

LOVE FOR SALE

Image Making and Commodity
Culture



SOCIETY SPECTACLE

of
the

guy
debord

‘In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of *spectacles*.

Everything that was directly lived has moved away into a representation.’

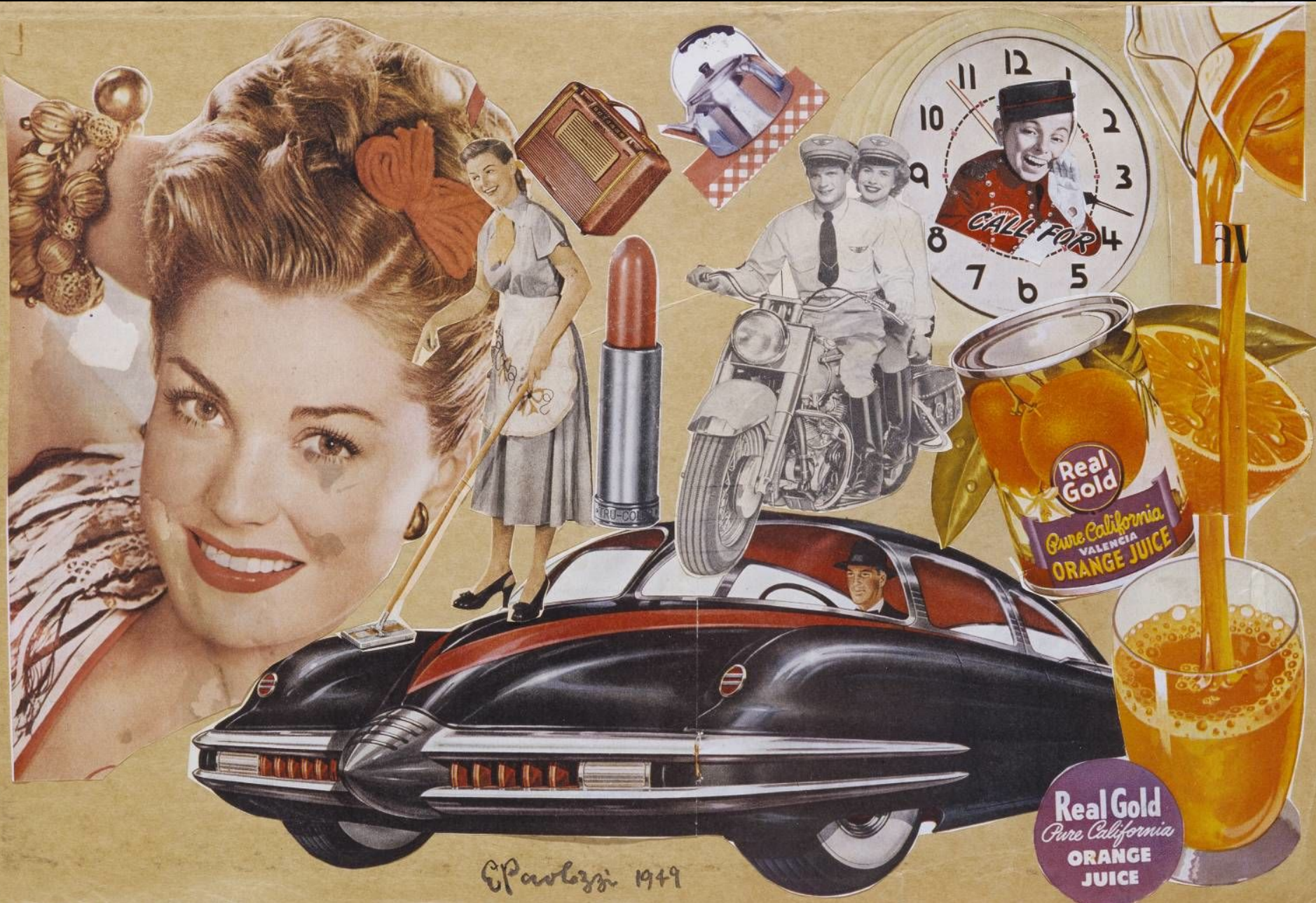
-Guy Debord, *Society of the Spectacle* (1967)

“Young people everywhere have been allowed to choose between love and a garbage disposal unit. Everywhere they have chosen the garbage disposal unit.”

-Guy Debord



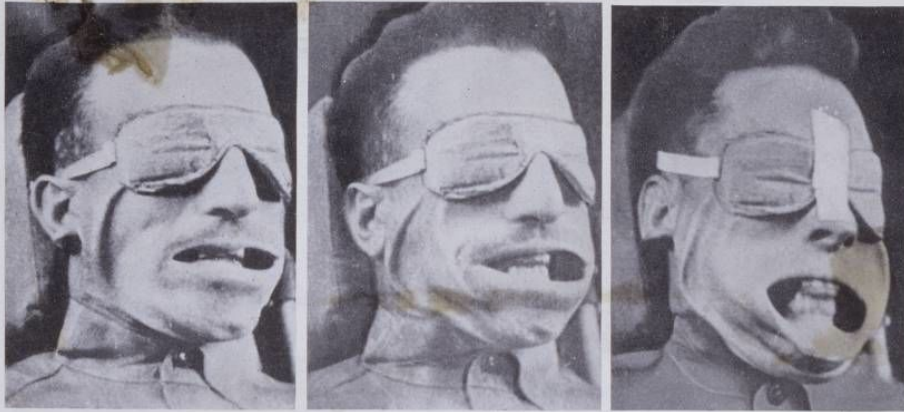
Eduardo Paolozzi, *Bunk Collages* (1971)



EPawlozzi 1949

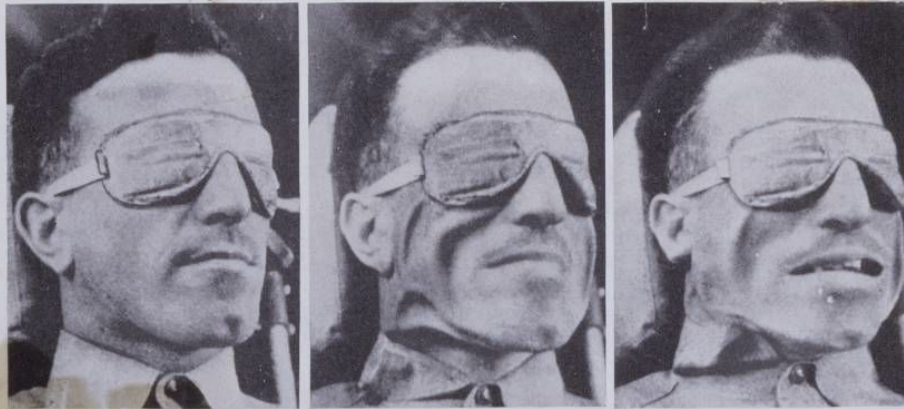
Real Gold
Pure California
ORANGE JUICE

U.S. NAVY PHOTO (WW)



WINDTUNNEL TEST

333



332

U.S. CAMER A
1950

Eduardo Paolozzi, *Windtunnel Test* (1950)



With the term *spectacle* Debord defines the system that is a confluence of advanced capitalism the mass media, and the types of governments who favor those phenomena: "the spectacle, taken in the limited sense of 'mass media' which are its most glaring superficial manifestation"



The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, in which "passive identification with the spectacle supplants genuine activity". "The spectacle is not a collection of images rather, it is a social relationship between people that is mediated by images."

The fetishism of the commodity — the domination of society by “intangible as well as tangible things” — attains its ultimate fulfillment in the spectacle, where the real world is replaced by a selection of images which are projected above it, yet which at the same time succeed in making themselves regarded as the epitome of reality.

-Debord (1967)



‘Not long ago, if you wanted to seize political power in a country you had merely to control the army and the police. Today it is only in the most backward countries that fascist generals, in carrying out a coup d'état, still use tanks. If a country has reached a high degree of industrialization the whole scene changes. The day after the fall of Khrushchev, the editors of *Pravda*, *Izvestiia*, the heads of the radio and television were replaced; the army wasn't called out. Today a country belongs to the person who controls communications.’

Umberto Eco, *Il costume di casa* (1973) as translated in *Travels in Hyperreality* (1986)

'Baudrillard and other postmodern have also recognised the impact of spectacles and media messages in the late twentieth and the early twenty first century. They have described the world of spectacle as a hyperreality but they have not used their analysis in an attempt to expose exploitation and oppression as Debord did. Debord wished to expose the way in which this world hid reality.'

-Ramamurthy (2009)



‘As forms of mass production began to develop, the photograph, which constituted one of these forms, was also seen as a medium through which these commodities could be popularised and marketed.

In this sense, from the very beginning, photographs were employed to induce desire and promoted the spectacle of commodities’

-Anadi Ramamurthy, *Photography and Commodity Culture* (2004)

Like one's purse, a

Folding Pocket KODAK








may be carried in the hand without inconvenience, and being covered with fine seal grain leather it is dainty and inconspicuous.

Being made of Aluminum they are strong and light. Having superb lenses and accurate shutters they are capable of the best photographic work.

\$10.00 to \$17.50.

EASTMAN KODAK CO.
Catalogue free at the dealers or by mail. **Rochester, N. Y.**



 (1907)	 (1935)	 (1960)	 (1971)
 (1987)	 (1996)	 Current Logo (Since 2006)	

DEVICES OF PERSUASION?

Appeals to the consumer's needs or desires:

'I am what you need and desire and what you are lacking'

Rhetoric of Advertising:

Creation of promises, assurances and associations

Product is transformed in to a

REPRESENTATION

Repetition- believe in what is repeated

Reward and Punishment

Agreement with Values

Identification and Imitation

Emulation and Envy

Appeal to Basic Needs*

*this list is not definitive

Visual Rhetoric is closely related to the study of semiotics. Semiotic theory seeks to describe the rhetorical significance of sign-making. Visual rhetoric is a broader study, covering all the visual ways humans try to communicate, outside academic policing.

Roland Barthes, in his (1964) essay *The Rhetoric of the Image* also examines the semiotic nature of images, and the ways that images function to communicate specific messages.

Arrangement – “the organization of visual elements so that readers can see their structure”

Emphasis – making certain parts more prominent than others by changing its size, shape and colour.

Clarity – helps the reader to “decode the message, to understand it quickly and completely”

Conciseness – “generating designs that are appropriately succinct to a particular situation”

Tone – tone reveals the designer's attitude towards the subject matter

Ethos – earning the trust of the person receiving the message.

These six visual cognates (similar meanings) provide an extension of classical rhetoric that can be used as a starting point for analyzing images rhetorically.

Visual tropes and tropic thinking are a part of visual rhetoric (the art of visual persuasion and visual communication using visual images). The study includes, but is not limited to, the various ways in which it can be applied throughout visual art history.

W
E
CAN'T KEEP
SOMETHING
THIS JUICY
A SECRET.

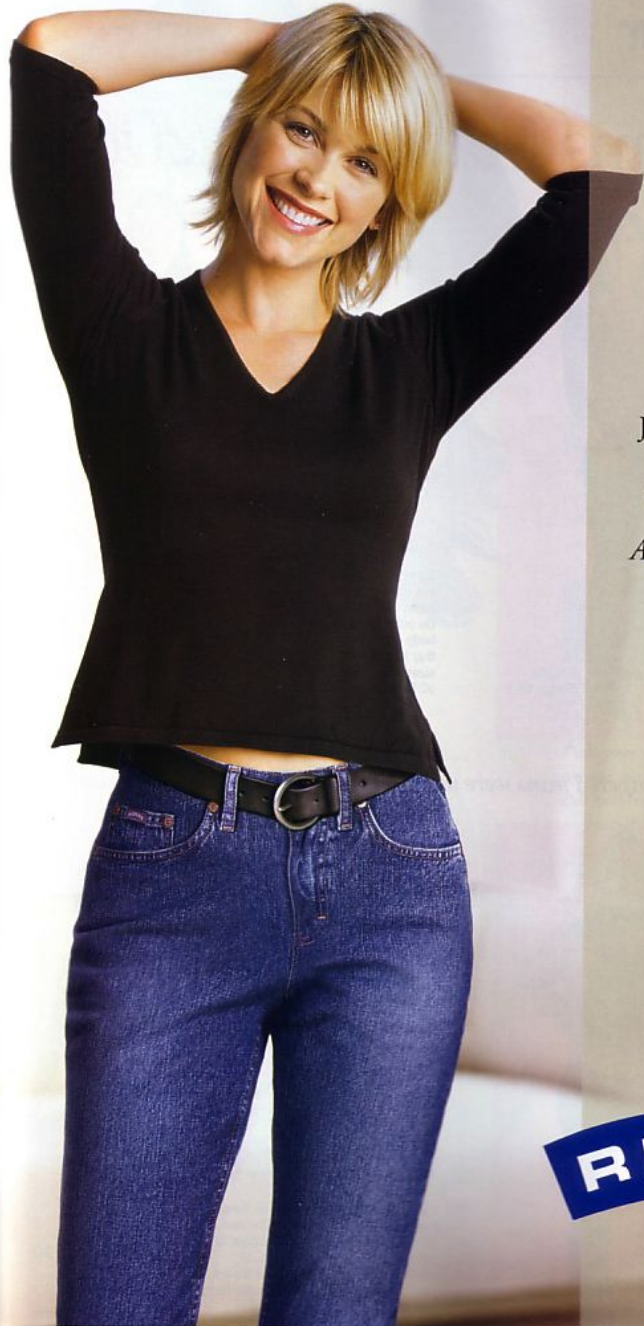


New
HERBAL ESSENCES®
FRUIT FUSIONS™

PSST! THE SECRET'S OUT—IT'S THE BLEND OF
ORGANIC FRUIT EXTRACTS WITH OUR NEW
EXHILARATING FRAGRANCE.

A TOTALLY ORGANIC EXPERIENCE

This presupposes that there is something that is "this juicy", and then makes an assertion about that thing. One important function of the presupposition here is to promote a kind of ideology within advertising, in this case, the idea that "juiciness" is somehow related to shampoo and hair. Most product ranges have some cultural values imposed on them in this way, and advertising is the main mechanism for achieving this.



JEANS SHOULD
flatter the leg line.
Accentuate the curves.
INCREASE
the compliments.



Jeans that fit.
Beautifully.

This presupposes
that there are leg
lines, curves and
compliments, and
thereby implicates
that these things
are related

MID RISE – STRAIGHT LEG

FOR OTHER GREAT RIDERS FITS VISIT WWW.RIDERSJEANS.COM. 1.800.874.3370

To summarize, presuppositions are a crucial part of advertising as they can cause the reader to consider the existence of objects, propositions, and culturally defined behavioral properties: for example, "Have you had your daily vitamins?" presupposes that you take or need "daily vitamins", thereby creating and perpetuating the idea that the behavior of taking vitamins daily is part of our culture. Similarly, "What's great about Chuck Wagon dog food?" (Geis 1982: 45) presupposes that there is something great about the dog food-though exactly what is left open.

Though the decoding approach on occasion yields interesting insights (in practice often rather obvious ones), a drawback of the approach is its hasty satisfaction that such equivalences constitute a complete analysis. This leads it to jettison all consideration of what is particular to the surface of discourse, or of a particular signifier, and thus miss much of complexity, skill and humour.

Arbitrary Signs
and
Motivated Signs



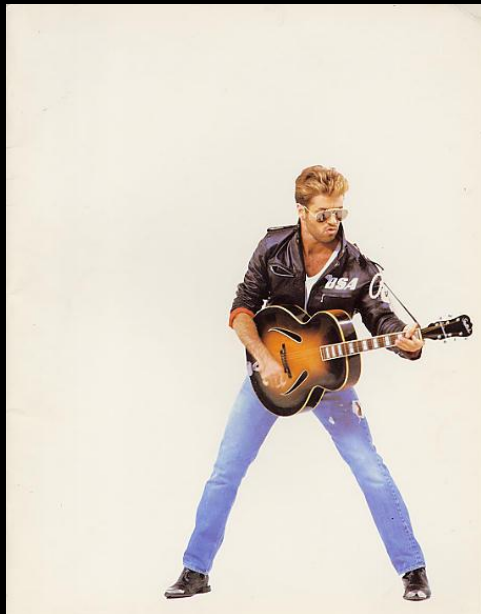
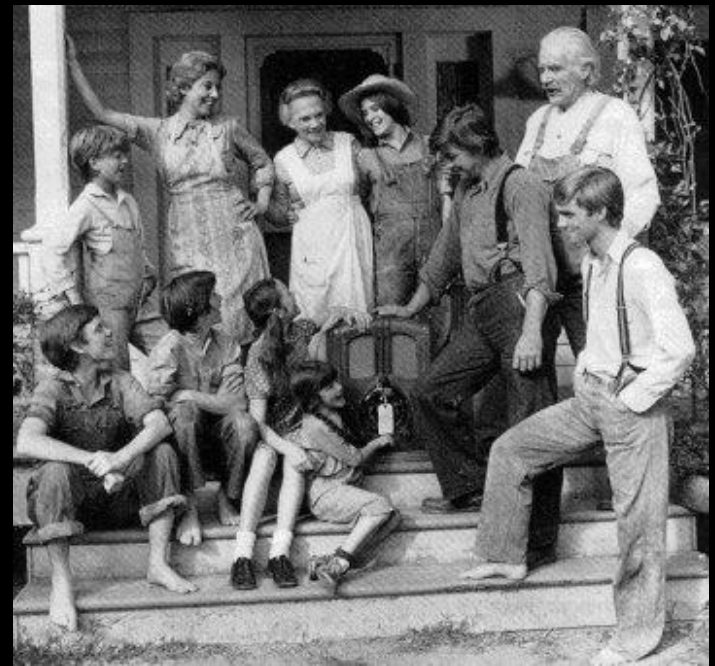
Motivated



Arbitrary



Signs for 'women'



DENIM



- a. first level ~ denotation
- b. second level ~ connotation ("myth"; ideology - cultural values invoked)

Denim Codes

Manual Work

Honest and decent

American

Britain

'Good old boys'

Rebel/outsider

Working class

cowboy

Gritty, real/Attitude

Dumb country bumpkins

Gay Icon

Glamour/cool

Celebrity/designer



Codes form a type of mythology
- men

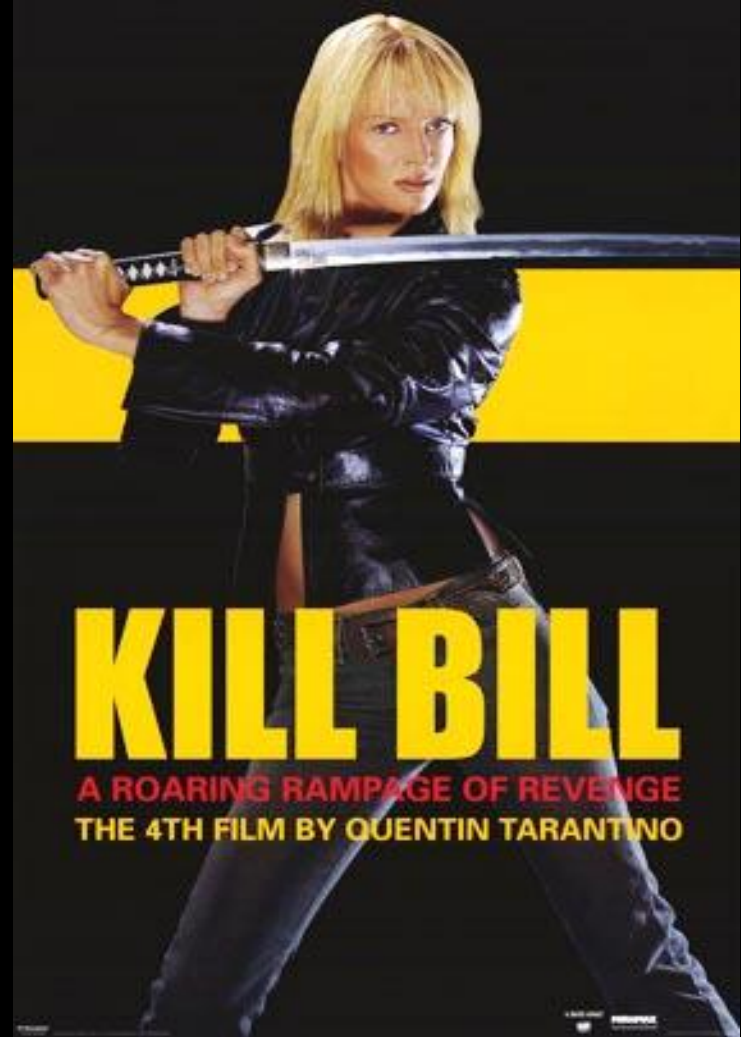
Codes form a type of mythology - Women



Signs form codes. The codes become part of a 'mythology'



Artemisia Gentileschi (1593-1652) *Judith and Holofernes*



Judith Williamson, *Decoding advertisements; Ideology and meaning in advertising* (1978).

The idea of communication as a simple decoding process is prevalent in a semiotic approach to advertising as is popular phrase *Decoding*.

CHANEL



'We never just look at one thing; we are always looking at the relation between things and ourselves.'

John Berger (1972)

COCO
MADEMOISELLE





**Marlene Dietrich
(1901-1992)**

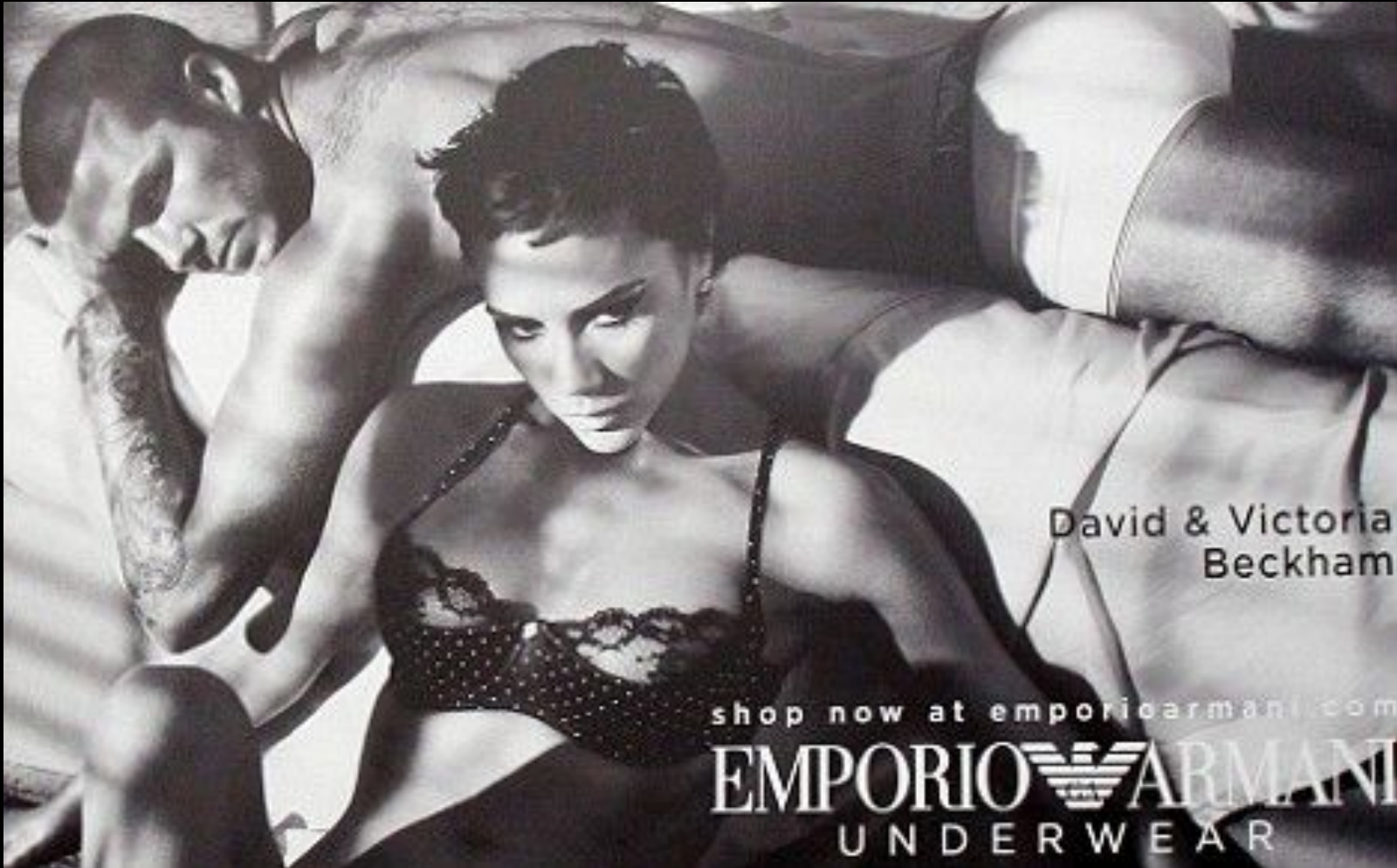




VERA WANG

LOOK





David & Victoria
Beckham

shop now at emporioarmani.com

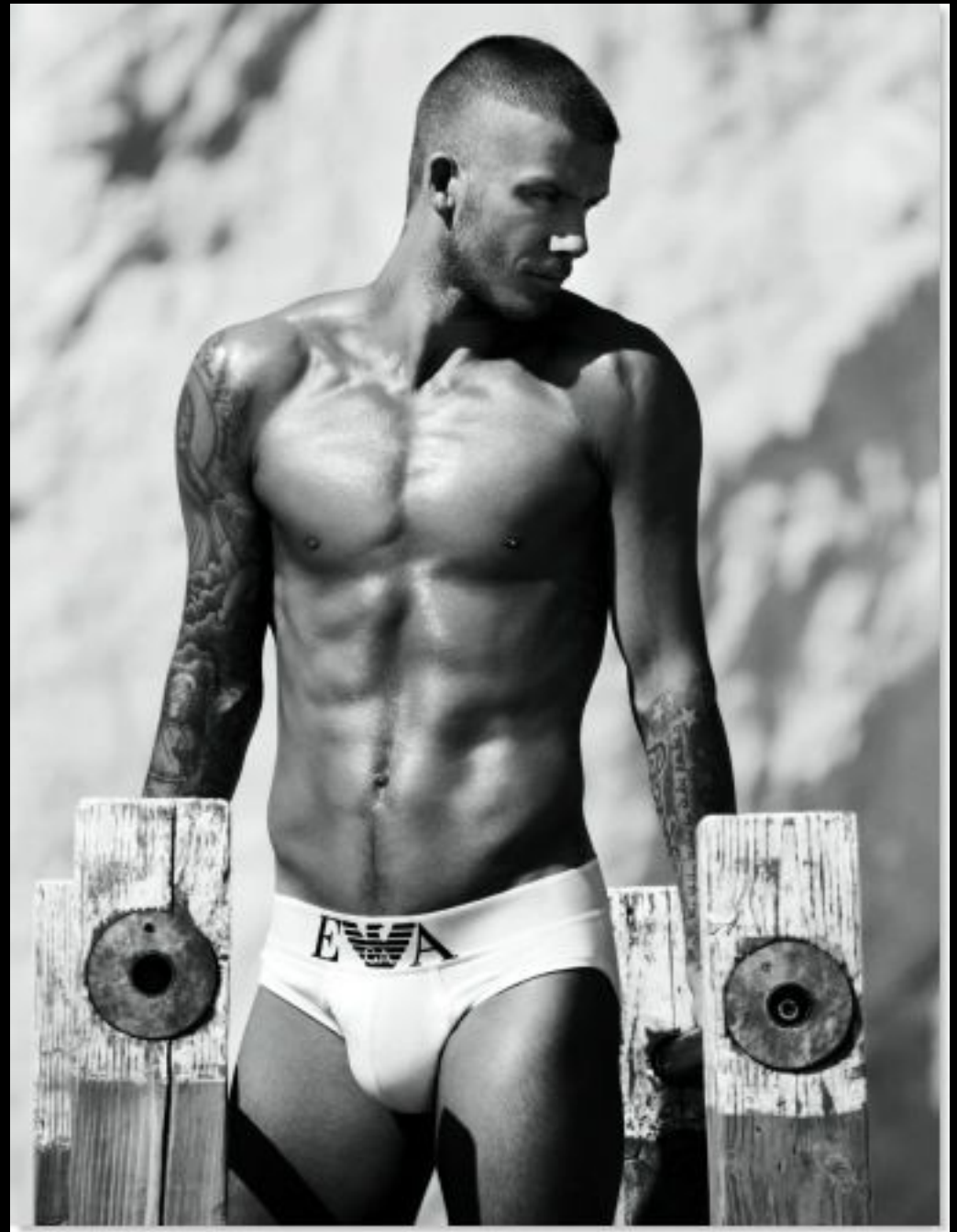
EMPORIO  **ARMANI**
UNDERWEAR

The Male Gaze

Laura Mulvey, *Visual Pleasure and Narrative Cinema*
(1975)

In advertising more than just being an object of a gaze, the woman in the advertisement *becomes* what's being bought and sold.

'Buy the product, get the girl.'





... happiness made at your kitchen sink

It is such fun to do the nice little extra things—to delight the children with gingerbread men—to have hot biscuits, a flaky pie, or a rich, spicy cake as a surprise at dinner. Impossible, though, with so many waxy household tasks. That is why women prefer "Standard" One-piece Sinks. "Standard" Sinks are just the right size, the right height, to make your work easier. You can do more for others because you have more time—more energy—a freer mind. And these bring happiness for all the family to share.

"Save time, energy, footsies"—that is what a sink should do, kitchen experts say. Does your sink stand that

test? Only if it gives you all of these:

1. Right height—"yard stick high" is the comfort line.
2. Drainboard and working space a plenty.
3. One-piece whitens for health and luster-keeping.
4. Faucet opens that swings where needed.
5. "Tempered" water, or hot or cold, from one spout.
6. Easy cleaning without a point to hide dirt.
7. Ample width for dishes and pans.
8. Constant drainage—no water standing.
9. Splash-up-back to prevent soiling of the wall.

"Standard" Sinks are made like this. No delay or inconvenience to put in a "Standard" Sink. Your Plumber should be able to install it in a day, if water supply and drain connections need no considerable change.

Standard Sanitary Mfg. Co.



Write for Catalog and literature in regard to the latest developments of Plumbing Innovations in Sink and Bathroom fixtures, and look for the Standard Sanitary Mfg. Co.



WHERE ART COMES TO LIFE.

You own a kitchen now make it yours. Share your vision with one of our award-winning designers to create your own work of art. To get started on your masterpiece simply visit, click or call.



512 N. MAIN ST. GLEN ELLYN IL 60137
drurydesigns.com 630.469.4980



Kitchen & Bath Studio

STACKED FOR CONVENIENCE



MICROWAVE OVEN • HOT FOOD SERVER • SELF-CLEANING OVEN

You've got great things going for you in Thermador's fabulous three-in-one built-in. It lets you arrange intimate little feasts so that you get to the piece de résistance at exactly the right moment.

The beauty photographed above, is a total cooking appliance strategically stacked and endowed with the most refined developments for culinary perfection. It allows you to tamper with time by giving you freedom to serve when it is convenient.

Equipped with a browning element to double the appeal of an exotic dish, the Microwave Oven cooks food in minutes instead of hours.

The Hot Food Server keeps everything warm until you're ready for action. The Self-cleaning Oven allows you to let your casserole rummish over without facing the music later.

Write for details on how to equip your kitchen with such a beauty. It's one of a large family of Thermador Microwave Ovens.

Thermador

A division of Norris Industries

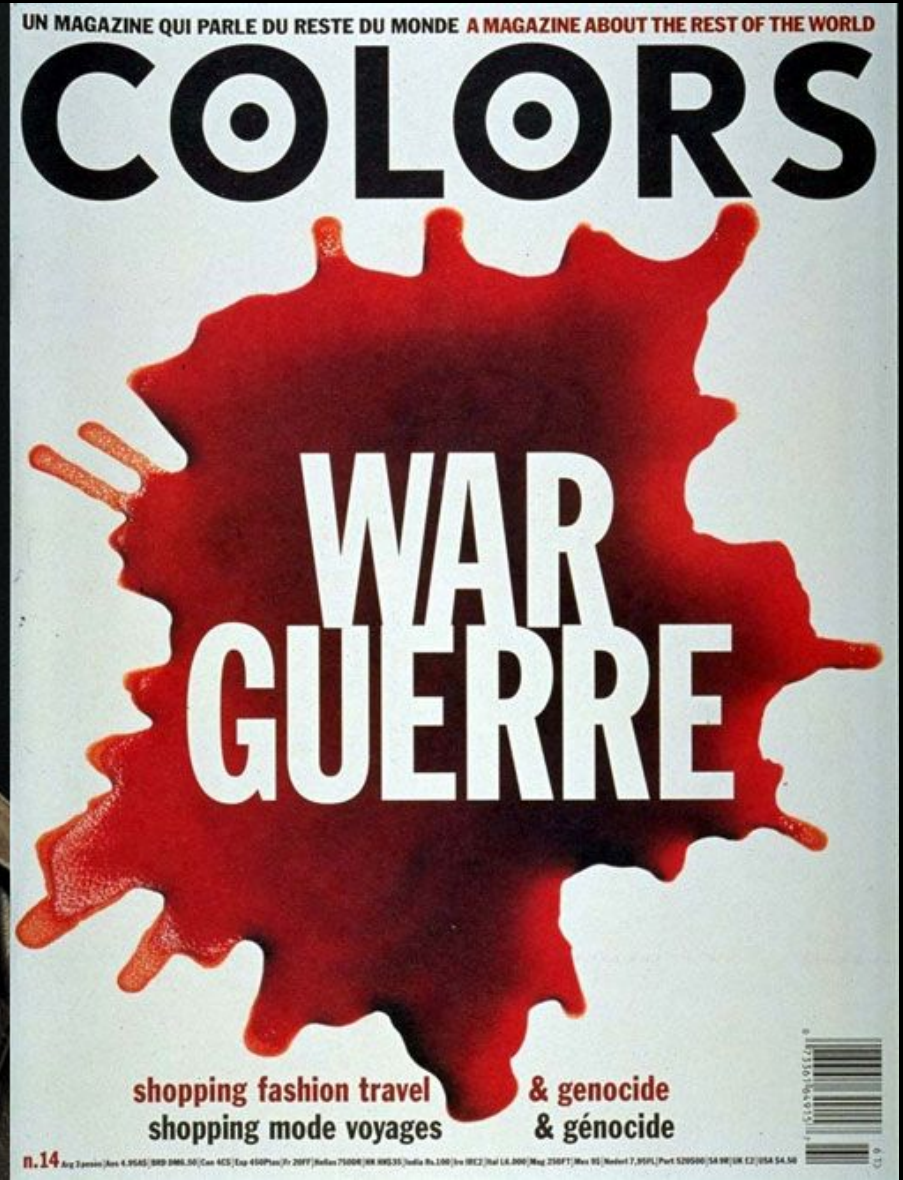
5145 District Blvd., Los Angeles, California 90040





No
ere Instant





Oliviero Toscani (b.1942)



Therese Frare's 1990 photograph of David Kirby gained more attention being used as an ad.



El Greco, *Pieta* (1575)



Paolo
Veronese
(1581)



"Advertising is a smiling carrion"- Photographer Oliviero Toscani





The probable source of the aspirations after
Kingly State and Royal splendor arising among
the "C. S. A."—Cotton States Aristocracy.

A close-up photograph of two hands, one light-skinned and one dark-skinned, wearing metal handcuffs. The hands are positioned side-by-side, with a chain connecting the two cuffs. Both hands are wearing blue denim jeans. The background is a plain, light color.

UNITED COLORS
OF BENETTON.



The Defiant Ones (1958)



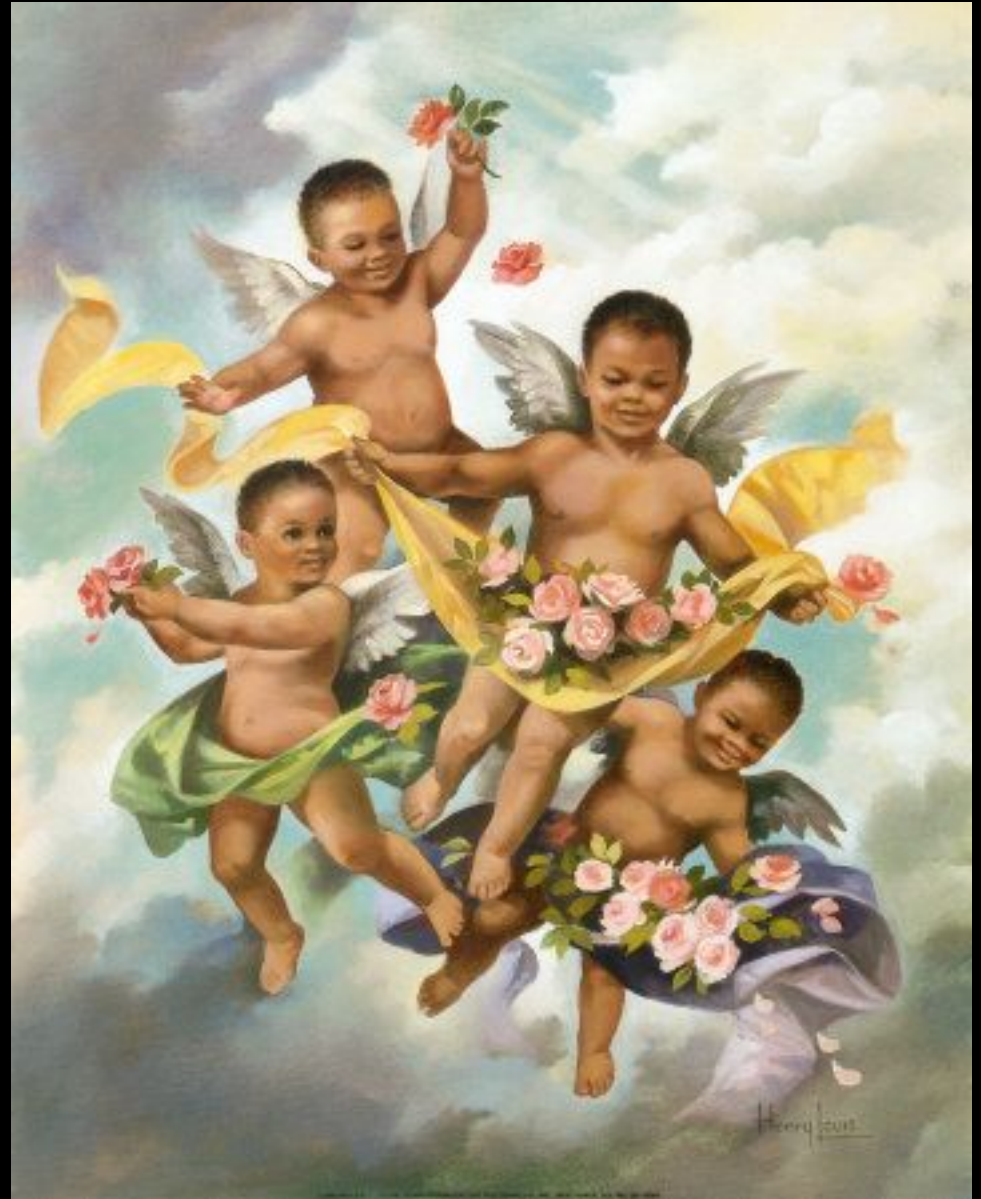
UNITED COLORS
OF BENETTON.

© 1991 United Colors of Benetton. All rights reserved. Benetton Group S.p.A. Italy.

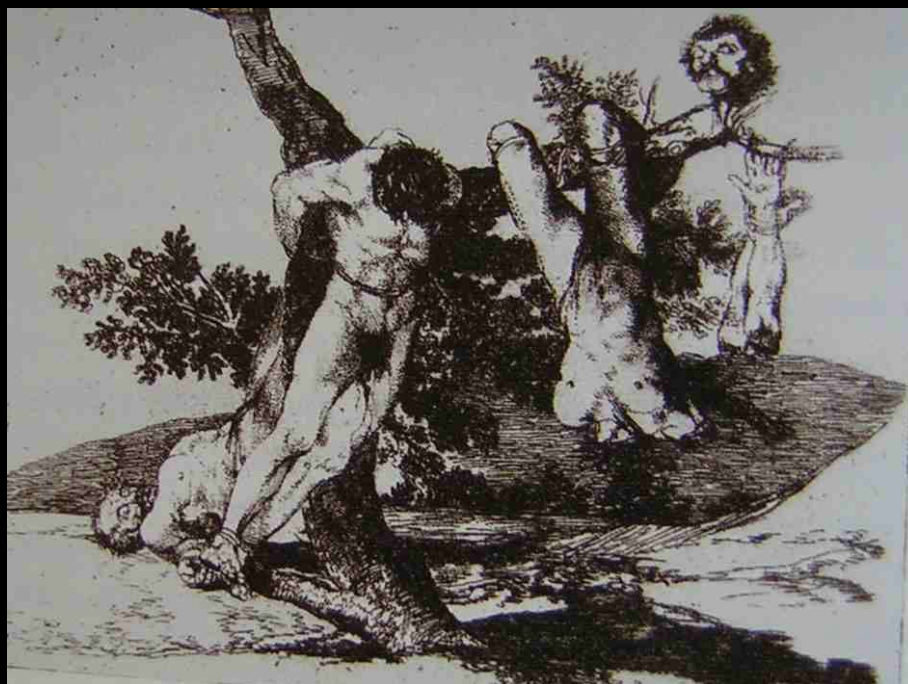


‘ It is not an attempt to be eccentric or provocative. It is an attempt to get away from traditional advertising in the belief that it has no power and no value anymore.’

- Oliviero Toscani



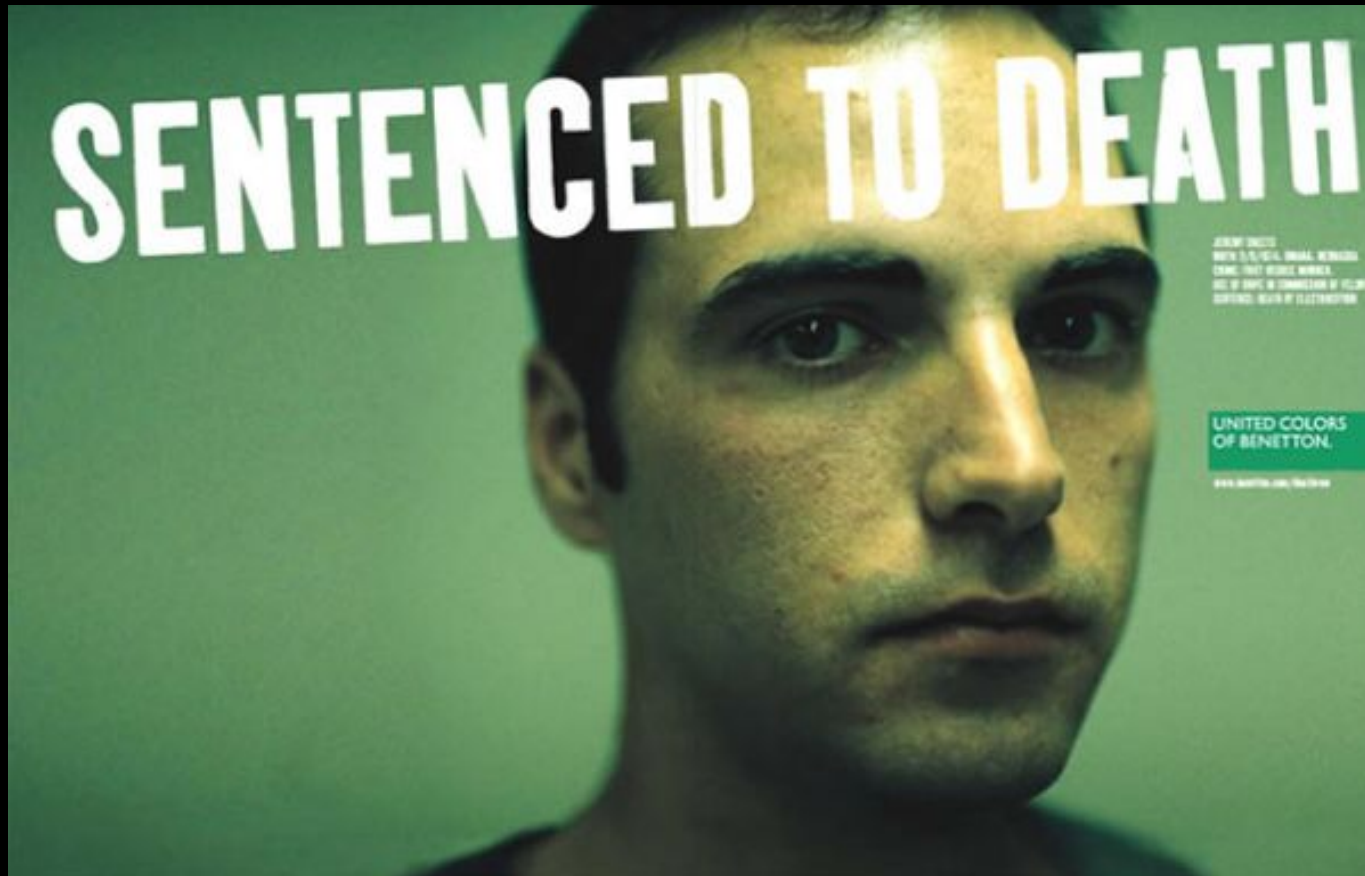
"Didn't Francis Bacon and Goya make people feel uncomfortable? They did and we are better for it! Art represents the edge and of course the edge can make people feel uncomfortable. But it's also a matter of the person you are talking to: personally, I think the rain is uncomfortable. But try making that argument to a fish."



We, On Death Row (2000)

26 real death-row inmates

Toscani left shortly afterwards



"Toscani and Benetton were a classic marriage that is far better than the sum of its two parts," said one Milan-based advertising executive, who spoke to me on the condition of anonymity. "Toscani is an enormous talent, and Benetton has its niche in the clothing world. But with this relationship over, both will have to reinvent themselves. Emulating the last would be unoriginal."

UNHATE

UNITED COLORS
OF BENETTON.

Supports
the Unhate Foundation
unhatefoundation.org

SHEKH OF THE AL-AZHAR MOSQUE

PHOTOGRAPH BY

© 2011

UNHATE

<http://unhate.benetton.com/unhate-campaign-2011/>

Benetton was forced to pull into a humiliating climbdown today as the clothing company was forced to pull one of its images from its new 'Unhate' campaign.

The Italian firm withdrew the photograph featuring Pope Benedict XVI kissing a senior Egyptian imam on the lips after the Vatican denounced it as an unacceptable provocation.

Benetton had claimed its 'Unhate' campaign, which was launched today, was aimed at fostering tolerance and 'global love' but would have known how much trouble they were likely to stir up.

The campaign's adverts include digitally altered pictures half a dozen world leaders to show them kissing. -Daily Mail (2011)



Guerrilla Girls are an anonymous group of female artists and feminists devoted to fighting sexism and racism within the art world internationally. The group formed in New York City in 1985 with the mission of bringing gender and racial inequality within the fine arts to light. Members are known for the gorilla masks they wear to remain anonymous.



**WOMEN IN AMERICA EARN ONLY 2/3 OF WHAT MEN DO.
WOMEN ARTISTS EARN ONLY 1/3 OF WHAT MEN DO.**

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

GUERRILLA GIRLS' POP QUIZ.

Q. If February is Black History Month and March is Women's History Month, what happens the rest of the year?

A. Discrimination.

BOX 1054 Cooper St. NY, NY 10276 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

If it were a lady, it would
get its bottom pinched.



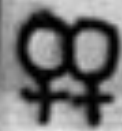
If this lady was a
car she'd run
you down.

The beautiful 127 Palio.

FIAT



Legs as soft and smooth
as the day you were born.



**BORN
KICKING!**

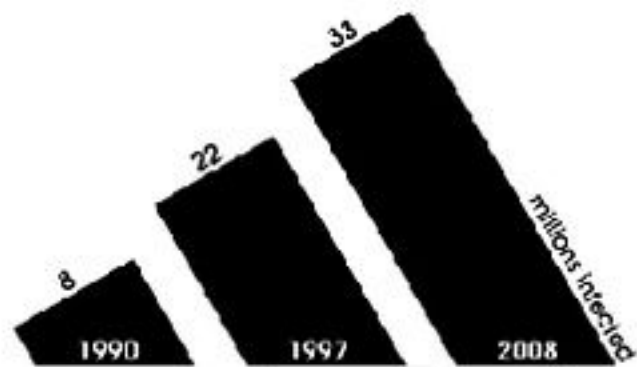


pp
New Soft &
fit like a second





adidas®



aids®

LYPPIATT RD 5

137101



primesight

town

17501
40.312 POSSIBLE COMBINATIONS.



The new McChoice menu. 99p each.



Mills
&
Allen
Allen

AWAY
go ~~compare~~

**SEE MY NEW
TV ADS THIS JULY**

 gocompare.com



JCDecaux

The campaign is the first from Dare for GoCompare who rewarded them with a 28 million pounds account.

GoCompare spots topped Marketing's poll of the most irritating ads 2009/10.

Nick Hall, head of marketing at GoCompare, said: "Since we introduced him [Gio] in 2009, we have had a lot of fun with the character and previous ads have shown this, but the next evolution allows us to take the campaign a step further.

"We know a lot of people find the character irritating and this is us saying 'we get it'. I think it is a very confident campaign and it delivers a strong message – GoCompare.com is dedicated to 'Saving the nation' both time and money."

Jump off a cliff

go ~~compare~~

SEE MY NEW TV ADS THIS JULY

gocompare.com

0916 02

CNEL

GET ANOTHER JOB

go ~~compare~~

PIZZA

SEE MY NEW TV ADS THIS JULY

gocompare.com

0916 02

Land-Rover
South Africa



No British Leyland military display could be complete without the world-famous Land Rover. In 28 years of production the Land Rover has become one of the United Kingdom's greatest export winners, opening up areas of the world previously inaccessible to ordinary vehicles and playing a major role in the development of many overseas territories.

British Leyland, Press Release, Adelaide 1976



Leyland Vehicles. Nothing can stop us now.

© Leyland Vehicles 1976

Jaguar
abreed apart



Photo Leyland

It is only with great reluctance that we have concluded that Leyland South Africa cannot at this point in time reasonably recognize an African trade union for bargaining purposes—outside of a more general move towards recognition by progressive South African employers—without setting our business and employment at risk.

J. P. Loxry, Director of Personnel, British Leyland, 1976



Leyland Vehicles. Nothing can stop us now.

Leyland advertising slogan

WORK HARD. BE SUCCESSFUL.
GO SOMEPLACE WHERE NONE OF THAT MATTERS.



There are places in this world where you are not a CEO, a mogul, a player, or even a hotshot. Places where all you are is a human being. The question you must now ask yourself is, "How can I get there?" With



RANGE ROVER

Range Rover's permanent four-wheel drive, electronic air suspension and unique off-road navigation system, the answer may be, "Quite easily." Visit a Land Rover Centre and see what a Range Rover is made of.



Land-Rover
South Africa



Photo: S. Coetzee, Sygma

No other vehicle ever produced can claim the international admiration and fame that surround the Land-Rover; overseas military authorities, in particular, continue to rely on this famous cross-country vehicle despite ever-increasing competition from motor manufacturers worldwide.

British Leyland Press Release, Abkershot 1976



Leyland Vehicles. Nothing can stop us now.

Leyland advertising slogan

Hans Haacke, from the series *A Breed Apart*, 1978

Hans Haacke's work most often critiques the power relationships within the art world – specifically the symbiotic relationship between museums and their corporate sponsors – but wider issues around institutional systems and corporate responsibility are also regularly subject to his critical gaze. Haacke's commitment to exposing corruption and other dubious corporate practices is absolute and as a result his work is uncompromising even though he operates from within the art world he seeks to demystify.

Jaguar
a breed apart



Photo: J. van der Merwe

Jaguar, a breed apart. The new-generation Jaguar Executive has been born. And it has opened the door to a new world... a world that, because of its sophistication and sheer class, only a select few will enter.

It is a world that has been created for the leader, not the pack. For those who have made it and stand apart from the masses. For those whose success demands, and deserves, a quality of life that spells luxury, elegance, perfection.

Leyland South Africa



Leyland Vehicles. Nothing can stop us now.

Leyland advertising slogan

Land-Rover
South Africa



No British Leyland military display could be complete without the world famous Land-Rover. In 25 years of production the Land-Rover has become one of the United Kingdom's greatest export winners, opening up areas of the world previously inaccessible to ordinary vehicles and playing a major role in the development of many overseas territories.

Photo: J. van der Merwe



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Leyland advertising slogan

Land-Rover
South Africa



No other vehicle ever produced can claim the international admiration and fame that surround the Land-Rover: overseas military authorities, in particular, continue to rely on this from an open-country vehicle despite ever increasing competition from motor manufacturers worldwide.

Photo: J. van der Merwe



Leyland Vehicles. Nothing can stop us now.

Leyland advertising slogan

Hans Haacke, three panels from *A Breed Apart*, 1978.



Barbara Kruger
(b.1945)

Your Gaze Hits the
Side of My Face
(1981)



I shop
therefore
I am





“The contradictory and complex readings of her work reinforces its ongoing relevance to multiple audiences”

“More than ever, identity is malleable and fluid, and her photographs confirm this.”





Cindy Sherman (b. 1954)
Untitled (Lucy)



*Untitled, Woman in a Sun
Dress (2003)*





Malleable and
contingent on context

I was born in a house with the television always on
Guess I grew up too fast and I forgot my name
We're in cities at night and we got time on our hands
So leave the driving to us and it's the real thing
And you're rolling in the blender with me
And I can love you like a colour TV
Now love is here, c'mon and try it
I got love for sale, got love for sale
And now love is here, c'mon and try it
Got love for sale, got love for sale

You can put your lipstick all over my designer jeans
I'll be a video for you if you turn my dial
You can cash my check if you go down to the bank, down at the bank
You get two for one for a limited time, a limited time
Push my button, the toast pops up
Love and money, gettin' all mixed up
And now love is here, c'mon and try it
I got love for sale, got love for sale

Talking Heads, *Love For Sale* (1986)



