

UCDAVIS

THE LOGIC OF THE IMAGE

Emanuele coccia
Ehess - Paris

I Mirror and Medium



**The mirror as the paradigm in
order to think the ontological
status of images:**

**i.e. Something which exists in a
different place from subjects
and objects, and which has an
intermediate nature.**

MCLUHAN ? A THOMIST



«I am a Thomist for whom the sensory order resonates with the divine Logos

A thomist theory of communication »

My theory is only acceptable to thomists for whom consciousness as analogical proportion among the senses from moment to moment, is quite easy to grasp.

Why Medieval Philosophy?

1. The concept of *Medium* comes from Aristotle's *De anima*

1a The word *medium* is the translation for the greek word μεταξύ

1b It is in the work of Averroes (Ibn Rushd) that the concept of *medium* becomes the systematic condition of possibility of the existence of every form of images

(*Commentarium Magnum in Aristoteles De anima* – übers. von Michael Scotus vor 1225)

1a The word *medium* is the translation for the greek word μεταξύ (cf. *De anima*, 419a 20)

50

B. 7. 418 b, 25—419 a, 19.

5 κρῶ μὲν γὰρ διαστήματι λάθοι ἄν, ἀπ' ἀνατολῆς δ' ἐπὶ
δυσμᾶς τὸ λανθάνειν μέγα λίαν τὸ αἴτημα. ἔστι δὲ χρώ-
ματος μὲν δεκτικὸν τὸ ἄχρουν, ψόφου δὲ τὸ ἄψοφον.
ἄχρουν δ' ἔστι τὸ διαφανὲς καὶ τὸ ἀόρατον ἢ τὸ μόλις
ὁρώμενον, οἷον δοκεῖ τὸ σκοτεινόν. τοιοῦτον δὲ τὸ διαφανὲς
0 μὲν, ἀλλ' οὐχ ὅταν ἢ ἐντελεχεῖα διαφανές, ἀλλ' ὅταν δυ-
νάμει· ἢ γὰρ αὐτὴ φύσις ὅτε μὲν σκότος ὅτε δὲ ὥς
Arist. haec fere scripsisse: ἀλλ' ὁ μὲν ἄνθρωπος καὶ τῶν πε-
ζῶν ὅσα ἀναπνεῖ ἀδυνατεῖ ὁμασθαι μὴ ἀναπνέοντα, τὰ δὲ

A plain proof whereof is that if one places on the sight itself a coloured object, it is not seen. [...] Democritus put forward the erroneous opinion that if the medium were a vacuum, perception would be everywhere exact, even of an ant in the sky. This is, however, impossible; for only when the sensitive faculty is affected does vision occur. This cannot, however, be effected by the colour seen, in itself. Therefore the medium is necessary.

Media as Extension of senses

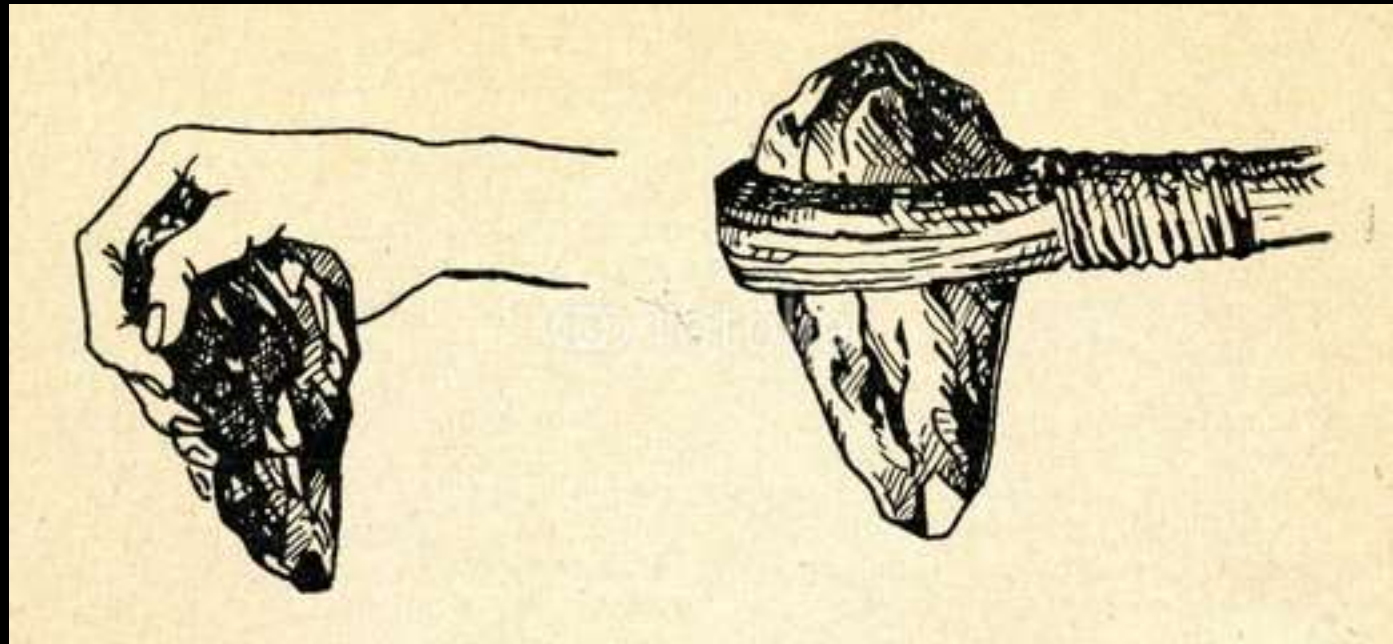
Any extension, whether of skin, hand, or foot, affects the whole psychic and social complex. (p. 3-4)

Any invention or technology is an extension or self-amputation of our physical bodies, and such extension also demands new **ratios** or new equilibriums among the other organs and extensions of the body [...] p. 45

Since all media are fragments of ourselves extended into the public domain, the action upon us of any one medium tends to bring the other senses into play in a new relation. As we read, we provide a sound track for the printed word; as we listen to the radio, we provide a visual accompaniment. Why can we not visualize while telephoning? At once the reader will protest, "But I do visualize on the telephone!" When he has a chance to try the experiment deliberately, he will find that he simply can't visualize while phoning, though all literate people try to do so and, therefore, believe they are succeeding. But that is not what most irritates the literate and visualizing Westerner about the telephone. Some people can scarcely talk to their best friends on the phone without becoming angry. The telephone demands complete participation, unlike the written and printed page. Any literate man resents such a heavy demand for his total attention, because he has long been accustomed to fragmentary attention. Similarly, literate man can learn to speak other languages only with great difficulty, for learning a language calls for participation of *all* the senses at once, p. 266-7

Contra Kapp

The basis of the technical nature of man is not the man but the eye



Every new technology is an evolutionary extension of our own bodies. The evolutionary process has shifted from biology to technology in an eminent degree since electricity. Each extension of ourselves creates a new human environment and an entirely new set of interpersonal relationships. The service or disservice environments (they are complementary) created by these extensions of our bodies saturate our sensoria and are thus invisible. **Every new technology thus alters the human sensory bias creating new areas of perception and new areas of blindness.** This is as true of clothing as of the alphabet, or the radio.

Ibid.

To Walter Ong

Nov. 18 1961

The media as extension of the sense organs alter sensibility and mental process at one. All the other senses are altered in themselves and in their ratios among themselves, by any technology that extends or externalizes any one of them. The history of art provides a massive check on this. Marx's idea of change was based on the idea of industrial production and consumption as extensions of our organic life. He got no further than that. But he could say that we are different when **our organic life is extended beyond our sensory envelope.** Probably if he had had a more adequate theory he would never have got acceptance. [...] I am naturally eager to attract many people to such study as this and see in it the hope of some rational consensus for our externalized senses. A *sensus communis* for external senses is what I'm trying to build. Does that make sense to you Walter?

Letter to Jacqueline Tyrwhitt, Dec 23 1960

Now that by electricity we have externalized all of our senses, we are in the desperate position of not having any sensus communes. Prior to electricity the city was the sensus communis for such specialized and externalized senses as technology had developed. From Aristotle onward, the traditional function of the sensus communes is to translate each sense into the other senses, so that a unified, integral image is offered at all times to the mind. The city performs that function for the scattered and distracted senses, and spaces and times, of agrarian cultures. Today with electronics we have discovered that we live in a global village, and the job is to create a global city, as center for the village margins. [...] The problem of urban planning today in the field of nuclei that *is* the global village is assuming more and more the character of language itself, in which all words **at all times comprise all the senses**, but in ever shifting ratios which permit ever new light to come through them.

Letter to Claude Bissel

4 janvier 1961

We have driven our senses out of ourselves, by externalizing all them by technology, creating a new global envelope of sense which demands perpetual nutrition or titillation; but we have no con-sensus. In our individual organisms, there are poets which translate each sense into each other sense, as long the impressions occur. It is now mandatory that we achieve similar consensus for our collectively externalized senses hence the frantic calls to order, in our time. So long as the externalizations of sense were rudimentary in the form of writing and architecture, the pressures for consensus could be met by urban order. The traditional role of city is that of center or consensus for rustic margin. Now that our technologies are no longer positional but interplanetary, an urban consensus will not serve.

A Sheet (Febr. 27/62)

p. 286

The TV image is not the first to have reshaped the outlook, the preferences, and the desires of a society. **There have been earlier outerring of the human senses in technological form. Externalizations of our senses, such as the wheel, and the phonetics alphabet, of radio and photography, also constituted closed systems which invaded the open system of our senses with tremendous transforming power.** But the TV image is the first technology by which man has outered his haptic or tactile powers. Its effects, therefore, on the balance or ratio among our senses. Since at all times consciousness involves a ratio among the senses, any alteration of intensity of our senses causes an immediate closure or completion of pattern. Such new closure or completion is, in fact, a new posture of mind charged with new preferences and desires, as well as with new patterns of perception.

II

Fashion and Advertising



Iconic Normativity

In modern globalized societies
it is images, more than words,
that are responsible of the
shaping of social customs and
practices

Potentia amoris.



Nudus Amor uidetur ut ridet, placidumque tuetur:
Nec saeculus, nec quae cornua flectat habet.
Altera sed manuum flores gerit, altera piscem,
Scilicet ut terrae iura det atque mari.

Ancient Iconic
Normativity

Emblems and
Imprese are the
archeology of
Advertising



Sachplakat

unlike traditional design approaches that encouraged viewers to linger over an advertisement, the Sachplakat is constructed to enable instant comprehension : it unites words and pictures in a single forceful image that communicates its sales message immediately. The object poster function like a hieroglyph, a word-picture that can be apprehended instantly a type of image that requires no lengthy exposition and no process of reading or decoding of discrete sign in a particular sequence in order for its meaning to become clear

MANOLI



BERN
HARD

Osram



OSRAM
LAMP

OSRAM LAMP CO. NEW YORK, N.Y.

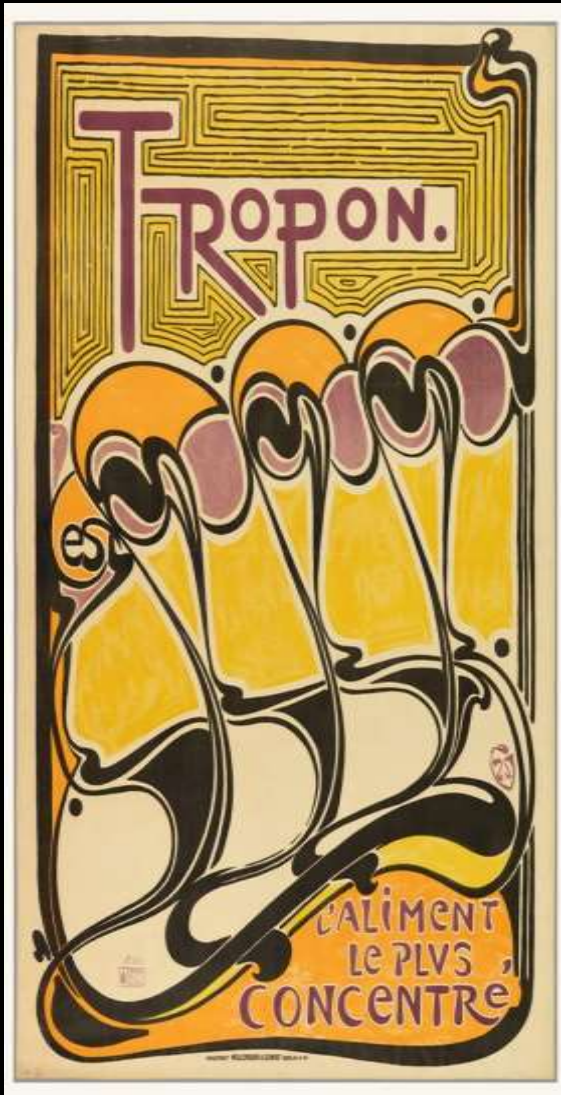
Sachplakat

Ernst Growald

“Good posters should not be read –they should be seen”

“don’t write any novel on the poster no one wants to get cold feet while standing on the street”

instantaneous act of seeing rather than the more complex and extended process of reading



Sachplakat

the usual early twentieth century German poster was an amalgamation of formal often florid text and a fairly conventional rendered image

I. Why Advertising

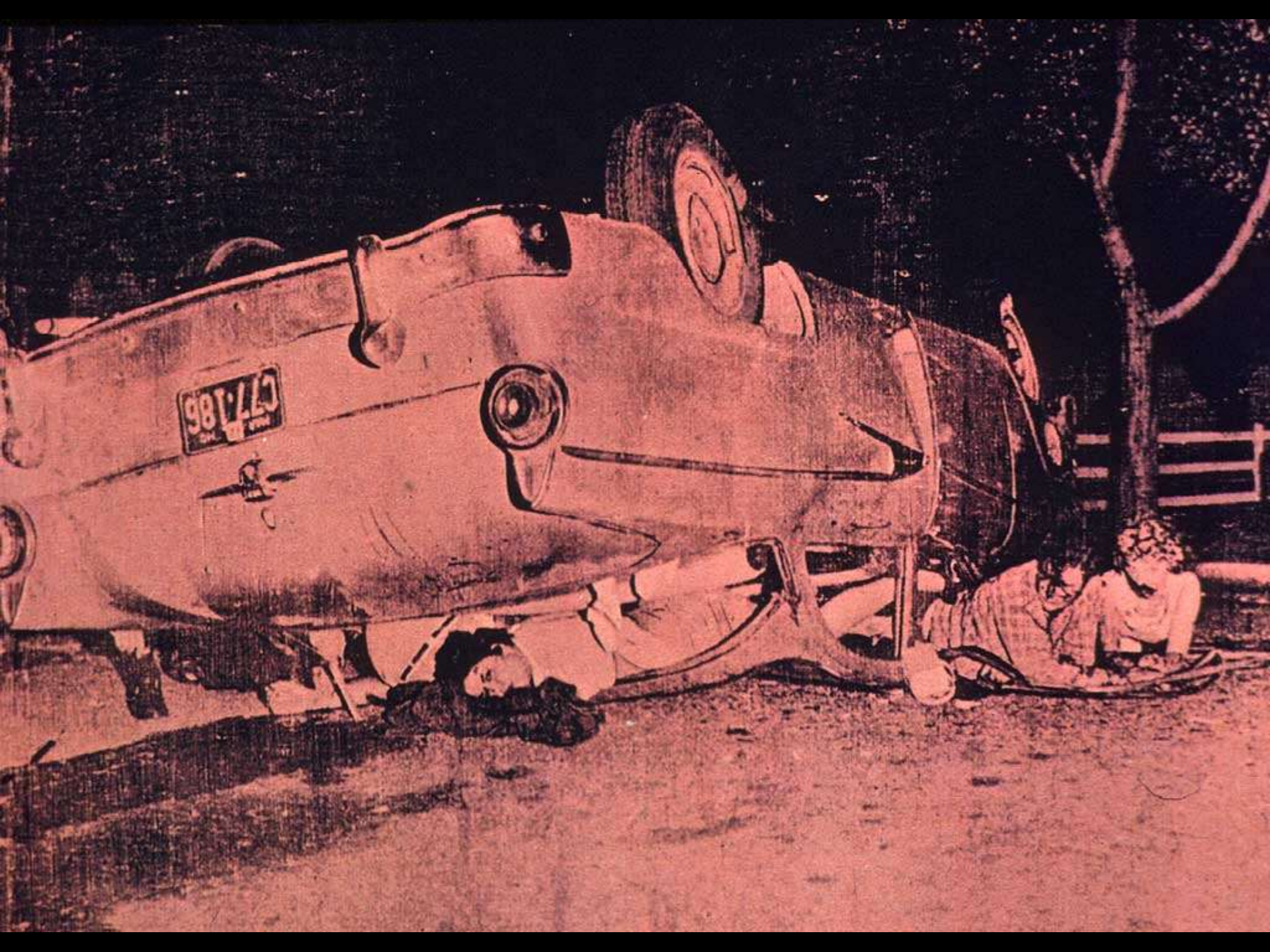
-Advertising was the most important and most powerful open-air laboratory for the production of socially relevant images and therefore of iconic normativity in modern societies





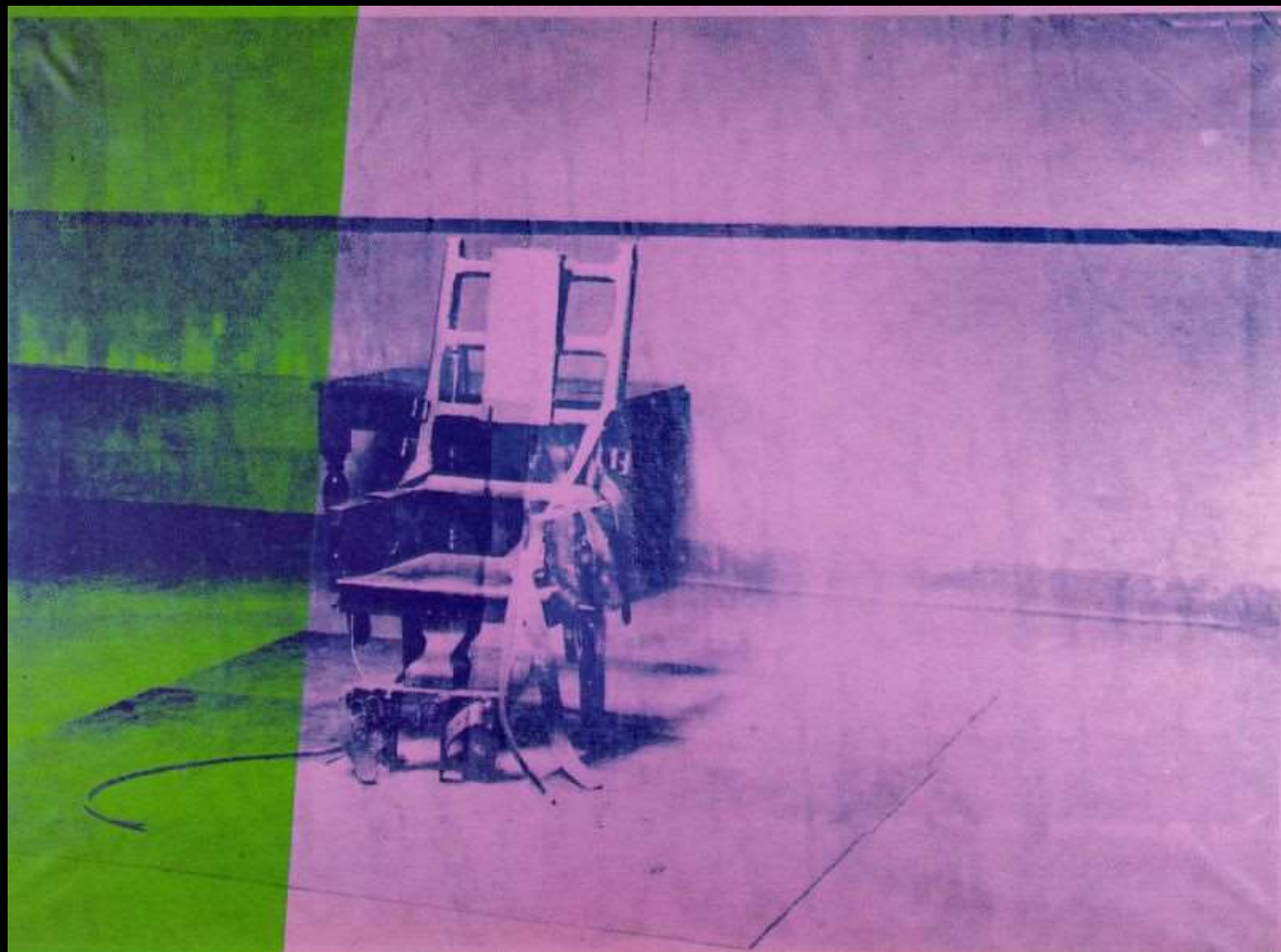
I. Advertising or Morality

advertising images cannot be recognized and separated from other types of images or iconic structures on the base of their content (an exclusive object), nor because of their having some unique form (a specialized language) or a peculiar message (concrete suggestions for selling things or for shopping).



UNITED COLORS
OF BENETTON.





UNITED COLORS
OF BENETTON.

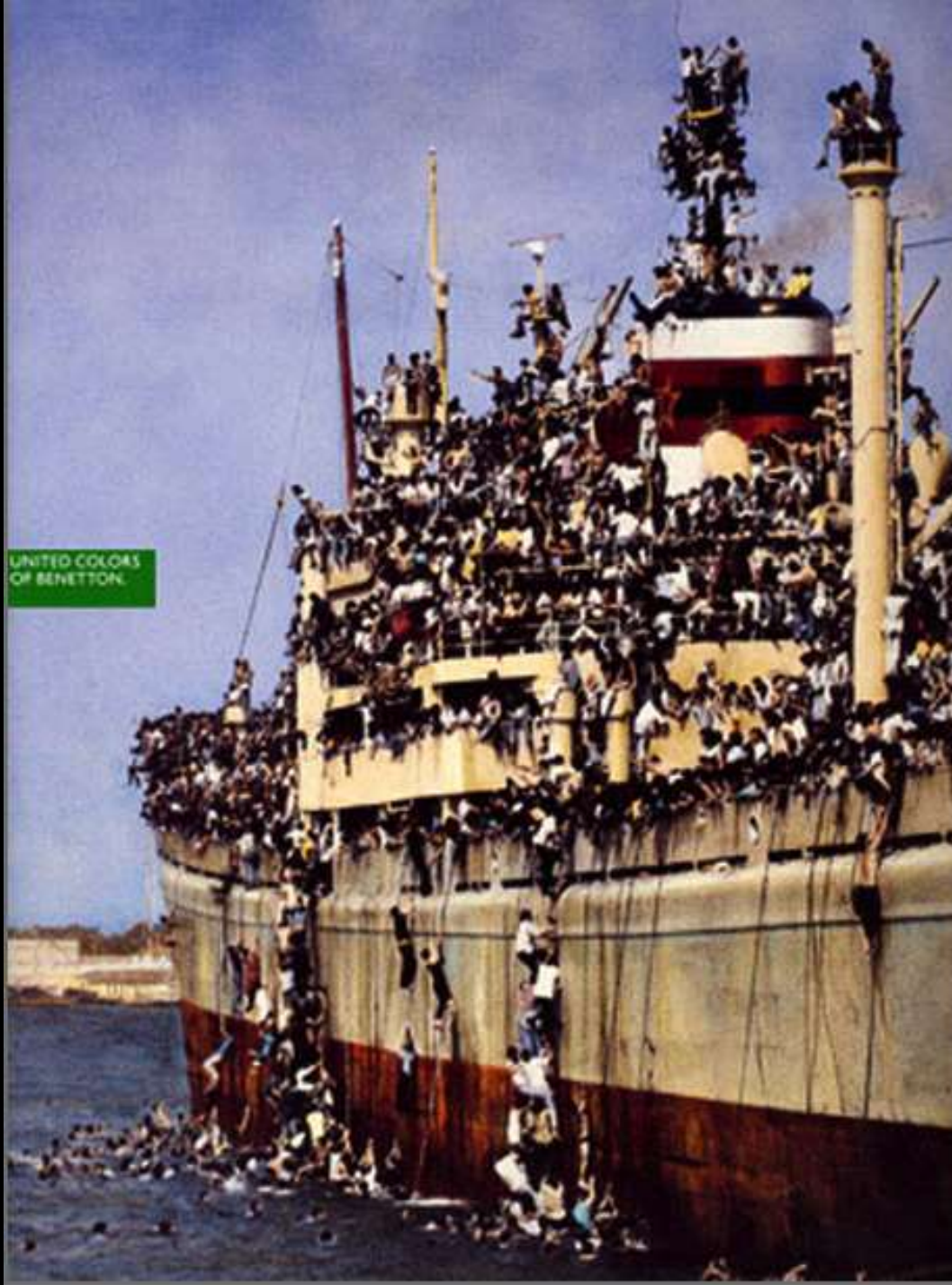




UNITED COLORS
OF BENETTON.

WE CAN'T SURVIVE

UNITED COLOAS
OF BENETTON.



**I. ADVERTISING AS
THE MOST RADICAL
FORM OF ICONIC
REALISM**

**EVERYTHING HAS TO
APPEAR**



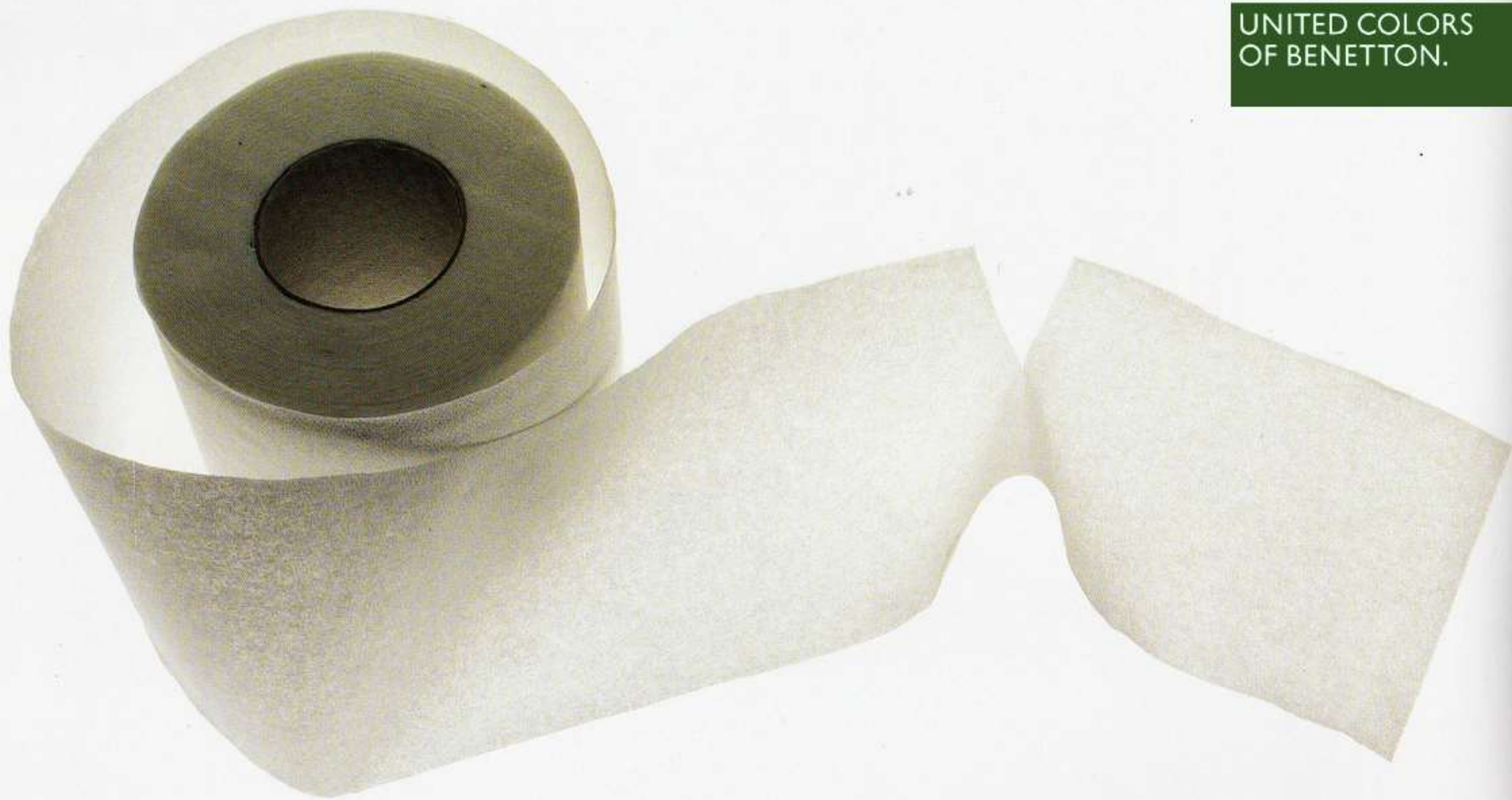
UNITED COLORS
OF BENETTON.

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II. Advertising or What Morality is about

Advertising is the
contemporary form
assumed by a discourse,
which has never been
absent from social life









II. Advertising or What Morality is about

Advertising is the Iconographic
Identity between the Good and the
Goods

Advertising displays the Good as
existing in things, in all things we can
use, produce, imagine, buy,
consume. Conversely, advertising
images reflect and represent human
happiness and human perfection
always as something embodied in a
commodity or as something that
individual can embody through a
special object



open the happy can



Coca-Cola

Coca-Cola

share the happiness™





RENAULT 14



1418.net

LA 7CV. DU BONHEUR

Renault préconise **elf**



du bonheur pour tous



99¢ can buy happiness.



99¢ Super Value Menu

At participating Wendy's.



nutella[®]

spread the happy[™]





Tanta felicità!

Il gran giorno è venuto: Tracy e Todd, i migliori amici di Barbie, si sposano! Tracy, un po' emozionata, veste un classico abito bianco lungo, velo in tulle e bouquet variopinto; Todd, sposo affascinante, indossa un frac a due colori, camicia e farfallino. Per i suoi due cari amici, Barbie ha preparato un ricevimento coi fiocchi, in giardino. Unisciti a loro: sarai la benvenuta.

Tracy e Todd sono in vendita separatamente dal tuo giocattolo.

Barbie®



MORTEAU saucisse
TOUJOURS UNE LONGUEUR D'AVANCE !

**OFFREZ-VOUS
20 CM DE
PUR BONHEUR !**

www.20cmdepurbonheur.com

POUR VOTRE SANTÉ, ÉVITEZ DE MANGER TROP GRAS, TROP SUCRÉ, TROP SALÉ. www.mangerbouger.fr

A man in silhouette, wearing a cap and carrying a suitcase, stands on a tiled floor looking at a large wall covered in green wavy patterns. The scene is dimly lit, with the green light from the wall being the primary light source.

Welcome to the world's
happiest nation*

That calls for a Carlsberg



TOSCANI FOR BENETTON

1983-2000

**Collaboration with
Oliviero Toscani**



1984

Atmosfera nordica per jacquards norvegesi. Maglioni frangivento, parafreddo e anti-nebbia. Le previsioni

parlano chiaro: temperatura sotto zero, morale bello stabile. Sciarpe e guanti per tutti, caldo dappertutto.

Tutti i colori del mondo.





1985



UNITED CONTRASTS OF BENETTON.



UNITED CONTRASTS OF BENETTON.



1986



1988



Warhol:

- The face is freed from history,
decontextualized from time and space**
- Individuality is accentuated. It becomes
stereotypic**
- The acid colors (out of phase with the profile)
give to the face a sort of pale and ephemeral
eternity : glamour**





Toscani

Equivalence between political difference and esthetical difference (cloth-difference)

Allegorization : not persons but national flags, globes, religious symbols or mythological figures

The mythological identity become a cloth and vice-versa, the cloth has a kind of mythological consistence

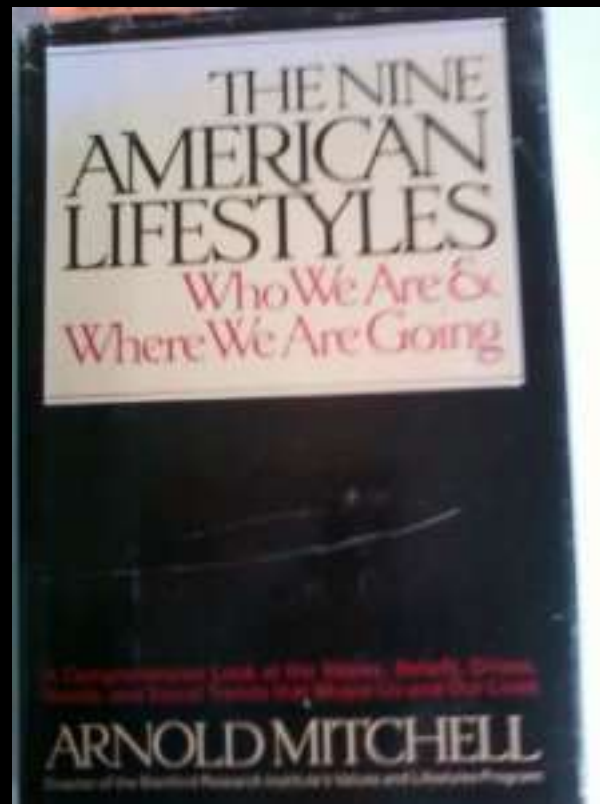
Fashion become the space of construction of myths : fashion constructs history, time and the sense of everything (and vice-versa everything's identity is just a matter of fashion)

NEW MARKETING

Philip Kotler and S. Lewy,
« Broadening the Concept of
Marketing », *Journal of Marketing*
33 1969, pp. 10-15



ARNOLD MITCHELL, *Nine American Lifestyles. Who we are and where we are going,* Warner Book 1983




III. What is a Norm?

- A norm is a mainly *Iconic* Item
- An Iconic norm works as a metasymbolic statement
- Social Symbolism is constantly questioned

Metasymbolic change

Malboro sex Change

Marlboro cigarettes were marketed as feminine cigarettes. The slogan selected was purely for women: “Mild as May”. A Hollywood star was invited to become the face of the brand
May West



IVORY TIPS
Protect the Lips

Marlboro
MILD AS MAY

A CIGARETTE CREATED BY PHILIP MORRIS



IVORY TIPS
Protect the Lips

Marlboro
MILD AS MAY

A CIGARETTE CREATED BY PHILIP MORRIS



A
BEAUTY
TIP

TODAY—FOR A
TREAT—try Marl-
boros! Only a few
pennies difference
in price—far
richer—milder—
rarer tobaccos—
a distinguished
cigarette!

Ivory Tips, Plain Ends
or Shaggy Tips (red).
Now only 20¢

Now! Red — to
match red lips and
finger-tips!

MARLBORO *America's
Luxury Cigarette*



MARLBORO
CIGARETTES

Mild as May

Discerning feminine taste is now confirming the judgment of masculine connoisseurs in expressing unanimous preference for this tasteful cigarette.

That's why Marlboro are now famous wherever fashion gathers, as well as famous on Fifth Avenue.

Always Tasty—Wrapped in Heavy Talc.

Manufactured by
PHILIP MORRIS & CO., Ltd.
10 West 40th St., New York 18, N.Y.

Marlboro Red and Silver marked from a spot request.

20
for
20¢
Any Store
in U.S.A.

OK—Miss America!
We thank you for your patronage



"It's toasted"
Your Protection—against irritation—against cough

TUNE IN ON LUCKY STRIKE — by modern means, with the world's finest dance orchestras, and famous Lucky Strike features, every Tuesday, Thursday and Saturday evening over R. B. C. network.

LUCKY STRIKE
CIGARETTE

Copyright 1933
The American
Tobacco Co.

Metasymbolic change

In 1953 medical scientists made an official statement, where they claimed that cigarette smoking provokes lung cancer. For the first time in the history of the USA the tobacco consumption decreased. Cigarettes with filter, among which were Marlboro, were perceived by the customers as cigarettes for women only. After the terrifying medical discovery, however, this type of cigarettes looked safer for the customers..

Metasymbolic change

In order to change the perception of cigarettes with filter as the product “for girls,” some brilliant marketing solution was required, and Morris decided to invite one of the best American advertisement specialists Leo Burnett. The future legend of the advertisement decided to kill everything that was feminine in the brand by means of manhood personified. A number of made-up characters, invented by Burnett, such as “case-hardened sailor,” “skyscraper construction workers,” “war correspondents,” were supposed to add some healthy dose of testosterone in to the Marlboro mix. The first and main character was certainly “cowboy the prairie tamer.” He was the character, around whom Leo Burnett built the future advertising campaign.

Marlboro

You get
a lot to
like

·filter
·flavor
·flip-top box



NEW
FLIP TOP BOX
Marlboro is a
registered
trademark of
Philip Morris Inc.
© 1988

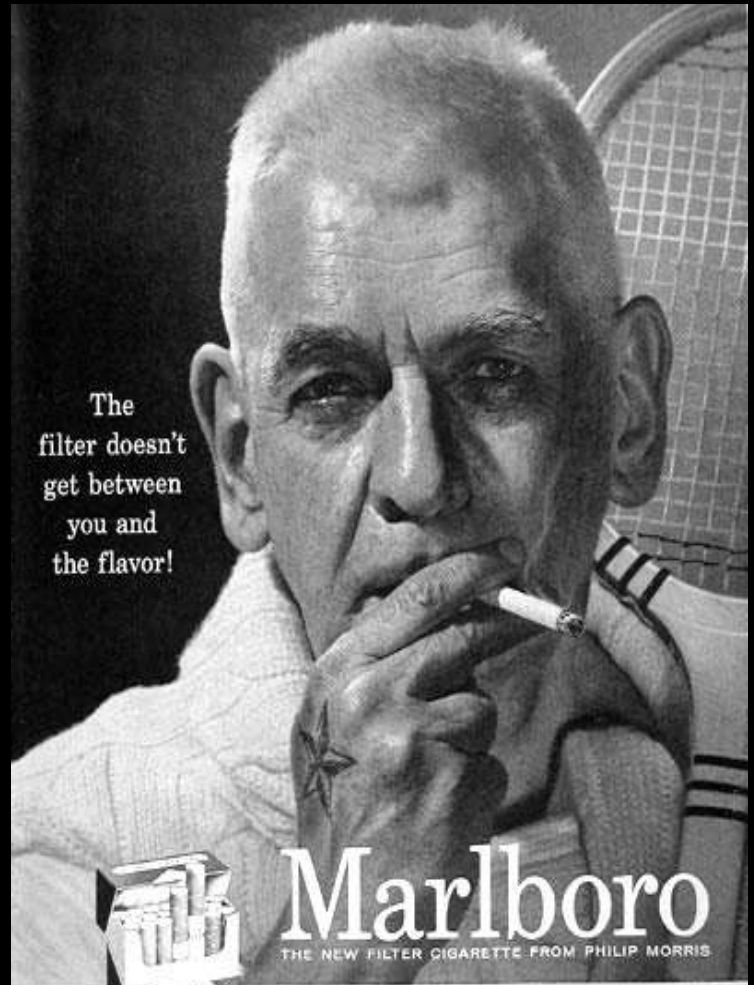


Here's old-fashioned flavor in the new way to smoke. Maximum taste of finest tobacco comes full through. Smooth-drawing filter feels right in your mouth. Works fine but doesn't get in the way. Modern Flip Top Box keeps every cigarette firm and fresh until you smoke it.

POPULAR
FILTER PRICE

(MADE IN KENTON, VIRGINIA, FROM A NEW MARLBORO BLEND)

The
filter doesn't
get between
you and
the flavor!



Marlboro

THE NEW FILTER CIGARETTE FROM PHILIP MORRIS

NEW
FLIP TOP BOX
First to keep
cigarettes from
softening.
No toasters or
toaster grills.



POPULAR
FILTER PRICE

Yes, this easy-drawing but hard-working filter sure delivers the goods on flavor. Popular filter price. This new Marlboro makes it easy to change to a filter. This one you'll like.

(MADE IN KENTON, VIRGINIA, FROM A NEW PHILIP MORRIS BLEND)

Come to
where the
flavor is.
Come to
Marlboro
Country.



You get a lot to like
with a Marlboro—
filter, flavor,
pack or box.

Come to where the flavor is.
Come to Marlboro Country.



Marlboro Red
or Longhairs 100's—
you get a lot to like.

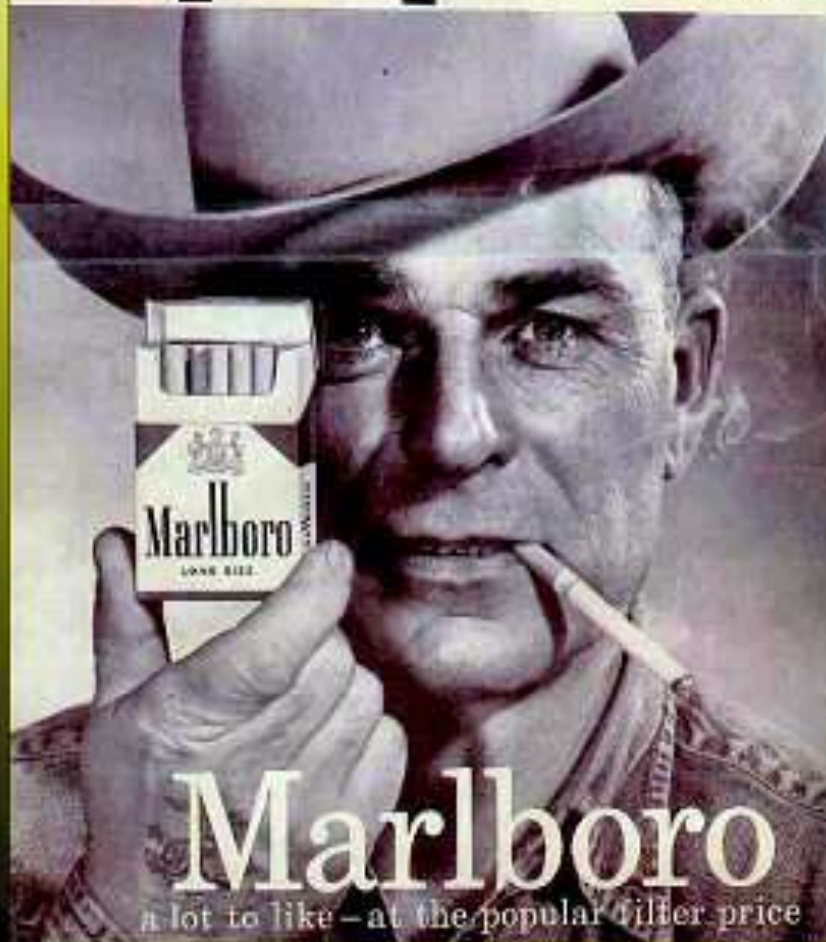


Metasymbolic change

Besides the new Marlboro pack became an even greater packaging sensation – it was this very brand that from then on was released in the flip-top packaging, which as a result became a standard to adhere to. “Flip-top” is a hard cardboard case with a top that flips open. Such pack was extremely practical (cigarettes were not easily crumpled now), as well as it was enormously significant for the market – now the smoker had to display the pack to those, who were around him, every time when he wanted to smoke, for it was uncomfortable to open flip-top in his pocket.

Flip-Top Box

There is
deep
satisfaction
from
cracking
Tobacco
can't quit.

A black and white photograph of a man in a cowboy hat, looking directly at the camera. He is holding a pack of Marlboro Long Bill cigarettes in his right hand, with his index finger pointing at the pack. A lit cigarette is in his mouth. The pack is a 'flip-top' style, with the top open. The background is a soft, out-of-focus landscape.

Marlboro
a lot to like - at the popular filter price

Other Cases of Sex Change = Vespa



chi "Vespa" mangia le mele

(chi non "Vespa" no)

un morso alla mela e ... un vroom alla Vespa. Un vroom
alla Vespa e ... lasciati indietro tutti quelli senza fantasia
la mela simpatia si mangia in gruppo



GIULIO SACCHI



PIAGGIO



A tutti i modelli Vespa da L. 107.000.000 in su. Vespa 50: al guidatore senza targa e senza patente anche a 14 anni.



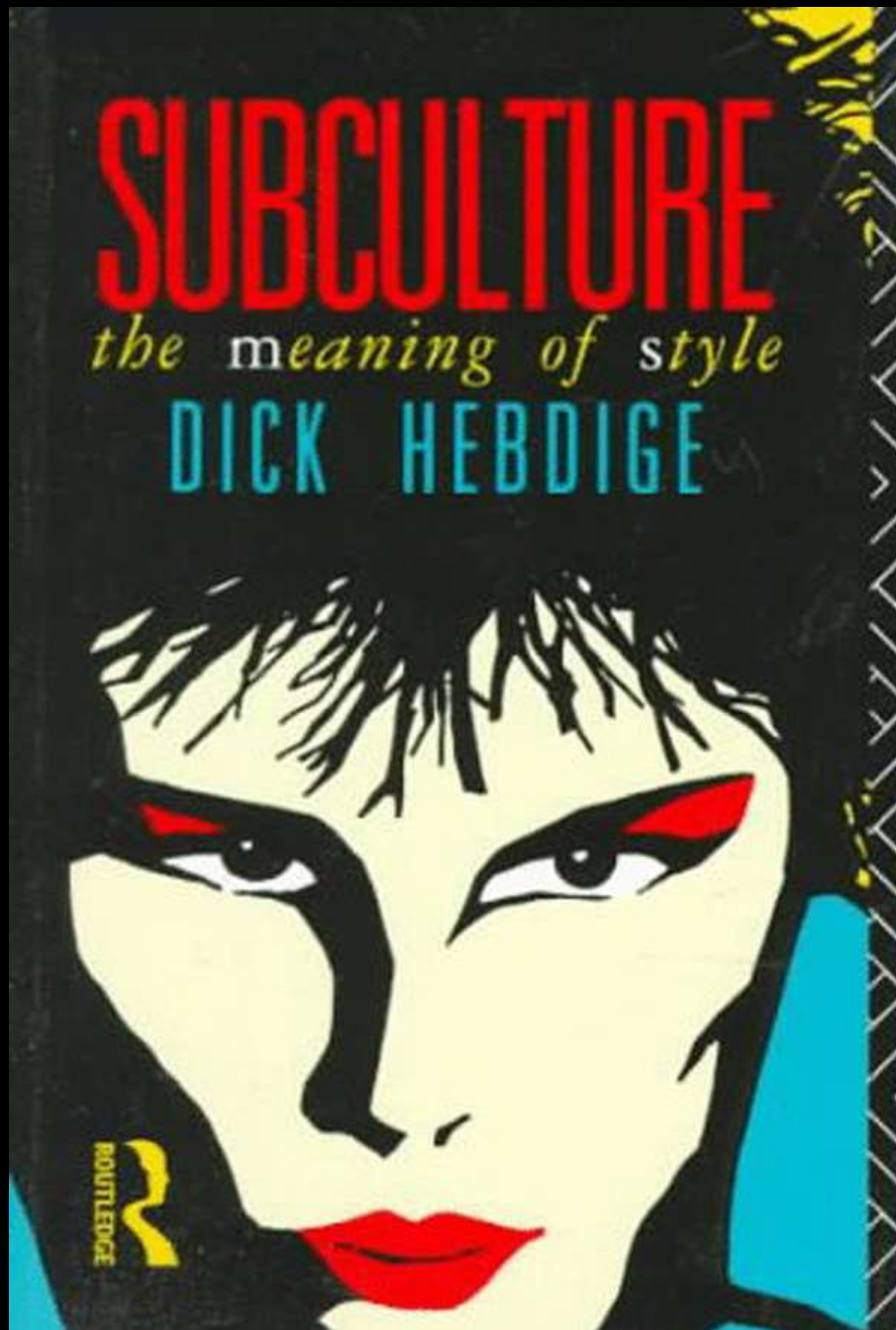
chi "Vespa" mangia le mele

Media Show/ro



SUBCULTURE

- CHOSEN AND NOT INHERITED IDENTITY (ABLE TO CHANGE)
 - EPHEMERAL ET NOT ESSENTIAL IDENTITY
- LOCAL IDENTITY (INDIVIDUAL OR COMMON BUT IN A LIMITED FORM) NOT UNIVERSAL
- OBJECTIVE IDENTITY, WHICH EXISTS MUCH MORE IN AND THROUGH THINGS (CLOTHS, OBJECTS) THAN IN CONSCIOUSNESS



Dick Hebdige

1981

III

PLANTS







END