

In the first part of Unit 2, I focus on the symbolism and spatiality in images, which are two very different directions. I think this is also the main reason for the viewer's confusion.

A dialogue is the communication between two knowledge system.

Two conversations took place on 6/4 and 8/28, followed by intermittent thoughts on how to record them over the next 20 days. The interlocutor on 6.4 was José Garcia Oliva. Oliva currently leads the MA in Visual Communication at Ravensbourne University. The topic of conversation was translation, revolving around my past work: simplifying and extracting elements from images, and attempting to represent image A with image B.

The interlocutor on 8.28 was Connie, who is currently a student in LCC MA Graphic Branding and Identity, with years of experience in podcast hosting and magazine editing. The topics of conversation were architecture/city/graphic design/branding, combining our shared interests: space and graphics.

Translation is A —> B

What is A?

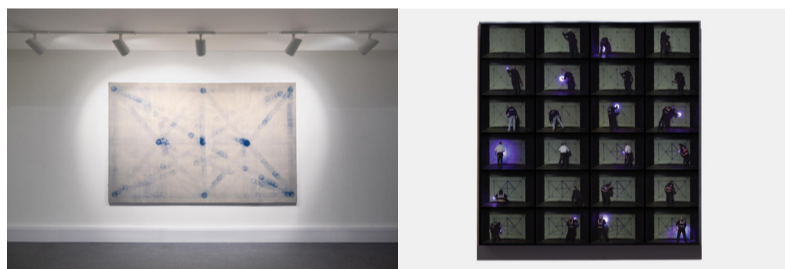
Connie:
A is a story



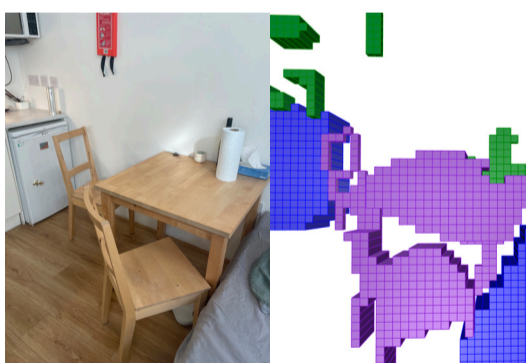
José:
A is a theme
Sisi:
A is a concept

What remains unchanged in the process of A->B?

José:
It is a certain characteristic in the action, such as sound or time



Sisi:
It is the way the image is composed



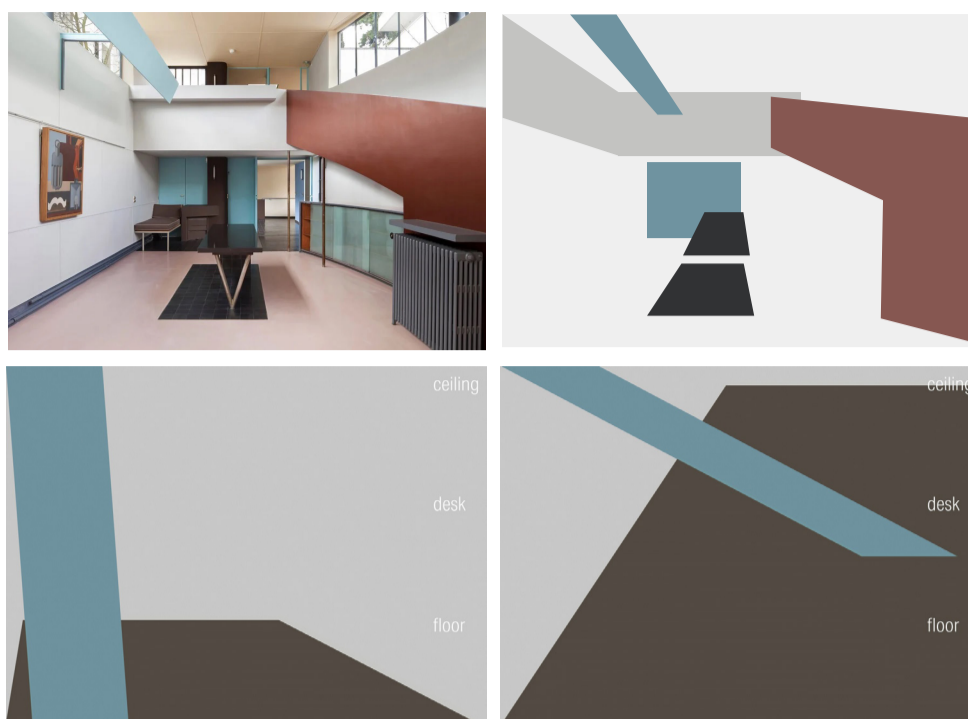
Sisi:
It is the word behind the image



Rose is a rose is a rose is a rose
Gertrude Stein

Sisi:

My background is in architecture, I try to play with and discuss space in a graphic way. I attempt to reorganize the spatial relationships within the image using the most simplified methods: color and shape



José:

They remind me of Van Gogh's room



The ground with checked material. The wooden bed and the chairs, yellow like fresh butter; the sheet and the pillows, lemon light green. The bedspread, scarlet coloured. The window, green. The washbasin, orangey; the tank, blue. The doors, lilac. And, that is all. There is not anything else in this room with closed shutters.

Vincent van Gogh, The Bedroom(October 1888), Arles, oil on canvas, 72.4 cm x 91.3 cm

Sisi:

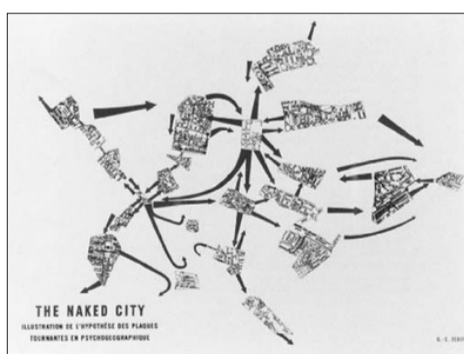
A->B is loose association.

Connie:

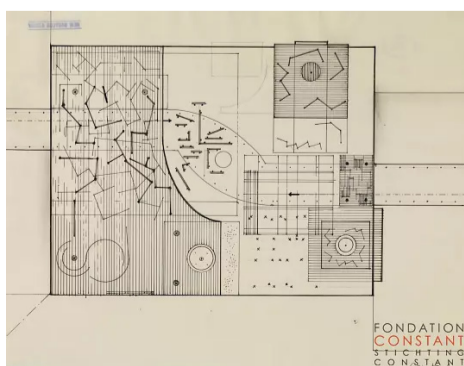
After researching for about half a month, I found that they could be connected to my existing knowledge system, Western or Eastern, Japanese or French, walking or drifting. This pleasure is like stepping out of the comfort zone to piece together a new puzzle, only to find later that the puzzles inside and outside the comfort zone all belong to the same set, forming a larger and more complete world.

Sisi:

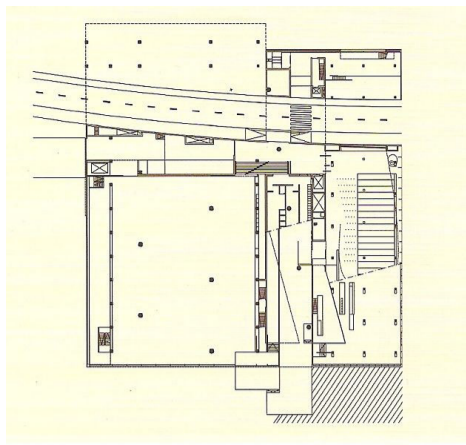
Situationism / Constant model / Koolhaas facade diagram / Guy Debord / Paris / Before trilogy (films) / personal walking map / A Year of Walking (my little airport) / Surrealist painting / Xia Yu (Taiwanese poet / lyricist) / urban development



Guy Debord, The Naked City, 1957



Guy Debord, Map of the Orient Sector, 1959



Rem Koolhaas, Plan of Rotterdam Museum, 1992

Sisi:
apple
apples
Apple
the apple



methods of cataloguing

Sisi:

As a content producer, is it important to you whether viewers fully interpret your work?

Connie:
I don't expect readers to get all the details. The content itself is a self-driven expression, and expression is not entirely for being seen.

Sisi:

Do you want viewers to be able to trace back from B to A? Or does A become less important once B appears?

Connie:
I used to like modernism a lot, but I found the cosmic house interesting, those symbols and metaphors.

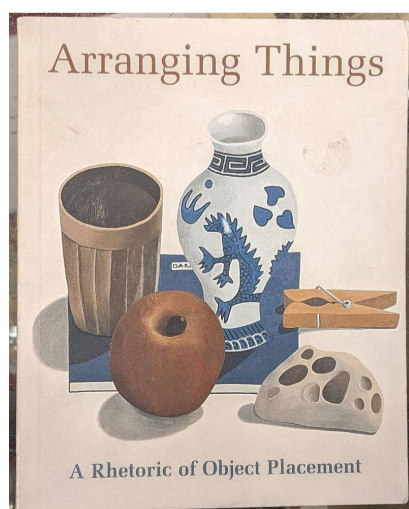


The Cosmic House, 1983

Metaphor is another language system

In many cases arrangement is language-like. A vase full of red roses next to a candelabra and a bottle of chilling champagne "says" romance.

Though the domain of arranging things is not nearly systematic enough to qualify as a bona fide language, it is systematic to a degree." A more apt term would be "visual communication system," i.e., communication by visual means.



Leonard Koren, *Arranging Things: A Rhetoric of Object Placement*, Stone Bridge Press



Uta Eisenreich, *A NOT B*(2010), ROMA Publications



Salvador Dalí, *Sewing Machine with Umbrellas in a Surrealist Landscape*(1941)

José:

I suggest you look at John Baldessari's work, he also discusses things about symbols.



John Baldessari, *Brutus Killed Caesar*(1976), spiral-bound printed paper