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BLEACHED DREAMS, TROUBLING PLACES



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BLEACHED DREAMS,  
TROUBLING PLACES


THROUGH ALL LECTURES IN THE SECOND TERM

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FOR OUR CTS 1 GMD UNIT 14/15 SECTION, WE RECEIVED 10 LECTURES THAT INTRODUCES US TO HISTORIES, THEORIES AND DEBATES IN RELATION TO GRAPHIC DESIGN AND VISUAL CULTURE. IT EXAMINED THE DEVELOPMENT OF TWENTIETH AND TWENTYFIRST CENTURY IDEAS IN GRAPHIC DESIGN AND VISUAL COMMUNICATION, WHICH EXPLORED THE COMMON THEMES AND CROSS-FERTILIZATIONS THAT OCCUR BETWEEN THEORY AND CULTURE.

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OUT OF ALL OF THEM COMES OUR CHOSEN ESSAY QUESTION  
GRETA HAUER'S BLEACHED DREAMS, TROUBLING SPACES: *HOW DOES THE SIMULATED SPACES AND/OR A NON-SPACE SPACE ALTER OUR IDENTITY?*'

SMEETON, M. (2014)  
DUSK IN MALAYSIA  
[PHOTOGRAPH]  
KUALA LUMPUR

# FIRST THINGS FIRST

ADRIANA EYSLER

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*“Repelled by the slaughterhouses of the world war, we turned to art” – Hans Arp quotes; The war repelled society and made them turn to art to express their feelings. This shows the relationship between people and the war.*



Adrianna gave us a lecture on the journey of design and how it related to areas such as culture, capitalism and propaganda especially during the times of conflict and war. She pointed out the relations and differences between art and design and how one can express their emotions through this. The people of The Bauhaus in Germany had different views and ethics in comparison to those in the arts and crafts movement. The Bauhaus were more aware of ethics, rather than conflict.

A good example of this is the Industrial modernism (eg the Bauhaus, 1919-1933, Germany)

- reform movements that had preceded the Bauhaus -
- Design school in Germany
- they embraced functionalism, geometric formalism and machine aesthetics
- disciplinary school - all ideas are taught -
- designers should think about themselves in relation to others -
- transdisciplinary

To conclude, the 1964, 'first things first manifesto': Adrianna acknowledges the complicity and exploitation of graphic designers - change of priorities and a new sense of purpose in design - address educational and practical needs- and to increase the betterment of society.

These are familiar poster styles that allowed the transition to armed conflict - to seem more like a continuity rather than a disruption of everyday life - They aren't too dissimilar from advertising and promotional posters - all about communication.

Futhermore, Hugo Ball also adds "art for us in an occasion for social criticism, and for a real understanding of the age we live in" . Here, he implies the idea for this is to think about society- its different function for artists and designers - what kind of image could they create through manipulating images through propaganda could they create?





*"For many who entered into the debates over which style was appropriate to the industrial age, design held the fate of civilization."*

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Schmidt, J and Bauhaus, P. (1923) Ausstellung. Available at: <https://www.pinterest.com/pin/511440101406638343/> (Accessed: 17 May 2015)

love  
provokes

love

love

at times maddening.

why

love is strange.

HOLDING TEXT:  
(UN)CREATIVE  
WRITING IN THE  
DIGITAL AGE

ANDREA MASON 1

---

'Why I am teaching a course called "Wasting time on the internet"' is an article by Kenneth Goldsmith that Andrea asked us to read before the lecture. My first thoughts about it was that it is very interesting and sadly very accurate to all of us today, especially in this day and age. We are all subconsciously internet addicts! Whether we want to admit this or not. I am guilty of this myself, as I sit here typing my notes out through Andrea's lecture, I would be a liar if I said I didn't check my phone once or twice to reply to a facebook message or whatsapp. What is it about this? Why can't we liberate ourselves from this cyber world for a while. I would love to have this freedom and not rely on the internet but sadly I do. Without it, I think we all may be happier but with it, it has made us happier too! It almost paradoxically works with one another.

### Here are the notes I got from the lecture today:

Writing and literature today are 50 years behind art

It is a dying form of art and expression that people are trying to hold on to, today

Access to art is limited – individuality is lacking

Uncreative writing is

booming – almost rebelling against the social norm of what is expected

of writing i.e 'conceptual writing'

Methodologies (Technique of cut up/collage technique) – This is a technique I want to look up more as it's a strong and evident way to express a message.

William Burroughs – ‘cut ups’ – used newspapers to make a video  
David Bowie – ‘igniting anything that might be my imagination’  
Matt Siber – ‘most often my work employs strategies of deconstruction to reveal aspects of my subject matter that are difficult to address through everyday encounters.

Alt Lit

Movement born of the internet  
Eg ‘black out poetry technique’ – another good form of literature and rebellion/ expression  
Plagiarism/ transcription/ appropriation

Kenneth Goldsmith’s novels include:  
Day- a transcription of an edition of the new york times  
The weather- a transcription of weather forecasts  
Sports- transcriptions of a baseball game  
‘Uncreativity as a creative practice’ – Kenneth Goldsmith/  
silence, and value and freedom are important in this practice.

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Munchies.Vice (2015) Two Dutch Chefs Answer All of Your Culinary Weed Questions. Available at: <http://munchies.vice.com/articles/two-dutch-chefs-answer-all-of-your-culinary-weed-questions> (Accessed: 18 May 2015).

BBC Food Recipes (2105) American-style pancakes with bacon and maple syrup. Available at: [http://www.bbc.co.uk/food/recipes/americanpancakeswith\\_86498](http://www.bbc.co.uk/food/recipes/americanpancakeswith_86498) (Accessed: 18 May 2015).

Snyder, K (2013) The Glowing Green Smoothie Recipe. Available at: <http://kimberlysnnyder.com/blog/ggs/> (Accessed: 18 May 2015).

(Next page) Enrique Santos (2015) Cupcake-Baking Pot Dealer Busted in South Miami. Available at: <http://enriquesantos.com/cupcake-baking-pot-dealer-busted-in-south-miami/>(Accessed: 18 May 2015)

# 'BURNT SPACE CAKES ON FLUFFY AMERICAN PANCAKES SHOULDN'T GLOW GREEN'

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I would have to say 'Don't knock it until you try it'. I was very skeptical at first of whether I would like the taste of The Glowing Green Smoothie™ for breakfast but then I tried it and it is delicious! Now I cannot get enough of it! If you start with this and slowly make other modifications you will be feeling so amazing that you won't want to revert back to your old habits of eating.

Another thing I found really helpful was to remember: If you slip up and eat something unhealthy, don't just give up for the rest of the day and have an all or nothing attitude. Accept you have made a mistake, move on and try your best to make up for it with your other meals! You can't beat yourself up, just try the best you can slowly but surely.

Wow – when you really don't want to hold back, pile all the toppings on these fluffy American pancakes.

1. Heat a large frying pan until hot, add the butter and heat until melted and foaming. Place ladlefuls of the batter into the pan and cook for 1-2 minutes, or until bubbles start to form on top of the batter. Turn the pancakes over using a spatula and cook for a further

minute on the other side. Remove from the pan and keep warm until ready to serve. Repeat the process with the remaining batter

2. Meanwhile, heat a frying pan until hot, add the bacon and cook for two minutes on each side, or until crisp. Remove from the pan and drain on kitchen paper.

3. To serve, divide the pancakes among four serving plates, top with the bacon and drizzle with maple syrup.

Something really funny happened last Thursday. I was walking towards Washington Square Park to do some errands, and at the exact second I walked up to the park a medium-sized, moss green van pulled up. A few young guys in their early twenties, floppy jeans and baseball hats opened up the trunk and started pulling out cases of Zico coconut water.

"Hey miss, want a case of coconut water?" asks one of the dudes.

"A whole case?? Um, sure? I could go home and drop them off I guess." I shrugged. I had heard of them before and knew they were all natural- though I had never purchased them before.





## ANDREA MASON 1- EXERCISE

ANDREA ASKED US TO WRITE AN 'UNCREATIVE' FORM OF TEXT USING DIFFERENT THINGS WE FIND ON THE INTERNET – REARRANGING AND TAKING DIFFERENT WORDS AND TEXT TO CREATE OUR OWN:

"Good, take two cases!"

So I got loaded up with 2 mango flavored pure coconut water cases of Zico, I turned and went the block and a half home to drop them off. Then I turned to walk back directly the same way...

"Wait miss— you have to take another one, 'cause there is the other flavor too!"

Okay, skip ahead to now, 4 days later. In TOTAL, I received 3 cases of the coconut water that was blessed to me by the universe. I mean, what are the chances to walk by the Zico truck at the same exact time??? There was like a 10 minute window there, b/c those dudes were obviously giving them away by the case to get their sample-giving job done with.

Cooking with marijuana isn't always as easy as it looks. Burnt space cakes, weed butter that tastes like compost, a pasta sauce that doesn't get you high: these are just a few of the problems that regularly vex would-be edibles chefs at home.

But it doesn't need to be that way. In order to learn more about how to make pot play nice with food, I got in touch with Ruben Tillart, who works at PLEK restaurant in Amsterdam and who invented a Super Lemon Haze ice cream

for the annual Cannabis Cup.

When I ask Tillart why people fail to get stoned from their weed-infused food, he explains that it's a matter of temperature. "Cakes shouldn't be baked in an oven that's too hot—320°Fahrenheit will do the trick—or you will burn off all the THC," he tells me. "Also, weed butter is very important, and you have to make that in a bain-marie. Without weed butter, there's really nothing you can do."

Coconut water is packed with potassium and electrolytes and also helps build tone when you are doing strength-based activities, like practicing Hatha Raja yoga, etc. Spirulina is 67% green algae protein, and it also contains Omega 3 fatty acids, all the essential amino acids, Vitamin B12, over 2000 enzymes, and lots of iron and magnesium! You'll also be amazed at how tasty it is.

LANGUAGE AS  
MATERIAL:  
MATERIALITY +  
METHOD

ANDREA MASON 2

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*"Uncreative writing mirrors the ethos of net neutral advocates, claiming that one way of treating language is materially, focusing on formal qualities as well as communicative ones. ... even in their most abstracted form, letters are embedded with semantic, semiotic, historical, cultural and associative meanings."  
(Goldsmith, 2011)*

GEORGE HERBERT'S "EASTER WINGS",  
PRINTED IN 1633 ON TWO FACING PAGES  
(ONE STANZA PER PAGE), SIDEWAYS, SO  
THAT THE LINES WOULD CALL TO MIND  
BIRDS FLYING UP WITH OUTSTRETCHED  
WINGS.

Lord, who createdst man in wealth and store,  
Though foolishly he lost the same,  
Decaying more and more,  
Till he became

Moft poore:  
With thee

O let me live

As larks, harmoniously,

And sing this day thy victories:

Then shall the fall further the flight in me.

My tender age in sorrow did begane

And fill with fecknesse and shame

Thou didst so punish mee,

That I became

Moft thine.

With thee

Let me combine,

And feel this day thy victories:

For, if I imp my wing on thine,

Affliction shall advance the flight in me.

Following Andrea's first lecture on uncreative writing where we explored literary texts in different forms, she focused more on how language is perceived. She proceeded to explain how language can be used to produce aural and visual pieces of work.

What can we make out of language that can be used to be raw material and how do we evaluate the output or product of it? Ultimately, the reader of any piece of text or material is aiming or should be able to create a natural personal response to it; To be able to feel a connection to the writing and to feel it on a closer level.

She showed us how and where this all derived from. This concept dates all the way back to the 1910s in the form of Dada Poetry. This then evolved into Modernism and further onto the French movement that we know as 'Lettrism' in the late 1940's.

\* Ouplin

\* Later Lettrism

The whole idealization behind this was to allow the writer not only to write, but to write in concrete poetry, further enhancing the connection between the writer and the text. This allows one to insinuate more expression and emotion to the content of their text.

In other words, this was known as concrete or shape poetry. This is where the text or writing takes the form of some sort of typographical alignment. The words would take on the shape of anything

that would relate to the content of the text.

The term was bred in the late 1950's in Sao Paulo, Brazil by a group named the Noigandres who collaborated with the poets Wladimir Dias Pino and Ferreira Guilar.

Personally, I thought Mason's second lecture (which was also the last lecture through our CTS 'Catalogued' phase) was interesting and educational, yet not as exhilarating as the others. I enjoyed learning about different forms of text, especially how the rules in writing can be broken and take on different forms and shapes. This was something I have learnt and will definitely incorporate into my experiments with graphic design, when it comes to combining typography and shapes and patterns. Breaking the rules are okay and in some cases such as this, are very much praised.

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Herbert, G. (1633) Easter Wings. Available at: [http://en.wikipedia.org/wiki/George\\_Herbert#/media/File:GeorgeHerbertEasterWingsPatternPoem1633.jpg](http://en.wikipedia.org/wiki/George_Herbert#/media/File:GeorgeHerbertEasterWingsPatternPoem1633.jpg) (Accessed: 18 May 2015).

# THE AUTHOR

ANDREW SLATTER

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(OPP PAGE) 'TREE OF  
CODES' — JONATHAN SAF-  
FRON FOER, PUBLISHER:  
VISUAL EDITIONS.



"Authorship has become a popular term in graphic design circles, especially in those at the edges of the profession: the design academies and the murky territory between design and art. The word has an important ring to it, with seductive connotations of origination and agency. But the question of how designers become authors is a difficult one. And exactly who qualifies and what authored design might look like depends on how you define the term and determine admission into the pantheon."

Michael Rock:  
The Designer As Author

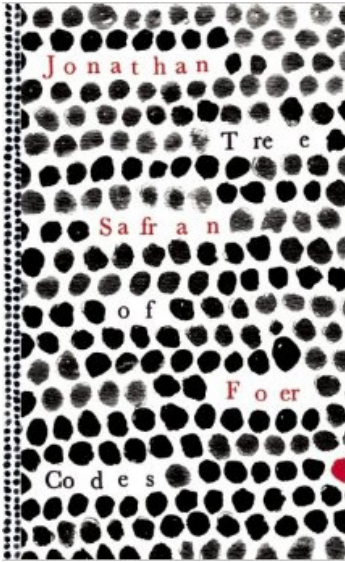


*Q: AFTER ALL THIS, DO YOU  
SEE YOURSELF AS AN AUTHOR OR  
DESIGNER? AREN'T THEY OFTEN  
THE SAME?*

*A: I SEE MYSELF AS SOMEONE  
WHO MAKES THINGS.  
DEFINITIONS HAVE NEVER DONE  
ANYTHING BUT CONSTRAIN.  
SAFRON CUT OUT WORDS FROM  
AN ORIGINAL BOOK TO CHANGE  
IT INTO A WORK OF ART. THIS  
INSTANTLY INVOLVES THE  
DESIGNER WITH THE  
TECHNICAL PART OF  
VISUALIZING THE TEXT AND  
WRITING IN A DIFFERENT WAY,  
THUS BEING THE BRAINS AND  
THINKER BEHIND THIS PIECE.*

What is the role of a Graphic Designer's role in relation to the authorship of an industry? Andrew's lecture focused on this in particular, and answered the question of whether or not a Graphic designer is purely just a designer or the author of work as well. In the modern sphere of how the industry works, the designer doesn't just make things look aesthetically pleasing, yet it required to write the content and have the knowledge and facts that the brief or client asks for. A one man wolf pack, if you will, a man of all traits, a single mother who washes and dries! We have to do it all! So do they get the recognition or do they focus on one or the other?

Andrew showed us an example of Graff found in one of the LCC toilet



cubicles that was done by a student. It said: 'They wipe the walls to clean our pen, but creative students will strike again'. This image and line struck me deep. To me it implied how authority and law will always try restrain e from creative expression, yet we will continue to be free as we please.

Artists and photographers have to mood the divide between groups. They are required to eliminate ownership and authorship, whilst simultaneously trying to bridge the divide. They are the ones who connect literature and art.

Andrew proceeds to discuss the 'author as a producer theory'. This is what changed the industry of design within the last 50 years. He explains the theory by stating that the designer is a thinker

and not just a visualizer. Your reader is also involved in the construction of meaning.

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(This page) Foer, J.S. (1934) *Tree Of Codes (Cover)*. Available at: <http://www.amazon.co.uk/Tree-Codes-Jonathan-Safran-Foer/dp/0956569218> (Accessed: 18 May 2015).

(Previous page) Foer, J.S. (1934) *Tree Of Codes*. Available at: <http://www.zeit.de/kultur/literatur/2011-02/foer-tree-of-codes> (Accessed: 18 May 2015).





AFTER A  
FASHION:  
KAYS CATALOGUE,  
MODERNISM  
+ FASHION  
PERSUASION

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DENE OCTOBER



Prior to October's lecture, he asked us to read an article by John Berger (1993) that was taken from his book called 'About Looking'. This was an amusing read that was informative and enlightening as he mainly wrote about the 'suit' for a man and the history of it. Berger explained how this was all they wore back then, as it was 1910, so one would certainly think so.

October began his lecture, which focused on the development of fashion persuasion and advertising. We looked and analyzed Kays Catalogues where we examined differing marketing techniques, images and typography based designs which all go together in a marketing piece. This is all used to persuade and sell a product to a buyer. We analyzed how these styles and forms of selling a product changed from the 1910's (Like Berger's 'About Looking') through to the 1960's and up until the modern day, now. It is much more psychological than we think sometimes.

*"LOOK GOOD, FEEL GREAT.  
THE LINE ASSOCIATED  
TRENDS AND CATALOGUES  
1970'S. A SIMPLE, STRAIGHT  
THE POINT WAY TO SELL  
UCT AND MAKE THE BUYER  
WELL, GREAT.*

---

I learnt that from the 20's to the 60's most of the catalogues were directed to women and exuded more compassion and loyalty. It was a much more friendly vibe and had a strong domestic feel. There were more images and less text to go with it. Yet that all changed when it came to the 60's due to the new involvement of modernism and advertising, not to mention culture movements such as the 'hippie' counterculture in the mid

*'We are using taste to designate the subjective preference for which there are no objective standards [...] Fashion is a collective phenomenon and has an objective existence apart from any individual. It makes attractive what often seems outrageous and bizarre to the preceding generation as well as the next.'*

*Kurt Lang and Gladys Engel Lang:  
The Power of Fashion in Collective Dynamics,  
Thomas Y Corwell, 1961.*

“GREAT” WAS  
D TO THE  
NG OF THE  
STRAIGHT TO  
LL A PROD-  
YER FEEL,

60's, right after the Beatnik Generation which started it all. In the 60's, the imagery were much more surreal and weren't necessarily realistic. It focused less on clothes and instead focused on what the clothes were associated with such as experiences, moments, the way one lives life and especially the 'now'.

(Previous page) Harris, A. (1970) Kay's Catalogue. Available at: [http://i.dailymail.co.uk/i/pix/2013/12/06/article-2519293-19E5B0E000000578-557\\_968x626.jpg](http://i.dailymail.co.uk/i/pix/2013/12/06/article-2519293-19E5B0E000000578-557_968x626.jpg) (Accessed: 19 May 2015).

*'The intuitive mind is a  
sacred gift, and the rational mind is a faithful  
servant'*

– Einstein, seen at the end of  
McGilchrist's video.

LEFT BRAIN,  
RIGHT BRAIN,  
RIGHT SHAME

HARRIET EDWARDS 1

---

Harriets second lecture focused and enlightened us all with the brain, and in particular both hemispheres. It was about looking at the way the brain works such as the functionality of it and how it works- in a nutshell! It was a continuity of Harriets first lecture 'Line and memory'. By reading an extract from Iain McGhilchrist called 'The Master and His Emissary' (2009), I learnt that the left and right hemisphere are completely different and have different functions. Much research since the 19th century have given us a better understanding on how the brain works.

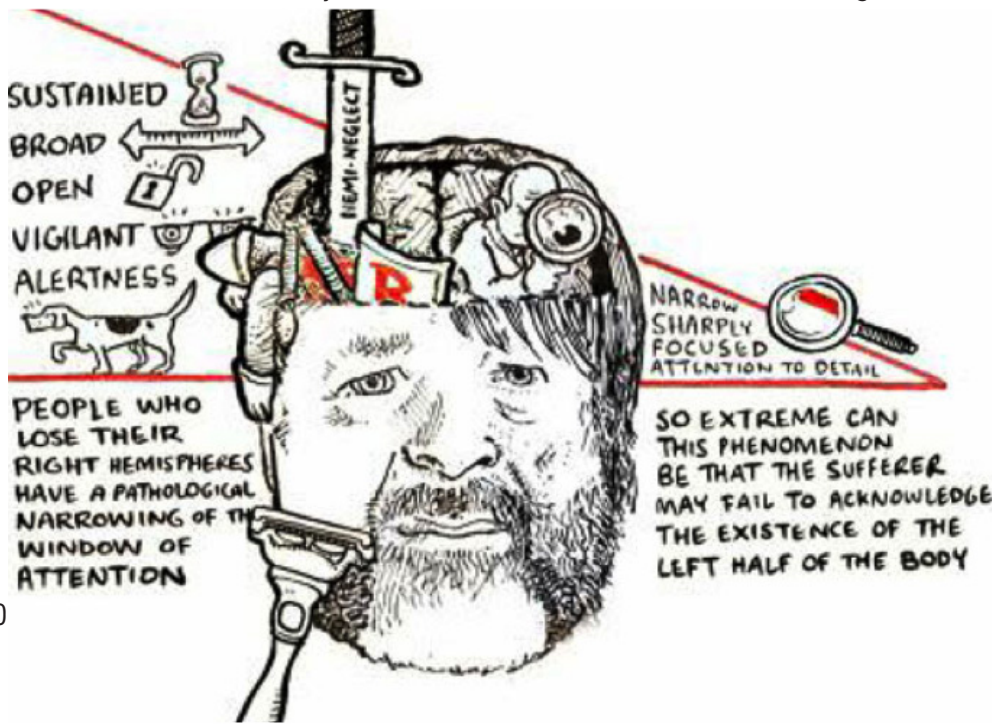
*(But on a side note... did you know that the brain named itself.....)*

The left hemisphere of the brain is responsible for functions such as analytical, logical and literal skills. The right hemisphere of the brain was understood in more detail only much

later. The right side is the creative side of the brain, which responds well to visual imagery. It looks like my right hemisphere is much more responsive to my left, hence why I am in art school.

McGhilchrist used the analogy of there being a power struggle between the two sides, which is probably the answer as to why some people are more creative to others, whereas some would understand number and trigonometry like it's a walk in the park (when it clearly isn't, and is quite possibly, the hardest thing to wrap your head around. I am glad I am not an accountant. No thank you).

Harriet brought up the question with the class to discuss whether the left brain hemisphere and characteristics control the world or whether the right



does. This brought up a heated argument as some classmates strongly believed the left side is definitely in power with the world, and didn't think the right side hemisphere has a chance at all. Yet some believe that this isn't the case and the more creative ones should always try! (hear, hear)

I proceeded to watch a video on McGilchrist's book and teachings called RSA Animate – The Divided Brain (The RSA, 2011). It is a highly captivating 11 minute video with McGilchrist discussing his theories in the background, at a seminar I'm assuming as it sounds like a voice recording, paired with a hand drawn animation that is comical and easy to understand. From this, I further learnt that everything we knew about the left and right hemisphere only having those qualities isn't necessarily true, yet we know the one side is known to have those certain qualities more. Animals have this divided brain qualities as well.

*SO COMING BACK  
TO HARRIETS  
QUESTION ON  
WHETHER THE  
LEFT OR RIGHT  
HEMISPHERE  
OF THE BRAIN  
CONTROLS THE  
WORLD, WELL TO  
SUM IT UP SHORT  
AND TO BACK UP  
EINSTEIN AND  
MCGHILCHRIST,  
'WE HAVE  
CREATED A  
SOCIETY THAT  
HONORS THE SER-  
VANT BUT HAS  
FORGOTTEN THE  
GIFT'.*

# MEMORY AND LINE

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HARRIET EDWARDS 2

We learnt about the Concentric Spider diagram, particularly some of Tim Ingold's line categories:

*gesturing*

*walking*

*weaving*

*observing*

*singing*

*story-telling*

*drawing*

*writing*

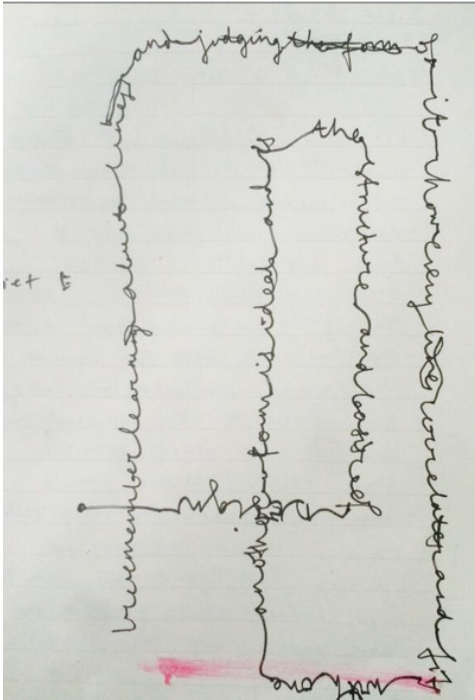
Memory Place:

This is where one associates tasks with specific rooms for objects in order to remember it

Writing is made up of a series made of shapes and lines that we use to express an emotion, an idea or anything at all. It has been with us for thousands of years and will still continue to stay as a fundamental part of human nature and existence. Harriet got us all to do an exercise where we do a continuous line form of text, into any shape or form of our choice. We had to start with the words 'I remember' and discuss anything about lines and form that we remember from the lecture.



Harriet discussed lines and the history of it, particularly where it has come from in history and how it is evident in everything we do especially when it comes to form and design.



‘EVERYTHING  
IS A PAR-  
LIAMENT OF  
LINES’ –  
LINES,  
TIM INGOLD,  
2007

‘I remember learning about lines and judging the form of it, how every line correlates and fits with one another. Form is ideal and is the structure and base of Design’



# TYPOGRAPHY AND COMMUNICATION

JOHN-PATRICK  
HARTNETT

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Bantjes, M. (2008) *Saks Heart*. Available at: [http://bantjes.com/wp-content/uploads/2015/03/bantjes\\_2008\\_saks-heart.jpg](http://bantjes.com/wp-content/uploads/2015/03/bantjes_2008_saks-heart.jpg) (Accessed: 17 May 2015)

WHAT IS TYPOGRAPHY?  
IS IT LETTERING? IS  
IT THE WAY WORDS  
LOOK ON A PAGE?

## *TYPOGRAPHY*

*NOUN [ MASS NOUN ]*

*THE STYLE AND APPEARANCE OF  
PRINTED MATTER.*

*1) THE ART OR PROCEDURE OF  
ARRANGING TYPE OR PROCESS-  
ING DATA AND PRINTING FROM  
IT*

*'TYPOGRAPHY EXISTS  
TO HONOUR CONTENT.'  
TYPOGRAPHY IS AN  
ARTIFICIAL CONSTRUCT  
OR A ARTIFICIAL  
HYBRID. TYPOGRAPHIES  
ROLE IS DURABILITY;  
IT CAN TRANSCEND  
TIME – AT ITS BEST,  
IT IS A VISUAL FORM  
OF LANGUAGE, LINKING  
FACTS AND  
OBSERVATIONS'*, quotes

John-Patrick Hartnett as he opened his lecture with this line. As graphic designers, we will naturally be surrounded by it as it is a large and vital part of what we are supposed to know. Hartnett presented us a list of different ways to explain what typography could be;

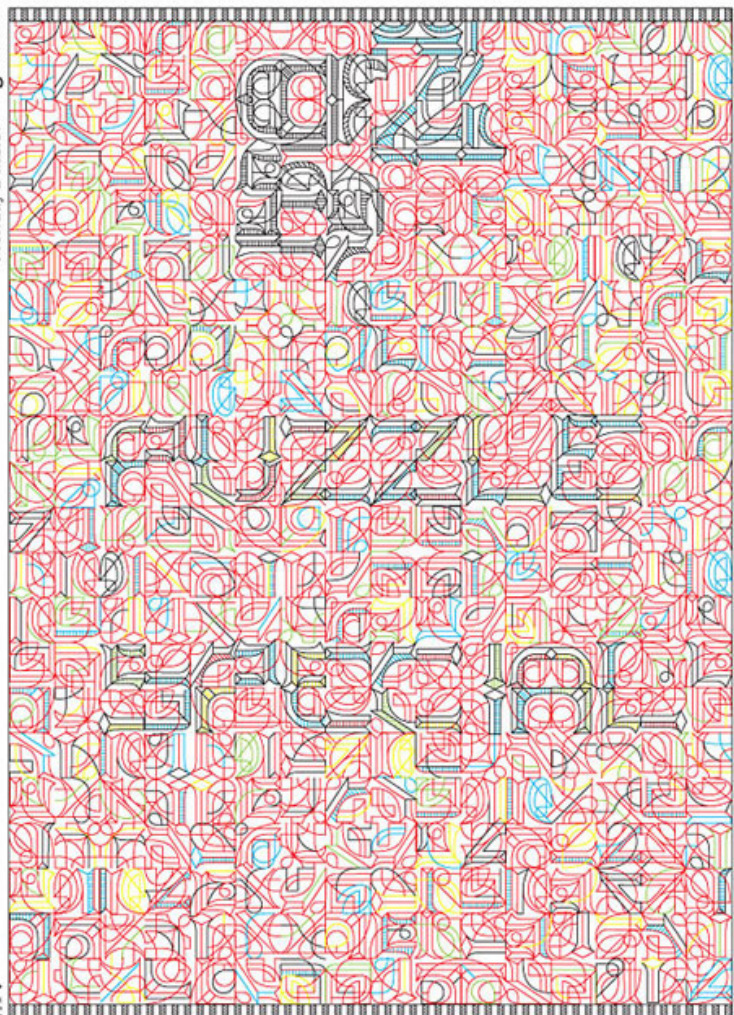
*"Typography is writing with pre-fabricated letters" – Gerrit Noordzij*

*"A craft that's been practiced since Coutenberg's invention of moveable type"*

*"The art and craft / process of composing type and printing from it" – Colins English Dictionary*

In my opinion, there isn't an exact definition of what typography is, as it is what you make it out to be; yet it has to involve the design and appearance of type on a page.

*'TYPOGRAPHY  
SHOULD HONOUR  
THE TEXT FOR  
ITS OWN SAKE  
AND TO ITS OWN  
TRADITION'*





FOTOGRAFIE IN DER SCHWEIZ

# WICHTIGE BILDER

Die Schweizer Fotografie hat eine grosse Geschichte. Lange Zeit sah es danach aus, als wolle sie es dabei belassen, als sonnte sich die jeweils aktuelle Fotoszene im Ruhm der berühmten Vorgänger, genugsam in ihrer regionalen Wichtigkeit. Diese Haltung hat mit dazu beigetragen, dass die Fotografie in der Schweiz bis heute ein Stiefkind der aktuellen Bildkultur geblieben ist – zwischen Kunst und Kunstgewerbe, Feuilleton und Lokalteil, Künstlichkeit und sentimentaler Betroffenheit. In den letzten Jahren nun sind neue, unerwartete Qualitäten entstanden. Übersteigert inszenierte, mit Kalkül konstruierte, ironisch gebrochene und in ihrer Hartnäckigkeit radikale Bilder fordern die klassische Vorstellung von Fotografie heraus. Es ist Zeit für einen vertieften Einblick: zur Klärung von Positionen und Haltungen. Massstab für eine solche Präsentation und Überprüfung ist der internationale, nicht der nationale Vergleich. Es geht um notwendige Bilder, die aus der intensiven Auseinandersetzung mit dem Medium und der Welt entstehen. Sie zeugen von Dringlichkeit und Aktualität des Anliegens – und von selbstbewusster Handschrift. Deshalb zeigen siebzehn Fotografinnen und KünstlerInnen neuere Werke: Balthasar Burkhard, Hans Danuser, Nicolas Faure, Peter Fischli/David Weiss, Robert Frank, Felix Stephan Huber, Olivier Richon, Roland Schneider, Vladimir Spacek, Iren Stehli, Hannah Villiger, Christian Vogt, Bernard Volta sowie Nadia Athanasiou, Francisco Carrascosa und Hannes Rickli. Im Verlag «Der Alltag» erscheint dazu ein Katalogbuch. Urs Stafel und Martin Heller schreiben darin sowohl zur Gegenwart wie auch zur Schweizer Fotogeschichte der letzten Jahrzehnte.

28. Juni bis 26. August 1990

**Museum für Gestaltung Zürich** Ausstellungsstrasse 60, 8005 Zürich, Di–Fr 10–18 Uhr, Sa 10–21 Uhr, So, Se 10–17 Uhr

(Opposite page) Bantjes, M. (2007) *Puzzle Special*. Available at: [http://40.media.tumblr.com/tumblr\\_le7xznMPHv1qzq221o1\\_500.jpg](http://40.media.tumblr.com/tumblr_le7xznMPHv1qzq221o1_500.jpg) (Accessed: 17 May 2015)

Durrer, R. (1990) *Important Images*. Available at: <https://twikistina.files.wordpress.com/2015/02/important-images.png> (Accessed: 17 May 2015)

Prior to his lecture, he asked us to do some preparatory reading from the book 'The Elements of Typographic Style' by Robert Bringhurst.

Bringhurst said 'Typography is giving living energy to a page through text' (1992, p.19) . I agree with this line, as that is exactly what it is. Typography and images need one another and symbiotically work to create strong and powerful pages. The rest of the notes I got from the pre reading are:

- TYPOGRAPHY IS AT ITS BEST, A VISUAL FORM OF LANGUAGE LINKING TIMELESSNESS AND TIME
- WELL CHOSEN WORDS DESERVE WELL CHOSEN LETTERS – I FIND THIS VERY ACCURATE AND AIM TO APPLY THIS LINE TO EVERYTHING AND ANYTHING I DO
- TYPOGRAPHY IS IDEALIZED WRITING
- THERE WILL FOREVER BE A 'STYLE BEYOND STYLE'
- THE RELATIONSHIP BETWEEN MANUSCRIPT AND TYPE HAS SCARCELY CHANGED

*To summarize: The basic rules are to read and understand text > to analyse and map it > so typographical interpretation can finally begin Invite the reader into text / Reveal the meaning of text/ Clarify structure and order/ Link the text with other existing elements/ induce energetic repose.*

## COMM YEARS, S IMPORTANT, WRITING

- TYPOGRAPHY IS TO SEPARATE THOUGHT WITH SPEECH AND ACTION
- THE TYPOGRAPHIC PERFORMANCE MUST REVEAL, NOT REPLACE THE INNER WORKS
- LETTERS ARE MICROSCOPIC WORKS OF ART AS WELL AS USEFUL SYMBOLS: 'THEY MEAN WHAT THEY ARE AS WELL AS WHAT THEY SAY'

Overall, I found this lecture to be highly innovative and educational. Hartnett showed us many examples of good typography through the years. He showed us the history of it and where it all started. When Andrew our tutor came in after to take the second half of our CTS class, he asked us to write an 'I remember' paragraph, to overview what we learnt from the lecture. So I will end this lecture review with this on the following page.



'I REMEMBER HOW TYPOGRAPHY CAN BE UNICATED IN VARIOUS WAYS. THROUGHOUT THE TYLES AND AESTHETICS MAY CHANGE, YET THE MAIN MESSAGE OF THE LETTERS STILL REMAIN ' 'I REMEMBER HOW TYPOGRAPHY IS IDEALIZED AND THERE WILL FOREVER BE A STYLE BEYOND STYLE.'

unter mithel des schweizerischen fotografen-verbandes

**gewerbemuseum basel** ausstellung

**der berufsphotograph** seine arbeiten — sein werkzeug

8. mai — 6. juni

werktags	14-19	
mittwuchs	14-19	19-21
sontags	10-12	14-19
eintritt frei		

Tschichold, J. (1938) *The Professional*. Available at: <http://www.davidairey.com/images/posters/der-berufsphotograph-tschichold.jpg> (Accessed: 17 May 2015)

POSE! “THAT’S  
NOT ME”

MARK INGHAM

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OUR SELFIE..... MY EARS ARE BIG.  
THANKS ARMEL FOR BEING SUCH A  
GOOD MODEL.

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HE HAS EXPERIENCE OF THIS:  
[HTTP://WWW.TOPNEWS.IN/ARMEL-BEL-  
LEC-PINK-PANTHER-2-NEW-YORK-PRE-  
MIERE-ARRIVALS-2120368](http://www.topnews.in/armel-bellec-pink-panther-2-new-york-premiere-arrivals-2120368)

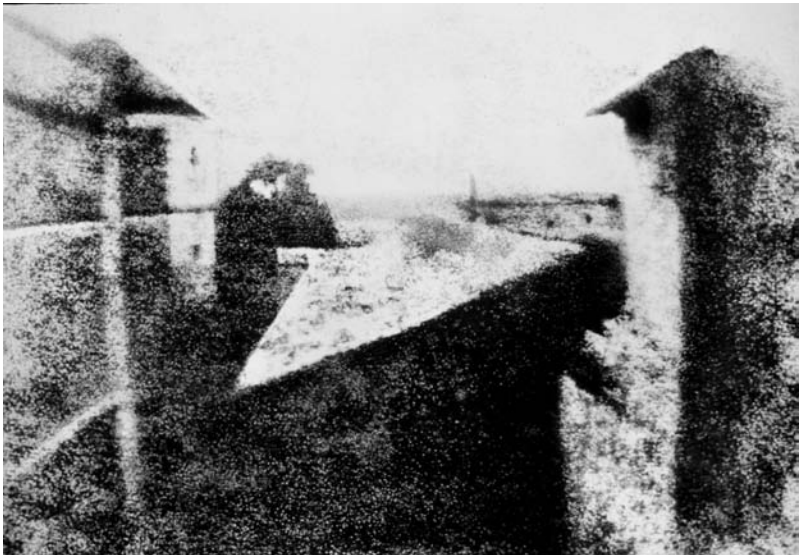
Smeeton, M. (2015) *Omg, Life Is Complete; I Finally Have A Photo With A Famous Martial Art's Actor* Available at: [https://makissasmeeton.files.wordpress.com/2015/02/img\\_5032.jpg](https://makissasmeeton.files.wordpress.com/2015/02/img_5032.jpg) (Accessed: 5 Feb 2015)

OUR 3RD LECTURE THIS TERM CAME FROM DR. INGHAM WHO DISCUSSED THE MEANING OF A PHOTOGRAPH AND HOW IT CAN BE MODIFIED BY A CAPTION. SOME SAY PHOTOGRAPHS HAVE TOO MUCH MEANING WITH A CAPTION OR NOT ENOUGH MEANING WITHOUT.

### *When was the first photograph?*

1836, 'Rooftops' by Nicéphore Niépce. It was made using a camera obscura, which is a man made lens that one can use today to take images with distorted effects/ filters – similar to a pinhole camera. In 1839,

this was the year where photography really commenced, and it was all history from there. Photography will cease to stop, as the photograph is the modern day 'portrait' or painting that one would have. Memories are always a gift to have.



THE DIFFERENCE BETWEEN SELFIES AND A SELF PORTRAIT IS DIFFERENT. A SELFIE IS A PHOTO THAT ONE TAKES OF THEMSELVES, YET MAY NOT BE AS SERIOUS AS A SELF PORTRAIT. IS IT POSSIBLE TO TAKE AN UNPOSED SELF PORTRAIT? THE CLASS ARGUED 'NO',

YET PERHAPS ONE COULD TAKE THE 'ACCIDENTAL SELF PORTRAIT', WHICH JUST SEEMS CONTRADICTORY TO THE WHOLE PROCESS AND POINT OF A SELFIE.

Niepce was a French inventor, now usually credited as the inventor of photography and a pioneer in that field. Niepce developed heliography, a technique he used to create the world's oldest surviving product of a photographic process: a print made from a photoengraved printing plate in 1825. In 1826 or 1827, he used a primitive camera to produce the oldest surviving photograph of a world scene. Among Niépce's other inventions was the Pyreolophore, the world's first internal combustion machine, which he conceived, created, and developed with his older brother Claude.

Photography is merely 'light' and 'drawing'

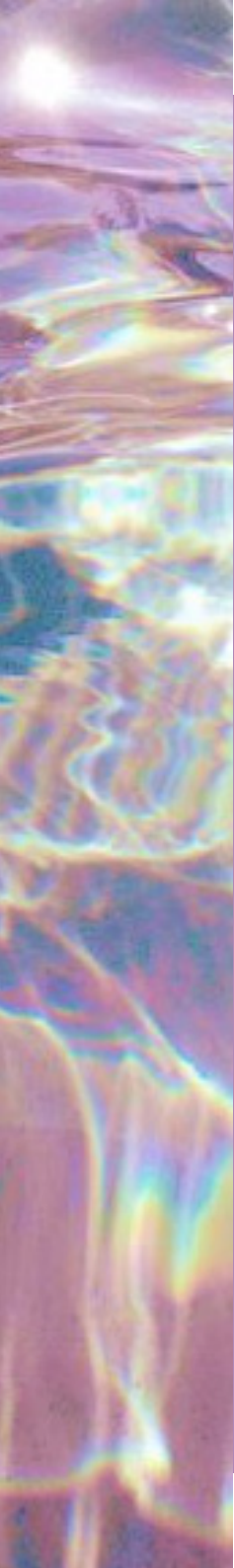
A posing holder is a device which constraints so people could not move when posing as this would make the image blurry.

For example, in Victorian times, no one in photographs smiled as the mouth would get warped and blurry – they would have to sit there for sometimes up to 5 minutes for the image to be taken! Such a change from today and the 'selfie' generation we are all involved in.

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Niépce, N. (1836) *Rooftops*. Available at: [http://upload.wikimedia.org/wikipedia/commons/thumb/5/5c/View\\_from\\_the\\_Window\\_at\\_Le\\_Gras,\\_Joseph\\_Niépce.jpg](http://upload.wikimedia.org/wikipedia/commons/thumb/5/5c/View_from_the_Window_at_Le_Gras,_Joseph_Niépce.jpg)

Niépce, N. (1836) *Rooftops*. Available at: [http://upload.wikimedia.org/wikipedia/commons/thumb/5/5c/View\\_from\\_the\\_Window\\_at\\_Le\\_Gras,\\_Joseph\\_Niépce.jpg](http://upload.wikimedia.org/wikipedia/commons/thumb/5/5c/View_from_the_Window_at_Le_Gras,_Joseph_Niépce.jpg) (Accessed: 5 Feb 2015)




# BLEACHED DREAMS, TROUBLING SPACES

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CHOSEN ESSAY QUESTION

GRETA HAUER



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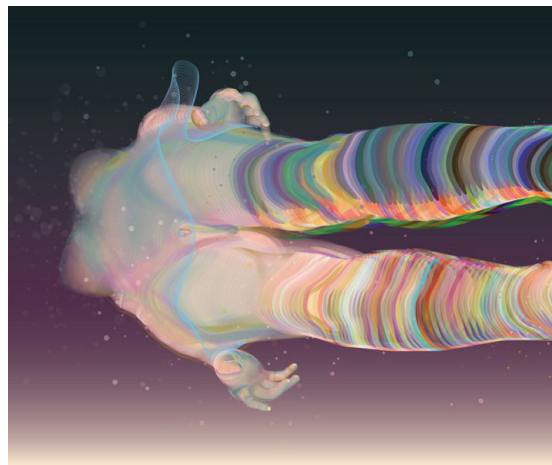
'HOW DOES THE SIMULATED SPACES  
AND/ OR A NON-SPACE SPACE  
ALTER OUR IDENTITY?'

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*Does who we are define our identities, or do our identities define who we are? This is a ubiquitous thought that we as individuals will more than likely encounter one day. Who are we and will we make a difference to society? Will our efforts leave behind a legacy? Or will we be individual souls who enjoy the ride and peacefully swim along in this Universal mandala that we call life.*

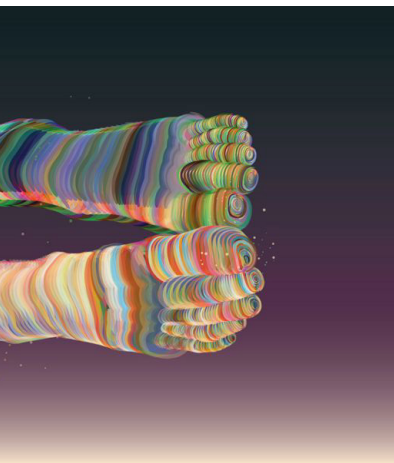
‘ I AM HE AS YOU ARE HE  
AS YOU ARE ME AND WE  
ARE ALL TOGETHER, SEE  
HOW THEY RUN LIKE PIGS  
FROM A GUN SEE HOW THEY  
FLY, I’M CRYING’  
‘ WE WERE TALKING  
ABOUT THE SPACE BETWEEN  
US ALL  
AND THE PEOPLE WHO HIDE  
THEMSELVES  
BEHIND A WALL OF  
ILLUSION  
NEVER GLIMPSE THE TRUTH  
THEN IT’S FAR TOO LATE  
WHEN THEY PASS AWAY  
WE WERE TALKING  
ABOUT THE LOVE WE ALL  
COULD SHARE  
WHEN WE FIND IT  
TO TRY OUR BEST TO HOLD  
IT THERE  
WITH OUR LOVE, WITH OUR  
LOVE  
WE COULD SAVE THE WORLD  
IF THEY ONLY KNEW’





Identity is vital to human existence. It is composed of an infinite set of elements and characteristics that can define and determine who a person is. Nonetheless, one's identity can be altered due to a number of factors through social environments, facilitations and experiences. Subsistence and the way one lives are constantly changing as a whole, thus affecting the individual identity. Identity is and will forever be an immensely powerful presence in social life and without it, there is the danger of a lack of separation between individuals and this is the ultimate fear; to be submerged in a unified pool of similarity. In this day and age, one prides themselves for

standing out of the crowd and being the one to be remembered, which can ironically further increase the chances of unanimity of identity, as so many others are striving for the same. In our time alone, there have been many social movements that have made a change on how identity is viewed and perceived. A cultural movement that I am going to focus on in particular is that of the psychedelic movement in the mid 1960's. From this, I will evaluate how this is an example of being in either a simulated and non-place place and how this can alter identities and bridge the connection of how a non-space space can turn into a simulated space.



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Feldman, O. (2011) *Disneos E Ilustraciones*. Available at: [http://grupos.emagister.com/debate/arte\\_exotico/1617-788983](http://grupos.emagister.com/debate/arte_exotico/1617-788983) (Accessed: 18 May 2015)

Freedom and change from the 'social norm' that we are all endorsed in has been around for decades. This will forever continue to proceed as the substantial battle between power vs. restriction will always exist. Shea (1973) wrote about the more fragmentary counterculture of the Beat Generation (1944–1964) as this started one of the first most significant changes in cultural movements. This evolved and influenced the counterculture of the 1960s (1964–1974), usually associated with the 'hippie' subculture, which perhaps was the most prominent and universal change in our time. This movement that emerged from the mid 60's subculture all began due to Ken Kesey and his team who referred to themselves as "The Establishment", otherwise known as the "Merry Pranksters". Through reading and using the captivating first hand accounts, Wolfe (1968), wrote about the experiences that took place between 1964 and 1967. This was one of the largest and most vital cases of new journalism as it reflects Kesey and his group of Merry Pranksters on their cross-country trip across the United States in hopes of achieving intersubjectivity.

Intersubjectivity is a term used in many aspects such as philosophy, psychology, sociology, and anthropology to idealize the psychological relation between souls. It is usually used in contrast to solipsistic individual experience, emphasizing our inherently social being, thus formulating and altering

ones individual state. In summary, why was it essential to us that cultures ventured into pursuing this? During the events that occurred at the time such as the Vietnam or second Indochine War and subsequently the post major changes that elevated due to these events, cultures, most specifically groups in America wanted a change for themselves. The dream to reach freedom of self and thought was well on their way, thus Kesey's ideas to spread the gathering of liberated consciousness. The Pranksters voyaged out across America with the vision and goal to claim and feel at one with everything; relating to this and put into other words, this is "the sharing of subjective states by two or more individuals" (Gillespie and Cornish 2010, p. 19-46). In Tom Wolfe's book, the first account that implicates this shared consciousness is when Wolfe describes the actions of the Pranksters on the bus - mid trip, of course, as "certain things worked smoothly on every level...then it all merged into the Group Mind and became very psychic... Intersubjectivity!" (Wolfe 1968, p.110)





Kesey and his collective used and spread the knowledge of LSD and other psychedelic drugs, which brought them fast fame. This influenced and led to a chain of events and change in music, art, movies and thoughts that were shared by societies in America, that spread globally shortly after. Before they knew it, the new found phenomena was rapidly spreading across the nation, thanks to Kesey's 'magical' bus that toured from state to state, filled with vibrant and free souls who wanted to share this notion with the rest of the world; altering perception and unlocking parts of the mind that one didn't even know was shut. "And you don't even know, bub...with these drugs your perception is altered enough that you find yourself looking out of completely strange eyeholes. All of us have a great deal of our minds locked shut. We're shut off from our own world. And these drugs seem to be the key to open these locked doors" (Wolfe 1968, p.44). Here, Wolfe summarizes the effect that LSD has on an individual as it makes you see the world differently.

Perceptions of original ideas change and appear to make more sense as you see yourself and situations in a new light. This in turn relates back to the aforementioned notion of how LSD would affect you in a simulated space and a non-space space; your identity would be altered under the influence of the drug, yet once you come back to reality, your experiences and revelations in regard to yourself and the world around you are still with you, potentially altering your identity permanently in light of the experience. People have come back to reality claiming to have seen the 'truth'. What is the 'truth'? This differs from each individual as we all have different views and experiences on the world.

SIMULATING A SPACE:

Wolfe describes his teachings from Kesey himself, describing the truth behind psychedelic drugs, before it was globally understood. He compares it to another fascinating account by Aldous Huxley who took mescaline was inspired to write a book on his experiences, 'The doors of perception' (Huxley, 1945). The title of his work derives from a statement by William Blake: "If the doors of perception were cleansed everything would appear to man as it is, infinite", and inspired the name of the musical group The Doors, who were also influenced by this counterculture at the time. Further relating to the idea of perception in a space is the line 'we can pool information about experiences, but never the experiences themselves. From family to nation, every human group is a society of island universes' (Huxley 1954, p.159). Huxley also quotes 'to see ourselves as others see us is a most salutary gift. Hardly less important is the capacity to see oth-

ers as they see themselves.' This idea relates to intersubjectivity perfectly; and in this case whether it being in a simulated or a non-space environment, as one can find themselves altering their identities in both. 'What they all saw in... a flash was the solution to the basic predicament of being human, the personal I, Me, trapped, mortal and helpless, in a vast impersonal It, the world around me. Suddenly! – All-in-one! – Flowing together, I into It, and It into Me, and in that flow I perceive a power, so near and so clear, that the whole world



MUSIC + RELATIONSHIPS

Further relating to the idea of being 'experienced' was the wave of psychedelic rock music that was heavily a part of the 1960's. An apt example of this is the album 'Are you experienced' by the Jimi Hendrix Experience. Known as the most influential and greatest album in the history of rock music, it is still praised over not only its musical greatness yet also by the depth in the lyrics of

is blind to' (Wolfe 1968, p. 127). Similarly, the concept of disneyfication relates to Kesey's notions of altering identities through intersubjectivity. Disneyfication, otherwise known as disneyization expresses the change of large societies to resemble Walt Disney Company's theme parks. This term is usually seen in a negative light as it insinuates how societies are endorsed to consumption, merchandising and emotional labor. Kesey recognized this in society, thus spreading the idea to break free from this negative wave that was and still is affecting individuals. Andre Kehoe (1991) idealized this view on disneyfication in saying 'this bogus culture imposed hour after hour on the people by the media is a serious interference with free thinking and therefore free action'. This notion lives on today, even after culture movements in the mid 60's. Disneyfication is sought out to alter one's identity in a simulated

space, yet when coming back to face reality such as in a non-space, one's ideas of 'perfection' is deluded. Again, this false hope is exactly what the Merry Pranksters wanted the individual to recognize; and to be able unlock their minds in ways where they could create a simulated space in a non space environment, and to see the truth in existence. 'The whole thing was...the experience... this certain indescribable feeling... Indescribable, because words can only jog the memory, and if there is no memory of...The experience of the barrier between the subjective and the objective, the personal and the impersonal, the I and the not-I disappearing...that feeling!' (Wolfe 1968, p. 45). Here, Wolfe bridges the mere fact that when one individual 'experiences' the experience, their identities can be altered from a non-space turning into a simulated space, and vice versa.

his songs. One song in particular, 'Are you experienced' (1967), refers to the 'experience' brought on by LSD and other psychedelics in the line "Ohhh, but are you experienced? Have you ever been experienced?" This new-found freedom in the drug was praised and preached about at this point in time. The last line of the song "not necessarily stoned, but beautiful" summarizes the experience as a

whole. It insinuates that one can use LSD in a positive light to break free from their individual ego and swim in an enlightening wave that surrounds you with high consciousness for everything and everyone; and in other words, absolute intersubjectivity.



Additionally, Kesey's idealizations have been brought into the modern world and will not stop evolving and spreading through most things we do. We can compare the idea of identity and intersubjectivity in many movies and different forms of artistic expression. Take the movie 'Across The Universe' (2007) for example. 'Across the Universe' is an American musical and romantic drama film whose plot is focused on songs by The Beatles. In one part of the film, the character Doctor Robert (Bono from U2) is introduced. The characters are at a party and get acquainted with existential drugs, where all the guests are invited to drink punch laced with LSD (Kool-Aid laced with acid, mirroring exactly the experiments and trips that Ken Kesey and his group experienced). The characters then embark on Doctor Roberts' "Beyond" Bus (again, mirroring Kesey's "Furthur" Bus), whilst the song 'I am the Walrus' (The Beatles, 1967) is being sung. The relation of the song and the trip connect perfectly as it suggests that intersubjectivity can most certainly be attained in a simulated space and non-space space, thus altering one's identity. This line further suggests that society shared sadness for the death in the war that was currently happening. The shared notion of wanting peace and to stop conflict was everywhere, further aided through the use of music such as this. This ties with the fact that their synchronized identities are also sympathizing.

Contrary to this, a modern interpretation to these idealizations are those from L Leve (2011) where she says "identity (as a reflexive construct or experiential modality through which one knows oneself and claims recognition) has seemed to shrink, identity has become, in effect, a kind of metaculture: culture-to use the old Hegelian terminology—not just in itself but for itself." One shouldn't be so absorbed with their egos in a space and claim that they have gained the world, yet they should see the world and realize that they are a part of it, much like everyone else.

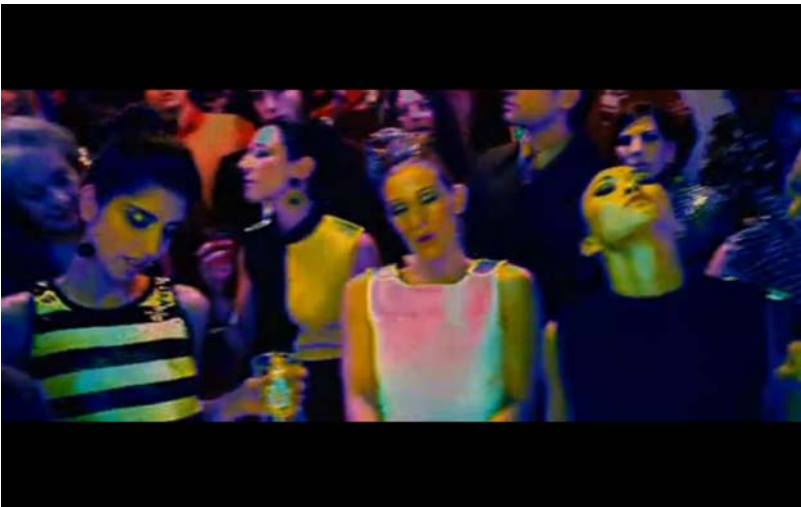
In conclusion, through focusing on the mid 60's and the wave of psychedelic freedom that influenced many changes in the world we know today, I have come to the realization that identities can be altered through the use of psychedelic drugs. This fundamentally turns a non-space into a simulated space, no matter what environment you are in. How one perceives their identity is determined to them and their own experiences if they have 'experienced'. So, are you experienced? I know I am.



# ARE YOU EXPERIENCED?

'KOOL AID' -

ACROSS THE UNIVERSE (2007)





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The Magic Trip (2011) Directed by Alison Ellwood, Alex Gibney United States: Magnolia Pictures

Hendrix, J. (1967) Are You Experienced? [Vinyl Cover] United States: Track.

## ++COVER IMA

Artist Unknown (2015) Title Available at: <https://www.pinterest.com/pin/30652631836523> (Accessed: 10 May 2015).

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' TRY TO REALIZE IT'S  
ALL WITHIN YOURSELF  
NO ONE ELSE CAN MAKE  
YOU CHANGE  
AND TO SEE YOU'RE  
REALLY ONLY VERY SMALL  
AND LIFE FLOWS ON  
WITHIN YOU AND WITHOUT  
YOU

WE WERE TALKING  
ABOUT THE LOVE THAT'S  
GONE SO COLD  
AND THE PEOPLE WHO GAIN  
THE WORLD  
AND LOSE THEIR SOUL  
THEY DON'T KNOW, THEY  
CAN'T SEE  
ARE YOU ONE OF THEM

WHEN YOU'VE SEEN BEYOND  
YOURSELF  
THEN YOU MAY FIND  
PEACE OF MIND IS  
WAITING THERE  
AND THE TIME WILL COME  
WHEN YOU SEE WE'RE ALL  
ONE  
AND LIFE FLOWS ON  
WITHIN YOU AND WITHOUT  
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HAVE A GOOD ONE.



MAKISSA SOPHIA SMEETON SME13404550  
BA HONS GRAPHIC & MEDIA DESIGN, YEAR ONE

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