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This photograph is a drawing of a pipe with the line “This is not a pipe” in the lower center of the graph. The colour artist uses to draw the pipe are dark red, brown and black, which all create contradiction with the beige background. This sharp contraction forces the audience to focus on the pipe. The reddish-brown colour itself represents that the pipe is made out of superior-quality wood, and is related to luxury and power. The audience can tell, by looking at the light reflection, the texture of the pipe is smooth, and represent that this is an elegant pipe probably owned by a person that has high social status or prosperous. Looking at the details, the audience can tell that this is a very realistic portrayal of the pipe, with smooth lines, evenly distributed colours, and delicate highlighting and shadows. While the pipe is well-drawn, the point that the author wants the audience to focus on is the line at the bottom. The audience might not focus on the line immediately after they see the image, but as they follow the curve of the pipe, which acts as an arrow that points to the line, the audience will eventually focus on the line and the message it sends. Another reason why the audience focuses on the pipe and line so quickly is that they are both on the foreground, which makes them additionally obvious. When audience read and understand the line “This is not a pipe,” they will be shocked since they see a such a vivid drawing of a pipe yet the artist is telling them it’s not. The artist takes an ambiguous perspective, drawing one thing and writes something misleading, triggering the audience to expand on the message.

The message author trying to convey can be interpreted in multiple ways, and my understanding of it is that the author is asking a question, “What is everything, essentially?” While most people might think “this is not a pipe” is nonsense when they first look at it, then later understand the underlying message within. This indeed is not a pipe, this pipe is merely the composition of pigments and lines which are meaningless when looking at them individually, but even the pigments are made of smaller chemical. If we extend the idea, we can found that everything is essentially composed of smaller units that are meaningless. Our phones, for instance, is a highly advanced device that has multiple uses, but basically, it is made of small units of electrical microtubules and altered metals. A book can include lots of useful information, but in the end, it’s only ink and blank papers. If everything is virtually nothing, then what makes a thing meaningful? The audience can find an answer to this question in the drawing. The pigments and lines are indeed meaningless, but when positioned in specific ways, the overall product becomes something meaningful. The relationship of parts and whole can be related to a psychology term--Gestalt Law, which states that “the sum is greater than each separate parts combined.” If you are looking at words alone when reading an article, you might find it confusing, but when you connect the words into a sentence, and sentence into paragraphs, you can understand the logical development and the message of the article. I believe, though essentially, everything is meaningless when looked at piece by piece, when they are structured correctly, the meaningless units can send indefinite messages.