



The Stylish yet contemporary design in this image communicates a sophisticated and chic feeling and meaning. The bricks in the wall may symbolise the use of older materials whilst the ceiling and floor may symbolise the use of new and more fashionable materials. Most people would be likely to convey this image as a Contemporary, Simplistic, Empty, economical and recycled creation amongst other things whilst others would simply see it as 'Modern'. The purpose of studying nonverbal communication is to aid the understanding of social interaction as a whole . "The field of communication includes, The study of meaning, the study of how people convey ideas for themselves, whether through words, food, clothing or other ways." ~(Leeds-Hurwitz.W, 1993, p. 15).

This image defines 'style' as a manner of writing, speaking or doing, especially as contrasted with the matter to be expressed or things done'. "Styles (for example, Tony Blair's style) are to do with political identities and values; discourses (for example, the discourse of the 'Third Way') are to do with political representations." ~(Van-Leeuwen.T, 2005, p. 139). This image is defined as Chic, Elegant, Dapper, Sophisticated, Stylishly designed, whilst its lifestyle experimentation has taken place among people for whom occupational and economic roles no longer provided a coherent set of values and for whom identity has come to be generated in the consumption rather than in the production line.

Different cultures share the same basic types of codes they incorporate; language, food, clothing, and objects are only the beginning, but they are all basic codes included in every culture. Initially signs were treated as discrete units for purposes of introduction, but ultimately they must be understood as integrally related."Individual sign systems, although they presuppose imminent organized structures, function only in unity, supported by one another" (Uspensky et al., 1973, p. 1). just as a sign requires knowledge of the appropriate code for interpretation, so a code requires familiarity with the appropriate culture.

The following quote comes from Charles Morris, noted American semiotician, but the sentiment is not his alone: "Indeed, it does not seem fantastic to believe that the concept of sign may prove as fundamental to the sciences of man as the concept of an atom has been for the physical sciences or the concept of cell for the biological sciences" (p. 42). The sign is thus presented as a building block, comparable to these other building blocks in other fields. a generally accepted position in suggesting the only distinction between the two words may be one of implications, sign being the more currently "fashionable" (p. 256). His position obscures the two different meanings currently available and used in semiotics and occasionally in other fields. If the two words are used as synonyms within communication, it cannot be due to lack of available differentiation. In this volume, sign is used as the general category, with the term symbol reserved for one particular variety of sign.

A Jung Lee neon installation greets you from afar. Her phrases in neon glow from a distance, installed in desolate snow banks or on reflective lakes across the South Korean wilderness. (Some works, like we have nothing to envy and paradise on earth, were mounted provocatively along the border with North Korea, outside Seoul.) Lee appropriates phrases from books, television, and pop songs to make her neon pieces. I dream of you (2012) takes its titular phrase from Roland Barthes's A Lover's Discourse (documentation of the sculpture in situ shows it peeking through a snowy bush). After installations are complete, Lee, who studied photography at the Royal College of Art, documents them in their quiet landscapes.

For her 2016 series "No More," the artist turned away from legible words and phrases in favor of abstract neon lines, installed and photographed in either snowy terrain or on dusky beaches. For Lee, neon casts a warm and familiar glow in otherwise bleak locales. "I'm a typical city dweller, who is familiar with artificial lights," she has said. "I feel more comfortable with the signs of Starbucks or McDonald's." Joseph Kosuth was initially attracted to the conceptual potential of neon. "I needed something with qualities I could unpack and separate," he told The Guardian. When Kosuth and his contemporaries started working with neon in the 1960s, it was just another commercial medium. It demarcated exits and entrances, announced peep shows, and advertised pit stops. In the hands of artists, however, neon became an emblem of urban life and commercialism.

This pioneer of Conceptual art often committed his words to neon instead of paper, experimenting with the idea of what "wall text" can mean. His tautologies in neon started with the series "One and Eight—A Description" (1965). Each wall-mounted work consists of a straightforward, eight-word description of the work itself, such as neon electrical light english glass letters pink eight. In the "Essential C.S." series (1988), Kosuth got playful: Each sculpture asserts "Yes, it is so," but the neon winds back to cross out the words, like a retraction or a rejection. The works serve as a record of the assertions and hesitations of the creative process itself. - (10 Artists Who Made Masterpieces with Neon, artsy,

<https://www.artsy.net/article/artsy-editorial-10-artists-who-work-with-neon>)

- these are two artists that would fit perfectly in my imagined exhibition.

The neon medium began to represent a disenfranchised economy, and became less intrinsically linked to consumerist agendas. A few progressive artists in the 1960s began exploring neon more vigorously such as Joseph Kosuth, whose neon-lit text pieces helped push conceptions of art. Gauche and ubiquitous, the medium became a fascinating subject for pop artists. Neon's immediate aesthetic hit—bright, Pop Art-infused—makes it now an obvious fit for the social media era. Today, neon art is an almost irresistible Instagram moment, and artists like Ben Skinner create works that engage with the concept of the social share. Skinner, who is based in Vancouver, works within a variety of slick and technical materials, evoking an almost fetishistic affinity for the sleek and the purposeful. (a brief history of neon art, <https://farmboyfinearts.com/a-brief-history-of-neon-art/>)

There is too much to take in at once. One thinks of the hurtling particles in the Large Hadron Collider (Wyn Evans has visited Cern, under the Swiss border, several times). I thought of Picasso drawing mythological creatures in the air with a lamp, his gestures caught by camera. The references keep on coming. The most apparent are the two shapes that hang in the Duveen's central cupola, the same angled spoked disc and its larger companion, made with six concentric lines, that originally appeared in the bottom half of Marcel Duchamp's eccentric, wholly enigmatic *The Large Glass*, whose first version was completed in 1923. Duchamp described *The Bride Stripped Bare by Her Bachelors, Even* (the full title of *The Large Glass*) as a work to be looked through as much as at. So it is with the current Duveen commission. Like many other artists since, Wyn Evans is dancing with Duchamp. The eye cannot fully disentangle all its successive elements. One almost wants to spend a day in the Duveen, drawing its interconnected and overlapping parts, its clusters and discrete elements, the cumulative complexities, the work's movements and figures and fugues. Wyn Evans's visual Duchamp quotation is both a clue and a diversion. I love the way that Duchamp's concentric discs, now drawn in neon, twist in space and begin to fan, like something growing or splintering apart. There is a lot of torsion here, energies bringing things together and driving them apart. Everything is suspended on electric cables attached to the roof and skylights by hi-tech adhesive discs. These distant attachments remind me of wired medical sensors stuck to a patient's body (not long ago, Wyn Evans had cardiac surgery). The technical complexity of the work does not detract from the optical dance. The eye stops here, then there, always moving on. You become aware of time, of element succeeding element, of space concertina-ing as you walk. I backtrack and move on through the daylight-white lines and curves. -

(<https://www.theguardian.com/artanddesign/2017/mar/27/cerith-wyn-evans-forms-in-space-by-light-in-time-review-tate-britain>)

Last month saw the Finalists' Exhibition of Prix Pictet Space – hosted at the Victoria and Albert Museum in London. The winner of the seventh award was Richard Mosse, who was awarded the seventh Prix Pictet for his series entitled 'Heat Maps'. Since its opening the exhibition has been visited by 24,000 guests – Prix Pictet Space will now tour globally with events and exhibitions to be announced soon. The short video below gives a brief look at the work on display at the show, with words from the honorary President of the Prix Pictet Kofi

Annan and Director of the V&A Tristram Hunt. (Space Exhibition at Victoria & Albert Museum, <https://www.prixpictet.com/2017/06/space-exhibition-at-victoria-albert-museum/>)