

Research Table Reflection

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My quotes primarily focused on social justice, ad agencies, and the male gaze. These readings forced me to realize that visual culture is something to be controlled and wielded to support a bigger idea. Whether its by women and non-binary filmmakers using cinematography to combat sexism in film, ad agencies angling their ads to fit specific audiences, or Susan Schwarzenberg showing an unseen side of disabled people, visual culture is just a tool for a greater message. It can be used to scare or inspire its audience, reinforce already existing ideas, or show entirely new “progressive” ideas. I’ve always created projects with the intention of using design as a tool to relay bigger ideas, but having seminar and studio together really forced me to be thoughtful about both my design choices and the bigger ideas I was playing with. Most of the time, I chose quotes that struck an emotional chord within me or reminded me of other readings or cultural events. Looking at my responses over the semester I would say I’m very pop culture focused - I’m fascinated with how social media platforms can create uproar, how clothes can take on an identity of a subculture, how advertising is manipulative to customers, and how flipping a stereotype is a tricky act when there’s already a standard narrative set in place. I hope to return to these ideas in the future when working in advertising and communication design and even beyond. I now know for sure that design alone isn’t interesting enough for me and I need ideas to point to in my work. I’m guessing I will be most likely returning to the ideas of the male gaze vs the female gaze in my work, whether I like it or not. Outside of what I can’t control, I’d like to return to the idea of Hi-Vis Jackets/Dr. Martens and how clothing can take on the role of identity outside of its function.

Research Table - Find Your Beach, Zadie Smith

<p>In this passage the author is explaining the “Find your beach” beer ad had been tailored to fit into Soho by being reduced to a more isolated and abstract version of a “When life gives you limes....Find your beach”</p>	<p>“Collectively we, the people of Soho, consider ourselves pretty sophisticated consumers of media. You can’t put a cheesy ad like that past us.” (2)</p>	<p>I laughed when I read this quote because it reminded me of how in “Ways of Seeing”, customers can feel like they’re being spoken to directly through advertisements. I agree that a lot of people that live in the city crave authenticity in everything, and it made me realize how good of a job the advertising company is doing to make an ad feel fit for a city. It also in a way waters down the “authenticity” because this ad has just as much weight as the extended version might have in another place. The consumer is being brainwashed and moved like a pawn.</p>
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Wiles, Will “The Slippery Politics of the Gilets Jaunes’ Hi-Vis Jackets: Why the yellow high-visibility vest is a paradoxical symbol for the protest movement roiling France”

<p>Here the author is talking about how the working class has claimed hi vis jackets as a symbol, intentional or not.</p>	<p>“hi-vis had become – or was being made – a symbol of the (hard-)working class” 4</p>	<p>I was personally drawn to this quote because I’m fascinated by clothes gaining a political/social identity, such as dr. martens.</p>
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Graeber, David : “ON THE PHENOMENOLOGY OF GIANT PUPPETS: broken windows, imaginary jars of urine, and the cosmological role of the police in American culture”

<p>The author had previously mentioned that puppets and anarchists avoided big media because of its ties to</p>	<p>“Anarchists, as I’ve said, avoid designing their strategies around the media. The same cannot be said of the police.” 14</p>	<p>This specifically reminds me of ferguson, when it was actually flipped and the police wanted to actively keep</p>
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capitalism, however that allows the government and the police force to use the media to their advantage because they are more related to each other and both opposed by “puppets”.		protests and riots out of the public's eye, while protestors gave weight to the importance of platforms like twitter.
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Sontag, Susan “Regarding the Pain of Others”

Observation	Location	Analysis and Interpretation
Leading up to this passage the author is explaining that by turning war or violent events into spectacle through photo or video, the event seem more “real”. The reality of war and destruction can be so overwhelming for viewers that they relate the events to a movie or a nightmare, because it's hard to comprehend the magnitude of destruction and violence happening in real life in front of their very own eyes.	<p>Something becomes real—to those who are elsewhere, following it as “news”—by being photographed. But a catastrophe that is experienced will often seem eerily like its representation. The attack on the World Trade Center on September 11 2001, was described as “unreal,” “surreal,” “like a movie,” in many of the first accounts of those who escaped from the towers or watched from nearby. (After</p> <p>Page 19</p>	Even though photos of war are shocking to viewers because of the gore level, I see the shock as a positive attribute of photography and film that can be used as persuasive advantage. Whether it be showing the impact of global warming on the ice caps in a time lapse video, or explaining new safety features on a car in “what if the car hadn’t automatically stopped for that kid” commercials, companies and political groups are able to shake up human emotion through photo/video, which is the strongest weapon in advertising.

Mitchell, Timothy “Orientalism and Exhibitionary Order”

observation	location	analysis
In these passages the author is talking about the “fake reality” of the world exhibition in France and how these different cultures are further misconstrued and misinterpreted by a	The representation of reality was always an exhibit set up for an observer in its midst, an observing European gaze surrounded by and yet excluded from the exhibition's careful order. The more the exhibit drew in and encircled the visitor, the more the gaze was set apart from it, as the mind	These passages remind me of the text “Asymmetry in the Archives” - where a history becomes distorted and a true past reality cannot be distinguished because its too complicated to untangle and we only know it from one point of view. It also reminds me of how when a story is retold over and over it loses its essence and misrepresents the original message, like the game of telephone.

<p>european gaze and then this gaze/POV is accepted as a "truth" by europeans.</p>	<p>(in our Cartesian imagery) is said to be set apart from the material world it observes. The separation is suggested in a description of the Egyptian exhibit at the Paris Exhibition of 1867. Page 7</p> <p>Despite the determined efforts to isolate the exhibition as merely an artificial representation of a reality outside, the real world beyond the gates turned out to be more and more like an extension of the exhibition. Yet this extended exhibition continued to present itself as a series of mere representations, representing a reality Beyond. Page 8</p>	
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Berger, John "Ways of Seeing"

<p>In this passage Berge explains why having naked portraits gives power to the owner and implies prestige.</p>	<p>"This nakedness is not, however, an expression of her own feelings; it is a sign of her submission to the owner's feelings or demands. (The owner of both woman and painting.) The painting, when the King showed it to others, demonstrated this submission and his guests envied him." (52)</p>	<p>I can understand Bergers explanation of the attraction of these paintings, but I don't appreciate how a naked male body in art portraits strength and valor, while a naked female body portraits submission.</p>
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Mulvey, Lauren "Visual Pleasure and Narrative Cinema"

Observation	Location (837)	Analysis
<p>Lauren introduces the differences between a "male gaze" and a "female gaze"</p>	<p>A. In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote <i>to-be-looked-at-ness</i>. Women displayed as sexual object is the leit-motiff of erotic spec-</p>	<p>In my opinion, calling a the female gaze "passive" means you are only considering the female gaze through the male gaze. The male gaze may limit women to passive characters or objects, but that isn't what the female gaze does.</p>

Telfer, Tori "How Do We Define the Female Gaze in 2018?"

<p>This quote is from Jeanne Dielman talking about the movie scene in New York City during the 1970s</p>	<p>“Women started to shoot films made by women and also for women. We all felt that men had shown their point of view since the beginning of the world and we now should try to find if we could invent a new language that would be different from the one of our fathers or lovers.” (5)</p>	<p>It’s interesting that this view is being expressed in the 1970s - in my opinion not much has changed and the wish for more female directed movies/ criticism that all movies white men make have been seen hundreds of times still feels “new”.</p>
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Schwartzberg, Susan. “The Personal Archive as Historical Record.” Visual Studies, 2005

<p>This passage shows that to combat an idea that you disagree with, such as disabled people being viewed as unrelatable and unnatural, you have to show an entirely different angle instead of contributing to the same stereotype.</p>	<p>78 To find a way to present these stories that did not contribute to this history of misrepresentation was another reason to explore the families’ own collections:</p>	<p>Although sometimes it seems easiest to outright deny claims you know aren't true, offering a new perspective is the only valid way to argue a new side. I can see this applied to today's social issues such as gun control - instead of just saying “guns are bad”, you have to explain exactly how they can be harmful or no one will ever believe you.</p>
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Ways of Seeing pt. 7, John Berger

<p>He is explaining how envy is built on capitalism and class status, but the rich don’t buy into the illusion and instead save their money.</p>	<p>“The only places relatively free of publicity are the quarters of the very rich; their money is theirs to keep” (142)</p>	<p>This reminds me of a class discussion last semester where we talk about how the business of luxury bags and clothes is actually aimed at the upper middle class. The actual top class doesn’t need to be envied to know their worth and this helps make them even wealthier.</p>
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