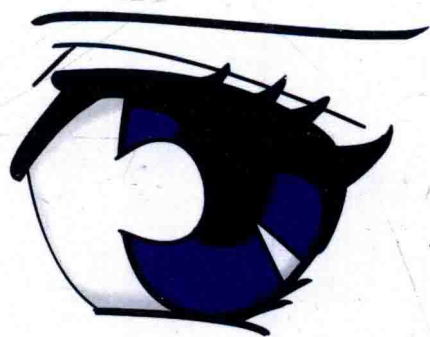
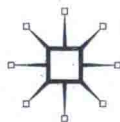


# Anime Aesthetics

*Japanese Animation and the  
'Post-Cinematic' Imagination*



Alistair D. Swale



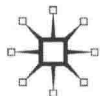
# Anime Aesthetics

## Japanese Animation and the "Post-Cinematic" Imagination

Alistair D. Swale

*University of Waikato, New Zealand*

palgrave  
macmillan



© Alistair D. Swale 2015

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No portion of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, Saffron House, 6–10 Kirby Street, London EC1N 8TS.

Any person who does any unauthorized act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

The author has asserted his right to be identified as the author of this work in accordance with the Copyright, Designs and Patents Act 1988.

First published 2015 by  
PALGRAVE MACMILLAN

Palgrave Macmillan in the UK is an imprint of Macmillan Publishers Limited, registered in England, company number 785998, of Houndmills, Basingstoke, Hampshire RG21 6XS.

Palgrave Macmillan in the US is a division of St Martin's Press LLC, 175 Fifth Avenue, New York, NY 10010.

Palgrave Macmillan is the global academic imprint of the above companies and has companies and representatives throughout the world.

Palgrave® and Macmillan® are registered trademarks in the United States, the United Kingdom, Europe and other countries.

ISBN: 978–1–137–46334–0

This book is printed on paper suitable for recycling and made from fully managed and sustained forest sources. Logging, pulping and manufacturing processes are expected to conform to the environmental regulations of the country of origin.

A catalogue record for this book is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Swale, Alistair.

Anime Aesthetics : Japanese Animation and the "Post-Cinematic"  
Imagination / Alistair D. Swale, University of Waikato, New Zealand.

pages cm

Includes bibliographical references and index.

ISBN 978–1–137–46334–0

1. Animated films – Japan – History and criticism. I. Title.

NC1766.J3S93 2015  
791.43'340952—dc23

2015015186

Anime Aesthetics

# Acknowledgements

This book might never have been written but for the warm encouragement of various colleagues who continued to offer support and constructive advice throughout its development. I am especially grateful to colleagues at the University of Waikato, particularly Dr Bevin Yeatman, Dr Gareth Schott, Dr Ted Nannicelli (now at the University of Queensland) and Dr James Beattie, who were generous with their time and gave useful critical feedback. I'd also like to thank Professor Naoko Tosa of Kyoto University, Professor Ryohei Nakatsu of the National University of Singapore, and Professor Tōru Takahashi of Waseda University for their kind encouragement and collaboration in media-related research over the last four years. Thanks are also due to the University of Waikato for its generous provision of funding to undertake research overseas in 2014 through the Vice Chancellor's Award programme. I would also like to express my warm gratitude to Felicity Plester at Palgrave Macmillan along with the editorial team who facilitated the revision and production of this manuscript.

Finally, I am abidingly grateful to my family who have been particularly supportive throughout the final process of drafting and revising the manuscript. This book is accordingly dedicated to them – Yurika, Ryu and Sascha.

# Contents

<i>Acknowledgements</i>	vi
Introduction	1
1 R. G. Collingwood and a "Philosophical Methodology" of Aesthetics	17
2 Anime as Craft	39
3 Anime as Representation	59
4 Anime as Amusement	78
5 Anime as Magic	97
6 Anime as Art: Digital Cinema and the Anime Aesthetic	120
Conclusion	141
<i>Notes</i>	148
<i>Filmography</i>	154
<i>Select Bibliography</i>	156
<i>Index</i>	163

# Introduction

Japanese animation has been more broadly recognised and given fulsome academic commentary over the last two decades. However, there is arguably a need for a more philosophically consistent and theoretically integrated engagement with animation in terms of aesthetic philosophy.<sup>1</sup> Of course, there are some notable exceptions which, as is acknowledged in more detail in the ensuing chapters, are certainly important to return to. Thomas Lamarre's work, for example, has set an important agenda for discussing significant issues pertaining to animation as a medium in general as well as *anime* in particular. He has developed a distinctive theory of the composition of visual space and movement in Japanese cinematic animation works through his analysis of the "multiplanar image", itself also rooted to a significant extent in an acknowledgement of the craft's debt to 2D graphic imaging and cel animation (Lamarre, 2009: 3–44). In addition to Lamarre, Paul Wells has made an invaluable contribution to the analysis of animation in a more general sense and is accordingly referred to at a number of junctures. And of course there are key thinkers of contemporary aesthetic theory often invoked in relation to contemporary media, – Deleuze, Ranciere, Massumi, Shaviro and Žižek, to name the most obvious figures – who will also be discussed as appropriate.<sup>2</sup> Ultimately, however, this work aims to reground reflection on *anime* within a more specific aesthetic philosophical tradition, particularly drawing on recent scholarship on the art theory of R. G. Collingwood.

"Anime" serves as a convenient sobriquet for Japanese animation, but it should be acknowledged that for some commentators there would be some resistance to the notion of granting the term

equivalence (Tsugata, 2010: 20–23). The term *anime* is, rightly or wrongly, now caught up with the pop culture phenomenon which invites associations with the relatively lurid variants of the art form – large super-reflective eyes, accentuated physical features to ramp up the eroticism and the image of an obsessive fandom that demonstrates an intense, almost religious devotion to forms of homage such as “cosplay”. However, Thomas Lamarre did the scholarship of Japanese animation a great service in rescuing “anime” from the more vacuous associations and positing it as a distinctive art form with a highly idiosyncratic dynamic of image construction and expression (Lamarre, 2009: ix–x). Nevertheless, in this work we will be taking a rather different approach to the anime aesthetic and seek to consider its broader significance in relation to understanding the recent transformation of cinema beyond the constraints of the camera and the frame through digital design. A key premise is that anime has the potential to exemplify the implications of this transformation due to its still pronounced grounding in pre-cinematic graphic traditions – traditions which ironically lend themselves to the skilful manipulation of the non-camera generated image and lead to the development of techniques which engender “post-cinematic” traits with regard to aspects of character design and narrative conventions.

The significance of anime in this broader context has been discussed by Lamarre in his landmark essay on the newly emergent symbiosis between cinema and anime in “The First Time as Farce: Digital Animation and the Repetition of Cinema” which appears in the collection of essays in *Cinema Anime* (New York: Palgrave, 2006) edited by Steven Brown. As a whole this is an invaluable contribution to the field, and within it Lamarre’s contribution stands out as particularly cogent and timely. In essence, Lamarre argues that at a key point (he identifies it as the release of *Final Fantasy: The Spirits Within*) the capacity for animation to replicate the “look” and “feel” of cinema became spectacularly apparent, and what it ushered in was a fundamental reworking of the relation between animation, the goofy adolescent, and cinema, the mature and serious “older sibling”. The key insight of Lamarre’s analysis is to highlight that this did not mean a “demise” of cinema but a fundamental re-start; cinema would be “repeated” and it would not be cinema quite as we know it. Animation would no longer be quite as we know it either – and certainly not cinema’s poor cousin (Lamarre, 2006: 176–177).



This contribution to our understanding of the place of anime in the evolution of audio-visual culture will be returned to in the ensuing chapters, yet there are certain points where the analysis within this work departs from Lamarre's approach to the aesthetics of animation, and it might be just as well to make those points explicit at the outset.

Lamarre's analysis has a particular strength in dealing with the centrality of 2D graphic imaging within anime production, and of course should be duly acknowledged. Even so, questions can be raised regarding the extent to which it can be harnessed to an analysis of the aesthetics of anime more generally. His media theory is grounded to a large extent on an engagement with Deleuze, Guattari and Lacan, but there are problems with this approach (Lamarre, 2009: xxix–xxxvi). Deleuze had a notorious "blind spot" for animation, and did not write at any length on it as technically distinct from cinema. Lacan presents alternate difficulties, not least of all because his grounding in psychoanalysis has significant potential to chaff with the broader implications of Guattari's, and arguably Deleuze's, distancing of themselves from Freudian psychoanalysis. Also, there is some issue that might be taken with the constraints of a post-structuralist premise of the "anime machine". While it provides a nuanced understanding of the complexity of an assemblage that is in a condition of perpetual becoming, it drifts, consciously or unconsciously, toward a privileging of the technical peculiarities of the artistic medium and the distinctive affordances particular to that technology.<sup>3</sup>

One of the key tenets of Collingwood's aesthetics is to question the capacity of any "technical theory of art" to be sustainable in the face of what he considers to be considerable practical difficulties. The detail of his philosophical position will be covered in the next chapter, and the essence of how this leads to a rejection of a conception of "art as craft" is discussed thereafter in the next. The core of that objection is that there are many instances of aesthetic expression where a particular technique as a craft is impossible to identify, and, more importantly, the process itself does not fit that which is typical of craft: having a predetermined end and employing technical means to arrive there (Collingwood, 1938: 15–17). Collingwood's favoured example is the instantaneous "hitting upon" the phrases of a poem within one's head and then working them into a poem – there is nothing in this process that is analogous to taking material and

converting it into something else, much less a process where the artist knows what they will have before they are finished. Or let us say that when Mr Miyazaki creates an animated feature, there may well be a process of manipulating sheets of acetate and sequencing them in a particular order to create an impression of movement, and that this will in turn be subject to a process of compositing through the adroit integration of these figures into a digitally constructed background. Our point here is that that process of fabrication in itself is not the heart of the artistic process – it is an artistic process of imaginative expression first before it is a technical process, and any theory of art that puts the technical “cart” before the imaginative “horse” runs the risk of doing mischief to an understanding of the “art proper”.<sup>4</sup>

Objections may well arise in the minds of readers already on the basis of this very general statement of the position, but I would request that those who want to debate the premises engage with the full detail of the position in the next chapter. The reader may hopefully accept that this attempt to reinvigorate an engagement with the animated image as an aesthetic phenomenon, rather than as a psychoanalytical symptom, or as the awkward cousin to the cinematic image, leads us to a more nuanced and expansive appreciation of the affordances of the medium. It also leads, I argue, to the prospect of identifying aesthetic propensities born from the intersection of anime with 3D enhanced cinema that enable us to understand aspects of our currently emergent conceptions of the *post-cinematic*.

The term “post-cinematic” is highly problematic; it needs careful definition and, as I would candidly admit, it is adopted here with a certain amount of trepidation. Perhaps the first association that needs to be explicitly denied here at the outset is one of regarding cinema as “having had its day” or, in other words, as existing as a medium now eclipsed through the emergence of new modes of image construction and image experiencing. For the record, the notion that cinema in some classical sense is now obsolete is one I would refute, and yet there is little doubt that cinema is now subtly becoming transformed, with the main drivers identifiable as being the integration of film making with digital modes of image creation, new modes of post-production and data sharing.

Steven Shaviro is arguably one of the most eloquent advocates of a conception of the “post-cinematic”. He does so by accommodating

the persistence of cinema in a more conventional sense while nonetheless recognizing its being subject to fundamentally transformative conditions of production and distribution, with new modes of consciousness, both social and artistic, forming new possibilities of affect. As Shaviro himself has stated, if there was ever a classical epoch for the classical film it was in the early twentieth century, the advent of TV ensuring an instant complication of cinema's status as the "cultural dominant" and ushering in a protracted battle between the big screen and the small screen (the former initially assumed to be the more serious platform culturally speaking but eventually giving way to television as a profoundly enriching medium in its own right). So cinema is not made obsolete, but rather re-contextualised and "re-purposed" (Shaviro, 1993: 33–38).

The question that arises that is immediately more thorny and difficult to frame, let alone answer, is that of what the "+  $\alpha$ " of the digital image, and its appended technologies, might imply for cinema in more specific terms. For Shaviro it is the loss of the indexicality of the image that is the key catalyst for new modes of non-signifying image making, concomitant with a "flat ontology" that denies the Bazin-esque pure image. This he diagnoses as part of the process of capital adapting the coinage of culture to one of constant meaninglessness and intense affective response generation, hence his work on "Post-Cinematic" affect (Shaviro, 2010: 75–78).

One can identify much in contemporary audio-visual culture that would incline one to agree with Shaviro's characterization of an emergent cinema of affect, and certainly there are other commentators who provide commentary and analysis that supports that broad depiction. Elsaesser and Hagener's work also explores the notion of reconstructing film theory through an appreciation of the impact of the physical senses. Their analysis leads to the enumeration of several key transformative traits that seem to be emerging through the marriage of 3D design and advanced animation techniques. Perhaps their most important insight is the identification of the impact of this transformation on our understanding of "virtual reality" and our conception of the screen. The pivotal "movement" lies in the transformation of the screen from a *window*, an avenue of witnessing to that which is presented beyond, to a *portal*, an avenue for subverting visual perception in more radical ways that evokes a world of becoming and flux (Elsaesser and Hagener, 2010: 179–180).

Kristen Daly in “Cinema 3.0: The Interactive-Image” (2010) has further augmented such commentary by identifying, in both film and television, the emergence of new modes of narrative, characterization and episodic spectacle that reflect the expectation of the “viewer” – the image viewer who expects something more resonant with their interactive experiences on other media platforms such as video games (Daly, 2010: p. 88–94). The degree to which the experience of the video game has contributed to the restructuring of such elements as narrative, character and spectacle is perhaps hard to quantify, and there is a point at which the notion that somehow viewers have become more proactive or “interactive” also runs into difficulties. Nonetheless, Daly’s highlighting of transformations in the spheres of narrative, character (or “persona” as I would rather put it) and spectacle resonate profoundly with Elsaesser and Hagener’s analysis.

All of these commentaries are accurate in identifying the symptoms of the impact of digital technology, but there is no clear consensus on precisely how it engenders the transformations that they identify. Shaviro is inclined to explore highly suggestive case studies to explore their value for understanding the transformation, – yet he ultimately returns to the paradigm of identifying how the phenomena aid capital in new and, for the most part, dis-empowering ways. Elsaesser and Hagener also explore intriguing and thought provoking case studies, – from *Toy Story* to *Terminator II*, – yet we still do not seem to get to the nub of what makes the digital image and digital technology capable of having such a profound impact on narrative, character and spectacle, even though we may well agree with the accuracy of their observations (Elsaesser and Hagener, 2010: 172–179). Daly, as already mentioned, identifies key drivers for the transformation of “viewer” expectations in alternate media practices and experiences.

Let it suffice then, to acknowledge that there is a rich field of enquiry that pertains to the examination of the “post-cinematic” – it is a legitimate signifier of a realm of investigation, although the parameters and particular nuances of interpretation might be highly contested.

This book takes perhaps a novel approach to the post-cinematic, by employing animation, and a particular aesthetic theory, that of R. G. Collingwood, as the foil for exploring this field in an alternative way. A focus on digital images in and of itself does not seem to

provide an altogether convincing mode of analysis, if not for cinema then certainly not for anime. The Lacanian approach to culture also raises problems of methodological constraint, and in the hands of Žižek arguably resolves down to its most generalized form of “symptomology” (Dean, 2002: 21; Flisfeder, 2012: 141, 158–159). In addition to these, the more “anthropological” or “culturalist” approaches to both cinema and anime seem to sail rather precipitously close to attempts to “essentialize” Japanese culture.<sup>5</sup> Some scholarship has on occasion dipped into the repository of classical literary aesthetic categories from “pre-cinematic” arts (literature, puppetry, poetry) and attempted to transpose them into aesthetic categories for “cinematic” arts and animation, – and to some extent this has had some success. Yet there is arguably a point where aesthetic ideals from classical literature, for example “mono no aware” or “wabi and sabi”, from classical literature, engenders a certain awkwardness; it is something of a struggle to employ such concepts usefully in relation to cinema without drifting into a certain pastiche of cultural references.<sup>6</sup> I agree with Shaviro that we are living in an epoch which requires us to confront the reality of film and television having enjoyed a spectacular epoch of hegemony, – and we are seeing that hegemonic position fundamentally become reconfigured. We are confronted with a transformation of aesthetic that very much springs from this particular milieu, and it requires a focused set of concepts that emerge from an engagement with that context.

Even so, I should of course concede that there has always been something that we might identify as being “distinctive” about the oeuvre of modern Japanese cinema and animation. The Japanese film industry sprang up with remarkable speed in the early twentieth century and developed a particular set of stylistic and thematic preoccupations. Much the same can be said for the early evolution of animation in Japan as well, although research on that development, especially as concerns the pre-World War Two era, is recently being more fully fleshed out. Yamaguchi Katsunori and Watanabe Yasushi’s volume on the history of animated film (日本アニメーション映画史, Yūbunsha, 1978) has been a mainstay for some time, but more recently Tsugata Nobuyuki’s *The Power of Japanese Animation* (日本アニメーションの力: 85年を貫く2つの軸, NTT出版, 2010), alongwith his other voluminous output, provides some of the most up-to-date scholarly commentary on the history of Japanese animation in Japanese. It is

joined by the recent work of Jonathan Clements, *Anime: A History* (British Film Institute, 2013) which provides an extraordinarily detailed account of the evolution of “anime” from its earliest roots.

Animation in Japan emerged from a broadly intersecting source of traditions and practices, from the “flip-book” style animation techniques that stem from the Edo period, to the “trick photography” that was an element within the emergent cinematographic technology and essentially became the prototype of stop motion animation, to the adaptation of popular *manga* titles into more conventionally understood “animations” that retained the speech bubbles of the original graphic texts. Tsugata suggests that there was a profound inter-relation between the artistic and commercial practice of *manga* authors, and in particular he highlights the instances of Kabashima Katsuichi (1888–1965) *Shōchan no Bōken* (「正ちゃんの大冒険」) and Asō Yutaka (1898–1961) *Nonki na Otōsan* (「のんきな父さん」) whose serialized cartoons were eventually transformed into full animation productions. He also notes that out of the three of the generally acknowledged foundational figures of Japanese animation, – Shimokawa Ōten (1892–1973), Kōuchi Junichi (1886–1970) and Kitayama Seitarō (1888–1945) – two of them had a background in *manga*.<sup>7</sup> Two figures that left a lasting mark on the evolution of animation in Japan amongst the next wave of professional animators were Ōfuji Noburō, (1900–1961) and Masaoka Kenzō (1898–1988).

Ōfuji Noburō was distinctive in that he retained an interest in monochrome silhouette animation employing traditional Japanese *washi* paper (和紙). One of his finest achievements is the film *Kujira* which won acclaim at the Cannes film festival in 1952.

Masaoka Kenzō produced the first “talkie” animation, *Chikara to Onna no Yo no Naka* (1933) and became the mentor several significant animators thereafter. He was instrumental in developing links with Shochiku Films and thereby promoting a symbiosis between the increasingly technologically advanced cinema industry and animation (Tsugata, 2010: 98–108).

The salient characteristics of the early animation industry evident from the foregoing brief outline are as follows: a proclivity for “mining” traditional folk stories and artistic styles for inspiration; a relative comfort with animation of flat figures; and a substantial overlap in the experience of training between *manga*, animation and cutting edge motion picture techniques. Consequently, there has

always been a significant degree of overlap in how the moving image, both in the context of cinema and animation, has come to express a rather idiosyncratic logic and style.

Some of the idiosyncratic elements of Japanese animation have been attributed to either cultural influences or logistical constraints. The relatively limited number of frames per second typical of Japanese animation could reasonably be attributed to a shortage of availability of celluloid before and after World War II or the fact that characters speaking Japanese require fewer frames to render “realistically” with the relative absence of complex pronunciations as are more evident in European languages (see Lamarre, 2009: 86–87; Tsugata, 2010: 22). However persuasive such accounts are, some broader, non-medium-specific perspective needs to be retained. Put in its simplest terms, we should pause to consider the fact that so much of what seems to have been stylistically idiosyncratic to animation has actually held a great deal in common with Japanese film as well. Moreover, as we consider animation in the present day, we may well be tempted to laud anime for its capacity to exemplify “post-modern” tropes through the combination of 2D and 3D digital imaging, but such observations should be tempered by an acknowledgement that certain of these “post-modern” tropes have been evident well before the advent of post-modernist commentaries and the wholesale adoption of 3D digital imaging technologies.<sup>8</sup>

On a deeper level, then, it becomes apparent that at some point the analysis of the “image” in Japanese animation needs to be developed in such a way that it is not constrained to a perspective that construes it as either having been “appropriated” by cinema, as in some sense the dominant “über-media”, or appropriated by “anime” as an alternative new media that has supplanted cinema. While valuing Lamarre’s insights into the genuinely complex renegotiation of the relation between the two media, we do not want necessarily to reproduce a new theory of this hybrid medium: what we need is an aesthetic theory.

One of the few contemporary theorists of aesthetics and contemporary media to accommodate a broader understanding of the image beyond the cinematic is Jacques Ranciere, who articulates this perspective through the series of essays contained in *The Future of the Image*. Ranciere’s utility with regard to re-assessing the significance of animation in relation to contemporary media is to provide us

with an avenue to avoid over-accentuation of the cinematic image as the dominant mode of audio-visual expression and, more importantly, to provide a broader context of the image that is both philosophically and historically nuanced. Ranciere directly challenges a technocentric perspective and embraces the notion that the image is something that can be analysed, and ought to be analysed, in its universal aspect – the nature of imaginative engagement with the image does not differ whether it is a painting, a photograph or a film, although there are of course obvious differences in the nature of spectatorship and the mode of reproduction and dissemination. Overall, then, our concern should not commence with the cinematic image, despite its seeming triumph and domination of the popular imagination, but with the image in a more generic sense. This implies that we should also expand our understanding of the nature of human engagement with images – all images, cinematic or otherwise (Ranciere, 2007: 137).

The philosophical platform for these observations is Ranciere's interpretation of classical aesthetic theory, particularly Aristotle's *Poetics*, which he engages with as a basis for distinguishing between several "regimes" of aesthetics (Ranciere, 2007: 11–14). Aristotle was writing at a time of rapidly consolidating traditions of poetry (epic and dithyrambic) as well as drama (tragedy and comedy) and so it may seem that his commentary might have only a passing relevance to the contemporary. Even so, the philosophical framework that Aristotle erects for the contemplation of art proves to be remarkably incisive and applicable beyond his own age. For Aristotle, the essence of art is imitation (*mimesis*), and not necessarily representation of the world in some literal sense. According to the *Poetics*, there can be varying degrees and qualities of representation according to the genre of expression and the purpose of the author. In comedy, for example, men [sic] are depicted worse than they actually are, while in tragedy they are depicted as better than actual persons. Moreover, the forms of expression, the devices employed and the mode of delivery can vary depending on each work (Apostle, 1990: xi–xiv).

Aristotle held tragedy to be the highest order of art, and it is to this genre that he devoted the greater part of his attention. According to Aristotle, there are six key dimensions of expression in tragedy, – narrative (*muthos*), thought (*dianoia*), character (*ethos*), diction (*lexis*), melody (*melos*) and spectacle (*opsis*). The first three are characterized



as the “objects” of tragedy, with narrative given priority over thought and character (the attributing of primacy to narrative is somewhat controversial, but part of the justification of this is that, as Aristotle argues, you can have plot without character, but not the reverse). Diction and melody pertain to the means of expression, while spectacle pertains to the “mode” of expression (Aristotle, 1990: 6–9).

Aristotle’s vision of the ideal relation of the disparate elements of artistic expression finds a reflection in the structure of aesthetic thought in the late eighteenth century – an epoch where representation is dominated by narrative concerns in both painting and literature and comes to its apogee. This in turn gives way to a radical reordering of aesthetic understanding in the nineteenth to twentieth centuries, primarily through the impact of the technology of photography. Ranciere highlights these developments as the basis for distinguishing between several “regimes” of aesthetic thought that emerge in the early modern to contemporary era. Ranciere describes the “representative regime” as the product of a classically informed but nonetheless highly aspirational conception of the relation of *muthos* to the other elements that emerged in the late eighteenth century and it was arguably the pinnacle of the aspiration to nail the essence of art in the rationalist spirit. This gives way, indeed is obliterated, through the emergence of the “aesthetic regime” which owes its impetus to the hugely cataclysmic impact of the photographic image, and by extension the cinematic image (Ranciere, 2006: 9). Under this regime, *opsis* is the upstart that utterly confounds the previously stable notion of representation dominated by *muthos*; through instantaneous similitude, and a mute capacity to make statements without explicit narratives, the earlier regime is thrown into disarray.

But this is no simple victory, – and here lies the sophistication of Ranciere’s approach. This is a victory of sorts, but the very means by which the photographic/cinematic image instantaneously obliterates the former regime contains the essence of a contradiction – a capacity to present immanent truths that, if anything, do not subsume the need for narrative but rather provide a new set of constraints and conundrums for developing *muthos* – hence the “thwarted fable”.<sup>9</sup> For the spectator, the same applies, – we need to relearn how to engage with the image, how to interpret and in turn communicate that understanding in some new coinage of discourse.