Ways of Thinking

Ryan L. Moule & Rob Jones

Week Two:

The Treachery of Images: Deconstruction & Semiotics

A 500 word *Semiotic Analysis…*

A

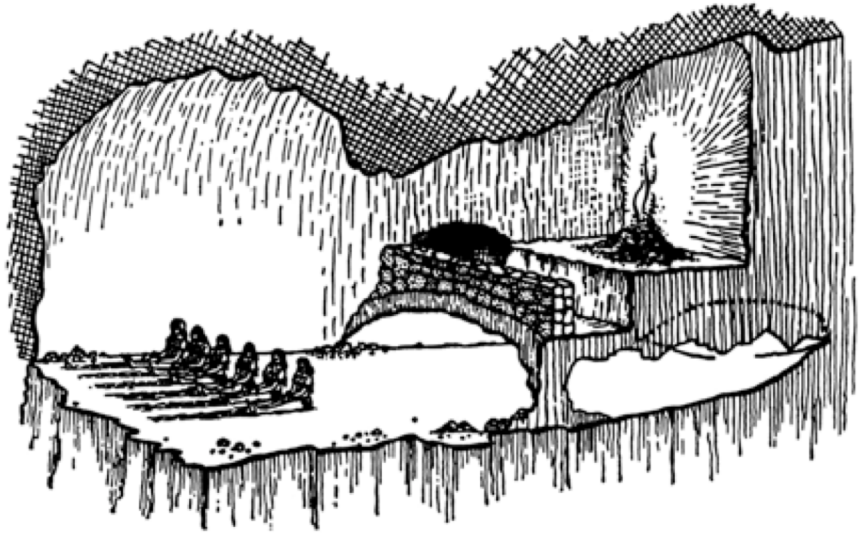
Semiotic Analysis…

keywords: denoted, connoted, signifier, signified, signs, symbols, literal, symbolic, how meaning is generated.

Allegory of Plato's Cave

Prisoners have been bound from infancy in a dark underground cavern. What they see is an interior of a cave wall and on it are projected shadows from a fire behind them. The prisoners don't know or think they are prisoners. This is the only reality they have ever known.

Metaphysics is the branch of philosophy that asks this very question, "what is real? And how do you define real"



Breaking habitual ways of seeing/perceiving.

Encounters

Affect

- Post Truth
- Fake News
- The Spectacle
- Passivity in the Contemporary Condition

About the encounter

> Something in the world forces us to think. This something is an object not of recognition but of a fundamental *encounter*. (*DR* 139)

An object of an encounter is fundamentally different from an object of recognition. With the latter our knowledges, beliefs and values are reconfirmed. We, and the world we inhabit, are reconfirmed as that which we already understood our world and ourselves to be. An object of recognition is then precisely a *re*presentation of something always already in place.[1] With such a non-encounter our habitual way of being and acting in the world is reaffirmed and reinforced, and as a consequence no thought takes place. Indeed, we might say that representation precisely stymies thought. With a genuine encounter however the contrary is the case. Our typical ways of being in the world are challenged, our systems of knowledge disrupted. We are forced to thought. The encounter then operates as a rupture in our habitual modes of being and thus in our habitual subjectivities. It produces a cut, a crack. However this is not the end of the story, for the rupturing encounter also contains a moment of affirmation, the affirmation of a new world, in fact a way of seeing and thinking this world differently. This is the creative moment of the encounter that obliges us to think otherwise. Life, when it truly is lived, is a history of these encounters, which will always necessarily occur beyond representation.

Rupture and affirmation are then two moments of the same encounter, two moments that only seem opposed if considered in the abstract, outside of actual experience. Art, in breaking one world and creating

S. O'Sullivan, *Art Encounters Deleuze and Guattari*
© Simon O'Sullivan 2006



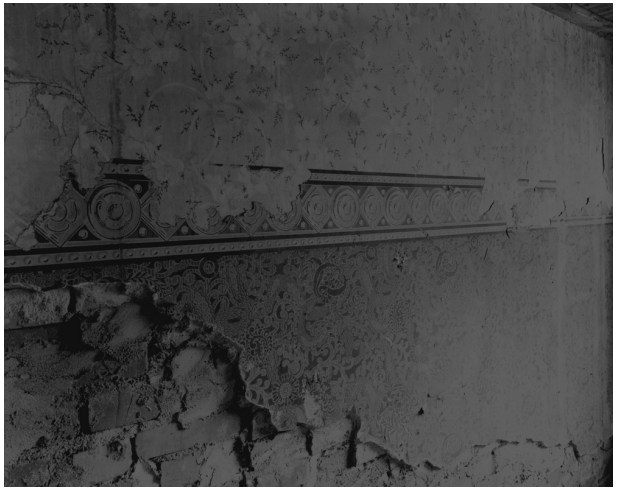
Memory Wall, 2011

Eastern Philosophy, School of Life.

https://www.youtube.com/watch?v=5yZ8a_zAEl0&vl=en

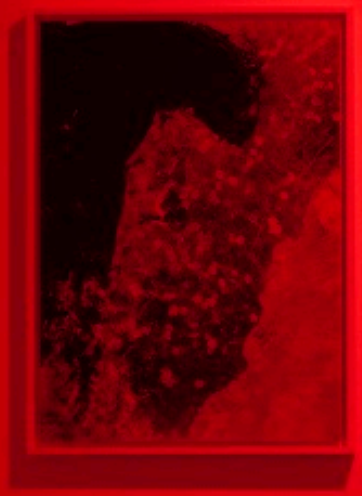
Latent Frequencies

Ryan L. Moule



Ten 'chemically unfixed' silver gelatine handprints
Essay by Richard Page
Designed | Produced by Book Works, London
Supported by Ffotogallery
2014




























After Lillian

Fixation Error



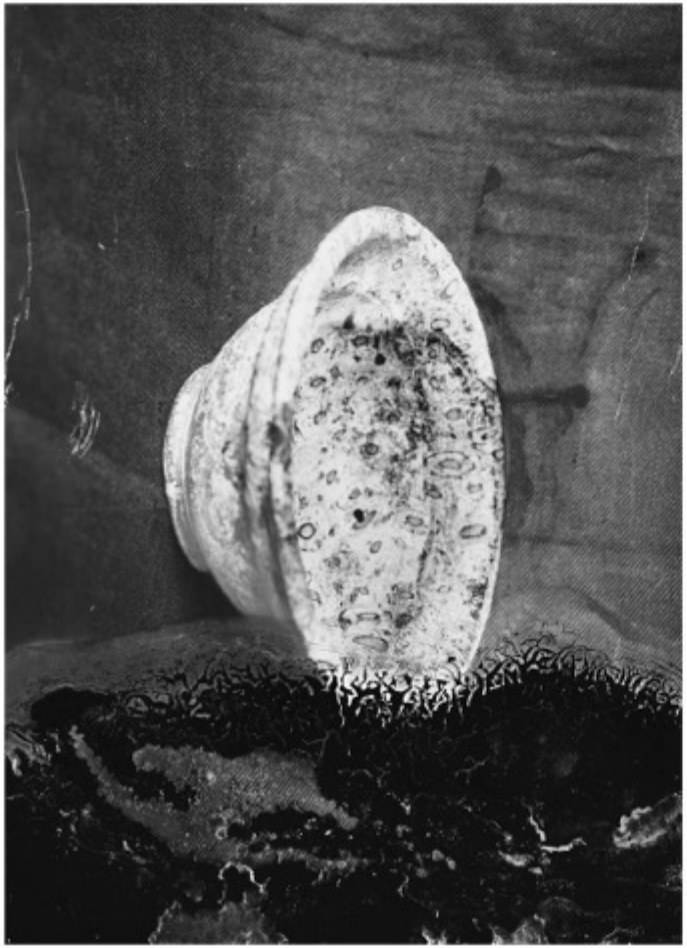
Black Concrete Fig Branch



The War of the Ghosts I



The Thinker





Resonances and Reverberations I & II



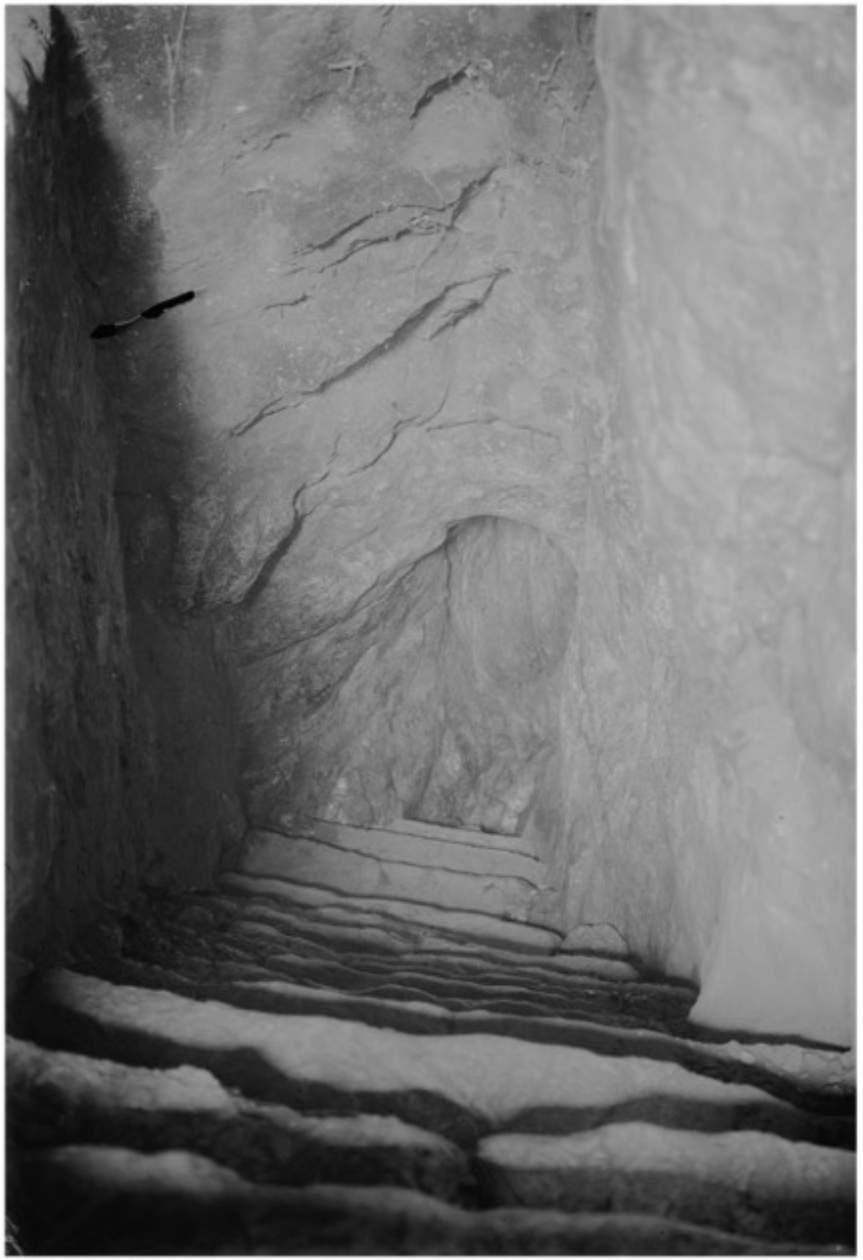
Deposition



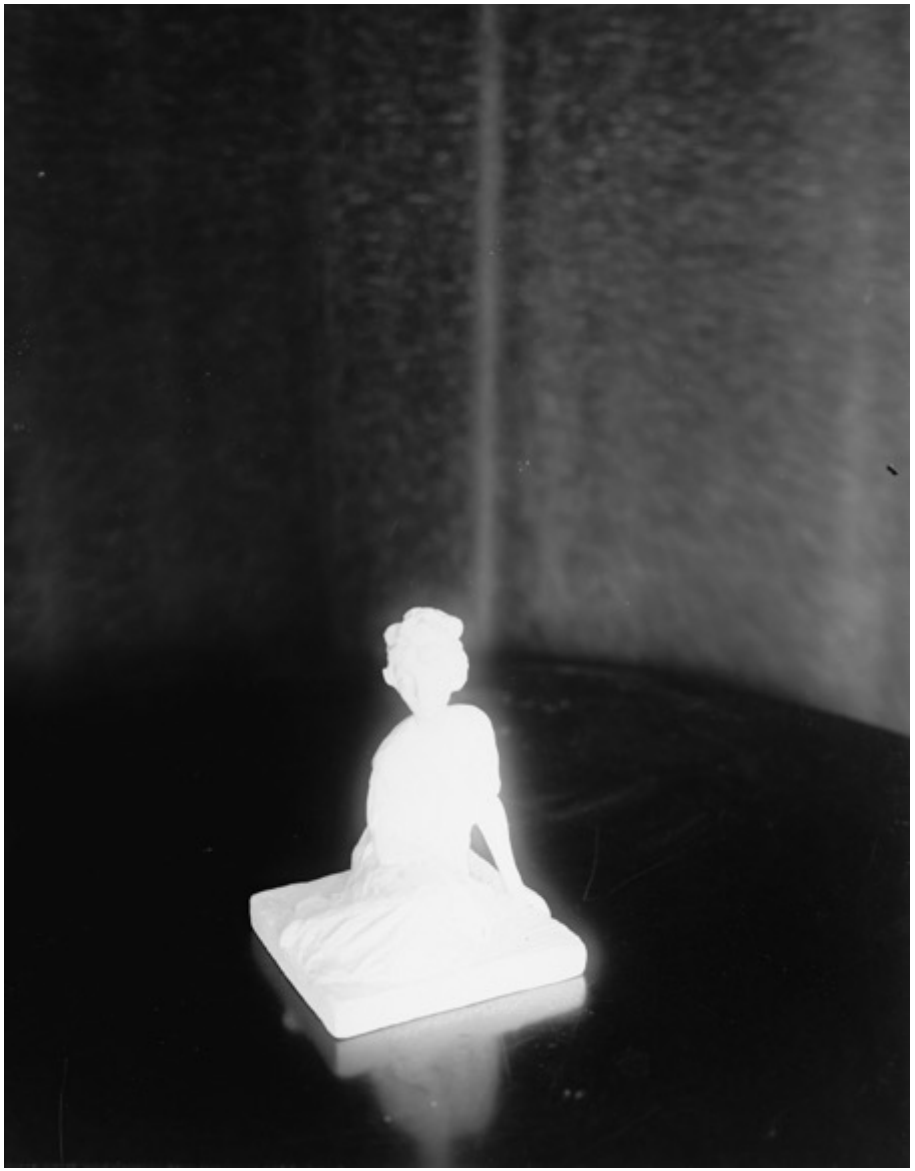




The Structure of Things



The War of the Ghoŝts II



2814, Vessels & Vestiges, Jerwood Space 2017







Lecture Two:

The Treachery of Images: Deconstruction & Semiotics





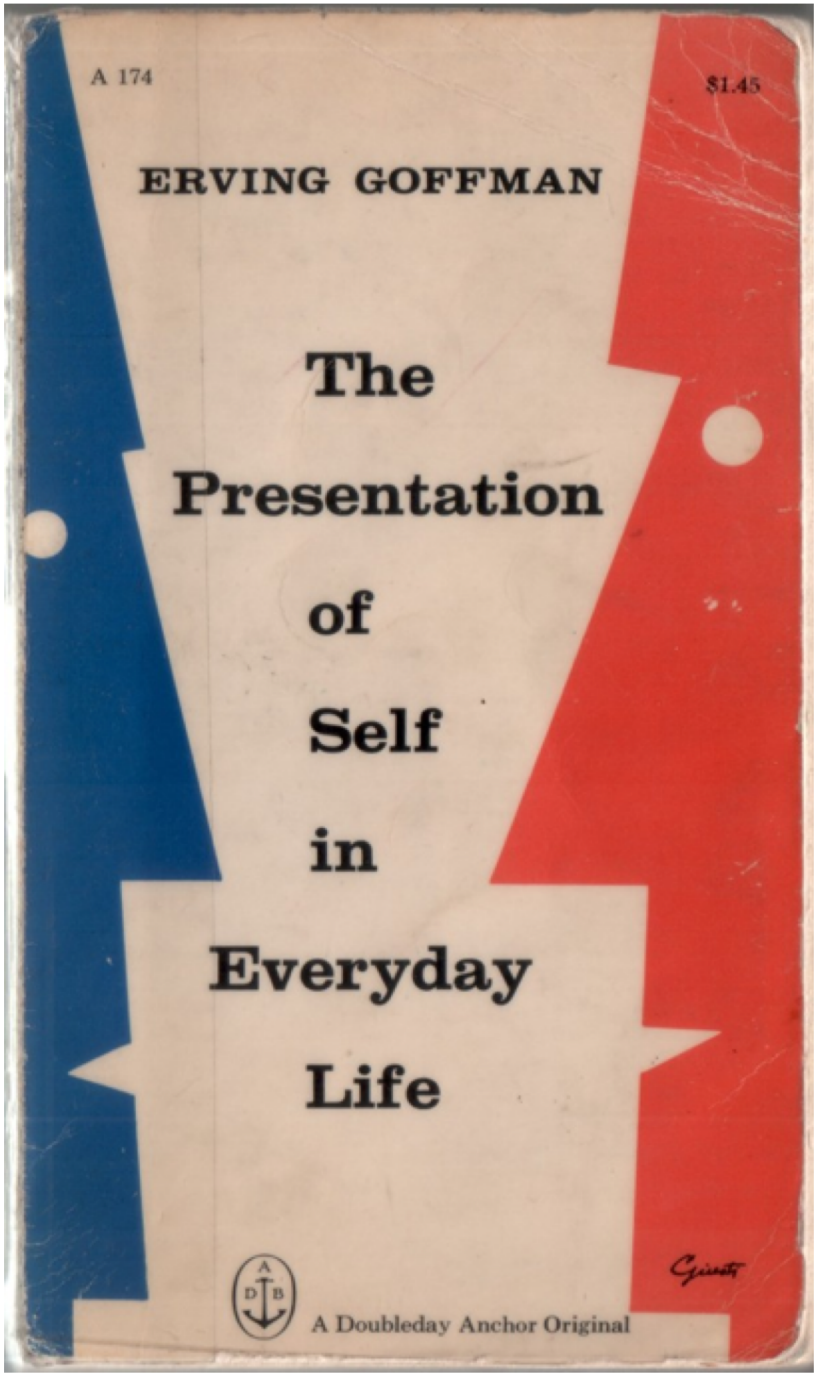


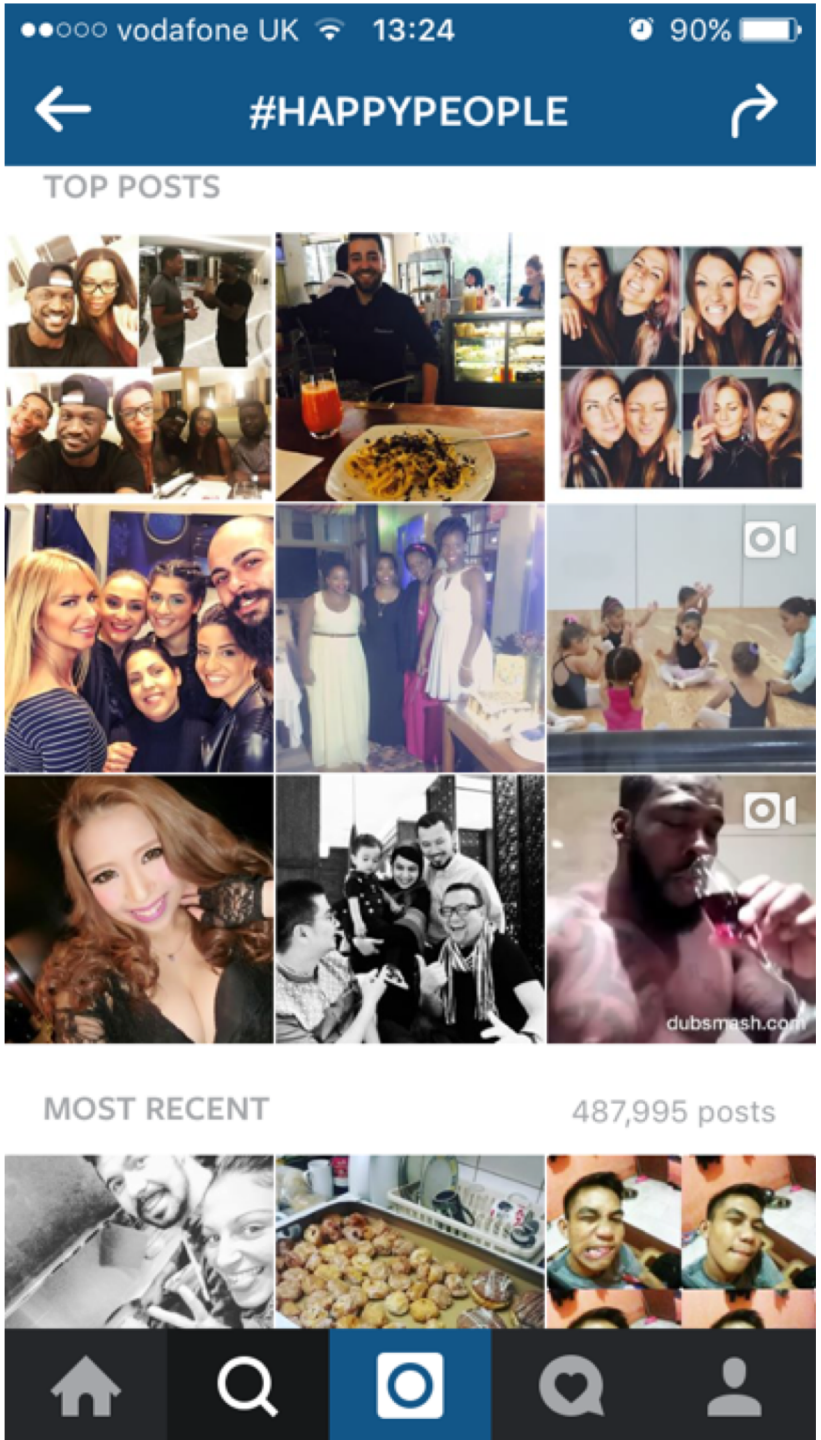


Case Study: This is not a Pipe



Rene Magritte, *The Treachery of Images,* 1929


A 174
$1.45
ERVING GOFFMAN
The Presentation of Self in Everyday Life
A Doubleday Anchor Original


vodafone UK
13:24
90%
#HAPPYPEOPLE
TOP POSTS
dubsmash.com
MOST RECENT
487,995 posts



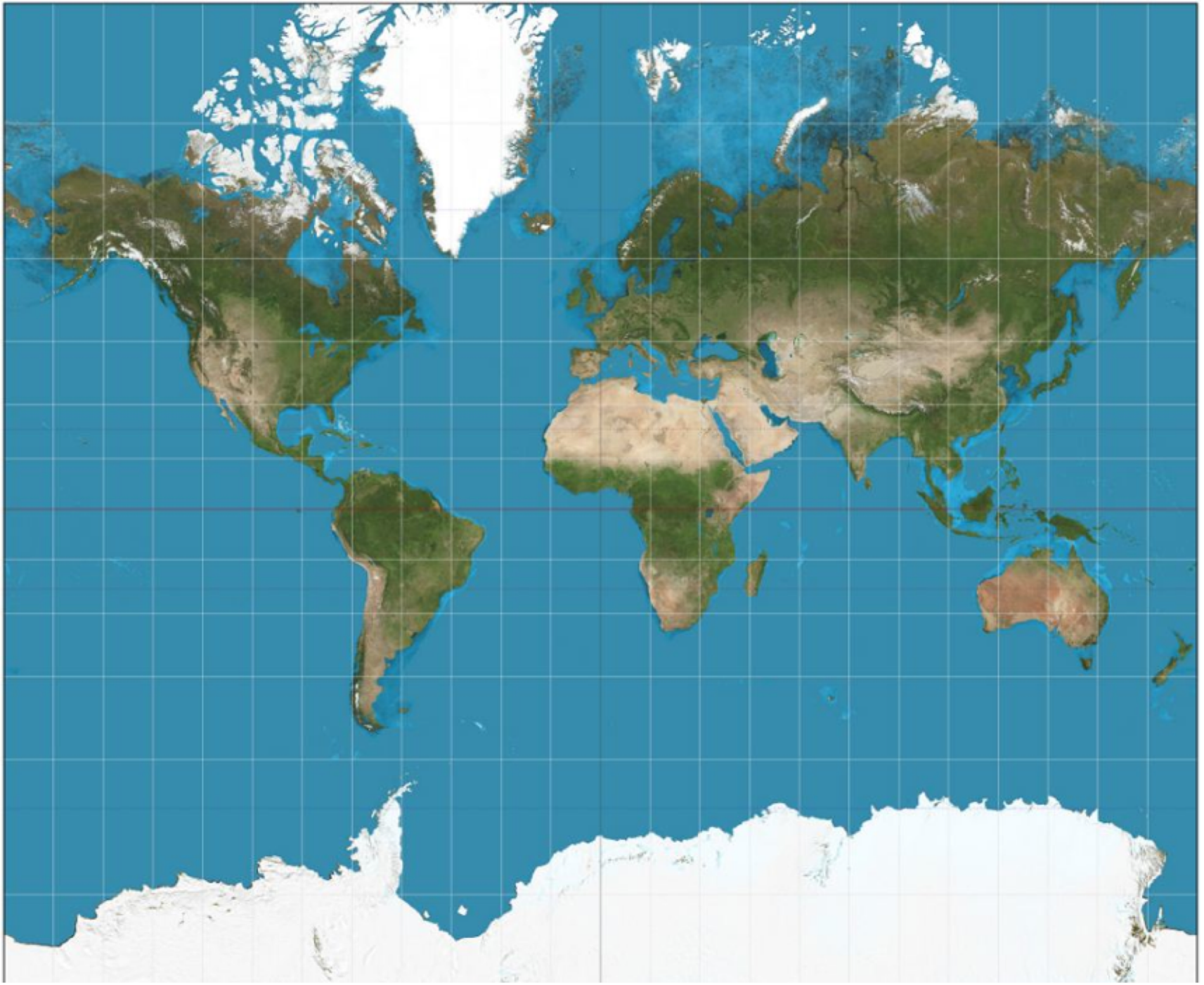


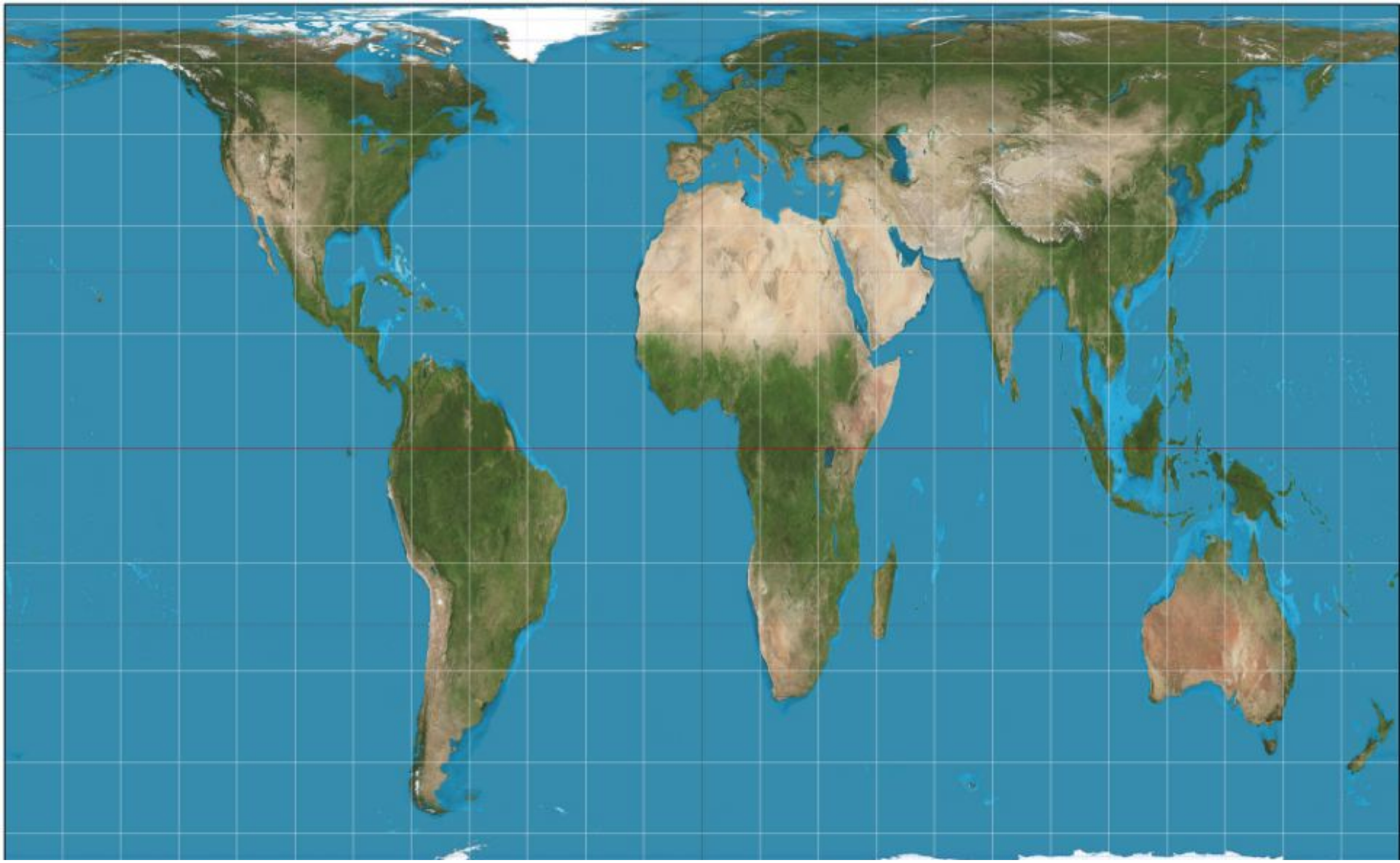






= ANXIETY MACHINES





Case Study: This is not a Pipe



Rene Magritte, *The Treachery of Images,* 1929

We only ever really access the shadow of things.

Rene Magritte, *The Treachery of Images,* 1929

The theories that we apply to Art and Design are taken from a study in Europe as semiology and in the USA as semiotics.



Ferdinand de Saussure



Charles Sanders Pierce



Roland Barthes



Umberto Eco

Semiotics

The message without a code	*The coded message*
Denoted	Connoted
'The Literal'	'The Symbolic'
What the image shows	What is implied by the image
Objective / Natural	Invested / Cultural
Indexical	Constructed
Given by the Photographer / Sender	Invested by the Receiver / Viewer

the gospel according to st john

In the beginning was the Word, and the Word was with God,
and the Word was God. [2]The same was in the beginning
with God. [3]All things were made by him; and without him
was not any thing made that was made. [4]In him was life;
and the life was the light of men. [5]And the light shineth in
darkness; and the darkness comprehended it not.

[6]There was a man sent from God, whose name was John.
[7]The same came for a witness, to bear witness of the Light,
that all men through him might believe. [8]He was not that
Light, but was sent to bear witness of that Light. [9]That was

RED

Different cultures have different interpretations and meanings associated with words. For instance:

In French 'the sun' is a masculine word = '*le soleil*'.
The moon is female = '*la lune*'

In German 'the sun' is feminine = die Sonne

and the moon is male = der Mond

If we were to sell shampoo for instance in both these countries, the *sun* or *moon* as a motif would be read very differently. These cultural imprints are bound to our 'Cultural Coding'.

The Culture Code, Clotaire Rapaille, 2006

We don’t need to think.

Habitual Thought / Object of Recognition



Thomas Heatherwick, Spun

From an early age we are taught the relationship between the *signifer* and the *signifed*. This is not something we are conscious of, but it remains one of the most fundamental building blocks in the structure of language.

Understanding the arbitrary nature of signifers (the word CAT) and its signifed



Semiotics:

A language you can use to discuss how meaning is generated and conveyed

As artists and designers, its important to understand how signs and symbols ‘work’. How do they mean? In order to be in control of meaning (and convey the message you wish to within your art), semiotics is essential tool.

METONYM

A fragment which stands in for the whole.





METONYM

A fragment which stands in for the whole.

- 'The Statue of Liberty' for New York

- An animal standing in for cutting edge technology (in relation to car advertisements)

Liberty for the concept of America.

CONSIDERATION OF REPRESENTABILITY

Links between **objects** and **signs**

- A red traffic light representing 'stop', excitement, danger, prosperity etc.

- Depression represented using a dark cloud

- Within music, this consideration of representability (how different scores 'signify') is of significance.

Semiotics:

All cultural products can be analysed as a ‘text’.

500 word

Observational Writing: Identify an image and write a semiotic analysis

Semiotics:

This is a semiotic analysis…

https://www.youtube.com/watch?v=ekpBrywvRpo

Semiotics:
Like this…



Identification with the models



What is the Coded message: Keywords



Brand


DAVID'S 'HOT OR NOT' CHICKEN CURRY
Food Love Stories
TESCO
LISA'S 'BIG GREEK' STEW
Food Love Stories
TESCO
HENRY'S 'BEING GOOD TONIGHT' FALAFEL
Food Love Stories
TESCO

DISPLACEMENT

ASSOCIATION (visual or verbal), something takes the place of another meaning

Something irrelevant takes center stage, pushing the actual object of those feelings or desires to the sideline.

METAPHOR

The substitution of a word/object for another, which is not literally applicable.



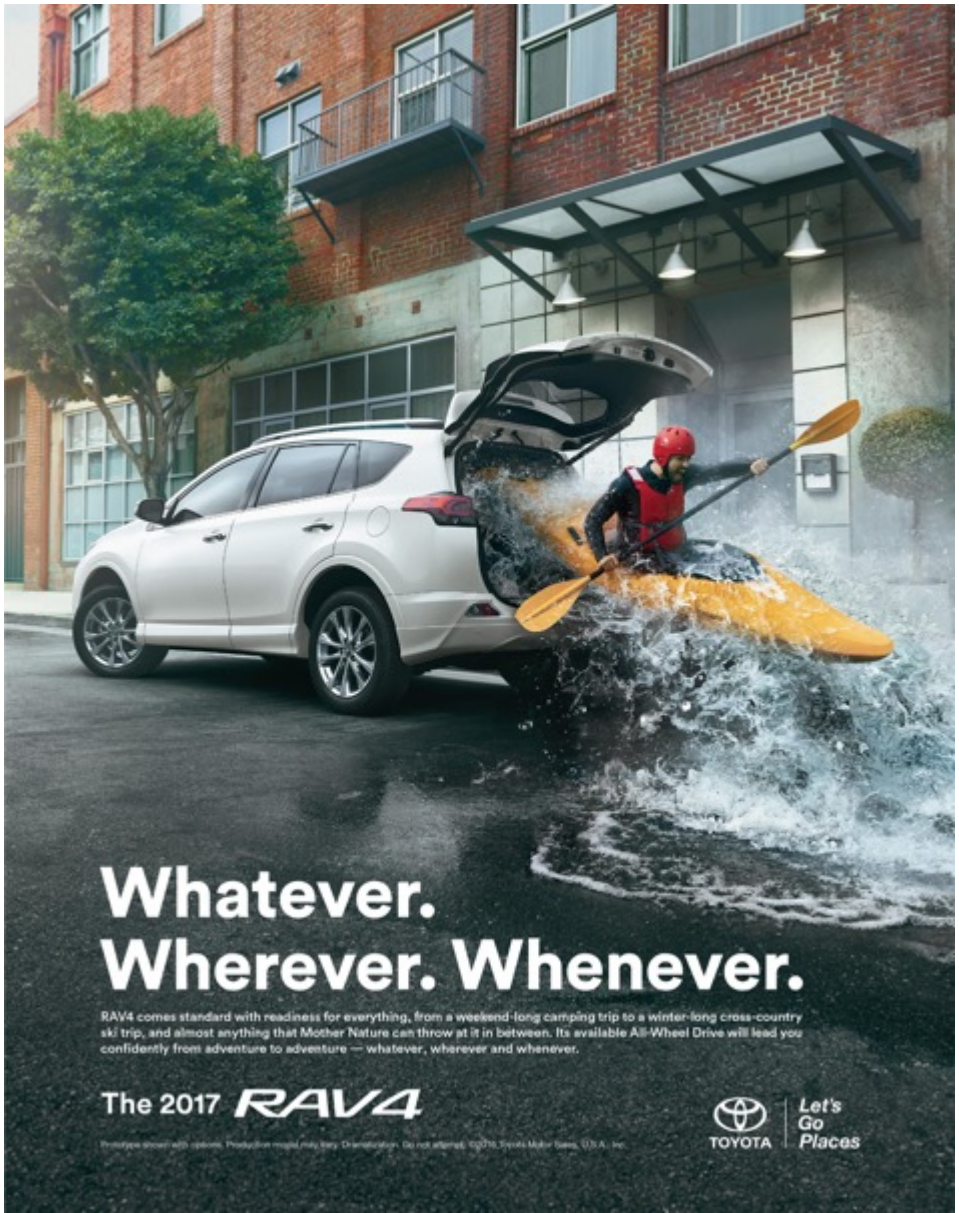
Signs – objects/events with meaning

Meanings – defined by a network of relations

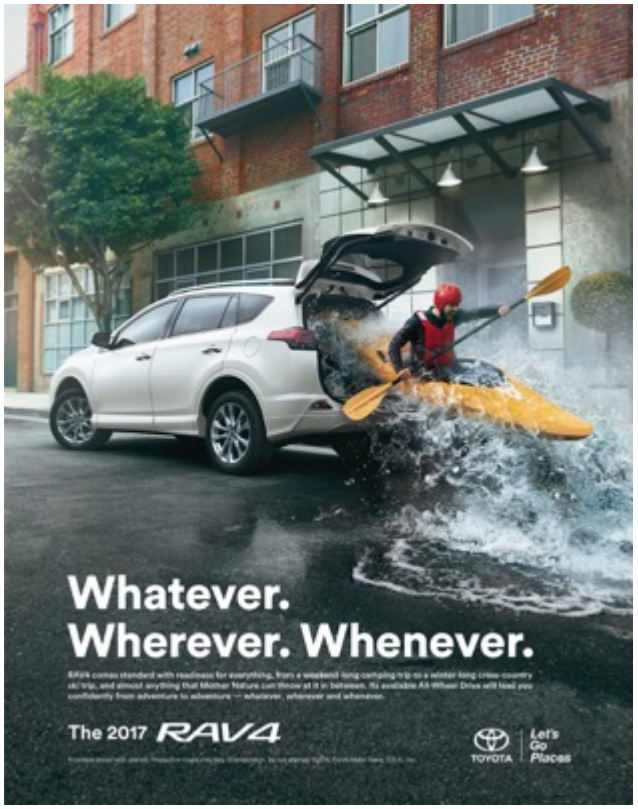
"This universe is perfused with signs, if it is not composed exclusively of signs"

(Berger, 2012: 5)

Semiotics:
Like this…



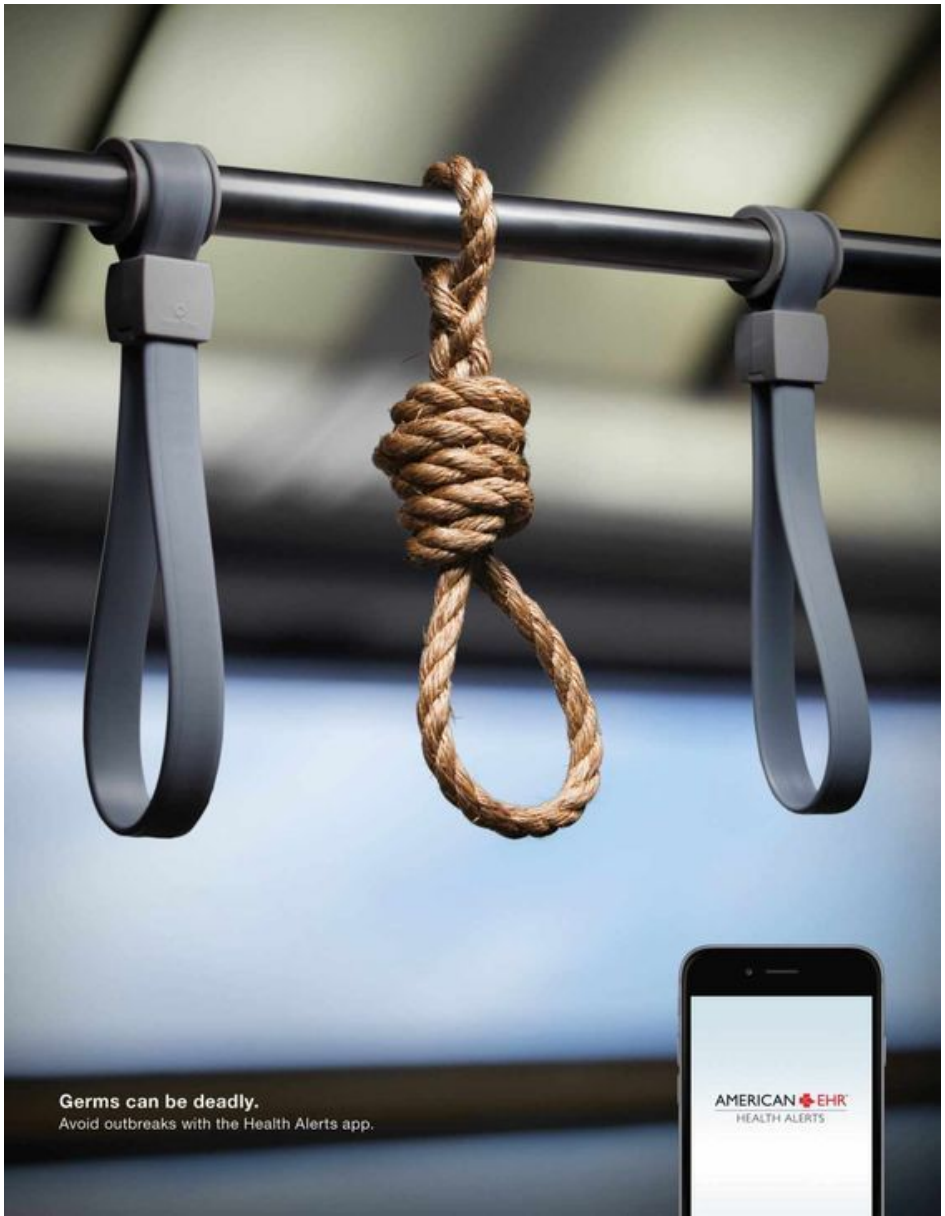
Semiotics:
Like this…



Anchorage text: text that anchors meaning

Relay text: text that opens meaning

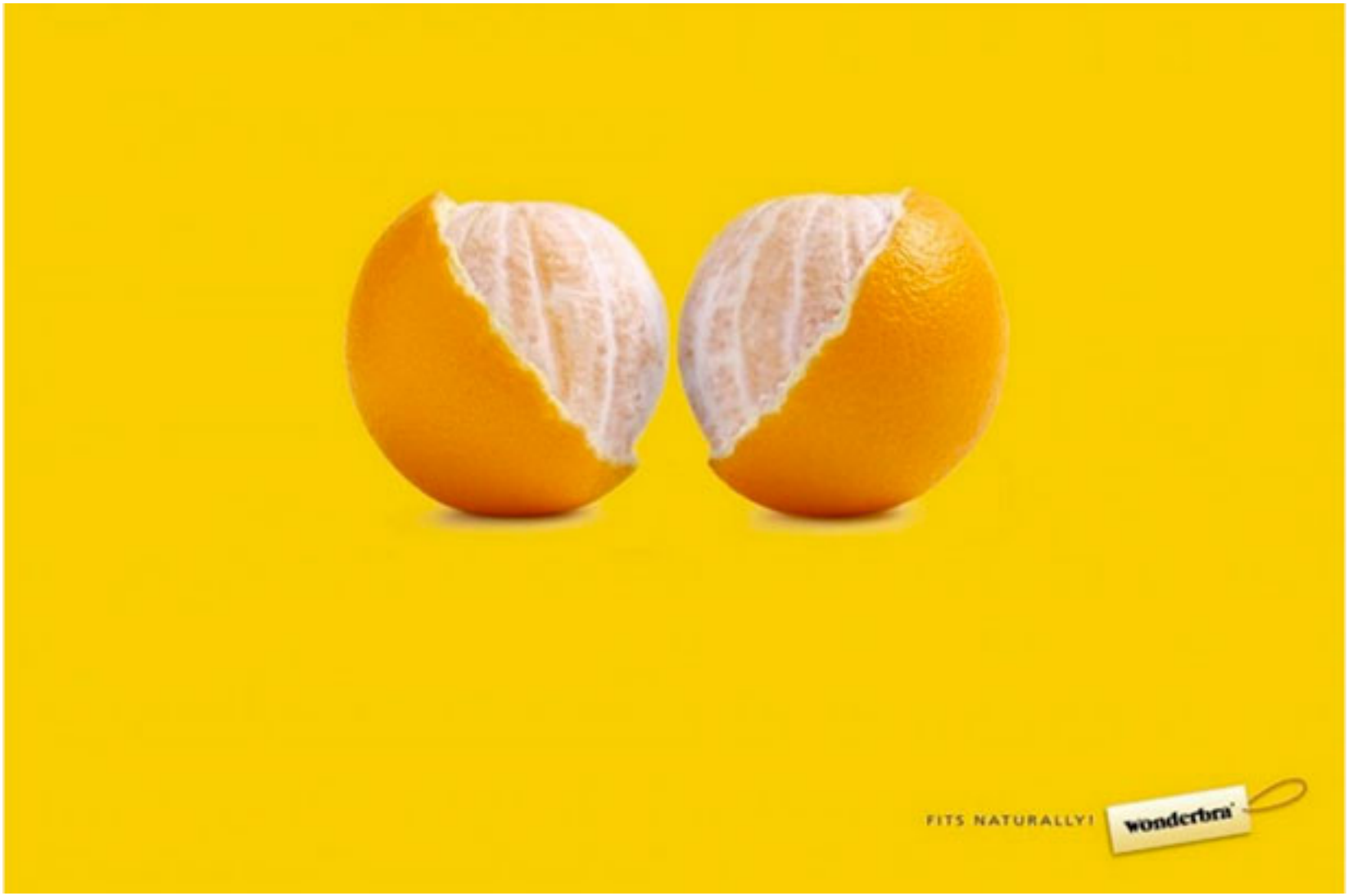
Semiotics:
Like this…



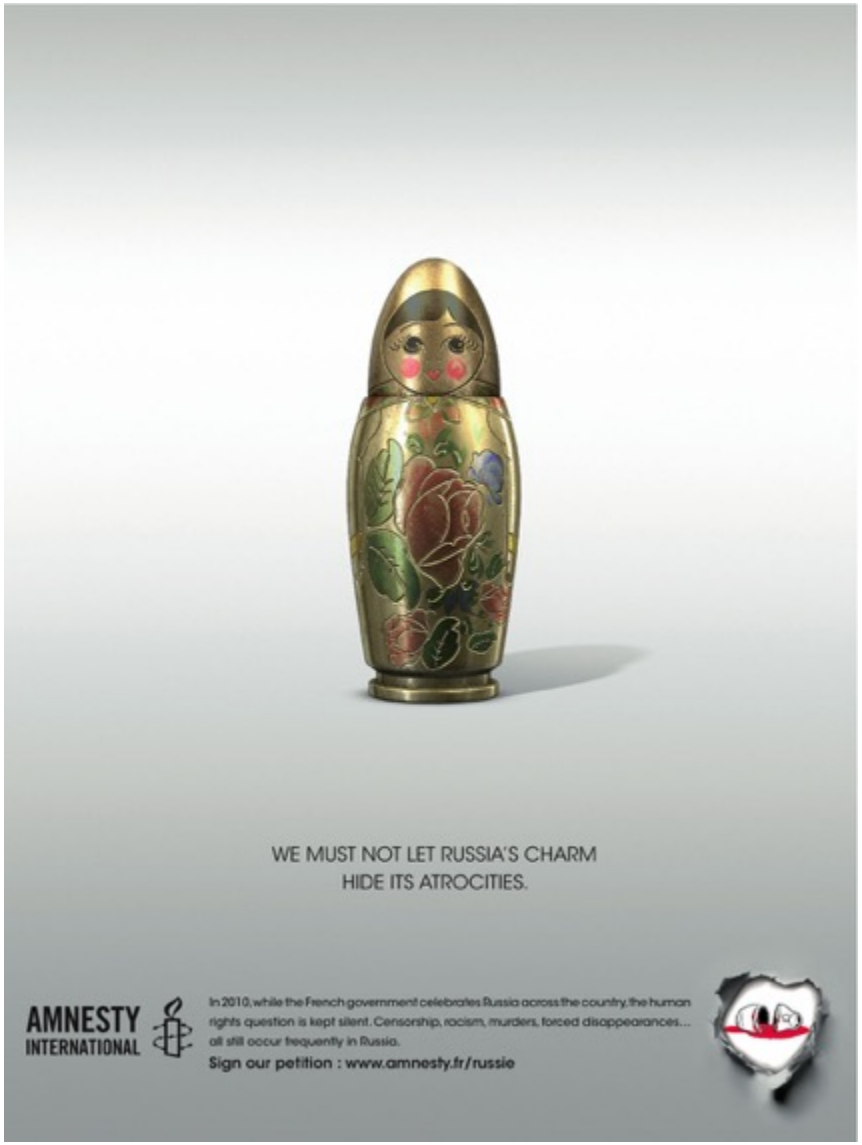
Semiotics:
Like this…



Semiotics:
Like this…



Semiotics:
Like this…



Semiotics:
Like this…



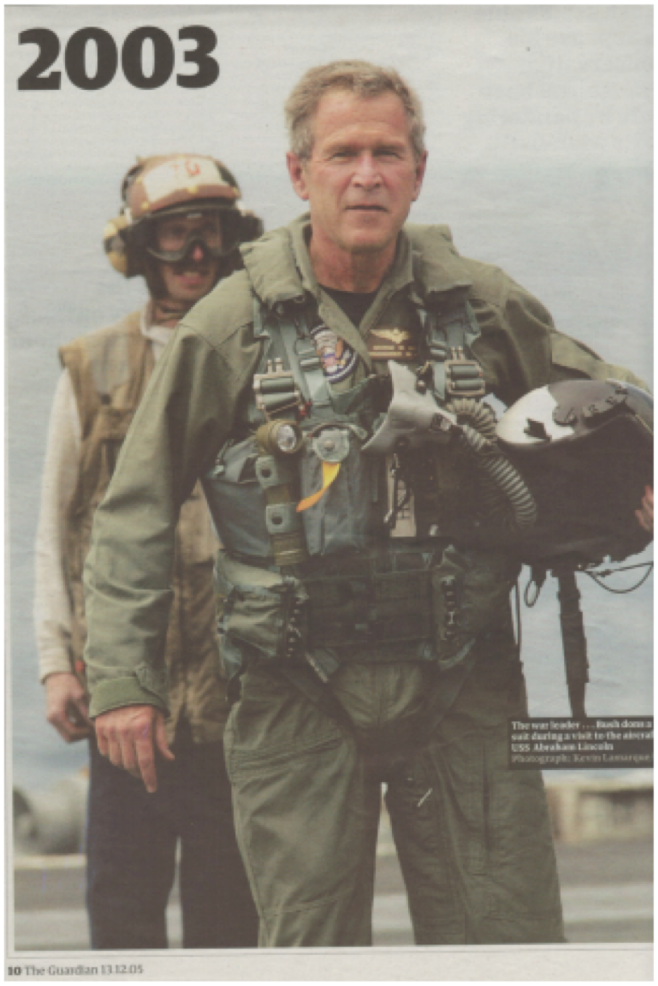
Intertexuality

Something in a text (an advert, film, a song, a game, a play, a photograph etc) that is shaped by another text (an advert, a film, a piece of music, a game, a play, a photograph etc)

All triggering an emotional response to what is being experienced.

Intertextual relationships between Signs





Semiotics:
Like this…



https://www.youtube.com/watch?v=DB8i1kyXkWc

Semiotics:
Like this…

Interstellar, personification of sound.

https://www.youtube.com/watch?v=DB8i1kyXkWc

Ikea, Unboring Advert.



Semiotics:
Like this…

(coffee cup)




FedEx


amazon



Semiotics:
Like this…

(hair cut / fashion)





Semiotics

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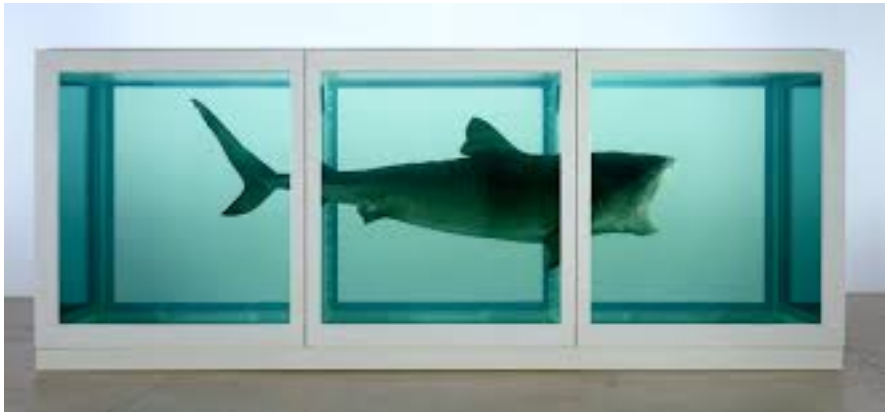
What is the ‘symbolic’ (connoted) meaning of the Apple logo?



Cultural Codes
Adam & Eve (Forbidden Fruit = Temptation)
Snow White
Education

Semiotics:
Like this…









Authenticity
Individualism
'Effortless Cool'
Self Expression
Freedom
Subculture

Brand Concept: Levi's gives everyone the opportunity to *craft* experiences and opportunities by building *confidence* through *durable* clothing.

Taglines:
A style for every story

Levi Strauss (Levi's), What's the Cultural Code?

Meaning is generated within the context of a ‘system of signs’.







BBC Radio 4 - Reclaiming the

www.bbc.co.uk/programmes/b04lsxh5

BBC RADIO 4

Reclaiming the Swastika

LISTEN

On Now : **Pick of the Week**

Sheila McClennon

Home



00:08 / 27:40

For most people in the West, the swastika remains inextricably linked to the atrocities committed by the Nazis in the last century. But there have been calls to reclaim the symbol from its Nazi links and restore its origin as an ancient symbol signalling good luck. Many people find the idea deeply offensive.

So can these two views ever be reconciled? Mukti Jain Campion examines the symbol's long and surprising pre-Nazi history and discovers how the Nazi adoption of it is based on a mistaken interpretation of ancient Indian texts.

Available now

28 minutes

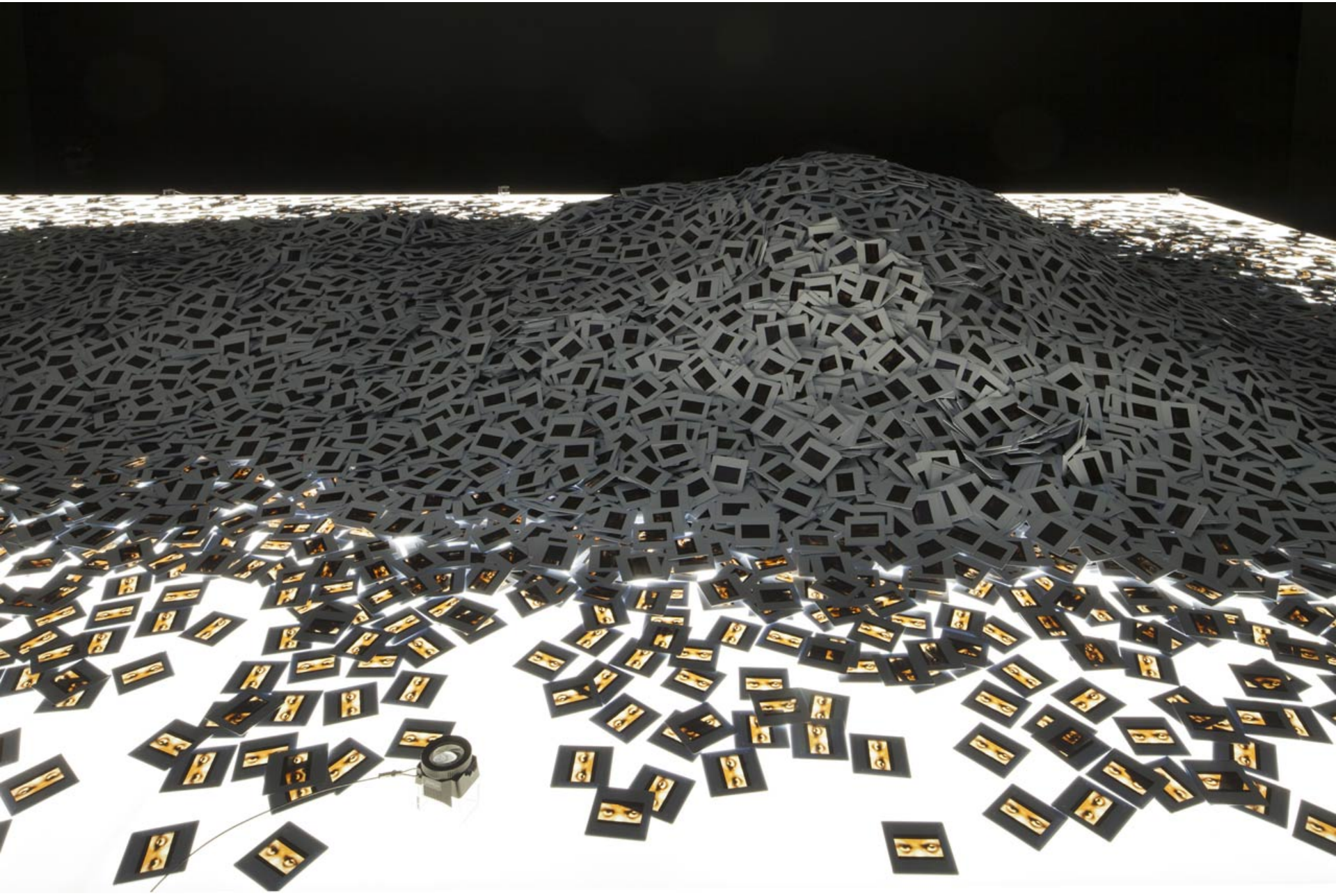
Last on

BBC RADIO 4

Fri 24 Oct 2014

11:00

BBC RADIO 4



Janet Cardiff, Tate Shots.

Bill Viola, Heaven and Earth, 1992



By next Tuesday

Identify an image/artwork/score/scene from a film/ etc. and write a semiotic/ deconstructive analysis. (No more than 300 words!).

Bring your text as a physical copy to next Tuesdays session.

Use key terminologies explored in these lectures within your text.

(e.g Metaphor, Metonym, Signifier/ Signified, Denoted/ Connoted, Intertextual, personification etc. please see moodle pages for further info).