

24th October 2012. - Louise Fenton - Horror

Contextualising Horror

• Horror is an intense feeling of fear, shock or disgust.

A thing that causes such a feeling.

Film helps contextualise issues in society.

Early films direct adaptations of literature

Screenplays from 1950's.

Silent Horror 1896-1929

- German film producers - lit.

1930's - Golden Age Hollywood - talking movies. - 1949.

Horror stayed in cultural context.

Zombie horrors - relevance to origin. - west Indies

Vampires, werewolves, Frankenstein + less so, ghosts.

1940's war - real fear, people less scared.

Decline in horror post war.

1950's - Sci Fi - Alien Invasion, Roswell, coldwar. Scientific advances.

1960's - Youth culture, affluence. Civil rights, murder, Charles Manson.

Vietnam war. End of cultural Zombie. Night of living dead - domesticated.
Fear.

1970's - Slasher movies. ↓ Shift in 'other' to 'real' -

- more gore, Texas chainsaw massacre, post civil rights, black films -

"Blacksplitation" 'Blackula' 'Shaft'

1980's Big budgets - Special Sfx -

1922 - Nosferatu - Silent movie.

Vampire - different appearance. 2 front teeth = fangs. long fingers
pointy ears.

Strong use of shadows / atmosphere.

Vampire engaged with audience - looks directly @ screen.

I Walked with a Zombie - Jacques Tourner.

- puts zombie into context

~~Based~~ Based on Jane Eyre 'loosely' West Indies

Black zombie + white female zombie -

passive being controlled.

Racism rife during 20's - 40's - Anyone not white male.

Few women in horrors, play stereotypical roles.

1950's horror.

monster + B-movies

Them 1954

Tarantula (1955)

Fear of science, tech + alien invasion - Roswell - Govt coverups - Alien autopsy
ufo's discovered
drip fed info led to more fear.

Them - 1 female, no black, asian etc. Govt meeting.
(Youtube trailer).

1960's

- Domestic horror - media escalating.
- no longer 'out there' - Huxley + Bradley, Manson.
- Fear within Society

Change from Summer of love to terror murder + war.
return of hammer horror.

- The plague of the Zombies - Set in Cornwall (Haiti).

Night of the living dead. - on youtube / google - 1958.

- George A Romero.

- Actors not vegetarians - had to eat entrails + meat.

Shocking - Child Zombies, daywalkers

Denied its relation to civil rights movement in US.

Now says end scenes are directly related.

Shift in - lots of women, a key character is a black guy.

only naked scenes are of women.

Comparison between old + new remake.

Civil rights 65-68.

Reflective of consumption.

Big Budgets.

- American werewolf in London.

Evil Dead - True or not?

Childsplay - Sexualisation

Nightmare on Elm street - psychological.

The Birth of a nation - DW Griffith

based on 'The Clansman' - KKK

no black actors just black makeup - (Silent, long film)

1960's KKK - more violent etc.

Mississippi Burning - based on true story.

Rosa Parks - Civil rights - 1950's - 60's America

To Kill a Mockingbird - Also ^{novel} true story - Harper Lee.

Strange fruit - Billie Holiday - 1st anti-racist song

Lynchings - Horror of society - clearly not to encourage.

Images as postcard souvenirs

www.wittratsandicary.org

Horror is based on perception + context.

War - photography + artists - Henry Moore - Terence Cuneo

Imperial war museum - John Piper - Don McCullin - 60's 70's ~~80's~~

Jenny Matthews 90's

Alex Webb - under a grudging Sun - 80's

Art Spiegelman - Maus.

Context

- reflects fears in society

Uncovers events:

Shown across different media:

individual + mass population:

Essential to have a record:

- War of the worlds - Radio play,

Them / Other B movies

- Invasion of the body snatchers (1956)

- The use of new technology as a means of fronting unrealized fears.

- Fear of the unknown / advances

- How these films/show created an horrific atmosphere

- WW was acted as if a real radio broadcast.

lack of visuals made it seem all the more real + terrifying
people's imaginations ran wild.

- BS - use of aliens taking over the bodies of family + friends.

- Took normal elements of life + put an horrific spin on them.

Both play on people's fear of the unknown.

- How are they related to events taking place at the time?



31st October 2012 - Representation - Louise Fenton -
+ stereotyping.

Representation cannot be separated from stereotypes

- Stereotyping often results from + leads to prejudice + Bigotry.
- unchecked prejudice leads to discrimination.
- Prejudice can be spread by propaganda
- language, especially slang, is used to dehumanise members of groups of people leading to discrimination.

PERCEPTION

Representation of difference:

- Racial + ethnic difference.
- Gender
- Sexuality
- Class
- Disability
- Age.

TOKENISTIC REPRESENTATION

- put in because it should be there.
- Token black man, woman etc.
- Soap operas.

Stereotype

Generalisation about a person or group

- Developed when we are unable or unwilling to obtain info to 'judge fairly'

Allow us to fill in blanks

Society often innocently creates + perpetuates stereotypes

- Reduces people to a few ^{simple} essential characteristics which are represented as fixed by nature.
- We need types to make sense of the world.
- We understand the particular in terms of its type.

Making sense of categorising

- Roles
- Memberships
- Personality types

What is a type.

- A type is a simple vivid memorable + easily grasped and widely recognised characterisation in which a few traits are foregrounded + change or development is kept to a minimum - R. Dyer (1977) (ed.)
gays + film, London: BFI, p28

- Stereotypes get hold of the few characteristics about a person.
- Reduces everything about the person to those traits.
- Exaggerates + Simplifies them
- Fix them without change or development. - It can change in actual fact.

Racial stereotypes + Racism in cartoon.

- Black stereotypes. Amos + Andy, Uncle Tom, Uncle Remus.

Masculinity in Cartoons.

* in DISNEY - Sexism, strength + dominance.

Gender in advertising

- Reinforcing GS through advertising.

Women in Advertising

- Evolution

Investigating gender in branding.

What is a brand?

A unique character / purpose attributed to a product, service / organisation.

Comes from branding iron, used to brand animals + slaves with ownership.

Can take the form of logos etc. Just one area of branding.

- First part is very rational process. Allows people to familiarise themselves with what they're branding.
- Figuring out what suits.
- Design.

• Neuroscience - men + women have different brains.

Simon Baron-Cohen! 'The essential sex differences in the mind.'

The Essential difference, penguin (2004).

Not necessarily born - ~~arises~~ out of situation - Social Conditioning
Nature / Nurture

Acknowledge plurality of Identity. - i.e. Race, ethnicity.
products can be retargeted.

Most stem from male perspective.

tastes + aesthetics of women are different.

Male dominated culture.

Use of colour, language + typographic changes for tgt mkt.

our approach to communication starts from a social base.
In our view the meanings expressed by speakers, writers,
printmakers, photographers + painters + sculptors are 1st + foremost
social meanings even though we acknowledge the effect
and importance of individual differences. They are meanings
which arise out of the society in which ind. live + work.
- Kress & van Leeuwen - Reading images

'Design makes meanings for brands, brands creating meaning
for consumers. - Dr Grant McCracken (radio program)
designobserver.com. 18 MAR 2005.

men

Hard Surface
functional
Dark colours
clear surfaces
straight ang.

women

Soft
light
pastel
pattern.

Gillette / Gillette Venus - aimed at 2 diff. audiences.

↓

Bold

Sans
serif.

min spaces.

Angled edges.

Weighty - Coarser hair.

Close precise shave.

↳

close, shadowed.

change of weight - delicate hair.

light letters.

The sorts of topics that distinguish the male + female brains
choice of reading material + hobbies also broadly define their choices of what to watch on TV + what to listen to on the radio' - B. Cohen.

GO - gentlemen quarterly

- various countries covers.

America + Russia - much more stylish

Change to reflect cultural differences

Forceful, bold sans serif - GO. rounded but uniform in weight

Harpers Bazaar (1867) - style resource for women.

thin, light weight text - spaced, light tail, all caps, ^{thick + thin} → represent readership

Russia - evocative of Russian style - more decorative

Models also reflect cultural differences

Conform to preconceived ideas + stereotypes.

Glamour, grazia - male art directors
only cosmo has female director

Tonique brand effervescence - who designed Gillette

research - anthropology, sociology

Break down symbols + presents semiotic view

Visual positioning captures a brand's core essence, deconstructs the symbolism that will bring it to life + is translated into visual territories that can be used by all agency partners to develop a consistent brand presence. It also allows management to agree on what the brand 'looks like' and have an image 'road map' before any exceptional work begins thereby clearly focusing the creative development process.

Nakamoto, C. of Toniq

Discussion on brand strategy:

fusion:

Colour selection - orange - confidence, energy.

'O' - concentration of energy

Slightly expanded - Straight lines:

Blue - cool, refreshing.

Venus

Women - timeless perfection.

links with Roman Venus.

highly pleasurable sense of luxury.

textures of waves - tropical - smooth shave.

Subtle dropped shadow.

V - angular but hand drawn. elongated 3 - reminder of blades.
rest of V - positive ✓.

ends of letters delicately taper.

females responsible for majority of purchasers.

Womanomics

gloria moss.

Whatever gender purchases what they feel suits.

Gillette venus outstrips all other competition.

£500 million - 2009.

put themselves in the role of the consumer.

Understand market + audience.

Activia - women.

Alpecin - Men (car polish similar)

Gourmet - Women (solitaire diamond).

indulgent purchase.

Dove - colours, product shapes.

Galaxy

Cadbury crispello - £7 mill.

L'oreal for men - orange Celeb endorsement -

M&S - women.

Carling -

28th November 2012 - Comic Books + Graphic Novels - Louise Fenton -

Transcending Boundaries:

Invented 19th but goes back to 15-1600's.

↓
Printing process developed.

Illustrations / sequences based on narrative - bayeux tapestry 1000's - people had to go to the image.

Broadsheet - 1600's - anonymous produced woodcuts sold @ events
Mostly pictorial as people were mainly illiterate

1650 - word bubbles, speech lines + panels.

Gutenberg - 1459 - moveable text.

Totalitarian control over people's minds.

1783 - 10,000 executed in UK. - woodcuts sold as Souvenirs.

Mass producing in advance of Imagined Imagery. Very popular but few survive.

Black plague - woodcut.

Political / Royal satire deemed dangerous.

Artists attacked / assassinated

1683 - Great London Frost. More complex illustrations - middle class.

Engraving used.

Exaggeration + caricature - William Hogarth. - Critical of Society.
Reportage.

James Gilray - Story of a Soldier - one of first to use images in Strip

18th C. binding developed - Magazines.

Documentary style.

Illustrated London News - Pinn + proper

Illustrated Police News - murders, criminals, sleazy

Artists at the time

Hogarth (1697-1764)

Gilray - (1757-1815)

George Cruikshank (1792-1878)

Thomas Rowlandson (1757-1827)

1827 - Kissing hands - extensive use of word balloons - middle classes.
Genre developed - Penny Dreadfuls - Serialized stories with pictures.
Sensational, criminals, murders >

Sweeney Todd

Black Bess - Working class men.

Wild Boys

Black Rollo the Pirate

Reaction against them by middle classes -

E-Brett - Boys of England - adventure stories.

Supporting Idea of Empire.

Punch 1841 - included Humour.

↳ John Leech ↳ John Tenniel

Middle class comics - Judy, Scraps.

Character + consistent sequence of character = Comic.

Continuation in

~~Alie~~ Sloane's Half Holiday

One of most important - 1st continued character.

Railway literature - offered life policies - ^{Die on train} holding train = Payout.
More marketing.

Chips 1913.

Amalgamated press 1/2p revolution

Quality declined

Plagiarized non UK stories

Illustrated by Tom Brown - Weary Willy + tired Tim

1919 - Funny Cuts. less speech.

Objections by middle classes - threat to literacy.

1905 - New York Herald.

Windsor McKie - 1st Serious animators - Gerty the Dinosaur

Little Nemo in ^{Stumber} ~~W~~derland - Middle class construct.

Art Nouveau type

Very Racist

Emotionally cold, but designed in cinematic style.

Variety of styles - Krazy Kat - 1926 - James Heryman. ^{→ linked to} Dada.

Intellectual elite, more abstract, change in landscapes,

Simple plot - Reference to Anarchy / Democracy or just a bit of fun.

Domestic comedy - political + social tensions.

1907 Bud Fisher - Mutt + Jeff - constant arguments.

Put into book form.

1935 1935 1937 Beano / Dandy - predominantly for children.

1914 - Cleaner artwork, colourful. designed for Speed.

DC Thompson.

1935
1965
golden age of comics.

Colour throughout came in later.

¹⁹⁵³ Topper / ¹⁹⁶⁸ Beezer - Boys + girls.

Girls market began to develop.

Underground / dirty comics 1935.

Blondie / Popeye - 8pg. b/w pornography. / political statements -
Sold under counter. Very popular.

Walt Disney - 1948. Carl Barks - Duck artists.

Disney craze started 1940's.

Intercepted by adventure comics -

¹⁹²⁷ The Wizard / ¹⁹³⁷ Hotspur.

interwar period. Imperialistic ~~stage~~.

George Orwell complained about them.

¹⁹⁵² The Eagle - Frank Hampson - Tabloid Size.

in colour, higher price, Sci Fi 1st, High Quality.

Character development:

Superhero - American development.

Superman 1939 - Strongman image.

Joe Schuster - went blind.

Ray Lichtenstein.

1954 - Wayne boring.

1962 - Bert Swan - Square jawed.

1986 - more inspired Cinematic influence.

Film - 1978 ←

1996 - 'Age of Steroids'

Captain America 1941 - adapted to film.

Spiderman - 1968 protesting Students - reflects society

John Rambo race, civil rights, women's liberation

Guardians of public decency - Too much horror

Comic code developed

Tales from the crypt, Suspense, The Fear

NTU - banned comics - dragging culture down, use of slang

fears of violence, sex, civil rights, vulgarizing literacy

Racism + Stereotypes rife till 1980's - White, male dominance

1960's Robert Crumb - San Francisco comic boom - X-rated content

Drugs, rock music, anti Vietnam, Sex - Whiteman

archetypal american - Mr Straight

Zap! magazine - emerging artist

Psychedelia - Victor Moscoso 1960's

Rick Griffin - Jimi Hendrix 1968 poster

1969 Zap comic Mr Peanut - Mr Penis

Complex pages - 1973

Themes - War

political + propaganda - relied on artists - Old Bill Chas. 1918

1917 US recruit poster

Edmund Sullivan - Hate Cartoons - anthro.

The Kaiser's Garland. Teacher @ Goldsmiths

McGill 1916

Robbie Charlie

Morrison adlard

1916 White Death - Soft images 1998

Deals with facts.

V. graphic.

The Wild West - 1940's - 1960's

Billy the Kid

Jesse James

Annie Oakley

} Sensationalised + Fictionalised

Superheroes battle war enemies ie. Hitler.

Nozi's retaliated

Superman ending War

Captain America messages

Competition's War bonds

Daredevil - 1941 - photographic reference of Hitler

The Holocaust - Maus - art Spiegelman.

Comics may trivialise - Jew Hatred,

Dave Sim anti Semitic quotes

achieved mainstream literary acceptance.

Master Race

We are on our own

When the Wind Blows - Raymond Briggs
Watchmen - alan moore - claue gibbons
From Hell - alan - moore - eddie Campbell
V for Vendetta - Alan Moore - David Lloyd. Similar to holocaust
Thatcher's policies
Sandman - Neil Gaiman.
Palestine - Joe Sacco. - Spent time on gaza Strip. autobiographical
comic reportage.

Exploration of Character (undead in the west).

Zombies (in Westerns)

Dead West - Spaghetti Western matt paper, sketchy.

Rotten vol 1/22. glossy paper, colour throughout.

Themes

Horror in comics / banned comics

Artists who crossover

Comparisons between same theme

Character Development.

Echoes of Society within the graphic novel.

Development of crime