

INTERNATIONAL CONFERENCE TRANSMODERNITY:
MANAGING GLOBAL COMMUNICATION

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**THE MODERN COMMUNICATION
IMAGES WITH MESSAGES**

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- The process of seeing
- Visual Representations
- Key Questions about Specific Representations
- Semiotics of cinema
- Image Alphabet
- Reading images
- Pictograms – images with messages
- Calligraphy
- Messages

THE PROCESS OF SEEING

- How we see
- Sense, Select, Perceive
- Light and color
- Eye, Retina, Brain
- Why we see
- What the brain sees

THE PROCESS OF SEEING

- The sensual and perceptual theories of visual communication
- The ethics of what we see
- Visual persuasion in advertising, public relations, and journalism
- Images that injure
- The media through which we see

- Semiotics foregrounds the process of representation.
- Reality is always represented - what we treat as 'direct' experience is 'mediated' by perceptual codes. Representation always involves 'the construction of reality'.
- All texts are constructed representations rather than simply transparent 'reflections', recordings, transcriptions or reproductions of a pre-existing reality.
- Representations which become familiar through constant re-use come to feel 'natural' and unmediated.
- Representations require interpretation - we make modality judgments about them.
- Representation is unavoidably selective, foregrounding some things and backgrounding others.
- Realists focus on the 'correspondence' of representations to 'objective' reality whereas constructivists focus on whose realities are being represented and whose are being denied.
- Both structuralist and poststructuralist theories lead to 'reality' and 'truth' being regarded as the products of particular systems of representation

- Television is...

the most rewarding medium to use when teaching representations of class because of the contradictions which involve a mass medium attempting to reach all the parts of its class-differentiated audience simultaneously... Its representations of class can perhaps best be approached by teaching how class relations are represented and mediated within different TV genres and forms (Alvarado *et al.* 1987: 153)

- **Constructivism vs. Objectivism**

- Contemporary theories of representation stress the *construction* of particular realities. Teachers who focus on 'bias', 'prejudice' or 'stereotypes' risk implying that there is a single unchanging 'true' reality.

KEY QUESTIONS ABOUT SPECIFIC REPRESENTATIONS

- What is being represented?
- How is it represented?
- How is the representation made to seem 'true', 'commonsense' or 'natural'?
- What is foregrounded and what is backgrounded?
- Whose representation is it? Whose interests does it reflect? How do you know?
- At whom is this representation targeted? How do you know?
- What does the representation mean to you, to others? How do you account for the differences?
- How do people make sense of it?
- With what alternative representations could it be compared?
- Why is the concept of representation problematic?

- Saussure – “Semiology” – greater focus on the signified
- Peirce – “Semiotic” – greater focus on the signifier:
 - 1. The Process of Semiosis - interaction of the sign, object and interpretant are isolated.
 - 2. The classification of Signs
- Icon – likeness (cinema resembles the world)
- Index – association, causality
- Symbol – convention
- “Message refers to the meaningful sequences generated by the coded processes of communicative utterances” . Robert Stam

- Stam summarizes Metz's point that there is no "langue" of the cinema:
 - Nothing in film is purely distinctive in the same way as the phoneme
 - Cinema lacks the arbitrary sign
 - It lacks minimal units
 - It lacks double articulation – we are not all film literate
 - Cinema is a language and not langue. It is a discourse with signifying practices.

- Metz argues that "Film Became a discourse. . . by organizing itself as narrative and thus producing a body of signifying procedures"
 - It is less important to reduce film to basic units, but to recognize that both film and language have syntagmatic natures
 - Language selects and combines phonemes and morphemes to form sentences; film selects and combines images and sounds.
 - Diegesis – the sum total of the film's narrative, denotation

- Stam also discuss cinematic sound and the “point-of-hearing” through the theories of Michel Chion who comes up with a vocabulary of the way image and music interact:
 - Redundancy
 - Contrapuntal
 - Empathetic
 - A-empathetic
 - Didactic Contrapuntal

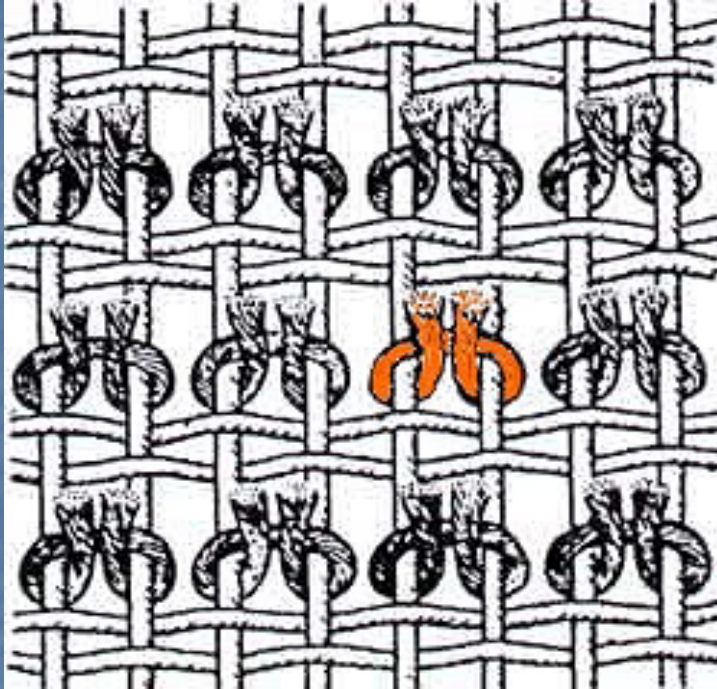




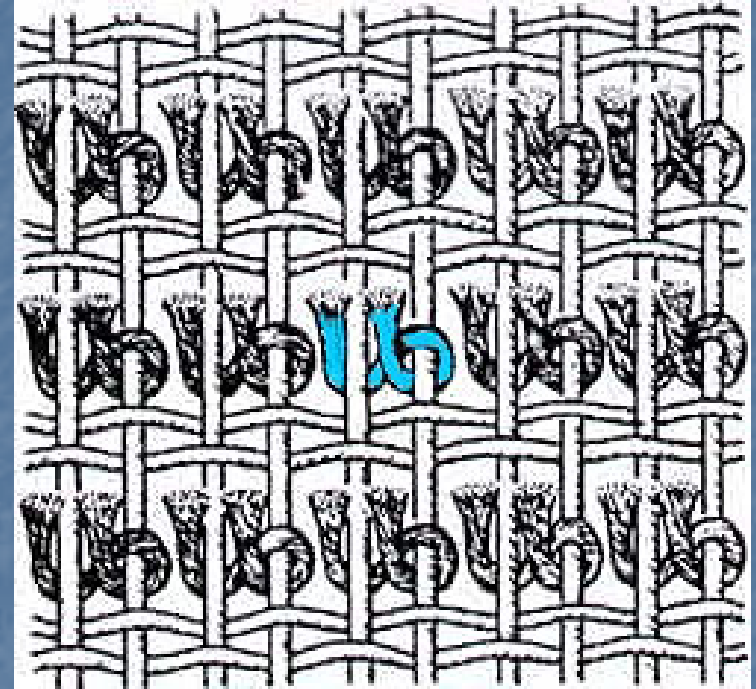
Double-knotted Turkish carpet

Location: Kuşadası, Republic of Turkey

IMAGE ALPHABET



Turkish knot = Symmetrical knot



Persian knot = Asymmetrical knot

IMAGE ALPHABET



READING IMAGES

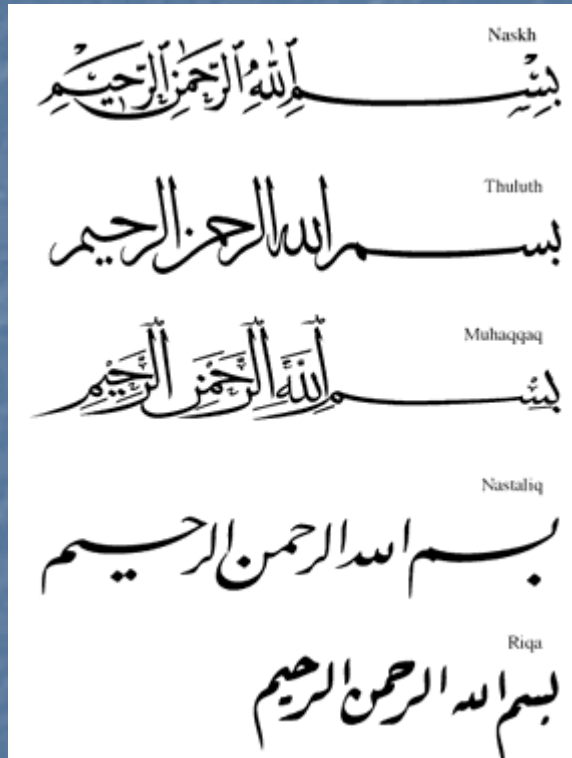
- What do we read into the picture?
- Young lady
- Tree with blossoms
- Allegory of the Spring – represented by young lady with the hair-tree full of falling blossoms?
- The blossom has fallen today
It is spring
She came earlier this year



PICTOGRAMS – IMAGES WITH MESSAGES



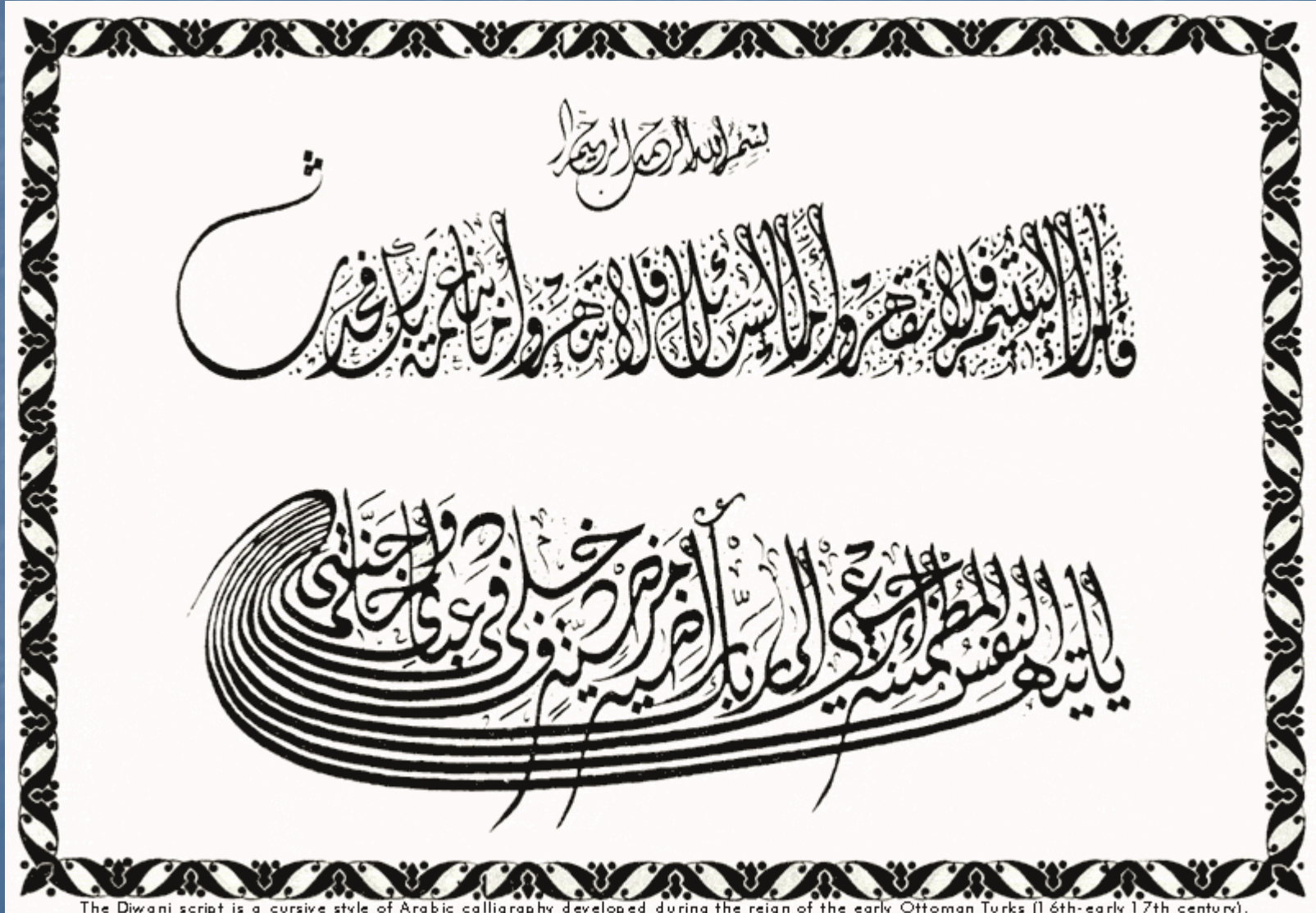
Calligraphy



Calligraphy captures the persons interest to want to read and scan through the art. Chinese, Arabic, etc. They are all very artistic and unique in every way. The art of the brush and the pen. The form of having the writing become art has a very compelling view.

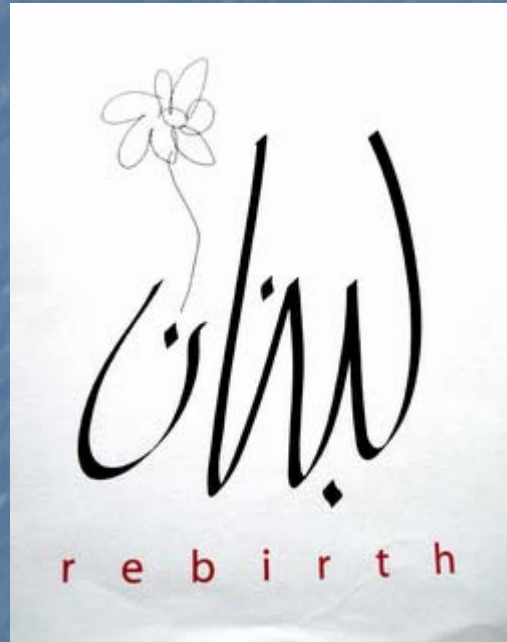
Examples of the Naskh, Thuluth, Muhaqqaq, Nastaliq, and Riq'a scripts in Arabic calligraphy
Courtesy of Sakkal Design
www.sakkal.com

Calligraphy



The Diwani script is a cursive style of Arabic calligraphy developed during the reign of the early Ottoman Turks (16th-early 17th century).

Calligraphy



永和九年歲在癸丑暮春之初會
于會稽山陰之蘭亭脩禊事
也羣賢畢至少長咸集此地
有崇山峻領茂林脩竹又有清流
激湍映帶左右引以為流觴曲水
列坐其次雖無絲竹管絃之
盛一觴一詠亦足以暢叙幽情
是日也天朗氣清惠風和暢仰
觀宇宙之大俯察品類之盛
所以遊目騁懷足以極視聽之
娛信可樂也夫人之相與俯仰

“All signs and messages are always multimodal.”
Gunther Kress *Before Writing*



There can be no words without images.
Aristotle