

Jak na obrazy: Úvod do vizuálních studií

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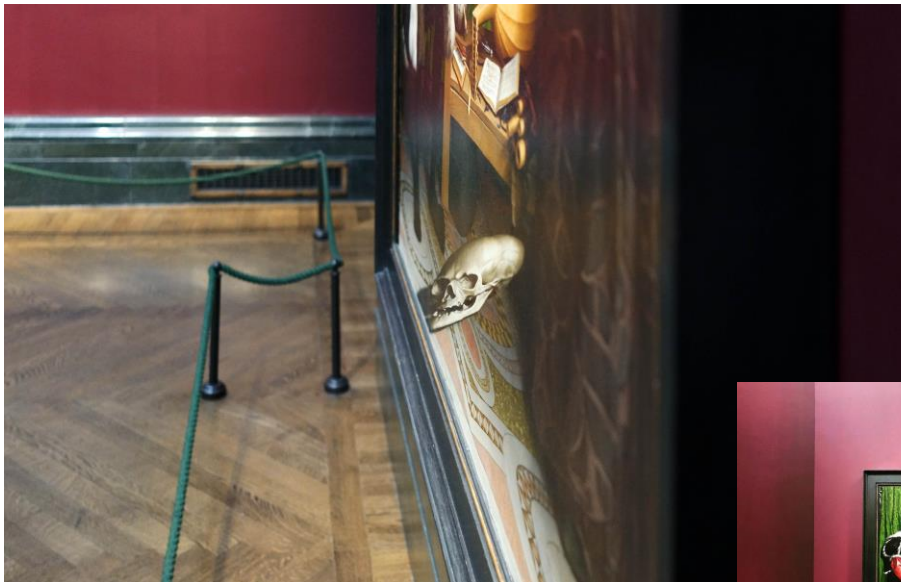
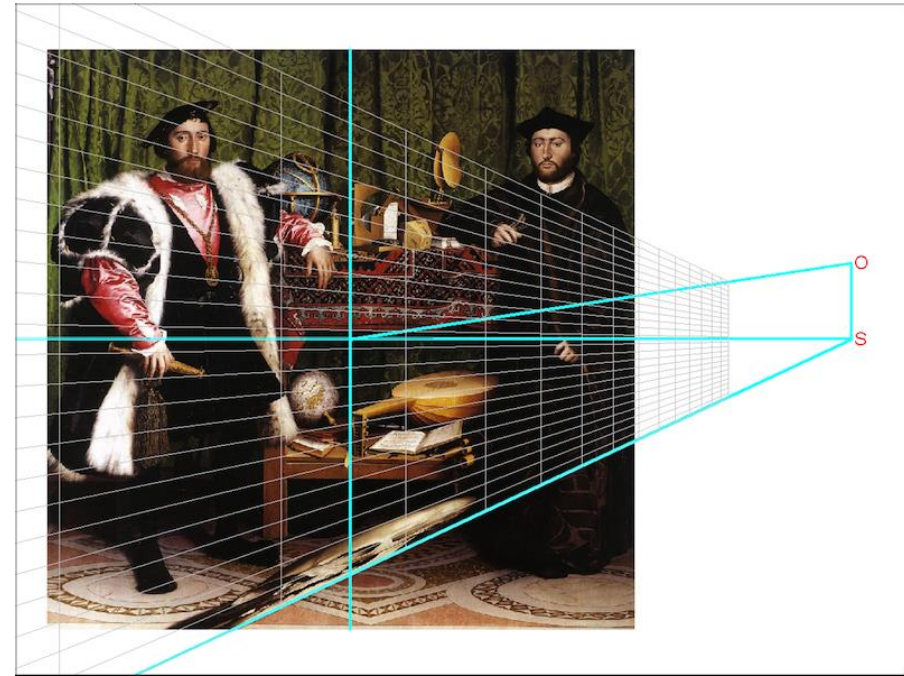
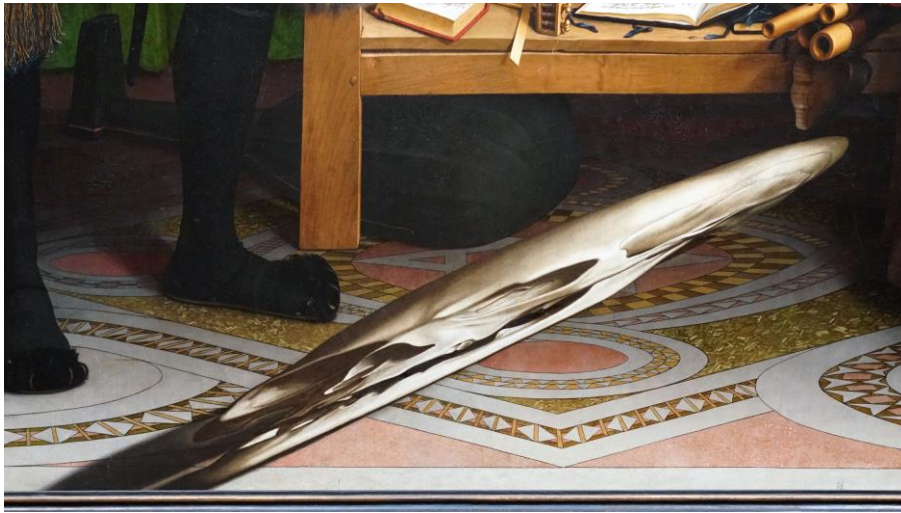




Hans Holbein, ml.,
Vyslanci, 1533







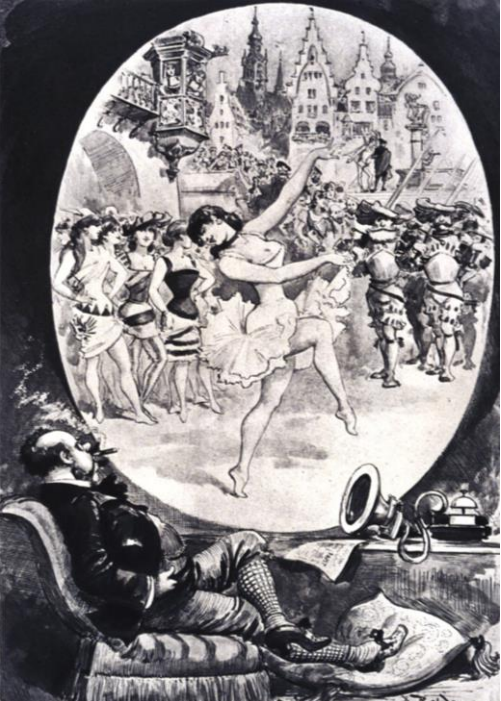


Šílenství viditelného, doba hyperstimulů, společnost spektaklu

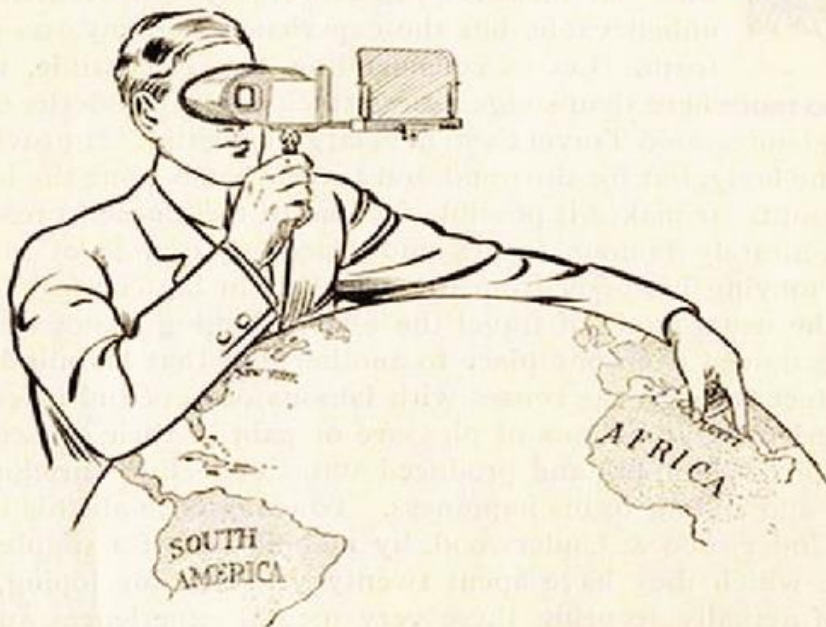


The Society of Spectacle, people have no escape.

In the Society of Spectacle, people have no escape from the bombardment of mass media. We become the "docile bodies", that are the ideal form for the economy, politic in the contemporary city.



TO BE WITHIN ARM'S REACH OF DISTANT COUNTRIES IT IS ONLY NECESSARY TO BE



WITHIN ARM'S REACH OF THE UNDERWOOD STEREOGRAPH TRAVEL SYSTEM

Aktuálně.cz
Včera v 9:05 ·

Čeští změnu práce zvažují jen v případech výrazně vyšší finanční nabídky nebo kvůli špatnému šéfovi.

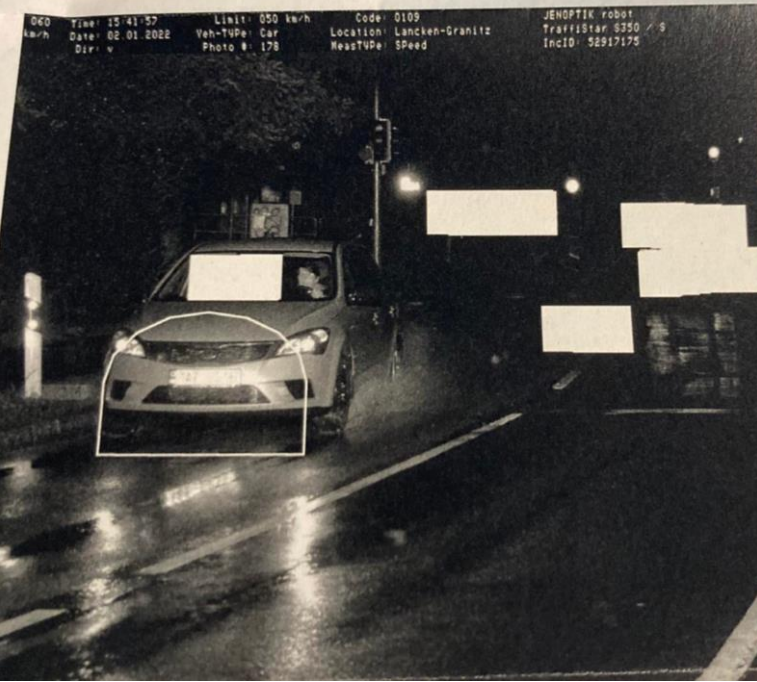


ZPRÁVY.AKTUALNE.CZ

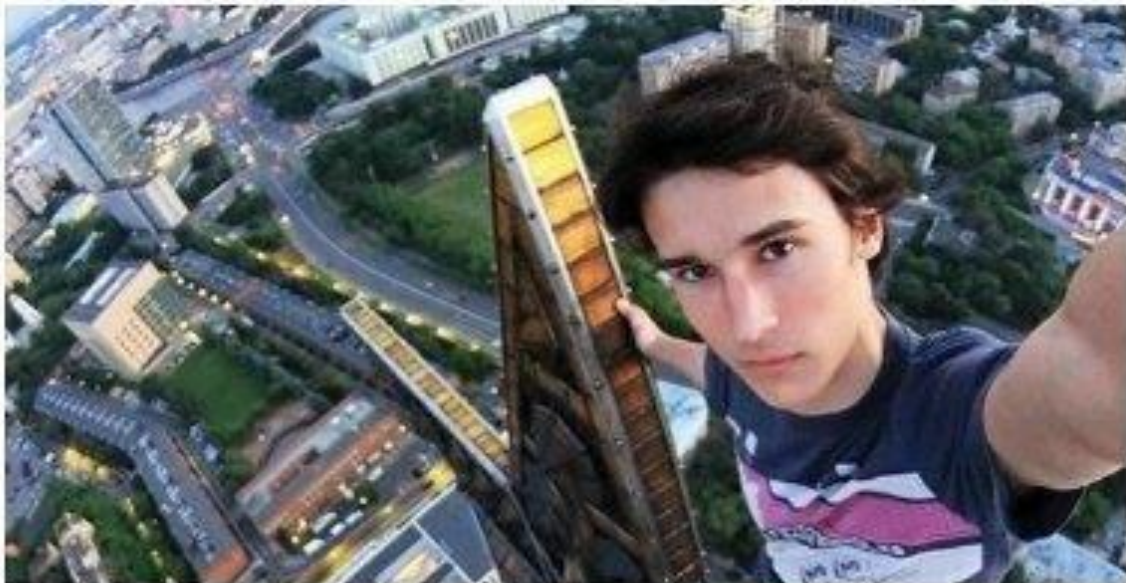
Pracovní trh zalil beton strachu. Lidé se obávají nové krize a nechtějí měnit práci | Aktuálně.cz



1AZ



QED Time: 15:41:57 Limit: 050 km/h Code: 0109
km/h Date: 02.01.2022 Veh-Type: Car Location: Lancken-Granitz
Dir: V Photo #: 178 HeadType: Speed
JENOPTIK robot
Traffistar 3350 / S
IncID: 58917175



Utváření každodennosti



Identita, komunikace, techniky viditelného, disciplinace pohledu, politika vidění

Utváření identity

VÍTĚZNÝ NÁVRH SOUTĚŽE NA LOGO ČR - BAREVNÁ VARIANTA

Autór: Studio SIDE2

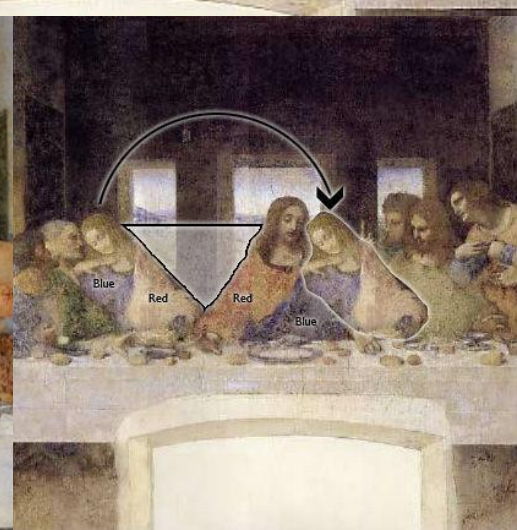
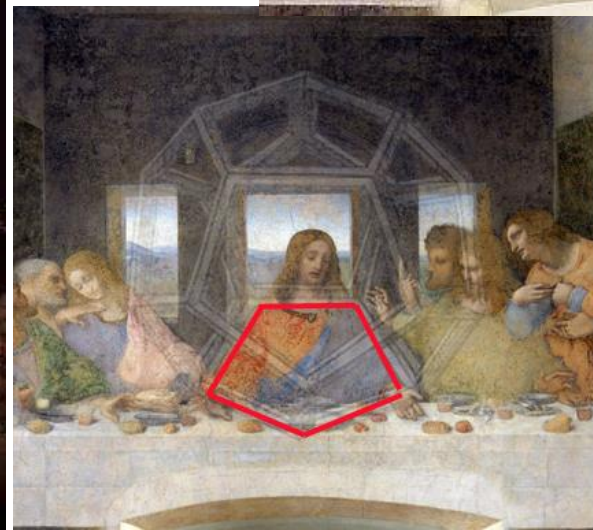
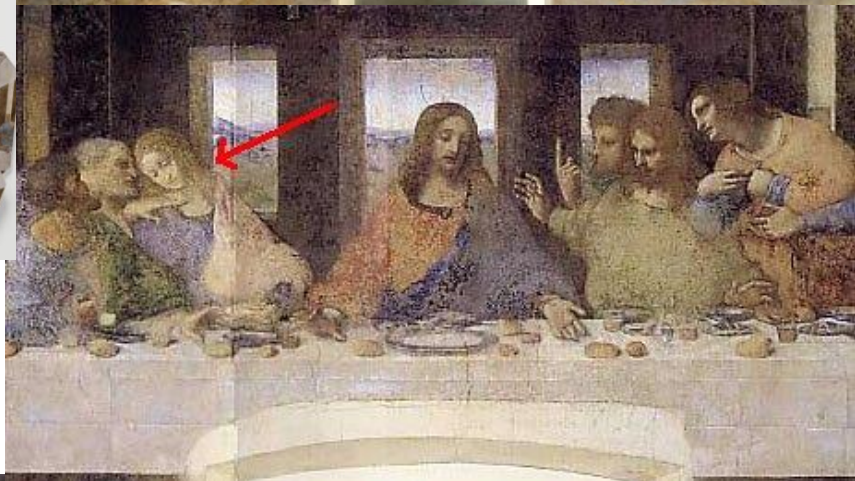
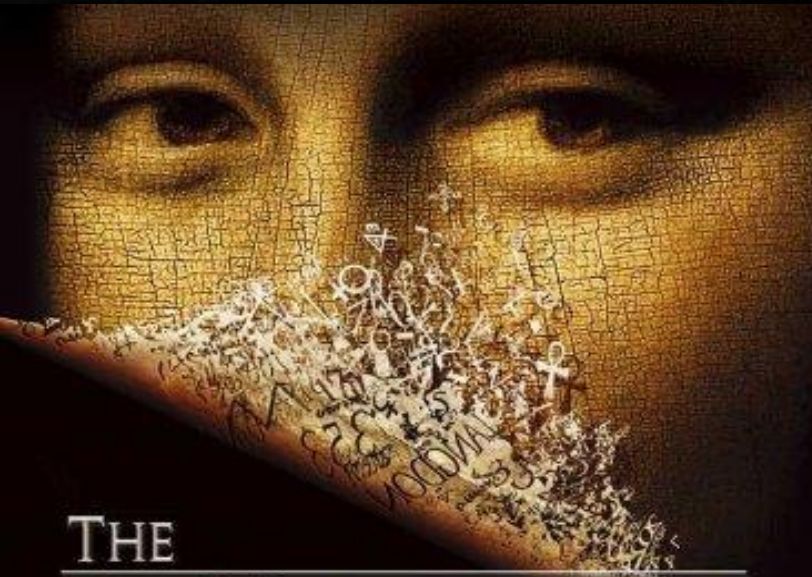
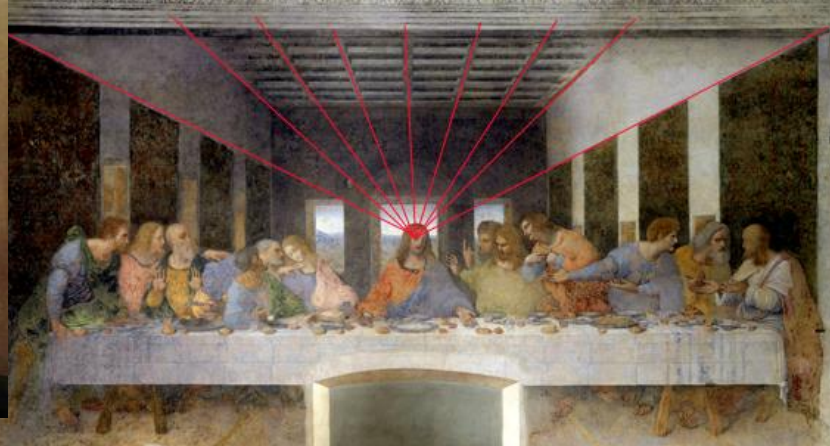


Ministerstvo zahraničních věcí České republiky, Loretánské náměstí 5, 118 00 Praha 1, tel.: +420 224 181 111, e-mail: info@mzv.cz, www.mzv.cz



Top 10 Places to Visit in Czech Republic

Identita, komunikace, techniky viditelného, disciplinace pohledu, politika vidění



Domov s vůní secese

Exkluzivní interiérové parfémy

Limitovaná edice dvou francouzských interiérových parfémů nejvyšší kvality vykouzlí z každého prostoru oázu pohodové atmosféry s nádechem luxusu a inspirace.



OBLÍBENÉ PRODUKTY



Moët & Chandon Impérial Rosé

1 399,00 Kč



Hedvábný šátek Květiny -...

2 190,00 Kč



Diář 2022

450,00 Kč



Dámské šaty Latinská čtvrt'

4 990,00 Kč 2 994,00 Kč



what
do
pictures
want?



THE LIVES AND LOVES OF IMAGES

w. j. t. mitchell



I WANT YOU
FOR U.S. ARMY

NEAREST RECRUITING STATION

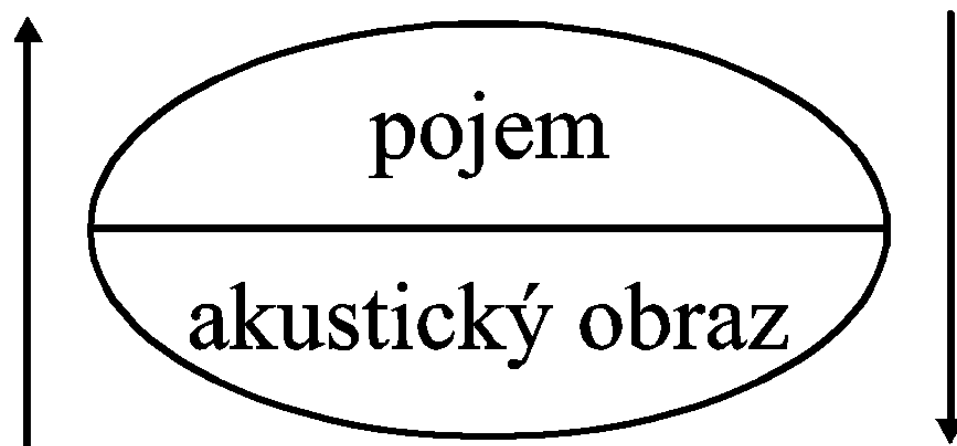
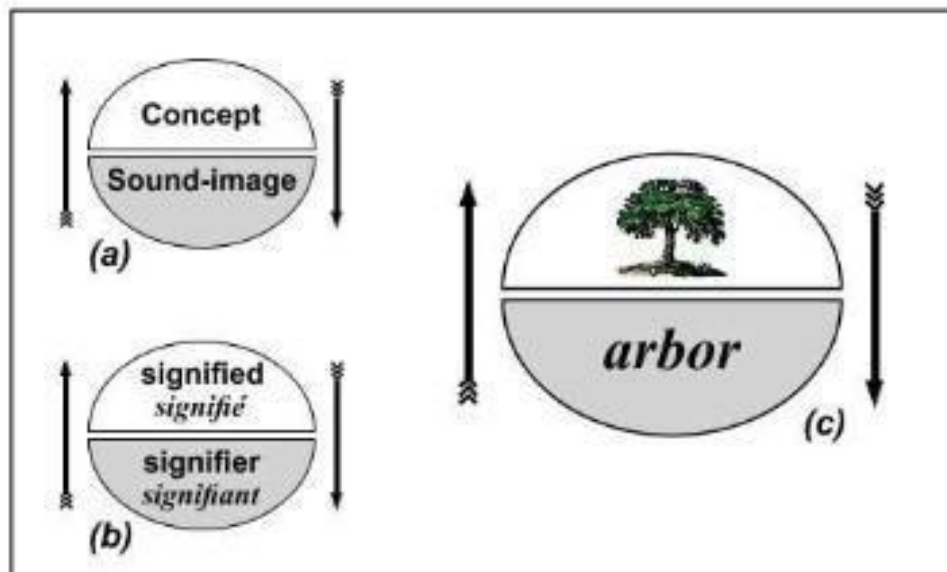
Co po nás – podle Bergera – obrazy chtějí?

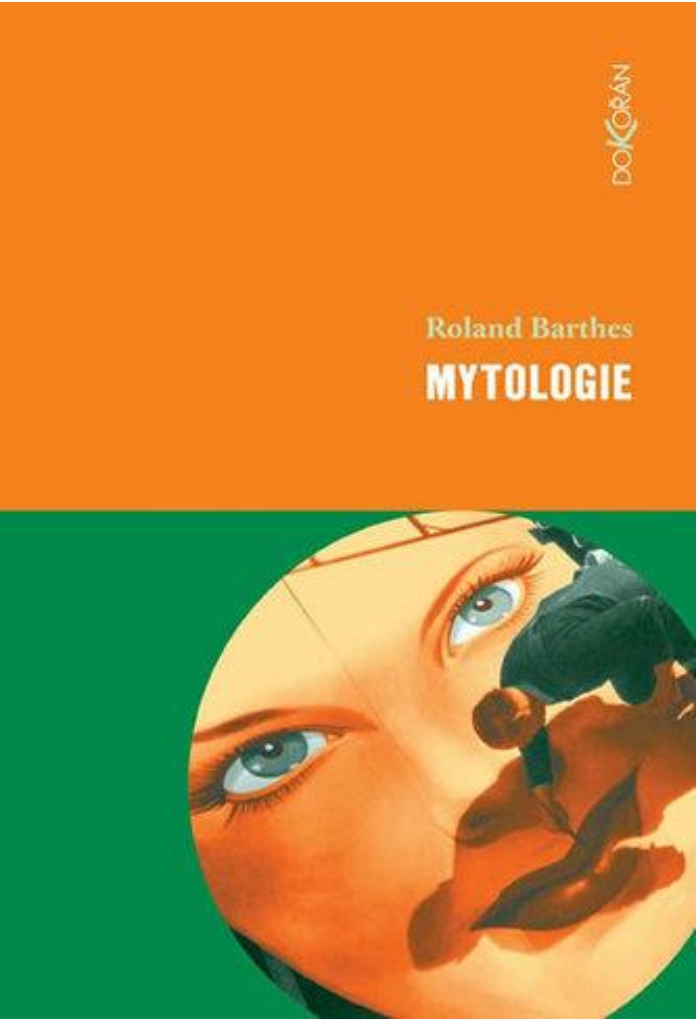
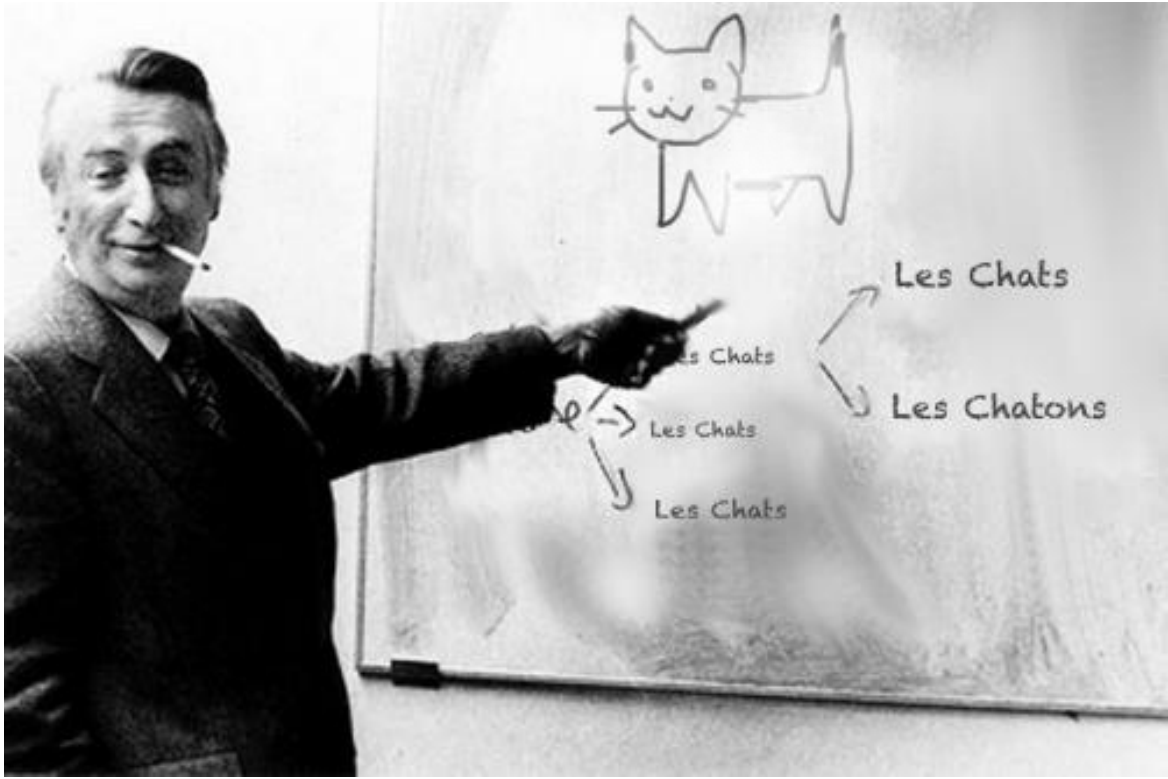
obrazy na nás hledí!

Úkolem umělce je „neuhnout pohledem“!

Naším úkolem je nepřehlédnout!







Obsah

Předmluva k vydání z roku 1970	7
Předmluva	8
Mytologie	11
Svět wrestlingu	13
Římané na plátně	24
Spisovatel na prázdninách	27
Výletní plavba modré krve	31
Němá a slepá kritika	33
Prací prášky a detergenty	35
Chudás a proletář	38
Operace Astra	40
Dominici čili triumf literatury	43
Romány a děti	47
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Tvář Greta Garbo	53
Vino a mléko	55
Biftek a hranolky	59
Nautilus a Opilý koráb	62
Reklama na hloubku	65
Einsteinův mozek	68
Jet-man	71
Foto-šoky	74
Ornamentální kuchyně	77
Kritika typu „ani-ani“	80
Striptýz	83
Volební fotogeničnost	87
Ztracený kontinent	90



250 miles out—Les Cocktails et Le Menu



400 miles out—Les Hors-d'oeuvres



526 miles out—Le Pâté de Faisan



And two more complex attempts at transferring meaning:

A15: This ad makes use of *cliché* and its fallibility as a correlative. The ring and the bridal veil stand for marriage, and in each picture the strong male hand stands for 'Promise, Confidence, and Security'. The pictures are clichéd illustrations of these three words, and provide a correlative for the building society's promise of them. But the point of the ad is to undermine the 'Confidence and Security' offered by the man. . . . 'The future never quite takes care of itself. . . . Now and then it needs a little help.' The cliché of masculine security and promise is exposed, to show the need for Halifax. Yet simultaneously, the image of the ad, the hand and the ring etc., undermined in its literal sense of marriage-as-security, is used in all its clichédness to represent the promise, confidence and security offered in reparation by Halifax. Despite breaking through the cliché of the signifier on one level, at another the ad uses it fully.

In other words, Security, *signified* by the hand, becomes a *signifier*, in its possible *absence*, of the need for Halifax: it is then returned to its original status of signified through the conduit of the product.



A15a

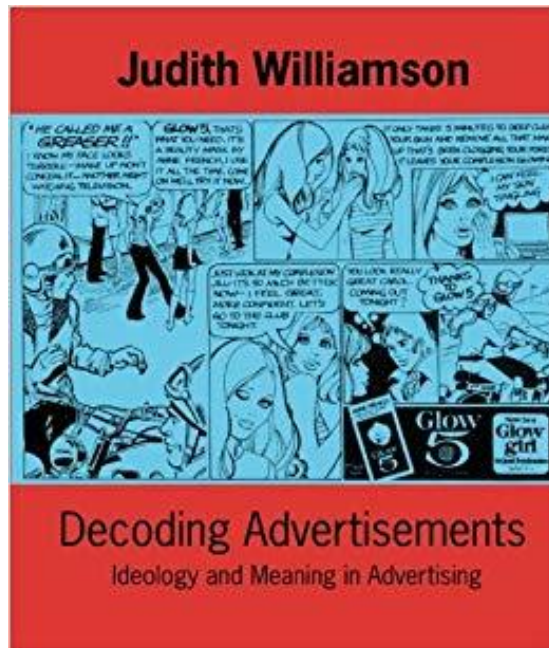
A16: The last example of this type shows an attempt at correlation which actually clashes with our perceptions. Portobello Road market is a Trendy Scene, and these people (shopping at the expensive end of it) clearly have a Bohemian but luxurious life-style. Because we like the antique market, or rather, see it as trendy and expensive, we are supposed to like the car, for which it is the correlative: the car is young, bold, elegant, but not too sedate (we assume). But actually the car looks out of place, it clashes with the environment, and is obviously parked in a most inconvenient place and is in everybody's way. (Perhaps this is also indicative of the owner's life-style.) Two very different things are connected, in my view unsuccessfully. The slogan is the connection, as in the Belair ad A13, since it refers to antique spotting on the overt level, though obviously intended to refer to the car. (This ability of language in ads to refer to two things at once is discussed in Chapter 3.)

Thus the signifier, the market, does not succeed in transferring its meaning to the car; the car is too blatant, it is a signifier in itself and does *not* signify quite the same as the market (which is crowded with pedestrians). In this case the only possible meaning the car can derive from the market is by an opposition: by signifying something different from it.

In A16 the product has begun to emerge from its modest place as signified; it is no longer purely the recipient of meaning.



A15b



Jak číst reklamu?

- co jednotlivé znaky symbolizují?

An advertisement for the Alfa Romeo Giulietta. The top half features a woman with blonde, curly hair and red lipstick, wearing a white off-the-shoulder top with a black vest. She is looking directly at the camera. The bottom half shows a silver Alfa Romeo Giulietta from a rear three-quarter view, parked on a reflective surface. The car's reflection is visible below it. The background is a light gray gradient.

I AM GIULIETTA

AND I AM SUCH STUFF
AS DREAMS ARE MADE ON

Introducing the new Giulietta from Alfa Romeo. Designed with Pre-Fill braking system and Alfa DNA, to make your drive even more dynamic. Developed to deliver lower CO₂ emissions* with superior fuel economy. Evolved Euro NCAP 5-star rated safety technology, making it best in its class.

WITHOUT HEART WE WOULD BE MERE MACHINES

Giulietta

 alfaromeo.co.uk

Official fuel consumption figures for the Alfa Giulietta range: Urban 26.2 – 51.4 mpg (10.8 – 5.5 l/100km); Extra Urban 48.7 – 76.4 mpg (5.8 – 3.7 l/100km); Combined 37.2 – 64.2 mpg (7.6 – 4.4 l/100km). CO₂ emissions 177 – 114 g/km.

*When compared to the Alfa 147 range.

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alfaromeo.co.uk

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PURE WHITE LINEN

ESTÉE LAUDER

THE FRAGRANCE TO LIVE IN ALL YEAR LONG

esteelauder.com.au



Příklad: reklama

- co si na ní všímáte?
- Co je na ní označující?
Označované?
- Jaké významy nese? Jaké
konotace? Atd.

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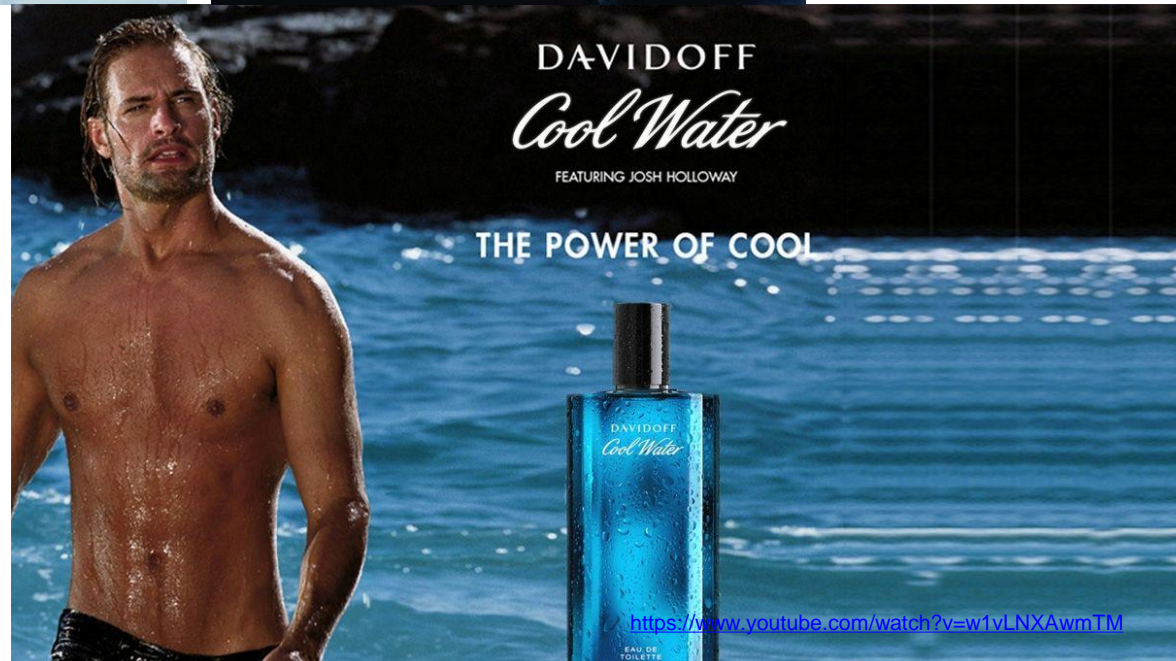
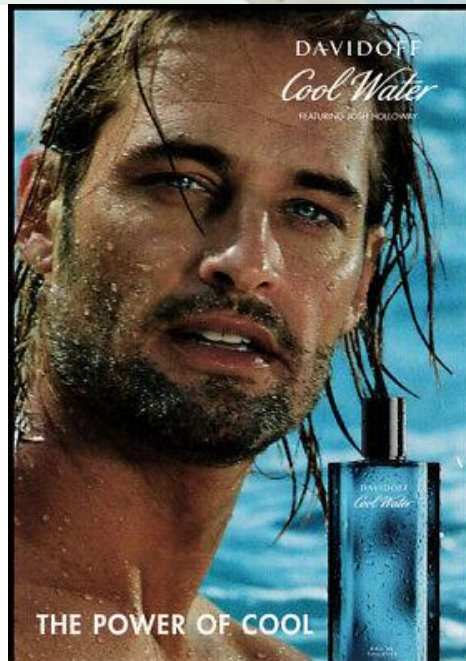
PURE WHITE LINEN

ESTÉE LAUDER

THE FRAGRANCE TO LIVE IN ALL YEAR LONG

esteeauder.com.au





Sémiotika (a čtení znaků) je velice vlivný a užitečný nástroj, který dovoluje číst různé typy obrazů (nikoli jen reklamu), jde aplikovat na různý vizuální materiál a může se stát nástrojem jeho kritiky. Může nám odpovídat nejen na to, co obraz opravdu znamená, ale co po nás skutečně chce (a jaký může mít ideologický vliv).

