AHST 2331-001 (21573)
Understanding Art
Dr. Charissa N. Terranova
Spring 2019
Tuesdays and Thursdays 11:30-12:45
ATC 1.102

Tuesday April 9

Virtual Realities in Painting, Photography, and Film

1. Painting

2. Stereoscopic Technology

3. Film/Cinema

4. Expanded Cinema

…Virtual Reality

VIRTUAL REALITY
its spectrum of experience and meaning

literal virtual reality
replicating reality
immersion without distance
reproducing nature to best nature
cinema
market proximity/embeddedness

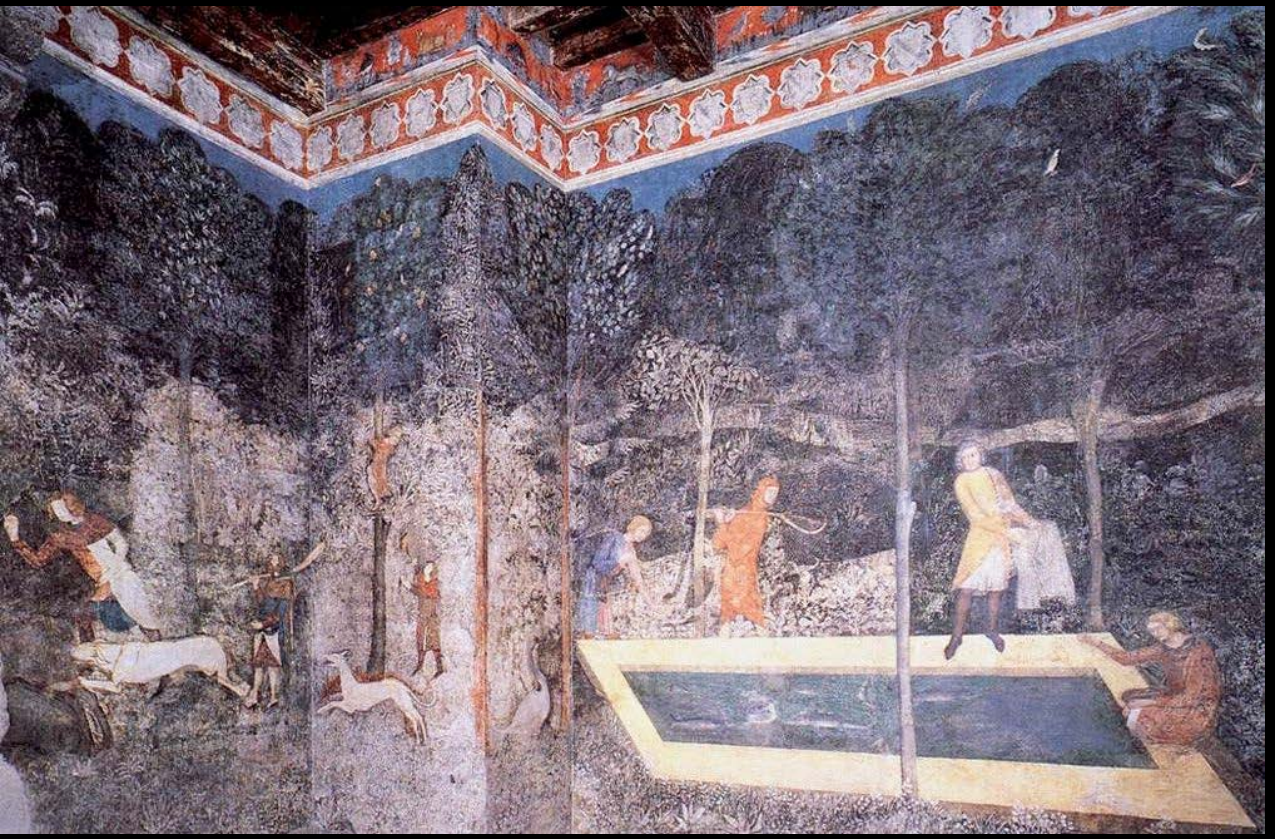
metaphorical virtual reality
interpreting reality
immersion with distance
reproducing nature to comment on reality
Expanded Cinema
art/autonomy

Market Proximity/Embeddedness

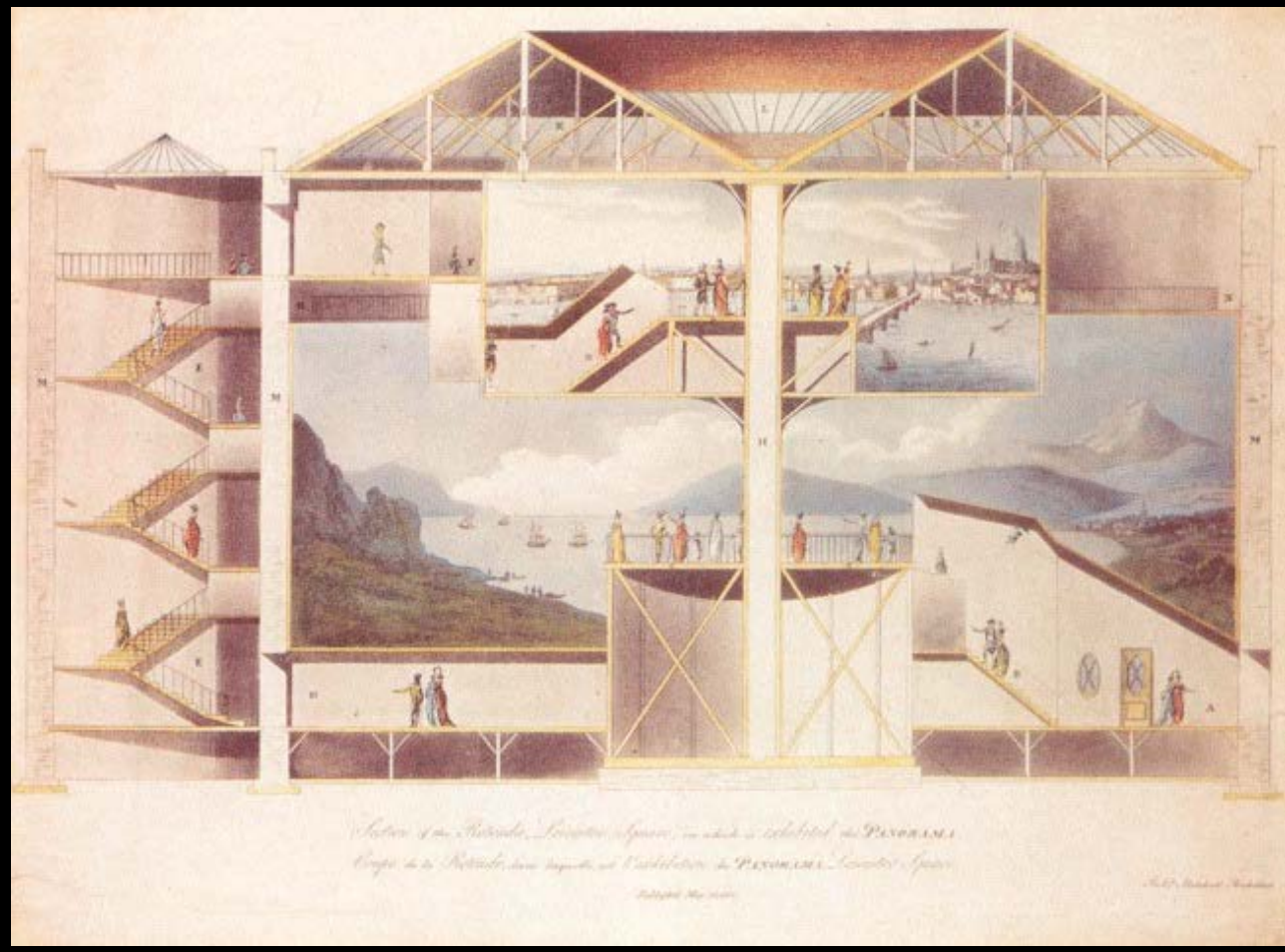
vs.

Art/Autonomy

literal virtual reality
replicating reality
immersion without distance
reproducing nature to best nature
cinema
market proximity/embeddedness



Matteo Giovannetti, Chambre du Cerf (Room of the Stag), 1343



Robert Barker, Rotunda at Leicester Square, London, 1793

literal virtual reality
replicating reality
immersion without distance
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market proximity/embeddedness

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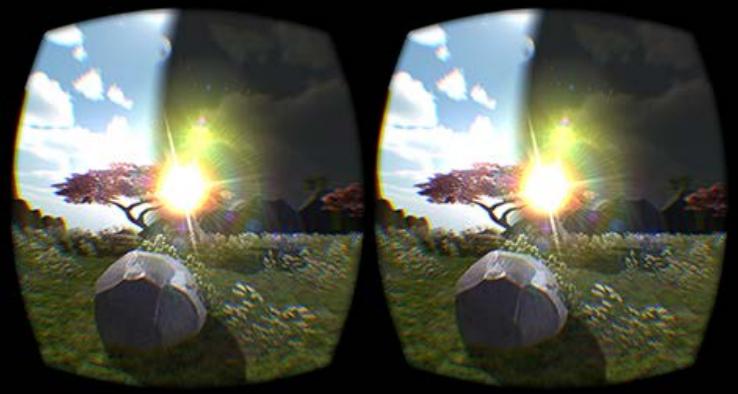
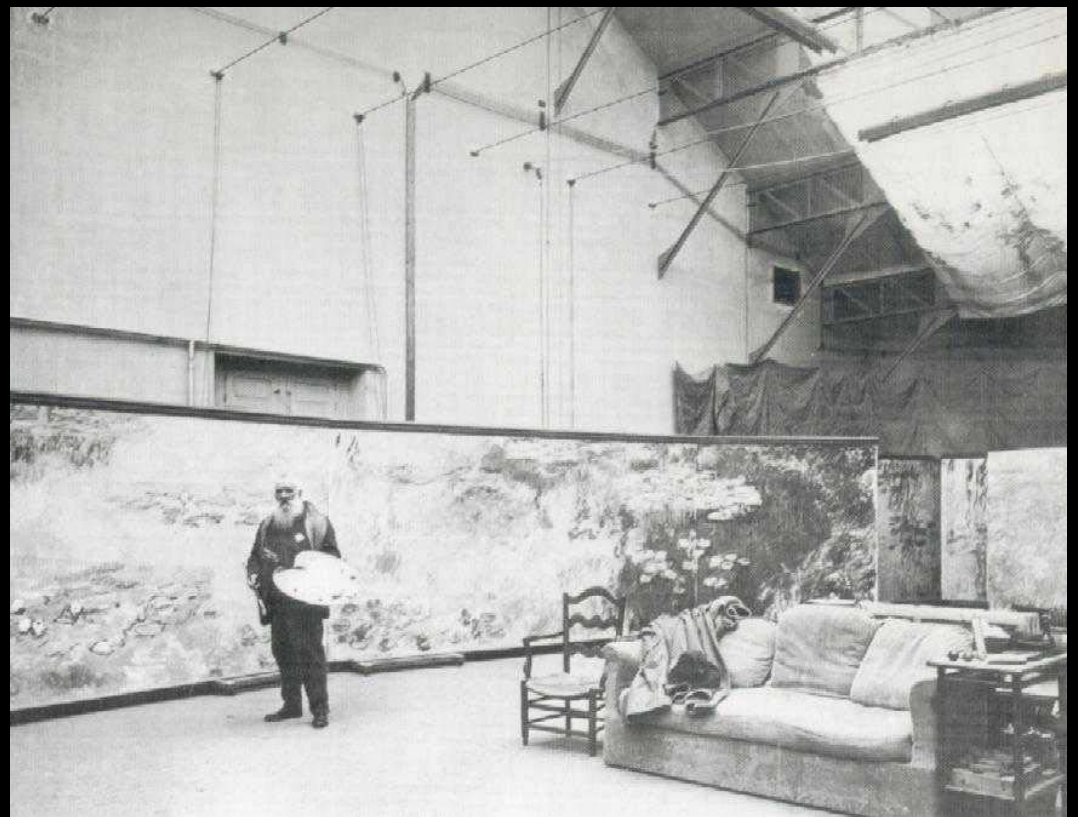


A screenshot of an experimental environment, *Dream Realm One*, 2014, created with Oculus Rift by Simon Robertson. http://www.artnews.com/2014/12/17/virtual-reality-art-gets-real/

James Rosenquist, F-111, 1965
https://www.facebook.com/trent.straughan/videos/10155059212674640/?pnref=story
https://drive.google.com/file/d/0B_XfGQQbTJaAUzE5dUhzbkpKcEE/view

1. PAINTING



Claude Monet, Water Lilies, 1914-1926: A series of approximately 250 oil paintings depict Monet's flower garden at his home in Giverny

The aim of his large Water Lilies paintings, Monet said, was to supply "the illusion of an endless whole, of water without horizon or bank." While his garden in Giverny, his water-lily pond, and the sky above are the subjects of this monumental triptych, his representation of them can be seen to verge toward abstraction. In the attempt to capture the constantly changing qualities of natural light and color, spatial cues all but dissolve; above and below, near and far, water and sky all commingle. In his enveloping, large-scale canvases Monet sought to create "the refuge of a peaceful meditation in the center of a flowering aquarium." https://www.moma.org/collection/works/80220

IMPRESSIONISM

- Deliquescence
- Dematerialization
- Industrialization
- Fractured brushstrokes
- Pointillism

Claude Monet, La Gare Saint-Lazare, 1877

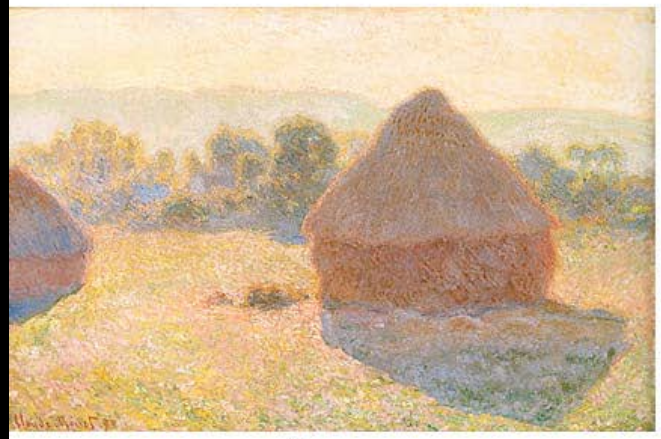
After his return to France from London, Monet lived from 1871-78 at Argenteuil, on the Seine near Paris. In January 1877 he rented a small flat and a studio near the Gare St-Lazare, and in the third Impressionist exhibition which opened in April of that year, he exhibited seven canvases of the railway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

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

CAPTURING TIME IN PAINT

1

2



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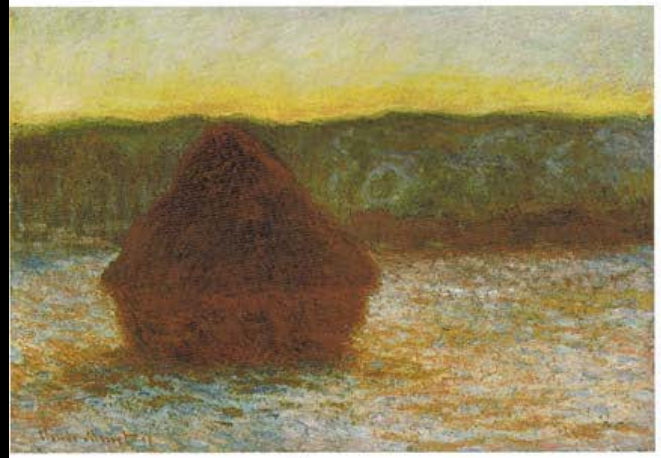

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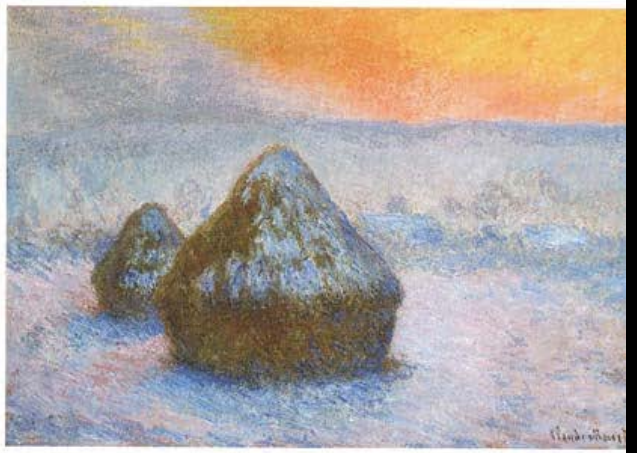

6

Monet's Haystacks – stacks of wheat, barley, or oats in the countryside around Giverny, 1890-91

Primarily a 25-canvas series of *Les Meules à Giverny*, or *The Stacks at Giverny*

Monet began them near the end of the summer of 1890 and continued through the following spring though Monet also produced earlier paintings using this same stack subject.

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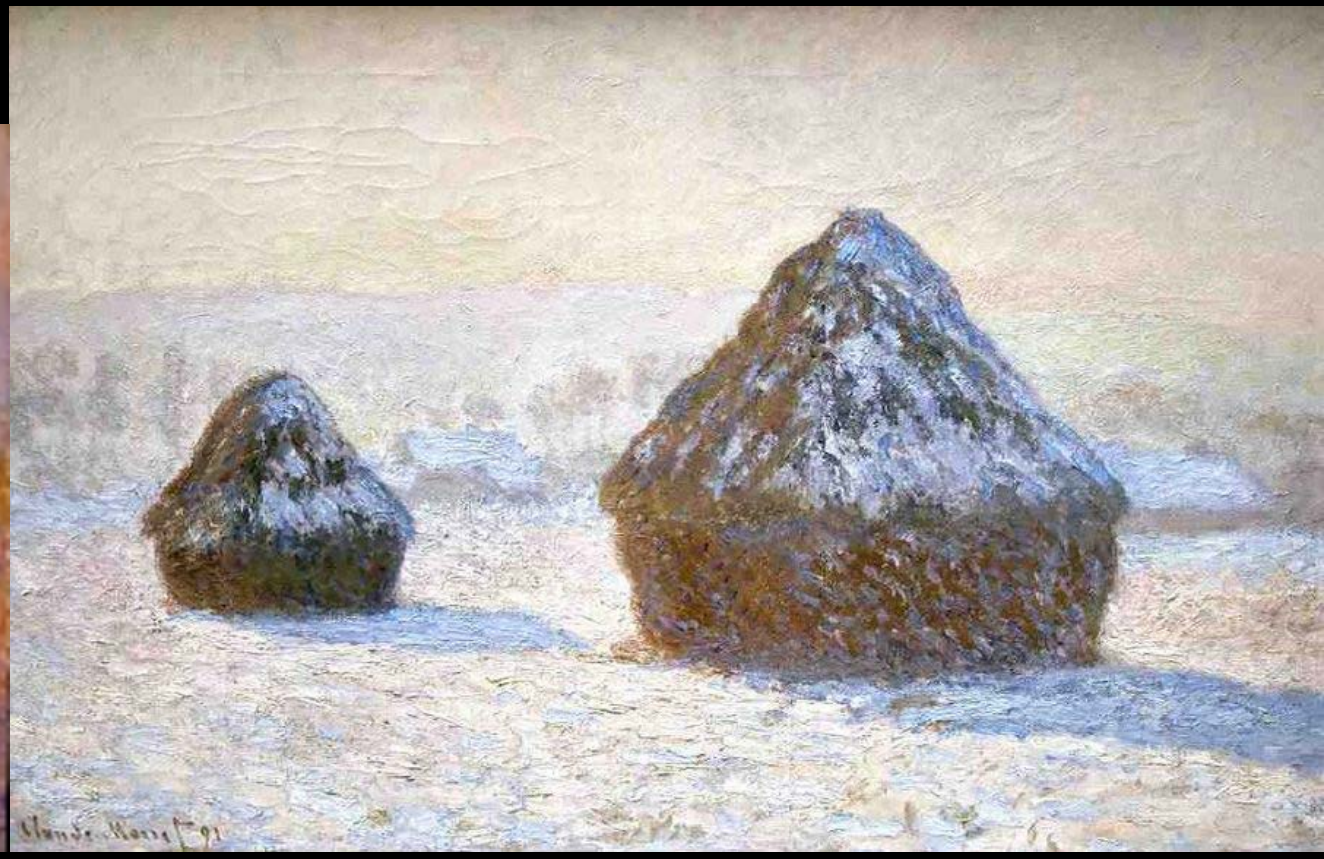
Monet, Haystack - Sun in the Mist, 1891

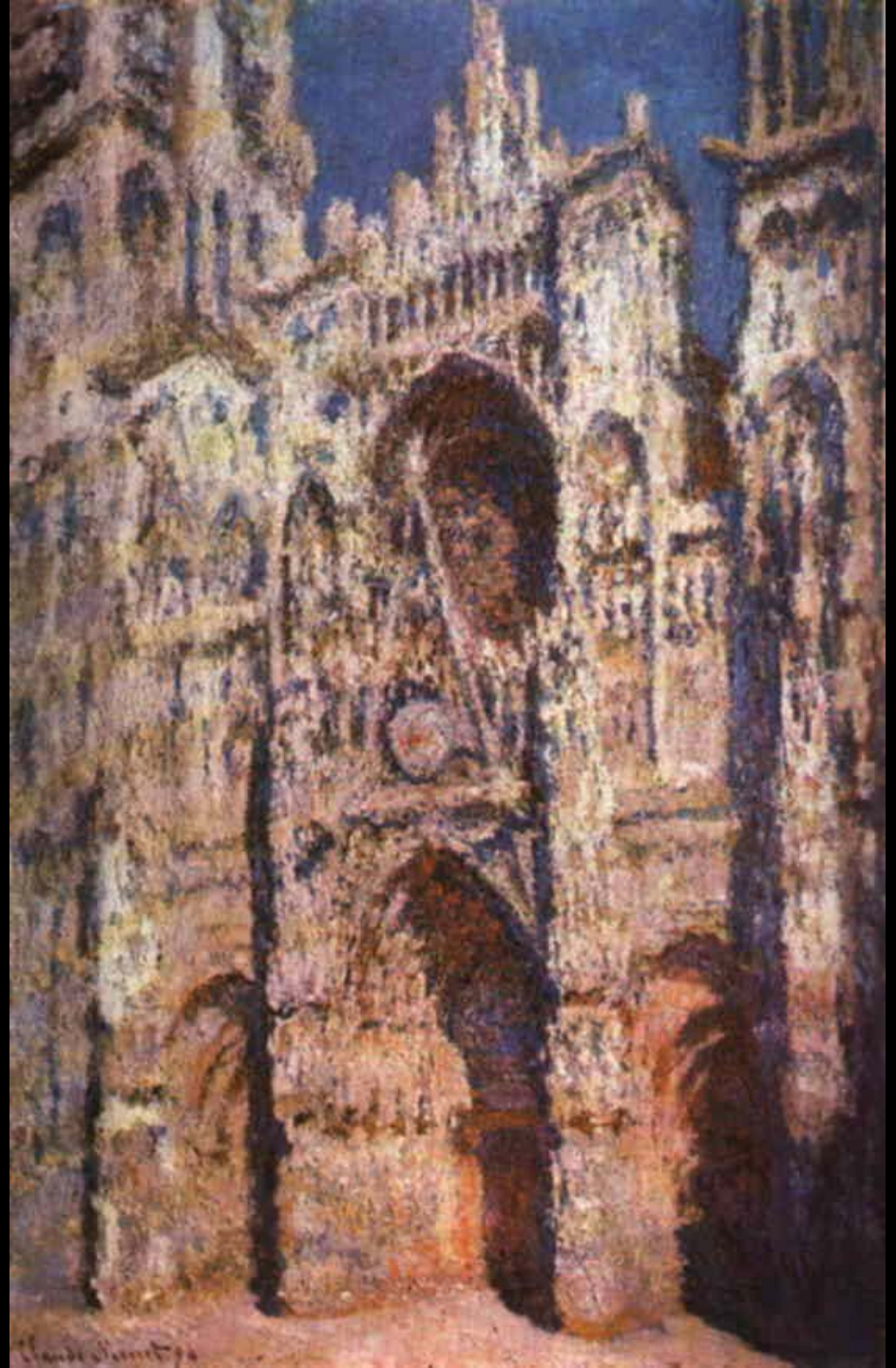


Monet, Haystacks - Snow Effect, 1891

Monet, *Rouen Cathedral*, 1890s

Monet sought to capture the façade of the Rouen Cathedral at different times of the day and year, and reflect changes in its appearance under different lighting conditions. He painted over 30 canvases of the cathedral. He would have several different canvases going at once.

Early time-based art
Evanescent light
Fleeting effects



Left: Monet, Rouen Cathedral, 1894

Right: Monet, The Portal of Rouen Cathedral in Morning Light, 1894

Claude Monet moved to Giverny, 45 miles outside of Paris, renting a house there in 1883. He and his first wife, Camille, had already lived in Le Havre, Paris, Etretat, Argenteuil and Veutheil. The painter spotted the village of Giverny from a train in Normandy and wanted to build himself a home. Monet learned that a local carpenter had recently inherited a farm that he didn't need. Monet rented it in 1883 and moved in with his future wife, Alice — Camille had passed away in 1879 — along with his two children and her six. By the time Monet died in 1926, the 86-year-old painter had spent almost half his life in Giverny.

https://www.npr.org/templates/story/story.php?storyId=128245987

Claude Monet, The Japanese Bridge (The Water-Lily Pond), 1899

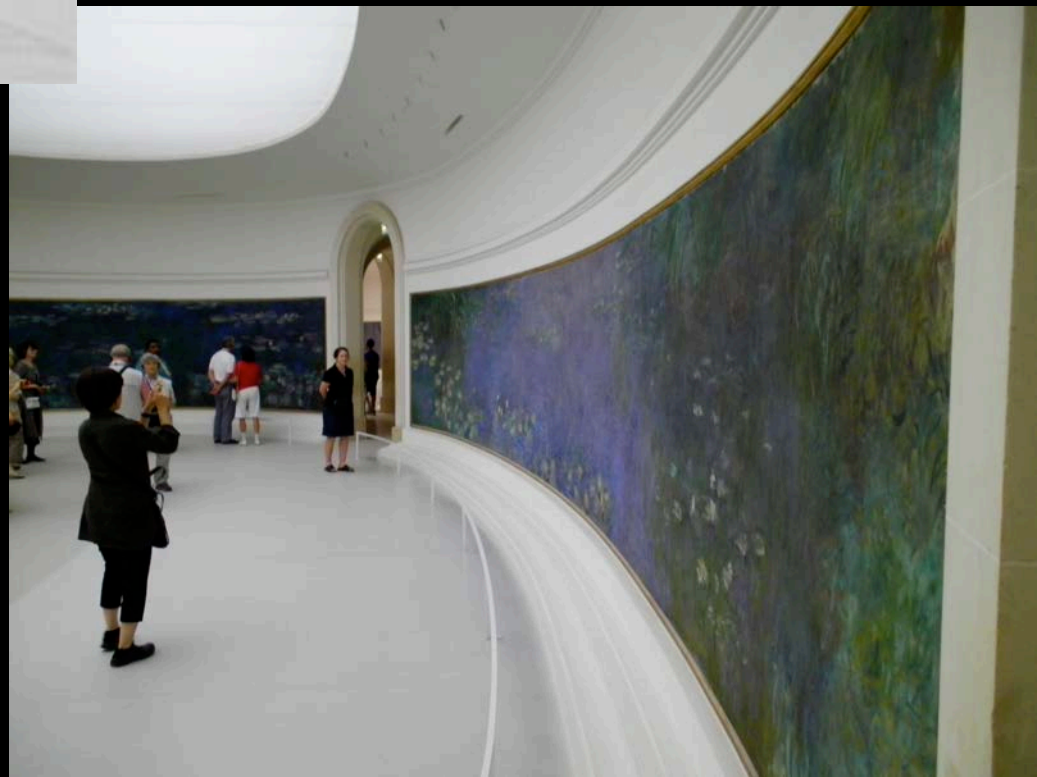
Japanese garden at Monet’s home in Giverny

In the last decades of Monet's life, his prized water garden at Giverny became a subject the artist explored obsessively, painting it 250 times between 1900 and his death. Eventually, it was his only subject. He began construction of the water garden as soon as he moved to Giverny, petitioning local authorities to divert water from a nearby river. The resulting landscape was Monet's invention entirely, and he used it as his creative focus and inspiration.

http://www.claude-monet.com/waterlilies.jsp

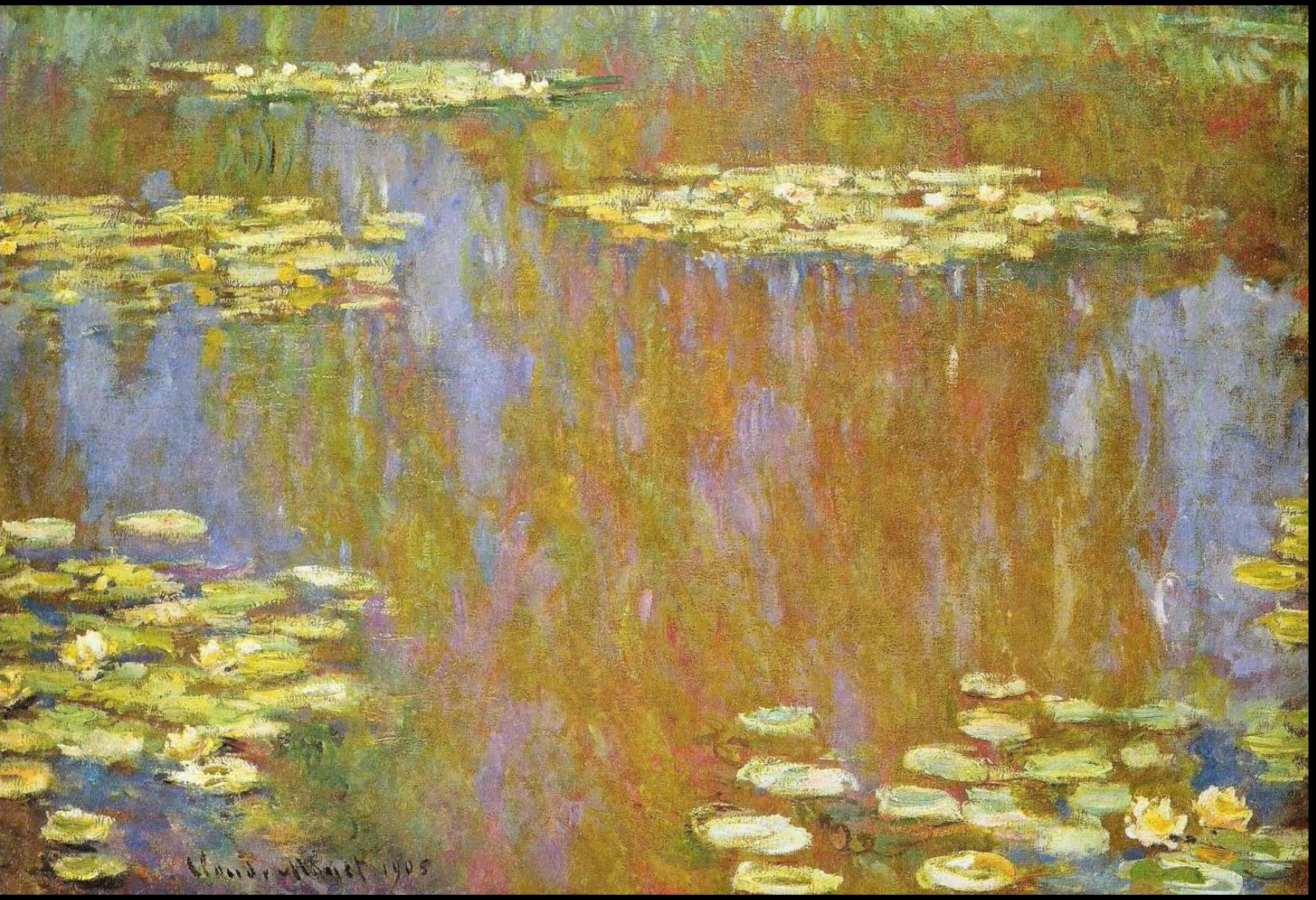
Claude Monet Giverny Garden

Is this immersive experience based on actual nature?



immersion in nature

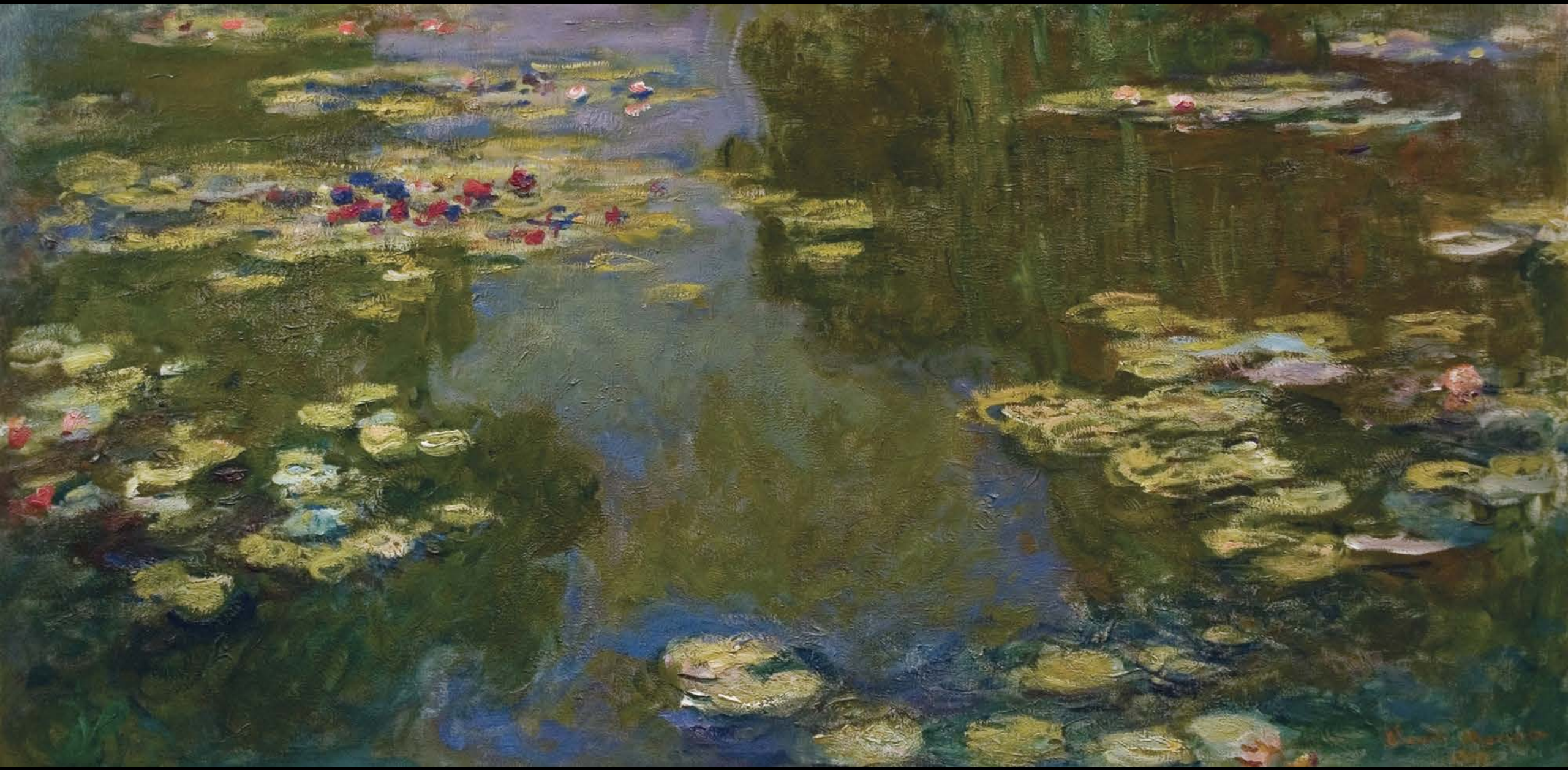
The artist's intention was to locate observers within the watery scene, not "submerging" them in water, but immersing them in an image space with an indeterminate perspective: *floating* above the water's surface, without distance, confronted on all sides by the 360-degree images. -- Oliver Grau (142)



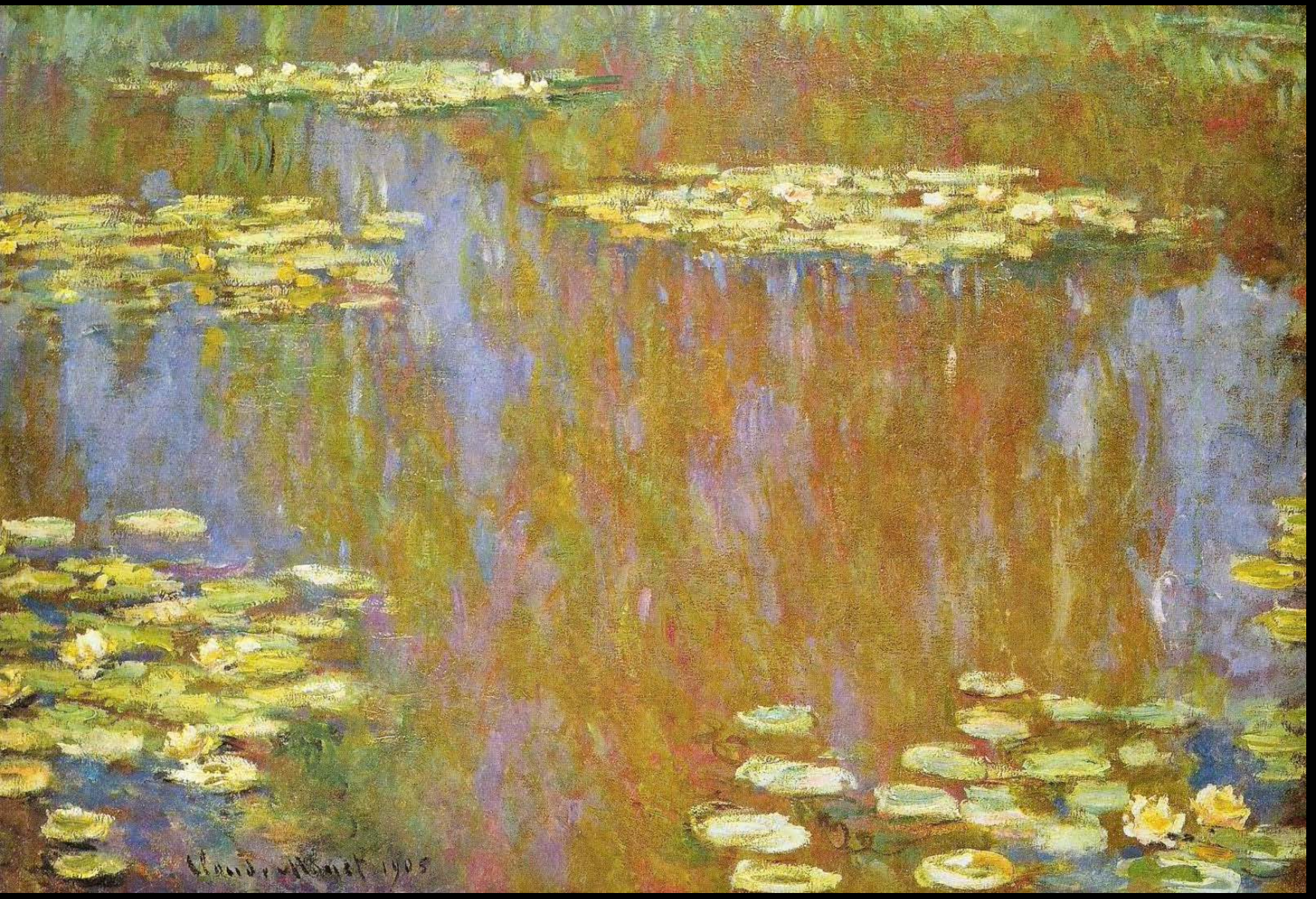
Claude Monet, Water Lilies, 1905

By 1904, Monet had already removed the banks of the lake, the imaginary viewpoint of external observers on *terra firma*, thus bringing the pond's surface closer. The fragmentary depiction fills the paintings entirely. Monet, who used to sit only 15 to 20 cm away from the canvas when painting, succeeds in transferring his own view to the observers. He forces them out of the secure inner distance, blurs the perspective, forms, and colors of the homogeneous images, obscures the familiar view of near and far, and encourages them to glide into the exclusiveness of a water landscape. The synthesis of natural environment and mental impression puts the observer in a bird's-eye view position that overcomes the laws of gravity in the image space; in a certain sense, it is disembodiment. -- Oliver Grau, 142-143

Claude Monet, Water Lilies (Agapanthus), c.1915-1926

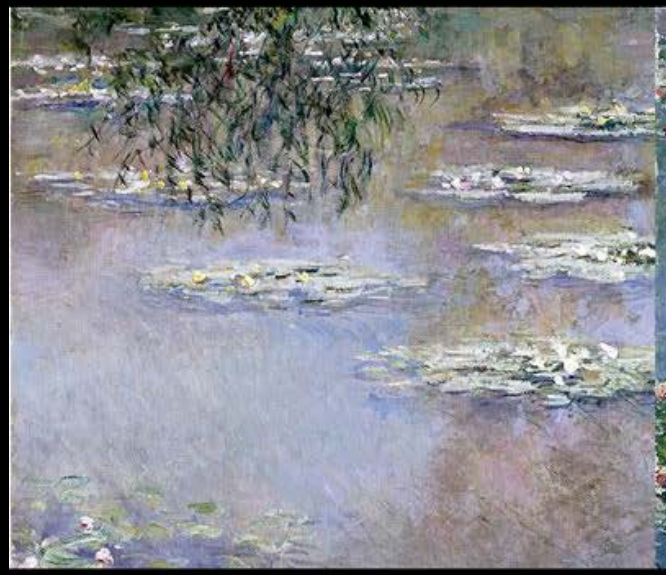


Claude Monet, Le bassin aux nymphéas, 1919



Claude Monet, Water Lilies, 1905

Monet's water lilies before and after cataract surgery in 1923



1903

1906

1915

1919

1922

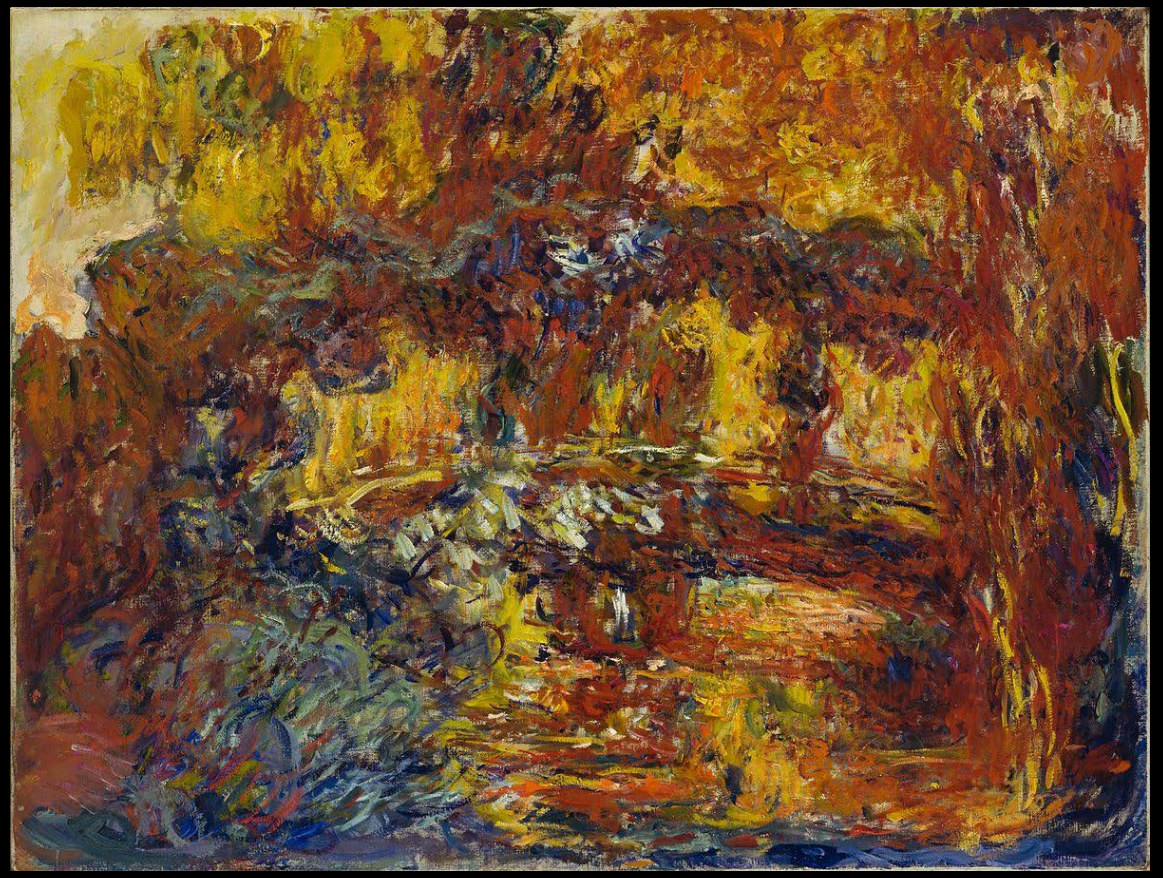
1925

SKEPTICALARTIST.COM

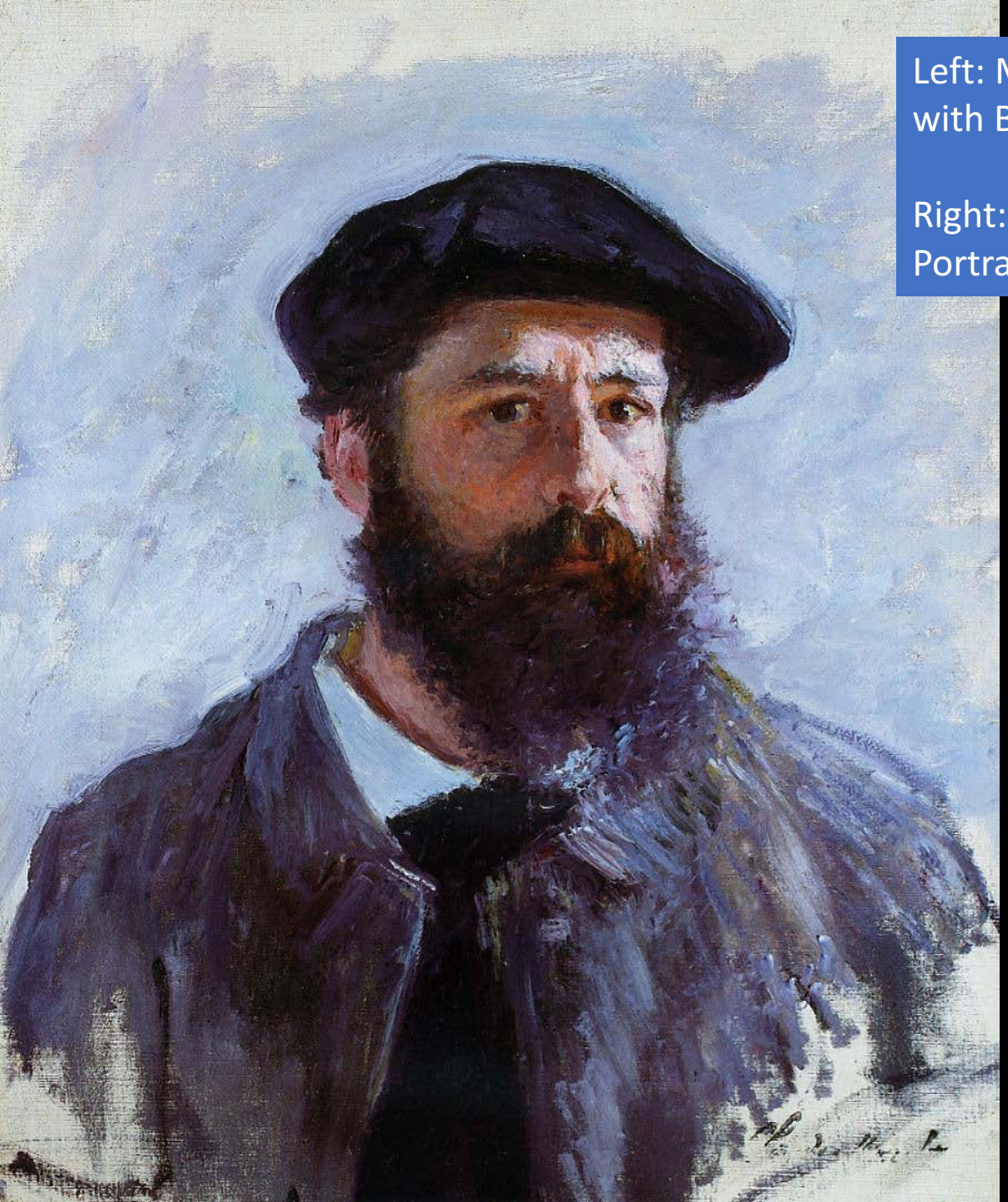
Claude Monet, The Japanese Footbridge, 1922-23

“To think I was getting on so well, more absorbed than I’ve ever been and expecting to achieve something, but I was forced to change my tune and give up a lot of promising beginnings and abandon the rest; and on top of that, my poor eyesight makes me see everything in a complete fog. It’s very beautiful all the same and it’s this which I’d love to have been able to convey. All in all, I am very unhappy.” – August 11, 1922, Giverny.

Monet was first diagnosed with nuclear cataracts in both eyes, in Paris during 1912. He was aged 72, but he already had experienced changes in the way he perceived colors since the age of 65. The cataract meant that the painter could no longer see the colors with the same intensity; his whites and greens and blues slowly transformed into muddier, yellowish, and more purple tones. Some of his paintings of water lilies and willows, completed in the period between 1918 and 1922, perfectly manifest that. The sense of atmosphere and light emblematic in his earlier works also disappeared and were replaced by larger brush strokes, frequent absence of light blues, and some obscure coloration. In 1923, Monet underwent two operations to remove the progressing eye disease. His left eye was closed by dense yellow cataract, which was why he could not see violets and blues, with the other eye, he perceived the same colors clearly.

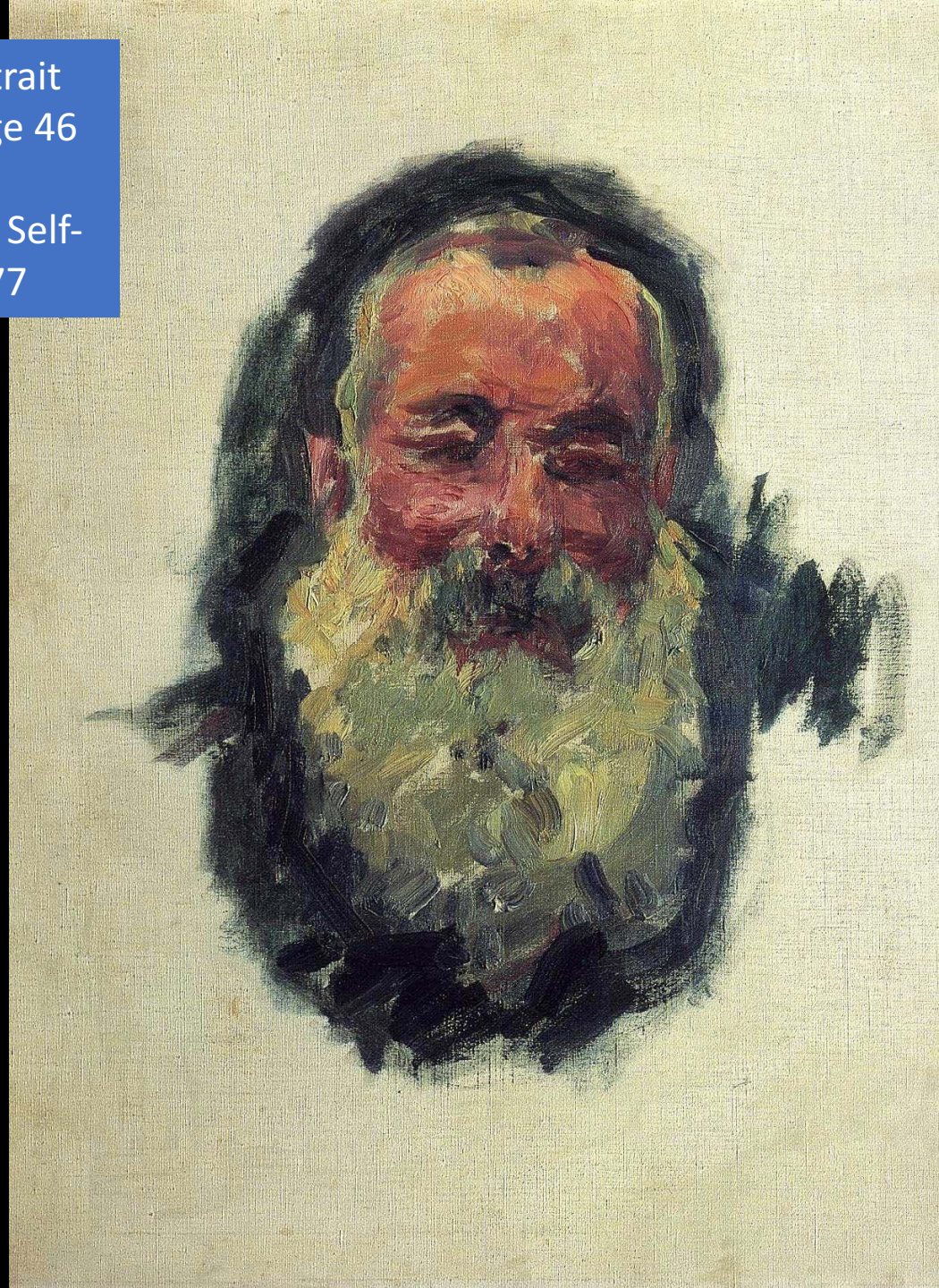


Claude Monet, The Japanese Footbridge, 1922-23



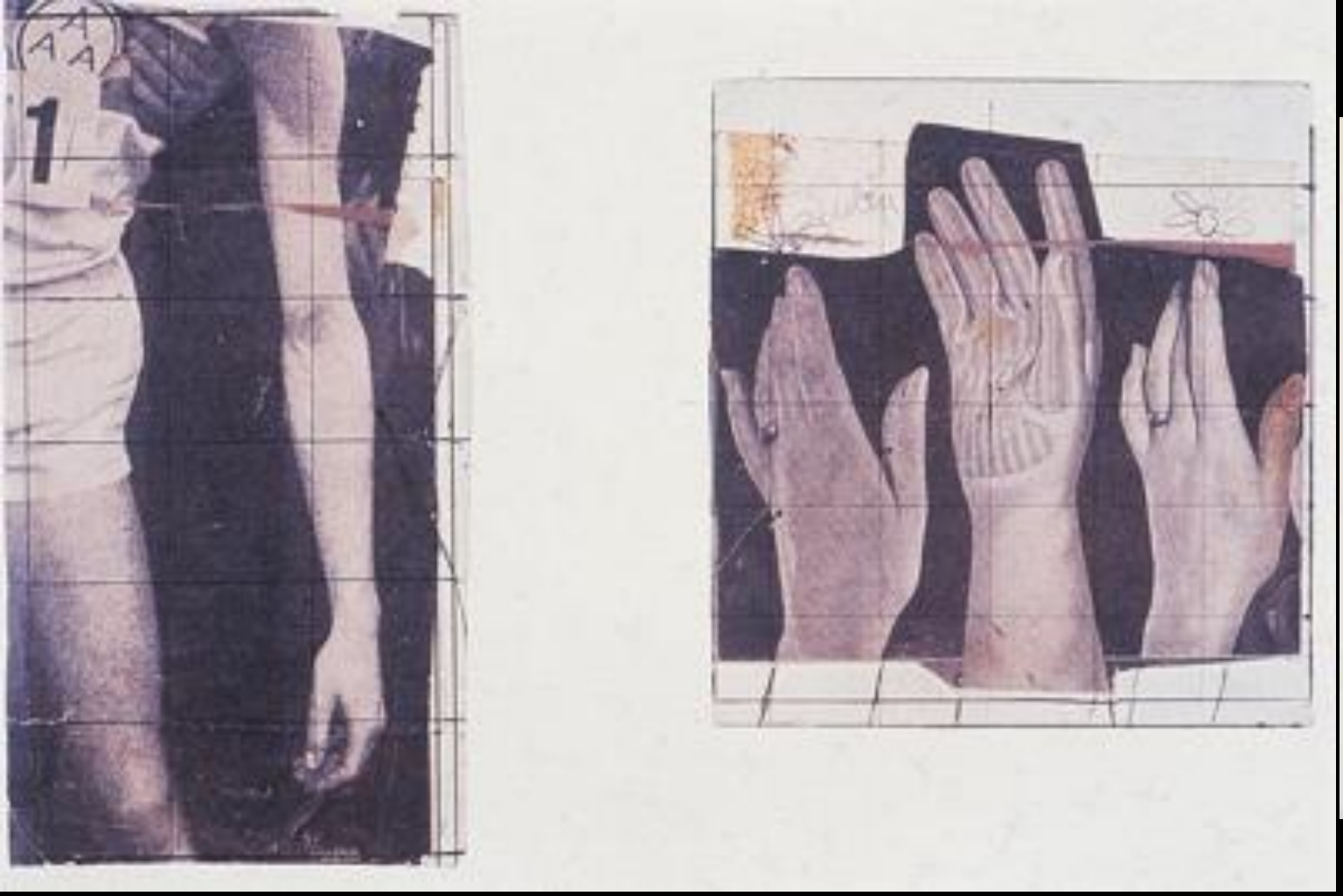
Left: Monet, Self-Portrait with Beret, 1886 – Age 46

Right: Claude Monet, Self-Portrait, 1917 – Age 77



James Rosenquist, F-111, 1965

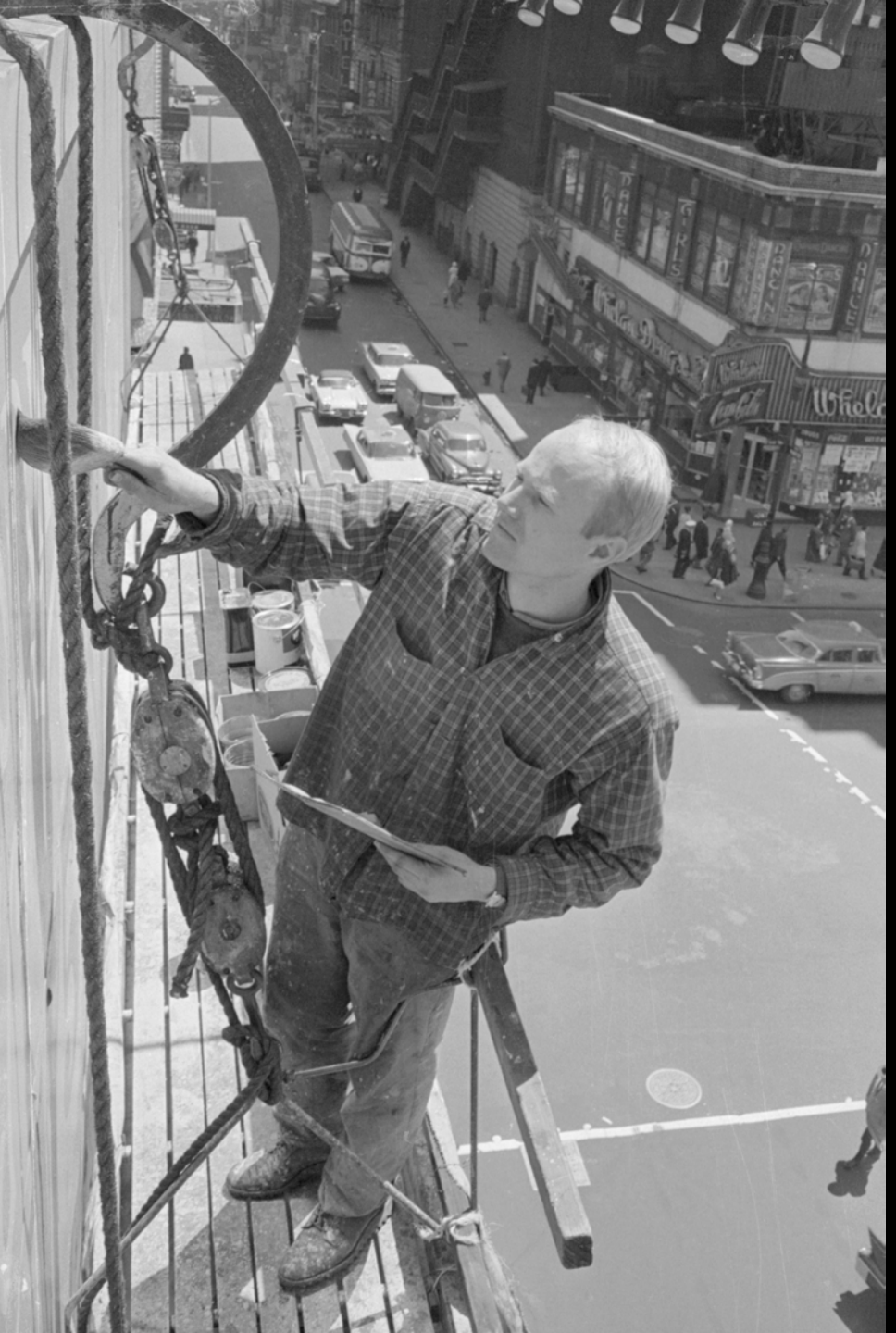
James Rosenquist, Flower Garden, 1961



Rosenquist's Process: gridding graphic imagery

James Rosenquist, Flower Garden, 1961

Rosenquist's Process: collage of magazine graphics



During his first summer at the University of Minnesota, Rosenquist worked as commercial sign painter, traveling throughout Minnesota and Iowa for various jobs. While today's billboards are printed or even pixelated with lights, in the 1950s billboards were painted by hand, a job that took a good deal of skill and considerable effort. Rosenquist painted large-scale signs based on small pictures he was given so that the image could be seen from far away - even from a moving car.

http://www.theartstory.org/artist-rosenquist-james.htm

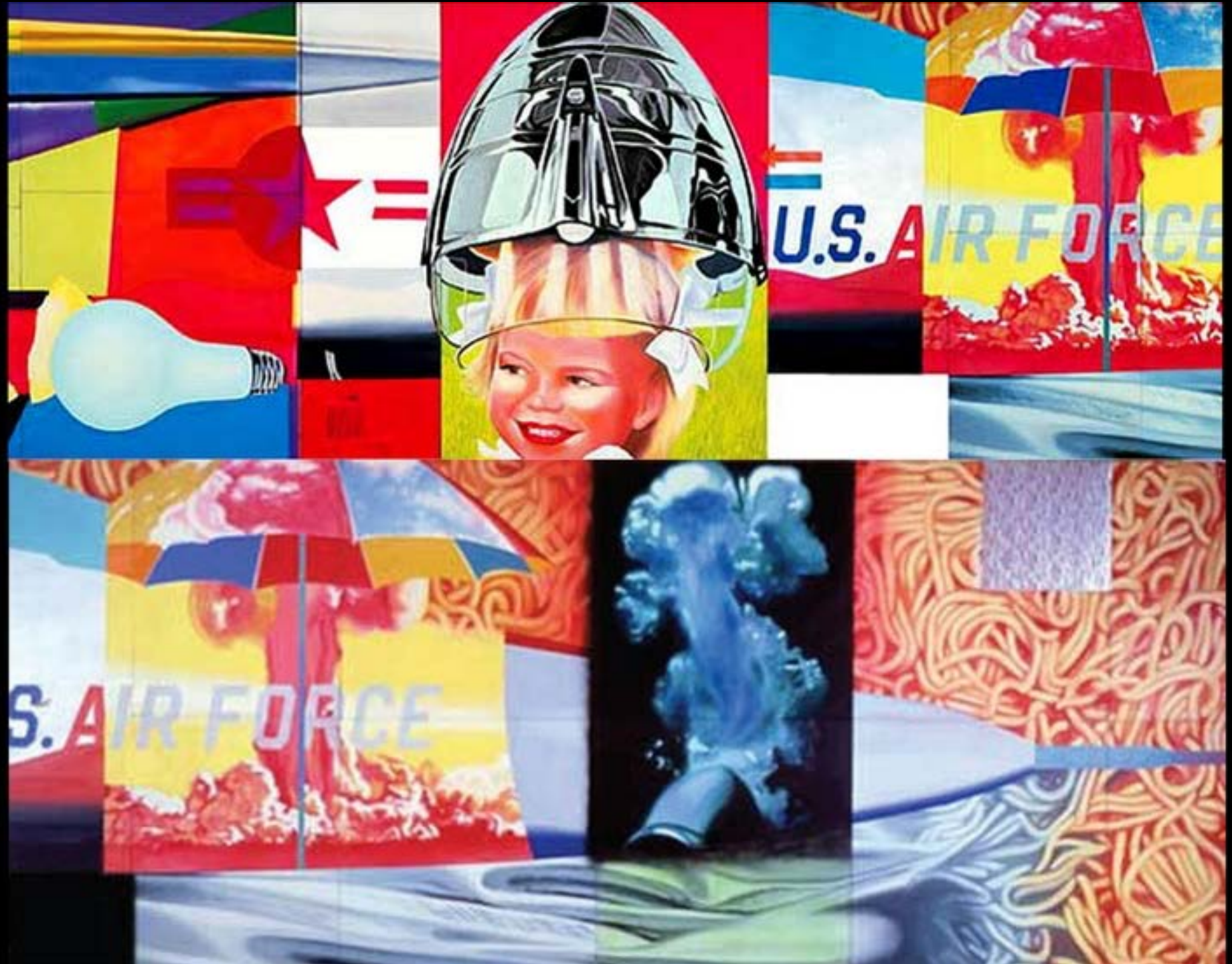
James Rosenquist, Marilyn Monroe I, 1962

"Painting is probably much more exciting than advertising," Rosenquist said, "so why shouldn't it be done with that power and gusto, with that impact."

James Rosenquist, F-111, 1965

10 x 86’

Oil on canvas with aluminum, twenty-three sections


U.S. AIR FORCE
S. AIR FORCE


U.S.A

metaphorical virtual reality
interpreting reality
immersion with distance
reproducing nature to comment on reality
Expanded Cinema
art/autonomy

https://www.facebook.com/trent.straughan/videos/1015505921267464O/?pnref=story

https://drive.google.com/file/d/0B_XfGQQbTJaAUzE5dUhzbkpKcEE/view

https://www.youtube.com/watch?v=txHg9ItLH3Y

James Rosenquist, F-111, 1965

2. STEREOSCOPIC TECHNOLOGY

STEREOSCOPE

Sir Charles Wheatstone, stereoscope, 1840

VR HMD/Headset

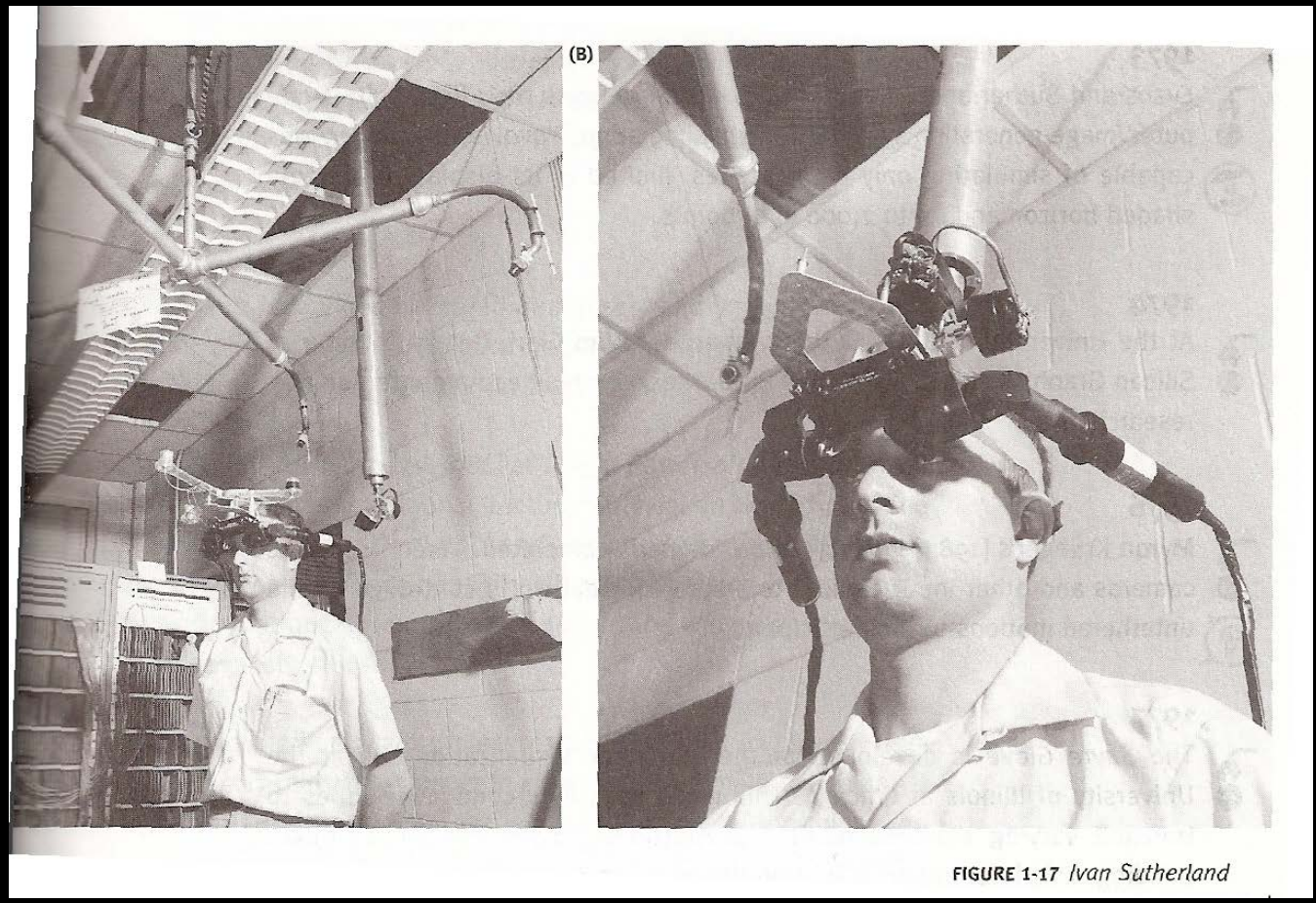
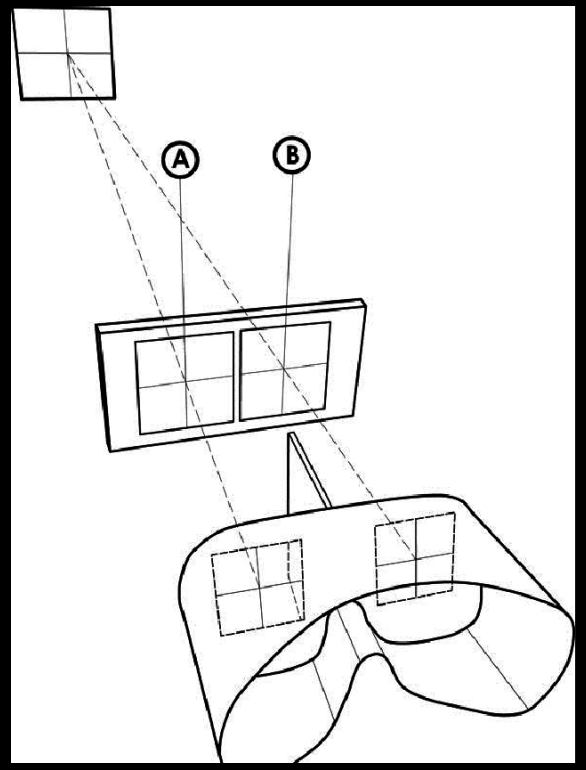


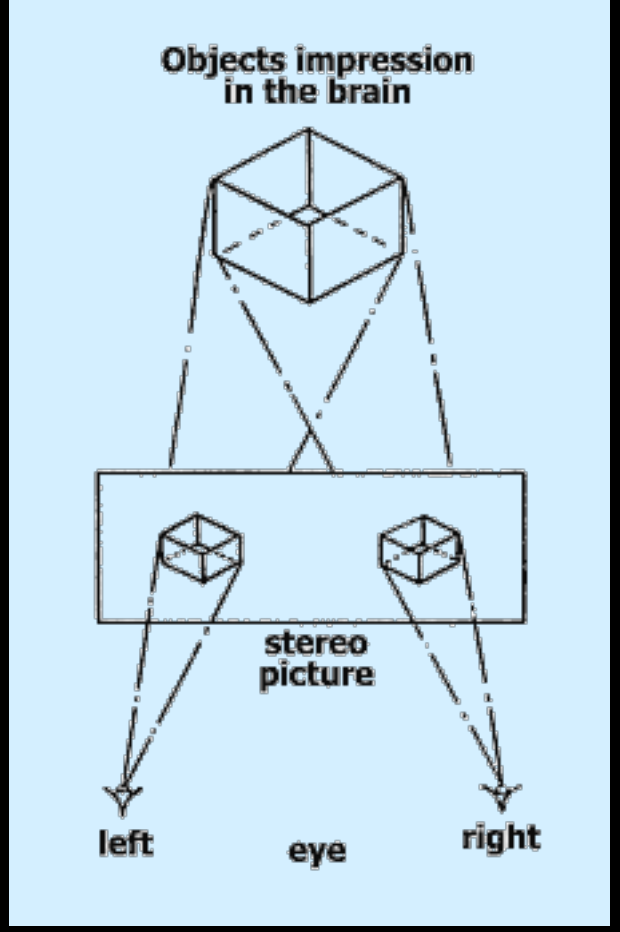
FIGURE 1-17 *Ivan Sutherland*

An early virtual reality headset, named The Sword of Damocles for its formidable appearance (1968) created by computer scientist Ivan Sutherland and his student Bob Sproull. HMD = head-mounted display

Sir Charles Wheatstone, stereoscope, 1840

The stereoscope utilizes our physiological ability to perceive depth of field: Two eyeglasses arranged as far apart as the eyes, the binocular parallax, all the combination of two images taken from viewpoints a small distance apart. The stereoscopic view results from a system of mirrors and gives the observer an impression of space and depth. In 1862, Oliver W. Holmes and Joseph Bates began to market an inexpensive model of the stereoscope, and by 1870, it had become a standard piece of furniture in middle class homes. – Oliver Grau, *Virtual Art: From Illusion to Immersion*, 141





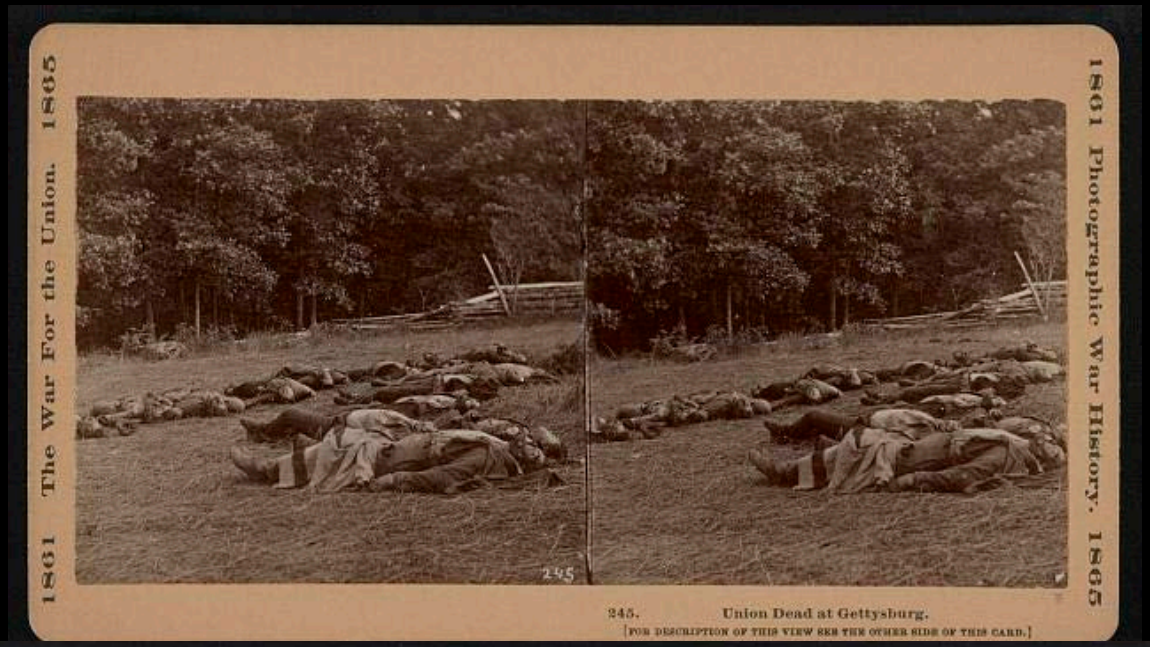
The easiest way to create depth perception in the brain is to provide the eyes of the viewer with two different images, representing two perspectives of the same object, with a minor deviation similar to the perspectives that both eyes naturally receive in binocular vision.

TECHNICS OF VISION – TRAINING PEOPLE HOW TO SEE IN CERTAIN WAYS USING CERTAIN DEVICES

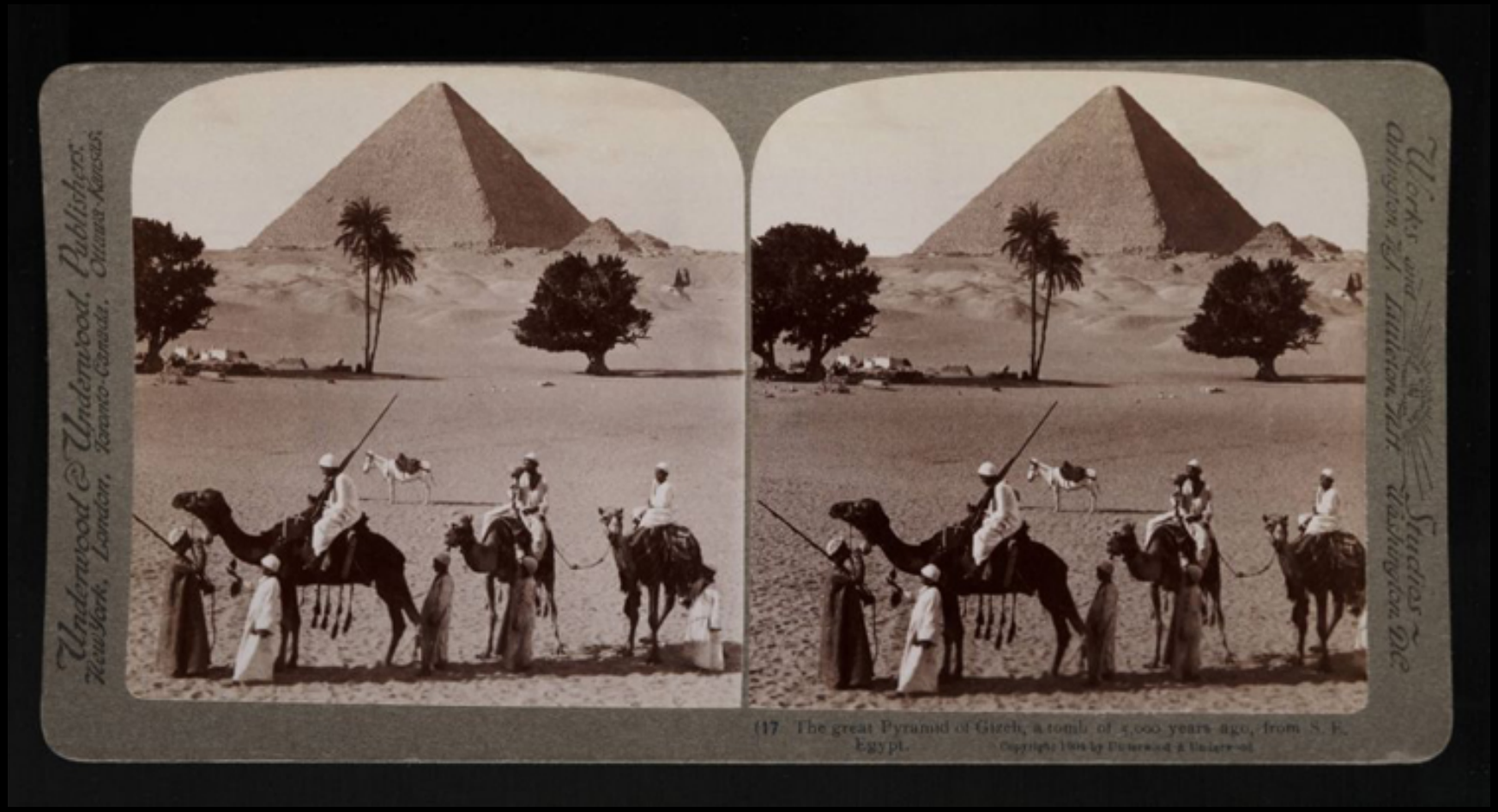

CABINET PORTRAIT
Motchkiss.
234 & 236 BROAD ST
NORWICH, N.Y.


Wm. Mills & Son
58 & 60 Arcade
PROVIDENCE,
& OLNEYVILLE,
R. I.

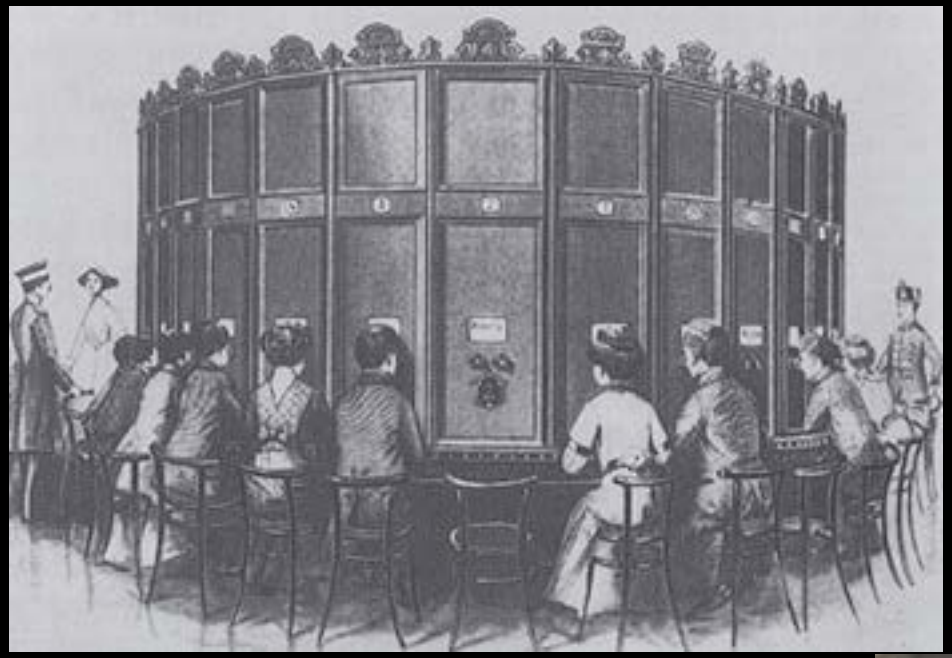
During the Civil War, the camera went along for the ride, often in the hands of one of Mathew B. Brady's and Alexander Gardner's well-trained field photographers such as Timothy H. O'Sullivan.



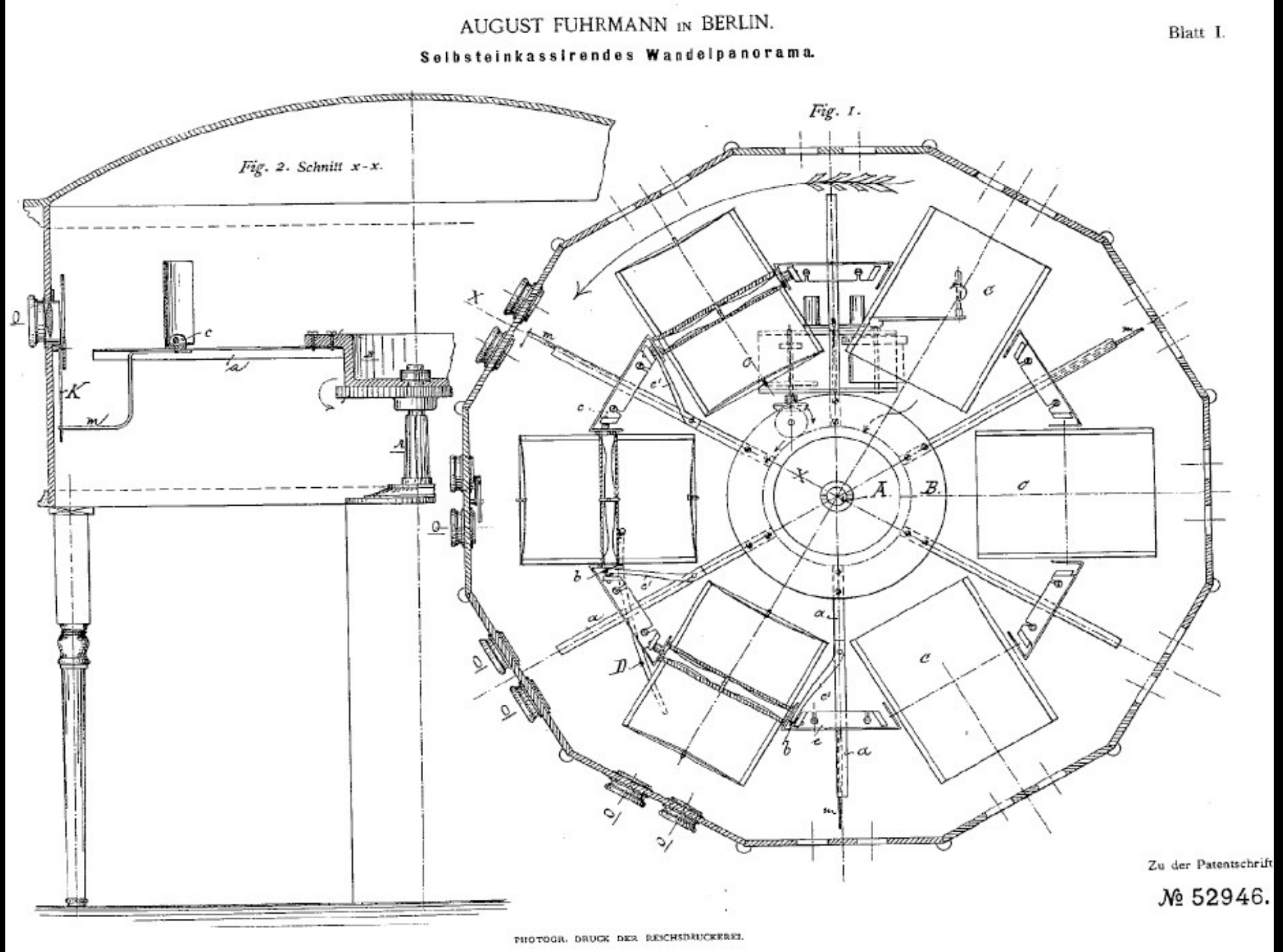
LEFT: Above - Union (i.e. Confederate) dead at Gettysburg, 1865; Below - War effect of a shell on a Confederate soldier at battle of Gettysburg, 1865
RIGHT: Above - View at Losser's (i.e. Trostle's) barn, where the 9th Massachusetts Battery was cut up, 1865; Below - Meadow over which the 2d Mass. and 27th Indiana charged on morning of July 3d, 1865



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



The Kaiserpanorama from 1883. Situated in Berlin, this attraction featured a moving carousel where the spectators looked at several panoramas of foreign cities through peepholes. Inventor August Fuhrmann commissioned photographers and painters from around the world and established a collection of about 125,000 panoramas.



August Fuhrmann, The Kaiser-Panorama, 1889

From German Patent (D52946-1889) for a 12 seat coin operated stereoscopic viewing device:

This apparatus is constructed entirely of metal, has a precision spring driven movement, which is wound every two hours. There are 8 places available with achromatic glasses. Money insertion shows 24 from 32 transparent glass stereos and then closes the glasses when the last picture has been viewed. Any form of lighting on the inside. The money falls into the iron base, which is provided with safety lock. Packing boxes charged at cost price.

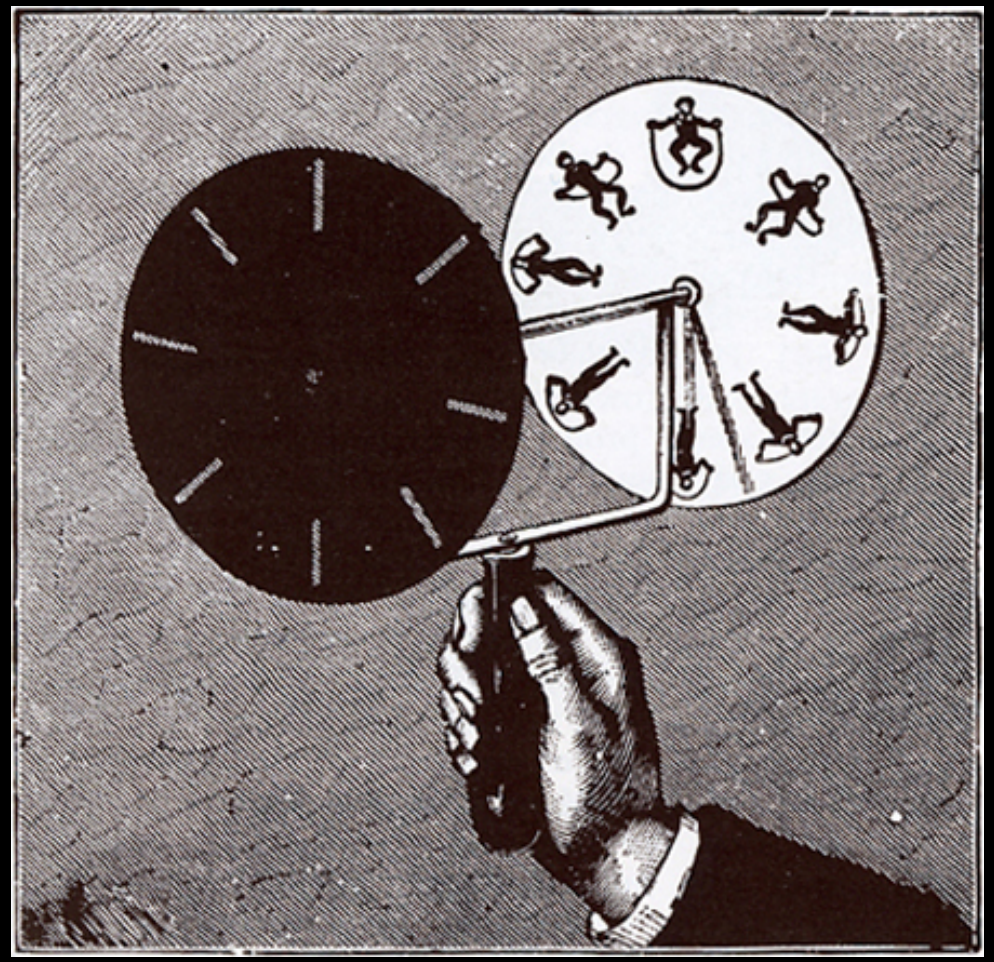
Sir Charles Wheatstone, stereoscope, 1840

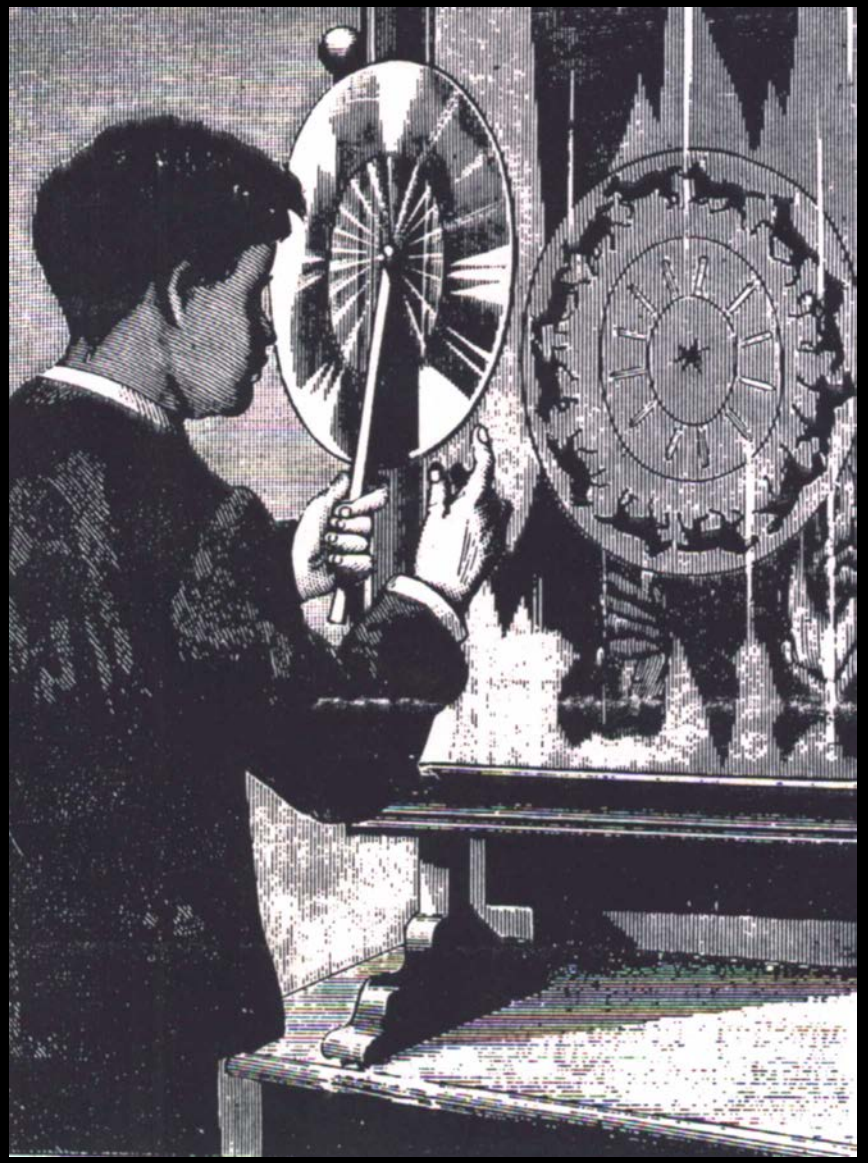
August Fuhrmann, Kaiserpanorama, 1883-1889

During 1939, Harold Graves and William Gruber traveled to various scenic locations around the country to obtain 3-D images for the first View-Master reels to be issued. Among the places that Graves visited was the New York World's Fair.

After some test marketing in the Portland area in late 1939, the Sawyer's View-Master was officially introduced to the public in 1940 at the New York World's Fair and at the Golden Gate Exposition in San Francisco.

3. FILM/CINEMA

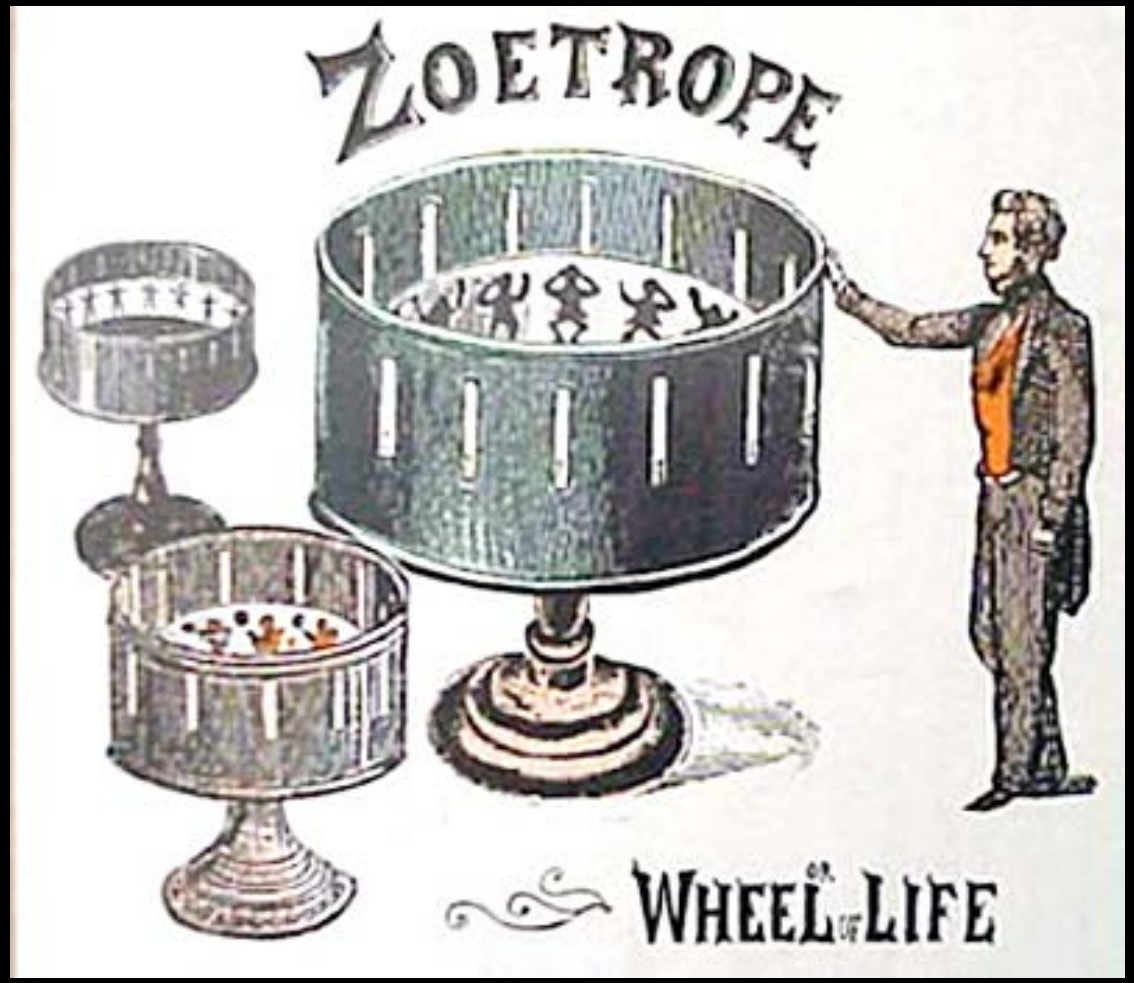




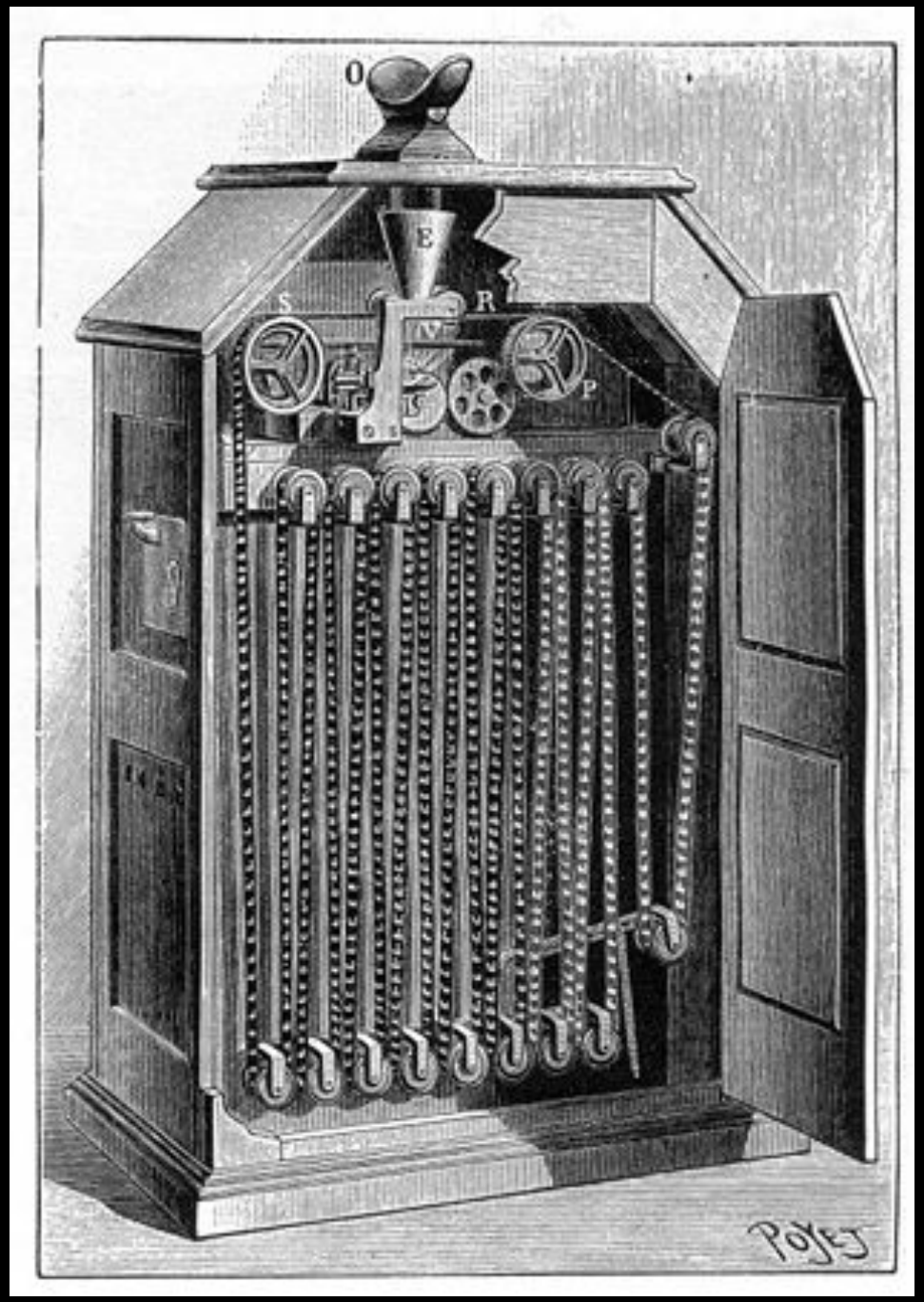
Joseph Plateau and Simon von Stampfer, Phenakistoscope (“spindle viewer”), 1832

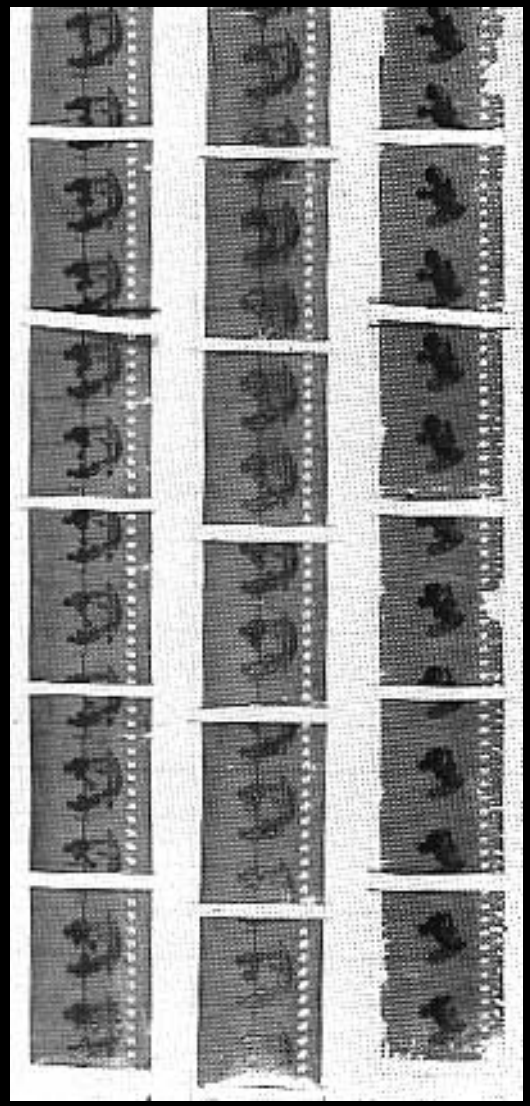

THE ZOOPRAXISCOPE
35
A COUPLE WALTZING.
COPYRIGHT 1893 BY EADWEARD MUYBRIDGE.
PATENT APPLIED FOR.

Above:
https://upload.wikimedia.org/wikipedia/commons/9/9c/Optical_illusion_disc_with_man_pumping_water.gif
Left:
http://www.thisiscolossal.com/wp-content/uploads/2013/10/phenakistoscope-4.gif



William George Horner, Zoetrope, 1833



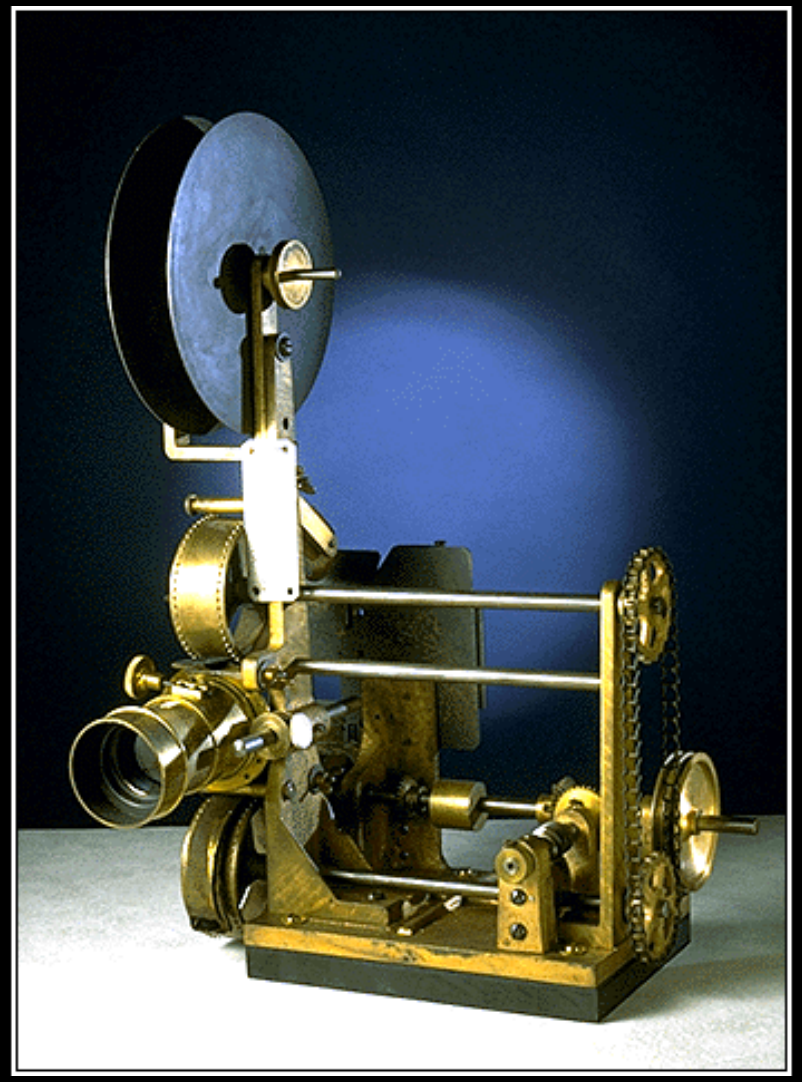


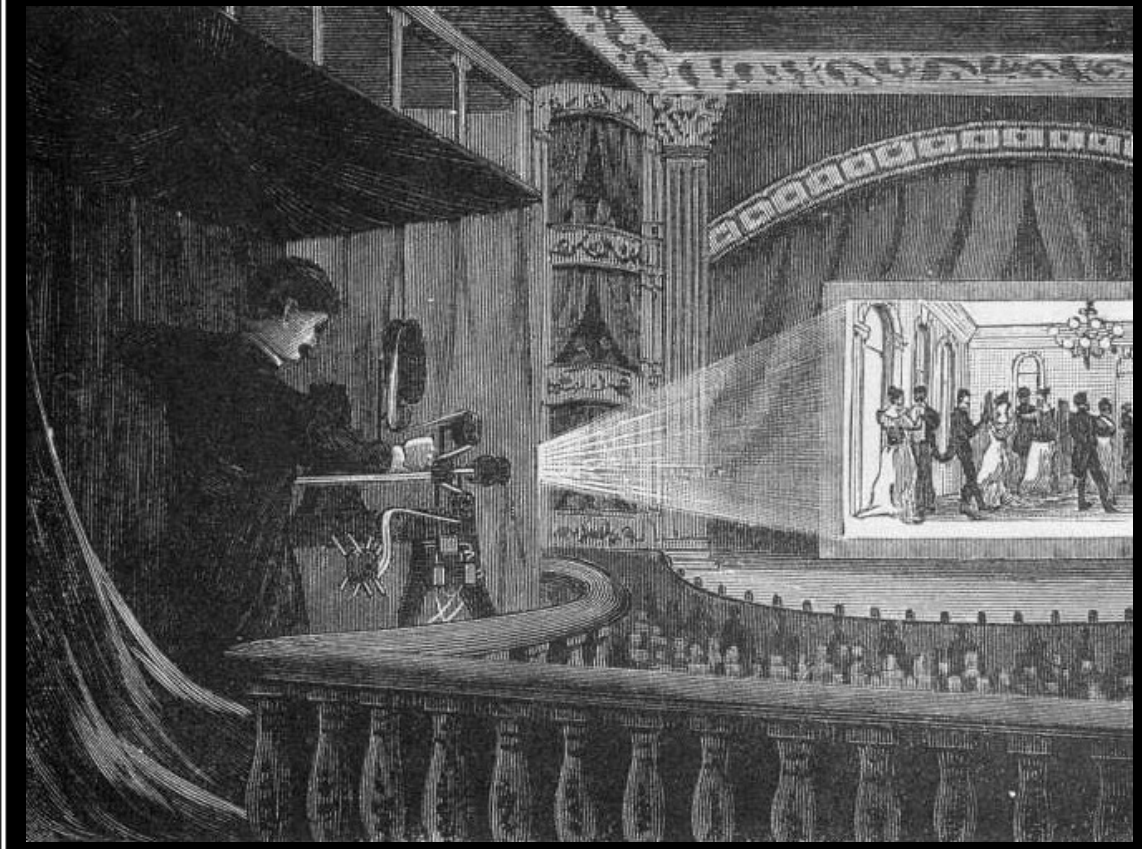
Thomas Edison, Kinetoscope, 1891

Kinetoscope parlor, San Francisco, ca. 1894–95

Thomas Edison, Kinetophone, 1893


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.





Thomas Edison, Vitascope, 1896

EDISON

1901 MODEL

PROJECTING KINETOSCOPE

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

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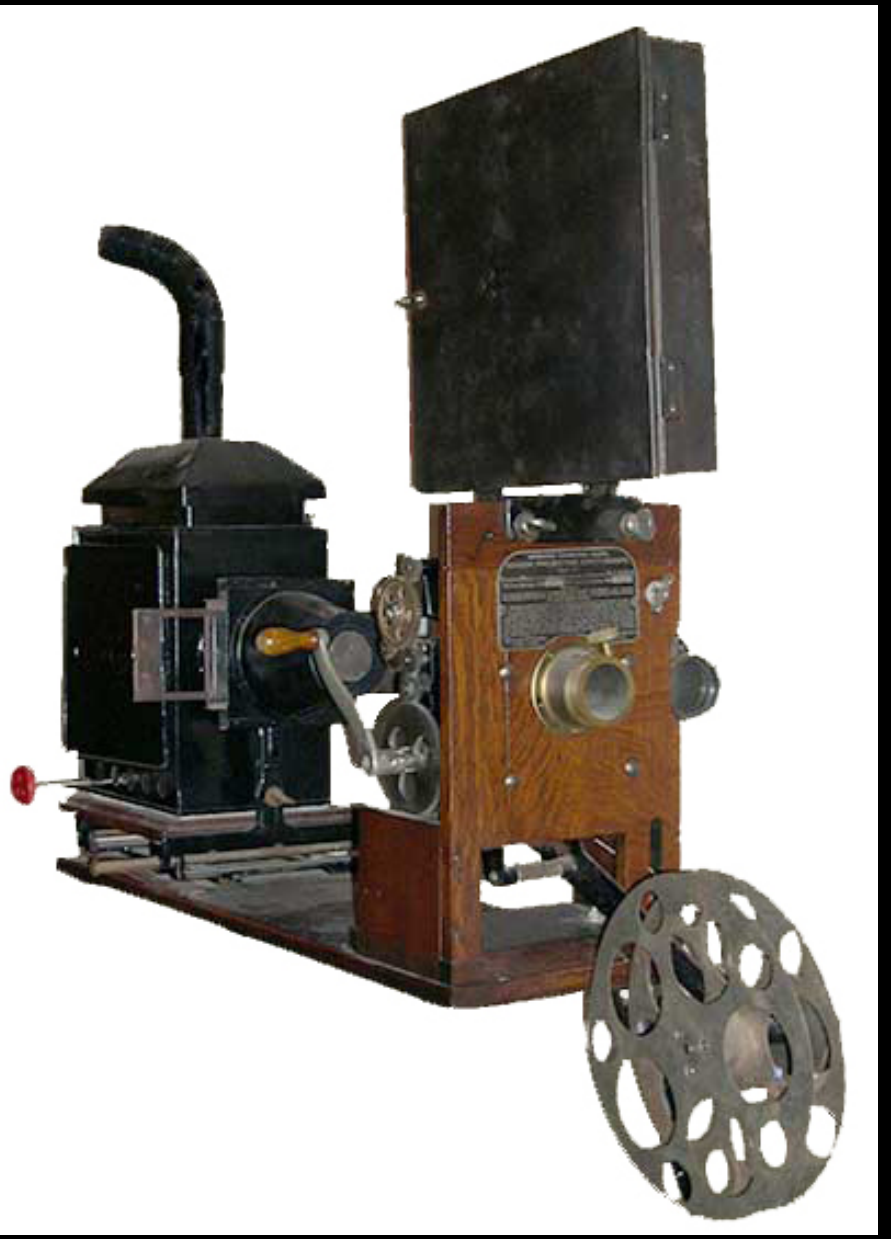
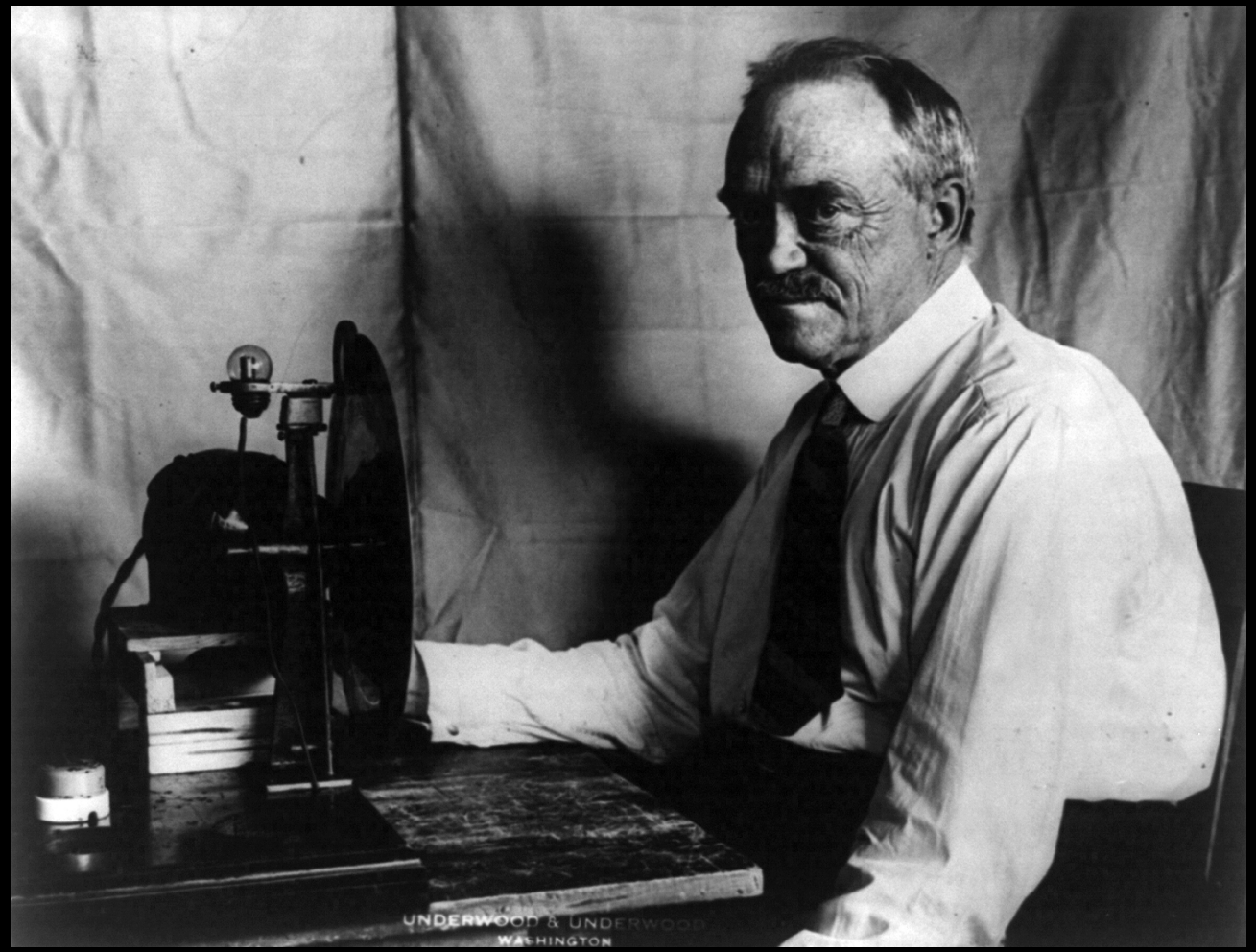


Thomas Edison, Projecting Kinetoscope, 1896



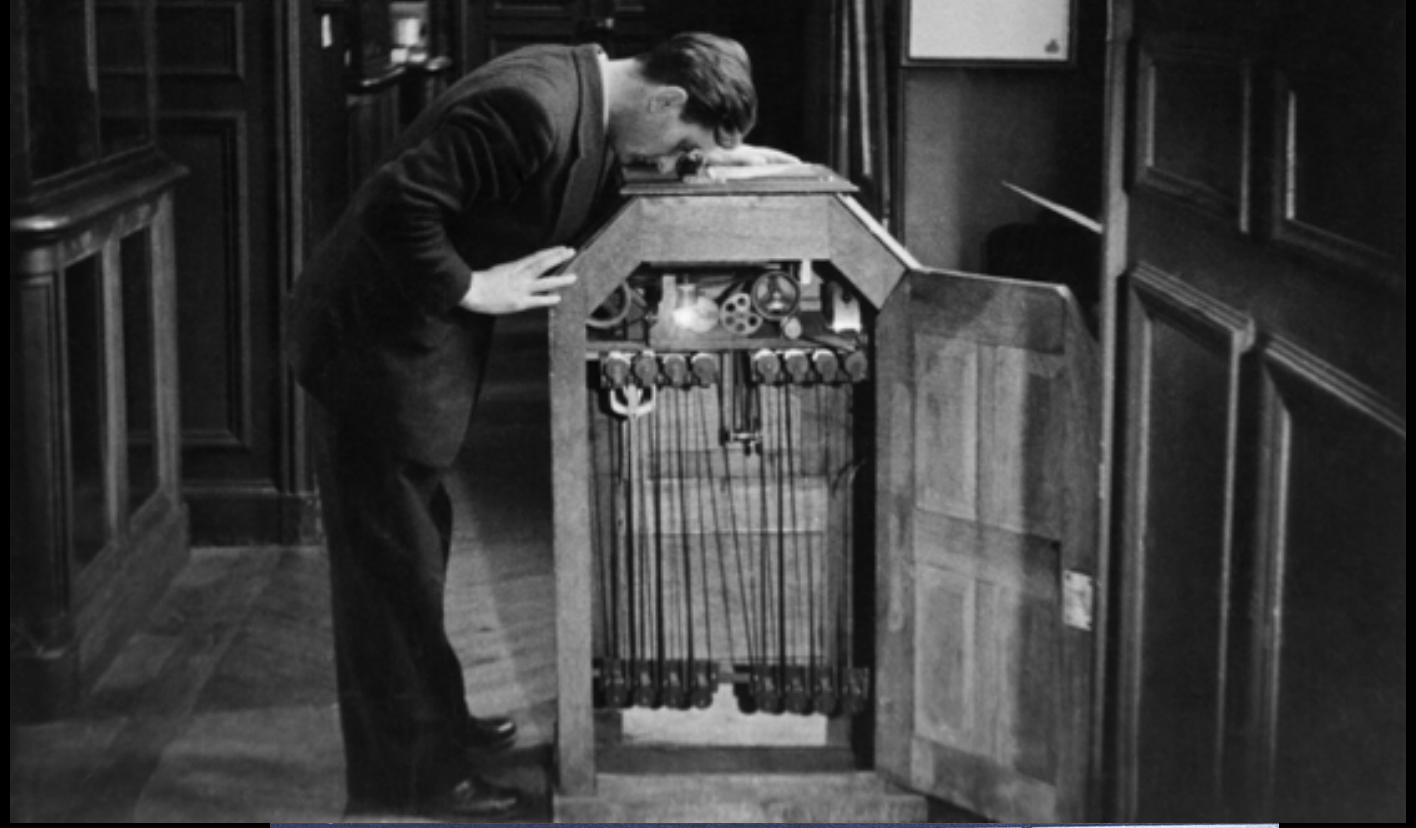
C. Francis Jenkins with Phantoscope 1895

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,

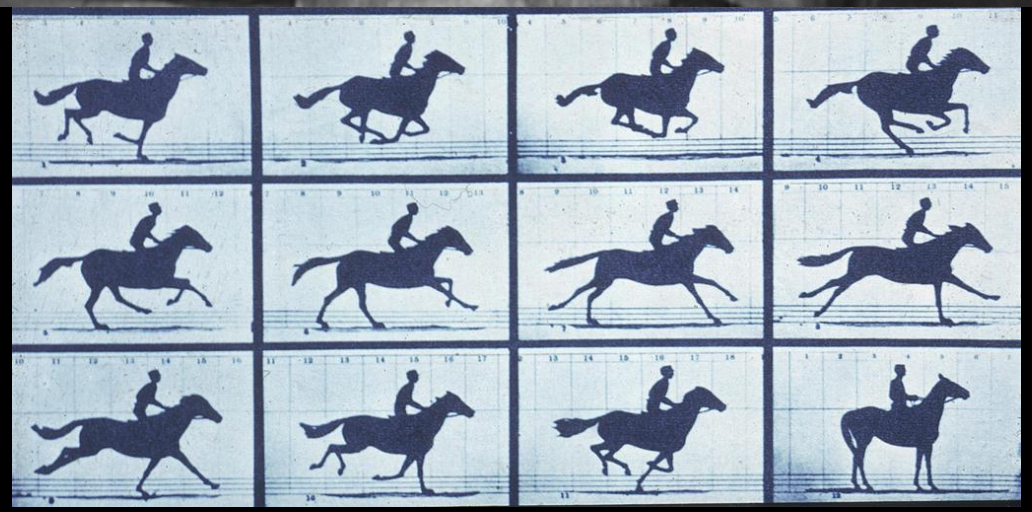
Later, in 1924, Charles Jenkins invented a mechanical television system he called radiovision.

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.

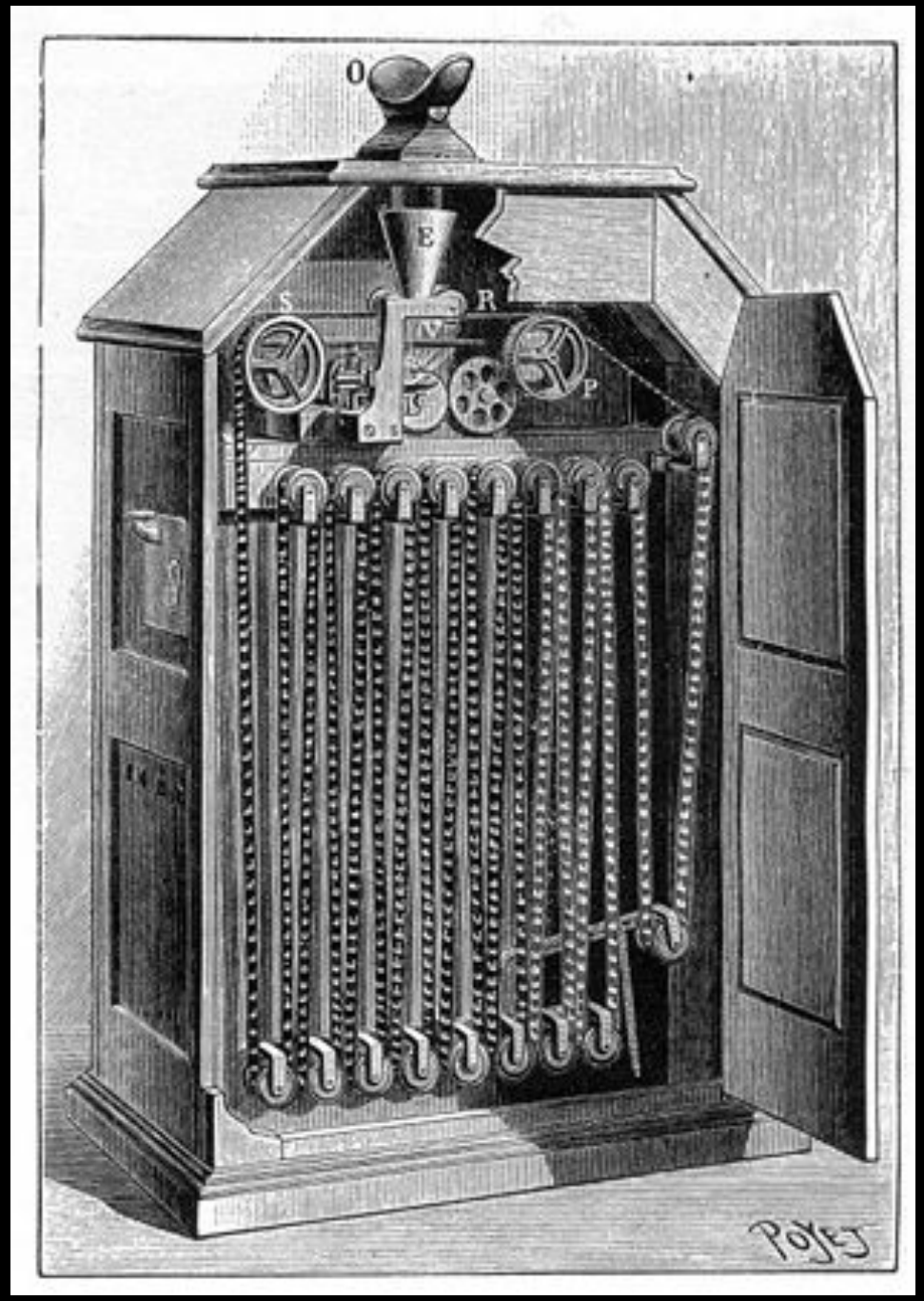


August 31 1897, Thomas Edison received a patent for his kinetograph, also known as the kinetoscope, a camera which used celluloid film, and which was the forerunner of the movie camera



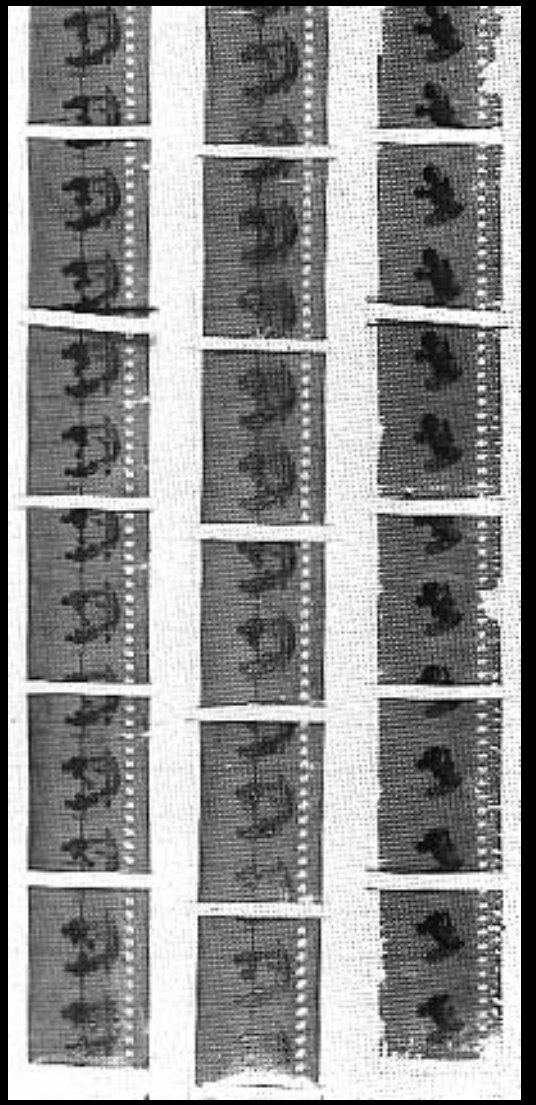
Eadweard J. Muybridge, Galloping horse (Sallie Gardner running), 1878

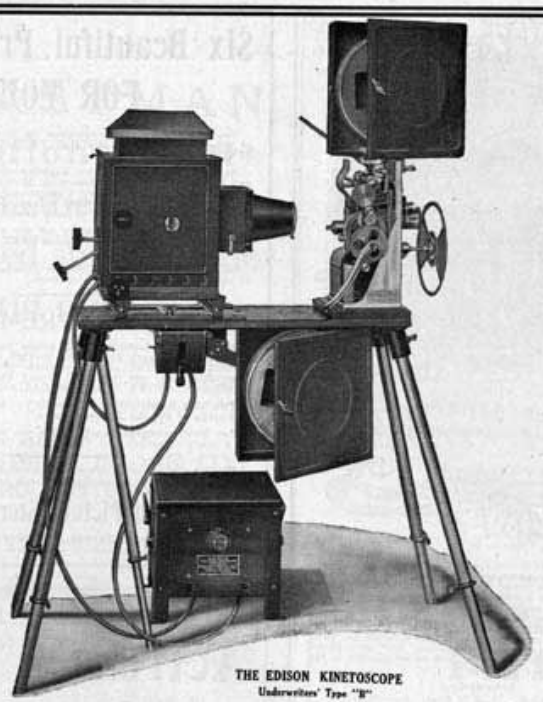
An encounter with the work and ideas of photographer Eadweard Muybridge appears to have spurred Edison to pursue the development of a motion picture system. On February 25, 1888, in Orange, New Jersey, Muybridge gave a lecture using the zoopraxiscope which projected sequential images drawn around the 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





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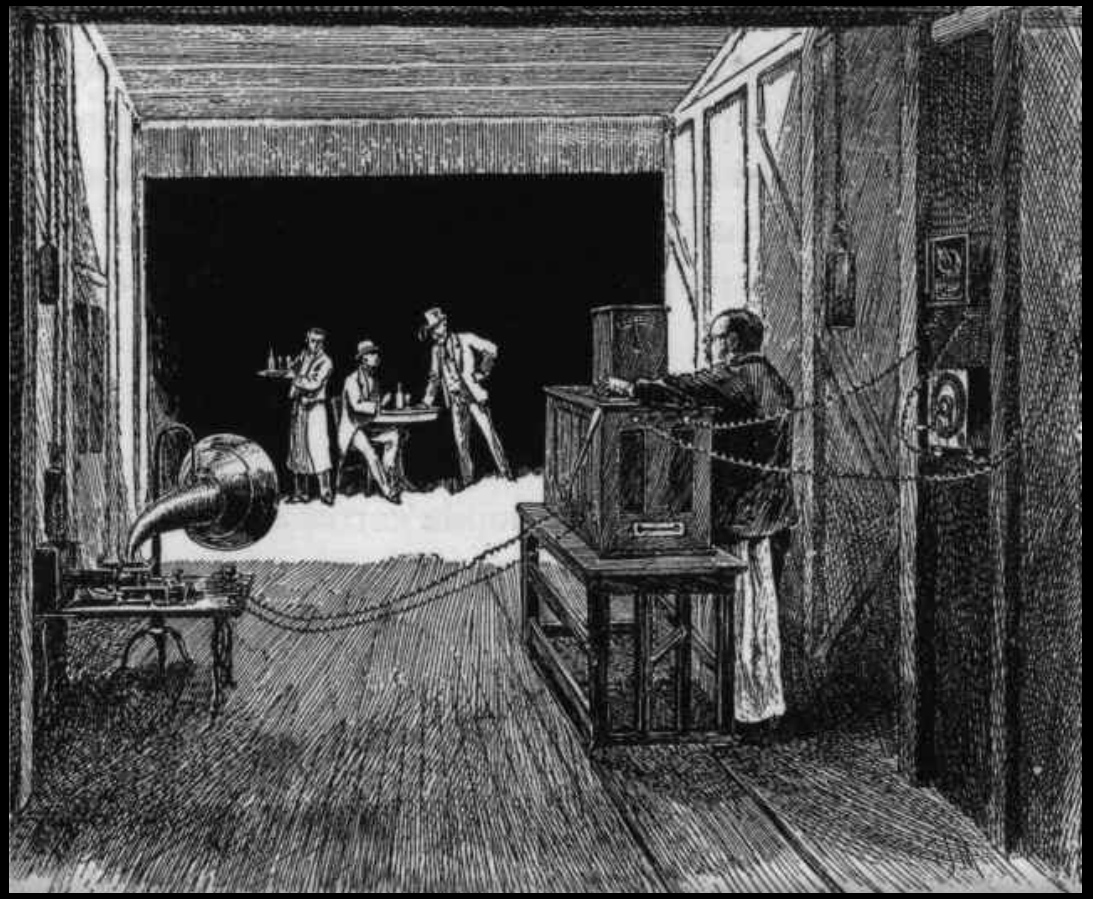
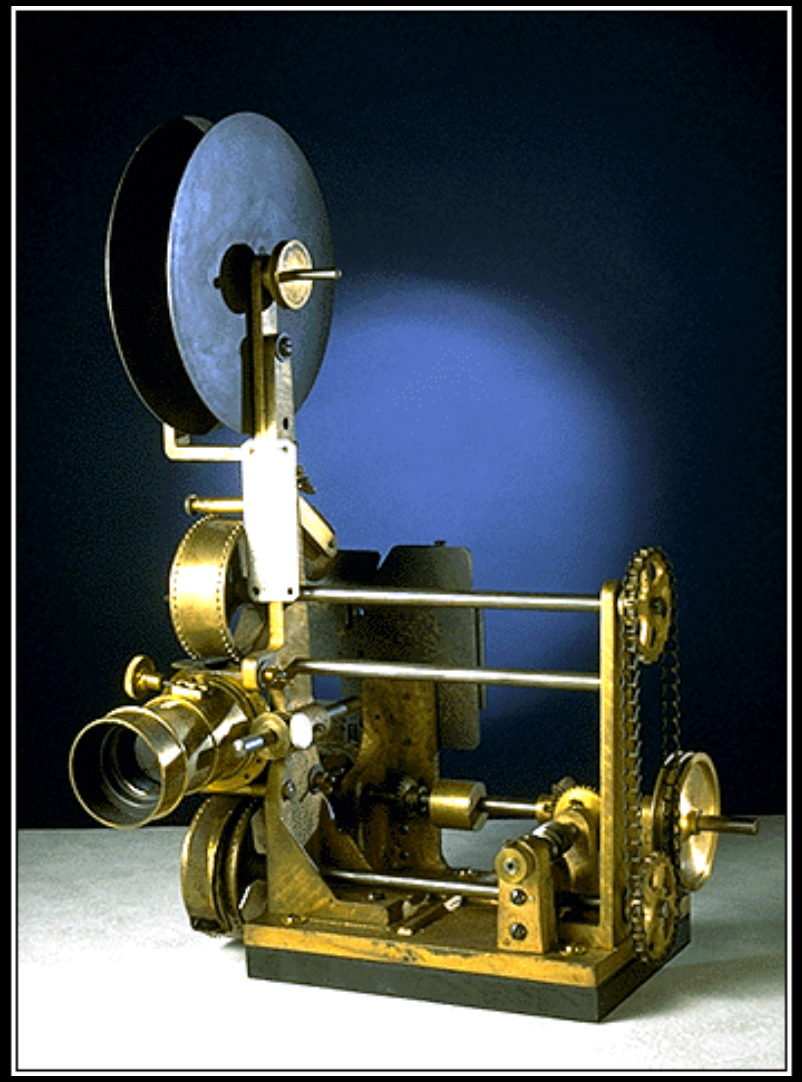
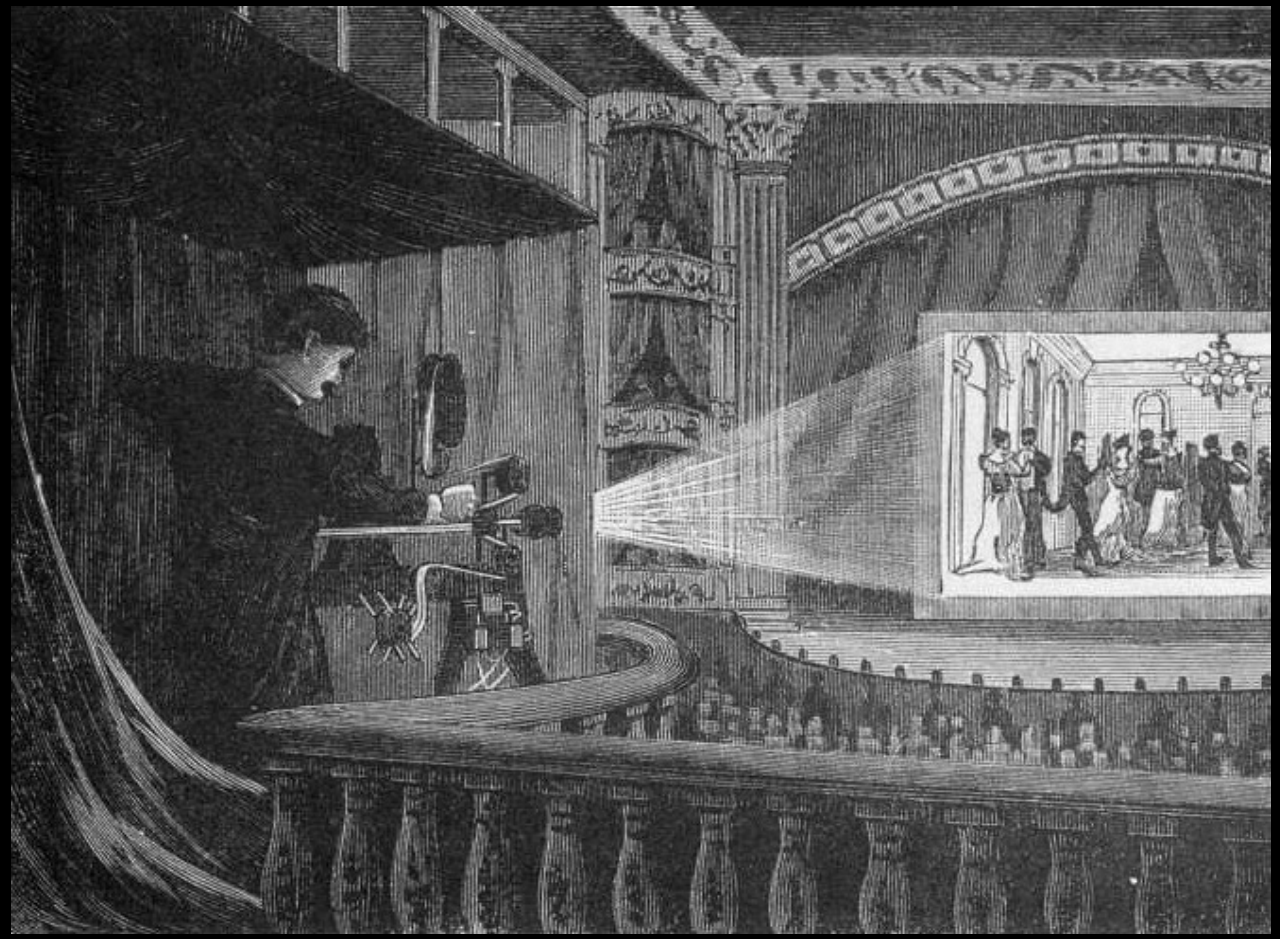


Interior of the Kinetographic Theater, Edison's Laboratory, Orange, N J, Showing Phonograph and Kinetograph Drawing of Edison's Black Maria film studio by E. J. Meeker, June 1894

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

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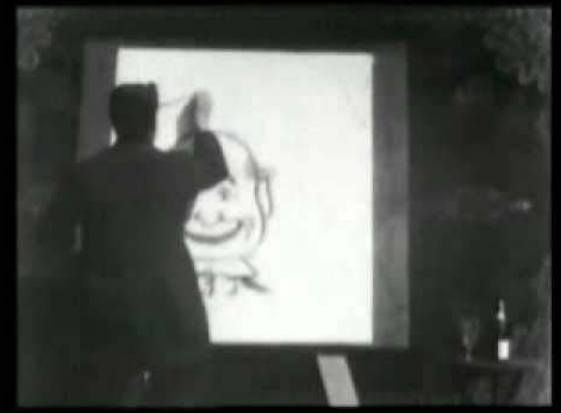
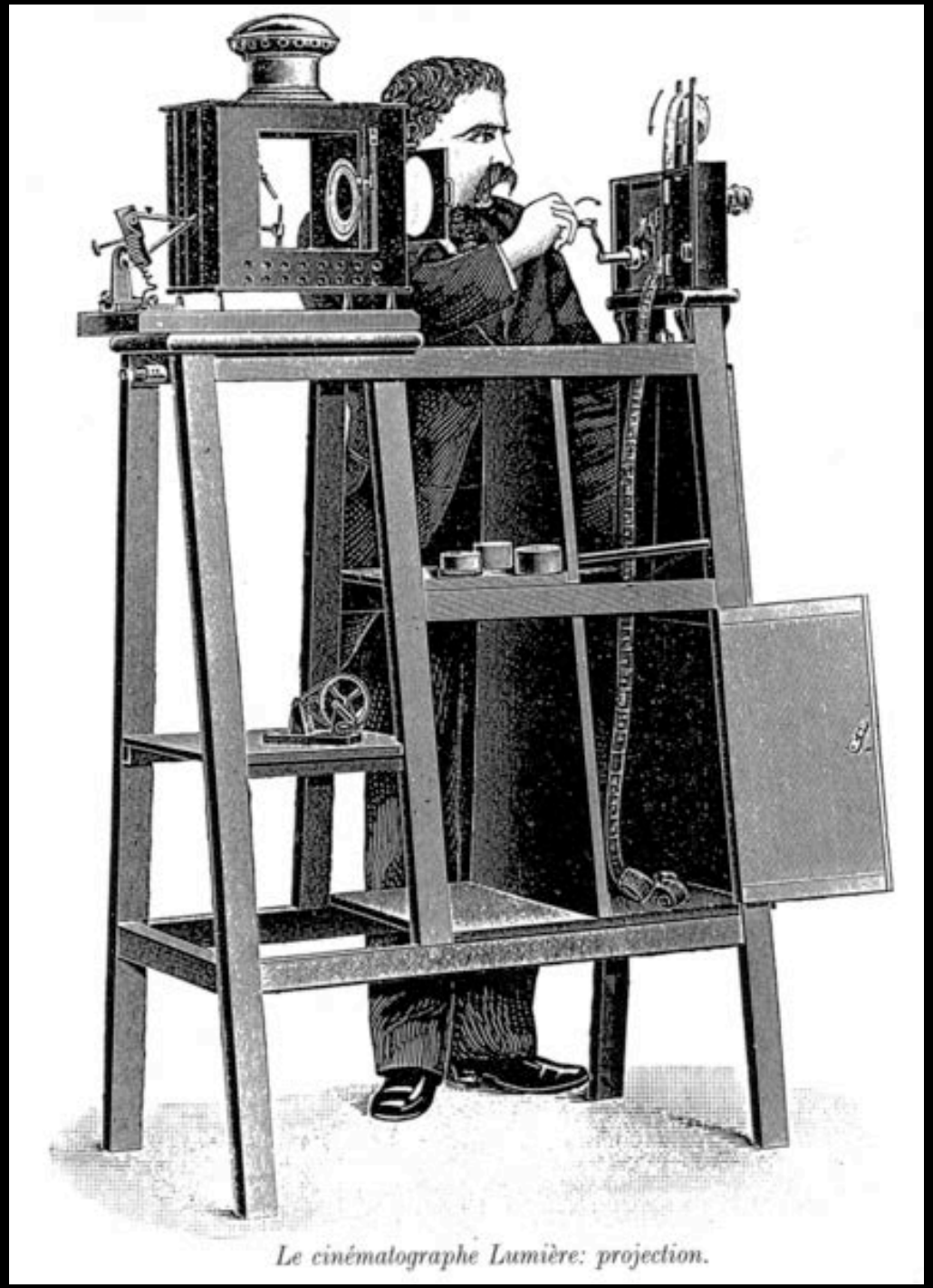


Edison Film, Enchanted Drawing, 1900
https://www.youtube.com/watch?v=8230qZnIvNM

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

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)

Al Jolson in *The Jazz Singer*, first talky, film with sound, 1927; Directed by Alan Crosland

4. EXPANDED CINEMA

EXPANDED CINEMA AS INSTALLATION ART

The term “expanded cinema” was popularized in a text of the same name by Eugene Youngblood, and was most commonly used (though Youngblood’s definition was considerably broader) to describe multi-screen and mixed-media presentation built around one or more film projectors. Cinema is “expanded” in more than one sense in this definition: it could utilize a number of screens or surfaces, it could involve other not-strictly-cinematic mediums, and it could utilize the conventionally static screening environment; even the audience could be implicated or drawn into the flow of performance/event.

-- Steven McIntyre, “Theoretical Perspectives on Expanded Cinema and the ‘Cruel’ Performance Practice of Dirk de Bruyn” (2008)

Expanded Cinema (1970)
Gene Youngblood

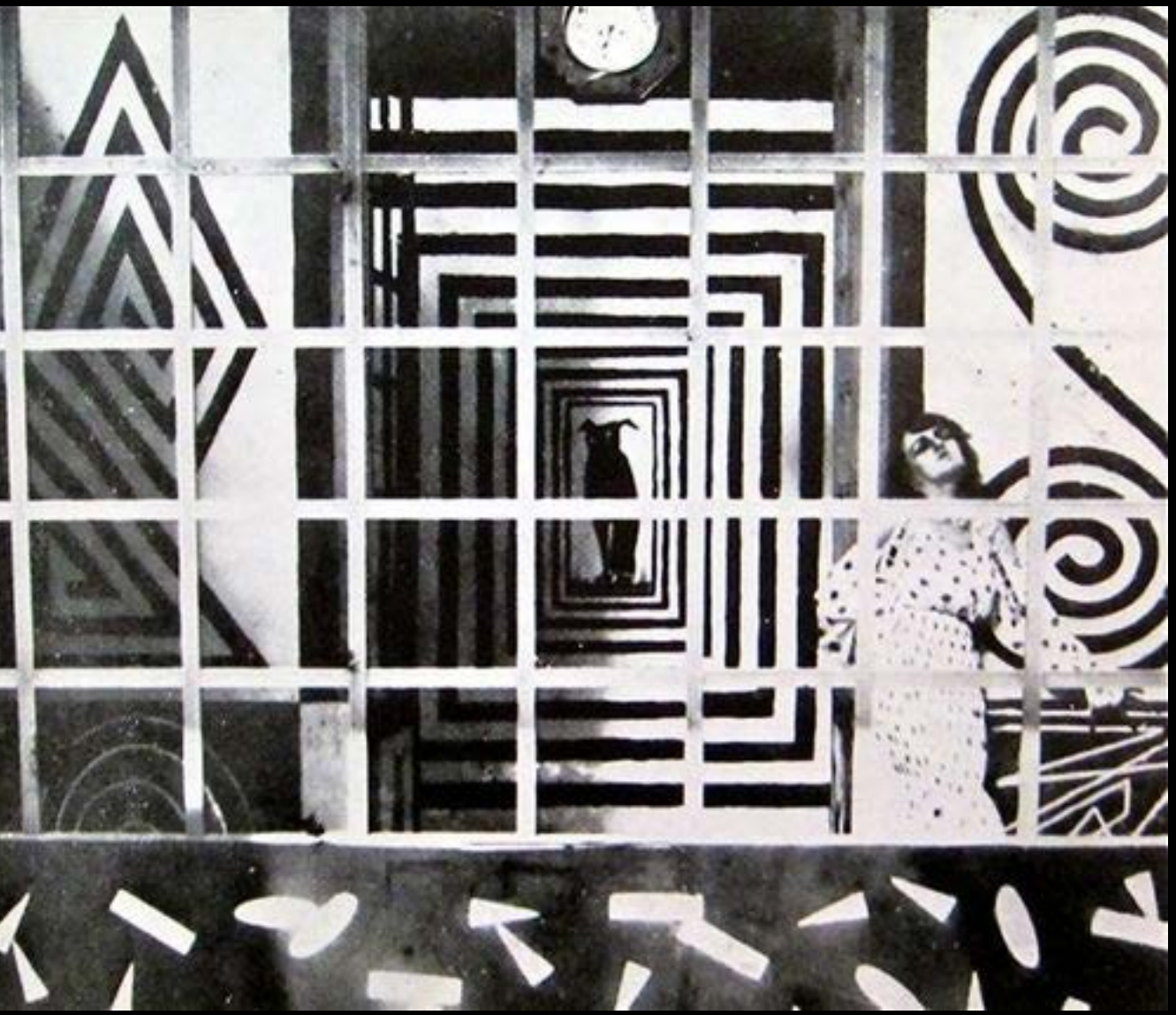
In the cinema, feedback is possible almost exclusively in what I call the synaesthetic mode, which we'll discuss presently. Because it is entirely personal it rests on no identifiable plot and is not probable. The viewer is forced to create along with the film, to interpret for himself what he is experiencing. If the information (either concept or design) reveals some previously unrecognized aspect of the viewer's relation to the circumambient universe – or provides language with which to conceptualize old realities more effectively – the viewer recreates that discovery along with the artist, this feeding back into the environment the existence of more creative potential, which may in turn be used by the artist for messages of still greater eloquence and perception…

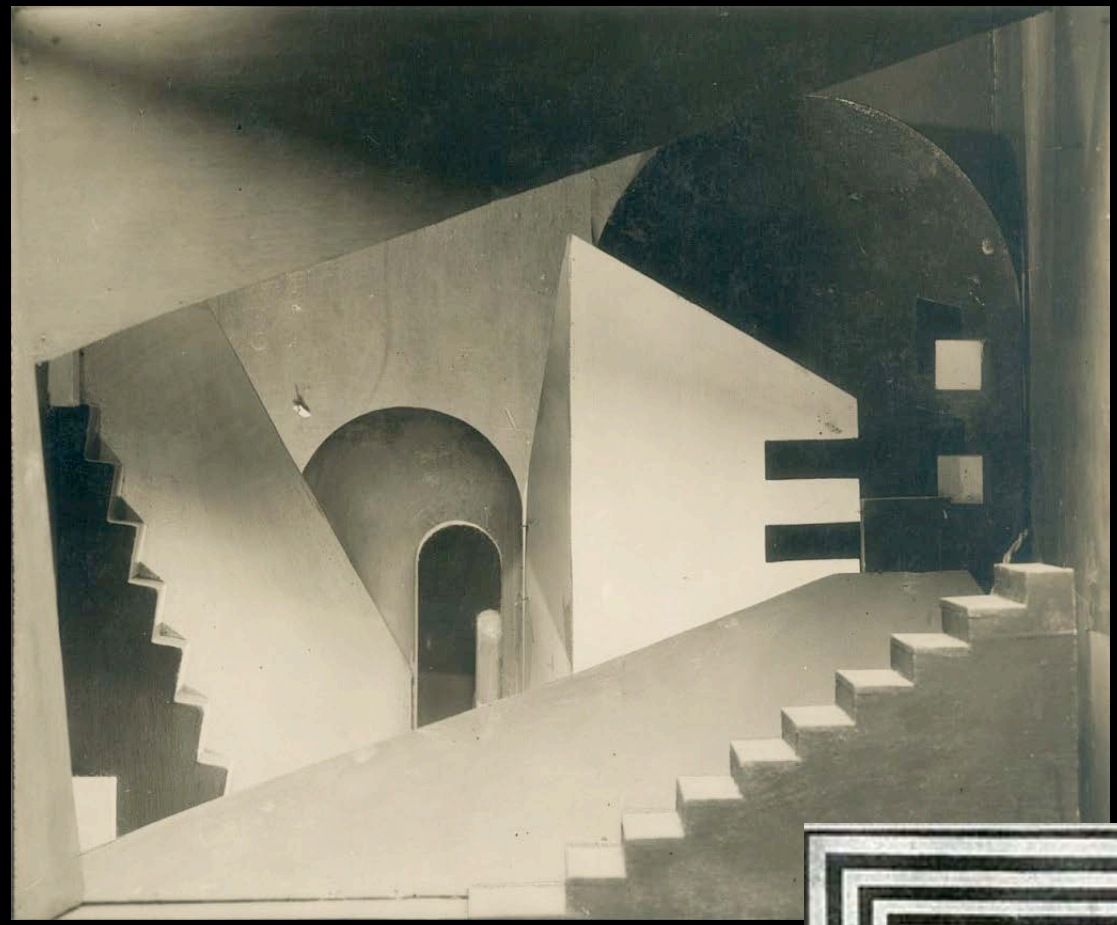
When finally we erase the difference between art and entertainment – as we must to survive – we shall find that our community is no longer a community, and we shall begin to understand radical evolution.

https://www.youtube.com/watch?v=lDJqA6jOXYw

Foregrounding Expanded Cinema in History

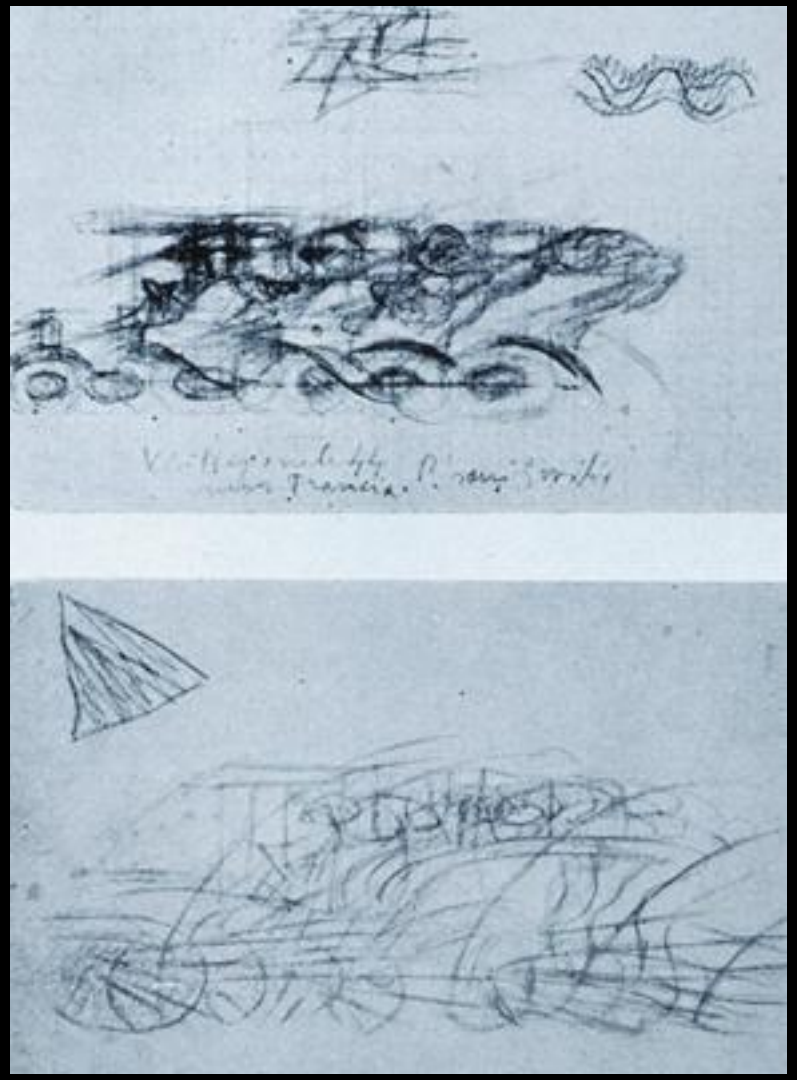
Italian Futurist Polydimensional Scenospace





Above: Enrico Prampolini, Unidentified Giacomelli Futurist Pavilion stage design (Gelatin silver print), 1928
Left: Still from *Thaïs* (1917), futurist film with sets designed by Enrico Prampolini

FUTURISM
speed
machines
violence
war



Giacomo Balla, Studies of automobiles: det.: Balla's notebook #2, 1910

The Founding and Manifesto of Futurism by F.T. Marinetti (1909)

…Suddenly we jumped, hearing the mighty noise of the huge double-decker trams that rumbled by outside, ablaze with colored lights, like villages on holiday suddenly struck and uprooted by the flooding Po and dragged over falls and through gourges to the sea.

Then the silence deepened. But, as we listened to the old canal muttering its feeble prayers and the creaking bones of sickly palaces above their damp green beards, under the windows we suddenly heard the famished roar of automobiles.

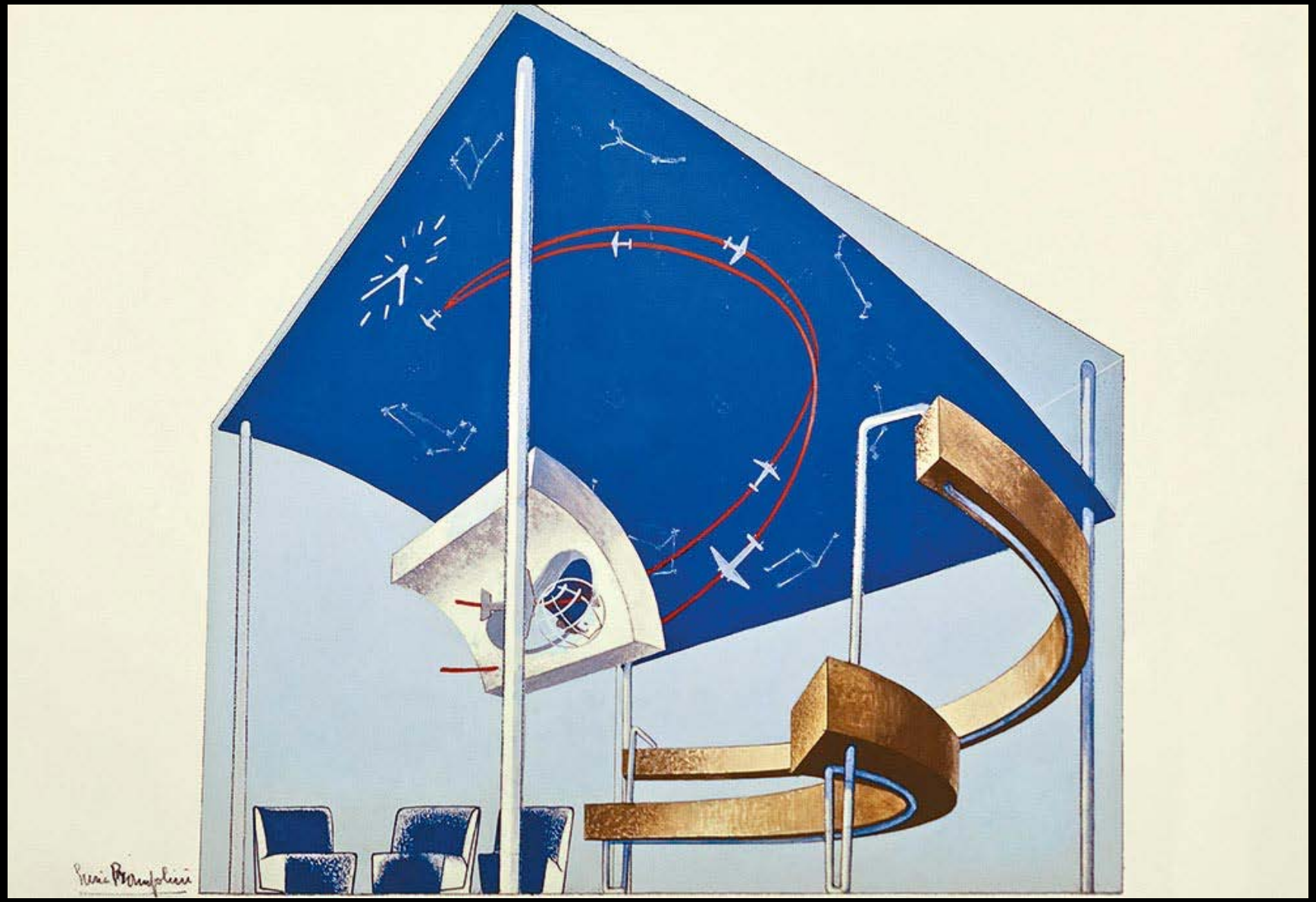
“Let’s go!” I said. “Friends, away! Let’s go! Mythology and the Mystic Ideal are defeated at last. We’re about to see the Centaur’s birth and, soon after, the first flight of Angels!...

We must shake at the gates of life, test the bolts and hinges. Let’s go! Look there, on the earth, the very first dawn! There’s nothing to match the splendor of the sun’s red sword, slashing for the first time through our millennial gloom!” We went up to the three snorting beasts, to lay amorous hands on their torrid breasts. I stretched out on my car like a corpse on its bier, but revived at once under the steering wheel, a guillotine blade that threatened my stomach.

Giacomo Balla, Speed of an Automobile, 1913

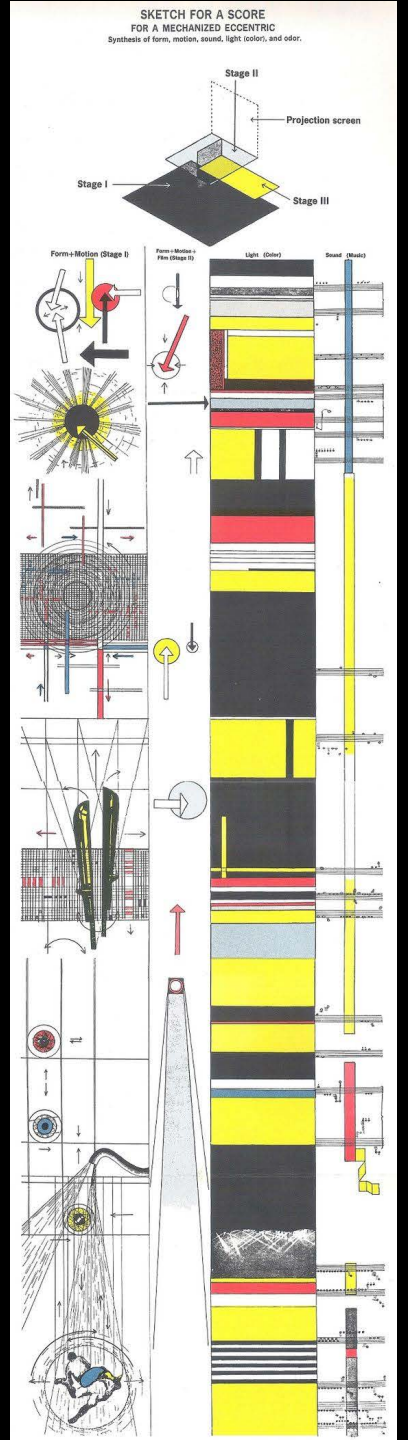
The Founding and Manifesto of Futurism by F.T. Marinetti (1909) [continued]

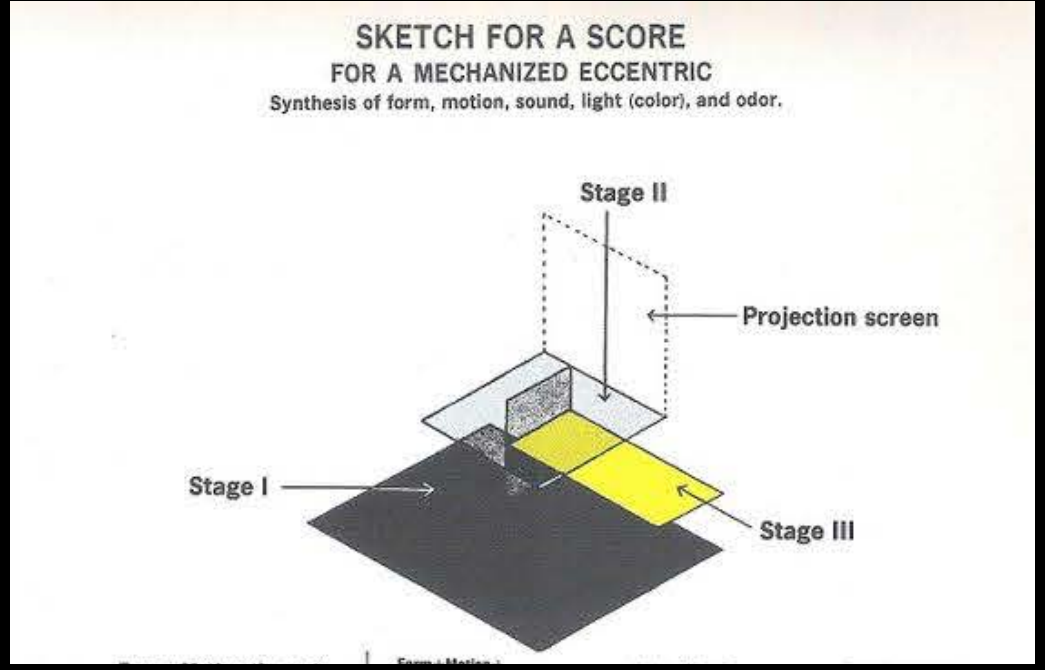
… We will sing of great crowds excited by work, by pleasure, and by riot; we will sing of the multicolored, polyphonic tides of revolution in the modern capitals; we will sing of the vibrant nightly fervor of arsenals and shipyards blazing with violent electric moons; greedy railway stations that devour smoke-plumed serpents; factories hung on clouds by the crooked lines of their smoke; bridges that stride the rivers like giant gymnasts, flashing in the sun with a glitter of knives; adventurous steamers that sniff the horizon; deep-chested locomotives whose wheels paw the tracks like the hooves of enormous steel horses bridled by tubing; and the sleek flight of planes whose propellers chatter in the wind like banners and seem to cheer like an enthusiastic crowd…



Enrico Prampolini, Design for hall, decorations, and furnishings for Aeronautica Company: Plan for Milan Triennial Installation, ca. 1932–33 (detail)

In his manifesto on Futurist scenography (1915), the twenty-year-old Prampolini called for the immediate and radical removal of all static, painted, scenery and its replacement by dynamic electromechanical scenic architecture of luminous plastic elements in motion. Prampolini was not interested in replicating natural elements of the world; he wished to dynamize the dramatic action on the stage, convinced that this would lead to corresponding effects on the minds of the audience. – Oliver Grau, *Virtual Art: From Illusion to Immersion*, 143-144

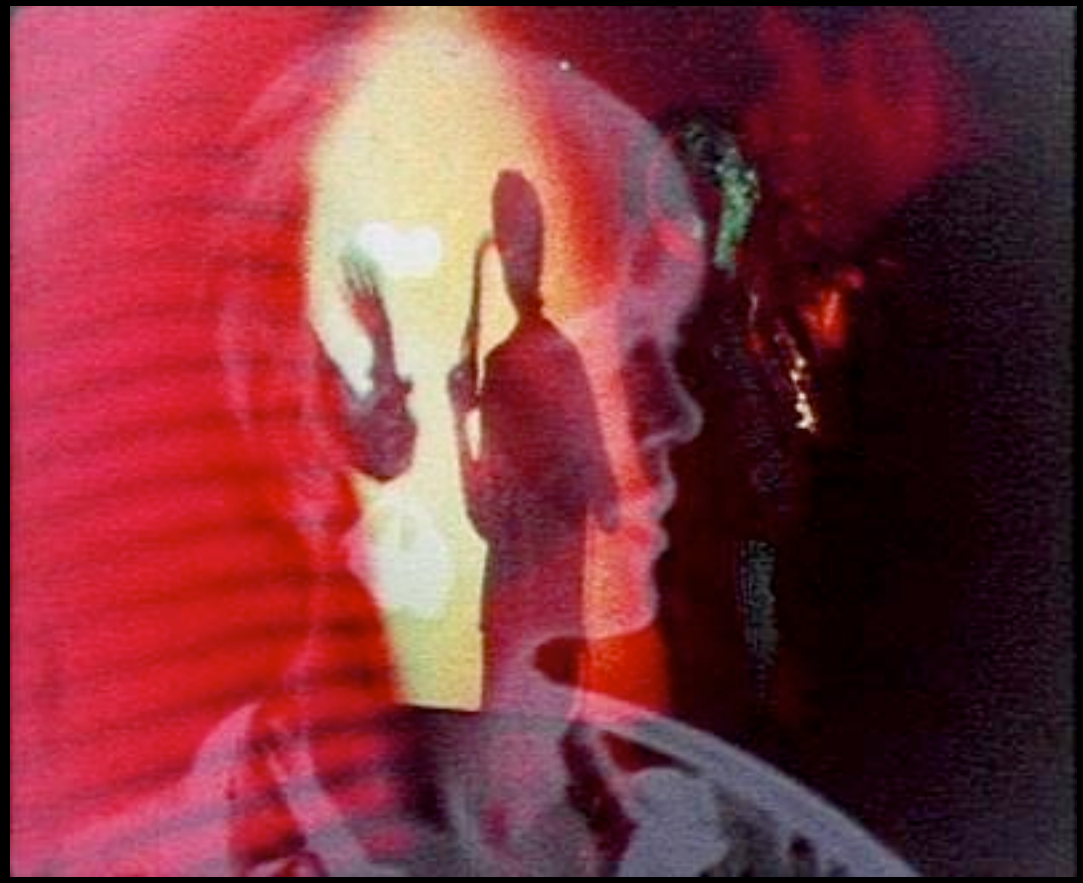




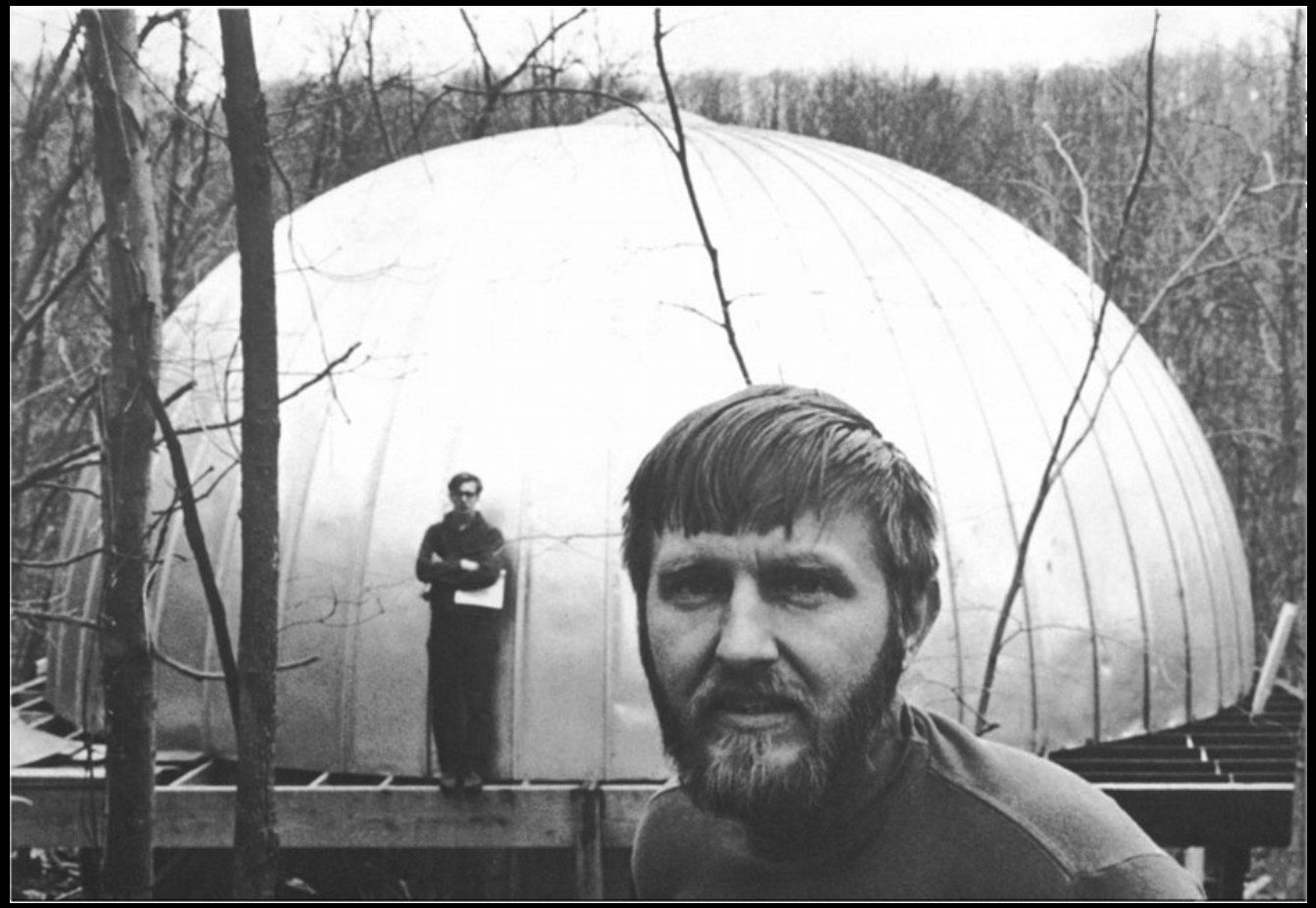
László Moholy-Nagy, Sketch for a Score for a Mechanized Eccentric, 1925; conceived as a "concentration of stage action in its purest form," a "humanless environmental field of lights, sounds, films, odors, music, mechanized apparatus, and simulated explosions.:

The four columns in this diagrammatic drawing try to demonstrate various aspects of theatre performance. In drawing these 'columns' Moholy-Nagy imagined how aspects of performance evolve over time. The first column Moholy-Nagy called 'form and motion'. The second column Moholy-Nagy called 'form motion and cinema'. The third column Moholy-Nagy called 'light (color)'. The fourth and end column Moholy-Nagy called 'sound (music)'. The notations of actions in each of the columns are related to one of Moholy-Nagy's three stages: the main stage, the stage for projection and the in-between stage. Column one actions are to be performed in stage one (the main stage), column two actions are to be performed in stage two (the stage with fold-out projection screen) and the column four are actions to be performed in stage three – the in-between stage where mechanical musical instruments are situated. The lighting effects in column three affect all spaces and stages. Moholy-Nagy has separated a variety of actions within each column. These actions take place simultaneously in space on three different stages. As Moholy-Nagy suggested 'the synchronisation in the score appears in the horizontal'. -- Ivana Wingham

http://eprints.brighton.ac.uk/12618/



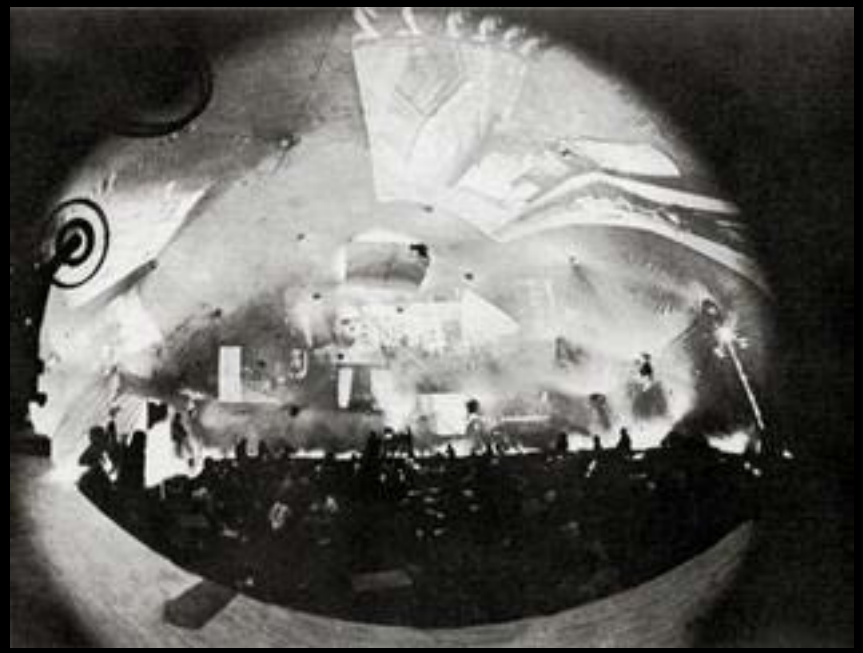
Andy Warhol, et.al., Exploding Plastic Inevitable, 1966-67: The Exploding Plastic Inevitable, sometimes simply called Plastic Inevitable or EPI, was a series of multimedia events organized by Andy Warhol between and 1966 and 1967, featuring musical performances by The Velvet Underground & Nico, screenings of Warhol's films, and dancing and performances by regulars of Warhol's Factory. Technology: Stroboscopes (instrument used to make a cyclically moving object appear to be slow-moving, or stationary. It consists of either a rotating disk with slots or holes or a lamp such as a flashtube which produces brief repetitive flashes of light), slides and film projections onstage.
https://www.youtube.com/watch?v=HsR4ghMfq0U



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/

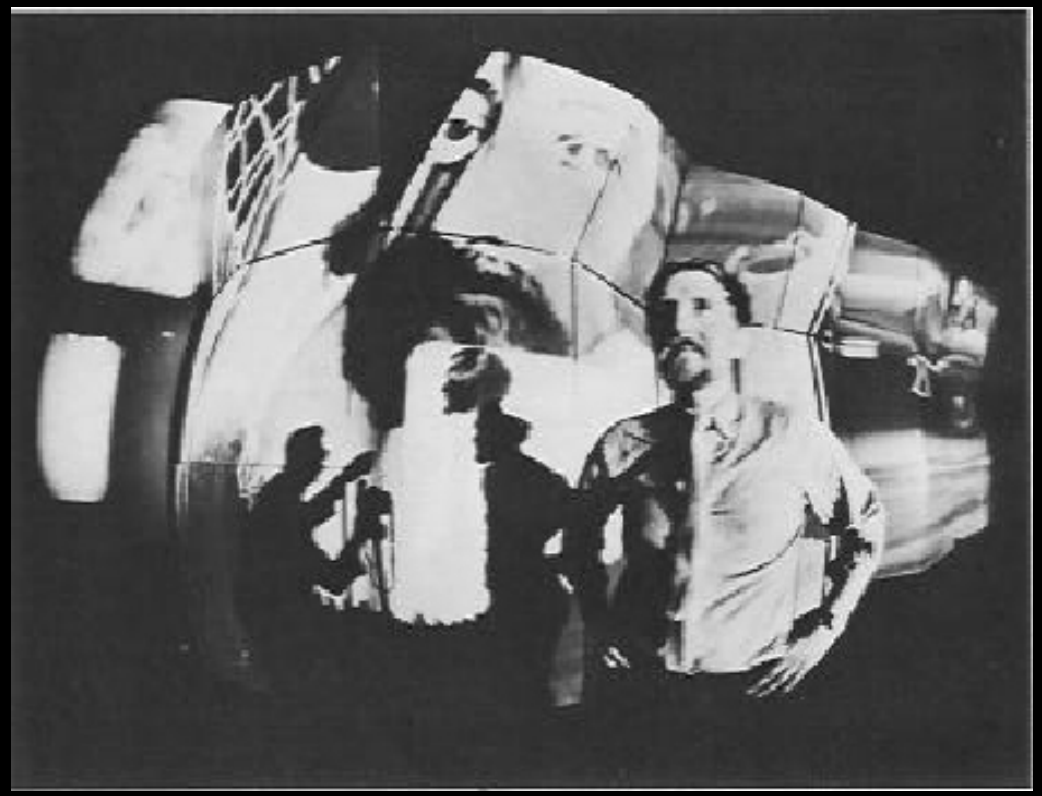


The Movie Drome was a grain silo dome transformed by VanDerBeek into an ‘infinite projection screen’. Viewers entered the dome through a trap-door in the floor; then, after entering, they were invited to spread out over the floor and lie with their feet pointing towards center of the space. Then the 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

The Artist as Ecologist, from *Expanded Cinema* by Gene Youngblood (1970)

For some years now the activity of the artist in our society has been trending more toward the function of the ecologist: one who deals with environmental relationships. Ecology is defined as the totality or pattern of relations between organisms and their environment. Thus the act of creation for the new artist is not so much the invention of new objects as the revelation of previously unrecognized relation- ships between existing phenomena, both physical and metaphysical. So we find that ecology is art in the most fundamental and pragmatic sense, expanding our apprehension of reality.

Artists and scientists rearrange the environment to the advantage of society. Moreover, we find that all the arts and sciences have moved along an evolutionary path whose milestones are Form, Structure, and Place. In fact, man's total development as a sentient being can be said to follow from initial concerns with Form or surface appearances, to an examination of the Structure of forms, and finally to a desire to comprehend the totality of relationships between forms, that is, Places. Since it generally is thought that art represents the avant-garde of human insight, it is interesting to note that science itself has evolved through Form, Structure, and Place appreciably in advance of the arts.



L: Stan VanDerBeek with multifaceted surface for multiple-projection intermedia environment. Photo: Richard Raderma; R: He presides over intermedia presentation at his Movie Drome in Stony Point, N.Y. Photo: Bob Hanson.