artstyle.international

ART STYLE

Art & Culture International Magazine

Volume 5 | Issue 5 | March 2020

1st Anniversary Celebration Edition

Be Tasteful! Be Kitsch!
A Critical Analysis of Social Standards of Beauty

Orbital Art in the Age of Internet and Space Flight
Focus on German Artist Achim Mohné

The Medium Alone Is Not Enough:
An Archaeology of Diffused Entities and Illusory Spaces

Figuring out the Female Presence in the Arts

Mass Culture, New Capitalism, and Its Codes

The Democratization of Art:
Media and the Art of Publishing on Art

Cover photo: Detail of Jeff Koons' *Celebration* series, *Tulips* (1995–2004). Photo by Pawel Biernacki. June 10, 2018. Licensed under CC BY 4.0

Art Style | Art & Culture International Magazine

editorial@artstyle.international

+1 347 352 8564 New York
+55 11 3230 6423 São Paulo

The Magazine is a product of Art Style Communication & Editions. Founded in 1995, the Art Style Company operates worldwide in the fields of design, architecture, communication, arts, aesthetics, and culture.

ISSN 2596-1810 (Online)
ISSN 2596-1802 (Print)

Theodor Herzi, 49 | 05014 020 Sao Paulo, SP | CNPJ 00.445.976/0001-78
Christiane Wagner is a registered journalist and editor: MTB 0073952/SP

Art Style | Art & Culture International Magazine is an online, quarterly magazine that aims to bundle cultural diversity. All values of cultures are shown in their varieties of art. Beyond the importance of the medium, form, and context in which art takes its characteristics, we also consider the significance of socio-cultural and market influence. Thus, there are different forms of visual expression and perception through the media and environment. The images relate to the cultural changes and their time-space significance—the spirit of the time. Hence, it is not only about the image itself and its description but rather its effects on culture, in which reciprocity is involved. For example, a variety of visual narratives—like movies, TV shows, videos, performances, media, digital arts, visual technologies and video game as part of the video's story, communications design, and also, drawing, painting, photography, dance, theater, literature, sculpture, architecture and design—are discussed in their visual significance as well as in synchronization with music in daily interactions. Moreover, this magazine handles images and sounds concerning the meaning in culture due to the influence of ideologies, trends, or functions for informational purposes as forms of communication beyond the significance of art and its issues related to the socio-cultural and political context. However, the significance of art and all kinds of aesthetic experiences represent a transformation for our nature as human beings. In general, questions concerning the meaning of art are frequently linked to the process of perception and imagination. This process can be understood as an aesthetic experience in art, media, and fields such as motion pictures, music, and many other creative works and events that contribute to one's knowledge, opinions, or skills. Accordingly, examining the digital technologies, motion picture, sound recording, broadcasting industries, and its social impact, Art Style Magazine focuses on the myriad meanings of art to become aware of their effects on culture as well as their communication dynamics.

The Art Style Magazine's Scientific Committee

Dominique Berthet is a University Professor, he teaches aesthetics and art criticism at the University of the French Antilles (UA). Founder and head of CEREAP (Center for Studies and Research in Aesthetic and Plastic Arts). Founder and director of the magazine Recherches en Esthétique (Research in Aesthetics). Member of CRILLASH (Center for Interdisciplinary Research in Literature, Languages, Arts, and Humanities, EA 4095). Associate Researcher at ACTE Institute (Université Paris 1 Panthéon-Sorbonne). Art critic, member of AICA-France (International Association of Art Critics). Exhibition curator. His research focuses on contemporary and comparative aesthetics, contemporary art, Caribbean art, and Surrealism. He has directed more than 50 volumes, published more than 110 articles and ten books among which: Hélénon, "Lieux de peinture" (Monograph), (preface Édouard Glissant). HC Éditions, 2006; *André Breton, l'éloge de la rencontre*. Antilles, Amérique, Océanie. HC Éditions, 2008; *Ernest Breleur* (Monograph). HC Éditions, 2008; *Pour une critique d'art engage*. L'Harmattan, 2013.

Lars C. Grabbe, Dr. phil., is Professor for Theory of Perception, Communication and Media at the MSD – Münster School of Design at the University of Applied Sciences Münster (Germany). He is managing editor of the Yearbook of Moving Image Studies (YoMIS) and the book series "Bewegtbilder/Moving Images" of the publishing house Büchner-Verlag, founder member of the Image Science Colloquium at the Christian-Albrechts-University in Kiel (Germany) as well as the Research Group Moving Image Science Kiel|Münster (Germany). He is working as scientific advisor and extended board member for the German Society for Interdisciplinary Image Science (GiB). Furthermore, he is a member of the International Society for Intermedial Studies, the German Society for Semiotics (DGS) and the German Society for Media Studies (GfM). His research focus lies in phenosemiotics, media theory, and media philosophy, image science, perception studies and psychology of perception, communication theory, aesthetics, semiotics, film studies and history of media as well as theory of embodiment and cognition.

Marc Jimenez is a professor emeritus of aesthetics at University Paris 1 Panthéon-Sorbonne, where he taught aesthetics and sciences of art. With a PhD in literature and a PhD in philosophy, he translated from German into French T.W. Adorno's Aesthetics, August Wilhelm Schlegel's philosophical Doctrines of Art, and Peter Bürger's Prose of the Modern Age. Since 1986, when he succeeded Mikel Dufrenne, he directed the aesthetics collection Klincksieck Editions Collection d'Esthétique, Les Belles Lettres. He is a specialist in contemporary German philosophy, and his work contributed, in the early 1970s, to research on Critical Theory and the Frankfurt School. He is also a member of the International Association of Art Critics, participates in many conferences in France and abroad, and has been a regular contributor to art magazines. Recent publications: *La querelle de l'art contemporain* (Gallimard, 2005), *Fragments pour un discours esthétique. Entretiens avec Dominique Berthet* (Klincksieck, 2014), *Art et technosciences. Bioart, neuroesthétique* (Klincksieck, 2016), *Rien qu'un fou, rien qu'un poète. Une lecture des derniers poèmes de Nietzsche* (encre marine, 2016).

Omar Cerrillo Garnica is a Mexican professor and researcher, member of the National System of Researchers (SNI), Level 1. He is Ph.D. in Social and Political Sciences and a Master in Sociology at Universidad Iberoamericana, both times graduated with honors. He also made a post-doctoral research at the Autonomous University of the State of Morelos, where he searched about digital communication involved in social movements. Now, he is Director of Humanities at Instituto Tecnológico de Monterrey, Campus Cuernavaca. He is author and coordinator of the book *Cardinales Musicales, Music for Loving Mexico*, published by Tec de Monterrey and Plaza & Valdés. He is specialist in social and political analysis of art, music and culture; subjects throughout he participated in national and international academic events with further paper publications in Mexico, Chile, Argentina, Brazil and France. In recent years, he has specialized on digital media and its cultural and political uses.

Pamela C. Scorzin is an art, design and media theorist, and Professor of Art History and Visual Culture Studies at Dortmund University of Applied Sciences and Arts, Department of Design (Germany). Born 1965 in Vicenza (Italy), she studied European Art History, Philosophy, English and American Literatures, and History in Stuttgart and Heidelberg (Germany), obtaining her M.A. in 1992 and her Ph.D. in 1994. She was an assistant professor in the Department of Architecture at Darmstadt University of Technology from 1995 to 2000. After completing her habilitation in the history and theory of modern art there in 2001, she was a visiting professor in Art History, Media and Visual Culture Studies in Siegen, Stuttgart, and Frankfurt am Main. Since 2005, she is a member of the German section of AICA. She has published (in German, English, French and Polish) on art-historical as well as cultural-historical topics from the seventeenth to the twenty-first century. She lives and works in Dortmund, Milan and Los Angeles.

Waldenyr Caldas is a full professor in Sociology of Communication and Culture at the University São Paulo. He was a visiting professor at University La Sapienza di Roma and the Joseph Fourier University in Grenoble, France. Professor Caldas has been a professor since 1986 as well as the vice-director (1997-2001) and Director (2001-2005) of ECA - School of Communications and Arts, University of São Paulo. In his academic career, he obtained all academic titles until the highest level as a full professor at the University of São Paulo. Currently, he is a representative of the University of São Paulo, together with the Franco-Brazilian Committee of the Agreement "Lévi-Strauss Chairs," and a member of the International Relations Committee of the University of São Paulo. He is also associate editor of the Culture Magazine of the University of São Paulo. Its scientific production records many books published and several essays published in magazines and national and international collections.

Content

Editor's Note

Dear readers,

Let's celebrate the first anniversary of the Art Style Magazine!

Since its first edition in March 2019, our Magazine has strictly maintained its periodicity, publishing articles by renowned researchers and professors, as attested by the previous four volumes available to readers, whether linked to the academy or not. Indexing the Art Style Magazine is just a matter of time. As we know, to have our magazine indexed, most databases require one or two years of publication. We are strictly following the procedures required and essential to the indexing process. Regardless of the quality of articles published, analyzed, and discussed at international conferences, we are very attentive to the formal issues in achieving our objective—that is, to index Art Style Magazine. Thus, we will continue with the same rigor on the necessary protocol for that to occur, i.e., maintaining clarity of information about the journal publication criteria.

Art Style Magazine is not just another publication among many in this field; it is a medium with its own characteristics, through which the arts and cultures shape its content and connect with a broad audience of readers around the world. This connection is due to the engagement of our editorial team and scientific committee, through social and academic media, presenting a vast number of readers with our first four online editions. Across the entire year, the traffic on our website has reached 9,426 views and 2,460 visitors, and the Issuu statistics show 1,124 reads and 27,278 impressions. And, look at that. We are not even in the index database yet! However, our campaigns have grown this number with each edition, and the result is our anniversary gift—the growing interest of a broad audience, including the academic community, for the ideas, reviews, and research results published by *Art Style, Art & Culture International Magazine*. It is a surprising and even more stimulating result for a magazine that shows itself to be increasingly academic without losing the quality of the graphic design of its editions, something that seems simple when we see it published. However, one thing is sure: without all the technological advances that we have available, it would not be possible. Besides, considering all the difficulties of the analog era, which I know well, it is perfect to have all this software and social media available for spreading arts and culture worldwide!

Additionally, the art of publishing, especially in the academic field, must commit to knowledge by disseminating and contributing to the democratization process and supporting unrestricted access to science. Art Style Magazine supports this cause and remains very distant from the definition of "predatory journals." Quite the contrary, publishing in Art Style Magazine is free of charge for anyone. There are no article processing charges or other publication fees. There is no copyright transfer toward Art Style Magazine, and the authors hold the copyright and publishing rights without restrictions (see Art Style Magazine's Terms and Conditions). Our authors, as well as our scientific committee, are renowned professors and researchers willing to support this initiative—*Art Style, Art & Culture International Magazine*.

In *Art Style Magazine*'s one-year editions, in addition to the challenges and achievements reported above, I reflected a lot on the craft of publishing and the contribution of that craft to the democratization of culture and art. I thought not only of the precursor techniques but, specifically, the origin of a vehicle that deals mainly with the arts and cultures, of space for socio-cultural criticism. What were the stimuli, challenges, difficulties, achievements, and successes of the notable names that opened the door to this art of publishing?

Thus, seeking answers regarding the history that in part belongs to all of us interested in spreading knowledge of art and culture, I wrote, as a conclusion, the article "The Democratization of Art, Media and the Art of Publishing on Art."

Firstly, thinking about the magazines' celebration, we present one of our favorite subjects in the arts: the discussion of "good taste," its meaning in space-time, its cultural and market value, and, aesthetically speaking, what is ugly or beautiful. However, in the face of a general audience, taste is still discussed, and beauty is questioned. To this end, we celebrate our anniversary edition with Jeff Koons' *Celebration* series, *Tulips* (1995–2004) on our cover, supported by Mathias Rithel's article, "Be Tasteful! Be Kitsch! A critical analysis of social standards of beauty."

In addition to these aspects that are always present in the socio-cultural context, new interests currently dominate the art scene. It is contemporary digital art questioning what is visible and what is not visible. The focus is cyber control, the commercialization of the use of satellites and camera drones, and, even more, the live observation of the planet. Something even further, to our knowledge, is the article by Pamela C. Scorzin, "Orbital Art in the Age of Internet and Space Flight: From Terrestrial to Orbital Perspectives — with a particular focus on German artist, Achim Mohné," which takes us on this journey.

Moreover, without a past, we cannot imagine and build our future or maintain this path of technological innovations. Therefore, we included contribution of Katarina Andjelkovic, who discusses the transformative impact of ancient technology on the medium. In her article, "The Medium Alone is Not Enough: An Archeology of Diffused Entities and Illusory Spaces," she contextualizes the problem of the medium (space, light, and time) in the history of surface projections. She also explores how projections structure the perception of space, challenging the notion of materialism concerning the medium.

Finally, to close out our edition, we are pleased to present readers with significant essays. One such essay by Carol Lina Schmidt, "Figuring out the Female Presence in the Arts," will come next, followed by "Mass Culture, New Capitalism, and Its Codes" by Professor Caldas, which describes substantial contributions to the Western culture by Marshall McLuhan, Richard Sennett, and Jean Baudrillard. As such, we highlight an excerpt from Caldas's opinion: "The three authors mentioned above, in my opinion, have a connection and ideas at the same time, an in-depth, entirely convergent reasoning analysis. Their reflections, each in their way and starting from different themes, give us a reasonably accurate view of contemporary society."

Thus, we conclude our anniversary edition, with my essay and many expectations, as this edition also marks a new stage; it is the first edition of a new year with many achievements.

Cheers, and enjoy your reading!

Christiane Wagner
Editor-in-Chief

Be Tasteful! Be Kitsch!

A critical analysis of social standards of beauty

Waldenyr Caldas

Abstract

For a better understanding, this article seeks a more precise delineation of the differences, in the broadest sense, of these two qualifying adjectives—"tasteful" and "kitsch." Thus, we must consider social, economic, and cultural barriers and the ever-present class prejudice. Without a social analysis, this kind of criticism would be impaired and, by extension, superficial. We can already see that many obstacles separate these two concepts, and the difference between both terms shows a social border. By analogy, the concepts that separate these two terms can therefore be understood, not just a limit. This separation, it seems, is much more identified with a border—the outer edge of something—than a barrier—a structure that bars passage. It would be naive to deny or ignore this conceptual tension between "tasteful" and "kitsch," although there is a stratified consumption of cultural production. The capital society, always very smart and consistent with its origins, can deal with this stratification. In this sense, a way is sought to satisfy everyone, maximize profits, and keep the status quo unchanged, which has been the logic of Capitalism since its origins and, therefore, nobody denies it. Agreeing or not, with its political-ideological practices is another issue on which we have the free will to accept it or not. This frontier has been consolidating and, at the same time, become a recurrent theme of academic discussions, mainly due to the subjective aesthetic criteria of judging an artwork, qualifying a design, or choosing a musical concert or piece of clothing, among other things. This article mainly embraces the dichotomy created over time about these two terms and its social meaning.

Aesthetics and Politics

We begin our analysis with a matter of extreme subjectivity, which necessarily involves the aesthetic values of class culture. Loosely and with possible exceptions, it is almost always dogmatic content analysis that is read, seen, or heard. Being kitsch is tasteless, and being tasteful is suitable for cultured and refined people. This affirmation is a syncretism that places modest products of mass culture and popular culture as something of the subaltern classes alone. Indeed, this attempt at such fusion is accurate, and there is a logic to it, although not as precise as it may seem. The cultural industry stratifies its production precisely to reach the consumer market of all social classes. Theodor W. Adorno and Max Horkheimer (1947), in their well-known analyses of "the cultural industry" in the humanities, have already taught us that the masses are not the measure, but the ideology of the cultural industry, even though the latter cannot exist without them. Empirical observation of the facts makes it current, as long as one thinks of the society of Capital, where the ideology of profit and the masses become inseparable and interdependent. The syncretic misconception, however, is the aesthetic evaluation (sometimes also political) that some critics make of these products.

Its consumers are almost always of low income, low education, with restricted repertoire, a low level of information, and residents on the periphery of large and medium-sized cities. This model is almost a standard of the analysis and reviews that we see in journalistic texts—academic as well—when we think of art criticism, whatever its origin. In this sense, the syncretism is always present. For these reasons precisely, the aesthetic evaluation of products aimed at the subaltern classes or produced by them, with very few exceptions, is always very unfavorable. These products are considered unimportant and of dubious taste at least. But, this facet is only part of the question. There is another, which, in my view, is even more critical. The "aesthetic" analysis of these products is always full of qualifying, repetitive, innocuous adjectives that, strictly, say nothing or almost nothing.

Some of them seek, among other things, to analyze the possible political-ideological content of the work, as if the author had an obligation to publicize their political engagement, their option for a political ideology. Often, this approach has the background and objective of establishing a serious tone and depth to the analysis. In Brazil, in the face of a troubled and broken political trajectory of systematic authoritarianism, this is very noticeable, even though we have been searching for democratic consolidation since 1985. During the 1960s to 1980s, the

political and ideological issues were a kind of "aesthetic thermometer" of any cultural product. To be respected, artists would have to declare themselves and engage politically by showing the ideological profile of their artworks. Then, by most of the criticisms, their artworks were considered good. Now, we all know that aesthetics and politics have always been pari passu, but not exactly in this way.

An artwork may incorporate profound political-ideological issues, but that does not necessarily mean that, because of this incorporation, it is of good quality, which is a mistake mainly because the issue of the quality of work is something much more complicated than it may seem. Thus, but not only, these evaluations are almost always empty text. An attempt to explain the quality of the work aesthetically, but without any substrate or upholstery, is something notoriously sterile. In other words, reading or not reading this assessment would be almost the same. The readers leave the text as if they had not devoted their time to reading.

It is necessary to understand, for example, that when Pablo Picasso made Guernica, he intended to denounce and protest against the arbitrariness, violence, and horrors practiced in this city in his country. The Nazis were ruthless. However, it would be unreasonable, I think, to expect that visitors to the Museum of Modern Art in New York, where this artwork remained for a long time, see Guernica for the same purposes and with the same criticality as Picasso. Many museum visitors want to know the artwork itself without worrying about its political-social significance.

This approach, of course, does not mean alienation. However, this aesthetic experience may or may not, in some cases, emerge at the time of the visit, depending on the viewer's repertoire. Knowing an artwork of the magnitude of the Monalisa, Guernica, and others is already something pleasing to the visitor. Thinking about its socio-political relevance as the author did at the time of its creation is an attitude, a very personal option for its visitors. It is known that great works are almost always disputed by people for their mythical figure and iconic character, understandably so. The crowd that annually visits European, American, and Asian museums, among others, is not interested in or simply does not know the history of that artwork. They do not know how artist arrived at the result displayed in the museum. With some exceptions, this view is limited to specialists and scholars of the arts, which is the prevalence.

Toward Kitsch Art

The aesthetic concepts used by professionals in the analysis of any cultural product could have more precise and explicit arguments and theoretical foundations. The reader must objectively know the reasons why the critic refutes a specific artwork and places it on the level of the artwork of "dubious taste." But after all, what are the objective criteria that led the critic to assign that work an uncertain status? This objectivity strictly does not exist, and the whole argument is lost at the level of subjectivity. Prevailing in the preparation of the aesthetic evaluation of criticism, the individual critical opinion—in the absence of more consistent arguments—chooses the path of "wishful thinking," which is the most modest empirical way of making a qualitative assessment (if possible) of artwork when there is neither theoretical resources nor an adequate and sufficient repertoire to do so. In the absence of these elements, the critic, consciously or not, uses a resource and strategy terribly similar to that of television presenters. It is the so-called "factual function" of language, as the French linguist and semiologist Georges Mounin explains in his work (1974). He says that for the factual function, the language seems to serve only to maintain among the interlocutors a sense of acoustic or psychological contact and pleasant proximity—for example, in social, hollow, or loving talk wherein nothing is said.

Apart from matters of love, empirically, the presenters of television programs make use of the phatic function of language. They need to speak without interruption when they are not showing the planned attractions in their programs. If they do not, there is a severe risk that the viewer will change channels due to a lack of motivation in the program itself. The viewer loses this dynamic due to the absence of gestural stimuli, so crucial in the process of mass communication and dialogues with audiences. It should be noted, however, that the program presenters are not making any aesthetic evaluation of any product. They are merely doing their television work. If they use it consciously or not, the phatic function of language is another issue that could undoubtedly be the subject of further study. It does not seem to be the right or correct option to leave thinking about "aesthetic quality" under the responsibility of this intelligentsia. Consequently, merely accepting that it establishes within its criteria and knowledge what is of good quality or beautiful is, in short, a judgment of taste that implies the quality of a product, an artwork, a handcrafted piece, and more. In this case, all the educated and specialized people in their respective areas would have the intellectual authority to establish the criteria for the aesthetic taste of any work related to their métier.

However, it is not exactly this. It is not correct (and perhaps not even fair) to attribute to educated people—even with a solid academic background and specialized in the arts, for example—the ability to determine what is beautiful, artistic, good taste, dubious taste, or even distasteful. If so, we would be sanctioning an authorization for educated people to dictate the rules and criteria of what is considered beautiful, of good taste, and good aesthetic quality. I do not think this approach would be the best thing to do, because situations like this have already produced great mistakes and will undoubtedly continue providing them. An example, in my view, quite enlightening to this issue is the following: Initially, it was registered in the work of Stanley Edgar Hyman[1] (1948) but was carefully interpreted by Professor Antonio Candido[2] in his work (1978). In 1837, Liszt gave a concert in Paris, which announced a piece by Beethoven and another by Pixis, an obscure composer already considered of low quality. Unintentionally, the program changed the names, attributing the work of Pixis to be from Beethoven. The audience applauded Pixis thinking it was Beethoven and disqualified Beethoven thinking it was Pixis. Cases like this one are not unique, and scholars of art and literature, from time to time, record cases similar to what happened here.

It is quite likely that a person who is cultured, sensible, and with a more refined degree would refuse to make any aesthetic judgment as if its result were something definitive. However, it would not happen. They would do it knowing that their evaluation is only one among so many other meanings in the face of subjectivity and aesthetic values. Therefore, in fact, it makes no sense for the art critic to label such an artwork as kitsch while exalting another artwork as excellent with complimentary adjectives. Collectively—that is, for the public—criticism does not contribute at all. Individual experiences have their importance and contribution in the field of cultural criticism, there is no doubt, but they cannot be extended to a universal participation and acceptance. No evaluation, no objective principle of taste is possible. There are many subjective factors that interfere in the faculty of judging and creating means to justify what is beautiful, forming a judgment of taste. But there may be some affinities between the art critic and a select group, even taking a universal dimension to like an artwork or not.

At first, one has to think about the following: if we analyze an artwork, or merely a street event that we witness, we do so with our repertoire and knowledge of our class culture. This is understandable and would happen spontaneously, mainly because we do not know enough about the culture of other social classes and their respective strata, hindering a more in-depth analysis of the cultural ethos, its intricacies, and subtleties of everyday events, which could compromise, among other things, the quality of empirical information on the artwork. This limitation would be enough for us to understand that it is not possible to carry out a more in-depth analysis, and, more than that, we would certainly not feel comfortable doing so. Empirically, it is easy to understand this issue, and the examples seem to be quite illuminating. Think of one of them: a young worker leaving the industry at the end of her workday looks vastly different from the president of the company. The difference in socioeconomic level, educational background, and repertoire creates the values and judgment of different tastes.

With some exceptions, this becomes visually perceptible, not only in the appearance revealed by their clothing but also in their personal adornment. This entire set of seemingly unimportant factors shows the differences and aesthetic conceptions of class cultures and, of course, of socioeconomic level. Under these conditions, therefore, the concepts of kitsch and tasteful could be misused, as almost always happens, moreover, with a powerful charge of social prejudice. It Is, above all, a matter of citizenship, respecting the class condition without an aesthetic assessment of who is kitsch or tasteful, based merely on the subjectivity of an isolated opinion and without theoretical support. Thus, even with distinctive visual evidence between the worker and president of the industry, it would not be possible for us to say that the aesthetic taste of one is superior to that of the other. This attempt, most likely, would lead its author to make conceptual errors in search of positive results that would undoubtedly be imprecise and full of redundancies and innocuous and unnecessary words for their explanations, as always happens.
The factual discourse on the aesthetic evaluation of cultural products is always full of adjectives that clarify little. And what we have seen so far not only occurs with so-called tacky or old-fashioned products. Everything is repeated precisely the same way for the evaluations of products considered in good taste. In the arts, for example, products of tasteful people are predicated on words that say nothing; the logomachy, factual speech is also present, just set up to a degree of greater

complexity, while the speech goals are the same, valuing the product and making it as profitable as possible, even if it uses logomachy discourse. There are exceptions to be considered, but it is not unusual to have an unofficial partnership between the entrepreneur of the arts and the art critic, in the sense of providing greater visibility and seeking to value an artwork so that they will be well quoted in the art market.

Thus, the art critic, through the media, must create the image of an artist and artwork of special relevance. With this agreement, the art critic transfers his or her prestige (if he or she has some) to the artist and unofficially fulfills what was previously agreed with the entrepreneur of the art market. Under these conditions, the quality of that artist's work is not discussed, even subjectively. What is on the agenda is another matter. There is interest where marketing overlaps with aesthetic evaluation, though when the artist has no talent, it requires a set of words, a critical speech in the criticism writings, testimonies, or other forms of communication. Such "talent" can indeed be manufactured in the media as it occurs in all segments of the arts. Now we return to a central question in this article: how to justify an artist's talent, if not with personal and subjective opinions about their artwork and, therefore, open to doubt? This is a question with answers that remains unsatisfactory. In a Capitalist society, often, having talent is not enough for the artist to receive recognition for their artwork.

The term "kitsch" that is used to disqualify is also understood as a means by which the "substitution" of values shows the viewer simpler forms of perception and interpretation (and this offers greater emotional strength). In this sense, what is the need to make a highly intellectualized analysis of the work of art, if the person who makes it only offers his opinion and nothing else? Well, this does not mean that they are right or wrong in their aesthetic concepts; they are solely giving opinions. It also does not mean that the analyzed work is an excellent artwork or a kitsch one. There are no universal taste standards, and there is an internal taste logic that differentiates aesthetic taste between different social classes. And this, of course, does not mean that a social class has a more refined aesthetic taste, more sophisticated than the other. It just means they are different and nothing more. Even the taste for classes also differs internally between people. If, for example, a person with a rather modest repertoire is dazzled by *Demoiselles d'Avignon*, and

another viewer with a solid intellectual background falls in love with Jeff Koons's sculpture Tulips, undoubtedly the "status" of both will remain the same. Pablo Picasso's artwork will maintain its prestige as a great work of art as for being the first cubist painting, while Jeff Koons' sculpture *Tulips* will retain its "status" as consecrated work by the general public.

Indeed, the set of artistic works by Koons has a very critical purpose, as Professor Christiane Wagner shows in her article entitled "Kitsch, Aesthetic Reminiscences and Jeff Koons" (2016). She explains that Koons has been collaborating with the public's self-esteem through his artworks, destroying guilt or shame in people who, in their banalities, immerse. *Tulips* sculpture—seven tulips of varying colors fabricated from mirror-polished stainless steel—is part of the *Celebration* series, in particular reports the day-to-day aesthetic values added to the celebration symbols. Moreover, Koons also emphasizes these common aesthetic values with another sculpture series called *Banality* that sets the kitsch as the high motivation for the audience.

Sculpture Tulips (1995-2004) by Jeff Koons. Photo by Pawel Biernacki. June 10, 2018. Licensed under CC BY 2.0.

Aesthetics of Imposture

We are here in the face of what we might call, for lack of a better term, an "aesthetics of imposture," because of logomachy discourse as an artifice that consists of presenting subterfuges and arguments that are not true and, thus, an imposture. Certainly, this is not an intentionally artful language, which would be unacceptable. It seems to be, rather, the lack of objective arguments to better spell out the aesthetic values of the work. This lack is quite common among so-called art critics without the resources to make their opinion explicit.

However, this art criticism may not exist as universal participation, but only as subjective judgment. Aesthetics is part of the philosophy that reflects on art and beauty. All the literature in this regard does not propose, approve, or accept consolidated judgments. In the Platonic sense, there is a reflection on the absolute beauty in aesthetics, or in the Kantian sense for the universal taste, but there is no unanimity among thinkers in aesthetics. Among them, we highlight Hegel, who is opposed to both the Platonic and Aristotelian senses. He instead considered the principles of the relationship between form, sensitive, artistic achievements and content, the idea, in a process of synthesis and evolution of the spirit as a historical moment. Therefore, art Is part of a historical and cultural context. In this path, it is considered that the art's meaning is related to time and culture as well as social class. This approach is one of the largest problems of art criticism.

Exceptions aside, when critics make their aesthetic assessments of taste and the idea of beauty, it is as if they are talking about a universal truth. However, there is no replica of their text. Their words reverberate strongly with the public, as if it were, in fact, a universal truth. Thus, this criticism can consecrate a specific artwork, creating an "untouchable aura" of the ideal of beauty and quality about it or destroying it by labeling it as inferior quality or of a dubious taste.

This discussion aligns with some illuminating observations made by Immanuel Kant (1790), precisely because this thinker analyzed taste and beauty from the perspective of objectivity and subjectivity. Kant argues that there is not an objective taste that determines by concept what is beautiful because every judgment, itself, is aesthetical—as such, it is a perception that determines the motive and the subject's feeling and not the quality of an object. Thus, the search for a principle or general criterion for beauty and taste through certain concepts is senseless since what is sought would be impossible and contradictory in itself.

Kant's lessons lead us to believe that art critics—who use factual discourse—do not know these lessons, have forgotten or misinterpreted them, or at least have not yet read them. Instead, the reader receives elusive explanations that cannot be sustained with a closer reading. Now, if this is something partially or entirely intentional, this approach creates is another situation. Each case must be viewed and analyzed separately, avoiding injustices. Therefore, it is necessary to understand that responsible criticism does not act in this way.

In any case, the dichotomy that I mentioned at the beginning of this article prevails. The product of educated people is also seen as tasteful by much of the population, especially of the more modest strata, but not only. This is the ground to be protected by an "aura" that exerts a psychological influence of respect and admiration in people, even by the combination of these two adjectives.

There are two aspects to be highlighted for specific segments of society to reach these concepts mentioned above. The first is the ignorance, or almost, of the cultured people's products. The second is a little more complex and depends on the socioeconomic status of each social class. The subordinate classes, or at least some segments of them, tend to mitigate and psychologically revere the consumption of the so-called more affluent social classes, precisely given the considerable difference in purchasing power between them. This is the "aura" that I referred to earlier.

To illustrate empirically, it is worth mentioning one example, but there are many others. In São Paulo, the Municipal Theater, located in the so-called old city center, keeps an intense program of musical concerts and other cultural events every year. On show days and just before the start, while people are arriving, there are other people on the sides of the entrance door who, most likely, pressed by economic scarcity, look respectfully at people entering the Theater. It is the curiosity and natural desire of a notoriously modest audience who could hardly buy tickets to attend a musical concert. It is not about homeless people (these appear in small numbers), but about people who have not had the opportunity to see a "tasteful" show full of cultured people. But at this point, if any of those people wanted to come to watch the show, it would not be possible if it were not with ticket in hand. In this case, there is no alternative but sublimation or to seek other forms of entertainment and social interaction. As known, sociability in large cities, although essential for all of us, is something a bit more complicated. This topic is not part of this article, but it is worth reading David Riesman's work, The Lonely Crowd (1961).

But everything does not always happen as described above. There are situations in which the so-called kitsch and tasteful products come to have a close and pleasant view. In São Paulo (not an exception), the government sometimes organizes free shows that include the presence of artists highly considered by the cultured public and the specialized press. It is worth remembering, as an example, the outdoor musical concerts in Ibirapuera Park, which in those moments becomes a democratic space. On these occasions, the public is undifferentiated because it contemplates all social classes and their respective segments; thus, the concepts treated here are irrelevant. This issue of kitsch and tasteful goes unperceived precisely because it is unimportant, but also because the people who are there at that moment come willing to participate without worrying about these irrelevant and imprecise aesthetic issues. This audience is presently interested in leisure, entertainment, not dwelling on subjective aesthetic evaluations that explain nothing. It is much better this way. Public parks, among other things, even have the virtue of eliminating at the base this tension between kitsch and tasteful, although visually, the socioeconomic differences between their visitors are realized. It is at this moment that people have the same focus on enjoyment, finally, for recreational pleasure. Fraternization and sociability prevail as something essential, especially in cosmopolitan cities like São Paulo.

Final Considerations

To finish this article, I want to again raise the lessons of the German philosopher Immanuel Kant (1790) when considering the issues on the judgment of taste. He says that the unfavorable judgment of others can arouse in us justified reservations about our judgment; however, it can never convince us that our judgment is incorrect. Therefore, there is no empirical argument to impose on anyone the judgment of taste. That is right, perfect! There is nothing more just, more libertarian and democratic, than to respect people's judgment of taste without any aesthetic bias, especially when we lack solid arguments and fundamentals. This approach is what is routinely seen. It is necessary to make this assessment accurately, from within oneself and not in a protocol way, just to let others know that we "respect" people's right to like anything kitsch or tasteful.

The Kantian lessons, in my view, should be read by some art critics before they disregard any artistic work. Their opinions and ratings are just more such thoughts, even though each critic considers them as teachings for the public accustomed to the arts. Nonsense. They should be regarded as, of course, exceptions. It is natural, for example, for the art critics to give their opinion. What is not reasonable is that they believe themselves to present the truth and expect their ideas to prevail as a kind of a consolidated norm as aesthetic criteria of an artwork evaluation. This is unwise, much less acceptable. It is a childish narcissism that cannot be accepted.

And, to conclude, I want to register the following: when a work of art becomes public, at the same time, it also becomes subject to the most diverse interpretations. Naturally, viewers experience your reading just from the elements they perceive in the work. Of course, for this, they will be based on their repertoire, their experiences in everyday life, and, above all, their class condition, among other things that, together, will enable them to read the work.

Therefore, we will have an opinion, an analysis no less critical than that of the critic specialized in the subject. If both interpretations (that of the critic and that of the ordinary citizen) are convergent and complementary, the interested public will benefit from knowing the subtleties that a work of art may have. But if they are divergent, there is no need to prioritize the words of the art critic.

After all, it is just one opinion among many others. In some cases, as I already demonstrated at the beginning of this article, the critic's opinion may even be committed to market values, which would be natural because, after all, the work of art is, among other things, fundamentally merchandise, like almost everything in capital society. At that moment, it is very convenient to remember the work of the Italian literary critic, philosopher, semiotician, Umberto Eco, in his work *Opera aperta* (1962) translated in English as *The Open Work* (1989). Still, which has crossed time and remains current, he teaches us that any work can enable us to interpret it. The artwork is open because it does not have a single interpretation. It is polysemic, and therefore open to the most diverse analyses. There is no way to disagree with Umberto Eco in his arguments mainly because no model of theoretical analysis can cope with revealing the aesthetic characteristics of a work, but only how to perceive that work according to its assumptions.

Author Biography

Waldenyr Caldas is a full professor in Sociology of Communication and Culture at the University São Paulo. He was a visiting professor at University La Sapienza di Roma and the Joseph Fourier University in Grenoble, France. Professor Caldas has been a professor since 1996 as well as the vice-director (1997-2001) and Director (2001-2005) of ECA - School of Communications and Arts, University of São Paulo. In his academic career, he obtained all academic titles until the highest level as a full professor at the University of São Paulo. Currently, he is a representative of the University of São Paulo, together with the Franco-Brazilian Committee of the Agreement "Lévi-Strauss Chairs," and a member of the International Relations Committee of the University of São Paulo. Its scientific production records many books published and several essays published in magazines and national and international collections.

Notes

1. Stanley Edgar Hyman, *The armed vision* (Knopf, New York, 1948) 323-324.
2. Antonio Cândido, *Literatura e sociedade* (Editora Nacional, São Paulo: 1978) 41.

Bibliography

Adorno, Theodor W. *Théorie esthétique*. Translated by Marc Jimenez. Paris: Klincksieck, 2011.
Eco, Umberto. *The Open Work*. New York: Harvard University Press, 1989.
Kant, Immanuel. *Le jugement esthétique*. Textes choisis. PUF, 2006.
Mounin, Georges. *Histoire de la linguistique des origines an XXe siecle*. Paris: PUF, 1967.
Riesman, David. *The Lonely Crowd*. New Haven: Yale University Press, 2020.
Wagner, Christiane. "Kitsch, Aesthetics Reminiscences and Jeff Koons," Revista Visuais, Institute of Arts (Sep 24, 2016), UNICAMP.

Orbital Art in the Age of Internet and Space Flight:
From Terrestrial to Orbital Perspectives
— with a particular focus on German artist Achim Mohné

Pamela C. Scorzin

This is Major Tom to Ground Control
I'm stepping through the door
And I'm floating in a most peculiar way
And the stars look very different today
For here
Am I sitting in a tin can
Far above the world
Planet Earth is blue
And there's nothing I can do

("Space Oddity" by David Bowie)

Abstract

The shift of perspectives, from local via global to orbital, and back down to Earth again, is fundamental to the concept of the Anthropocene. It is a recently proposed geological epoch dating from the commencement of significant human impact on Earth's geology and ecosystems, including anthropogenic climate change. Contemporary art reacts to these epochal shifts in a variety of ways. It is not only about creating new spectacular views and scenery but rather, in many ways, about basic changes of perception and experience that lead to a new critical awareness and heightened environmental consciousness. Artists like Trevor Paglen and Achim Mohné, among others, are interested in exploring and discussing the increasing importance of comprehensive surveillance systems and data mining by satellite technology and drones nowadays. Sometimes, they appropriate, or they try to hack these new scopic regimes with their artistic rhetorics and aesthetics. For instance, they are smuggling their poetic artworks into the networked systems, or are scrutinizing its unique digital image culture, which sometimes produces strange imagery like, for example, the glitch and digital abstraction. In the end, this contemporary digital art also asks what becomes visible and what remains invisible in a cyber-control age that highly commercializes the use of satellites and camera drones as well as live-observation of the planet. Moreover, in the age of digitalization, picture-taking is everywhere getting more and more automatized, and more and more images are produced as well as generated and processed with the help of orbital satellite cameras with intelligent, deep-learning algorithms nowadays. These are the post-human eyes onto Earth.

On the Shift of Perspectives: from the global to the orbital, and back down to the Earth again

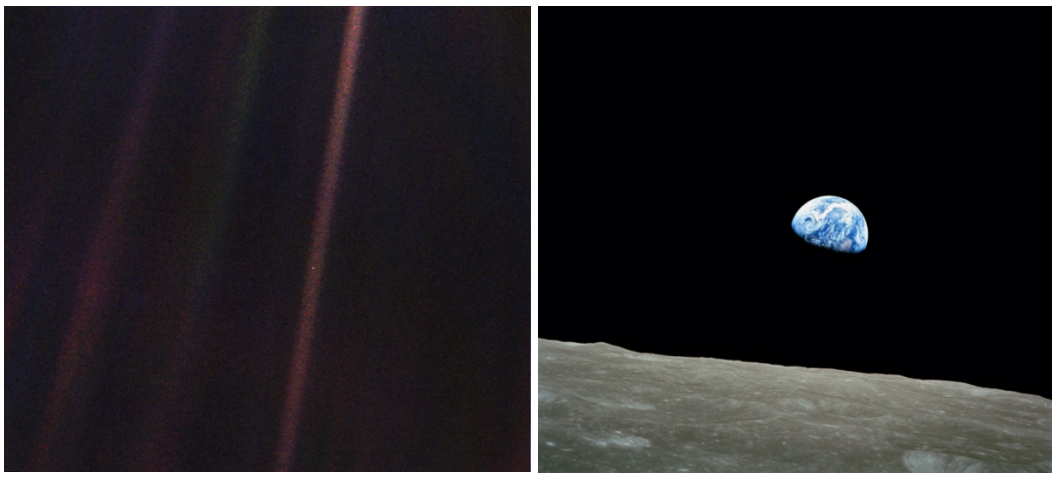


Figure 1: Earth, described by scientist Carl Sagan as a "Pale Blue Dot," as seen by Voyager 1 from a distance of more than 4 billion miles (6.4 billion kilometers). Source: NASA/JPL-Caltech. Published: February 5, 2019. Historical Date: February 14, 1990. Image source: https://solarsystem.nasa.gov/resources/536/voyager-1s-pale-blue-dot/.

Figure 2: "Earthrise", taken on December 24, 1968, by NASA/ Apollo 8 astronaut William Anders. Image source: https://www.hq.nasa.gov/office/pao/History/alsj/a410/AS8-14-2383HR.jpg.

In the age of globalization, the image of the "pale blue dot" (Fig. 1) has slowly replaced the famous "Earthrise"- photograph (Fig. 2), which had been a global icon of the post-war period as well as the Cold War with its race to the moon. According to NASA, this stellar color image of the Earth globe is a part of the first-ever 'portrait' of our solar system taken by Voyager 1. The spacecraft acquired a total of 60 frames for a mosaic of the solar system from a distance of more than 4 billion miles away from humankind's home planet and about 32 degrees above the ecliptic. From the technical sonde's far reach, our small Earth is a mere point of weak light, less than the size of a picture element even in the narrow-angle camera. Our home-planet was a crescent of only 0.12 pixel in size. "Coincidentally, Earth lies right in the center of one of the scattered light rays resulting from taking the image so close to the Sun. This blown-up image of the Earth was taken through three color filters—violet, blue and green—and recombined to produce the color image. The background features in the image are artifacts resulting from the magnification."[1] So, that is how a technical apparatus 'sees' our world, humankind's fragile habitat. Before cult scientist Carl Sagan called it the "pale blue dot" in space, it was also known as "the blue marble" since the NASA-Apollo missions of the sixties and seventies. (Fig. 3)

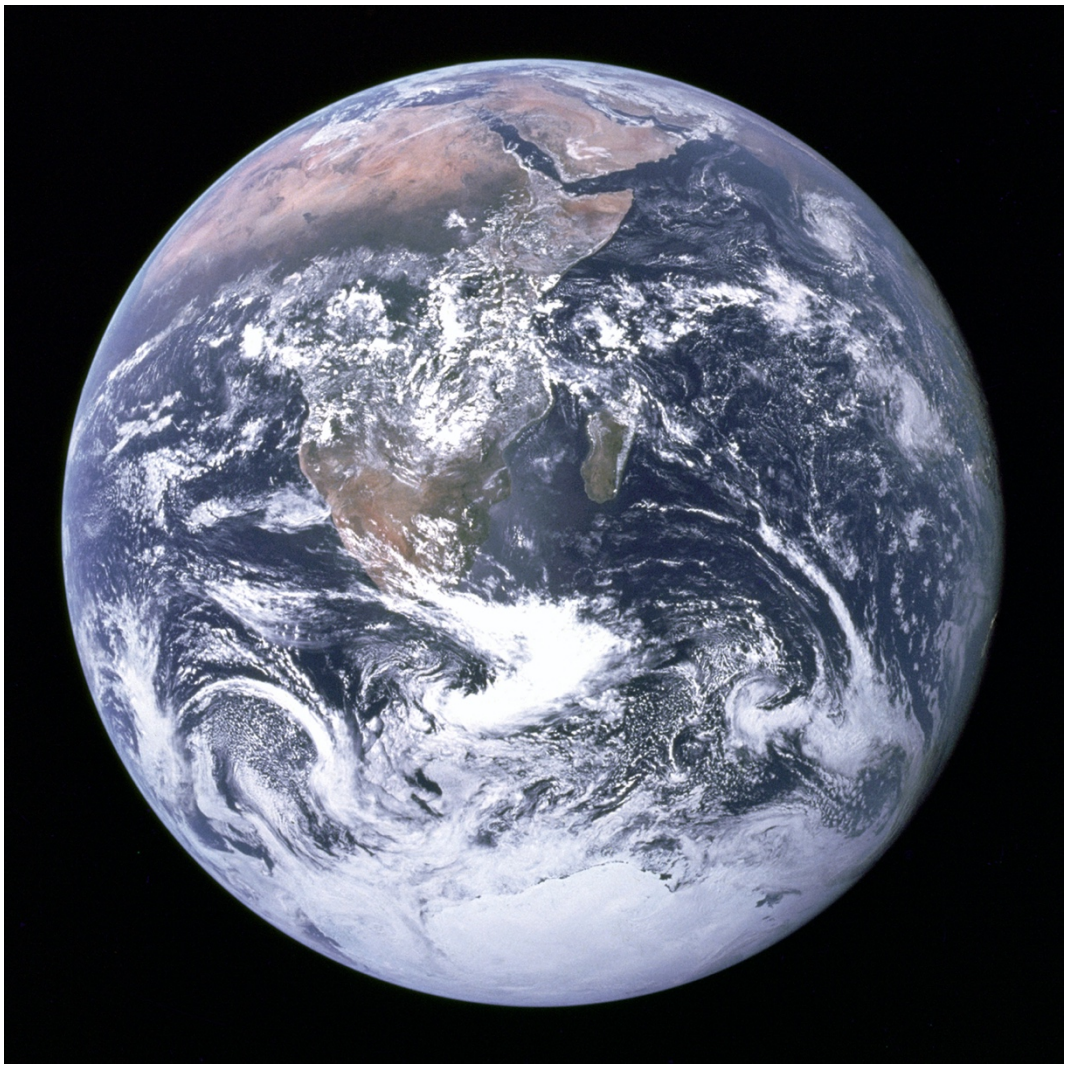


Figure 3: "The Blue Marble", by the NASA/ Apollo 17 crew (1972);
taken by either Harisson Schmitt or Ron Evans. Image source:
https://www.nasa.gov/multimedia/imagegallery/image_feature_329.html.

Moreover, in the age of digitalization, picture-taking is everywhere getting more and more automatized, and more and more images are produced as well as generated and processed with the help of smart cameras with intelligent, deep-learning algorithms nowadays. These are the post-human eyes on Earth. Furthermore, Earth observation today is carried out via satellites in real-time. Environmental problems, wildfires, pollution of the seas, or melting of ice, for instance, can now be observed and tracked more easily and quickly.

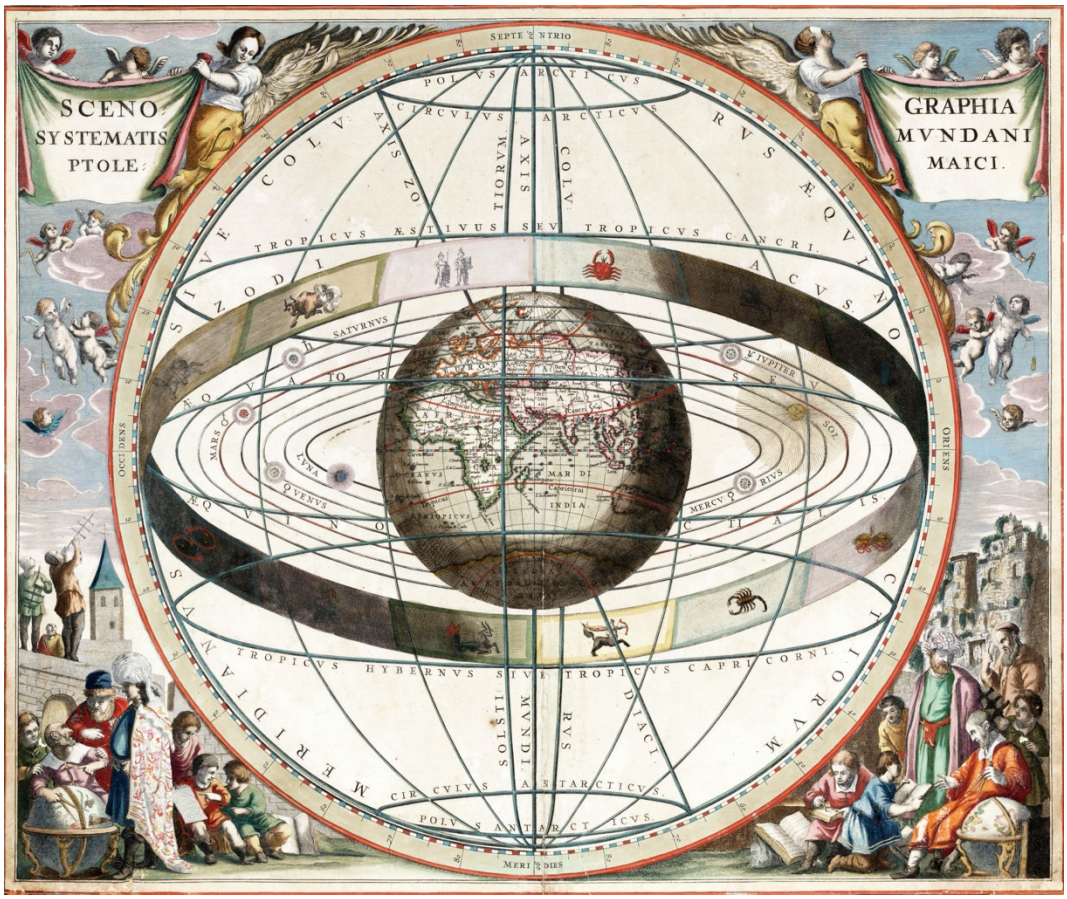


Figure 4: In the Ptolemaic world view, the moon, the planets and the sun orbit the earth. From Andreas Cellarius Harmonia Macrocosmica, 1660/61, Image source: https://upload.wikimedia.org/wikipedia/commons/d/d4/Cellarius_ptolemaic_system_c2.jpg.

Thousands of years, humankind was considering itself to be the center of the universe and looked up into the sky, to the distant stars that represented gods in their mythologies. Nevertheless, a bird's view, for example, entered the history of painting before the Wright brothers even invented the first successful airplane at the beginning of the 20th century. Then planes, rockets, and satellites conquered the skies and, literally, broadened our horizons. Humankind suddenly could also look down at the Earth, and that changed how it sees itself fundamentally. Today, Google Earth and similar apps allow everyone to take a virtual tour around the globe in orbital scales. Recently, virtual globes have even substituted real globes or maps. (Fig. 4) No doubt, the photographic view of our planet from outer space is an epochal event of historical importance. Photographic images taken by satellites, moon astronauts, or space probes like Voyager 1 and 2, which stand in a long tradition of so-called artist illustrations and science fiction mock-ups, have created a new awareness of what it means to inhabit a small globe as the natural environment. It also brought about a sweeping change in consciousness and promoted new notions of a planetary unit and the "earth system." French philosopher Bruno Latour calls it—in preparation for an upcoming thought-exhibition at the ZKM Karlsruhe—the endangered 'Gaia.[2]'

Thus, sometimes it takes a distance to see huge problems very close to you. For long, in cultural history the globe also has functioned as an illustration as well as a metaphor of the globalization that started at the latest by 1492 with the discoveries of Columbus. But by now looking down from space to the soil, humankind can observe and study various local as well as global catastrophes and human-made crises on its planet: "By now everybody knows that there is an existential threat to our collective conditions of existence, but very few people have any idea of how to cope with this new CRITICAL situation. It is very strange, but citizens of many developed countries are disoriented; it is as if they were asked to land on a new territory, an Earth that they have long ignored having reacted to their action. The hypothesis we want to propose is that the best way to map this new Earth is to see it as a network of CRITICAL ZONES, which constitute a thin skin a few kilometers thick that has been generated over eons of time by life forms. Those life forms had completely transformed the original geology of the Earth, before humanity transformed it yet again over the last centuries."[3]

Cybernetic theories, new technologies, and a long-lasting romanticism about nature coincide in this photographic image of the Earth as a fragile tiny sphere in the vast space of our universe—such as, for example, produced and distributed by German Astro Alex from inside the Cupola of the ISS. (Fig. 5-6)

Figures 5-6: Earth in our Window: Earth 'fits' in the Cupola of the International Space Station; photographed by Alexander Gerst on 6 July 2014, Image ESA/NASA. Source: https://www.nasa.gov/content/astronaut-alexander-gerst-checks-out-station-cupola and https://twitter.com/Astro_Alex/status/490150268701790208/photo/1.

REMOTEWORDS

Moreover, the climate change debate and the current philosophical concept of the so-called Anthropocene age are fundamentally shaped by the notion of the one planet. Thus, "*one Earth unites many worlds,*" states the CEO of the ZKM Karlsruhe, 2017, for an art project by REMOTEWORDS (Uta Kopp and Achim Mohné)[4], which emphasizes connectedness as well as cultural diversity in global unity. It is titled FIVE ROOFS | FIVE CONTINENTS: ONE EARTH UNITES MANY WORLDS for the GLOBALE event in Karlsruhe. (Fig. 7-12) Herefore, the Cologne-based artist duo REMOTEWORDS installed a stark message with five words on five continents authored by Peter Weibel on the occasion of the 100 day-lasting ZKM exhibition. Its five parts, RW.26, RW.27, RW.28, RW.29, and RW.30, have been installed in Taipei at Taipei Artist Village, in Port-au-Prince, Haiti, with Ghetto Biennale, in Kliptown, Johannesburg at SKY–Soweto Kliptown Youth, in Auckland at MIT, Manukau Institute of Technology, and in Karlsruhe in cooperation with ZKM in front of the museum's building. The whole statement then could only be read from high above and by taking a virtual tour around the globe.

Figures 7-12: REMOTEWORDS (Uta Kopp and Achim Mohné):
"Five Roofs | Five Continents: ONE EARTH UNITES MANY WORLDS," 2017.
Courtesy the artists. © Achim Mohné / VG Bild-Kunst.

Peter Weibel emphasized its central role for the GLOBALE event in Karlsruhe: The artist group REMOTEWORDS "... traveled five continents from New Zealand to North America and searched for places where they could place a word so significant that it could easily be captured by a satellite orbiting the Earth. In so far as this work collects information, it is an excellent example of the link between globalization and the so-called infosphere. By the way, the artists asked me for a five-word sentence for the five continents, and I gave them the following along the way: "One earth unites many worlds." By the way, the word "unites" is written on the forecourt of the ZKM. This is precisely what marks the theme: for from the small planet on which we live, we set out on a panicky search for exo-planets in the hope of finding suitable living conditions outside the Earth's sphere. But so far, we have only one earth on which we have the conditions necessary for life. Therefore, we must not destroy it. This "unites" is a word as important as "many," which stands for the existence of different cultures, languages, and peoples, i.e., for diversity. In physics, too, there is a constant search for the unification of contradictory theories such as the theory of relativity with the theory of quantum mechanics. Unifying or uniting is a primary theoretical task. You can see what unification means when you have no argument. The European Union cannot function without it. On the contrary, it makes Europe fall apart."[5]

Figure 13: Forecourt ZKM Karlsruhe, Germany, with the single word
UNITES by REMOTEWORDS written in red paint on the ground, 2017. Photo: Pamela C. Scorzin.

Thus, this epic public art project comprehends the physical globe—in the tradition of the Land Art movement—itself as an expanded art territory. Once updated on contemporary virtual globes like Google Earth, Bing or Apple Maps, the whole phrase ONE EARTH UNITES MANY WORLDS could be read comprehensively only by taking a virtual tour around the world that digitally references the impressive new scales and the orbital perspectives of our technologically net-worked times. As once Jenny Holzer in the realm of public art, REMOTEWORDS bring messages into environmental space, but by now, both physical-real as well as virtual-digital. The hand-painted, analog single words on the roofs and the ground instead were hard to be perceived by a local audience close to it. (Fig. 13).

Herewith, in the long-established modern art practices of *parasitage* as well as *détournement*, the artists secretly hacked a global surveillance system that is primarily used for several commercial, economic, and especially military services, but so far not for the arts. Referring to the heritage of prehistoric Earthworks like the mysterious Nasca lines and up to modernist Land Art USA[6], REMOTEWORDS is a long-term artistic and inter-disciplinary urban project in global measures founded in 2007 by Achim Mohné and Uta Kopp in Cologne, Germany. Established at the cross-over of art, literature, design, internet culture, and navigation technology, REMOTEWORDS now worldwide installs short messages and statements on roofs of cooperating partners such as cultural institutions and art centers. They are applied with paint in the form of permanent, capital letters in a kind of pixelated typography. Each collaboratively developed message represents a semantic unit with its particular hosting location and the environment. Thus, the site-specific analog words themselves are not directly visible on the spot but are necessarily subjected to the view from outer space via commercial satellite photography, hot air balloons, planes, or drones. Instead, they are experienced worldwide via virtual globes such as Google Earth, Apple, or Bing Maps. REMOTEWORDS literally takes the art audience to higher grounds.

In an interview with Stefanie Strigl artist Achim Mohné remarked: "We understood the virtual globes which appeared for the first time in 2005 as »Google Earth« as a new medium that would be interesting to cast artistically. We saw a »possibility space« in the truest sense. The entire surface of the earth was there like a white canvas, an unexploited action area which had only just come into being through the new technology. Based on this, in 2007 we developed the concept for »REMOTEWORDS« as a subversive strategy of »analogue hacking«. In contrast to

graphic artists, we operate in harmony with institutions, but not with the distributors who transport our message. Satellites observe us without being asked and we send our message back on the same channel. (…) I think the attraction lies especially in the paradox of proximity and distance, i.e. that the visible messages are not occluded locally and can only be experienced by means of a medium, but the medium is globally comprehensible. In the tradition of »land art« we utilize the surface of the earth and process it nearly traditionally, not different from the draftsmen of the Nazca Lines thousands of years ago. However, we do not arrange these areas for a (potential) divine view, i.e. not in a natural sense, but with the goal of creating a new artefact that functions as an »orientation tool« in an extremely mobile era."[7]

In 2010, for the E-Culture Fair at Dortmund, the concept of this new public art-project by REMOTEWORDS had already been expanded into another digital realm, into a virtual game.[8] A large-scale, accessible satellite picture of the surrounds of the then exhibition space, the Dortmund U, invited each visitor to cover one roof with a comment. On the spot, the participants' statements were directly applied to the satellite picture. Using REMOTEWORDS' blog, virtual visitors from around the world could also contribute messages and comments on issues such as urbanity, navigation, digitality, virtual simulation, and the city (urban space), etc.

Another interactive game version was then launched in 2015, precisely 165 days before the start of the GLOBALE at the ZKM Karlsruhe, curated by Peter Weibel; moreover, the concept of this pioneering art project was being expanded back into real life again: A large-scale, individually accessible satellite picture of the exhibition premises of the ZKM Karlsruhe invited each visitor again to cover a roof with a short message. The individual statements were then instantly applied to the provided satellite picture by hand. Visitors as users were here asked to contribute comments once more on issues such as urbanity or globalization. But then, at predetermined times, remote-controlled drones would fly over the 10 x 6 m walk-around satellite picture. The pilotless aircraft was equipped with a CCTV system that, during its overflight, was relaying live images of the scenic area below onto a projection wall in the exhibition space. At the same, there, the digital live image was remarkably indistinguishable from a real flyover-video of Karlsruhe. (Fig. 14)

Figure 14: REMOTEWORDS, interactive game version, ZKM Karlsruhe, 2015.
© Achim Mohné / VG Bild-Kunst.

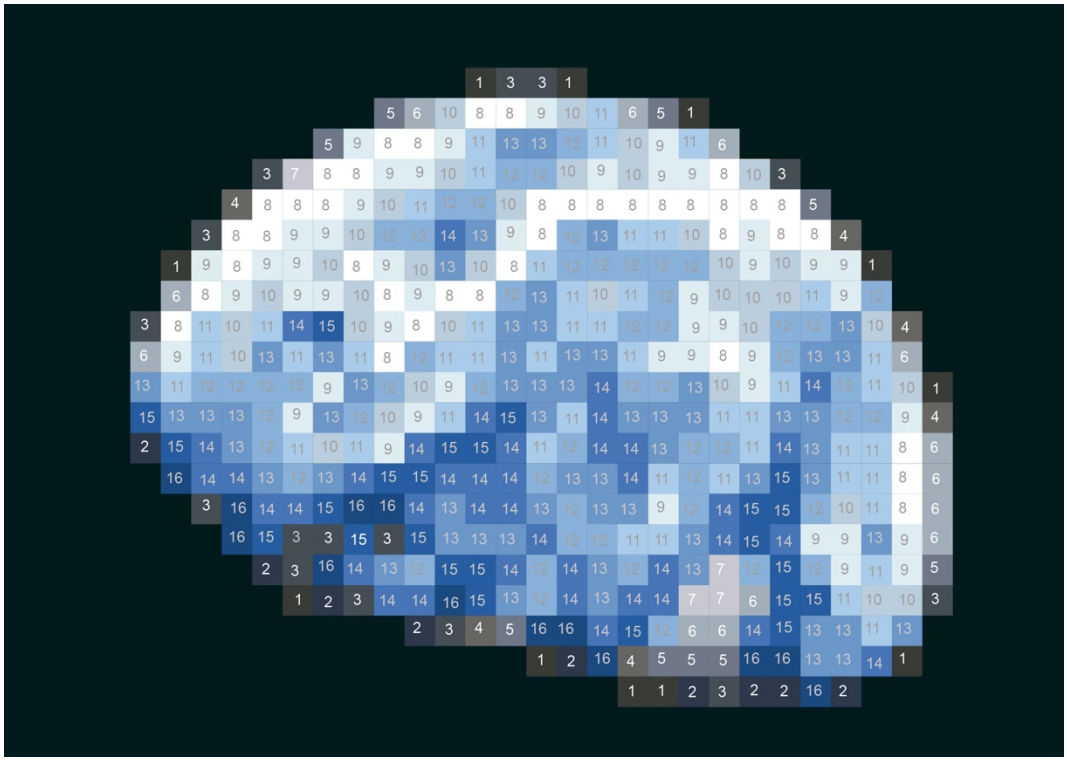
From Environmental Art to Climate Change Art

In November 2017, artist Achim Mohné installed another large-scale floor piece that needs to be viewed from an orbital perspective to be fully perceived. It ran parallel to the United Nations Climate Change Conference, which took place in Bonn, Germany. (Fig. 15-16) Here, Mohné transposed the famous "Earthrise"-image from the digital realm of the internet onto the physical area of the Bundeskunsthalle museum forecourt, by aligning the digital pixels of the iconic NASA image with a corresponding number of concrete floor tiles. As a result of this, the German media artist recreated a low-tech copy as an analog, large-scale mosaic composed of 6400 square floor tiles, each 25 x 25 cm, total expanse 20 x 20 m; with floor paint in different colors: 14 shades of blue, 20 shades of grey as well as white and black. When seen at ground level, the image is unrecognizable and seemingly abstract. Still, the groundwork "0,0064 MEGAPIXEL—Planet Earth Is Blue, And There Is Nothing I Can't Do" becomes strikingly visible as a pixelated image of the earth in aerial photographs and satellite images. The 6400 pixels, each 25 x 25 cm in size and adding up to an area of 20 x 20 meters, smartly corresponded to a digital camera resolution of just 0.0064 megapixels. Although the public art piece appears not to be aligned with its near surroundings, it is situated on a north-south axis so that it is perpendicular to the grid of virtual maps

and appears straight 'upright' on virtual internet globes. Therefore, the low-tech analog format cannot be detected by digital spam filters and thus adopted into the data pools of virtual worlds such as Google Earth, Bing, or Apple Maps, which will automatically spread the information and data, or rather the smuggled-in artwork worldwide. With the next upgrade of the mentioned apps, the 'new' image will then become visible as 'earth in space' seen from space—thus, it is hidden in plain sight within these all-encompassing new, global surveillance technologies. Achim Mohné comments: "Earthrise is an analog color photograph taken by astronaut Bill Anders on 24 December 1968 during a lunar orbit of the American Apollo 8 mission. Hailed as 'the most influential environmental photograph ever taken,' it was published in the news magazine Time in January 1969. This pioneering photograph taken from space–and others like it–were the first to bring home the thinness of earth's atmosphere and to highlight the fragility and vulnerability of our planet. Just a few weeks later, David Bowie wrote his famous song Space Oddity: Bowie drew on the image, which has since acquired iconic status and become firmly rooted in our collective memory."[9]

Figure 15: "0,0064 MEGAPIXEL—Planet Earth Is Blue, And There Is Nothing I Can't Do" , Bonn: Bundeskunsthalle, Germany. Photo by Klaus Goehring.

Like Popstar David Bowie, Mohné has investigated questions of proximity and distance, inside and outside, up and down, strange and familiar. The artist's use of material exchanges and translations, reversals, filters, appropriations and adaptations, and last but not least, irritations prompts the viewers to halt and take a closer look. Furthermore, in times of 'fake news,' the question of the truthfulness and power of images—or even words—is crucial and acts as an appeal to the viewer's critical faculties. After all, everything depends on a flexible perspective: Every change of one's position, one's point of view, transforms the (analog) abstraction into a (digital) concreteness, into a pixelated digital image—and vice versa. It would help if you found your standpoint anyhow. The more we engage with something that we initially do not understand, and the more we look at it from different angles and varying perspectives, the more we will eventually get out of our dawning deeper understanding. Moreover, it is for this reason that this new public art project is for Achim Mohné a symbolic as well as an activist artwork—an appeal to be sensitive, attentive, and mindful in the way we treat each other and our shared space, so far humankind's only habitable planet. For that, it seems, we need further to adopt at least an orbital perspective instead of a mere global.



Figures 16: "0,0064 MEGAPIXEL—Planet Earth Is Blue,
And There Is Nothing I Can't Do," Bonn: Bundeskunsthalle, Germany.
© Achim Mohné / VG Bild-Kunst.

Thus, compared to the "Earthrise"-image taken by an US-American astronaut, the tiny blue dot against a black background is an even more striking image since it allows humankind to look through a technical prosthesis and from a smart camera perspective. It solely comes from a mechanical space probe that is taking one last look at its place of origin before it leaves our solar system forever and disappears into interstellar space—boldly going to where no man has gone before…Almost as a galactic postcard as well as a final farewell, it sent humankind a breathtaking image that far surpasses the icon of the rising Earth's globe taken from the moon in the late 1960s. Computer-supported technical apparatuses have long since taken over the production of images and deliver remarkable imagery that affects us, biological beings, most. In the so-called Space Age, orbital perspectives, in particular, have gained in importance and spread globally on the Internet. This kind of visuals range from computer-generated images for the big blockbuster cinema à la GRAVITY (2013, directed by Alfonso Cuarón) (Fig. 17), INTERSTELLAR (2014, directed by Christopher Nolan), THE MARTIAN (2015, directed by Ridley Scott) or VALERIAN AND THE CITY OF A THOUSAND PLANETS (2017, directed by Luc Besson) as well as popular culture to current science images that are distributed by NASA or ESA on the Internet and that ubiquitously pop up on our screens. These already common and familiar visuals now occupy our understanding of space as a matter of course, even before we all become space tourists ourselves. However, we can already immerse ourselves in orbital balloon rides in AR/VR installations like in Marie Lienhard's over-whelming artwork: "A two-meter diameter gilded helium balloon, onto which a 360° panoramic camera is attached, rises into the skies. This camera films the entire environment: the world gets smaller and smaller on its way to the edge of space until it bursts at 35 km altitude.

Figure 17: Screengrab from GRAVITY
(2013, directed by Alfonso Cuarón).
Image source: https://www.imdb.com/title/tt1454468/mediaviewer/rm2605702656.

The spectacular moment in which the balloon explodes, spreads its gold particles, as well as its fall back to earth, are also part of the 360° VR video. The fully immersive virtual reality results visually give a surprisingly overwhelming physical experience of weightlessness."[10] (Fig. 18)

We use such specific digital imageries today as a matter, of course, to travel to orbital dimensions, at least in our minds, when we access apps installed on our smartphones and use Oculus Rift. The transgression of boundaries, the broadening of horizons, and the consciousness of no-limits in the sign of the 'one earth' seen from a divine view has come to a further discourse in contemporary art practices. They all stand in the tradition of the "Whole Earth Catalog," which in the late 1960s was a central document of the California counterculture and became highly influential to the Silicon Valley Techs, Nerds, and Sci Fi Geeks. Besides already anticipating the concept of the Internet, it also played a crucial role in mediating and popularizing images and concepts of the critical 'earth system.' At the same time, megalomanic Earth Works and Land Art flourished across the USA—with major ground projects by Robert Smithson, Michael Heizer, and James Turrell, among others. So, both the vision of a global Internet and central concepts of the ecology movement can be traced back to this moment, too, that combined science fiction with environmental awareness, and transferred new economic-systemic ideas to society, politics, and the arts.

Figure 18: Videostill 'Explosion' from LOGICS OF GOLD by Marie Lienhard, 2018;
Virtual reality video, 5'00", 22 carat gold flakes, sheet metal gold, weather balloon & helium,
360° panorama camera. Image source: http://marie-lienhard.com/logics-of-gold.

The Orbital View and the Arts in the Age of the Anthropocene

The Anthropocene is a recently proposed geological epoch dating from the commencement of significant human impact on Earth's geology and ecosystems, including, but not limited to, anthropogenic climate change. Contemporary art reacts to this epochal shift and to the accompanying change from local via global to orbital perspectives in a variety of ways. Yet, it is not only about new spectacular views, but in many ways about fundamental changes of perception and experience that lead to a new awareness and heightened environmental consciousness—as in Eames' epochal short film "The Power of Ten" (1968). (Fig. 19)

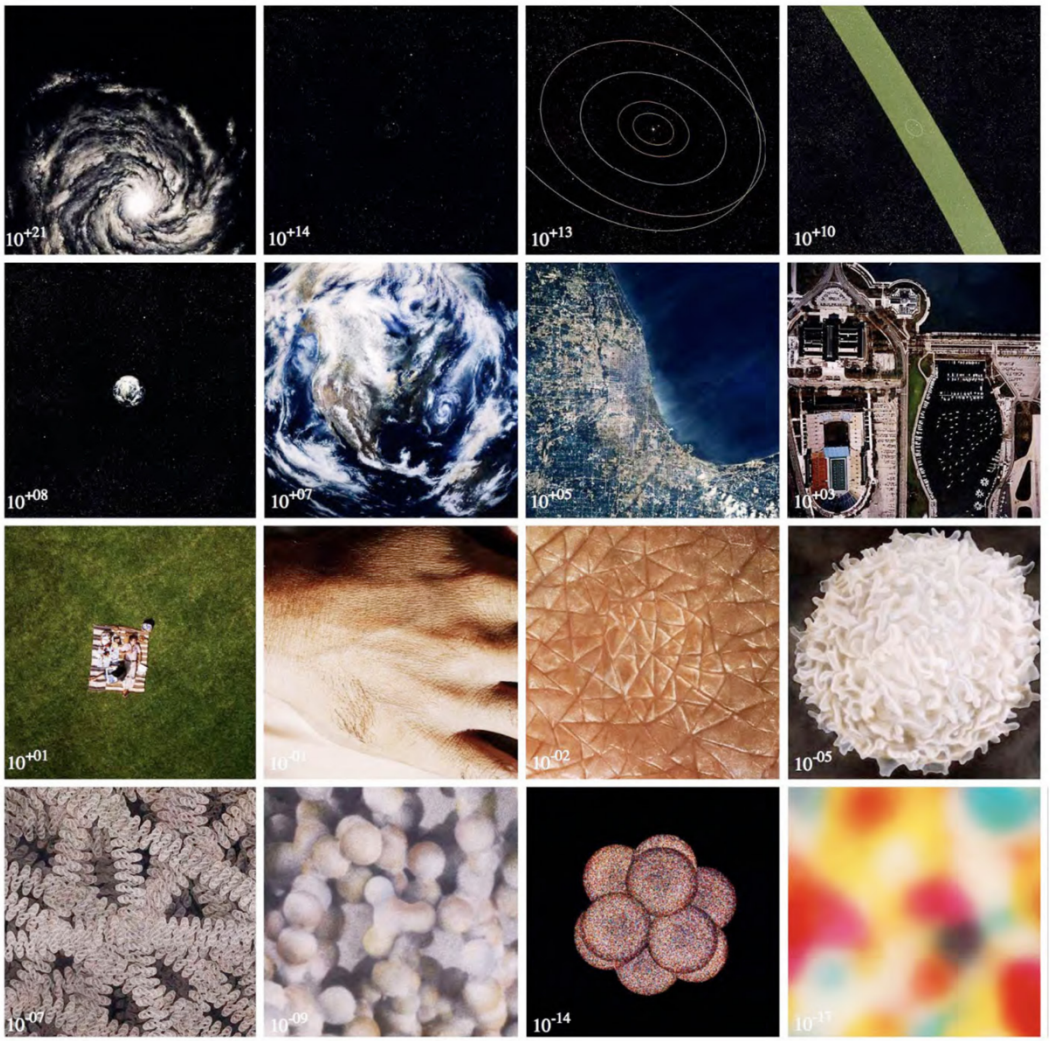


Figure 19: Filmstills from "Power of Ten" by Ray and Charles Eames, 1968.
Image source: https://medium.com/@barryvacker/powers-of-ten-honoring-the-40th-anniversary-of-the-existential-masterpiece-5c5affa46249.

Charles and Ray's documentary—one of the most famous short films ever made—has been interpreted as an exemplar for teaching and understanding the importance of measure and scale. It also exemplifies the arising shift from terrestrial to orbital perspectives in its time: "Starting at a lakeside picnic in Chicago, 'Powers of Ten' transports us to the outer edges of the universe. Every ten seconds we view the starting point from ten times farther out until our own galaxy is visible as nothing more than a speck of light among many others. Returning to Earth with breathtaking speed, we move inward—into the hand of the sleeping picnicker—with ten times more magnification every ten seconds. The journey ends inside a proton of a carbon atom, which is within a DNA molecule inside of a white blood cell."[11]

The artist couple Charles and Ray Eames first created this documentary short in the Sixties. The film was called 'A Rough Sketch for a Proposed Film Dealing with the Powers of Ten and the Relative Size of Things in the Universe.' In the spirit of iteration for which the artists are known, they rereleased it in 1977 under the name 'Powers of Ten.' Their film is an adaptation of the 1957 book, 'Cosmic View,' by Kees Boeke, and more recently is the basis of a new book version. Both the film and book adaptations follow the form of Boeke's seminal work; however, they feature color and photography rather than black and white drawings. In 1998, "Powers of Ten" was selected for preservation in the United States National Film Registry by the Library of Congress for being "culturally, historically, or aesthetically significant."[12]

Thus, art can help us to change the way we see ourselves and the world we live in. However, the perspectives literally have shifted today; they have turned into an upside-down. That can best be demonstrated when American artist and geographer Trevor Paglen imagined in 2015 launching a reflective, nonfunctional satellite into low Earth orbit. (Fig. 20) This spectacular artistic gesture—in cooperation with the Center for Art + Environment at the Nevada Museum of Art—was intended to help to change the way we see our place in the world basically and to hack the sky filled with surveillance satellites with a poetic work of art. As the twenty-first century unfolds and gives rise to unsettled global tensions and severe climate change fears, Paglen's "Orbital Reflector" is designed to encourage all of us "to look up at the night sky with a renewed sense of wonder, to consider our place in the universe, and to reimagine how we live together on this planet. Picture a rocket launching into space. Inside of it is a reflective, inflatable sculpture affixed to a small satellite that, once ejected, will orbit the Earth

for several weeks before disintegrating upon re-entry into Earth's atmosphere. While most of us realize that everyday satellites link telecommunications systems, financial and transportation infrastructure, and military functions around the globe, it is sometimes easy to forget these all-but-invisible activities. After all, they happen up there in outer space—out of sight, out of mind. Orbital Reflector changes this by transforming "space" into "place." It makes visible the invisible, thereby rekindling our imaginations and fueling potential for the future."[13]

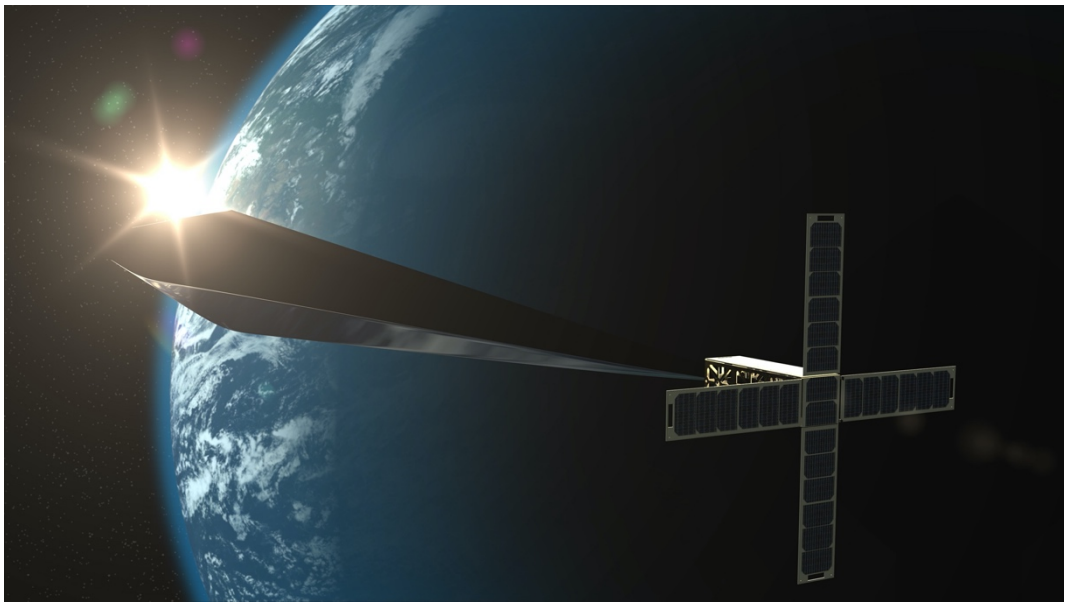


Figure 20: A rendering of the satellite art project "Orbital Reflector," created by Trevor Paglen and co-produced and presented by the Nevada Museum of Art, 2017 (Image credit: Trevor Paglen/Nevada Museum of Art). Image source: https://www.space.com/38282-museum-aims-to-launch-space-sculpture.html.

Thus, Trevor Paglen's "Orbital Reflector" is a visionary non-commercial project, and no doubt, it functions as a pioneer for future space art. It represents the first sculpture in art history designed to enter the Earth orbit and to function as an artificial star. So instead of another Tesla car by Elon Musk, on 3 December 2018, a SpaceX Falcon Rocket carried an artwork as a temporary, non-commercial satellite high up into the sky. However, Trevor Paglen's celestial artwork—an inflatable mylar balloon with a sun-reflective surface—failed to deploy, and unfortunately, at once was lost in orbit—thus instantly constituting space junk. Moreover, "Orbital Reflector" is expected—like a modern Icarus—to burn up in the atmosphere within the next few years. Yet, the concept and idea inflamed the fantasies of its audience almost as much as the appearance of the mysterious, first known interstellar object, comet "Oumuamua" did about the same time. (Fig. 21)

Figure 21: Collage "Orbital Reflector" vs. "Oumuamua" by the author, 2018, for Twitter Tweet.

Argentinian contemporary artist Tomas Saraceno as well experiments with sky art. (Fig. 22) Developed by the Aerocene Foundation—initiated by artist—, the project "Aerocene"[14] manifests in the testing and development of solar sculptures that float without any need for fuel or gas, i. e., carbon-free, just capturing the heat of the sun and the infrared radiation of the Earth's surface. Thus, his "Aerocene" is a multi-disciplinary project that wants to propose artistically a new epoch for humankind: In the wake of the debates on climate change, air pollution, and the so-called Anthropocene, it foregrounds the creative as well as the scientific exploration of environmental issues and promotes standard links between social, mental, and physical ecologies. Its vision is fossil- and emissions-free traveling and living in the atmosphere.

Figure 22: Tomas Saraceno: "Aerocene", collage numérique, 2015 © Studio Tomas Saraceno.
Image source: http://www.artists4climate.com/fr/artistes/tomas-saraceno/.

Google Earth Abstractions

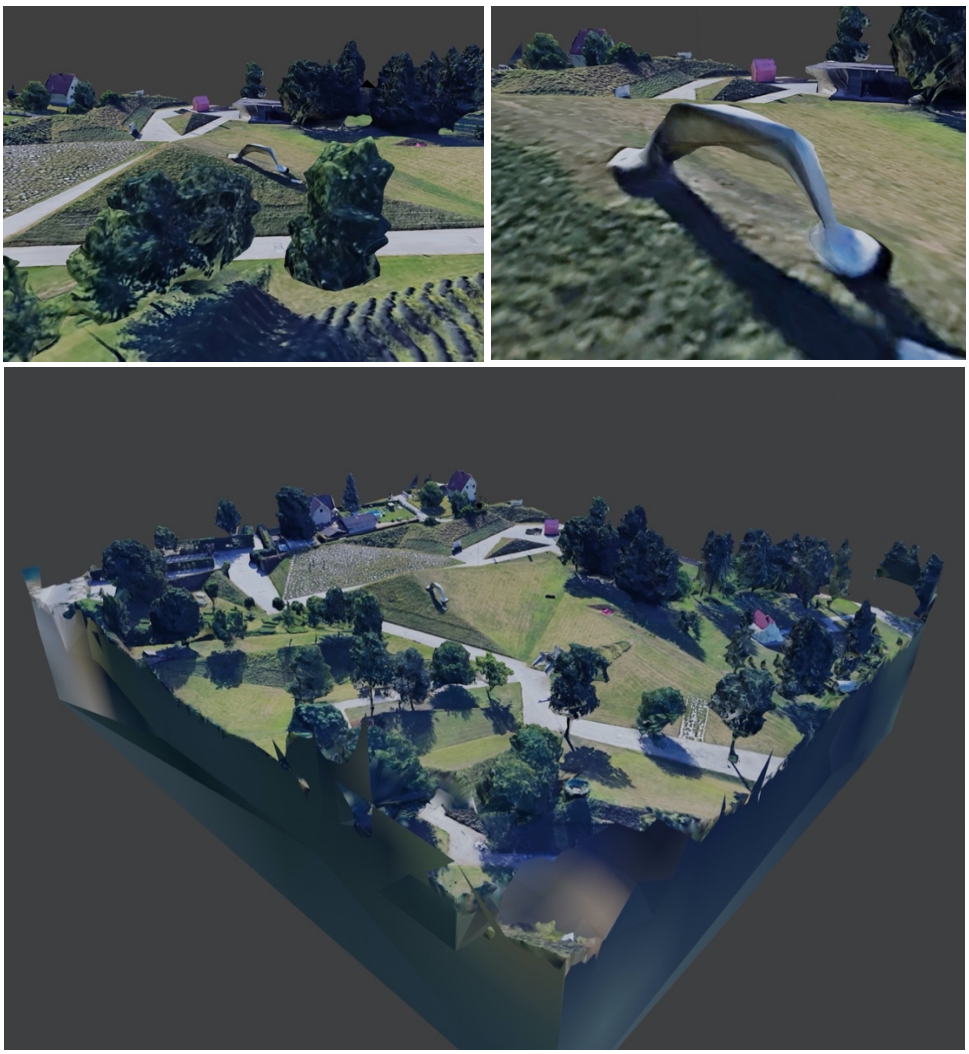
It seems, more and more contemporary artists are interested in exploring and discussing the increasing importance of comprehensive surveillance systems and data mining by satellite technology and drones nowadays. Sometimes, they appropriate, or they try to hack these new scopic regimes with their artistic rhetorics and aesthetics. For instance, they are smuggling their artworks into the networked systems or are scrutinizing its unique digital image culture, which, as we all know, sometimes produces strange aesthetics like, for example, the glitch. In a technical sense, a glitch is the unexpected and momentary result of a system's malfunction. The term is thought to derive from the German 'glitschig', meaning 'slippery.' It was first recorded in English in 1962 during the American space program by John Glenn when describing problems they were having, Glenn explained, "Literally, a glitch is a spike or change in voltage in an electric current." Since then, 'glitch' is used to describe these kinds of bugs as they occur in software and hardware, in video games, images, videos, audio, and other forms of data creating digital abstractions. Thus, dissimulating and shifting the meaning of the content, and consciously and self-referentially, marking its mediality and data flow. Artist Clement Valla, for example, is using this phenomenon in a series of postcard works. However, his art postcards are not being sent from holiday resorts, but from Google's virtual globe, Google Earth.[15] (Fig. 23)

Figure 23: Clement Valla in the ZKM exhibition "Infosphere" © Clement Valla. Image source: https://zkm.de/en/event/2015/09/infosphere-opening.

The artist is particularly interested in digital images in which the illusion of a real space is not fulfilled but somewhat shattered by alogical formations and strange abstractions. What at first glance might seem to be glitches, simple errors in the algorithms, turns out to be more complex at second glance. Clement Valla's almost eerie postcards show the system's results, albeit atypical, but logical: outliers, peripheral phenomena, anomalies in the software, whose mode of operation the digital artist has set himself the goal of illuminating with his artworks. Google Earth creates the illusion of three-dimensionality in two steps. On the one hand, it makes use of the fact that the human brain recognizes a certain depth of space based on light and shadow and, based on everyday spatial experiences, also in the flat aerial and satellite images. Besides, the technique of so-called texture mapping is used, in which flat images are placed on 3D models. The supposed mistakes and flaws that can be made in this process, which appear on Valla's postcards as strange, dizzying, and false-looking landscapes, refer to problems that can arise in the superimposition. These bizarre aesthetics and digital abstraction resulting from the recording and translation of the Earth's surface by satellites and drones also recently attracted Achim Mohné in a new series of print sculptures. The first 3D-Google-Earth Model #1 (2018) was exhibited at the Fuhrwerkswaage in Cologne in December 2018.[16] Since then, the German artist has continually worked on the new 3D series in which he is investigating the 3D display methods of virtual globes, which "aesthetically prepare" users for future media such as VR or AR and mixed realities.[17] (Fig. 24)

Figure 24: Achim Mohné: "3D-Google-Earth Model #1," 2018.
© Achim Mohné / VG Bild-Kunst.

Printed out as three-dimensional photographs, they demonstrate and display the absurdity and artificiality of the digital representation of nature, landscape, and urbanity. They also serve as catalysts for apps that interface with augmented reality. Therefore, turning something immaterial back into material, Achim Mohné's print sculptures after Google Earth show a 3D-printed model of a specific location and urban environment, or even public artworks like Robert Indiana's iconic "LOVE"-monument in NYC, Richard Serra's much-debated "Terminal" in Bochum, Germany, or Peter Weibel's "The Globe as a Suitcase" (2004) at the Österreichischer Skulpturenpark Graz, Austria [18] (Fig. 25-27), as seen by the ubiquitous aerial photography of orbital satellites. The scale model is based on a unique analog-digital process which the German media artist recently developed with rendering 3D-software (PLY file). Thus, instead of photographing the real spaces on Earth, Achim Mohné takes hundreds of pictures directly in the available map apps, using virtual 'camera drones'—a method that can be compared to the popular In-Game-Photography among young gamers.



Figures 25-27: Achim Mohné: "Peter Weibel's 'Der Globus als Koffer' (2004) at the Österreichischer Skulpturenpark Graz, Austria, generated from Google Earth data," 2020. © Achim Mohné / VG Bild-Kunst.

However, Achim Mohné takes numerous ‘shots’ from all sides and ankles of a selected location. Using computer-based and algorithm-enhanced photogrammetry, a 3-dimensional, virtual, architectural model is rendered from these various screenshots. The syntheses are then printed in 3D and displayed in the art gallery as material exponats. At the same time, the 3D-Google Earth-model, when viewed from above, and because of its photographed and 3D-printed color, strikingly resembles the underlying Google Earth satellite images and, at first glance, appears to be a kind of eerie ‘material picture’ of the place itself.

Besides, Achim Mohné now goes one step further and uses the thus developed 3D-models as a trigger for the transformation of the simple, 2D-virtual reality. Moreover, his 3D-models after Google Earth deal with the relationship of a real place to its virtual representations; its avatars, both of which are brought together in the final work—the small 3D-printed architectural model. Furthermore, Achim Mohné's reference to the existing physical place gives the work a digital-referential, representational, 'photographic' aspect, which is addressed not least by the numerous glitches, abstractions, and misformations that appear in the transformation of real space through images taken from the virtual imagery of the apps and by the photogrammetric application, against a digital media background.

In the end, this contemporary digital art also asks—like many of Hito Steyerl's critical works—what becomes visible and what remains invisible in a cyber-control age that highly commercializes the use of satellites and camera drones as well as image recognition software and live-surveillance? The new eyes on Earth are no longer gods, but they also might be omniscient—all-seeing and all-knowing. Can people actively hide themselves in other pictures like Achim Mohne's artworks do in the cybernetic systems?

Author Biography

Pamela C. Scorzin is an art, design and media theorist, and Professor of Art History and Visual Culture Studies at Dortmund University of Applied Sciences and Arts, Department of Design (Germany). Born 1965 in Vicenza (Italy), she studied European Art History, Philosophy, English and American Literatures, and History in Stuttgart and Heidelberg (Germany), obtaining her M.A. in 1992 and her Ph.D. in 1994. She was an assistant professor in the Department of Architecture at Darmstadt University of Technology from 1995 to 2000. After completing her habilitation in the history and theory of modern art there in 2001, she was a visiting professor in Art History, Media and Visual Culture Studies in Siegen, Stuttgart, and Frankfurt am Main. Since 2005, she is a member of the German section of AICA. She has published (in German, English, French and Polish) on art-historical as well as cultural-historical topics from the seventeenth to the twenty-first century. She lives and works in Dortmund, Milan and Los Angeles.

Notes

1. See https://solarsystem.nasa.gov/resources/536/voyager-1s-pale-blue-dot/. (Last accesss: February 2020)
2. See Bruno Latour: *Face à Gaia. Huit conférences sur le nouveau régime climatic,*
(Paris: La Découverte 2015).
3 See http://www.bruno-latour.fr/node/806.html. (Last accesss: February 2020)
4. See the REMOTEWORDS booklet on the Internet under the URL:
http://www.remotewords.net/pages/wp-content/uploads/sites/2/2018/06/rw_booklet_2018_s1.pdf; and
https://zkm.de/en/blog/2015/09/the-surface-of-the-earth-as-a-white-canvas. (Last accesss: February 2020)
5. See http://www.remotewords.net/pages/patron/weibel-peter-karlsruhe/.
(Last accesss: February 2020) Peter Weibel's original quote in German: Die Künstlergruppe REMOTEWORDS (Uta Kopp, Achim Mohné) "…bereiste fünf Kontinente von Neuseeland bis Nordamerika und suchte dort nach Plätzen, wo sie ein Wort so groß platzieren konnten, dass es ohne weiteres von einem um die Erde kreisenden Satelliten erfasst werden kann. Insofern diese Arbeit Informationen sammelt, ist sie ein gutes Beispiel für die Verknüpfung von Globalisierung und Infosphäre. Übrigens baten mich die Künstler um einen aus fünf Wörtern bestehenden Satz für die fünf Kontinente, und ich gab ihnen den folgenden mit auf dem Weg: „One earth unites many worlds." Das Wort „unites" steht übrigens auf dem Vorplatz des ZKM. Genau das markiert das Thema: Denn von dem kleinen Planeten aus, auf dem wir leben, begeben wir uns auf die panische Suche nach Exo-Planeten in der Hoffnung, uns gemäße Lebensbedingungen außerhalb der Erdsphäre zu finden. Aber bis jetzt haben wir nur eine Erde, auf der uns die zum Leben nötigen Bedingungen gegeben sind. Deshalb dürfen wir sie auch nicht zerstören. Dieses „unites" ist ein ebenso wichtiges Wort wie „many", das für das Dasein verschiedener Kulturen, Sprachen und Völker, also für Diversität steht. Auch in der Physik wird ständig nach der Vereinigung sich widersprechender Theorien wie etwa der Relativitätstheorie mit der Theorie der Quantenmechanik gesucht. Das Vereinigen oder Unifizieren ist eine große theoretische Aufgabe. Man sieht ja, was Unifizierung heißt, wenn man keine Theorie hat. Ohne sie funktioniert die Europäische Union nicht. Im Gegenteil, sie lässt Europa sogar auseinanderbrechen."
6. See Patrick Werkner: *Land Art USA. Von den Ursprüngen zu den Großraumprojekten in der Wüste*
(München: Prestel 1992).
7. "The surface of the earth as a white canvas" (22.09.2015) online under the URL:
https://zkm.de/en/blog/2015/09/the-surface-of-the-earth-as-a-white-canvas. (Last accesss: February 2020)
8. See http://www.remotewords.net/pages/portfolio/exhibition2010e-culture-fair/.
(Last accesss: February 2020)
9. Achim Mohné in a scenography guest lecture at the design department of the Dortmund University of Applied Sciences and Arts, 18 December 2019. Many thanks to the artist for our discussions prior to this essay. See also REMOTEWORDS/ Achim Mohné (ed.): *Orbitale Irritationen* (Cologne: Herbert von Halem Verlag, 2018, (edition KHM; 2).
10. See http://marie-lienhard.com/logics-of-gold. (Last accesss: February 2020)
11. Cf. https://www.eamesoffice.com/education/powers-of-ten-2/. (Last accesss: February 2020)
12. Cf. https://www.eamesoffice.com/education/powers-of-ten-2/. (Last accesss: February 2020)
13. See https://www.orbitalreflector.com. (Last accesss: February 2020)
14. See https://studiotomassaraceno.org/aerocene/; https://arts.mit.edu/behind-artwork-tomas-saracenos-aerocene-project/. (Last accesss: February 2020)
15. See Clement Valla on https://zkm.de/en/works-of-the-aritsts-s-z. (Last accesss: February 2020)
16. See http://www.achimmohne.de/content/3d-google-earth-model-1.html. (Last accesss: February 2020)
17. See Michael Reisch on http://www.darktaxa-project.net/artists/achim-mohne/; and
http://achimmohne.de/content/3d-google-earth-model-3.html. (Last accesss: February 2020)
18. Cf. https://www.museum-joanneum.at/skulpturenpark/skulpturen/plan-uebersicht/peter-weibel
(Last accesss: February 2020): "With this work ('The Globe as a Suitcase'), to be seen in the traditions of Conceptual Art and Land Art, Weibel brings us close to the boundaries of perception. An oversized suitcase's handle embedded in the heart of the landscape allows the beholder to assume that the globe is a huge box filled with data, organisms, and objects, which are also, for their part, carriers of information. One is reminded of Kant, who pointed out that, on their own, neither sensory experience nor the mind is sufficient to obtain real knowledge of the world. Mind and sensory perception need to be brought together for the development of knowledge."

The Medium Alone is Not Enough:
An Archaeology of Diffused Entities and Illusory Spaces

Katarina Andjelkovic

Abstract

"In recent years, a material, elemental and environmental, approach to media seem to be in the center of a whole series of developments in media theory,"[1] Antonio Somaini pointed out wishing to indicate that media have to be considered in their material embeddedness, in their environmental dimension, and not exclusively as technical means. Starting from this assumption, the article analyses different historical stages of the relationship between the materiality of the medium and its representation. The transformative impact of old technology on the medium starting with the experimental photography and film practices of the 1920s and 1930s toward performative film work of the 1970s, revealed a growing fascination with surface projections and how they identify light as a medium that form space. By contextualizing the problem of the medium (space, light and time) within the history of surface projections, I explore how projections structure the perception of space to argue that this insight can challenge the very notion of materialism in relation to the medium. The aim is to demonstrate that medium's concern with the dissolution of its boundaries challenges the notion of materialism and thus affect a deeper divide between materiality and representation. I will conclude by demonstrating that this work paved a way to numerous innovative architectural experiments in connection with surface materiality: from their application in scenography to the modern surface condition of facades and contemporary practices that concretise the surface tension of the media as the training ground for spatial contemplation.

Introduction

Starting with reflections around the micro-processes happening on a technical level, these historiographic possibilities are most strikingly reflected in László Moholy-Nagy's proposals for multiple, simultaneous projections onto all kinds of surfaces. Referring to surface projections, the Avant-garde artist and Bauhaus professor Moholy-Nagy was critical of thinking that did not fully take account of the medium's technical possibilities of both photography and film.[2] In his experiments he was dealing with projections on light-sensitive surfaces. Since modern times, these micro-histories have been coupled with theoretical reflection and artistic practices to turn these surface phenomena into the dichotomy of medium's materiality and representation. On the other hand, elaborating on a remarkable change that took place in painting, in his *Vision in Motion* (1947), Moholy-Nagy was critical of the modern vision claiming that "the man at the wheel sees persons and objects in quick succession, in permanent motion."[3] In his observation, a new way of painting means rethinking the limitations of the medium. In that regard, he criticized the Cubists claiming that their 'vision in motion' is not so much in representation of objects but in a constantly changing moving field of mutual relationships[4] – the so-called 'vision in relationships.' Applying these theoretical ideas in his practical and pedagogical experiments, Moholy-Nagy anticipated debates around the anxiety that pervaded the period of the 'cinematisation' of art. The complex dichotomy of materiality and representation was finally addressed by Mary Anne Doane who claims that these issues are closely linked to the question of unrepresentability of the projected-image art, with a clinging to the idea of the materiality of the image.[5] However, the medium's concern with the dissolution of its boundaries remains unresolved. This is due in large part to the underestimation of the medium's architectural surroundings. Namely, the mentioned debates only rarely tackled Moholy-Nagy's relationship with space and what is the unique contribution to the spatial context of his experimental usage of then new media, film and photography. In 1930, one of Moholy's friends, art historian Franz Roh finally captured space in Moholy's work and interpreted his method as "the forming of space by means of coloured flashing light." Following his claims, I argue that this spatial context should not be considered only as the materiality of the medium or visual force of relationships, but also as the medium concern with the dissolution of its boundaries.

As multimedia experiments proliferated, performative film works from the 1970s were gradually beginning to draw attention to their architectural surroundings. Experimental film-makers associated with Fluxus cinema[6] were openly critical towards the 'painterly' and 'poetic' visionary experience of previous Avant-garde films with references to the materiality (or dematerialization) of the medium.[7] One of the Fluxus members had proposed a multiple-screen film installation that would bring the film loops together for spatial contemplation within a gallery-based viewing area.[8] A key figure in British Avant-garde cinema, Guy Sherwin, pushes the limits of cinema with his exploration in film's fundamental properties: light and time. By investigating the mechanisms of projection, Sherwin creates illusory space within the screen. In his art installation "Paper Landscape" (2015) originally from 1975, he deals directly with light and the material of the polythene screen to which the white paint is applied. The problem of projecting light is manifested in the expanded surfaces of diffused entities and dissolved boundaries, which pays homage to the hybridization of media in contemporary arts. Both trained as painters and gradually moving their practices toward the time-based media, Moholy-Nagy and Guy Sherwin were familiar with this trend. They felt the limitations of the medium and started painting with light instead of pigment. Their experimentation with the projected image exemplified ways of instrumentalizing shared scientific and artistic methods, firstly regarding the modes of display. On one hand, Moholy-Nagy's aesthetic-pedagogic Bauhaus project structures the perception of space; while on the other hand, Guy Sherwin's film performances play with the illusory space and seek to activate and organize the viewing space beyond the projection screen.

Immaterial Supports and Interest in Space

The transformative impact of old technology on media is a barometer for investigating the confines of the medium. When stepping out of the technical possibilities of the specific medium, such as painting or film, interest in materiality is gradually lost and gives place to a new hybridization of forms and an expansion of immaterial supports. This is testified in Moholy-Nagy's early works, in his replacement of pigment for light only to sketch with light a photography in the same manner the artist works with pigment at his canvas (fig. 1). He chooses to work in the medium that he refers to as 'the constructed space' or in the 3d constructions; that is, the medium that extends the picture plane into real space to produce an almost endless range of shades and hues, abstractness and veritable spatial effects (fig. 2.).[9] While the architects of the same period wrote about architecture as "being the magnificent play of masses brought together in light"[10] (Le Corbusier) only to confirm the materiality of the building, Moholy-Nagy's focus was on creating a new kind of 'illusory' architecture in painting with the "immaterial material" of light, as he called it. It seems that Moholy-Nagy's method was inspired by German modernist architects' speech about architecture while looking for modernist expression, which is, "losing the materiality of the surface" while using more glass. Inspired by the hectic features of modern urban life, Moholy-Nagy contemplated the materiality of architecture through a signal, flash, light and abstract signs, only to be able to domesticate the transparency of glass materials into his own vision of creating space. More importantly, Moholy-Nagy saw this shift as a logical continuation of his efforts to emphasize the dynamic of perception and to generate interactive space. Therefore, this is the first indication of his interest in space and, undoubtedly, it coincides with the emergence of the modern metropolis that foregrounds the importance of perception.

Figure 1: Left: "A 19" by László Moholy-Nagy, oil on canvas, 1927.
Credit courtesy Hattula Moholy-Nagy © VG Bild-Kunst, Bonn 2009.
Right: László Moholy-Nagy, Fotogramm 1922 [photogram with spiral shape]

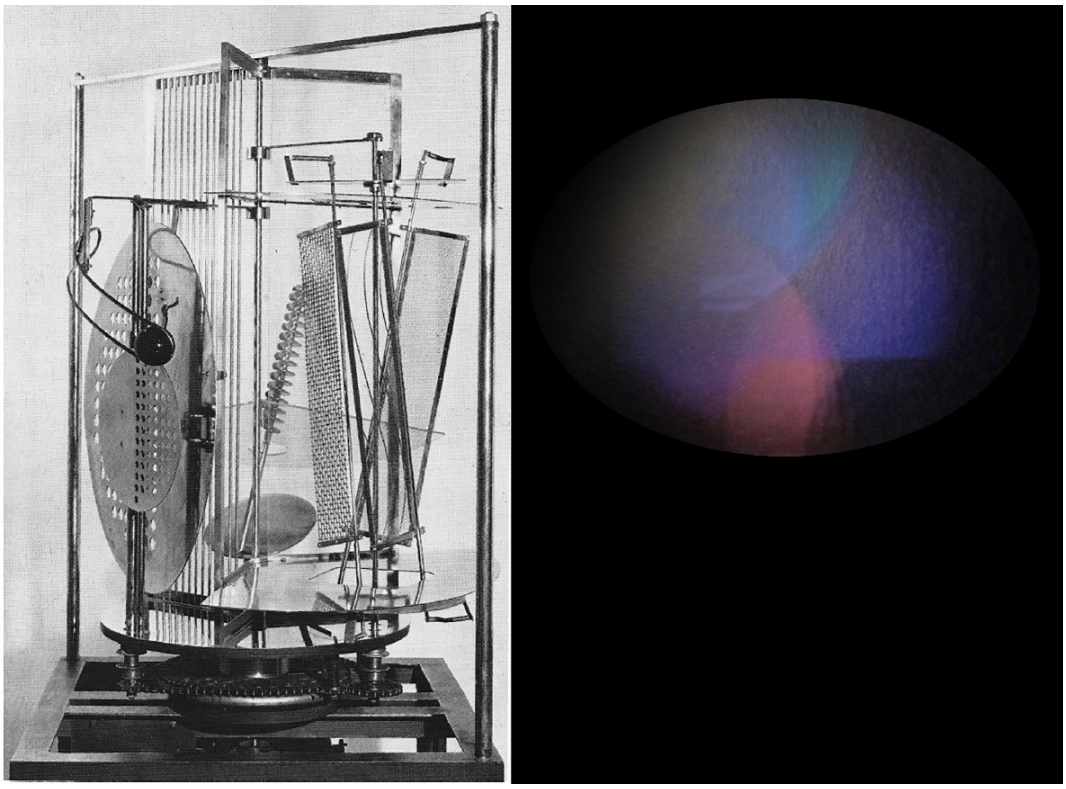


Figure 2: László Moholy-Nagy, Light Prop for an Electric Stage, 1922-1930

Anyhow, nothing more clearly betrays our human vision in exploring new perceptual conditions of the modern metropolis than the new media of the 20th century did. Driven by his major inspiration to bring about the revolution of vision, Moholy-Nagy tackled more closely the questions around film projection. In his first book *Painting, Photography, Film* (1925, fig. 3), he proposed multiple projectors set behind moving mirrors or fastened to pivots that would project several moving films, simultaneously, onto large concave, textured, convex surfaces, and geometrical solids. Despite the fact that these theoretical ideas for "Polycinema" (1922, fig. 4) were never realized in practice, Moholy-Nagy's proposal for multiple simultaneous projections onto all kinds of surfaces is related to the practices which were anticipated by Russian Avant-garde filmmakers and gathered under the term expanded cinema.

Foregrounding the intrinsic properties of the medium as the very substance of his work, Moholy-Nagy was engaged in exploring how scientists, X-Ray technicians and criminologists, among others, deployed camera. Behind this problematic, he discovered the unused technical capabilities of the camera apparatus and searched for the technical means to record and control kinetic light play *Lichtspielen* (the action of light, fig. 5) directly onto light-sensitive film, by lenses and mirrors, by light passing through fluids, water, oil, crystal, metal and glass. The filtered, refracted and reflected light is directed upon screen and then photographed. Through this process instead of pigment, light becomes the primary medium of plastic expression. It is clear that the kinetic component of this process reaches its highest development in his films (1929-33) at the juncture of New Vision aesthetics and scenes of everyday life.

Figure 3: László Moholy-Nagy, *Painting, Photography, Film* (Volume 8 in the Bauhausbucher series in 1925). Translated by Janet Seligman (London: Lund Humphries, 1969)

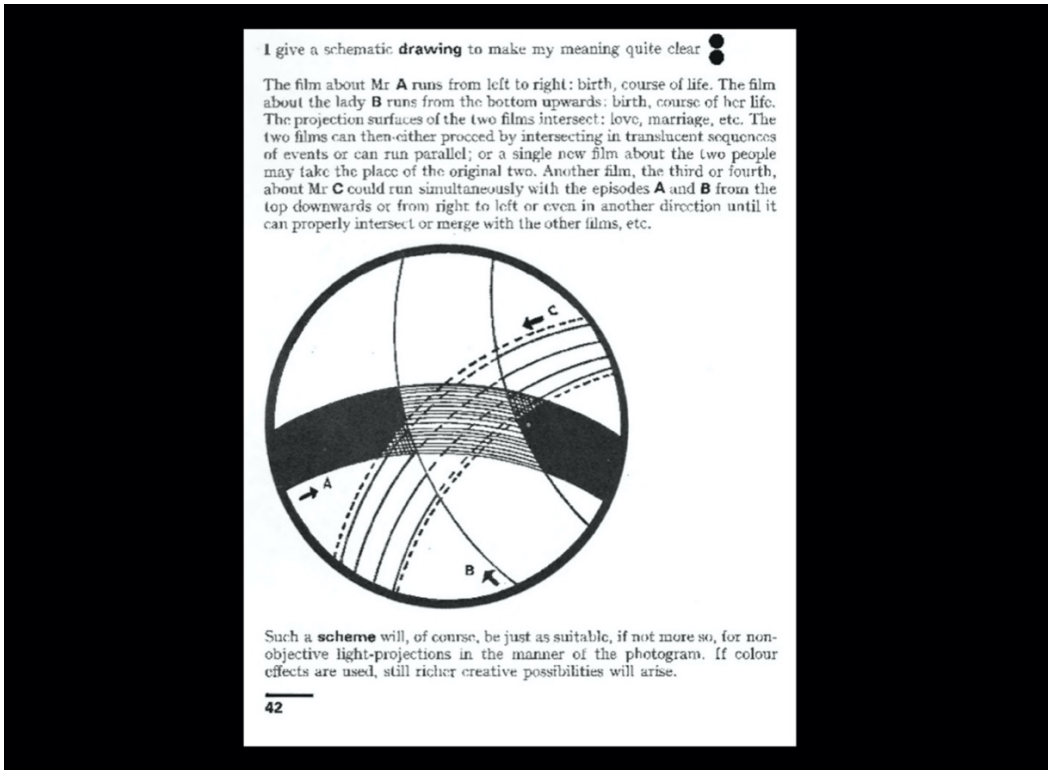


Figure 4: László Moholy-Nagy's ideas for "Polycinema," 1922 © Licensed under CC BY 2.0

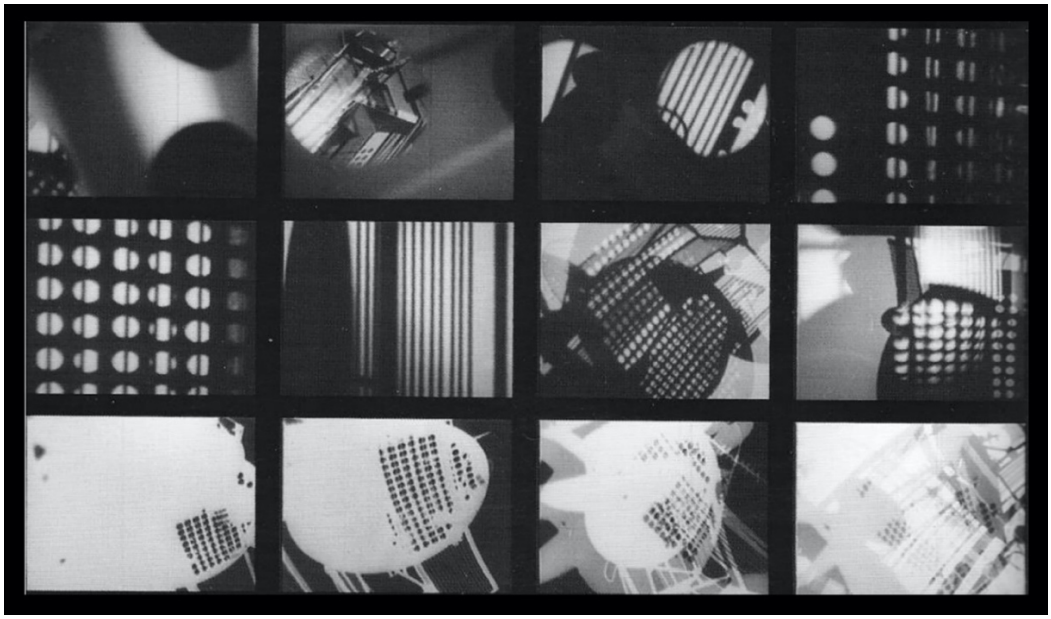


Figure 5: László Moholy-Nagy, Film stills from *Lichtspiel: Schwarz-Weiss-Grau*, 1930.
© Licensed under CC BY 2.0

Playing between materiality and represenation in this way, Moholy-Nagy revisits the medium of painting and drives conclusion in his *Telehor:* "Malevich's last picture - a white square on a square white canvas - is a clear symbolic of the projection screen." (fig. 6) In his view, painting and film are manifestations of the same medium – the medium of projected light. By establishing connections between them, he sets the context for the thesis that these two media share the same "material" basis. This is of particular importance because all effects that Moholy-Nagy used had similar purpose: either to produce the illusion of an architectonic structure hovering in an infinite space, or to render in paint the effect of overlapping shafts of light. This process was applied in the sketches for built spaces in Moholy-Nagy's sets. He was further speculating that it is possible to enrich architectural experience by projecting light on to a succession of semitransparent planes (nets, for example).

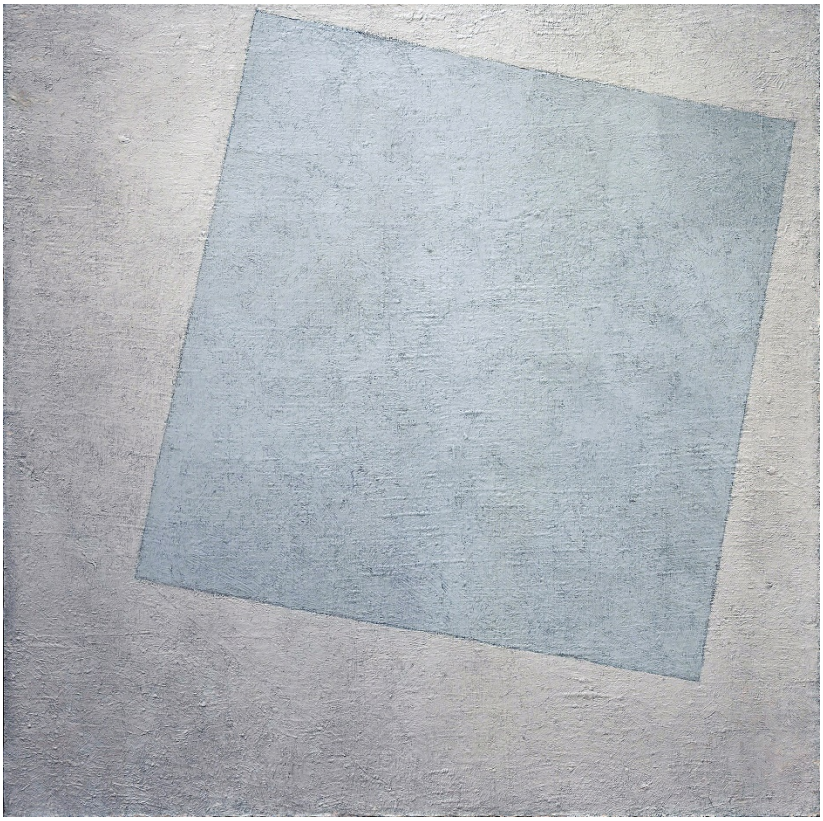


Figure 6: Kazimir Malevich, Suprematist Composition: White on White, 1918.

One of his most compelling spatial proposals was created when one of the key modernists, architect Walter Gropius, adapted Moholy-Nagy's 1925 suggestion of a 'Total Theatre". By integrating it into his 1927 scheme for Piscator's dream of a Total Theatre (fig. 7), Gropius concluded that

> "[The total theatre] can set an entire auditorium - walls and ceiling – within the film … In place of the projection surfaces in use until now, a projection space emerges. The real auditorium, neutralised through the absence of light, becomes, through the power of projected light, a space of illusion, the site of the scenic events themselves."[11]

The walls surrounding the theatrical space of the Total Theatre were to dissolve into screens, as these walls-screens were inherently translucent, at night, when the direction of projection was reversed, the films would have been visible to the city through the theatre's glazed exterior, transforming its urban surroundings into an activated, cinematic space – as an embodiment of the present perceptual conditions of modern metropolis. In other words, Gropius envisioned cinema not as a surface projection, but as an illusionistic space.[12]

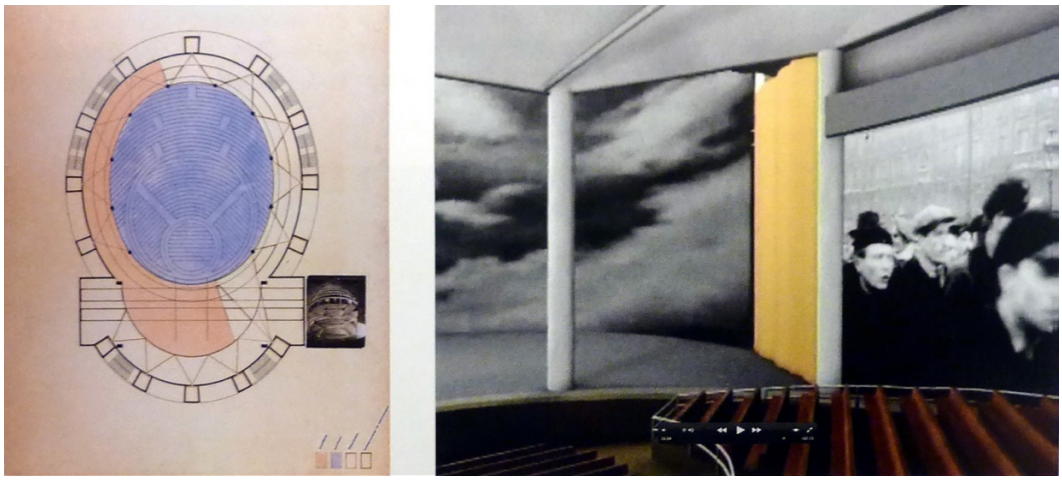


Figure 7: Left: Walter Gropius, Plan for Totaltheatre, 1927. Mixed media on paper, 100x80 cm. Designed for Erwin Piscator. Executed: Istvan Sebok.
Right: Digital animation of Walter Gropius, Totaltheatre, for Piscatorbuhne of Erwin Piscator, 2006. Director: Javier Navarro de Zuvillaga, animation: Javier Nunez © Licensed under CC BY 2.0

Practices of the 1970s: Operability of the Surface

Guy Sherwin's live performance "Paper Landscape" 2015 (1975, fig. 8) deals with the illusory space and time within the screen by referring to its material. As a projector starts, we see Sherwin painting the white rectangle of a cinema screen. As the action progresses, the hands of a much younger Sherwin begin to appear tearing away the paper screen. The viewers see Sherwin as a real performer who gradually turns to his illusory self. Namely, he is walling himself in behind a layer of white paint to refocus the viewers' attention on the image of a landscape projected onto the surface of the screen. Light and time, as intrinsic property of the medium, become the very substance of his work. Light interacts with the materiality of the screen manifesting the multiple temporalities of the image. As past and present times juxtapose within the screen surface, the performance of the main protagonist has been gradually replaced by the film record of the past event. As a result, the projected film image starts to appear. In such expanded cinema practices, the image never unfolds on a single level of projection but always refers to something else that is behind or between its materiality. At the same time, the confines of the cinema space are dramatically reaffirmed as the live performer slices the screen (fig. 9) and steps through into the space that the audience occupies.

Figure 8: Guy Sherwin, Paper Landscape 2015 (1975). Silent 10 mins. Performance using super 8 film, polythene screen, white paint and performer © Licensed under CC BY 2.0

Figure 9: Guy Sherwin performs his film piece,
'Paper Landscape' at the Tate Gallery in London, 2015

The story makes an effective connection between the real and illusory performer, and between the real and illusory space (fig. 10), by letting the main protagonist run off into the distance to finally merge with the image of the landscape. In this way, the screen environment expands. It transgresses the surface of the image and enters into the real space. Finally, dissolving the boundaries between the screen surface and space contributed to structuring the simultaneous perception of real and illusory spaces, and embraced the "materiality" of connections between different entities. By establishing relationships between objects that belong to different material environments (real and illusory), these spatially extended *entities* (paint, light and space) have become *diffuse*. This is precisely the term that Walter Benjamin used to describe medium while indicating its spatial extension.[13] From the perspective of the spectator, the image configuration can finally be realized as matter, at times "flying" into the space and back to the screen. With this idea in mind, we ask: if possibility of the surface is to manifest the materiality of an image

on it, what is the operability of the surface? Using Giuliana Bruno's terminology to speak of a surface rather than of an image, I argue that the operability is connected to the relation of materiality to temporality, which is also embodied in this process. As a matter of fact, Bruno's crucial idea is that the surface is "where time becomes material space."[14] It brings forward the idea that the materiality is not literally about materials. Moreover, its "operable" dimension is concern with the relations that are created in the interaction of the performer with the materiality of the surface. In that regard, the surface is seen 'as an active site of exchange,' in relation of its material embodiment to temporality, connectivity and relatedness, in the active field of relations. In other words, operability of the surface is not the question of materials, but rather consults the substance of material relations between the painted surface, the projected image on the screen, and the time dedicated to paint.

Figure 10. Guy Sherwin performs his film piece, 'Paper Landscape' at the Tate Gallery in London, 2015

During the same decade, the emphasis on the very moment of projection in relation to performance, video and televisual liveliness, led many film-makers to envision time and space as inseparable elements of cinematic experience. Along with their ability to produce the image simultaneously as they transmit it, the performance and video practices of the 1970s have also demonstrated the lack of physicality. These engagements consisted of mediations, such as delay or liveliness, only to introduce a sense of spectator that participates in these practices as a 'performer', rather than a passive viewer. Driven by the same issue in his film-performance "Paper Landscape," Sherwin was himself a spectator physically participating in these environments and the image of himself was simultaneously projected on the screen. Continually confronting a collapse of identification between the self and the image of the self which is projected on the screen, Sherwin has demonstrated practically the process of perceptual siting in the *art of projection*. At the same time, the operability of expanded surface temporalities can be understood as surface tension that releases the boundaries of the present and the past. As such, visual patterns are edited through the non-linear layers of space and time. Retelling the story through the lifespan of the protagonist is realized in the symmetrical dialogue of the past and present, which occupies the space between the screen and the real space of the gallery. Eventually, the projected image of the landscape is visually embodied in the game of changing materiality and alternate appearances, contributing to the integration of simultaneous 'then' and 'now' in his artistic expression.

Film-makers and artists of the 1960s and 1970s ended in rejecting visual art's own conventions, and the material reconfiguration of visual space that they created was seen as a condensed metaphor of the progression through different materialities. As Giuliana Bruno claims, "it is exactly the space of projection that can sensitize us to the most basic passage of time, which is essentially a passage of light."[15] Like in the installations and films of Moholy-Nagy, Guy Sherwin's performance films are characterized by an enduring concern with light and time. During the projection, *time* is used to challenge materiality, while concern with materiality was subordinated to his interest in representation. The complexity of time is added through 'live performance,' while playing with light to a desired effect is performed on a technical level of projecting. In that regard, Sherwin is interested in the painting-film connection. On one hand, his interests gravitate around paintings that function as modifiers of shadows and light effects and, on the other hand, he investigates the photo reality of the film image. Using the advantages of painting during the film projection, he devised a method of rendering film object as an image on a painted surface. In this way, Sherwin has eventually set a play between

what is visible at certain moment and what is not. The passage from materiality to immateriality is reflected in how Sherwin employs the additional layers of paint and the passage of time to reveal and hide information alternately. Depending on the source of light and the intention of the author to simulate the appearance of the landscape image, light is no longer simply framed in one layer. Rather, it is filtered through a multi-layered visual fabrication: firstly, through a pigment of white paint, and then by rendering light to the light-sensitive material reality of the film image. In other words, the sensitivity to the characteristics of the projection and transparent screen is what plays between layers of different materials.

In Conclusion:
Spatial Contemplation of the Contemporary Façade Practices

It is not a coincidence that *projection* was one of the descriptive terms that was used to redraw the boundaries between the visual arts and contemporary architecture at the turn of the twenty-first century.[16] From the previous discussion, we learned how projection art of the early 1920s proposed rarely discussed ways of thinking about medium's concern with the dissolution of its boundaries and their material embeddedness, that is, their environmental dimension. After all, contemporary architectural practice not only concretised surface tension of the media as the training ground for spatial contemplation, but it also became inseparable from the media, such as public and advertisement screens, or 3-dimensional projection mapping. Being capable of producing a veritable spatial effect, these façade practices have given new lease to Siegfried Kracauer's account of cinema as that which "clings to the surface of things,"[17] by allowing moving images to quite literally cling to the surfaces of urban space.[18] In other words, contemporary architectural practices have concretised surface tension of the media as the training ground for spatial contemplation. The surface has become an environment.

Author Biography

Katarina Andjelkovic, Atelier AG Andjelkovic, with a PhD, M.Arch.Eng., is a theorist, a practicing architect and a painter, with teaching/research experience as a Visiting Professor at University of Oklahoma, Chair of Creative Architecture, at Institute of Form Theory and History and Institute of Urbanism and Landscape in Oslo; at University of Belgrade. She lectures at international conferences and gives workshops: Europe, America and Canada; published her research widely in international journals (Web of Science); won numerous awards for her architecture design and urban design competitions; published two scientific monographs. She is a full author of the National project supported by the Government (RoS); exhibited internationally (architectural, painting and photography); won the Belgrade Chamber of Commerce Award for Best Master Thesis in Serbia in all disciplines. katarina.code@gmail.com

Notes

1. Antonio Somaini, "Light as Medium," at Organization of Perception. Rhythm and Projection. Workshop at ICI Berlin: Kulturlabor Institute for Cultural Inquiry, January 19, 2018.
2. Oliver A. I. Botar, "László Moholy-Nagy's projection spaces," at Thinking Space: Film and Philosophy Conference, Spiral Film and Philosophy Coll., Dept of Cinema and Media Studies, York University, at TMAC, Toronto, Canada, May 11-12, 2018.
3. László Moholy-Nagy, *Vision in Motion* (Paul Theobald Chicago, New York: Wittenborn and Co., 1947), 113.
4. Ibid, 113-114.
5. Mary Anne Doane, "The Location of the Image: Projection and Scale in the Cinema," at The Art of Projection: A Symposium on the Cinematographic and Art, Hamburger Bahnhof and Kino Arsenal, Berlin, October 29, 2006.
6. Around two dozen artists were associated with Fluxus cinema, including George Maciunas, Jackson Mac Low, Yoko Ono, Nam June Paik and Paul Sharits.
7. Tanya Leighton, "I – Histories and Revisions," in *Art and the Moving Image: A Critical Reader,* ed. Tanya Leighton (London: TATE, 2011), 49.
8. Ibid, 49.
9. Oliver A. I. Botar, *Sensing the Future: Moholy-Nagy, Media and the Arts* (Lars Müller Publishers, 2014).
10. Le Corbusier, *Toward an Architecture (Vers une Architcture, 1927),* trans. John Goodman (Los Angeles: Getty Research Institute, 2007).
11. Walter Gropius, "Vom modernen Theaterbaus, unter Berücksichtigung des Piscatortheaterneubaus in Berlin," *Die Scene, 18 (1928): 6.*
12. Noam M. Elcott, "Rooms of our time: László Moholy-Nagy and the stillbirth of multi-media museums," *Screen/Space. The Projected Image in Contemporary Art* (2011): 34.
13. Antonio Somaini, "Walter Benjamin's Media Theory: The Medium and The Apparat," Grey Room 62(33), (December 2016): 6-41.
14. Giuliana Bruno, *Surface: Matters of Aesthetics, Materiality and Media* (Chicago: University of Chicago Press, 2014), 2.
15. Ibid, 8.
16. Spyros Papapetros and Julian Rose, eds., *Retracing the Expanded Field: Encounters between Art and Architecture (London: The MIT Press, 2014), VII.*

17. Siegfried Kracauer, Theory of Film. The Redemption of Physical Reality (Oxford/London: Oxford University Press, 1960), 285.
18. Katerina Korola, "Probing Light: Projection Mapping, Architectural Surface, and the Politics of Luminous Abstraction," *Intermedialities. History and theory of arts, letters and techniques,* no. 24-25 (Fall 2014, Spring 2015), guest-edited by Larisa Dryansky and Érika Wicky. Online publication: December 7, 2015, accessed February 8, 2019, https://id.erudit.org/iderudit/1034164ar.

Bibliography

Botar, A. I. Oliver. *Sensing the Future: Moholy-Nagy, Media and the Arts.* Lars Müller Publishers, 2014.

Botar, A. I. Oliver "László Moholy-Nagy's projection spaces." At Thinking Space: Film and Philosophy Conference, Spiral Film and Philosophy Coll., Dept of Cinema and Media Studies, York University, at TMAC, Toronto, Canada, May 11-12, 2018.

Bruno, Giuliana. *Surface: Matters of Aesthetics, Materiality and Media.* Chicago: University of Chicago Press, 2014.

Doane, Mary Anne. "The Location of the Image: Projection and Scale in the Cinema." At The Art of Projection: A Symposium on the Cinematographic and Art, Hamburger Bahnhof and Kino Arsenal, Berlin, October 29, 2006.

Elcott, M. Noam. "Rooms of our time: László Moholy-Nagy and the stillbirth of multi-media museums." *Screen/Space. The Projected Image in Contemporary Art* (2011): 25-52.

Gropius, Walter. "Vom modernen Theaterbaus, unter Berücksichtung des Piscatortheaterneubaus in Berlin." *Die Scene,* 18 (1928).

Korola, Katerina. "Probing Light: Projection Mapping, Architectural Surface, and the Politics of Luminous Abstraction." *Intermedialities. History and theory of arts, letters and techniques,* no. 24-25 (Fall 2014, Spring 2015).

Kracauer, Siegfried. *Theory of Film.* The Redemption of Physical Reality. Oxford/London: Oxford University Press, 1960.

Le Corbusier, *Toward an Architecture* (*Vers une Architcture*, 1927). Translated by John Goodman. Los Angeles: Getty Research Institute, 2007.

Leighton, Tanya. "I – Histories and Revisions." In *Art and the Moving Image: A Critical Reader,* edited by Tanya Leighton, 49-52. London: TATE, 2011.

Moholy-Nagy, László. *Vision in Motion.* Paul Theobald Chicago, New York: Wittenborn and Co., 1947.

Papapetros, Spyros and Rose, Julian, eds. *Retracing the Expanded Field: Encounters between Art and Architecture.* London: The MIT Press, 2014.

Somaini, Antonio. "Light as Medium." At Organization of Perception. Rhythm and Projection. Workshop at ICI Berlin: Kulturlabor Institute for Cultural Inquiry, January 19, 2018.

Somaini, Antonio. "Walter Benjamin's Media Theory: The Medium and The Apparat." *Grey Room* 62(33), (December 2016): 6-41.

Figuring out the Female Presence in the Arts

Carol Lina Schmidt

Abstract

In remembering educational reform, the inclusion of women in art schools, the unification of fine arts with applied arts, and the break with academic canons are essential. Consequently, also, the arts and aesthetics in their autonomies are necessary. This essay, however, intends to present a vital discussion for the universe of the arts—the conquest of the ideal of freedom and equality in search of greater female inclusion. Two aspects are essential in the search for this answer: understanding the transformations of modern times and the dimension of the freedoms achieved in the artistic scene. Many women have given us examples and paved the way by showcasing everything we can accomplish. However, this essay deals with the history of the role of women in the art scene of the early 20th century, meeting modern times, and the first significant manifestations for women's conquests—the representativeness of some women who stood out in the arts, crafts, weaving and fashion and became icons of these practices influencing new generations. Our focus, thus, is to show the interdependence between great women and great men in search of social justice for women, who have always been socially and professionally placed in the background. Among other things, this essay shows Bauhaus' precursor role in the inclusion of women and its influence on other art schools in Europe and the Americas, in the sense of creating legal mechanisms that would establish the same opportunities for men and women as an example for all segments of society.

Modern Times and Professionalization

In principle, modern times in the artistic universe were essential due to the constant new forms that characterized their context, when ideologies almost always defined the contents of the arts in their purposes, bringing them closer to industry and the market, as well as the socio-political reality. Thinking about art, artists, their freedoms and equality is also to understand that in the last 100 years, new forms of art in their techniques have impacted cultural transformations for the following reasons: the rupture of values, the constant search for solutions to social problems, and changing habits and behaviors. These changes contributed to industrial and economic development with new specializations and a high demand for male and female professionals. In this sense, Bauhaus was a precursor. It was especially concerned about female professionalism.

Historically, this scenario of conquests indicates the preexisting female presence in the universe of the arts during the 18th century. However, their presence in art academies in their institutional forms was somewhat symbolic. There are no records of an intention to include women in art academies, nor of men's claims regarding the female presence. The document that records the founding of the Royal Academy in London, for example, is addressed to men with male pronouns everywhere. Still, in its content, the laws of the Royal Academy did not exclude women. So it was in other academies in Europe. This exclusion was certainly unnecessary, as in so many different circumstances that in the face of most men, it would not be necessary to exclude women from such institutions. Why would one think about eliminating them if they did not belong?

With modern times, the growth of the individual's autonomy in his or her political-social context encouraged the artistic vanguard. Thus, one must consider the support for female participation by many artists, writers, philosophers, and politicians—in short, men engaged in new times and socio-cultural transformations. In particular, this assistance aimed at modern times and a more just society, with attitudes that already outlined gender equality. It is here that I highlight the importance of the Bauhaus legacy in our current society for the freedoms under discussion, based on the article by Theresia Enzensberger, entitled *Die 'Bauhaus-Frauen' Weibliche Lehrlinge Erwünscht – Bloss nicht zu Viele*! (The 'Bauhaus Women' Desired Female Apprentices - Just Not Too Many) published by *Humboldt-Magazin* (2018).[1]

The author emphasizes the words of Walter Gropius, in Weimar, 1919, in relation to the objective of Bauhaus when founded: *„Als Lehrling aufgenommen wird jede unbescholtene Person ohne Rücksicht auf Alter und Geschlecht, deren Begabung und Vorbildung vom Meisterrat als ausreichend erachtet wird."* (Any person of

integrity can be accepted as an apprentice without the discrimination of age and sex, if his talent and previous education are considered sufficient by the masters council).[2] It was a transformation process that already had its signs; the Bauhaus accepted the admission of women. It must be considered that in Europe, Bauhaus was one of the few arts academies that accepted women. From this beginning and with the support of Gropius, the result was of great notability for the artists. The number of women enrolled exceeded that of men, and their interest continued to increase. Thus, the Bauhaus board, including Gropius himself, decided on a selection aimed at the most appropriate activities according to the skills of each of the new entrants, especially women who represented the majority. As such, weaving (Fig.1) stood out in its importance and domain of women, not men. Likewise, the Manifesto written by Walter Gropius, in Weimar, in April 1919, stands out, with the following excerpt translated by the author:

"Architects, sculptors, painters, we must all return to crafts, as there is no 'art by profession'! There is no essential difference between the artist and the craftsman. The artist is an elevation of the artisan. Divine grace, in rare moments of light that are beyond your will, unconsciously makes the art of your hand flourish; however, the basis of 'knowing how to do' is indispensable for every artist. That is where the primordial source of artistic creation is found."[3]

It is likely that with the Bauhaus lessons, any form of hierarchy would no longer be accepted by its members, both comparing each art and outlining differences between the artist and the craftsman to disqualify the latter's value. It is therefore understood that there is no point in claiming that women were selected for an "inferior" art. Such a distinction is not intended in the arts. It would be an involution. On the one hand, many women understood that there were no differences and developed their activities in the workshops positively and with great aptitude and talent—for example, Anni Albers and Gunta Stölzl in the textile area with weaving, and Anni Albers "combined the ancient craft of hand-weaving with the language of modern art."[4] On the other hand, there was nothing to prevent them from being in other areas if they identified themselves through their skills and talent. Presently, one of the main activists for the inclusion of women, Mrs. Manchel (Nelson Mandela's wife!), had the following message:

"in response to a question on how we can bring women's issues to the table: 'We shouldn't think of bringing women to the table -we should redesign the table because the former implies accepting the status quo. The table as it is will not serve the purpose of reimagining our societies. [...] I want you to re-imagine a society we are to build, because without the vision, then we cannot even re-design to build. I want each one of you... to re-imagine the society you want to leave as a legacy for your children and your children's children' (Manchel 2017)."[5]

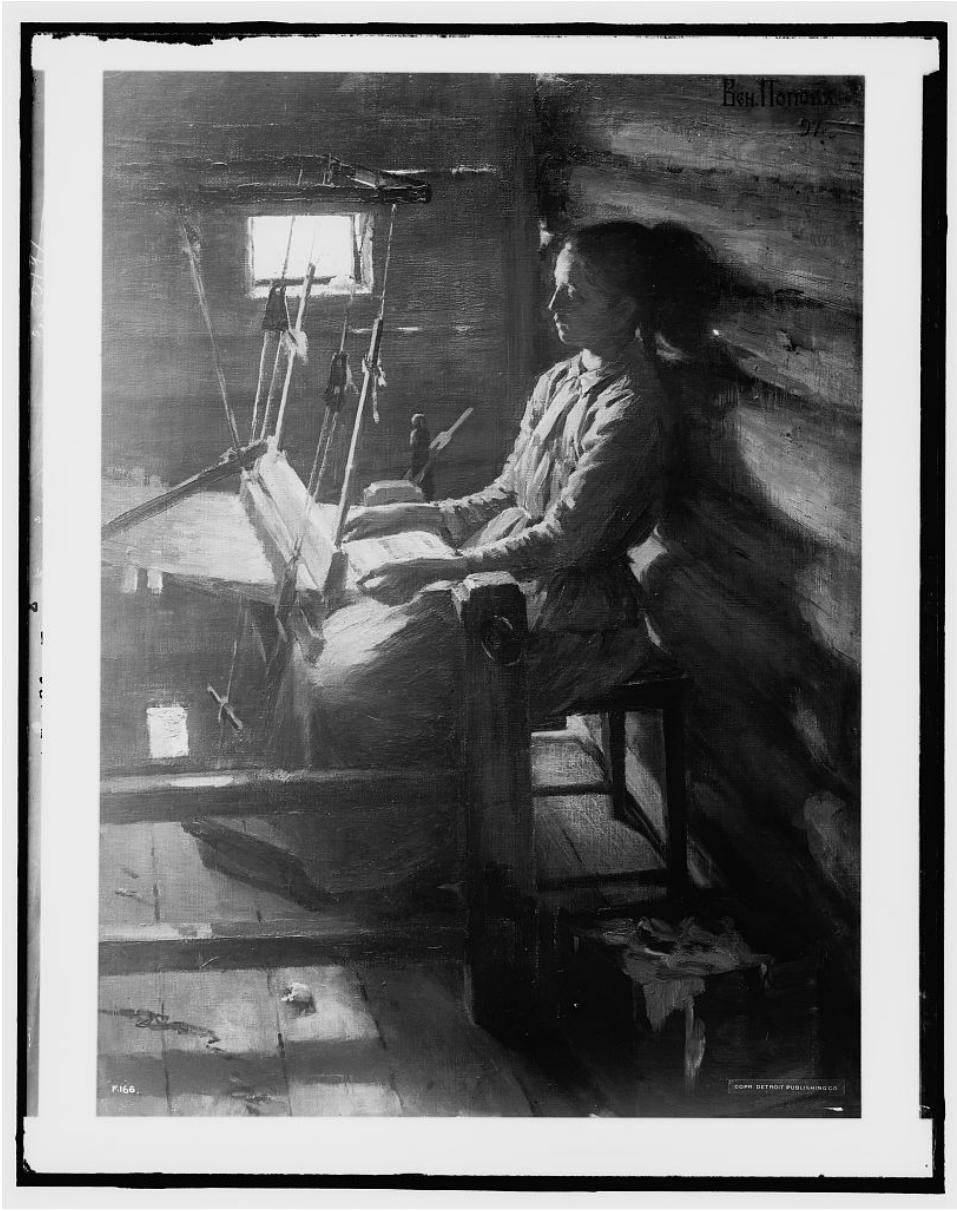


Figure 1: The Weaver. Photo: Detroit Publishing Co, 1900.
Source: Library of Congress. Public Domain.

These women were determined and conquered their spaces. Anni, in 1933, went to North America and became a professor at Black Mountain College, North Carolina and her artworks became noticeable (Fig. 2). Gunta became a reference, mainly in the craft of master, even during the Bauhaus in Dessau, Germany and, later, in Switzerland. Another highlight in this sense is the participation of Marianne Brandt in the metal workshop, where the presence of men prevailed. However, it is still necessary to consider that there are no records of any impediment to men in weaving if they were trained and interested in doing so. Weaving then developed, and art schools became interested in fashion as a discipline.

Tradition, Market, Art and Fashion

From the ancient to the most recent civilizations, from brief notions to historical research, humanity has acquired an archive of references both in textile production and clothing concerning time and culture. However, addressing it throughout its existence involves the survey of a representative wearing apparel of each era. From Antiquity through the Middle Ages and the Renaissance—in short, from the Modern period to the present day—clothing has developed and accompanied various ethnicities, civilizations, and cultures in their transformations. Due to its complexity, the proposed theme only addresses the importance of clothing in its transformation in the history of humanity, delimiting the meaning of fashion or the purpose of a history of fashion circumscribed to the modern world.

Fashion is a way of being or doing something to be adopted and valued by the majority in an ephemeral way. Fashion, therefore, is a phenomenon strictly related to appearances. In the arts, for example, at a specific moment, artists work with particular genre or style, addressing a subject in vogue and valued by the public or simply because it is done in such a way by imitating some celebrity or renowned artist. However, the factors that determine fashions are aesthetic when a new genre and its value are perceived in the arts. Because the great artists and creators are already at another stage, it is in this sense of imitation and exploration that fashions arise, in the arts or clothing, architecture, design, music, or other segments of cultural production, wishing to explore the genre that currently offers profitability and success. In principle, fashion concerns the applied arts, as the art of dressing assumes the aesthetic matter of everyday life.

Figure 2: Anni Albers, Tate Modern, London, 2019.
Exhibition organised by Tate Modern and Kunstsammlung Nordrhein-Westfalen, Düsseldorf.
Photo by Steve Bowbrick.[6] Licensed under CC-BY-4.0.

However, items of clothing are conditioned to the models in vogue, always with individual adaptation possibilities, in which an aesthetic experience participates through the individual's subjective taste. It is in this sense that the aesthetic sense is involved actively in everyday life, then the arts. Both women's and men's clothing present through clothes an aesthetic configuration throughout the times of more magnificent, more colors, or more austere contexts, or still in almost all times with military or civilian uniforms, like the costumes of the Pontifical Swiss Guard designed by Michelangelo. The civilian uniforms of the First French Empire, some of which still prevail today, were designed by Jacques-Louis David. Furthermore, the aesthetics of many costumes can be loaded with symbolic meanings, such as the costumes of the Pharaohs with a crown that represented the dominion over Upper—white (*hedjet*)—and Lower—red (*deshret*)—Egypt.

Nowadays, we can use the example of the Pope's ten clothes and accessories, highlighting the ordinary costume, which is used in official ceremonies, political meetings, and other everyday activities. The robe used in this costume is white with 33 buttons that symbolize the age at which Jesus was crucified. For the fashion phenomenon in general, it must be considered beyond personal styles and tastes, which is the collective consensus. Exclusively to human's social and everyday life, fashion seeks novelty, change, and transforming behaviors, thus reflecting social, economic, and political attitudes toward contemporaneity. Fashion is a contemplation of the time when it is created, dressed, and used—a mirror image.

Modernity emerged at the end of the 19th century (Fig. 3). In the 20th century, the phenomenon of fashion was defined, outlining the history of fashion, due to its achievements focused on the West, changing tastes, ideas, expressions, and attitudes, which were reflected in art, the environment, decoration, objects, accessories, and clothing. Therefore, remembering the meaning of the work of female student artists at the Bauhaus art school is to accept the significant contribution of their skills to the development of the textile industry, the art of making clothing, and, above all, the relationship of a craft associated with the arts and culture, influencing social, economic and technological development. Clothing has been the primary historical reference, and contrary to the fashion phenomenon, it enables us to find through form the purposes of the human art of dress. Therefore, let us recall the image of the Upper Paleolithic human wearing animal skins—then, in antiquity, the clothing of the peoples of the Mediterranean, the Egyptians, Greeks, and Romans—to see that the clothing of this time is more similar to that of the Modern Age. They wore tissues and not animal skins due to the temperate climate. They developed tissue culture techniques and tissue craft, producing linen, silk, wool, and cotton fabrics. They wrapped the tissues by draping them over the body with the help of ribbons or pins. They also produced shoes, hats, tunics, and pants. Thus, traditional clothing developed and became a reference for Western fashion, mainly due to the wide diffusion of Greco-Roman culture in the Enlightenment through paintings and sculptures discovered in the 18th century on archaeological expeditions. Clothing was the principal means for the fashion process, through which all the possibilities of changes and appearances could be manifested. It is, therefore, the mastery of this appearance

based on clothing and the socio-historical context of the conquest of human autonomy that modernity and fashion arise with the sense of the spirit of modern times. It should be noted, however, that the processes of project development, design, and configuration in the relationships between object-product, environment, and consumers are the principal means for technological innovation. And—not only in fashion but in all economic, social and industrial developments concerning science and technology—presenting an excellent exploratory discussion on the history of clothing, fashion and its social role is the well-known work of Gilles Lipovetsky, *The Empire of Fashion: Dressing Modern Democracy.*[7] Fashion is the history of modernity and the political, economic, and cultural issues in relation to the development of industry, the market, communication, and societies. The history of fashion has been considered by scholars, among which we highlight Lipovetsky, as having its beginning in modernity, the 14th century and consolidating itself from the 19th century, with the appearance of great tailors such as Charles Worth (1826-1895), Paul Poiret (1879-1944) and, the precursor among women (Fig. 4), Coco Chanel (1883-1971) (Schaffer and Saunders 2012)[8]. However, what matters here is the logic of technological innovation and creativity. It is what fashion represents socially—for example, through a new look, a new tissue or any other goods outside the production or recently launched, which represent the importance for the moment regarding trends by the appearances of the stylists' stars who they have provided some meanings regarding their creations prêt-à-porter (Jones 2011)[9]. Fashion is notorious, simple, and of great social significance. It determines the gap not only between the models and the design itself but also, and especially, the social class difference. The subtleties regarding styling, sketches, mood board (creation panel), and styling (fashion production) concerning current technology and colors adapting to trends and the concept of innovation and other elements involve the work of the fashion designer and include methodology in the collection projects. But it also consists of a power game that necessarily involves the differences in social classes.

Figure 3: Collection archive for Stange municipality.
The archive includes Normann Helger's collection.
Dating from 1880 to 1980, most items dating from 1900 to 1960. Source:
Digital Museum. Public Domain

Figure 4: Coco Chanel. Photo by Justine Picardie. Licensed under CC-BY-SA-4.0

Last Observations

Undoubtedly, innovative results in the art world and the participation of female artists, architects, and designers are due to the freedoms and equality experienced during the existence of the Bauhaus and throughout the 20th century. Despite this rich history of female artists, new achievements are still desired for gender equality in our society. Old concepts and prejudices no longer have a place in our time. Although there is still a cultural stratification across different perspectives, there is also a strong democratic ideal and freedom to break with the elitist or conservative imperatives that encourage inequality and discrimination. In short, many of these value judgments must be reviewed, and the context and culture must always be considered when reflecting on the importance of the Bauhaus legacy. Recently, the historian and curator Arne Winkelmann, in an interview for *Humboldt-Magazin*[10], reported the importance of Bauhaus for the formation and freedoms conquered in the Universities, affirming: "I cannot imagine another school as revolutionary as Bauhaus." This statement makes it clear that today, in addition to supporting the inclusion of women and their participation in decision-making positions and notoriety in the artistic universe, the visual arts encompass both the fine arts and new formats. This scenario is largely due to the Bauhaus.

It can be seen that, before, the decorative and applied arts were inferior arts before the fine arts. Currently, new disciplines such as design have acquired essential meaning for the development of a globalized society. Well, if the Bauhaus in its heyday was one of the few exceptions for accepting women working on its premises, I must note that this fact is exceptional. In the arts or any other profession, there is no more room for segregationism. Regardless of whether the State itself has created legal mechanisms for equating and valuing women's work, society has incorporated the need to do justice to women's work. As such, the woman and her work substantially changed the traditional social framework of other times, gaining space to do justice to her work, whether in art or any other activity. And, in time, gender equality is something consolidated. I do not doubt that this will happen, as we are in new times, and the world is always changing. Imagine and choose the future.

Carol Lina Schmidt is developing a design project in in textile design for TU Dresden and Ecole Nationale Superieure des Arts Decoratifs (ENSAD), Paris.

Notes:

1. Theresia Enzensberger, "Die 'Bauhaus-Frauen'
Weibliche Lehrlinge erwünscht – bloss nicht zu viele!"
Humboldt-Magazin, 2018.
https://www.goethe.de/ins/br/de/kul/fok/bau/21385384.html
2. Enzensberger, "Die 'Bauhaus-Frauen', 2018.
3. "Architekten, Bildhauer, Maler, wir alle müssen zum Handwerk zurück! Denn es gibt keine 'Kunst von Beruf.' Es gibt keinen Wesensunterschied zwischen dem Künstler und dem Handwerker. Der Künstler ist eine Steigerung des Handwerkers. Gnade des Himmels läßt in seltenen Lichtmomenten, die jenseits seines Wollens stehen, unbewußt Kunst aus dem Werk seiner Hand erblühen, die Grundlage des Werkmäßigen aber ist unerläßlich für jeden Künstler. Dort ist der Urquell des schöpferischen Gestaltens." In: Walter Gropius, "Das Bauhaus-Manifest von 1919." Humboldt-Magazin, 2018.
https://www.goethe.de/ins/br/de/kul/fok/bau/21394277.html
4. Cf. "A long overdue recognition of Anni Albers's pivotal contribution to modern art and design, this is the first major exhibition of her work in the UK."
https://www.tate.org.uk/whats-on/tate-modern/exhibition/anni-albers
5. Cf. Women Advancing Africa. Driving Social and Economic Transformation, 2017, p. 22.
https://gracamacheltrust.org/wp-content/uploads/2018/06/Women-Advancing-Africa-Report.pdf
6. Cf. Photos by Bowbrik licensed under CC By 4.0
https://www.flickr.com/photos/bowbrick/31551256937/in/photostream/
7. Gilles Lipovetsky, *L'Empire de l'éphémère : la mode et son destin dans les sociétés modernes*, (Paris, Gallimard, 1987)
8. Jane Schaffer and Sue Saunders, *Fashion Design Course: Accessories.*
(New York: Barron's Educational Series, Inc, 2012).
9. Sue Jenkyn Jones, Fashion design (London: Laurence King Publishing, 2011). "She is Course Director for MA Digital Fashion at the London College of Fashion, University of the Arts. She has worked as the owner and designer of a successful womenswear brand sold in major stores worldwide, and has also taught and inspired numerous gifted students who now work in the fashion industry, many of whom have become household names." https://www.amazon.de/Fashion-Design-Portfolio-Laurence-King/dp/1856696197
10. Romy König, "Bauhaus gehört verstanden – und nicht unkritisch bejubelt."
Interview with Arne Winkelmann. (Humboldt-Magazin, 2018).
https://www.goethe.de/ins/br/de/kul/fok/bau/21343958.html?forceDesktop=1

Mass Culture, New Capitalism, and Its Codes

Waldenyr Caldas

Abstract

This article discusses the expectations of global culture, connected and mediated by a constant force. This discussion is based on a review by three great thinkers on the topic. First, we review the key terms of media, the evolution of technology, and the advent of a globalized culture in its current state as advocated by the reflections of Marshall McLuhan. Then we place on the market aspects, which are the structural basis of the capitalist system and contemporary culture, based on the work of Richard Sennett. Therefore, we discuss the new relations of production and reproduction in this material and symbolic value system. However, it is, in this sense, in the symbolic aspects that we present our reading and interpretation of Jean Baudrillard's reflections. Finally, our paper proposes a synthesis of these three significant references to the social sciences, art, and culture about the new condition of the contemporary individual and their challenges in handling the new market requirements on the values of influential mass culture. We will seek a logical connection by analyzing *Understanding Media: The Extensions of Man* (McLuhan 1964), *Le système des objets* (1968) and *The Culture of the New Capitalism* (Sennett 2007), which, in principle, are focused on contemporary society. Therefore, to better understand the intricacies of this society, which propagates democratic values and evokes social justice at all times, including in its arts and culture, we will end this essay by presenting social reality based on the complementary ideas of these three authors.

Illustrative image selected by Art Style Communication & Editions under CC BY 4.0 license.

McLuhan Went Considerably Further

As a visionary, McLuhan anticipated his time by highlighting the importance of mass media "as extensions of man." His well-known concepts of "the sensory impact," "the medium is the message," and "the global village" appeared in the 60s of the last century, a kind of explanatory metaphor for society in our contemporaneity. In 1968, when predicting the fantastic development of communication and information technologies, McLuhan advocated that by the end of the century, the world would become a great "global village." In doing so, he wanted to share exactly what had happened and had been happening. The admirable development and, at the same time, improvement of the means of communication had significantly reduced the distances between peoples. However, of course, the physical distance remained unchanged.

This is how the well-known concept of the "global village" was born. On that occasion, once again, he was right: he chose television as the most important mass communication vehicle on the international stage for reducing distances and, simultaneously, providing more speed and accuracy of information. If, on the one hand, the news narrator may be mistaken; on the other hand, the image would hardly deceive the viewer. Exceptions, of course, should be considered. If there is a deliberate intention to practice deception, then there is nothing to do. Slander always takes us by surprise, mainly because of its unpredictability. In that case, we cannot question McLuhan's theory. We must discuss and challenge, instead, human behavior on such occasions.

The concept of the "global village," however, extends beyond what we have already illustrated here. The author imagined a world where all countries were interconnected. The political, social, and economic would be facilitated and encouraged by the improvement of information and communication technologies—something precisely equal to the internet's performance in our times, that is, as we understand it today through globalization. For McLuhan, this interconnection would also generate, in a way, an interdependence. The practical result would be reflected in greater solidarity and, consequently, the defense of the same goals. Here it seems, indeed, the author underestimated or did not consider the political and ideological issues that always weigh heavily. The pleasure and struggle for power, hegemony, domination, and natural resources, among other things, have been the keynote of contemporary history. Let us think, for example, about the wars in Syria.

These issues have decimated unhappy peoples and distanced nations from solidarity and coexistence. For example, the famous Kyoto Protocol intends to minimize the release of carbon dioxide and other chemical wastes, which have been proven to damage the atmosphere and destroy the ozone layer. But the United States, in the person of its president, refused to sign this treaty. McLuhan, however, predicted the world economy, its adversities, and the fluctuations of the financial markets. In that respect, yes, it was accurate. Therefore, an economic crisis of international scope does not matter to any country. As the author predicted, countries' economies, in some ways, are linked to each other and, as such, everyone wants world stability.

So, if the innovative idea of a "global village" can be criticized by some scholars on the topic, I do not agree with these opponents. We are heading in exactly that direction. The world is getting smaller every day, communicating better. I am not thinking here about international political divergences motivated by the issues highlighted above. The fact is that distances are becoming outdated, obsolete. The significant criticism of this visionary (especially in the academy) is that his work does not include the causes, consequences, analyzes, and ideological effects he studied. McLuhan was not naive. He did not ideologize his work as many academics do. Thus, scientific knowledge requires impartiality and neutrality.

According to some critics, McLuhan's work did not contain an ideological analysis of the communication processes. Nor did it present the Marxist interpretation of the state and its relations with society. It was considered unimportant and right-wing. Some more daring or uninformed academics would even consider it as a work of American imperialism. Today, more than fifty years later, teachers indicate McLuhan's books and point to him as the precursor of the globalization phenomenon. It is true that all this has passed and is confined there in the 60s and 70s of the last century. It is also true that the modern term globalization and its respective concept are intricately linked to the idea of a "global village." To deny this fact would be to subtract the merits of this visionary. It is not fair.

Illustrative image selected by Art Style

Culture and 'New Capitalism'

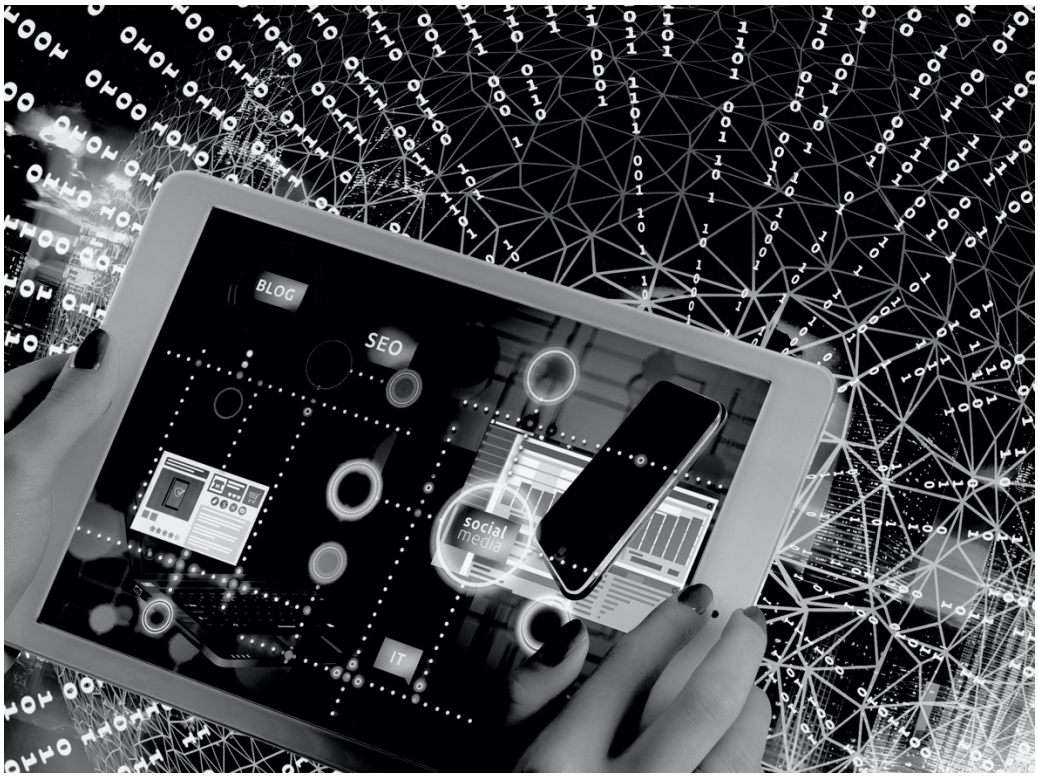
Since globalization has become the subject not only of major media outlets but also of academic research and debate, much has been written about its effects and consequences on contemporary society. The ideas polarization analyzes and the conceptions on the subject have improved the knowledge of this phenomenon and, at the same time, generated splits among its scholars. French thinker Jean Baudrillard, for example, is one of the fiercest and most influential critics of globalization. At his side, we can place much of the work of the American sociologist Richard Sennett, especially his book, *The Culture of New Capitalism.*

The result of a conference held by the author at Yale University in 2004 on ethics, economics, and politics, Sennett discusses with particular dismay, if not pessimism, the emergence of a new world order. For him, we live in a period of transformation with bleak prospects for the worker. There is a new system of social relations based on capital accumulation, which creates uncertainty and insecurity. A guarantee of employment for the employee no longer exists. Thus, we see high turnover, and at the same time, the workers lack parameters without knowing how to behave to keep their jobs. Mere talent and professional skills are no longer sufficient like before. In the universe of a globalized economy, the ability for a specific job no longer seduces significant capital. The preference is for a multipurpose employee capable of performing various activities. For Sennett, these transformations introduce the concept of "new capitalism," new forms of behavior, a new culture, and, as a result, a more unbalanced universe of social relations. Not by chance, he says, "institutions, training and consumption patterns have changed. My view is that these changes have not freed people." In this somewhat somber picture, the so-called permanent job has its days numbered. Wages enter a downward curve, and social security, whose various benefits have been subtracted from the worker, is now becoming a major unknown.

The state no longer knows what to do with its vast legion of retirees. Meanwhile, investors no longer think about long-term profits. In the ethics of new capitalism, financial results must be managed to generate profits in the short term. Here, the speed is no longer the same as in the first forms of industrial capitalism. If institutions are changing—as the author shows us—new concepts emerge as well. The new economic and social order, on the one hand, generates uncertainty and insecurity, and on the other, it encourages pragmatism for professional success. Only a specific type of human being can thrive in these unstable and fragmentary conditions. The very fear of professional obsolescence places the worker in what the author calls "skills society." The challenges for surviving professionally include the care taken in short-term relationships (it cannot be politically incorrect) and, at the same time, seeking a professional versatility that provides maximum mobility in the job market. But this approach is not enough. Workers must also accept

geographical mobility so that they become more apt to the new reality in this new scenario; of course, individual talent has its importance. But the concept of this word in the skills society becomes a little wider. It is not enough for citizens to have a natural aptitude for creativity, intelligence, and resourcefulness. Above all, the worker must acquire skills and new professional qualifications to meet the demands of this new society. The speed with which these scientific and technological transformations occur requires the continuous recycling of professionals in this new context. The alternative for Sennett, therefore, is that a specific character trait is needed, a personality willing to discard the experiences already experienced.

These statements show a notable change in the daily life of people's routines and, by extension, in society itself. The ethics and new moral values of the labor market today demand new posture and new knowledge, especially in the young people who enter it. Recycling without interruption is, for the "training society," the most efficient way to eliminate what Sennett calls "the ghost of uselessness"—other words, becoming outdated, a professional with already obsolete knowledge. So, for example, there are bureaucrats, technocrats, and without blinking, the revolution in information technology and microelectronics. Automation professionals (engineers, doctors, and workers, among others) cannot do without the innovations that come from robotics. Perhaps this is the best way for citizens to place themselves satisfactorily in what Manuel Castells calls a "network society" (1996)[1]. The skeptical and somewhat pessimistic tone wherein Richard Sennett sees "the culture of the new capitalism" reaches into politics and consumption. Here, as can be seen, his analyses align with what other theorists have already dealt with in mass society. Like so many other supporters of leftist movements (I am not sure that we can still differentiate between right and left), he makes severe criticisms of the consumer policy engendered by mass society. At certain times, their very harsh criticisms even compare the merchandising of political leaders with any supermarket product. While admitting that this process does not occur in such a linear and perceptible way to certain subtleties he also considered in this line of reasoning, we would find with dismay that all the seductive tricks of society today are used to commercialize the personalities and ideas of politicians. Looking more closely, we see that just as advertising rarely makes things difficult for the consumer, so the politician also tries to facilitate the act of their purchase. This equation between politics and economics puts marketing at the center of attention and becomes, in the author's view, the essence of the political game, but highly negative for political life. If advertising sells washing powder using the visual appeal of packaging, this is understandable in the consumer society. But selling the image of a political candidate for one of the three powers—personable, elegantly dressed, and with good eloquence—has other implications that do not pass through the canons of consumer society. Instead, they go through the political health of the State and society. As Sennett warns, the simple idea of democracy requires face-to-face mediation; it requires deliberation rather than beautiful packaging.



Illustrative image selected by Art Style Communication & Editions under CC BY 4.0 license.

Signs are Clearly Visible

Unanimity and temporizing discourse were never part of the repertoire of the sociologist and philosopher Jean Baudrillard. In 1968, when he published his book *Le système des objets*, the French scientific community was divided but would start paying attention to innovative analysis, a fluent discourse based on the relationship between society, consumption, and signs. His original ideas—impactful and no less fruitful—provided disaffection, especially in the academic universe. But that told very little. The time, facts, and incredible creative talent of this thinker would instead show that his opponents were not right. But even before, in his days as a writer for *L'liberation*, he already bothered those who wanted to read the predictable in his essays. In 1977, he had to face the fury of some university colleagues when he published the book, *Oublier Foucault*—nothing more positive and better than that. From that moment on, Baudrillard would distance himself from the academic establishment, to become a free thinker and produce a science free from the bonds imposed by the University's rules, norms, and bureaucratic canons.

However, his scientific work has not had the deserved repercussion. Today, the most prestigious European and American universities, but not only, include Baudrillard's work as a mandatory bibliography. This controversial character, but at the same time fruitful and innovative in his analysis, developed theories about contemporary society and culture that are far from orthodox concepts. For him, for example, the idea of mass culture is not limited to the universe of material and audiovisual consumption. It includes the detailed interpretation of the visible. As for the role of the media, his analyses are quite skeptical and, for other scholars, even apocalyptic. For Baudrillard, all media messages work similarly: neither information nor communication, but a perpetual referendum test, circular response, or code verification. In other words, there is a persistent redundancy of information and communication. It is from this reasoning that Baudrillard develops the idea that the mass media builds virtual reality. We would then live a life surrounded by simulacra, simulation, and dissimulation. We pretend to have what we do not have, and we appear to have a lifestyle, which we cannot have. But we can still hide it by pretending not to have what we have, or not to be what we are (Wagner 2014, 198)[2].

In any case, it is original and innovative ideas like these that have made Baudrillard's work the reference for the most profound studies of our contemporaneity. The academic debate itself, when it comes to his writings, generates heated and lively discussions, abandoning the déjà-vu so common lately in academia. And the most exciting thing about all of this situation is that the author's polysemic reasoning does not allow consensus. Rightly, in my view, he often reacted to academic colleagues who made reductionist reasoning of his ideas. The best example of this fact is to consider him a critical theorist of the so-called postmodernity, something he never wanted or took seriously. For him, the notion of postmodernity is merely an irresponsible form of pseudo-scientific approach to phenomena. It is a system of interpretations from a word with unlimited credit that can be applied to anything. Well, it is challenging for a weighted analysis or well-meaning disagreement with the words of Baudrillard. What is observed in the discussions about postmodernity is a boring play on words, pretentious and empty rhetoric that explains nothing, not least because it has nothing to explain. These are the reflections that have made Baudrillard a notable scholar, but without the inflexible and plastered seriousness that we often find in his colleagues when they hold academic events and congresses.

Illustrative image selected by Art Style Communication & Editions under CC BY 4.0 license.

Final Considerations

The three authors mentioned above, in my opinion, have a connection and ideas at the same time, an in-depth, entirely convergent reasoning analysis. Their reflections, each in their way and starting from different themes, give us a reasonably accurate view of contemporary society. We, the readers, thus win, as we have one more option (precious, by the way) to better know the intricacies of a society that so propagates democratic values, evoking social justice at all times. Still, unfortunately, everything stays at the speech level. The fact is that contemporary society, while extremely sophisticated in its digital technology, has brought people even closer, reducing geographical distances and facilitating access to information and, in a way, knowledge itself. It is here that the visionary character of McLuhan's work resides, especially in his concept of the "global village." As we have already seen, this thinker did not ideologize his reflections nor introduce political-ideological issues, and, as a result, he suffered boycotts from a part of the "intelligentsia" that demanded political positions from his peers. On the other hand, democratically, McLuhan exercised his right to not take a political position, at least at that time.

Illustrative image selected by Art Style Communication & Editions under CC BY 4.0 license.

However, the concrete fact is that their reflections anticipated the advent of globalization. From the perspective of socioeconomic relations, however, the advance of the modern "digital society" remains inoperative. The situation of the underprivileged, those excluded from society, remains as it was 50 years ago, but with the aggravation perplexing all of us: a sad and bleak picture of the great migration of refugees and construction of walls separating wealth from misery. It is here that Richard Sennett's work connects to that of Jean Baudrillard and, by extension, to McLuhan, maintaining an impeccable coherence of reasoning between the three thinkers. And that identity begins precisely with the harsh criticisms of globalization as we know it. It is not by chance that Sennett, rightly in our understanding, sees in the new world order established by this phenomenon a nefarious system of socioeconomic relations based on the accumulation of capital, leaving the worker's situation nebulous and indefinite. And more than that, the identity among these thinkers is a matter of desolation when we perceive it. For Sennett and Baudrillard, the new capitalism only perversely perfected the

relations between capital and labor, transforming absolutely everything into merchandise. We live in a commercialized society where, for some time, the consumption of the conspicuous has the same importance as consumption for basic survival needs. This whole line of reasoning reminds us of Karl Marx's critique on commodities fetishism (1867)[3] and goods, although unnecessary, becoming merchandise. As says Jean Baudrillard, from that moment, its power of seduction potentiated, the desire for consumption, the desire to possess conspicuous, i.e., unnecessary. It is at this moment that the irrelevant takes the shape of something important and the place of what is essential.

Author Biography

Waldenyr Caldas is a full professor in Sociology of Communication and Culture at the University São Paulo. He was a visiting professor at University La Sapienza di Roma and the Joseph Fourier University in Grenoble, France. Caldas has been a professor since 1996 as well as the vice-director (1997-2001) and Director (2001-2005) of ECA - School of Communications and Arts, University of São Paulo. In his academic career, he obtained all academic titles until the highest level as a full professor at the University of São Paulo. Currently, he is a representative of the University of São Paulo, together with the Franco-Brazilian Committee of the Agreement "Lévi-Strauss Chairs," and a member of the International Relations Committee of the University of São Paulo. Its scientific production records many books published, and several essays published in magazines and national and international collections. waldenyr@usp.br

Notes

1. Manuel Castells, *The Network Society. The Information Age: Economy, Society and Culture,* Vol. 1. (Oxford: Blackwell, 1996).
2. Christiane Wagner, *Esthétique: L'image contemporaine et l'analyse du concept de l'nnovation* (Saarbrücken: Paf, 2014) 196.
3. Karl Marx, *Capital* (London: Penguin Classics, 1990), 165.

Bibliography

Baudrillard, Jean. *Le système des objets.* Paris: Gallimard, 1968.
—— *La société de consommation: ses mythes ses structures.* Paris: Denoël, 1970.
McLuhan, Marshall. *Understanding Media: The Extensions of Man.* New York: McGraw-Hill, 1964.
Sennet, Richard. *The Culture of the New Capitalism.* New Haven: Yale University Press, 2007

The Democratization of Art
Media and the Art of Publishing on Art

Christiane Wagner

Abstract

The historical approach to democratic ideals is based on the relationship between art, technique, and industry in its creative conception and the cultural influences of its practice in the process of economic, social, and political development. However, in order to better understand this relationship, this article seeks to understand the place of art and communication in the origins of Western knowledge through a brief retrospective of the evolution of verbal and visual languages. Through this panorama, essential to the meaning of art and communication, the article presents an analysis that considers the historical significance of art publications in the process of democratization, freedom of expression, the press, and art from the Renaissance to modern times, while focusing mainly upon the period from the 20th century to the present day. The purpose of technique in its global dimension is fundamental to human existence. Such technical transformations are the consequences of social achievements in the search for conquests and freedoms. However, the quest for freedom is paradoxical. Consequently, through a theoretical foundation in art, culture, and technological evolution, the article seeks to understand the development of art publications better, using examples of significant publications in the history of Western culture. On the one hand, the creative practices considering the resources and socio-cultural stimuli from Johannes Gutenberg's work with the printing press to the 20th century and the transition to the 21st century are observed. On the other hand, within this article, this publication practice is also related to the leading art magazines, and aesthetic and social reflections upon the cultural context in Europe and today's globalized world.

Background of Art, Technology, and Media

Studies on human origins report our ability to develop and adapt to the most adverse conditions in nature. The primordial need for the development of what we now know as societies and cultures began when our ancestors abandoned nomadic life for the cultivation of land, housing, and group living by building villages and communities. These studies have focused upon registries left by our ancestors from the Neolithic era (4,000 B.C.) and the first civilization, the Sumerians in Mesopotamia. Without these registries, we would have little knowledge of the beginning of civilization, that is, of the first inventions, techniques, and development in the formation of a community.

Furthermore, there is nothing more essential to the formation of community than the evolution of human perception and cognitive capacities that seek relationships and mutual understanding through the constant improvement of communication, thereby, building common beliefs and habits. At first, Paleolithic man communicated through sounds. The understanding and meanings attributed to the different sounds are what we understand as the origin of language, and also visually represented. This first visual representation is what we know as the origins of writing. Since its beginning, writing has evolved in association with the sophisticated evolutionary capacity of the human species with regard to language, as a result of a constant and cumulative learning process. This capacity of the human species is related to many abilities that differentiate us from other animals. Among them, the most commonly identified are memory, abstraction, imagination, thinking, reasoning, creativity, and problem-solving. Searches through historical records support the notion that the origins of writing and visual language arose through an association between the symbolic representations of needs and objects within the environments in which our ancestors lived. The drawings and lines indicated simple ways of transmitting information and ideas, which approached a written language system.

Thus, the technical evolution of writing and communication has been the main driver of civilization and the possession of knowledge. Without them, it would not have been possible to preserve or acquire knowledge. We would not be present today, thinking about our legacy and the future of our species. In this sense, what would the possibilities be for the continuous development and evolution of our environment through the implementation of creativity, techniques, and learning processes to problem-solving and improvement through design?

Intriguing problems drive creativity and the development of techniques to overcome the limits of language as the representations of imagination, ideas, and thinking, which involves the search for greater understanding, knowledge, and, above all, a better capacity to communicate and relate within our environments. Nevertheless, what do we know about the meanings of visual and written languages? What are the references in our history of design in support of social and technological development? Let us consider the following achievements of prehistory, progressing from the first civilizations to the transition from the Middle Ages to the Renaissance, from the Enlightenment to modern times, to our most recent history and the starting point for our analysis—the beginning of the 20th century to the current time. First, we witness the creation of the first figures, such as the well-known Venus of Willendorf and, then, the utilization of tools and utensils for survival. This is followed by the evolution of visual representation with geometric and abstract signs, points, squares, and other shapes related to animals. There are records of these paintings—pictographs—in the caves of Altamira in Spain, and Lascaux in the South of France. In many regions of Africa, the Americas, and Asia, petroglyphs have also been found. These consist of figures recorded upon rocks, which are pictographs or ideographs, a symbolic language that represents ideas or concepts.

These representations originated both in written and visual languages. In relation to writing, these representations are graphic depictions of the spoken language, which from Paleolithic man onwards progressed through a reductive process until reaching what we know as the alphabet and its letters. This achievement greatly facilitated the human communication that, over time, gave rise to languages. Nevertheless, the visual language developed in Mesopotamia and Egypt, along with the hieroglyphs, papyri, and illustrated manuscripts produced by the Egyptians, represent a legacy of visual communication. Philip Meggs and Alston Purvis, in the book *Meggs' History of Graphic Design* (2016), record these innovative achievements in Mesopotamia, which led to the development of the alphabet and graphic communication in the Phoenician and Greco-Roman world. We must also consider the Asian alphabet and all its contributions to the world of the arts, techniques, and design. However, this article does not detail the rich history of the Middle Ages, of its illustrated manuscripts, the work performed by the copyists in the production of the flowing text, and the organization of the production of these manuscripts crafted in the *scriptorium*.

What matters most is the full development of the reproduction of art and publications on art from the Renaissance onwards. That was the moment in which artistic activity in the face of the desacralization that was occurring found another meaning in the world and gradually engaged the interest of an audience that was slowly gaining access to reading books and various printed materials. All of this was a result of printing techniques and their continuous development and improvement. One of the most important and most utilized techniques both in the West and in Asia was xylography—the art of "making woodcuts or wood engravings, especially by a relatively primitive technique."[1] This was a printing technique using a wooden base with the relief of the content as an image—characters, ideograms, drawings, symbols, texts—to be reproduced.

In China, with a language consisting of more than five thousand characters, xylography was an essential technique. However, in the West, like written language, typography represents one of the most significant inventions for the development of civilization. Most Western languages are composed of approximately 24 letters, rendering the typographic technique the most appropriate for printing with its independent, mobile, and reusable types. This new technique facilitated not only reproduction and the wider distribution of printed matter but predominantly a growth in the number of literate people and the transmission of information and knowledge. Moreover, the documentation of knowledge and techniques promoted discoveries and the development of science and technology.

Typography
The Most Significant Advance in Communication

The Gutenberg press, the printing technology with the movable type, was invented in Germany, where together xylographers, artists, and printing presses developed illustrated books and pamphlets. The press then spread to Italy, Holland, England, and France. However, in the Renaissance, the significant contributions of Albrecht Dürer to the development of the press are still notable; the artistic quality of his productions is highly regarded along with his valuable publications. He was not only an editor but also an artist, author, and theorist. His first book, *Underweysung der Messung, mit dem Zirckel und Richtscheyt, in Linien, Ebenen unnd gantzen corporen* (1525), is a course on the art of measuring with a compass and a ruler, which details all the learning that he obtained during his stay in Italy with the great Renaissance artists and intellectuals. The book incorporates theoretical discussions upon linear geometry and two-dimensional geometric construction, the application of geometry to architecture, decoration, engineering, and letter design. The other illustrated book, entitled *De Symmetria Partium Humanorum Corporum,* is a treatise on human proportions, which was published posthumously in Nuremberg (1528). These two books contain Dürer's knowledge of geometry, drawing, human anatomy, and the advances of the Italian and German painters and graphic artists. Of course, we would not be here reading or enlightening ourselves, or reviewing, or learning if it had not been for the invention of writing, followed by typography and the Gutenberg press. The latter allowed the reproduction and distribution of the Bible, which, while still restricted, contributed to disseminating ideas through pamphlets that supported the religious Reformation. Thus, the printing technologies improved in the following centuries and contributed to the Western social, economic, political, and cultural development that ultimately resulted in the Industrial Revolution and, above all, in the expansion of the capitalist process.

Later, in Cartesianism, the technical evolution prevailed, and the consequences of the doctrine of reason produced controversies around the notions of perception and imagination and influenced most of the creations that occurred in the following centuries. All of these events in the arts were part of a period of political and social transformation that favored the new ideas and behavior of thinkers and artists. At that time, at the end of the 18th century, the bourgeoisie gradually gained in self-assertion, mainly with the advent of the French Revolution and the progressive conquest of the public space by commercial and industrial development.

In this sense, another historical moment that motivated technological development arose in the 19th century with the relationship between the arts, crafts, and industry, which gradually crept toward the Industrial Revolution, consumer culture, and local and global markets. This was the event conceived by Henry Cole and Prince Albert and known as The Great Exhibition of the Works of Industry of All Nations, staged within the Crystal Palace in Hyde Park, London (1851). Following this, further advances in printing processes produced significant results for the development of the printing industry. In addition to posters, brochures, and books, several journals and magazines emerged along with the development of the printing press as the primary vehicle of communication. A remarkable moment in this history took place at the beginning of the 19th century in London when the German Friedrich Koenig presented a project for the construction of a steam-driven printing machine using a single cylinder, which was later perfected using double cylinders. This machine was able to produce a large print run. At that time, printing 400 sheets per hour was considered a high rate. Such a rate meant the immediate distribution of material to readers in a short time, that is, the transmission of news to a broader audience in less time. The machine was immediately purchased by John Walter of *The Times* in London. On November 28, 1814, *The Times* was printed using automatic, steam-powered printing presses and this was announced to its readers within the paper. On December 3, *The Times* followed up their original announcement with an article defending the introduction of the new technology.

A steam engine had replaced the mechanical machines, and, consequently, the speed of production increased. In a short time, the printing machines contained up to four cylinders and the printing capacity per hour doubled. Paper quality was improved to provide the primary substrate for printing. Thus, as the print run increased, the lower the unit cost became. Accordingly, the processes of the printing industry were optimized, making production cheaper.

What is essential is how human beings came to be in a civilized environment. Firstly, as a result of writing and typography organizing the types into sequence and alignment, linear thinking and individualism were conditioned and literacy increased, which became increasingly prevalent in Western societies, along with an appreciation for registering information and archiving memory. The second factor concerns the creation of painting techniques with the use of perspective in the Renaissance. The perceptions of Western humans have developed since then, guided by these two visual systems, perspective and typography. Furthermore, these forms of perception still prevail in the advances made in communication

technologies, even if they were potentially developed through the illusion of four dimensions and moving images. Nowadays, according to Clay Shirky (2010), the author of *Cognitive Surplus*, arguments about the behavior of current society deal with forms of collaboration, that is, contemporary society democratized through its access to information: "the Gutenberg printing press produced the Reformation, which produced the Scientific Revolution, which produced the Enlightenment, which produced the Internet, each move more liberating than the one before" (Gopnik 2011).[2]

A Milestone in the History of Art Publications:
A Synthesis Between Aesthetics and Social Consciousness

With the successive social and cultural changes that occurred as a result of technological and scientific innovations, we highlight the Arts and Crafts movement, precisely because of the representativeness and influence of the precursors of the art publications, John Ruskin and William Morris. John Ruskin was a British art critic and historian and the leading articulator, along with William Morris, of the movement. According to Ruskin, in the middle of the Second Industrial Revolution, industrialization and technology advanced the gradual rift between art and society to a critical stage, thereby, isolating the artist. The consequences of this Industrial Revolution directly affected the division of social classes and the exploitation of workers. Mass production was also introduced without any concern for aesthetic or functional quality. Moreover, this increased interest in the accumulation of capital through false and misleading advertisements for the provided products. The consequences were the pastiche of historical models, and a decline in creativity and appreciation for design, which was executed by engineers without any aesthetic concern. Conversely, behind Ruskin's theories was his belief that beautiful things were valuable and useful precisely because they were beautiful.

Morris and Ruskin then founded the Century Guild. The goal of the Century Guild was "to render all branches of art the sphere no longer of the tradesman, but of the artist." In addition, the arts of design should be elevated to "their rightful place beside painting and sculpture" (Meggs 1998). The guild developed projects imbued with the characteristics of Renaissance and Japanese design and

represented a significant moment in the Arts and Crafts movement by influencing the floral stylization of Art Nouveau. In addition, all these ideas needed a medium of diffusion; however, in the absence of this means, the best approach was the creation of a space that would allow freedom for new ideas. Thus, *The Century Guild Hobby Horse* was born (fig.1); the first magazine of refined impressions exclusively dedicated to the visual arts was published in 1884. *The Hobby Horse* was the first periodical in the 1880s to present the point of view of the English Arts and Crafts movement to the European public and to treat printing as a serious form of design. According to Meggs (1998), in an article entitled "On the Unity of Art" in the January 1887 edition of the *Hobby Horse*, Selwyn Image vehemently stated that all forms of visual expression deserved the status of art. He rebuked the Royal Academy of Arts for its very limited scope in representing art and design forms and recommended changing the name of the entity to the Royal Academy of Oil Painting for this reason.

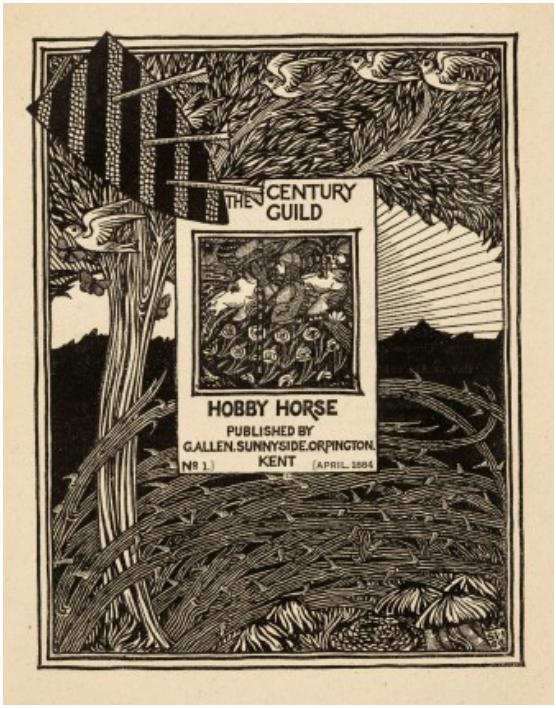


Figure 1. *The Century Guild Hobby Horse*, 1884.
William Morris Gallery, London Borough of Waltham Forest.
Image in the public domain.

Designing an Art Magazine

The initiatives of William Morris and John Ruskin were essential for the development of publishing, primarily, of the arts, which encompassed not only artistic aptitude, arts, crafts, and the evolution of printing techniques, but primarily discussed and substantiated a critique of the artistic and cultural universe of that time and published its results. This editorial and conceptual innovation manifested basic ideas for design in its aesthetic and functional aspects, which were aimed not only at unification between arts and crafts but also between art and industry—a milestone for art publications. Furthermore, Morris strove to maintain the manual and artistic quality of print production by founding his private press, the Kelmscott Press. Among his leading publications was *The Story of the Glittering Plain* with illustrations by Walter Crane. Subsequently, the notion of the private press became a trend. Among the best known were Essex House Press, the Doves Press, and the Ashendene Press in London and, in New York, the Roycroft Press. One notable instance of this editorial trend was the inaugural April 1893 edition of *The Studio*, another essential highpoint and a milestone in the publication of European art periodicals from the 1890s. Along with *The Studio*, a great talent in illustration and graphic design emerged in the world of art publishing, that of Aubrey Beardsley (1872-1898). Beardsley was one of the precursors in editorial design and later became the art editor for one of London's largest publishing successes, *The Yellow Book*. He also illustrated the literary works of Oscar Wilde, among which the illustrations for the play *Salome* in 1894 are infamous.

In Germany, the influence of the Arts and Crafts movement gave rise to new types and significant advances within the printing industry, while in Holland tradition was maintained. In France, the graphic arts were developing into the Art Nouveau style with an emphasis upon the manifestation of this style in posters. However, the significant names in this art form, Eugène Grasset and Jules Cheret were also the precursors, along with British artists, of the introduction of publications on art to North America during 1889 and 1892, highlighted by *Harper's Magazine*. The first editions of *Harper's*, with designs and covers by Grasset, were printed in Paris and shipped to New York and, "the magazine soon began to print the work of American artists and writers."[3] *Harper's Magazine* was followed by *Scribner's Magazine* and *The Century Magazine*. In early 1894, Will Bradley's illustrations appeared in *The Inland Printer and The Chap-Book* (fig. 2), and in his own periodical *Bradley: His Book* (1896). Beardsley's style heavily influenced all of his work; however, he gravitated toward new techniques, such as photomontage and graphic arts as innovative design, thereby, avoiding any allusion to imitation.

Figure 2. Will Bradley, *The Chap-Book*, 1895.
This image is available from the United States Library of Congress
Prints and Photographs Division. Washington, D.C., USA. Image in the public domain.

At the height of the Art Nouveau movement in France and of the Liberty store in England, Jugendstil (youth style) also emerged in Germany, where the *Zeitschrift Jugend* was founded by Georg Hirth and published from 1896 to 1940. It was the primary media for the dissemination of this movement (fig. 3). In Vienna, artisans and artists interested in the new sense of the arts concentrated their creations and ideas within the Vienna Secession (*Sezessionstil*) in early 1897. However, this movement followed a different style and did not use the characteristic curves of the French and German styles. They also focused attention on the national issue, without acceptance and inclusion of foreigners, which is no reference to fundamental democratic ideals. Therefore, what we seek today, mainly for the arts and the freedom of the press, are democratic ideals, cultural diversity, and respect for differences. However, at that time, the artists of the Vienna Secession did not consider these issues that are now regarded as paramount. On April 3, 1897, the young artists of the Viennese Creative Artists' Association (*Kunstlerhaus*), in revolt, ceased participating in this association by refusing to allow foreign artists in the Kunstlerhaus exhibitions. Among the most prominent names in this movement was Gustav Klimt in the leadership role, joining the architects Joseph Maria Olbrich and Josef Hoffmann and the artist-designer Koloman Moser. However, specifically with regard to this movement, its leading artists also defended the new forms of art. Their ideas were supported by the magazine that specialized in this original art, entitled *Ver Sacrum*[4] (fig. 4). This magazine was published between 1898 and 1903 and focused not upon criticism and artistic theories but mainly upon the graphic and aesthetic quality of its contents, valuing a breadth of design and mastery of the visual arts. The magazine was innovative in format and the pages were designed with perfect harmony between text and images.

In Western societies, in the late nineteenth century, many of the poorer classes were beginning to read. Through reading, they were seeking to understand the changes in their social environment along with the innovations and knowledge derived from the Industrial Revolution and primarily from scientific discoveries. Subsequently, many popular kinds of literature appeared that were aimed at this population who remained on the margins of progress. All that wealth resulting from the Industrial Revolution could be turned into something tangible for those who lived on the margins so that they might feel "included" in society. The second phase of the Industrial Revolution generated significant changes in the social and economic roles of communication and behaviors. Before the 19th century, the dissemination of information through books and pamphlets was the most dominant communication function. Given the pace and scale of the urban expansion and the increasing level of mass communication, the industrialized society responded by rapidly expanding the number of printers of advertising material, posters, periodicals, newspapers, thus, further stimulating industrial and technological development.

Figure 3. Otto Eckmann, Jugend cover, 1896. Image in the public domain.

Figure 4. Koloman Moser, *Ver Sacrum* cover, 2/4, 1899.
Image in the public domain.

In general, the possibilities of communicative mechanisms as factors of change in society do not come from technology itself, but rather from what humans do with it. There is no other way to relate except by communicating—a process achieved by humans through technology and media. In this sense, the arts, intrinsic to their techniques, can be considered precursors in the process of evolution and the access to knowledge in Western societies, idealizing the spirit of the time.

Modernity, Graphic Arts, and Publications

The transformations that took place at the beginning of the 20th century were essential for the manifestation of the avant-garde and its influences on design. Amid these transformations, art and design were the paths that artists and intellectuals used to question values concerning tradition and innovation in society. Therefore, the objective linearity of social life no longer had the same meaning. These transformations were the consequences of the Industrial Revolution and a booming capital market. The art of the 18th and 19th centuries no longer represented the reality of this new pace of society for the European vanguard. Therefore, artistic and intellectual expression was divided between the conservatives and the modernists. Avant-garde ideas were always controversial and questioned the *status quo*. Through new representations of shapes and colors, they protested against the social context. A series of modern movements such as Fauvism had a limited effect upon graphic design in the 20th century. Others, such as Cubism and Futurism, Dada and Surrealism, De Stijl, Suprematism, Constructivism, and Expressionism, directly influenced the graphic language of visual communication within the century, according to Phillip Meggs (1998).

During this period, through World War I and the Russian Revolution, creative innovation was relatively frequent due to the widespread devastation and social instability, when the need for the reformulation, reconstruction, and rethinking of society stimulated artistic and cultural production. Thus, throughout 1917, with the strong influence of the Arts and Crafts movement and Russian Constructivism, the Deutscher Werkbund emerged in Germany. The Werkbund focused on the unification of arts and crafts with industry to elevate the functional and aesthetic qualities of production to offer quality, functionality, and low cost. In this same sense, the De Stijl movement also emerged in the Netherlands with Theo van Doesburg at its head as the founder, associated with the artists Piet Mondrian, Bart Anthony van der Leck, Vilmos Huszár and the architect Jacobus Johannes Pieter Oud, among others. In De Stijl, geometry and abstraction predominated, within which not only the simplicity of shapes with horizontal and vertical lines were considered, but largely and differently from Cubists, the use of the three essential colors—red, yellow, and blue. Mondrian and Doesburg developed these characteristics based upon the thinking of the philosopher M.H.J. Schoenmakers[5], who considered juxtaposition of primary colors and the horizontal and vertical lines to be fundamental opposites of the formation of our world. Accordingly, for Mondrian, this was the reality of the sense of visual art expressed by De Stijl.

However, similar kinds of art projects were common among the De Stijl artists. For example, between Van der Leck and Van Doesburg, who gradually began to form their styles with neutral colors—black, gray, and white—not only in painting but also in architecture, sculpture, and typography. It was precisely with this latter technique that Doesburg began his graphic and editorial project by publishing and financing the *De Stijl* magazine from 1917 until his death in 1931 and disseminating the movement's theory and philosophy to a wider audience (fig. 5).

Figure 5. *De Stijl*, Vol. 1, no. 1, Delft, October 1917.
Design by Vilmos Huszár. Image in the public domain.

De Stijl defended the absorption of pure art by applied art, justifying that it would not be reduced to the level of the everyday object, but on the contrary, it would be raised to the level of art. The *De Stijl* magazine was an important medium for spreading the principles of this new art and bringing the universe of artistic transformations closer to those interested in art and culture. With De Stijl movement, the rationalization of the design was conceptualized with an aesthetic of reduction that was marked in the Bauhaus in Weimar, Germany. This period was the birth of the Bauhaus, founded by Walter Gropius, an art school focused on the interests of industrial development and social needs, paying attention to the functional and technical aspects. Then, in the passage from 1919 to 1920, from the housing culture and with the social principle of consolidating art to the people, Bauhaus influenced the way of life. The basis of an aesthetic and social theory of Bauhaus was characterized by the relationship between art, technology, and industry, exerting influence—especially with the advent of design—from the early 20th century. In 1926, the Bauhaus was renamed Hochschule für Gestaltung (Superior School of Form), and the influential Bauhaus magazine began to be published (fig. 6). This magazine and the series of fourteen Bauhaus books (*Bauhausbücher*)[6] became relevant to the dissemination of advanced ideas on art theory and its application to architecture and design. Kandinsky, Klee, Gropius, Mondrian, Moholy-Nagy, and Van Doesburg were the editors or authors of volumes within the series.

Moholy-Nagy designed twelve books and explored photography in all its technical possibilities with regard to mastering light in frames using ordinary, everyday objects. Although the photogram technique was not new, the innovative aspect was the use of such a technique to derive formal results by means of light in abstract compositions. Moholy-Nagy, one of the Bauhaus artists, was alerted to the growing importance of the media from that moment on. He suggested to his colleagues at the Bauhaus that they consider creating artworks involving photography, as imagery works were gaining more space as a vehicle of communication in modern society. In other words, László Moholy-Nagy was showing the Bauhaus artists the emergence of photography as a new communication tool, which was being increasingly solicited in the messages and reports of the time. In principle, within the artistic universe, the modern period was essential due to the perpetual new forms that characterized the context, within which ideologies almost always defined the purposive content of the arts, bringing them closer to industry, the market, and the socio-political reality. To think about art, artists, freedom, and equality is also to understand that within the last hundred years, new forms of art and their techniques were essential for cultural

transformations that concerned the rupture of values, the constant search for solutions to social problems, and the changing of habits and behaviors. As a result of the Bauhaus lessons, any form of hierarchy that compared both art and design and outlined the differences between the artist and the craftsman would no longer be accepted by its members. Undoubtedly, many innovative results in the world of the arts and between artists were due to the freedoms and equality experienced during the existence of the Bauhaus.

Figure 6. Bauhaus Magazine (*Bauhaus: Zeitschrift für Bau und Gestaltung* 2:1)[7] 15 Feb 1928. Editors: Walter Gropius and László Moholy-Nagy. Image Cover by Moholy-Nagy. Image in the public domain.

The Rise of the Mass Society
Time as the Meaning of Art

With reference to Pierre Francastel (1956), modern art, which is frequently imaginative, abstractly presents time and space and can participate in the daily life of the individual as much through purely figurative signs as through artifacts. We deduce, therefore, that even before language can evolve, arrive at writing and reach an almost perfect capacity for communication, language—still pictorial—continues to unify the communication of different cultures, according to new forms of representation. Indeed, new technologies offer new possibilities, regardless of the similarities among images in a particular art at all times and in all places. Again, under the effects of modernity, Francastel (1956)[8] inserts us into evolution by means of the temporal rhythm of life. For instance, in French society a century ago, by recalling that in 1850 in the work of Victor Hugo, the world traveled by wagon and spoke French and that in 1950, the author himself in his work affirmed that the world would travel by plane and would draw and sculpt as in Paris. Today, I would say the world is moving towards being deterritorialized, and we no longer notice the time or place. Morin (2010) poses the question: where is the world going? (*Où va le monde ?*) I would question how humans can further configure our world as good and commonplace.

Drawing became technically reproducible through xylography, while the technical manager of the reproduction of writing was ultimately the press. The beginning of reproduction took place with the first technique, xylography, then lithography, printing techniques, and copper plate etching. It was through employing these techniques that the graphic arts illustrated everyday life. At the end of the 19th century, with the appearance of photography and cinema, the process of reproducing images was at the same level as speech. Accordingly, the work of art has always been reproducible. The process of the technical reproduction of the work of art has developed throughout history with great intensity, yet what has differed throughout history are the techniques and means of reproduction utilized along with the purpose of the reproduction and the relationships of the images as expressions, representations, narrations, or communications.

In Walter Benjamin's essay on technical reproduction (1936)[9], through his reflections, we can understand that technical reproduction does not permit the loss of a work's visual value in its moment of existence. Nevertheless, transformations of the original work overtime permit the eventual loss of its content and authenticity, but not its visual value. This authenticity represents an origin, a material statement, and its testimony, which transmits a historical tradition as value. Through reproduction, everything is diffused and tradition disappears because there is no longer any testimony of each of these historic moments. When the criteria of authenticity changed in the art production relationship, all the social

functions of art changed. Art is no longer based on ritual but politics and that new situation has led art to acquiring a new meaning. In this way, the most important social function of art has been to create a balance between humans and their environment. This balance is achieved in humans through their representation of the world through technology. Therefore, the consequences of this technology and the mass resources available are the collective perception of the public appropriating forms of individual perception to configure the contemporary image in urban centers. Thereby, the spectator's association of ideas is immediately interrupted by the change of image. Thus, the masses are responsible for all the new attitudes linked to the image. Hence, the increase in participants increased participation.

By the turn of the 19th century, the Gutenberg printing system had already become a thing of the past. Photomechanical processes replaced the metal types and opened new horizons for design just as the radio replaced the telegraph. This was the transformation of the media well observed by Marshall McLuhan with regard to the role of the mass media and the effects of new technologies – television from the 1960s, and, more recently, the computer and the Internet. After all, each medium generates its own economic, political, and cultural implications, although they are often poorly assimilated due to the increasing speed with which new technologies are emerging. As a result, even as we realize the changes wrought by a new media in society, a newer one is already emerging. The memory of the time before the technological revolution, of the manual work and the printing press smelling of oil-based ink, established a quality reference and have elevated that print to beauty as an aesthetic experience nowadays, such that the printed publication presents itself as another resource. And it will always be printed. Even with the high level of technology used, it is a technological evolution parallel to mechanical publishing—the different technologies contrast. The differences are in their content and target audiences.

Author Biography

Christiane Wagner (Germany) is the editor-in-chief, founder, and creative director of the Art Style, Art & Culture International Magazine, and a member of the College Art Association of America in New York. She has been a visiting research professor at the University of São Paulo. She was a research professor of aesthetics and science of communication, UNICAMP (Fellowship CAPES 2014–2018, qualification for a professorship, Habilitation, Venia Legendi). Both universities (USP and UNICAMP) are ranked as the best universities in Latin America. She was awarded a doctoral degree (Promotion 2014) in Germany in the science of art and aesthetics, recognized by the Hessian Ministry of Science and Art. She has a Ph.D. in science of art and aesthetics from Université Paris 1 Panthéon-Sorbonne with highest honors (mention très honorable/summa cum laude). Also, she holds a Ph.D. in design and architecture (with highest honors) and a master's degree in science of communication (with highest honors) from the University of São Paulo. She has qualification training (formation des enseignants) in the history of art, art education, and digital art development, sciences, and technology from the French Ministry of Education and the Institut National d'Histoire de l'Art (INHA).
ORCID: https://orcid.org/0000-0002-3445-1446

Notes

1. Xylography dictionary definition, xylography defined.
https://www.yourdictionary.com/xylography
2. Adam Gopnik, "The Information, How the Internet gets inside us,"
In *The New Yorker*, February 7, 2011.
https://www.newyorker.com/magazine/2011/02/14/the-information
3. *Harper's Magazine* History. https://harpers.org/history/
4. *Ver Sacrum Magazine* [online]: Österreichische Nationalbibliothek,
ANNO - Austrian Newspapers Online, Historische österreichische
Zeitungen und Zeitschriften online:
http://anno.onb.ac.at/cgi-content/anno-plus?aid=vsa&datum=1898&size=45
Ver Sacrum [PDF] © Belvedere, Viena:
https://www.belvedere.at/sites/default/files/media-
directories/1898_versacrum_v16_72dpi.pdf
5. "In 1915 the painter and theorist Theo van Doesburg encountered
the work of Piet Mondrian, who had developed a visual style consisting of primary colors and asymmetrical, orthogonal grids. Mondrian was inspired by the mystical ideas of the Theosophists, particularly the eccentric mathematician M.H.J. Schoenmaekers, who devised a Neo-Platonic philosophy based upon pure geometric form. Influenced by Schoenmaekers' publications *The New Image of the World* (1915) and *Principles of Plastic Mathematics* (1916)," in Johnson, Michael, "De Stijl (1917–1932)" (The Routledge Encyclopedia of Modernism, Taylor and Francis, 2016).
https://www.rem.routledge.com/articles/de-stijl-1917-1932. Doi:10.4324/9781135000356-REM166-1
6. Bauhaus books (Bauhausbücher), https://monoskop.org/Bauhaus#Books
7. Bauhaus: Zeitschrift für Bau und Gestaltung 2:1(15 Feb 1928). Editors: Walter Gropius and László Moholy-Nagy. Image's Cover by Moholy-Nagy. Bauhaus-Archiv / Museum für Gestaltung, Berlin. The archive est. 1960 in Darmstadt, in 1971 moved to Berlin, the museum opened there in 1979. The PDF was assembled from scans on IADDB.org;
https://monoskop.org/images/b/b5/Bauhaus_2-1_1928.pdf
8. Pierre Francastel, *Art et technique aux XIX^e^ et XX^e^ siècles* (Paris: Gallimard, 1956), 225.
9. Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction,*
translated by J. A. (Underwood. London: Penguin, 2008).

Bibliography

Benjamin, Walter. *The work of art in the age of mechanical reproduction*
Translated by J. A. Underwood. London: Penguin, 2008.
Francastel, Pierre. *Art et technique aux XIX^e^ et XX^e^ siècles*. Paris: Gallimard, 1956.
McLuhan, Marshall. *Understanding media: The extensions of man.*
New York: McGraw-Hill, 1964.
Meggs, B. Philip. *A history of graphic design.* Michigan: John Wiley & Sons, 1998
Shirky, Clay. *Cognitive Surplus: Creativity and Generosity in a Connected Age.*
New York: Penguin Press, 2010.

Art Style | Art & Culture International Magazine

Art Style Magazine is an open access, biannual, and peer–reviewed magazine

Submission

Art Style Magazine publishes both themed issues and issues with a variety of themes. If you are interested in publishing in the current themed edition, check out the call for papers for details on the upcoming editions. You are also welcome to contribute an extended essay or scholarly article on one of our past issues' themes or a new subject. You just need to follow our Author Guidelines and submit your essay or scholarly article for evaluation. We will get back to you with acceptance or nonacceptance feedback after the reviewers have evaluated your contribution. If your submission is accepted, we will inform you about the publication schedule.

Peer-Review Process

Papers submitted to *Art Style Magazine* are subject to strict peer review and published in the online issue when two external reviewers have approved them. Deadlines and publication dates are designated in each respective issue's planning stages. We will get back to authors with acceptance or nonacceptance feedback after the reviewers have evaluated the contributions, and we will inform them about the publication schedule.

Plagiarism

Papers submitted to *Art Style Magazine* are automatically checked for plagiarism; if a paper is plagiarized, it will not be accepted. All published articles go through the plagiarism scanner and must meet the ethical standards of academic conduct. If plagiarism is discovered in a published article, the plagiarized piece will be removed, and the author will no longer be able to publish in this magazine.

Research Publishing Ethics

Art Style Magazine outlines the best practice principles for publications. We defend the best practices in our publications and follow top institutions' directions on teaching, science, and research worldwide. With this practice, we wish to remember the fundamental values of recognition of merit and the originality of researchers and authors. Therefore, we present here the central notions of good conduct and research publishing ethics, based on the Committee on Publication Ethics (COPE), the United States National Science Foundation's policies and procedures, the European Science Foundation's code of conduct, and the FAPESP São Paulo Research Foundation's code of good scientific practice.

License and Publishing Agreement

Authors are required to sign a License and Publishing Agreement, when a paper is accepted for publication, retaining copyright while allowing the *Art Style Magazine* to publish under the terms of that agreement. Authors of *Art Style Magazine* are invited to accept and agree to be bound by the terms and conditions of Creative Commons Attribution License (CC BY-NC-SA 4.0).

Author Guidelines

Language: American or British English. Everything written should be proofread.

The extended essay should be submitted to editorial@artstyle.international

Required structure

Required structure of the extended essay: title; abstract (approx. 300 words); introduction; body of the essay; conclusion; author biography (at least 150 words), endnotes, bibliography (only authors cited in the text should be referred to in the bibliography). Please, use The Chicago Manual of Style system, in Microsoft Word format (.docx). The extended essay must be of a word count of minimum 3,000 and maximum 5,500 (excluding figures, endnotes and bibliography). Page setup A4 (210 by 297 mm), default settings (based on the normal Microsoft Word template). Title: Times New Roman 16 pt, flush left. Sub-title: Times New Roman 14 pt, flush left. Sub-section Heading: Times New Roman 14 pt, flush left. Text body: Times New Roman 11 pt. Line spacing: 1.15, justified. Quotations: more extended quotations should be single-spaced and separated from the text. Also, we accept scholarly articles with a limit of 8000 words (including endnotes and bibliography). Page setup A4 (210 by 297 mm), default settings (based on the normal Microsoft Word template).

Figures: images are required—color or monochrome in RGB color mode. Please, set the resolution of images destined for web pages to 72dpi, and save images in jpg or png format only. Resolution: between 1500 and 2500 pixels wide. Don't enlarge a small image to avoid pixelated images. The related images to incorporate into your paper should have permission from the image owner or use pictures in the public domain. You can choose royalty-free photos with a Creative Commons or similar license. Otherwise, you can create some images of your own. The editorial team will evaluate the images and choose the most appropriate. The author is responsible for the images used in the article, attending to the recommendations indicated in this guide, besides using the image under Creative Commons Attribution License (CC BY-NC-SA 4.0).

Captions for figures

Works of art can be cited using this format:

Figure 1: Artist's name, *Title*, Date, Medium, and support. City, Collection. License information.

But include the publication citation for where the artwork's image was found unless you have viewed the artwork in person. Any image that is being reproduced publicly should consider adding copyright information, i.e., who owns the right to an image or if it is under a Creative Commons Attribution License.

Before you submit your essay, please ensure your paper is ready for submission.
Essays and articles submissions that do not meet these recommendations will be returned.

For more information, please see:
The Chicago Manual of Style and Magazine's Author Guidelines

Terms & Conditions

Publishing in *Art Style Magazine* is free of charge for anyone, there are no article processing charges or other publication fees. Art Style Magazine is independent and supports the Open Access Movement. *Art Style Magazine* is following what is recommended in international guidelines of the Berlin Declaration on Open Access to Knowledge in the Sciences and Humanities.

 Papers submitted to *Art Style Magazine* are automatically checked for plagiarism; if a paper is plagiarized, it will not be accepted. All published articles go through the plagiarism scanner and must meet the ethical standards of academic conduct. If plagiarism is discovered in a published article, the plagiarized piece will be removed, and the author will no longer be able to publish in this magazine. The editors of Art Style Magazine cannot be held responsible for errors or any consequences arising from the use of information contained in essays published on the Art *Style Maganize*'s website. Authors agree to the terms and conditions and assure that their submissions are free of third parties' rights. The views and opinions expressed in the essays are those of the author and do not reflect the views of *Art Style Magazine*. The authors of *Art Style Magazine*'s essays are responsible for its content. Images from other sources should be fully acknowledged in the caption. The *Art Style Magazine* website provides links to third-party websites. However, the magazine is not responsible for the contents of those linked sites, nor for any link contained in the linked site content of external Internet sites.

Editor-in-Chief and Creative Director

Christiane Wagner is the editor-in-chief, founder, and creative director of the *Art Style, Art & Culture International Magazine*, and a member of the College Art Association of America in New York. She has been a visiting research professor at the University of São Paulo. She was a research visiting professor of aesthetics and science of communication, UNICAMP (Fellowship CAPES 2014–2018, qualification for a professorship, Habilitation, Venia Legendi). Both universities (USP and UNICAMP) are ranked as the best universities in Latin America. She was awarded a doctoral degree (Promotion 2014) in Germany in the science of art and aesthetics, recognized by the Hessian Ministry of Science and Art. She has a Ph.D. in science of art and aesthetics from Université Paris 1 Panthéon-Sorbonne with highest honors (mention très honorable/summa cum laude). Also, she holds a Ph.D. in design and architecture (with highest honors) and a master's degree in science of communication (with highest honors) from the University of São Paulo. She gave lectures and participated in panel discussions at the Stuttgart State Academy of Art and Design, Germany; L'École des Arts de la Sorbonne – Université Paris 1 Panthéon-Sorbonne; Universität Wien; Contemporary Art Museum of the University of São Paulo (MAC USP); Institut für Kunstgeschichte, FAU – Friedrich Alexander Universität, Erlangen Nürnberg; The City University of New York (CUNY), New York City College of Technology (City Tech); University of Hertfordshire, London, and in many international conferences. Prof. Dr. Christiane Wagner is a scientific advisor of the São Paulo Research Foundation FAPESP in cooperation agreements with national and international research funding agencies including the UK Research Councils, the Agence Nationale de Recherche (ANR) in France, the Deutsche Forschungsgemeinschaft (DFG) in Germany, and the European Commission. She has several publications, including peer-reviewed articles, books, and essays in German, English, French, and Portuguese, some of the many languages, including Spanish, in which she is fluent.

Senior Editor

Martina Sauer is a scientific advisor at the Society of Interdisciplinary Image Science and the German Society of Semiotics. She was a scientific associate in philosophy of art, aesthetics, and design in Basel, Zürich, Bremen, and Witten, as well as a scientific associate at Bauhaus-University Weimar. Museum educator, Museum Frieder Burda, Baden-Baden. Cf. for publications: researchgate.net, academia.edu, philpeople.org, and bildphilosophie.de

Associate Editors

Laurence Larochelle, New Sorbonne University (Paris, France).

Katarina Andjelkovic, University of Belgrade, Visiting Professor at University of Oklahoma.

Natasha Marzliak, UNICAMP and Université Paris 1 Panthéon-Sorbonne.

Click to view the academic editors and their full bios.

Art Style Magazine's Scientific Committee

Dominique Berthet, University of the French Antilles, Associate Researcher at ACTE Institute (Université Paris 1 Panthéon-Sorbonne), France.

Gary Bratchford runs photography projects, writes, and teaches Photography at the University of Central Lancashire (UCLan), United Kingdom, where he is a Senior Lecturer.

Lars C. Grabbe, Dr. phil., is Professor for Theory of Perception, Communication and Media at the MSD – Münster School of Design at the University of Applied Sciences Münster (Germany).

Marc Jimenez is a professor emeritus of aesthetics at University Paris 1 Panthéon-Sorbonne, France, where he taught aesthetics and sciences of art. He is a specialist in contemporary German philosophy, and his work contributed, in the early 1970s, to research on Critical Theory and the Frankfurt School.

Pamela C. Scorzin is an art, design and media theorist, and Professor of Art History and Visual Culture Studies at Dortmund University of Applied Sciences and Arts, Department of Design (Germany).

Omar Cerrillo Garnica, is a Mexican professor, researcher, and director of Humanities at Instituto Tecnológico de Monterrey, Campus Cuernavaca.

Waldenyr Caldas is a full professor in Sociology of Communication and Culture at the University São Paulo. He was a visiting professor at University La Sapienza di Roma and the Joseph Fourier University in Grenoble, France.

Click to view the scientific committee members and their full bios.

Art Style Maganize's website: **artstyle.international**

Art Style | Art & Culture International Magazine

editorial@artstyle.international

+1 347 352 8564 New York
+55 11 3230 6423 São Paulo

The Magazine is a product of Art Style Communication & Editions.
Founded in 1995, the Art Style Company operates worldwide in the fields of design, architecture, communication, arts, aesthetics, and culture.

Theodor Herzi, 49 | 05014 020 Sao Paulo, SP | CNPJ 00.445.976/0001-78

Christiane Wagner is a registered journalist and editor: MTB 0073952/SP

artstyle.international Volume 5 | Issue 5 | March 2020

ART STYLE

Art & Culture International Magazine

ISSN 2596-1802

9 772596 180008