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The Art of Appropriation

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The Art of Appropriation

An Interactive Event
Featuring

Jane Irish, Artist

John Baky, Director,
La Salle University Connelly Library

Klare Scarborough, Director and Chief Curator,
La Salle University Art Museum

Carmen Vendelin, Curator of Art,
La Salle University Art Museum
L - Vietnam Veterans Against the War rally, Valley Forge PA. Photograph by Sheldon Ramsdell.
Questions

• WHAT are the different methods, forms, and techniques of artistic appropriation?

• WHY do artists use appropriation? What is the motivation and rationale?

• HOW does artistic appropriation work with viewers? How is it effective? How does it impact meaning?
DEFINITIONS

APPROPRIATE (transitive verb)

1. use money for purpose: to set aside an amount of money for a particular use
2. take something for own use: to take something that belongs to or is associated with somebody else for yourself, especially without permission.

[ 15th century. < Latin appropriatus, past participle of appropriare "make your own" < propius "own" ]

DEFINITIONS

ICONOGRAPHY (noun)
1. set of recognized images: the set of symbols or images used in a particular field of activity such as music or the movies and recognized by people as having a particular meaning.
2. symbols in painting: the symbols and images used conventionally in a genre of painting, or the study and interpretation of these symbols and images
3. images of somebody or something specific: the collection, description, or study of images of somebody or something specific


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R, B - Joseph Beuys, *How to Explain Pictures to a Dead Hare*, Galerie Schmela, Düsseldorf, 1965.
C - *Christ Pantocrator*, Apse of Cathedral of Cefalù, Sicily, Italy, 12th century.
L, B - Roettgen Pietà, Germany, Painted Wood, Early 14th century.
R, T - Publicity Still of Marilyn Monroe, Marked by Andy Warhol for Cropping.
C - Warhol, Gold Marilyn Monroe, 1962.
L - Virgin and Child Enthroned, Hagia Sophia, Istanbul, 867.
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From Image to Icon: Two Examples from the Vietnam War

R - Nick Ut, Photograph of 9-year old Kim Phuc fleeing Trang Bang on June 8, 1972. She has been burned with napalm dropped by ARVN trying to kill the VC in her village. Her brother is to her right. Both survived the war and live in Toronto, Canada.


Bottom Left - Tristan Eastburn, *Viet Cong Execution*, 2008. Acrylic on canvas 34” X 30”.


C - H. Bruce Franklin’s *Vietnam & other American Fantasies* (2001) explored the dramatic reversal of iconic images for purposes of revising public notions of the Vietnam War. The reversal of roles begin as early as 1978 in the *Deer hunter* (top) and the 1986 *POW: the Escape* (bottom).
Contemporary Multiplication of Appropriations and Meanings

L - Michael Ramirez L.A. Times cartoon, 2003, that prompted an official visit by the U.S. Secret Service. Note that it is now set in Iraq.
Going Viral....
Nick Ut, Photograph of 9-year old Kim Phuc fleeing Trang Bang on June 8, 1972. She has been burned with napalm dropped by ARVN trying to kill the VC in her village. Her brother is to her right. Both survived the war and live in Toronto, Canada.

R - Van Thanh Rudd, *Special Forces*, 2007, Oil and Acrylic on Canvas. The painting referred to the self-immolation of Buddhist monk Thich Quang Duc in 1963 in Saigon.
L - Political ad against a Senator Conroy in an Australia campaign.
R - Front cover of Gauntlet, issue #11, 1996. Illustration by Mark Bode. Featured Article about Howard Stern and the FCC.
Kim Phuc is a UNESCO Goodwill Ambassador and represents her own charitable foundation for children’s causes, giving hundreds of public lectures about her life.
Kim Phuc haunted everyone who saw it, to her it’s a gift of forgiveness.

We are pleased to invite you to meet

The Girl in the Picture

With Vietnam War Survivor

Kim Phuc

Now you can hear “the girl in the picture” tell her story of pain, faith and forgiveness.

Kim Phuc: The Power of an Image
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EXTRA IMAGES
Images in Advertising that exploit the emotional content of the Vietnam Veterans Memorial.

2. Fall 1991-92, Robert Morris Agency products & programs
Product catalogue of the Robert Morris Agency

Employing the absolute classic shot of the Vietnam Veterans Memorial aspect they superimpose the reflected faces of two classic Caucasian young people.

The commercial entrepreneur obliterates the dead sacrificial GI.
Tyco International has placed all their products where the names on the Vietnam Veterans Memorial would be except they add their motto:

_You May Not Know All We Make. But Everything We Make is Vital._
July 15, 2004  Tyco International.

Products and services with the motto:
You May Not Know All We Make. But All We Make is Vital.