



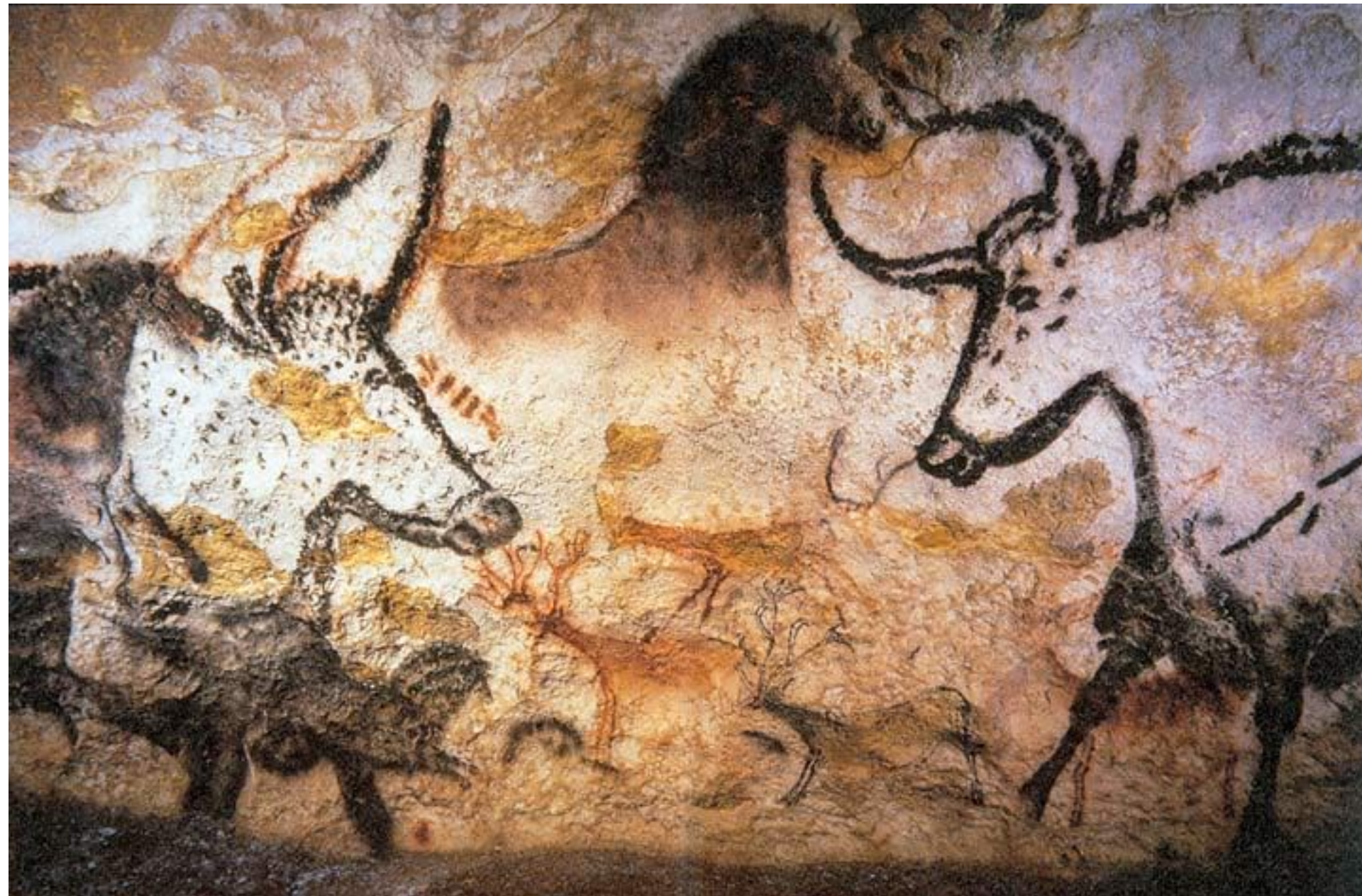
**VISUAL (RE)PRODUCTION**



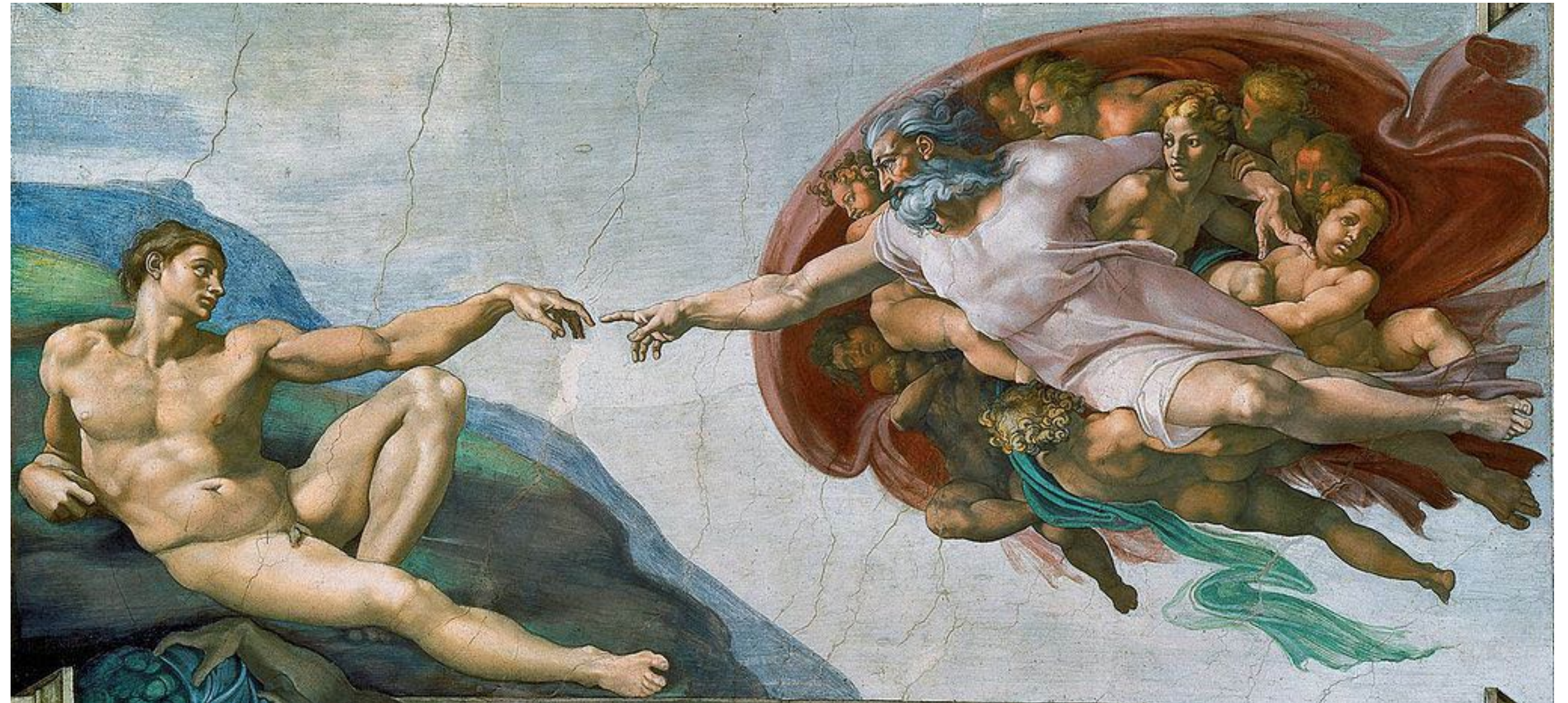
# IMAGES EVOLVE THROUGH TIME

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- Throughout the history, the social roles played by images had changed dramatically.



- *Aurochs, horses and deer (Lascaux, France, Palaeolithic 17.000 ago)*



- *The Creation of Adam by Michelangelo (Sistine Chapel, Rome, 1512)*



# IMAGES EVOLVE THROUGH TIME

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- Throughout the history, the social roles played by images had changed dramatically.



➤ *Girl with a Pearl Earring (Johannes Vermeer, 1665)*



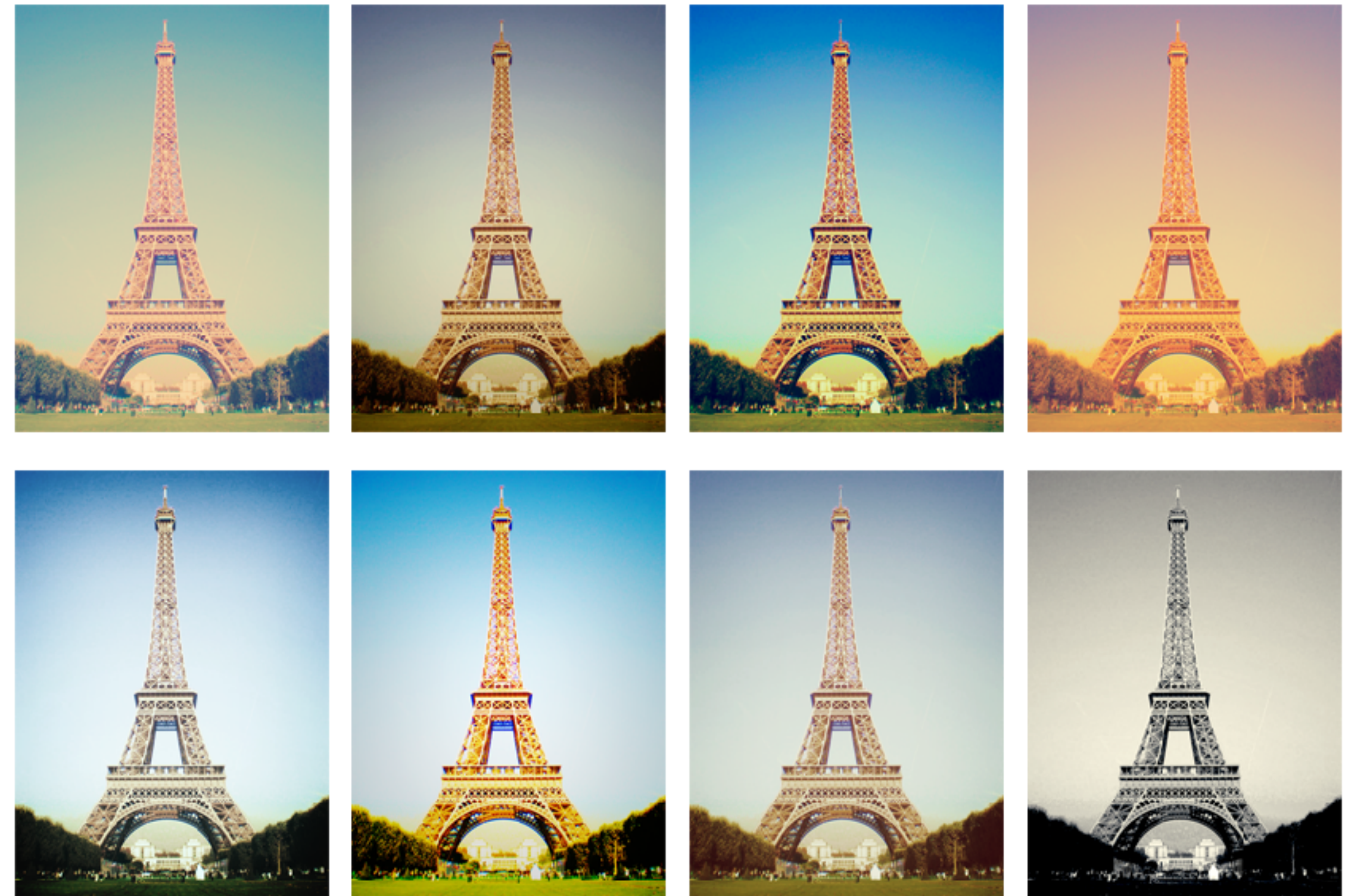
➤ *Andy Warhol's Marilyn Prints (1960s)*



# HISTORICAL PERSPECTIVE

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- We look at images of the past differently today than they were viewed during the time in which they were created. We make assumptions about these images, about their values, their, meaning, their function.



➤ *50th anniversary of the Eiffel Tower (1939)*

➤ *Instagram filters*



# REALISM

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But how we arrived here in a moment that  
images are the perfect portrait of reality,  
or should we say hyper-reality?



# EGYPTIANS

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- Earlier cultures didn't use perspective and three dimensionality in their artwork.
- They depicted the size of an object according to its social importance rather its distance from the viewer.
- The figures exist in an abstract space to tell a narrative. It represents the real world.

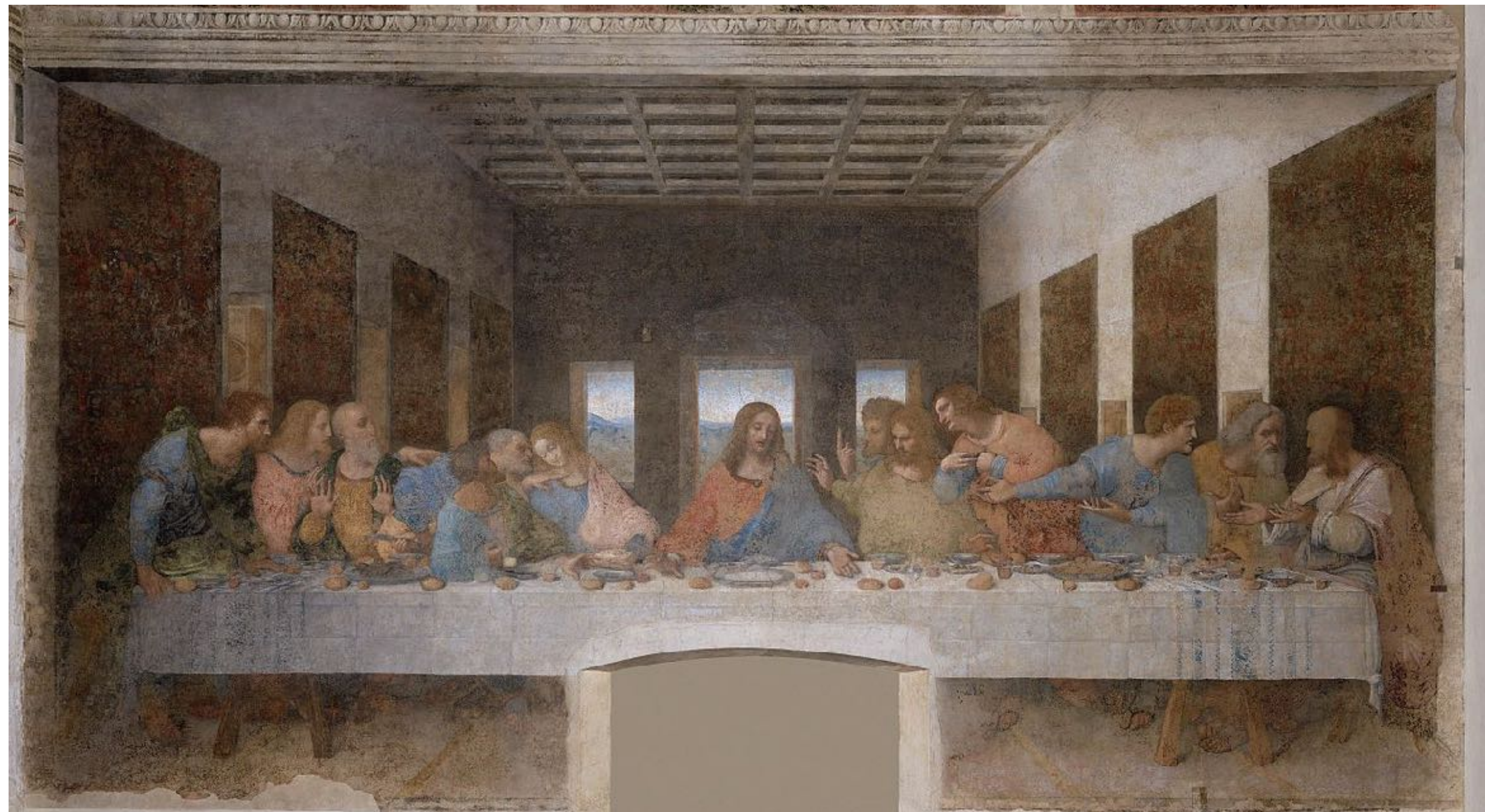




# PERSPECTIVE

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- Perspective is the result of the fusion between art and science. It is not simply a visual technique, but a way of seeing, one that indicates a change in the worldview.



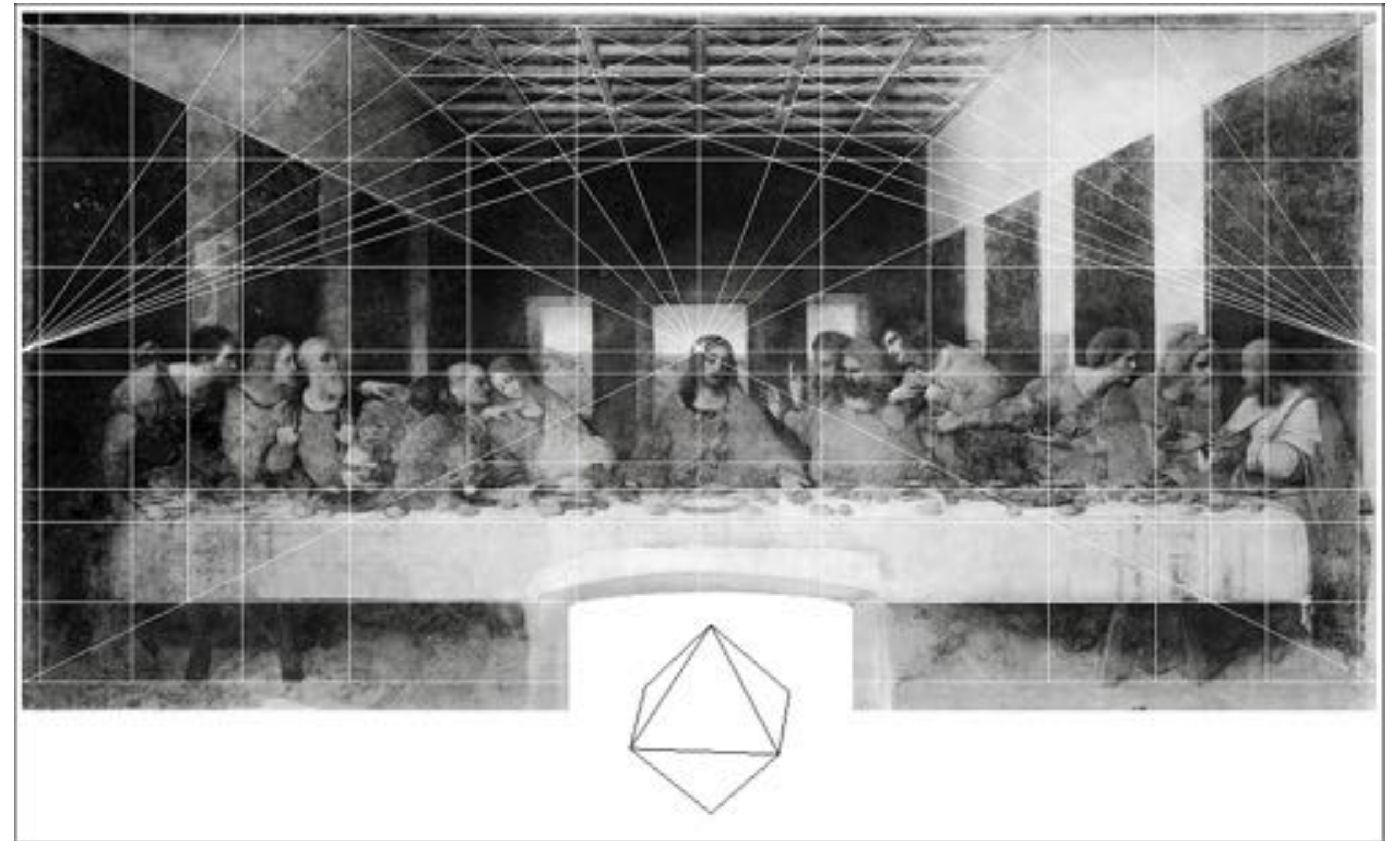
➤ *Last Supper (da Vinci, 1498)*



# PERSPECTIVE

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- Primary aspects of the Renaissance: single spectator in space.
- Emphasizes a scientific and mechanical view toward ordering and depicting nature.
- Without the use of perspective convention: there are many ways to depict a single scene.
- Perspective establishes a unique point of view — through the human eye.





# PERSPECTIVE FOOLS YOU

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- It doesn't mean that perspective is the right way to represent reality.
- The ancient Greeks had long philosophical debates about realism in art and rejected the use of techniques such as perspective
- They believe it is a form of trickery because they believed it is impossible to truly represent reality.
- Everything that looks too real must be a deception to fool you.



**MEET SAYA (VIRTUAL 3D)**







# REALISM

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“In art we may be said to be grandsons to god ... Have we not seen pictures which bear so close a resemblance to the actual thing that they have deceived both men and beasts?”

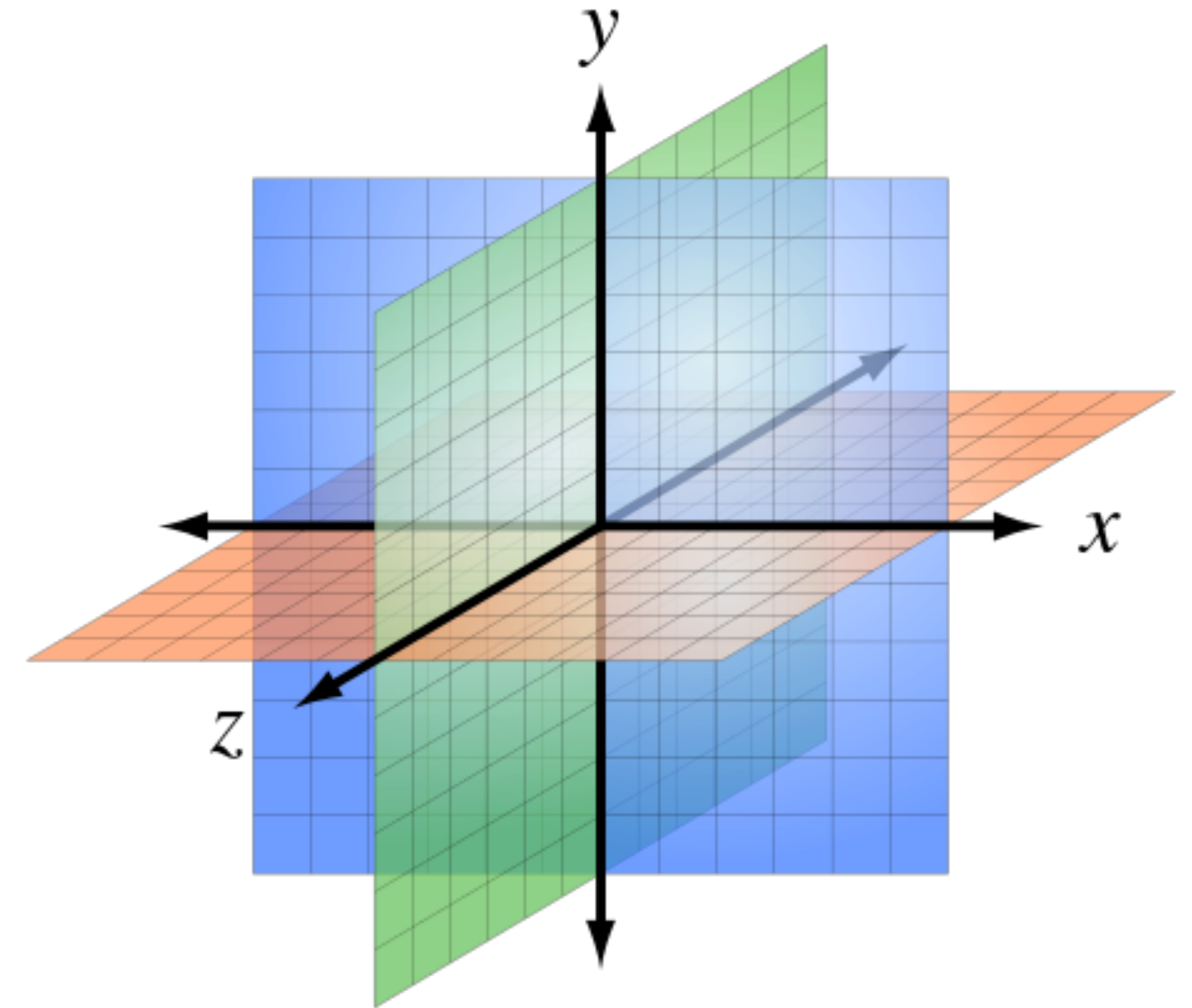
Da Vinci



# ARTS AND SCIENCE

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- It was a time when scientific development started to question religion dogmas. Social values were shifting in the whole Europe.
- Perspective revealed the desire for art to be objective, as oppose to subject depiction of nature.
- It even changed the way we understand space.
- Space can be mapped and measured.
- The idea of an all-knowing, all-seeing human subject.



➤ *Cartesian three-dimensional space*



# HUMAN PERCEPTION IS NOT THAT SIMPLE

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The world of perspective indicates the desire for vision to be stable and unchanging and for the meaning of images to be fixed, but the act of looking is in fact highly changeable and contextual.

Our eyes are in constant motion and any sight we have is the composite of many different views and glances.

The meaning of a specific image changes depending of context, a specific moment in time and space.



# TECHNOLOGY

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- The question of production and reproduction of visual information in Western culture can be divided into four periods.
- (1) Ancient art: before perspective (until 15th century).
- (2) The age of perspective (15th to 18th century) — Renaissance, Baroque, Rococo, and Romantic periods; includes the Science Revolution and the Enlightenment.
- (3) Modern era (18th to mid 20th century) — mechanized reproduction — including Industrial Revolution, the development of photography, film, and TV which made possible the Mass Media.
- (4) Post-modern era (end of 20th century) — Electronic technology and Digital Revolution; the current moment we live is dominated by computers and virtuality.



# (NOT) TECHNOLOGICAL DETERMINISM

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Technology is not separate from its social and political condition and mode of production. They are products of a particular social and historical context and emerge from collective cultural and social desire.



# THE FUNCTION OF PHOTOGRAPHY

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- Visual technology that fits certain emerging social concepts and needs of the time.
  - Growing urban centre
  - Technological progress and mechanization
  - The rise of bureaucratization of the state
- Instrument of examination and surveillance.
  - Normalization
  - Hierarchy
  - Training
  - Voyeurism





# (RE)PRODUCTION OF REALITY

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- Photography is in many ways the mechanical realization of perspective
- Its effects on painting are profound: “The decay of work of art” (Benjamin)
- Before the photography: painting functions as a means to produce an idealized view of the world
- After photography: painting seems displaced after the invention of photography.
- Photography determined a certain unique way to represent reality — the right way.



# PAINTING OTHER REALITIES: IMPRESSIONISM

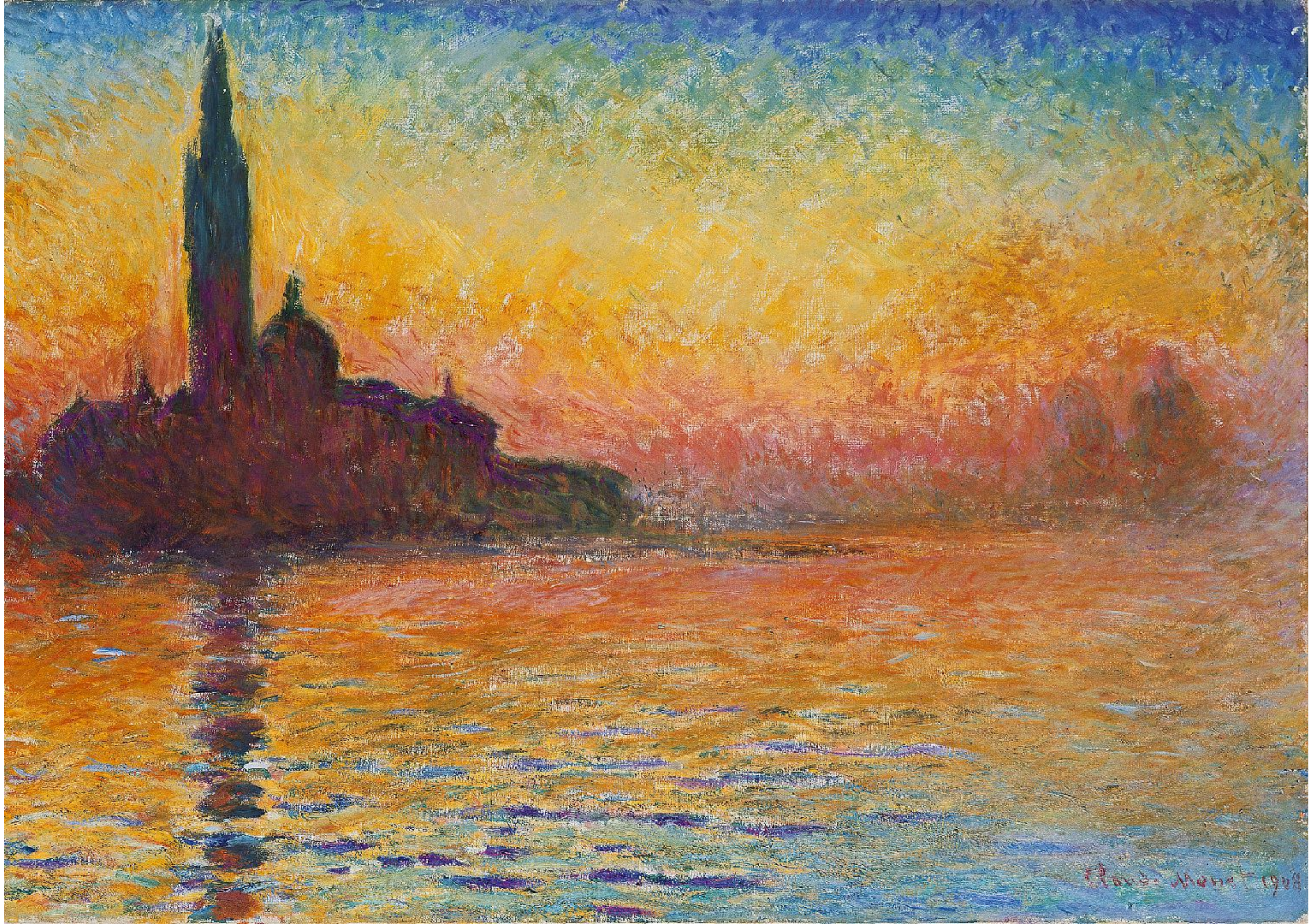
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- Modern art defied the tradition of photography.
- Impressionism shifted its focus to colour and light and aimed for a visual spontaneity.
- Captures not a moment captured in time, like photography, but an image that evokes the ongoing play of light and colour in our experience of perception.









J.M.W. Turner 1844

► Monet





► *Rouen Cathedral,*  
*France (Monet, 1894)*



# PAINTING OTHER REALITIES: IMPRESSIONISM

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- The act of seeing is thus established in these works as active, changing, never fixed, a process of thought.



➤ *Rouen Cathedral (series), France (Monet, 1894)*



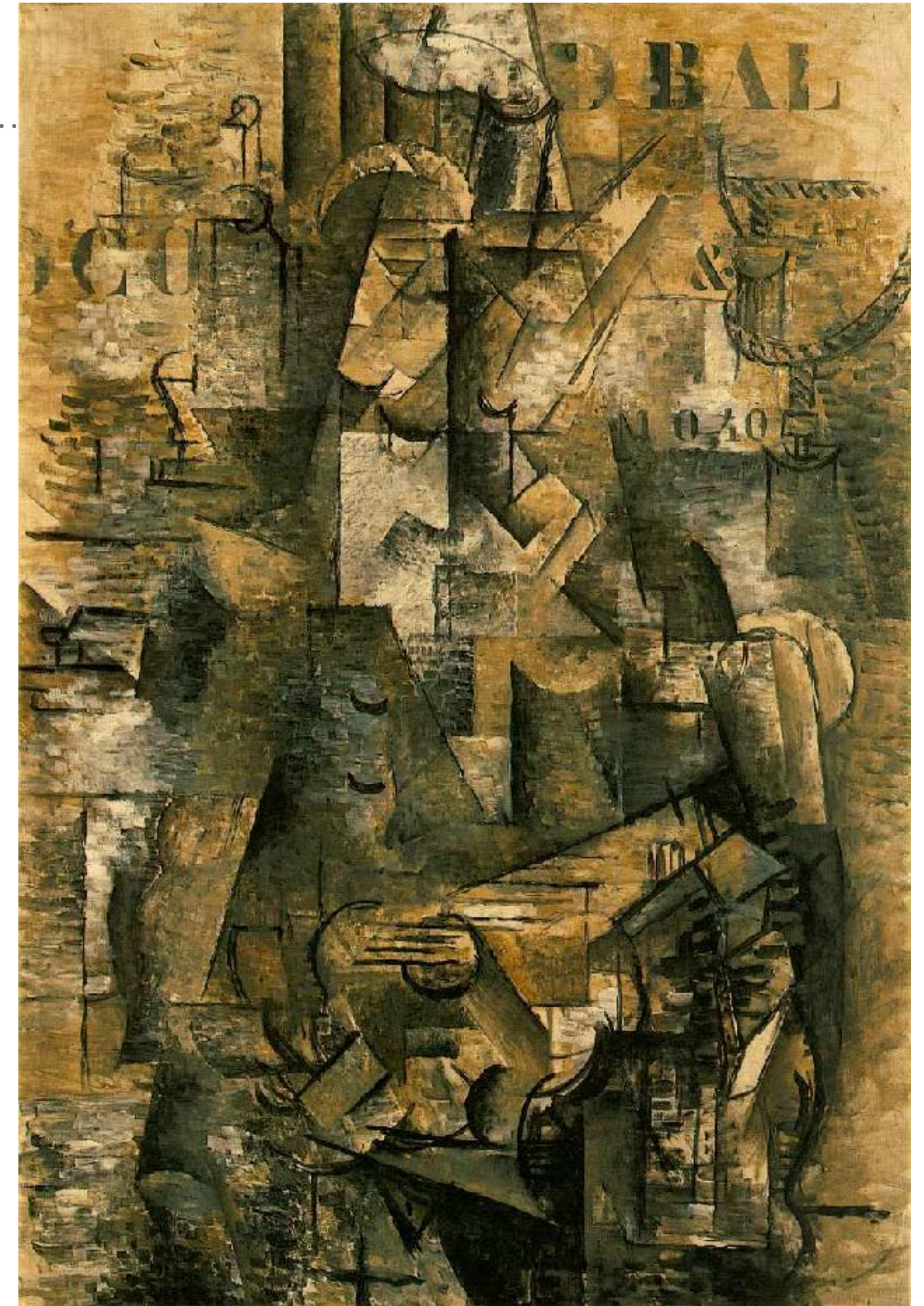
# PAINTING OTHER REALITIES: CUBISM

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- ▶ Cubism had the same goal but different strategy.
- ▶ Depicts objects from several different points of views simultaneously.



▶ *The Weeping Woman*  
(Picasso, 1937)



▶ *The Portuguese*  
(Gustavo Barque, 1911)



# PAINTING OTHER REALITIES: CUBISM

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► *Guernica* (Picasso, 1937)



# THE REPRODUCTION OF IMAGES: REPLICA

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- Paintings are not easy to reproduce. It is possible, but it takes time, and the copies are not really perfect.
- Photography, and by extension film and television images, can be quickly reproduced with perfection.
- “Exactly repeatable visual or pictorial statement” not only changed the value of an image but it was central to the dissemination of knowledge.
- This process coincide with a cult of originality, which creates a paradox: now that we can have so many copies of an image, there is a reaffirmation of the unique image.



# AURA AND AUTHENTICITY

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- One-of-a-kind artwork has a particular aura to it. Its value is derived from its uniqueness as an object and its role in ritual.
- A quality that we can describe as authenticity: an original is understood to be more authentic than the copies made from it; that is, authenticity cannot be reproduced.

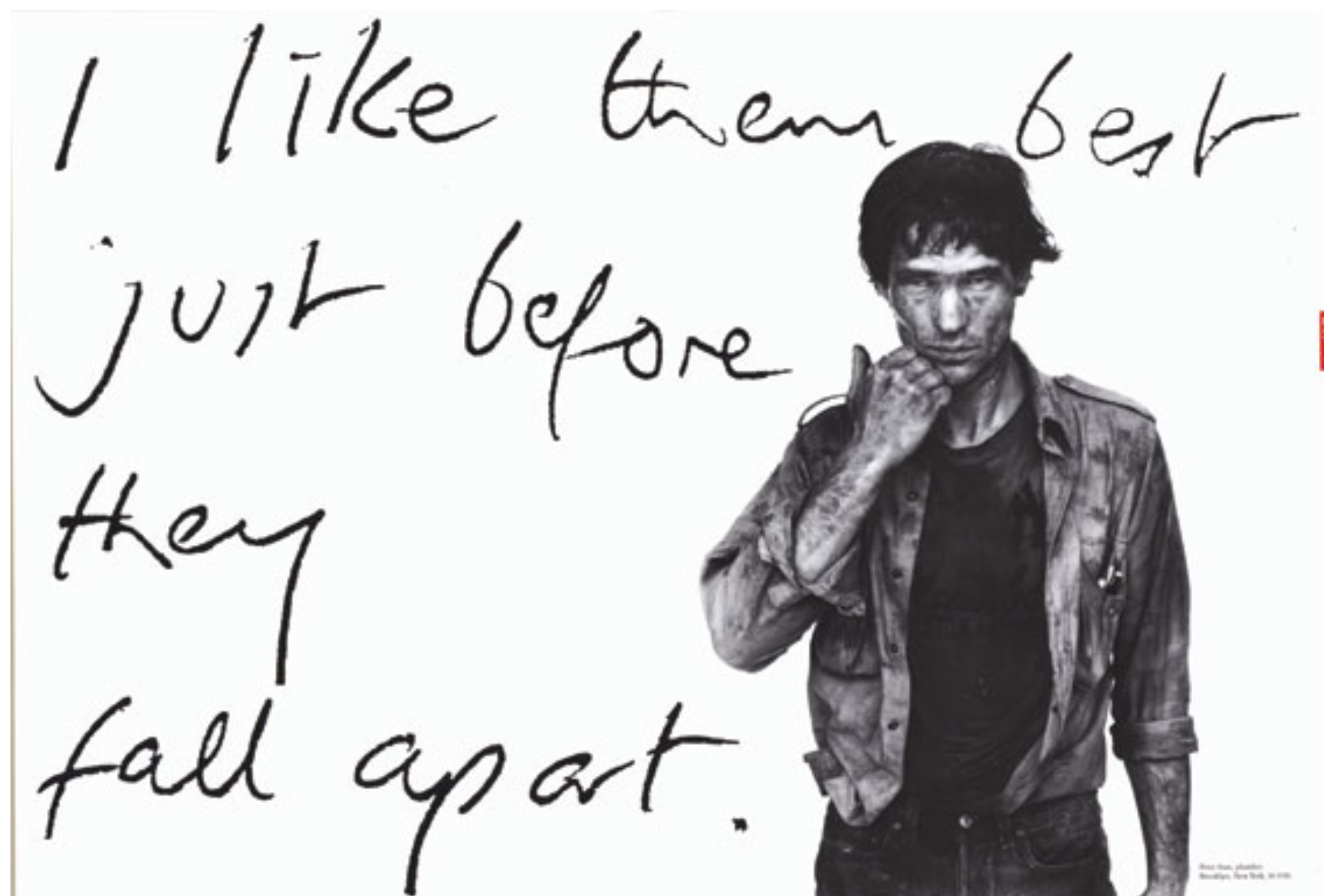
## WHAT IS AUTHENTICITY?



# WHAT IS AUTHENTICITY?

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- Reliable, genuine, not false, not a copy.
- Something that is “more” real, if it is even possible.
- In advertising, we may argue that a product is authentic in order to sell.





# WHAT IS AUTHENTICITY?

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Paradoxically, we live in a world in which the concept of authenticity is always reproduced, packaged, sold and bought.

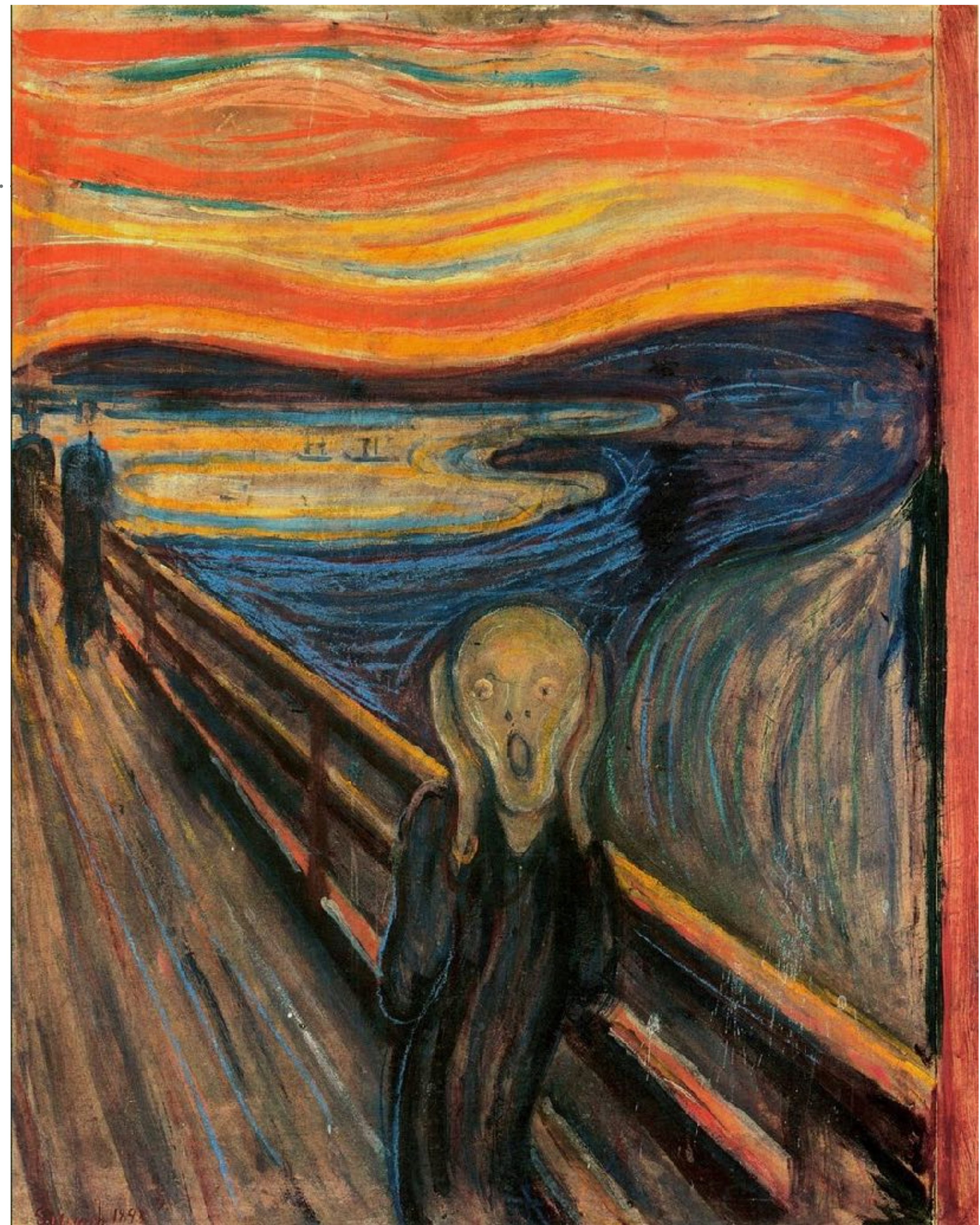


# REPRODUCIBILITY AND ACCESSIBILITY

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- With photography and film more people have the opportunity to see and experience art and other forms of cultural expression.
- At the same time, these objects became commodified: we reproduce them to the exhaustion.
- Books, poster, postal card, mugs, and t-shirts.

➤ *The Scream* (Munch, 1893)





# REPRODUCIBILITY AND REAPPROPRIATION

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➤ To the point they lost/change the meaning.





# REPRODUCIBILITY AND AUTHORSHIP

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- This paradigm in which copies become so inexpensive and easy to make created another interesting issue: the authorship problem.
  
- *Mona Lisa (da Vinci, 1503)*
- *Computer scientist in charge of the scanning process (first scanned in 1965)*
- *The engineers who built the computer.*
- *The code/machine*





# DADAISM

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- Images constantly being referenced and reworked.
- The Mona Lisa was “remade” by several artists.
- Duchamp add a moustache and goatee and called it L.H.O.O.Q.

➤ *L.H.O.O.Q.* (Duchamp, 1919)





# SURREALISM

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► Dali's version



► *Autoportrait à la Mona Lisa* (Dali, 1973)

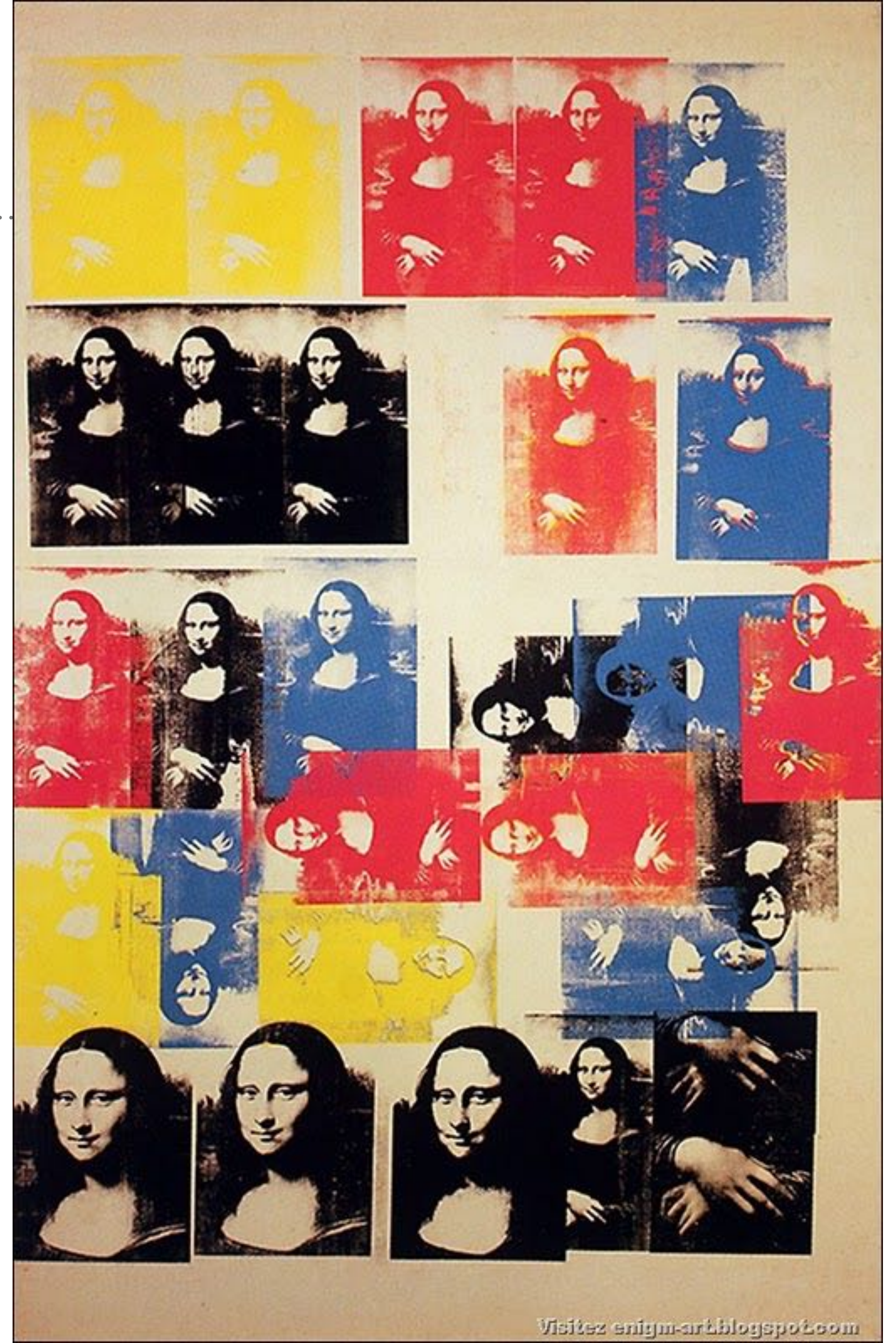


# POP ART

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► Andy Warhol's version

► *Colored Mona Lisa* (Warhol, 1963)





# REAPPROPRIATION

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➤ So many other





# REPRODUCIBILITY, POLITICS, AND PROPAGANDA

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- All these transformations changed the function of art: Rather than rituals, it is based on politics.
- It is used as a means of propaganda.
- In so many ways Benjamin anticipated much of the current use of images in the Western society, especially as a way to disseminate ideology and the cult of personalities.
- Capitalist societies like to think of propaganda as a practice used exclusively by totalitarian and authoritarian governments as a way to sway the masses.
- Propaganda can also refer to any attempt to use words and images to promote particular ideas and persuade people to believe certain concepts.



# COUNTER-PROPAGANDA: POLITICAL MEMES

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- Memes proliferates through social relations (social media platforms).
- In social media, an image can loop in different bubbles simultaneously with different text on top.
- Each version changes the “original” sense of the image and turns it into means of propaganda — to propagate a message.

➤ *Adolf The Superman: Swallows Gold And Spits Tin (Heartfield, 1932)*

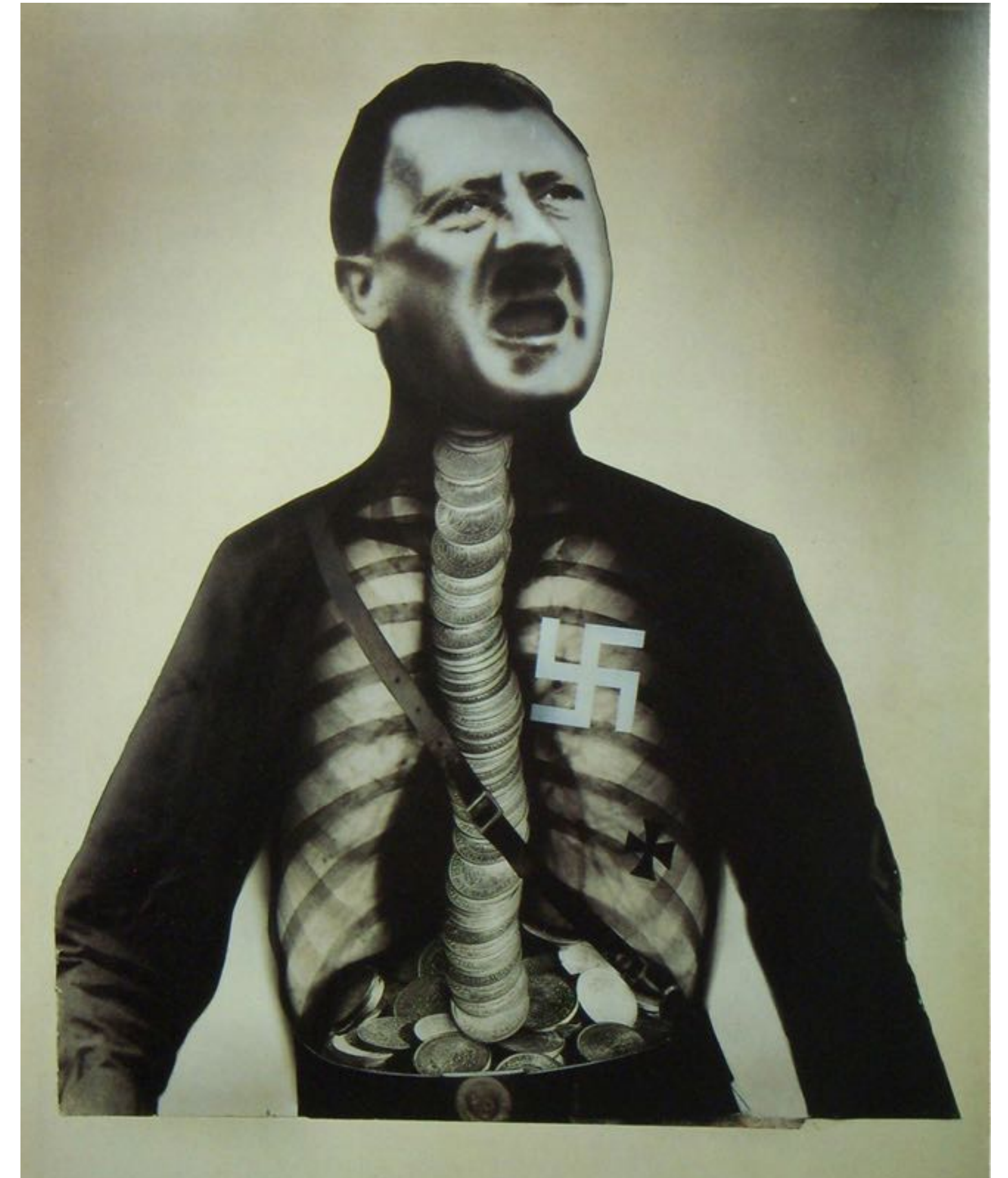




# COUNTER-PROPAGANDA: POLITICAL MEMES

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- Collage made by German Artist John Heartfield.
- We read this not as realistic, but rather as a metaphor for political themes.



- *Adolf The Superman: Swallows Gold And Spits Tin (Heartfield, 1932)*



# DIGITAL IMAGES

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- Analog images bear some physical correspondence with their material reference. It needs to exist as a physical material.
- Digital images are generated or enhanced by a computer; they are simulated.
- Analog photography has a correspondence between a referent and its representation — the signifier and signified (Barthes) — and index, in Pierce's concept.
- Digital image, on the other hand, bears no relation to reality.



















# DIGITAL IMAGES

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- There is no difference between a copy and an original.
- Indeed, if the digital copy is exactly like the original, the copy becomes the original. The idea of an image being unique makes no sense with digital images.
- Or does it? What do you think?



# VALUE, TRUTH, REALITY

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- The digital affects not only the value, or aura, of an image, but the very concept of reality.
- Photography was once understood as the representation of reality; it corresponded to the truth. The right way to represent reality.
- But we can easily manipulate any digital image. An image is produced without a referent, without a real-life component.
- Who here has altered, modified, enhanced, or even added or removed objects or people from a picture? How does this affect our perception of reality?



# VALUE, TRUTH, REALITY

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- Digital images are not indexical and cannot be said to have been in the presence of the real world that they depicted. They are only an icon that resembles real life subjects.
- It is not a surprise that advertising does that all the time to depicted a perfect world, a model, a simulation, to entice consumer to buy products.



# VALUE, TRUTH, REALITY: ADVERTISING

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**Mr. BIG**  
Само за големи мъже!  
Юни 2011 3.95лв

Белите не могат  
и да ритат

**НАШИТЕ ЕРОТИЧНИ  
ФАНТАЗИИ**

Най-люксоznите  
яхти в света

Без любовни  
дръжки и летни  
задръжки

Мишо Шамара:  
Сексът е  
най-якият  
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**8 факта за  
мъжкия  
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imgafn.com



#mycalvins  
calvinklein.com

Calvin Klein  
underwear







# VALUE, TRUTH, REALITY: NEWS

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- Even more problematic is the use of digitally modified photos on news and historical images.



# In an Iranian Image, a Missile Too Many

By MIKE NIZZA AND PATRICK J. LYONS



➤ *Iranian Missile Test, 2008*



# VALUE, TRUTH, REALITY: NEWS

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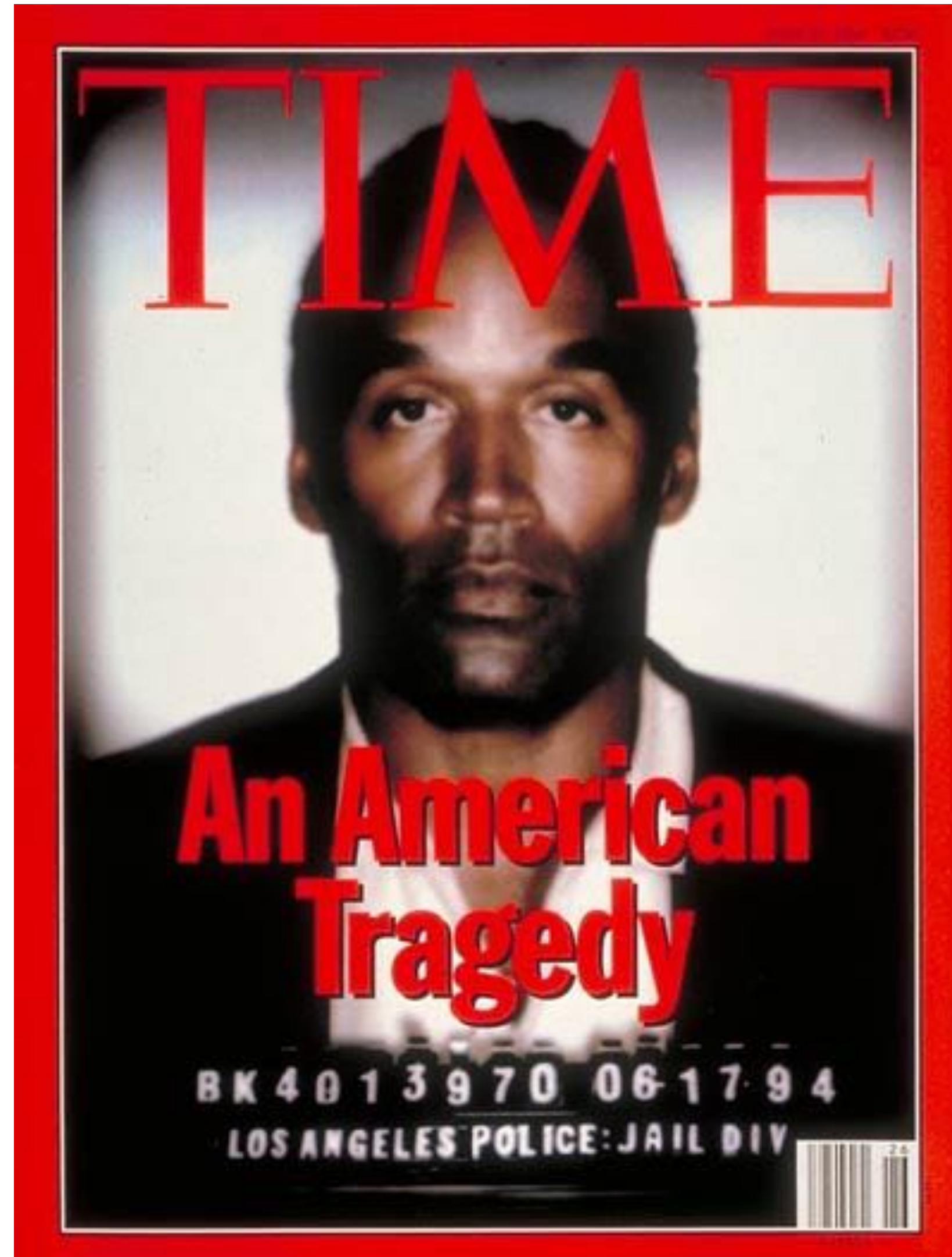


➤ *Trump vs. Obama inauguration.*



# VALUE, TRUTH, REALITY: NEWS

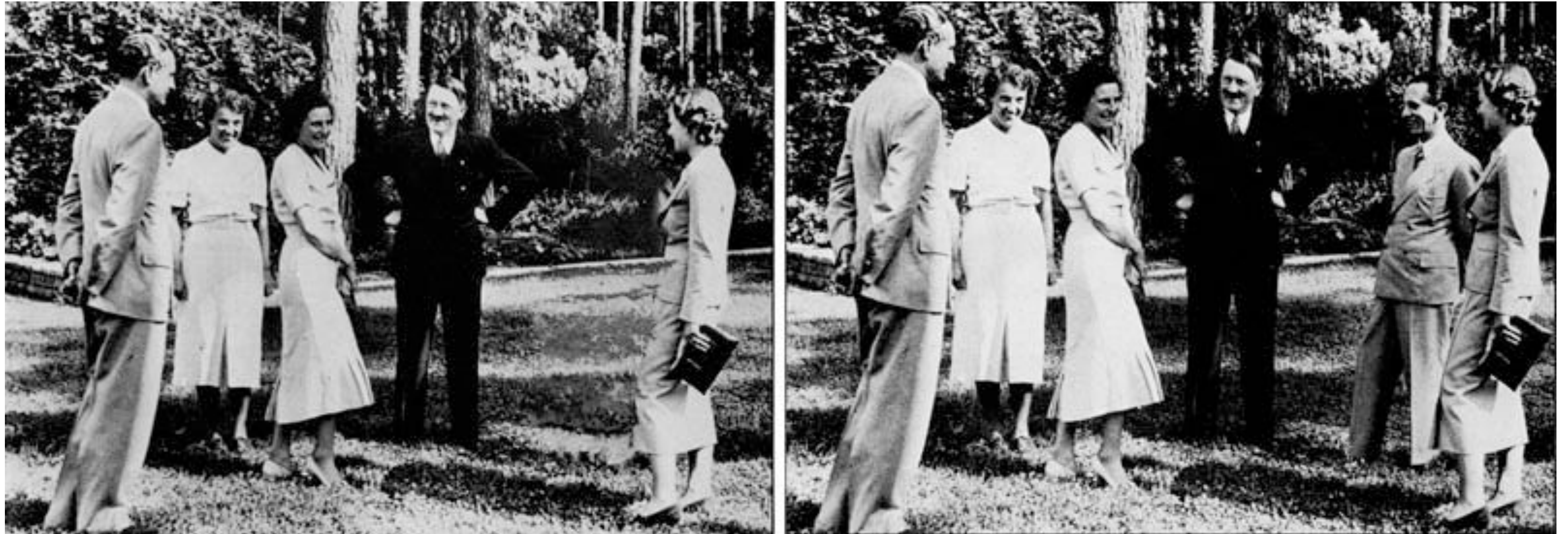
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# VALUE, TRUTH, REALITY: HISTORICAL

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➤ *Hitler Removes Joseph Goebbels (1937)*



# VALUE, TRUTH, REALITY: HISTORICAL

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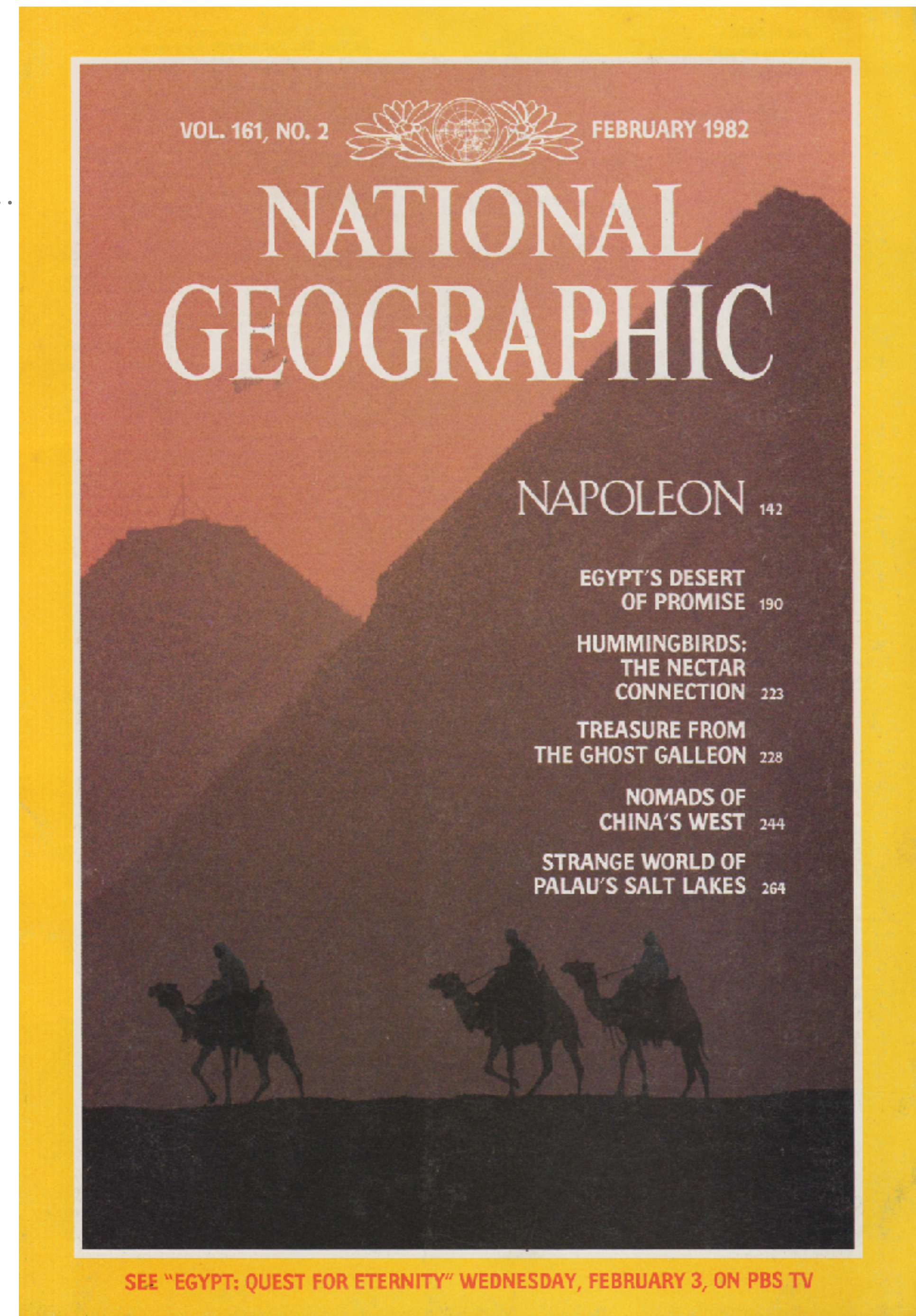
- *Canadian PM William Lyon Mackenzie King Removes King George VI (1939)*



# VALUE, TRUTH, REALITY: HISTORICAL

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➤ *National Geographic (1982)*





# VALUE, TRUTH, REALITY: EVERYDAY LIFE AND MAPS

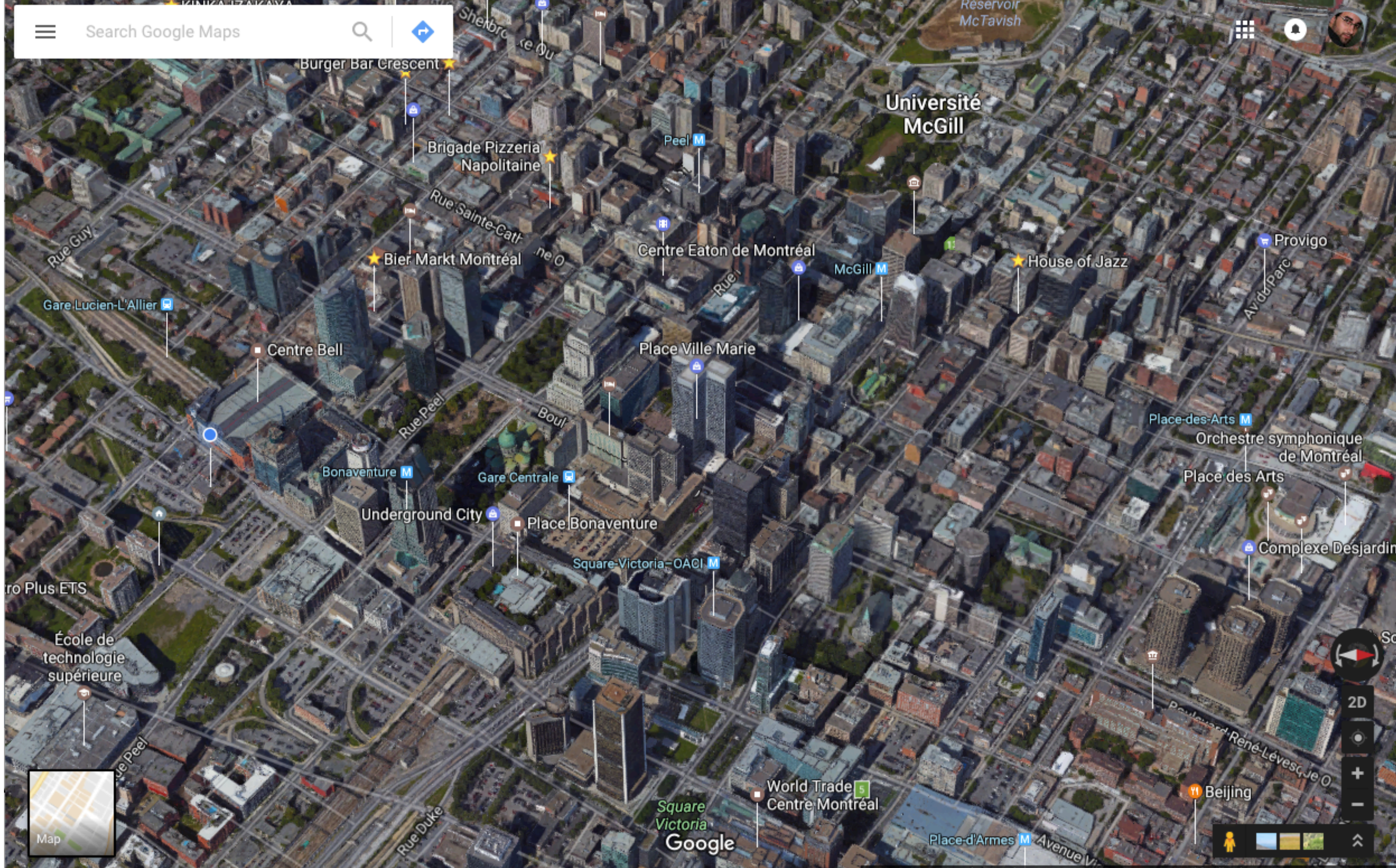
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Perhaps an even bigger problem is the use of these type of images on platforms that are not an advertising or in the media in general, like the one use as computer interfaces (e.g. maps, menus, icons, layered information, augmented reality, etc).





Search Google Maps



Burger Bar Crescent

Brigade Pizzeria Napolitaine

Bier Markt Montréal

Centre Eaton de Montréal

Université McGill

House of Jazz

Provigo

Rue Guy

Rue Sainte-Catherine

Peel

McGill

Avenue du Parc

Gare Lucien-L'Allier

Centre Bell

Place Ville Marie

Rue Peel

Boulevard

Place-des-Arts

Orchestre symphonique de Montréal

Place des Arts

Bonaventure

Gare Centrale

Underground City

Place Bonaventure

Square-Victoria-OACI

Complexe Desjardins

École Plus ETS

École de technologie supérieure

Rue Peel

Rue Duke

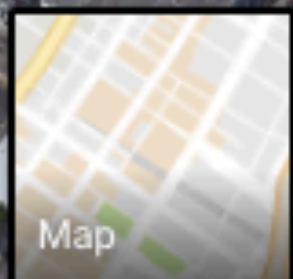
Square Victoria

World Trade Centre Montréal

Beijing

Place-d'Armes

Avenue V



2D





# VALUE, TRUTH, AUGMENTED REALITY

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