

POSITION THROUGH CONTEXTUALISING

REFERENCE LIST

1.

Farkas, J., Neumayer, C. (2020). Disguised Propaganda from Digital to Social Media. In: Hunsinger, J., Allen, M., Klastrup, L. (eds) Second International Handbook of Internet Research. Springer, Dordrecht. https://doi.org/10.1007/978-94-024-1555-1_33

In the article, Farkas and Neumayer point out that propaganda is divided into horizontal propaganda and vertical propaganda, which serves elite organisations and is a means of manipulation by power structures. Therefore, vertical propaganda carries some political significance. This perspective influences most of my iterative practice. I divide a country's propaganda into two parts, the propaganda against other countries against him, and its own propaganda, and in either part, the power structure is constantly deleting, fabricating, and altering the message. This makes the audience's perception of the information more and more vague, and this vague information will easily lead to misunderstanding. I tried to explain this process in graphic visual language, then I discovered that in the process of iterating the pictures, the politics of the pictures also changed.

2.

Ruben, P.,(2016) 'Death by Photoshop', The Politics of Design, A (Not So) Global Manual for Visual Communication. BIS publishers, pp.104-105

This article offers a new perspective on my practice: deletion and disappearance. The article states that "deleting people from images and official records happened on a regular basis to enemies of state." In other words, for political purposes, people in pictures are deliberately deleted by power organisations. In my opinion, this realisation reflects the effect of deletion on the political nature of images, so, can I also use this technique to make some elements of an image disappear as a way of reflecting its political nature?

3.

Hockney, D. (1983) Walking in the Zen Garden at the Ryoanji Temple, Kyoto.

Available at: <https://www.thedavidhockneyfoundation.org/chronology/1983>.

David Hockney emphasises the composition of space through assemblage; he glues the images together and doesn't want them to stand alone as a work. On seeing the final composition, he realised that it created a narrative, as if the viewer was moving around the room. Although David Hockney seemed to emphasise connection, he gave me the opposite idea of disassembling, in other words he made me think, how is the message of the images being conveyed? If I don't use combination, can I try to communicate with the audience by disassembling? This question guided the direction of my practice.

4.

Crow, D. Visible Signs: An Introduction to Semiotics in the Visual Arts / by David Crow. Third edition. London: Fairchild Books, An imprint of Bloomsbury Publishing Plc, 2016. Print.

In my attempts to analyse the political character of images, I initially chose to analyse IMAGE as a photographic work, and I soon realised that this was too one-sided. Inspired by this article, I decided to analyse IMAGE as a SIGN. I determined that my goal was to dismantle the image by analysing the sign, and one direction was to use a flat visual language to articulate what makes an image political. This article gave me the methodology and guided my final iteration in this project. The author describes Semiosis and unlimited semiosis, Metaphor and metonym and

reading the sign in How political meaning is formed and reading the sign, respectively. Each of these definitions gave me a new direction for the development of the project and guided my exploration of analysing the politics of image as sign.

5.

Gamper, M. (2017). 100 Chairs in 100 Days [Installation]. City Gallery Wellington, Wellington.

Martino Gamper “made a new chair a day for a hundred days by collaging together bits of chairs that he found discarded on the street or in friends’ homes. Blending found stylistic and structural elements, he generated perverse, poetic, and humorous hybrids. The project combined formal and functional questions with sociological and semiological ones.” Martino Gamper established new relationships between objects and deviate them from their original context or purpose. Inspired by his project, I tried to put the apple into images with political meaning. For example, I put the apple in political ads and campaign signs. By combining the apple with its ambivalent environment, I tried to explore the impact of the image environment on the transformation of image into a political sign.

6.

Denzer, B. (2023) Making then Meaning. Available at: <https://bendenzer.com/Making-Then-Meaning>

In my practice, my goal is to articulate what makes an image political in the same graphic language, and as in my previous analyses of references, I have used specific methods to analyse the politics of images on different levels. However, during the process of the project, many of the methods I tried stopped at the first iteration, and then I started to doubt the meaning of my practice; this project gave me direction in times of doubt, and as BEN says, "meaning comes from accural", it is only through continuous superimposition and practice that meaning emerges. If no meaning comes from a single iteration, then the process of overlaying is the meaning of the project.

EXTENDED ANALYSES

Farkas, J., Neumayer, C. (2020). *Disguised Propaganda from Digital to Social Media*. In: Hunsinger, J., Allen, M., Klastrup, L. (eds) *Second International Handbook of Internet Research*. Springer, Dordrecht. https://doi.org/10.1007/978-94-024-1555-1_33

After the first week of iterations, I realized that signs have cultural connotations (understood only by people of a certain cultural background) and that the audience would not be able to understand what it conveyed if it was just a single sign without a written explanation, and at the same time, with continuous iteration, the culturally connotative structure of the logo is destroyed, and the information it conveys is further distorted and changed. So the second week I tried to use pictures to compose the sign, because I thought pictures contained more information and could better convey the meaning behind it.

In an iterative process, I experimented with enlarging or reducing some of the images. I found that during this process, people's visual focus passively changed, from focusing on a unified whole to some specific parts, that is, some information was emphasized while some information was weakened. This distortion of information reminds me of the dissemination of information. At this point, the article *Disguised Propaganda from Digital to Social Media* provides me with logical support.

As Farkas and Neumayer wrote in the article: Propaganda is divided into Vertical propaganda and Horizontal propaganda. Vertical propaganda, serving elite organizations, manipulates public perception through media control. At the same time, under the influence of the anonymous nature of the Internet, this kind of deliberate political communication is very Difficult to be recognized by the public. In other words, In the process of disguised propaganda, images are constantly deleted, fabricated and altered by powerful institutions for political purposes. This makes individuals' perception of information increasingly blurred. This inspired me to take the next step: using graphic language to convey this change to the audience.

The article also mentioned that "power has partly shifted to the technological mechanisms and algorithmic selections operated by large social media corporations." So I searched tropes about china on GOOGLE and wanted to know what kind of answer the algorithm would give. Interestingly, the most frequent entry is China takes over the world. One of them is a political advertisement placed during the US election in the fall of 2010, which depicts a history lecture in 2030 Beijing: the professor explains how Americans bankrupted themselves "and now they all work for us!" In the ad, photos of China's former chairman Mao Zedong appear heavily in the background, so I think Mao Zedong can be understood as the image of China given by the algorithm. Based on this, I chose a photo with Mao Zedong's face on it and started iterating from there. At the same time, inspired by the article *Death by Photoshop* (the article mainly talks about people in pictures being deliberately deleted for political purposes. I understand this deliberate deletion and elimination as reducing the integrity of the information), I tried Destroy the integrity of the image by extracting image fragments.

Through a series of iterations, I realized that each of my iterations was imitating the process of information being altered for political purposes. And these changed pictures, I think, are also given a political nature during the iterative process. This realization inspired me to explore the nature of images and led me to ask: what makes an image political? In order to make the explanation simpler and easier to understand, in my practice, I narrowed the scope to a specific word: apple, that is, What makes an Apple politics?

This article influenced the first half of my practical exploration, provided me with a basic logical framework, and continuously guided my next step.

Crow, D. Visible Signs: An Introduction to Semiotics in the Visual Arts / by David Crow. Third edition. London: Fairchild Books, An imprint of Bloomsbury Publishing Plc, 2016. Print.

In my previous analysis of the references, I asked a question: what makes an image political? And in order to make the explanation simpler and easier to understand, in my practice, I zoomed in the scope to a specific word: apple, that is, What makes an Apple politics? When I tried to analyze the politics of images, I initially chose to analyze image as a photographic work, but soon I realized that this was too one-sided, so I decided to analyze image as a sign. If the article Disguised Propaganda from Digital to Social Media provided logical support for my project practice, then the book visible signs provided me with methodology.

First of all, Crow elaborated on How meaning is formed from several aspects in the article.

1.Semiosis and unlimited semiosis

Crow wrote in the book "Peirce used the term semiosis to describe the transfer of meaning, the act of signifying. The interpretant resulting in our mind from the first representation can then become a further sign and trigger an infinite chain of associations, where the interpretant in one sequence becomes the representamen of the next sequence" (Crow, David, 2010)

So if I want to turn the apple into a political symbol, I need to turn it into a symbol that triggers associations. Also, Inspired by "watermelon" for Palestinian, I tried to extract the color of the apple and then relate it to the flag.

2.Metaphor and metonym

As the book pointed "where we substitute one word or image in a sequence for another, we can transfer the characteristics of one object to another" (Crow, David, 2010) I think the flag is undoubtedly a political symbol. So, to make my apples political, I tried to transfer the characteristics of the flag to my apples.

After the political meaning of an image is created, how do we allow readers to read the political symbols contained in the image? Crow gave an explanation in the book, namely Denotation and connotation, "The first order of signification is straightforward. It refers to the physical reality of the object that is signified. All these differences are happening on the second level of signification, which Barthes called connotation. Connotation is arbitrary in that the meanings brought to the image are based on rules or conventions that the reader has learned"(Crow, David, 2010) Therefore, in my practice, I tried to create a convention for the reader to think that the apple is equal to Mao Zedong. By constantly transforming and comparing the apple with Mao Zedong, I tried to deepen the reader's stereotype that the apple symbolizes Mao Zedong. impression. At the same time, as Denzer elaborates in Making then Meaning, "meaning comes from accural" (Denzer, 2023), I deepened the political meaning of my apples by constantly replicating this behavior. Meanwhile, In my practice, I use Low-quality printing effects, as Crow wrote in the article "the coarse dot reproduction suggest low-quality printing and can in turn suggest either newspaper journalism or political campaigns." (Crow, David, 2010)