

VIDEO CULTURE, 1986: INTRODUCTION  
JOHN G. HANHARDT

#My aim is to art and technology and , more specifically, the definition of a "video culture" as it is determined by the distinctive features of the medium and the forces acting on its history.

**The first section. Theory and Practice**

, contains key essays which have informed the critical debates involving the creative potential and political implications of the mass media of radio, film, and television.

#From Walter Benjamin(1892-1940) in "The Work of Art in the Age of Mechanical Reproduction" in 1936

-> It is a seminal inquiry into film and photography and their means of reproduction which he suggests will undermine the authority of art and remove the aura of the fine art object. Benjamin's essay serves as the basis for an appreciation of film as a potent force in modernism.

#From Bertolt Brecht's(1898-1956) in "The Radio as an Apparatus of Communication"

->The implications of his essay for alternative television has given it broad meaning for artists' use of television.

#Louis Althusser's powerful critique of the modern state. his concept of the "Ideological State Apparatus: has been an influential analytical tool in examining television's role in society.

#Hans Magnus Enzensberger's "Constituents of a Theory of the Media"

The forms of intervention that artists might make in affecting social and cultural institutions

#Jean Baudrillard's "Requiem for the Media"

rejects the media as a means to overturn the dominance of the state and looks to alternative interventions that question and subvert the traditional ideological structures from within.

**2nd- Video and Television**

The history of video as an art form has often been perceived in terms of its relationship to television.

#David Antins's "Video: The Distinctive Features of the Medium"

..argues that video art could be defined by the total absence of those features which define television.

#David Ross, Director of the Institute of Contemporary Art

..examines the strategies of video artists who deliberately exploit television's techniques and styles.

#Rosalind Krauss, Art Historian

..turns to the process of video production, the camera and screen, as a conduit for

exploring the self of the artist and relates this strategy to the "process art" of the early 1970s.

#Stanley Cavell, philosopher

.. examined the experience of television and its pervasive presence.

..focuses on how we adapt to television and how the fulfillment of our expectations of the medium creates an uneasiness in our relationship to its technology.

#Nam June Paik , an artist

...has played a key role in video art's history. His exuberant speculations on global television as a metaphor for art point to the need for a dialogue between technology and art, between video and television.

### **3rd - Film and Video: Differences and Futures**

.. contrasts video to film and examines how both have been viewed as utopian projects.

#Gene Youngblood's "Art, Entertainment, Entropy"

..offers an optimistic view of a cognitive interchange between technologies in the multi-media projects of the late 1960s.

#Jack Burnham, Art historian

..reflects on those hopes and questions those who rely on technology without examining the full ramifications of the medium as a sustained form of expression and inquiry.

#John Ellis's examination of the difference between broadcast television and filmmaking

#Douglas Davis's speculations on the viewing experience as defined by both media provide a critical perspective on the changes taking place in film and video today.

### **From Cinema to Video Culture**

What are artists for?

What is the artist's relationship to society and the broader culture?

technology's means and methods of perception

how these inventions contribute to shaping our world.

### **The History of the American Avant-Garde Film: Origins and Models**

The precursors and models for American avant-garde cinema are the avant-garde films produced in Europe during the 1920's and 1930s and the cinema of the Soviet Union produced in the late 1920s.

The European avant-garde demonstrated how the tenets and strategies of modernist art could be re-articulated in the medium of film.

..who put their faith in the image that faith was, however, accorded to the image seen, recognized as an image and the condition of that faith or recognition, the consciousness, the subversion through consciousness, of cinematic illusionism.

Failing to affirm a world view congruent with that of film historians, critics, museum

curators, and general viewers, the avant-garde films of the 1920s became curiosities in the film history and problems in some film theories.

1940s- a portable motion picture camera was introduced.

1950s-the relationship of the film image to the cinematic apparatus(camera, film, projection system) shifted.

This brief survey of the early history of the avant-garde cinema leads to the emergence of video art in the mid-1960s. It was against the background of television and the historical precedent of the independent cinema that the video art movement was to develop. Although communication between film and video artists was limited during the 1960s and 1970s, today the dialogue between artists and art forms is developing, as the aesthetics of film and video respond to the pressures of changing technologies.

The Machine Age and Modernism-Margot Lovejoy ----good for theory from kim

At the beginning of the twentieth century major technological change raised fundamental questions which fostered expanded consciousness in the arts, literature, music, and science, creating the radical innovation which even today, underpins cultural development.

The former, the Cubists, Fauves, and Postimpressionists repressed the influence of the machine by moving into the new territory of abstraction with its formal concerns. However, the Constructivists and Futurists gave themselves up to the spirit of the new age, glorifying the machine as a tool and the machine aesthetic as part of style. Another wing of the avant-garde, the Dadaists, were ready to question the very structure of art itself and its relationship to the art world and society as a whole. All artists had to come to terms with the machine. Whatever they did, they could not ignore its enormous influence. Part of their Cubist point of departure toward dynamic abstraction was influenced by the fractured, broken-up, serialized images suggested by Marey, Muybridge, and cinematography.

The Russian constructivists welcomed the machine age positively - believing that the future of society lay in the liberating, beneficial forces of science, technology, and industry. They sought to fuse art and life through an expanded approach to mass culture, performance, and production.

Dadaists designed their ironic, irrational, contrived assemblages of machine parts and photomontage works to be the center of scandal.

The Constructivists began using a combination of technology and art in the hope of building a new social order in revolutionary Russia. Their art was based not only on their political ideals, but in respect for new technology, materials, techniques, and the logical structure which arises from these.

By 1920 visual artists began to involve themselves in an Industrial Design Movement to bring culture to the public as located in everyday living.

Duchamp experimented with new manufactured materials and with the iconography of the machine itself. He introduced almost every concept or technique of major importance to avant-garde artists for the next fifty years.

Confidence in national technological progress gave way to disillusionment because of rising unemployment, rampant commercialism, and the rise of fascism - all of which raised deep political questions about the market economy and about the ownership and control of machines. Chaplin's brilliant film *Modern Times*

characterizes this period by demonstrating that machines ironically create abundance but leave want-materially and spiritually-when they are utilized only for the benefit of property interests.

Two directions in early twentieth-century art, both aspects of modernism found their first North American meeting ground at Steiffitz` Gallery 291.

One tendency we have associated with the antiart of the Dadaists, the Constructivists, and the Futurists, who were reacting to the increasingly technologized conditions fo modern life, either through a positive embrace of technological advance and a use of it for representation, or through a use of technological seeing and materials to comment on its alienating influence. The second tendency was towards abstract formalism and the growing focus on the solution of formal aesthetic problems among the foremost painters of the time.

Kino-Eye: The Writings of Dziga Vertov, ed. Annette Michelson, 1984

kinoks- as opposed to cinematographers

The amchine makes us ashamed of man's inability to control himself.

Kinochestvo is the art of organizing th enecessary movements of objects in space as a rhythmical artistic whole, in harmony with the properties of the material and the internal rhythm of each object.

Intervals(the transitions from one movement to another) are the material, the elements of the art of movement, and by no means the movements themselves.

## **Television: An International History**

**The Invention of Television-Albert Abramson**Television is the electrical transmission and reception of transient visual images.

Samuel F.B. Morse developed his telegraph machine. This was a means of communication by which the letters of the alphabet were converted into electrical equivalents(the Morse code)

The Transmission of Symbols

Frederick C. Bakewell in 1847 for transmitting handwriting.(the more advanced dvice)

Giovanni Caselli in 1855 used the actions of pendulums.

In 1876,Alemander Graham Bell transmitted the sound of a voice by means of an electric wire and thus three means of instant communications came into existence, the telegraph, the copy-telgeraph, and the telephone.

1873, Willoughby Smith with Joseph May reported thatselenium rods used for continuity checks changed their resistance when exposed to varying light.

1878, the combination of Bell's telephone and Edison's invention of the phonograph.

1880- Maurice Leblanc detailed an ingenious method of transmitting moving images over an electrical wire.

1884, Paul Nipkow's patent was a revolving apertured disc.

Lazare Weiller- mirror drums

Louis Brillouin- lensed discs

Paul Ribbe- Perforated bands and strips

1858, Heinrich Geissler and Julius Plucker experimented with electrical discharges inside evacuated glass tubes. It become known as a Geissler tube.

1869- Wilhelm Hittorf

1876- Eugen Goldstein, William Crooks

1895- Jean Perrin

1897- J.J. Thompson

1897- Karl Ferdinand Braun developed the cold cathode ray tube that bears his name.

The Cathode Ray Tube

1900- a paper was read by one Constantin Perskyi entitled "Television", in which he described an apparatus based on the magnetic properties of selenium.

1909- three different television systems were actually built and operated.

Dr Max Dieckmann

Ernst Ruhmer

Georges Rignoux and Prof. A. Fournier in 1909- this was a real television system, the first on record as having been built and operated.

Roizing, Zworykin, and Swinton

1907-Boris Roizing applied for a Russian patent proposing a television system using a cathode ray tube( Braun tube) as a receiver. In May 1911, he successfully demonstrated a distinct image consisting of four luminous bands.

Vladimir Kosma Zworykin

- another application for a camera tube was made on 29 December 1923. It was part of a patent for an all-electric television system.

IN 1925, his demonstration was the first of an electric camera tube to be displayed on a cathode ray tube.

Campbell Swinton

-gave an inaugural speech entitled "Distant Electric Vision" and described a complete electric television system using cathode ray tubes for both transmitter and receiver.

Commercial radio broadcasting began in the United States in 1920 when Westing house Electric started operating radio station KDKA.

CHARLES FRANCIS JENKINS

-, in 1922, applied for his first patent for transmitting pictures by wireless. It used a unique scanning device, 'prismatic rings'.

The Struggles of John Logie Baird

He filed for his first television patent in July 1923.

On 2 October 1925 Baird also independently discovered the principle of the flying spot scanner. He applied for a patent on this idea on 20 January 1926, and gave a demonstration of his new system. This was the first public demonstration of television with half-tones ever given.

1926- Edouard Belin gave a demonstration

1926- the cathode ray television system was revealed

1926.10- Kenjiro Takayanagi started his first actual experiments with cathode ray television.

1927- AT&T gave their first public demonstration of television.

Philo T.Farnsworth

A Practical Television System

1929- The first usable tube was assembled in April by Zworykin.

His development of the kinescope was the single most important event in the history of television. It made

television as we know it today possible.

1932- Randall C. Ballard applied for a patent for interlaced scanning. This solved the problems of both flicker and limited bandwidth.

1934-Philo Farnsworth gave the first public demonstration of all-electric television by a demonstration unit.

The First Television Services

Baird Television Ltd.

Marconi-EMI Ltd.

German Post Office(DRP)

London Television Service

The Marconi-EMI 405line interlaced 25-frame standard was chosen in February 1937. This marked the beginning of modern television broadcasting as we know it today.

RCA Laboratories announced details of a new camera tube called the 'orthicon'

NTSC(National Television Systems Committee) was formed in July 1940, to produce one set of universal standards agreeable to the entire industry.

1941- commercial television programming began in the USA.

Recorders and Cameras .

BAC, NBC, and DuMont + Eastman Kodak "Kinescope recording"

Ampex and Toshiba

## **2nd**

### **The Beginnings of American Television..-William Boddy**

The flood of exported American TV shows that began in the 1950's provided models of programme styles and popular taste for producers around the world.

This regulatory background, and other ideological and economic constraints during television's early growth had influenced the commercial structures and programme forms of the medium in America, as well as the relation of US television to the rest of the world.

NBC, CBS, ABC, DuPont network.

### **The Manufacturing Industry..**

### **The Defence of Commercial Television..**

## **Understanding Media: The Extensions of Man -Marshall McLuhan**

### **Introduction to the Paperback Edition**

CVX