

THE MISCHIEVOUS IMAGE

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ December 2025

THE MISCHIEVOUS - KEY IDEAS

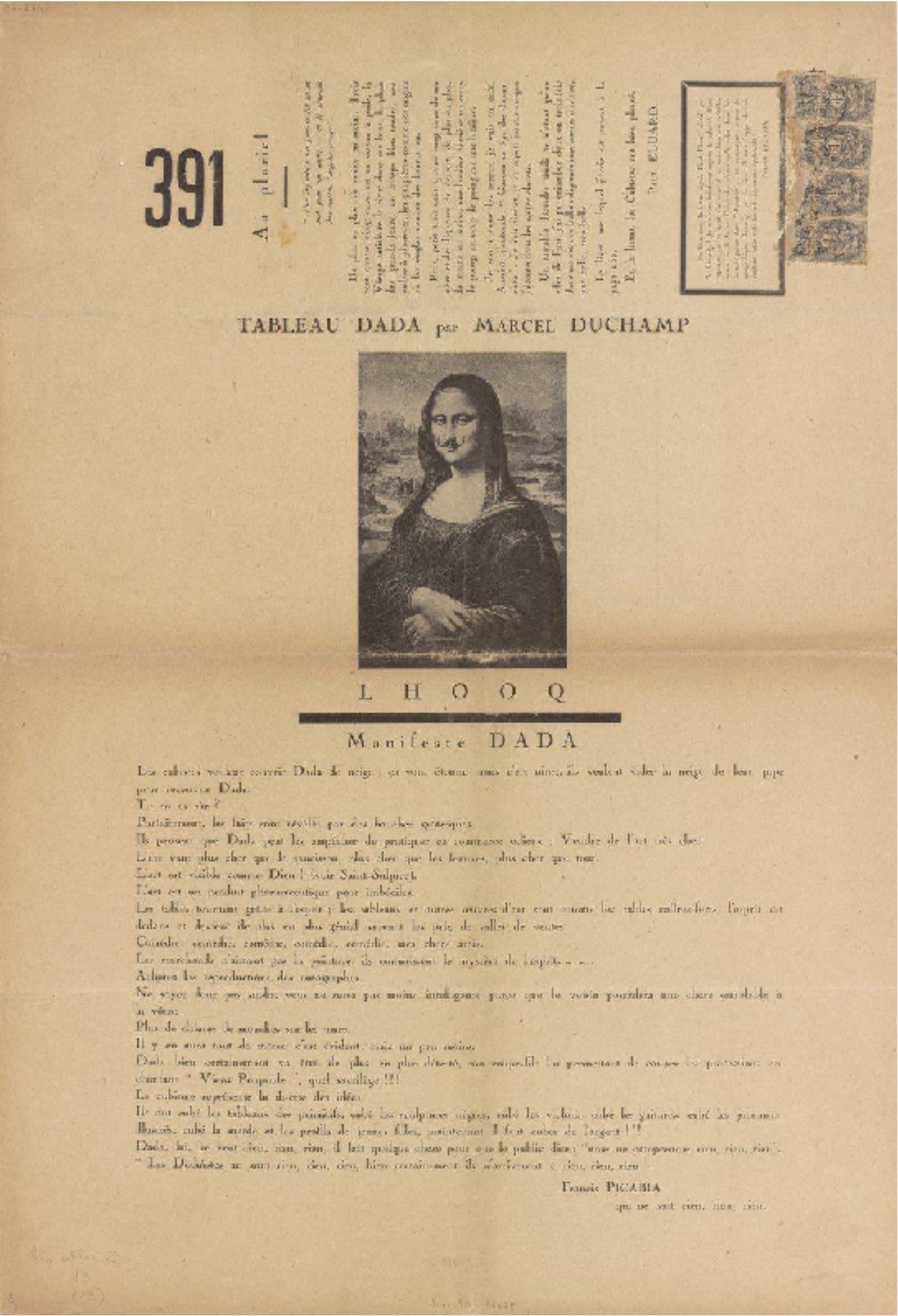
- Playful.
- In the 80s, we have ideas associated with Postmodernism, the death of the author and how these were applied by *The Pictures Generation*.
- Cut, copy, paste in contemporary practice and thinking what happens to images when they circulate through mobile phones, computers and social media.

Marcel Duchamp/ *Fountain and Dada*/ 1917

EXAMPLES



Marcel Duchamp, *Fountain*, (1917).

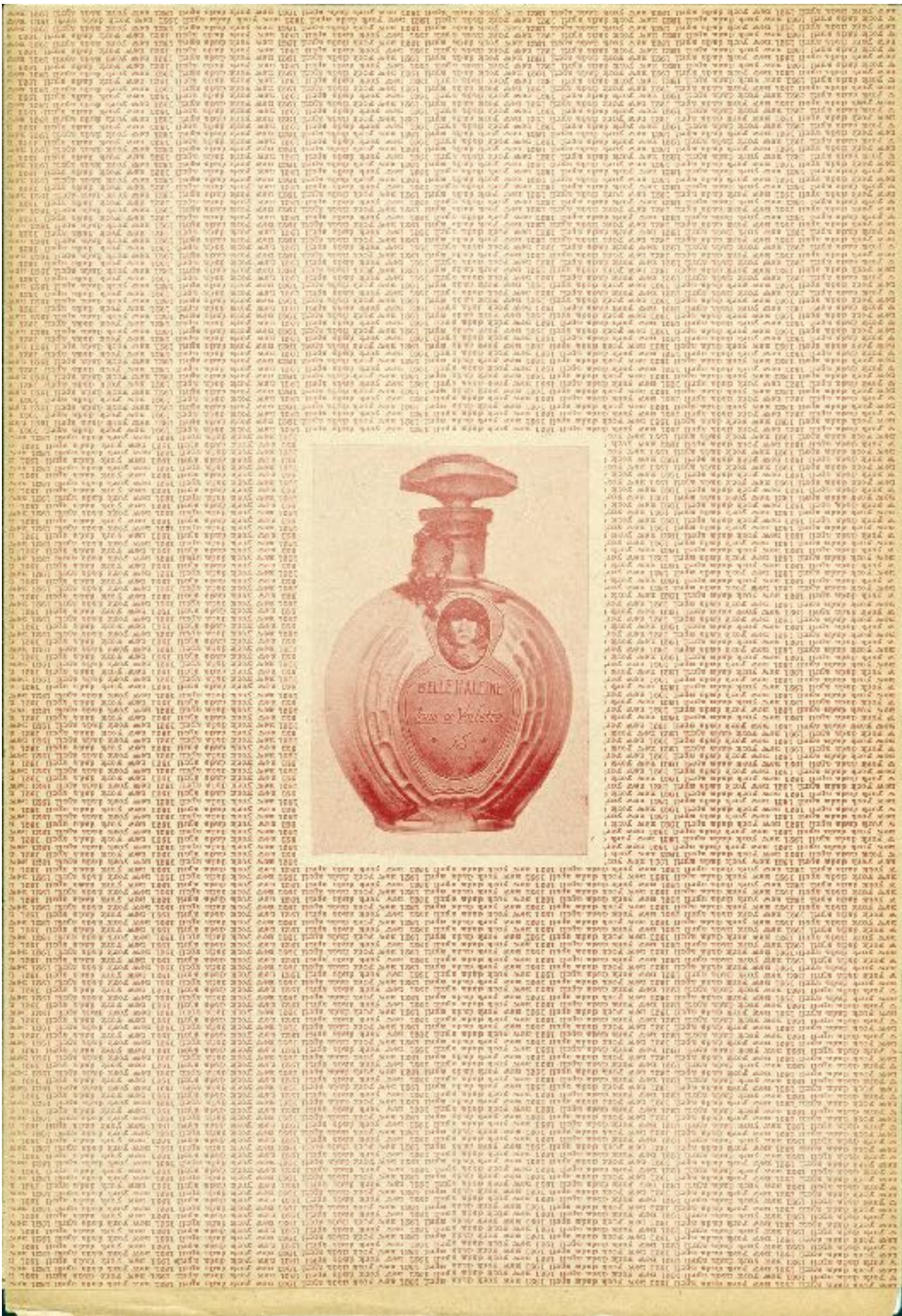


Marcel Duchamp/ *Rrose Selavy*/ 1917

EXAMPLES



Marcel Duchamp, *Marcel Duchamp (Rose Sélavy)*, Man Ray, (1920-1921).



Marcel Duchamp (*Rose Sélavy*), Man Ray, 1920-21, Belle Haleine, Eau de Voilette. Cover of New York Dada, New York, April 1921.



Man Ray, *Marcel Duchamp (Rose Sélavy)*, (1923).

Claude Cahun/
EXAMPLES



Claude Cahun, (1920).



Claude Cahun, (1927).

Claude Cahun/
EXAMPLES



Claude Cahun, *British Museum, London, June-July 1936* , (1936).

Claude Cahun/
EXAMPLES



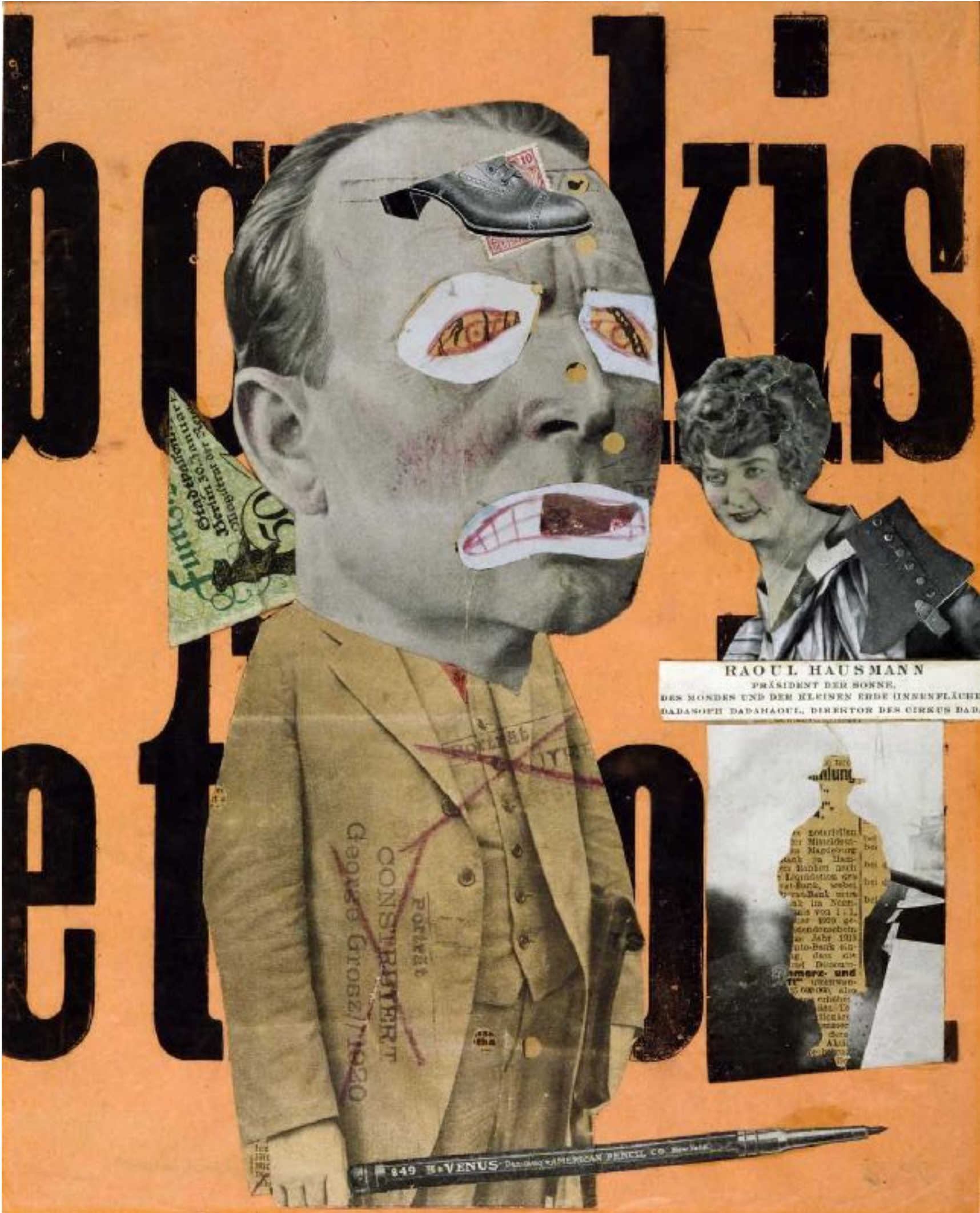
Claude Cahun, (1939).



Claude Cahun, (1939).

Raoul Hausmann/ *The Art Critic*/ (1919-1920).

EXAMPLES

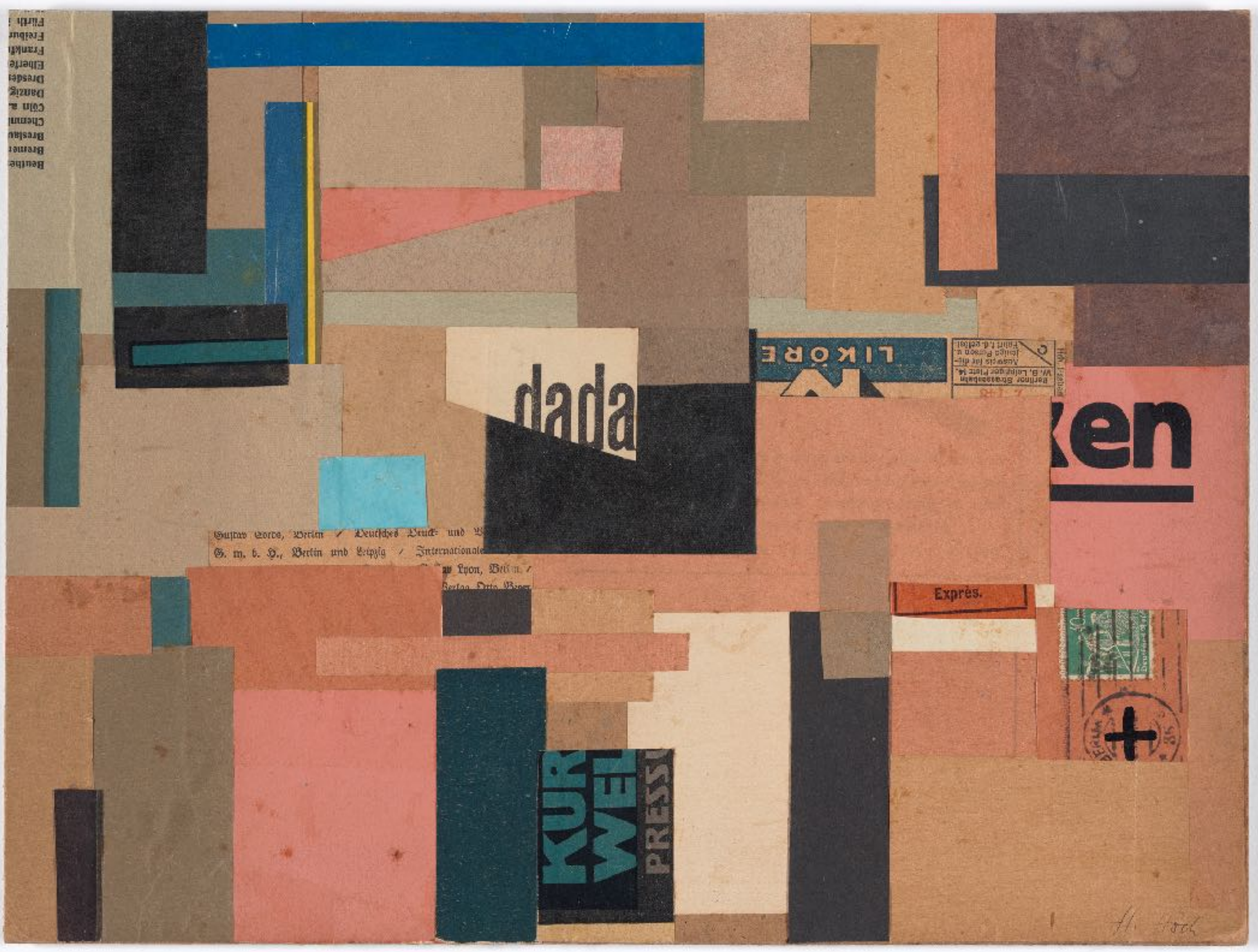


Raoul Hausmann, *The Art Critic*, (1919-1920).



International Dada Fair of 1920 in Berlin, the central symbol of which was an effigy of a German officer with the head of a pig that hung from the ceiling.

Hannah Höch/ *Dada*/
EXAMPLES



Hannah Höch, *Untitled (Dada)*, (1922).



Hannah Höch, *Indian Dancer: From an Ethnographic Museum*, (1930).

Hannah Höch/
EXAMPLES



Cut with the Kitchen Knife, (1919-1920).



Album (Scrapbook), (1933).

Keith Arnatt/ *Self-Burial (Television Interference Project)*/ 1969

EXAMPLES



Sophie Calle/ *Suite Vénitienne*/ 1979

EXAMPLES



Sophie Calle/ *Suite Vénitienne*/ 1979

EXAMPLES



Monday. February 11, 1980.

10:00 p.m. Gare de Lyon. Platform H. Venice boarding area.
My father accompanies me to the platform. He waves his hand.

In my suitcase: a make-up kit so I can disguise myself; a blond, bobbed wig; hats, veils, gloves, sunglasses; a Leica and a Squintar (a lens attachment equipped with a set of mirrors so I can take photos without aiming at the subject).

I photograph the occupants of the other berths and then go to sleep.

Tomorrow I will see Venice for the first time.

Sophie Calle/ *Suite Vénitienne*/ 1979

EXAMPLES



Sophie Calle/ *Suite Vénitienne*/ 1979

EXAMPLES



Friday. February 22, 1980.

9:00 a.m. As I did yesterday, I settle down at Dr. Z's window. I leave at 11:00 a.m. without having seen him.

11:20 a.m. Piazza San Marco. I have my picture taken in front of the church by a local photographer.

In a blond wig, my outstretched hand full of seeds for the pigeons, strangers watching me pose: I'm ashamed. What if he saw me?

I wander listlessly along the streets. I'm weary. The afternoon slips away like this, forlornly, absentmindedly. Did my adventure with him come to an end because he discovered me, because he knows?

6:00 p.m. I go to the meeting set up by the antique dealer. I ring, the door opens. I climb to the second floor. Luigi greets me. I remind him that I was sent by Henri B. He exclaims, "Oh, yes! The one whose wife is a cabinetmaker. It was Daniele D. who sent him to me." I nod my head.

Luigi remembers his visit; he recalls in a loud voice, "Indeed, we chatted for quite a while the other night. He came to ask if I could direct him to abandoned palazzos. But I wasn't really able to help him."

Luigi looks at me as if waiting for me to confirm this information. I remain silent, he continues.

EXAMPLES



Thursday. February 21, 1980.

9:00 a.m. I ring at Dr. Z's house. The cleaning woman opens the door for me. She's the only one home. She was told to take me to the guest room upon my arrival. She leads me there. With my Leica equipped with the Squintar, I approach the window. I am just a few meters from the entrance to Casa de Stefani. I wait for him, bent over. From time to time I photograph passersby.

If I see him going out, I will not follow him. I want only to watch him one more time in hiding, photograph him, but I wouldn't want to annoy him, displease him.

10:00 a.m. A young man rings at Z's house, drops off an envelope, then leaves.

11:30 a.m. I give him one last chance: I count to one hundred, he doesn't appear, I leave.

Noon. I wander around Piazza San Marco.

During the afternoon I photograph Calle del Traghetto, section by section, on each side. A desperate gesture. But what to do?

This evening I will try not to go near him. I'll rest; I'll forget him for a while. My day has passed in bewilderment. Am I giving up?

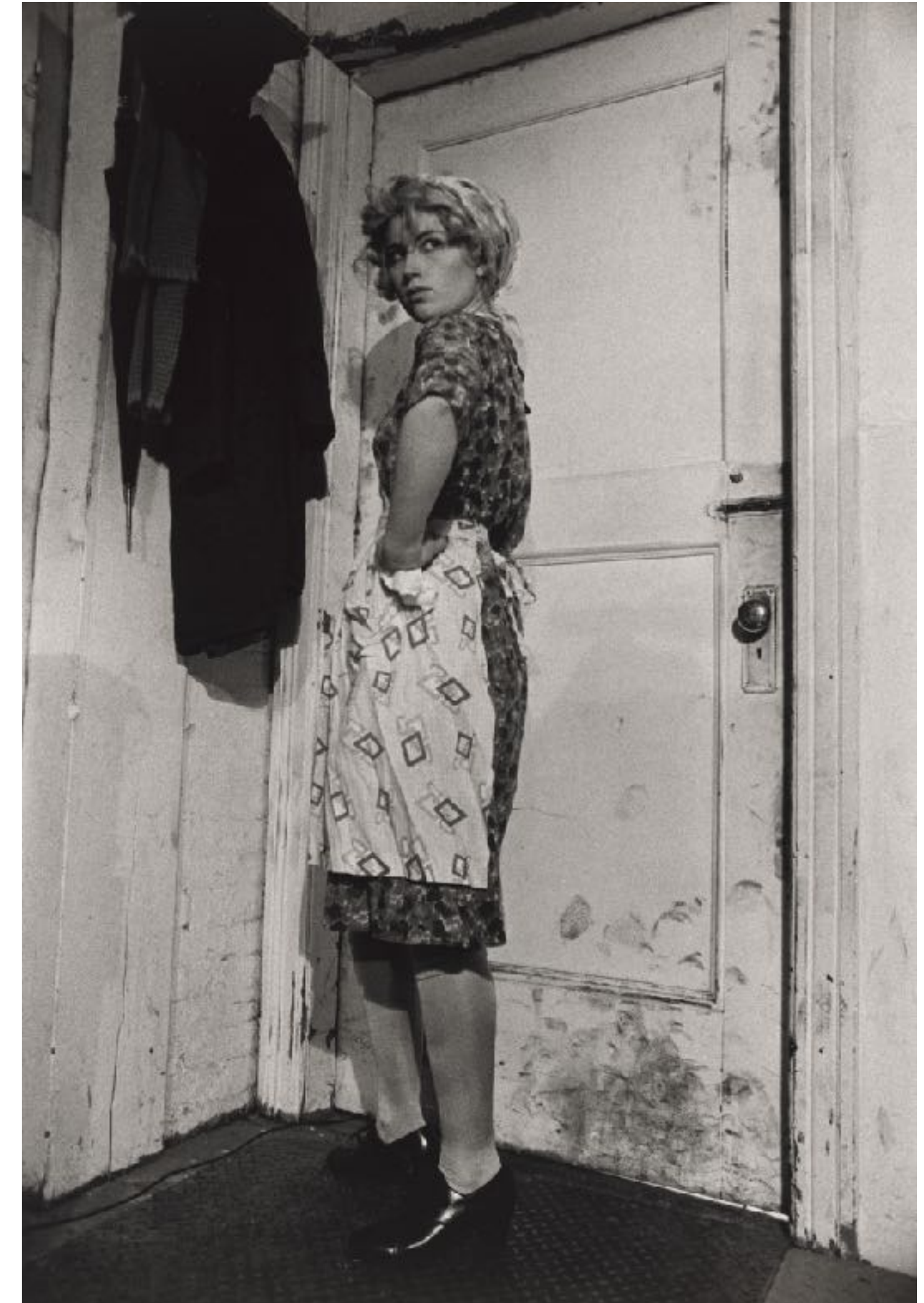
I go to bed early.

Cindy Sherman/ *Film Stills*/ 1977-1980

EXAMPLES



Untitled Film Still #32, (1979).

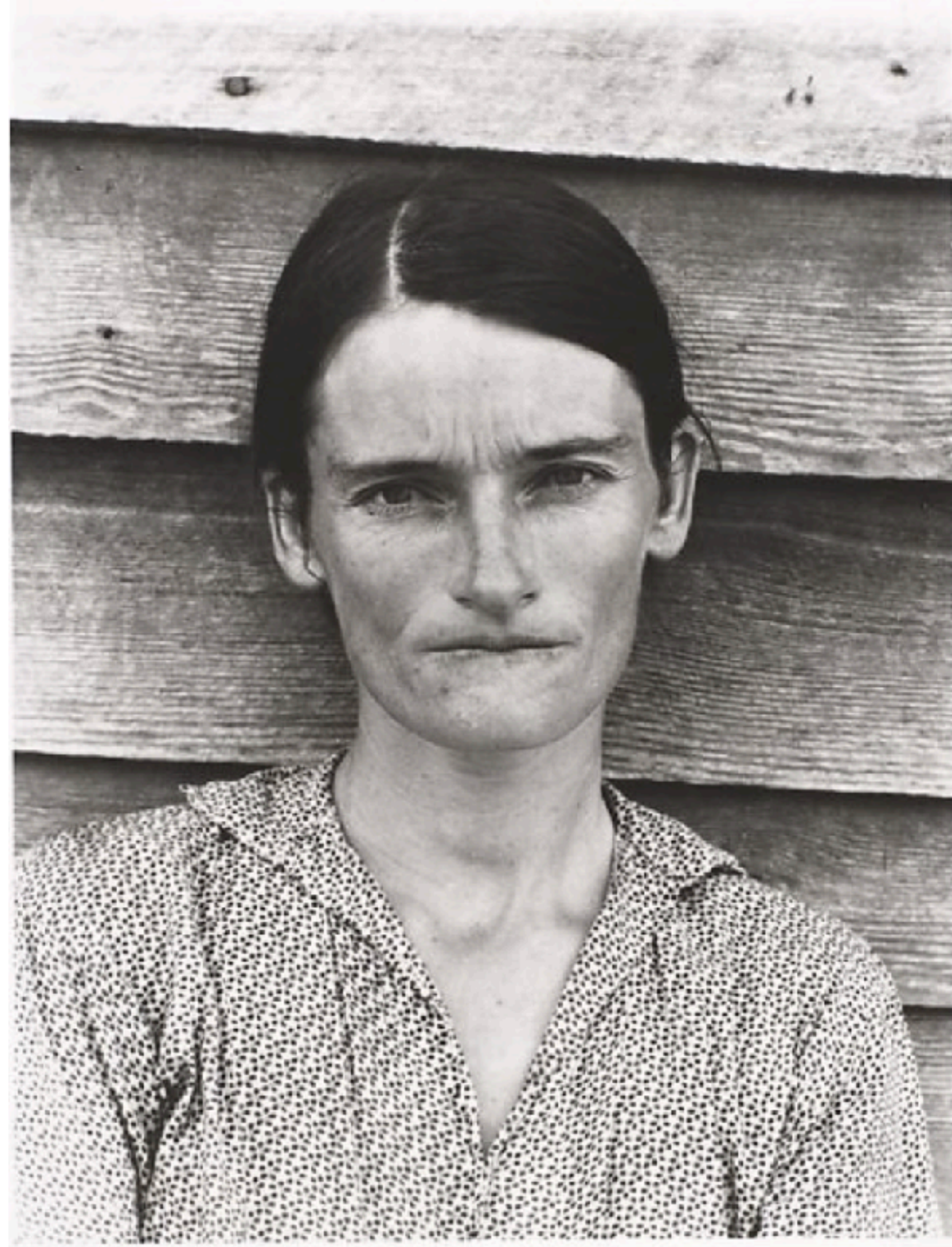


Untitled Film Still #35, (1979).

Sherrie Levine/*After Walker Evans*/
EXAMPLES



After Walker Evans: 3, (1981).



After Walker Evans: 4, (1981).

Sherrie Levine/*African Masks After Walker Evans*/
EXAMPLES



Sherrie Levine, *African Masks After Walker Evans*, (2014).

Sherrie Levine/*African Masks After Walker Evans*/
EXAMPLES

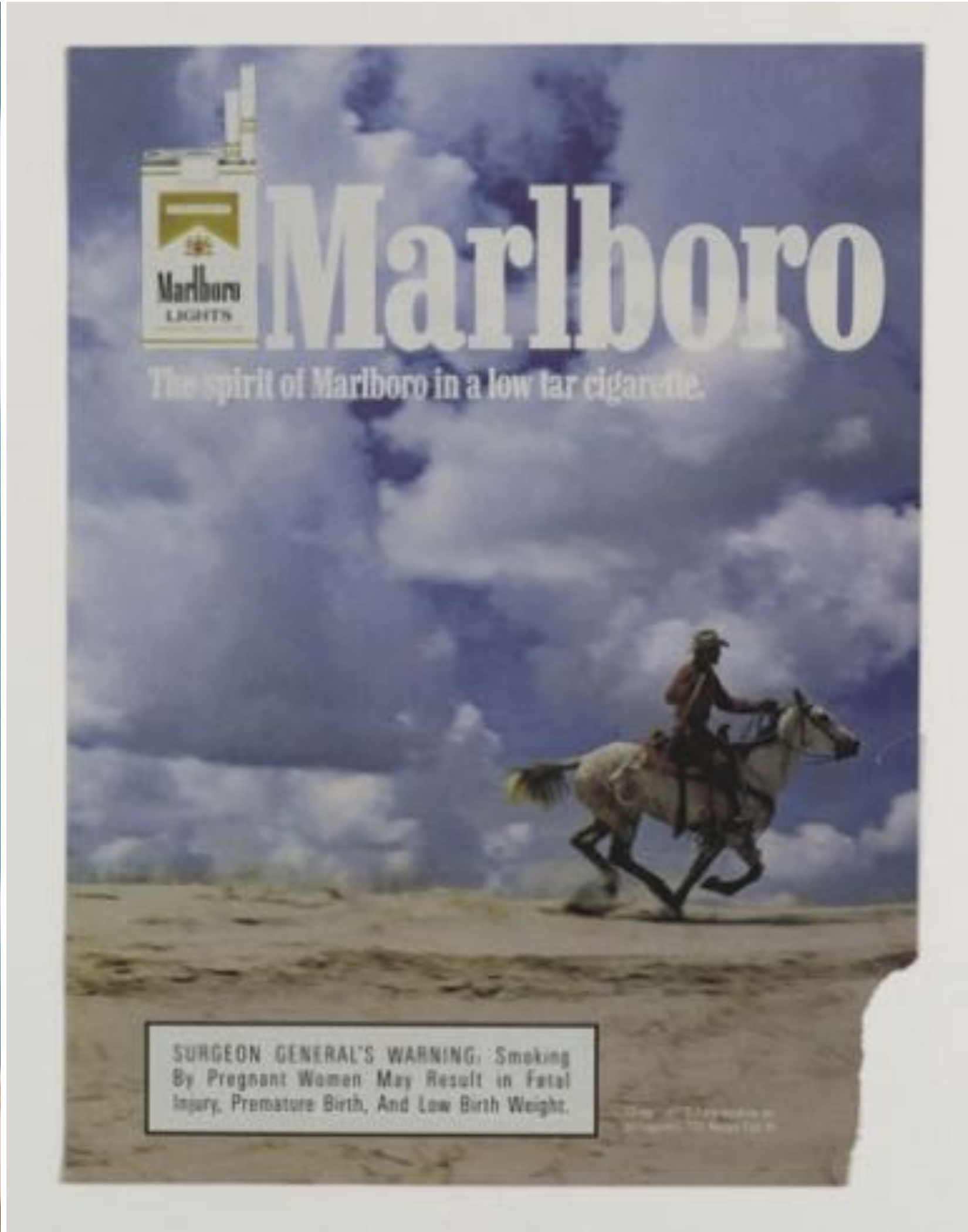


African Masks After Walker Evans, (2014).

Richard Prince/Cowboy/
EXAMPLES



Untitled (Cowboy), (1989).



Magazine Ad.

Joan Fontcuberta/ *Herbarium*/ 1983

EXAMPLES



Joan Fontcuberta/ *Herbarium*/ 1983

EXAMPLES



Joan Fontcuberta/ *Herbarium*/ 1983

EXAMPLES



Karl Blossfeldt/
EXAMPLES



Adiantum pedatum, (1898-1926).



Acanthus mollis (Soft Acanthus, Bear's Breeches. Bracteoles with the Flowers Removed, Enlarged 4 Times), (1898-1928).

Samuel Fosso/ *Self-Portrait Series*/ 1997

EXAMPLES



The Liberated American Woman of the 70s, (1997).



The Golfer, (1997).

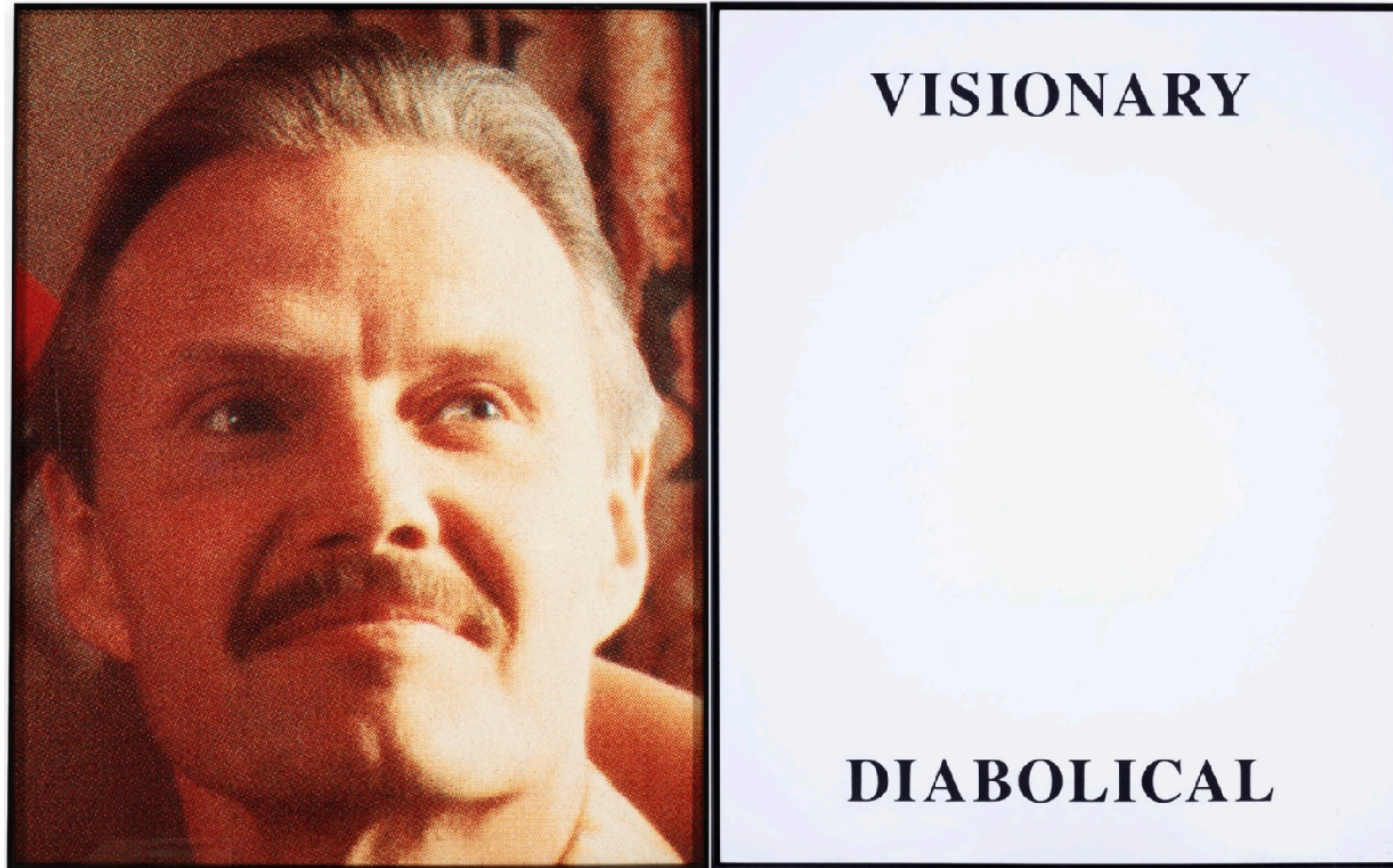
Samuel Fosso/ *African Spirits*/ 2008

EXAMPLES



John Baldessari/ *Prima Facie (Visionary Diabolical)*/ 2005

EXAMPLES VISUAL AND VERBAL WIT



John Baldessari/ *Prima Facie (From Aloof to Vapid)*/ 2005

EXAMPLES VISUAL AND VERBAL WIT



Akram Zaatari/ *Dance to the End of Love*/ 2011

EXAMPLES



Akram Zaatari/ *Dance to the End of Love*/ 2011

EXAMPLES



Robert Bresson/ *Pickpocket*/ 1959

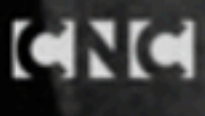
EXAMPLES

In cinemas from 3 June 2022 ⓘ

COMING SOON

PICKPOCKET WRITTEN AND DIRECTED BY ROBERT BRESSON WITH MARTIN LASALLE, MARIKA GREEN, PIERRE LEYMARIE, JEAN PELÉGRIN, KASSAGI, PIERRE ÉTAIX
SCENARIO ROBERT BRESSON EDITING RAYMOND LAMY PHOTOGRAPHY LÉONCE HENRI BUREL PRODUCTION DESIGN PIERRE CHARBONNIER
SOUND ANTOINE ARCHIMBAUD PRODUCTION AGNÈS DELAHAYE LUX FILMS FRANCE TECHNICAL ADVISOR ON THE THIEVES' GESTURES KASSAGI

RESTORATION AND DIGITIZATION WITH THE SUPPORT OF CNC © 1959 AGNÈS DELAHAYE PRODUCTIONS CINÉMATOGRAPHIE



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New trailer for Robert Bresson's *Pickpocket* (1959) - in cinemas from 3 June 2022 | BFI

9428 visualizaciones · 17 may 2022 One of Robert Bresson's most admired, intriguing and

194

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Sarah Pickering/ *Pickpocket, A Professional Development Workshop for Artists/*

EXAMPLES



pickpocket

Sarah Pickering

with Lee Thompson

Professional Pickpocket & Consultant

6pm 17 May 2019

Camberwell College of Arts

Peckham Road

London

SE5 8UF

a professional
development
workshop
for artists



- ♦Widen your skills portfolio to be market ready
- ♦Generate alternative streams of income from creative talent
- ♦Transcend the art world & make money
- ♦Practical tips on how to creatively remove valuable items from collectors, gallery directors and funders.
- ♦Avoid being a victim of pickpockets while thinking about artistic matters.

Pickpocket, A Professional Development Workshop for Artist, (2016).

Sarah Pickering/ *Pickpocket, A Professional Development Workshop for Artists/*

EXAMPLES



Pickpocket, A Professional Development Workshop for Artist, (2016).

Carmen Winant/ *My Birth*/ 2018

EXAMPLES



My Birth, (2018).

Carmen Winant/ *My Birth*/ 2018

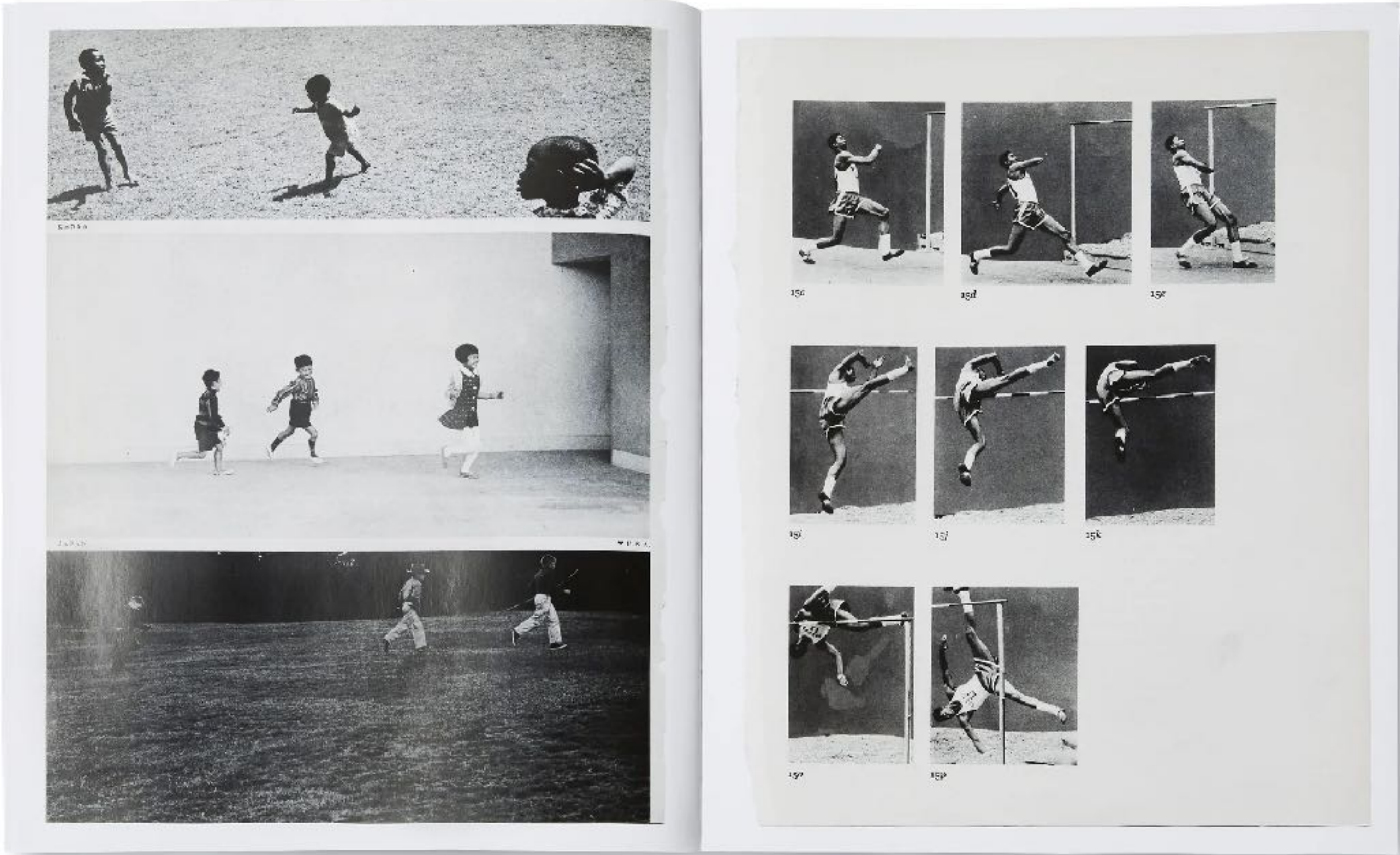
EXAMPLES



My Birth, (2018).

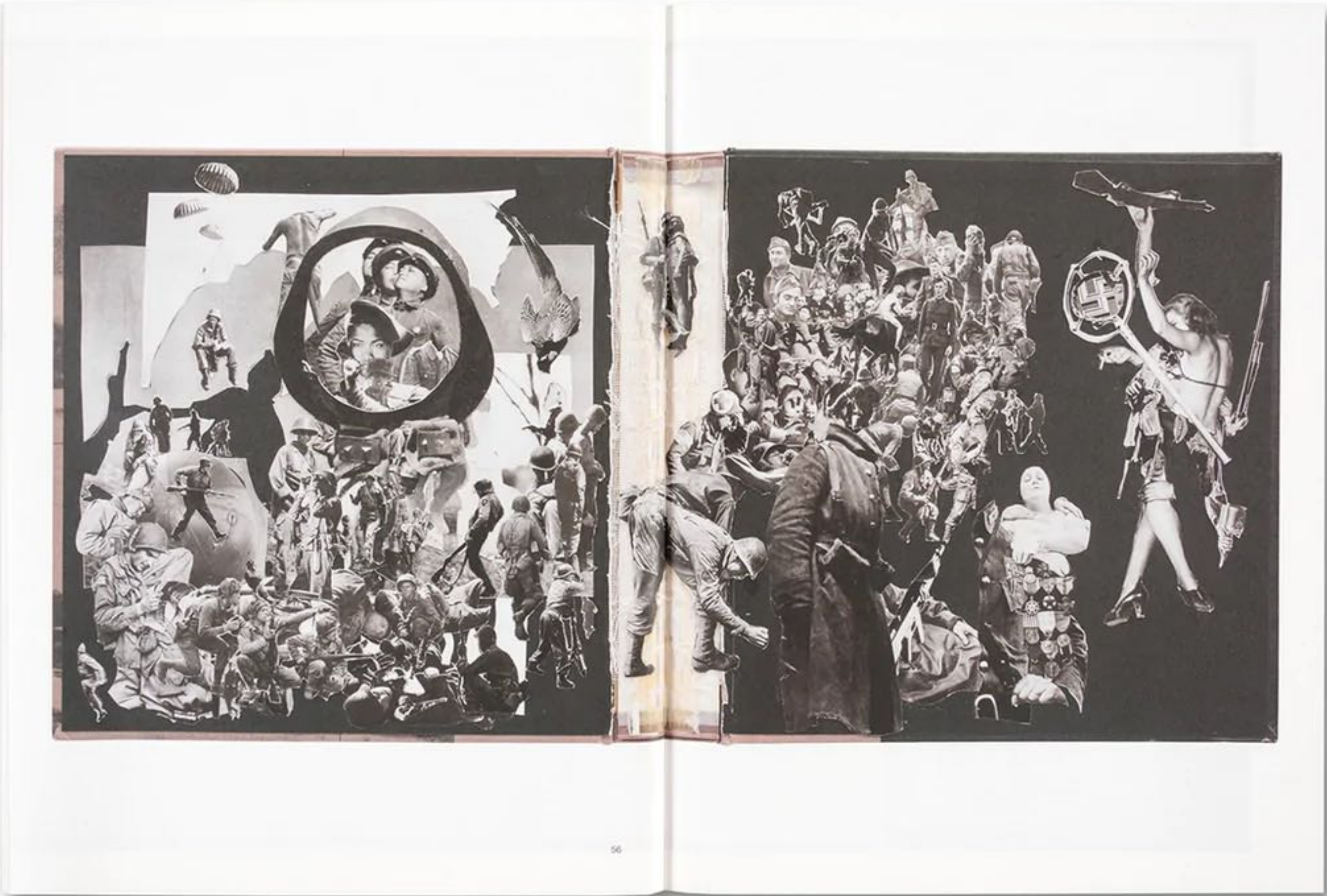
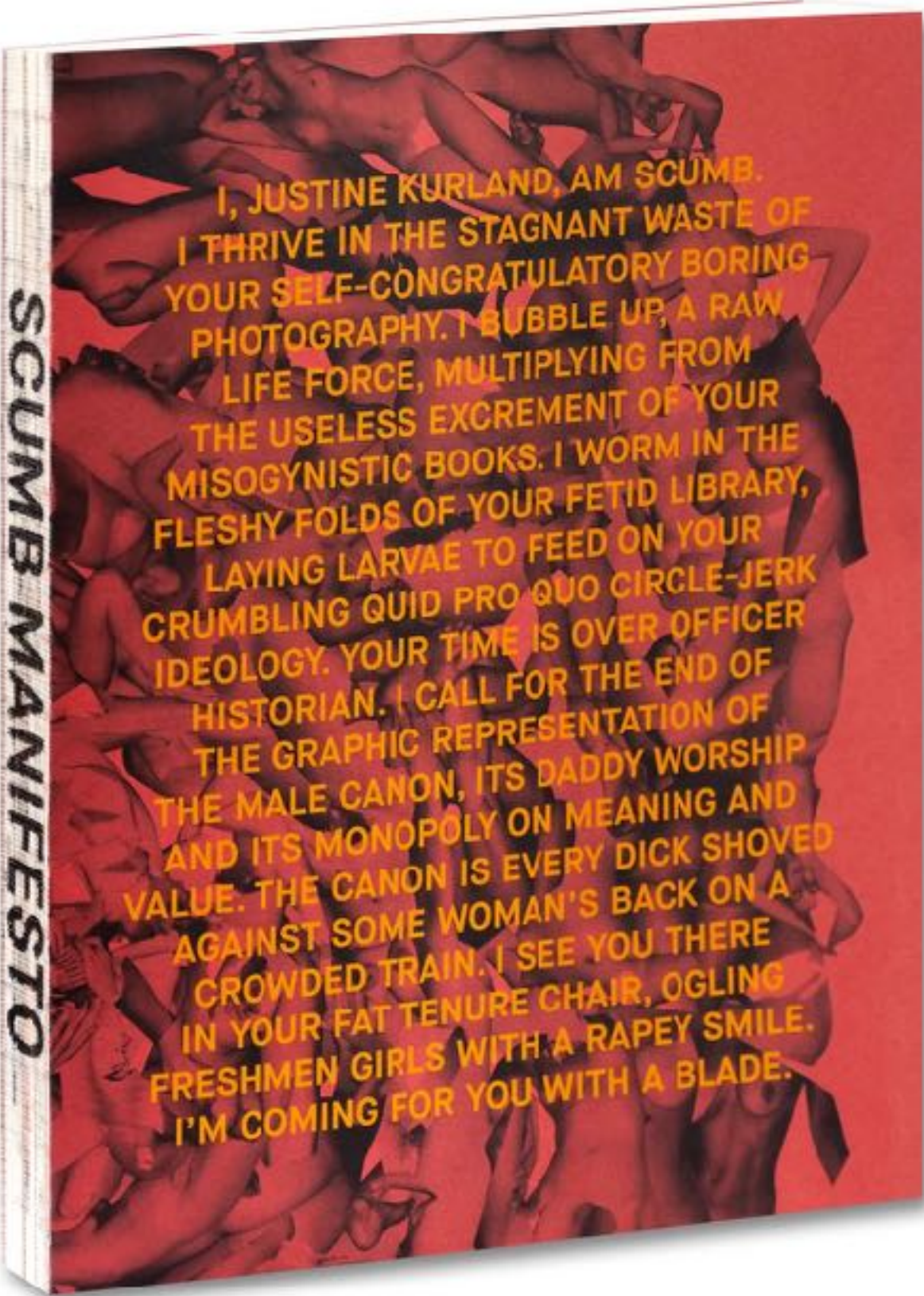
Carmen Winant/ *Arrangements*/ 2022

EXAMPLES



Justine Kurland/ *Scumb (Society for Cutting Up Men's Books) Manifesto*/ 2022

EXAMPLES



Scumb (Society for Cutting Up Men's Books) Manifesto, (2022).

Justine Kurland/ *Scumb (Society for Cutting Up Men's Books) Manifesto*/ 2022

EXAMPLES



Scumb (Society for Cutting Up Men's Books) Manifesto, (2022).

Justine Kurland/ *Scumb (Society for Cutting Up Men's Books) Manifesto*/ 2022

EXAMPLES



Scumb (Society for Cutting Up Men's Books) Manifesto, (2022).

Justine Kurland/ *Scumb (Society for Cutting Up Men's Books) Manifesto*/ 2022

EXAMPLES



Scumb (Society for Cutting Up Men's Books) Manifesto, (2022).

Frida Orupabo/ *I Have Seen a Million Pictures of My Face and Still I Have No Idea* / Fotomuseum Winterthur 2022

EXAMPLES



Frida Orupabo/ *I Have Seen a Million Pictures of My Face and Still I Have No Idea* / Fotomuseum Winterthur 2022

EXAMPLES

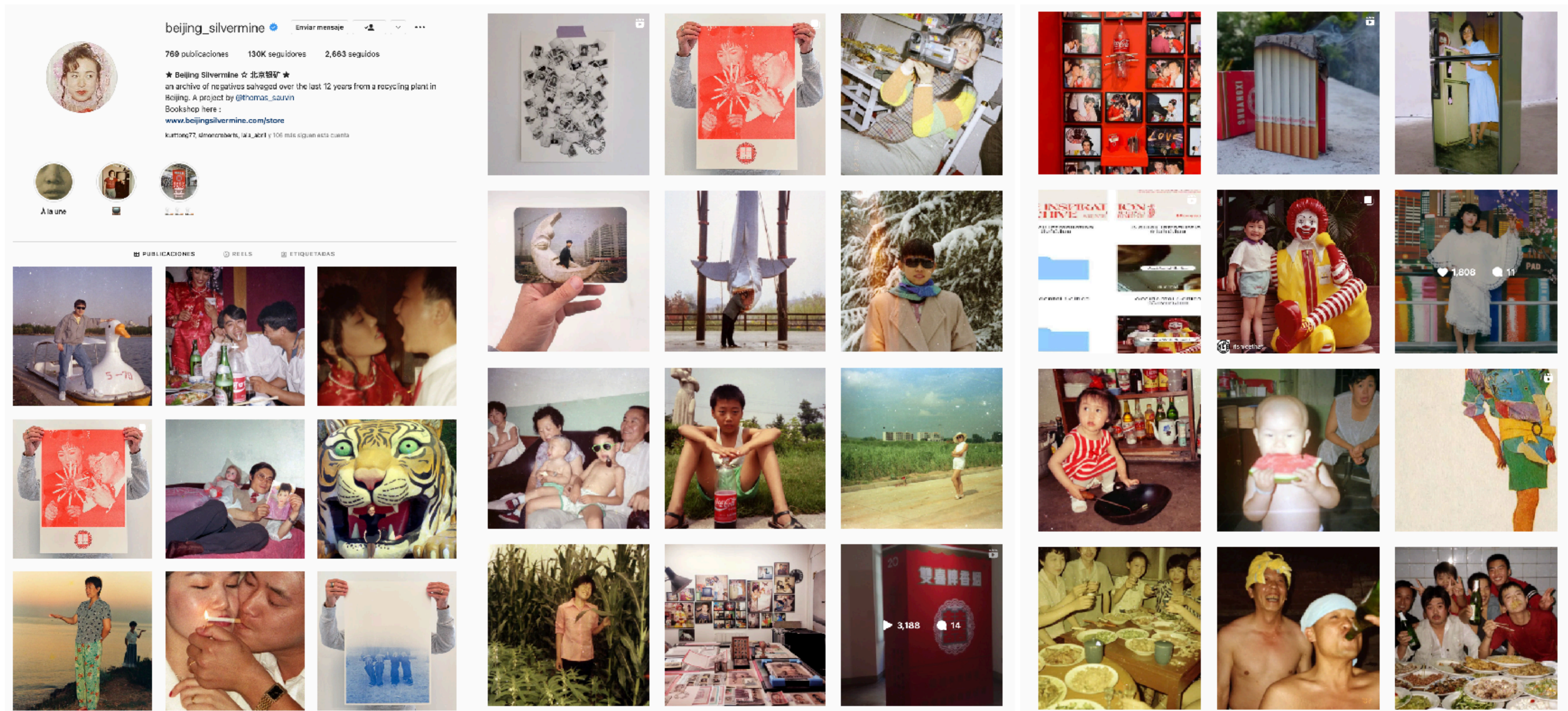


Frida Orupabo/ *I Have Seen a Million Pictures of My Face and Still I Have No Idea* / Fotomuseum Winterthur 2022

EXAMPLES



Thomas Sauvin/ *Beijing Silvermine* /
EXAMPLES



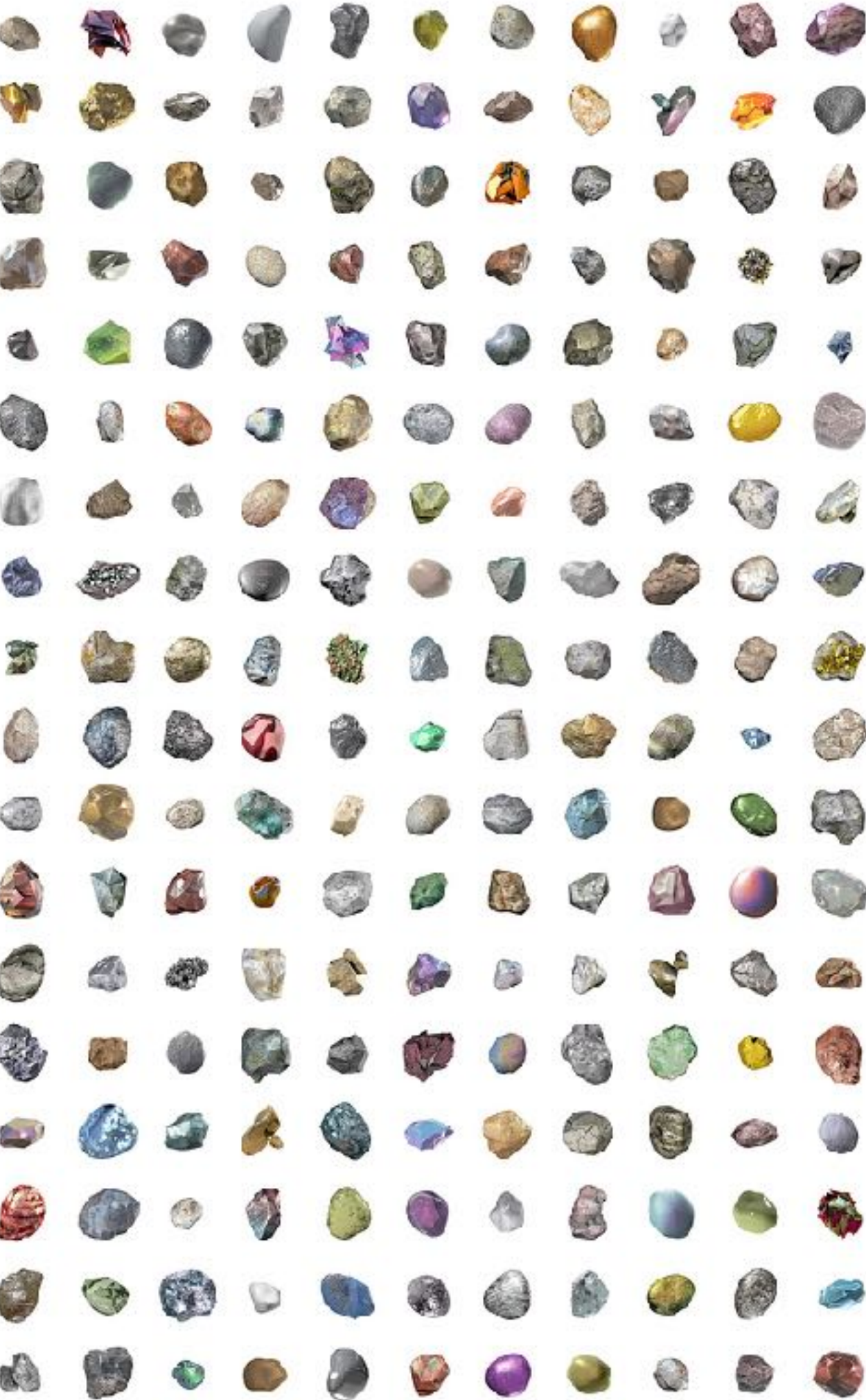
BEIJING SILVERMINE ☆ 北京银矿

GALLERY PHOTOBOOKS EXHIBITIONS / NEWS COLLABORATIONS PRESS ABOUT CONTACT ☆ BOOKSHOP ☆



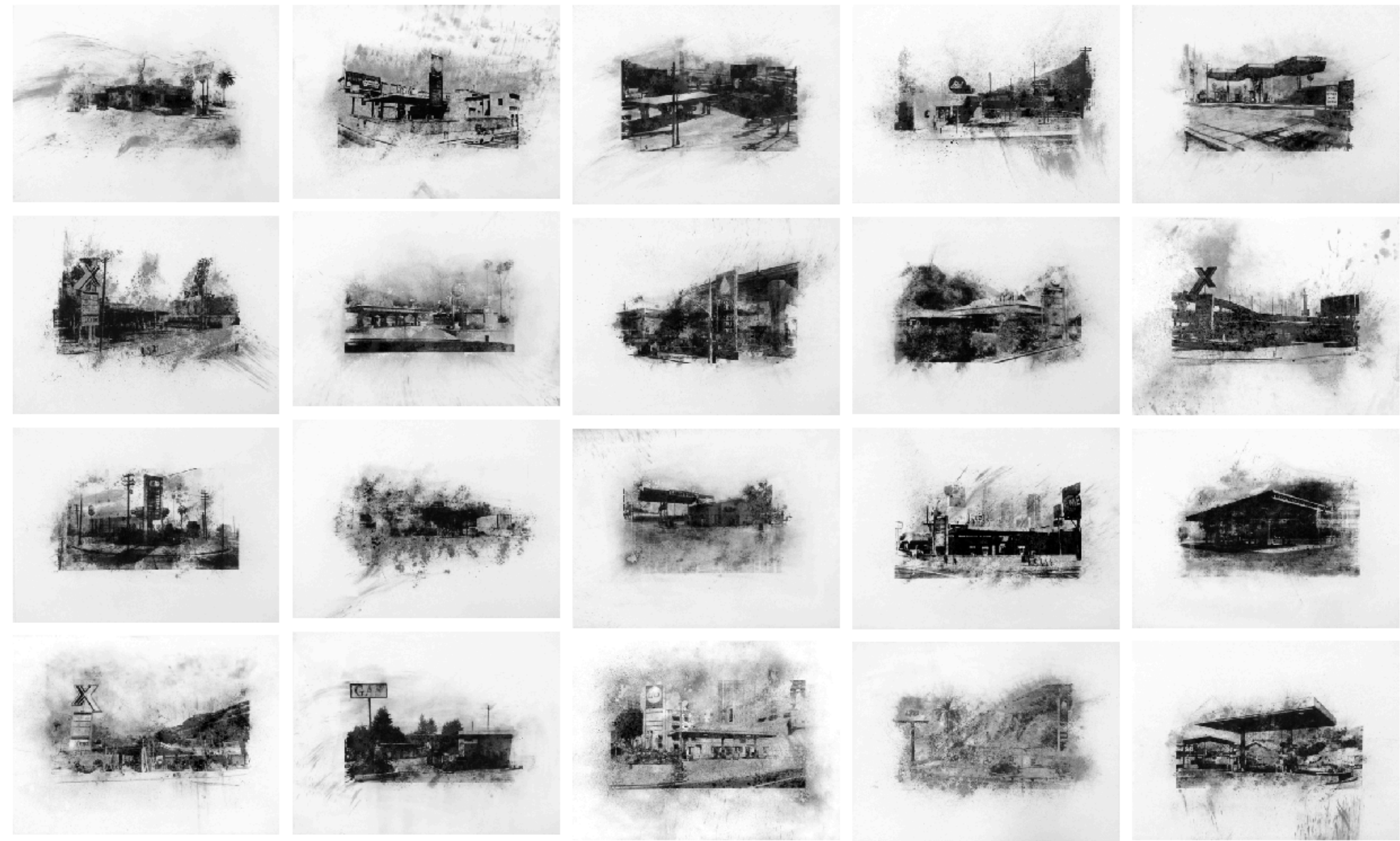
Tabor Robak/ *Rocks* / 2011

EXAMPLES



Lorna Ruth Galloway/ *Twenty Six Gasoline Stations in Grand Theft Auto V Charcoal Halftone/ 2016*

EXAMPLES



Lorna Ruth Galloway/ *Twenty Six Gasoline Stations in Grand Theft Auto V Charcoal Halftone/ 2016*

EXAMPLES



Ron, Perth Street, Morningwood.

Ai Weiwei/ *Study of Perspective* / 1995-2003

EXAMPLES



Ai Weiwei/ *Study of Perspective* / 1995-2003

EXAMPLES



Roc Herms/ *Study of Perspective* / 2015

EXAMPLES



Roc Herms/ *Study of Perspective* / 2015

EXAMPLES



EXAMPLES

How to Win at Photography	Chapters	A		Gameplay		
	Show all	A00		Introduction		
	Gameplay	A01		The Instagram Egg	2019	
	Game Travel	A02		#ProudBoys on Instagram		
	Role Play	A03		A Selection of video games simulating photography as a core element of game mechanics		
	Replay	A04		The Middle Finger Response	2013	
	Camera Play	A05		Random String of Emotions	2018	
	Introduction	A06		insta_repeat	2018	
	Extended play	Constant Dullaart	A07		High Retention, Slow Delivery	2014
	Artists	Yuqi John	A08		Julia's Twitter and Belly Button	2016–2018
	German	B		Game Travel		
	English	B00		Introduction		
		Tabor Robak	B01		Rocks	2011
			B02		Parallel I–IV	2012–2014
			B03		de_dust	2004
			B04		Super Landscape 1	2005
			B05		The Unreal	2019
		Joan Pamboukes	B06		Videogame Color Fields	2006
		Justin Berry	B07		Road Trips	2018
			B08		Virtual Botany Cyanotypes	2016
		Emily Hadrich	B09		New Realms – Same Me	2019–2020
		C		Role Play		
		C00		Introduction		
		Claude Cahun	C01		Selbstporträt	1925
	Rindon Johnson	C02		Away with You	2016	
		C03		Stairways (Time)	2018–2021	
	Petra Szemán	C04		Monomyth: Gaiden	2018–2020	
	Cibelle Cavalli Bastos	C05		aevtarperform II: Black Mirror and Themme Jewel	2021	
	Danielle Udogaranya	C06		Custom Avatars for The Sims	2015	
	Cindy Sherman	C07		Untitled Film Stills	1977–1980	
	Aneta Grzeszykowska	C08		Selfie	2014	
	D		Replay			
	D00		Introduction			
		D01		Tweet by Russian Ministry of Defence	2017	
		D02		A selection of re-enactments of the Tank Man photograph in computer games		
		D03		Twentysix Gasoline Stations in GTA V	2016	
		D04		Study of Perspective	1995–2011	
		D05		The Screenshots	2000	
		D06		After Alexander Rodchenko	1987	

THE MISCHIEVOUS IMAGE - TASK

-Using online and/or paper images create a series of photographs where you explore ideas of appropriation, circulation, re-using and collage.

THANK YOU

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ December 2025