

The Space Age

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



Early supporters of cinema

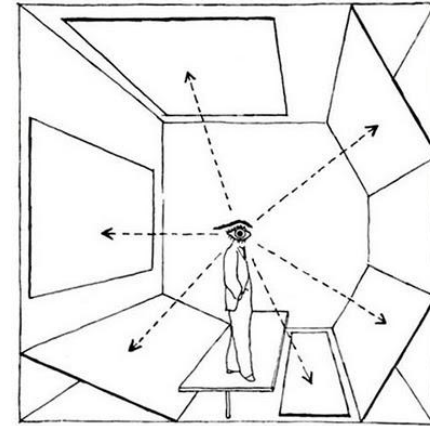
“You must remember that, of all the arts, for us the cinema is the most important (Lenin, 1919)”



Sergei Eisenstein's "October" (1928)

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 - **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**



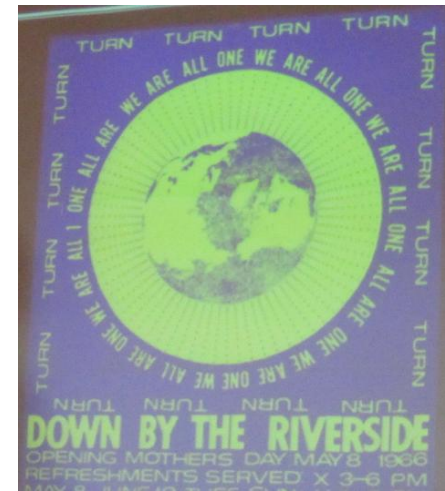
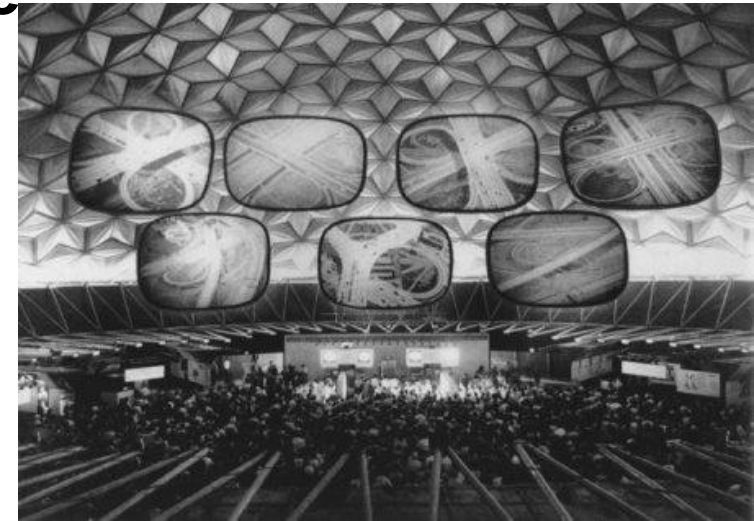
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 - **1942: Edward Steichen ‘s photographic exhibition “Road to Victory” at New York’s Museum of Modern Art for propaganda purposes, designed by Bayer according to his multi-screen technique**
 - **1955: Edward Steichen ‘s photographic exhibition “The Family of Man” at New York’s Museum of Modern Art, most viewed of all times, designed by Bayer**
 - **1955: The USIA recognizes that it needs to listen as well as to speak to the world**

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 - **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**



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 - **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**



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- Montreal's Expo 67

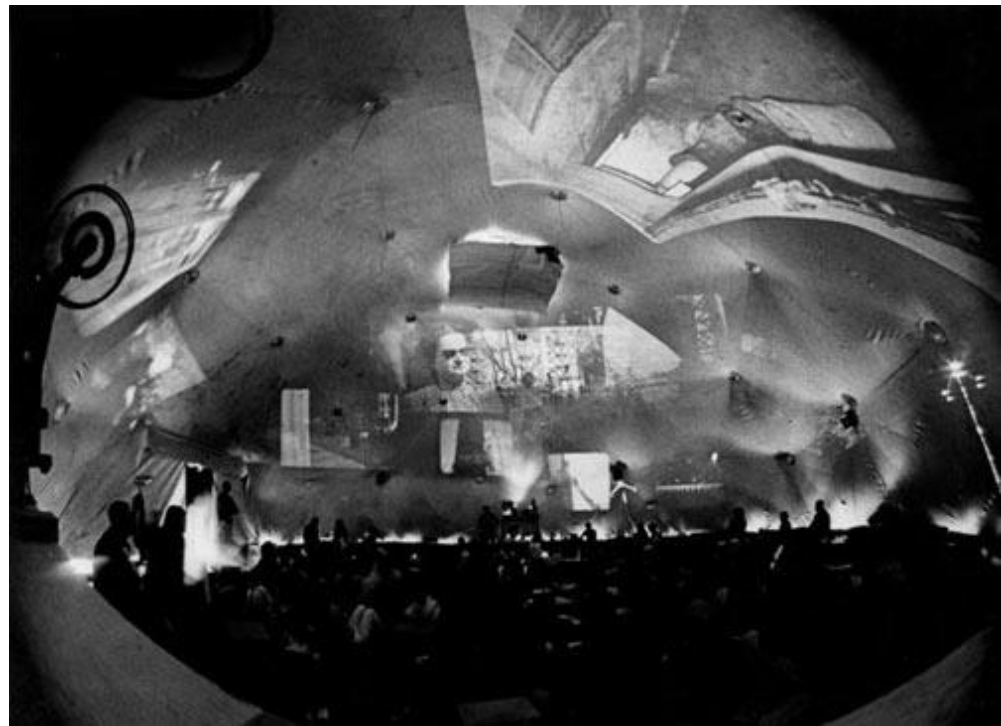


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- **Video art**
 - **Stan VanDerBeek (1927)**

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

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



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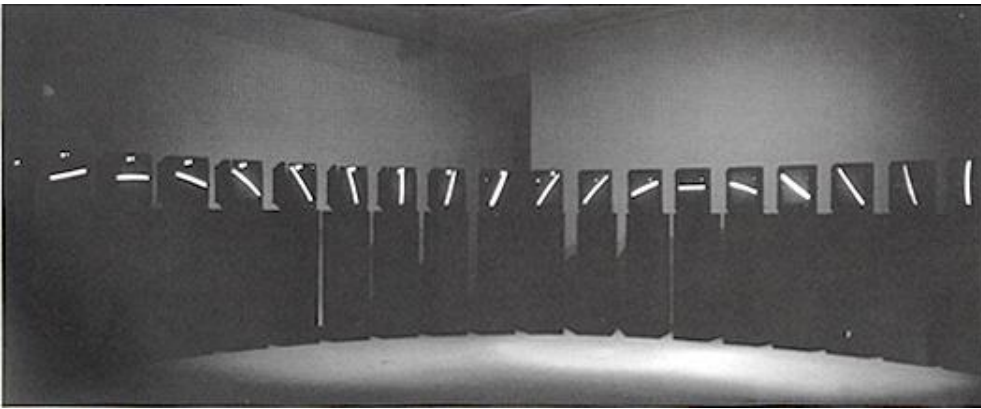
- **Video art**
 - **Nam June Paik (1932, Korea)**

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



"Fin de Siècle" (1989), 201 monitors

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



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- **Video art**
 - **Allan Kaprow (1927, USA)**



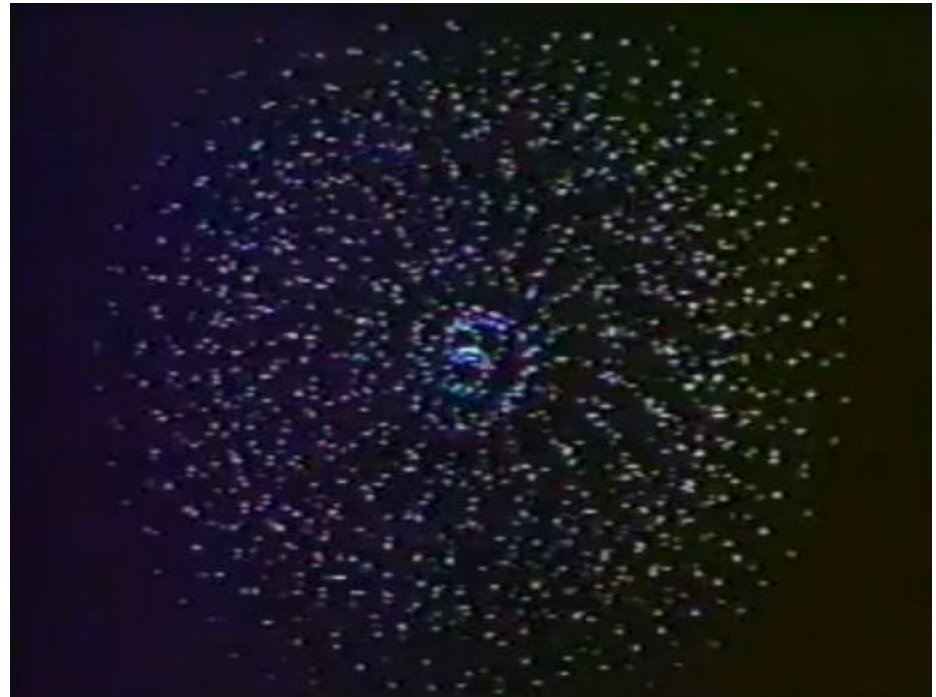
“Hello“ (1969), an interactive video happening

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- **Video art**
 - **Scott Bartlett (1943)**
 - **John Whitney (1917)**



Bartlett: "OffOn" (1967)



Whitney: "Permutations" (1967),
computer filmmaking

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