

Metaphor

1

Modes of writing used in an essay:

- **(Description essay):**
DESCRIPTION to show how something looks, feels, smells, sounds or tastes
- **(Narrative essay):**
NARRATIVE to tell what happened to your subject (plot: intro/climax/resolution)
- **(Example essay):**
EXEMPLIFICATION to give specific instances of a general group or idea, making the general specific
- **(Classification essay):**
CLASSIFICATION to explain what categories your subject belongs to
- **(Comparison/contrast essay):**
COMPARE AND CONTRAST to trace similarities and differences
- **(Definition essay):**
DEFINITION to explain what your subject is or does
- **(Cause and effect essay):**
CAUSE AND EFFECT to explain what caused something or what its effects are
- **(Argumentative essay):**
ARGUMENT to make a case or justify a position
- **(Process essay):**
PROCESS to explain how to do something or how something occurs, how one thing leads to another.
- **(Projection essay):**
PROJECTION to project yourself in something else (another/animal/plant) and try to understand that thing from inside
out, give a voice to the voiceless.
- **(Lyrical essay):**
LYRICIZE (write personally poetically) to uses many poetic tools to convey creative nonfiction.

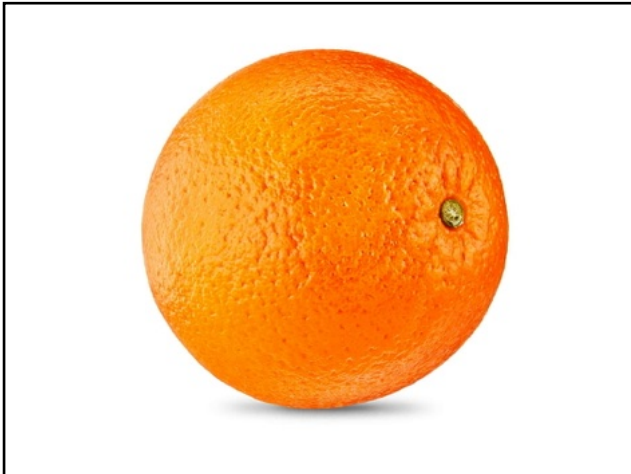
2

There is a spherical object in front of me with a diameter of about 7 to 9 centimeters. The skin is rough and slightly bumpy in texture. The color is predominantly orange, with small variations in shade, ranging from light orange to a slightly darker tone. But I also see a yellowish hue. The light reflects off the skin. Here and there, I see dark spots.

3

The orange sun radiates in my hand
Softly I caress its skin,
Protecting the sweetness and softness inside.
Deep within, solar flares whisper in invisible waves, magnetic and warm.
Am I allowed to go in,
Or will it bite me back with its mouth of fire?

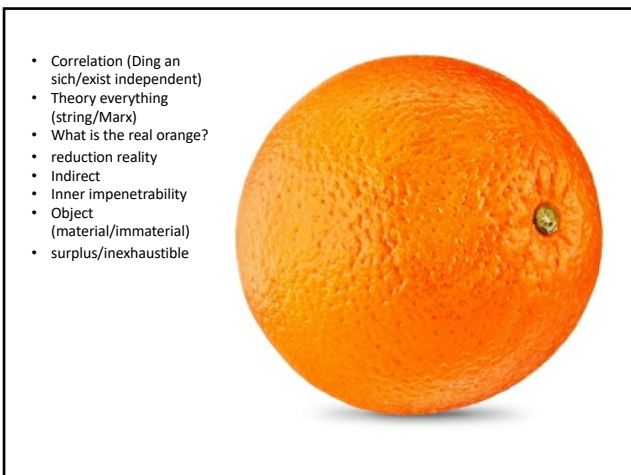
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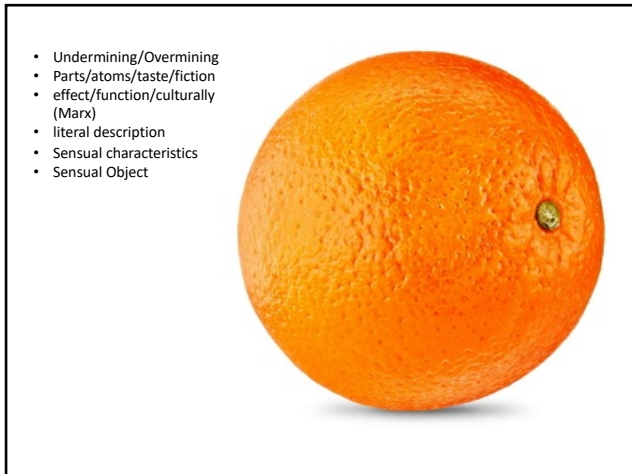
- Correlation (Ding an sich/exist independent)
- Theory everything (string/Marx)
- What is the real orange?
- reduction reality
- Indirect
- Inner impenetrability
- Object (material/immaterial)
- surplus/inexhaustible

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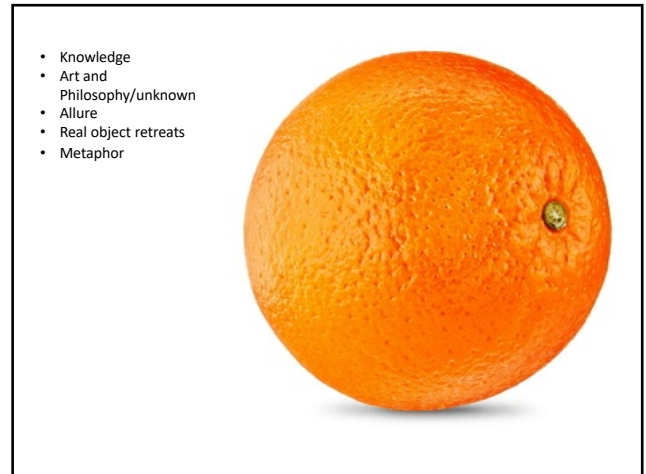


Jan van Eyck
Echtpaar Arnolfini
1434
National Gallery, London

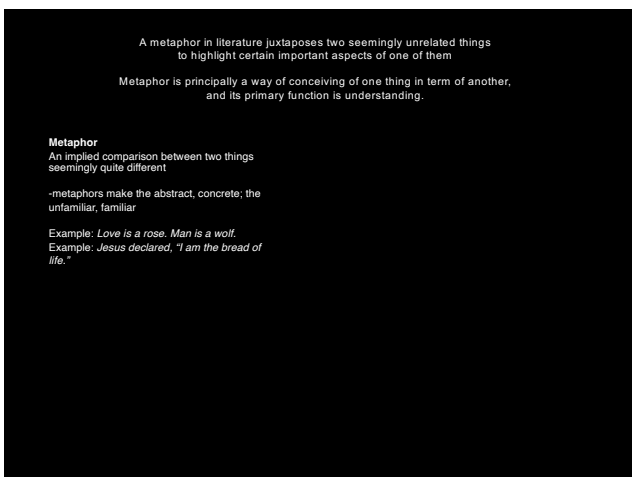
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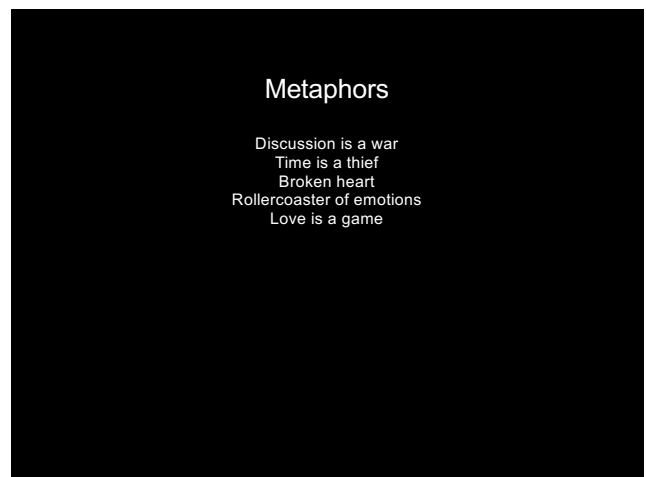
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12

I took my girl's hand
 In mine for two blocks,
 Then released it to let
 Her unwrap the chocolate.
 I peeled my orange
 That was so bright against The gray of December
 That, from some distance,
 Someone might have thought
 I was making a fire in my hands.

Love context ==>
 Orange is warm, Orange is fire

Orange is a fruit
 Orange is an apple

13

The orange sun radiates in my hand
 Softly I caress its skin,
 Protecting the sweetness and softness inside.
 Deep within, solar flares whisper in invisible waves, magnetic and warm.
 Am I allowed to go in,
 Or will it bite me back with its mouth of fire?

14

I understand that you are
 a planet,
 an orange,
 a fruit of fire.
 Beneath your skin is united
 the countries
 united
 like segments of one single fruit,
 electrifying.

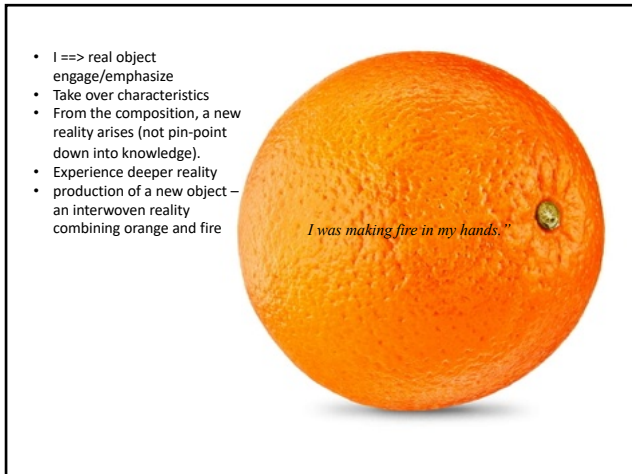
Segment Ode to the Orange,
 Neres

15

- Repel each other (Orange is fire)
- Broke in metaphor
- RO steps forward by being temporarily broken open
- Retreats



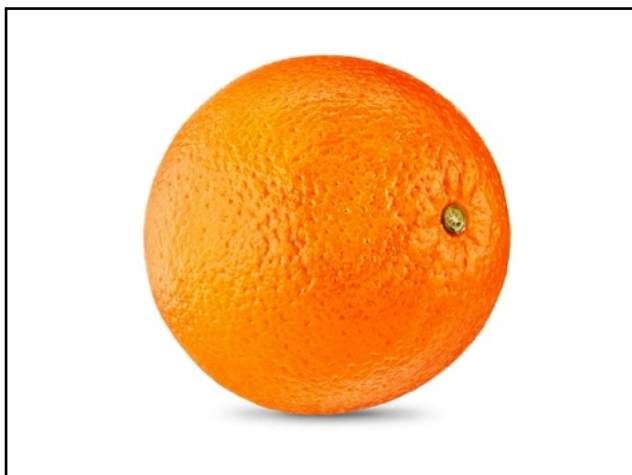
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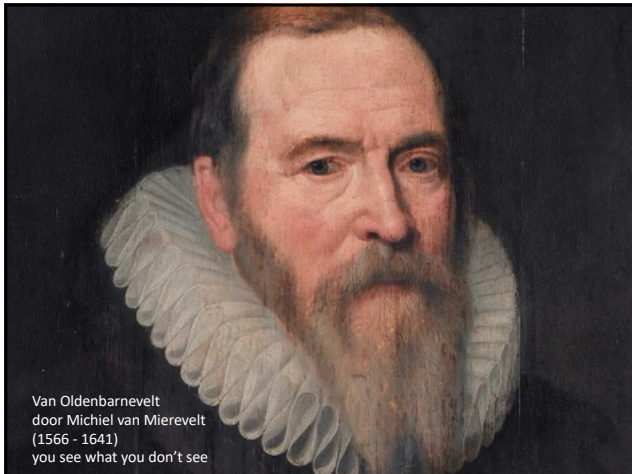
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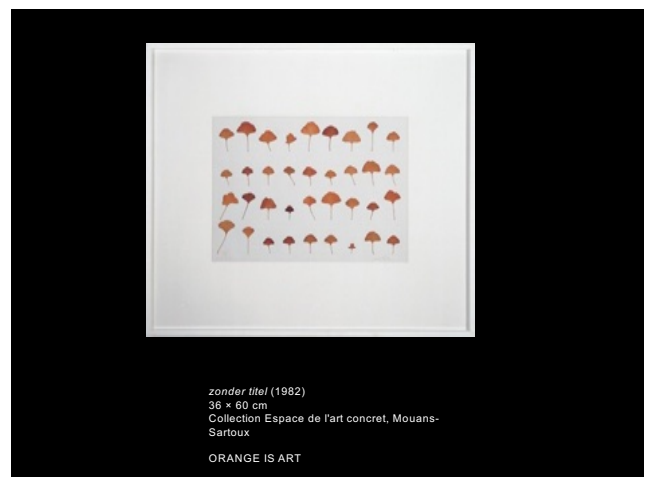
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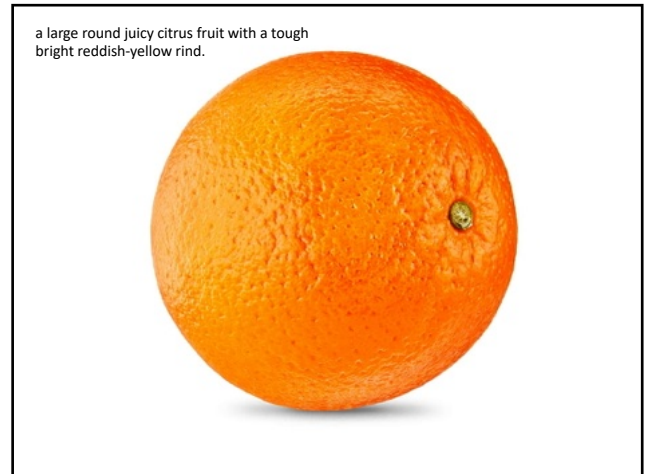
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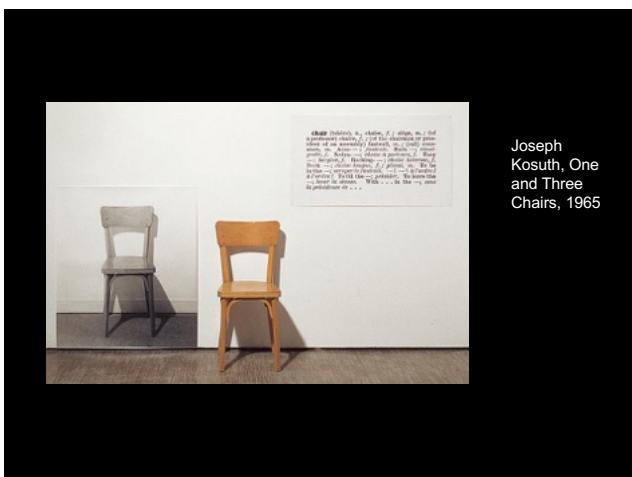
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CRISTINA RE RIVIERA TEACUP & SAUCER

29



Meret Oppenheim, Object, 1936, met bont bekleed theekopje, schotel en lepel, MOMA New York

30



Ma Gouvernante

Méret Oppenheim

A surrealist object 1936/1967

Ma Gouvernante
- My Nurse -
Mein Kindermädchen

Material: shoes,
paper, string and
metal
14 x 33 x 21cm

Part of the
Moderna Museet
collection in
Stockholm,
Sweden.

31

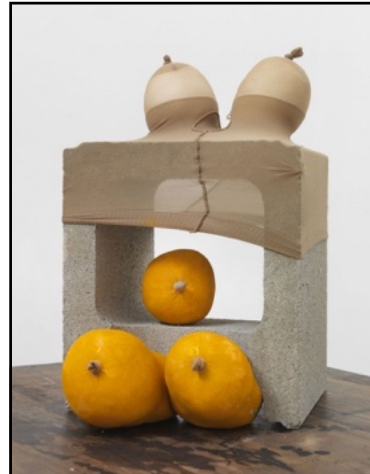


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Sarah Lucas
"Beyond the Pleasure Principle"
(2000).
Futon mattress,
cardboard coffin, garment rail,
neon tube, lightbulbs, bucket,
and wire,
145 x 193 x 216 cm)

33



Sarah Lucas, Diego, 2014,
tights, fluff, wire, wooden table,
bricks,
117.5 x 75 x 75.4 cm,
Courtesy Sadie Coles HQ, © Sarah
Lucas

34



Sarah Lucas, Au Naturel, 1994, mattress, melons, oranges, cucumber, bucket, 84 x 167.6 x 144.8 cm, Courtesy Sadie Coles HQ, © Sarah Lucas

35



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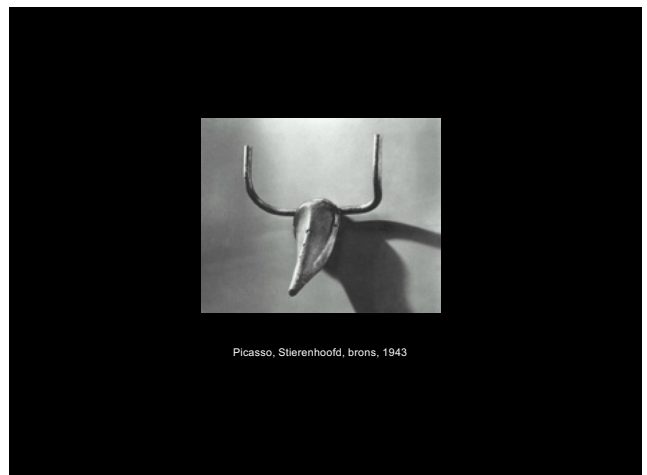
Marchel Duchamp,
Fontein,
1917

38



Baboon and
Young, 1951,
bronze

39



Picasso, Stierenhoofd, brons, 1943

40



41



Baboon and
Young, 1951,
bronze

42

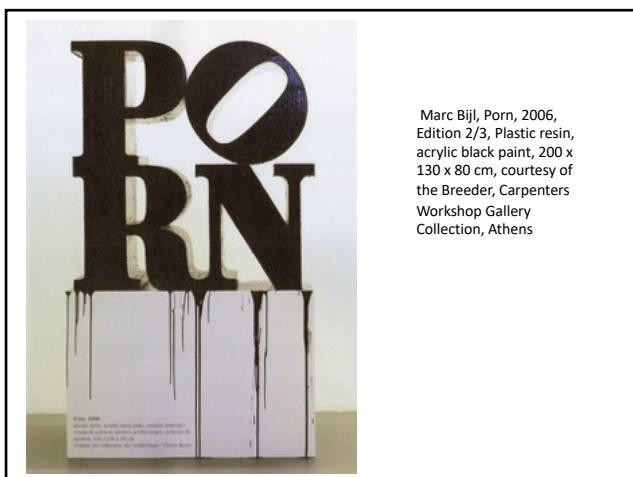


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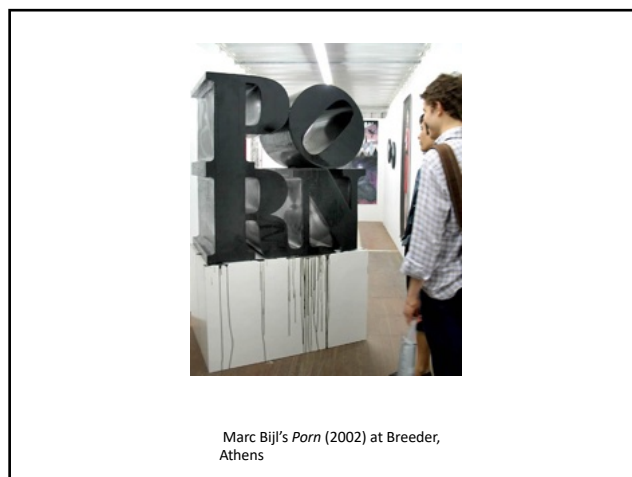


Picasso, Stierenhoofd, brons, 1943

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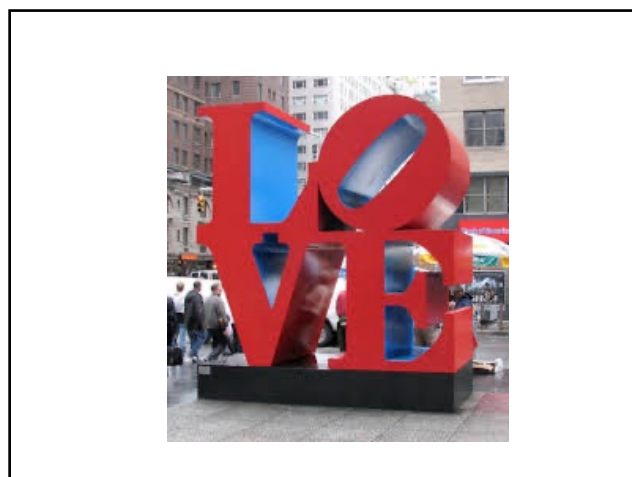
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Marc Bijl in an interview:

- The very idea was indeed another label for our time, as we had in the 1960s (by accident) created by Robert Indiana with the *LOVE* logo.

It perfectly summed up the swinging 1960s and early '70s.

General Idea did a version with AIDS which was a label for the '80s.

I was in Künstlerhaus Bethanien in 2001 and we were all witness of the 9/11 attacks, and this influenced my practice. I was intrigued by the idea that we enter a new era, a society where images are directly thrown in your face. You have to protect yourself against those images and influences of violence, war and social media.

There is an information 'porn' that was the original thought, so yes, I made several versions of this label of our times.

51



52

He creates a flag that resembles that of the European Union, replacing the yellow stars for the moon and sickle of the Turkish flag. He then makes a statement by hoisting the flag, and finally by filming the public performance.

53



Maurizio CATTELAN "Hollywood" 2001. Hollywood, 2001.
Scaffold, aluminum, and halogen headlights, 23.35 x 166.2 x 9 m.
Installation view: Hollywood (special project for the Venice Biennale),
Palermo, Sicily, June 10–November 4, 2001.

54

I tried to overlap two opposite realities, Sicily and Hollywood: after all, images are just projections of desire, and I wanted to shade their boundaries. It might be a parody, but it's also a tribute. . . . There is something hypnotic in Hollywood: it's a sign that immediately speaks about obsessions, failures, and ambitions.

55

Maurizio Cattelan:

"It's like spraying stardust over the Sicilian landscape:
it's a cut and paste dream"

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Above is a scan from the Urban Interventions of Broken City Lab : Personal Projects in Public Spaces, showing some of the construction of a large-scale Google Maps pin ... maybe this will be a good reference point for us.

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