



THESE DROP-IN SESSIONS WILL EXPLORE THE NATURE OF PRACTITIONER THINKING IN RELATION TO CRITICALITY AND CULTURAL VALUE, THE PERFORMATIVE AND INTERPRETIVE STRATEGIES OF ARTISTS AND THEIR AUDIENCES, THE SEMIOTICS OF EXHIBITION EXPERIENCES, AND MORE

SESSION 3: MA FINE ART STUDIO
FLOOR 1, BxNU, HIGH BRIDGE, NEWCASTLE UPON TYNE

SATURDAY 13TH JULY. 2.00 - 4.30

text-image-object
ontological and epistemological significance



Gustave Courbet, *The Painter's Studio: A Real Allegory of a Seven Year Phase in my Artistic (and Moral) Life*, 1855

THIRD, AND FINAL, OPEN CONVERSATION WITH
CHRIS DORSETT ON THE INTELLECTUAL
LANDSCAPES THAT SHAPE, AND ARE SHAPED BY,
CREATIVE PRACTICES

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PROPOSED TALK STUDIOS
BALTIC 39, HIGH BRIDGE

HIGH BRIDGE BUILDING
SECOND FLOOR LEVEL
759.12sqm

OUTLINE SPECIFICATION:

Demolition-

- Remove door and frame to Studio 9 and 10 and set aside for re-use.
- Remove door and frame to studio 11 and return to landlord for storage.
- Disconnect fire alarm hold open device to corridor doors and disarm from fire alarm panel.
- Remove corridor door and frame and return to landlord for storage.
- Disconnect radiators in Studios 9, 10 and 11. Retain two radiators for re-connection and return 1 x radiator to landlord for storage.
- Disconnect 13 amp electrical sockets along corridor wall in Studios 9, 10 and 11 and disregard.
- Remove telephone outlet points in Studios 9, 10 and 11.
- Disconnect light switches in Studios 9, 10 and 11 and also corridor section.
- Remove plasterboard partition between studio 9 & 10 and 10 & 11 and the relevant corridor sections.
- Remove 12 x glazing sections between corridor and staircase.
- Remove all arisings from site.

OUTLINE SPECIFICATION:

New Works-

- Refit 2 x door and frames to form new entrances to studio.
- Supply and fit 12 x clear "Pyron" or equivalent fire rated glass in existing openings between ex-corridor space and staircase.
- Re-connect 2 x radiators on false columns as per plan.
- Reconfigure lighting and install light switch to dual switch from each new doorway.
- Supply and fit AV projector and screen with relevant power and data outlets within new studio (to project onto plasterboard partition between new studio and Studio 8)
- Re-install 1 x telephone outlet point in new Studio.
- Make good all decoration to plasterboard partitions.
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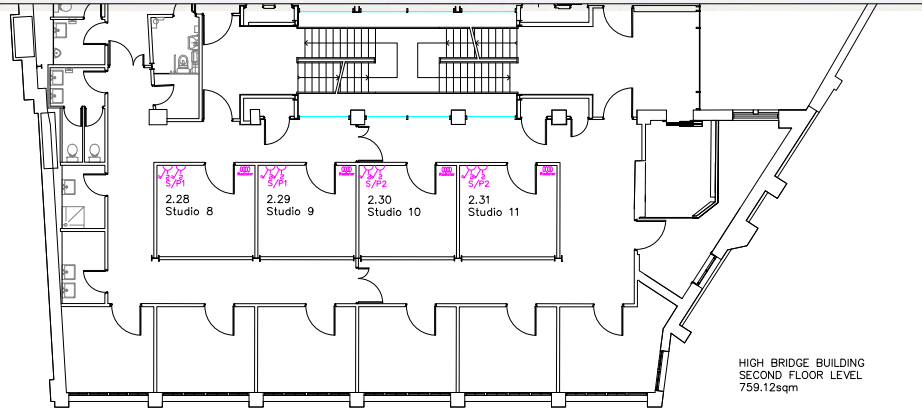
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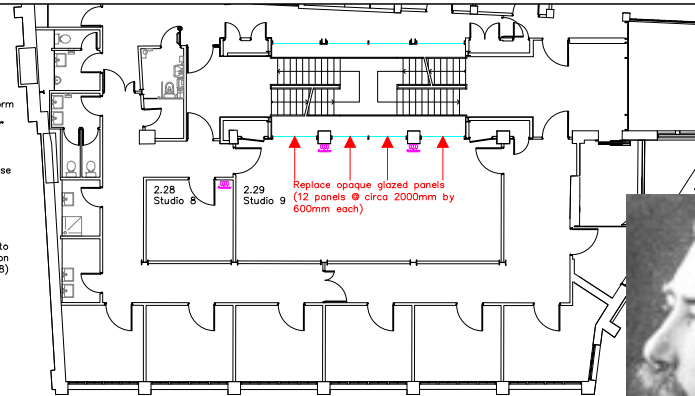
Charles Sanders Peirce

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Ferdinand de Saussure

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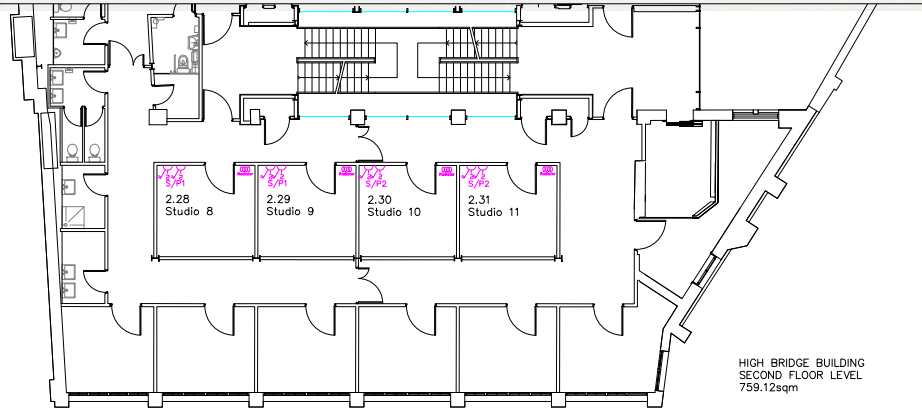
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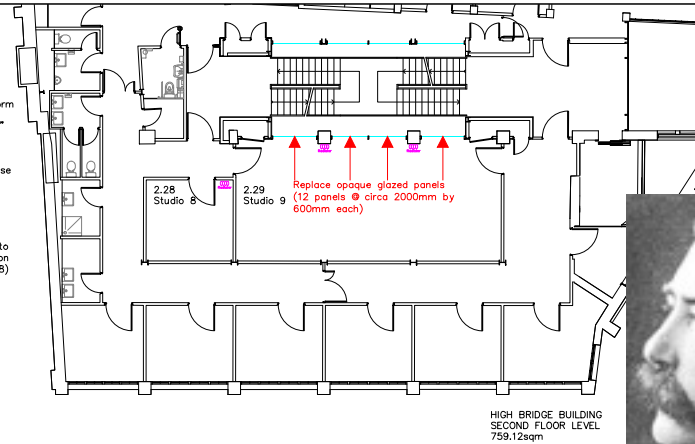
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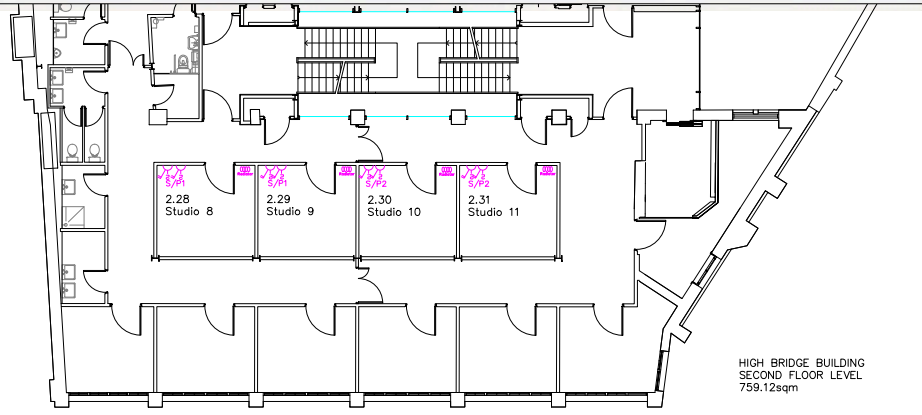
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the branch of metaphysics dealing with the nature of being.

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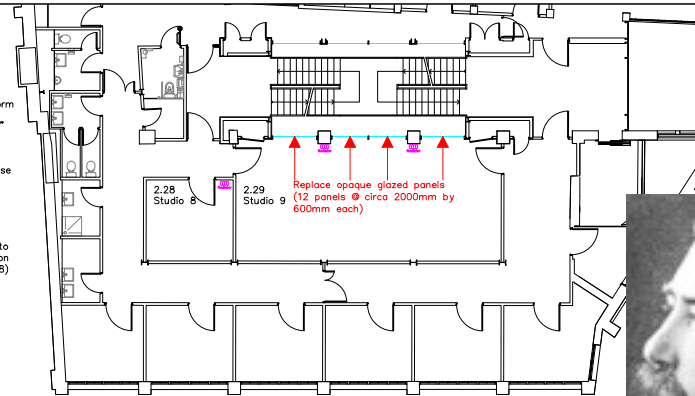
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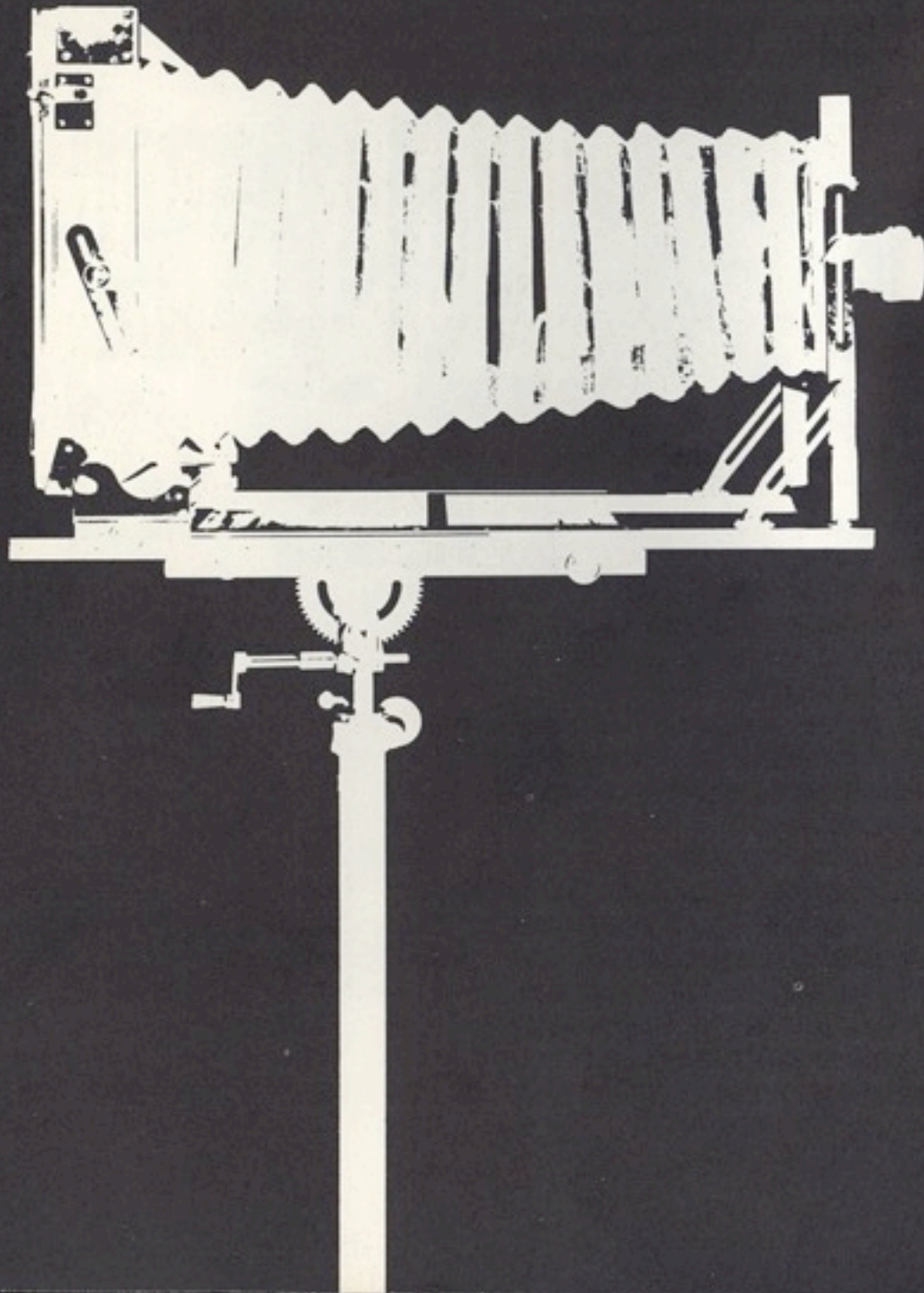
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ontological and **epistemological** significance

the theory of knowledge, especially with regard to its methods, validity, and scope.

Volume II: Photography After World War II



THE CAMERA VIEWED

WRITINGS ON TWENTIETH-CENTURY PHOTOGRAPHY

Edited by PENINAH R. PETRUCK



A Dutton Paperback E. P. DUTTON • NEW YORK

The Ontology of the Photographic Image (1945)*

André Bazin

André Bazin (1918-1958) was a leader in the recognition of film as a serious field of study. He was associated with the French Catholic intellectual circle of Emmanuel Mounier. In 1947 Bazin founded and edited La Revue du Cinéma changing its name to Cahiers du Cinéma in 1950 to voice his theory of film objectivity. Cahiers was influential in introducing New Wave filmmakers—Jean-Luc Godard, Eric Rohmer, François Truffaut—and the auteur approach to film criticism.

In this celebrated essay Bazin analyzes the invention of photography and cinema as a radical event in the history of art. For Bazin, photography is superior to painting for revealing objective reality. Bazin is convinced that the photographic image is in fact the thing represented.

Bazin's essays have been translated into English and collected in What Is Cinema? (2 volumes, 1967, 1971), edited with an introduction by Hugh Gray.

If the plastic arts were put under psychoanalysis, the practice of embalming the dead might turn out to be a fundamental factor in their creation. The process might reveal that at the origin of painting and sculpture there lies a mummy complex. The religion of ancient Egypt, aimed against death, saw survival as depending on the continued existence of the corporeal body. Thus, by providing a defense against the passage of time it satisfied a basic psychological need in man, for death is but the victory of time. To preserve, artificially, his bodily appearance is to snatch it from the flow of time, to stow it away neatly, so to speak, in the hold of life. It was natural, therefore, to keep up appearances in the face of the reality of death by preserving flesh and bone. The first Egyptian statue, then, was a mummy, tanned and petrified in sodium. But pyramids and labyrinthine corridors offered no certain guarantee against ultimate pillage.

*Reprinted from *What Is Cinema?* vol. I (Berkeley, Calif.: University of California Press, 1967), pp. 9-16.

Other forms of insurance were therefore sought. So, near the sarcophagus, alongside the corn that was to feed the dead, the Egyptians placed terra-cotta statuettes, as substitute mummies which might replace the bodies if these were destroyed. It is this religious use, then, that lays bare the primordial function of statuary, namely, the preservation of life by a representation of life. Another manifestation of the same kind of thing is the arrow-pierced clay bear to be found in prehistoric caves, a magic identity substitute for the living animal, that will ensure a successful hunt. The evolution, side by side, of art and civilization has relieved the plastic arts of their magic role. Louis XIV did not have himself embalmed. He was content to survive in his portrait by Le Brun. Civilization cannot, however, entirely cast out the bogey of time. It can only sublimate our concern with it to the level of rational thinking. No one believes any longer in the ontological identity of model and image, but all are agreed that the image helps us to remember the subject and to preserve him from a second spiritual death. Today the making of images no longer shares an anthropocentric, utilitarian purpose. It is no longer a question of survival after death, but of a larger concept, the creation of an ideal world in the likeness of the real, with its own temporal destiny. "How vain a thing is painting" if underneath our fond admiration for its works we do not discern man's primitive need to have the last word in the argument with death by means of the form that endures. If the history of the plastic arts is less a matter of their aesthetic than of their psychology, then it will be seen to be essentially the story of resemblance, or, if you will, of realism.

Seen in this sociological perspective, photography and cinema would provide a natural explanation for the great spiritual and technical crisis that overtook modern painting around the middle of the last century. André Malraux has described the cinema as the furthestmost evolution to date of plastic realism, the beginnings of which were first manifest at the Renaissance and which found its completest expression in baroque painting.

It is true that painting, the world over, has struck a varied balance between the symbolic and realism. However, in the fifteenth century Western painting began to turn from its age-old concern with spiritual realities expressed in the form proper to it, toward an effort to combine this spir-

itual expression with as complete an imitation as possible of the outside world.

The decisive moment undoubtedly came with the discovery of the first scientific and already, in a sense, mechanical system of reproduction, namely, perspective: the camera obscura of Da Vinci foreshadowed the camera of Niépce. The artist was now in a position to create the illusion of three-dimensional space within which things appeared to exist as our eyes in reality see them.

Thenceforth painting was torn between two ambitions: one, primarily aesthetic, namely the expression of spiritual reality wherein the symbol transcended its model; the other, purely psychological, namely the duplication of the world outside. The satisfaction of this appetite for illusion merely served to increase it till, bit by bit, it consumed the plastic arts. However, since perspective had only solved the problem of form and not of movement, realism was forced to continue the search for some way of giving dramatic expression to the moment, a kind of psychic fourth dimension that could suggest life in the tortured immobility of baroque art.¹

The great artists, of course, have always been able to combine the two tendencies. They have allotted to each its proper place in the hierarchy of things, holding reality at their command and molding it at will into the fabric of their art. Nevertheless, the fact remains that we are faced with two essentially different phenomena, and these any objective critic must view separately if he is to understand the evolution of the pictorial. The need for illusion has not ceased to trouble the heart of painting since the sixteenth century. It is a purely mental need, of itself nonaesthetic, the origins of which must be sought in the proclivity of the mind toward magic. However, it is a need the pull of which has been strong enough to have seriously upset the equilibrium of the plastic arts.

The quarrel over realism in art stems from a misunderstanding, from a confusion between the aesthetic and the psychological; between true realism, the need that is to give significant expression to the world both concretely and in its essence, and the pseudorealism of a deception aimed at

¹ It would be interesting from this point of view to study, in the illustrated magazines of 1890-1910, the rivalry between photographic reporting and the use of drawings. The latter, in particular, satisfied the baroque need for the dramatic. A feeling for the photographic document developed only gradually.

fooling the eye (or for that matter the mind); a pseudorealism content in other words with illusory appearances.² That is why medieval art never passed through this crisis; simultaneously vividly realistic and highly spiritual, it knew nothing of the drama that came to light as a consequence of technical developments. Perspective was the original sin of Western painting.

It was redeemed from sin by Niépce and Lumière. In achieving the aims of baroque art, photography has freed the plastic arts from their obsession with likeness. Painting was forced, as it turned out, to offer us illusion and this illusion was reckoned sufficient unto art. Photography and the cinema on the other hand are discoveries that satisfy, once and for all and in its very essence, our obsession with realism.

No matter how skillful the painter, his work was always in fee to an inescapable subjectivity. The fact that a human hand intervened cast a shadow of doubt over the image. Again, the essential factor in the transition from the baroque to photography is not the perfecting of a physical process (photography will long remain the inferior of painting in the reproduction of color); rather does it lie in a psychological fact, to wit: in completely satisfying our appetite for illusion by a mechanical reproduction in the making of which man plays no part. The solution is not to be found in the result achieved but in the way of achieving it.³

This is why the conflict between style and likeness is a relatively modern phenomenon of which there is no trace before the invention of the sensitized plate. Clearly the fascinating objectivity of Chardin is in no sense that of the photographer. The nineteenth century saw the real beginnings of the crisis of realism of which Picasso is now the mythical central figure and which put to the test at one and the same time the conditions determining the formal existence of the plastic arts and their

² Perhaps the Communists, before they attach too much importance to expressionist realism, should stop talking about it in a way more suitable to the eighteenth century, before there were such things as photography or cinema. Maybe it does not really matter if Russian painting is second rate provided Russia gives us first-rate cinema. Eisenstein is her Tintoretto.

³ There is room, nevertheless, for a study of the psychology of the lesser plastic arts, the molding of death masks for example, which likewise involves a certain automatic process. One might consider photography in this sense as a molding, the taking of an impression, by the manipulation of light.

sociological roots. Freed from the "resemblance complex," the modern painter abandons it to the masses who, henceforth, identify resemblance on the one hand with photography and on the other with the kind of painting which is related to photography.

Originality in photography as distinct from originality in painting lies in the essentially objective character of photography. [Bazin here makes a point of the fact that the lens, the basis of photography, is in French called the *objectif*, a nuance that is lost in English—Tr.] For the first time, between the originating object and its reproduction there intervenes only the instrumentality of a nonliving agent. For the first time an image of the world is formed automatically, without the creative intervention of man. The personality of the photographer enters into the proceedings only in his selection of the object to be photographed and by way of the purpose he has in mind. Although the final result may reflect something of his personality, this does not play the same role as is played by that of the painter. All the arts are based on the presence of man, only photography derives an advantage from his absence. Photography affects us like a phenomenon in nature, like a flower or a snowflake whose vegetable or earthly origins are an inseparable part of their beauty.

This production by automatic means has radically affected our psychology of the image. The objective nature of photography confers on it a quality of credibility absent from all other picture-making. In spite of any objections our critical spirit may offer, we are forced to accept as real the existence of the object reproduced, actually *re-presented*, set before us, that is to say, in time and space. Photography enjoys a certain advantage in virtue of this transference of reality from the thing to its reproduction.⁴

A very faithful drawing may actually tell us more about the model but despite the promptings of our critical intelligence it will never have the irrational power of the photograph to bear away our faith.

Besides, painting is, after all, an inferior way of making likenesses, an *ersatz* of the processes of reproduction. (Only a photographic lens can give us the kind of image of the object that is capable of satisfying the deep

⁴ Here one should really examine the psychology of relics and souvenirs which likewise enjoy the advantages of a transfer of reality stemming from the "mummy-complex." Let us merely note in passing that the Holy Shroud of Turin combines the features alike of relic and photograph.

need man has to substitute for it something more than a mere approximation, a kind of decal or transfer. [The photographic image is the object itself, the object freed from the conditions of time and space that govern it. No matter how fuzzy, distorted, or discolored, no matter how lacking in documentary value the image may be, it shares, by virtue of the very process of its becoming, the being of the model of which it is the reproduction; it *is* the model.]

Hence the charm of family albums. Those gray or sepia shadows, phantomlike and almost undecipherable, are no longer traditional family portraits but rather the disturbing presence of lives halted at a set moment in their duration, freed from their destiny; not, however, by the prestige of art but by the power of an impassive mechanical process: for photography does not create eternity, as art does, it embalms time, rescuing it simply from its proper corruption.

Viewed in this perspective, the cinema is objectivity in time. The film is no longer content to preserve the object, enshrouded as it were in an instant, as the bodies of insects are preserved intact, out of the distant past, in amber. The film delivers baroque art from its convulsive catalepsy. Now, for the first time, the image of things is likewise the image of their duration, change mummified as it were. Those categories of *resemblance* which determine the species *photographic* image likewise, then, determine the character of its aesthetic as distinct from that of painting.⁵

(The aesthetic qualities of photography are to be sought in its power to lay bare the realities. It is not for me to separate off, in the complex fabric of the objective world, here a reflection on a damp sidewalk, there the gesture of a child. Only the impassive lens, stripping its object of all those ways of seeing it, those piled-up preconceptions, that spiritual dust and grime with which my eyes have covered it, is able to present it in all its virginal purity to my attention) and consequently to my love. By the power of photography, the natural image of a world that we neither know

⁵ I use the term *category* here in the sense attached to it by M. Gouhier in his book on the theatre in which he distinguishes between the dramatic and the aesthetic categories. Just as dramatic tension has no artistic value, the perfection of a reproduction is not to be identified with beauty. It constitutes rather the prime matter, so to speak, on which the artistic fact is recorded.

nor can know, nature at last does more than imitate art: she imitates the artist.

Photography can even surpass art in creative power. The aesthetic world of the painter is of a different kind from that of the world about him. Its boundaries enclose a substantially and essentially different microcosm. The photograph as such and the object in itself share a common being, after the fashion of a fingerprint. Wherefore, photography actually contributes something to the order of natural creation instead of providing a substitute for it. The Surrealists had an inkling of this when they looked to the photographic plate to provide them with their monstrosities and for this reason: the Surrealist does not consider his aesthetic purpose and the mechanical effect of the image on our imaginations as things apart. For him, the logical distinction between what is imaginary and what is real tends to disappear. Every image is to be seen as an object and every object as an image. Hence photography ranks high in the order of Surrealist creativity because it produces an image that is a reality of nature, namely, a hallucination that is also a fact. The fact that Surrealist painting combines tricks of visual deception with meticulous attention to detail substantiates this.

So, photography is clearly the most important event in the history of plastic arts. Simultaneously a liberation and an accomplishment, it has freed Western painting, once and for all, from its obsession with realism and allowed it to recover its aesthetic autonomy. Impressionist realism, offering science as an alibi, is at the opposite extreme from eye-deceiving trickery. Only when form ceases to have any imitative value can it be swallowed up in color. So, when form, in the person of Cézanne, once more regains possession of the canvas there is no longer any question of the illusions of the geometry of perspective. The painting, being confronted in the mechanically produced image with a competitor able to reach out beyond baroque resemblance to the very identity of the model, was compelled into the category of object. Henceforth Pascal's condemnation of painting is itself rendered vain since the photograph allows us on the one hand to admire in reproduction something that our eyes alone could not have taught us to love, and on the other, to admire the painting as a thing in itself whose relation to something in nature has ceased to be the justification for its existence.

On the other hand, of course, cinema is also a language.

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Saint Anselm of Canterbury (c. 1033 – 1109)

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So, photography is a mechanical process, a technical achievement, it has freed Western art from its dependence on the hand and allowed it to offer scientific truth without the tricks of the eye. Only the eye-deceiving value can it be. Cézanne, once more regains the value of the eye-deceiving value. The painting, being confronted in the mechanically produced image with a competitor able to reach out beyond baroque resemblance to the very identity of the model, was compelled into the category of object. Henceforth Pascal's condemnation of painting is itself rendered vain since the photograph allows us on the one hand to admire in reproduction something that our eyes alone could not have taught us to love, and on the other, to admire the painting as a thing in itself whose relation to something in nature has ceased to be the justification for its existence.

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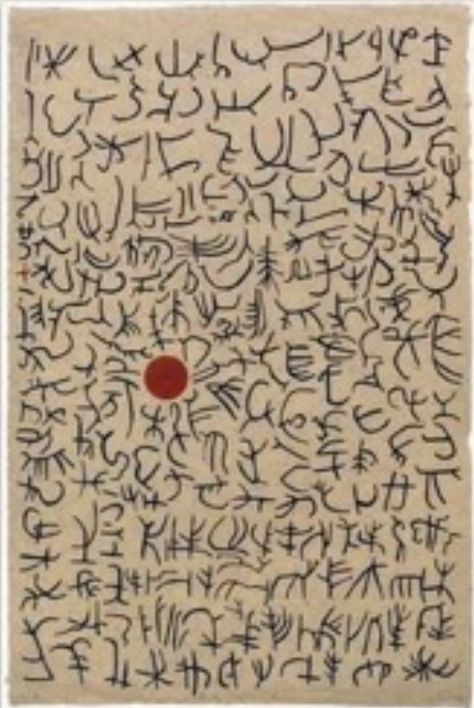
René Descartes 1596 - 1650

The Written Word

http://pinterest.com/mlparke/the-written-word/

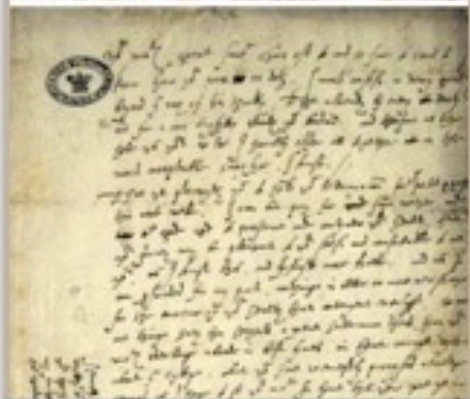
Leslie Parke

Follow Board



G. W. Bot - Unique style of language she developed in order to interpret the essence of the vast Australian landscape.

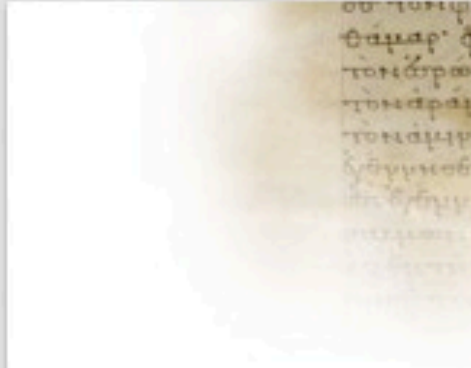
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Elizabeth I used 'text-speak' in a letter to her favorite, Robert Dudley

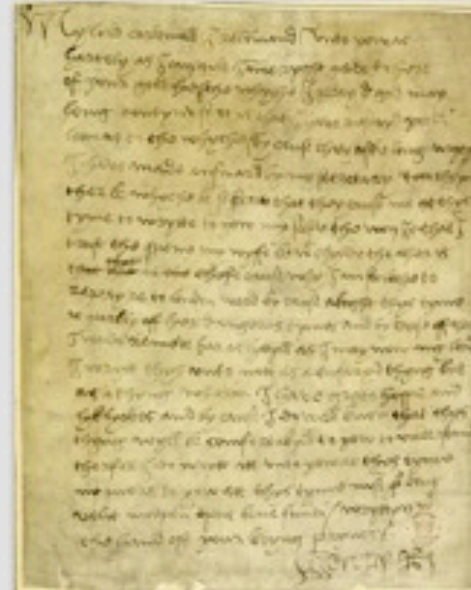
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1478-1518 Leonardo da Vinci, Notebook ('The Codex Arundel') Content Contents: Notebook of Leonardo da Vinci ('The Codex Arundel'). A collection of papers written in Italian by Leonardo da Vinci (b. 1452, d. 1519), in his characteristic left-handed mirror-writing (reading from right to left), including diagrams, drawings and brief texts, covering a broad range of topics in science and art, as well as personal notes.

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Henry VIII's first wife, Catherine of Aragon, had been pregnant six times, but only one baby survived: Mary, born in 1516. This letter was written two years later by Henry VIII to Cardinal Wolsey, while Catherine was pregnant for the last time. He writes: 'I trust the quene my wyfe be with chylide'.

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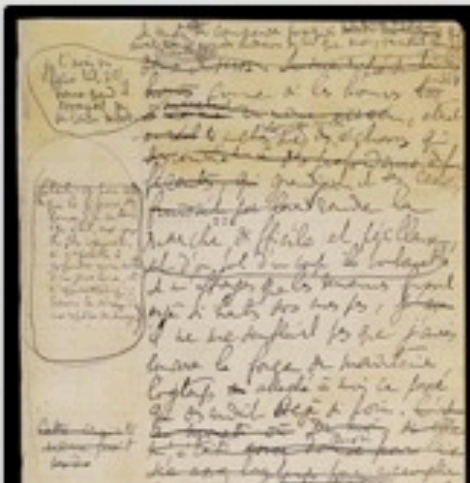
Jean-Michel Basquiat's Resume Sells for 50,000

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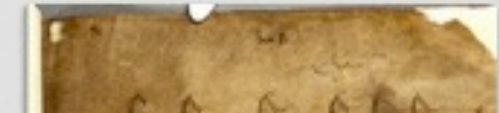


منير الشعراي (Mouneer Alshaarani)
الاكثر نتائج الهمم (مخترات من ابن عربي)

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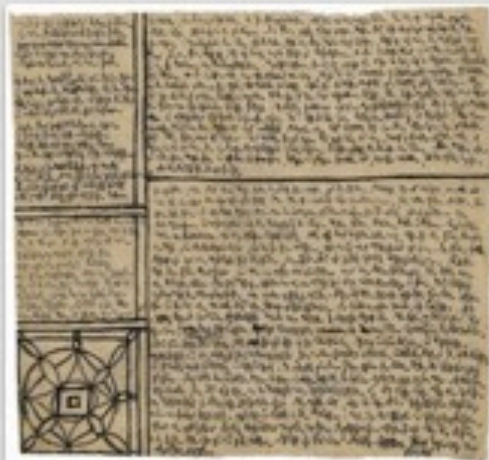
Mycenaean tablet (MY Oe 106) inscribed in linear B coming from the House of the Oil Merchant. The tablet registers an amount of





This bede (prayer roll), which has never been publicly exhibited before, was owned and used by Henry VIII when he was Prince of Wales.

Pinned from telegraph.co.uk



Robert Walser | Microscript
1 repin 1 like



WEISHENG JIEYIAO; CONTAINING TRADITIONAL MEDICAL INFORMATION AND DAOIST METHODS OF MEDITATION. COMPILED BY GUEIYANG SHANREN MS in Chinese on paper, China, Qing dynasty, 17th-18th c., 82 pp., 24x14 cm, up to 17 columns, (18x11 cm), 12-25 characters in Chinese book script, 32 full-page drawings of positions.

Pinned from schoyencollection.com



The Rigveda, an ancient Indian sacred collection of Vedic Sanskrit hymns. It is counted among the four canonical sacred texts (śrutī) of Hinduism known as the Vedas. The Rigveda contains several mythological and poetical accounts of the origin of the world, hymns and prayers. It is one of the oldest extant texts in any Indo-European language. The Rigveda was composed roughly between 1700 - 1100 BC.

Pinned from en.wikipedia.org

Chaucer manuscript, an early 15th century copy of the Canterbury Tales. National Library of Wales, Aberystwyth
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Pinned from yama-bato.tumblr.com



Map from "The six voyages of John Baptista Tavernier" — "a remarkable account of travel through 17th century Asia. Tavernier (1605-1689) was a French diamond merchant, traveller, & pioneer of diamond trade with India, who covered by his own account, 180,000 miles...over the course of 40 years and six voyages. Though...best known for the discovery and sale of the 118-carat [Hope Diamond], his writings show that he was a keen observer of his time as well as a remarkable cultural anthropologist."

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Galileo, The Pleiades, 1610
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one of Leonardo Da Vinci's notebooks.

Pinned from theatlantic.com



Dessin de Jean Cocteau à Coco Chanel (1950)

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The Ba Gua, used in the I CHING ..are eight diagrams used in Taoist cosmology to represent the fundamental principles of reality, seen as a range of eight interrelated concepts.

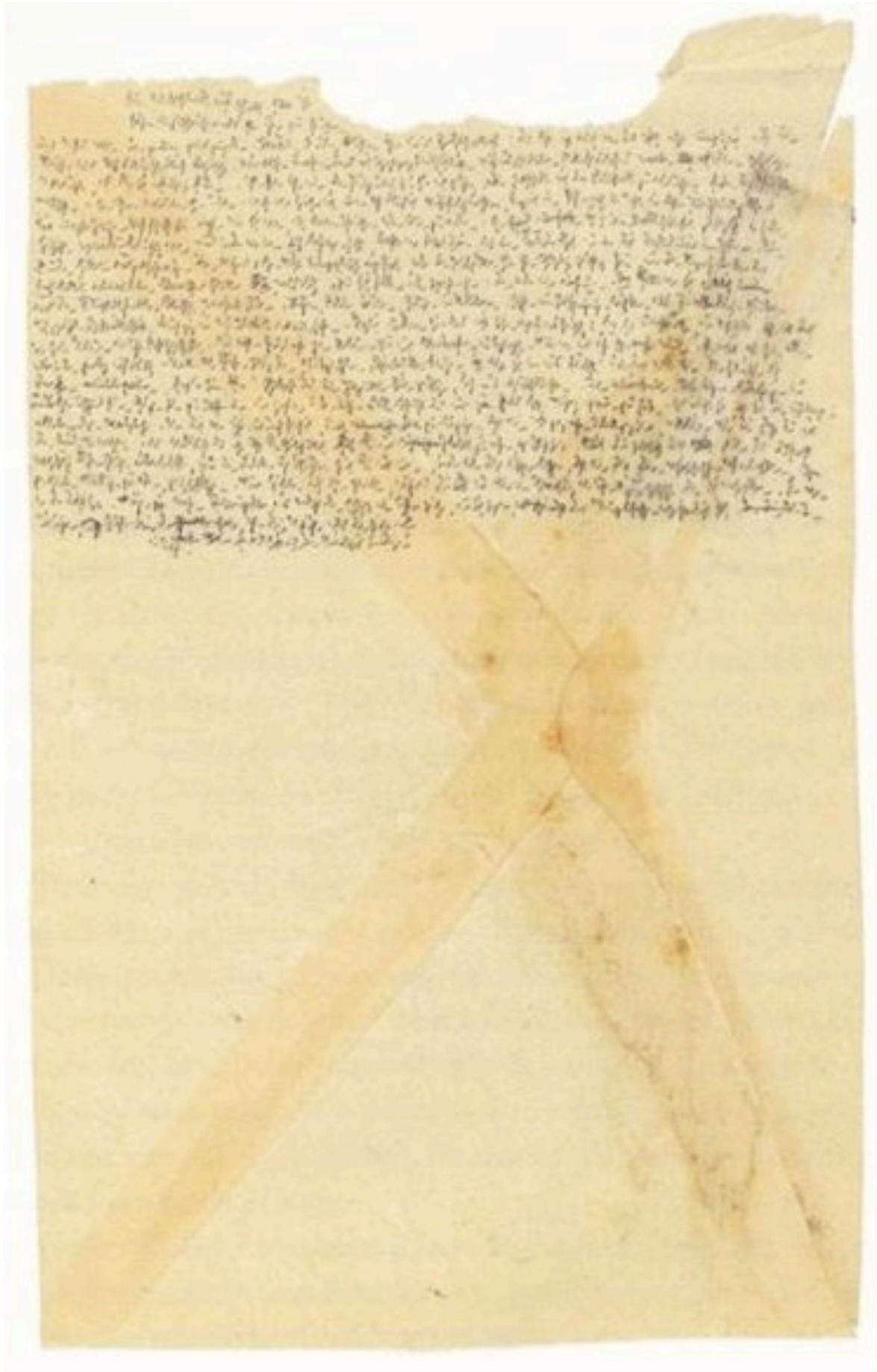
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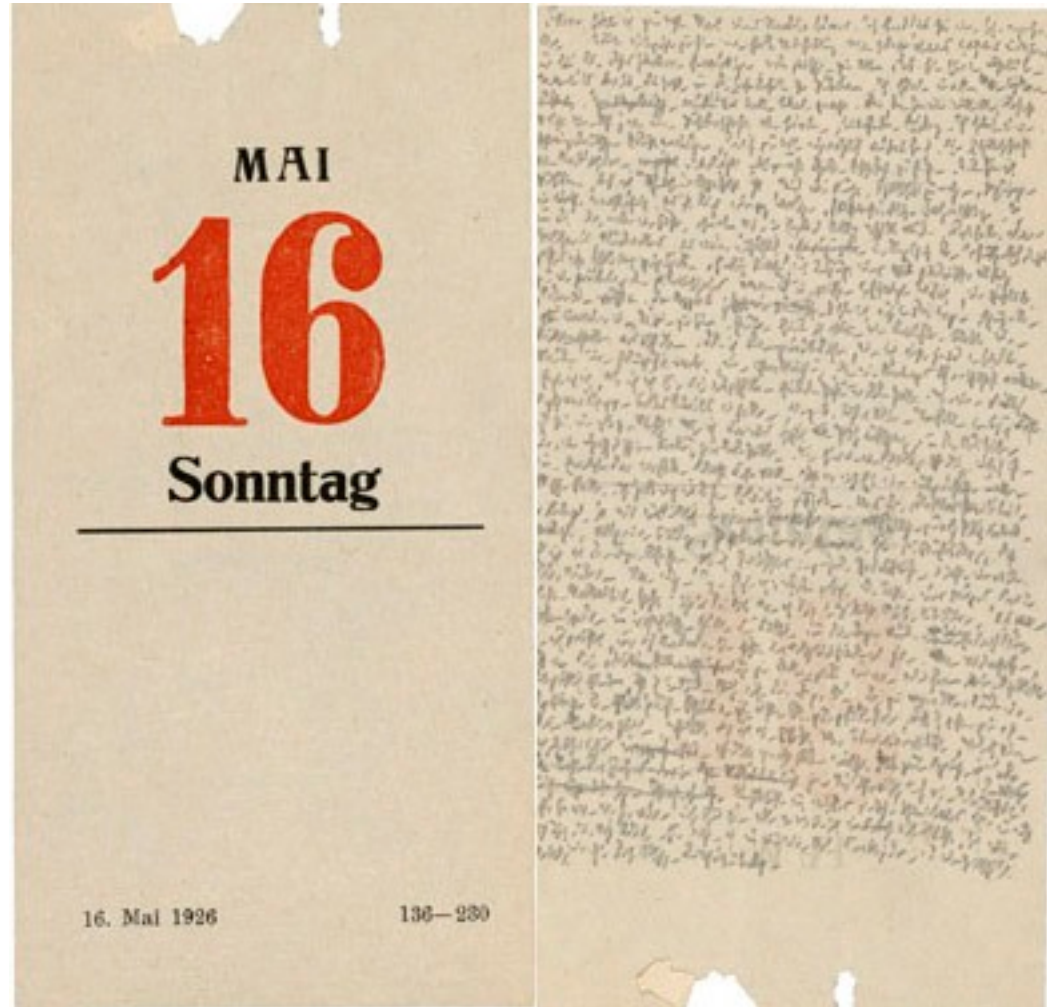


Japanese words 幽玄 yu-gen - an awareness of the universe that triggers emotional responses too deep and mysterious to be





Robert Walser 1878 – 1956



Redaktion
der
Neuen Zürcher Zeitung

Zürich, den

Lieber Herr Walter!

Es ist nett von Ihnen, dass Sie wieder
einmal an unsere "Firma"
denken. Ich bringe Sie oft schon
See- und Luft- und zwei Lebenswege
gerne in Kontakt zu nächsten zwei
Wochen.

Indem ich einmündig hoffe in an
Ihre Schrift zu zeigen, dass es
mit gut ist, für die Welt.







THIRD, AND FINAL, OPEN CONVERSATION WITH
CHRIS DORSETT ON THE INTELLECTUAL
LANDSCAPES THAT SHAPE, AND ARE SHAPED BY,
CREATIVE PRACTICES

THESE DROP-IN SESSIONS WILL EXPLORE THE
NATURE OF PRACTITIONER THINKING IN RELATION TO
CRITICALITY AND CULTURAL VALUE, THE
PERFORMATIVE AND INTERPRETIVE STRATEGIES OF
ARTISTS AND THEIR AUDIENCES, THE SEMIOTICS OF
EXHIBITION EXPERIENCES, AND MORE

SESSION 3: MA FINE ART STUDIO
FLOOR 1, BxNU, HIGH BRIDGE, NEWCASTLE UPON TYNE
SATURDAY 13TH JULY. 2.00 - 4.30

text-image-object
ontological and epistemological significance