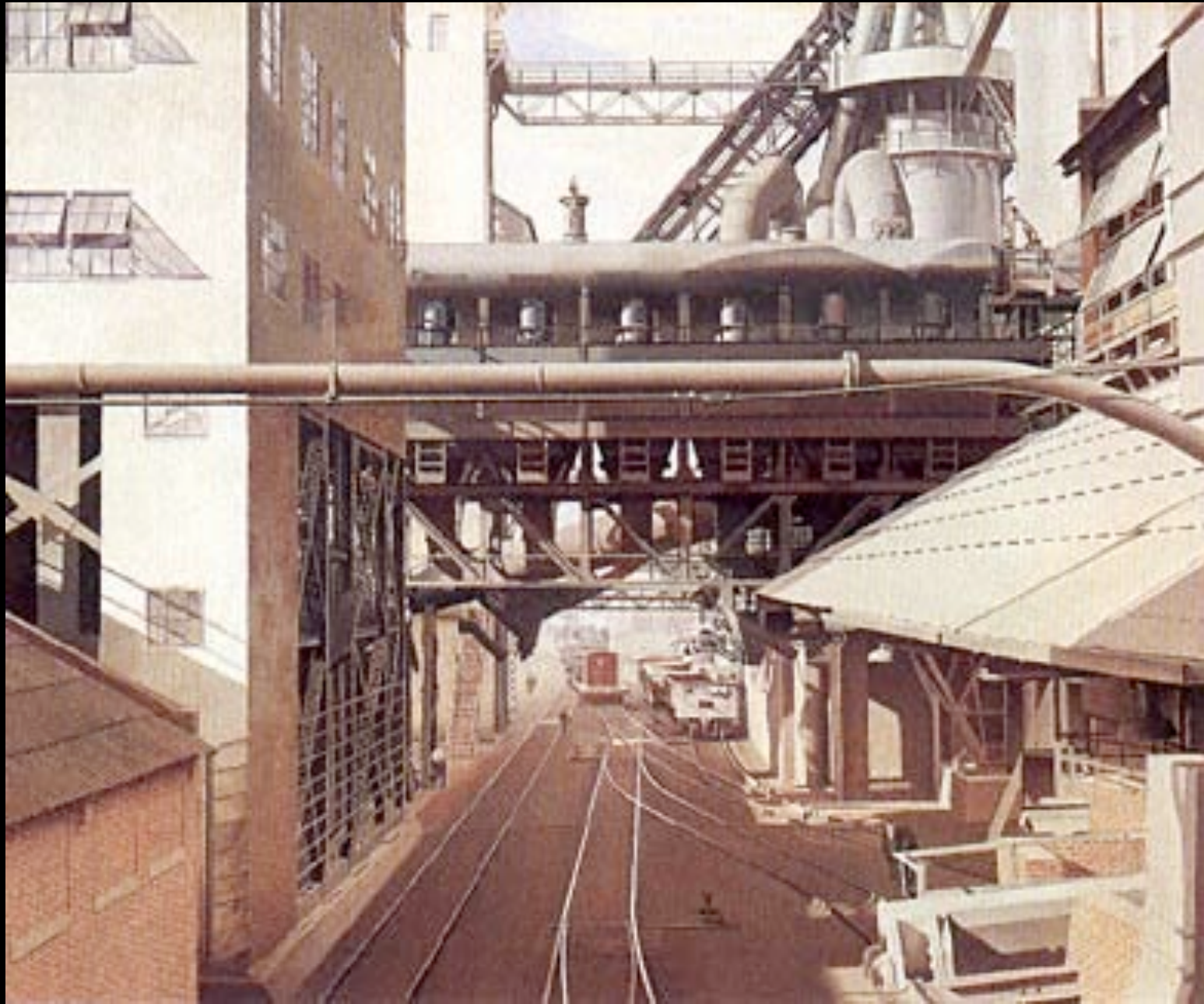


Fernand Léger, *Le mecanicien*, 1918



Fernand Léger, Ballet mécanique, 1923

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

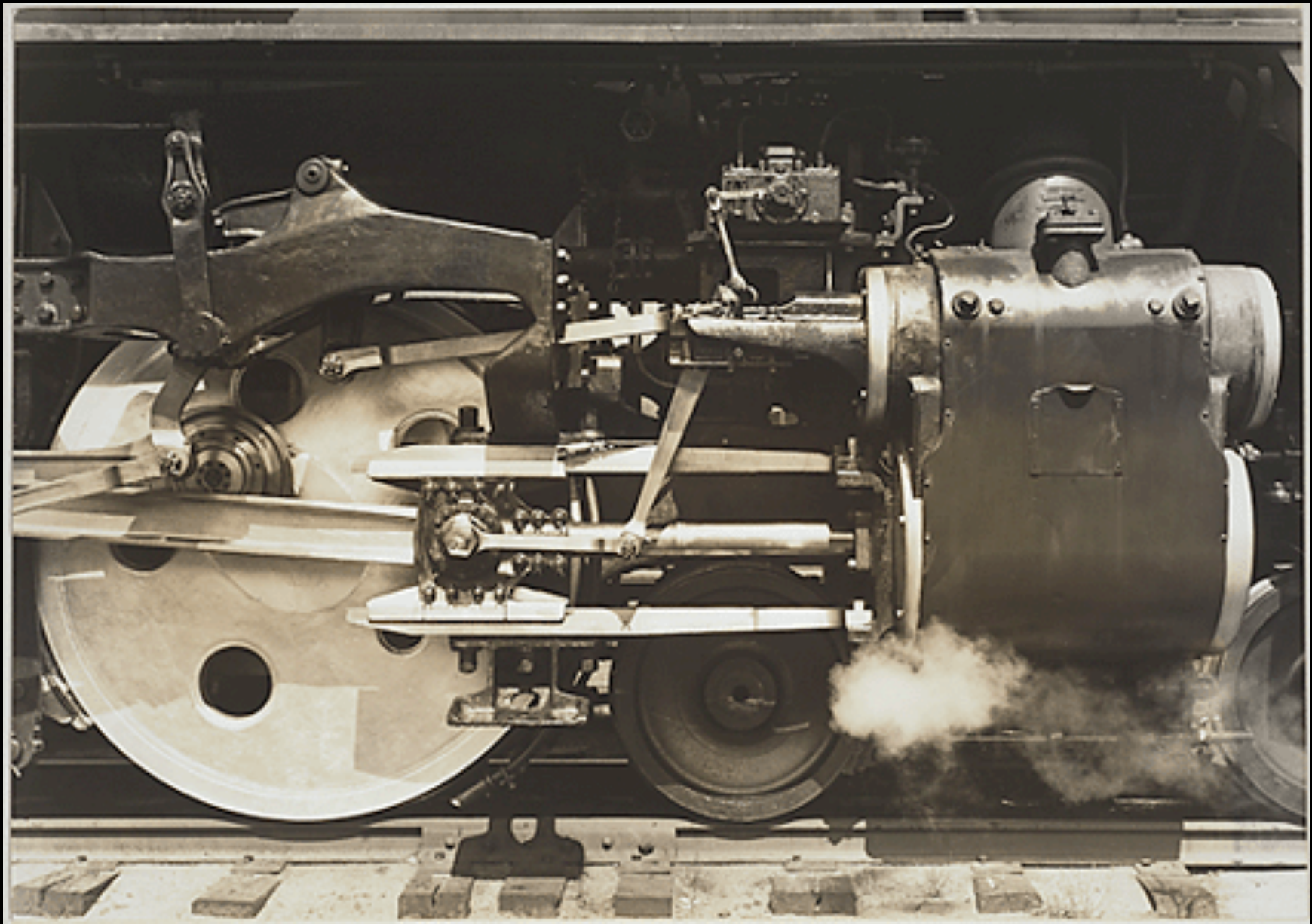


Charles Sheeler, City Interior, 1936 Aqueous adhesive and oil on composition board

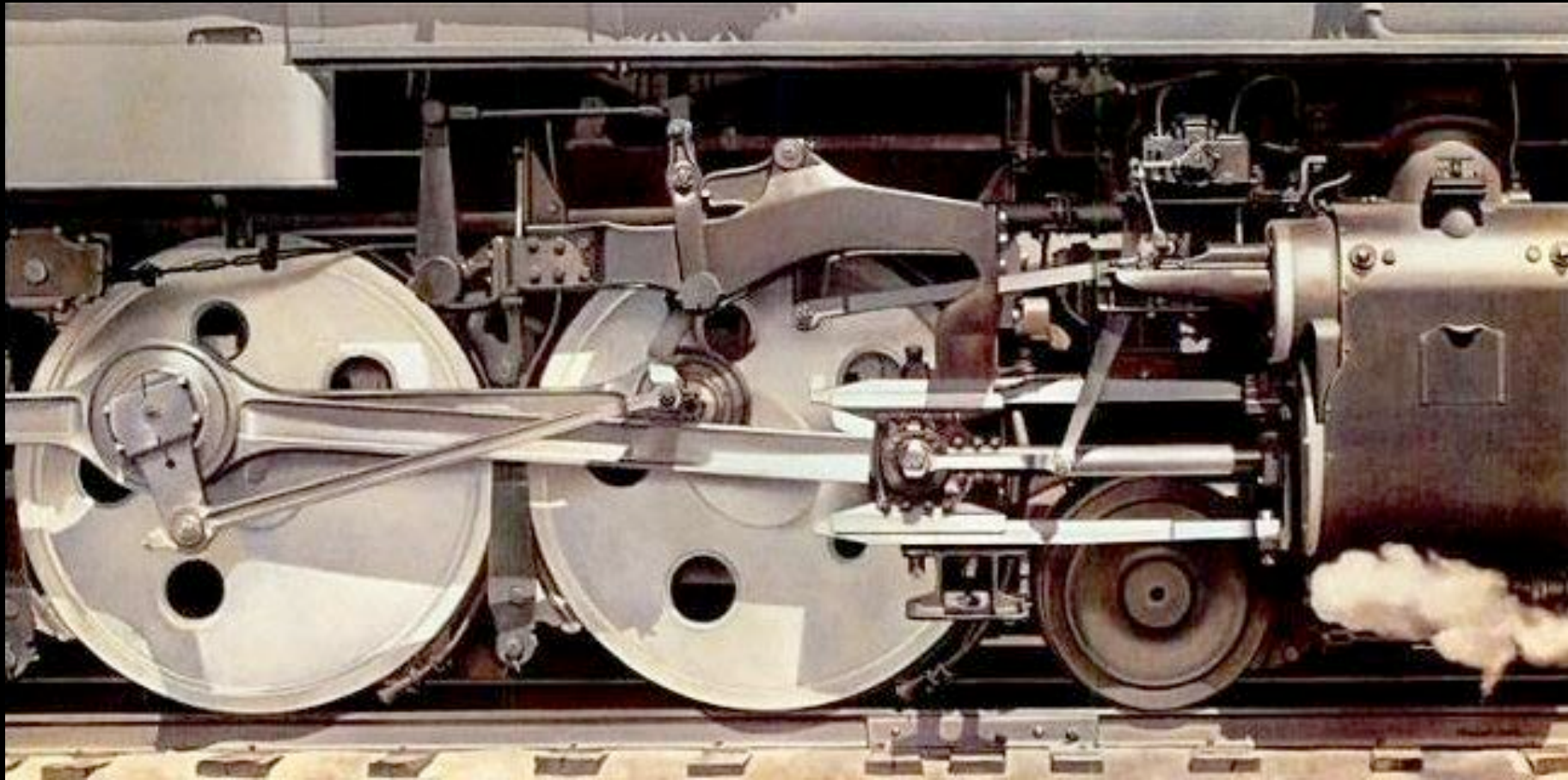




Andrew Moore, Rolling Hall, Ford Motor Company, River Rouge Complex, Andrew Moore, 2008



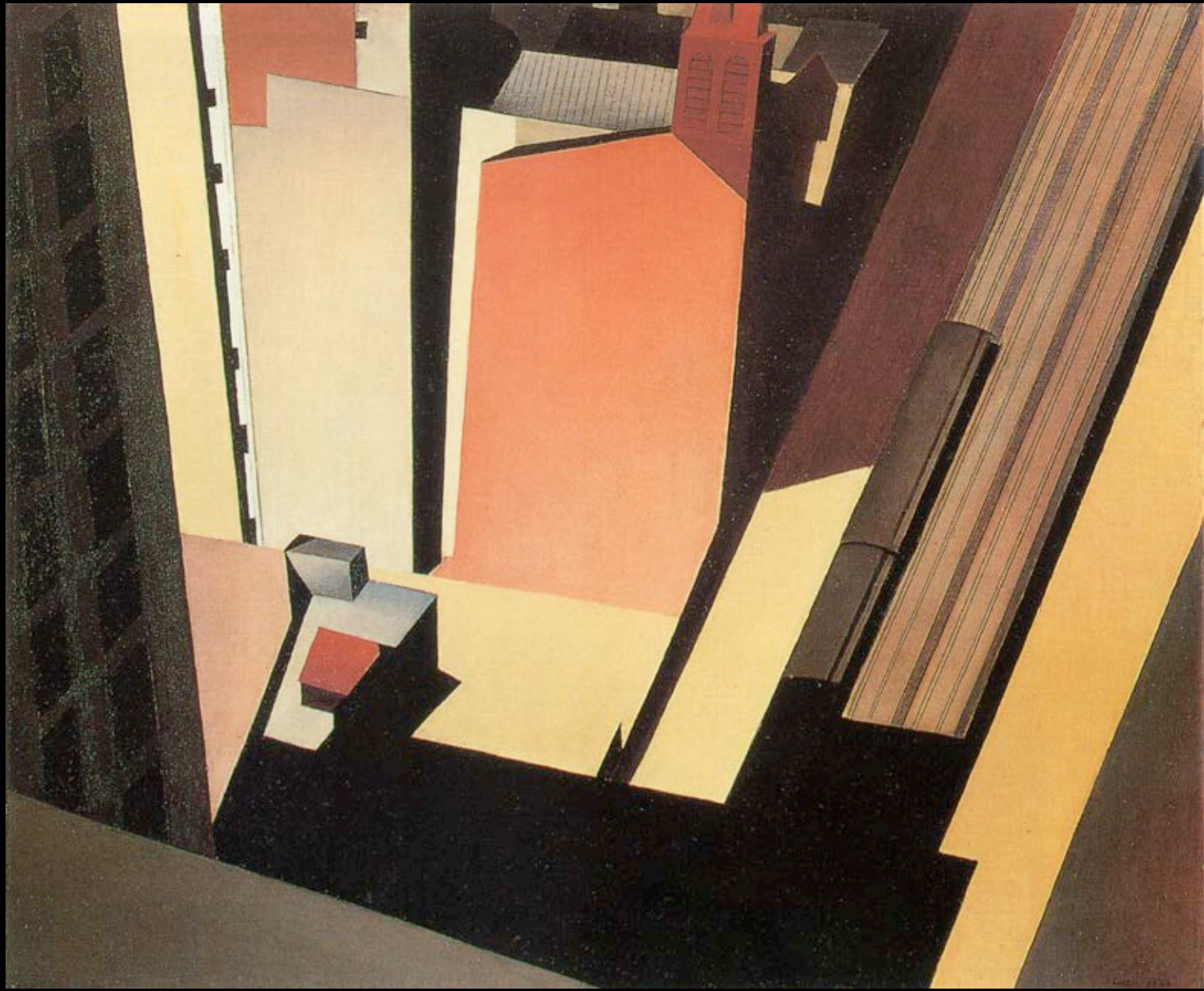
Charles Sheeler, *Wheels*, 1939 – gelatin silver print



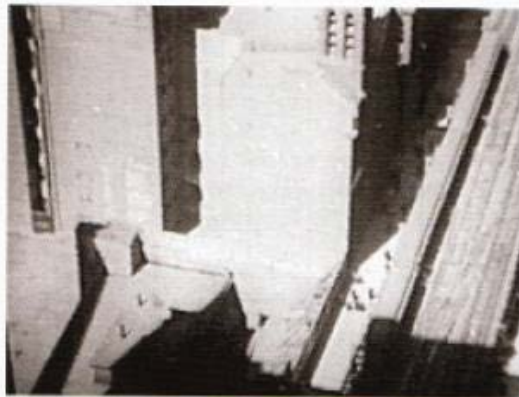
Charles Sheeler, Rolling Power, 1940 – oil on canvas



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

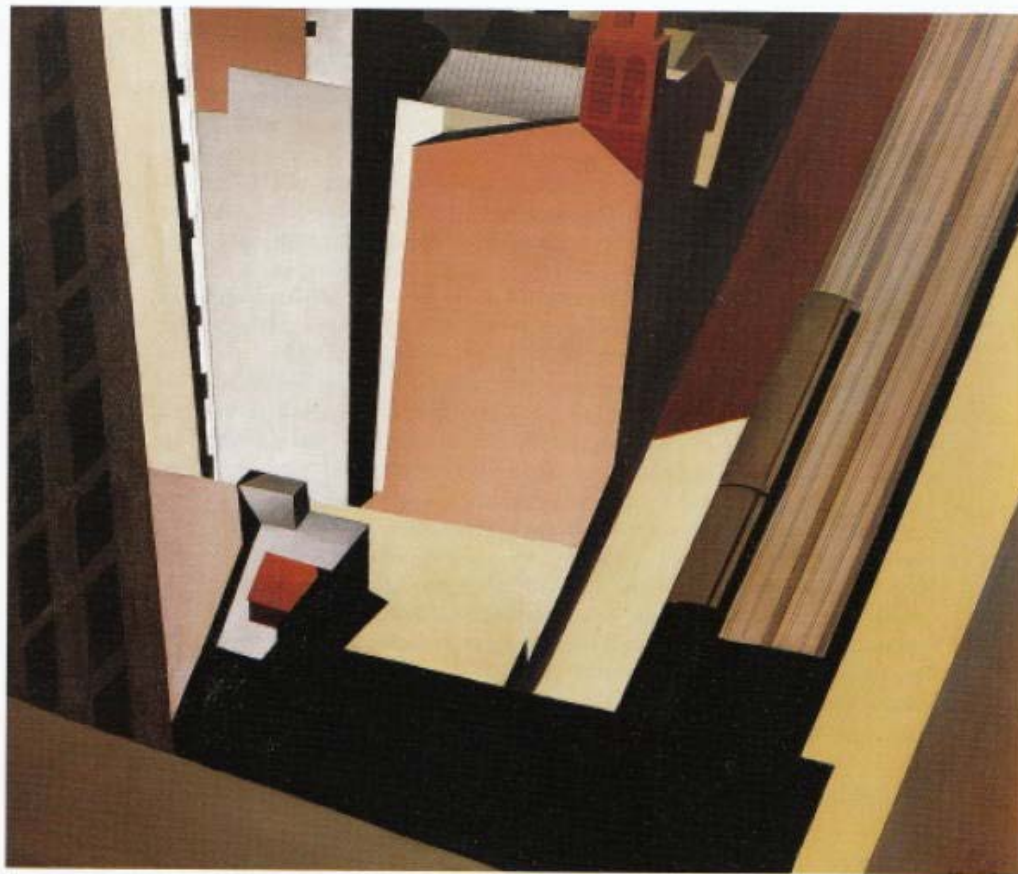


Charles Sheeler, Church Street El, 1930



228. (above) Charles Sheeler and Paul Strand, frame from the film *Manhattan*, 1920.

229. (below) Charles Sheeler, *Church Street Et*, 1920. Oil on canvas, 16 × 19 1/4" (40.6 × 48.5 cm). The Cleveland Museum of Art; Mr. and Mrs. William H. Marlatt Fund.





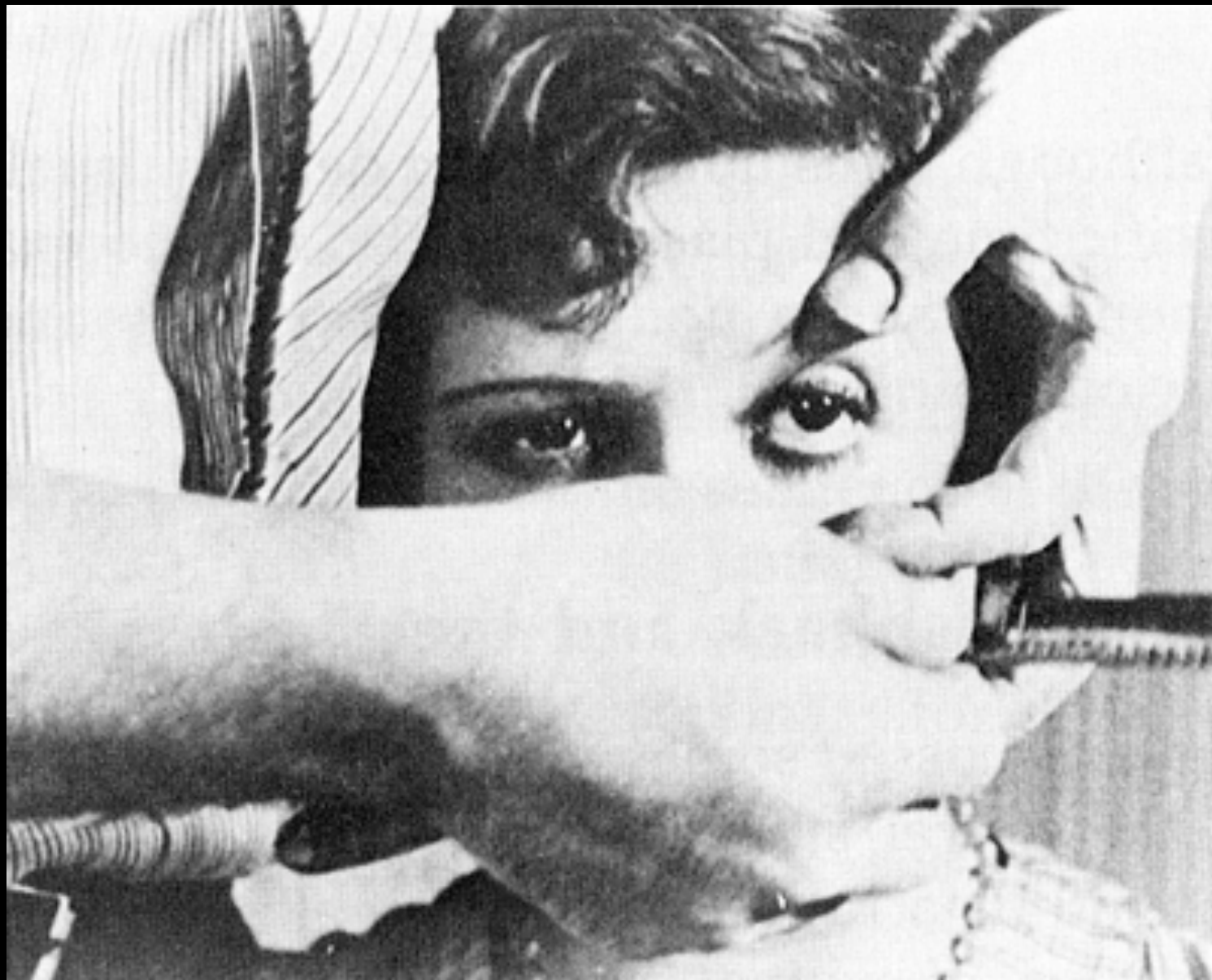
Director Luis Buñuel and Painter Salvador Dali, Un chien andalou, 1929

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



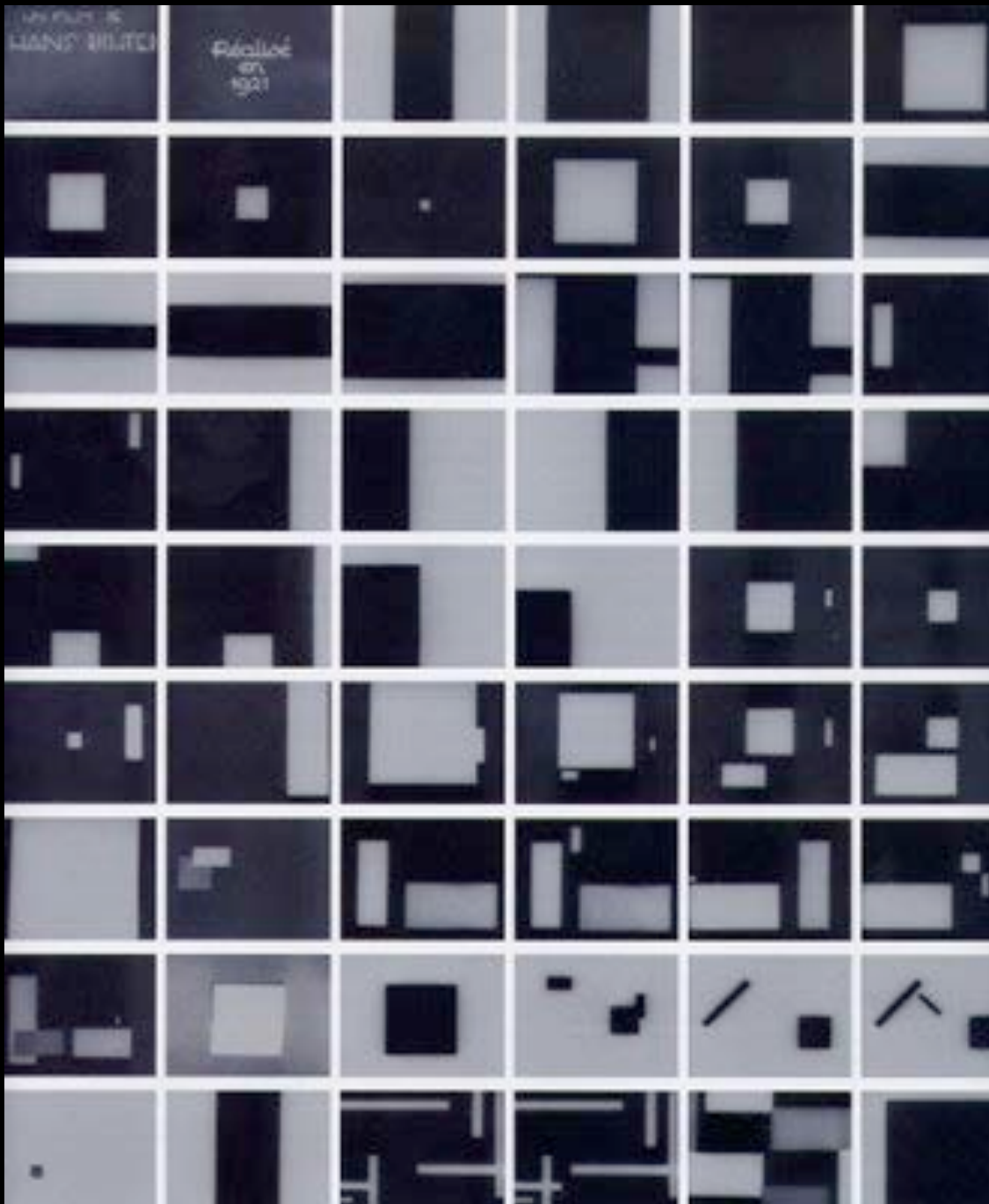
Salvador Dalí, *The Persistence of Memory*, 1931 Oil on Canvas 24 cm × 33 cm (9.5 in × 13 in)





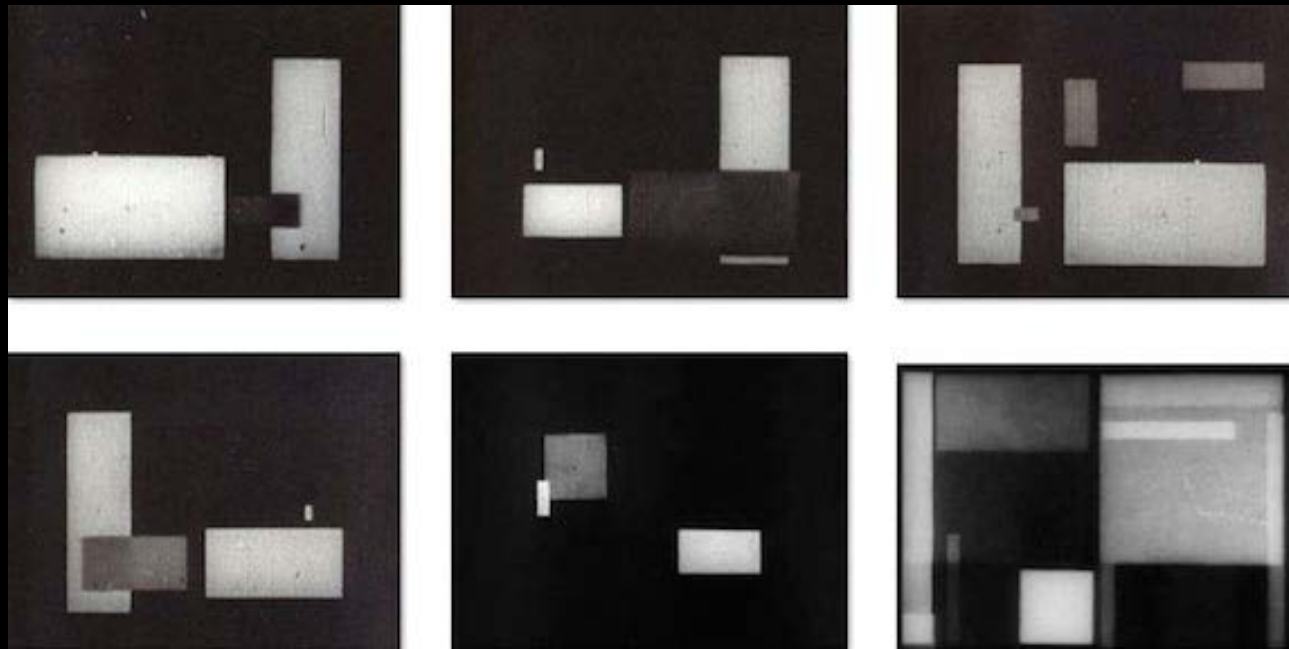
Director Luis Buñuel and Painter Salvador Dali, Un chien andalou, 1929

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



Hans Richter, Rhythmus 21,  
1921

<https://www.youtube.com/watch?v=1u8jWmysGMw>

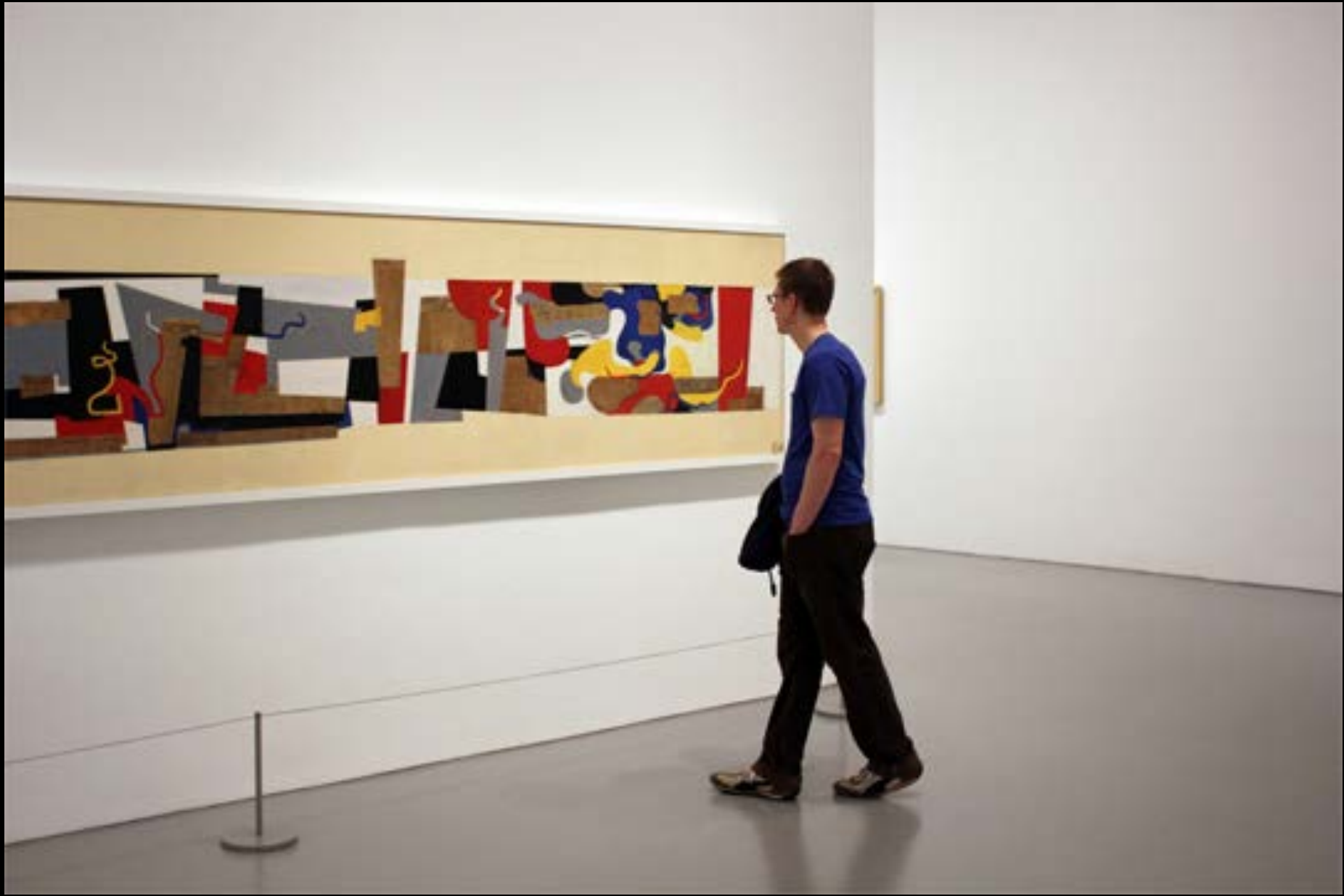


Hans Richter, Orchestration of Colors, 1923 Serigraph on Linen,  
54 x 16"



Hans Richter, *Stalingrad (Victory in the East)*, 1943–46 oil and collage on shade cloth, 35 3/4 x 188 7/8 in. (90.7 x 479.6 cm)





Filmic Montage

Generativeness of Editing

Generativeness of Nonlinearity

montage, noun

1. the technique of combining in a single composition pictorial elements from various sources, as parts of different photographs or fragments of printing, either to give the illusion that the elements belonged together originally or to allow each element to retain its separate identity as a means of adding interest or meaning to the composition.

2. photomontage

3. Movies, Television. juxtaposition or partial superimposition of several shots to form a single image.

a technique of film editing in which this is used to present an idea or set of interconnected ideas.

4. any combination of disparate elements that forms or is felt to form a unified whole, single image, etc.





Dziga Vertov, Man with a Movie Camera, 1929

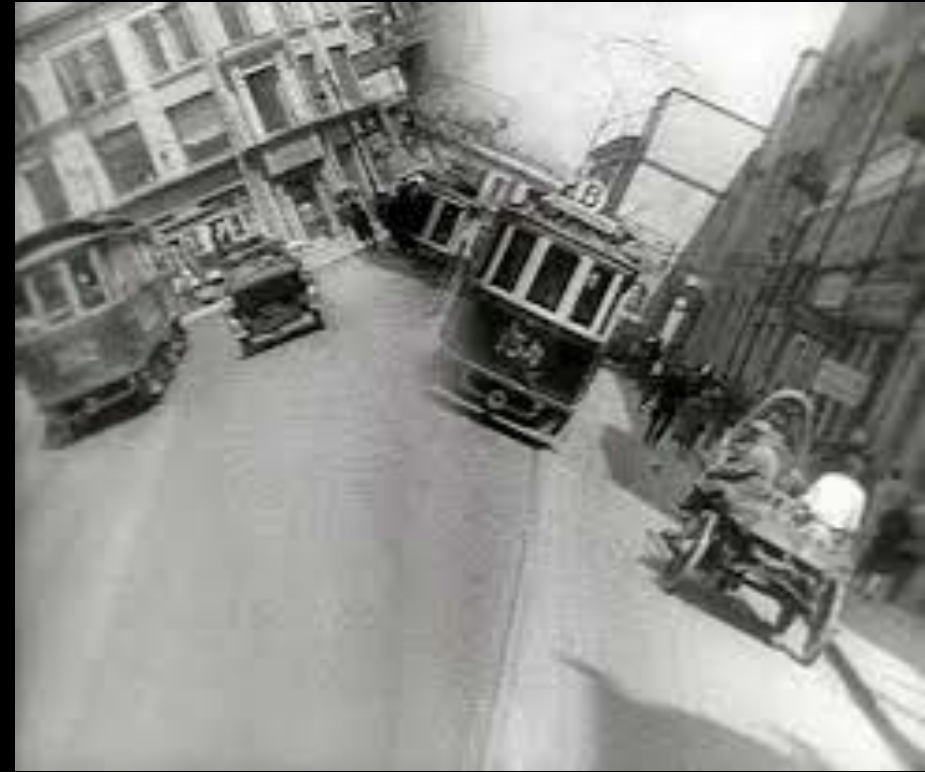
## Man with a Movie Camera

Directed by	Dziga Vertov
Written by	Dziga Vertov
Cinematography	Mikhail Kaufman
Edited by	Elizaveta Svilova

Dziga Vertov (né David Kaufman) and  
brother Mikhail Kaufman

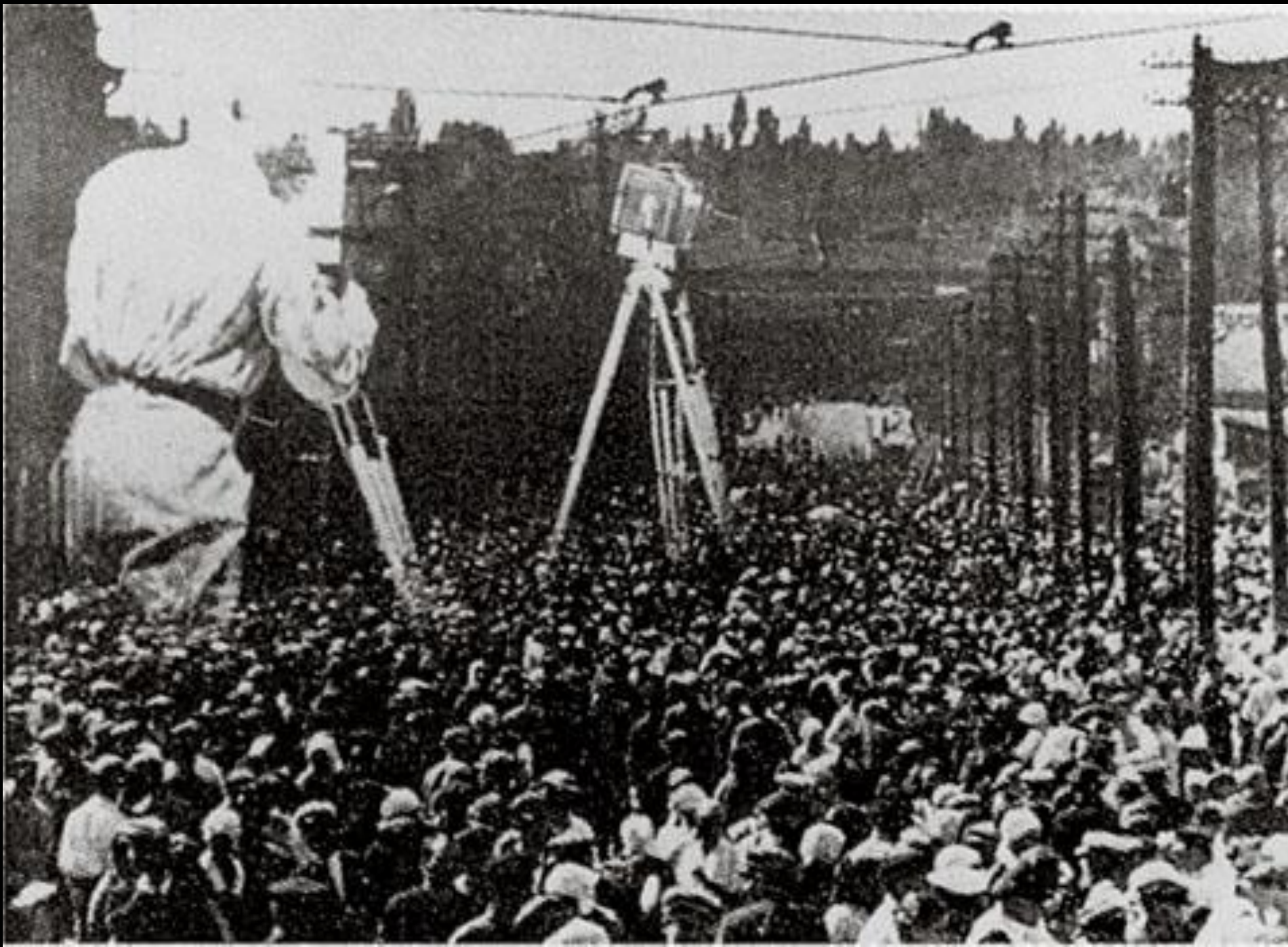


Yelizaveta Ignatevna Svilova



**Four Soviet cities —  
Kharkiv, Kiev, Moscow and Odessa — were the  
shooting locations.**



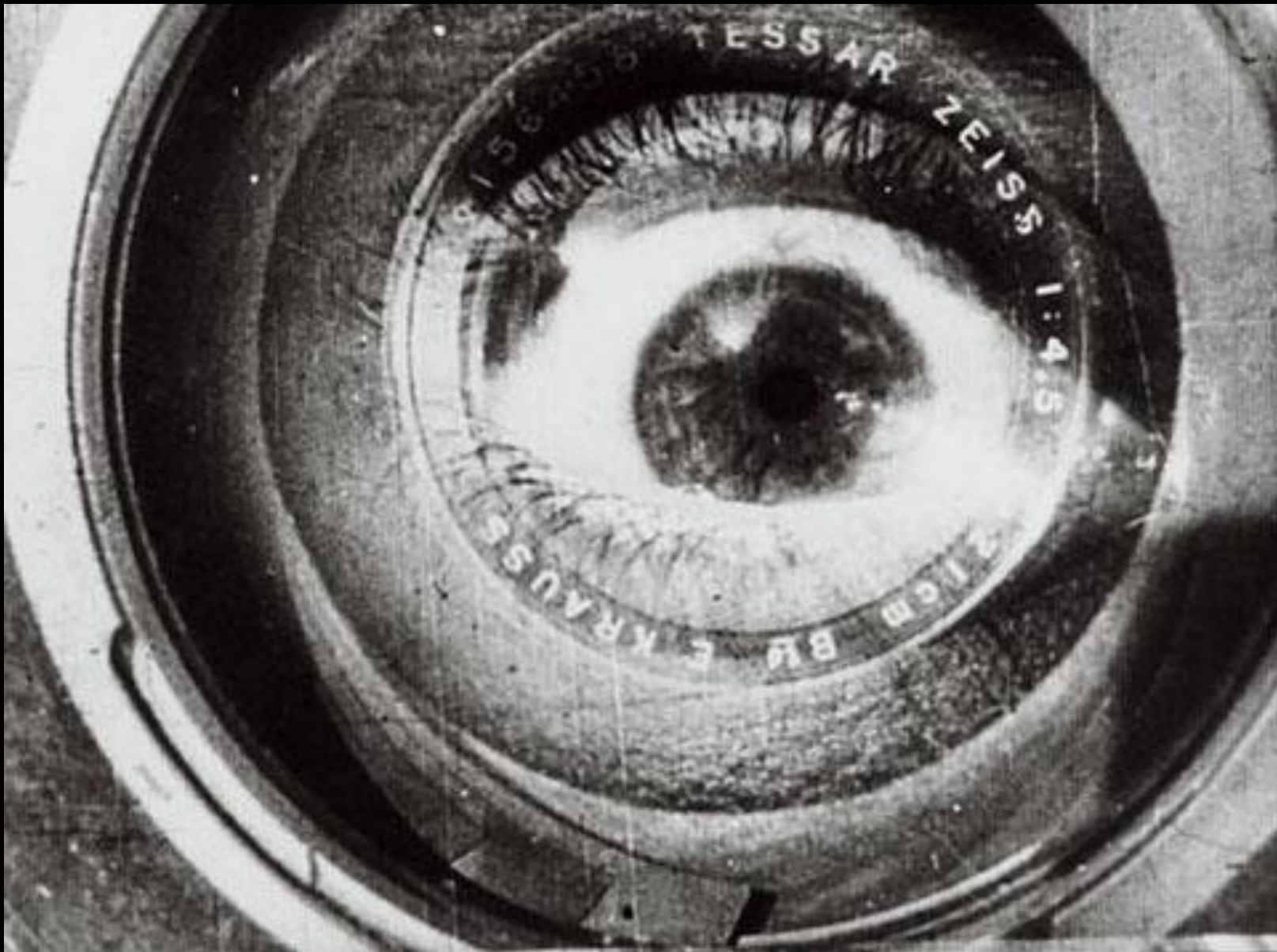


Recursion  
and  
Self-reflexivity

# KINO-EYE

from "WE: Variant of a Manifesto"

- double exposure
- fast motion
- slow motion
- freeze frames
- jump cuts
- split screens
- Dutch angles
- extreme close-ups
- tracking shots
- footage played backwards
- stop motion animation
- self-reflexive style



Dziga Vertov, *Man with a Movie Camera*, 1929  
<https://www.youtube.com/watch?v=xPLt2qnMyA>



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



Charlie Chaplin, Modern Times, 1936

<https://www.youtube.com/watch?v=DfGs2Y5WJ14>





## MONTAGE

Dziga Vertov



Sergei Eisenstein



Sergei Eisenstein, Battleship Potemkin, 1925 – “Odessa Steps Sequence”  
<https://www.youtube.com/watch?v=VMWMq4AEyjU>

