

Postproduction

Towards a discourse on postproduction

What is implied by the term postproduction?

[practitioners] who insert their own work into that of others contribute to the eradication of the traditional distinction between production and consumption, creation and copy, readymade and original work. (Bourriaud, N., 2002, *Postproduction*: 13)

Several methods and theories of interpretation may be said to inform our understanding of postproduction theory and practice. What are they?

- The Death of the Author/Artist/Designer/Director
- Appropriation
- Intertextuality
- Dialogism



Johannes Vermeer, Girl With a Pearl Earring, 1665



Hendrik Kerstens, Bag, 2007



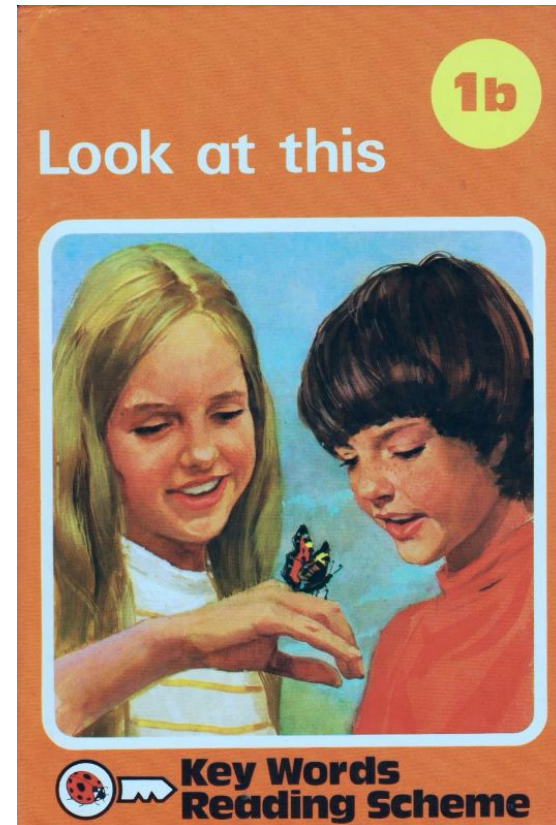
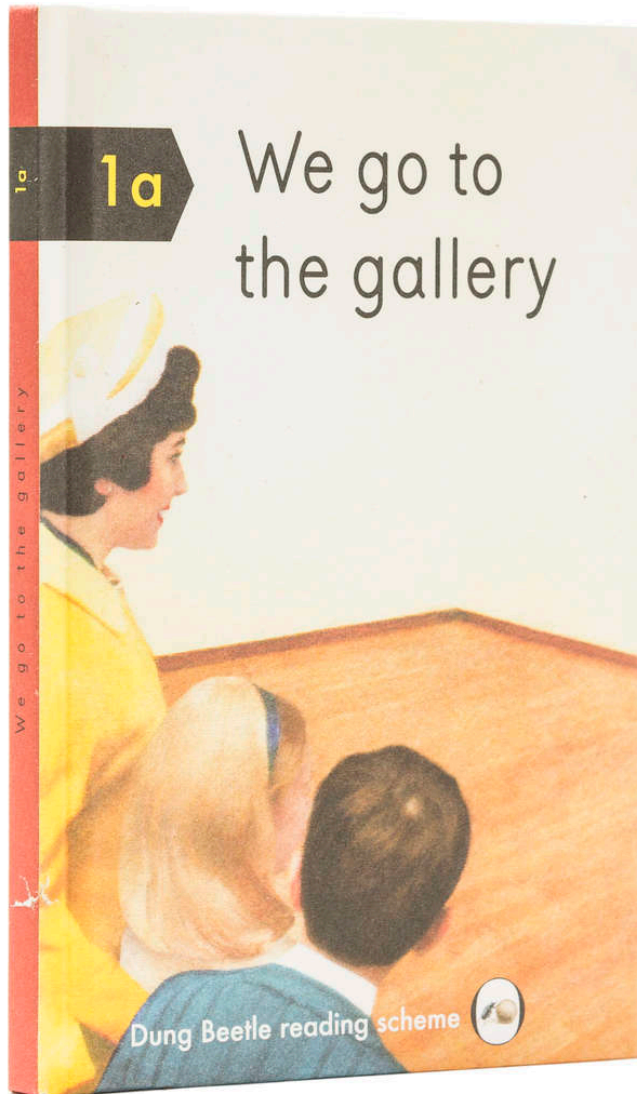
Brian Fay: *Vermeer Crack Drawing: Radiographic layer and cracks c1665-66*, 2006, digital print on paper

Brian Fay applies himself to the task of painstakingly tracing and interrogating the crazed surface of iconic paintings, including those of Titian, Da Vinci, Vermeer, Malevich and Mondrian. His 'crack drawings' and prints, which utilise conservators' radiograph and X-Ray images of paintings as their source material, map the degradation of works on canvas, revealing their fragility and marking the friction of time and environment.



To mime is not merely a passive reproduction, but an active process of reinscribing and recontextualising the mimicked 'object'. It is to position oneself both within and outside the system duplicated [...] using recognisable actions for new purposes. (Betterton.R., 1996, *An Intimate Distance*: 48)





Miriam Elia, *We go to the Gallery*, reprint 2015

“I want to play with the balloon,” says John.

“Only venture capitalists can play with this balloon,” says Mummy.

new words capitalist play balloon



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William Morris, (1834-1896),
Marigold



www.timorousbeasties.com

"There's no point in making any more images", says artist and writer Victor Burgin. "There are already enough photographs in the world... What we need to do is re-read the images we already have."

"I am not interested in the question of what one artist may or may not have taken from another. I am referring to the universally familiar phenomenon of looking at one image and having another image spontaneously come to mind." (Victor Burgin, 2005)



Disneyland®



Dismaland®
Bemusement Park

Intertextuality

Intertextuality refers to the self-conscious citation of one text within another as an expression of enlarged cultural self-consciousness. Increased awareness of intertextuality is argued to be a sign of the postmodern condition. Hence the intertextual historical blurring encountered within postmodernism by which representations of the past and present are displayed together in a bricolage that juxtaposes previously unconnected signs to produce new codes of meaning. (Barker, C., 2004, The SAGE Dictionary of Cultural Studies: 101)

Dialogism

The concept of the dialogic is drawn from the work of Bakhtin. Dialogism suggests that an author cannot remove the marks of citationality or an inherent 'interaction between meanings.'



Helmut Newton, *They're Coming*, 1981



Jemima Stehli, *After Helmut Newton 'They're Coming'*, 1999

‘original’, copy, simulacrum

Historical criticism of mimesis is founded upon the Platonist belief that the ‘original’ is superior to the copy.

‘Simulacrum’ essentially means ‘copy’ and may be considered in terms of the Platonist philosophy that places the simulacrum at the bottom of a hierarchical scale. Plato privileged the model or the original to the highest level, then the copy and, at the lowest point, the copy of the copy (the simulacrum).

Everything has become simulacrum, for by simulacrum we should not understand a simple imitation but rather the act by which the very idea of a model or privileged position is challenged and overturned. (Deleuze, 2004, Difference and Repetition: 84)



Jean Baudrillard 1929-2007

A French sociologist, philosopher, cultural theorist, political commentator, and photographer.

Author of *Simulacra and Simulation*, 1981

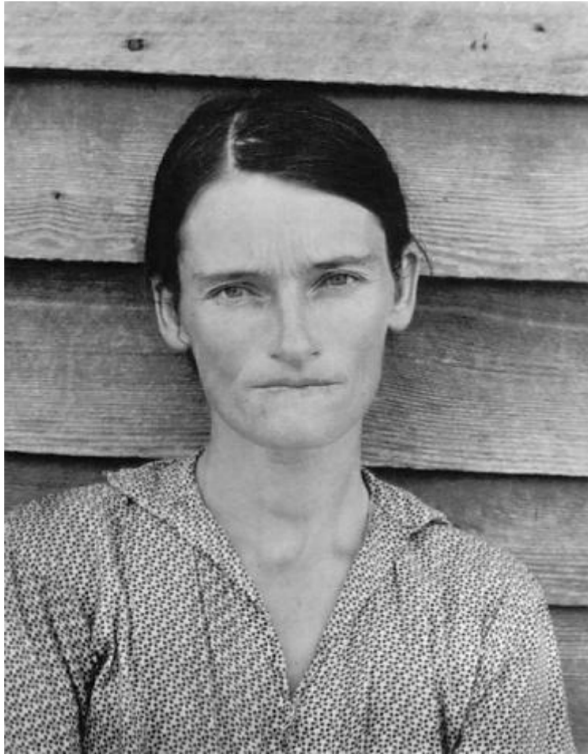


Baudrillard believes that our culture has become a simulation of the real. He theorized that the reason behind losing this grasp on reality is due to the media.

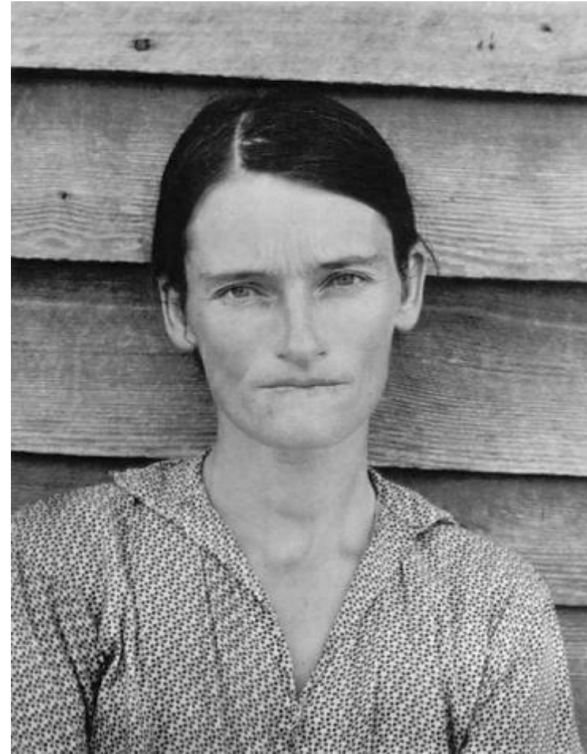
Postproduction

Notions of originality (being at the origin of) and even creation (making something from nothing) are slowly being blurred in this new cultural landscape marked by the twin figures of the DJ and the programmer, both of whom have the task of selecting cultural objects and inserting them into new contexts. (Bourriaud, N., 2002, *Postproduction*: 13)

Re-photography



Walker Evans
Alabama Tenant Farmer Wife, 1936
Gelatin silver print



Sherrie Levine
After Walker Evans 1981

Douglas Gordon, *24 Hour Psycho*, 1993



