

22. MAI 2024

Niemals neutral: Politische Dimensionen visueller Kommunikation

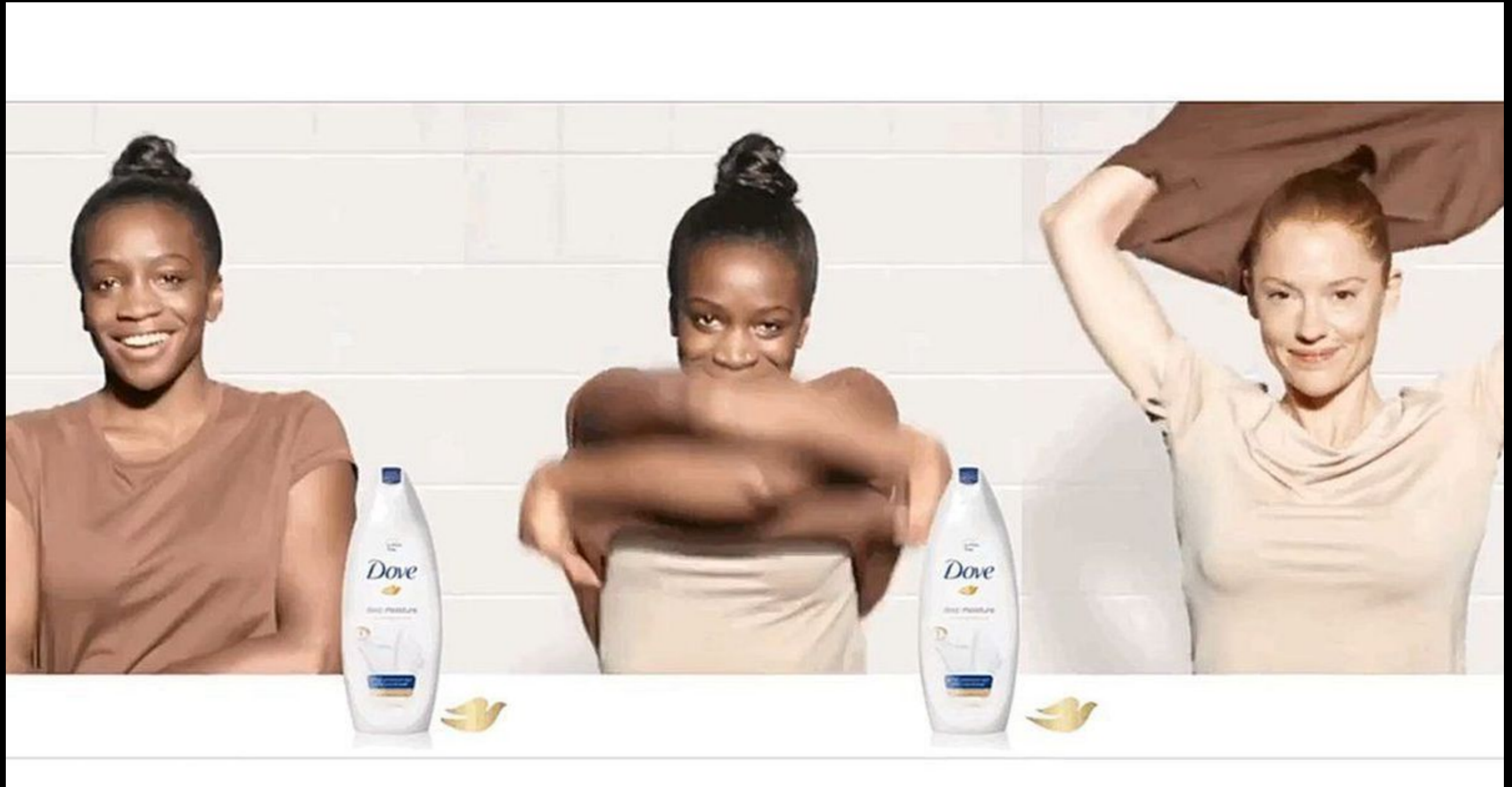
B. Wie konstruiert und dekonstruiert visuelle Kommunikation
Rassenstereotypen?

Evaluation und Abschlussdiskussion

NIEMALS NEUTRAL: POLITISCHE DIMENSIONEN VISUELLER KOMMUNIKATION

B. Wie konstruiert und dekonstruiert visuelle Kommunikation Rassenstereotypen?

INSZENIERUNG DES WEISSSEINS



“[Mit dem Warenrassismus] änderte sich auch die Art und Weise, wie sich koloniales Wissen entwickeln, durchsetzen und verbreiten konnte. Beim [...] Warenrassismus [waren es] Werbung, Zeitschriften, Völkerschauen und Ausstellungen, die koloniale Bilder, Fantasien und Denkmuster in einem populärkulturellen Kontext vermittelten und für die breite Bevölkerung zugänglich machten.”

Purtschert, Patricia. Postkoloniale Schweiz. Bielefeld: transcript Verlag, 2019, S. 80.

INSZENIERUNG DES WEISSSEINS



INSZENIERUNG DES WEISSSEINS

Introducing Sunshine Harvest Shampoo.



Clairol has harvested sunshine and nature in a new shampoo, Sunshine Harvest Shampoo. With natural protein. Natural pH balance. And six sun-ripened fruit fragrances.

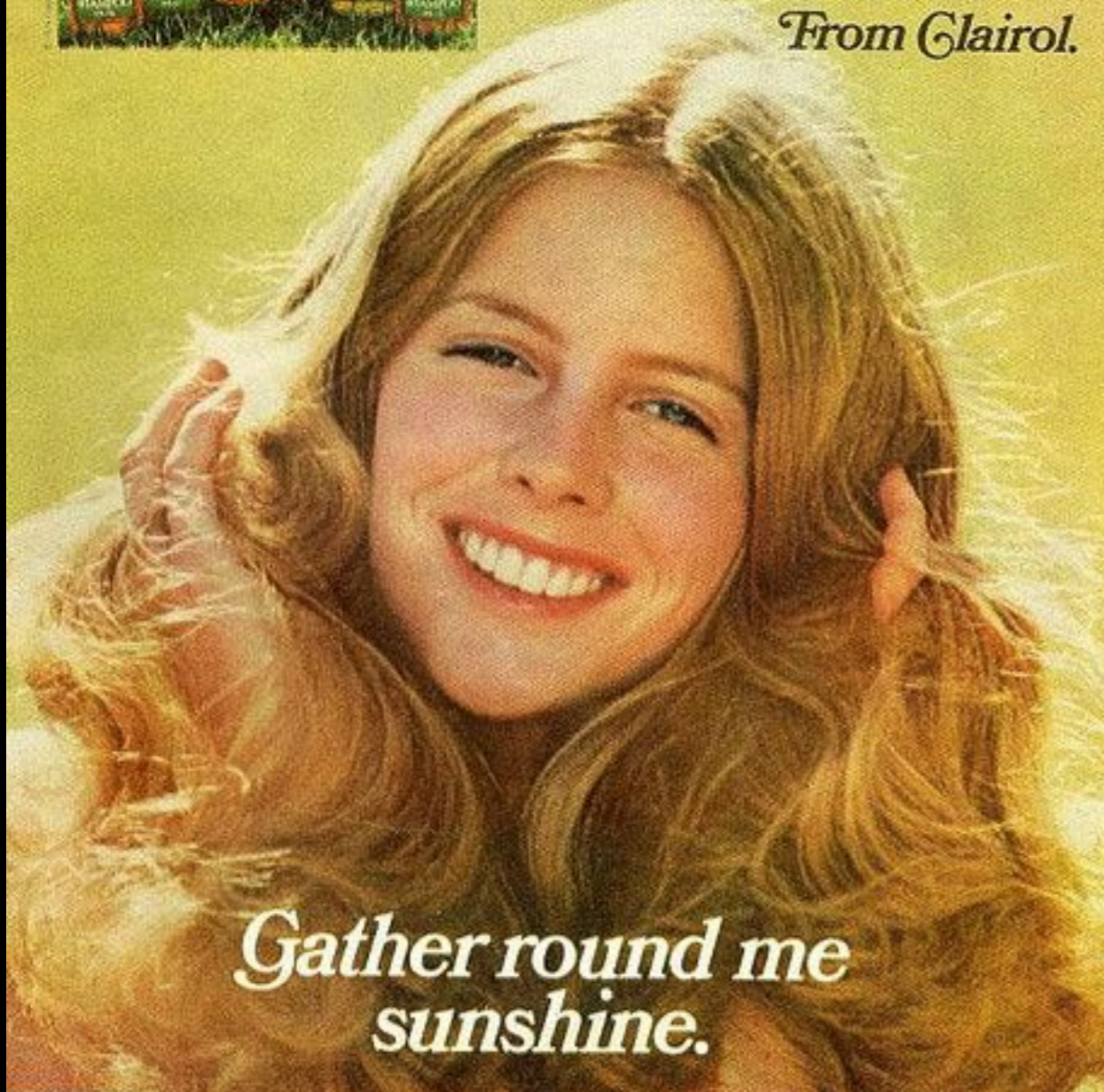
To leave your hair looking just the way nature intended: healthy, lusciously clean, and shining like the sun.

And non-alkaline Sunshine Harvest Shampoo is gentle enough to use whenever you want.

Try it. In Wild Strawberry, Fresh Peach, Tangy Lime, Red Raspberry, Tangerine, and Honeydew.

Gather round you sunshine. It's a beautiful feeling.

From Clairol.



*Gather round me
sunshine.*

Anonym

Sunshine Harvest Shampoo

Ad, US, o. D.

“Identity is a structured representation which achieves its positive through the narrow eye of the negative. It has to go to the eye of the needle of the other before it can construct itself.”

Hall, Stuart. 'The Local and the Global: Globalization and Ethnicity'. In: Anthony King (Hg.), Culture Globalization and the World System, Macmillan, 1991, S. 21.

«DIE KOMMODIFIZIERUNG SCHWARZER KÖRPER»



Anonym

Tobler Mocco

Inserat, CH, 1932

NégrīPub

l'Image
des Noirs
dans la
publicité



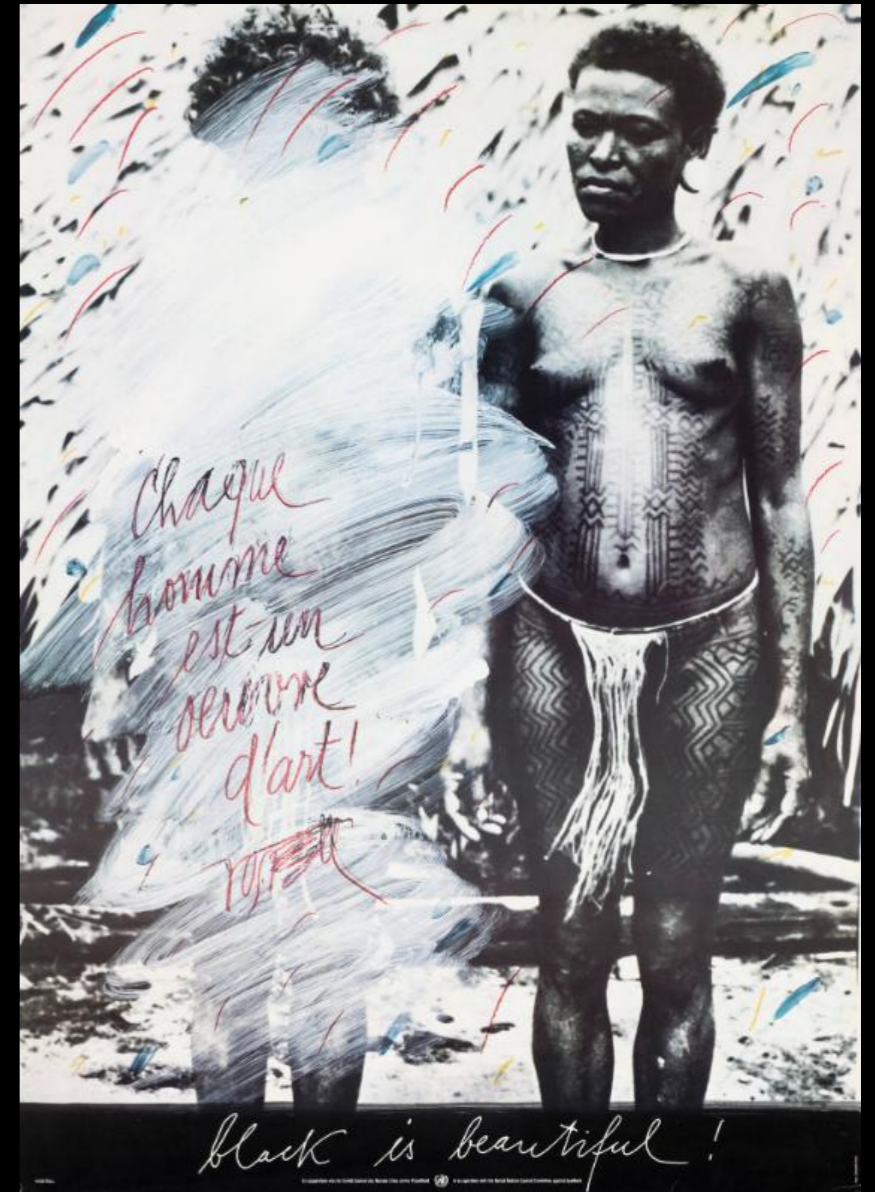
SOMOGY

Lelieur, Anne-Claude, Raymond Bachollet,
Jean-Barthélemy Debost, und Marie-Christine
Peyriere

NegriPub: L'Image Des Noirs Dans La
Publicite

Paris: Somogy, 1992.

EXOTISIERUNG UND FETISCHISIERUNG



ÜBERBETONUNG KÖRPERLICHER MERKMALE

BOUGIE OLÉO

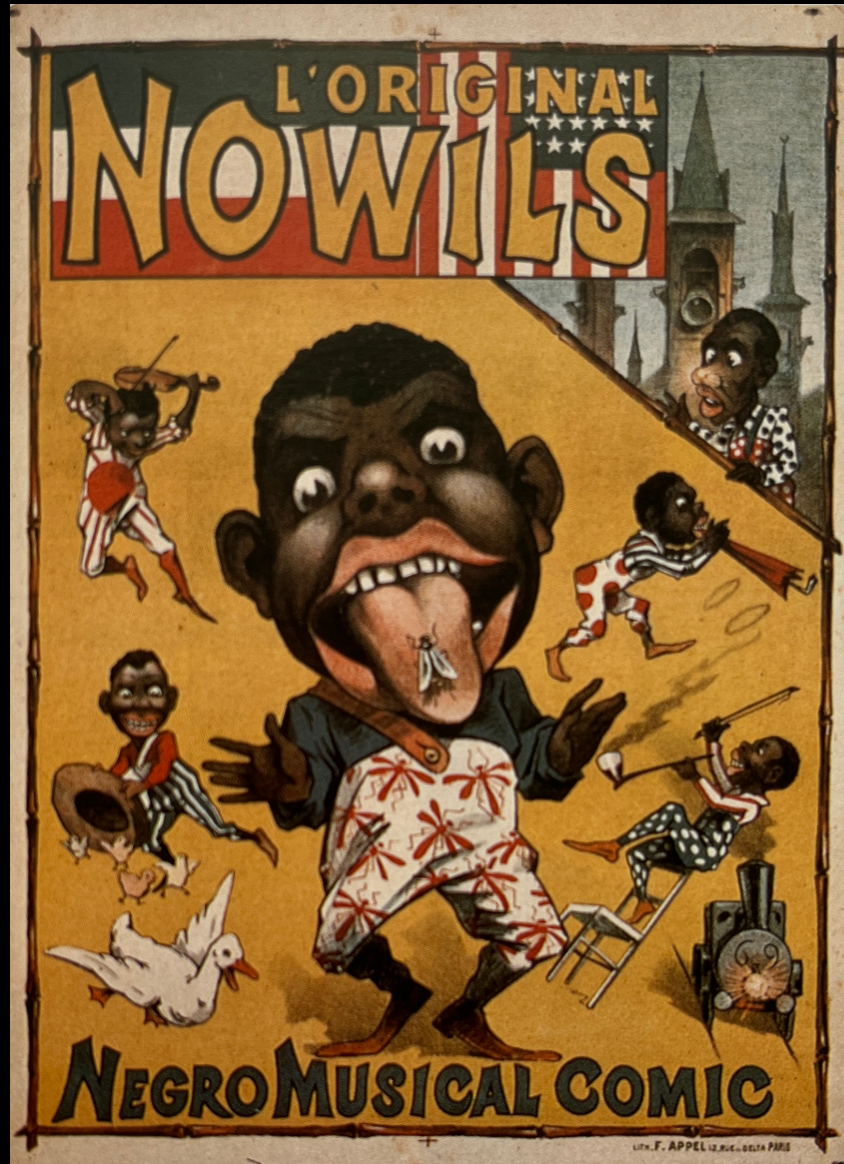


HUILE AUTO D



Francine
FARINE DE BLÉ

PRIMITIV, HYPERSEXUELL, GEWALTÄTIG ODER SERVIL



EINSCHRÄNKUNG AUF BESTIMMTE ROLLEN



TOKENISM

For the real times.

 **It's the real thing. Coke.**



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DO YOUR DINNERTIMIN'™ AT McDONALD'S.

 **McDonald's** When you're looking for a different place to have dinner, check out McDonald's. You don't have to get dressed up, there's no tipping and the kids love it. You can relax and get down with good food that won't keep you waitin'. Dinnertimin' or anytimin', going out is easy at McDonald's.

WE DO IT ALL FOR YOU™

McDonald's

TOKENISM

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UNITED COLORS
OF BENETTON.

TOKENISM



UNITED COLORS OF BENETTON®



* Benetton. Tutti i colori sono uguali.

TOKENISM



“For ad executives whose world is primarily white and middle class, diversity discourse makes racial differences ambiguous and interchangeable, as well as nonthreatening in their knowability. In ads made for an increasingly nonwhite mainstream audience, the gaze of whiteness is once again reinstated, much like in past eras when minorities were far less numerically, politically, socially, and economically significant. What is different now is that minorities are so economically significant that it does not make sense to ignore them altogether.”

Shankar, Shalini. «Nothing Sells like Whiteness: Race, Ontology, and American Advertising». *American Anthropologist* 122, Nr. 1 (2020): 112–19. <https://doi.org/10.1111/aman.13354>.

DEKONSTRUKTION RASSISTISCHER STEREOTYPE



For a discriminating design organization specializing in Annual Reports, Brochures, Package Design, Direct Mail, Trademarks and complete Corporate Identity Programs, call the BOSTON KLAN at either one of our Klaverns. In Los Angeles: 931-8751 or 931-8163. In Newport Beach: 540-4110.

BOSTON & BOSTON: EQUAL OPPORTUNITY DESIGNERS

Creative Director: Brad Boston; Art Director: Archie Boston;
Designers: Brad Boston, Archie Boston; Photographer: Jerry
Trafficanda

“For a Discriminating Design ...”

Self-promotional poster, US, 1966.

I told Pentel what to do with their pens.

And they did it.

By Archie Boston, Hotsford Ketchum, L.A.
Fuzzy felt-tips were a pain especially when indicating type, so I talked with our client, Pentel, and ended up inventing a new pen for art directors.

The tip doesn't spread and get fuzzy, because it isn't felt. Pentel came up with a special polyester thing that's hard —to keep its shape—while it lets the ink flow easily. And the ink that flows has more pigment, so it's brighter.

The tip's slimmer than other chisel-tips, so one pen can indicate bold strokes and really thin serifs. Instead of being short and stubby, the pen's big enough to fit my hand. The set of 12 colors along with my fine point set, is about all I use — especially when doing ads for Pentel.



I never expected to end up designing pens, but this one's o.k. I'll never replace the Luci machine, but it helps.

The client's paying for the ad, so here's the hard sell. Our big deal: Your agency is using a lot of Pentels now, so we'll give you a set of 12 chisel-tips and the new 12 fine-tip, sign pen set if you get 3 dozen black, 2 dozen red, and a dozen blue fine-tip sign pens at once. Your purchasing person will buy the idea when you tell him that if the agency spends \$35.28 for something that's needed anyway, we'll give \$11.90 worth of free Pentels. Cheaper than free you can't get.

Pentel

Pentel of America Ltd.
2725 Columbia St.
Torrance, Calif. 90503

Ad: Archie Boston; Writer: Ken Brnsoh;
Photographer: Roger Marshutz

"I told Pentel what to do ..."

Ad, US, 1971



**IF
BLACK LIVES
MATTER.**

STOP TREATING US LIKE TERRORISTS.

Design: Archie Boston

Black Lives Matter

Poster, US, 2020

FRAGEN?

THE END