

## 7B Image Studies: Visual Experience and the Shape of Meaning in Images

Laurel Beckman  
Department of Art

### **Lecture # 8**

#### **THE DISPLACEMENT AND ASSERTION OF THE IMAGE**

Revisiting Representation and the Image as Truth and Fetish

Juxtaposition, Reason and Chance

Collage, PhotoMontage, Cut & Paste, Appropriation: Fair Use & Ethics in Sampling

Special Effects- Life Imitating & Substituting Itself

Immersive Space- Panoramas, virtual environments & Augmented Reality

---

**Representation:** Affiliation with a known quality, re-presenting the familiar through the mediating devices of aesthetics and technologies.

---

**Fetish:** An object regarded with awe as the embodiment of a potency or spirit; any object, idea, etc. eliciting unquestioning reverence or devotion; an object or (non-sexual) body part that causes an erotic response or fixation.

---

video:

**Hatsune Miku**, *The World is Mine*, 2011

**Oculus Rift**, playing *The Manor*, 2015

**Josh Chesterfield**, Robin Thicke/Pharrell Williams vs estate of Marvin Gaye, 2015

**Christian Marclay**, excerpt from *The Clock*, 2010

**Bot & Dolly**, *The Box*, 2013, real time projection mapped performance,

<https://www.youtube.com/watch?v=IX6JcybgDFo>

**EON** virtual experience

**Keiichi Matsuda**, *Augmented (hyper)Reality: Domestic Robocop*, in development since 2010

**The Future of Storytelling**, trailer, 2016

**360 Video** with Kolor Pplayer

**Hito Steyerl**, *How Not to Be Seen: A Fu%king Didactic Educational.MOV File*, 2011,

<https://www.youtube.com/watch?v=WbOmXEnluzg>

- 
- 1. Representation (contains the viewer)**
  2. Chauvet Cave painting, c.35,000 years ago, France, discovered in 1994, these are the oldest known paintings, and represent a given environment, in celebration, ritual, or as documentation
  3. Robert Campin and assistant, *The Annunciation* (triptych), 1425-30, oil, representing a story as an instrument of a belief system
  4. Leonardo da Vinci, physiognomic sketches detail
  5. Hans Holbien the Younger, *The Ambassadors*, 1533, oil 6.9x6.10", showing possessions
  6. Casper David Friedrich, *The Summer*, 1807, oil, 71x103cm, idealized nature
  7. Kark Blossfeldt, *Cucurbita*, c.1900, photograph, idealized-through form, nature
  8. Ansel Adams, *Clearing Winter Storm, Yosemite National Park*, 1940, photograph, idealized nature
  9. Andres Serrano, *Piss and Blood XXVI*, 1987, Cibachrome, 101.6x152.4cm
  10. Cindy Sherman, *Untitled #90*, 235, Ektacolor photograph
  11. Sharon Lockhart, *Maria de Conceicao Periera de Souza with the fruits of the island...* (detail), 1999, C-print 45.5x516.2cm

12. Jennifer Bornstein, Public Libraries & Basketball Courts, 1996-7 photo series
13. Zoe Strauss, Ken and Don (Las Vegas), 2007 photograph
14. Zoe Strauss, New Jersey, December 2012" photograph
15. Convex Mirror, *Scientific American* illustration/etching, February 1887
16. Jess, EX.5-Mind's I, Translation #12, 1965, oil 21x26"
17. C. M. Coolidge, Dogs Playing Poker, painting, originally commissioned in 1903 by Brown & Bigelow to advertise cigars
- 18. Juxtaposition, reason and chance**
19. Ryan McGinness, composite symbol, and, , "Still 2 Dimensional" from *Flatnessisgod*, 1999 book
20. Yves Tanguy, A. Breton, J. Tanguy, Cadavre Equise (Exquisite Corpse), 1938, collage
21. Yves Tanguy, A. Breton, J. Tanguy, Cadavre Equise (Exquisite Corpse), 1938, collage
22. Yves Tanguy, A. Breton, J. Lamda, Cadavre Equise (Exquisite Corpse), 1938, collage
23. Miro, Morise, Man Ray, Y. Tanguy, Cadavre Equise (Exquisite Corpse), 1927, pencil, crayon , collage
24. *TV Guide* 1989 Oprah wrong body cover, *National Geographic* cover moved pyramids 2/1982
25. OJ Simpson photos on covers of Newsweek and Time magazine, showing different darkneses, both magazines June 1994
26. The Actual Photos, *LA Times*, 4/02/03, manipulated image
27. Microsoft ads: USA, Poland (with altered figure), 2010
28. Saudi Ikea ad altered to remove female, 2012
29. Egyptian Press, 2010, altered to show Mubarak walking ahead of Obama & others
- 30. Photomontage, Composite imagery from photographs, one surface**
31. Spirit Photographs, c.late 19<sup>th</sup> century, Frances Griffiths and Elsie Wright, from "Cottingley Fairies", 1917
32. Oscar G. Rejlander, The Two Ways of Life, 1857, photo/montage from 30 separate negatives, 31x16"
33. Leni Riefenstahl, Untitled from Triumph of the Will, in *Illustrator Film Kurier*, sp. issue, 1936
34. Alice Lex Nerlinger, Seamstress, c.1930, gelatin silver print 4.25x2.5"
35. John Heartfield, Adolf, the Superman: Swallows Gold and Sprouts Junk, 1932, photomontage
36. Laszlo Maholy-Nagy, c1925, hybrid photomontage
37. Marianne Brandt, c1930 photomontage
38. Renee Cox, Taxi, 1997, cibachrome, 60x40"
- 39. Photomontage- Digital, also one surface**
40. Alexander Apostol, Residente Pulido, Limoges, 2001, digital photo
41. Marissa Baumgartner, Visible City XII, 2012 digital image
42. Marissa Baumgartner, Untitled (SchoeneStadt), 2012 digital image
43. Brenna Murphy, Skyface Sensormap, 2012 digital images
- 44. Collage, composite imagery from different sources and on multiple surfaces**
45. Kurt Schwitters, Merz Picture 25A : The Star Picture, 1920, collage and oil on cardboard, 104.5x79 cm
46. Hannah Hoch, unknown title and size, 1920, photocollage;
47. Max Ernst, The Chinese Nightingale, 1920 collage, 8.8x12.2 cm
48. Bruce Conner, A Prophetic Paper Collage, 1990, 14.5x12"
49. Robert Rauschenberg, Estate, 1963
50. Alexis Smith, Kerouac Haiku, 1994, mixed media collage, 27x32x2"

51. David Hockney, Pearblossom Highway, 11-18th April 1986 #2, 1986, Photographic collage, 78 x 111 in
52. Mark Bradford, Curtis, 2007, acrylic, felt-tip pen, silver coated paper, printed paper collage, 48x60"
53. Mark Bradford, details from his process
54. Mark Bradford, Ark, New Orleans, 2008
55. Wangechi Mutu, Family Tree (suite of 13), mixed media collage on paper 16.25x12.25", 2012
56. Santiago Cucullu, Edge of Life, Ratside, 2004, adhesive vinyl, aluminum, wood, and, detail from 2010 Milwaukee Art Museum installation
57. Martha Rosler, from Gladiators, 2004, photomontage
58. Marnie Weber, early collage, c. 1990
59. Mickalene Thomas, Tamika Sur Une Chaise Longue, 2008, mixed media collage
60. Cut-Up Collective, intervention, New York, 2008
61. Anonymous, StreetCutUps, street text collages, 2006
62. Joyce Lightbody, All the Stamps in Lewak's Collection, 1995, mixed media collage with postage stamps, 11x18x3.25"
63. El Anatsui, TSISTSIA (Searching for Connection), 2013, installation at the Royal Academy of Arts, London
64. Daniel Schlier, La Montage Pense, grand version, 1999, under glass oil painting & collage, 78"x48.75"
65. Stephanie Washburn, Fire at Sea, Sky 1, 2015, digital c-print, 32x55"
- 66. Appropriation, Fair Use & Ethics in Sampling and Re-Use**
67. Robin Thicke/Pharrell Williams vs estate of Marvin Gaye
68. Walker Evans, 1941; Sherrie Levine, After Walker Evans:4, 1981
69. Richard Prince (Instagram photos and paintings) vs Patrick Cariou (Yes Rasta book), in 2011 Prince lost, in 2013 verdict was overturned and he won
70. Christian Marclay, The Clock, excerpt, 2010
- 71. Special Effects**
72. Green Screen effects from films- Gravity, Life of Pi, Hunger Games (1), Star Trek 2015 set
73. On set of Mr. Director with blue screen, 2015, Andy Martin director
- 74. Transparency, literal and phenomenal**
75. Clear glass structure on top of Metro Rail Station, Los Angeles, CA, 2000
76. Robert Irwin, Part 1: prologue<sup>18</sup> (to the 3<sup>rd</sup> power), 1998-99, installation detail, florescent lighting, gels, scrim, natural light; analog immersive effects, perception and light
77. Bernard Frize, Aldair, 1998, acrylic and resin on canvas, 63"x69"
78. Albert G. Richards, stereo radiograph of a flower, c1940, photographic negative
79. Ryan McGinness, from Flatnessisgod, 1999 book, transparent and layered outline typography
80. Imogene Cunningham, Self-Portrait, 1972, double exposure photograph
81. Yong Soon Min, Defining Moments no. 4 of 6, 11992, gelatin silver prints and etched glass 20x16"
82. Takashi Murakami, Hiropon poster, 1997, offset 29x20"
83. New York Times front page, 1/17/15; Fractured Atlas web home page
- 84. Blur**
85. Ernest & Young Accounting, print ad, 1999 (flying hummingbird), blurry cinematic lights, 2015
86. Shayan Sanyai, Blurry Prison, 2007 digital photo

87. Rack focus shot, video
88. Associated Press image of Boston bombing suspect Dzholar Tsarnaer, 2013
89. Francis Bacon, Head VI, 1949, oil, 93x76.5 cm
- 90. Virtual-ality**
91. American Express credit card print ad, Elliot Earls, No. 6 in Portrait series, Semper Tyrannus, 1999-00
92. 3D helicopter & comic page image, 3D glasses
93. Stephen Withers, virtual 3d rendering, c 2012
94. Promo stills from Inside Out, 2015, directed by Pete Docter & Ronnie del Carmen & Avatar, 2009, directed by James Cameron
95. Facial recognition software, bought by Google & Apple
96. Emotient 'Facet' software, reads emotions
97. Virtual images in diagnostic medicine
98. AutoDesk 123D Catch user image, 8/2015, and 3d model
99. Going inside the Griffith Observatory, 2013 Google Earth video
- 100. Immersive Space, encloses the viewer**
101. Hendrik Willem Mesdag, Panorama Mesdag, 1881, the Hague, Netherlands, 14 meters high, 120 meters diameter
102. The Velaslavasay Panorama of the Valley of the Smokes, 2003-4
103. Andreas Gursky, Stockholm Library, 1999, photograph, approx. 80x150"
104. Unknown panorama photographs
105. Michael Scroggins and Stewart Dickson, Topological Slide, 1993, stereoscopic images in a virtual environment, Char Davies, Osmose, 1995, immersive virtual reality installation
106. EON virtual experience
107. Keiichi Matsuda, Augmented (hyper)Reality: Domestic Robocop, in development since 2010
108. The Future of Storytelling, trailer, 2016
109. **If time:** Hito Steyerl, How Not to Be Seen: A Fu%king Didactic Educational.MOV File

## ----- Lecture 8 notes

**Representation: Affiliation with a known quality, re-presenting the familiar through the mediating devices of aesthetics and technologies.**

**Representation contains the viewer- because the viewer is already familiar, through exposure or experience, with some element of the image before they see it.**

The image as a representation of what is known, believed, observed, desired

Building upon early 20th century art forms (Cubism, Impressionism) that paralleled or came after the development of the camera, modern images often re-interpret, re-manipulate, and re-present a given object or image, sometimes building in a critique of visual and institutional space.

**Juxtaposition: A placing together, side by side, for comparison or contrast**

**(photo)Montage: Making a composite (one) image out of different photographic sources; traditionally done by multiple exposures on a single piece of film, however, sometimes photographic materials are cut and pasted, then re-photographed as well.** The development of Photomontage is linked with the development of cinema. The ability to collapse time into a single "moment" of representation- an aspect that owes some allegiance to Medieval space, but more importantly, time here is fluid, and moves in all directions, linear or non-linear.

**Collage: Composite imagery out of different sources, traditionally using a cut and paste technique. Often, collages use "real world" elements from printed sources like magazines, newspapers and photographs; bringing pieces of the everyday into the picture plane. Technologies such as offset printing, xerox and digital printing make source material widely available.**

Collage can be thought of as the recuperation of ordinary experience and regimented activity, turned into expressive content, the original cut and paste.

**Cut-and-paste (the device behind montage and collage) is likely the most important innovation in the modern arts, and directly leads to developments- including multiple authorship, in non-linear texts, digital image-making and visualization, and sound processing (sampling, mash-ups, etc.).**

**Digital image-making renders the old terms photomontage and collage often obsolete. We use the terms 'collage', 'montage', or 'photomontage' loosely now-a-days to denote the use of multiple units sourced from different places in order to make one image. Even so, collage still technically means physical units, and (photo)montage means flat/virtual (film/digital) units.**

Early Exquisite Corpse examples

Special Effects:

**Transparency:**

**Can mean the ability to see-through a material object. Clear. It is also a way to talk about the clarity, lucidity and the integrity of people, institutions and corporations, also objects. It is the opposite of opacity (dense, impenetrable, not see-through-able). The classic understanding of the picture plane is as transparent, a window into the world. Modernism and modern art rejected that idea, urging instead honesty about art's opacity, that art is not an illusion or deception, but rather its material components.**

**Transparency has 3 different meanings (and it's interesting to see how they relate to each other)-**

- a. Literal transparency is such as is seen in glass. Clear.**
- b. Phenomenal transparency, the illusion of transparency, is created with spatial or pictorial layering, leaving something that is not really transparent, but ambiguous. An in-between state,**
- c. Possessing no perceivable mediating factor, the appearance of neutrality. This is the type of transparency used to discuss the lack of obvious presence of an author or artist in writing and art.**

**Green Screen, also known as Chroma Key: in film and video techniques a green (or other color such as blue), background in front of which moving subjects are filmed and which allows a separately filmed background to be added to the final image.**

Transparency (all 3 types) as a strategy to enhance the unseen, interior selves and objects; to create an ambiguous atmosphere; to collapse the social and physical body, to create a sense of objectivity

Blur used here as a way to indicate subjectivity, motion, ambiguity, a sense of becoming (emerging) or decomposing

Digital effects to enhance, simulate, or de-emphasize the physical quality or presence of subject, such as: glow, drop shadow, emboss, distressed, texture; morph, 3D modeling

**Immersive space encloses the viewer- because it surrounds and envelops the viewer perceptual fields**

Panoramas – painted and photographic, immersive virtual spaces

Virtual Space

