117. THE HORSE IN MOTION. EADWEARD MUYBRIDGE. 1878 C.E. ALBUMEN PRINT.

MUYBRIDGE
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FORM

- 16 still photographs combined in a series
- Horse and jockey are in profile (seen from a bystander’s view on the side of the track)
- While each individual still of the horse and jockey is beautiful, the importance of the work lies in its numbers
- Together, the images tell a story
- Elevate photography from still to motion by multiplying the images represented
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FUNCTION

- Motion study of a racing horse and jockey
- To establish the impressiveness and potential of photography
- Bridged the gap between still photography and moviemaking
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**CONTENT**

- 4 rows and 4 columns in a rectangle
- Each box is a still shot of a racing horse with a jockey
- Each still captures a different moment in the horse’s stride
- Collectively, the photos create a sense of movement; the viewer envisions a running horse instead of a single-moment shot of a horse.
Photography had advanced far enough to be able to capture moments that the human eye couldn’t.

Asked to prove that all of a horse's legs were of the ground while running.

Cameras took stills at evenly-spaced points on a horseracing track to create the illusion of continuous motion.

Used a device called a “zoopraxiscope” to show it off. Think of it like a primitive projector.