

BBC FOUR

What was real was what you could
put your hands on.

week 2 - making (the) visible

working sub-title: something about authoring reality

Photography is the process of rendering observation self-conscious.

John Berger

Understanding a Photograph , 1972



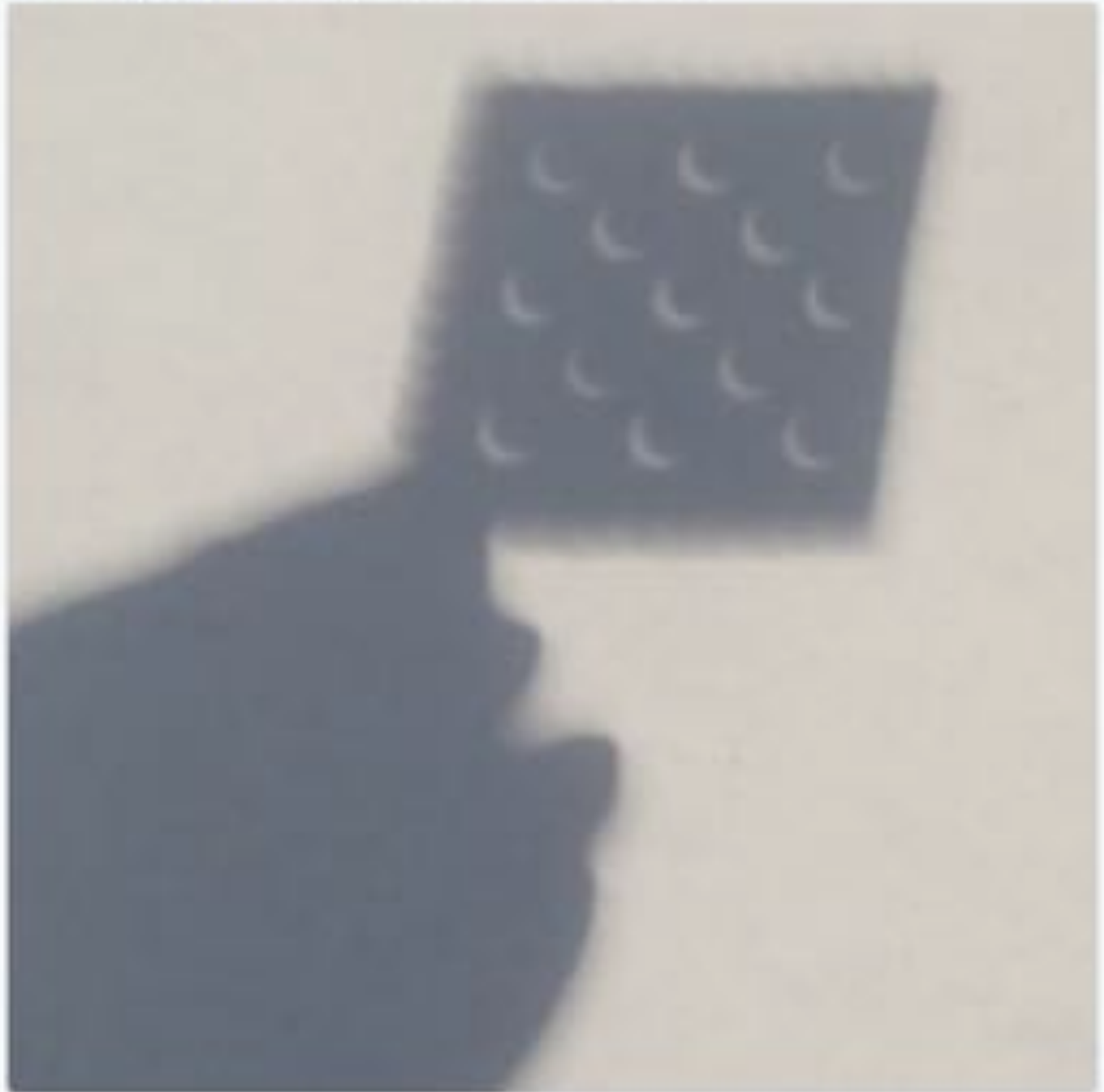
[David After Dentist, 2009](#)



[Redacted]

- Aug 21

#SolarEclipse2017 as seen through a saline cracker.



102 13K 74K

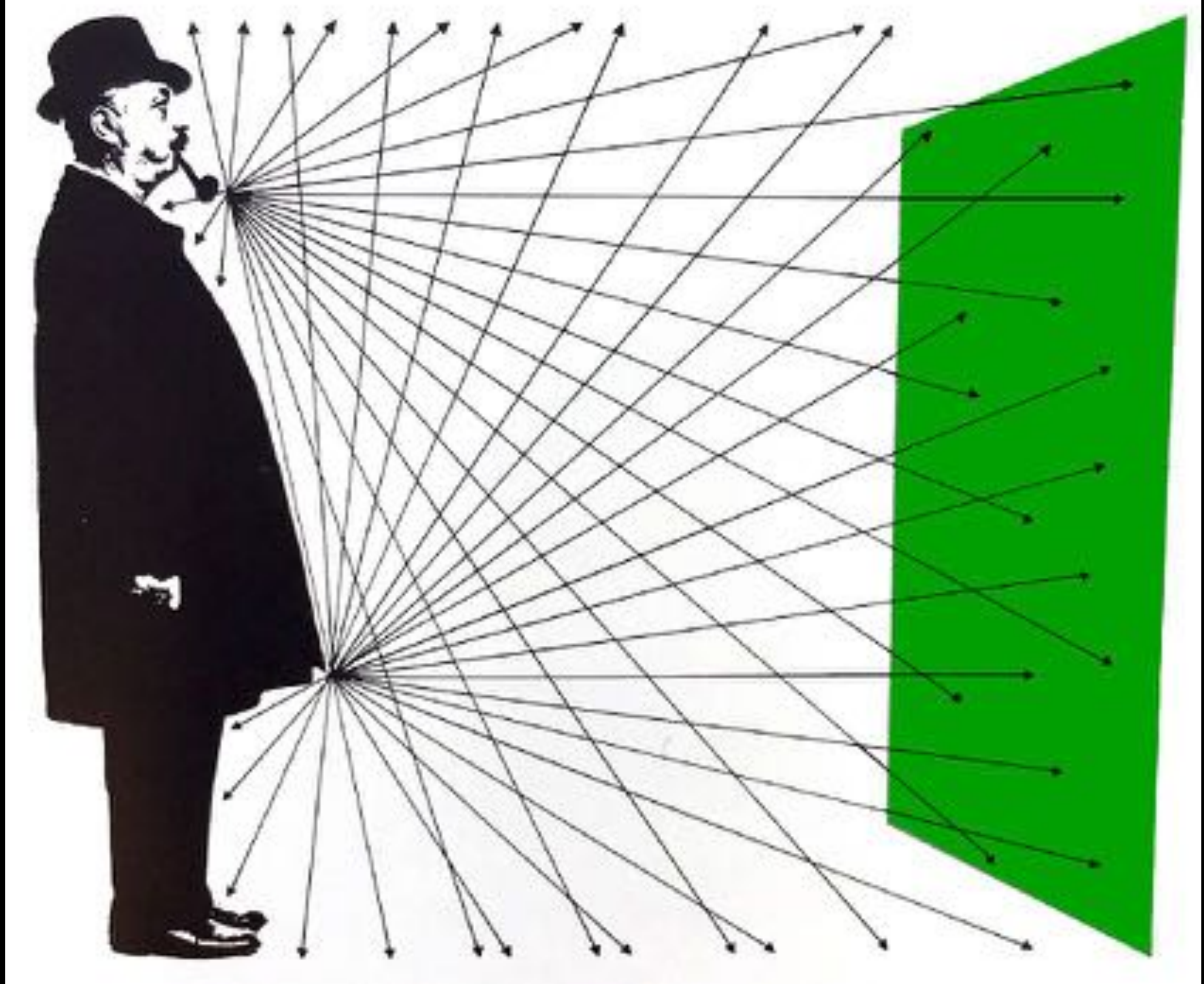
earliest reference to optical principles
later named: "camera obscura"

400 BC

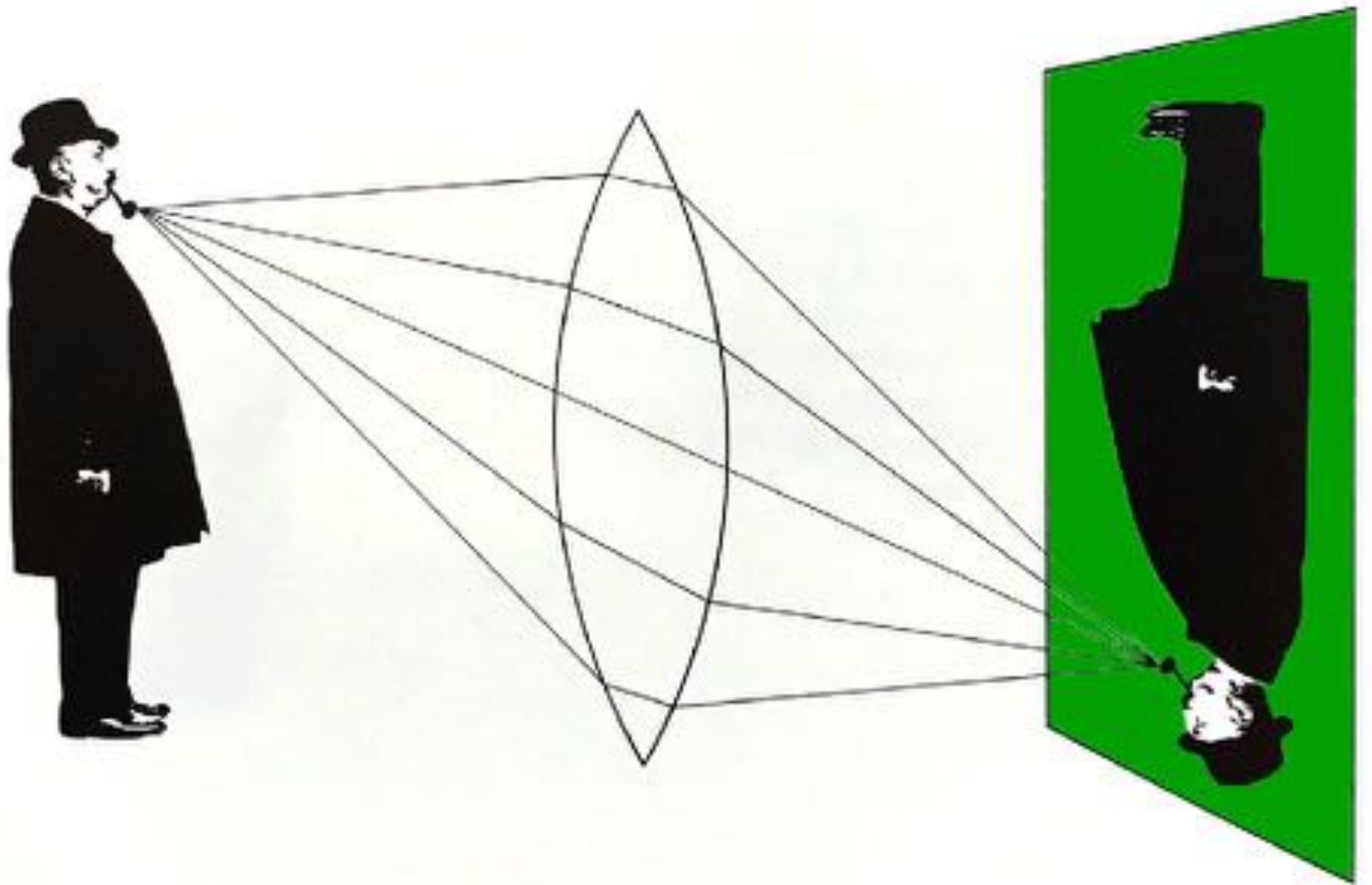
Anon Twitter User, 2017



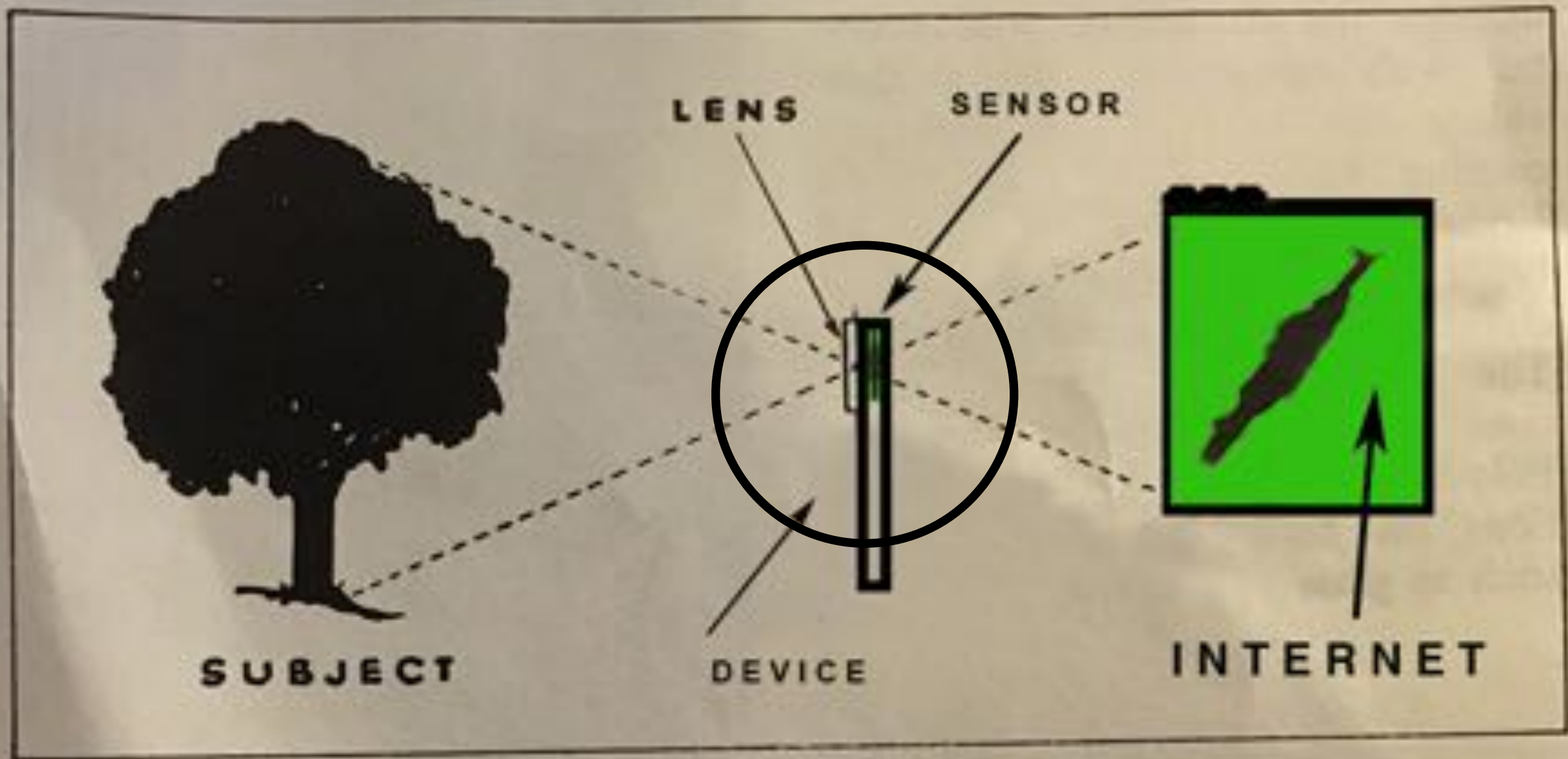
"Camera Obscura" given a name, 1604
drawing / rendering / perspectival tool



Reality is: light rays bouncing around.



convex lens: light rays focused.



*This diagram illustrates how the camera lens collects the rays of light reflected from the subject and projects an inverted image onto **reality**.*



Marcel Duchamp

Portrait multiple de Marcel Duchamp (Five-Way Portrait of Marcel Duchamp) , 1917



Henri Caritier-Bresson

Paris. Place de l'Europe.
Gare Saint Lazare. 1932.



Yves Klein
Leap into the Void, 1960.

Photographed by Harry Shunk + Jean Kender

YVES KLEIN PRÉSENTE :
LE DIMANCHE 27 NOVEMBRE
1960

NUMÉRO
UNIQUE

FESTIVAL D'ART
D'AVANT-GARDE
NOVEMBRE - DÉCEMBRE 1960

La Révolution
Mouvement
contemporain

REVUE DE LA SEMAINE & DU MOIS
Dimanche
27 NOVEMBRE

Le journal
d'un
seul jour

THEATRE DU VIDE

UN HOMME DANS L'ESPACE !

Le théâtre du vide est une forme d'art qui se crée dans l'espace. Yves Klein a inventé ce théâtre en 1958. Il s'agit d'une performance où l'artiste se jette dans le vide, créant ainsi une œuvre d'art éphémère. Cette performance a été répétée à plusieurs reprises, notamment à la galerie de la rue de Valenciennes à Paris.

Le théâtre du vide est une forme d'art qui se crée dans l'espace. Yves Klein a inventé ce théâtre en 1958. Il s'agit d'une performance où l'artiste se jette dans le vide, créant ainsi une œuvre d'art éphémère. Cette performance a été répétée à plusieurs reprises, notamment à la galerie de la rue de Valenciennes à Paris.

ACTUALITÉ
Le théâtre du vide est une forme d'art qui se crée dans l'espace. Yves Klein a inventé ce théâtre en 1958. Il s'agit d'une performance où l'artiste se jette dans le vide, créant ainsi une œuvre d'art éphémère. Cette performance a été répétée à plusieurs reprises, notamment à la galerie de la rue de Valenciennes à Paris.

Le théâtre du vide est une forme d'art qui se crée dans l'espace. Yves Klein a inventé ce théâtre en 1958. Il s'agit d'une performance où l'artiste se jette dans le vide, créant ainsi une œuvre d'art éphémère. Cette performance a été répétée à plusieurs reprises, notamment à la galerie de la rue de Valenciennes à Paris.



Le peintre de l'espace se jette dans le vide !

Le théâtre du vide est une forme d'art qui se crée dans l'espace. Yves Klein a inventé ce théâtre en 1958. Il s'agit d'une performance où l'artiste se jette dans le vide, créant ainsi une œuvre d'art éphémère. Cette performance a été répétée à plusieurs reprises, notamment à la galerie de la rue de Valenciennes à Paris.

Sensibilité pure

Sensibilité pure est une œuvre d'art de Yves Klein. Il s'agit d'une performance où l'artiste se jette dans le vide, créant ainsi une œuvre d'art éphémère. Cette performance a été répétée à plusieurs reprises, notamment à la galerie de la rue de Valenciennes à Paris.

Yves Klein
Dimanche, 1960.



Harun Farocki
[Inextinguishable Fire](#), 1969.



An My Lê
Small Wars 1994 - 1997









Jeff Wall
Double Self Portrait, 1979





Jeff Wall
Picture for Women, 1979



Édouard Manet
A Bar at the Folies-Bergère, 1882



Jeff Wall

After "Invisible Man" by Ralph Ellison, the Prologue, 2000



Sarah Charlesworth
Movie-Television-News-History, June 21, 1979, 1979

THE CINCINNATI ENQUIRER



THE CINCINNATI ENQUIRER

The Newport Daily News



THE NEWPORT DAILY NEWS

Daily Press



DEATH OF A YOUNG MAN



Small block of text below the three photographs on the left page.



Line of text below the three photographs on the right page.





SHE SAW HIM DISAPPEAR BY THE RIVER,
THEY ASKED HER TO TELL WHAT HAPPENED,
ONLY TO DISCOUNT HER MEMORY.



Daring *Amante* *Acorn* *Long & Silky* *Boysie* *Madras* *Stylo* *Magnolia* *Curly Feet* *Coast*



Lorna Simpson
Stereo Styles, 1988

TWENTY QUESTIONS
(A SAMPLER)



IS SHE AS
PRETTY AS A
PICTURE



OR
CLEAR AS
CRYSTAL



OR
PURE
AS A LILY



OR
BLACK
AS COAL

OR
SHARP
AS A RAZOR



Hiroshi Sugimoto
Goshen, Indiana, 1980

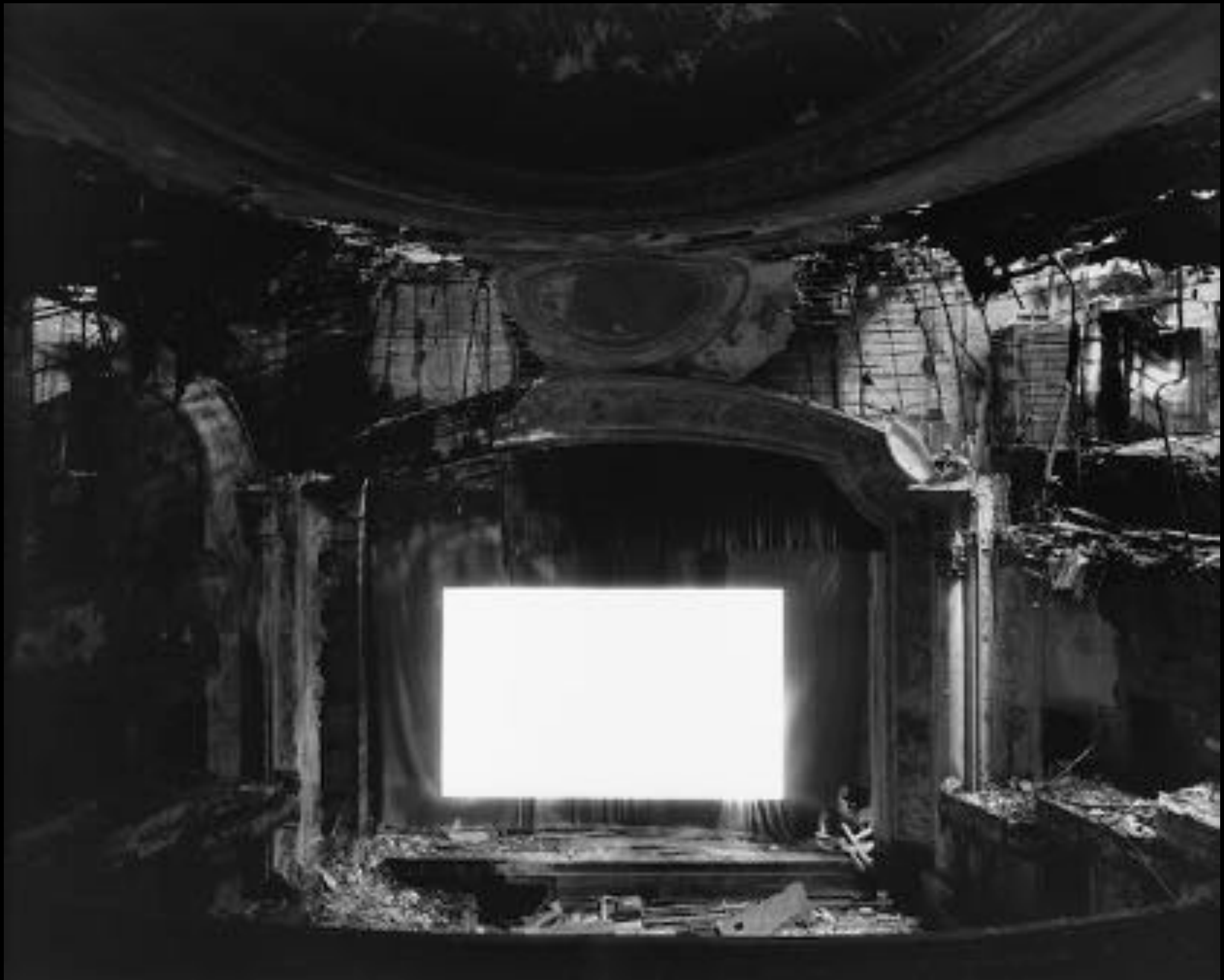


Hiroshi Sugimoto
Marion Place, Ohio, 1980



Hiroshi Sugimoto

South Bay Drive-In, San Diego, 1993



Hiroshi Sugimoto

Paramount Theater, Newark, 2015



Paul Pfeiffer

Four Horsemen of the Apocalypse (7), 2000

c-print



Paul Pfeiffer

Four Horsemen of the Apocalypse (9), 2004

Fujiflex digital c-print



Paul Pfeiffer

Four Horsemen of the Apocalypse (18), 2004

Fujiflex digital c-print, 48 x 60 inches



Variable Piece no. 70 (In Progress)

Global

Throughout the remainder of the artist's lifetime he will photographically document, to the extent of his capacity, the existence of everyone alive in order to produce the most authentic and inclusive representation of the human species that may be assembled in that manner.

Editions of this work will be periodically issued in a variety of topical modes: "100,000 people," "1,000,000 people," "10,000,000 people," "people personally known by the artist," "look-alikes," "over-laps," etc.

November 1971

- Douglas Huebler

598/Variable Piece #70-1971

As of this date, tens of thousands of people have been photographed, in America, Europe and Israel, for the "everyone alive" project: most often photographed in the streets, few appear strongly individualized and most appear as indeterminate and undifferentiated phenomena situated somewhere within that grainy continuum normally described as the "background".

From photographs like the two 8"x10" examples seen nearby, 160 faces have been individualized through a series of darkroom procedures, each now having been transformed into a discrete portrait. Selected from these 160 faces, nine have been again enlarged to characterize an aspect of "everyone alive":

AT LEAST ONE PERSON WHO WOULD HEAR NO EVIL

1975

DOUGLAS HUEBLER

Douglas Huebler

"The world is full of objects, more or less interesting; I do not wish to add any more. I prefer, simply, to state the existence of things in terms of time and/or place."

- Douglas Huebler



Douglas Huebler
Variable Piece #70: 1971
Global 1975



Douglas Huebler
Variable Piece #70 /Global 81,
1973



THE UNIVERSITY OF CALIFORNIA
 LIBRARY
 UNIVERSITY OF CALIFORNIA LIBRARY
 400 TOWNE DRIVE
 BERKELEY, CALIFORNIA 94720-7500
 TEL: (415) 863-8500
 FAX: (415) 863-8501
 WWW: WWW.LIBRARY.CA.EDU

Douglas Huebler

Douglas Huebler
 Variable Piece #44 /Global 1971
 Ed. 100 unique variants



THE HUEBLER 4-11

RESEARCH WAS CONDUCTED AT THE UNIVERSITY OF CALIFORNIA, BERKELEY, IN 1971. ALL SUBJECTS WERE MALE AND WERE FROM VARIOUS ETHNIC GROUPS. THE RESEARCH WAS CONDUCTED IN THE LABORATORY OF THE UNIVERSITY OF CALIFORNIA, BERKELEY, IN THE DEPARTMENT OF PSYCHOLOGY.

THE RESEARCH WAS CONDUCTED IN THE LABORATORY OF THE UNIVERSITY OF CALIFORNIA, BERKELEY, IN THE DEPARTMENT OF PSYCHOLOGY. THE RESEARCH WAS CONDUCTED IN THE LABORATORY OF THE UNIVERSITY OF CALIFORNIA, BERKELEY, IN THE DEPARTMENT OF PSYCHOLOGY.

THE RESEARCH WAS CONDUCTED IN THE LABORATORY OF THE UNIVERSITY OF CALIFORNIA, BERKELEY, IN THE DEPARTMENT OF PSYCHOLOGY. THE RESEARCH WAS CONDUCTED IN THE LABORATORY OF THE UNIVERSITY OF CALIFORNIA, BERKELEY, IN THE DEPARTMENT OF PSYCHOLOGY.

THE RESEARCH WAS CONDUCTED IN THE LABORATORY OF THE UNIVERSITY OF CALIFORNIA, BERKELEY, IN THE DEPARTMENT OF PSYCHOLOGY. THE RESEARCH WAS CONDUCTED IN THE LABORATORY OF THE UNIVERSITY OF CALIFORNIA, BERKELEY, IN THE DEPARTMENT OF PSYCHOLOGY.

DOUGLAS HUEBLER

BORN 1931

Douglas Huebler

Douglas Huebler
Variable Piece No. 44 1971

VARIABLE PIECE #44

GLOBAL

THIS PIECE WILL EXIST AS A WORK IN PROGRESS FOR TEN YEARS; IT IS NUMBER 46 IN AN EDITION OF 100 AND WILL BE SOLD ONLY DURING 1971. ALTHOUGH INITIALLY IDENTICAL WITH THE OTHERS IN THE SERIES ITS ESSENCE WILL BECOME ORIGINAL AFTER THE OWNER HAS COMPLETED IT IN THE MANNER DESCRIBED BELOW.

THROUGH 1980 THE OWNER WILL ARRANGE TO HAVE A PHOTOGRAPH (2 1/8" x 2 1/8") MADE OF HIS (OR HER) FACE. HE WILL SEND ONE COPY TO THE PERSON WHO OWNS THE PIECE THAT PRECEDES HIS IN THE NUMERICAL SEQUENCE OF THE EDITION, AND ANOTHER TO THE OWNER OF THE PIECE THAT FOLLOWS HIS. IN TURN HE WILL RECEIVE A PHOTOGRAPH FROM EACH OF THOSE PEOPLE AND WILL APPEND THEIR PHOTOGRAPHS, AND HIS, WITHIN THE APPROPRIATE SQUARES DRAWN ON THE ABOVE SURFACE.

IN ORDER TO FACILITATE THE NECESSARY EXCHANGES IT WILL BE THE RESPONSIBILITY OF EACH OWNER TO KEEP THE OTHERS INFORMED IF HIS ADDRESS CHANGES.

IN THE EVENT OF DEATH OR SALE THE NEXT OWNER WILL REPLACE THE ORIGINAL OWNER, AT THAT POINT, AND CONTINUE THE PROCESS UNTIL COMPLETED IN THE MANNER DESCRIBED.

IN ORDER TO OPEN AND CLOSE THE SEQUENTIAL ORDER THE ARTIST WILL PARTICIPATE BY OWNING AN 'ARTIST'S PROOF' THAT PRECEDES 'NUMBER ONE' AND FOLLOWS THE LAST ONE SOLD. THE ARTIST PLANS TO EXHIBIT THE ENTIRE PROJECT DURING 1981: ALL OWNERS ARE REQUESTED TO KEEP THEIR ADDRESSES CURRENT WITH HIM SO THAT HE CAN CONTACT THEM AT THAT TIME.

DOUGLAS HUEBLER

MARCH 1, 1971.



Jennifer Ringley
[Jennicam](#), 1996 - 2003

TIME

PERSON OF THE YEAR



Yes, you.
You control the Information Age.
Welcome to your world.

Youtube, February 2005

You: Person of the Year

Time Magazine, December 2006



coding 4 the web

HTML
CSS

HTML - Hyper Text Mark Up

is a grammar for structuring web pages. It defines paragraphs, headings, data tables, images + video.

CSS - Cascading Style Sheet

rules for styling a web page. Setting colors, typeface, and laying out content into columns.



HTML
CSS
JAVASCRIPT

JavaScript is a programming language specifically written to work w/ HTML and CSS. It facilitates dynamic web pages with interactive media content + enables persistence - saves viewer data.



early
milestones

Key Layers of the Internet

milestones

email@-1971
Ray Tomlinson

CONTENT

1987-HyperCard
Bill Atkinson

Archie-1990
Emtage & Deutsch

SEARCH ENGINE

1998-Google
Brin & Page

DOS Houdini-1986
Neil Larson

BROWSERS

1993-Mosaic
Marc Andreessen

(Vannevar Bush,
Ted Nelson,
Douglas Engelbart)

WORLD WIDE WEB

1990-http://
Tim Berners-Lee

ARPANET-1969
J.C.R. Licklider

INTERNET

1975-TCP/IP
Cerf & Kahn

SAGE-1956
George Valley

NETWORKS

1973-Ethernet
Robert Metcalfe

Z3-1941
Konrad Zuse

COMPUTERS

1976-Apple
Jobs & Wozniak

It's the difference btw this:

+ this...



Craigslist Landing Page

HTML + CSS

NY Times Landing Page

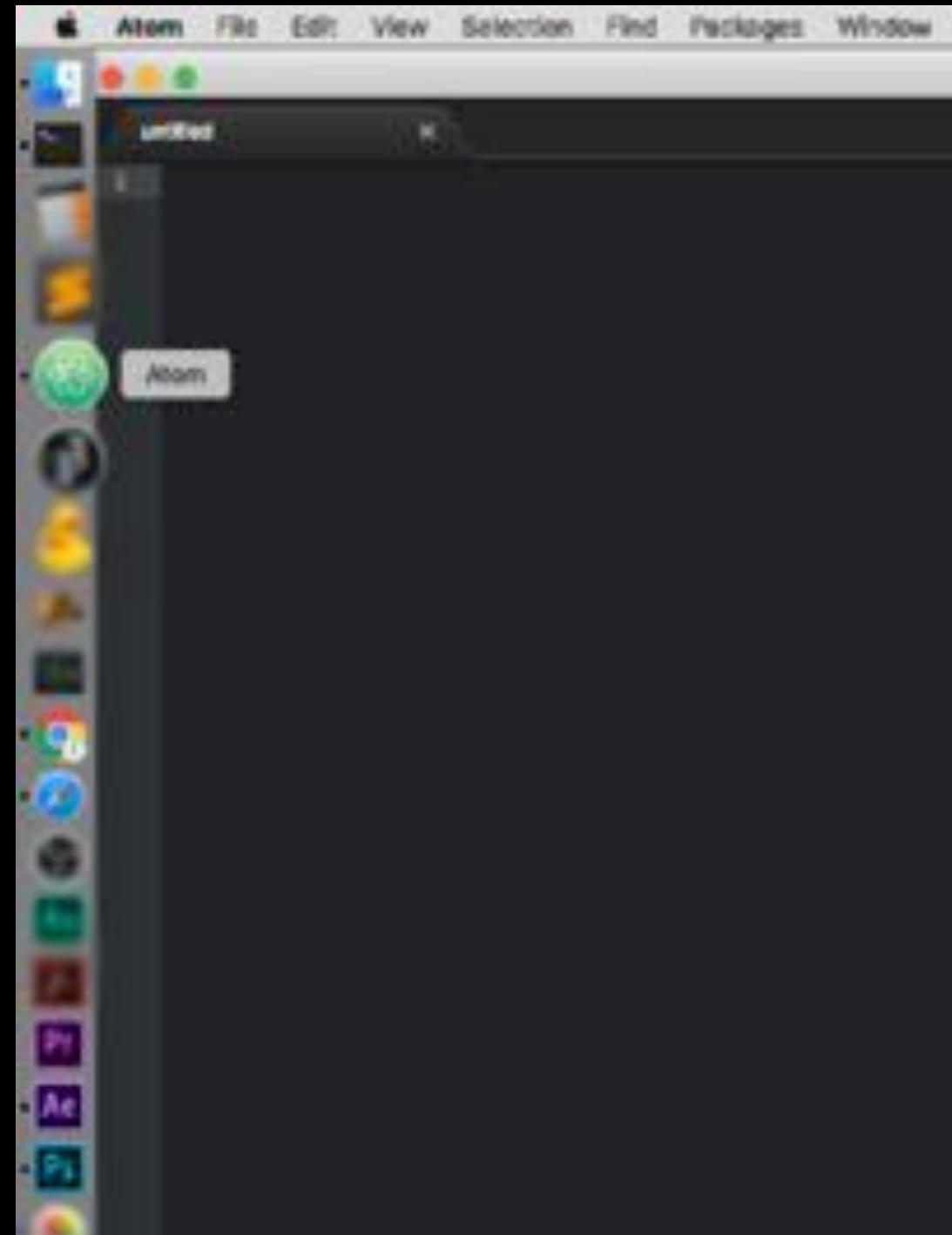
HTML, CSS + JS

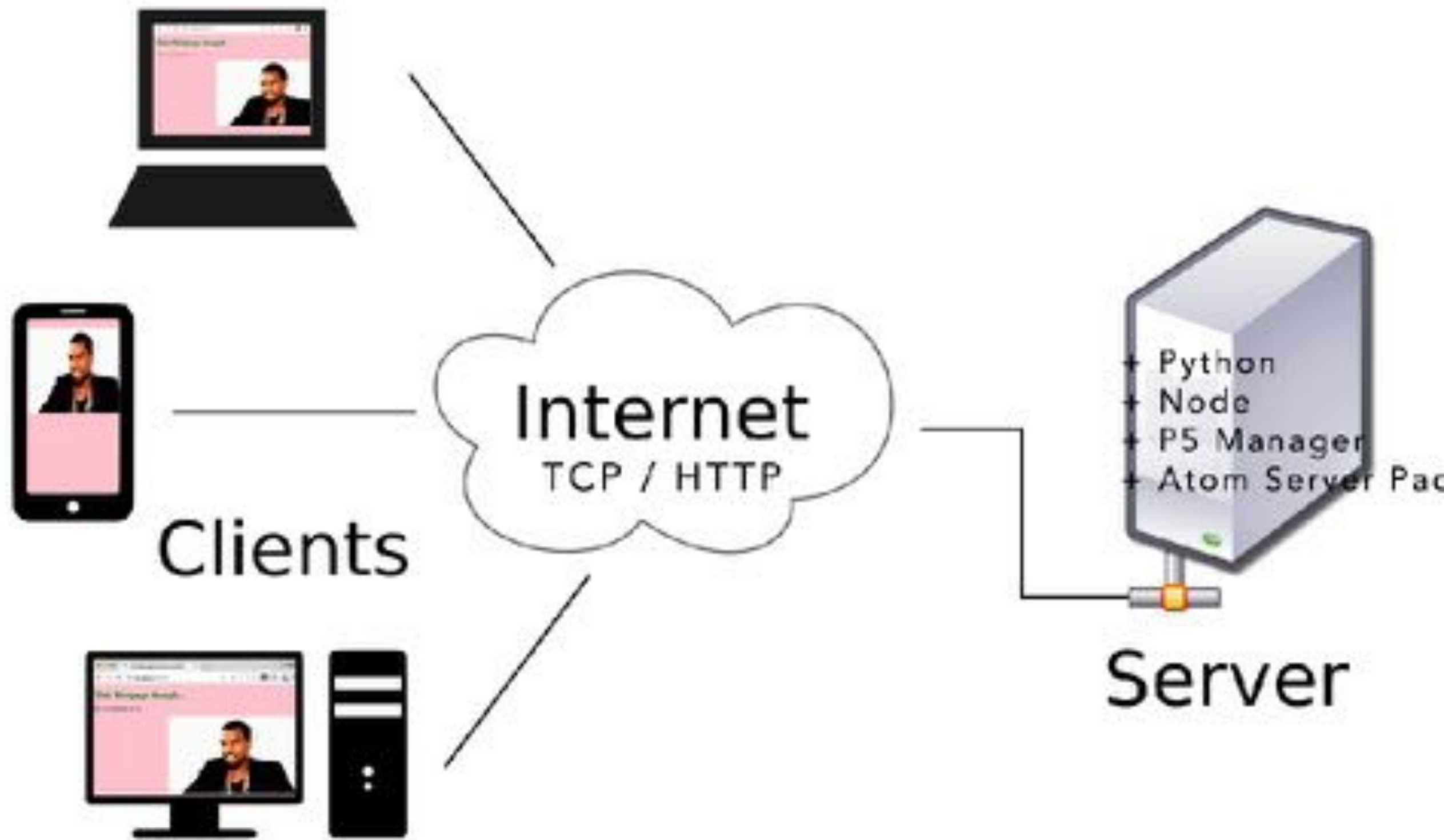
(most) Web pages are made of three different file types

- + .html (hyper text mark up)
- + .css (cascading style sheet)
- + .js (javascript)

We can write these files with a text editor. Like [Atom](#) or [Sublime](#). [Brackets](#) seems cool but might be a little too web dev for our purposes.

It's yr choice.





Running a local [Python](#) Server from the Command Line !!

“pwd” – present working directory

“cd” – change directory

“ls” – list items in directory

“python -m SimpleHTTPServer 12345”

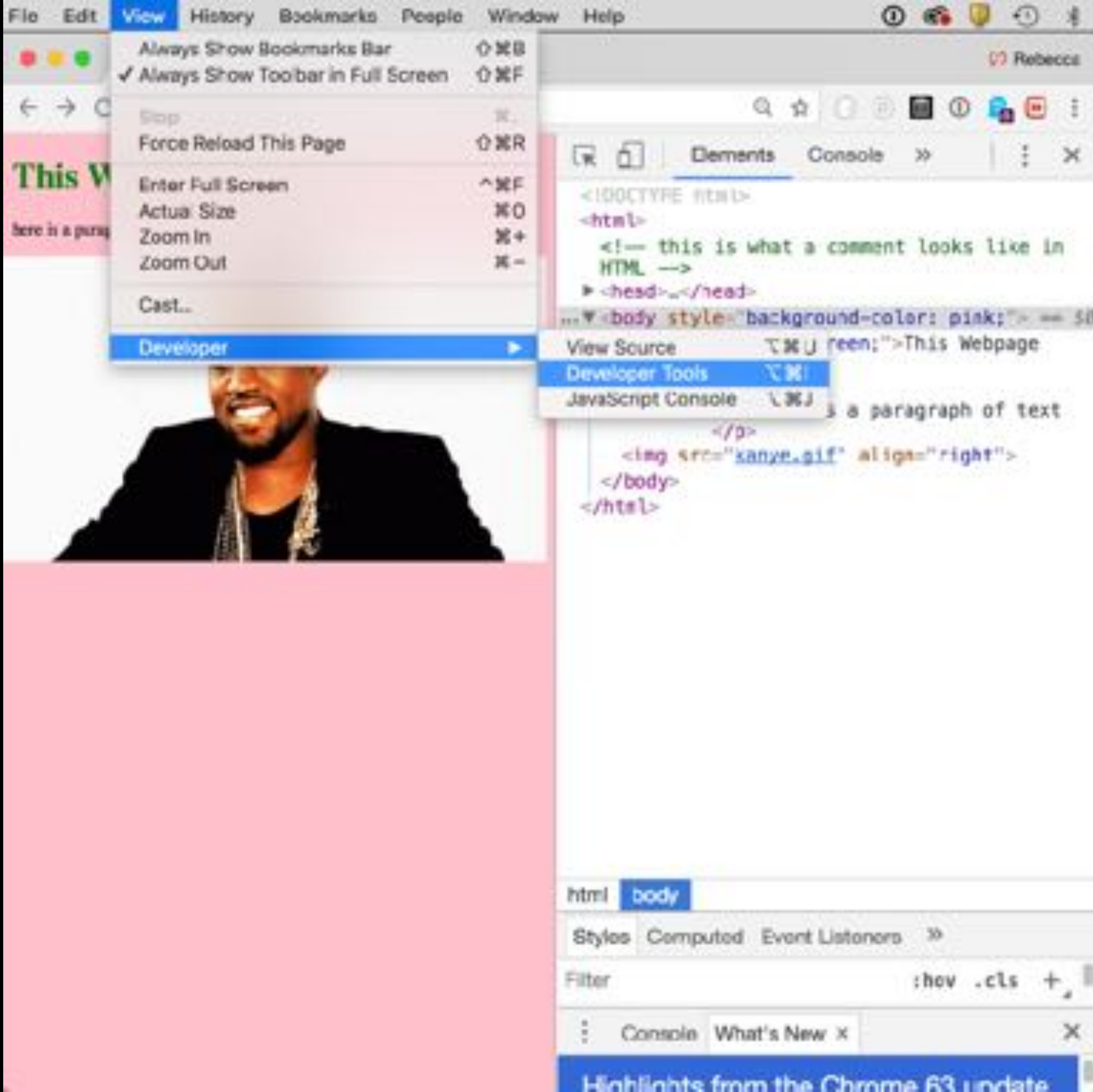
“python -m SimpleHTTPServer”
– defaults to port 8000



“Control” + “C” to end the server session.

– yr speaking w/ [Unix](#)





- + Terminal
- + Text Editor
- + Browser
- + Dev Tools