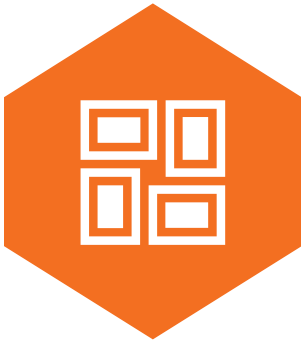




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Scope and Concerns

THE DEFINING IMAGE



The foundations of our species being, and the narratives of species history are marked by imagery—the parietal, megalithic art and body art of first peoples, the iconography and symbology of religions, the graphic-representational roots of writing. We are, uniquely in natural history, the symbolic species. And within our peculiar species history, the development of capacities to create images parallel speaking and precede writing.

Since the beginnings of modernity, however, we have increasingly focused our attention on language as our species-defining characteristic. After half a millennium where the power and prestige of language has held sway, we may be in the cusp of a return of the visual, or at least a multimodality in which image and text are deeply inveigled in each other's meanings. This can in part be attributed to the affordances of the new communications environment. As early as the mid twentieth century, photolithography put image and text conveniently back onto the same page. Then, since the mid-1970s, digitized communications have brought image, text and sound together into the same manufacturing processes and transmission media.

THE IMAGE OF TRANSFORMATION: PROPERTIES OF CONSEQUENCE



The image has several key properties, of interest to the participants in this knowledge community. The first is its empirical connection with the world—telling something of the world, reflecting the world. It re-presents the world. How does it do this? What are its techniques? What are its mediations? What kinds of 'truth' can we have in images?

A second property of consequence — the image has a normative loading. No image can ever solely be a reflection on the world. It is also a perspective on the world, an orientation to the world. This is because it is the incidental outcome of an act of design. It is the product of an act of human agency. An interested image-maker takes available resources for meaning (visual grammars, fabrication techniques and focal points of attention), undertakes an act of designing (the process of image-making), and in so doing re-images the world in a way that it has never quite been seen before. The human agent is central.

To the extent that no two conjunctions of human life experience are ever precisely the same, interests and perspectives in imaging are infinitely varied. In fact, across the dimensions of material conditions (social class, locale, family); corporeal attributes (age, race, sex, sexual orientation, and physical and mental abilities); and symbolic differences (culture, language, gender, affinity and persona) variations in perspective are frequently paramount, the focal purpose or implicit agenda of the imaging agent.

For viewers, too, every image is seen through available cultural and technical resources for viewing, seen in a way particular to their interest and perspective. The act of viewing transforms both the image and its world. From a normative perspective then, how do interest, intention, motivation, perspective, subjectivity and identity intertwine themselves in the business of image-making? And what is the role of the viewer in reframing and revisualizing the image?

And a third property of consequence — the image is transformational. Its potentials are utopian. We see (the empirical). We visualize (the normative). We imagine (the utopian). There is a more-than-fortuitous etymological connection between 'image' and 'imagination'. Images can be willed. Images speak not just of the world, but to the world. They can speak to hopes and aspirations. The world reseen is the world transformed. What's in the imagination for now, can become an agenda for practice and politics tomorrow. Imagination is the representation of possibility.

Table of Contents

The Artist's Perspective: Original Works of Art in the Digital Era	1
---	----------

Trung Pham

The Digital Sublime of Feminine Spectacle in Busby Berkeley's <i>Footlight Parade</i> and Roy Lichtenstein's <i>Nudes with Beach Ball</i>: Female Flesh Represented as Conceptualized Kinesthesia in the Age of Mechanical Reproduction	7
--	----------

Chia-wen Kuo

The Recovery of Commercial Photographic Archives through the Construction of Online Databases: The Teófilo Rego Archive as a Case Study	15
--	-----------

Graça Barradas and Miguel Silva Graça

A Portrait of Music Stars in the Media: A Study about Portuguese Newspapers...	25
---	-----------

Carla Baptista and Teresa Mendes Flores

The Artist's Perspective: Original Works of Art in the Digital Era

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Abstract: Digital technology offers a new venue for artists to disseminate their creative artwork via cyberspace. Though the advancement of technology allows digital reproductions of original artwork to reach out to a wider audience without any constraint, it also raises concerns about the role of digital reproductions in comparison with the original artwork. A series of questions has emerged both in academia and in the public sphere: could digital reproduction completely substitute for the original work of art? If so, how well does the digital representation preserve the qualities inherent in the original work of art? The central issue lies squarely at the heart of an ontological issue: can art in cyberspace live without a body? Leaving materiality behind and becoming a virtual image in cyberspace places the work of art in the ambiguous territory of virtual reality. The scope of this paper is to investigate the phenomenon of art created in a non-digital medium. Its focus is the existence and spatial transformation of handcrafted art in the digital era, rather than art created by digital technology. It is limited to my artistic perspective and experience of working with paintings and sculptures, which are a specific medium in fine arts. In an effort to resolve the ambiguity between the digital reproduction and the original, this paper aims to explore the unique qualities and significance of original artwork, and to demonstrate how digital technology can serve as a supplementary tool to communicate, to be a creative partner, or to be a conceptual collaborator. This earnest endeavor considers three main questions for analysis: 1) What is the original artwork? 2) How does the digital reproduction help viewers perceive and experience the original artwork? and 3) In the artist's perspective, what is the role that original artwork plays in the digital era?

Keywords: Art, Technology

Ontology of Original Artwork

Martin Heidegger, in his book *"The Origin of the Work of Art in Poetry, Language, Thought,"* described original artwork as the revealing of the world and the happening of truth. These two distinctive components have emphasized the irreplaceable and nonreplicable characters of the original artwork.

There are three ways to look at an artwork: material, image, and a world within it. The "world," the vision or the imagination, do not derive from just the material, rather the material transformed through the artist's work. The materials by themselves could not generate a vision when remaining in their static, physical form. Red paint in the tube is red paint, and a canvas remains a piece of fabric on a stretcher until the artist actively engages with the materials. Heidegger eloquently explains this profound concept as he describes one of Van Gogh's famous paintings, *The Pair of Shoes (1886.)* He wrote:

"From the dark opening of the worn insides of the shoes the toilsome tread of the worker stares forth. In the stiffly rugged heaviness of the shoes there is the accumulated tenacity of the slow trudge through the far-spreading and ever-uniform furrows of the field swept by a raw wind. On the leather lie the dampness and richness of the soil. Under the soles slides the loneliness of the filed-path as evening falls. In the shoes vibrates the silent call of the earth, its quiet gift of the ripening grain and its unexplained self-refusal in the fallow desolation of the wintry field. This equipment is pervaded by uncomplaining anxiety as to the certainty of bread, the wordless joy of having once more withstood want, the trembling before the impending childbed and shivering at the surrounding menace of death. This equipment belongs to the "earth" and it is protected

in the “world” of the peasant woman. From out of this protected belonging the equipment itself rises to its resting within itself.”¹

Van Gogh’s painting does not simply remain at the image of a peasant woman’s shoes. The depiction of the shoes discloses truths about the world of the peasant woman who wore the shoes, a glimpse of the peasant life in the late nineteenth century. Through this painting, viewers could also imagine how the peasant woman uses the shoes to walk in the field. The painting opens up the peasant’s world of a farmer to its viewers and allows viewers’ imagination to take flight—as Hans Jonas stated, “the mind has gone where vision pointed.”² The power of sight enables viewers to imagine beyond and through what they see in front of them. From this perspective viewers are able to walk with the farmer in every part of the day from dawn to dusk, from windy day to joyful day. The vision is a starting point that allows viewers to walk into the peasant woman’s surrounding world.

Besides revealing the “world”, the original artwork also embodies the “happening truth.” The “happening truth” occurs in the process of creativity, to be precise during moments of opening to the world. The process of opening up a world in materials is not easy. An ongoing conflict between the open world and the materials themselves is evident during the creative process. The intrinsic nature of materials resists an artist’s intent to create. The materials in and by themselves could not generate a vision when remaining in a static, physical form. Through the creative process, the artist intentionally inserts a vision, a hidden world, into the materials. In the end, with the consistent effort of the artist, the world is revealed within and through the materials. The work of the artist transforms the materials to construct the world from within. The work of art bears the physical evidence of the struggle: the artist’s labor and decision-making during the creative process in order to reveal “the world” in the artwork.

I can attest to this struggle in my own painting process. Painting requires vision and constant discernment. Paints are simply pigments that come straight from the tube, and canvas is simply static fabric on a stretcher. With intentionality, the color pigments are placed, pushed, pulled and dragged across the surface. They behave differently in accordance with my vision. Vision is only a beginning. Bringing the work to fruition is another matter. Color pigments do not always follow my intention. Application of these pigments sometimes results in vagueness, chalkiness, and muddiness. In most of the cases, I work to change the color juxtaposition, reduce the intensity of a color, allow the light of the foreground to come forth, push the solid form to the background, blend the gradation of tone, pull the crispness of the edge, or permit the dripping with precision, ease and elegance. I need to be attentive and be discerning in order to bring my vision out of stubborn materials.

By looking at the brushstrokes, intensity of colors, and the complex layers of the painting, viewers are exposed to the artist’s struggles when wrestling with the static materials and the artist’s decision-making and creative activity. Exposure to the artist’s creative process can be very thrilling for the viewer.

The Arrival of Digital Technology and its Impacts on the Authentic Artwork

Emergence of digital technology in the world of fine arts has opened up a new corridor for diffusing artwork. Today, artists, galleries, and museums engage technology in a variety of ways to advocate for their art collections and exhibitions. Galleries and museums utilize their websites to call for artists, to disseminate information about upcoming events and exhibitions, to create a virtual tour, as well as to market and sell artwork online. For artists, digital technology becomes

¹ Heidegger, Martin. *The Origin of the Work of Art in Poetry, Language, Thought*, translations and introduction by Albert Hofstadter (New York: HarperCollins Publishers, 2001), 33.

² Jonas, Hans. “Sixth Essay: the Nobility of Sight: A Study in the Phenomenology of the Senses,” *The Phenomenon of Life: Toward a Philosophical Biology* (New York: Dell, 1966).

an effective and efficient tool, especially for emerging artists who can disseminate and promote their artwork with relatively low costs. Almost every artist today has his or her own webpage and social network site to show the world images of his/her creative works. Indeed, digital reproductions can bring artworks closer to many viewers. Just as the world has access to the virtual world of the Internet, artworks through the virtual network reach the whole world.

Moreover, what makes an artwork potentially available to a broad audience is its presence on a cyberspace platform rather than its residence at a physical location. Digital reproductions allow viewers to engage the vision of the artwork prior to seeing the original, thus helping the viewer to become acquainted with or more familiar with the artwork. The digital reproduction also can raise the viewer's curiosity and desire to see the original artwork. Viewers have access to an artist's creative work anywhere and anytime. This accessibility is a great asset for art education purposes and for individuals who love art. Not all are able to travel the world to view sublime masterpieces. Dawn Usher, in her study exploring the impact of the use of digital technology in arts education, proved how digital reproductions could enhance the viewer's experience of the original art. Her research examined the way high school students differentiate between the reproduced digital image and original artwork. She found that students who saw the reproduced digital image before viewing the original demonstrated deeper comprehensive understanding of the differences between the reproduction and the original.³

In a similar inquiry, Chih-Yung Chiu studied the relationship between technological transformation and the existence of art. Chiu also concluded that works of art in the digital era foster an appreciation of the original artwork.⁴ He suggested that we think of the connection between the virtual image and original artwork as a universal linkage which enables the physical and non-physical to be connected. In other words, the existence of original art in the real world and its reproduction in the virtual world cannot simply be split into a physical space or cyberspace, but rather need to be understood as a unified space.

Though the emergence of digital technology into the world of fine arts has created a new platform for artists for disseminating and marketing their creative works, the question remains: Do digital reproductions sabotage the authentic artwork? John Berger in his writing, "Ways of Seeing," sees the invention of technology, specifically camera and printing, has changed the way we view the original artwork.⁵ Viewers are no longer seeing the original artwork from their own unique context, for example, a church or a building, but they appropriate these works in their own comfortable environment such as home, office, or classroom. For Berger, viewing them from a removed context has really altered the meaning and liveliness of the artwork which used to be an integral part of these specific sites. Furthermore, in contrast to the opinion of Chiu, Douglas Davis considers the work of art in the age of digital reproduction as physically and formally a chameleon.⁶ According to Davis, there is no longer a clear conceptual distinction between original and reproduction in virtually any medium. In the fine arts, the distinction is eroding, if it has not already collapsed. The fictions of the "master" and "copy" are now so entwined with each other that it is impossible to identify where one begins and the other ends. In addition, Mark Slouka in the book "War of the Worlds" argued that the development of communication technology has placed humans out of touch with the sensorial and physical world. He considers cyberspace "the road to unreality" rather than the information superhighway.⁷

³ Usher, Dawn. *Differentiating Between Reproductions and Original Artworks: The Influence of Style and Sequence*, A dissertation, Arizona State University, May 2011.

⁴ Chiu, Chih-Yung. *Blurred Boundaries and Return to Authenticity: Image Politics of Arts in Cyberspace*, A dissertation, College of Fine Arts, Ohio University, 2005.

⁵ Berger, John. *Ways of Seeing*. London: the Penguin Group, 1972.

⁶ Davis, Douglas. *The Work of Art in the Age of Digital Reproduction (An Evolving Thesis: 1991-1995)*, Leonardo, Vol. 28, No.5, Third Annual New York Digital Salon. (1995), 381-386.

⁷ Slouka, Mark. *War of the Worlds: Cyberspace and the High-tech Assault on Reality*. New York: Basic, 1995, 19-20.

There is an ongoing challenge to establish a balance between incorporating the use of digital reproduction and fostering an appreciation for experiences with original works of art. This struggle potentially leads to two extreme poles: on the one hand, fearing the use of technology as devaluing the value of original works of art, on the other hand posing a challenging question: “what (if anything) can original artworks offer that digital reproductions cannot?”

I contend that original artworks offer what digital reproductions cannot: the “happening of truth.” Referring to the earlier discussion about ontology of artwork, original artwork is defined as a unique object that contains two distinctive components of the “world” and the “happening of truth.” The digital reproduction, according to this theory of perception, can point the viewer to the vision of the artwork where the viewer’s mind is directed into the created world. However, the digital reproduction cannot deliver the “happening of truth,” a major aspect of the original artwork. It only illustrates the flat image of the original that lacks true dimensionality of brushstrokes and holistic views of physical textures as well as complex layers in the original artwork.

Artist’s Perspective

A fresh way to look at the role of original artwork in the digital area is to consider digital technology as a great extension of original artwork reaching out to connect to viewers. Original artwork, by itself, is a unique object that is irreplaceable and not perfectly replicable; its digital image does not take “aura”⁸ away from an artwork; rather it reserves and promotes the “aura” of the original artwork by backing up the vision of the original artwork, and perhaps encouraging more viewers to experience the original for the first time.

Through the power of digital technology, the original works of art can reach farther to a broader audience base. For those individuals who already have an interest in the arts, the Internet can provide introductions to a variety of collections of art mediums from different artists. Viewers can select art pieces that most interest them and have an immediate experience with them on technological devices, such as smart phones, iPads, or personal computers. For students who are learning about art, digital images can enhance their knowledge of different artworks. And for those who are not yet exposed to arts and culture, digital reproductions and virtual tours provide a great tool to introduce them to the art world.

For example, *Art Project* created by Google Cultural Institute is a powerful platform to explore the art world.⁹ *Art Project* allows viewers to experience art at home or on any computer anywhere. Google has gathered more than 40,000 high-resolution images of works ranging from oil paintings on canvas to sculpture and furniture from large and small, world-renowned and community-based museums from over 40 countries, and made them available online. Furthermore, this program uses 3D modeling technology, coupled with street view, to allow viewers to walk into a particular room of a museum by the click of a mouse and to zoom in on a particular artwork in ‘gigapixel’ format. This mega high-resolution format also enables one to explore down to the brushstroke level and to examine tiny details such as the small cracks of paint. The art world is literally at the fingertips of viewers.

Another example of online platforms that make the world’s art accessible to anyone with an Internet connection is the application *Artsy*.¹⁰ Collections for this smartphone app are comprised of 50,000+ artworks by 11,000+ artists from leading galleries, museums, foundations, and artists’

⁸ Benjamin, Walter (1935). *The Work of Art in the Age of Mechanical Reproduction*. Retrieved from <http://walterbenjamin.ominiverdi.org/wp-content/workart.pdf>. In the same token of another essay, “Paris, Capital of the Nineteenth Century” (1939), Benjamin criticizes the art exploitation of capitalist society: the exchange value of the commodity form. Luxury items and represented art put in service of commerce; therefore, they become commodity fetishism, not in any way serving the society to enhance and advance people’s lives.

⁹ This online institute can be found at <http://www.google.com/culturalinstitute/project/art-project>.

¹⁰ <http://artsy.net>

estates. It provides one of the largest collections of contemporary art available online. Its mission is to foster new generations of art lovers, museumgoers, collectors, and patrons. One can look at the image and learn about the artwork and the artist. iPad also has its platform for art lovers. *Art-agenda* for iPad allows one to keep track of the latest information about the exhibitions and programs of leading galleries, art fairs, magazines, and publishers worldwide, to browse the latest reviews and the archive, and to access it all online at anytime.¹¹

As an artist working with traditional media, I also benefit from digital technology. My recent experience was participating in The Seattle Sketchbook Show.¹² The show featured twenty-four local artists, each of whom filled a blank sketchbook with pen drawings. I learned about the call for the show through a local well-known arts non-profit *Artist Trust*. My proposal was to draw Vietnamese Americans living in the Seattle area. Through the Internet, I was able to post the announcement of the show on Facebook and on my personal website. The show also provided two different experiences of the artwork in my sketchbook. First, viewers could hold and look at the original sketches from the sketchbooks that were displayed on a wooden shelf in a gallery context. Interactions with the flipped pages allowed viewers to have sensorial and personal experiences with the artworks. Second, viewers could view selected sketches of all artists on a MacBook in the gallery. This computer contained a program that allowed viewers to explore different sketches digitally. After the show, the selected sketches of artists were also posted on Gage Academy's Facebook page for those who could not attend the event and for the wider world to see. Interested viewers worldwide could see the drawing subject matter of these artists and the gallery goers could experience the sketches in a hands-on situation.¹³

Conclusions

In conclusion, I consider digital technology a great supplement to original handcrafted artwork in that it can bolster the power of original artwork, though I contend that it would never substitute entirely for the physical existence of original works. Instead of disconnecting digital technology from the authentic artwork, artists should utilize technological advancements to their maximum potential to promote their artwork and enhance viewers' experience of original art, without fear of violating or undercutting the value of their original artwork.

¹¹ <http://www.art-agenda.com>

¹² *The Seattle Sketchbook Show* exhibited at the Gage Academy, 1501 10th Ave. East, Seattle, WA from April 15th- July 15th 2013.

¹³ The scope of this paper only focuses on the integrity of the original artwork. A future research can expand on a concept of Barthes and Fiske where they point out that the photographic image is all denotation divorced from the connotation of the creator and relies on the process of naturalization by the viewer. Another topic of discussion can be McLuhan's idea of "all-at-onceness" in how it affects the visual communication and shapes human's development.

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The Digital Sublime of Feminine Spectacle in Busby Berkeley's *Footlight Parade* and Roy Lichtenstein's *Nudes with Beach Ball*: Female Flesh Represented as Conceptualized Kinesthesia in the Age of Mechanical Reproduction

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Abstract: Roy Lichtenstein once explained that the use of chiaroscuro through Ben-Day dots in his art is a maneuver to emphasize the gap between reality and convention. Female flesh in his works, such as "Nudes with Beach Ball," becomes conceptualized in a kinesthesia of light and shadow, and is also embodied through the quantity of the Ben-Day dots. Similar features also pervade in Busby Berkeley's musicals, such as "Footlight Parade", in which female bodies become impersonalized modules of lifeless objects, such as a flower or a waterfall. Despite the criticism that Berkeley's representation of female bodies has received as a visual fetishization of women on screen, his works actually contain a pleasure of Kantian disinterest, as the female flesh is quantified into a form of desexualized purity, which is almost sublime and beyond any ideological bias. These hyper-feminine spectacles in Berkeley and Lichtenstein's works deliver a postmodern transcendence by concealing the traces of human endeavors during the process of making art. In the age of "mechanical reproduction," human flesh loses its aura and gets quantified for the awe of the digital sublime, which was prophesied by Berkeley during the thirties and consummated by Lichtenstein in the nineties.

Keywords: Kantian Disinterest, Digital Sublime, Quantification of Mechanical Reproduction

Roy Lichtenstein's Optical Kinaesthesia in the Age of Mechanical Reproduction

Walter Benjamin speaks about the concept of mimes in the *Work of Art in the Age of Mechanical Reproduction* by mentioning Greek craftsmanship, which emphasizes the quantitative productions of things through founding and stamping. Second, the subsequent development of lithology created 'the process of pictorial reproduction,' and films, later on, showcased a sense of synchronicity, as speech is paced with moving images, just like an eye looking into a lens. The notion of process-reproduction invites a sense of independence in art-making, while photography catalyzes the potentiality in an art-piece that was previously absent. Thus, situations are made even more perceptible since the lenses lay bare what is inaccessible to a naked eye, and copies become more expressive than their originals. Speaking of the value of originality, the idea of 'aura' is a Renaissance invention glorifying the cult of beauty in art that purposely widens the distance between the viewer and the art-object just to form a 'secularized ritual' in honour of 'authenticity.' The attributes of 'uniqueness and permanence' in the 'aura' of classical art are sacrificed in order to attain a state of 'transitoriness and reproducibility.' The new form of art in the age of mechanical reproduction aims to reach a condition of 'universal equality' by statistical manifestation.¹ Here art becomes more conceptualized, as well as liquefied, in a consummated state of the digital sublime.

When it comes to art in the age of mechanical reproduction, Roy Lichtenstein orchestrates a dialect of commercial art, paying his adoration on 'the energy and the impact that it has, and the directness and a kind of aggression and hostility that comes through it (commercial art).' The edgy expressivity in commercial art is not a commentary but a consistent visual image which

¹ Walter Benjamin, *Illuminations*, 217-20.

deliberately flattens out all the emotions even in themes concerning wars, love and hate, and Lichtenstein uses his art to celebrate such ‘universal equality’ by an impersonal detachment, which is amplified through his increasingly frequent use of regularized Ben-Day dots in his art.²

It was by the nineties when Lichtenstein started to explore the domain of female nudity. As his sixties pin-up girls are the representation of commercial archetypes, Lichtenstein recycled those archetypes in his previous works then had them stripped naked and encompassed by their own mirror-reflections within a reminiscent interior design. The infiltration of Ben-Day dots in his female nudes is carefully devised with the chiaroscuro effect to achieve a condition of autonomy in these art-pieces. Ben-Day dots add up a sense of three-dimensionality by making ‘something ephemeral completely concrete.’³ They are ‘cold, static and impersonal’⁴ – the idiosyncrasies of Roy Lichtenstein’s art. The bodily flesh ceases to look real also because of the Ben-Day dots, and the use of ‘chiaroscuro based on graduated dots and local colour’ underscores ‘the separation between reality and artistic convention.’⁵



Figure 1 (Left) and Figure 2 (Right)

Human flesh, along with mirrors and interior/exterior surroundings, are all turned into objects in the process. Flatness means nothing but a patronizing signifier of visual images. The artistic autonomy formulated by the regularized use of Ben-Day dots renders a freedom, a personalized freedom like a person putting on his/her makeup. Somehow it's more than just freedom but a sense of control, as Lichtenstein remarks: ‘your personal makeup is your freedom . . . your purpose is your control.’⁶ In this case, art is no longer threshold to the visible world but the things themselves: ‘My use of evenly repeated dots and diagonal lines and uninflected colour areas suggest that my work is right where it is, right on the canvas, definitely not a window into the world.’⁷ The geometrical lines and standardized dots channel a postmodern spirit of statistical quantifications, but it's more than a dalliance with ‘geometrical abstraction’ but a choice of self-expression provoked by the manipulation of the spectator's ‘perceptual apparatus.’⁸ The juxtaposition of Ben-Day dots with human flesh conjures a unified indifferenciation between man and objects without completely paralyzing the spectator's perceptual apparatus. Lichtenstein merely aims to disturb as well as defy our common understanding of art by inserting the methodology of optical art within his art-pieces.

² Camille Morineau, *The Exhibition – Roy Lichtenstein*, 12.

³ Ibid, 14.

⁴ Jack Cowart, *Roy Lichtenstein: Beginning to End*, 16.

⁵ Camille Morineau, *The Exhibition – Roy Lichtenstein*, 48..

⁶ Jack Cowart, *Roy Lichtenstein: Beginning to End*, 26.

⁷ Ibid, 52.

⁸ Cyril Barrett, *An Introduction to Optical Art*, 9.



Figure 3 (Left) and Figure 4 (Right)

According to Cyril Barrett, optical art intends to jeopardize the spectator's perceptual apparatus to the extent that he's unable to put an order in the exterior images he perceives with his eyes. Despite the meticulous deployment of optical art over our visual senses, optical art is subordinated to representations.⁹ Lichtenstein's Ben-Day dots by themselves represent a series of optical-kinetic movements from the characters of his pictures. Optical art manoeuvres to annihilate 'the individual identity of the dots' as well as the distance between the spectator and the object, and it challenges not only the forms of art-making but also the spectator's visceral conceptualization of the world in the visual domain: 'They are kinetic insofar as they move, or rather appear to move and optical in that the impression of movement is brought about by certain physiological reaction.'¹⁰ Simply put, optical art focuses on the stuff within - the viewer's 'physiological reaction,' as Lichtenstein declares, 'generally, artists, when they draw, are not really seeing nature as it is. They are projecting on nature their familiarity with other people's art.'¹¹ That is to say, artists represent their own 'physiological reactions' toward the art of others, and optical art liberates the sacred experience of art-making and enables the spectator to feel as the creator in the process of art-viewing. Lichtenstein embodies this concept through his copycat paintings of Carl Barks' *Mickey Mouse and Donald Duck* as well as Chinese landscapes, contriving to express 'a sort of pseudo-contemplative or mechanical subtlety'¹² and he's not interested in paying a salute to Carl Barks and Oriental Zen-like nature but representing them as printed copies. Of course, Lichtenstein also copies himself. In Lichtenstein's series of female nudes, the woman figures are also his sixties copycats re-emerging as their own printed versions in movement.

⁹ Ibid, 54.

¹⁰ Ibid, 64.

¹¹ Camille Morineau, *The Exhibition – Roy Lichtenstein*, 62.

¹² Ibid, 50.



Figure 5 (Left) and Figure 6 (Right)

Lichtenstein imperils the artistic convention firstly with his copycat paintings, which are represented as parodic blank-irony, to the point that the stratification between high art and mass culture is mercilessly unsettled. Later on, with that pervasive saturation of Ben-Day dots in his female nudes, Lichtenstein subverts the sense of time and visual spatiality by the distortion of the spectator's perceptual apparatus in a liminal space (in his art) where the copycat women are undressed in their own private apartments claustrophilically enclosed with mirrors. As a result, Lichtenstein consummates his investigation of 'illusionism, abstraction, serialization, stylization and appropriating' with his *Nudes with Beach Ball* in 1993.¹³ In *Nudes with Beach Ball*, Lichtenstein 'echoes' his *Girl with Ball* in 1961. 'The girl with ball' during the sixties has her clothes taken off by the nineties, re-joining her female companions, innocently playing ball by the beach. The hypothetical deployment of the painting could easily arouse a Sapphic-inspired homoeroticism but the image conveys an odd purity as if those barely clothed females are nothing more than objects by the beach. Ben-Day dots have the sense of identity 'annihilated' as well as dissolved within a series of optical-kinetic movements while everything becomes representation-in-process without discriminative exception among objects, geometrical dots and humans. Carlene Meeker once comments: 'He (Lichtenstein) wanted his work to be viewed as an idea - the idea being [not nude women, but] this style that he developed, based on commercial imagery.'¹⁴ Eventually, *Nudes with Beach Ball* is not about female nudes but an investigated concept of stylization in art.

Busby Berkeley and Digital Sublime in the Age of Postmodernity

Lichtenstein utters his fascination with the 1930s (when Benjamin wrote his notable essay about art in the age of mechanical reproduction), and he indicates that the 'conceptual nature' in the 1930s art: 'It obeys a peculiar logic based on the compass, the set square and the triangle. People saw themselves as more modern than we do today and their art betrays a naïve, trusting sophistication that appeals to me.'¹⁵ Such obsession with geometrical shapes during the thirties was exceedingly incarnated in a series of Great Depression musicals choreographed by Busby Berkeley's collaboration with Warner Bro. studio, starting from *Gold Diggers of 1933*. Berkeley, like Ziegfeld, has a penchant to overlap female bodies to deliver a manifold image of plenitude. In the case of Berkeley, the cinematic frame dissects female flesh into body parts as the camera zooms in on their legs, facial features and bosoms, separately. After the visual mutilation of the

¹³ Jack Cowart, *Roy Lichtenstein: Beginning to End*, 143.

¹⁴ Ibid, 132.

¹⁵ Camille Morineau, *The Exhibition – Roy Lichtenstein*, 28.

females, those fragmented bits and pieces are reassembled together to be built into lifeless objects, such as flowers and water-falls.



Figure 7

Laura Mulvey utilizes the example of Berkeley to sustain her well-reputed notion of "woman as image, man as bearer of the look" in her 'Visual Pleasure and Narrative Cinema.' Mulvey views the cinematic representation of female bodies as 'coded for visual and erotic impact' and they 'connote to-be-looked-at-ness.' In Mulvey's opinion, she thinks of such display of female bodies as sexual objectification of women as the female bodies here become the 'leitmotif of erotic spectacle' in order to 'signify male desire.' In this instance, Mulvey deems male audience as the complicit manipulator of such 'narrative verisimilitude' by the visual fetishization of female bodies:

The man controls the film phantasy and also emerges as the representative of power in a further sense: as the bearer of the look of the spectator, transferring it behind the screen to neutralize the extra-diegetic tendencies represented by woman as spectacle.¹⁶

Through the extra-diegetic detachment within the narrative, man is able to shape the ego-ideal of his identification in process, and woman is placed in the position that signifies castration¹⁷.

Furthermore, Mulvey considers camera's look voyeuristic since it is 'disavowed in order to create a convincing world in which the spectator's surrogate can perform with verisimilitude' while 'an illusion of Renaissance space' is produced in such conniving manner.¹⁸ In other words, Busby Berkeley's choreography, in Mulvey's viewpoint, turns female bodies into spectacle to be erotically consumed by the male gaze, and man is positioned as the voyeur, secured by the gap between the spectator and the spectacularized object.

What Mulvey might neglect, in the case of Busby Berkeley, is the 'universal equality' existent in Berkeley's choreography, which could be an embodiment of optical art in human form. Each segment of female bodies is equivalent with the dots in optical-kinetic movement, especially in moments when those body-units move and sing to deliver an impersonal kinaesthesia in the process of 'illusionism, abstraction, serialization, stylization and appropriating' just like Roy Lichtenstein with his female nudes and Ben-Day dots. Still, we

¹⁶ Ibid, 810.

¹⁷ Ibid, 815.

¹⁸ Ibid, 816.

might need to ask ourselves another question. Busby Berkeley's chosen subjects in his notable choreography seem to be prevalently female and men in this case are often assigned as the singing spectator (Dick Powell), and the uses of male bodies remain under-cultivated while that of female bodies are visually exhausted to delicate details. This question shall be answered in the following passages.

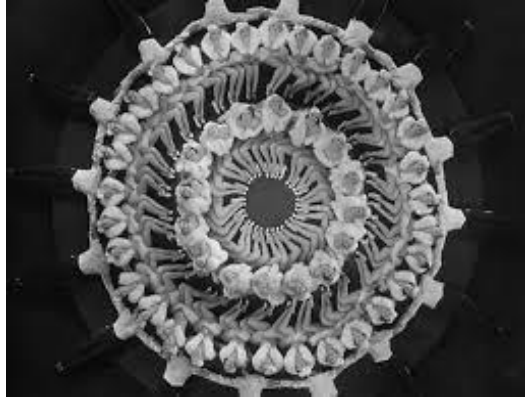


Figure 8

Cyril Barrett notes, when the spectator (of optical art) gazes, the visual structure of art-object 'dissolves in a luminous glow' and the lines are seamlessly concealed in optical art so that the spectator can only see 'the continually distorted reflection.'¹⁹ Also, optical art demands a severe sense of unifications as 'the movement of the units is held strictly within the limits of the picture and any addition or extension would upset the rhythm and cause the picture to disintegrate.'²⁰ The sense of integration in optical art carries a unique rhythm of its own, and the quantified representation, on the contrary, doesn't exactly function as the leitmotif of erotic voyeurism but weakens the spectator with a sense of awe: 'We sometimes speak of devouring something with our eyes. In these paintings (of optical art) the reverse thing happens, the eye is attacked and devoured by the paintings.'²¹

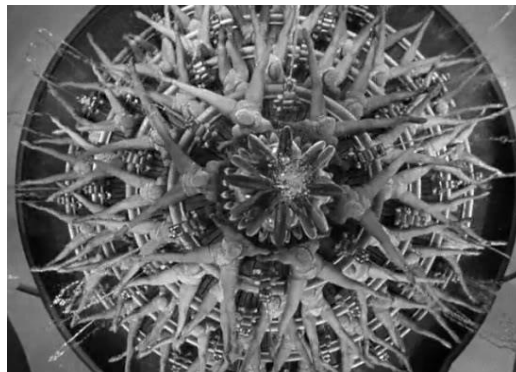


Figure 9

Busby Berkeley's cinematic representations of female bodies, particularly in the example of his *Footlight Parade*, are turned into 'a product of exploration and calculation' through his

¹⁹ Cyril Barrett, *An Introduction to Optical Art*, 87-88.

²⁰ Ibid, 110.

²¹ Ibid, 112.

choreography of flowers and water-falls. Here the audience watches the women line up in carefully devised positions, and they stand side by side, 'bringing the spectator's optical mechanism into play as in ju-jitsu one's opponent's strength is sued against him.'²² The spectator is devoured, as well as intimidated, by such excess of bodily flesh, and Berkeley's optical art in human form becomes a counter-movement of voyeurism, instead. The female bodies, intermingled with the flower and water-falls as well as the singing melodies, are dissolved along with the flowing geometrical lines and moving dots. In this case, female bodies no longer function as objects to be "erotically consumed" but more as the problematizer that defies the spectator's position as the subject.

Whether it's Roy Lichtenstein or Busby Berkeley, their art demonstrates a sense of digital sublime in optical kinaesthesia. As for the sense of sublime in the realm of postmodernity, Lyotard elaborates this idea with Kantian disinterest, which 'carries with it both pleasure and pain.' Simply said, the sentiment of sublime, by Kant's definition, is a pleasure that 'derives from pain.' Lyotard deepens the Kantian disinterest insofar as 'the faculty to present something' is forcefully stimulated to conceive the subject in the making of art. The pursuit of 'authenticity' as well as 'aura' (uniqueness and permanence) shall be realized by solidifying the essence of beauty into the eternal phase as Renaissance artists endeavour to 'present' the perennial truth of life through art. In other words, the Renaissance art intends to present the concept of beauty, which prospers by 'the sentiment of pleasure independent of any interest the work may elicit, appeals to the principle of a universal consensus.'²³ (77) Such tendency invites the stabilization and formulization in art-making as the pleasure of beauty relies upon a presentable familiarity. In the cases of Roy Lichtenstein and Busby Berkeley, the images in optical-kinetic movement produce pleasure and pain simultaneously by the formless infinity of those multiply propagated figures within each frame, and in the end, those figures stir the viewer's formulized expectation so much that they could be painful to watch in awe.

This awestruck sense of sublime is also an aesthetic to 'present something through negativity' as well as 'empty abstractions' which human imagination meets its end and fails to perceive. That frustrated attempt to perceive or present by itself causes an unspoken pain. Representing female flesh as the thing itself creates an 'empty abstraction' to be blended into a 'transitory and reproducible' universe - a liminal space (of dissolution) which disobeys your commonplace comprehension of time and spatiality. Lyotard concludes, the failure with modern art is its reconciled 'relation between the presentable and the conceivable'²⁴ and that postmodern artists should be philosophers who erase the bridging faculty between the two and guide the spectator into the domain of pleasurable pain (or painful pleasure) as human flesh in the art of Roy Lichtenstein and Busby Berkeley are asexually objectified and quantified to present the un-presentable - a digital sublime in the postmodern age of mechanical reproduction.

²² Ibid, 120.

²³ Jean-Francois Lyotard, *The Postmodern Condition*, 77.

²⁴ Ibid, 79-81.

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The Recovery of Commercial Photographic Archives through the Construction of Online Databases: The Teófilo Rego Archive as a Case Study

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Abstract: Digitization is currently one of the most effective means of preserving and publicizing photographic archives, particularly in the case of private collections, whose consultation is often restricted or even prohibited to the general public. The Teófilo Rego Archive, acquired by the Manuel Leão Foundation in 1998, is a Portuguese photographic fond which was, until recently, practically unknown. As is the case with other Portuguese photographic archives that have been recovered in the past, such as those of Estúdio Mário Novais, Foto Beleza, and Casa Alvão, the Teófilo Rego archive has been chosen as the case study of a research project entitled "Photography, Modern Architecture and the «Escola do Porto»". This project focuses on the study of architectural photography, with around 5,000 negatives being selected for the purpose of building an online public access database. The aim of this article is to reflect on the objectives of this project and its procedures in contrast to the wider background of the recovery of archives of 20th century commercial photographic studios in Portugal.

Keywords: Image Archiving, Photography, Databases

Introduction

The digitization of archives of analogue photographs, particularly in the case of private photographic archives or collections to which public access is often restricted or prohibited, is current practice in the preservation and dissemination of these archives.

Towards the end of the 20th century, the recovery of photographic archives, both private and institutional, became increasingly common. Large commercial agencies can be found worldwide which buy press archives and private photographs in order to digitize them for internet sales. *Corbis*, a North American online image bank, is probably the best known example. State and private institutions and foundations, also keenly aware of the scenario relative to photographic archives, have taken the initiative of acquiring estate assets, collections and archival fonds. This is the case, amongst others in Portugal, of the Manuel Leão Foundation, which purchased the archive of photographer Teófilo Rego from his family. The archive includes photographic material as well as both his personal and commercial archives.

The aim of this article is to provide an overview of the recovery of the archives of commercial photographic studios of 20th century Portugal, by means of the systematization of the experience currently taking place as part of the research project "Photography, Modern Architecture and the «Escola do Porto»: Interpretations on the Teófilo Rego Archive" — the purpose of which is to select, describe, digitize, store and make public part of the Teófilo Rego photographic archive. The project aims to make a selection of approximately 5,000 images available on an online database, the theme of which is modern architecture in Oporto and the north of Portugal, and where the relationship between the vision of the architect and the contribution of the photographer to that vision is explored.

Relative to terminology, it must be mentioned that this article will focus solely on items belonging to archival fonds - documents which have the same provenance (ICA 2013), as opposed to collections - groups of documents with common characteristics that have been artificially gathered together (ICA 2013) and which may have a mixed provenance; nor will it

focus on groups of estate assets which may include documents of a diverse nature, archival, museological, bibliographical, etc. (IPQ 2005).

General Overview of the Recovery of Items Belonging to Portuguese Photographic Studios

Towards the end of the 19th century, photography in Portugal was gradually becoming more democratic, with photographic studios proliferating in major Portuguese cities. Studios would often make visits to smaller locales, where families of greater means and military officials would have their portraits taken. From the middle of the century onwards, a large clientèle for portrait photography began to emerge, despite the fact that photographic techniques such as the daguerreotype were still very costly at that time. Replacement of this technique by cheaper and more practical photographic processes, such as collodion glass negative (Newhall 1982, 59-60), would lead to greater demand for photographic work from amongst the middle classes.

From 1870, photographic studios began to spring up in Portuguese inland cities, meeting a growing demand which the studios also intended to stimulate (Baptista 2010, 35). However, studios such as these had already existed in Lisbon and Oporto from the middle of the 1850s. In Oporto, the first studio was founded by Miguel Novaes in 1854, later joined by the Casa Biel studio (formerly Casa Fritz) belonging to Emílio Biel which began in 1874, the Fotografia Alvão studio (formerly Foto Velo-Clube) founded in 1902 by Domingos Alvão, and the Foto Beleza studio founded in 1907 by António Beleza.

During the “Estado Novo” (1933-1974), a fascist political regime that ruled Portugal for an uninterrupted 41 years, there were already several studios in existence which between them represented a vast amount of experience. Some of these were given the “privilege” of carrying out commissions or photographic reportage sponsored by or otherwise linked to the “Estado Novo”, and dealt with by the Office of National Propaganda (Secretariado de Propaganda Nacional - SPN), which later changed its name to the Office of National Information (Secretariado Nacional de Informação - SNI)¹. Such was the case of Mário Novais (1899-1967) who carried out the entire photographic coverage of the Exhibition of the Portuguese World (Exposição do Mundo Português) in 1940, and of the first National Salon of Decorative Arts (I Salão Nacional de Artes Decorativas) in 1949, held at SNI headquarters. Teófilo Rego also carried out some work of this type, having been chosen by the SNI to report on the visit of General Franco to Oporto and Brejoeira in Bussaco, and of Oliveira Salazar to Braga, as well as the visit of the British monarch to the Factory House in Oporto.



Figure 1: Exhibition of the Portuguese World (Lisbon), 1940, Mário Novais

¹ The Office of National Propaganda (Secretariado de Propaganda Nacional - SPN) was set up in 1934 for the purposes of disseminating nationalist ideology and propaganda, as well as, to a certain extent, for the patronage of the art and culture that was associated with the regime. In 1945 this body was replaced by the Office of National Information (Secretariado Nacional de Informação - SNI).

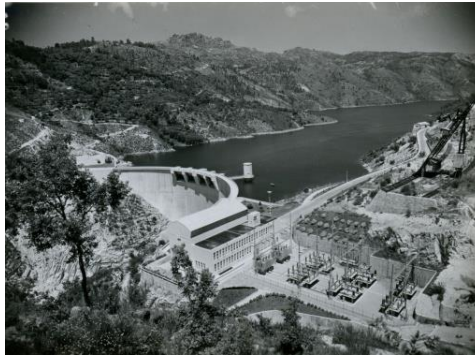


Figure 2: Salomonde Dam (Vieira do Minho), c. 1950's, Teófilo Rego

Since the end of the last century, several public and private institutions in Portugal have started to implement measures relative to the recovery of private photographic archives (photographs and photographic documents). We are now witnessing the purchase, donation and transmission of photographic archives that at the time were in private hands, with no possibility of recovery, and at risk of being lost forever.

Relative to this, the activity carried out by the Portuguese Photography Centre (Centro Português de Fotografia - CPF)² was of vital importance in the gathering together of photographic archival fonds, many of which were previously looked after by the now defunct National Photographic Archive (Arquivo Nacional de Fotografia), and which currently holds around 2 million photographic documents (Lacerda and Gravato 2007, 8). From 2005, the CPF carried out the description, digitization and dissemination, via the *DigitArq* database (which is included in the database of the National Archive - Torre do Tombo) of private photographic fonds which had come into its custody, examples of which include those of the newspaper "O Século" and of "Estúdios Tavares da Fonseca Lda".

The CPF had begun acquiring photographic documentation and material belonging to private photographic studios in the 1970s, when it was still known as the National Photographic Archive. Some of these fonds were purchased, such as those belonging to Fotografia Horácio Novais e Herdeiros (Lisbon), Foto Vasques (Lisbon) and Fotografia Alvão (Oporto), and some acquired by donation, as with Foto Artística Samorrinha (Faro), Estúdio Almeida (Ovar), and Foto Oriente (Lisbon). There is, for a large part of the material, no information relative to how and under what conditions it was acquired, the implication being that due to a lack of information, the access to and reproduction of the photographs may be restricted in order to avoid infringement of copyright (Lacerda and Gravato 2007, 17). Information on these early photographic studios is still rather meagre, often consisting simply of a few biographical notes.

In Portugal, there are also non-governmental institutes that acquired private photographic archival fonds and then proceeded to work on them and make them available to the public. Such is the case of the Calouste Gulbenkian Foundation, which restored the Estúdio Novais Archive (Lisbon) and made it available online via its arts library website³. Estúdio Novais, founded by Mário Novais in 1933, specialized in the photography of art and architecture but also took on work in the area of general reporting, advertising, and commercial and industrial photography. The archive was acquired in 1985 by the same foundation, which some years later began the task of its preservation, description, digitization and dissemination. Consisting of a total of 80,309 photographic documents, the website contains only those photographs that are not protected by

² Created under Decree-Law no. 160/97 of 25 June. The CPF was abolished, as an institute belonging to the Ministry of Culture, by Decree-Law no. 93/2007 of 29 March, continuing to exist as a dependent unit of the Department of Archives, the current DGLAB.

³<http://www.bibartepac.gulbenkian.pt/ipac20/ipac.jsp?session=H3891907J243H.2731&profile=ba&menu=tab13&submenu=subtab66&ts=1389190702450#>

copyright or associated rights. The work carried out on this archive was documented in the catalogue: *Mário Novais. Exposição do Mundo Português 1940* published by the Calouste Gulbenkian Foundation in 1998.

Within this same field is the project *Espólio Fotográfico Português*⁴ (the Portuguese Photographic Archive), presented to the "Pós-conhecimento" programme in 2007, entitled *O Espólio da Foto Beleza* (the Foto Beleza Archive). The archive, containing thousands of photographs, was recovered by CEPESE⁵, which made some of the commercial photographic images available online, and covered the following topics: The upper Douro and Port wine; landscapes, companies, associations and events; portraits.

The Teófilo Rego Photographic Archive

Teófilo Marçal Agostinho do Rego was born on July 2nd 1914 in Brazil, travelling to Portugal in 1924 with his mother and two brothers. In 1925 Rego started working at the Oficinas Marques Abreu: zincogravura, fotogravura, símile-gravura (the Marques Abreu workshop: zinc engraving, photoengraving, facsimile engraving), in Oporto, a leading workshop in the world of graphic art and photographic printing in Portugal (Sena 1998, 230). Here he initially worked as a typesetter-printer, moving on later to engraving, and also learning photoengraving and typography. In 1944, he joined the Lito Maia works as a slide photographer, where he remained until 1946.

In 1947, he opened the Foto-Comercial studio at Rua da Alegria no. 482, also in Oporto. His early work consisted of the creation of photomechanical printing plates, amongst other tasks such as the 120 enlargements he made for the exhibition in honour of architect Marques da Silva at the Faculdade de Belas-Artes in 1953 (Ribeiro 2008, 2).

He did some reporting work for the *Diário do Norte* newspaper, but ended up working as a commercial photographer in the city of Oporto and the north of Portugal, counting amongst his clients municipal councils, institutions, companies, artists, architects, etc. as well as carrying out studio portraits. One part of his archive is personal, consisting of a variety of urban images of the city of Oporto and the riverside area of Ribeira, with others covering the Douro region.

Teófilo Rego was a member of the national trade Association of Photographic Industrialists (Lisbon), the Union of Printing Industry Workers for the Districts of Oporto, Bragança and Vila Real, the Oporto Photographic Association, and the National Association of Photographic Industrialists, the body which issued professional registrations and photographic licences.

In 1956 he moved to Rua Santa Catarina no. 1583, and after his death in 1993 the activity of the studio continued until 2001, carried on by his daughter and one of his granddaughters. In 1990 an exhibition was held at the Casa do Infante in which 80 black and white photographs by Teófilo Rego of the city of Oporto were exhibited.



Figure 3: Teófilo Rego original photographic archive

⁴ <http://www.espoliofotograficoportugues.pt/>

⁵ Centro de Estudos da População, Economia e Sociedade (Study Centre for Population, Economy and Society), founded in 1990.

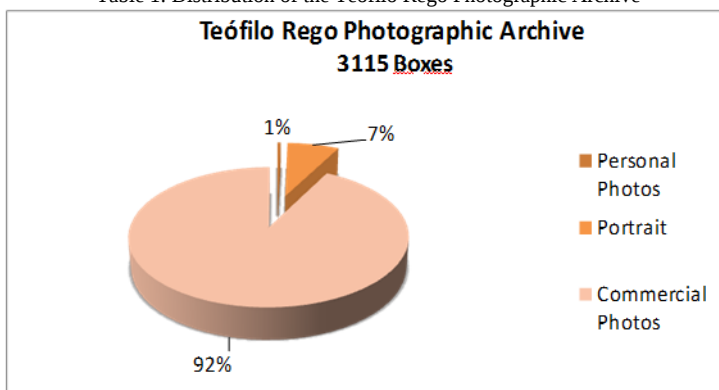


Figure 4: Studio envelope

Acquired in 1998 by Padre Manuel Leão from the photographer's family, and later donated to the Manuel Leão Foundation, the Teófilo Rego photographic archive is now held at the Casa da Imagem (Vila Nova de Gaia), stored in 3115, mostly original, boxes. The commercial photography section is, in keeping with other studios of the time, organized by client, such as in the case of the Mário Novais Studio (Fundação Calouste Gulbenkian 1998), each box corresponding to one client and ordered alphabetically. Portrait photography is found in separate boxes identified by the date that the photograph was taken. The majority of the archive - around 92% - consists of commercial work, in contrast to other studios at the beginning of the century which dealt predominantly in portraits. An example of this is the archive of the Foto Beleza Studio, more than 98% of which is dedicated to portrait photography (CEPESE 2008).

The section relating to the personal archive is in boxes, and seems to be organized by theme and approximate date, with its original order, however, not being known.

Table 1: Distribution of the Teófilo Rego Photographic Archive



In contrast to the archives of some photographic studios, such as that of Foto Beleza (CEPESE 2008), the Teófilo Rego archive possesses very little written documentation to support the images, such as orders, client lists or the identification and date of the photographs. This lack of identification and dating of the photographs means that the work of describing each item is an extremely time consuming task.

The Construction of a Themed Digital Archive

Similarly to the recovery of the archives of the Portuguese photographic studios, the research project "Photography, Modern Architecture and the «Escola do Porto»: Interpretations on Teófilo Rego Archive" aims to restore and make available a part of this archive, but is differentiated from former projects by the scope of its subject-matter. Taking the study of Portuguese modernist architecture as a starting point, the Centro de Estudos Arnaldo Araújo (CEAA) of the Escola Superior Artística do Porto (ESAP), working in cooperation with the Casa da Imagem at the Manuel Leão Foundation, is currently in the process of selecting approximately 5,000 images for the creation of a digital archive on this topic.

The logistical difficulties involved in digitizing and storing the approximately 600,000 images which make up the archive have necessitated the selection and prioritization of the material to be dealt with. In this case, selection of the images will be made by project researchers specializing in the areas of architecture and art history, who will select photographs related to modern architecture in Oporto and the north of Portugal.

Selection criteria will be based on:

1. Architectural quality and originality
2. Quality and originality of the photograph
3. Previously unpublished works
4. Unusual photographic layout
5. Physical condition

The time period which the selection will cover is stipulated as being between 1940, an important year in Portuguese modernism because of the Exhibition of the Portuguese World, also coinciding with Teófilo Rego embarking on independent photographic activity; and 1961, year of publication of *Arquitetura Popular em Portugal* (Vernacular Architecture in Portugal) by the Sindicato Nacional dos Arquitetos (National Union of Architects), which arose as a result of a government survey that had taken place on rural housing.

In terms of coverage by topic, the aim of the project is to study the work of the modernist architects for whom Teófilo Rego carried out photographic work, such as Marques da Silva, Januário Godinho, João Andresen, Ricca Gonçalves, José Carlos Loureiro and Rogério de Azevedo, amongst others. An analysis of the relationship between the photographer and the architect will also be attempted, in order to gain an understanding of the reason behind the taking of the photograph: whether these were meant for the architect's personal files, for exhibitions, for inclusion in catalogues or for submission as part of a bid for work being tendered. In addition to photographs taken of architectural works, there are also several works of photomontage which the photographer may have produced for himself, or which were produced at the request of the architect for a specific purpose. Therefore, in addition to the study of the photography of modern architecture, this project will also encompass the art of photography in Portugal between 1940 and 1960, looking at the techniques in use, photographic montage, the types of commission involved, etc.

The following procedure was used for image selection:

1. Carry out an initial inventory and number the boxes.
2. Select images to be described and digitized, attributing a standardized reference code to each negative (in accordance with ISAD-G international standards).
3. As it is not the intention to digitize boxes in their entirety, each negative selected will be replaced by a "ghost" negative to mark its position.
4. Separate negatives in poor condition, for restoration.
5. Digitization, in which the negative will be cleaned, digitized at a resolution of 600 dpi and enlarged to 400%, followed by saving in tiff format (digital master) and jpg

(copy for distribution), finished by conversion of the image to positive. Images will not be subjected to digital treatment in order to preserve their integrity.

6. Describe each image in accordance with ISAD-G, with the addition of new fields which may be of interest to researchers. Research into the contents and possible date of the image, with self-explanatory, objective titles being attributed. Use, whenever possible, of specific language in the description, involving consultation of specialized architectural thesauruses. Identification of the medium and photographic emulsions used.
7. Repackage the original documents in 4-flap acid-free envelopes, inside acid-free boxes. Identify each envelope with its reference code, and on the database with its topographical code.
8. Place online, via a database and website created for this purpose, with images being uploaded in batches of 500.

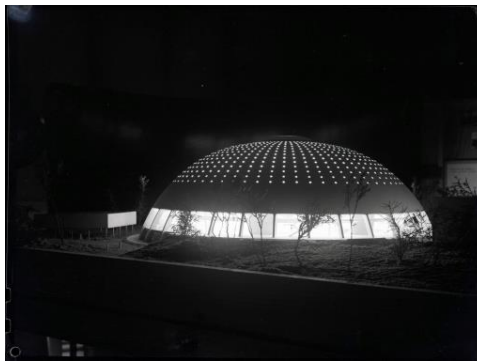


Figure 5: Model of “Palácio dos Desportos” (Oporto), c. 1952, Teófilo Rego



Figure 6: Architect Pereira da Costa and model of “Bloco da D. Afonso V” (Oporto), c. 1953, Teófilo Rego

The 5,000 images selected will be chosen from amongst the entire archive, covering both the personal and the commercial sections, with only portrait photography being excluded. The decision to build the structure of the online archive in sections and series is in line with the archival vision of the Portuguese Photography Centre, which includes descriptions of photographic fonds in the same database as those of documentation fonds (in this case, those of the National Archive) using a hierarchical structure. The intention behind the choice of database structure used in the Teófilo Rego photographic archive is to respect and reflect on the original order of the physical archive, as well as to safeguard the copyright inherent to each section. Copyright of the Teófilo Rego personal archive was acquired by the Manuel Leão Foundation when the archive was purchased. This does not apply, however, to photographs in the commercial part of the archive, where photographs were produced on the order of a client. In

these cases copyright legislation assumes that copyright belongs to the company or person who ordered the work (Código dos direitos de autor e dos direitos conexos, Article 165, No. 2). These photographs can therefore only be reproduced for non-commercial purposes, and the author's name must always be mentioned.

The fact that images are selected by topic is beneficial to the preservation and dissemination of previously unpublished photographs of modern architecture in Portugal, as it produces a tool aimed primarily at specific audiences. These include the academic and scientific community in general, those interested in the specific areas covered in this study, professionals in the area of architecture and photography, and students and researchers in the areas of Portuguese and international art history and modern architecture. To support the images, specialized articles will be produced on the themes of the project, which will complement the information available on the website relative to the description of the photographs. A catalogue will be published at the end of the project, and an exhibition held.

Currently, digitization is mainly used to enable images and documents to be accessed from any place, and at any time, as well as by more than one user simultaneously. Another benefits of digitization is that the original document no longer needs to be handled, especially useful when it is in a poor state of preservation. In the case of photographs, it is important that they are digitized to a good resolution so as, to achieve optimum image quality as well as to enable the capture of details that are not even visible in the original. The digitized image can also replace the original photograph in the case of loss or catastrophic damage. The digitized photo is considered a copy, it will not produce an authentic representation of the original and cannot be considered its substitute in cases other than these. It is not possible to achieve an exact reproduction of the light, brightness or colour presented in the original photography.

The archives of the aforementioned commercial photographic studios that were previously recovered, had their photographs selected and digitized predominantly based on the criteria of image quality or copyright, as opposed to this project, which has a thematic basis. Due to the fact that only a portion of the archive will be digitized and made available online, simply looking at the database will not provide a real notion of the size, organization and diversity of the archive in its original state. As the database will reflect the organizational system of the original archive, the database can, however, always be added to in future projects by the creation of extra sections or series of photographs, which would serve to complement the work that we are presenting here.

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A Portrait of Music Stars in the Media: A Study about Portuguese Newspapers

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Abstract: This article addresses the changes in journalistic cultural coverage, discussing how professional reporting practices and narratives are becoming more intertwined with marketing strategies and event promoter's goals. Using content analysis to map the evolution of Portuguese cultural journalism during the first decade of the 21st century, and socio-semiotic analysis to argue about the visual representation of three different music stars – the rock band U2, the artist John Lennon, and the classical piano player Maria João Pires – we question what kind of ethical professional dilemmas arise when an impoverished and diminishing cultural coverage is increasingly based on celebrity values and mythical visual representations.

Keywords: Cultural Journalism, Music Stars, Culture, Photojournalism

Introduction

The study *Culture in the Front Page* (PTDC/CCI-COM/122309/2010), funded by the Portuguese Science Foundation, is centered on the Portuguese press coverage of cultural issues. The covers of 5 selected newspapers and one newsmagazine were classified, using content analysis, in order to grasp the main tendencies regarding cultural news.

Data from the study indicates how cultural coverage is increasingly shaped by the creative industries paradigm: the news are event oriented and fostered by marketing strategies, such as music and film festivals, book launchings, film releases and popular shows. The performance arts, abstract debates and issues related to the political and economic dispute over cultural resources are receiving less front-page coverage, even in quality newspapers.

Colin Sparks discusses a “widespread disquiet among journalists and industry watchers about the state of the media”, associated with sensationalism, prurience and triviality. According to that British author, as the quality broadsheet press changes its news agenda to one closer to that of the tabloid press “it has increased the amount of visual material, shortened its articles and shifted the balance of editorial copy away from hard news reporting towards soft news, features and columns”.¹

As revenue models of traditional media come under threat, the result has been a diminishing space for cultural journalism and criticism. Subjected to contemporary forms of bureaucratization and marketization, increasing time pressures and changing patterns of news consumption, cultural journalists are driven to fit the requirements of mainstream news agendas.

Worldwide debates highlighted how current processes of commercialization, digitalization, and globalization blurred the boundaries of what may be labelled ‘cultural journalism’. The arts pages are usually the most impacted by constant economic cuts back and arts journalists, as well as cultural critics, are facing increasing precarious, insecure and lowly paid working conditions. Languishing arts coverage urges us to re-think and to revitalize the future of professional cultural criticism.

The transformation of cultural journalism raises immediate ethic issues, concerning journalism independence towards economic cultural agents and a lack of diversity in the cultural coverage. Contemporary journalistic practices may be contributing to perceive the cultural field

¹ Colin Sparks, John Tulloch (eds). *Tabloid Tales: Global Debates over Media Standards*, Rowman & Littlefield Publishers: Boston and Oxford, p. 7, 2000.

as something social and historical detached, lacking autonomy and being just an epiphenomenon of economic forces. The impoverishment of journalism as one of the critical thinking tools available to democratic societies is both a symptom of the lost ability to connect with the intellectual and scientific niches of society, and a problem regarding the understanding of how human agency represents and transforms the world.

Culture, Journalism and Media Research: A Heterogeneous but Still Conservative Approach to Culture

Journalism is often compared to a map, providing guidance as it gathers and disseminates topical information about the world we navigate as citizens. The professional choices made by journalists and the social uses of information convey cultural and critical practices because they reflect specific value preferences, engage in a permanent meaning mediation process and contribute to highlight certain explicit collective responses to public events. Journalism seems to possess the potential to be addressed through the same complex levels that Raymond Williams ascribed to culture: “the ideal (a state or process of human perfection), documentary (the body of intellectual work in which human thought and experience are recorded) and the social (in which culture is a description of a particular way of life”).²

Following Gollin and Cardoso³ we envisage cultural journalism as a “noticeably broad” specialized field. Mapping the changes in the press coverage of cultural news requires, as pointed by Kristensen⁴ in a similar study about the coverage of “culture, lifestyle and consumption” in the Danish press, a “descriptive, aspired non-normative approach (...) a rather inclusive empirical design”. The categorization used in the content analysis followed closely the newspapers cultural vocabulary and its representation of cultural events, themes and protagonists.

The distinction between art and popular culture as distinct fractions in cultural journalism is a theoretical challenge but, since our empirical analysis is centered in the newspaper’s front page, we prioritized an heterogeneous cultural agenda: it includes the classical arts, cultural politics and cultural economy, cultural institutions and protagonists, as well as a more popularized wide version of cultural events, like single shows, fairs with cultural orientations or any manifestation of popular craft and folk tradition. It excludes media, consume and lifestyle, except if these themes arose explicitly connected with any of the previous categories.

The “blurring boundaries of culture, lifestyle and consume”, pointed by Kristensen, emerge sharply from our conclusions, due to the dominance of cultural news related to events created within the cultural industry. The expansion and blending of the journalistic understanding of art forms and cultural news clearly reflects the emergence of a global culture and media industry.

Paradoxes are raised by the “culturalization of economy and the commercialization of culture”⁵, one being the fact that, as the cultural ranges continually enlarges, the press coverage systematically diminishes. Various interviews made with Portuguese cultural journalists during this study point to a lack of editorial debate over the impact of how a more multifaceted and diffused notion of culture is being captured and disseminated. We may be experiencing what was simultaneously a preoccupation and a prediction made by T.S. Elliot in 1949 when, in his essay *Notes Toward a Definition of Culture*, expressed the idea that cultural specialization brought together cultural disintegration, creating isolated niches of cultural debate and critique, thus

² David Walton. *Doing Cultural Theory*. SAGE: Los Angeles, London, New Dehli, Singapore, Washington DC, p. 16, 2012.

³ Cida Gollin, Everton Cardoso. “Cultural journalism in Brazil: Academic research, visibility, mediation and news values”. In *Journalism* 10 (1) p. 69-89, 2009.

⁴ Nete Norgaard Kristensen. “The historical transformation of cultural journalism”. In *Northern Lights: Film & Media Studies Yearbook*, Volume 8 Issue 1, October 2010.

⁵ André Jansson. “The Mediatization of Consumption. Towards an analytical framework of image culture”. In *Journal of Consumer Culture*, vol. 2 no. 1, 5-31, March 2002.

reflecting the culture of certain privileged groups and not the interrelated culture of the whole society.

The survival struggle of cultural journalism, perceived as being devaluated, impoverished and confined to specific and elitist cultural supplements that still brand a newspaper as “quality”, points to the ghettization of the cultural inside journalism. The field is simply becoming too short to include what T.S. Elliot called the “refinements” of culture, namely the “intimacy with the past” and the wisdom of the scholar, the interest on abstract thinking of the philosopher, and the artistic achievements of the artist.

Declining Coverage and Contextual Detachment

Our research includes an extensive content analysis of the front page of five newspapers, four dailies and one weekly, and one weekly newsmagazine, raging from 2000 to 2010. The press sample is representative of the Portuguese printed press, including quality and tabloid publications. The first and last year of the departing decade of the XXI century were fully covered and, for the remaining years (from 2001 to 2009), the same categorization was used but limited to a sample of four months per each year.

Data from 2010 quantified 639 news pieces referring to cultural issues, considering 1570 newspapers editions, from which 512 brought cultural news in the front page. Comparing with 2000, there were a total of 911 articles, with cultural news touching 667 front pages of the total amount of editions.

Along with the declining coverage, the content analysis points to the low diversity of the journalistic approach to the arts. In 2010, music was the most represented (27%), followed by cinema (20%) and literature (18%). In 2000, music also dominates (27,5%), followed by literature (24,5%) and cinema. Other performance and visual arts remained almost invisible.

The range of artistic professions that are present in the newspapers selection reproduces this imbalance: musician’s lead, followed by writers and actors, whereas producers, editors, programmers or trustees are residual. This representation promotes an idealization towards the figure of the artist as the creator of outstanding and memorable content, perceived as an isolated individual, detached from any determining social or material environment.

The coverage of cultural issues depends largely on produced events meant to disseminate cultural products. In 2010, the film *premieres* and festivals are among the most covered themes in the front page (14%), followed by book launchings, single shows and, then, at a large distance, visual arts exhibitions, cultural celebrations and awards. The most prominent event in 2010 was the death of cultural personalities (17%), a category that increased immensely if compared to 2000, when it accounted only for 3% of the total of the news pieces.

Cultural festivals are a successful example of events generating important stories and became the second most prominent category. Music festivals sponsored by multinational brands, like *Rock in Rio*, *Super Bock Super Rock* and film festivals like *Indie Doc Lisbon*, Venice, Berlin or Cannes received continued front-page coverage in all the newspapers.

The study grasps a shift of paradigm in cultural journalism: from the more traditional aesthetic paradigm of the critic and the expert to a more journalistic paradigm of reportage, news articles and reviews about cultural events. In most stories, cultural journalism framings are bound to news values, as event or character orientation. This change threatens the journalistic autonomy from the marketing strategies of cultural industries and risks to transform cultural journalists into willing uncritical partners of a product promotion strategy.

These trends, along with the reduction of the influence of aesthetic criticism and a severe economic crisis affecting the amount of resources poured into the arts section, is transforming cultural press coverage. The former focus in debate and critical thinking is being replaced by a consensual, ritual and celebratory practice and narrative, envisaging culture as any other leisure

and consumption activity and thus allowing more subjects to enter the field. Tourism, travel and gastronomy are now part of the playful enjoyments and experiences categorized as cultural.

The expectation that cultural journalism would be the builder of an “aesthetic cosmopolitanism”, defined by Nikos Papastergiadis⁶ as expressing “the basic idea of human unity and an harmonious form of universal governance” is probably as high as the cosmopolitan ideal itself. Cultural journalism is fulfilling a less ambitious project: one that Gilles Lipovetsky called the “world–culture” or culture seen as a unit of consumption. According to the provocative French philosopher: “What we expect from culture is entertainment, a slightly elevated form of amusement; but what changes life today is basically capitalism, technology. And culture turns out to be the crowning glory of all this”⁷.

Enrique Bustamante⁸ also emphasizes the dangers contained in an pragmatic driven vision of culture: “to make its economic face bigger in order to silence its social side; to exaggerate its weight in the national growth in order to hidden its redistribute and democratic specificity”.

Music Stars' Photographic Press Coverage: Inform, Advertise, and Involve

Following Colin Sparks, one of the symptoms of these changes is the increase of photographs to illustrate cultural news items. In 2000, a photograph accompanied 57% of the cultural news published on the front page. In 2010, this number rose to 71,2%. Photography is a major contributor to the visual construction of music celebrities in the press, since almost 36% of all the photographs published in 2010 were portraits of music stars. Departing from the data concerning the presence and use of images in the cultural news, we will now address the photographic representations of three case studies withdrawn from our sample, including a global music group, a dead artist and a classical piano player celebrity.

The visual representation of the Irish band U2 and the concerts held in the Portuguese city of Coimbra as part of their 360° World Tour; the British musician John Lennon on the occasion of the 70th anniversary of his birth; the Portuguese pianist Maria João Pires and the concert held at the opening day of her new music school and cultural association at Belgais, a village in the Portuguese countryside, will be analyzed according to a socio-semiotic approach, demonstrating how journalism uses photography as a central resource for its symbolic appropriation⁹.

Press photographs are among the kind of images we seldom think of as “everyday images”, an expression more closely associated with private practices among “vernacular” images¹⁰. However, these public images produced according to professional values and ideologies are as ordinary as every other image, although legitimized by a social institution such as journalism. Press photographs are certified as visual documents, guaranteeing both their “truth value” and their high social meaning and salience. The news judgment applied to event selection also comprises photography. Press photographs obey to certain quality values and design strategies applied by the different newspapers that generally differentiate these images from those of the ordinary citizen. If we take the expression “everyday image” as a largely distributed and largely seen and «consumed» image, press photography is one major case.

Due both to journalism’s production values and to the social history of photography’s reception, we associate press photography to information and objectivity, to a certification of the

⁶ Nikos Papastergiadis. *Cosmopolitanism and Culture*. Polity Press: Cambridge, 2012.

⁷ Gilles Lipovetsky, Jean Serroy. *A Cultura Mundo - Resposta a uma Sociedade Desorientada*. Edições 70: Lisboa, 2010, p. 45.

⁸ Enrique Bustamante (Ed.). *Industrias creativas*. Gedisa Editorial: Barcelona, 2011, p. 130.

⁹ We will draw upon the semiotic categories developed by Gunther Kress and Theo Van Leeuwen in their work *Reading Images. The Grammar of Visual Design*. London: Routledge, 1996; The works of Ruddolf Arnheim are also important references for our analysis of image composition (cf. *Art and Visual Perception* (Berkeley: University of California Press, 1954/74; and *Visual Thinking* (Berkeley: University of California Press, 1969).

¹⁰ Cf. Batchen, *Each Wild Idea. Writing, Photography, History*. Massachusetts: Massachusetts Institute of Technology Press, 2000.

real¹¹. According to major semiotic research, photographs are interpretations of the real and a ritual practice enabling celebration, emotional participation and involvement. Photographs are a means of knowledge. As Susan Sontag put it, “to collect photographs is to collect the world”, thus to possess and enjoy it in a symbolic but effective way¹².

Photographs regain something of the ancient meanings of the image as sign: the sense of the image as a natural sign, an *acheiropoetic* sign - one not produced by an human hand - which put them as a divine communication device¹³. Ancient icons gain their power not especially because they may be similar to the divinity they represent, but because they are supposed to be indexes of that divinity, made directly through God’s inspiration, through God’s “invisible hand”. Similitude or *mimesis* becomes a proof of that truthfulness, of the natural and divine indexical condition of image, separating it from human agency while becoming a matter of mystery and revelation.

The automatic features of photography, being the result of optical and chemical natural laws that came to be mechanized by human intelligence, easily turned photography into this iconological legacy, immediately activated at the moment of its invention and social appropriation. Oliver Wendel Holmes wrote it was “a mirror with a memory,”¹⁴ simultaneously scientific and magic.

Photographs provide empathy and emotional involvement and may share a sense of “affection”, a type of image (image-affection) that Gilles Deleuze identified, particularly, with the cinematic close shot. In the case of photography, we have instead an “immobile cut of duration”¹⁵: a freeze of the gaze that transforms the indexical nature of photographic representation into a kind of mental image, a mediated perception that we tend to adopt as our own gaze. Referring to the perspectivist apparatus of the camera, Régis Debray evokes the ritual origins of images as special instruments to connect life and death, the visible and the invisible, the here and now with the out-there and then, connecting images’ *arche* with death among several ancient civilizations. According to Debray “images were born from funeral rituals”¹⁶.

The anthropologic approach helps us to understand the photographs’ role within newspapers as modern social practices aimed to control time and space: news are renewed every minute, creating a ritualistic routine everyday; images come from everywhere that matters, according to journalistic ideology. Images and news follow a circular mythical time: we have endless kinds of images and events, marking the passage of time and being organized according to journalistic values and criteria.

Photographic images *spectacularize* space and time through the phenomenological category of the *event*. Images immediately symbolize events through different frames that make them available within a controlled significant experience, reducing the event’s disruptive nature¹⁷.

¹¹ We will always be indebted to Roland Barthes on this topic. See: *A Câmara Clara. Nota sobre Fotografia*. Lisboa: Edições 70, 1980 (english translation: *Camera Lucida: reflections on photography*. Translator Richard Howard. Vintage Classics, 1981); Also see Lorenzo Vilches. *La Lectura de la Imagen. Prensa, Ciné, Televisión*. Barcelona: Paidós, 6th edition, 1997.

¹² Susan Sontag. *On Photography*. New York: Farrar, Straus and Giroux, 1973.

¹³ Hans Belting. *An Anthropology of Images: Picture, Medium, Body*. Princeton: Princeton University Press, 2011. pp. 208.

¹⁴ Oliver Wendell Holmes. “The Stereoscope and the Stereograph”, in *The Atlantic Monthly*, volume 6 (1859). On line: <<http://www.theatlantic.com/magazine/archive/1859/06/the-stereoscope-and-the-stereograph/303361/>> accessed in April 2014.

¹⁵ See: Gilles Deleuze. *L’Image Mouvement. Cinéma 1*. Paris: Minuit, 1983; Gilles Deleuze. *L’Image-Temps: Cinéma 2*. Paris: Minuit, 1985 (english version: Deleuze, Gilles. *Cinema 1: The Movement Image*. Trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press, 1986; Deleuze, Gilles. *Cinema 2: The Time Image*. Trans. Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1989).

¹⁶ Régis Debray. *Vie et Mort de L’image. Une histoire du regard en Occident*. Paris: Gallimard, 1992.

¹⁷ Roland Barthes spoke of the anchorage effect of subtitles as a kind of textual control over the fundamental polysemy of images (Roland Barthes. “Rhetoric of the Image”. In *From Image - Music -Text*. Trans. Stephen Heath. New York: Hill and Wang, 1,977.32-5). This problem was also present in Walter Benjamin’s work. See: Walter Benjamin. “Theses on the

Images constitute a *mediatic* environment - a landscape - that influences our daily routine and inscribe our experience.



Figure 1. Front Pages of *Jornal de Notícias* (a popular newspaper) and *Público* (quality press) reporting on the first U2 concert held in Coimbra.

Press Photography as a Celebratory Device

Celebration is a central theme of the journalistic coverage of the U2 concerts. Photography and newspapers' designs are used to activate recognition and promote a symbolic "virtual" participation. Large colored cover page photos, occupied almost half the page on both popular and reference newspapers (Figure 1). The location on the bottom of the page indicates, according to Kress and Van Leeuwen¹⁸, a sense of reality, something that has already happened and is being reported. It contrasts with the anticipatory photographs published before the concerts, where images constitute a strip from top to bottom (Figure 2), thus confirming Kress and Van Leeuwen's interpretation that a position on the top relates with a sense of ideal and/or unreal and desirability. This strip is somehow expressing the anticipation of the event.

According to Kress and Van Leeuwen analysis, a position on the left connotes "past" while on the right side of the page connotes "future", a sense created by the direction left right of our reading. This also conforms with the location of Bono's photo, the U2 vocalist, on the front page of *Jornal de Notícias*: this time on the right (Figure 2). The news frame in this case was the expectations about the concerts, expressed by a metaphoric title - "U2 turn Coimbra into the capital of the country".

While "anticipatory photos", like the ones on Figure 2, are closer to the vocalist showing none or little context, "reporting photographs" (Figure 1) serve the function of showing the performance and the specific environment of the first concert. Photographs are in Medium Long Figure 2. Front Page of *Jornal de Notícias*, 2nd October, 2010 and *Diário de Notícias* (quality newspaper), 1st October, 2010, both anticipating the concerts held on the second and third October.

Shots. In contrast, in *Jornal de Notícias*, the promotion photo (Figure 2) shows a Close Shot of Bono, thus facilitating recognition.

Philosophy of History". In *Illuminations*, edited and with an introduction by Hannah Arendt. Translation by Harry Zohn. New York: Schocken Books, 1969, 253-264.

¹⁸ Gunther Kress and Theo Van Leeuwen. *Reading Images*, p. 114-153.

The “immersive” function is facilitated by the composition itself. *Jornal de Notícias* (Figure 1) published a photo where the leader of the group, invariably the vocalist, looks frontally at the camera. Something that Kress and Van Leeuwen call “demand-image”, where the represented participant, Bono in this case, looks directly at the spectator, creating an imaginary and individual relation with him or her. Bono seems to be running from the crowd behind him. The photographer took advantage of the circular stage, a huge apparatus that gave name to the Tour - the 360° World Tour - and was a major theme in the news coverage. The specificity of the stage enabled the public and the photographers to be closer to the band, and all around it, which was also expressed by *Público*’s photograph (Figure 1).

In this case, Bono is not looking at us, instead he is represented through what Kress and Van Leeuwen’s call an “offer-image”. The reader is placed in the position of a detached *voyeur*, taking a distance from the object seen. However, the photographer framed a pair of hands on the foreground thus resembling the photographic act, as if we were there taking this photo, contributing to our immersion in the concert portrayed. The slight blur in the foreground functions as a signifier of immediacy and self-reference, a feature of the “snapshot style”. In both photographs on Figure 1, the low angle, simulating the point of view of the actual concert goer, also contributed to this feeling, producing one of the major features of photographic communication: the sense of “having been there”. The newspaper constructs an illusionary participation and turns itself into a device to produce an emotional involvement with the event.

The front-page photographs become a symbolic reinforcement of social consensus, re-operating collective bonds and producing a celebration: an opportunity for virtual ritualization of the event and of its social circulation and appropriation. The visual media have become the main providers of modern societies’ celebratory needs.

Mystification of time is another aspect of any celebration. The weekly magazine *Visão*, one quality news magazine, reports about U2 on its edition of 30th September, a few days before the concerts, with various texts and images expanded in seven full pages, making a revision of U2 career through the metaphor of a Dictionary or Encyclopedia: “U2 from A to Z”. The figure of the encyclopedia refers to objects that have been consecrated and legitimized, resulting into a consensual apology to the group and an appealing and easier way to read. It also shows the use of cultural *topoi* to rapidly transmit an idea: that of the historical judgment, which produced an illusionistic displacement of journalistic to historical discourse.



Figure 4 (Right): Expresso/Actual, Cover and interior pages. 2nd October, 2010.

Newspaper Designs and Frames as Commercial Handouts

Days before the U2 concerts, all newspapers transformed themselves into a guide containing all practical information a fan would need to attend the event. Cultural journalists became accomplices of the fan. Both *Jornal de Notícias* (popular press) and *Expresso* (quality weekly) transformed the layout of their central pages in an equivalent of a promotional handout or brochure. The production details and the stage design itself were main themes: “The stage piece by piece” - implying its hugeness, technicality and monetary value that arouses astonishment. The transportation aspects - “Going and coming back without a car”! Maps and sketches of the stadium, mixed with information about tickets still available, expected songs and other curiosities (Figure 3).

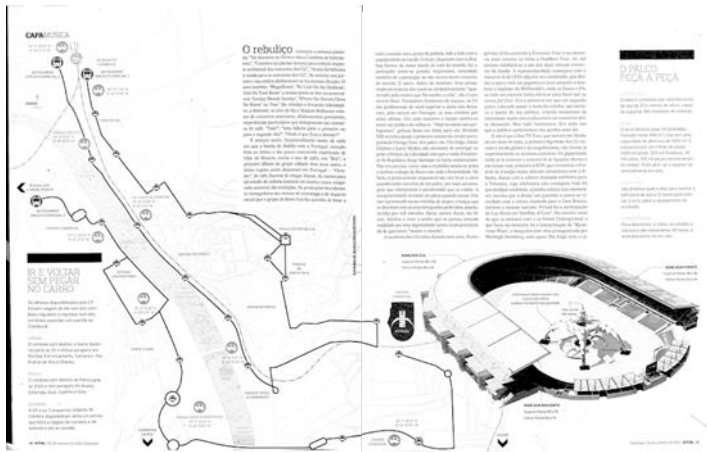


Figure 3 (Left): Central pages of Expresso/Actual, edition of the 2nd October, 2010.

One of the singularities of the quality press was the transformation of its page layout to receive aesthetic values proposed by the group, as the cover of cultural supplement *Actual* shows clearly by adopting an entire photograph to its cover. The elliptical photo of the cover (Figure 4) does not promote an easy recognition of Bono but rather suggests a sensitive poetic reading, stressed by the empty space that occupies most of the photo. This more artistic visual ambiguity is anchored, however, in the journalistic rule of clarity: the name of the group is clearly displayed on the cover. In the interior pages, a photograph occupying two pages is a metaphor of the 360° tour, as it imitates its effect (it was made by a wide angle lens, curving the space).

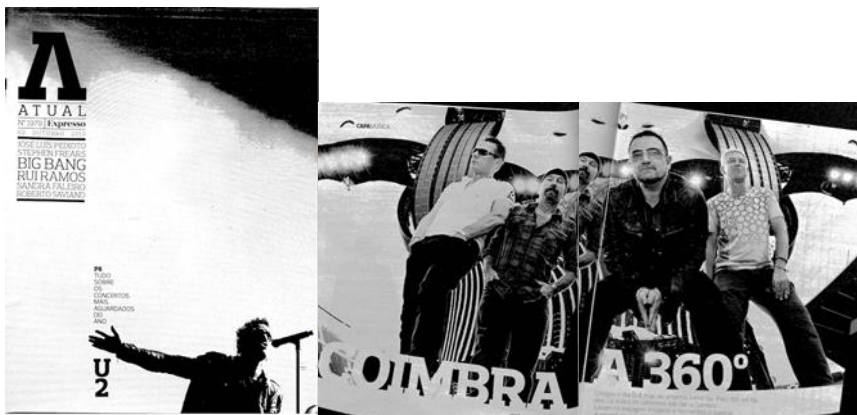


Figure 4. Expresso/Actual, Cover and interior pages. 2nd October, 2010.

The promoters of the musical artists are the main providers of these photos. The merging of the aesthetic values of the newspaper with those of the musical group or artist becomes a way to seduce readers through empathic values. It is a statement of taste shared by the newspaper with its readers which are envisaged as more literate than those of popular press. Popular press accommodates the visuals of any artist to its own aesthetic values. Our data show that cropping the main figure from the photograph is the most prevalent design strategy of popular press, along with the use of strong primary colors. Tabloid newspapers do not invest in diversified image designs, eventually declining the musical artists' aesthetics, probably because this is understood as risking to fail their audiences' ability to read and understand more complex visual messages. Nevertheless, even if they use different aesthetic and symbolic signifiers, the identification with the star is a common ground of popular and quality press.

Dead Artists Must Show: John Lennon and the Religious Stereotype

John Lennon's news photographs serve memorial purposes. The cover of Público's cultural supplement is completely transformed into the photograph of Lennon's face, which symbolizes the newspaper merging to Lennon's iconography. This strategy erases the distance between the photo as an autonomous sign - with its author, production context and edition history - and the newspaper as a signifier. This aesthetically appealing cover uses, for different purposes, the aesthetic values of a black and white photograph embodying Lennon's visual rhetoric, marked by such elements as the spectacles, the hair style, the mystic behavior.

The cover functions like a tombstone for the cult of the death. Its special force comes from its use of an ancient religious and cultural *topos*: that of the suffering dying Christ (Figure 5). Newspapers and journalism at large define themselves as actuality driven but they are also devices for the reproduction and actualization of cultural heritage. One of the forms this process undertakes is the use of visual stereotypes. The need to express effective and short immediate messages to a wide audience is one of the reasons of stereotyping processes in mass media. In this case, *Ecce Homo* represents the ability to overcome suffering through spirituality, a moment between life and death. It is turned into a metaphor of the journalistic frame about John Lennon's ephemerides and celebration.



Figure 5. Cover of Atual/Expresso with photograph of John Lennon compared to paintings of Christ: *Ecce Homo*, oil on wood, second half of the XVI century, Museu Nacional de Arte Antiga, Lisbon (unknown author), detail; And, on the right, a detail of Caravaggio's *Ecce Homo*, 1606, oil on canvas, 128 cm × 103 cm (50 in × 41 in), Palazzo Bianco, Genoa, Italy.

Barthes wrote in *Camera Lucida*, “it is death and it is going to die”, referring to photography’s essence: the “it has been” of the photograph as a sign of the consciousness of our finite physical essence and, at the same time, a revelation of the photographic act as a desire of presence and immortality. Besides reproducibility, this kind of control over time, the promise of immortality, has been one of the reasons of the interrelation between the photographic based image and the star system. In the case of a dead star it is also a demand of the owners of the artist’s copyright in order to keep his/her market value.

A dead artist’s iconography must be periodically exhibited and a series of “news” have to be produced in order to put him or her more easily in the media: a new edition with different song selections; a new remastering of ancient recordings; a newly found piece. This strategy is present in the case of the article celebrating John Lennon, since the record company had just launched a new remastered “Complete Collection”. The media are a fundamental promoter of this marketed cult, producing and delivering the appropriated resourceful iconography.

The Classical Music Star: Pires and the Gender Romantic Stereotype

The Portuguese pianist Maria João Pires is one paradigmatic example of a classical music star, a category that also fits representational canons depending on factors such as instrument played (each instrument has its own tradition), age (the *virtuoso topos* is normally assigned to a young performer) and gender. Even if Maria João Pires case study lacks a huge professional marketing production influencing media coverage, the fact that she is a music celebrity with a curriculum corroborated by powerful discographic companies is part of the news judgement leading to the concert coverage. According to the research findings, she was the only classical pianist receiving front page coverage.

The photo reporter used some stereotypes fitting instrument, age and gender issues that apply to these specific audiences. The visual representation sets Maria João Pires in an intimate environment depicting her in a rehearsal with a shawl on her shoulders. Filtered lights illuminate her at the same time they obscure the space, giving it a romantic atmosphere that so often relates to the piano itself as an instrument. This is also an instrument of domestic environments which relates to femininity, as we can also see in the case of Renoir’s painting that so much resembles



Figure 6. Maria João Pires photographed by Pedro Cunha, and the original article (*Público*, 23rd September, 2000), compared to Pierre-Auguste Renoir’s painting (*Woman at the Piano*, 1875/76, oil on canvas, 93x74cm, Mr. and Mrs. Ryerson Collection. The Art Institute of Chicago).

Maria João's photograph: the same posture and concentration, the same attitude in both pianists.

The title frame probably justifies this option: "Maria João with her family". The concert was signaling the opening of a new educational project built in the artist's family ancient farmhouse, in the isolated northeast part of the country. The school proposes a new approach to the study of music and promotes closer bonds between students and teachers. All students have to become residents at the school to live an immersion experience with nature and music. Gender stereotypes are mobilized to reinforce the idea of a gentle "mother" and arts mentor.

There were equally valid alternatives in the text such as the political frame (the fact that Maria João Pires doesn't talk about the public investment made on the school) that could as well serve as *moto* to the image. Stereotypes help in simplifying and establishing faster connections to the readers and journalistic discourses tend to use them more often than not.

Conclusions

The photographic coverage show how cultural journalism representational and discursive practices are merging journalism with marketing strategies, dismissing the journalistic ethical demand of detachment from the events and persons reported. The images are fundamentally used within cultural journalistic discourse as celebratory and immersive devices. They reproduce ancient cultural *topoi* that increase communication and empathy with the audience.

Cultural news is dependent from cultural events, often produced and publicized through "powerful sources", such as concert promoters or disco recording companies. Cultural journalism is defining culture as the site for consensual and ritual practices, more than a matter of criticism and dissent, which once defined journalism's ideology role at large. Contemporary cultural journalism seems to fully adequate to Fredric Jameson description of general postmodernism aesthetic production as being "integrated into commodity production", thus representing "the purest form of capitalism".¹⁹

The question that demands further research is if there is anything for citizens to gain with the "historical transformation" undergone within cultural coverage news values, narrative genres and media formats? Once cultural journalism priorities jumps out of the citizenship sphere to enter the market sphere, even if it still maintains some of its historical "exceptionality", it starts to loose strength in its political dimensions.

¹⁹ Frederic Jameson. *Postmodernism or the cultural logic of late capitalism*, Verso: London, 1991.

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