This is a chapter in piero scaruffi's "A Visual History of the Visual Arts": http://www.scaruffi.com/art/history

The Space Age

- A Brief History of Multimedia
  - 1920s: Fascist and communist regimes use cinema and radio for domestic propaganda


Early supporters of cinema

"You must remember that, of all the arts, for us the cinema is the most important (Lenin, 1919)

Sergei Eisenstein's "October" (1928)

The Space Age

- A Brief History of Multimedia
  - 1930: Herbert Bayer (gestalt psychology + Bauhaus aesthetic) proposes a total-immersion multi-perspective technique for museum exhibitions
  - 1930s: Fascist and communist ideas spread to the West
  - 1938: Bayer moves to the USA
  - 1939-41: The US government uses multimedia environments modeled after Bayer's ideas to promote democracy and capitalism and to galvanize its citizens for the war
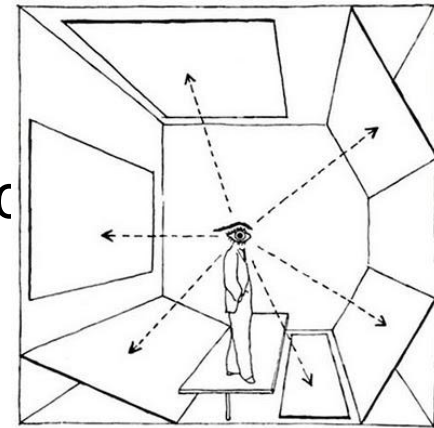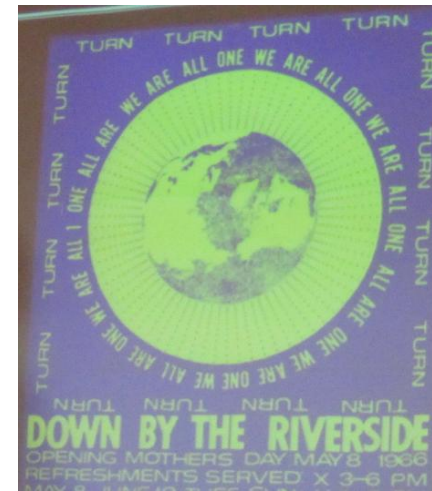
The Space Age

- A Brief History of Multimedia
  - 1942: Edward Steichen 's photographic exhibition "Road to Victory" at New York's Museum of Modern Art for propaganda purposes, designed by Bayer according to his multi-screen technique
  - 1955: Edward Steichen 's photographic exhibition "The Family of Man" at New York's Museum of Modern Art, most viewed of all time, designed by Bayer
  - 1955: The USIA recognizes that it needs to listen as well as to speak to the world

The Space Age

- A Brief History of Multimedia
  - 1956: The USIA experiments a multimedia environment (inside a Buckminster Fuller-designed dome) for psychological therapy on Afghan villagers
  - 1959: The USIA uses a multimedia extravaganza (inside a Buckminster Fuller-designed golden dome) for propaganda purposes in Moscow and an IBM RAMAC computer to record the reactions of Russian visitors
  - 1966: USCO's multimedia event at New York's Riverside Museum

The Space Age

- A Brief History of Multimedia
  - 1964: Ray and Charles Eames'17-screen film for IBM's "Think" Pavilion at New York World's Fair
  - 1967: Multi-screen extravaganzas Roman Kroitor's "In the Labyrinth" and Graeme Ferguson's "Polar Life" (the film itself moved from screen to screen inside a revolving theater) at Montreal's Expo 67
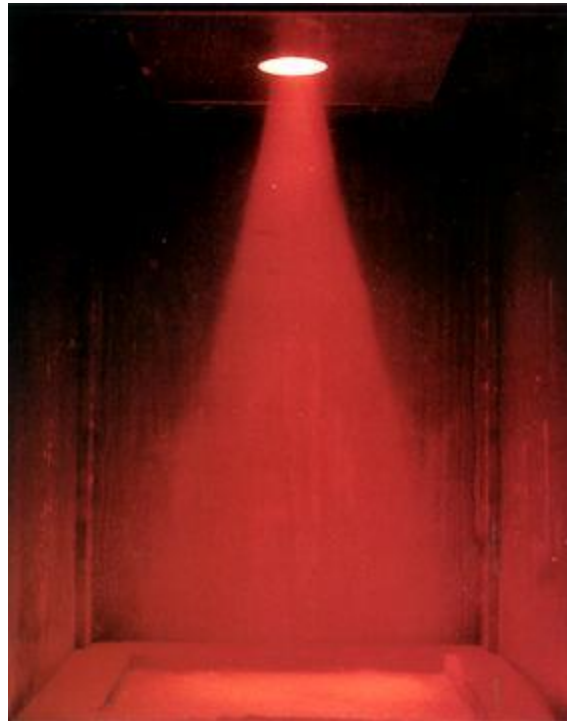 - 1967: IMAX (Roman Kroitor and Graeme Ferguson) with a giant spherical screen

The Space Age

- Montreal's Expo 67

The Space Age

- Electronic interactive art
  - Jean Dupuy (1925, France)

"Heart Beats Dust" (1968), heartbeats transformed into light

The Space Age

- Conceptual art/ Fluxus
  - Wolf Vostell (1932, Germany): The happening "TV de-coll/age for Millions" (1959) includes vandalized TV sets (even shot at with a gun)

"You" (1964)

"TV Dé-coll/ages" (1958)

The Space Age

- Video art
  - Nam June Paik (1932, Korea)

    "Participation TV" (1963), an interactive video installation

"Fin de Siècle" (1989), 201 monitors

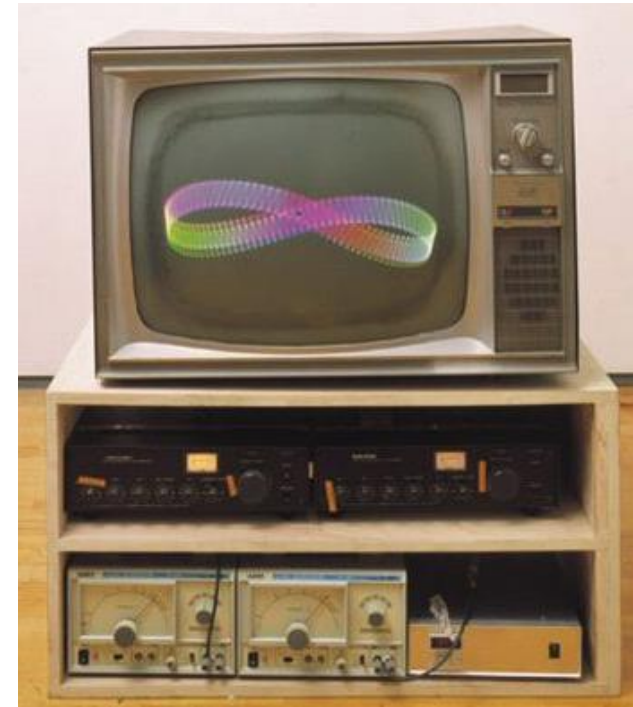"TV Garden" (1972)

The Space Age

- Video art
  - Nam June Paik (1932, Korea)

"TV Crown" (1965), 27-inch manipulated color TV set

"Zen for Film" (1964), a video with neither image not sound

The Space Age

- Video art
  - Nam June Paik (1932, Korea)

"TV Cello" (1971)
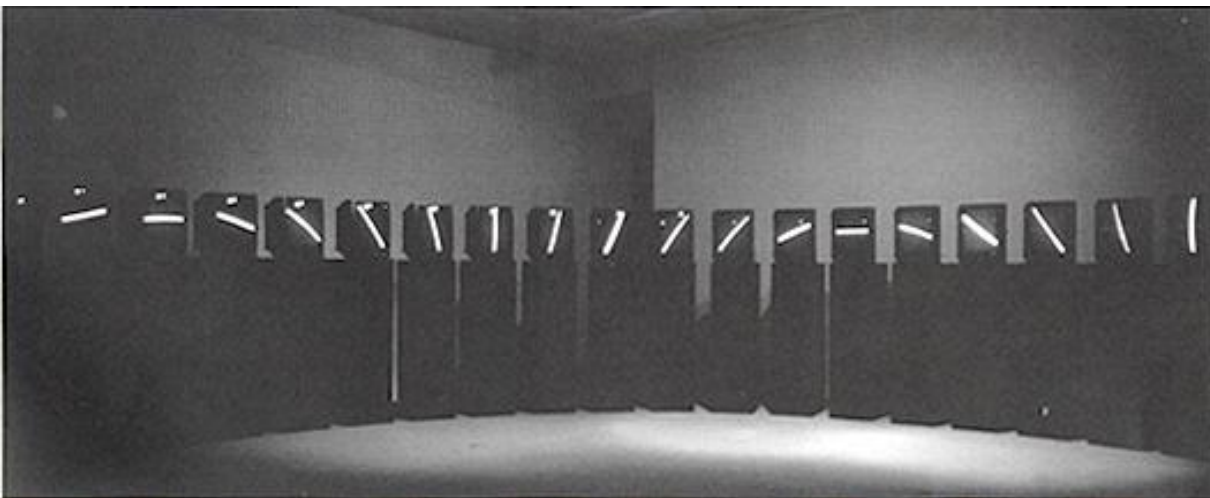

"Opera Sextronique" (1967)
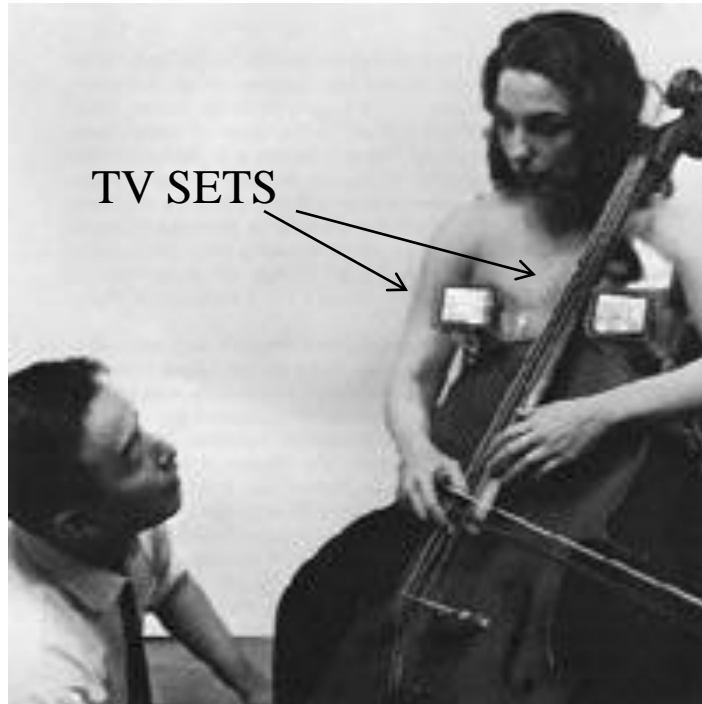
TV SETS

"TV Bra" (1969)

The Space Age

- Video art
  - Nam June Paik (1932, Korea)

"TV Clock" (1989), 24 manipulated color TV set

"The More the Better"
(1988)

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The Space Age

- Video art
  - George Landow/ Owen Land (1944, USA)

"Film in Which There Appear Edge Lettering, Sprocket Holes, Dirt Particles, Etc" (1966), six-minute loop

The Space Age

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"Film in Which There Appear Edge Lettering, Sprocket Holes, Dirt Particles, Etc" (1966), six-minute loop
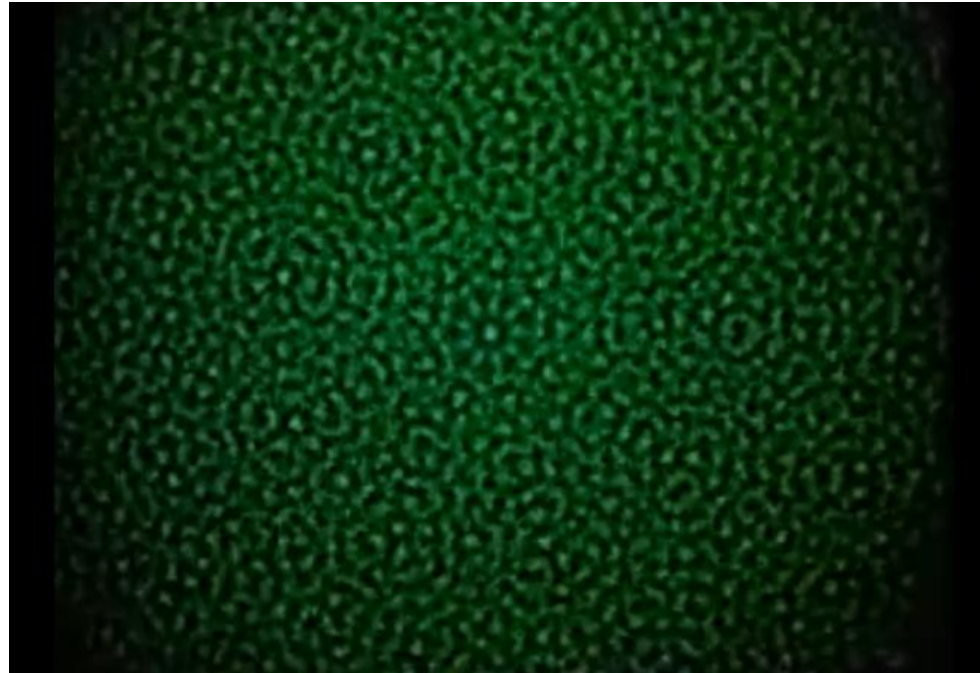
The Space Age

- Video art
  - John Whitney (1917)

Whitney: "Catalog" (1961), computer filmmaking
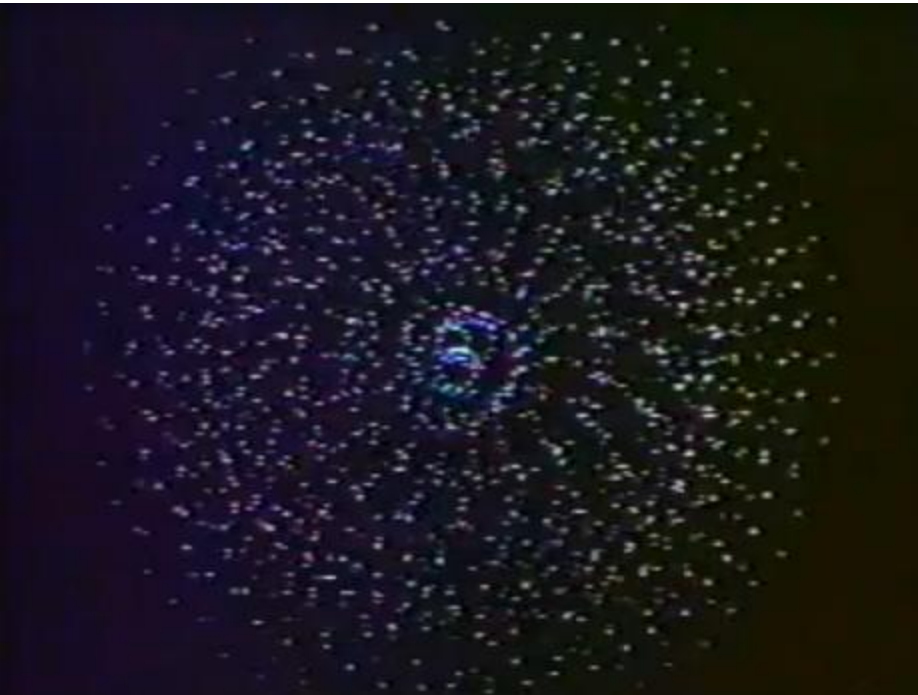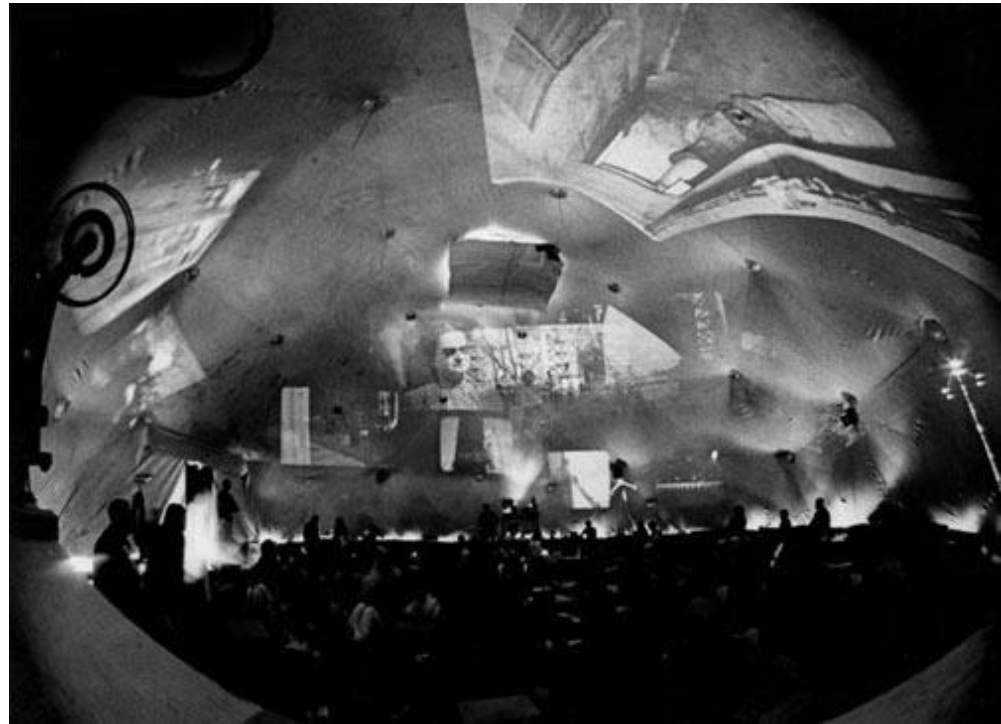

Whitney: "Permutations" (1967), computer filmmaking

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The Space Age

- Video art
  - Stan VanDerBeek (1927)

"The Movie Drome" (1963), an immersive environment where the viewer is bombarded by a constant stream of moving images

•Multiple floating images replacing one-dimensional film projection
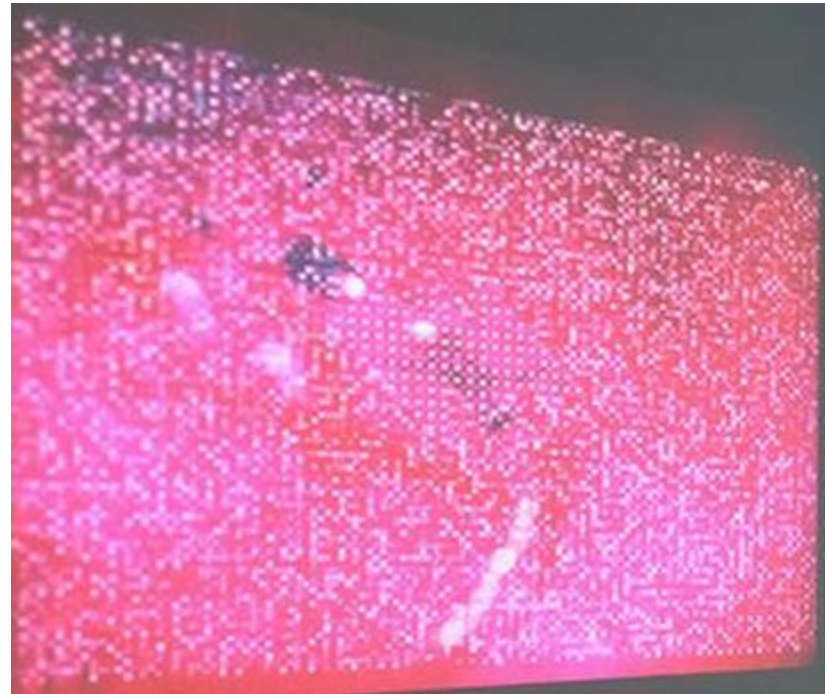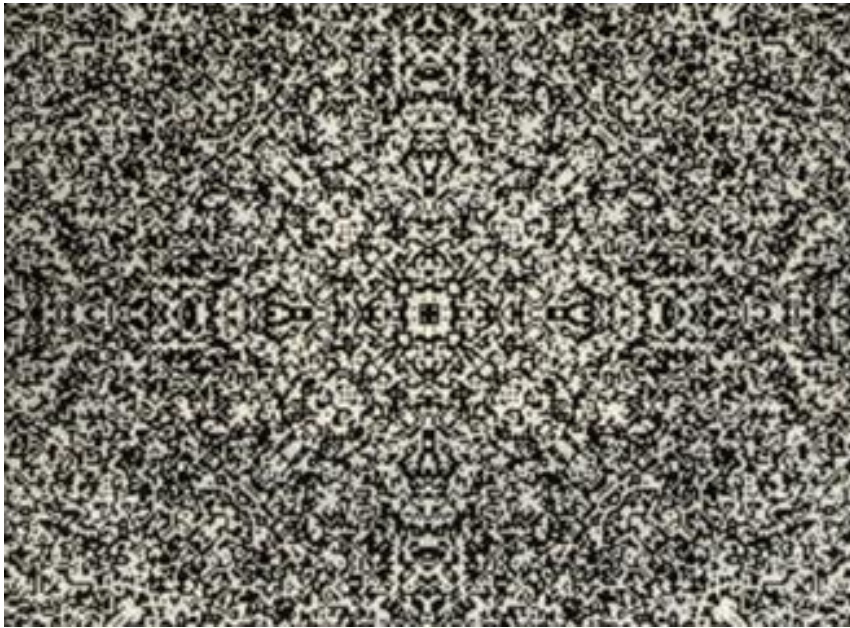•Influenced by Buckminster Fuller's spheres
•Fusion of information and body

The Space Age

- Video art
  - Stan VanDerBeek (1927)

"Poem Fields" (1964-67), eight computer-generated videos

The Space Age

- Video art
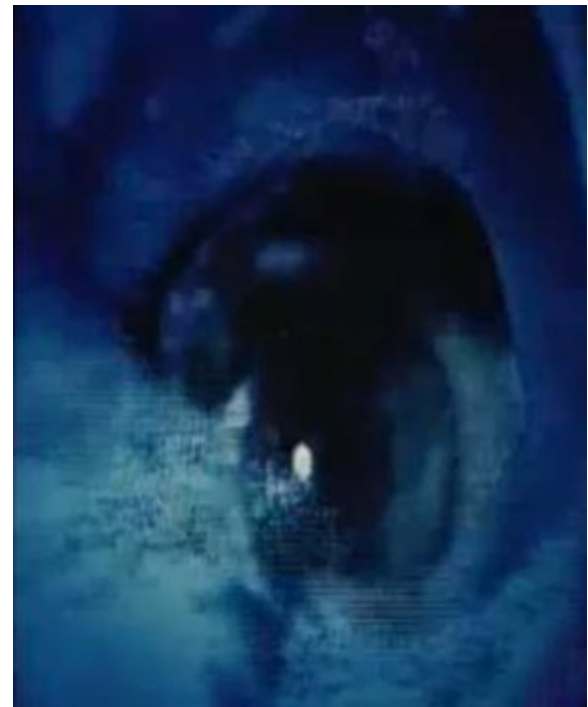 - Allan Kaprow (1927, USA)

Kaprow: "Hello" (1969), an interactive video happening

The Space Age

- Video art
  - Nil Yalter (1938, Turkey)
  - Scott Bartlett (1943)

YaLter: "The Headless Woman or The Belly Dance" (1974), feminist video

Bartlett: "OffOn" (1967)

The Space Age

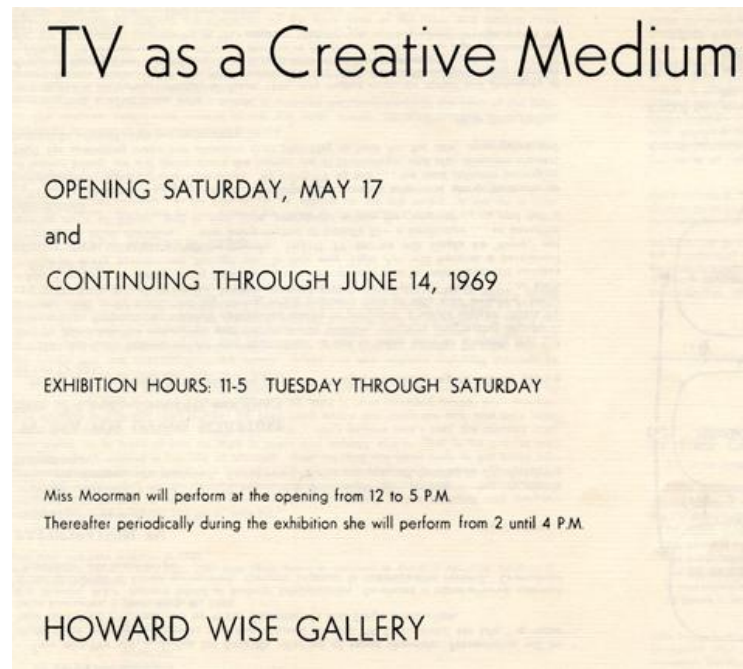- Video art
  - Valie Export (1940, Austria)

"Auf+Ab+An+Zu" (1968), painted celluloid projected on a painted screen

"Space Seeing – Space Hearing (1974)

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The Space Age

- Video art
  - 1967: Sony introduces the Video Rover, the first portable videotape recording system (the first "portapak")
  - 1969: "TV as a Creative Medium" exhibition opens at the Howard Wise gallery

TV as a Creative Medium

OPENING SATURDAY, MAY 17
and
CONTINUING THROUGH JUNE 14, 1969

EXHIBITION HOURS: 11-5   TUESDAY THROUGH SATURDAY

Miss Moorman will perform at the opening from 12 to 5 P.M.
Thereafter periodically during the exhibition she will perform from 2 until 4 P.M.

HOWARD WISE GALLERY

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