WAYS OF THINKING. SESSION 5.

ENGAGING WITH THE WORLD DIFFERENTLY: MANIFESTOS.

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ October 2023

SESSION OVERVIEW

We’ll begin with a quick summary of semiotics.

Then, we will move and discuss the Introduction to *How to See the World* by Nicholas Mirzoeff.

Finally we will explore manifestos, avant-garde movements and Modernism.

RECAP FROM PREVIOUS SESSION

In our previous session we looked into the definition of **semiotics**.

We discussed how language is arbitrary. And the way in which it is historical dependent on social structures and collective practices to create meaning.

Using examples we analysed how signs and visual representations are shaped by **culture** and **context**.

We also covered semiotics as a toolkit that can help you to understand how language and visual representations are constructed and not natural.

Finally one of the aims of the session was that you were able to see how **mediation** and **semiotics** are connected since there are both ways of analysing visual representations as **conventions** charged with meaning through culture among others.

ROLAND BARTHES - KEY IDEAS

Roland Barthes (1915-1980).

Roland Barthes was a literary and cultural theorist, active in France during the second half of the twentieth century.
Barthes borrowed Saussure's ideas from linguistics and applied them to analyse everyday culture.
He focused mostly on literary criticism and cultural analysis.
Barthes studied cultural phenomena: films, photographs, fashion, advertising, mass culture.
Barthes analysed the complexity of cultural artefacts despite their apparent 'naturalness'.

ROLAND BARTHES - KEY IDEAS

In the late 1950s and continuing into the 1960s, Barthes adapts methodologies of semiotics in his analyses of literature and cultural practices.

He proposes at first the structure of the **sign**; using the example of the **myth** (which he presents as a system of communication).

For Barthes a **sign** is comprised of a **signifier** and a **signified**. The **signifier** is the object, whether a word or a story or an image, and the **signified** is the meaning that an individual or a group associates with the **signifier**. As we have seen the **signifier** is **arbitrary**. Therefore it doesn't matter the combination of letters used to suggest a feline animal whether society agrees on the letter combination 'cat' or some other combination such as 'tac', the association is **arbitrary** and not **natural**.

ROLAND BARTHES - KEY IDEAS

Barthes developed the concept of signifier and signified:

The **signifier** The **signified**

could be divided into:

Denotation (the literal, surface meaning)
Connotation (the secondary, deeper meaning)

The **connotations** of a **signifier** are also **arbitrary**, and culturally based.
For example we have explored some of the connotations of the colour red.

ROLAND BARTHES - MYTH - MYTHOLOGIES

Several of Barthes's essays relating to advertising, consumer culture and the use of photography in it were compiled in a book called *Mythologies* (1957). In that book Barthes makes a critique of capitalism and the use of photography in advertising. As stated by Nancy M. Shawcross in *Fifty Key Writers on Photography:*

> 'In particular, Barthes focuses on how photography supports consumerism while masking capitalism's exploitation of the masses; he offers incisive critiques on the use and misuse of photographs for propaganda, whether political or commercial'. (2013, p.11)

ROLAND BARTHES - MYTH - MYTHOLOGIES

In *Mythologies* Barthes analyses the phenomena of mass culture by using semiotics.

He reflects on myths of French daily life such as wine, Citroën car, soap, etc.

The purpose is to dismantle **naturalness** with which newspapers, art dress up reality.

For example, roses and their association with passion. How we cannot dissociate the roses from the message they carry.

ROLAND BARTHES - MYTH - MYTHOLOGIES

The book is an ideological critique of the language used in mass-culture using semiotics to analyse that language.

In *Mythologies* Barthes treats collective representation as ‘sign systems’ - not only unveiling them, but also the process of mystification by which they are transformed into a ‘universal’ nature.

Barthes show how the **connotations** of images can come together to create **myth,** the stories that we believe about ourselves and our culture.

Myths are often created by those in power to support their own values and re-enforce their hold on society.

Myths claim to be **natura**l, but Barthes, using a semiotic analysis, exposes their constructedness.
Therefore **myth** ‘is a system of communication, that it is a message’.

ROLAND BARTHES AND PHOTOGRAPHY

In *The Photographic Message* (1961) Barthes states that the photograph is unique among **sings** because the photograph carries its referent with it (the reflected light of the photographic subject), the **signifier** is not arbitrary in the way the word ‘cat’ is.

Barthes claims that the photograph is a **signifier** without a **signified** or a **message without code**.

Therefore the essence of photography for Barthes is the fact that the photograph is an **analogon** of reality.

ROLAND BARTHES AND PHOTOGRAPHY

In *The Photographic Message* (1961) Barthes states that photography is a **sign** that mixes forms and materials of representation.

A sign can only be meaningful in context.
Denotation - **connotation**
The photographic paradox
‘The photograph is a message without a code’.

‘Reality-effect’ - ‘realism’ of the image makes it appear to be **natural** rather than socially and historically constructed.

The claim that photography or art practices are signs is to discredit them as innocent or neutral representation.

VISUAL REPRESENTATION - ANALYSIS

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

HANS HOLBEIN THE YOUNGER



Hans Holbein the Younger, *The Ambassadors,* (1533).

THOMAS GAINSBOROUGH



Thomas Gainsborough, *Mr and Mrs Andrews,* (1750).

PAUL NASH



Paul Nash, *Dead Sea,* (1940-1941).

VISUAL REPRESENTATION - ANALYSIS

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
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ACTIVITY

Activity - 10min.

-In groups please discuss and analyse the ads from the following slide.
-Each ad proposes a different type of masculinity, how are they constructing that message?
-Use as a reference the ‘denoted and connoted’ scheme and make a list with those aspects that you identify in the images.

ADS


SAUVAGE
Dior

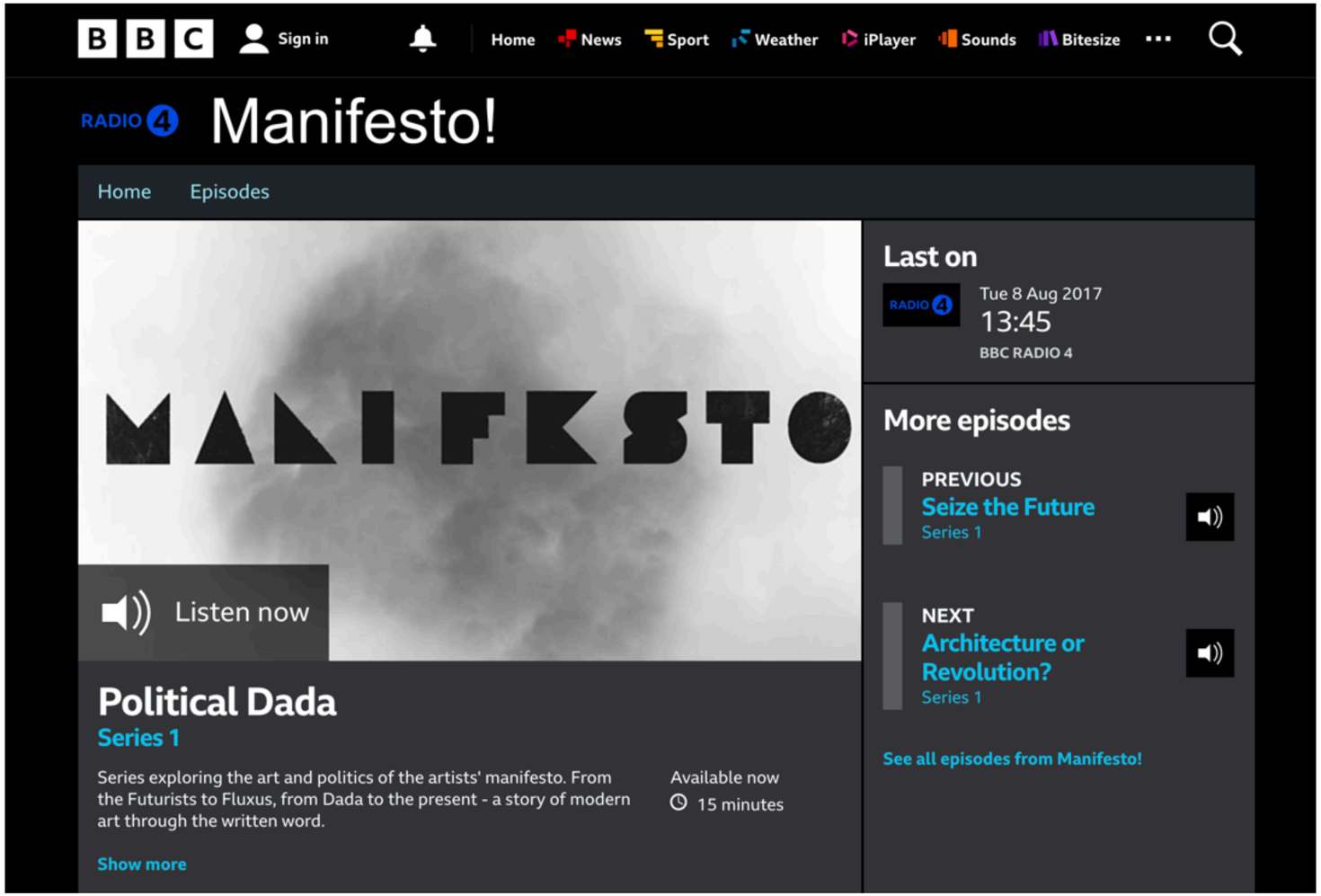

JIMMY CHOO
MAN
KIT HARINGTON FOR THE FIRST MEN'S FRAGRANCE
JIMMY CHOO
MAN


COPPER
COMME des GARÇONS
COMME des GARÇONS
by Tyler Mitchell

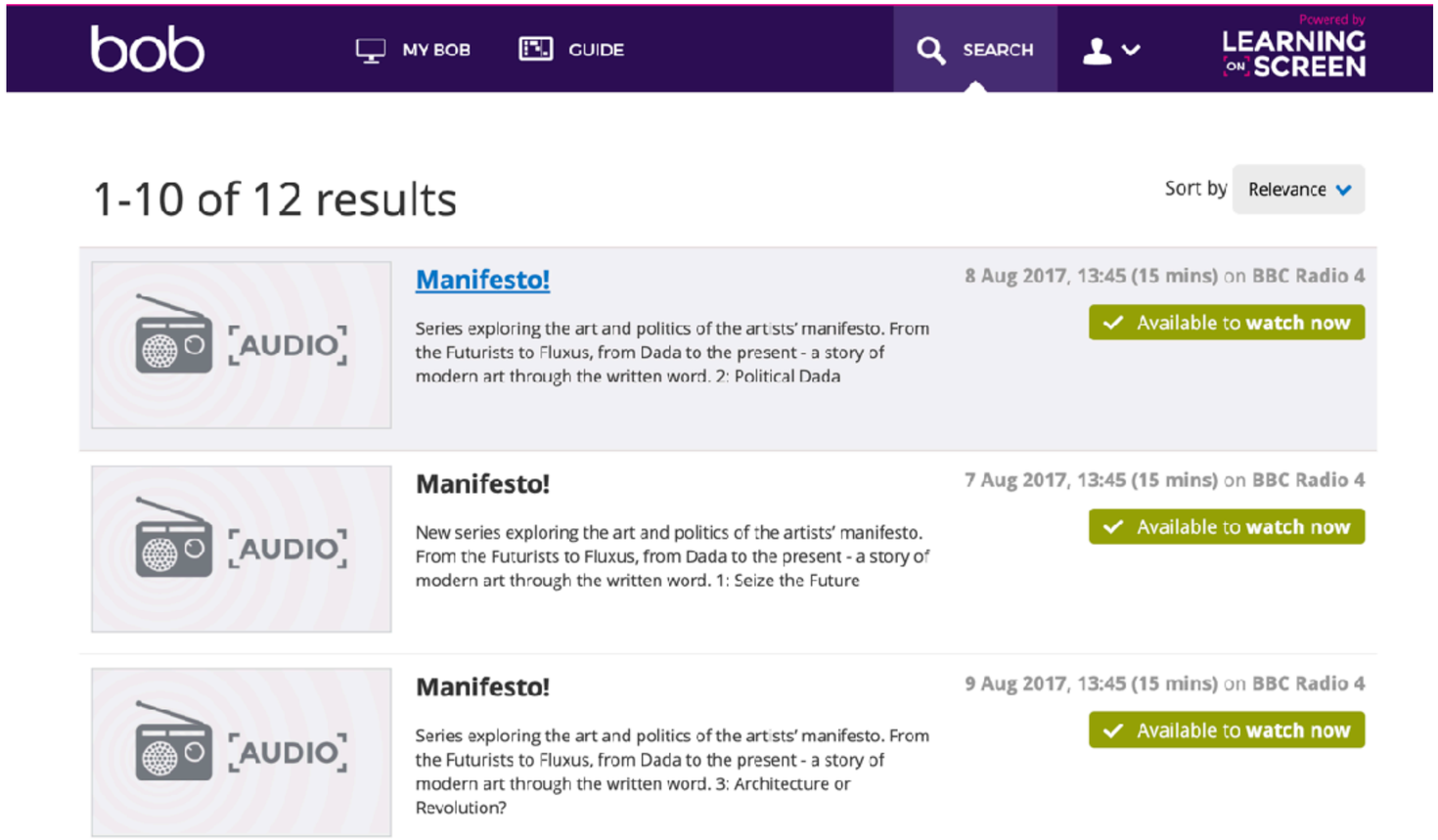
WHAT IS A MANIFESTO? - DEFINITION

A public declaration, often political in nature, of a group or individual’s principles, beliefs, and intended courses of action. Manifestos typically materialise as written documents.

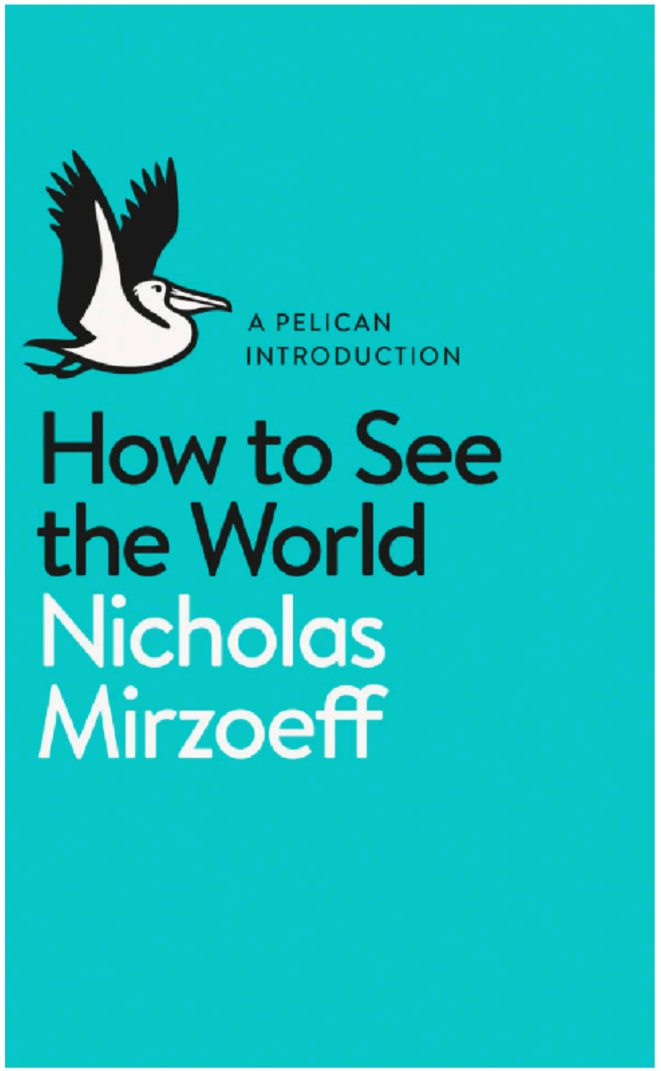
MANIFESTO


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MANIFESTO - LIBRARY RESOURCE - BOB



HOW TO SEE THE WORLD - NICHOLAS MIRZOEFF



First published in 2015.

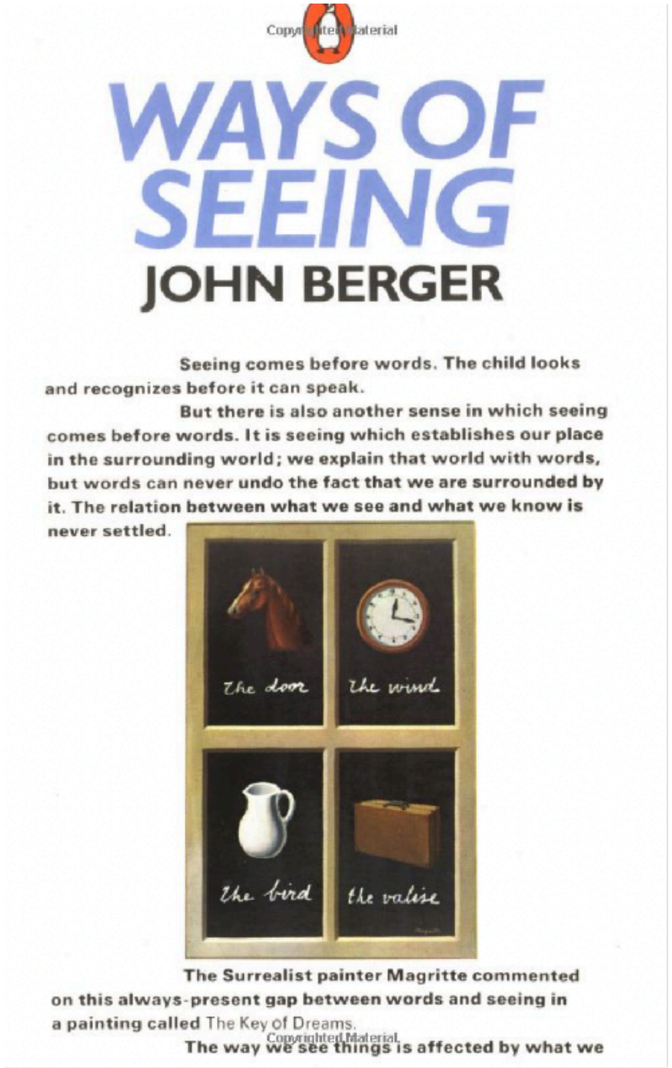
Activity - 10min.

In groups please discuss the following ideas:

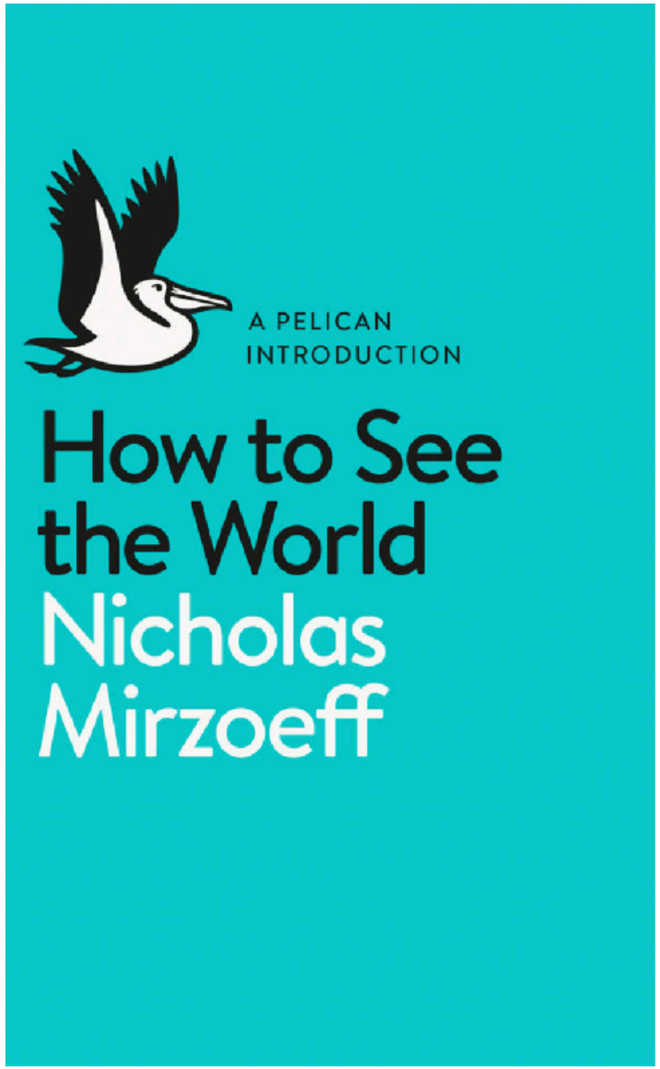
-The session is about manifestos and engaging with the world differently. According to the text, what is our role in seeing the world and shaping it?

Mirzoeff uses as example the impact of ‘Blue Marble’ in 1972 and how it functioned as a type of photographic manifesto. Can you think of any representation that have a similar role or could have a similar role?

JOHN BERGER - NICHOLAS MIRZOEFF



First published in 1972.



First published in 2015.

JOHN BERGER. WAYS OF SEEING - BBC TV SERIES



John Berger / Ways of Seeing , Episode 4 (1972)

WHAT IS A MANIFESTO AND HOW IT RELATES TO YOU AND YOUR PRACTICE?

A manifesto is a declaration of principles, which you wish to hold by, and the intentions you have for your practice as a whole. Therefore your practice becomes an extension of your principles and in that sense it offers a holistic approach towards your life and work.

Manifestos have a political-ethical dimension and outline the methods as well as approaches to making work.

Usually a manifesto sets the limits on what you will and will not do and outlines to a degree how you will do something. But also consider breaking the rules. Maybe certain ideas or positions are relevant in a particular stage of your life but not so later on.

MANIFESTOS - AVANT-GARDE - MODERNISM

Modernism refers to a global movement in society and culture that from the early decades of the twentieth century sought a new alignment with the experience and values of modern industrial life. Building on late nineteenth-century precedents, artists around the world used new imagery, materials and techniques to create artworks that they felt better reflected the realities and hopes of modern societies.

Avant-garde means art that is innovatory, introducing or exploring new forms or subject matter. But avant-garde was also a military term meaning the ‘advanced guard’. It usually encompasses art movements such as: the Futurists, Dadaists, Constructivists, and Surrealists, who worked from 1910s - 1940s.

MANIFESTOS - AVANT-GARDE - MODERNISM

The plurality and experimentation that we can see in the interwar period is one of the reasons why I have called this session engaging with the world differently. Because we can see very different approaches towards a reality that is changing and in flux.

At that time period the 1910s and 1920s there were feelings of anxiety around new technologies, like illustrated press and mass media. Even though the technology has evolved those feelings are not dissimilar to the ones that can be experienced nowadays.

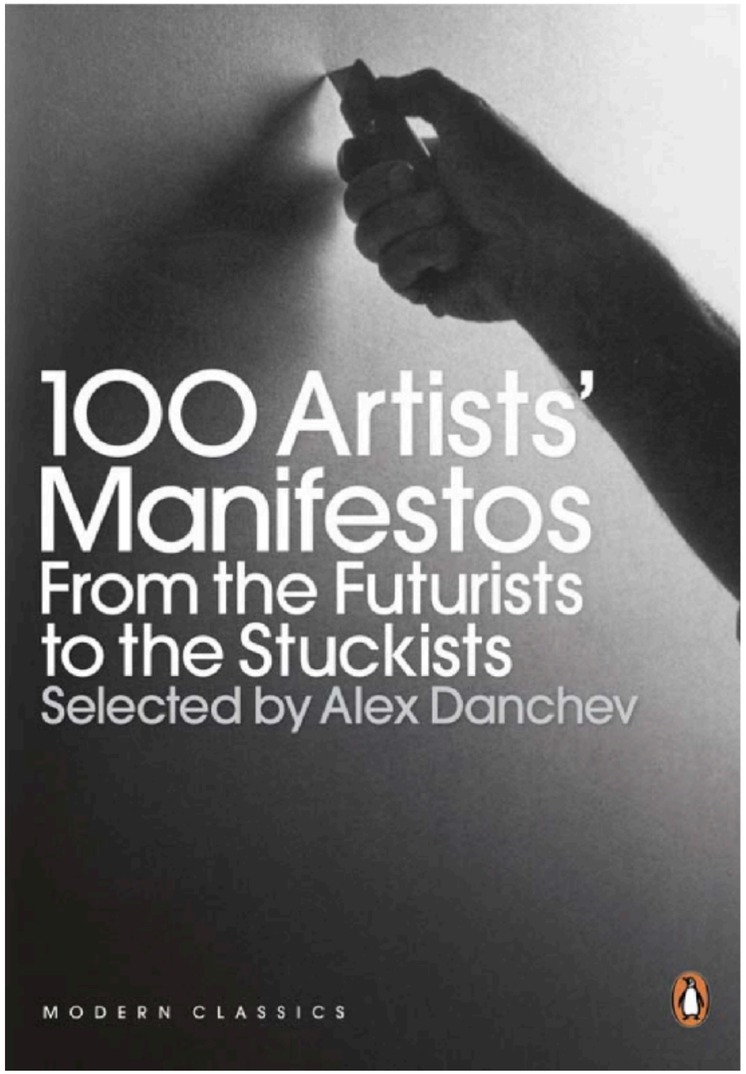
MANIFESTOS - AVANT-GARDE - MODERNISM - KEY IDEAS

-Utopia
-Politics
-Diversity of voices?
-Gender

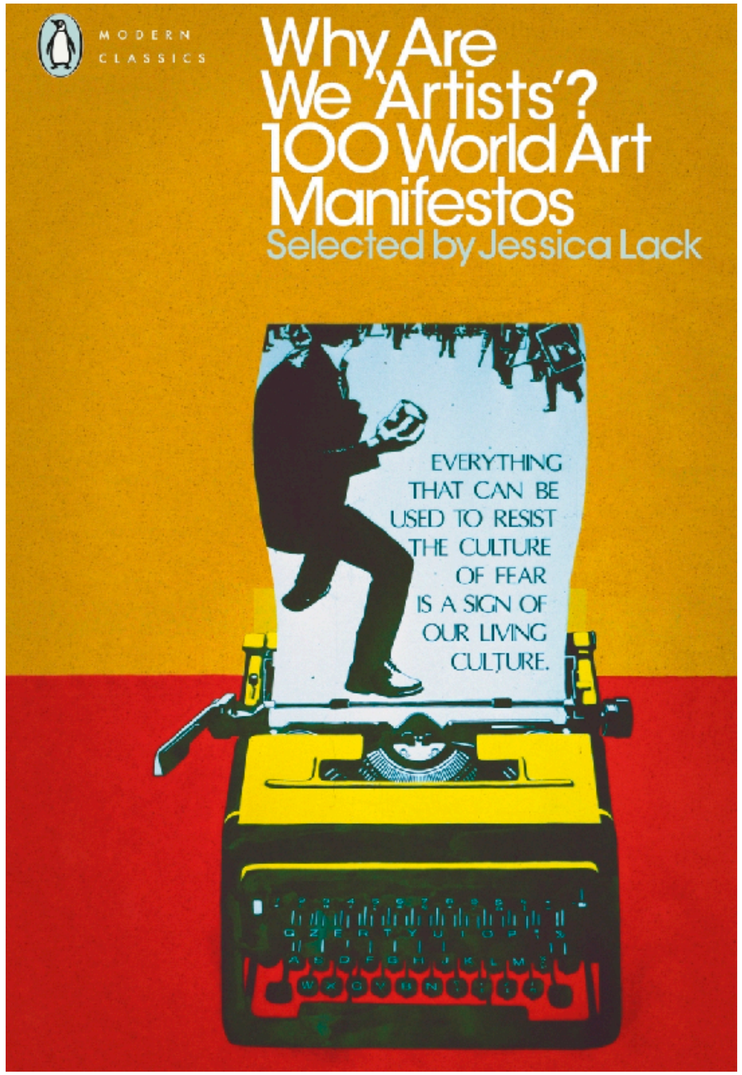
MANIFESTOS - AVANT-GARDE - MODERNISM - MYTHS

-They wanted to challenge the ‘autonomy’ of art, they opposed treating art as a precious activity distinct from everyday life.
-Art practices and their role in the reconstruction of society: instead of painting, sculpture traditional mediums - they use advertising, product design, political propaganda, mass media work.
-They use photography since it was cheap to produce and integrated in the new forms of mass media.
-Novelty, shock.
-Originality.
-Interwar period. The reality of destruction and what it can be re-invented in the future.
-Linked with the idea of utopia.
-Rupture - destroying the ‘traditional’ values as in the case of Dada.
-Mythic idea of the avant-garde.
-Focus on modern life and the metropolis.

MANIFESTOS - PUBLICATIONS - APPROACHES



First published in 2011.



First published in 2017.

FUTURISM - UMBERTO BOCCIONI





Umberto Boccioni, *Unique Forms of Continuity in Space,* (1913).

FUTURISM - GIACOMO BALLA

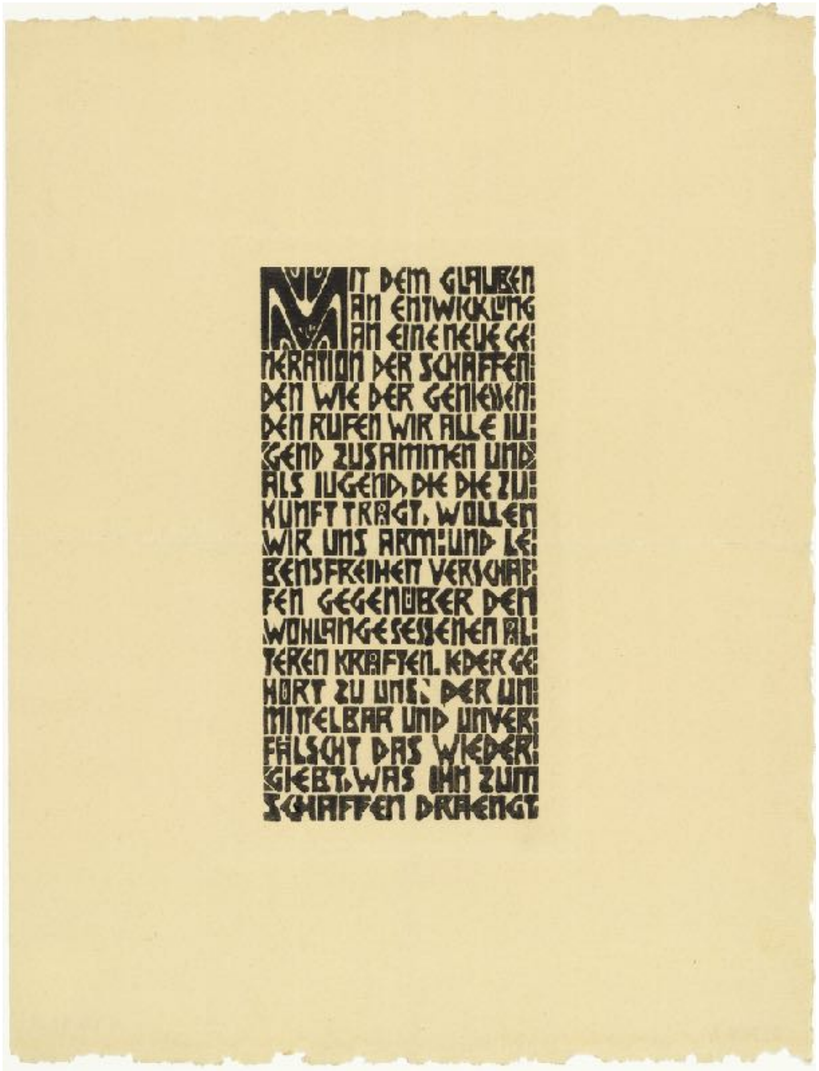


Giacomo Balla, *Speeding Automobile,* (1912).



Giacomo Balla, *Swifts: Paths of Movement + Dynamic Sequences,* (1913).

MANIFESTO OF THE BRÜCKE ARTISTS' GROUP



Ernst Ludwig Kirchner, *Manifesto of the Brücke Artists' Group,* (1906).



Ernst Ludwig Kirchner, *Street, Berlin,* (1913).

THE BLUE RIDER - WASSILY KANDINSKY



Wassily Kandinsky, *Study for Painting with White Form,* (1913).

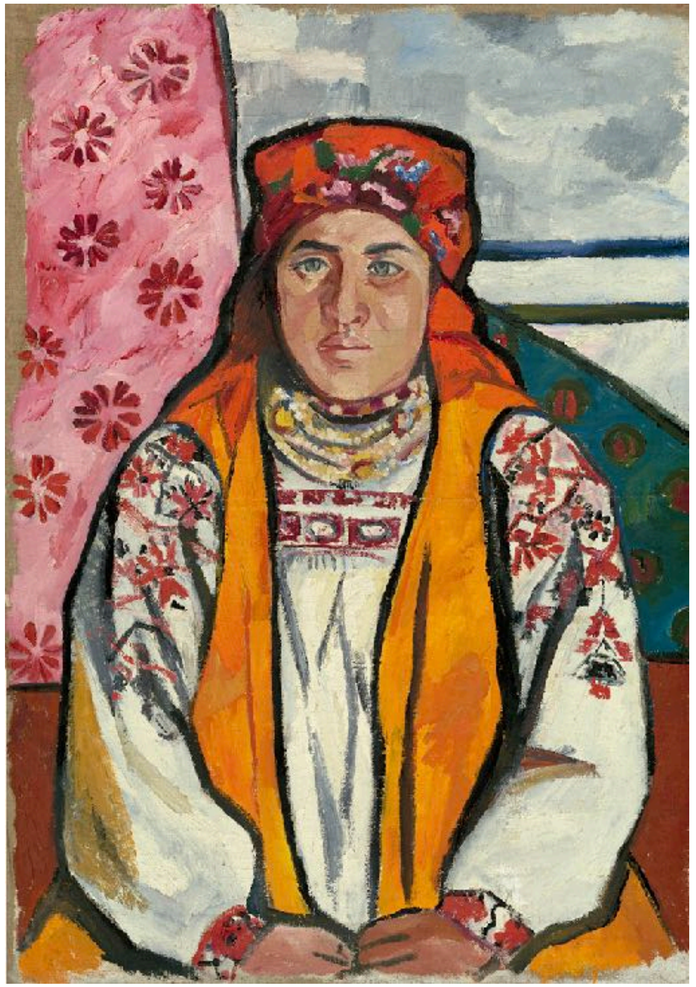


Wassily Kandinsky, *Swinging,* (1925).

RAYONISM - NATALIA GONCHAROVA



Natalia Goncharova, *Khorovod (Russian Circle Dance),* (1910).



Natalia Goncharova, *Peasant Woman from Tula Province,* (1910).

RAYONISM - NATALIA GONCHAROVA

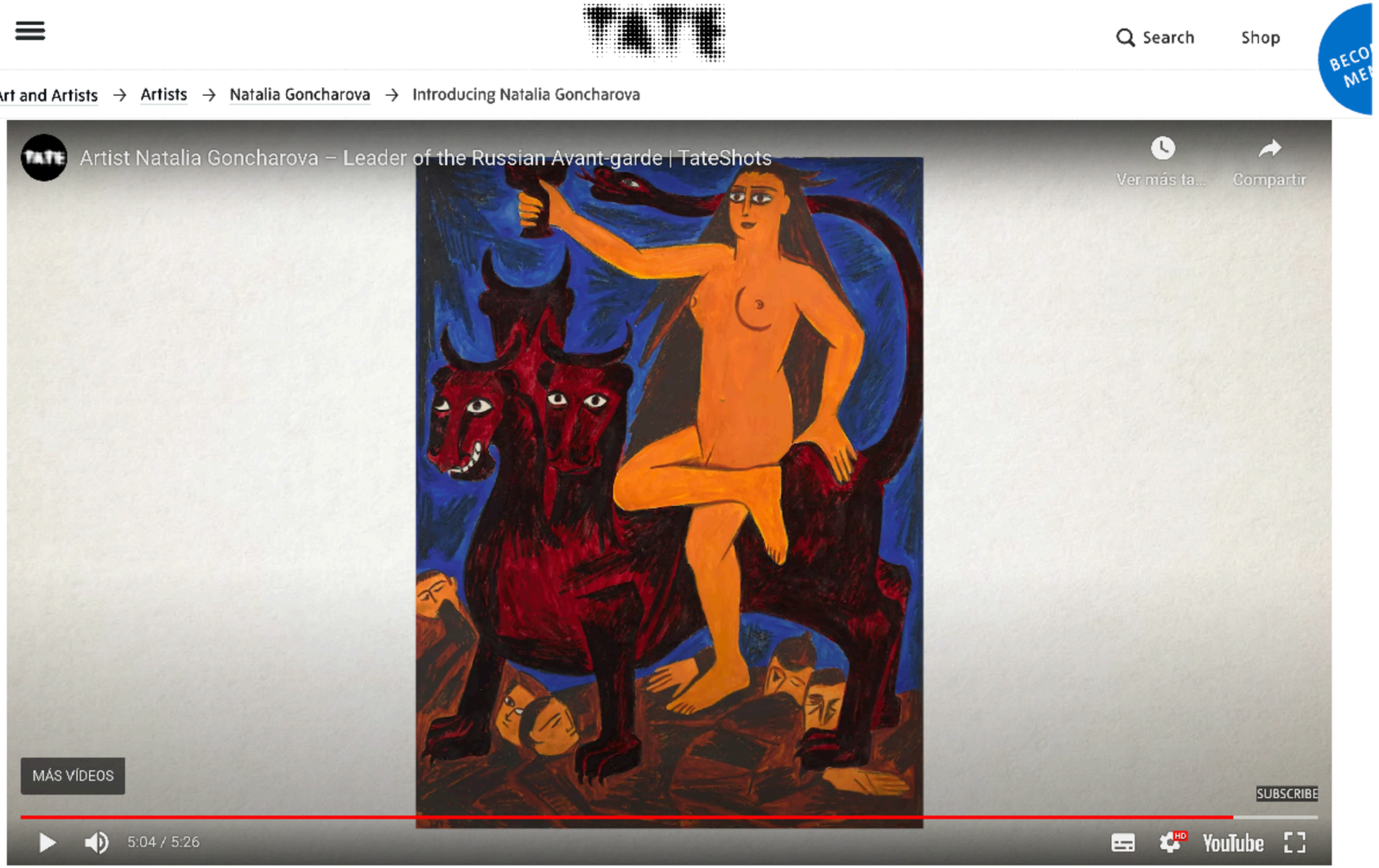


Natalia Goncharova, *The Phoenix (Harvest),* (1911).



Natalia Goncharova, *Linen,* (1913).

RAYONISM - NATALIA GONCHAROVA



CUBISM - PABLO PICASSO



Pablo Picasso, *Les Demoiselles d'Avignon,* (1907).

CUBISM - PABLO PICASSO



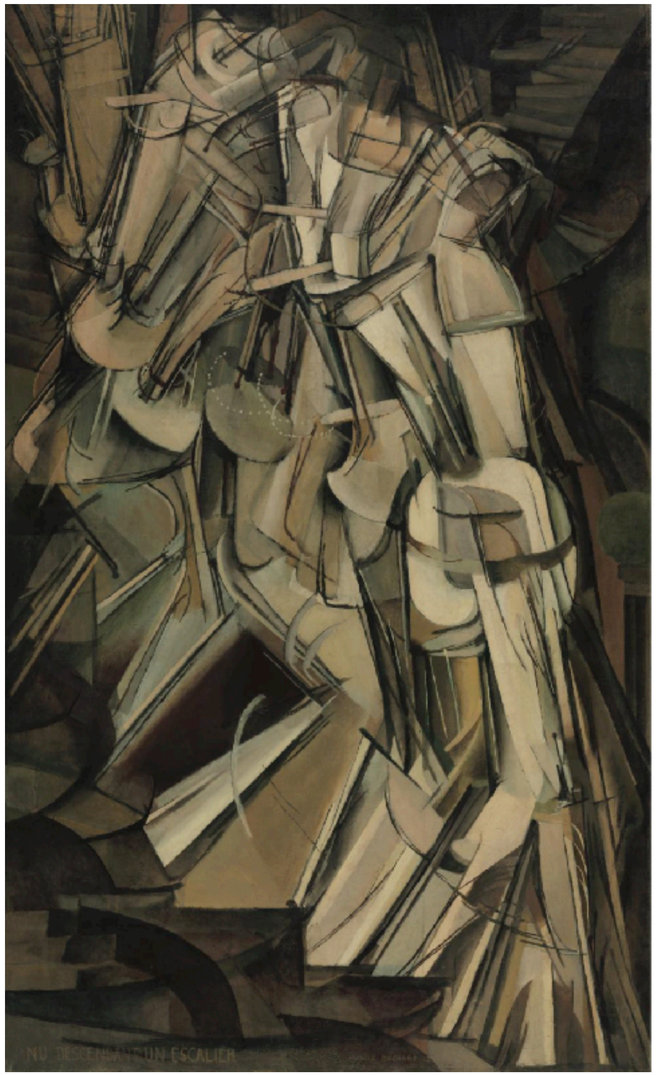
Pablo Picasso, *Guernica,* (1937).

CUBISM - GEORGES BRAQUE



Georges Braque, *Bottle and Fishes,* (1910-1912).

CUBISM - MARCEL DUCHAMP



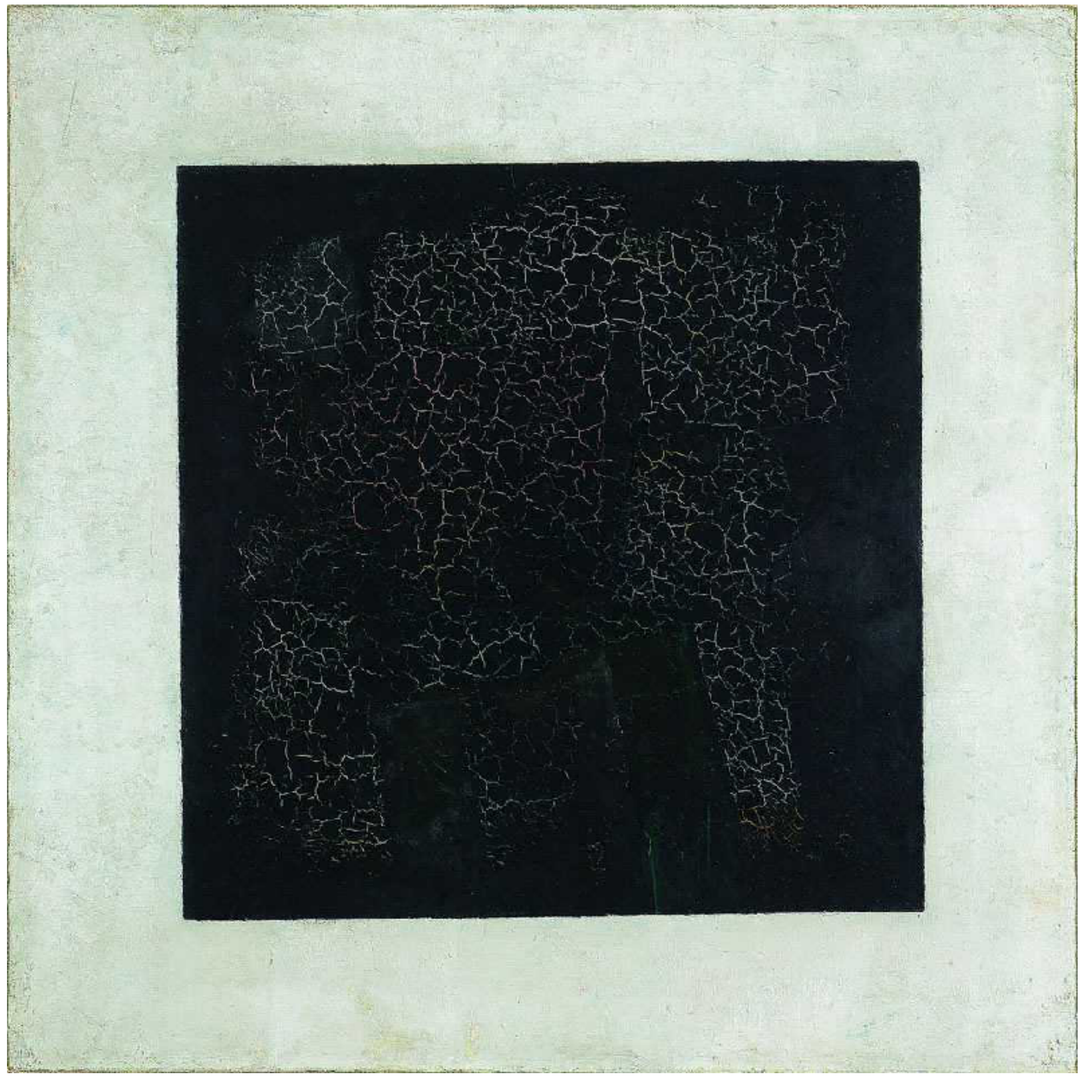
Marcel Duchamp, *Nude Descending a Staircase,* (1912).

CUBISM - JUAN GRIS



Juan Gris, *Violin and Fruit-Dish,* (1924).

SUPREMATISM - KAZIMIR MALEVICH

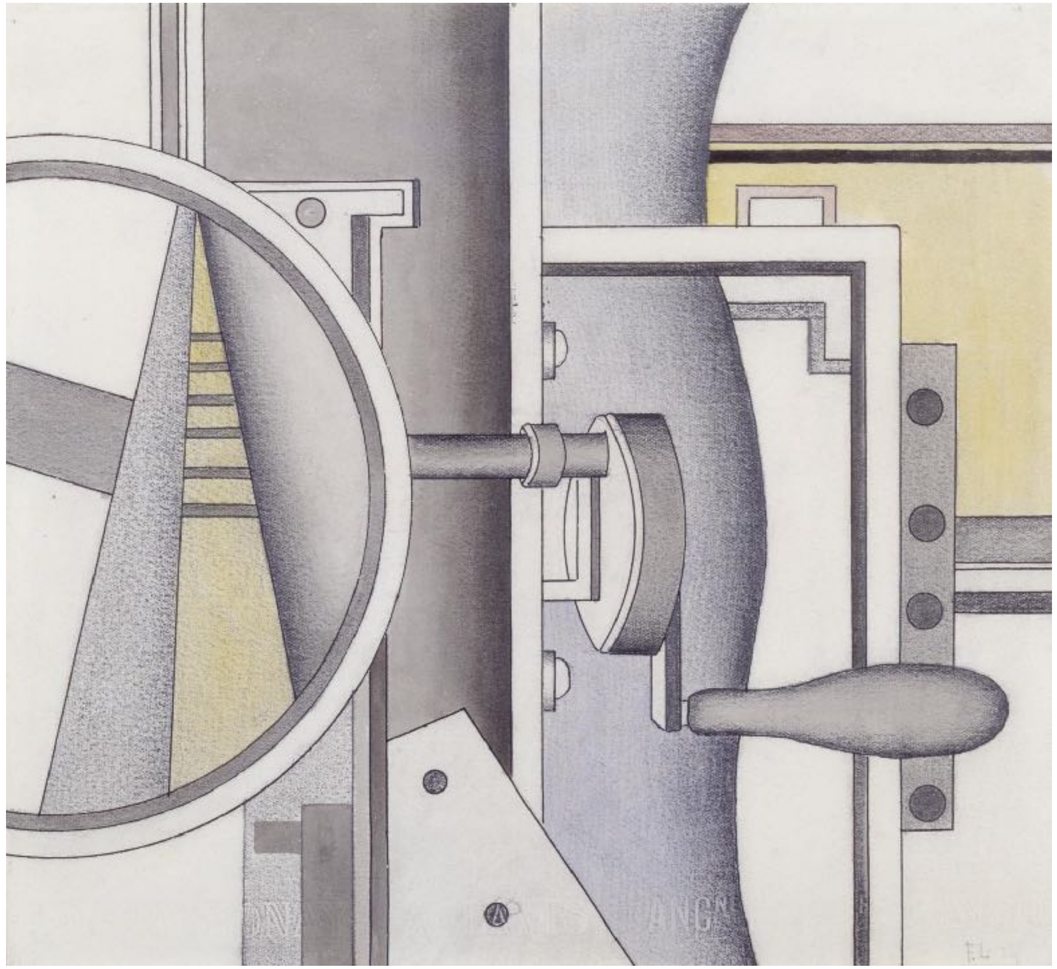


Kazimir Malevich, *Black Square,* (1913).



Kazimir Malevich, *Supremus,* (1915 or 1916).

CUBISM - CONSTRUCTIVISM - FERNARD LÉGER



Fernand Léger, *Mechanical Elements,* (1926).



Fernand Léger, *Two Women Holding Flowers,* (1954).

GEORGE GROSZ



George Grosz, *Metropolis,* (1916-1917).



George Grosz, *Tatlinesque Diagram,* (1920).

GEORGE GROSZ

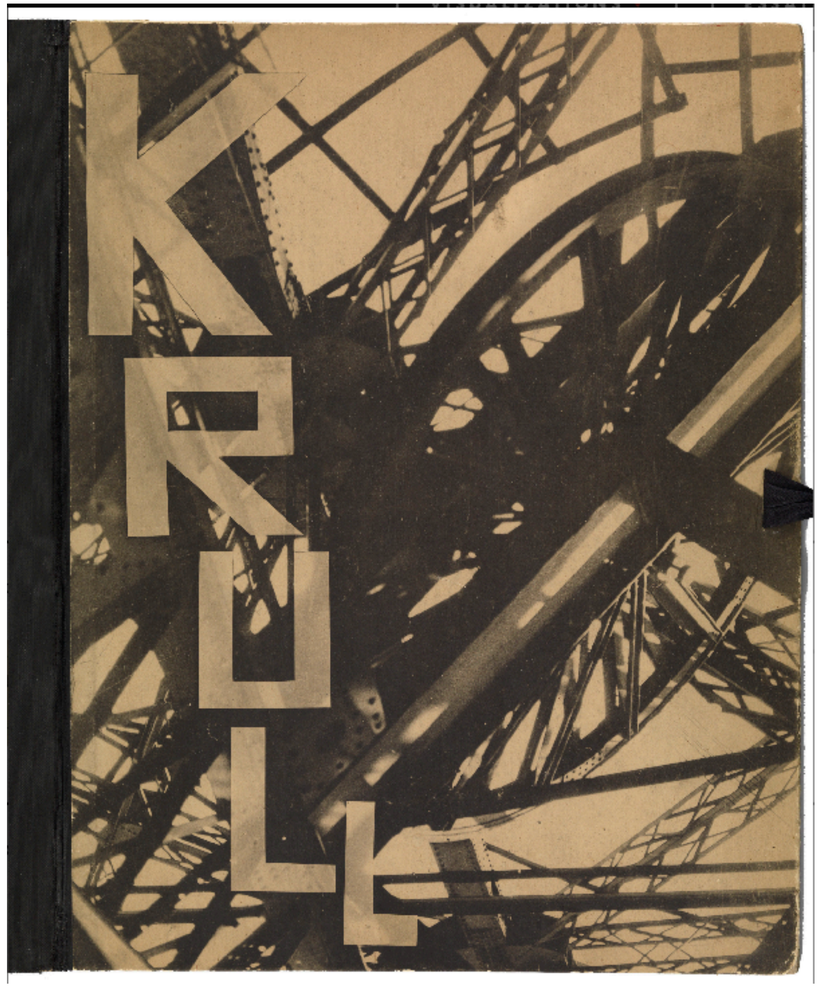


George Grosz, *Twilight (verso: Study for the Central Figure of "Twilight"),* (1922).



George Grosz, *Street Scene (Kurfürstendamm),* (1925).

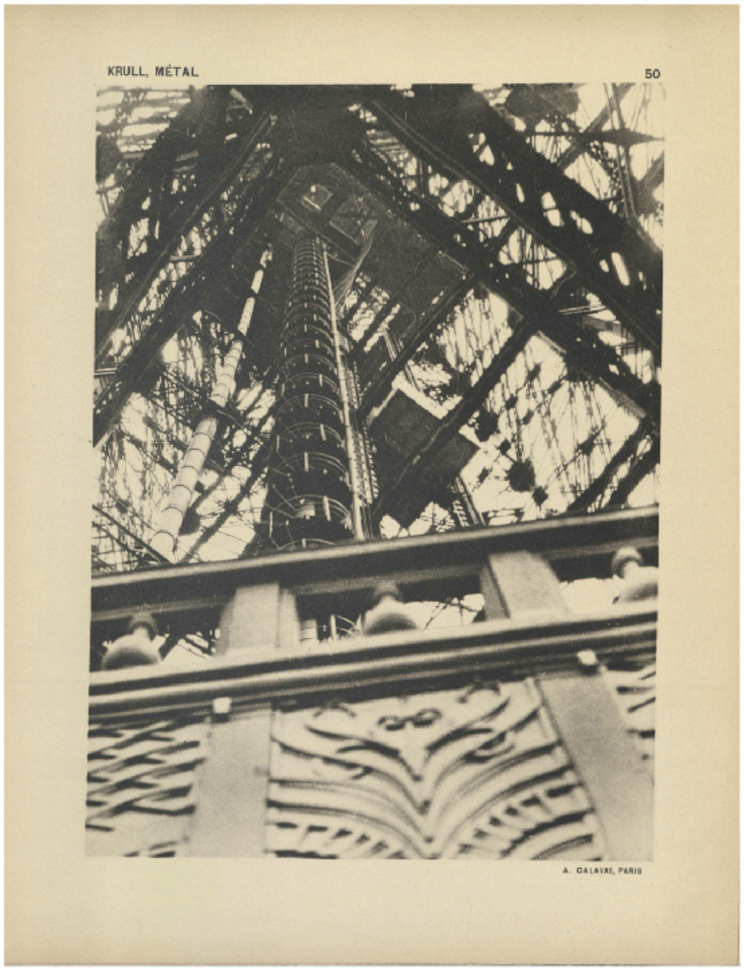
GERMAINE KRULL - NEW VISION



GERMAINE KRULL

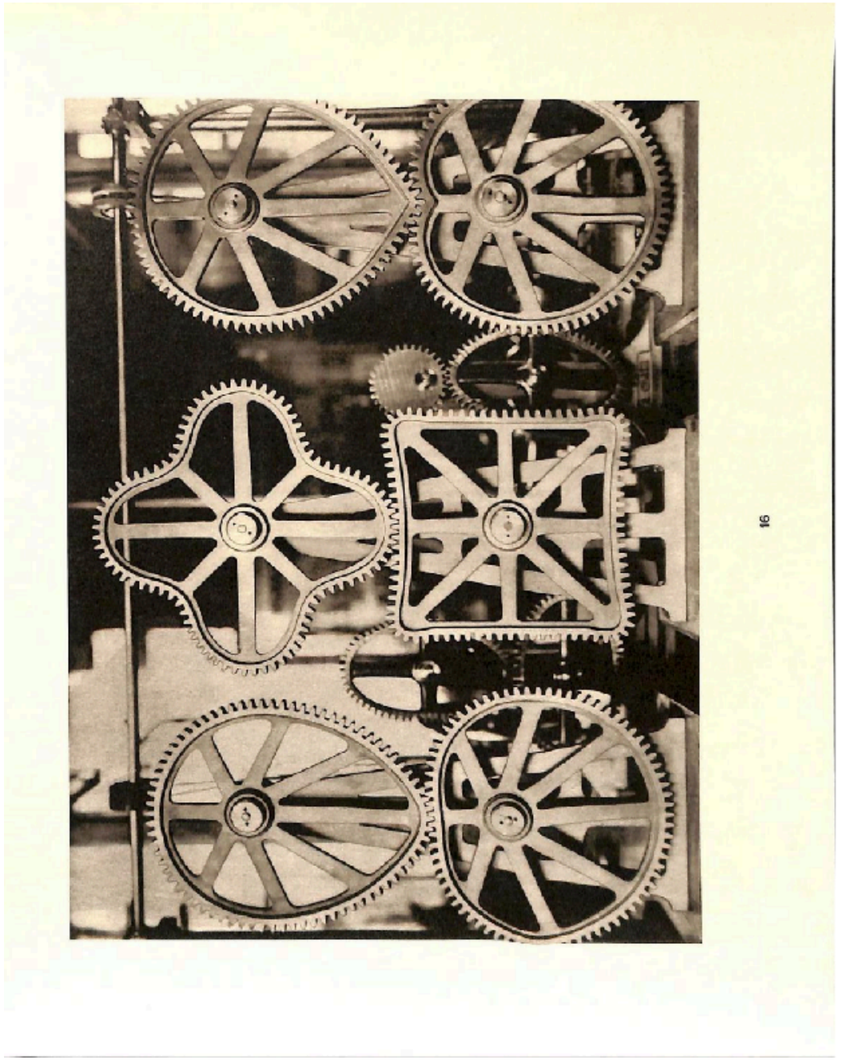
MÉTAL

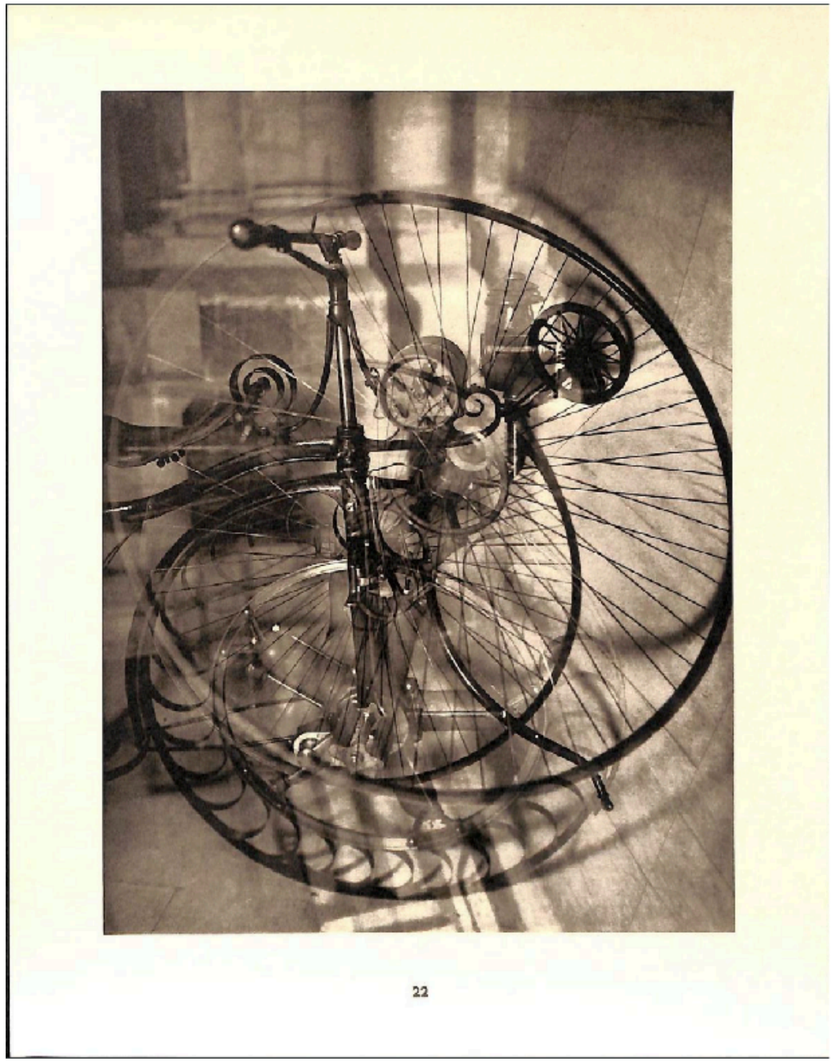
LIBRAIRIE DES ARTS DÉCORATIFS
A. CALAVAS, ÉDITEUR, 68, RUE LA FAYETTE, PARIS



Germaine Krull, *Metal,* (1928).

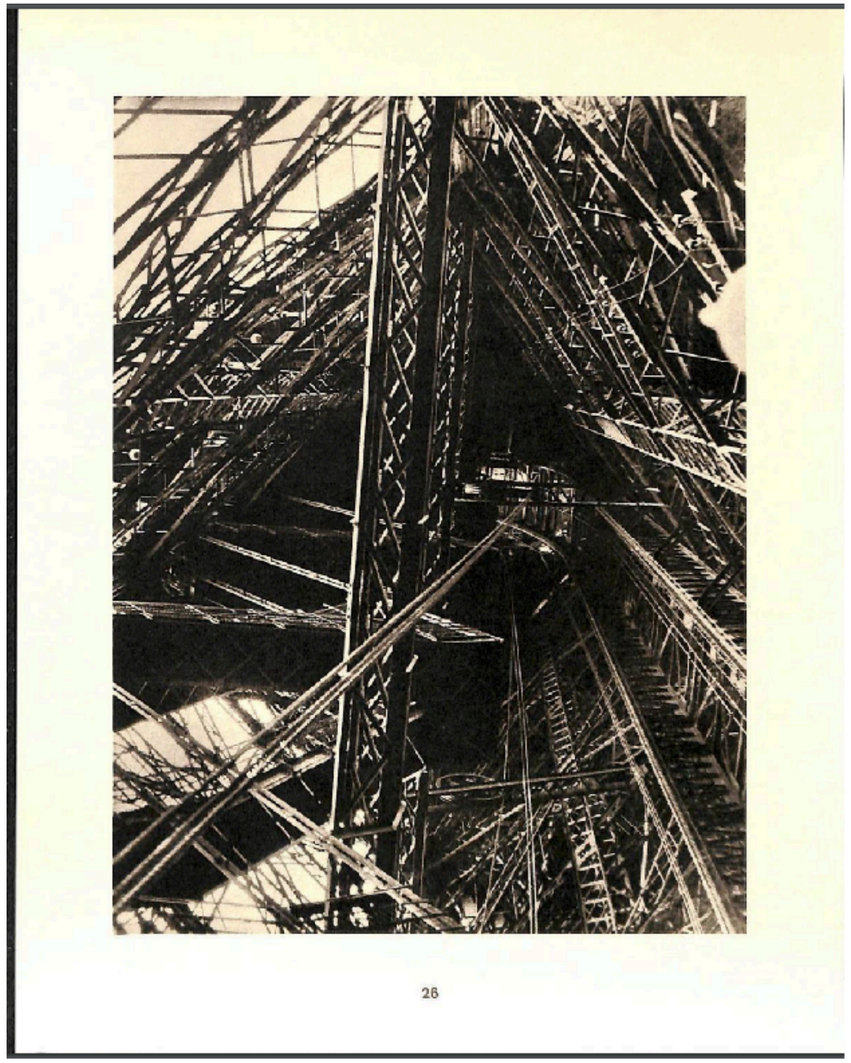
GERMAINE KRULL - NEW VISION





Germaine Krull, *Metal,* (1928).

GERMAINE KRULL - NEW VISION





Germaine Krull, *Metal,* (1928).

DADA - RAOUL HAUSMANN

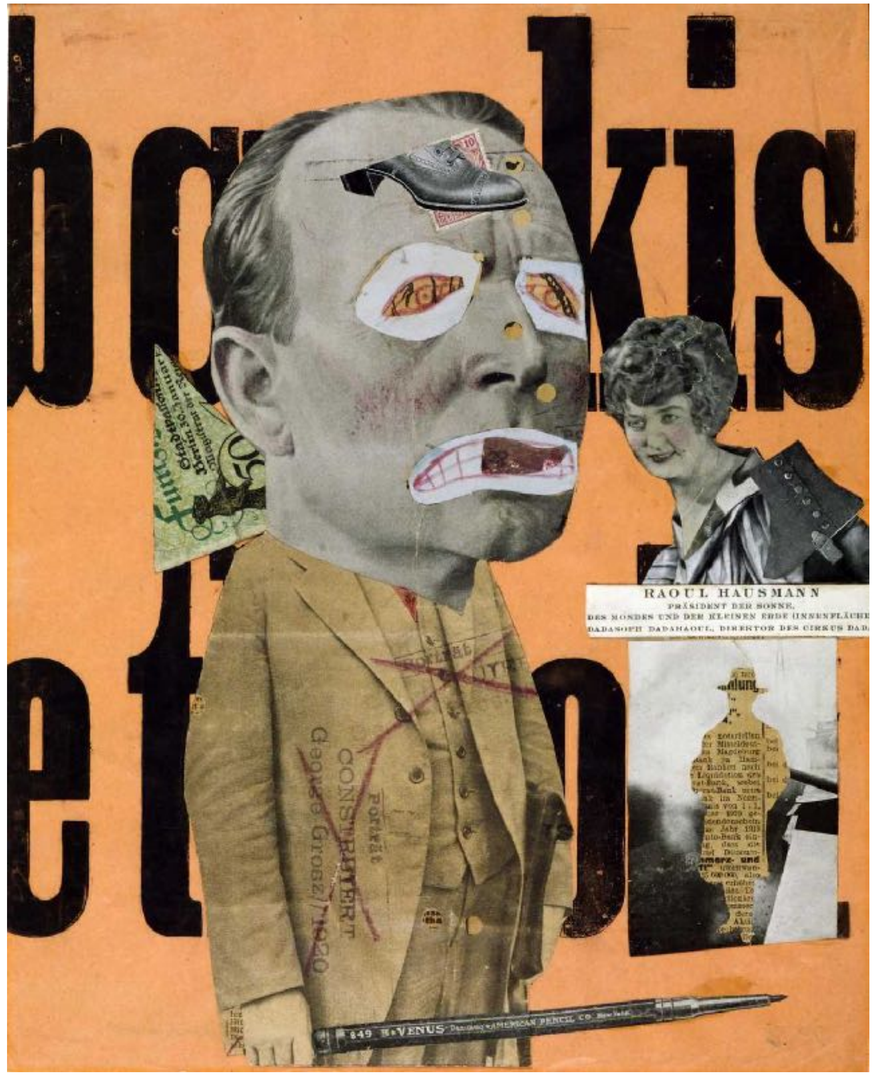


Raoul Hausmann, *Dada Cino,* (1920).



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

DADA - RAOUL HAUSMANN



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



Raoul Hausmann, *ABCD* (self-portrait)*,* (1920s).

DADA - HANNAH HÖCH



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



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

DADA - HANNAH HÖCH



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



Hannah Höch, *Album (Scrapbook),* (1933).

DADA - HANNAH HÖCH



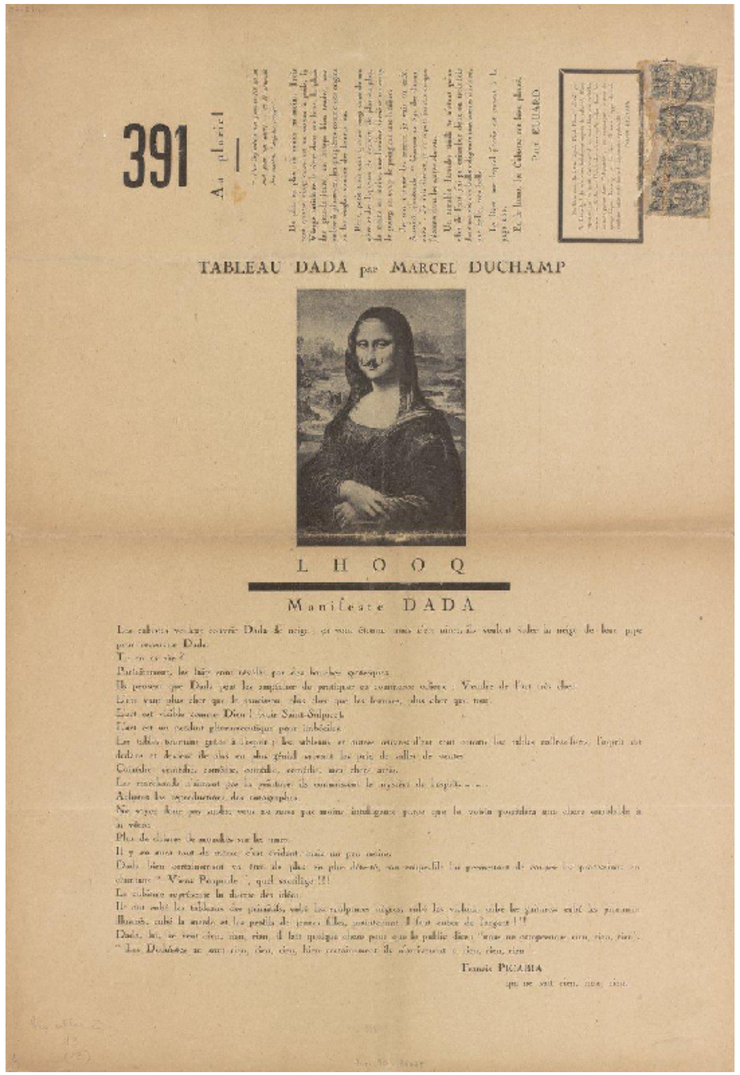


Hannah Höch, *Album (Scrapbook),* (1933).

DADA - MARCEL DUCHAMP

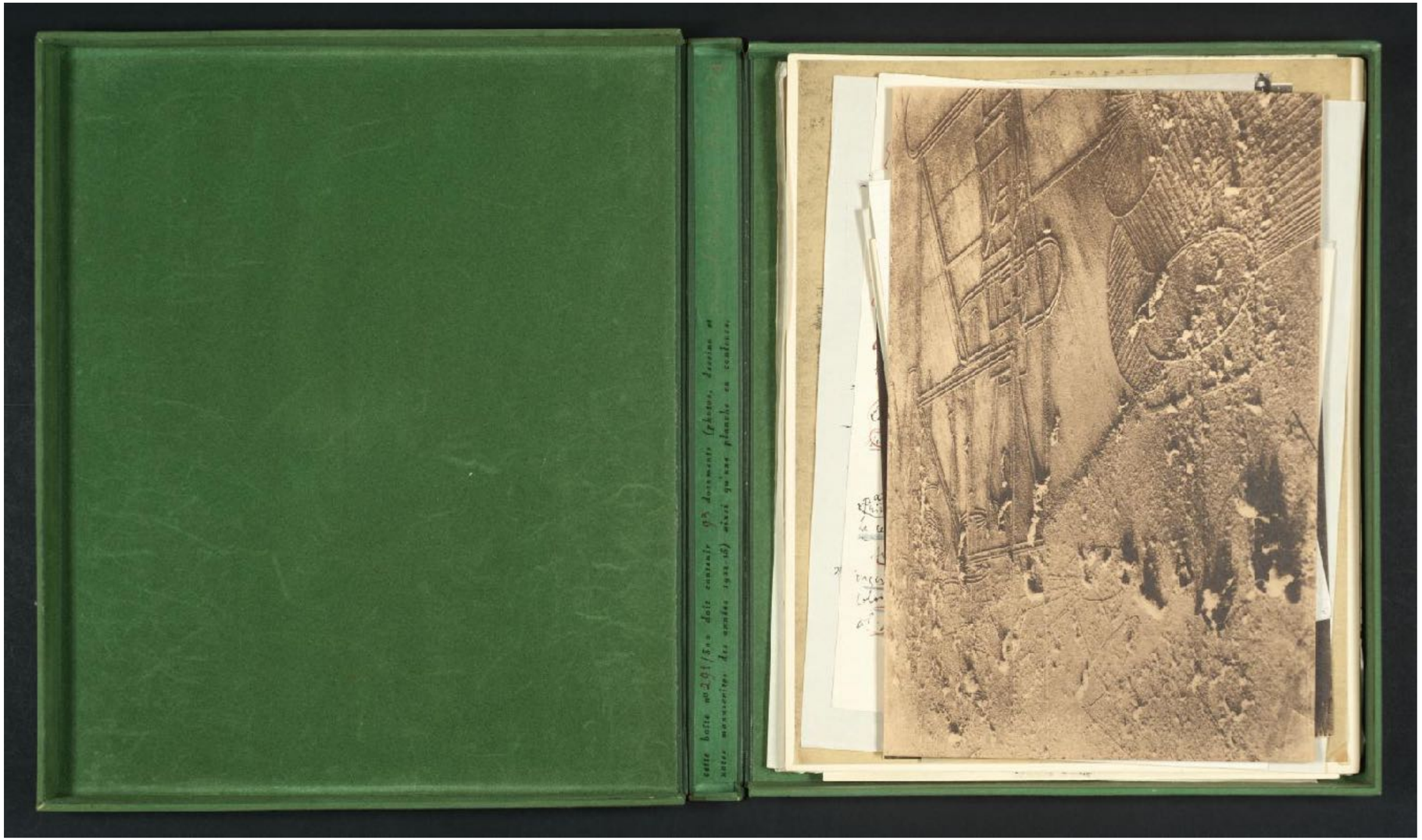


Marcel Duchamp, *Fountain,* (1917).



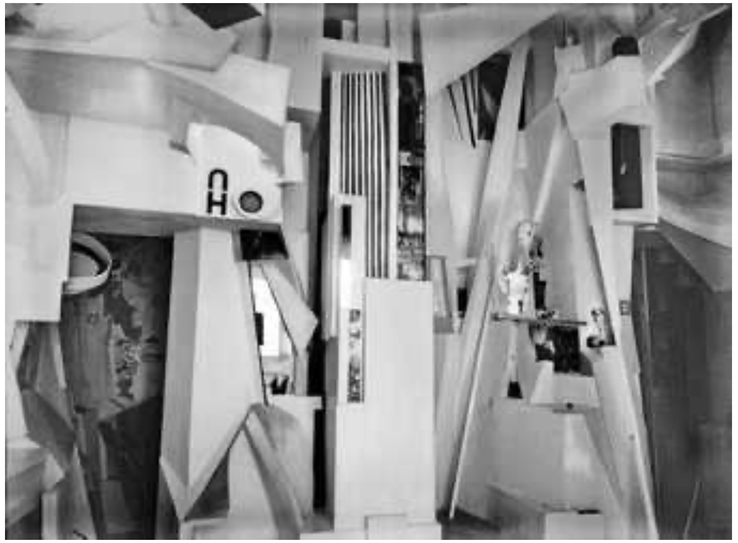
Marcel Duchamp, (1920).

DADA - MARCEL DUCHAMP



Marcel Duchamp, *The Bride Stripped Bare by her Bachelors Even (The Green Box),* (1934).

DADA - KURT SCHWITTERS







Kurt Schwitters, *Merzbau,* (1933).

SURREALISM - MAX ERNST



Max Ernst, *Celebes,* (1921).



Max Ernst, *Red Birds,* (1926).

SURREALISM - RENÉ MAGRITTE



René Magritte, *The Lovers II,* (1928).

SURREALISM - RENÉ MAGRITTE



René Magritte, *The Treachery of Images,* (1929).

SURREALISM - SALVADOR DALÍ



Salvador Dalí, *Rostro del Gran Masturbador. The Great Masturbator,* (1929).



Salvador Dalí, *Lobster Telephone,* (1938).

SURREALISM - CLAUDE CAHUN



Claude Cahun, (1920).



Claude Cahun, (1927).

SURREALISM - CLAUDE CAHUN



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

SURREALISM - CLAUDE CAHUN

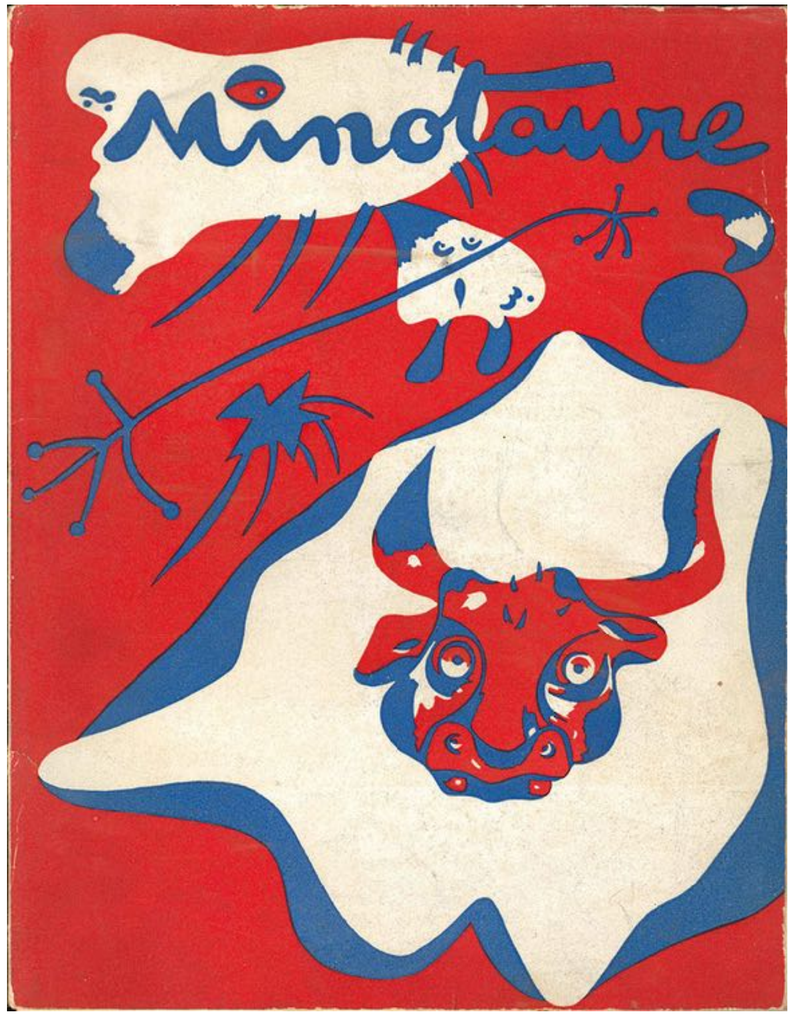


Claude Cahun, (1939).



Claude Cahun, (1939).

SURREALIST - MAGAZINE - MINIATURE - 1930S





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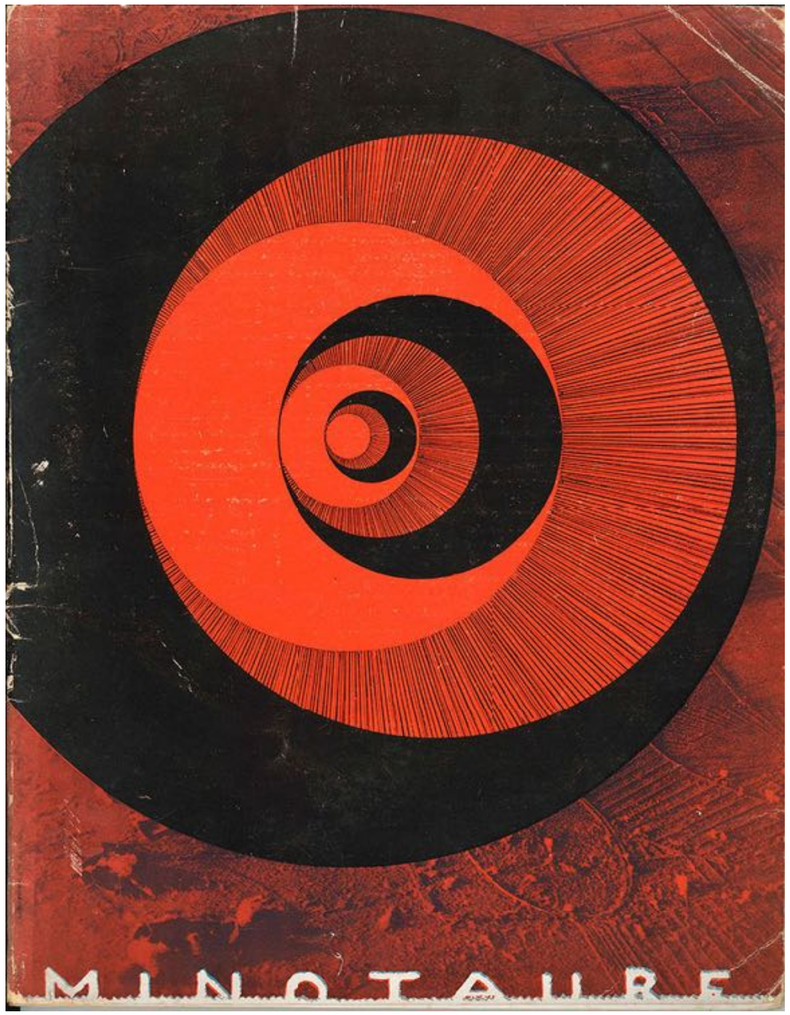
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Congo de feu (1st 1931). . . . . Maurice Raynal.
Une exposition . . . . . E. Tériade.
L'enjeunce de l'art. . . . . . René Crevel.
A propos de la rédition des Contes Diaboes d'Aréin d'Arétin . . . André Breton.
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Deux images. . . . . . Paul Eluard.
Les Paysages, ballet . . . . . André Masson.
Le fronton de Cordoue . . . . .
Documents inédits sur la reconstitution du fronton de Corfou. Avec une notice de Max Raphaël.
Picasso dans son élément . . . . André Breton.
L'atelier de peintare.
L'atelier de sculpture.
Sculptures.
Soixante reproductions inédites, constituant un document complet sur les sculptures récentes de Picasso.
Photographies de l'atelier de peintare, de l'atelier de sculpture et des sculptures, par Brassaï.
Crucifixion . . . . . .
Suite de dessins de Picasso, exécutés d'après la Crucifixion de Grünewald (Musée de Colmar) (inédits).
Une Anatomie . . . . . Pablo Picasso.
Cahier de 15 dessins récents (inédits) imprimés sur papier spécial.
Note éventuelle du Président. . . Pierre Recordy.
Variété du corps humain . . . . Maurice Raynal.
Valeur plastique du mouvement . R. Tériade.
Reproduction d'œuvres de Tintoret, de Rubens, Poussin, etc. . . .
Notes sur le baroque. . . . . Max Raphaël.
Dialectisme de Sade . . . . . Maurice Heine.
Etude sur le théâtre du Marquis de Sade et ses tendances paranoïaques.
Secret de Eléonore . . . . . D. A. F. de Sade.
Scénario inédit de cette pièce écrite sous le titre de Sophie et Dorfmon, reçue au Théâtre Français, mais non publiée. Texte établi par Maurice Heine sur le manuscrit autographe.
Massacres. . . . . André Masson.
Calcaire de dessins imprimés sur papier spécial.
Le miroir de Baudelaire . . . . Paul Eluard.
Portrait de Baudelaire, un dessin et une préface par Henri Matisse.
Les sept péchés capitaux . . . . Kurt Weill.
Deux pages accompagnées de la partition musicale d'un ballet inédit.
Interprétation paranoïaque-critique de l'image désignée « L'Angelus » de Millet. . . . Salvador Dali.
Le problème du style et les formes paranoïaques de l'existence. . . . . Dr. Lacan.
Danses funéraires Dogon. . . . Michel Leiris.
Carnet de route.
Premiers documents de la Mission Dakar-Djibouti.

(La couverture de ce numéro est spécialement composée par Picasso).

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SURREALISM - JOAN MIRÓ



Joan Miró, *Characters Next to the Sea,* (1934).



Joan Miró, *Black and White Series,* (1938).

SURREALISM - MERET OPPENHEIM



Meret Oppenheim, *Object.* Paris, (1936).

SURREALISM - YVES TANGUY



Yves Tanguy, *A Thousand Times,* (1933).



Yves Tanguy, *The Invisibles,* (1951).

SURREALISM - LEE MILLER

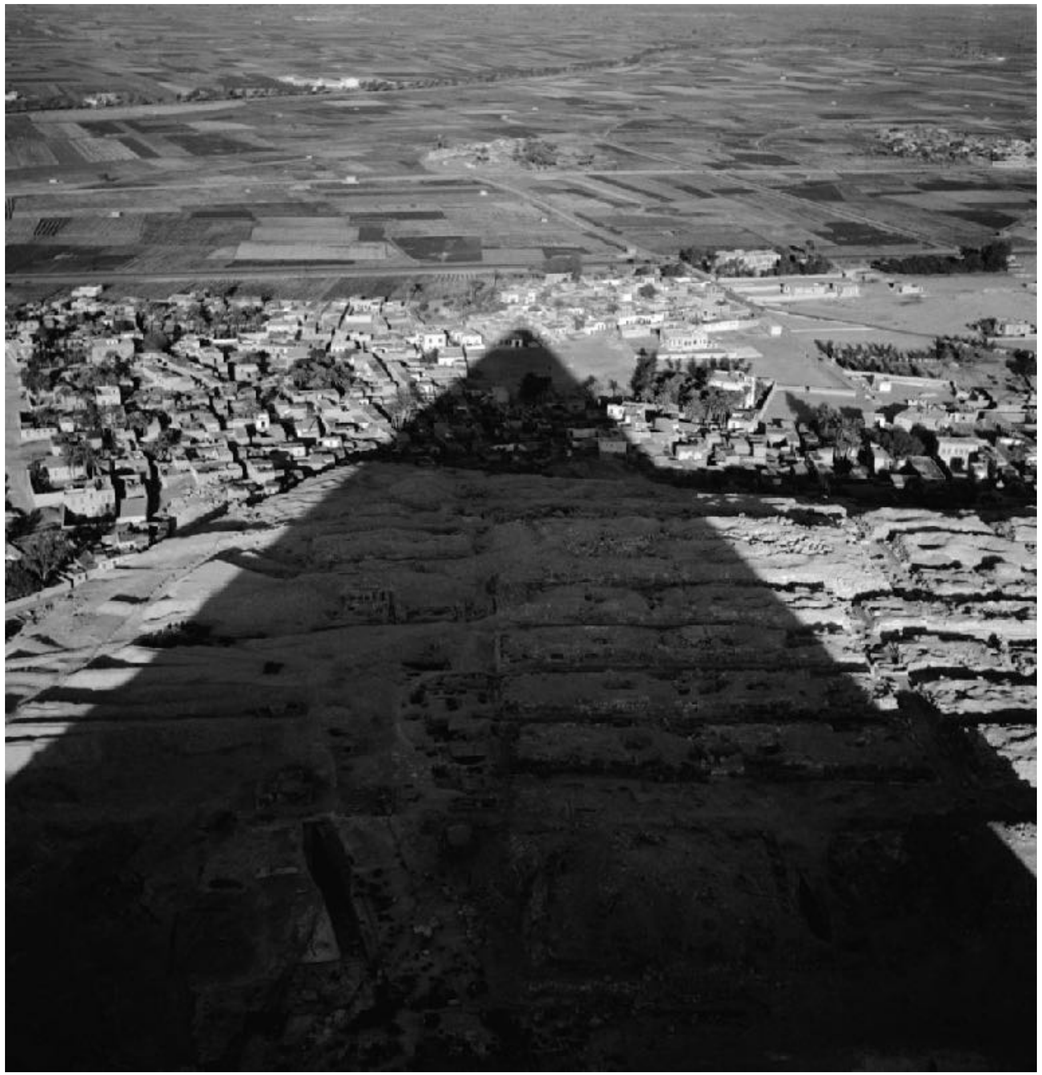


Lee Miller, *Untitled (Exploding Hand) Guerlain Parfumerie, Paris,* (1931).



Lee Miller, *Lee Miller (Mirror Series) Downshire Hill, Hampstead, London,* (1946).

SURREALISM - LEE MILLER



Lee Miller, *From the top of the Great Pyramid, Giza, Egypt,* (1937).



Lee Miller, *Portrait of Space, Al Bulwayeb, near Siwa, Egypt,* (1937).

SURREALISM - DORA MAAR

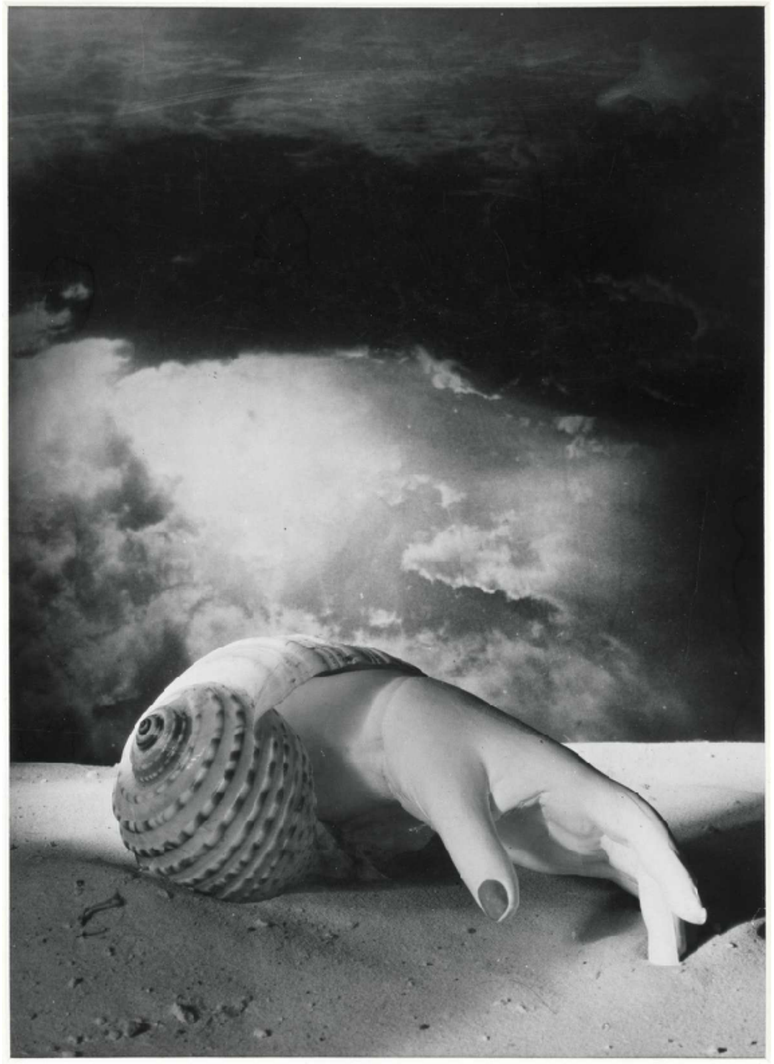


Dora Maar, *Man looking inside a sidewalk inspection door, London,* (1935).



Dora Maar, *Portrait d'Ubu,* (1936).

SURREALISM - DORA MAAR



Dora Maar, *Untitled (Hand-Shell),* (1934).



Dora Maar, *Model in Swimsuit,* (1936).

SURREALISM - DOROTHEA TANNING



Dorothea Tanning, *Eine Kleine Nachtmusik,* (1943).

SURREALISM - DOROTHEA TANNING



Dorothea Tanning, *Nue couchée,* (1969-1970).

SURREALISM - EILEEN AGAR



Eileen Agar, *The Reaper,* (1938).

SURREALISM - EILEEN AGAR

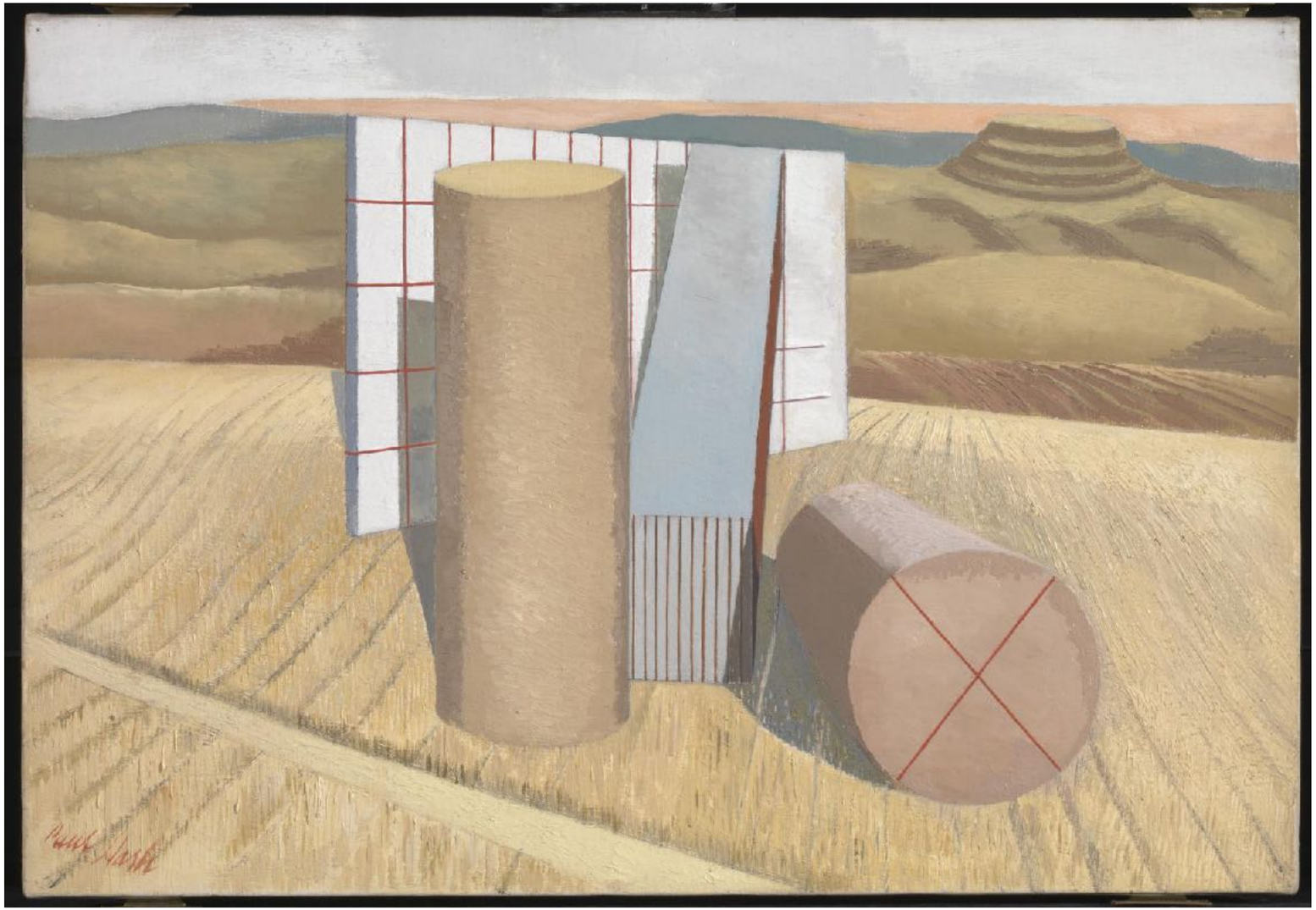


Eileen Agar, *Angel of Anarchy,* (1936-40).



Eileen Agar, *Marine Object,* (1939).

SURREALISM - PAUL NASH



Paul Nash, *Equivalents for the Megaliths,* (1935).

SURREALISM - PAUL NASH



Paul Nash, *Swanage,* (1936).

SURREALISM - PAUL NASH

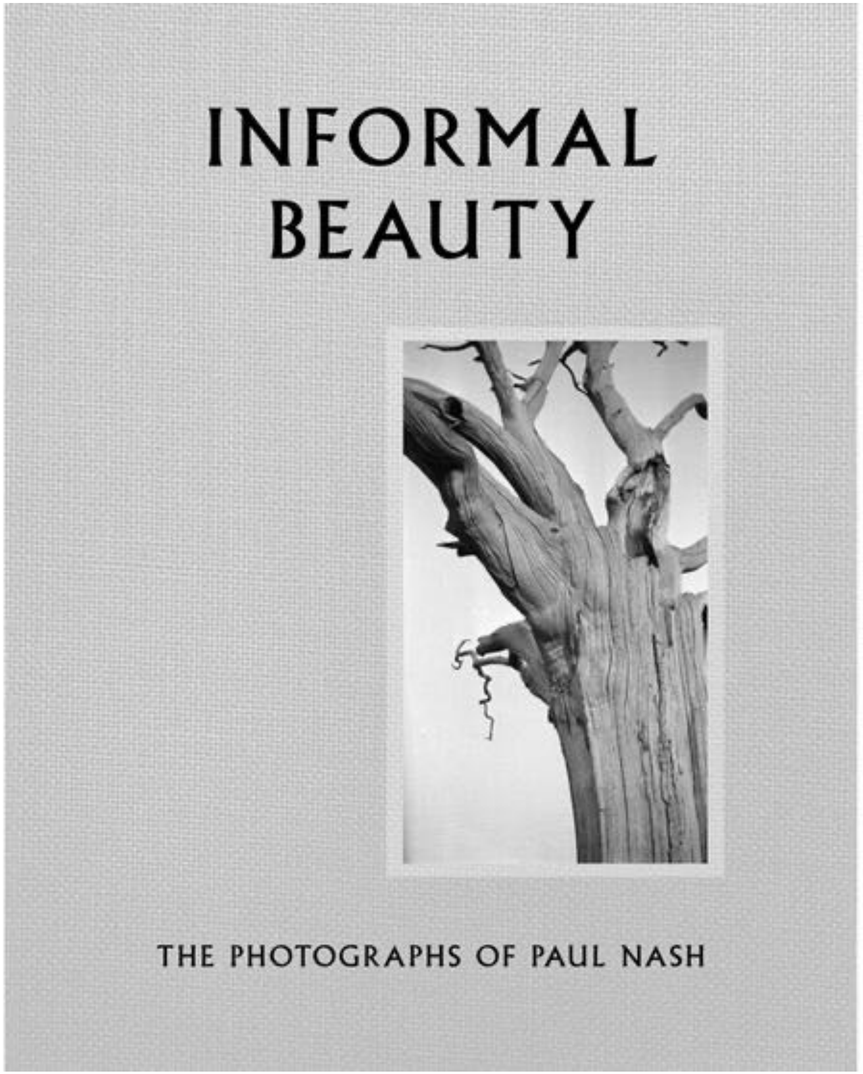


Paul Nash, *Totes Meer (Dead Sea),* (1940-1941).

SURREALISM - PAUL NASH

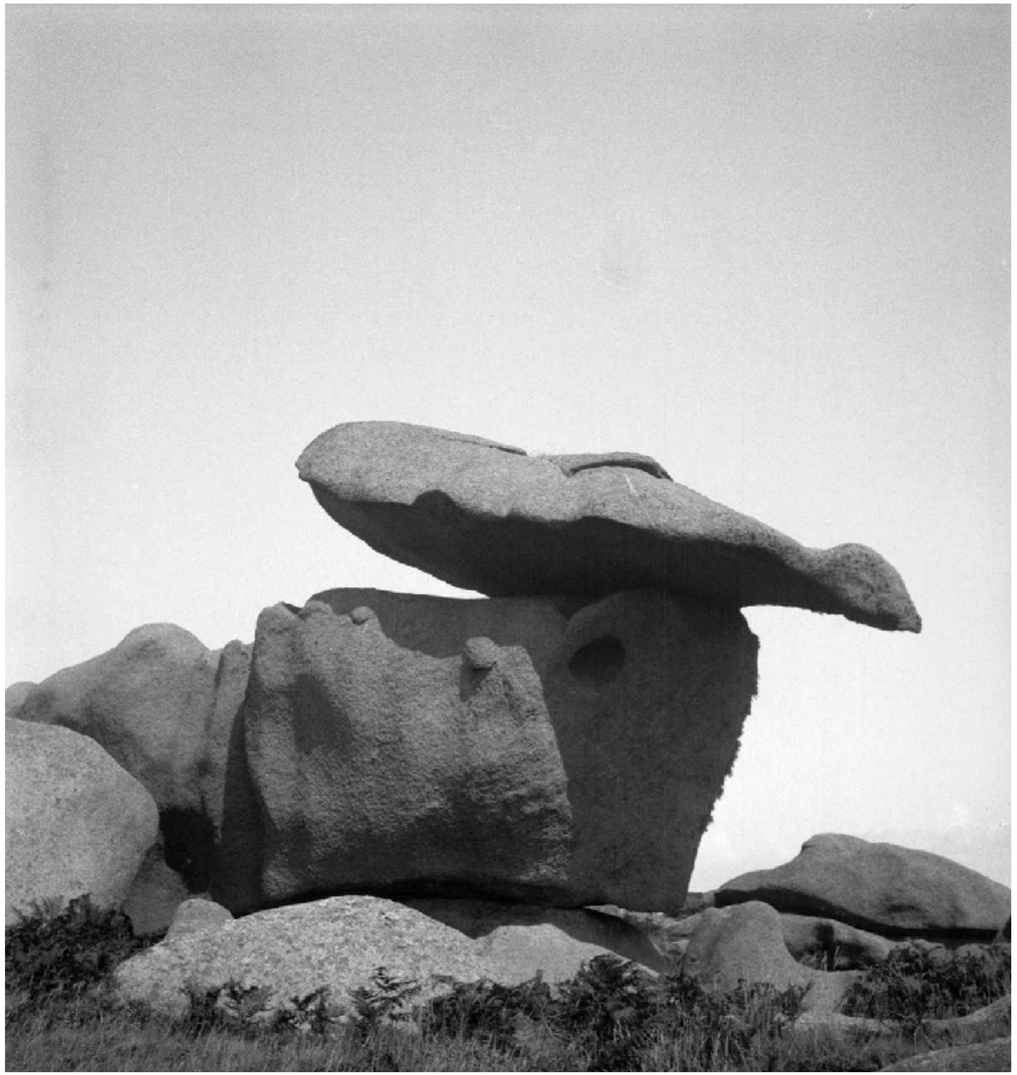


Paul Nash, *Rocks, Avebury Sentinel,* (1933).

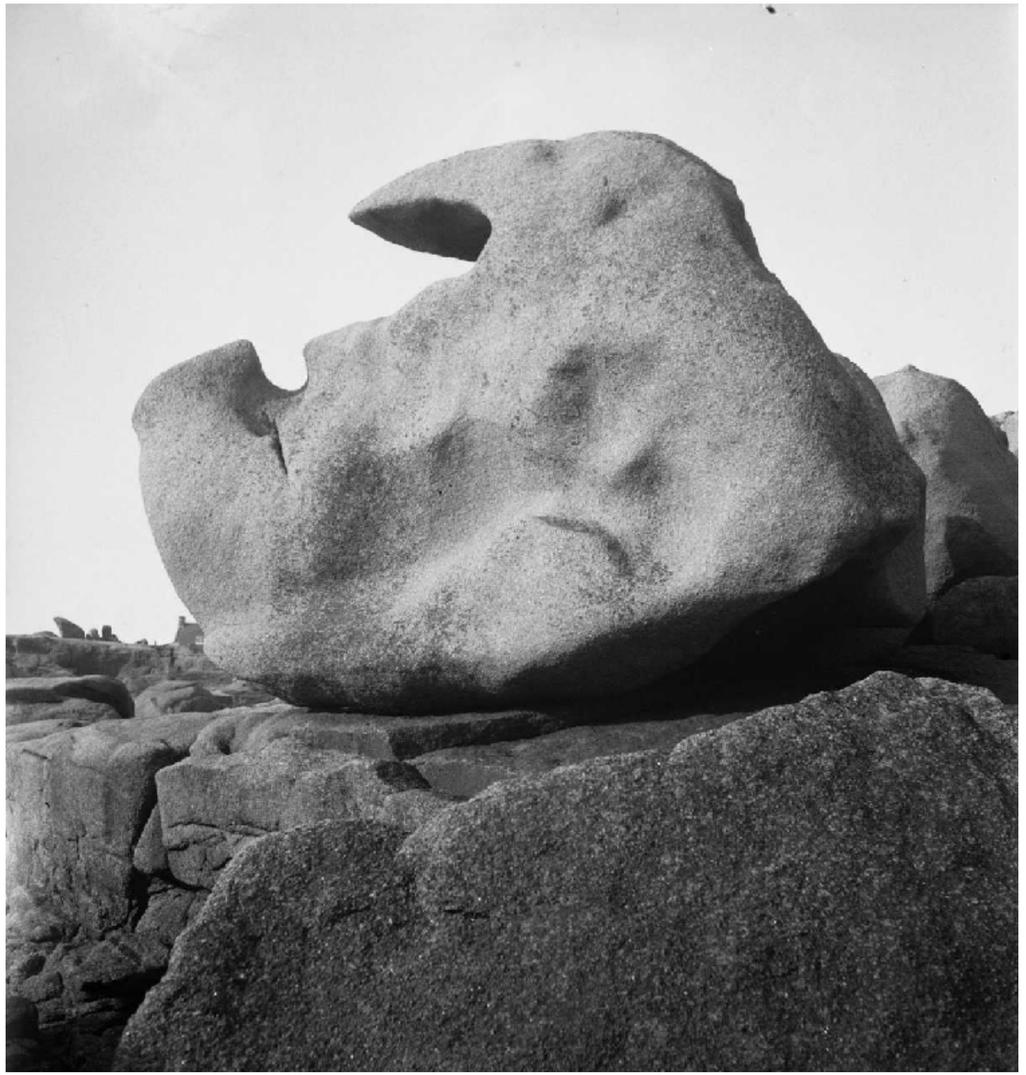


Paul Nash, *Informal Beauty.*

SURREALISM - EILEEN AGAR



Eileen Agar, *Rocks, Ploumanach,* (1936).



Eileen Agar, *Rockface, Ploumanach,* (1936).

SURREALISM - WIFREDO LAM

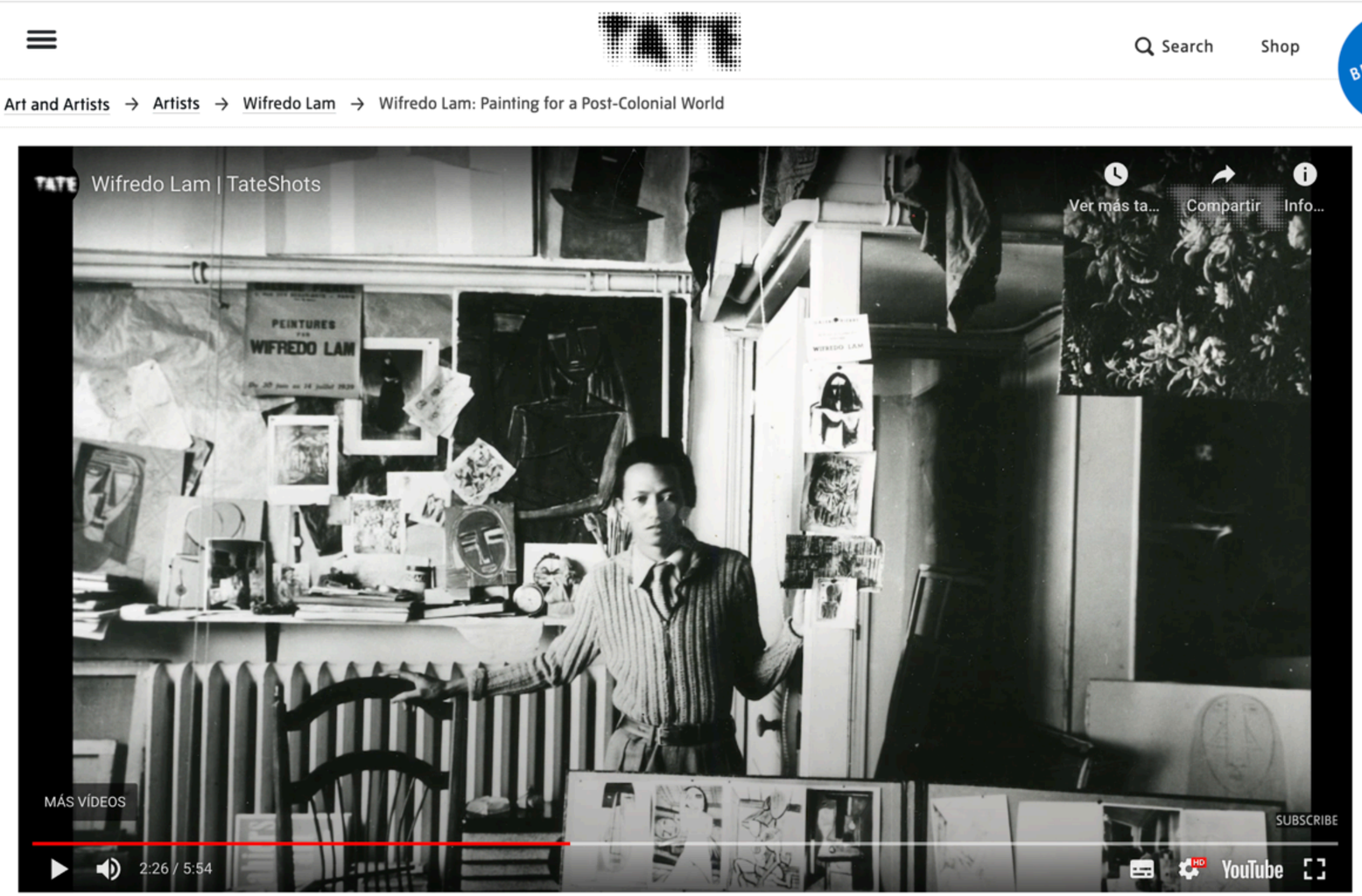


Wifredo Lam, *La Jungla (The Jungle),* (1943).



Wifredo Lam, *Ibaye,* (1950).

SURREALISM - WIFREDO LAM



ACTIVITY

Activity - 10min.

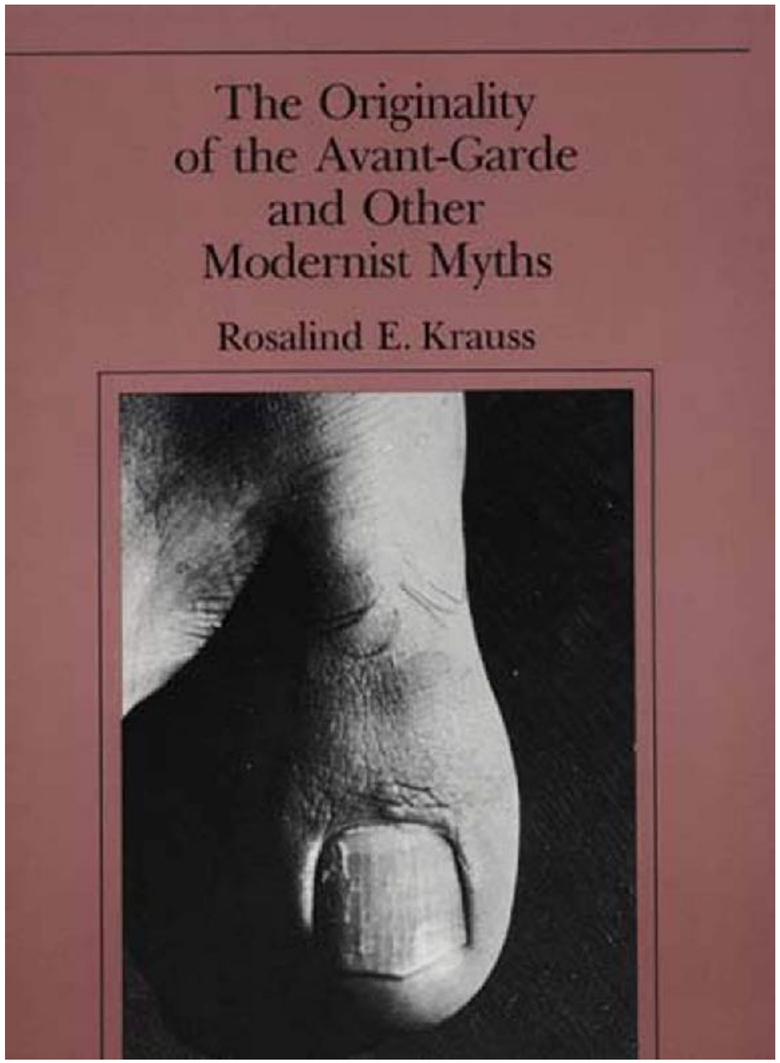
We have seen that manifestos can be understood as a type of ethics.
-What is your work ethics?
-Write down the name of 1 or 2 artists that you admire.
-Write 3 short sentences regarding your beliefs, work and practice.
-Who is your practice influenced by?
-What do you believe in as a practitioner?

ACTIVITY

Activity - 10min.

-Write down one thing that you have learned today and share that idea and discuss it with your group.
-Do you see how your own worldview impacts your practice?

BOOKS



First published in 1986.

SUMMARY

Some of the ideas that we discussed today are:

- Semiotic analysis.

- Engaging with the World Different through a diversity of approaches as seen in Manifestos, and the avant-gardes.

-Exploring your worldviews and how those apply within your practice.

NEXT SESSION

Session 6 - Tue 7 Nov 2023
Postmodernism, Deconstruction and Sampling.

Tue 7 Nov 2023 - IMPORTANT - DEADLINE to submit your 500 word draft through Moodle. Please note that if you don’t submit the draft by that date, I won’t be able to look into it.

THANK YOU

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ October 2023