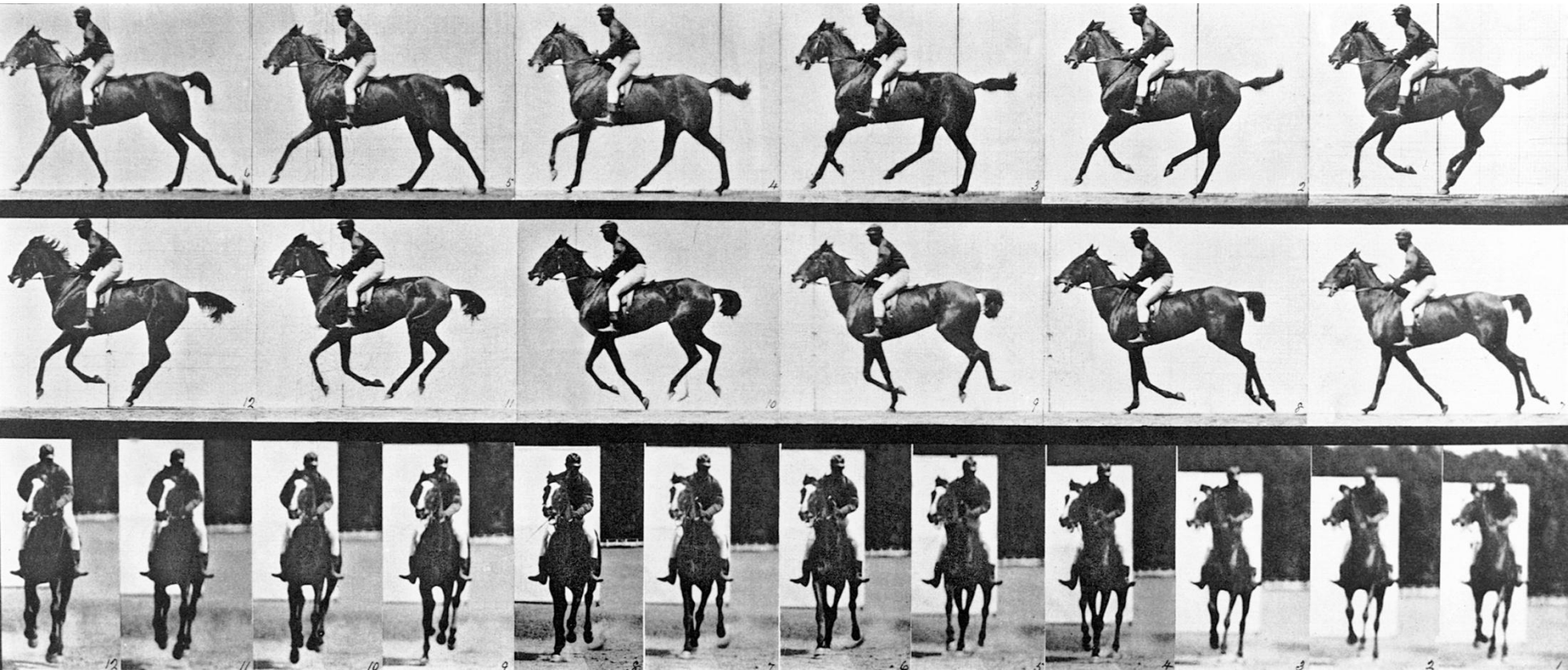


Chapter 12 Photography and Time Based Media

- Fourth Dimension: Time
- Images as Informational
 - Inform us of the world around us

California Governor Leland Stanford Bet



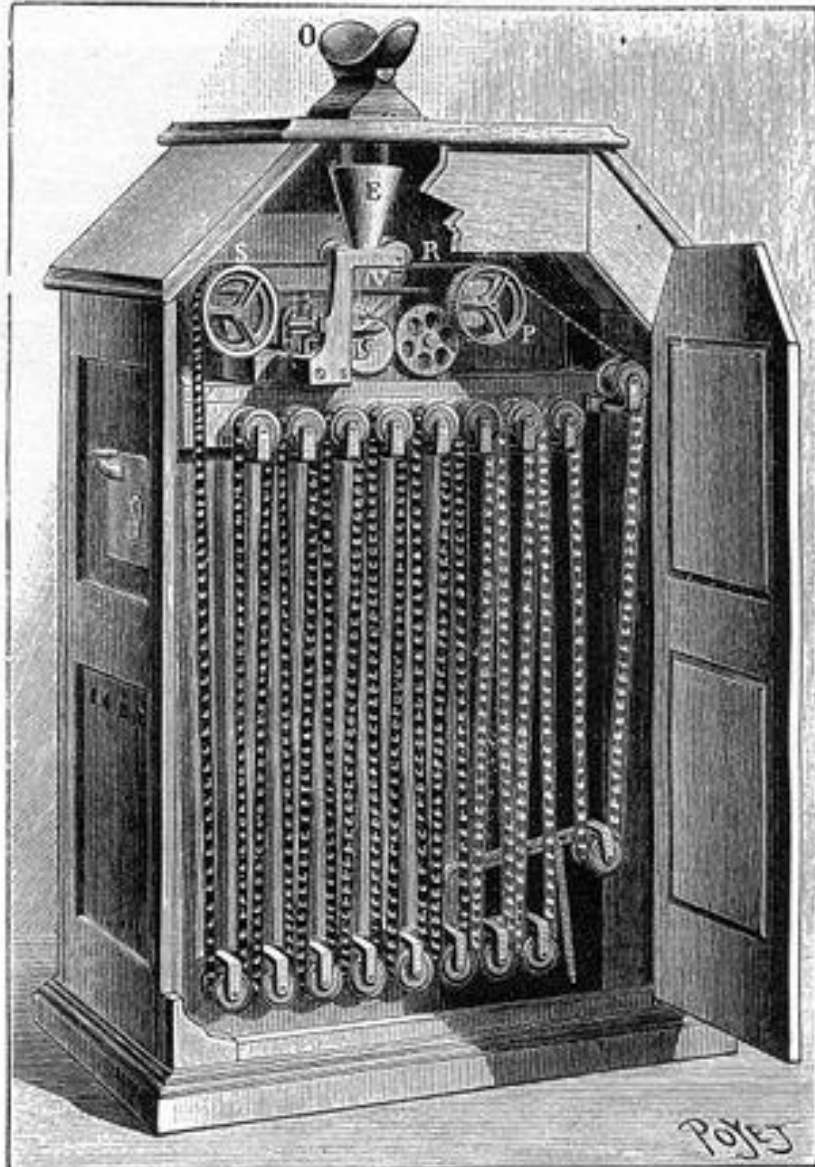
1. Used a trip wire on track to settle bet
2. Celluloid Film (Rolled film for Kodak, by George Eastman)
3. Kinetoscope (Thomas Edison, W.K. Laurie Dickson)
 1. 35MM width for film

Title: *Annie G, Cantering, Saddled,*

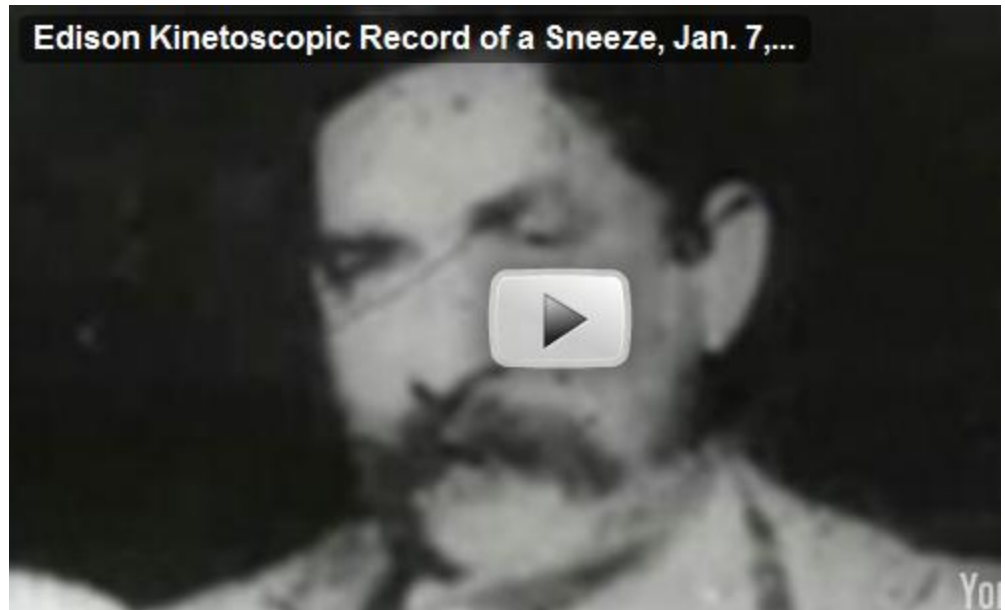
Artist: Eadweard Mybridge

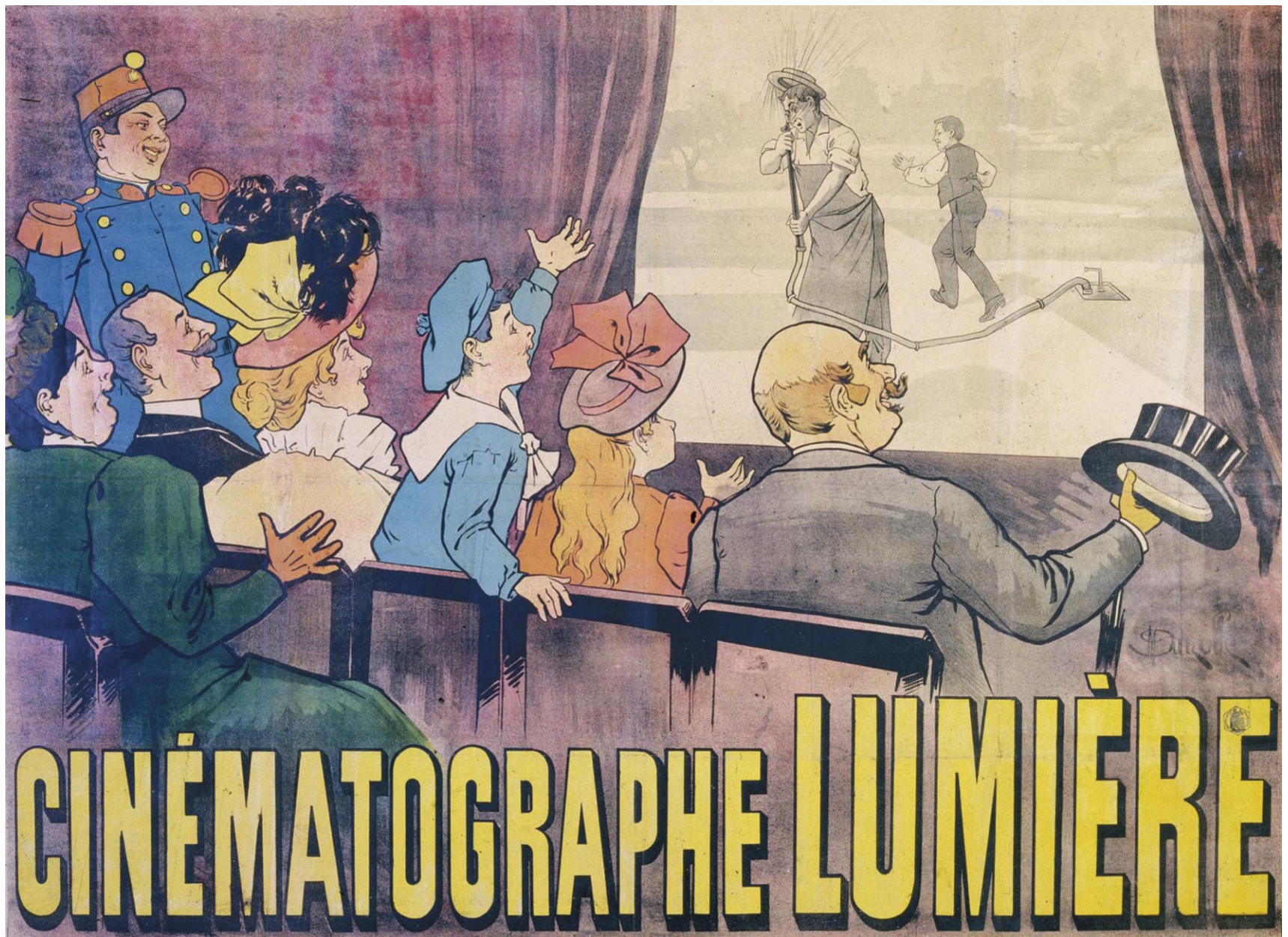
Date: December 1887

Kinetoscope



The earliest surviving copyrighted motion picture, the Edison Kinetoscopic Record of a Sneeze is a short film made by W. K. L. Dickson in January 1894 for advertising purposes. Often referred to as "Fred Ott's Sneeze," this is one of the world's earliest motion pictures and America's best known early film production. The star is Fred Ott, an Edison employee known to his fellow workers in the laboratory for his comic sneezing and other gags. This item was received in the Library of Congress on January 9, 1894, as a copyright deposit from Dickson.





Title: Poster for the Cinematographe, with the Lumiere Brothers film *L'Arroseur arrose*

Artist: Eadweard Mybridge

Date: December 1895

Waterer and Watered

L'arroseur arrosé

Photography

- *Phos*, light and *graphos*, writing
 - *Writing with light*
- Instant collage where you assemble the world
- Technology vs. Aesthetics

Instant Collage

1. Capturing American Visual Reality
 1. Capturing a Moment in Time
2. Form Vs. Content
 1. Composition vs. Meaning



Title: *Roadside Store between Tuscaloosa and Greensboro, Alabama*

Artist: Walker Evans

Date: 1936

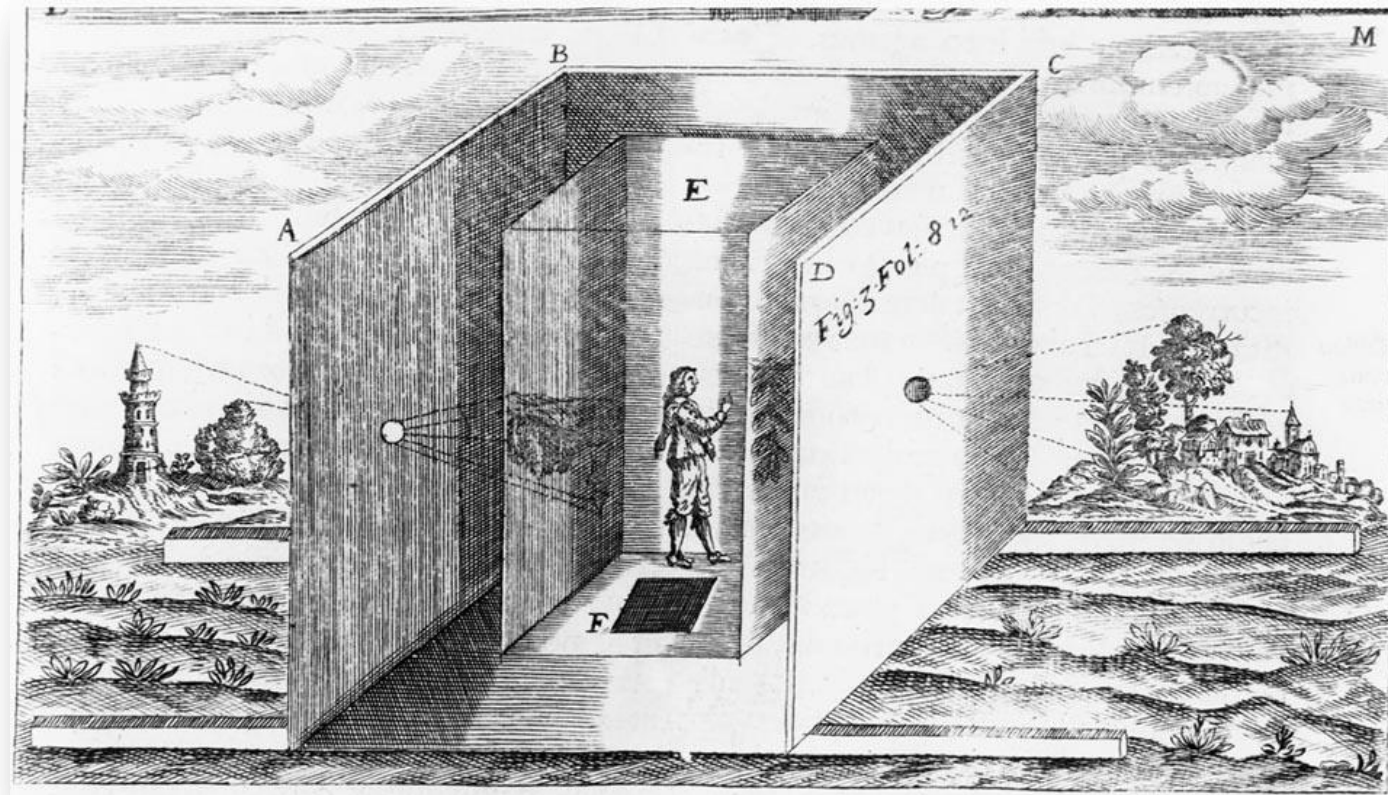
Source/Museum: Library of Congress. Photo: Walker Evans.

Medium: n/a

Size: n/a

History of Photography

- 1. Major Disadvantage
 - 1. Cannot preserve the image



Title: *Camera Obscura*

Artist: n/a

Date: n/a

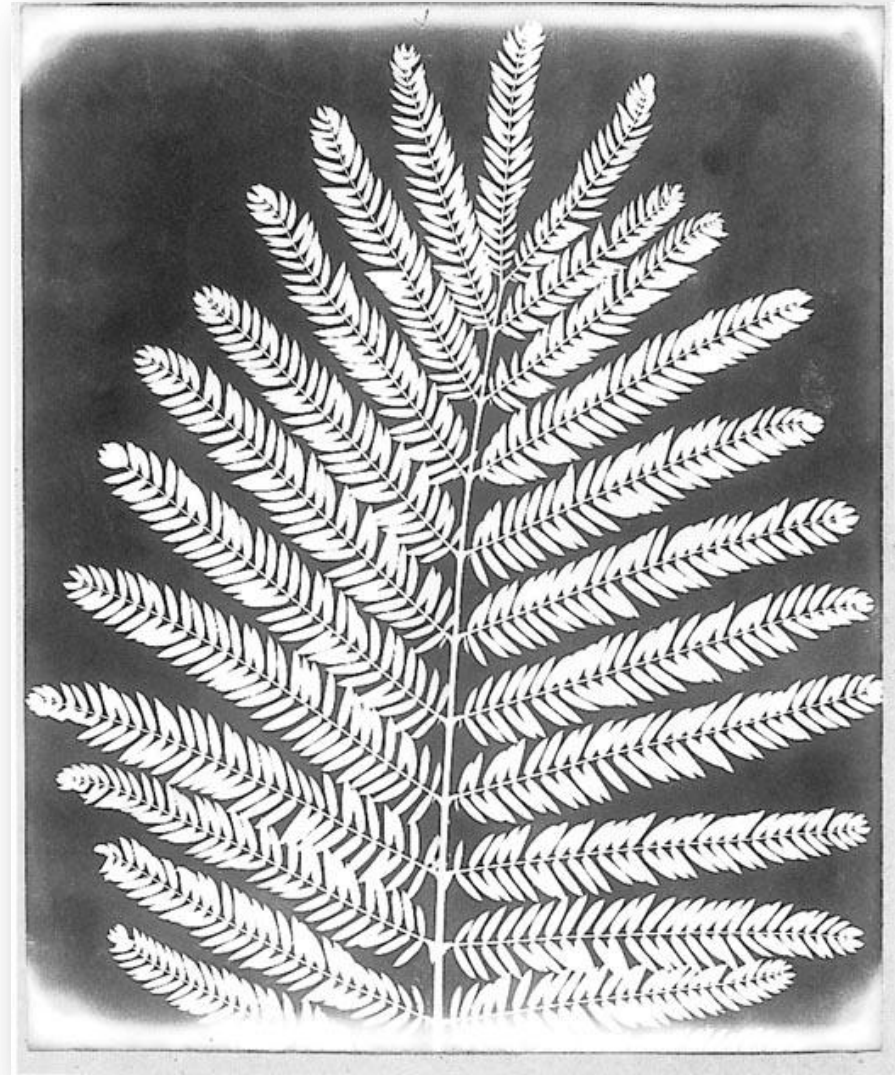
Source/Museum: Courtesy George Eastman House, Rochester, New York

Medium: Engraving

Size: n/a

Photogenic Drawing

1. Affixing negative images on a paper which has been prepared with light-sensitive chemicals
2. Major Disadvantage:
 1. Only left a negative image of the form
 2. Very little detail
3. Positive Advantage
 1. Multiples can be made on paper



Title: *Mimosaidea Suchas Acacia*

Artist: William Henry Fox Talbot

Date: c. 1839

Source/Museum: National Museum of Photography, London. Film & Television/Sciences & Society Picture Library.

Medium: Photogenic drawing

Size: n/a

Daguerreotype

1. Positive image is affixed to polished metal plate
2. Only one person on view due to the process
3. Major disadvantage:
 1. Took a very long time to exposed
 2. Can only make one impression



Title: *Le Boulevard du Temple*

Artist: Louis Jacques Mandée Daguerre

Date: 1839

Source/Museum: Bayerisches National Museum, Munich

Medium: Daguerreotype

Size: n/a

Daguerreotype Portraiture

- 1. Chemical Accelerator made the Exposing process faster
 - 1. Up to one minute total
 - 1. Sitter cannot move for fear of blurring the image



Title: *Maria Edgeworth*

Artist: Richard Beard

Date: 1841

Source/Museum: Courtesy of the National Portrait Gallery, London

Medium: Daguerreotype

Size: 2 1/8 x 1 3/4 in.

Calotype Process

1. Paper is dipped in *gallic acid* to bring image out
2. *Pencil of Nature*:
 1. First Book of Photographs
3. Talbot moving photography to the realm of painting



Title: *The Open Door*

Artist: William Henry Fox Talbot

Date: 1843

Source/Museum: Fox Talbot Collection, National Museum of Photography, London. Film & Television/Science & Society Picture Library.

Medium: Calotype

Size: n/a

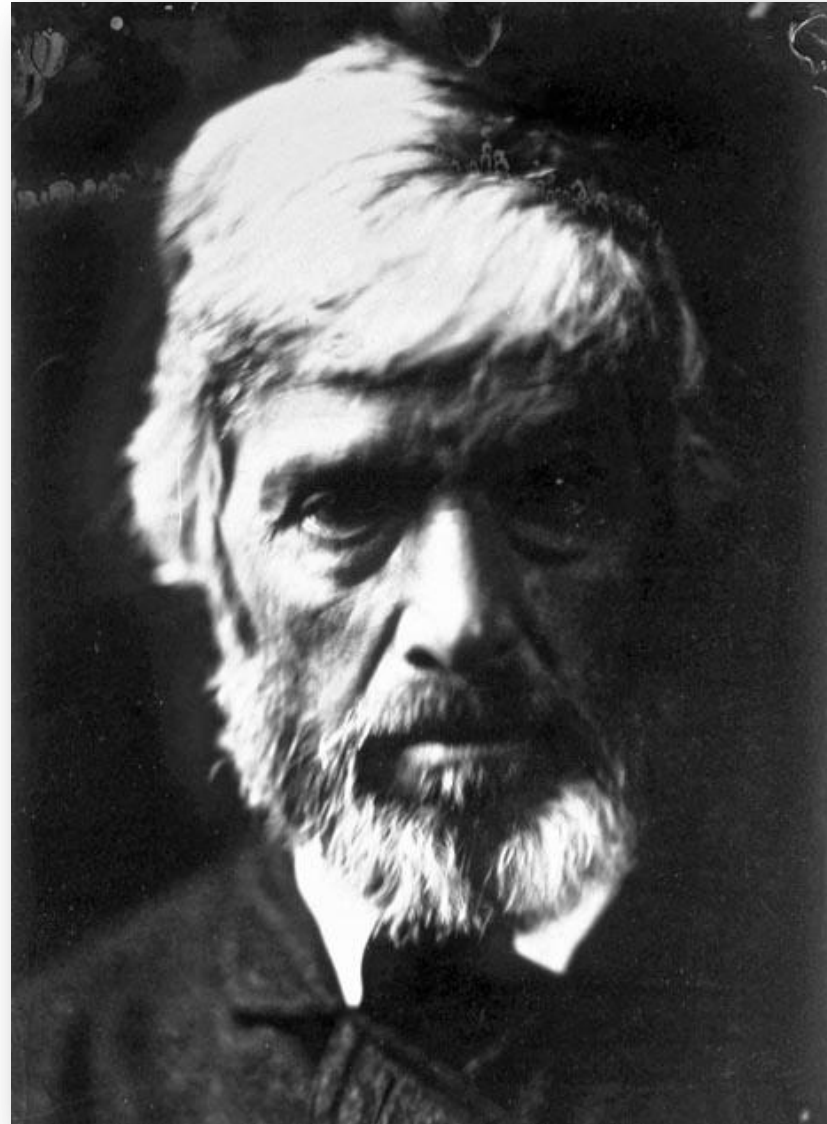
Wet-Plate Collodion

1. Process involved as glass plate developed with silver nitrate while all wet
2. Advantages:
 1. Immediate results
 2. Very short exposure times (15minutes for the whole process)
3. Blurred to reveal the inner beauty
4. Photography studio was housed in a chicken coop

Title: *Portrait of Thomas Carlyle*

Artist: Julia Margaret Cameron

Date: 1863



Source/Museum: The Royal Photographic Society, London

Medium: Silver print

Size: 10 x 8 in.

Photography as Documentary

1. Recorded and preserved important events
2. Mathew Brady (Patron)
 1. American Civil War 1861



Title: *Harvest of Death, Gettysburg, Pa.*

Artist: Timothy O'Sullivan

Date: 1863

Source/Museum: International Museum of Photography at George Eastman House, Rochester, New York

Medium: Collodian print

Size: n/a



Title: *Green River (Colorado)*

Artist: Timothy O'Sullivan

Date: c. 1868

Source/Museum: Library of Congress

Medium: Collodian print

Size: 8 x 10 in.

Form and Content

Aestheticism of the Everyday

1. Spatial relations of the figures made the scene beautiful



Title: *Abstraction Porch Shadows*

Artist: Paul Strand,

Date: 1916

Title: *The Steerage*

Artist: Alfred Stieglitz (STEEG litz)

Date: 1907





Title: *From the Shelton, New York*

Artist: Alfred Stieglitz

Date: 1931

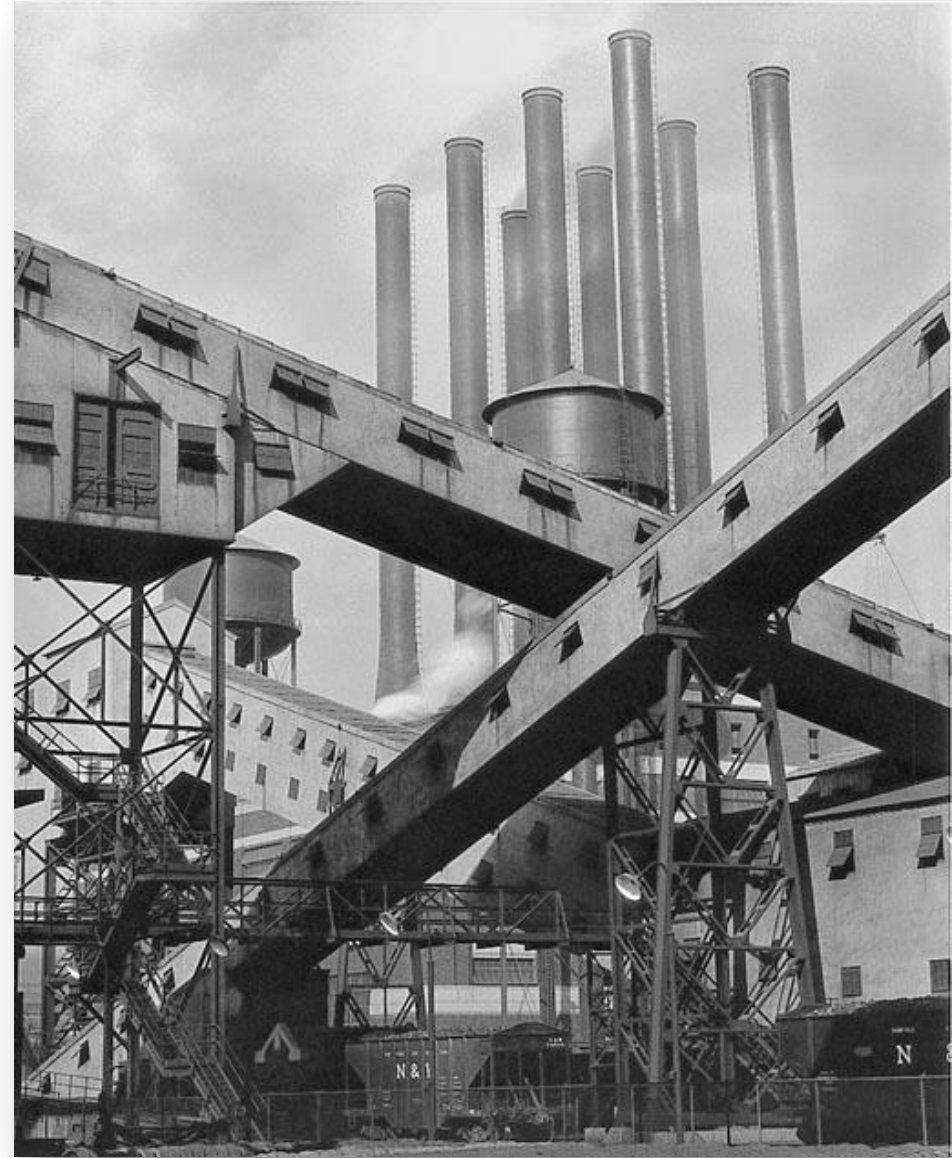
Source/Museum: © 1999 National Gallery of Art, Washington, D.C. Alfred Stieglitz Collection.

Medium: Gelatin silver print

Size: 9 9/16 x 7 9/16 in.

Aesthetics as a Celebration of Industry

1. Henry Ford, commission
2. Aesthetics of proportion and scale
3. The magnificence and grandeur of the industry
4. X marks the spot



Title: *Criss-Crossed Conveyors—Ford Plant*

Artist: Charles Sheeler

Date: 1927

Source/Museum: Museum of Fine Arts, Boston. The Lane Collection.

Medium: Gelatin silver print

Size: 10 x 8 in.

Photojournalism

1. Just south the Saharan Desert
2. Documenting the suffering
 1. Isolation outside the camp
 2. 100 people dying
 3. Contradiction between Adults and Children



Title: *Four Figures in the Desert, Korem, Ethiopia*

Artist: Sebastiao Salgado

Date: 1984

Photography as the Authentic or Not

1. Reenactment of the Vietnam War
2. Staged Content



Title: *Small Wars (ambush I)*

Artist: An-My Le (awn mee lay)

Date: 1999-2002

Decisive Moment

1. Aesthetics first and then Content
 1. Street and balcony
 1. Public and Private
 2. Real and Façade
 2. Antiquity and the Present
 3. Age and Youth
 4. White Marble and Black Dress
 5. Movement and Stasis



Title: *Athens*

Artist: Henri Cartier-Bresson

Date: 1953

Source/Museum: Magnum Photos, Inc.

Medium: n/a

Size: n/a

The Zone System 1930s by Fred Archer

1. Visualization: to see the finished product before making it
2. Aperture: opening on the lenses to allow less or more light
3. Dodging: decreases the exposure making certain areas lighter
4. Burning: increases the exposure making certain area darker

Represents the Essence of the Changing World

1. Gelatin Silver Print
 1. silver bromide and silver chloride are exposed to light
2. Documenting



Title: *Moonrise, Hernandez, New Mexico,*

Artist: Ansel Adams

Date: 1941

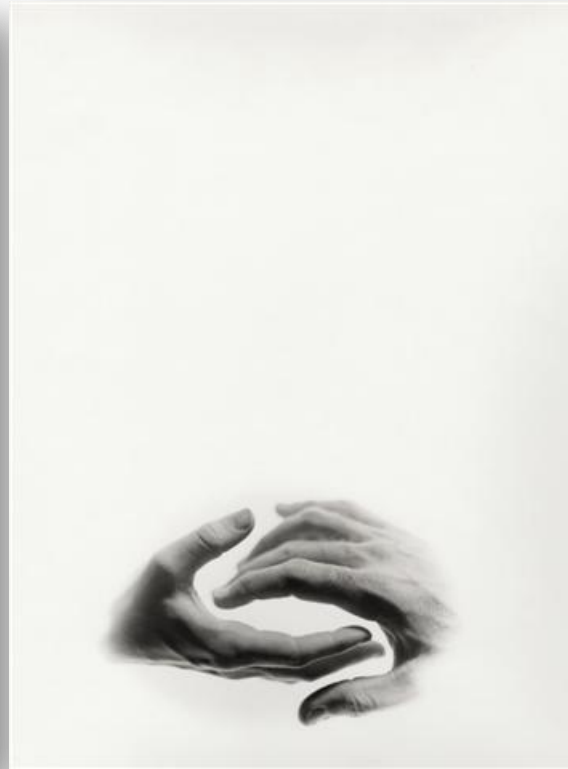
Source/Museum: Ansel Adams Publishing Rights Trust

Medium: Gelatin Silver print

Size: 18 ½ X 23

Darkroom Experience

Post Visualization

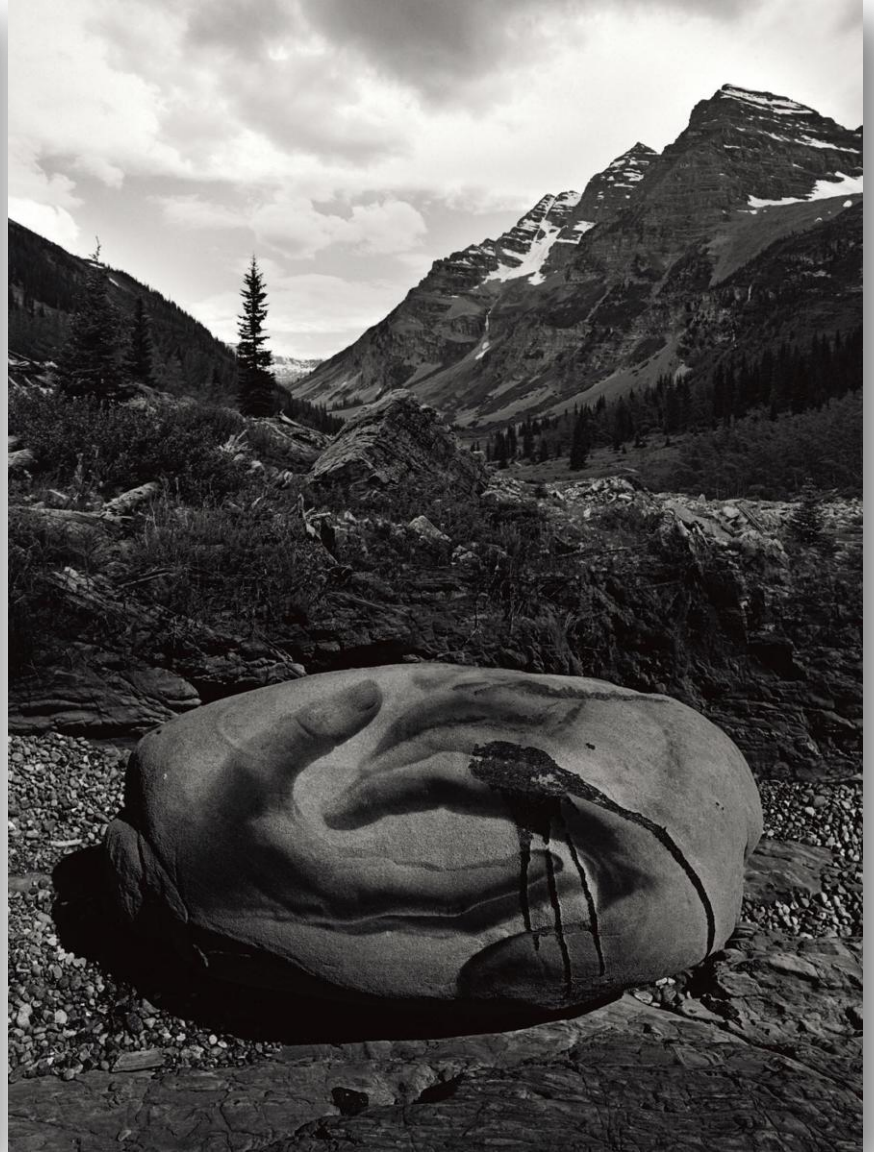
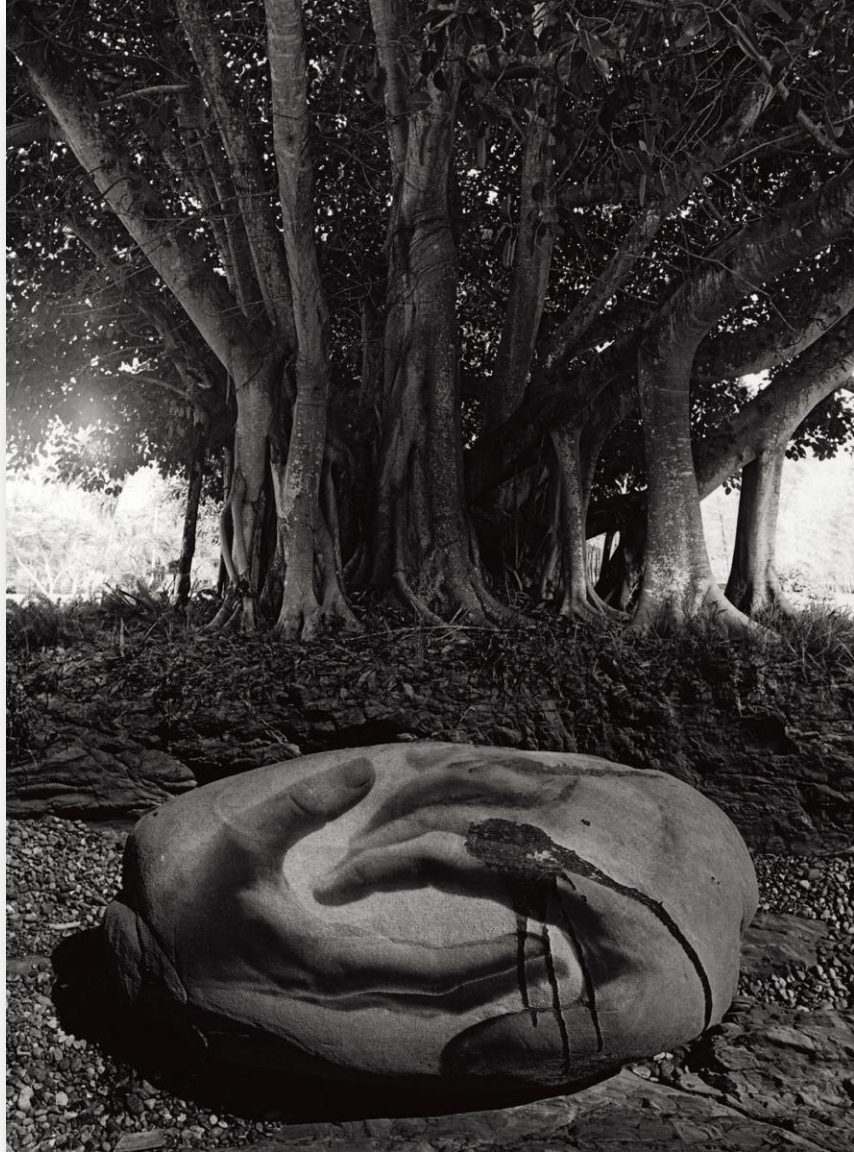


Title: *Untitled*

Artist: Jerry N. Uelsmann

Date: 1970

1. Transcending the surface reality
2. Surrealistic Landscapes
3. Collage Techniques



Color Photography

- Closely associated with advertising until late 1960's

Another Decisive Moment



1. Contrast Forces
 1. Complementary colors
 1. Blue and Orange
 2. Wildness and Civilized
 3. Nature and Industrialization
 4. Geometry and Gesture

Title: *Porch, Provincetown*

Artist: Joel Meyerowitz

Date: 1977

Source/Museum: Courtesy of Joel Meyerowitz.

Medium: Lightening bolt, C/L Plate 7

Size: n/a



Title: *Karen Finley at her home in Nyack, New York*

Artist: Annie Leibovitz

Date: 1992

Source/Museum: Courtesy of the Artist.

Medium: Chromogenic print

Size: 39 1/16 X 49 1/8



Title: *After the Bath Woman Drying Her Hair*

Artist: Edgar Degas

Date: 1896

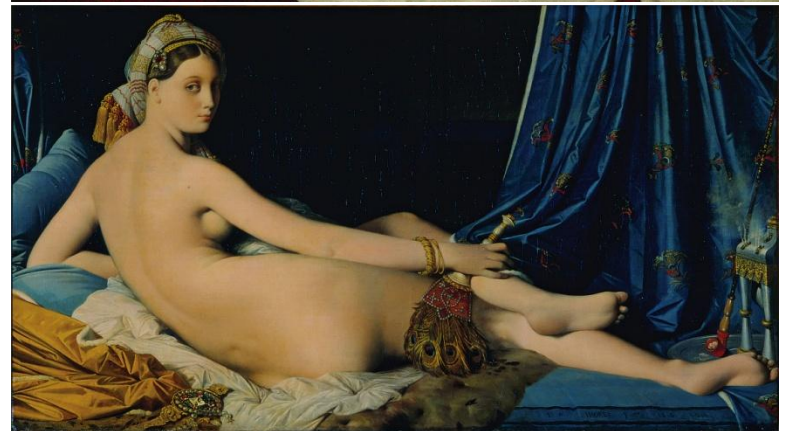
Title: *Karen Finley at her home in Nyack, New York*

Artist: Annie Leibovitz

Date: 1992

Figure 22-40 TITIAN, *Venus of Urbino*, 1538. Oil on canvas, 3' 11" x 5' 5". Galleria degli Uffizi, Florence.

Figure 30-8 JEAN-AUGUSTE-DOMINIQUE INGRES, *Grande Odalisque*, 1814. Oil on canvas, approx. 2' 11 7/8" x 5' 4". Louvre, Paris.



New Technology: Digital Photography



Title: 99 Cent

Artist: Andreas Gursky

Date: 1999

1. Corporate Vision
2. Attraction of Color
3. Un authentic

Source/Museum: The Broad Art Foundation, Santa Monica, California. © 2003 Artists Rights Society (ARS) New York/VG Bild-Kunst, Bonn.

Medium: Cibachrome print mounted on Plexiglass in artist's frame

Size: 81 ½ x 132 5/8 in.

Film

- Editing: arranging the sequences of film after it has been shot in its entirety

1. Full Shot: shows all the actor
2. Medium Shot: Waist Up
3. Close Up: Face
4. Extreme Close up: Partial Face
5. Long Shot: Wide Expanse many Characters
6. Iris Shot: Circle shot
7. Pan: panoramic view left to right
8. Traveling shot: Camera moves from front to back or back to front
9. Flashbacks: episodes that are supposed to happen before the story
10. Cross-cutting: movement between two scenes cutting the time shorter every time

First Motion Picture Horse, 1878 - www.pastfind...



In 1878 Eadweard Muybridge photographed a horse named "Occident" in fast motion using a series of 12 stereoscopic cameras. The first experience successfully took place on June 11 at the Palo Alto farm in California. The cameras were arranged along a track parallel to the horse's, and each of the camera shutters was controlled by a trip wire which was triggered by the horse's hooves.



Title: *Ballet Mécanique*

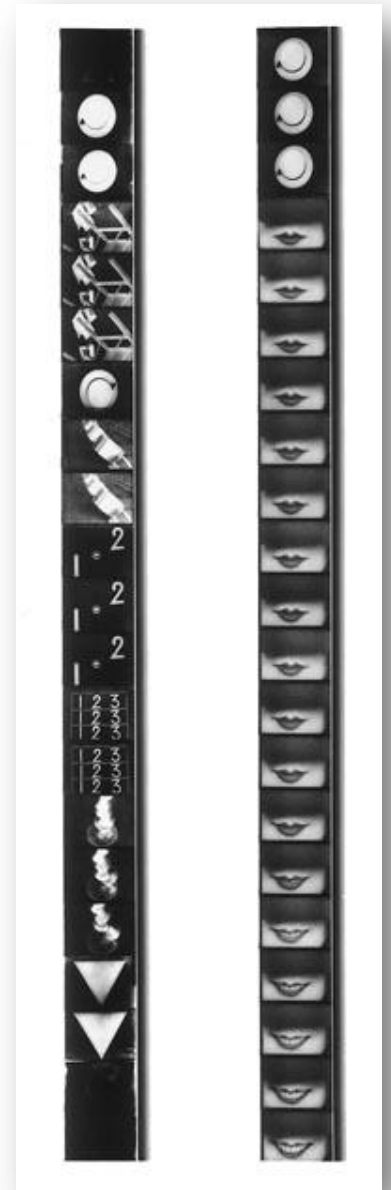
Artist: Fernand Léger

Date: 1924

Source/Museum: Courtesy The Humanities Film Collection, Center for the Humanities, Oregon State University. © 2003 Artists Rights Society (ARS), New York/ADAGP, Paris.

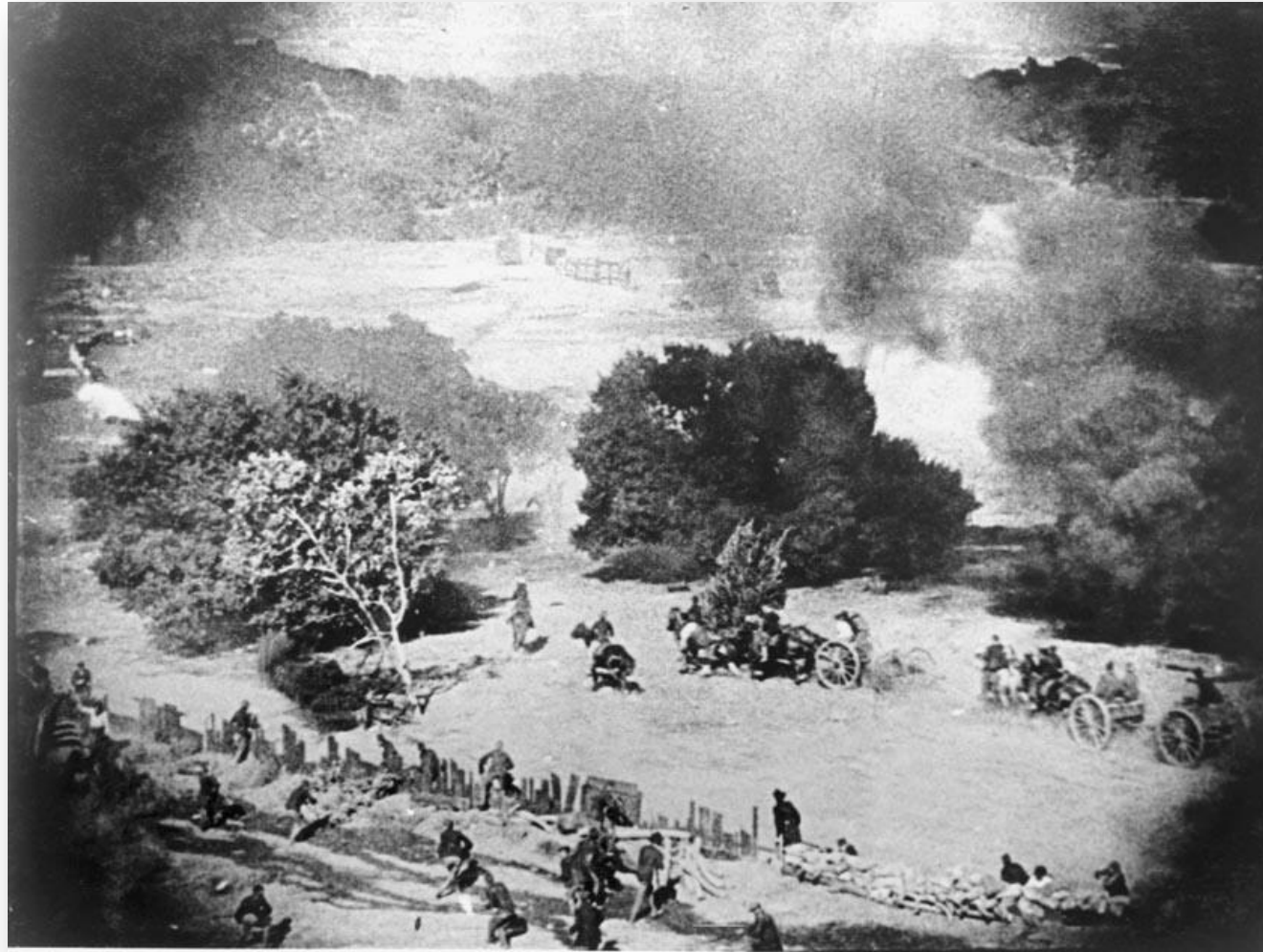
Medium: n/a

Size: n/a



Racism in Film

1. Full Shot: shows all the actor
2. Medium Shot: Waist Up
3. Close Up: Face
4. Extreme Close up: Partial Face
5. Long Shot: Wide Expanse many Characters
6. Iris Shot: Circle shot
7. Pan: panoramic view left to right
8. Traveling shot: Camera moves from front to back or back to front
9. Flashbacks: episodes that are supposed to happen before the story
10. Cross-cutting: movement between to scenes cutting the time shorter everytime



Title: Battle scene from *The Birth of a Nation*

Artist: D. W. Griffith

Date: 1915

Source/Museum: Museum of Modern Art. Film Stills Archive.

Medium: n/a

Size: n/a

Montage: Action and Emotion Through time Sequence



Title: Still from *Battleship Potemkin*

Artist: Sergei Eisenstein

Date: 1925



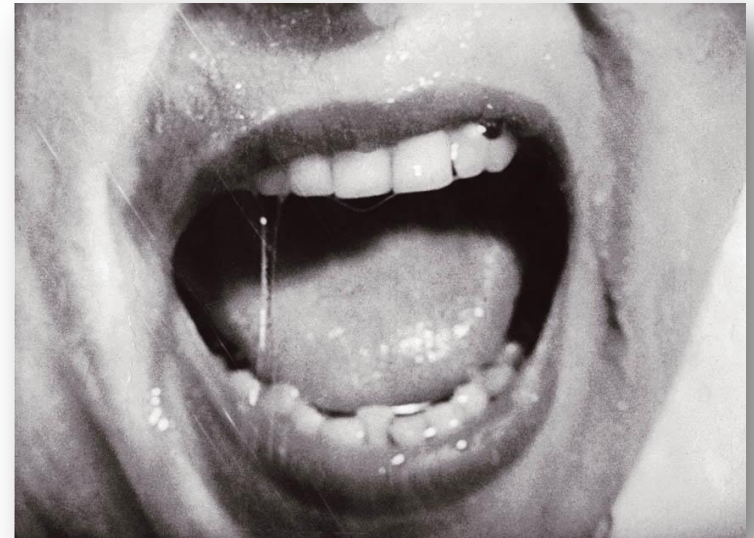
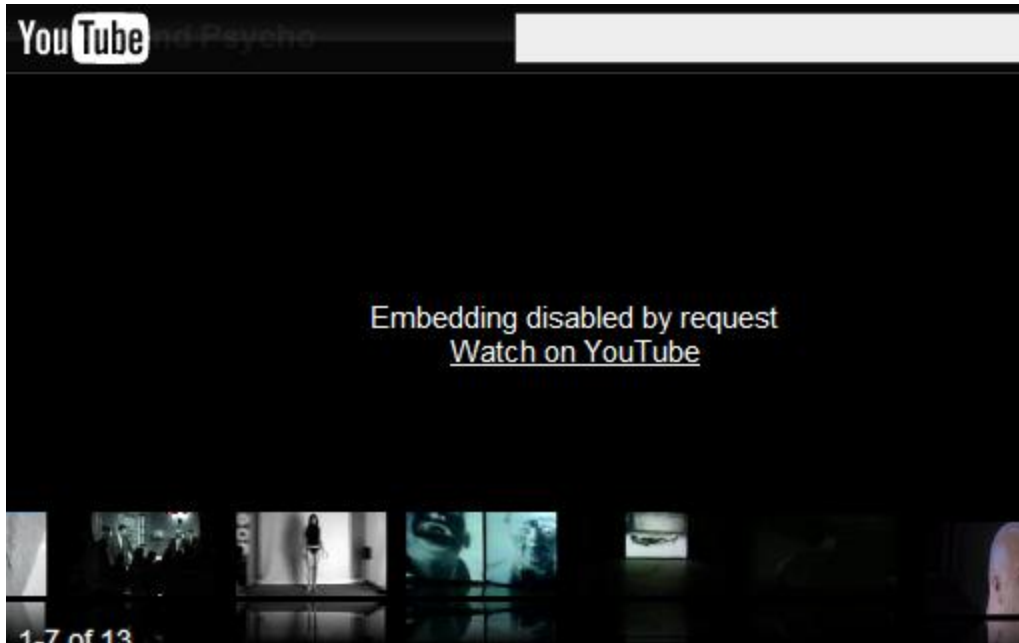
Source/Museum: Goskino. Courtesy of The Kobal Collection.

Medium: n/a

Size: n/a



24 Hour Psycho: Duration/Time



Title: *24 Hour Psycho*

Artist: Douglas Gordon

Date: 1993

Source/Museum: Installation view at Kunst-Werke, Berlin, 1993. Private collection, Boston. From *Psycho*, 1960. USA. Directed and produced by Alfred Hitchcock.

Medium: Video installation with screen and black-and-white video

Size: 24-hour loop, dimensions variable



Title: *Kent State—Girl Screaming over Dead Body*

Artist: John Paul Filo

Date: May 4, 1970

Source/Museum: Collection of John Paul Filo.

Medium: n/a

Size: n/a

Popular Cinema

1. Introduction of Sound 1926
2. Tramp Role: homeless beggar
3. Lake Tahoe
 1. Film about the conditions Miners faced at the Klondike gold fields during the Alaska gold rush of 1898
4. October 6 1927 the first words uttered in the theater were "Wait a Minute. Wait a Minute. You ain't heard nothing yet." by Al Jolson



Title: Charlie Chaplin in *The Gold Rush*

Artist: United Artists

Date: 1925

Source/Museum: Courtesy The Kobal Collection

Medium: n/a

Size: n/a

1. Used every trick in the book.



Title: Orson Welles as Kane campaigning for governor in *Citizen Kane*

Artist: RKO

Date: 1941

Source/Museum: Courtesy The Kobal Collection. *Citizen Kane*
© Turner Entertainment Col. All Rights Reserved.

Medium: n/a

Size: n/a

Technicolor



Title: Judy Garland, as Dorothy, sees the yellow brick road in *The Wizard of Oz*

Artist: n/a

Date: 1939

Source/Museum: MGM/Courtesy Kobal. The Wizard of Oz © 1939 Turner Entertainment Co. All Rights Reserved.

Medium: n/a

Size: n/a

Storyboards: Gone with the Wind



Title: Storyboard for the burning-of-Atlanta scene from *Gone with the Wind*

Artist: William Cameron Menzies

Date: 1939

Walt Disney

1. Snow White and the Seven Dwarfs, 1937
2. Pinocchio, 1940
3. Fantasia, 1940
4. Animation: “bringing to life”
 1. 24 frames per second



Title: Five stills from “The Sorcerer’s Apprentice” in *Fantasia*

Artist: n/a

Date: 1940

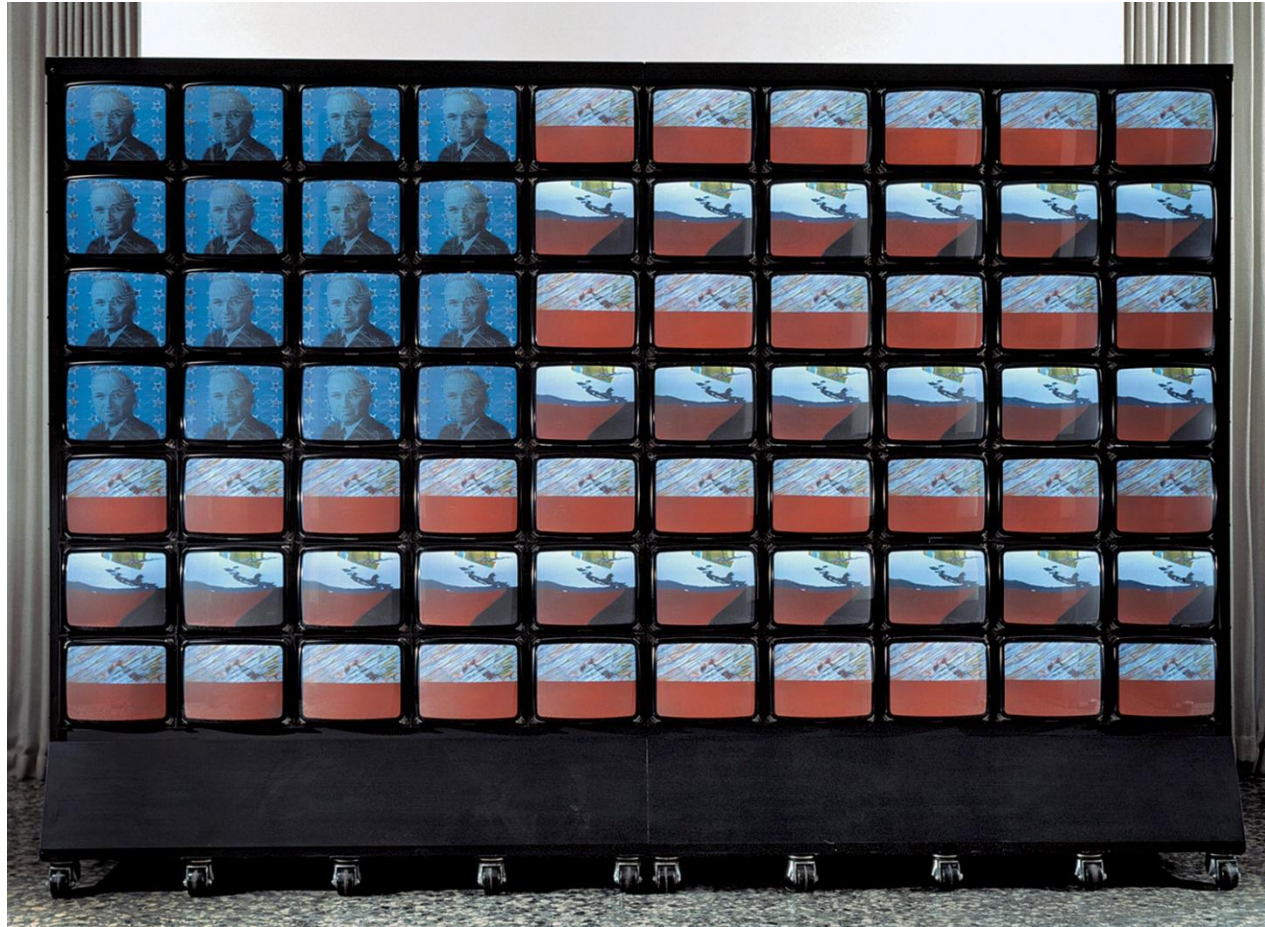
Source/Museum: © Disney Enterprises, Inc.

Medium: n/a

Size: n/a

Video

1. Threatened by the evolution of technology



Title: *Video Flag*

Artist: Nam June Paik

Date: 1985-96

Performance Art and Video

1. Charlotte Moorman (Musician)
2. Attempt to humanize technology
 1. New ways of using technology
3. Rescuing Boob Tube from Mindlessness



Title: *TV Bra for Living Sculpture*

Artist: Nam June Paik

Date: 1969

Source/Museum: Photo: Peter Moore. © Estate of Peter Moore/Licensed by VAGA, News York, New York.

Medium: Performance by Charlotte Moorman with television sets and cello

Size: n/a

Performance Art and the Other Arts (Dance)



Experiments in Art and Technology (E.A.T): Nin...



Time Based Video Installation



Title: Still from *Rage and Depression Reel 3*

Artist: William Wegman

Date: 1972 – 1973

Source/Museum: Courtesy of the artist.

Medium: Video

Size: Approx. 1 min.



Time Based Video Installation

Title: Three stills from *Passage*

Artist: Shirin Neshat

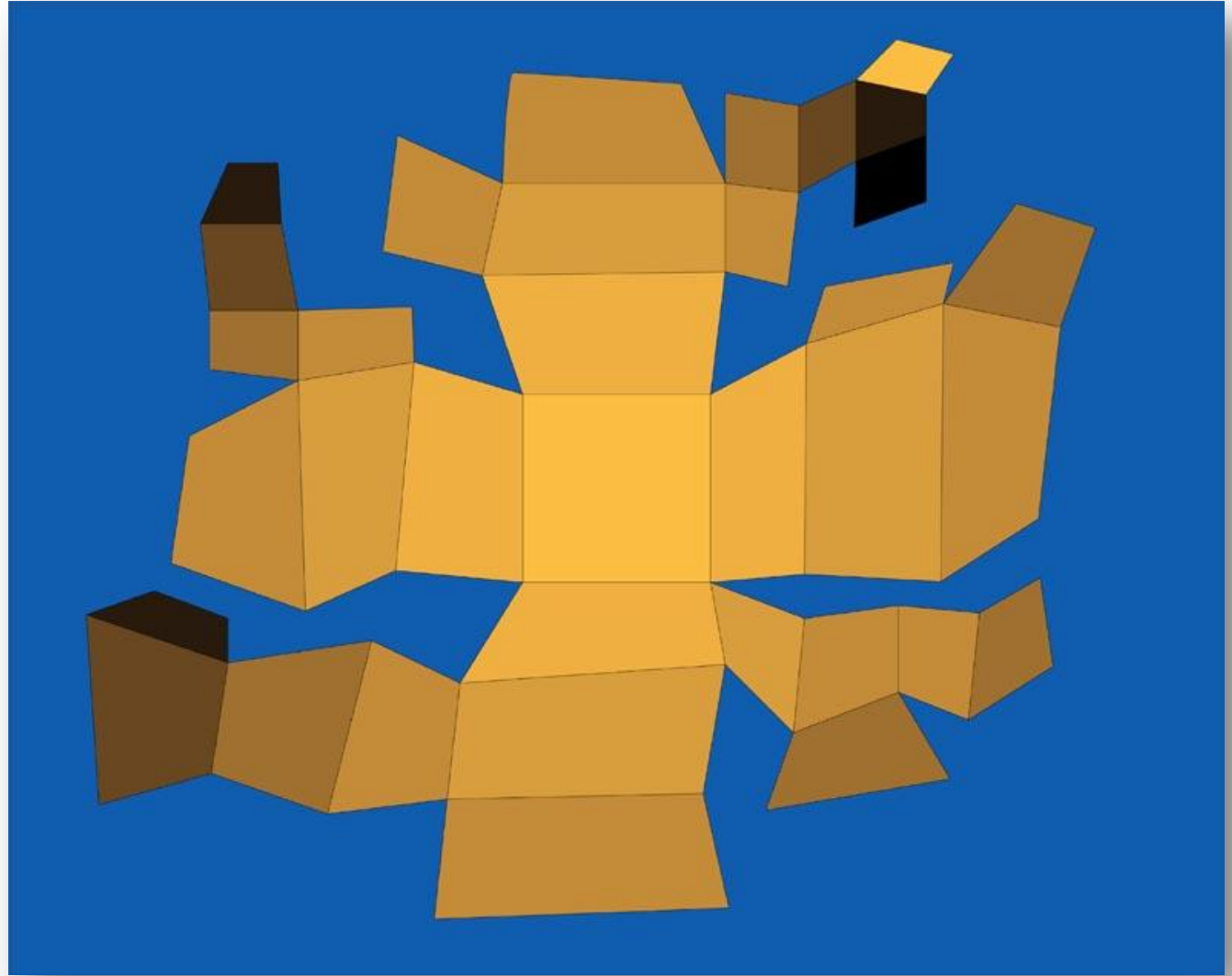
Date: 2001

Source/Museum: Edition 5/6. Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by the International Director's Council and Executive Committee Members. 2001.70.

Medium: Color video installation with sound

Size: 00:11:40, dimensions vary with installation

Computer and Internet Based Art Media



Title: *Unfolding Object*

Artist: John F. Simon, Jr.

Date: 2002

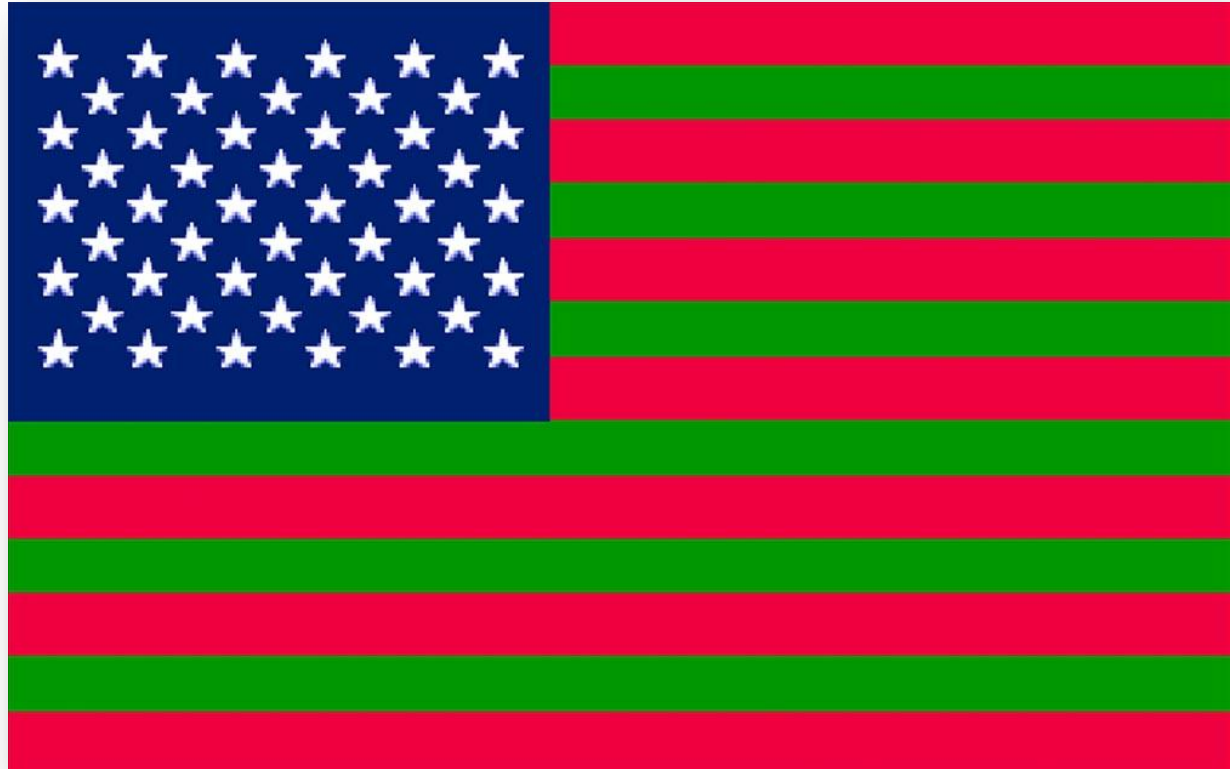
Source/Museum: Solomon R. Guggenheim Museum, New York.2002.16.

Medium: Interactive networked code: Java applet with server database and servlets

Size: Dimensions variable

Computer and Internet Based Art Media

1. Digital information and Space
2. Virtual Worlds and Cyberspace



<http://netflag.guggenheim.org/netflag/>

Title: *net.flag*

Artist: Mark Napier

Date: 2002

Source/Museum: Solomon R. Guggenheim Museum, New York.2002.17.

Medium: interactive networked code: Java applet with server database

Size: Dimensions variable



江州駿 景三十六景 第一 大橋

262x207

98.4.26

Title: *Shunshuu Ejiri*

Artist: Sakino Hokusai

Date: 1831

Source/Museum: From the series *Thirty-Six Views of Mount Fuji*. The Japan Ukiyo-e Museum Matsumoto City, Japan.

Medium: Color woodblock

Size: 9 3/8 x 101 m.



Title: *A Sudden Gust of Wind (After Hokusai)*

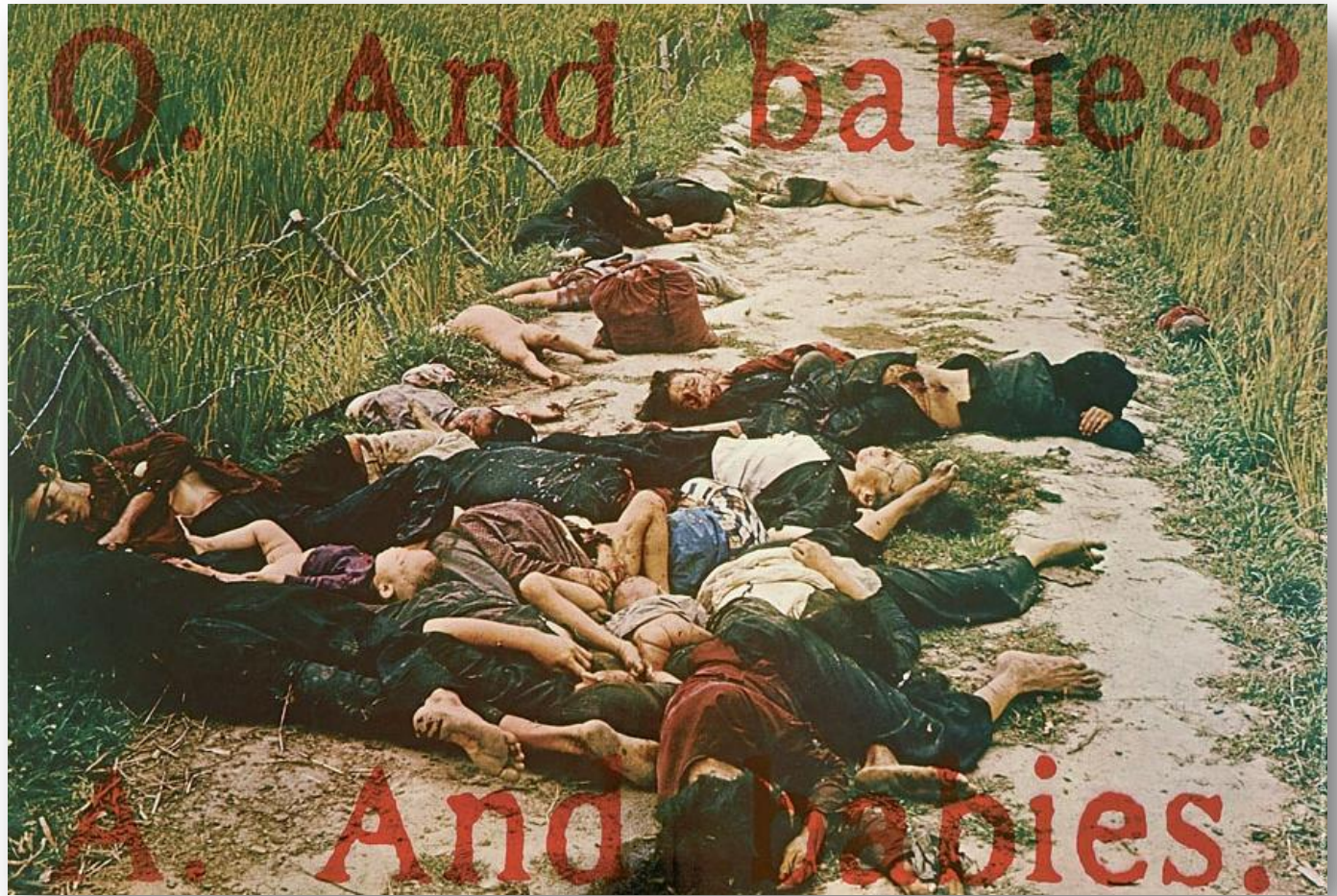
Artist: Jeff Wall

Date: 1993

Source/Museum: Tate Gallery, London/Art Resource, New York.

Medium: Fluorescent light and display case

Size: 90 3/16 x 148 7/16 in.



Title: *Q. And Babies? A. And Babies*

Artist: Ron Haerberle, Peter Brandt, and the Art Workers' Coalition

Date: 1970

Source/Museum: Museum of Modern Art, New York. Gift of the Benefit for the Attica Defense Fund.

Medium: n/a

Size: n/a



Title: *At the Time of the Louisville Flood*

Artist: Margaret Bourke-White

Date: 1937

Source/Museum: Life Magazine. © Time Pix.

Medium: Black-and-white photograph

Size: n/a



Title: *TV Buddha*

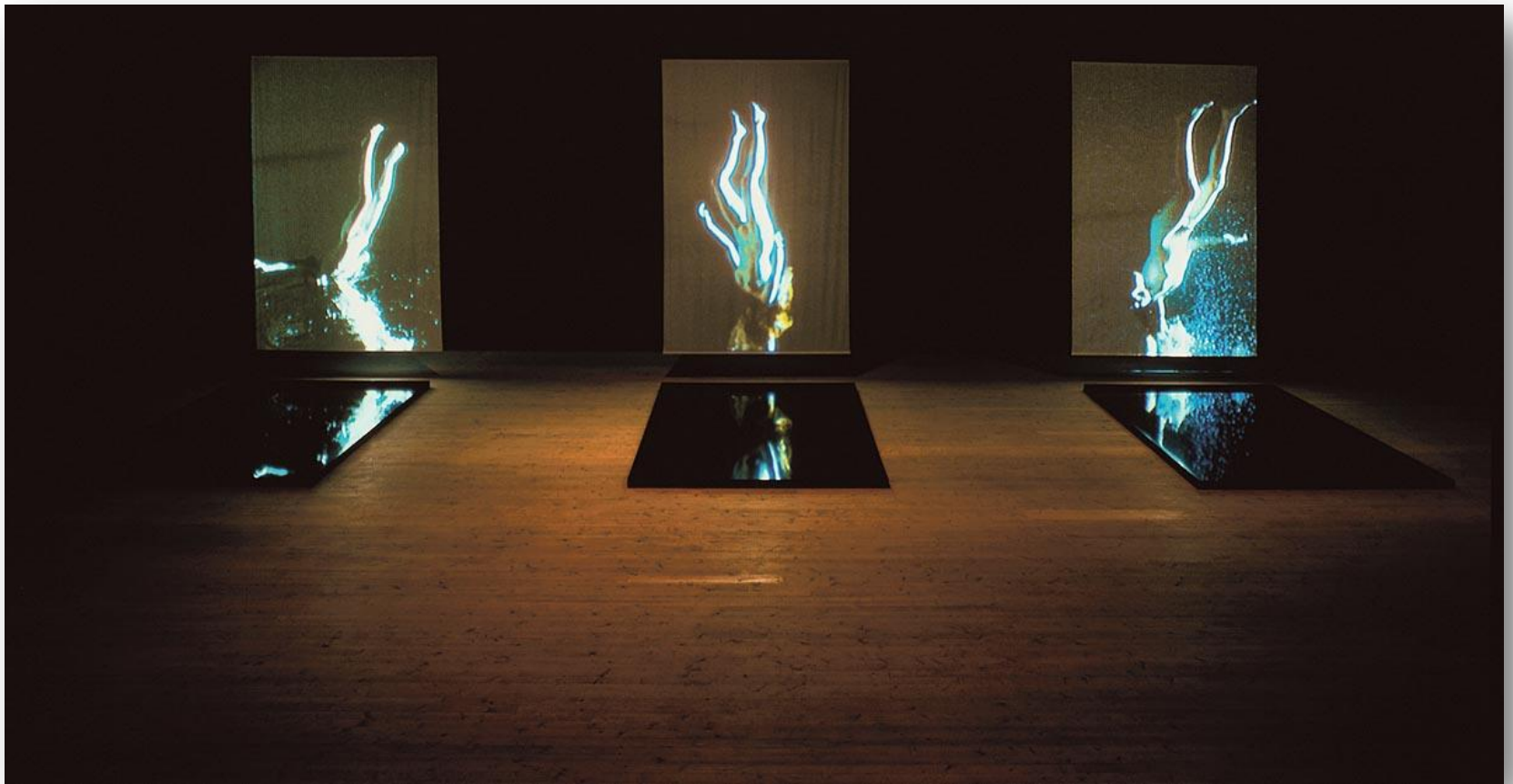
Artist: Nam June Paik

Date: 1974 – 1982

Source/Museum: Photo: Peter Moore. © Estate of Peter Moore/Licensed by VAGA, New York, New York.

Medium: Mixed media

Size: 55 x 115 x 36 in.



Title: *Stations*

Artist: Bill Viola

Date: 1994

Source/Museum: Commissioned by the Bohen Foundation for the inaugural opening of the Amercian Center, Paris. © Bill Viola Studio. Photo: Charles Duprat.

Medium: Video/sound installation

Size: n/a



Title: Sketch for *The Greeting Set*

Artist: Bill Viola

Date: 1995

Source/Museum: Courtesy of Bill Viola Studio

Medium: n/a

Size: n/a



Title: *The Visitation*

Artist: Jacopo da Pontormo

Date: 1528

Source/Museum: Pieve di S. Michele, Carmignano, Italy. © Canali Photobank, Capriolo, Italy.

Medium: Oil on canvas

Size: 79 ½ X 61 3/8 IN.



Title: *The Greeting*

Artist: Bill Viola

Date: 1995

Source/Museum: *Buried Secrets*. United States Pavilion, Venice Biennale, 1995 commissioner, Marilyn Zeitlin. Arizona State University Art Museum, Tempe, Arizona. © Bill Viola Studio. Photo: Roman Mensing.

Medium: Video/sound installation exhibition

Size: n/a



Title: *Crux*

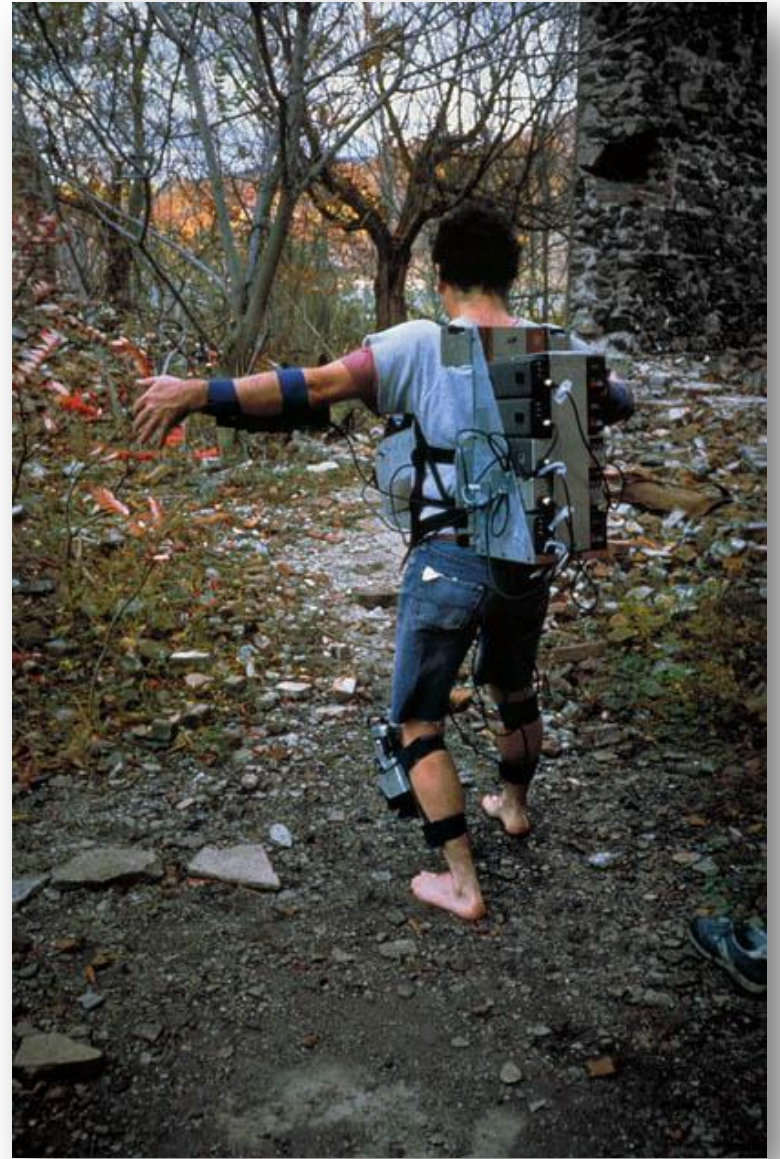
Artist: Gary Hill

Date: 1983 – 1987

Source/Museum: Full installation shot by Mark B. McLoughlin. Courtesy Donald Young Gallery, Chicago.

Medium: Five channel video/sound installation. Five color monitors, five-channel synchronizer, three amplifiers, five speakers, five laser disk players, and five laser disks.

Size: n/a



Title: *Crux*

Artist: Gary Hill

Date: 1983 – 1987

Source/Museum: Production shot at Bannerman's Island by Ullarn Curjel. Courtesy Donald Young Gallery, Chicago.

Medium: Five channel video/sound installation. Five color monitors, five-channel synchronizer, three amplifiers, five speakers, five laser disk players, and five laser disks.

Size: n/a