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New Arts of the 20th Century

Comics
Cinema
Popular Music
Skyscrapers
TV Shows
Videogames

“The medium is the message”
(Marshall McLuhan, 1964)

“Art is making something out of nothing and selling it”
(Frank Zappa)
Bibliography

• Eileen Southern: The Music of Black Americans (1971)
• Ted Gioia: A History of Jazz (1997)
Comics

- Cave paintings from Lascaux in France
- Namer Palette from Egypt
- The Admonitions Scroll from China
Comics

- Rudolphe Töpffer’s "Histoire de M. Vieux Bois/ The Adventures of Obadiah Oldbuck" (Switzerland, 1837)
- Wilhelm Bush: "Max und Moritz" (Germany, 1865)
Comics

- Richard Outcault’s "Yellow Kid" (1895)
- Entertainment for the family, targeting the audience that reads the newspaper
- The comics parasite on the newspaper (strips)
• Winsor McCay’s "Little Nemo in Slumberland" (1905)
Comics

- **Adventure**
  - Popeye (1929, Elzie Crisler Segar)
  - Tintin (1929, Herge`)
  - Mickey Mouse (1930, Walt Disney & Ub Iwerks)
Comics

- Soap opera
  - George McManus’ “Bringing Up Father” (1913)
  - Blondie (1930, Chic Young)
Comics

• Science Fiction
  – Buck Rogers (1929, Phil Nowlan & Dick Calkins)
  – Alley Oop (1933, Vincent Hamlin)
  – Brick Bradford (1933, Clarence Gray & William Ritt)
  – Flash Gordon (1934, Alex Raymond)
COMICS

Science Fiction

— Alley Oop (1933, Vincent Hamlin)
— Flash Gordon (1934, Alex Raymond)
Comics

- Adventure (detective, picaresque, exotic, spy)
  - Dick Tracy (1931, Chester Gould)
  - Li'l Abner (1934, Al Capp)
  - Terry Lee (1934, Milton Caniff)
  - Secret Agent X-9 (1934, Dashiell Hammett & Alex Raymond)
Comics

- Superhero (secret identity)
  - Phantom (1936, Lee Falk & Ray Moore)
  - Superman (1938, Jerome Siegel/Joe Shuster)
  - Batman (1939, Bill Finger/Bob Kane)
  - Spirit (1940, Will Eisner)
Comics

• Comedy
  – Pogo (1943, Walt Kelly)
  – Charlie Brown (1950, Charles Schulz)
  – B.C. (1958, Johnny Hart)
  – Les Schtroumpfs (1958, Peyo)
  – Asterix (1959, Rene' Goscinny/Albert Uderzo)
  – Mafalda (1964, Quino)
Comics

• Comic books
  – Transition from strips to books: there is a market just for the comics
  – The comic strips of newspapers were free of charge, the comic books are not free
  – Transition from comics for the family to comics for children and comics for teenagers
  – Humor becomes a separate business
    • Mad Magazine (1952)
Comics

- Futuristic
  - Fantastic Four (1961, Stan Lee/Jack Kirby)
  - Barbarella (1962, Jean-Claude Forest)
  - Spiderman (1962, Stan Lee/Steve Ditko)
Comics

- Stylish
  - Valentina (1965, Guido Crepax)
  - Arzach (1974, Jean Giraud Moebius)
Comics

- Graphic Novel
  - *Maus* (1980, Art Spiegelman)
  - *Nausicaa* (1982, Hayao Miyazaki)
Cinema

- 1895: the Lumiere brothers invent cinema
- Georges Melies: “Le Voyage dans la lune” (1902)
- Louis Feuillade: “Fantômas” (1913)
Cinema

• Birth of the language
  – Griffith: The Birth of a Nation (1915)
  – Sjostrom: Phantom Chariot (1920)
  – Murnau: Nosferatu (1922)
  – Stroheim: Greed (1924)
  – Ejzenstein: Battleship Potemkin (1925)
  – Lang: Metropolis (1926)
  – Buster Keaton: The General (1927)
Cinema

• Talkies

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Warner Bros. Supreme Triumph
AL JOLSON

THE JAZZ SINGER

-25-
Cinema

• Birth of the genres
  – King Vidor: Hallelujah (1929)
  – Sternberg: Der Blaue Engel (1930)
  – Mervyn LeRoi: Little Caesar (1930)
  – Marx: Duck Soup (1933)
  – Charlie Chaplin: Modern Times (1936)
  – Hawks: Bringing Up Baby (1938)
  – John Ford: Stagecoach (1939)
  – Frank Capra: Meet John Doe (1941)
Cinema

• Individual language
  - Welles: Citizen Kane (1941)
  - Kurosawa: Rashomon (1950)
  - Wilder: Sunset Boulevard (1950)
  - DeSica: Miracolo a Milano (1951)
  - Bergman: Seventh Seal (1956)
  - Hitchcock: North By Northwest (1959)
Cinema

- Nouvelle Vague
  - Godard: A Bout de Souffle (1959)
  - Fellini: La Dolce Vita (1960)
  - Antonioni: Blow-Up (1966)
  - Bunuel: Belle de Jour (1967)
  - Polansky: Rosemary's Baby (1968)
Cinema

• The genres revised
  – Aldrich: Hush Hush Sweet Charlotte (1965)
  – Martin Scorsese: Mean Streets (1973)
  – Robert Altman: Nashville (1975)
Cinema

• World cinema
  – Theodoros Anghelopulos: Traveling Players (1975)
  – Bernardo Bertolucci: 1900 (1976)
  – Andrej Tarkovsky: Stalker (1979)
  – Istvan Szabo: Mephisto (1981)
  – Lars Von Trier: The Kingdom (1995)
Pop Music

- Napoli: the Aria
- Vienna: the Waltz
- Paris, Vienna, London: the Operetta
- Paris: the Cabaret
- Berlin: the Cabaret
- Britain: the Music Hall
- Roma: the Canzonetta
Pop Music

• From publishing to recording
  – 1877: Thomas Edison invents the phonograph that plays cylinders
  – 1887, Emile Berliner builds a gramophone that plays sound recorded at 78 RPM on a flat record
  – 1890: 100,000 pianos are sold in the USA
  – 1892: Music publishing becomes big business on Tin Pan Alley
  – 1894: the weekly Billboard magazine is founded, reporting "charts" of music sales
  – Music has a voice and a name (of the singer), not just a song title and a song composer
Pop Music

• Thomas Edison and his phonograph (1877)
Pop Music

- New distribution channels
  - 1899: Edward Easton founds the first record label, Columbia
  - 1901: Guglielmo Marconi conducts the first transatlantic radio transmission
  - 1901: Melville Clark builds the first full 88-key player piano (music on demand, that does not depend on a performer)
  - 1902: Enrico Caruso’s Vesti la Giubba becomes the first record to sell a million copies
  - 1910: 350,000 pianos are manufactured, many of them equipped to play "player-piano rolls"
  - 1920: Westinghouse Electric sets up a commercial radio station, "KDKA"
Pop Music

• New distribution channels
  – Player pianos and radios

Philco 70 (1931)
Pop Music

- Tin Pan Alley in the 1920s
  - 1921: 106 million records are sold yearly in the USA
  - 1929: there are more than 10 million radios in the USA alone
- The songwriter
  - Hoagy Carmichael
  - Walter Donaldson
  - Fred Ahlert
- The singer
  - Al Jolson (1910s)
  - Bing Crosby (1930s)
Pop Music

• The Minstrel Show
  – Christy Minstrels
  – Virginia Minstrels (1830s)
  – Georgia Minstrels, the first black minstrel troupe (1865)
  – Banjo
  – Cakewalk (syncopated) dance
  – Tap dancing
  – Coon (syncopated) song
Pop Music

• The Revue
  – The Burlesque (1860s)
  – The Vaudeville (1880s): the USA’s version of the British music hall
  – "Ziegfeld Follies" (1907)
  – Lee and Jacob Shubert’s extravaganzas (1910s)
Pop Music

• The Musical
  – 1890s in Europe: Gilbert and Sullivan's operettas
  – 1890s in the USA: musical farce
  – Black musical comedy
    • Bob Cole's A Trip to Coontown (1898)
    • Will-Marion Cook's ragtime-tinged Clorindy the Origin of the Cakewalk (1898)
    • Will-Marion Cook’s In Dahomey (1902)
Pop Music

• The Musical
  – George Cohan’s musical melodramas (1900s)
  – Irving Berlin (1910s)
  – Eubie Blake’s “Shuffle Along” (1921), entirely composed and sung by blacks
  – Jerome Kern’s “Showboat” (1927)
  – Richard Rodgers (1930s)
  – Golden age of the musical during the Great Depression
  – Decline caused by the competition of television variety shows, that catered to the same audience, and by rock music
Pop Music

• The Night Club
  – "Sans-Souci" (1915), first cabaret in New York
  – "Cotton Club" (1923), only black entertainers
  – Speakeasies
Pop Music

- Ballroom dancing
  - Cakewalk (1900s), the first negro dance to be adopted by the white masses
  - Foxtrot (1913), generational rebellion
  - Charleston (1923)
- The middle class does not want to sing: they want to dance
- Shift from buying music sheets to spending money in a dance club
- Black syncopated orchestras
  - Ernest Hogan’s Memphis Students (1905)
  - James Europe’s Hellfighters (1918)
  - Will-Marion Cook
Pop Music

• African-American music
  – The fusion of European folk music with African folk music is the most important source of innovation for music in the western world after the Ars Nova
Pop Music

- African-American music
  - 1890s: Ragtime
  - 1910s: Blues
  - 1917: Jazz
  - 1932: Gospel music
  - 1942: Rhythm'n'blues
  - 1951: Rock'n'roll
  - 1955: Soul music
  - 1960: Reggae (Jamaica)
  - 1965: Funk music
  - 1976: Hip-hop
  - 1981: Techno
  - 1984: House
Pop Music

- African-American music
  - Ragtime (1890s)
    - Rag: originally the piano arrangement of a coon song and, later, any kind of syncopated piano instrumental
    - Ragtime transfers the syncopation of minstrel shows from a naive rural environment to a sophisticated urban environment
    - Missouri
    - Scott Joplin
    - Eubie Blake
    - Ragtime mainly sold as tapes for player pianos
    - First recording only in 1917
Pop Music

• Blues
  – African polyrhythm vs European linear rhythm
  – West-African pentatonic scale vs European chromatic scale
  – Call and response
  – Spontaneous improvisation
  – Spirituals
  – Work songs
  – The blues: a state of mind
  – The blues: a dialogue between a human being and his guitar
  – The blues: black music for blacks only
  – Spread by medicine shows (eg, TOBA circuit)
Pop Music

• Blues
  – The Delta
  – New Orleans: Storyville (1897-1917)
  – Kansas City: Tom Pendergast’s reign (1925-39)
  – Memphis: William Handy (1910s), twelve-bar structure
  – Mass migration to the North: 1916
  – Prohibition (1920-33)
  – New York: blues singers, classic blues
    • Mamie Smith’s Crazy Blues (1920), the first blues to become a nation-wide hit
    • Bessie Smith
    • Ma Rainey
Pop Music

- Blues
  - Country blues
    - Blind Lemon Jefferson (1926)
    - Robert Johnson (1936)
  - Chicago blues (1920s-1950s)
    - Boogie woogie (1927)
    - Rhythm’n’blues (1946)
Pop Music

• African-American music
  – Gospel music
    • 1871: the Jubilee Singers tour the USA
    • Thomas Dorsey (1920s)
    • Gospel quartets (1930s)
    • Mills Brothers, Ink Spots, Soul Stirrers
    • Doo wop (1950s)
    • Soul music (1955)
Pop Music

- Jazz
  - 1917: Dixieland
  - 1932: Swing
  - 1945: Bebop
  - 1950: Cool jazz
  - 1960: Free jazz
  - 1969: Fusion jazz
Pop Music

• Jazz
  – Minstrel shows: syncopation, banjo
  – Ragtime: syncopation, piano, instrumental, joy, 16-beat
  – Blues: improvisation, guitar, lyrics, sorrow, 12-beat
  – Jazz = ragtime’s syncopation + blues’ improvisation + marching band’s instruments
Pop Music

• Jazz vs European music
  – European music "trained" the voice to sound as perfect as the instruments, jazz music trained the instruments to sound as emotional as the human voice of the blues
  – Jazz as a stage in the ongoing process of black assimilation of white technology (most of the instruments were as "un-African" as possible)
Pop Music

• Jazz vs Ragtime
  – Ragtime was written composition, distributed as sheets. Jazz was improvised music, distributed as records.

• Jazz vs Blues
  – Blues was mainly vocal, jazz was mainly instrumental
  – Jazz was born as music to dance to, blues music was born as music to mourn to
Pop Music

- Jazz
  - The first musical genre to propagate thanks to the record and the radio
Pop Music

• Jazz
  – Dixieland jazz: syncopation, collective improvisation, instrumental
  – Jazz as a new form of entertainment for whites
  – Jelly Roll Morton: tonal variety, creative dynamics, solos
  – Louis Armstrong: the art of the solo, paraphrasing the melody, the instrumental counterpart to blues singing
Pop Music

- Jazz
  - Big bands and swing: composed jazz (Duke Ellington)
  - Chamber jazz (intimate, not for dancing) vs Swing orchestras (party music)
  - Bebop (Charlie Parker) and cool (Miles Davis): alienating the audience (the demise of jazz as entertainment)
  - The schism: free jazz for intellectuals and jazz-rock for the masses (no rhythm for free jazz and rock rhythm for jazz-rock)
Pop Music

- **Country**
  - 1910: John Lomax’s "Cowboy Songs and Other Frontier Ballads"
  - 1916: Cecil Sharp’s collection of folk songs from the Appalachian mountains
  - 1922: Texan fiddler Eck Robertson cuts the first record of "old-time music"
  - 1920s: String bands
  - 1925: Carl Sprague becomes the first "singing cowboy"
  - "Hillbilly" (urban, led by the guitar) style vs "mountain" style (led by fiddle and banjo)
  - Comedians as much as artists
Pop Music

• Country
  – 1927: Carter Family, Jimmie Rodgers
  – 1931: honky-tonk style (Gene Autry)
  – 1932: western swing (Bob Wills)
  – 1934: bluegrass (Bill Monroe)
  – 1936: Nashville (Roy Acuff)
Pop Music

• Country
  – 1940s: The Nashville sound (Chet Atkins)
  – 1950s: Hank Williams
  – 1950s: female country singers

• Protest folk song
  – 1935: Woody Guthrie’s “Dust Bowl Ballads”
  – 1940: Pete Seeger’s Almanac Singers
  – 1950s: Politicized folk revival (Greenwich Movement)
Pop Music

• The recording revolution
  – Until the 1940s: recordings limited to the capacity of the 78 RPM record, about three minutes
  – A set of several 78 RPM records (an “album”) required to contain longer recordings
Pop Music

• The recording revolution
  – The ASCAP ban of 1942-44 (no instrumental music recorded)
    • Pop music becomes mainly vocal (not instrumental) music
    • V-discs create a demand for longer songs
    • 1948: the 12-inch 33-1/3 RPM long-playing vinyl record (the LP), that allows recordings of more than twenty minutes per side
  – Adolf Hitler: the portable electromagnetic recorder
    • 1947: Ampex tape recorder copied from German technology
    • Enables recordings of lengthy performances of music
Pop Music

• The recording revolution
  – The LP and the tape make the old cumbersome "album" (the set of several 78 RPM records) obsolete
  – The live performance less and less essential (after the sheet music, the piano roll, the radio and the 78 RPM record)
  – Yet another commercial revolution caused by distancing the listening experience from the actual performance
Pop Music

- The recording revolution
  - Record labels rely on radio and tv stations (or musicals or films) to publicize their products
  - European television, controlled by government bureaucrats, has little motivation to change formats or contents
  - USA television, controlled by businessmen, has strong motivation to continuously try new formats and contents
  - In the USA, competition led to innovation.
  - Beginning of the American domination of popular music
Pop Music

- African-American music
  - Rock'n'roll
    - Independent radio stations and record labels
    - Fusion of rhythm’n’blues and country’n’western
    - Definition of rock’n’roll: white kids listening to black music
    - Social issues of young white people
    - The frustration of the white young person mirrors the frustration of the segregated black person
    - Soundtrack of the emancipation of a new social class: the youth
    - Rock becomes “the” popular music of the white Anglosaxon youth
Pop Music

• African-American music
  – Rock'n'roll
    • The masses (not the aristocracy or the scholars) determine who becomes famous and who survives
    • The masses are influenced by clubs, record labels, broadcasting and rock journalism
Pop Music

• African-American music
  – Rock'n'roll
    • The beat of rhythm’n’blues
    • The rhythm section of jazz (bass and drums)
    • The electric guitar as the lead instrument
    • The singer as the main soloist
Pop Music

• African-American music
  – Rock music
    • Britain: merge with blues and folk revivals
    • USA: merge with singer-songwriters and hippies
    • Psychedelic rock (1965)
    • Progressive rock (1968)
    • Hard rock (1969)
    • Fusion with all existing genres (folk, blues, jazz, classical, electronic…) and adoption of all new technologies
Pop Music

• African-American music
  – 1960: Reggae and dub (Jamaica)
  – 1970: Funk music: first dance mania since the early 1960s
  – 1972: Disco music: electronic rhythm, first major gay genre
Pop Music

- **Hip hop**
  - *Jamaica*: toasting (talking in rhyme over the instrumental parts of a record)
  - *Bronx, 1973*: Toasting becomes rapping, itinerant sound systems for parties
  - *Bronx, 1975*: Jamaican dj Clive "Hercules" Campbell makes music out of breakbeats
  - *Bronx, 1975*: Theodore "Grand Wizard" Livingstone discovers the "skratching" sound of a turntable
  - *Bronx, 1976*: Joseph "Grandmaster Flash" Sadler introduces "cutting" (cutting a song on the beat), "phasing" (altering the speed of the turntable) and "back-spinning" (spinning a record counterclockwise)
  - **1979**: first hip-hop record (Sugarhill Gang)
Pop Music

• Hip hop
  – "Deejays" engage in duels based on turntable skills
  – No instruments
  – The turntable is “the” instrument
  – “Messages” (sociopolitical commentary)
  – Afrika Bambaataa Asim (Kevin Donovan): collages of breakbeats, beatbox, sound effects and song fragments (electro-funk)

Sugarhill Gang
Pop Music

• Hip hop
  – Facets of the hip-hop culture:
    • Music
    • Dancing: b-boys (break dancers)
    • Spray-painted graffiti: tagging
Pop Music

• African-American music
  – 1981: Techno: sequencer, high-tech funk music, fast electronic beat
  – Raves
Pop Music

• Popular music of the white western youth
  – 1971: Cosmic music (Germany)
  – 1974: Punk-rock (UK)
  – 1976: Disco-music (Germany)
  – 1976: Industrial music (UK)
  – 1978: Ambient music (UK)
  – 1987: Grindcore (UK) and Death-metal
  – 1989: Post-rock
  – 1990: Doom-metal (UK)
  – 1990: Drum’n’bass (UK)
  – 1994: Glitch music (Germany)
Pop Music

• Storytelling: Blues, Rock’n’Roll, Singer-songwriters, Soul, Rap, Punk
  – Musical expression of the philosophical, political and social issues of the century

• Rhythm: Rhythm’n’Blues, Rock’n’Roll, Funk, Disco, Techno, Drum’n’Bass, World-music
  – Musical expression of acquired urban rhythms and of the lost rural rhythms
Pop Music

- Pop music as a metaphor for the continuing sexual revolution (dance craze of the 1920s, blues, jazz, rock, disco, etc)
Pop Music

• “No change in musical style will survive unless it is accompanied by a change in clothing style” (Frank Zappa)
Pop Music

- Clothes styles
- Summer of Love, San Francisco 1967
- Sex Pistols, 1976
- Dizzy Gillespie, 1950s
- Grace Jones, 1978
- Grandmaster Flash

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Pop Music

- World music
- iTunes
Pop Music

• The essence of popular music: transience (continuous innovation: yesterday’s style is not classic but boring)
• Rapid adoption of new technologies
• The industry decides when a new genre is born and then artists have to fit into an existing genre to thrive
TV Shows

• Variety show
  – Global (not local) vaudeville
  – "Kraft Television Theatre" (1947)
  – Ed Sullivan’s "Toast of the Town" (1948)
  – "Perry Como Show" (1948)
  – "Texaco Star Theater" (1948)
  – Downplay the choreography and emphasize the star
TV Shows

• Sitcom
  – 1926: the success of comic strips prompts radio stations to create "situation comedies" (or "sitcoms"), the equivalent of a recurring comic strip without the pictures
  – "Mary Kay and Johnny" (1947), first sitcom on tv
  – "I Love Lucy" (1951)
TV Shows

- Soap opera
  - Radio
  - The radio targets a new class of consumers: housewives
  - Daytime serial dramas aimed at an audience of housewives
  - Endless intricate adventures, usually of a romantic nature
  - Soundtrack performed by an organist, drawing from a wealth of melodramatic melodies
  - Marketing household products such as soap, thus “soap opera”
  - "The Guiding Light" (1937), the archetype of all future soap operas
TV Shows

- Soap opera
  - Television
    - "Faraway Hill" (1946), first one specifically designed for television
    - "Peyton Place" (1964), first prime-time soap opera (thus targeting a broader audience than just housewives)
  - The collective subconscious of the American youth
Skyscrapers

- Chicago

The Carson Pirie Scott Store, by Louis Sullivan (1899)
Skyscrapers

- Manhattan
  - Chrysler Building, New York (1928)
  - Empire State Building, New York (1933)
  - Rockefeller Center, New York (1931-37)
Skyscrapers

• Architecture – William van Alen

• Chrysler Building, New York (1928)

• Empire State Building, New York (1933)
Skyscrapers

- Internationalization
  - Taipei 101, Taipei 509m, 2003
  - World Financial Center, Shangai, 460m, 2005
  - Petronas Towers, Kuala Lumpur, 452m, 1998
  - Asia Plaza, Kaoshiung, Taipei, 431m, 2008
  - Jin Mao Tower, Shanghai, 421m, 1998
  - CITIC Plaza, Guangzhou, 391m, 1997
  - Shun Hing Square, Shenzhen, 384m, 1996
  - Central Plaza, Hong Kong, 374m, 1992
  - Bank of China Tower, Hong Kong, 369m, 1989
  - Emirates Office Tower, Dubai, 355m, 2000
  - The Centre, Hong Kong, 350m, 1998
  - Tuntex & Chien-Tai Tower, Kaohsiung, 348m, 1997
Skyscrapers

Taipei 101
Petronas Towers
Jongno Tower, Seoul
Videogames

- 1975: Atari Pong (Nolan Bushnell and Alan Alcorn)
- 1977: Atari 2600
- 1978: Space Invaders (Toshihiro Nishikado), first blockbuster videogame
- 1980: Pac-Man (Toru Iwatani)
- 1981: Nintendo’s Donkey Kong Ditty (Shigeru Miyamoto)
- 1981: Atari Centipede (Ed Logg and Dona Bailey), first videogame to appeal to women
- 1982: Pole Position, first major photorealistic videogame
- 1983: Dragon's Lair (Rick Dyer and Don Bluth), an interactive animated film and first game on laserdisc
- 1985: Nintendo Entertainment System (Masayuki Uemura)
Videogames

- 1986: Atari Lynx, first portable game system
- 1989: Sega Mega-Drive/Genesis
- 1993: Myst (Rand Miller), first “artistic” videogame
- 1995: Sony Playstation
- 1996: Nintendo Ultra 64
- 1999: the Cyberathlete Professional League, the world's first videogame sports league
- 1998: Half Life (Gabe Newell & Marc Laidlaw), novel-level plot and characters
- 2000: The Sims (Will Wright), imitation of ordinary family life
- 2003: Katamari Damacy (Keita Takahashi), adventures in a surreal world