

Chapter 1 : Against Interpretation () - Susan Sontag

Happenings: an art of radical juxtaposition Susan Sontag. There has appeared in New York recently a new, and still esoteric, genre of spectacle. At first sight apparently a cross between art exhibit and theatrical performance, these events have been given the modest and somewhat teasing name of "Happenings".

They have taken place in lofts, small art galleries, backyards and small theatres, before audiences averaging between thirty and one hundred persons. To describe a Happening for those who have not seen one means dwelling on what Happenings are not. In this setting a number of participants, not actors, perform movements and handle objects antiphonally and in concert to the accompaniment sometimes of words, wordless sounds, music, flashing lights and odors. The Happening has no plot, though it is an action, or rather a series of actions and events. Those who do Happenings in New York - but they are not just a New York phenomenon; similar activities have been reported in Osaka, Stockholm, Cologne, Milan and Paris, by groups unrelated to each other - are young, in their late twenties or early thirties. Allan Kaprow, the man who more than anyone else is responsible for stating and working out the genre, is the only academic among them; he formerly taught art and art history at Rutgers and now teaches at the State University of New York on Long Island. For Kaprow, a painter and for a year a student of John Cage, doing Happenings since has replaced painting; Happenings are, as he puts it, what his painting has become. But for most of the others, this is not the case; they have continued to paint or compose music in addition to occasionally producing a Happening or performing in the Happening devised by a friend. In the five years since the Happenings have been presented in public, the group has enlarged from an original circle of close friends, and the members have diverged in their conceptions; no statement about what Happenings are as a genre will be acceptable to all the people now doing them. Some Happenings are more sparse, others more crowded with incident; some are violent, others are witty; some are like haiku, others are epic; some are vignettes, others more theatrical. Nevertheless, it is possible to discern an essential unity in the form and to draw certain conclusions about the relevance of Happenings to the arts of painting and theatre. Perhaps the most striking feature of the Happening is its treatment of time. This is the only word for it of the audience. The event seems designed to tease and abuse the audience. The performers may sprinkle water on the audience, or fling pennies or sneeze-producing detergent powder at it. Someone may be making near-deafening noises on an oil drum, or waving an acetylene torch in the direction of the spectators. Several radios may be playing simultaneously; the audience may be made to stand uncomfortably in a crowded room, or fight for space to stand on boards laid in a few inches of water. In fact, this is often deliberately frustrated, by performing some of the events in semi-darkness or by having events going on in different rooms simultaneously. This abusive involvement of the audience seems to provide, in default of anything else, the dramatic spine of the Happening. Another striking feature of Happenings is their treatment of time. The duration of a Happening is unpredictable; it may be anywhere from ten to forty-five minutes; the average one is about a half-hour in length. I have noticed, in attending a fair number of them over the last two years, that the audience - loyal, appreciative, and for the most part experienced - frequently does not know when they are over, and has to be signalled to leave; the fact that in the audiences one sees mostly the same faces again and again, indicates that this is not due to a lack of familiarity with the form. The unpredictable duration, and content, of each individual Happening is essential to its effect. This is because the Happening has no plot, so story, and therefore no element of suspense which would then entail the satisfaction of suspense. The Happening operates by creating an asymmetrical network of surprises, without climax or Consummation; this is the alogic of dreams rather than the logic of most art. Dreams have no sense of time; neither do the Happenings. Lacking a plot and continuous rational discourse, they have no past. As the name itself suggests, Happenings are always in the present tense. The same words, if there are any, are said over and over; speech is reduced to a stutter. The same actions, too, are frequently repeated throughout a single Happening - a kind of gestural stutter - or done in slow motion, to convey a sense of the arrest of time. Occasionally the entire Happening takes a circular form, opening and concluding with the same act or gesture. One way in which the Happening states their freedom from time is in their deliberate impermanence. A painter or sculptor who makes

Happenings does not make anything that can be purchased. One cannot buy a Happening; one can only support it. It is consumed on the premises. Happenings are not theatre either, if by theatre we mean plays. However, it is not true as some Happening-goers suppose that Happenings are improvised on the spot. They are carefully rehearsed for any time from a week to several months - though the script or score is minimal, usually no more than a page of general directions for movements and descriptions of materials. Much of what goes on in the performance has been worked out or choreographed in rehearsal by the performers themselves; and if the Happening is done for several evenings consecutively it is likely to vary a good deal from performance to performance, far more than in the theatre. But while the same Happening might be given several nights in a row, it is not meant to enter into a repertory which can be repeated. Once dismantled after a given performance or series of performances, it is never revived, never performed again. In part, this has to do with the deliberately occasional materials which go into Happenings - paper, wooden crates, tin cans, burlap sacks, foods, walls painted for the occasion - materials which are often literally consumed, or destroyed, in the course of the performance. What is primary in a Happening is materials - and their modulations as hard and soft, dirty and clean. The people in the Happenings are often made to look like objects, by enclosing them in burlap sacks, elaborate paper wrappings, shrouds and masks. Much of the action, violent and otherwise, of Happenings involves this use of the person as a material object. There is a great deal of violent using of the physical persons of the performers by the person himself jumping, falling and by each other lifting, chasing throwing, pushing, hitting, wrestling ; and sometimes a slower, more sensuous use of the person caressing, menacing, gazing by others or by the person himself. Another way in which people are employed is in the discovery or the impassioned, repetitive use of materials for their sensuous properties rather than their conventional uses: Simple acts like coughing and carrying, a man shaving himself, or a group of people eating, will be prolonged, repetitively, to a point of demoniacal frenzy. Of the materials used, it might be noted that one cannot distinguish among set, props and costumes in a Happening, as one can in the theatre. Unlike the theatre and like some modern painting, in the Happening objects are not placed, but rather scattered about and heaped together. The Happenings thereby register in a real, not simply an ideological way a protest against the museum conception of art - the idea that the job of the artist is to make things to be preserved and cherished. Further, the appearance of Happenings can be described as one logical development of the New York school of painting of the fifties. The gigantic size of many of the canvases painted in New York in the last decade, designed to overwhelm and envelop the spectator, plus the increasing use of materials other than paint to adhere to, and later extend from, the canvas, indicate the latent intention of this type of painting to project itself into a three-dimensional form. This is exactly what some people started to do. The final step, the Happening, simply puts people into the environment and sets it in motion. There is no doubt that much of the style of the Happening - its general look of messiness, its fondness for incorporating ready-made materials of no artistic prestige, particularly the junk of urban civilization - owes to the experience and pressures of New York painting. Thus recent painting supplies one way of explaining the look and something of the style of Happenings. For this we must look beyond painting and particularly to Surrealism. I mean a mode of sensibility which cuts across all the arts in the 20th century. There is a Surrealist tradition in the theatre, in painting, in poetry, in the cinema, in music and in the novel; even in architecture there is, if not a tradition, at least one candidate, the Spanish architect Gaudi. Art, so understood, is obviously animated by aggression, aggression toward the presumed conventionality of its audience and, above all, aggression toward the medium itself. The Surrealist sensibility, through its techniques of juxtaposition, aims to shock. Even one of the methods of psychoanalysis, free association, can be interpreted as another working-out of the Surrealistic principle. By its accepting as relevant every unmediated statement made by the patient, the Freudian technique of interpretation shows itself to be based on the same logic of coherence behind contradiction to which we are accustomed in modern art. Using the same logic, the Dadaist Kurt Schwitters made his brilliant Merz constructions of the early twenties out of deliberately unartistic materials; one of his collages, for example, is assembled from the gutter-pickings of a single city block. One may also see a kind of involuntary collage-principle in many of the artifacts of the modern city: The art of radical juxtaposition can serve different uses, however. A great deal of the content of Surrealism has served the purposes of wit - either the

delicious joke in itself of what is inane, childish, extravagant, obsessional; or social satire. This particularly the purpose of Dada, and of the Surrealism that is represented in the International Surrealist Exhibition in Paris, in January , and the exhibits in New York in and Simone de Beauvoir in the second volume of her memoirs describes the spook-house as follows: The main salon had been arranged by Marcel Duchamp to look like a grotto; it contained, among other things, a pond and four beds grouped around a brazier, while the ceiling was covered with coal bags. The whole place smelled of Brazilian coffee, and various objects loomed up out of the carefully contrived semi-darkness: On all sides ordinary things like walls and doors and flower vases were breaking free from human restraint. It was the surrealists, for instance, who made it fashionable to frequent the Flea Market where Sartre and Olga and I often spent our Sunday afternoons. The fur-lined teacup, the portrait executed out of Pepsi-Cola bottle caps, the perambulating toilet bowl, are attempts to create objects which have built into them a kind of wit which the sophisticated beholder with his eyes opened by camp can bring to the enjoyment of Cecil B. DeMille movies, comic books and art nouveau lampshades. The main requirement for such wit is that the object not be high art or good taste in any normally valued sense; the more despised the material or the more banal the sentiments expressed, the better. But the Surrealist principle can be made to serve other purposes than wit, whether the disinterested wit of sophistication or the polemical wit of satire. It can be conceived more seriously, therapeutically - for the purpose of reeducating the senses in art or the character in psychoanalysis. And finally, it can be made to serve the purposes of terror. If the meaning of modern art is its discovery beneath the logic of everyday life, of the alogic of dreams, then we may expect the art, which has the freedom of dreaming, also to have its emotional range. There are witty dreams, solemn dreams, and there are nightmares. Clouzot and Kon Ichikawa. But the best understanding of the Surrealist principle employed for purposes of terrorization is to be found in the writings of Antonin Artaud, a Frenchman who had four important and model careers: In his collection of essays, *The Theatre and its Double*, Artaud envisages nothing less than a complete repudiation of the modern Western theatre, with its cult of masterpieces, its primary emphasis on the written text the word, its tame emotional range. Lawrence and Jung - is executed through recourse to the preeminently collective contents of dreaming. The prescriptions which Artaud offers in *The Theatre and its Double* describe better than anything else what Happenings are. Artaud shows the connection between three typical features of the Happening: The appetite for violence in art is hardly a new phenomenon. Inevitably, this drives the artist to ever greater and more intense attempts to arouse a reaction from his audience. The question is only whether a reaction always needs to be provoked by terrorization. It seems to be the implicit consensus of those who do Happenings, that other kinds of arousal for example, sexual arousal are in fact less effective and that the last bastion of the emotional life is fear. Yet it is also interesting to note that this art form which is designed to stir the modern audience from its cozy emotional anesthesia operates with images anesthetized persons, acting in a kind of slow-motion disjunction with each other, and gives us an image of action characterized above all by ceremoniousness and ineffectuality. At this point the Surrealist arts of terror link up with the deepest meaning of comedy: In the heart of comedy, there is emotional anesthesia. What permits us to laugh at painful and grotesque events is that the people experiencing these events are really underreacting; no matter how much they scream or prance about or inveigh to heaven or lament their misfortune, the audience knows they are really not feeling very much. The protagonists of great comedy all have something of an automaton or robot in them. The secret of comedy is the dead-pan - or the exaggerated reaction or the misplaced reaction that is a parody of a true response. Comedy, as much as tragedy, works by a certain stylization of emotional response. In the case of tragedy, it is by a heightening of the norm of feeling; in the case of comedy, it is by underreacting and misreacting according to the norms of feeling.

Chapter 2 : W.R.: Mysteries of the Organism - Wikipedia

Happenings: an art of radical juxtaposition Susan Sontag THERE has appeared in New York recently a new, and still esoteric, genre of spectacle. At first sight apparently a cross between art exhibit and theatrical.

In addition, CTR centers around the notion that discourse is delivered in a prescribed, mechanical form, leading to its pedagogical focus on grammar, spelling, syntax, and uniform style and arrangement. Further, CTR promotes the idea that the purpose of writing is the product, which is expected to reflect a predefined, stagnant reality without consideration for process, authorial identity, or audience. Ross Winterowd similarly contends that the pedagogy of CTR is dated and ultimately ineffective in his examination of a number of current-traditional textbooks. However, the Dartmouth Conference reflected an influx of new scholarly ideas about composition studies that introduced the ideas of process over product and the notion that teachers should serve as guides in the composition process rather than dictatorial authority figures. Since then, the main elements of composition pedagogy have been defined and explored by countless scholars, and the concepts associated with CTR have been replaced by a wealth of pedagogical approaches to the field of rhetoric and composition. In the late s and early s, the field of rhetoric and composition saw a process revolution, fueled by two distinct pedagogies: Moderate expressivism and radical expressivism[edit] The composition pedagogy of moderate expressivism is characterized by a focus on language as a tool for personal rather than social expression, based on the process theory of composition , a belief that the process of writing should be more important than the final product. Radical expressivism evolved from the pedagogical ideals of moderate expressivism, and its primary difference lies in its focus on group, rather than individual, development and expression. Cognitivism[edit] The pedagogy of cognitivism prevalent in the early s and early s also promotes the idea of process over product, but it is a more scientific approach to composition studies and is opposed to moderate expressivism in many ways. Abstractly speaking, cognitivists believe that thinking exists in the mind apart from language and are concerned with understanding how languageâ€™or writingâ€™is developed from mental processes of the mind. Cognitivists are primarily concerned with the goals of a writer, the decisions made during the writing process by the mind. Andrea Lunsford addresses the importance of understanding the cognitive mental faculties involved during composition, claiming that the best way to facilitate the writing process is through workshops and discussion rather than lecture-based instruction. Their research led them to claim that writing is a non-linear, hierarchal, goal-driven process. In addition, they concentrate their study of composition on the protocol of the writing process, including planning, translating, embedding, and reviewing. Social constructionist theories also promote the idea that writing is inherently political in nature and that writers are each a part of a particular community of dialogue, or discourse community, with an assumed set of principles and a distinct language of its own. He proposes what is known as a social-epistemic model of writing instruction, in which the socially-constructed nature of knowledge and knowing is recognized. Critical pedagogy[edit] Critical pedagogy was the next phase of pedagogical development in the field of composition studies, and its ideas evolved in the late s and early s. While Delpit suggests that the oppressed should be provided with the necessary skills to enable them to enter the culture of power, Freire demands a transformation of the culture of power through revolutionary, practical literary training. Furthermore, Freire posits that human beings are situated in certain temporal and spatial conditions that define who they are, either oppressor or oppressed, and he suggests that dialogue defines humanity. Post-structuralism[edit] The pedagogy of post-structuralism is marked by an attempt to redefine rhetoric as it relates to composition, drawing on post-modern ideology calling for new ideas in a modern world. For example, Victor Vitanza suggests that writing is an entity of its own, existing apart from institutions, social mores, and even writers. He believes that the intention of writing should be to infect the reader with new ideas that disrupt the rational, controlled world. Vitanza also notes that writing can be seen as a metadiscipline, as rhetoric applies to any field in which the artist attempts to convey a message, including photography and choreography, as writing is a performative and not authoritative act. Furthermore, Crowley believes rhetoric has a civic purpose, as it changes the society in which it is engaged; she attests that rhetoric is the art of giving effectiveness to truth,

and notes that it is persuasive and always moving. Since the post-structuralism movement in composition pedagogy, there has been an explosion of discussion in the field of composition pedagogy. In addition, composition studies is an umbrella term for the considerations of writing pedagogy. In its academic application, it is post-modern or post-structural, working both outside and within other academic disciplines. The national Conference on College Composition and Communication CCCC is a national professional association of writing instructors in the United States, the largest organization dedicated to writing research, theory, and teaching pedagogy worldwide. At the annual CCCC convention, pedagogues from around the country deliver their recent research and theories to colleagues. While the goals, methods, and desired results in composition studies are debated and continue to evolve, the importance of writing to the field of education has been indisputably recognized. See also[edit] Bartholomae, David. A Conversation with Peter Elbow. Bartholomae, David, and Peter Elbow. Responses to Bartholomae and Elbow. The Major Pedagogical Theories. Refiguring College English Studies. National Council of Teachers of English, U of Pittsburgh P, A Personal and Institutional History. Southern Illinois UP, Philosophy and Rhetoric vol. U of P Press, Thomas Kuhn and the Revolution in the Teaching of Writing. An Argument for Ignoring Audience. An Art of Radical Juxtaposition. The Extensions of Man. Utah State UP, What We Need to Know about Writing. A Conflict in Goals. Pedagogy of the Oppressed. Notes Toward Several Provocations.

Chapter 3 : Juxtaposition Examples In Photography Explained

Happenings: An Art of Radical Juxtaposition. Add to My Bookmarks Export citation. Type Chapter Author(s) Susan Sontag Date start Page end Is part of.

The result was the Judson Dance Theater, which changed the course of dance history. The 50th anniversary of the first Judson Concert of Dance has been celebrated throughout at a number of venues, with many of the original Judson participants revisiting the past or making new works. A continuous, uninflected series of deceptively simple movements in which the dancers never allow their gaze to meet that of the spectator, Trio A takes roughly five minutes to perform. Nevertheless, for the past several years, you could walk into many a museum and see a group of dancers doing it. In the early s, Rainer founded an improvisatory New York City-based dance group called Grand Union with a number of her Judson colleagues and went on a life-changing trip to India. At the height of protests against the Vietnam War, she and several Judson dancers also performed a notorious version of Trio A nude and draped with American flags. Then she unexpectedly turned to narrative, which led to an entirely new career in filmmaking. But in , something unexpected happened: In her latest dances, she still employs the collage style she developed in the s, a complex blend of found and invented movement, comic send-up and political commentary. Do You Have Any Money? The six dancers recite a variety of lengthy texts, including jokes, newspaper stories, and film monologues, while performing complicated combinations of steps. My dancers are not trained actors, but there are techniques. The dance events in Assisted Living: But you can get the gist, or go back and forth with your attention. Of course, a second viewing makes the process easier. But anyway, the aesthetic of it is very strange. First of all, the dance is set up in a carnival-esque way, with me being rolled in, sitting in a big, overstuffed chair. I stand up in it and read a text like a carnival barker trying to con his audience into seeing the freak show: After that, most of the dancing comes from Laurel and Hardy shorts. While the two of them are doing the adagio, Keith recites an academic description of Keynesian economics, so there are these two kinds of academic things going on at one time from two different traditions, one from ballet and one from economics. Keynes was married to a ballerina. But I thought he was gay. He was, and he was also a balletomane. And so it goes. Are all of the texts appropriated? And the movement, too, is mostly taken from elsewhere. When you did Three Satie Spoons, had you heard anyone else use the spoken word in a dance? What made you think you could get away with it? I certainly was not the first to do it. But that was later, in I think it can be used to characterize all of my work in both dance and film. While dancing, I spoke about the difficulty of doing it at my age— which, it turned out, produced a laugh riot. The first time you did it, at the Judson Church, you had wooden slats thrown down from the balcony onto the dance floor at regular intervals throughout the performance. In the recent work, I think that applies. Perhaps one could also think of Trio A as having a certain pedagogical value. Yeah, you might also say that Trio A is a kind of lexicon of movement possibilities. You were just saying that when you recently danced Trio A, people saw it as a laugh riot, but your funny side is very often overlooked. Your work is often seen as overly intellectual. Perhaps because of my association with minimalism. In the standard view, Judson Dance is seen as part of minimalism. I hope this Danspace series will disabuse people of that notion. You know, my work at Judson was very eclectic, and the participants at Judson came from very diverse backgrounds, training, and disciplines. But the pervasive view of Judson is of me and Steve Paxton walking and running. My work requires trained dancers. Although there are early pieces, like We Shall Run, that could be done by untrained dancers. Well, that is an example of a more minimal piece. But, even though the only movement in that piece is trotting around, I juxtaposed that movement with a very dramatic section of the Berlioz Requiem. So I was always interested in mixing it up. I wish people would pay more attention to the vaudevillian aspects of your work. They had very much the character of vaudeville, where a ballet pas de deux might be followed by a trained seal act or a juggler. In fact, you did put a juggler on stage with your dancers in The Mind Is a Muscle in This goofball entertainer side of you interests me, especially in relation to your lifelong commitment to the avant-garde. How do these things work together for you? And I have to get my response to it into my work in some way. Like in the earlier

Assisted Living pieceâ€”Assisted Living: They go into a bar, see, and. I had just been reading in the paper about the conditions in the iPhone factories in China. They have us by the short hairs. My audiences are all primed in the same wayâ€”they read the papers, too. Not guilt, but awareness and mutual support, you know? It was a huge show in the sanctuary of Judson Church. Jasper Johns had something in it, Kate Millettâ€”anyone who did anything involving the flag was invited to contribute. So five of us who knew Trio A took off our clothes and tied five-foot flags around our necks and draped them in front of us, and we performed Trio A that way. The flags waved around and revealed our privates. I considered it a double protest against censorship and war. The flag show coincided more or less with the time that you turned from making dances to making feature films. Your first feature film, *Lives of Performers*, was released in 1978. Was it the political climate of that moment that contributed that change? It was the second wave of feminism. I read Kate Millett and Shulamith Firestone. I guess these writings gave me permission to investigate, in that first film, emotional life and sexual ambivalence. Or issues that were both personal and public for youâ€”race, breast cancer. When you became a filmmaker, your work became extremely topical. It was mainly language that would deliver this content. Film offered the possibility of using language in many different formsâ€”voice-over, subtitles, inter-titles, even newsprint pasted on my face, and eventually lip-sync. I know that filmmaking was more than a fulltime occupation, but during the time you made films, did you continue to have an interest in dance? I continued to follow the work of my peers. I went to every Trisha Brown or David Gordon concert. But otherwise, I pretty much lost contact with dance. Fortunately, Pat Catterson offered her services. She knew Trio A and remembered other things from my past. She has a memory like a steel trap. There were six dancers, including Baryshnikov, and they passed around a microphone and recited deathbed utterances that I culled from various sources, some remarks about aging, some political stuff. I guess at the time you figured *After Many a Summer Dies the Swan* would be a one-off thing rather than what it led to: Misha continued to be interested in this period of work, and I taught Trio A to his company. *Hybrid* and *Rainer Variations* with Charlie Atlas. Then came the commission from Annie-B. I was interested in those ruptures in dance history. It may turn out to be an interesting mess. You certainly ask a lot of your dancers. But, then, you ask a lot of yourself. I hope that I get a chance to see it. Not many people are gonna see it. You may end up touring it. In a blue moon.

Chapter 4 : juxtaposition - Dictionary Definition : calendrierdelascience.com

In The Rhetoric of Cool (), Jeff Rice observes that the "nature of new media composition represented on the Web, TV, film, iPods, digital sampling, and elsewhere is the result of the complex juxtaposition of ideas, images, texts, and sounds."

In addition to the exhibition, from September 20 to September 27, Kealeboga led an artist-in-residency with the apprentices in the Contemporary Art Lab. The event is free and open to the public. Where are you from? This is your first solo U. S exhibitio; what are you most excited about? What is exciting is that this is my first-ever solo show. How did you get connected to JXTA? I think it was through a friend, her name is Erica. Erica came to South Africa. I think she came for a business tour and she came across a homeowner magazine because she was looking for interior designers. We met and she wanted to buy a piece of art from me. So how long have you self-identified as an artist? I would say I was very young , around three years old, when I discovered my talent. Lucky for me, I have an uncle who does sculptures. First of all, I need a reference to work from. Then, I sketch a picture with charcoal. Do you teach often? I spend most of my time in my studio; like 14 hours a day, Monday to Sunday. Contemporary Arts Lab apprentices works-in-progress. How is it visible? The people have been amazing. I can do this more often. Anything else you want to tell us? I want to give back and tell people they can make a living being creative.

Chapter 5 : Category: Ideas Archives - Juxtaposition Arts - Juxtaposition Arts

A / *calendrierdelascience.com* *Against Interpretation and Other Essays* PENGUIN BOOKS. Contents | *Against interpretation Happenings: an art of radical juxtaposition*

Ironically, you might often be using juxtaposition in your photography without even know you are doing it. However, a little knowledge can go a long way in the right hands. Today we are going to give you a basic overview of this powerful but underused photographic technique. As photographers, we are well aware of contrast. Contrast defines the variation between different levels of light in our exposure. Juxtaposition has a very similar effect except that instead of light, we are using physical objects or concepts to create a visual contrast in our scene. To create a juxtaposition, we must have at least two objects or concepts in our scene. You can also have more. A juxtaposition using size. By Jason Row Photography If we use physical objects as a juxtaposition, they must each have a strong presence within the frame. Our eyes must be drawn to each of them individually to allow our brain to process the contrast between them. When we use concepts or moods as a juxtaposition, we must make it clear what each of those concepts are. This is somewhat more difficult than using physical objects as the viewer needs not only to identify the concepts but also to process how they contrast together. Perhaps a better way to demonstrate juxtaposition is visually rather than with words. Juxtaposition Examples Using Scale Scale is a classic use of juxtaposition. It is both physical and conceptual at the same time. In this shot below there are in fact several types of juxtapositions taking place. The obvious of many juxtaposition examples is scale, and this is multi levelled. The one that jumps out is the scale of the ship compared to the iceberg. However, if you look deeper, there is a juxtaposition between the people on the ship and the ship, as well as the inflatable boat and the ship. There is a conceptual juxtaposition between the man-made ship and the beauty of nature in the Antarctica. Lastly, there is a juxtaposition in color. This is the contrast between the deep blue of the ocean and the ship and the white of the iceberg. Scale, color and concept are all featured in this shot. It is a conceptual contrast that we often shoot without noticing it, particularly when shooting street photography. Although the cars were not necessarily speeding, by using a slow shutter speed I gave the impression of speed to contrast the very static sign. Speeding past a Go Slow sign. A beautiful sweeping landscape can look great in a single mood, for example a tranquil sunrise. However, if you add in a secondary mood such as an impending storm on the horizon, the juxtaposition between the two can bring that landscape alive. When we look at such a picture we feel the optimism of a new day contrasted with what might happen if the storm arrives. It is a very powerful compositional tool for landscape photographers. The optimism of a sunny day tempered by an impending storm. It can be the contrast between a grandmother and her grandchild or in this case the contrast between the ancient and modern. In this case, the spire of the old church is completely isolated against the glass and steel of the Gherkin building. Other examples might be modern buses in front ancient monuments. Age-related juxtapositions are one of the most common varieties, they are all around us. The reason for this is that they are incredibly common things in everyday life. Perhaps so common that we tend not to notice them. Understanding and shooting them is not difficult but what you need to do is to train your mind to see them. Once you are tuned into them, you will see them everywhere. This, in turn, will give you many more creative options for great compositions when out shooting.

Chapter 6 : Susan Sontag: Essays of the s & 70s | Library of America

Conclusion: The Happening is radical juxtaposition to an absurdity; it is a violent comedy. Absurdity often lends itself to Camp, often seen as "bad taste." Camp, in all of its many forms, reverses the hierarchy of art.

Chapter 7 : Theories of rhetoric and composition pedagogy - Wikipedia

Happenings: The Art of Radical Juxtaposition Susan Sontag's essay on Happenings held my interest because I had never even heard of this form of art. It was easy to see how 'happenings' are an art form and it was interesting to learn

about the ideas and thoughts behind them.

Chapter 8 : Against Interpretation: And Other Essays - Susan Sontag - Google Books

Susan Sontag was an incandescent presence in American culture, whether as essayist, fiction writer, filmmaker, or political activist. As a critic, she became the most provocative and influential voice of her time. More than a commentator on her era, she helped shape it. This volume brings together.

Chapter 9 : Contemporary Art: On Happenings and Camp

interconnected with Levi-Strauss's developing notion of bricolage and Happenings, early performance art characterised as 'art of radical juxtaposition'; assemblage was also 'presented as the close cousin of collage'.