

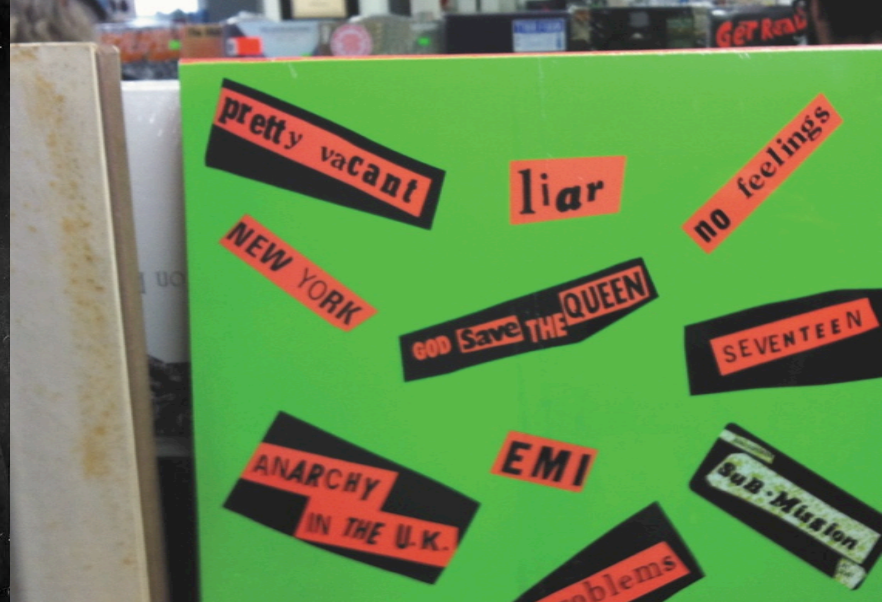


FOUNDATIONS of DIGITAL ART and DESIGN

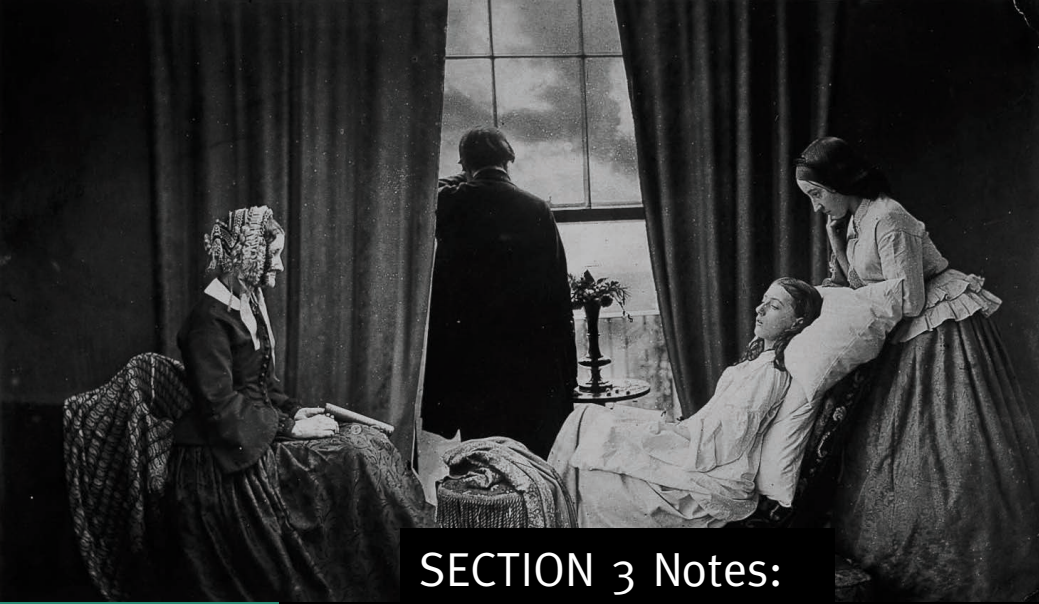
Section 3 Notes



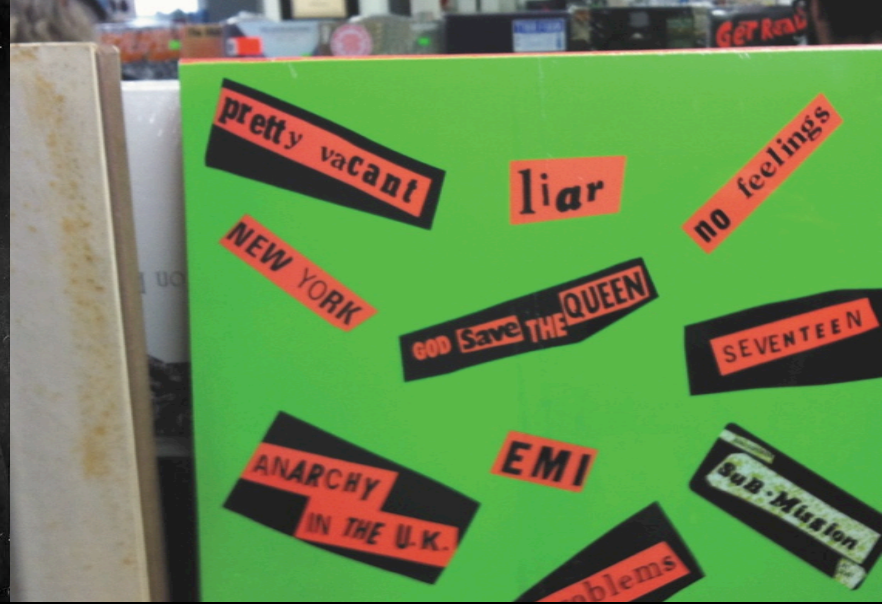
SECTION 3



DIGITAL MANIPULATION AND ~~FREE~~ FAIR USE



SECTION 3 Notes:



The digital manipulation of images is rooted in the art of photo manipulation, and photo manipulation is nearly as old as the advent of printed photographs.

*View from the
Window at Le Gras*
(made with a
camera obscura)



Nicéphore Niépce
1825-7

Dawn Ades suggests cyanotypes are a type of photographic manipulation. The ones made by Anna Atkins and Henry Fox Talbot predate and inspire works in the 1900s by Man Ray (The Rayogram) and Christian Schad (The Schadograph).



Anna Atkins
1843-53



Combination print—the
photograph becomes a medium
for fictitious narrative

Henry Peach Robinson
Fading Away, 1858

WHICH AWE-INSPIRING HURRICANE PIC YOU'VE LIKELY SEEN IS ACTUALLY A FAKE?

Oct. 29, 2012 4:42pm | Liz Klimas

 87  868  0  0    28

Related: [Hurricane Sandy](#)

As with many major weather events, there's an opportunity for stunning photos. This holds true for Hurricane Sandy currently battering the East Coast. Many are taking to social media to spread pictures of the storm. However, not everything is as it seems.

TheBlaze [already debunked a photo going viral](#) on Facebook earlier today showing the Honor Guard keeping watch over the tomb of the unknown soldier. It turned out the photo was really taken in September.

But how about this one showing stunning clouds over the Statue of Liberty? Although you might want to believe it was the swirling development of Sandy above New York City, the general consensus is that this image is a fake.



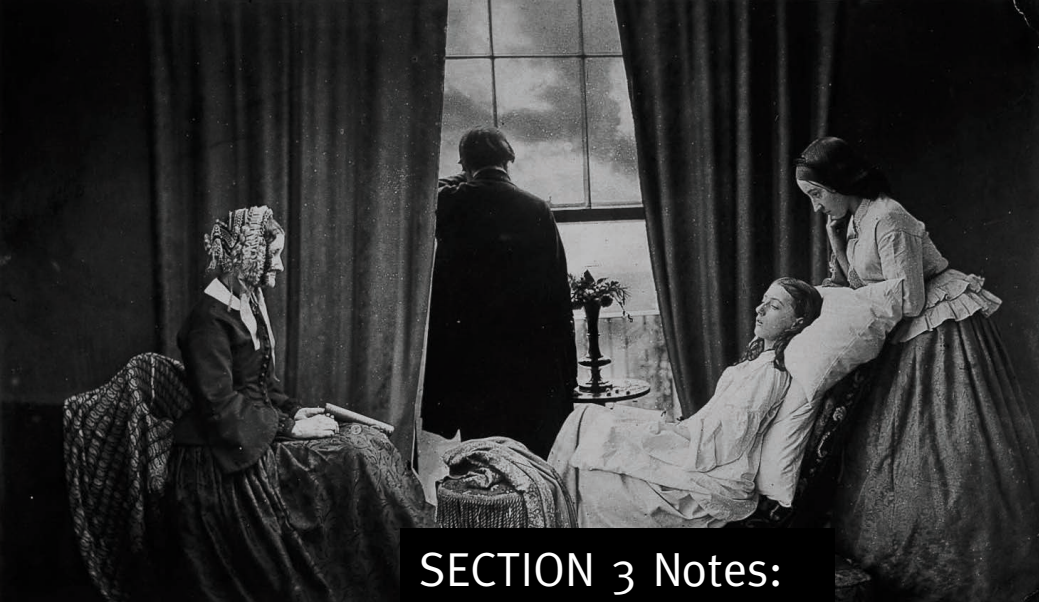
(Image: Facebook)

With more than 156,000 shares on the social media site, [Jason Otts](#) admitted after posting it that it was, in fact, a fake:

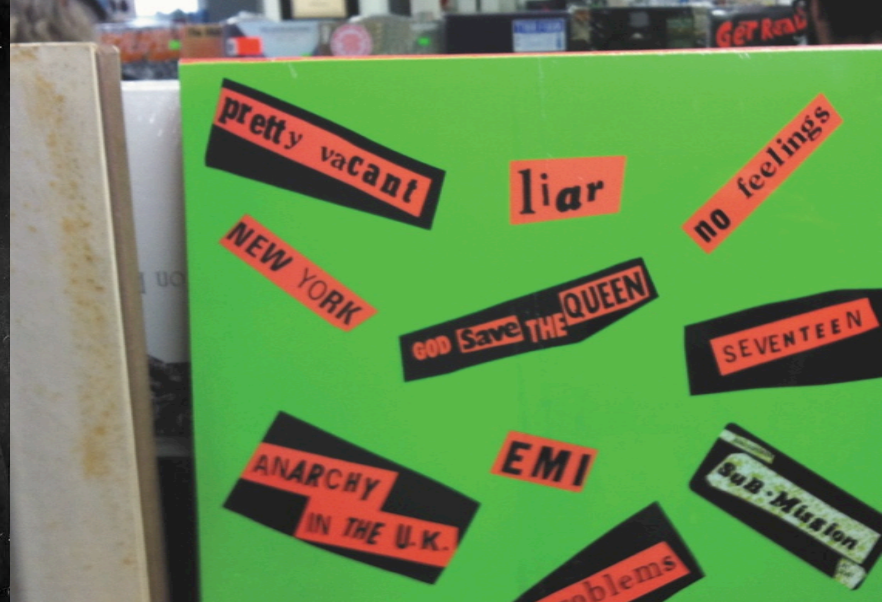


HOAX Photographs: The medium of “truth” has been a vehicle for hoaxes since the mid-1800s

2012 (left), Viral image of the Statue of Liberty during Super Storm Sandy.
1850s (above), Nor'Easter by Henry Peach Robinson

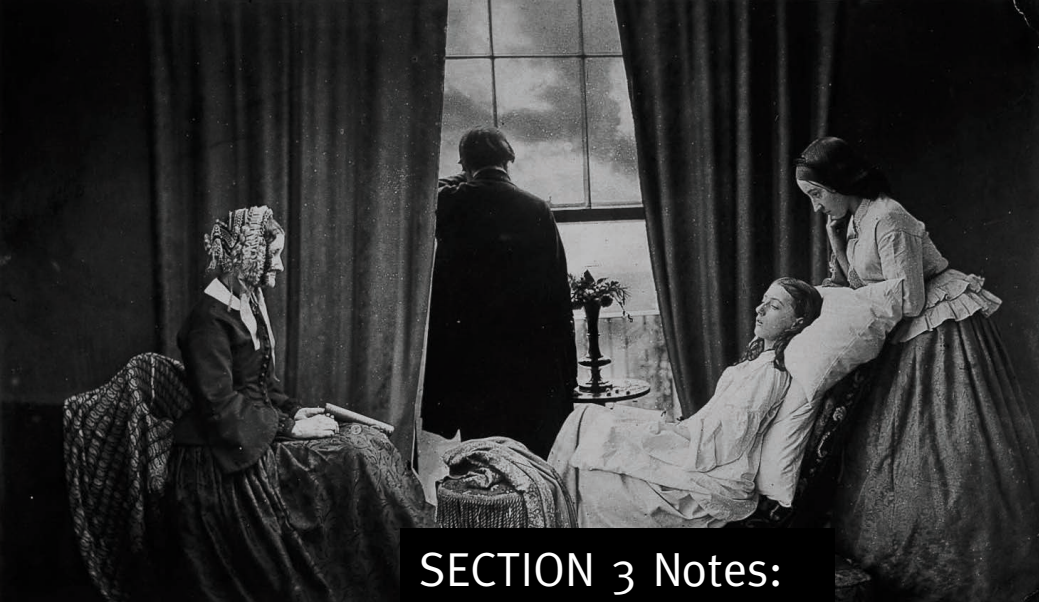


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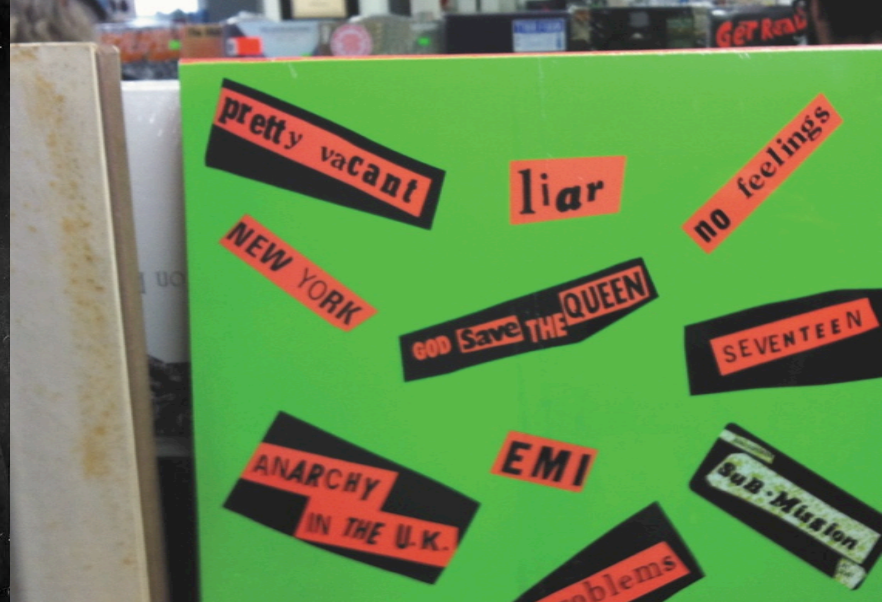


COLLAGE AND PHOTOMONTAGE

- Russian Constructivists of the 19-teens juxtaposed images representing man, technology, industry, and science with lines, type, and shapes as an experimentation with photography's "inherent qualities" (aka faktura).
- Dada artists during the same time period used collage to create "anti-art."

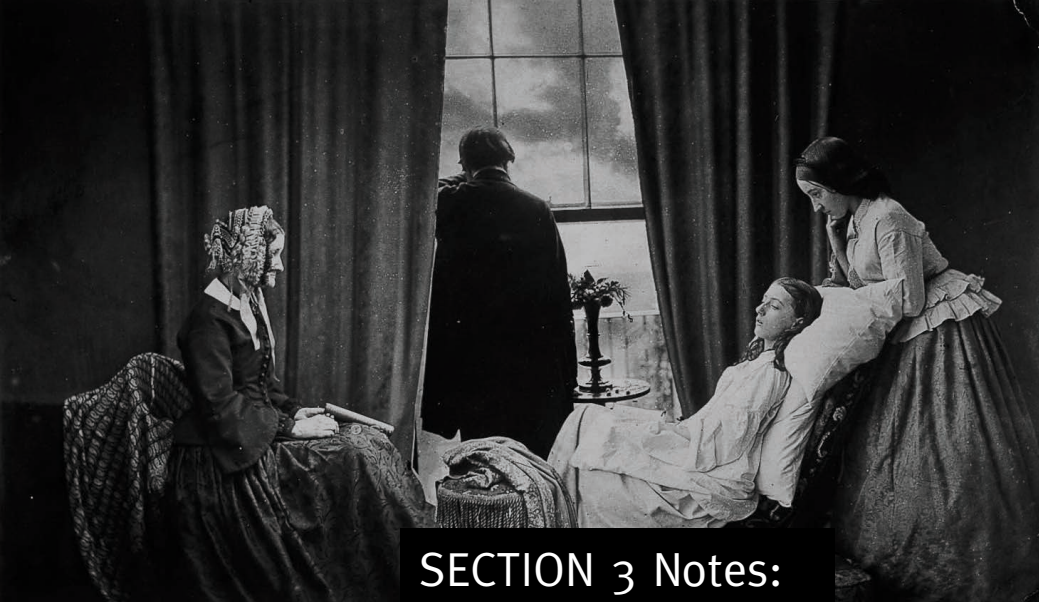


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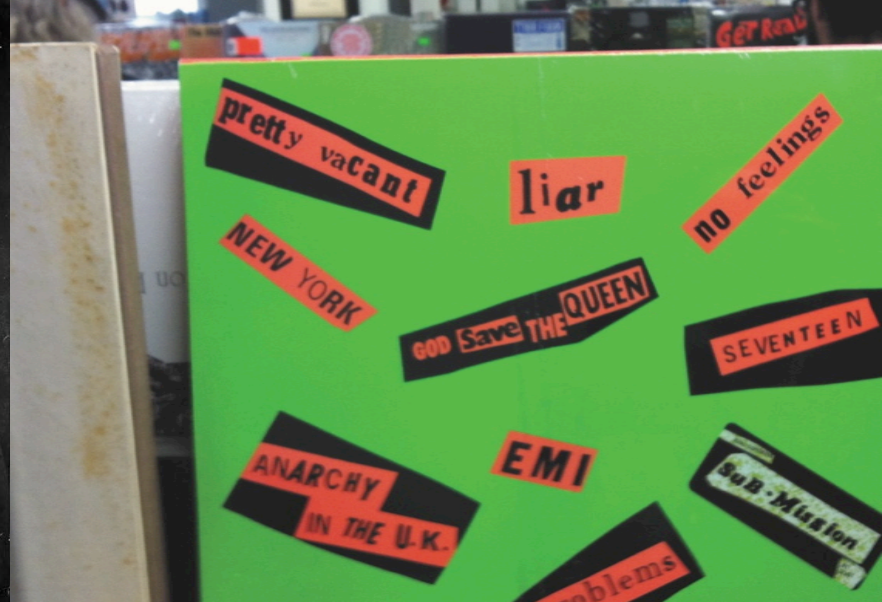


COLLAGE AND PHOTOMONTAGE

- Photomontage translates from German to “mechanic” and from French to “assembly”
- The Dada movement spread throughout Europe to New York
- The works have an edgy, aesthetic quality: words and images overlap, chaos is preferred to logic, dynamic movements are prevalent



SECTION 3 Notes:



“I am writing a manifesto and there’s nothing I want,
and yet I’m saying certain things,
and in principle I am against manifestos,
as I am against principles.”

—Tristan Tzara, Dada Manifesto of 1918

DUCHAMP'S *FOUNTAIN*:

- The urinal is a “readymade,” a selected item that has been slightly modified in its transformation from everyday object to “art.”
- The object is signed to make it resemble a traditional sculpture.
- The anti-art questions the role of the artist in the process of art-making. It also poses the question, “What is art?”

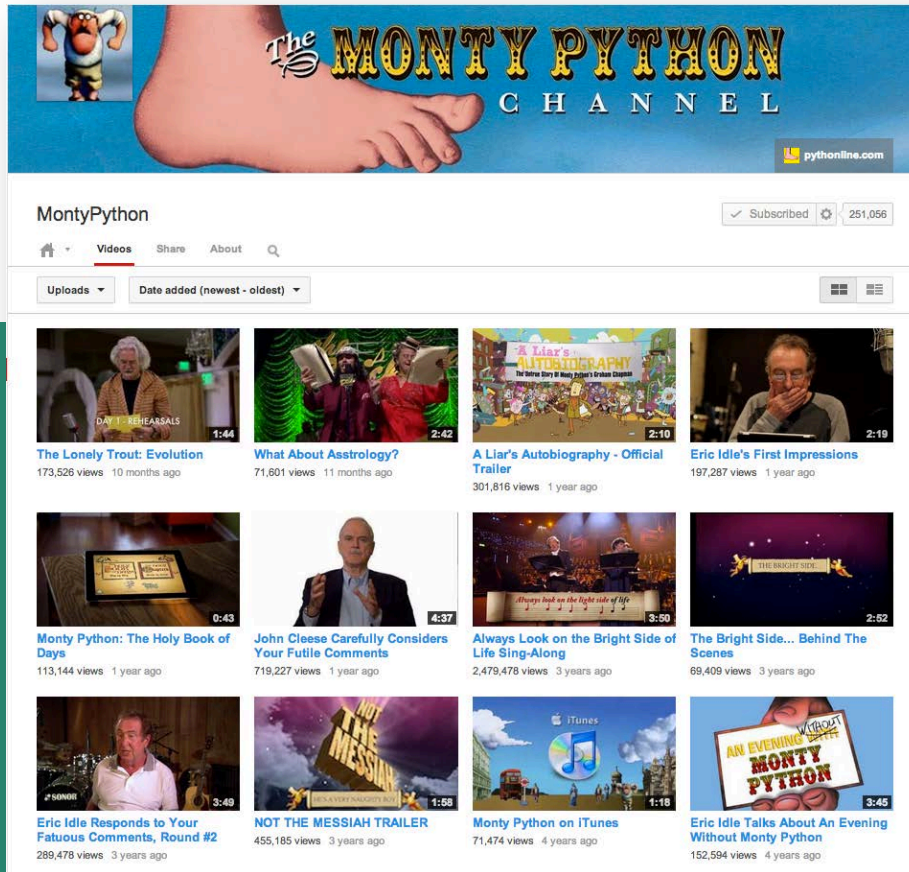
Fountain by R. Mutt

Photograph by Alfred Stieglitz



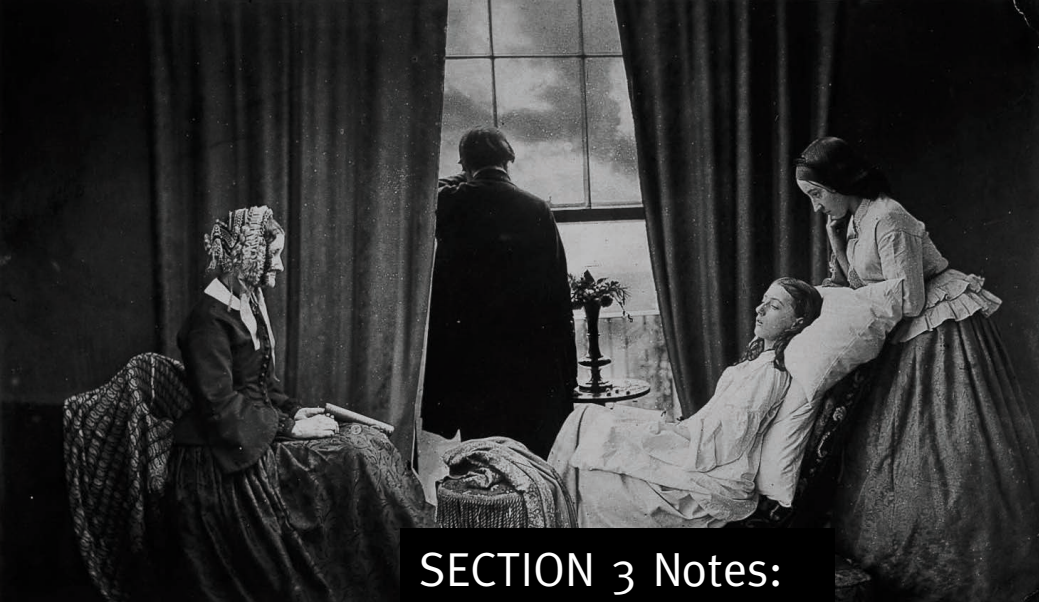
THE EXHIBIT REFUSED BY THE INDEPENDENTS

Marcel Duchamp
Fountain, 1917

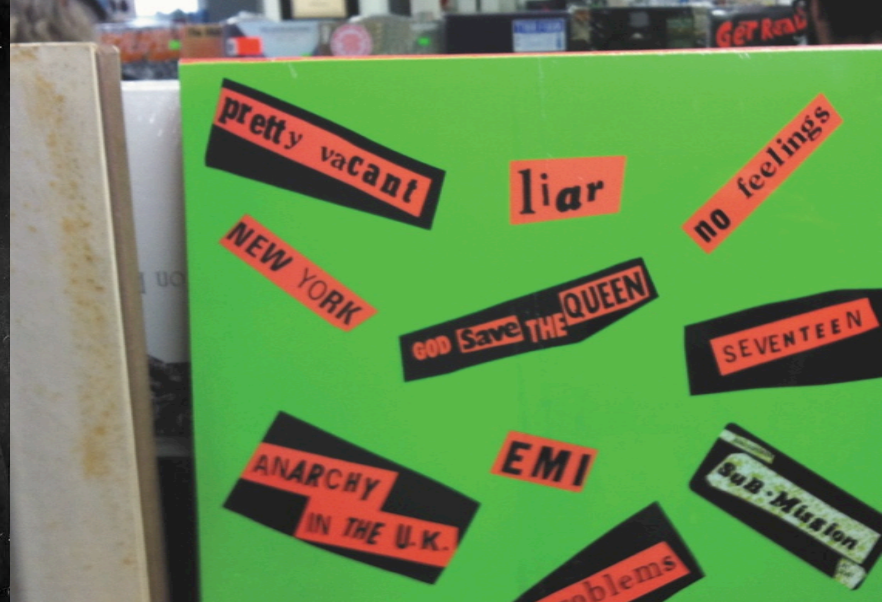


Monty Python (left) and an album by The Sex Pistols (above)

The aesthetics of the Dada movement, with its emphasis on chaos, sampling, and appropriation was a precursor to the Terry Gilliam's drawing and animation style for Monty Python, and the punk movement (as in the Sex Pistols' album above).



SECTION 3 Notes:



SURREALISM

- Less politically charged than the Dadaists
- Interested in exploring the unconscious
- Like digital art and design, the movement was interdisciplinary, including photography, painting, film, acting, musical composition, and writing

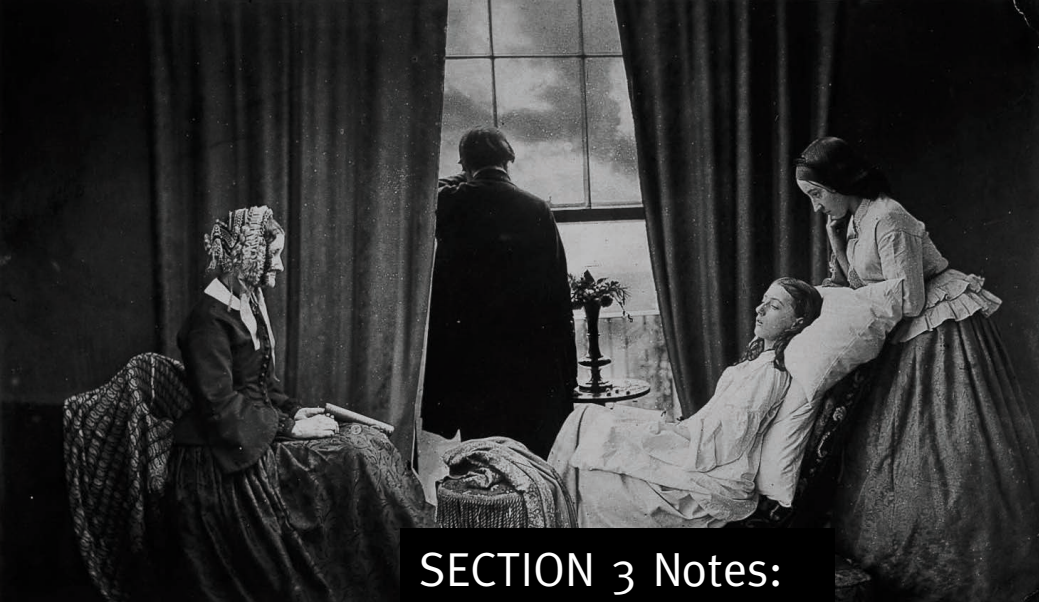


Luis Buñuel

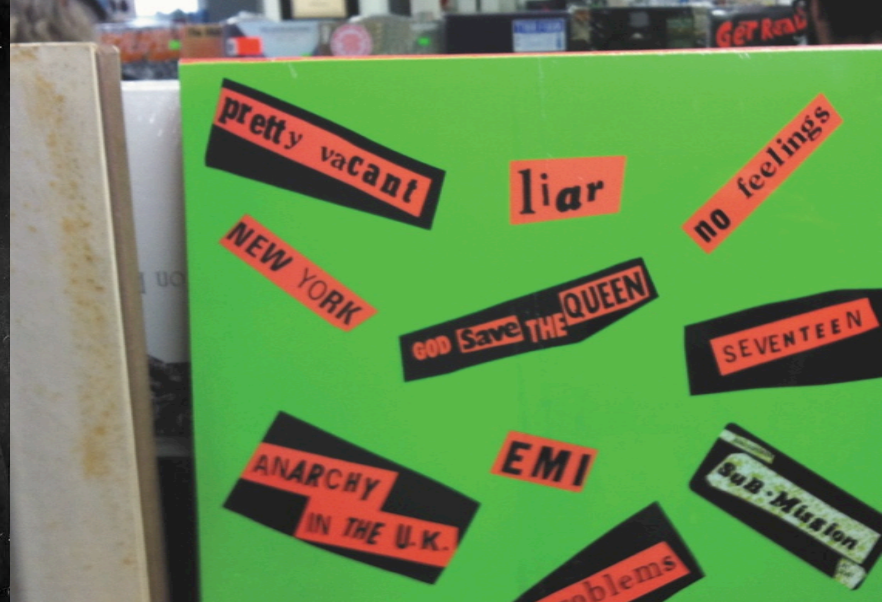
Un Chien Andalou, 1929



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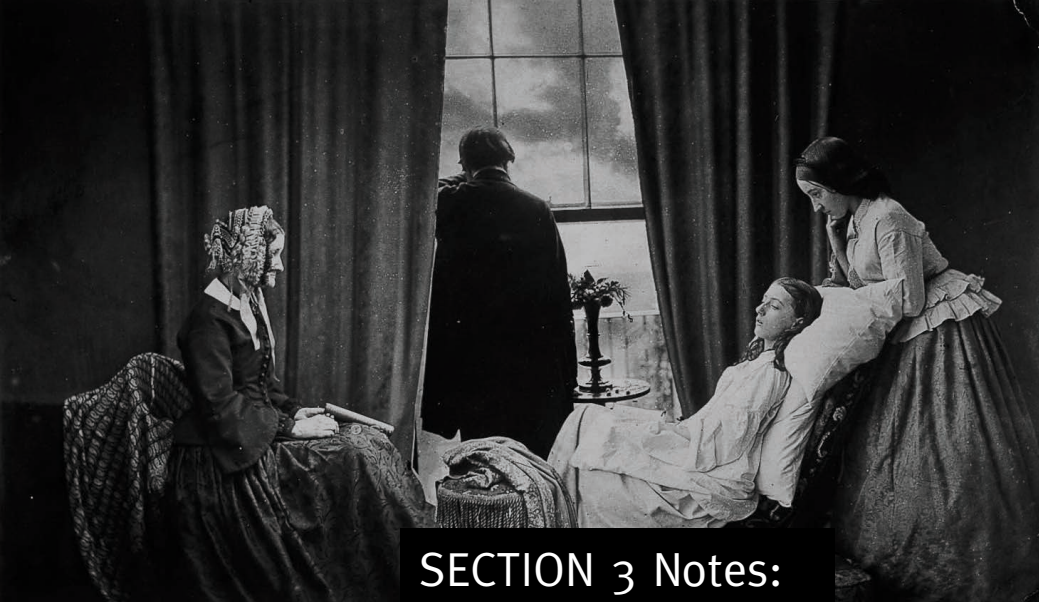


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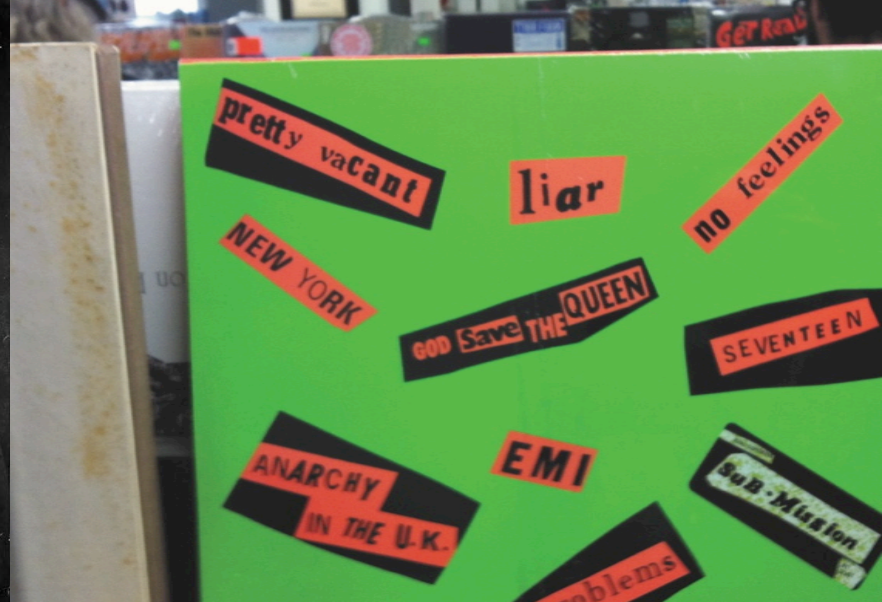


FAIR USE AND APPROPRIATION

- Public Domain
 - Official media created by the U.S. government
 - Most content in the Library of Congress (LOC)
 - Works that have an expired copyright (death of the author + 70 years for U.S. authors)

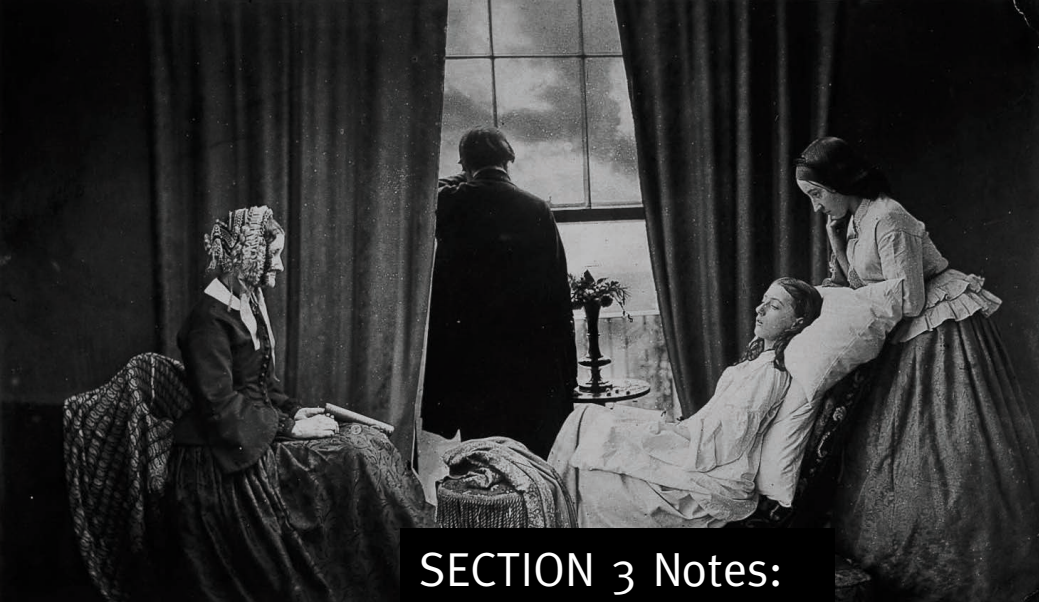


SECTION 3 Notes:



FAIR USE AND APPROPRIATION

- Alternative Licenses
 - Guidelines in regard to how the work can be shared, transformed, or redistributed (commercially and non-commercially)
 - Creative Commons (CC)
 - GNU

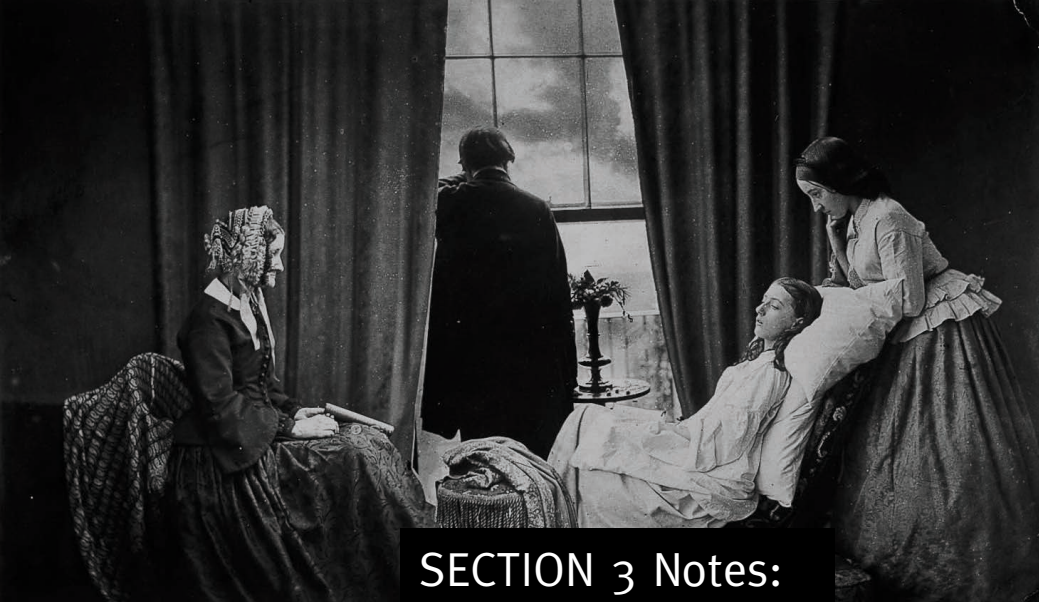


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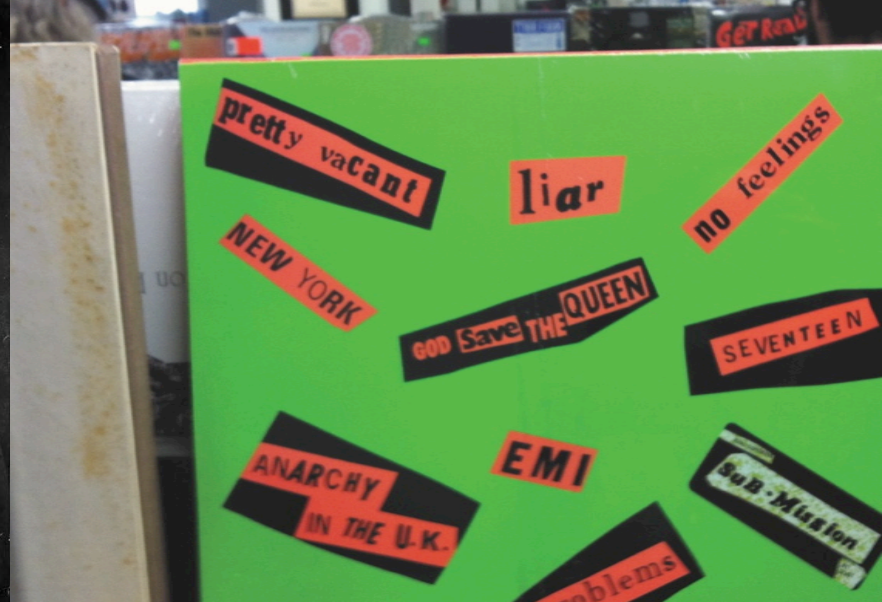
FAIR USE AND APPROPRIATION

- **Fair Use:** There are four criteria evaluated to determine if use of a copyright protected work in a derivative work is fair
 - Purpose of the derivative
 - Nature of the original
 - How much is used
 - Effect of the new work on the market value of the original



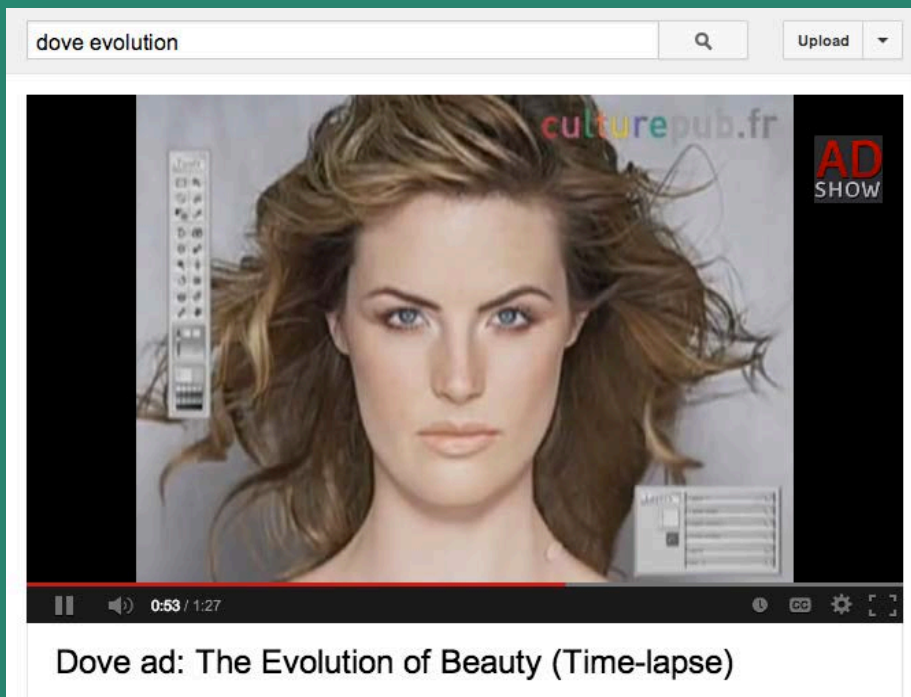


SECTION 3 Notes:



APPROPRIATION

- More than just borrowing!
- Conceptually rich practice of reclaiming and transforming
- Pablo Picasso and Georges Braque's mixed-media Cubist collages and Marcel Duchamp's readymades paved the way for contemporary appropriation artists



VERISIMILITUDE

- “Truthlikeness”
- At play when the artist’s intent is to deceive the viewer into believing an alternate reality