2010: Open. Diverse. International. Entrepreneurial. Sustainable.
Always changing, always Tate.
Tate solid becomes Tate porous.
Tate foreground becomes Tate background.
Tate fixed-size becomes Tate flexible.

Branding is moving into nations, regions, cities and what is
increasingly being described as the "third sector" – those cultural   10
organizations that do not exist to make a profit.

Sometimes doubtfully, sometimes reluctantly, art institutions have
adopted the idea of brand – usually in a limited way. Now they
need to fully embrace it.

Branding used to involve stamping your symbol on the flank
of some dumb creature, and nowadays involves stamping it across
their T-shirts. Wally Olins, a man who one suspects would brand his
own kneecaps if there was profit to be squeezed from it, has written   20
a suitably slick account of a supremely shallow phenomenon.

"Brands," Olins argues, "represent identity." It may be that he
himself only knows who he is because of his brand of underpants,
but the more discerning among us have not yet been reduced to
this tragic condition.

In the newly re-branded organization, the former Tate Gallery was
re-named Tate Britain and the new one Tate Modern. What Olins
was proposing was that the consumable brand was fluid. First   30
came the brand then came the product.

ALL   ALL   ALL

The danger is that it's just talk; then again, the danger is that it's not.
I believe you can speak things into existence.

1

2009: The director repeated his mantra: "all multi-arts spaces are re-thinking what they need to do."   40

The new vision was one of flexibility, spontaneity and itinerant programming … a more fluid and decentered model … a sometime festival, a freeform space … a particular mood or movement … and an obsession with the mobile tastes of THE PUBLIC as the final arbiter of cultural value. All that matters is NOW.

CENTER

2004: "If you raise a lot of money, I will give you great, great   50
architecture. But if you raise REALLY a lot of money, I will make the architecture disappear."

So promised architect Yoshio Taniguchi when he began the revamp of the Museum of Modern Art. 450 million dollars later, his koan has stuck. The building's hefty price tag seems to point to invisibility as a new kind of luxury.

The Museum also hired graphic designer Bruce Mau to redesign MoMA's identity, but Mau felt the existing logo – set in Franklin   60
Gothic type – should be left alone.

"Everybody gets tired of their own voice, and so they want to change it. But I was like: 'Don't throw the baby out with the bathwater.'"

Mau noticed, however, that somewhere in its evolution from the original 1902 metal type to the digital version, MoMA's Franklin had lost some of its spirit.

The museum approached typographer Matthew Carter about   70
"refreshing" the typeface – which was, he said, "like asking an architect to design an exact replica of a building."

It's difficult to avoid putting these words in (quote) "quotation marks" (unquote) – they're so slippery in use.

CENTER

The new logo – rechristened MoMA Gothic – looks just like the 80
old one, but stretched vertically one eight-hundredth of an inch.
Yet this subtle addition, much like the Taniguchi building, represents
an exorbitant amount of time, decision-making, collaborative effort,
and money – in the low five figures. Will anyone notice?

Glenn D. Lowry stated: "I suspect that if we're really successful
the public won't really notice the difference, it will just feel right."

What's behind MoMA's emphasis on invisibility? If this IS a carefully
calculated exercise in branding, at least it's true to the museum's 90
mission: less MoMA Incorporated than a bunch of aesthetes staring
at the shape of their own name until their eyes cross.

LEFT

2000: What do you call this place?

Most of the time I say Beaubourg, or Pompidou, or Le Centre
Pompidou. Let's meet at Beaubourg, let's meet at Pompidou,
and so on. Most of the time it doesn't mean the museum as such, 100
but the place – the building or the piazza in front of it.

Sometimes, I use another nickname: Pomps. I guess in English
you'd write Pomp's. It's rather a private joke, with only a few
friends. Like: Are you going to Pomp's?

More rarely, mostly in writing text messages and short emails to
lesser friends, I sometimes say Pompompidou, or Pompompidou-

3

pou. Not that I think that Claude Pompidou was as glamourous as
Betty Boop, but I really like alliterations. 110

1998: Two years before Tate Modern opened, Wolff Olins
established "Ten principles of interpretation for Tate Gallery of
Modern Art" – or TGMA as it was provisionally known.

One: TGMA acknowledges that there is not a single chronology of
20th century art, but many, and every work is capable of multiple
readings. 120

Two: TGMA must enable people to be confident about their own
feelings towards modern and contemporary art.

Three: Visitors' expectations, responses and experiences must be
understood and must influence TGMA's policies and practice.

– and so on.

ALL   ALL   ALL 130

Look, there's Graphic Design moving away, followed by Marketing.

1997: The Design Council organized a discussion group to
consider Britain's identity at the end of the century. Its findings
were published in a paper called *New Brand for a New Britain* on
the same day the Labour Party finally ousted the Conservative
government. Aggressively rebranded NEW Labour, their campaign 140
was based on an entirely new set of carefully created, honed and
manipulated perceptions.

A further report, *Britain^{TM}*, begins: "Britain's identity is in flux.

Renewed confidence in the arts has coincided with the departure from Hong Kong, devolution, integration with Europe, and Princess Diana's death." It goes on to detail the degrees of embarrassment "Britishness" provokes at home and abroad – abundant with bad food, snobbery and poverty.

150

CENTER

The hiccups took decades to subside. It wasn't until the mid-eighties that the museum deemed the lower-case-"o"-MoMA proper enough for use. Another decade passed before the acronym appeared on banners outside the museum.

RIGHT

1979: Margaret Thatcher's Conservative government came to power and stayed there for the next 18 years. Two fundamental pillars of Thatcherism were the privatization of the public sector and the deregulation of the private sector.

160

The government necessarily understood the importance of how things are sold, and initiated a full-blown love affair with advertising and design.

The Department of Trade & Industry was itself given a makeover by Wolff Olins: rechristened the DTI, with a zippy, lowercase logo whose structural lines echoed the rising stock indices.

170

LEFT

1974: Six alternating black horizontal stripes, broken regularly by eight 45-degree bends forms a continuous ziggurat of negative-space running through from bottom-left to top-right. This is a SYMBOL, the building abstracted. It was a compromise produced by VDA, the design team led by Jean Widmer and Ernst Hiestand.

180

VDA argued that: "Opting for a descriptive logo would mean fixing Beaubourg in the present moment at the risk of its going out of fashion." Still, pressed to develop ideas for a possible emblem, they presented this set of symbols:

a triangle for the music institute,
a circle for the industrial design center,
a diamond for the library,
and a square for the plastic arts

190

 – all geometric forms that could fit together to constitute a single figure.

VDA's objective, however, was to convince their clients that such a system was superfluous. It worked, symbols were duly dropped, and the team continued according to its initial proposal: no logo, no symbol.

The Centre Beaubourg is neither a bank nor an airport nor a grand hotel.

200

ALL   ALL   ALL

Above all, what counts is what's done and lived rather than what is said: things count, not their appearances.

CENTER

1972: American designer Jay Doblin wrote that in order to learn to read logos you had to know at least 3,000 different signs – a task as complex as familiarizing oneself with Chinese ideograms.

210

He then asserted the uselessness of such symbols: total wastes of time and money – rumor had invoices rising to $100,000.

Concluding his diatribe, Doblin suggested abandoning logos to

their fatal perversity and adopting typography instead: "A little Helvetica lowercase can get the job done."

LEFT

1971: Just a few years after May '68, logos were in a state of crisis, thought of as a marketing ploy, ideologically contemptible, and so totally at odds with the ambition of a cultural institution.

The new civic arts center in the heart of Paris planned to bring four existing institutions together under one roof, including the National Museum of Modern Art.

As there was no particular need to identify the new center beyond its location, it was provisionally called the Centre Beaubourg, after the neighborhood in the Marias district. Eventually it was given a proper name to honor the former Conservative prime minister.

CENTER

1966: On summer vacation in Vermont, the Museum of Modern Art's first director, Alfred Barr, had a typographic epiphany. The museum's official abbreviation, MOMA, would, he thought, be better served by a lowercase "o." A colleague responded:

Dear Helen and Alfred,

Haven't you two characters got anything better to do than spend an entire summer haggling over the problem of whether the abbreviation should be written as MOMA or MoMA?

I must say that in this instance I think the lady is right. In all my 85 years in the museum it never occurred to me to use a lowercase "o." It may be correct but it gives me terrible visual hiccups. I can only conclude that the estimable A.H. Barr Junior is losing

his sight and mind in Greensboro.

1965: Founded by Michael Wolff and Wally Olins, self-styled
brand consultancy Wolff Olins was one of the first agencies of its
kind. Although commonplace today, the notion of creating a
portrait of a company – and subsequently beautifying that picture   260
– was almost unheard of.

The phrase "corporate identity" was coined in the 1950s to
describe how all of an organization's visible manifestations are
designed to create a coherent whole associated with a specific
theme, attitude, or personality.

Rationalizing the choice of such symbols became part of the
practice: "Incisive, balanced, open, its personality does not
represent any particular specialization."   270

1964: The lettering for the Museum of Modern Art was created
by Chermayeff & Geismar, who also designed logos for American
Airlines, Xerox, and Mobil, among others. They were hired to
create "a clean and straightforward typographic identity to reflect
the museum's major renovation."

According to Chermayeff, Franklin Gothic is "a face that's modern   280
with roots … It has some character, and therefore some warmth
about it, and some sense of the hand – i.e., the artist. It makes a
lot of sense for the Museum, which is not only looking to the future
but also looking to the past."

"It is obvious to us that unless a symbol is truly appropriate to
the Museum, it is better not to have one ... We tried a number of
different directions, none of which led to any satisfactory solutions,

perhaps because there IS no one symbol of modern art."

ALL   ALL   ALL

An "image" is not simply a trademark, a design, a slogan, or an easily-remembered picture. It is a studiously crafted personality profile.

CENTER

1956: It was by elaborate design that the cumbersome name "International Business Machines Corporation" was made in the public mind into "IBM," probably the most expensive and most valuable abbreviation in history.

A team led by Eliot Noyes developed its streamlined trademark, to project a (quote) "clean, impressive" image.

ALL   ALL   ALL

When we use the word image, we plainly confess a distinction between what we see and what is really there – and we express our preferred interest in what is to be seen.

CENTER

1935: In a note on his emblem for Black Mountain College, Josef Albers stated:

"We are not enamored of astrological, zoological, heraldic, or cabalistic fashions. We have hunted neither the phoenix nor the unicorn, we have dug up no helmet and plume, nor have we tacked on learned mottoes. Instead, as a symbol of union, we have chosen simply a simple ring. It is an emphasized ring to emphasize coming together. Or, it is one circle within another: color and white, light and shadow, in balance. And that no one may puzzle

over cryptic monograms, we give our full address."

1932: The name The Tate Gallery officially replaced The National
Gallery, Millbank, itself shortened a decade earlier from The   330
National Gallery of British Art.

CENTER

1929: The Museum of Modern Art opened nine days after the
Wall Street Crash as the first major American institution to exhibit
European Modernism.

For the first 30 years, the Museum was known by its full name,
rendered in geometric letterforms typical of the Bauhaus, and   340
Modernism generally.

The clear geometric form is one of the most easily comprehended.
Every possible form lies dormant in these basic elements. They are
visible to him who sees, invisible to him who does not.

This profile, in various versions, represented the Bauhaus at Weimar,
Dessau, and Chicago. It replaced this original Bauhaus symbol,
more akin to a Mason's mark.

                                                                            350

Around this time, German electrical company AEG put architect,
engineer and designer Peter Behrens on retainer as artistic
consultant, in charge of designing products such as bulbs, kettles
and heaters, as well as the company's logotype, publicity, and
even buildings.

Behrens wanted to reduce objects and icons to essential –
or "typical" – forms: geometrical motifs and streamlined curves
... the design of objects to approximate as closely as possible
their function, and the design of the icons that represent them   360

10

to approximate as closely as possible to the information they are supposed to provide about those objects.

ALL   ALL   ALL

All we want to do is to show that there is a difference between an urn and a chamberpot, and that in this difference there is leeway for culture.

LEFT   370

"Beau-bourg" means "beautiful village," but in the 19th century the area was known as "L'îlot insalubre numéro un" – or "Filthy island number 1."

                                                RIGHT

1897: What became Tate emerged at the end of the 19th century, when philanthropic sugar magnate Henry Tate donated his collection of 65 Modern paintings to the existing National Gallery   380 of British Art.

All the Tate's official communications material for at least the first 75 years bore the Royal Coat of Arms, the de facto image of all national public institutions.

Heraldry is a graphic language evolved from around the 12th century to identify families, states and other social groups. Specific visual forms yield specific meanings, and any heraldic device is described by both a written description or BLAZON, and its corresponding   390 graphic form.

Blazons follow a strict set of rules described by an eccentric vocabulary derived from French aristocracy. The division of a shield, for example, is described in terms such as DEXTER, which means "right," and SINISTER, which means "left."

11

A given heraldic form may be drawn in many alternative ways, all considered equivalent, just as the letter A may be printed in a variety of fonts.

ALL   ALL   ALL

No two things or acts are identical. Every act is an invention, yet we can grasp the universe only by simplifying it with ideas of identity by class, types, and categories.

LEFT

1883: Who hasn't felt a disconnect when gazing in the art world's rear view mirror – a chasm separating earlier cultures from our own? Transformations in material culture deserve much of the credit – which is one good reason why Manet's *A Bar at Folies-Bergère* is exceptional.

Look at the counter. You'll see two bottles of Bass Pale Ale, with their familiar red triangle logo. It's a brand that many of us know first hand. Seeing it in the painting connects us in a wink with the late 19th century. All at once, via a commercial logo, we've discovered a bridge over that cultural chasm.

Manet's painting must also be our longest-running example of product placement. Marketers at Bass exult: 128 years of exposure to the brand in galleries and art books – that's a lot of eyeballs!

RIGHT

1875: A trademark is a legally protected set of letters, a picture, or a design, identifying a particular product.

Most casual drinkers, and even some very serious ones, don't know that the red triangle which adorns every bottle is the first

trademark issued in the UK.

In fact, when the Trade Mark Registration Act became law,
an employee of the Bass brewing company stood on line all night
to make sure that the Red Triangle would be the first on the
books, closely followed by a Red Diamond for their strong ale,
and a blue triangle for their filtered, pasteurized version.

440

ALL   ALL   ALL

General signs – square, circle, triangle – together form the basic
plastic language.

LEFT

The square represents the world and denotes order.

RIGHT 450

The circle is the traditional symbol of eternity and the heavens.

CENTER

The triangle is a symbol of generative power and spiritual unity.
Although these broad interpretations occur in many cultures
throughout history, because of their formal simplicity they can be
invested with infinite subjective meanings.

460

ALL   ALL   ALL

Now a complex interplay of motive forces is envisaged, a
configuration of possible events, a complete dynamism of structure.

CENTER

The goal is to deconstruct and expand upon a binary. Logically

13

enough, the way to move beyond a pair of binary opposites is to
TRI-ANGU-LATE.   470

It's obvious when you think about it in terms of simple geometry,
and it invokes a baseline metaphor about the development of ideas.
Two points in opposition form one axis. To get beyond, therefore,
one adds a second dimension, the simplest structure of which is a
triangle. This creates a FIELD.

This is a PROJECTION:

A
NEW
SYMBOL
PROPOSED
& PROJECTED
INSIDE THIS SPACE
IS (LIKE EVERY LOGO)
ALL SURFACE: A BUBBLE
BLOWN AROUND NOTHING
INFLATED TO BURSTING POINT
BY THE LAZY ASSUMPTION THAT
WHAT WE LOOK LIKE IS WHO WE ARE
IN OTHER WORDS, "IDENTITY" = IDENTITY

A note on the sources

The previous pages comprise the working script for a looping three screen projection at Artists Space. Each screen is preoccupied with one of three main case studies: LEFT for the Centre Pompidou, CENTER for MoMA, and RIGHT for the Tate.

 MoMA **TATE**

The audio narrative jumps back and forth between the screens and is occasionally interrupted by brief overarching remarks which play on ALL ALL ALL. It has been assembled in reverse from a variety of voices that are quoted and often extensively paraphrased out of context, though we have been careful not to warp those words away from their original meanings. In order to recompense for borrowing others' texts, however, in the following pages we have returned all excerpts to their original contexts, including original orthography and spelling. In a few cases, mostly those parts collaged from Wikipedia, we decided against reprinting fuller versions. This back-matter serves then not merely as an extended colophon, but also as an expansive reader.

Thanks to the embedded writers: Gustave Affeulpin, Josef Albers, Domenick Ammirati, Hala Auji, Andrew Blum, Daniel Boorstin, JJ Charlesworth, Peter Davenport, Caroline Donnellan, Terry Eagleton, Umberto Eco, Anthony Elms, Hal Foster, Luca Frei, James Goggin, Richard Hollis, Johannes Itten, Robin Kinross, Karl Krauss, George Kubler, Albert Meister, Wally (and Wolff) Olins, Jacques Ranciére, Nick Relph, Catherine de Smet, James T. Soby, Benjamin Thorel, Philip Thompson, Frank Whitford; and to Rob Giampietro who jump-started the whole thing.

Dexter Sinister

the brand personality is still
always changing
always Tate

and everything Tate does is
OPEN: welcoming and collaborative NOT a citadel
DIVERSE: contemporary and many-voiced NOT predictable
INTERNATIONAL: with art and attitudes beyond the west NOT parochial
ENTREPRENEURIAL: ambitious and inventive NOT bureaucratic
SUSTAINABLE: rigorous and trustworthy NOT faddish

the brand proposition is now
look again
think again
join in

and every experience from Tate is:
EXTRAORDINARY not mundane
EVERYDAY not esoteric
ENJOYABLE not worthy
and ENGAGING not didactic
the underlying purpose grows: democratising access to art by provoking dialogue

tone of voice

Tate explains how to write clearly for everyone > Tate puts forward clear, trusted points of view

Tate inspires how to get audiences excited by art > Tate challenges inspiring, asking, provoking

Tate invites how to let others have their say > Tate lets go allowing dialogue to happen

Tate solid > Tate porous
Tate foreground > Tate background
Tate fixed-size > Tate flexible

• LINES 9-11 after Wally Olins, *On Brand* (London: Thames & Hudson, 2004), p. 239:

Branding, then, is moving into nations, regions and cities. Where else is it going?
Well, one of the places to look is the social sector. This is increasingly being
described as the Third Sector. It comprises a complex web of organizations principally
defined by the fact that they do not exist to make a profit. Museums, orchestras,
art galleries, and universities are all part of it. So are charities.

• LINES 13-15 after Wolff Olins, "Museum Next" report, December 2008, PDF,
pp. 2-3:

The ideas of 'museum' and 'brand' don't naturally go together. People tend to
associate 'museum' with institutional integrity, and 'brand' with commercial
exploitation.

In many museums, brand isn't talked about, or only in the marketing department.
In our survey, 23% of delegates overall said brand is 'a dirty word – too commercial'.
This attitude is particularly marked in the USA and Asia Pacific.

But the picture is changing. 61% of the delegates said the word is 'OK – a useful
part of modern life'.

And some museums have very clearly become 'brands': they've captured the
public imagination. This is particularly true of big, multi-site institutions with iconic
buildings, like Tate and Guggenheim. And our survey confirmed this. Asked to name
museum brands they admire, delegates picked five in particular: Tate (55 mentions),
MoMA (the Museum of Modern Art, New York, 19 mentions), V&A (the Victoria &
Albert Museum, London, 17 mentions), Louvre (12) and Guggenheim (9). Tate scored
highest in every part of the world, even among delegates from the USA.

The way these big brands work varies. One is a brand based on subject matter
– MoMA and modernism. A couple have a brand idea that covers a wider range
of subject matter with a particular approach or attitude – Tate and V&A. Three of
the brands depend on architecture – most people's ideas about Tate, Louvre and
Guggenheim are heavily influenced by their mental picture of particular buildings.
For all of them, to differing degrees, brand unites a multi-site operation –
Guggenheim most famously.

As these big brands have emerged, museum branding has become a live topic.
Margot A Wallace's book *Museum Branding* gives a basic primer. Angus Hyland
and Emily King's *c/id* gives case studies, with a strong visual bias.

But neither of these books recognises the full potential of branding for museums, beyond marketing and beyond visual identity.

Sometimes doubtfully, sometimes reluctantly, often questioningly, museums have adopted the idea of brand, usually in a limited way. Now they need to fully embrace it.

• LINES 17-26 after Terry Eagleton, "Reading *On Brand*," review of *On Brand* by Wally Olins, *Eye*, No. 53 (2004), http://www.eyemagazine.com/feature. php?id=116&fid=508:

Branding used to involve stamping your symbol on the flank of some dumb creature, and nowadays involves stamping it across their T-shirts. Wally Olins, a man who one suspects would brand his own kneecaps if there was profit to be squeezed from it, has written a suitably slick account of a supremely shallow phenomenon. Olins is the kind of corporate consultant who believes that rebranding may help solve the problems of Uzbekistan: the problems of this country (which is reputed to boil its enemies alive) is that it doesn't have a sexy enough image. Perhaps boiling people alive simply needs to be rebranded. In this book, which sometimes reads as though it has a marketplace where its mind should be, a relentlessly trivialising practice has found its true chronicler.

Chilling
Trivialising, but not trivial. Olins believes that branding is becoming more vital than both technically and financially based business, and as someone who chirpily reassures that 'when you package it effectively, you can even sell water expensively', he should know. The corporate types he advises are not the sort of people to whom one would entrust the water bottles on a trek across the desert, unless you had a well stuffed wallet. Like many of his tribe, however, he is an odd combination of cynicism and naivety. On the one hand, he churns out chillingly Orwellian injunctions such as 'Train your people to live the brand'; on the other hand he earnestly informs us that car companies are 'product-led', just in case you thought Toyota spends its time marketing its fire drill techniques rather than its motors.

Boneheaded
When Olins tells us that under Napoleon, 'the whole of France was rebranded', he is clearly unaware that this kind of boneheaded comment is usually to be found not in a sleek Thames and Hudson volume, but among a coachload of American tourists who miss seeing the Acropolis flash by their window because they are too busy fiddling with the air-conditioning. In one sense, he is perfectly aware that much of what he is peddling is garbage. Branding, he writes with what is supposed

to be winning candour, is a question of 'persuading, seducing and attempting to manipulate people into buying products and services'. Seducing is certainly the word: most of us have felt thoroughly screwed by the corporations at one time or another. A few pages on, however, we are confidently assured that brands 'are the most significant gifts that commerce has ever made to popular culture'. Olins may regard being manipulated as a gift, but not all of us share this psychological kink.

Bloodless

More than once in this bloodlessly written book, he agrees with the *No Logo* camp that branding is often 'manipulative and misleading', and that their arguments against brands are 'not negotiable'. (The double negative is typical of his wary way with anti-capitalist arguments). Having conceded that much of the practice is indefensible, however, he then proceeds to defend it. 'Global companies', he reminds us, 'do not claim they are in business for philanthropic purposes.' Well, neither do their critics. But that transnational corporations choose profit over people is the problem, not a line of defence. It is rather like arguing that muggers do not claim to be vicars, and so cannot be faulted when they scamper off with your handbag.

Cynical

The trouble is not that Nike is a heavily camouflaged charity, but that professional cynics like Olins regard even charity as a commodity. ('The product that a charity sells is caring for the less fortunate'). 'Greenpeace', he tells us, 'like any other clever brand, stands for a few simple values … all expressed through a powerful visual presence and some pithy soundbites.' Political justice is on a level with junk food. Greenpeace is a brand rather than a campaign, and so are nations ('America is a brand').

Brainwashed

On Brand's view of the world is as nastily dehumanised as a workhouse. 'A cleaner at Banjul airport in Gambia', Olins writes, 'scrapes and saves to buy Nike running shoes as a signal to himself and others that he is able to share at least some of the rich world's glamour and fashion'. There is no hint that he regards this obscene situation as anything but acceptable. Naomi Klein and co., he comments, 'demonise' big corporations for 'grinding the faces of the poor in Third World countries, suborning and subverting the education of children in the West, charging too much and giving too little to customers everywhere, brainwashing people with relatively little money into buying products they don't need and don't really want and that might harm them, and generally acting like bully boys, thugs and profiteers'. After this searing (if grammatically maladroit) indictment, one expects a spot of refutation from a top adviser to Renault and Volkswagen. Astonishingly, it never come up. Unable to address these charges point by point for the best of all reasons (namely, that they are plainly true), Olins resorts instead to some feeble chaff-scattering.

Indefensible

First, he maintains, corporations are in business to make money and not to care for people. In short, he joins the critics rather than beating them. Second, branding is used by non-profit outfits such as charities, nations, sport, literature and theatre as well. It is true that you can probably only produce Shakespeare's *The Tempest* nowadays if you have the sponsorship of Marine Insurance and a well crafted commercial identity. It is just that the disastrously philistine extension of branding into culture and politics is more an argument against it than in its favour. Third, Olins insists, real power lies with the consumer: 'The brand', he writes, 'is controlled by us the customers.' In the end, it is up to us to decide which brand to opt for. Here, in fact, is the kernel of the book's defence of the indefensible – though this, too, turns out to be rather a rotten nut.

Grubby

For one thing, the suggestion that true popular power lies in choosing between Mars Bars and Fry's Chocolate Cream bars suggests a certain decline in the democratic ideal from the days of Thomas Jefferson, not to speak of the Athenian city-state. Freedom now lies in deciding which particular set of grubby little deceptions to resist. A genuinely democratic society would be able to decide not just between Mars and Fry's, but between what resources it wanted to plough into chocolate production and what resources into hospital-building. Olins supports a capitalist order which makes genuinely popular decision-making impossible.

Spineless

He writes pussy-footingly of 'traditionally insensitive oil company' behaviour in places such as Columbia, which must surely rank among the spineless euphemisms of the decade. Most such companies, he remarks with exquisite delicacy, 'have a history which by today's standards of political correctness does not bear very close scrutiny'. He is aware, of course, that not only the champions of PC but any half-humane person would find this history disgraceful; but he does not have the courage to say so, so he hides behind the convenient straw target of political correctness.

Circular

The argument about consumer power is in any case circular. If the customers control the brand, the brand influences the customers to plump for it. For another thing, Olins scuppers his own argument. To defend branding against charges of brainwashing, he has to suggest that it's not nearly as effective as we might suspect. But in order to stay in his line of business, he argues, for example, that in Third World countries a branding programme 'can act as a catalyst for change'. Curiously, what can transform whole nations can't lay a glove on individual freedom of choice.

Contradictory

Olins's whole case works on the assumption that branding works marvellously well, an assumption he also has to deny if he is to avoid looking like an advocate of exploitation. He is in the position of the pornography king who insists that nobody forces you to watch videos of women being sexually humiliated. 'People', he remarks, 'know perfectly well what they are doing.' But so do drug dealers. We don't permit ads urging people to push heroin or kidnap toddlers on the grounds that they can always ignore them.

Impeccably Marxist

What branding exploits is not just people's gullibility, but their poignant, entirely reasonable desire to belong to some form of corporate existence larger than themselves. Since a social order given to greed and self-interest cannot fulfil this role, Krug, Starbucks or Manchester United have to step in instead. In writing about branding, Olins has produced an impeccably Marxist study, quite against his intentions. More or less everything he has to say on the subject goes to confirm what the Marxist tradition has long argued about alienation, reification and the fetishism of commodities. In fact, the only rational explanation for the crassness and callowness of this book is that Olins is a left-wing infiltrator among corporate types, out to discredit them by exposing the logic of the logo with such cruel candour.

Cold-hearted

'Brands', argues Wally Olins in *On Brand*, 'represent identity.' It may be that he himself only knows who he is because of his brand of underpants, but the more discerning among us have not yet been reduced to this tragic condition. To avert any such dreadful fate, the reader would be well advised to give this pile of cold-hearted cynicism a miss and buy Naomi Klein's *No Logo* instead.

• LINES 28-31 after Caroline Donnellan, "Towards Tate Modern: Patronage and Funding," PDF, p. 14:

Wally Olins later wrote that like Andy Warhol was a brand so was the Tate with its sub-brands of Tate Britain, Tate Modern, Tate St Ives. He identified that the Tate Shop online is also part of the powerful museum gallery brand, along with the Tate magazine. What Olins was proposing was that the consumable brand was fluid – first came the brand then came the product what he proposed was a shift within the realm of the art gallery for its citizens to a market-led brand, the Tate geared towards the modern consumer. Tate's rebranding in a sense began before Wolff Olins was appointed – the embryonic change began as early as the 1970's when it began to develop a different vision.

• LINES 35-36 after Jay-Z, 2010, quoted in Anthony Elms, "A Flibbertigibbet, a Will-o'-the-wisp, a Clown (Or 10 Reasons Why Graphic Design Is Not the Issue)," *Afterall* No. 27 (Summer 2011), pp. 37-45:

In the digressive cadences of the Dexter Sinister songbook, once called *Dot Dot Dot*, soon the *Bulletins of the Serving Library*, what is demonstrated? Oh, so much reiteration, let rapper Jay-Z answer: 'The danger is that it's just talk; then again, the danger is that it's not. I believe you can speak things into existence.'

• LINES 39-46 after JJ Charlesworth, "Crisis at the ICA: Ekow Eshun's Experiment in Deinstitutionalisation," *Mute* (February 2010), http://www.metamute.org/en/content/crisis_at_the_ica_ekow_eshun_s_experiment_in_deinstitutionalisation:

Eshun is the ICA's own best critic, of course. At the 10 December meeting, he repeated his mantra that 'all multi-arts spaces are re-thinking what they need to do. The post-war modernist presentation of art is no longer relevant and the ICA needs a vision for what this means.'

Eshun's 'vision' has been long in coming. In a 'vision' document circulated in Spring 2009, Eshun wrote that a key challenge for the ICA was how it might 'update the traditional model of the arts centre with its silo-like programming structure.' The new vision was to be one of fluidity, flexibility, spontaneity and itinerant programming, taking its cue from the model of biennials, fairs and festivals, each of which offered 'a more fluid and decentred model of arts presentation with a focus on new commissions.' The ICA could 'occasionally work in a similar spirit, reconfiguring ourselves as a sometime festival, a freeform space of artistic exploration dedicated to articulating a particular mood or movement.'

But what does updating the 'silo-like' programming structure of the arts centre and seeking a 'more fluid and decentred model of arts presentation' actually mean in practice? One might argue that Eshun's antagonism towards the 'post-war modernist art centre' would seem to run contrary to the ICA's 1947 founding charitable objects:

To promote the education of the community by encouraging the under-standing, appreciation and development of the arts generally and particularly of contemporary art as expressed in painting, etching, engraving, drawing, poetry, philosophy, literature, drama, music, opera, ballet, sculpture, architecture, designs, photography, films, radio and television of educational and cultural value.

Of course, a set of artistic designations as antique as these needs periodic updating; nor does it prescribe the form or structure an organisation should take to deliver such a programme. But Eshun's fascination with the temporary, the flexible and the decentred, of a cultural outlook in which nothing is permanent, was translated

into a managerial policy of wearing down the 'silo-like' departmental programming structure of the organisation, at the cost of a loss of curatorial expertise. In October 2008, Eshun decided to abolish the ICA's Live and Media Arts department, a decision which drew acrimonious responses by practitioners in the live and media arts community. And with the resignation of the Talks department in December 2009, increasingly, the responsibility for any original programming fell to exhibitions, the only programming department to have enjoyed any significant budget increase under Eshun's directorship.

There is of course another term to describe the process occurring in this new 'decentred' art centre. It is 'de-skilling'. The vision of a fluid, flexible, temporary institution is, ironically, entirely concomitant with a general trend towards bureaucratisation and the abolition of expertise in organisational structures that mediate between cultural practitioners and arts policy. This has been vividly evident in the changes in arts funding bodies in recent years. For example, the removal of art form-specific advisory panels was an early innovation at Arts Council England under New Labour. A similar process destroyed the British Council's artistic departments in late 2007, when it disbanded its film, drama, dance, literature, design and visual arts departments, amalgamating them into a single 'arts team', organised around bizarre management aphorisms such as 'Progressive Facilitation', 'Market Intelligence Network', 'Knowledge Transfer Function' and 'Modern Pioneer'. In both organisations, the political instinct has been bureaucratic; to withdraw authority and independence from staff appointed for their knowledge of a particular field of artistic practice, in order to better administer whatever policy imperative happens to be coming from central government.

But the hostility of bureaucrats to independent cultural expertise can also be mapped onto the apparently cutting-edge curatorial privileging of flexible, ad hoc programming, and both have the same useful managerial outcomes: fewer staff and more precarious, temporary employment contracts. The disdain for expertise within arts policy thinking also reflects a cynical lack of commitment to the independence of cultural forms, a trivialising indifference to the value those forms have achieved, and an obsession with the mobile tastes of 'the public' as the final arbiter of cultural value. In Eshun's hyperventilating vision document he asks which 'faces should most accurately represent the ICA now?' He concludes:

It should be the artistic figures that our audience admires ... We should celebrate them in our communications as our heroes, our star names *already*, because our audience believes they are cool. And we should keep in mind that in a week to a year hence, many of those figures will no longer be relevant because there will be a new set or more urgent names to hail. All that matters is now.

With a rate of artistic redundancy as fast as this, you don't need curatorial expertise, or an opinion regarding what art is worth supporting and championing – you just need Simon Cowell.

Such abdication of curatorial authority to the audience presupposes that what the audience wants is merely what the institution should do. It does not acknowledge that a presenting institution such as the ICA might have a relationship to communities of artistic practice that have distinct cultural and organisational histories, and their own attendant audiences. Such distinctions cannot simply be wished away by a bit of re-imagineering of a cultural mission statement. If the artistic relevance of the ICA has reputedly dwindled during Eshun's tenure, it perhaps has something to do with how an emptied-out model of audience feedback and 'early-adopter' trend-following became a substitute for agenda-setting, or a critical vision of the current state of art and culture, or real artistic-curatorial relationships with different artistic and cultural communities.

This is not an argument against 'cross-disciplinarity', but it is an argument for the fact that 'cross-disciplinarity' requires the reality of a disciplinary base for practice in the first instance. Forms of artistic creativity are not in constant flux or transformation (though they do change historically) but coalesce into sustained practices and communities of artists and audiences. This is not an outdated 'mode' of the 'post-war modernist art centre', but a recognition that a venue may play host to multiple artistic cultures and communities, which it is not wholly instrumental in generating and sustaining. By contrast, the tendency to abolish programming departments rids an organisation of staff with expertise and commitment to particular fields of activity. It is a move which denies the autonomy of different artistic fields as they already exist outside of the institution, and turns the institution's role from that of forum and enabler for those communities, to a regulator of which artistic practice gains visibility. In other words, it reduces the claim that communities of artistic practitioners can make on cultural institutions, and elevates the institution's arbitrary power over artists by distancing itself from already present communities of practice.

• LINES 50-57 after Hala Auji, "In Visible Changes," unpublished document, 2006, p.1:

"If you raise a lot of money, I will give you great, great architecture. But if you raise really a lot of money, I will make the architecture disappear," promised architect Yoshio Taniguchi when he began the revamp of the Museum of Modern Art's building. 450 million dollars later, his koan has become a catchphrase with sticking power long after the completed project's 2004 unveiling. The building's hefty price tag seems to point to invisibility as a new kind of luxury; it's almost as if MoMA can afford not to appear.

• LINES 58-72 after Andrew Blum, "The Modern's Other Renovation," *The New York Times*, September 21, 2003:

On vacation in Greensboro, Vt., in the summer of 1966, Alfred H. Barr, the Museum of Modern Art's first director, had an epiphany. The museum's official abbreviation – long "MOMA" – would, Barr thought, be better served by a lowercase "o": "MoMA." In letters sent from the city, his colleagues took issue with his holiday musings; "it gives me terrible visual hiccoughs," one wrote.

The hiccoughs apparently took decades to subside. It wasn't until the mid-80's that the museum deemed "MoMA" proper enough for use in member communications, and another decade passed before the acronym appeared on banners outside the museum. Today, the museum recognizes that most people identify it by the word "MoMA" – not just the sound of the acronym, but also its look. "That lowercase 'o' trapped between those two M's creates a unique word-shape that is translinguistic," Ed Pusz, director of the museum's graphic design department says. "It's accessible to people who don't speak the language."

So it's with a sense of great care that the museum's leaders introduce their latest innovation: a redesigned MoMA logo, a newly scrubbed face by which the revered institution will soon present itself to the world on signs, coffee mugs and subway ads, and throughout the Yoshio Taniguchi-designed expansion and renovation planned to open near the end of 2004. As befits a change of such import, the redesign was undertaken with much attention: the museum hired perhaps the world's foremost typographer, paid him in the low five figures and spent eight months scrutinizing every tiny step in the process.

The outcome? Well, it's subtle.

You would have to look rather closely to see it. Extremely closely. In fact, someone could set the old logo and the new logo side by side and stare for some time before detecting even the slightest distinction. The folks who led the exhaustive makeover process couldn't be more pleased.

As might be expected of some of the most visually aware people in the world, those who have worked on the Modern's typefaces have a remarkable history of typographic self-scrutiny. In 1964, the museum replaced its geometric letterforms typical of the Bauhaus and German modernism with Franklin Gothic No. 2, one of the grandest and most familiar of American typefaces. Designed in 1902 by Morris Fuller Benton in Jersey City, Franklin is simultaneously muscular, with an imposing weight, and humanist, with letterforms reminiscent of the strokes of the calligrapher's pen rather than a mechanical compass. "Quite simply, it's a face that's modern with roots," Ivan Chermayeff, the designer who made the selection for the museum, recalled recently. "It has some character, and therefore some warmth about it, and some sense of the hand – i.e., the artist. All of which seemed to me to make a lot of sense for the Museum of Modern Art, which is not only looking to the future but also looking to the past."

Mr. Chermayeff's logic held up. Aside from what Mr. Pusz calls a "blip" around the time the museum's expansion opened in 1984, the museum has used Franklin consistently for nearly 40 years. So when the Modern asked the Toronto-based

designer Bruce Mau to explore a range of possibilities for the new building's signage – including rounder, more symmetrical typefaces – he felt strongly that Franklin should be left alone. "Everybody gets tired of their own voice," Mr. Mau said from his studio in Toronto, "and so they want to change it. But I was like: 'Don't mess with it! It's an extraordinary landmark identity: don't throw the baby out with the bathwater.'"

The museum's director, Glen Lowry, agreed. "We looked at all sorts of options, and said, 'You know, we don't need to go there.' Our self-image hasn't shifted so dramatically that our identity needs to be expressed in an utterly new way. We don't need to go from chintz to stripes."

But Mr. Mau noticed that the Franklin the museum was using didn't seem to him like Franklin at all. Somewhere in the process of its evolution from Benton's original metal type to the readily available digital one it had lost some of its spirit, becoming "a hybrid digital soulless version," in Mr. Pusz's words. Metal type traditionally has slight variations between point sizes, to compensate for the properties of ink and differences in proportion. But digital versions of historic typefaces are often created from metal originals of a single point size – as was the case with the commercially available Franklin. It had been digitized from metal type of a small size, distending the proportions at its larger sizes. Once its defects were recognized, they became glaring: the letters were squat and paunchy, sapping all the elegance out of the white space between them. With some of the signage applications in the new building requiring type four feet tall, the small variations became "hideous," Mr. Pusz said.

The museum approached the pre-eminent typographer Matthew Carter about "refreshing" the typeface. On the Mac in his third-floor walk-up apartment in Cambridge, Mass., Mr. Carter has designed many of the letterforms we swallow daily in unthinking gulps – among them typefaces for *National Geographic*, *Sports Illustrated* and *The Washington Post*, as well as Bell Centennial, used in phone books, and Verdana, the Microsoft screen font. Trained originally as a type founder – the person who forges type from hot metal – Mr. Carter pioneered typography's transition to computer-based desktop publishing in the 1980's when he helped found Bitstream, the first digital type foundry. He was one of the first to embrace the idea that type no longer necessarily began with metal forms and ended as an impression on paper; it could be designed, implemented and read without ever escaping the confines of the computer screen.

Refreshing Franklin was, Mr. Carter said, "like asking an architect to design an exact replica of a building." But it was a job he was happy to do: "That opportunity to really study these letterforms and capture them as faithfully as I could was sort of an education to me."

His task was aided by eight trays of metal type of Franklin Gothic No. 2 that had surfaced not long before in the Modern's basement. Not knowing at the time what he would do with them, Mr. Pusz wheeled the trays one by one on a desk chair down the block to his temporary office on the Avenue of the Americas. Mr. Carter scanned printed samples from the trays, and using a software program called Fontographer,

began the long process of plotting the curve points for each letter – a task requiring the full extent of his long-learned craft. He also had to invent the variety of characters typical of modern fonts that didn't exist in the metal – currency signs and accents, for example. The resulting typeface – two slight variations, actually, one for signage and one for text – are now being tested on mockups by the Modern's graphic design department to see how they look in different sizes and forms, and, after yet more tweaking, will soon be installed on computers across the museum.

But will anyone notice? "I suspect that if we're really successful the public won't really notice the difference, it will just feel right," Mr. Lowry said. Even if this is a carefully calculated exercise in branding, at least it's true (nearly comically so) to the mission of the museum: less MoMA Inc. than a bunch of aesthetes staring at the shape of their own name until their eyes cross. Perhaps in the sharpened interstices of the "m" or the slightly more pinched ellipse of the "o" there might exist a statement of what the Modern wants to be – you just have to squint to see it. "I think that's really at the heart of the institution's premise, which is a deep and profound respect for the past, and an absolute willingness to engage the present – and a recognition that they're not mutually exclusive," Mr. Lowry said.

No, but sometimes they do look pretty similar.

• LINES 75-76 after Richard Hollis, email to Stuart Bailey, March 11, 2011:

It's the quality of the decision-making, not the contorted elaboration of 'research' that define an institution, expressed in its 'image'. (It's difficult to avoid putting words in brackets – they're so slippery in use.) The role of public relations and whole departments …

• LINES 80-84 after Hala Auji, "In Visible Changes," unpublished document, 2006, pp. 1-2:

MoMA Gothic's roughly 0.08" addition, much like the Taniguchi building, represents an exorbitant amount of money, time, decision-making, and collaborative effort. But unlike the revamped architecture, the change in the logo was one that the people behind it didn't really expect the general public to notice. In fact, the museum's director, Glenn D. Lowry stated in the article that "[I]f … we're successful, the public won't … notice the difference. It will 'just feel right.'"

Considering the amount of money (in the low five figures) the creation of MoMA Gothic took to produce invisible, it "just feels right" results, it's hard not to speculate about other unseen strategies the museum might have suggested by such a change. In both examples, MoMA's emphasis on the invisibility of its design is not a case of random labeling. Could it be that with the ubiquity of lowbrow advertising

today, the museum senses a growing disdain in the market towards the visible, and thus chooses the opposite route?

• LINES 86-92 after Andrew Blum, "The Modern's Other Renovation"
[see "Lines 64-77" above]

• LINES 96-110, after Benjamin Thorel, email to David Reinfurt, March 23, 2011:

Most of the time, normal situation, I say Beaubourg, or Pompidou, or Le Centre Pompidou. I tell people I am going to Beaubourg or to the Centre Pompidou; let's meet at Beaubourg, let's meet at Pompidou, let's meet in front of Pompidou, in front of Beaubourg; there's that show at Pompidou; there's this opening at Beaubourg tonight, and so on. Most of the time it doesn't mean the museum as such, but the place, the building or the piazza in front of it.

    Sometimes, I use another nickname: Pomps. I guess in English we would write Pomp's. It's rather a private joke, with only a few friends (not from the art world specifically though), which I like. Like: Are you going to Pomp's?

    More rarely, and mostly writing text messages and short emails, with lesser friends then, I sometimes say Pompompidou, or Pompompidoupou. Not that I think that Claude Pompidou was as glamourous as Betty Boop, but I really like alliterations.

• LINES 114-128 after The Tate Gallery, *TGMA, Ten Principles for Interpretation for TGMA* (Tate archive: TG 12/7/5/4), 19 March 1998, as quoted in Caroline Donnellan, *Towards Tate Modern: Patronage and Funding*, PDF, pp. 13-14:

Wolf Olins' marketing brief for the new Tate used the word "experience" several times throughout the document. The new Tate vision was to shift away from the former parameters of art spectatorship which was made more user friendly and accessible by the funky new building. The Tate had the flexibility to be re-branded because it was confident of the new market which it had contributed in making. Concerning the museum marketing Olins declared "… more people now visit museums and galleries than attend football matches – the potential for increasing its audience was clearly enormous. The second motivation was to establish a distinct brand appeal through accessibility and a forward thinking approach to art …"

    Brian Boylan, the lead man from Wolf Olins was appointed to establish: "Ten principles for interpretation for TGMA [Tate Gallery of Modern Art] – March 1998. 1) TGMA acknowledges that there is not a single chronology of 20th-century

art but many histories, and that every work is capable of multiple readings.
2) TGMA must enable people to be confident about their own feelings towards
modern and contemporary art. 3) Visitors' expectations, responses and experiences
must be understood and must influence TGMA's policies and practice. 4) TGMA
uses the term "interpretation" to include education and information. 5) Interpretation
makes an intellectual contribution. 6) Developing exhibitions and displays is a
collaborative activity concerned with ideas and communication of those ideas;
it acknowledges the positive value of creative tensions involved in this process.
7) Authorship helps to make apparent an art work's multiple readings by highlighting
just one, and it helps visitors to engage with art in a more personalised way.
8) TGMA must accommodate a wide spectrum of voices from inside and outside
the institution, both artists and non-artists. 9) Interpretation and communications
must work in an integrated way. 10) Innovation, experimentation and evaluation
are key opportunities for TGMA to pursue, while building on the best practise of
the Tate."

• LINE 132 after Robin Kinross, "Conversation with Richard Hollis on Graphic Design
History," *Journal of Design History* Vol. 5 No. 1 (1992), p. 80:

RH: Do you think that's true? I haven't talked about this in what I've written so
far. And I don't know whether it's going to become the – [*distracted by a radio in
the street, looks at the British Telecom vans again, now preparing to move off*] It is
incredible: the old van and the new van. You see: there is graphic design moving
away, followed by marketing.

• LINES 136-149 after Nick Relph, "Excerpts from an Unfinished Script,"
(Press Release), Herald Street, 2010, pp. 1-2:

Under the chairmanship of John Sorrell the Design Council had organized a discussion group featuring various heavy-hitters (Sir David Putnam, Alan Yentob, John Hegarty of advertising agency Bartle Bogle Hegarty) from broadcasting, advertising, design and journalism, the purpose of which was to consider Britain's identity at the end of the century. The findings of the discussion were published in a paper called *New Brand for a New Britain* on the very same day that New Labour won the general election with a huge majority. Shortly afterwards, a report was commissioned to develop some of the ideas put forward in the paper, and to see how they might translate in policy. The job was awarded to Demos, a think-tank with close ties to New Labour and under the direction of Geoff Mulgan, who would eventually become a special advisor to Blair. Titled *Britain™*, the report featured a zingy lime cover by Wolff Olins who themselves had got in on the act, publishing the survey Made in the UK – whose statistics appear throughout the Demos report – and producing a filmed segment that aired on the BBC's *The Money Programme* in which they proposed redesigning the Union Jack.

Britain™ begins: 'Britain's identity is in flux. Renewed national confidence in the arts, fashion, technology, architecture and design has coincided with the departure from Hong Kong, devolution, further integration with Europe, the imminence of the millennium and Princess Diana's death.' It goes on to detail the degrees of embarrassment 'Britishness' provokes at home and abroad. The general consensus is that it is a country whose few positive attributes are seen to be firmly historical, bound up in the traditions and fixed certainties of the pre-war and immediate post-war era. Abundant with bad food, snobbery and poverty, the UK is held in low regard throughout the world, if it is regarded at all: 'To most people in China or Brazil, and even to many in the United States or Russia, Britain has neither a positive nor a negative image. It simply has no clear image at all.' The domestic self-image is noted for being closer intertwined to its core institutions (monarchy, the Beeb) than other nations and it is therefore more vulnerable to confusion and disillusionment when those institutions betray the public trust or are under threat. […]

The report mentions the arts repeatedly – held as vital in embellishing the national brand with a gentle non-conformity and dynamism, a tasteful tarnish. These various cosmopolitan trills, Leonard suggests, could come together as a chorus in exhibitions and museums housed in airports to greet international visitors. In attack mode, Philip Dodd (then director of the ICA, which hosted a series of preliminary lunches where contributors to the report first discussed some of these ideas) suggested that traveling exhibitions organized by the British Council should stop going 'down old colonial routes ... We should go to Washington and take over the National Gallery there. It is time to think big!' The indistinct word 'arts' actually appears less frequently than its trendy cousin, the even more nebulous 'creativity'. In the ergot of marketing, the term 'creativity' is so useful because it acts as a catchall – it can just as easily be used to describe a new design for a wine rack as

it can a painting. In addition, whereas 'the arts' refers to the tangible manifestations of various practices – the play performed, say – "creativity" can encompass both the production itself (the talents of actors, director, costume design etc) and also the business that surrounds it (the nifty sponsorship deal, promotional copy and so on). In fact the creativity that doesn't directly yield anything, the pure speculative idea, could arguably be said to be the most valuable kind to the entrepreneurial class. By this point in the late 90s with the concept of job security increasingly under threat and the rise of the internet harboring in new systems of access, distribution and gain, the weightless creative thought began to have more and more currency. Creativity in this state was easier to transmit and receive, or co-opt if necessary. It had, to use a financial term, liquidity. Describing the dot in his Primer of Visual Literacy, Donis A. Dondis states that 'When any liquid material is dropped on a surface, it assumes a rounded form, even it does not simulate a perfect dot.' The rounded form, which will come to spread through this text like frogspawn, in this instance materializes toward the end of *Britain^TM* as an illustration featuring six overlapping circles, within each a 'story' of which Britain could be proud, 'Creative Britain' among them. It looks nothing less than a new flag.
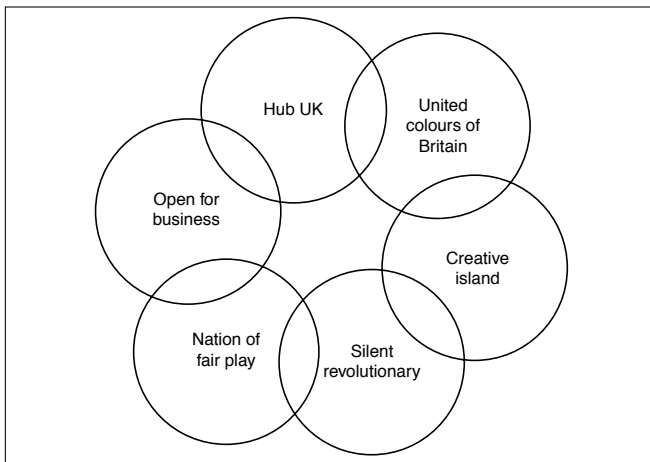
• LINES 153-156 after Andrew Blum, "The Modern's Other Renovation" [see "Lines 64-77" above]

• LINES 160-171 after Nick Relph, "Excerpts from an Unfinished Script," (Press Release), Herald Street, 2010, p. 1:

Two of the pillars of Thatcherism were privatization of the public sector and deregulation of the private sector. Government interference was to be kept at a minimum whilst the public, now free as 'individuals' within an open market, were encouraged to use their initiative, to partake in an 'enterprise culture'. Lord Young was one of the chief proponents of enterprise within government and by 1987 had been promoted to Secretary of State at the Department of Trade and Industry. By this point in the 1980s a wave of consumerism had been unleashed and the country was drowning in choice. With everything seemingly for sale, the government had necessarily understood the importance of how things are sold and had initiated a full-blown and unprecedented love affair with advertising and design. The Department of Trade and Industry was central to this development and at the bequest of Lord Young was itself given a makeover by the brand consultancy Wolff Olins. Founded in the mid 60s by Michael Wolff and Wally Olins and whose early work included the branding of the London borough of Camden and the design of the labels for Apple Records, Wolff Olins was one of the first and most successful agencies of its type. Although commonplace today, the methods of extensive research undertaken to build up a kind of portrait of public perception of a corporate client – and to subsequently beautify that picture – were almost unheard of. Because there was no competition at the time, Wolff Olins were on top from the start. For Lord Young, they designed a zippy, lowercase logo that rechristened the department as the DTi. Comprised of ascendant left-to-right diagonals, the logos structural lines echoed the rising stock indices of the time. By the time of this titular shrinkage, the DTi's budget was swelling to nearly £14 million, a more than threefold increase from 6 years prior, and with the DTi acting as conduit a good amount of this government money was being channeled into the Design Council, a non-departmental body historically somewhat ignored by Downing Street but now seen as a vital intermediary between companies and the ever-increasing number of design and brand consultancies. The Design Council obliged with the Funded Consultancy Scheme in which companies were offered 15 days free consultancy on a design project, and in publications and brochures like 'Profit by Design' in which things were really made explicit: 'To put it simply, the design process is a planning exercise to maximize sales and profits.'

• LINES 175-179 after Catherine de Smet, "About One Striped Rectangle: Jean Widmer and the Centre Pompidou Logo," *Design Issues* Vol. 26 No. 1 (Winter 2010) pp. 77-78:

Although the first appearances of the striped emblem were during the Centre's inaugural period, it wasn't yet part of the Centre's visual identity. At the beginning of 1977, it had just been designed and it led an independent, reserved, and confused existence. It was used, for example, in a special issue of *L'Express* devoted to the opening. It was reproduced in various places on its own without any connection to

other elements of the guidelines. […] Indeed, VDA had not yet carried the day, and just a few weeks prior to the opening some people felt that the need for the logo was more pressing than ever. A response wasn't slow in coming—eleven stripes of equal width, stacked one above the other, alternately black and white (or other background color) forming a rectangle crossed by a twelfth band that zigzagged from the lower left to the upper right corner. Thus one of the most successful logos and most striking examples of graphic design in France in the second half of the twentieth century was produced for the sake of compromise by a designer who thought it superfluous.

• LINES 181-200 after Catherine de Smet, "About One Striped Rectangle: Jean Widmer and the Centre Pompidou Logo," *Design Issues* Vol. 26 No. 1 (Winter 2010), p. 76:

The matter of the logo, dismissed by VDA, was nonetheless far from being decided. "Opting for a descriptive logo," claimed the text that VDA submitted for the competition, "would mean fixing Beaubourg in the present moment at the risk of its going out of fashion," whereas the firm's recommended solution would "inscribe Beaubourg in history." In spite of these arguments and the effectiveness of the proposed system that did without a logo, those in charge at EPCB asked Widmer and Hiestand to develop ideas for a possible emblem. In the fall of 1974, VDA presented the results of their recent investigations. Their document (*The 1st Concept of the Trademark Image for the CB*) listed "the possibilities for differentiating among various departments," which included a set of symbols: a triangle for IRCAM, a circle for CCI, a diamond for the library, and a square for the plastic arts, all geometric forms that could fit together to constitute a single figure. VDA's objective, however, as Widmer recalls now, was to convince doubters of the pointlessness of such a system, which would be redundant with the color coding. Their persuasion was eminently successful: symbols were dropped from the plan of action, and VDA began work according to its initial proposal.

"The Centre Beaubourg is neither a bank nor an airport nor a grand hotel," pointed out the document originally sent to the competitors. Even if some details should be refined, they shouldn't be taken "too far." The Centre aimed above all to be "at the service of diverse categories of the public (especially the young) interested in intellectual and artistic pursuits." The signage system and its supports "should be carefully done, precise, and effective" while at the same time appearing "simple and unaffected."

• LINES 204-205 after Gustave Affeulpin [Albert Meister], in Luca Frei, *The so-called utopia of the centre beaubourg – An interpretation* (London: Book Works, 2007), pp. 9-10:

Ten years have passed since the Centre Beaubourg was inaugurated, and still everyone asks me to give my account of an experience which, at best, has been considered a utopia, but more often an attempt to sabotage our culture, a threat to the fundamental values of our society ... Re-reading the newspapers of that time, the sarcasm of the ones on the right and the annoyed scepticism of the ones on the left, remembering the interventions of the parlimentarians, demanding for the orgies and the sacrilege to be stopped, remembering the offended academics and the outraged Parents, remembering the outcry of the bishops and the bitterness of the censors, the put-downs of the grammatologists and of the crumpled etceteras. But don't worry, I do not intend to come back on these subjects and all that has been said and written since, once utopia began to appear less foolish and thinkers started to engage with it anew, analysing it, dissecting it, conceptualising it, lacanising it, demonstrating in short that in fact it was not a true utopia but just nonsense and emptiness.

It is therefore useless to attract attention to such rubbish, to the elaborations against it and for it: it would suffice to go to the library to find everything that has been printed on the subject. Above all, for us beaubourgians, what counts is what is done and lived rather than what is said: things count, not their appearance. Of course, there will always be an Anaxagoras trying to convince us that we have been clever because we have hands, but these people form part of the cohort of epigones, of the prophets of the aftermath.

So, what I would like to describe here is what we have done, with all the details of the actual hurdles that we had to overcome. Isn't that actually what we expect from an account?

• LINES 209-218 after Catherine de Smet, "About One Striped Rectangle: Jean Widmer and the Centre Pompidou Logo," *Design Issues* Vol. 26 No. 1 (Winter 2010), pp. 74-75:

Among "problems to be resolved," formulated for the sake of the competitors, the EPCB very baldly asked, "Is a logo required for Beaubourg? If not, what would you recommend?" VDA responded very plainly: no logo, no symbol. On this point, the winners didn't differ much from the other competitors, who were almost unanimous on this subject. Although the issue of descriptive signage was the order of the day, converging with the very fashionable trend of "environmental design," logos were in a state of crisis. Just six years after May 1968, logos were thought of as a marketing ploy and viewed as ideologically contemptible, totally at odds with the ambition of a public institution with a cultural mission. Even when it came to the image of companies with business goals, the notion of a trademark was the object of lively criticism. Already in 1967, the American designer Jay Doblin had ironically emphasized that in order to learn to read logos it was necessary to know

at least 3000 different signs – a task as complex, he pointed out, as familiarizing oneself with Chinese ideograms. Doblin, who had formerly worked with Raymond Loewy and co-founded (with Vignelli, Eckerstrom, and Noorda) the design firm Unimark International two years before, knew what he was talking about. Owning up to his own illiteracy in the matter, he then risked the provocative hypothesis of the total uselessness of such symbols. Total wastes of time and money – rumor had invoices rising to $100,000 – they could even be obstacles to the prestige of the enterprises they were meant to enhance. Concluding his iconoclastic diatribe, Doblin suggested abandoning logos to their fatal perversity and adopting typography instead: "A little Helvetica lower case lettering can get the job done." In that spirit, Chermayeff and Geismar had chosen Franklin Gothic for New York's Museum of Modern Art. This American sans serif typeface was designed at the beginning of the twentieth century, and its use in writing the museum's name sufficed to guarantee the museum's visual identity. (The contractions MOMA, and later MoMA, came about only later.) The solution that VDA proposed followed that trend but with a typeface expressly conceived for the Centre.

• LINES 222-224 after Catherine de Smet, "About One Striped Rectangle: Jean Widmer and the Centre Pompidou Logo" [see "Lines 219-228" above]

• LINES 226-234 after "Centre Georges Pompidou," last modified October 5, 2011, http://en.wikipedia.org/wiki/Centre_Georges_Pompidou

• LINES 238-241 after Andrew Blum, "The Modern's Other Renovation" [see "Lines 67-81" above]

• LINES 242-253 after James T. Soby, letter to Alfred H. Barr, Jr., 1966, MoMA archive:

Dear Helen and Alfred:
    Haven't you two characters got anything better to do than spend an entire summer haggling over the problem of whether the abbreviation for the Museum of Modern Art should be written as MOMA or MoMA?
    I must say that in this instance I think the lady is right. In all my 85 years in the museum it never occurred to me to [use] a lower-case "o." It may be correct but it gives me terribly visual hiccoughs. I can only conclude that the estimable A.H. Barr is losing his sight and mind in Greensboro—the only prairie town in the

entire lush State of Vermont. I drove through there once and we had a sand storm and I left hastily.

Sincerely,
James t. Soby

• LINES 257-261 after Nick Relph, "Excerpts from an Unfinished Script" [see "Lines 167-178" above]

• LINES 263-266 after Wally Olins, *On Brand* (London: Thames & Hudson, 2003), pp. 204-5:

The phrase 'corporate identity' seems to have been coined sometime in the 1950s by Walter Margulies, of the pioneering US consultancy Lippincott & Margulies, to describe the activity in which all of the organization's visible manifestations are designed to create a coherent corporate whole associated with a specific theme, attitude or personality. The concept of corporate identity was of course directly descended from the work carried out by the AEG and before that the great nine-teenth-century railway companies, but it was presented differently, much more commercially. When he worked for International Harvester and similar huge compa-nies, Margulies took design consultancy right into the corporate heartland. Thanks partly to people like him and also to a changing commercial climate in the 1960s and more particularly in the 1970s and '80s the corporate identity discipline took off around the world, especially in the US, followed closely by Britain. The traditional European-based, designer-led identity programmes with a vague and high-sounding but rather generalized purpose mutated into systems that could help companies to sell themselves and their products. Computer companies, automobile companies, airlines, oil companies and then organizations in financial services began to learn that they could project a clear and differentiated idea of themselves to all of their audiences, from shareholders to customers to staff, by using visual identity systems which demonstrated their sense of purpose or their vision. At first much of this activity was led by designers and architects. Many of the famous names in the field at this time were themselves designers or from a design background. Eliot Noyes in the US, who worked for Mobil and IBM, was a classic high-minded designer. He led IBM away from Queen Anne repro into '60s modern on the basis that modern equipment had to look modern. Fletcher, Forbes and Gill, a design consultancy that mutated into the highly successful Pentagram partnership, is the classic example of this kind of business. As I write, happily it still thrives. But gradually the mood changed.

Partly to cope with the complex requirements of their clients, partly in an effort to learn to speak the same language, and partly because they saw an opportunity

to get closer to their clients on a longer term basis, design consultancies of various kinds and levels of sophistication began to employ marketing people whose background was in commerce and industry rather than design. These new consultants working side by side with designers, were educated at business schools and had MBAs. They couldn't design but they could deal with their clients on entirely equal terms because they came from the same business background. They had the same disciplines and attitudes.

• LINES 268-270 after Richard Hollis, *Graphic Design: A Concise History* (London: Thames & Hudson, 1994), p. 153

House style and corporate identity in France did not at this time attract as much energy as in America, but Loewy's Paris office had been active since 1953. In 1963 the pharmaceutical firm Roussel-Uclaf adopted a Loewy symbol not unlike that of the Chase Manhattan bank designed by Chermayeff & Geismar. It was composed of three identical parallellograms, arranged symmetrically within an equilateral triangle, leaving a similar equilateral triangle at the centre of the design. Many geometrical images of this kind could be found in a ready-reference book, *Hornung's Handbook of Designs and Devices*. Rationalizing the choice of such symbols became corporate identity practice. Roussel-Uclaf's is typical: 'Incisive, balanced, open, its personality does not represent any particular specialization and allows the group's identity to extend beyond the confines of the pharmeceutical industry.'

• LINES 274-278 after Hala Auji, "In Visible Changes," unpublished document, 2006, p. 8:

"The Modern" became "MoMA" and its first unified visual identity appeared, designed by the then-newly established Chermayeff & Geismar New York-based studio. When hired for the job in 1964, Chermayeff & Geismar who later designed numerous familiar corporate logos, including American Airlines, Xerox and Mobil among others, had been asked to create "a clean and straight forward typographic identity that would reflect the museum's major renovation." The museum's desire for directness and simplicity reflects the Swiss Modernist influences in American design of the time: an aesthetic design language popular for its organizational qualities in its legibility and perceived rationality.

• LINES 280-284 after Andrew Blum, "The Modern's Other Renovation" [see "Lines 64-77" above]

• LINES 286-289, after "Report to the Museum of Modern Art," November 27, 1963, MoMA archive:

A. *Symbol*
It is obvious to us (and to the Museum) that unless a symbol is truly appropriate to the Museum, it is better not to have one. In investigating possibilities for a symbol, we tried a number of different directions, none of which led to any satisfactory solutions, perhaps because there *is* no one symbol of modern art, or of the diverse activies of the Museum. Therefore we have concluded that it is impossible for the Museum of Modern Art to have a symbol which is meaningful. We also feel that the Museum is in no position to *establish* a symbol, whether meaningful or not.
The amount of exposure in the established communications media in those areas outside the Museum's already captive audience is very limited. In any case it is questionable in our opinion, whether an institution such as the Museum of Modern Art should, under any circumstances, have a symbol.

• LINES 293-295 after Daniel Boorstin, *The Image: A Guide to Pseudo-Events in America* (1962; New York: Vintage, 1992), p. 186:

While all these uses of the image have become more important with each decade of the twentieth century, a more abstract kind of image is the peculiar product of our age. Its tyranny is pervasive. An image in this sense is not simply a trademark, a design, a slogan, or an easily remembered picture. It is a studiously crafted personality profile of an individual, institution, corporation, product, or service. It is a value-caricature, shaped in three dimensions, of synthetic materials. Such images in ever increasing numbers have been fabricated and re-inforced by the new techniques of the Graphic Revolution.

• LINES 298-305 after Daniel Boorstin, *The Image: A Guide to Pseudo-Events in America* (1962; New York: Vintage, 1992), pp. 185-186:

It was by elaborate design that the cumbersome name "International Business Machines Corporation" was made in the public mind into "IBM." This is probably the most expensive and most valuable abbreviation in history. Under the creative direction of Eliot Noyes and a design group consisting of Paul Rand, Charles Eames, and George Nelson, the firm developed its streamlined trademark, to project a "clean, impressive" image. Nowadays a trademark is seldom a simple by-product of other activities. It is not merely the name, initials, or signature of the maker or owner, or a hallmark assigned by a guild. Usually it is produced by specialists.

• LINES 309-311 after Daniel Boorstin, *The Image: A Guide to Pseudo-Events in America* (1962; New York: Vintage, 1992), pp. 186-187:

When we use the word "image" in this new sense, we plainly confess a distinction between what we see and what is really there, and we express our preferred interest in what is to be seen. Thus an image is a visible public "personality" as distinguished from an inward private "character." "Public" goes with "image" as naturally as with "interest" or "opinion." The overshadowing image, we readily admit, covers up whatever may really be there. By our very use of the term we imply that something can be done to it: the image can always be more or less successfully synthesized, doctored, repaired, refurbished, and improved, quite apart from (though not entirely independent of) the spontaneous original of which the image is a public portrait.

• LINES 315-325 after Josef Albers, description for a Black Mountain College leaflet, 1935, accessed October 11, 2011, see: http://www.bmcproject.org/ PUBLICATIONS/1934-35/emblem.htm

• LINES 329-331 after "Tate," last modified October 3, 2011, http://en.wikipedia.org/ wiki/Tate

• LINES 335-337 after "Museum of Modern Art," last modified September 15, 2011, http://en.wikipedia.org/wiki/Museum_of_Modern_Art

• LINES 339-341 after Andrew Blum, "The Modern's Other Renovation" [see "Lines 64-77" above]

• LINES 345-347 after Johannes Itten, 1916, quoted in Frank Whitford, *Bauhaus* (London: Thames & Hudson, 1984), p. 106:

Itten thought it impossible to consider colour apart from form, and vice versa, since one cannot exist without the other. A short essay which he wrote in 1916 gives the essence of his theory of colour and form.
> The clear geometric form is the one most easily comprehended and its basic elements are the circle, the square and the triangle. Every possible form lies dormant in these formal elements. They are visible to him who sees, invisible to him who does not.

• LINES 347-349 after Richard Hollis, *Graphic Design: A Concise History* (London: Thames & Hudson, 1994), p. 53:

These developments, from Expressionism towards functionalism and from handcraft towards design for machine production, can be traced in the changing graphic design at the Bauhaus, the famous school of arts and crafts, established in Weimar in 1919. Its first letterhead used the typeface designed by Behrens, Mediäval. The school's first emblem was like a mason's mark, a spread-eagled figure carrying aloft a pyramid. By 1924 this had been replaced by the geometricized profile of a head (adapted from a much earlier design by Oskar Schlemmer, one of the staff), which could be simply reproduced from printer's 'rules' – strips of wood or metal that printed as solid lines.

• LINES 351-362 after Jacques Rancière, "The Surface of Design" in *The Future of the Image* (London: Verso, 2007), pp. 92-93:

In the event, the question might be formulated as follows: what resemblance is there between Stéphane Mallarmé, a French poet writing *Un coup de dés jamais n'abolira le hasard* in 1897, and Peter Behrens, German architect, engineer and designer who, ten years later, was in charge of designing the products, adverts and even buildings of the AEG (*Allegemeine Elektrizitäts Gesellschaft*)? On the face of it, this is a stupid question. Mallarmé is known as the author of poems that became increasingly rare, short and quintessential as his poetic art developed. The latter is generally epitomized by a contrast between two states of language: a crude state that serves for communication, description, instruction, and hence for a use of speech analogous to the circulation of commodities and currency; and an essential state that 'transposes a fact of nature into its virtual vibratory disappearance' so as to reveal the 'pure notion'.

What relationship is there between a poet thus defined and Peter Behrens, an engineer in the service of a major brand producing bulbs, kettles or heaters? Unlike the poet, Behrens is involved in the mass production of utilitarian equipment. And he is also the supporter of a unified, functionalist vision. He wants everything submitted to the same principle of unity, from the construction of workshops to the brand's logogram and advertising. He wants to reduce the objects produced to a certain number of 'typical' forms. What he calls 'imparting style' to his firm's output assumes the application of a single principle to objects and to the icons that offer them to the public: stripping the objects and their images of any decorative prettiness, of anything that answers to the routines of buyers or sellers and their rather silly dreams of luxury and sensual pleasure. Behrens wants to reduce objects and icons to essential forms, geometrical motifs, and streamlined curves. According to this principle, he wants the design of objects to approximate as closely as possible to their function, and the design of the icons that represent them to approximate

as closely as possible to the information they are supposed to provide about
those objects.

• LINES 366-368 after Karl Kraus, 1912, quoted in Hal Foster, *Design and Crime*
(London/New York: Verso, 2002), pp. 14-16:

Loos began his battle with Art Nouveau a decade before "Ornament and Crime."
A pointed attack comes in 1900, in the form of an allegorical skit about "a poor
little rich man" who commissions an Art Nouveau designer to put "Art in each and
every thing":

> Each room formed a symphony of colors, complete in itself. Walls, wall
> coverings, furniture, and materials were made to harmonize in the most artful
> ways. Each household item had its own specific place and was integrated
> with the others in the most wonderful combinations. The architect has
> forgotten nothing, absolutely nothing. Cigar ashtrays, cutlery, light switches
> – everything, everything was made by him.

This *Gesamtkunstwerk* does more than combine architecture, art, and craft;
it commingles subject and object: "the individuality of the owner was expressed
in every ornament, every form, every nail." For the Art Nouveau designer this is
perfection: "You are complete!" he exults to the owner. But the owner is not so sure:
this completion "taxed [his] brain." Rather than a sanctuary from modern stress,
his Art Nouveau interior is another expression of it: "The happy man suddenly felt
deeply, deeply unhappy … he was precluded from all future living and striving,
developing and desiring. He thought, this is what it means to learn to go about
life with one's own corpse. Yes indeed. He is finished. *He is complete!*"

For the Art Nouveau designer this completion reunites art and life, and all signs
of death are banished. For Loos, on the other hand, this triumphant overcoming
of limits is a catastrophic loss of the same – the loss of objective constraints
required to define any "future living and striving, developing and desiring." Far from
a transcendence of death, this loss of finitude is a death-in-life, as figured in the
ultimate trope of indistinction, living "with one's own corpse."

Such is the malaise of "the poor little rich man": rather than a man of
qualities, he is a man without them (as another Viennese scourge, the great
novelist Robert Musil, would soon put it), for what he lacks, in his very completion,
is difference or distinction. In a typically pithy statement of 1912 Kraus would
call this lack of distinction, which precludes "all future living and striving,"
a lack of "running-room":

> Adolf Loos and I – he literally and I linguistically – have done nothing more
> than show that there is a distinction between an urn and a chamber pot
> and it is this distinction above all that provides culture with running-room
> [*Spielraum*]. The others, the positive ones [i.e., those who fail to make the

distinction], are divided into those who use the urn as a chamber pot and those who use the chamber pot as an urn.

Here "those who use the urn as a chamber pot" art Art Nouveau designers who want to infuse art (the urn) into the utilitarian object (the chamber pot). Those who do the reverse are functionalist modernists who want to elevate the utilitarian object into art. (A few years later Marcel Duchamp would trump both sides with his dysfunctional urinal, *Fountain*, presented as art, but that's another story.) For Kraus the two mistakes are symmetrical – both confuse use-value and art-value – and both are perverse inasmuch as both risk a regressive indistinction of things: they fail to see that objective limits are necessary for "the running-room" that allows for the making of a liberal kind of subjectivity and culture. This is why Loos opposes not only the total design of Art Nouveau but also its wanton subjectivism ("individually expressed in every nail"). Neither Loos nor Kraus says anything about a natural "essence" of art, or an absolute "autonomy" of culture; the stake is one of "distinctions" and "running room," of proposed differences and provisional spaces.

• LINES 372-374 after "A coeur de Paris, le 'Centre Beaubourg,'" accessed October 11, http://www.centrepompidou.fr/education/ressources/ENS-architecture-Centre-Pompidou/au_coeur_de_paris/p2.htm

• LINES 378-381 after "The History of Tate at Millbank," accessed October 10, 2011, http://www.tate.org.uk/britain/building/history.htm

• LINES 383-385 after "Search Results: Tate History Stationarys," accessed October 11, 2011, http://www3.tate.org.uk/research/researchservices/archive/showcase/results.jsp?theme=1&object=454

• LINES 387-399 after Dexter Sinister, "We Would Like to Share (Some Notes on a Possible School Badge)," *Notes for an Art School* (Nicosia: Dexter Sinister, 2006), inside back cover; see also http://www.dextersinister.org/library.html?id=15:

Heraldry is a graphic language evolved from around 1130 ad to identify families, states and other social groups. Specific visual forms yield specific meanings, and these forms may be combined in an intricate syntax of meaning and representation. Any heraldic device is described by both a written description and its corresponding graphic form. The set of a priori written instructions is called a Blazon – to give it form is to Emblazon.

In order to ensure that the pictures drawn from the descriptions are accurate and reasonably alike, Blazons follow a strict set of rules and share a unique vocabulary. Objects, such as animals and shapes, are called Charges; colors are renamed, such as Argent for Silver or Or for Gold; and divisions are described in terms such as Dexter ("right" in Latin) and Sinister ("left").

A given heraldic form may be drawn in many alternative ways, all considered equivalent, just as the letter "A" may be printed in a variety of fonts. The shape of a badge, for example, is immaterial and different artists may depict the same Blazon in slightly different ways.

The Blazon is a fixed, abstract literary translation of the open, representational graphic symbol (and vice versa.) Using a limited but precise vocabulary, full descriptions of shields range in complexity, from the relatively simple:

Azure, a bend Or

to the relatively complex:

(Party) per fess, Vert and Gules, a boar's head erased Argent, langued Gules, holding in his mouth the shank- bone of a deer proper, in chief: and in base two wings conjoined in lure reversed Argent. Above the shield is placed an Helm befitting his degree with a Mantling Vert doubled Argent, and on a Wreath of the Liveries is set for Crest a hand proper holding a Celtic cross paleways, Or, and in an Escrol over the same the motto "I'Audace".

Today, schools, companies and other institutions may obtain officially recognized forms from heraldic authorities, which have the force of a registered trademark. Heraldry might equally be considered part of a personal or institutional heritage, as well as as a manifestation of civic and/or national pride. However, many users of modern heraldic designs do not register with the proper authorities, and some designers do not follow the rules of heraldic design at all.

Bastards.

• LINES 403-405 after George Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven: Yale University Press, 1962), p. 67:

Returning now to the place of invention in the history of things, we confront once again the paradox which arose earlier in this discussion. It is the paradox of generalization concerning unique events. Since no two things or events can occupy the same coordinates of space and time, every act differs from its predecessors and its successors. No two things or acts can be accepted as identical. Every act is an invention. Yet the entire organization of thought and language denies this simple affirmation of non-identity. We can grasp the universe only by simplifying it with ideas of identity by classes, types and categories and by rearranging the infinite continuation of non-identical events into a finite system of similitudes. It is in the notion of being that no event ever repeats, but it is in the

nature of thought that we understand events only by the identities we imagine among them.

• LINES 408-424 after "Paris 1882: Edouard Manet Meets Bass Ale," *Wig & Pen*, January 10, 2011, http://wigpen.blogspot.com/2011/01/edouard-manet-meets-bass-ale.html:

Sure, we're the same species as the Homo sapiens depicted in pre-20th century paintings, but who hasn't felt a disconnect when gazing in the art world's rear view mirror – a chasm separating earlier cultures from our own? In that, transformations in material culture deserve much of the credit. Which is one good reason why Edouard Manet's *A Bar at Folies-Bergère*, painted a year before his death in 1883, is exceptional.

Look at the counter of the bar in the above painting. You'll see two bottles of Bass Pale Ale, with their familiar red triangle logo. It's a brand that many of us know first hand. Seeing it in the painting connects us in a wink with late 19th century patrons (many of them perhaps British tourists) at Folies-Bergèrie. All at once, via a commercial logo, we've discovered a bridge over a cultural chasm.

Ironically, many Americans have told me that they've seen the painting but haven't noticed the beer. Some of them are not beer drinkers. Might others who *are*, however, be subject to the *invisible gorilla trap*, i.e., failing to see something in front of their noses, because it defies their expectations?

A Bar at Folies-Bergère must also be our longest-running example (albeit inadvertent) of product placement. Marketers at Bass must exult: *127 years of exposure to the brand in galleries and art books – that's a lot of eyeballs!*

• LINES 428-429 after Daniel Boorstin, *The Image: A Guide to Pseudo-Events in America* (1962; New York: Vintage, 1992) p. 185:

A trademark (intended to become a standard for judging all products of a certain kind) is a legally protected set of letters, a picture, or a design, identifying a particular product. Because trademarks and many of the other images flooding our experiences are, like most other pseudo-events, expensive to produce, someone always has an interest in disseminating, re-enforcing, and exploiting them. Unlike other standards, they can be owned. To keep them legally valid as trademarks, the owner must constantly reassert his ownership.

• LINES 431-439, after "Gone Fishin'," *The Gentleman's Guide to Cocktail Conversation*, April 20, 2010, http://ggtcc.wordpress.com/category/cocktails:

Should you happen to find yourself at the bar next to one of the interesting types you hoped you might find, order a Bass Ale, if available. As the bartender goes off to get it, casually remark: "You know, normally I resist branding as much as possible, but every time I see Bass, I can't help but want one. It's a bit like the original Lacoste crocodile." Now, if you've managed to catch your neighbor's attention – and we will pretend that you have, you charming fellow you – you'll likely get an exceptionally confused look in return. This should not surprise you. Most casual drinkers, and even some very serious ones, don't know that the Red Triangle which adorns every bottle of Bass Ale is the first trademark ever issued in the UK.

In fact, in 1875, when the Trade Mark Registration Act became law, an employee of the Bass brewing company stood on line all night to make sure that, when the office opened in the morning, the Red Triangle would be the first on the books (closely followed by a Red Diamond for their strong ale). You could point to each time Apple releases a product for something of a modern analogue.

So, if the look you get back is one of open puzzlement, with a touch of curiosity, you should see fit to continue: "Well, the Red Triangle you see on ever Bass bottle is actually the first trademark ever issued in the UK. It was a bit of a status symbol, which even found it's way into a number of works of art. I'd guess that, if rappers had existed back then, they would have extolled the virtues of Bass rather than Cristal or Patron." If you've made it this far and maintained your compatriots attention: well done. Ask her what she's having.

• LINES 443-459 after Philip Thompson & Peter Davenport, *The Dictionary of Visual Language* (London: Bergstrom & Boyle, 1980) p. 110:

General Signs. The circle, square, triangle, CROSS, forked emblem. These are signs which together form the basic plastic language. The circle is the traditional symbol of eternity and the heavens. The square represents the world and denotes order. The triangle is a symbol of generative power and spiritual unity. The CROSS is a combination of active and passive elements. The forked emblem (Y), a medieval symbol for the trinity, is also an emblem for the paths of life. Although these broad interpretations occur in many religions and cultures throughout history, because of their formal simplicity they can be invested with infinite subjective meanings.

• LINES 463-464 after Umberto Eco, *The Open Work* (Cambridge, Mass.: Harvard, 1980), pp. 14-15:

Hence, it is not overambitious to detect in the poetics of the "open" work – and even less so the "work in movement" – more or less specific overtones of trends in contemporary scientific thought. For example, it is a critical commonplace to refer to

the spatiotemporal continuum in order to account for the structure of the universe in Joyce's works. Pousseur has offered a tentative definition of his musical work which involves the term "field of possibilities." In fact, this shows that he is prepared to borrow two extremely revealing technical terms from contemporary culture.

The notion of "field" is provided by physics and implies a revised vision of the classic relationship posited between cause and effect as a rigid, one-directional system: now a complex interplay of motive forces is envisaged, a configuration of possible events, a complete dynamism of structure. The notion of "possibility" is a philosophical canon which reflects a widespread tendency in contemporary science; the discarding of a static, syllogistic view of order, and a corresponding devolution of intellectual authority to personal decision, choice, and social context.

• LINES 468-476 after Domenick Ammirati, "Structure, Metaphor, Contemporary Art," *Art Lies* No. 68 (Spring/Summer 2011), cover:

Recently I read Bruno Latour's *We Have Never Been Modern*, from 1991. I'd gotten the sense from talking to my more intellectually conscientious friends that Latour had a lot to say about the current moment, which feels generally transitional; in particular, in art it seems an in-between time descended after the economic collapse, drawing to a close a period dominated in my mind by, on the one hand, salable neoformalist work (however intellectually justified, however imbricated in considerations of process, however good) and, on the other, attempts to (re)vivify political action in art (including the obsession with utopia and the obsession with pedagogy). The book's aim is to find a way beyond the impasse that became clear by the late 1980s / early '90s between obviously faltering modernity and a seemingly dead-end postmodernism. Given the passage of twenty years, one would think we had moved beyond this problem. But in fact the last decade's reinvestigations of modernism in art have merely served to reinscribe its visual lexicon. And I was intrigued to find parallels between Latour's 1991 and our (the art world's) 2011, since the livelier artwork I have seen people making in attempts to move forward recalls to me the late '80s/early '90s, with focuses on technology, the body and their interactions—the fate of personhood overall, in a mediatized age.

Latour seems to love breaking down knowledge into visual formats; *We Have Never Been Modern* features numerous tables and diagrams. While perusing them I realized that some of the centrally important diagrams resembled those in Rosalind Krauss' in ''Sculpture in the Expanded Field" (1979), produced in her now-canonical attempt to account for the efforts of artists ranging from Sol Lewitt to Robert Smithson who were developing work with new relationships to art and nature. Krauss explicitly cites the source for her diagramming method as the Klein group, common in the "human sciences." Presumably Latour, who is a 'human scientist', is familiar with the Klein group, so familiar as to have incorporated it into his own

methodology. In both Krauss and Latour, the goal is to deconstruct and expand upon a binary, and logically enough, the way to move beyond the pair of binary opposites is to *triangulate*. (The Klein group pursues this triangulate tack to form four triangles, whereas Latour stops at one.) It's obvious when you think about it in terms of simple geometry, and it invokes a baseline metaphor about the development of ideas. Two points in opposition form one axis. To get beyond them one adds a second *dimension*, the simplest structure of which is a triangle.

The methodology of this essay obeys the following geometry: a circle with tangents issuing from every point along its edge where the author adduces a new source. Metaphorically the figure implies motion while, of course, literally remaining static.

• LINES 478 to end by Dexter Sinister