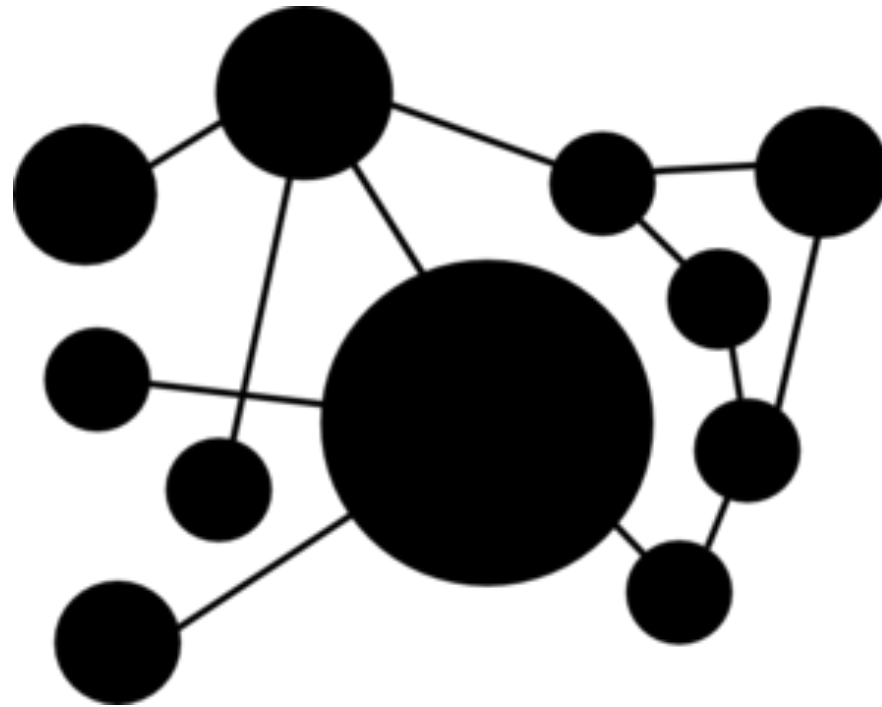


VT2012 Network Cultures



Week 5 – 21/10/11

Today

- Personal Lifetime Storage – the debate
- Harvard referencing re-cap
- Video group discussion

Debate



Personal Life Storage

- The case for
- The case against

Two teams:



1. For - proposer, speaks in favour of the motion.
2. Against - opposer, speaks in opposition to the motion.

Proceedings



1. Each team will prepare persuasive arguments for or against the motion.
2. During the debate each team will in turn bring up a new argument for or against the motion.
3. Each team should try to anticipate the opposing team's argument and should prepare a counter-argument.
4. After all lines of argument have been discussed, one person from each team will give a persuasive speech outlining the main areas of argument (this can be added to throughout the debate).

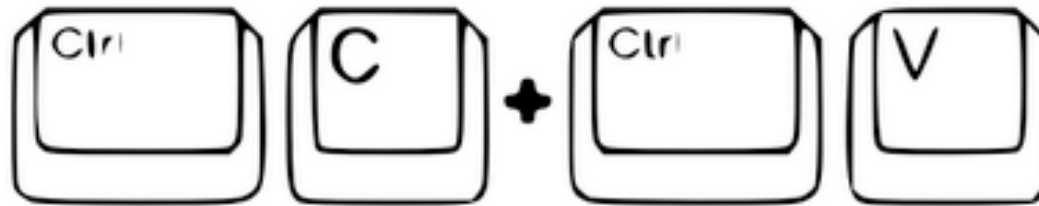
1 judge, 2 jury members



5. These individuals will be picked during the preparation period and will have the chance to hear both sides of the argument before the debate proper.
6. During a recess the jury and judge will make a final decision.
7. The judge will deliver a summing up of the main points and then the verdict.

The point of the debating process is to argue for or against something that you might not necessarily believe.

Beware Plagiarism



Why do we need to reference?



10 reasons

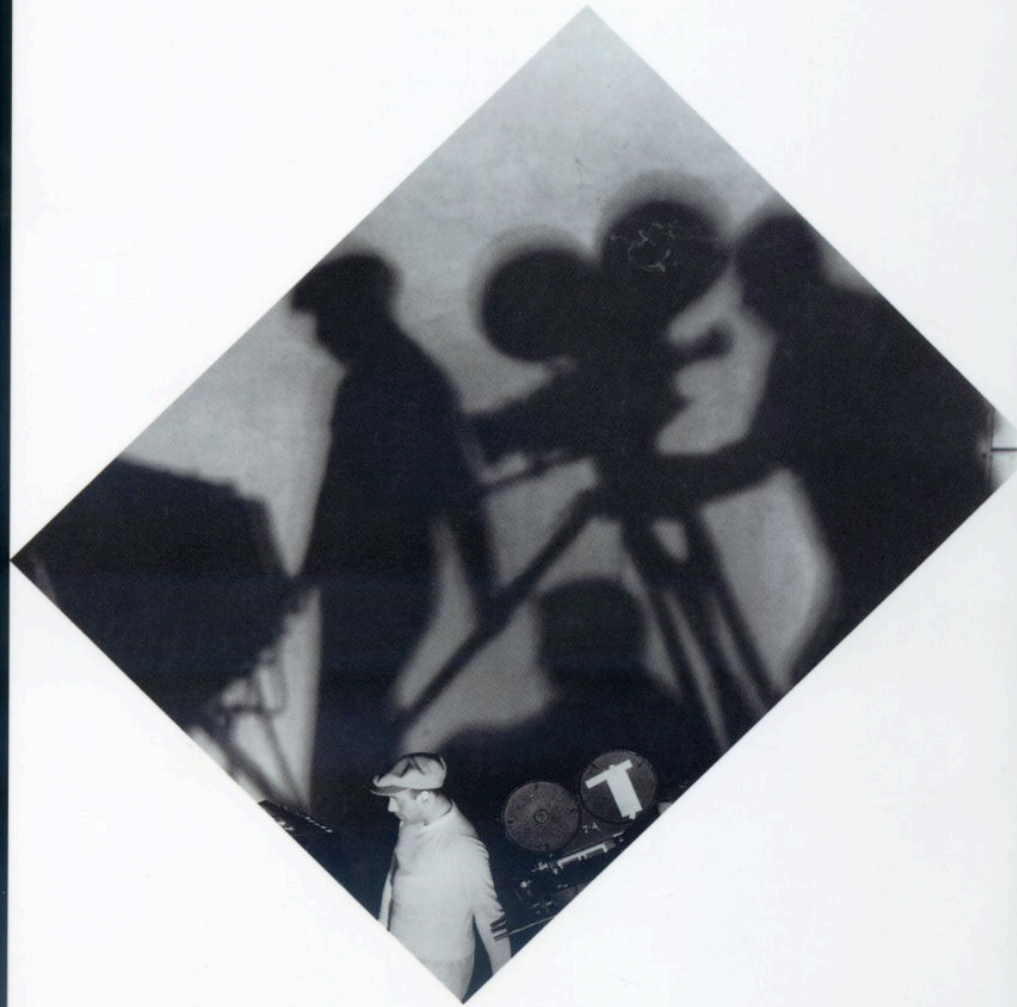
Harvard system of referencing

Author/Date

1. In-text citations
2. Reference List

David Parkinson

HISTORY OF FILM



Thames & Hudson **world of art**

For my family

Space is at a premium in a concise volume of this kind and, much as I would have liked to have included the original titles of films not in the English language with their translations or trade names, I have elected to refer to productions solely by the title by which they are best known in English. The date given in each case is that of a film's release in its country of origin. Where sources conflict, I have opted for the majority decision.

I am extremely grateful to all at Thames and Hudson for their assistance and unfailing encouragement, and would like particularly to thank Jason Freeman for his invaluable advice on the style and content of this book and all who tolerated me while I completed it.

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Facing Realities 1946–59

'The ideal film', wrote Cesare Zavattini (1902–89), the leading theorist and scenarist of Neo-Realism, 'would be ninety minutes of the life of a man to whom nothing happens.' In 1942, he urged Italian film-makers to repudiate the star system, studio artifice and plot contrivance that had bolstered the escapism, spectacle and rhetoric of the Fascist era, and focus solely on the contemporary realities facing ordinary people in their daily lives. Reiterating Zavattini's proposals in an article published early the following year, the critic Umberto Barbaro labelled this fresh approach 'Neo-Realism', endorsing French Poetic Realism as its exemplar.

Although links with nineteenth-century *verismo* literature and Soviet revolutionary realism can be identified, Neo-Realism did, indeed, draw on recent French cinema as its primary source of technical, intellectual and aesthetic inspiration. Yet Neo-Realism remained firmly rooted in the poverty and pessimism of its immediate historical context, deriving its most vital impetus from its adherents' desire both to reflect the socio-economic impact of authoritarianism and war and to revolt against the constraints that had prevented meaningful cinematic expression for some two decades. There is, therefore, a certain irony in the fact that the Fascist film industry not only trained many Neo-Realists in their craft but also anticipated several of the movement's characteristic elements, particularly in its wartime semi-documentaries.

Ossessione (1942) has been traditionally acknowledged as the prototype Neo-Realist film, yet its director Luchino Visconti (1906–76) consciously neglected the political commitment of the Zavattini-Barbaro manifestos, instead employing Neo-Realism as a stylistic device capable of conveying the melodramatic brutality and psychological power of James M. Cain's thriller *The Postman Always Rings Twice*. *La Terra trema* (1948) similarly testified to Visconti's highly personal interpretation of the mode, for in spite of being largely improvised on location by a non-professional cast speaking its own Sicilian dialect, it also incorporated an elaborate *mise-en-scène*, stately camera



85 Luchino Visconti on the set of *Rocco and His Brothers* (1960). A major influence on directors like Fassbinder, Bertolucci and Scorsese, he has been called 'the most Italian of internationalists, the most operatic of realists, and the most aristocratic of Marxists'.

movements and rhythmic editing. Although he made further tonal use of monochrome in *Rocco and His Brothers* (1960), Visconti became increasingly preoccupied, in historical dramas such as *Senso* (1954) and *The Damned* (1969) and literary adaptations like *The Leopard* (1963), *The Stranger* (1967) and *Death in Venice* (1971), with the expressive use of colour and stylized décor that reflected his dual passion for theatre and opera.

It was not until the last days of the war that a more authentic Neo-Realist style began to emerge, as film-makers were forced onto the streets following the partial destruction of Cinecittà during the liberation of Rome. The scarred city served as their *mise-en-scène* and its citizens, often cast according to type, became their 'stars'. Allowing their non-professionals to improvise, film-makers adopted a flexibility of framing and camera movement, shooting in available light and adding dialogue in post-production to attain a documentary-like spontaneity.

In-text citation

It is apparent that Italian “Neo-realism did indeed, draw on recent French cinema as its primary source of technical, intellectual and aesthetic inspiration” (Parkinson, 1995, p. 150).

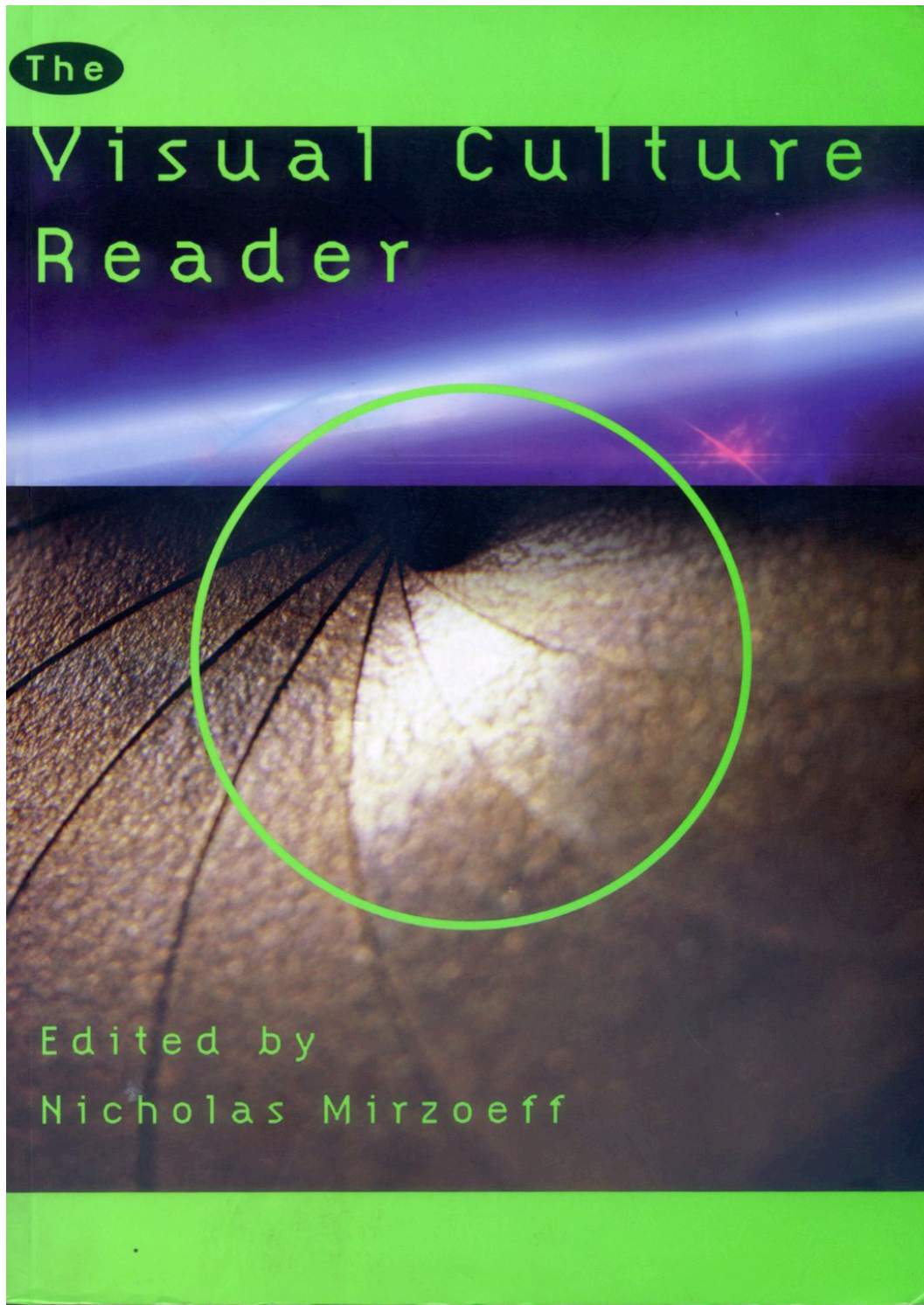
Reference List

Parkinson, D. (1995) *History of Film*. London, New York : Thames and Hudson.

The

Visual Culture Reader

Edited by
Nicholas Mirzoeff



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PART ONE A GENEALOGY OF VISUAL CULTURE: FROM ART TO CULTURE

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Irit Rogoff

STUDYING VISUAL CULTURE

I raise my eyes and I see America.

(Newt Gingrich, *New York Times*, 19 April 1995)

'And please remember, just a hint of starch in Mr. Everett's shirts.'

For one brief moment their eyes actually met, Blanche was the first to look away. 'Yes ma'am.' After Grace left the kitchen, Blanche sat down at the table. Was it just the old race thing that had thrown her off when her eyes met Grace's? Her neighbor Wilma's father said he'd never in his adult life looked a white person in the eye.

(Barbara Neely, *Blanche on the Lam*, 1992)

His smoldering eyes saw right through my tremulous heart.

(Barbara Cartland, *The Pirate's Return*, 1987)

HOW CAN WE CHARACTERIZE the emergent field 'visual culture'? To begin with, we must insist that this encompasses a great deal more than the study of images, of even the most open-ended and cross-disciplinary study of images. At one level we certainly focus on the centrality of vision and the visual world in producing meanings, establishing and maintaining aesthetic values, gender stereotypes and power relations within culture. At another level we recognize that opening up the field of vision as an arena in which cultural meanings get constituted, also simultaneously anchors to it an entire range of analyses and interpretations of the audio, the spatial, and of the psychic dynamics of spectatorship. Thus visual culture opens up an entire world of intertextuality in which images, sounds and spatial delineations are read on to and through one another, lending ever-accruing layers of meanings and of subjective responses to each encounter we might have with film, TV, advertising, art works, buildings or urban environments. In a sense

its achievement has had a twofold effect both on the structures of and interpretation and on the epistemic and institutional frameworks that to organize them. Derrida's conceptualization of *différance* takes the full critique of the binary logic in which every element of meaning constituted into signification in relation to the other (a legacy of Saussurian insistence on language as a system of negative differentiation). Instead what have begun to uncover is the free play of the signifier, a freedom to understand meaning in relation to images, sounds or spaces not necessarily perceived to be in a direct, causal or epistemic relation to either their context or to one another. If feminist deconstructive writing has long held the place of writing as the site of displacement of meaning, then visual culture provides the visual articulation of a continuous displacement of meaning in the field of vision and the visible.

This insistence on the contingent, the subjective and the constantly refiguring state of meanings in the visual field is equally significant for the institutional and disciplinary location of this work. If we do not revert exclusively to the meaning exclusively to an author, nor to the conditions and historical specificity of its making, nor to the politics of an authorizing community, then we must not merely evacuate the object of study from the disciplinary and other frameworks of knowledge territorialization. Perhaps then we are at long last approaching Barthes's description of interdisciplinarity not as surrounding a chosen object with numerous modes of scientific inquiry, but rather as the constitution of a new mode of knowledge. The following brief attempt to engage with the arena of visual culture will touch on some of these themes as well as on the thorny problem of historical specificity: its advantages, its limitations, and the dangers and difficulties inherent in attempting to move out of a traditional and internally coherent but unexamined model of what it means to be historically specific.

Vision as critique

In today's world meanings circulate visually, in addition to orally and textually. Images convey information, afford pleasure and displeasure, influence style and taste, mediate consumption and mediate power relations. Who we see and who we do not see; who is privileged within the regime of specularities; which aspects of the visual past actually have circulating visual representations and which do not; which fantasies of what are fed by which visual images? Those are some of the questions which we pose regarding images and their circulation. Much of the practical work within the framework of cultural problematics has to do with being able to ask new and alternative questions, rather than reproducing old questions by asking the old questions. (Often in class the students complain that the language of theoretical inquiry is difficult, that 'it is not English'. They need considerable encouragement that one cannot ask the new questions in the old language, that language is not the end almost always their inherent excitement at any notion of 'the new' wins out and by the end of the trimester someone invariably produces a perfectly formulated paragraph about discourse, representation and meaning usually followed by a wonder-filled paragraph about the recognition that they have just uttered something entirely 'different'.)

In-text citation (paraphrase)

In her essay *Studying Visual Culture*, Rogoff (1998, p. 14) explains that visual culture is not solely the study of images. She argues that visual culture is an expanded field of study and can incorporate the visual as it is affected by audio and space.

Reference List

Rogoff, I. (1998) 'Studying visual culture', in Merzoeff, N. (ed.) *The visual culture reader*. London, New York : Routledge, pp. 14-26.

frieze

emporary Art and Culture

Issue 142 October 2011

Marcel Broodthaers: *Project*
Artists' Film in London
Ryan Trecartin's Universe
Yto Barrada: *Art & Cinema*

UK £5.95 US \$10 €10



Charley Harper Kunstverein Hamburg

It's hard to dislike the work of Charley Harper. Best known for his quirky yet scrupulous natural history illustrations of the 1950s and '60s, which featured in *The Golden Book of Biology* (1961) and *Ford Times* magazine, the rediscovery of this previously overlooked American artist and illustrator was the subject of a modestly sized exhibition at the Kunstverein in Hamburg. Unconventionally displayed in the exhibition on black and white wallpaper of forests and seascapes, Harper's merging of caricature with the Modernist imperative to simplify projected a sophisticated Americana that was surprisingly difficult to resist.

Since his death in 2007, interest in Harper's artistic career has spread steadily, due in larger part to the release of Todd Oldham's excellent publication *Charley Harper: An Illustrated Life* (2007) and a retrospective exhibition held in his hometown of Cincinnati. As the first significant presentation of his work outside the US, the Kunstverein exhibition naturally foregrounded the uncertainty surrounding his precise art-historical position. Although Harper described his own work as 'minimal realism', it would be more accurate to consider him within a history of American Pop art, combining Andy Warhol's delicate blotted illustrations of the 1950s with John Wesley's sparse compositions and Alex Katz's cool depictions of nature. When understood as a kind of provincial or 'outsider' strain of Pop art, his career as a commercial artist and its considerable blurring of fine art with graphic design (and even children's illustration) acquires greater legitimacy.

More than 60 of the works exhibited were depictions of the natural world, the majority of which featured birds of different species. Harper's aesthetic sensibility was remarkably consistent throughout his 50-year career. Utilizing as few visual elements as possible, he assumed an orthographic approach to representation, always relating the two-dimensional nature of his depictions to a three-dimensional source. The legs of his subjects were often



Charley Harper
The Name Is Puffin
1971
Serigraph
22x48 cm

delicately executed with single lines, exaggerating spatial tensions between mass and support, which are present in the creatures themselves. This was exemplified in almost all of Harper's bird prints, but it was perhaps best exploited in his depiction of insects and crustaceans, with *Shadow Dancers* (1958) and *Beetle Battle* (1971) being some of the most inventive. Here, he assumes an overhead perspective that highlights the disproportionate legs and modular bodies of the insects, making them appear like small machines or robots.

Composed with precise geometric shapes and unusual colour combinations, aspects of Harper's work resemble the abbreviated graphic style of Russian Constructivist posters. But Harper used his lines and curves to communicate a beauty, simplicity and order that he considered fundamental to the natural world, with the shapes of his animals almost always harmoniously echoed by the surrounding environment. He was obviously attracted to the notion of nature as sympathetic, ignoring its ugliness in an effort to promote the fantasy over the reality. Whilst this affirmative quality is now an important part of the appeal of his work, it is also one of the reasons why it was not more widely recognized earlier, conflicting with the critical and political agendas that were encouraged in the Postmodern era. He may have matched Warhol's excellent skills as a designer and colourist but, unlike Warhol, his earnest celebration of nature appeared inconsequential in relation to the social and political changes that were affecting post-1960s culture.

Harper's proficiency for composition and the notoriously difficult medium of silk-screen printing was suitably showcased by the Kunstverein curators. The decision to display his work on photographic backgrounds of American landscapes was initially distracting; however, it successfully emphasized the intense distillation of his designs from real-life observation. Motivated by contemporary concerns about the environment, the conflation of fine and commercial art and the post-critical tendencies of contemporary art, the exhibition recognized the complex visual language underpinning Harper's unassuming and refreshing body of work.

Wes Hill



'Lucas Bosch Gelatin'
2011
installation view

Lucas Bosch Gelatin Kunsthalle Krems

The premise seems brash yet plausible: bring together Hieronymus Bosch with a post-feminist yBa and an Austrian boy group and it's a win-win-win. After a local critic made the comparison between Bosch and the artistic collective Gelatin, the Kunsthalle Krems picked up on the idea and invited the group to curate the show. They then thought to invite Sarah Lucas. The commonalities are clear: the profusion of muck, faux-morality and bad taste becomes entirely credible, even appears to be the *lingua franca* of more than five centuries. Medieval nudity looks oddly contemporary, and the provocative use of body parts by Gelatin and Lucas drips into something so casual as to seem almost natural.

It's not the first time the Austrian collective has been associated with Bosch: their 2006 'Guernica' series of Plasticine collages invited the comparison, with its incorporation of body parts to resemble an excavation site. The bulk of the new works here are sculptures, and mostly made on site during the two weeks the artists turned the museum into a workshop, assembling furniture and casting concrete for pieces like Lucas's *Feeding Post* (2011), where ropey breasts made from the artist's trademark stuffed pantyhose slung over concrete blocks look vaguely nutritious. The perky horse costumes (Gelatin's Florian Reither originally received one for his birthday) lining the entrance to the gallery are the only performative aspect present, which otherwise only hovers over the show. Should visitors slip on the costumes, it's all the better to sink into the mix of fantastic and real scenography at the core of all three artists' works.

Entering the first room as half-man, half-horse, other species are soon encountered: Gelatin's reassembled chairs (*Stuhlobjekte*, Chair Objects, 2011) are placed

In-text citation

A recent review explains that Harper was not recognised for his work earlier because his ‘prettifying’ of nature “conflict[ed] with the critical and political agendas that were encouraged in the Postmodern era.” (Hill, 2011, p. 242).

Reference List

Hill, W. (2011). 'Charley Harper', *Frieze*, Issue 42, (October), p. 42.



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Culture Picture Galleries

Fly-on -the-wall painter Ed Gray celebrates the industry, passion and drive of Londoners and London itself

A new exhibition from artist Ed Gray, currently on show at a South London gallery, takes the viewer on a tour of five of the city's most vibrant locations: Camberwell, Notting Hill, Soho, Vauxhall and Bethnal Green.



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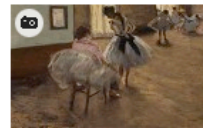
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CULTURE MOST VIEWED

- TODAY
- PAST WEEK
- PAST MONTH

By Cameron Macphail
8:00AM BST 17 Oct 2011

Comment

The show, entitled *'All This Useless Beauty'* is a continuation of his work depicting the ordinary goings-on in the capital, with canvases bursting with colour and vitality.

His paintings explore the myriad facets of the bustling metropolis with themes of migration, heritage, music, religion, sport and café culture.

In-text citation

Cameron McPhail (2011) likens Ed Gray's work to that of Lowry.

Reference List

McPhail, C. (2011) 'Fly on the wall painter...' *The Telegraph*, 18 October, [Online]. Available at: <http://www.telegraph.co.uk/culture/culturepicturegalleries/8823031/Fly-on-the-wall-painter-Ed-Gray-celebrates-the-industry-passion-and-drive-of-Londoners-and-London-itself.html> (Accessed: 18/10/11).

Flexible Work Issues:

Introduction

Work-Life Balance

Flexibility & Sustainability

Modernising Government

Travel Substitution

Public Policy

Search

Glossary

Site Map

Tackling the "digital divide"

...if we can find out what it is...

Current approaches to tackling the divide

New forms of enterprise, new types of skills, new sources of wealth and new forms of social interaction - these are among the benefits of the "Information Society". Businesses and governments alike promote the new technologies for the benefits they will bring.

But, if these developments are seen as being beneficial, then the lack of them is seen as a cause for concern. Many people, mostly those already poor or socially disadvantaged in some other way, cannot or do not have access to the new technologies and the opportunities they bring. These people - "socially excluded", in the current jargon - stand on the wrong side of the "digital divide".

Action to tackle the divide

Governments across the western world are beginning to take action to try to bridge the perceived divide. Apart from a sackload of strategy documents, practical measures are being taken in some places to increase access to computers and the Internet.

One approach is that of Arizona in the US. Here the TOPAZ project (Telecommunications Open Partnerships of Arizona) is aimed at providing broadband access rural communities. Over the next 5 years Arizona expects to spend \$100 million supporting local public agencies in purchasing broadband telecoms services, via a statewide carrier service.

Arizona state has contracted with 9 leading telecoms providers to develop the service. In this way the network is being "pushed" out to the communities. The "pull" factor comes from the state encouraging, and financially supporting, local authorities, tribal governments, health and education providers and the not-for-profit sector to aggregate demand. In this way the business case is made for continued roll-out of the service.

A similar principle of building the business case by aggregating demand is being tested in Scotland. In many areas the biggest users of telecommunications come from the public sector. Government agencies are being given more leeway than they are in England to work with the telecoms operators in bringing broadband into areas that would take forever for the market to reach.

Wired Communities

In England, a series of pilot projects are being developed by the DFEE (Department for Education and Employment). Some £10 million has been awarded to 7 communities seen to be potentially on the wrong side of the digital divide. These are a mix of urban and rural areas:

- Kensington, Liverpool, one of England's most disadvantaged inner city communities. Over 400 households are being wired up, with a total of 2,000 PCs to be installed
- The Carpenters Estate, Newham, East London: an inner city housing estate. All 750 households and the local primary school will be wired up;



The "Digital Divide", like the term "Information Superhighway", is a kind of misleading short-hand to describe something complex and dynamic.

While some commentators deny the concept has any any real meaning, others see tackling it as the key to ensuring the fruits of prosperity are evenly spread in the New Economy.

In this article we look beyond the hype to the real issues, and how businesses and government agencies should respond. The article is divided into 3 sections:

1. [Current approaches to tackling the digital divide](#) (this page)
2. [Creating new forms of work and lasting benefits](#)
We come up with a checklist of activities to ensure that projects really deliver in the long-term
3. [How real is the divide?](#)
There's a bit of a debate about the divide - some commentators deny it exists. Or if it does exist, does it matter? A few facts and figures here too.

In-text citation

A number of disadvantaged communities are set to benefit from the government's *Wired Up Communities* scheme:

Community-based portals will be developed, and a specially developed website will encourage people to use ICT to look for learning...opportunities (Flexibility, 2010)

Reference List

Flexibility (2010) Available at: available at <http://www.flexibility.co.uk/issues/debates/divide.htm> (Accessed: 20/10/11).

How do I find the date of a website?

```
javascript:alert(document.lastModified)
```

Paste the above into your browser. A pop-up should appear:



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