

# Moving Images: From Edison to the Webcam

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STOCKHOLM STUDIES IN CINEMA

# Moving Images From Edison To The Webcam

**Richard Abel**



## **Moving Images From Edison To The Webcam:**

**Moving Images** John Fullerton, Astrid Söderberg Widding, 2000      **Moving Images** John Fullerton, Astrid Söderberg Widding, 2000-06-22 Seventeen essays examining the impact of new media on the history of cinema In 1888 Thomas Edison announced that he was experimenting on an instrument which does for the eye what the phonograph does for the ear which is the recording and reproduction of things in motion Just as Edison's investigations were framed in terms of the known technologies of the phonograph and the microscope the essays in this collection address the contexts of innovation and reception that have framed the development of moving images in the last one hundred years Three concerns are of particular interest the contexts of innovation and reception for moving image technologies the role of the observer whose vision and cognitive processes define some of the limits of inquiry and epistemological insight and the role of new media which engaging with the domestic sphere as cultural interface are transforming our understanding of public and private spheres The seventeen previously unpublished essays in *Moving Images* represent the best of current research in the history of this field They make a timely and stimulating contribution to debates concerning the impact of new media on the history of cinema Contributors include William Boddy Carlos Bustamante Warren Buckland Valeria Camporesi Bent Fausing Oliver Gaycken Alison Griffiths Christopher Hales Jan Holmberg Solveig Jlich Frank Kessler Jay Moman Sheila C Murphy Pelle Snickars Paul C Spehr Björn Thuresson and Ke Walldius      **Camera Image Quality Benchmarking** Jonathan B. Phillips, Henrik Eliasson, 2018-01-09 The essential guide to the entire process behind performing a complete characterization and benchmarking of cameras through image quality analysis *Camera Image Quality Benchmarking* contains the basic information and approaches for the use of subjectively correlated image quality metrics and outlines a framework for camera benchmarking The authors show how to quantitatively compare image quality of cameras used for consumer photography This book helps to fill a void in the literature by detailing the types of objective and subjective metrics that are fundamental to benchmarking still and video imaging devices Specifically the book provides an explanation of individual image quality attributes and how they manifest themselves to camera components and explores the key photographic still and video image quality metrics The text also includes illustrative examples of benchmarking methods so that the practitioner can design a methodology appropriate to the photographic usage in consideration The authors outline the various techniques used to correlate the measurement results from the objective methods with subjective results The text also contains a detailed description on how to set up an image quality characterization lab with examples where the methodological benchmarking approach described has been implemented successfully This vital resource Explains in detail the entire process behind performing a complete characterization and benchmarking of cameras through image quality analysis Provides best practice measurement protocols and methodologies so readers can develop and define their own camera benchmarking system to industry standards Includes many photographic images and diagrammatical illustrations to clearly convey image quality

concepts Champions benchmarking approaches that value the importance of perceptually correlated image quality metrics Written for image scientists engineers or managers involved in image quality and evaluating camera performance Camera Image Quality Benchmarking combines knowledge from many different engineering fields correlating objective perception independent image quality with subjective perception dependent image quality metrics **Moving Image Technology** Leo Douglas Graham Enticknap,2005 The author explains scientific technical and engineering concepts clearly and in a way that can be understood by non scientists He integrates a discussion of traditional film based technologies with the impact of emerging new media technologies such as digital video e cinema and the Internet *Technology and the Making of Experimental Film Culture* John Powers,2023 The Bolex camera 16mm reversal film stocks commercial film laboratories and low budget optical printers were the small gauge media technologies that provided the infrastructure for experimental filmmaking at the height of its cultural impact Technology and the Making of Experimental Film Culture examines how the avant garde embraced these material resources and invested them with meanings and values adjacent to those of semiprofessional film culture By reasserting the physicality of the body in making time lapse and kinesthetic sequences with the Bolex filmmakers conversed with other art forms and integrated broader spheres of humanistic and scientific inquiry into their artistic process Drawing from the photographic qualities of stocks such as Tri X and Kodachrome they discovered pliant metaphors that allowed them to connect their artistic practice to metaphysics spiritualism and Hollywood excess By framing film labs as mystical or adversarial they cultivated an oppositionality that valorized control over the artistic process And by using the optical printer as a tool for excavating latent meaning out of found footage they posited the reworking of images as fundamental to the exploration of personal and cultural identity Providing a wealth of new detail about the making of canonized avant garde classics by such luminaries as Carolee Schneemann Jack Smith and Stan Brakhage as well as rediscovering works from overlooked artists such as Chick Strand Amy Halpern and Gunvor Nelson Technology and the Making of Experimental Film Culture uses technology as a lens for examining the process of making where ideas come from how they are put into practice and how arguments about those ideas foster cultural and artistic commitments and communities **Shooting the Family** Patricia Pisters,Wim Staat,2005 Shooting the Family a collection of essays on the contemporary media landscape explores ever changing representations of family life on a global scale The contributors argue that new recording technologies allows families an unusual kind of freedom until now unknown to define and respond to their own lives and memories Recently released videos made by young migr s as they discover new homelands and resolve conflicts with their parents for example reverberate alongside the dark portrayals of family life in the formal filmmaking of Ang Lee This book will be a boon to scholars of film theory and media studies as well as to anyone interested in the construction of the family in a postmodern world *Encyclopedia of Early Cinema* Richard Abel,2005 One volume reference work on the first twenty five years of the cinema s international emergence from the early 1890s to the mid 1910s

**Encyclopedia of Nineteenth-Century Photography** John Hannavy, 2013-12-16 The Encyclopedia of Nineteenth Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard definitive reference work on the subject for years to come. Its coverage is global, an important first in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates, and groupings which helped photography develop from being a solution in search of a problem when first invented to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth Century Photography an essential reference source for academics, students, researchers, and libraries worldwide.

**Moving Pictures** Nancy Mowll Mathews, Charles Musser, 2005 Explores the complex relationship between American art and the new medium of film. **Film History**, 2001 *Playing to the Camera* Thomas Cohen, 2012-03-13 *Playing to the Camera* is the first full length study devoted to the musical performance documentary. Its scope ranges from rock concert films to experimental video art featuring modernist music. Unlike the music under produced for films by unseen musicians, on screen live performances show us the bodies that produce the sounds we hear. Exploring the link between moving images and musical movement as physical gesture, this volume asks why performance is so often derided as mere skill, whereas composition is afforded the status of art, a question that opens onto a broader critique of attitudes regarding mental and physical labor in Western culture. **Playing to the Camera** Bert Cardullo, 1998-01-01 Offers articles and interviews with movie actors from the silents to the present that discuss the art of film acting, including the difference between stage and screen and British, Soviet, and Western European as well as American techniques. **Motion Picture Herald**, 1925

*Camera*, 1929 **Motion Pictures From The Library of Congress Paper Print Collection 1894-1912**, **The Moving Picture World**, 1915 **Shopping Center and Store Leases** Emanuel B. Halper, 2001 **The Man Who Made Movies** Paul Spehr, 2008-11-17 The story of W. K. L. Dickson, assistant to Edison, inventor and key figure in early cinematography. Valuable and comprehensive. Communication Booknotes Quarterly. W. K. L. Dickson was Thomas Edison's assistant in charge of the experimentation that led to the Kinetoscope and Kinetograph, the first commercially successful moving image machines. In 1891-1892 he established what we know today as the 35mm format. Dickson also designed the Black Maria film studio and facilities to develop and print film and supervised production of more than one hundred films for Edison. After leaving Edison, he became a founding member of the American Mutoscope Company, which later became the American Mutoscope Biograph, then Biograph. In 1897 he went to England to set up the European branch of the company. Over the course of his career, Dickson made between five hundred and seven hundred films, which are studied today by

scholars of the early cinema This well illustrated book offers a window onto early film history from the perspective of Dickson's own oeuvre     **Early Motion Pictures** Library of Congress. Motion Picture, Broadcasting, and Recorded Sound Division, Kemp R. Niver, 1985     **Motion Picture Story Magazine** , 1912

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