



INVESTIGACIÓN/RESEARCH

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DIDACTIC PROPOSAL OF ANALYSIS OF AUDIOVISUAL IMAGES APPLIED TO DOCUMENTARY "STATUES ALSO DIE"

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ABSTRACT

As understanding the, photographic image needs of a comprehensive registration system allowing us to consider the analysis parameters systematically, so too happens with the audiovisual image (e.g. documentary, feature film, and so on). This article presents a proposal for the analysis of audiovisual works based on the isolation of key frames and their subsequent analysis in succession through the use of the parameters of static image analysis. Photography often entails the concretion of a succession of images that remain in the act, that is, the synthesis of a succession of images. Choosing the key frame containing the analysis parameters allows us to conjugate a system for still image analysis for audiovisual images. This article presents both such analysis parameters and a proposal for their practical application to the two initial sequences of the documentary "Statues Also Die" (Chris Marker, Alan Resnais y Ghislain Gloquet, 1953), which defends a critical approach to ethnocentrism applied to the black-African artistic manifestations.

KEY WORDS

Audiovisual - Analysis - Photography - Frame - Narration

PROPUESTA DIDÁCTICA DE ANÁLISIS DE LA IMAGEN AUDIOVISUAL APLICADA AL DOCUMENTAL "LAS ESTATUAS TAMBIEN MUEREN"

RESUMEN

Así como la comprensión de la imagen fotográfica requiere de un sistema de registro que nos permita considerar los parámetros de análisis de forma sistemática, más aún

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sucede cuando nos enfrentamos con la imagen audiovisual (documental, cine, etcétera). Este artículo presenta una propuesta de análisis audiovisual aislando los fotogramas clave y analizándolos en una sucesión que parte de parámetros de análisis de la imagen fija. La fotografía a menudo supone la concreción de una sucesión de imágenes que permanecen en acto, esto es, la síntesis de una sucesión de imágenes. La elección del fotograma clave que contiene los parámetros de análisis, nos permite conjugar un sistema de análisis de imagen fija para imágenes audiovisuales. El artículo presenta tanto los parámetros de análisis, como una propuesta de aplicación práctica, analizándose las dos primeras secuencias del documental *Las estatuas también mueren* (Chris Marker, Alan Resnais y Ghislain Gloquet, 1953), donde reivindica un acercamiento crítico al etnocentrismo aplicado a las manifestaciones artísticas negroafricanas.

PALABRAS CLAVE

Audiovisual - Análisis - Fotografía - Fotograma - Narración

1. INTRODUCTION

The article puts forward the analysis of visual images, preferably of a photographic nature. In today's culture, the image has become a passive benchmark of knowledge, it is in this sense that it acquires an academic value, the fact that our students are able to analyze an image in its main aspects, namely: composition, lighting, color, drawings, and so on. This in its technical side, while, at iconographic level, they must be able to read its visual language, for which they have to test their perceptual system.

The project aims to systematize the visual analysis of the images by performing a database categorization of it that can be applied to visual and artistic education, as well as art education.

The image in our environment requires an analysis capacity that should be based on a ranking system allowing us to disaggregate all its contents, both technically and meaning-related (Pinto 1989).

On the one hand, the project aims to establish such a system of categorization and, on the other hand, to apply the theoretical line of analysis to the plastic realization of the image developed under the parameters identified in the categorization.

The article focuses on the performance of an analysis system and its implementation, with considerable interest for visual, plastic and artistic education. It generates visual knowledge in translating visual language.

The proposed audiovisual analysis is in two distinct parts, the first is the informative part, which keeps the typical parameters regarding generated information, and a second analytical part (Maiez, 1993).

2. OBJECTIVES

As a didactic objective, we assess the improvement in the ability to analyze the moving image, improving accuracy, as well as the detailed analysis of multiplicity of specific variables of the moving image.

Both the method and content of the project can be used in plastic and artistic materials to analyze the moving image, both in narrative and plastic education and audiovisual production.

The main idea is the continued placement of different frames that contain both formal and content unit. From this series of frames, the key frames containing the visual reading of a longer or shorter time sequence, depending on its unified proposal, is extracted.

3. METHODOLOGY

The analytical methodology is basically quantitative, concerning the definition of the analysis parameters, where the items grouped under the following groups are recorded: plane and take, field, composition, ellipses, continuity, color, lighting, staging, montage and editing, soundtrack and screenplay. The qualitative method is used in analyzing the information, which is descriptive for most of the records, where are collected: title, country, duration, date, directors, production, screenplay, artistic advisor, photography, music, orchestra direction, voice, collaboration, awards, genre, synopsis and context (the latter two being specifically qualitative).

This piece of research combines qualitative approach with quantitative processes, systems using historical, descriptive, experimental and theoretical research.

Research in Art Education, "develops with a wide variety of approaches, guidelines and methodologies, because artistic learning is a highly complex activity in which there are decisively perceptual, cognitive, experiential and contextual aspects and because, in the interpretation of artistic phenomena, there is a wide variety of disciplines "(Marin, 2006, p. 464)

Along with these considerations, we took into account the artistic approaches. On the one hand, in light of the organization of learning and content of art education in the visual arts and, on the other hand, by virtue of the sciences that study, analyze and explain images, objects and works of art, such as: art history, aesthetics and art theory. The artistic approach identifies a specific type of knowledge, based on visual and creative thinking (Arnheim, 1976; Eisner, 2004; Gardner, 1982), with an aesthetic intentionality and a basically imaginative and creative function of knowledge (Read, 1954; Lowenfeld, 1961).

This series of frames allows reading of still image, both in the plane analysis (topology of frontal plane, camera position, typology of the shot, etc.), shot, composition (types of visual balance, contrast, balance, emphasis, etc.), color (type, range, qualities, arrangement and use), lighting; and reading of the moving image to see several frames in terms of both the preceding paragraphs and ellipses (referred to transition modes: cut, chained, fade, blur, sweep, curtains, etc.), continuity (ellipsis

of space and time) the type of montage and editing (narrative, descriptive, expressive or symbolic), analysis of the soundtrack (intensity, iconicity, tone, font, temporal relationship, components and type of music) and screenplay (sources, structure of the story, characters, driving idea). Although the latter two clearly exceed the possibilities of visual analysis.

The introduced innovation is based on systematic audiovisual analysis and on introducing analytical parameters derived from the still image, starting by isolating key frames of the moving image, using image processors.

Plano and takes	Plane type frontal		Plane	Camera position	Type of decision		
	<input type="checkbox"/> GPG <input type="checkbox"/> PGL <input type="checkbox"/> PGC <input type="checkbox"/> PA <input type="checkbox"/> PML <input type="checkbox"/> PMC <input type="checkbox"/> PP <input type="checkbox"/> GPP <input type="checkbox"/> PPP <input type="checkbox"/> PD		descriptive expressive	Chopped contrapicado frontal air	take fixed panoramic Giro Swept Travelling zoom lens		
Field off screen	Type of space		Depth				
	natural urban inside		Overlap difference sizes Full texture Aerial perspective relative height linear perspective				
Compositi on	equilibrium	balance	dynamic	type	Balance	Contrast	Emphasis
	static dynamic	-vertical horizontal - combined rate	-concurrent -inclined -wavy -combined rate	-by design -by arrangement -by selection -by combination	_yes _do not	_yes _do not	_yes _do not
Ellipsis	Transition mode						
	_cut _fettered _molten _blur _swept _cortinillas						
Continuity	techniques		Ellipsis space		Smoothed transition time		
	_Plans waiting _juxtaposed actions _parallel actions _converging _simultaneous actions		_Close-ups with continuity _with discontinuity and relationship _with discontinuity and unrelated		continuous assembly	Joint movement	symbolic assembly
Color	Color type	Spectrum	symbolic assembly		Organization		Use
	-primary -secondary -no preference	-warm -cold -no preference	-bright -not bright -without preference saturated	-Saturated -unsaturated -no preference	-harmonic -contrasting		-descriptive -expressive -symbolic
Lighting	Lighting of type		Lighting Technical		incidence of light		

	-hard -- soft	-Natural -artificial	-main light - fill light -backlight -bottom -without technical lighting		-lateral -frontal -backlighting -filled -Aerial -low		
Staging	scenography		characterization		Interpretation		
Assembly and editing	Mounting mode				or content Idea		
	temporal continuity	temporal discontinuity	spatial continuity	spatial discontinuity	-narrative -descriptive -expressive -symbolic		
Sound track	intensity	Iconicity	Tone	Source	Temporal relationship	Components	Music
	-high -half -medium	-primer low sound level -second sound level -third sound level	- serious -middle -acute	- external diegético -internal diegetic -Non diegetic	-non simultaneous -simultaneous	-word -music -sound - effects -silence	-diegetic silence -non diegetic
Script	Sources		story structure		Character		driving Idea
	-Original screenplay <input type="checkbox"/> - Adapted Screenplay based -Adapted Screenplay inspired -Adapted Screenplay recreated		-Approach -Development - Denouement	- main plot - subplot	-Protagonist -Principal -Secondary	-indicial -image artifactual - Proxemia	-Anecdote and dramatic idea - thematic idea (core) -Basic conflict and intrigue

4. RESULTS

This series of frames allows reading of the still image (Bardin, 1986), both in plane analysis (topology of frontal plane, camera position, typology of the shot, etc.), shot, composition (types of visual balance, balances, contrast, emphasis, etc.), color (type, range, qualities, arrangement and use), lighting; and reading of moving image to see several frames in terms of both the preceding paragraphs and ellipses (referred to transition modes: cut, chained, fade, blur, sweep, curtains, etc.), continuity (ellipsis of space and time) type of montage and editing (narrative, descriptive, expressive or symbolic), analysis of the soundtrack (intensity, iconicity, tone, font, temporal relationship, components and type of music) and screenplay (sources, structure of the story, characters, driving idea). Although the latter two are clearly beyond the possibilities of visual analysis.

All these possibilities in the analysis of variables (Gil Urdiciain, 1996) allow us to develop a speech following the moving image, where specific parameters for analysis of the still image with the moving image combine, without this implying a prejudice for the latter and without having at the same time to be determined by continuous time display (which is necessary but does not allow "rest" in the analysis).

We test implementation of the analysis with the documentary "Statues Also Die".



Photo 1: Frames from the curtains of "Statues Also Die"

Source: Frames from the original documentary

Both the first image (thanks to the British Museum, the Museum of the Belgian Congo and the Museum of Man) of the credits and the last (presentation of the contents of the documentary on the review of the presence in Africa) are melted in black; the first comes from the black and the last ends in black.

The other collaborations are melted in black and gradually move from the bottom of the screen and disappear as they come near the horizontal half of the screen, the major collaborations remaining always present. Once collaborations all merge in black. Production enters and leaves melted in black while the title comes melted and, from here, the rest goes in and out in curtains from the top to the bottom of the screen and remains three seconds in the center. The last credit title corresponding to the content of the documentary is melted in black, it is the one that appears with a logo.

4.1. First sequence; museum art and black art



Photo 2: Frames from the first sequence, third scene of "Statues Also Die"

Source: Original frames from the documentary

Transcript: "When men die, they become history. When statues die, they become art. This botany of death is what we call culture. It is because the society of statues is mortal. One day, their stony faces crumble and fall on the ground. A civilization leaves these mutilated remains behind, as Tom Thumb leaves his pebbles. But history has devoured everything. An object dies when the living gaze looking through it disappears. And when we disappear, our objects will remain in the place where we leave the black things: the museum. Black art; we look at it as if its *raison d'être* were the pleasure it gives us. The intentions of the black who created it, the emotions of the black that looks, all that is alien to us. As they are written on wood, we think their approaches are statues and find what is picturesque, there where the member of the black community sees the face of a culture. His smile is that of Reims which she looks. It is the sign of the lost unity where art was a guaranty between man and the world. It is the sign of that severity which takes it, beyond miscegenation and galleries with slaves, to the ancient land of the ancestors; Africa".

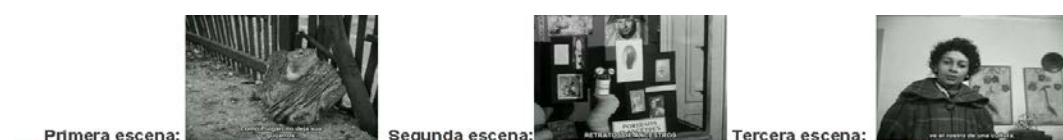


Photo 3: Frames from the first sequence of "Statues Also Die"

Source: Frames from the original documentary

In the first scene, there are art objects presented in their context and seen from the archaeological perspective (Willett, 2000). Close-ups are general to place objects in their geographical context and, gradually, these objects are presented in close-ups, clearly leaving their position on the floor in the metaphor of the course of time. Images are presented in a still shot.

The second scene shows different objects placed in glass cases in a museum room. All the still shots gradually come near the objects in the glass cases in a descriptive approach. The third scene uses the medium close-up in the first few frames, up to the foreground in an approach of the character to the camera in the last frames. The mask is also presented in the foreground, thus trying to approach the curiosity of the viewer when looking at a "strange" object. We pass, collectively, from descriptive to expressive planes that attempt to capture the gesture of the characters when looking at the objects in the museum; from the curiosity of the first two viewers to the indifference of the man who appears in second place; and the attention of the third and last woman who comes near the mask. The position of the camera in the third scene is always in a nosedive that brings an aspect of inferiority to the observed object and succeeds, when placing the camera in the position of the object, in making the viewer feel uncomfortably observed, as if he were the object in the glass case of the museum.

The first scene is taken in outer space, while the second and third ones correspond to the interior space of the museum. Natural space achieves the feeling of depth by overlapping, framing and, in the plane in which the fence appears, by means of linear

perspective. In the images of the museum of the second scene, there is scarcely any depth, just looking for the presentation of objects. In the third scene, the difference in size of the characters, especially the man who remains in second term, is the means used to achieve depth.

The composition of the image is achieved by means of static equilibrium from vertical and horizontal lines, except for the first part that uses much slanted lines on the pretense of referring us to the past. In this case, the composition from slanted lines, rather than look for a dynamic effect, looks for a symbolic effect on the attribution of the archaeological works to the remains of ancient cultures.

The entrance and exit images are presented as melted, from black at the entrance and into black at the exit, the rest of the images are presented through a cut. It contributes a dynamic character and, on the contrary, breaks the action especially in the first and second scenes, since the third scene is a plane with single framing except for the presentation of the mask, and the approach of the last woman, which is made through cutting. Once the scene is over, it is melted in black.

Both the in first and second scenes, continuity is thematic, softening made in the transition of time with a symbolic montage from key shots. In the third scene, time is linear and is done in one shot.

In the space ellipsis it exists with discontinuity and relationship between the second and third scenes, both in the space of the museum, but not in the same room; the exhibition room is scene two is intended to be symbolic, since the exhibited objects are not referential to the western museum but in comparison with the objects presented in ethnological museums (Malgesini and Giménez, 2000).

Discontinuous and unrelated are the first and second scenes in the ellipsis of space, although the object contained in both plays a very important role; the artistic object out of its geographical context in the second scene is presented in the museum and within its geographical context in the first one.

It uses planes of wait in the third scene at the moments when visitors come to the view of the camera that is in the position of the mask, which appears as flat detail plane.

Lighting is natural and soft in the first scene, while it is artificial and harsh in the second. In the third scene, lighting is from the left side and overhead for the entire scene, except for the last shot, where it reverses, lighting being from the right. It is a desire for change when the mask appears to suggest a turning point. Throughout the third scene, the main light, the fill light and the backlight combine, all of them being proper to the interior space where it was filmed.

We must keep in mind that the job of the artistic director (set designer) recreates the atmosphere of the mid-twentieth century, so we start from the exhibitionistic approaches from over half a century ago; the same applies to characterization and interpretation.

The recreated environment aims to be as realistic as possible. The first and second scenes are probably made for the documentary, while the third scene is part of one of the collaborating museums.

The physical aspect and the characterization of the characters have archetypes of visitors to mid-century museums, high class therefore, showing a certain disdain for

the works of black art exhibited at the museum, with the exception of the last visitor with black features, such as darker skin, curly hair and wider nose, without being black. All characters appear in warm clothes that give us an idea of the time of year when there were no cloakrooms in the museums.

The interpretation is based on visual elements of the characters who, in the case of the first two women, perform an action of observing the glass case, the first one in a centered screen shares the plane with the second that comes through the right of the screen and goes out through the left consecutively. The third visitor who, while the first two visitors perform their action, remains in the background watching a sculpture on the opposite side of the room, he turns once the women have disappeared from the shot to make an approach to the subjective camera, but without making a comprehensive approach, he turns and disappears in the back of the room to the left. Before disappearing from the image, the woman with black features comes from the left, stops at the camera observing the object. The first three visitors show an action of mere curiosity without delving into the object they watch and show a certain disdain, while the last visitor stops in front of the mask, staring, going deeper in the approach of the camera but without showing any facial expression except for her attention to the object. Thus a link is established between the black woman and the black object, a link between art and the producer.

4.2. Second sequence; Black history and art

The second sequence is presented without temporal or spatial continuity. On the one hand, we have time discontinuity spanning several centuries, without specifying the beginning and placing its closure in the presentation of the black art objects at the time the documentary was shot; mid-twentieth century (McClusky and Thompson, 2002). At spatial, geographical level, it focuses on two foci, African (unspecified) and European (unspecified). We understand that the African focus refers to the black Africa (Torres, 1996) and the European focus mainly to countries with strong colonial presence; namely: France, England, Germany and Belgium.

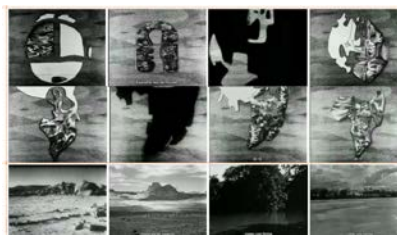


Photo 4: Frames from the second sequence of "Statues Also Die"

Source: Frames from the original documentary

The idea of the montage is both descriptive and expressive, since the information provided by the scenes has a clear interest in expressing us a specific idea, both for the scenery and the characters and the narrative in voiceover.

The intensity of sound is average although tending to be rhythmically established, at the moments of change, an increase or decrease in intensity, reaching its softest side when presenting, in the third scene, the mask that has been observed by the visitors. The music remains on the first sound plane when it appears alone, going into the background when the voiceover begins. The voiceover is severe, forceful, asserting the content of the words.

The sound is non-diegetic and simultaneous in the second and third scenes, while the narrator describes events that are involved with the events of the image.

Comments are built with short phrases, plainly and without any rhetoric terminology, but with very dense contents. The relationship of comments with the image is clearly intended to convey the message.

The music creates an atmosphere accompanying the image that, like this, is very rhythmically composed with the entry of different instruments and ups and downs. There is hardly silent except for the first 5 seconds in the first scene, which is presented as introductory silence.

Within this first sequence, we find three parts. The first part of the screenplay raises the value of art as something alive contextualized both temporally and geographically. In the second sequence, the screenplay contains only the word *museum* as a derivation of the artistic object once decontextualized. The third scene places us within the black object and its place it occupies within Western art in total decontextualization in which what is ideological joins what is geographical and temporary. The characters in the third scene have a complementary value, they are only part of the argument, they do not contain the keynote speech. The role of the four characters is the contrast in their attitude; the first three keep a distance of curiosity together with certain indifference, all three are white; the woman with black features has a different attitude regarding the previous characters as she feels identified with the Baule mask.

The action of the characters is supported by a clear, very open direct screenplay; it seems that the narrator answers the thoughts of characters, in this sense, both the action and the voiceover could be considered internal.

The driving idea of the screenplay can be considered to be the thematic idea; as for the subject, it is the point of view which is considered to be the plot.



Photo 5: Frames from the second sequence of "Statues Also Die"

Source: Frames from the original documentary

The first scene uses a great general plane represented in a drawing on the symbolic evolution of the African continent that uses zoom-in for temporary transitions.

In the second scene, the general plan remains, in this case in scenic twists of two African landscapes, both being frontal, until the appearance of the boat, then there is a travelling, the focus being kept on the boat bow while it travels on the river; in this case, it performs a dive in a symbolic representation of the unknown that represents the exploration of the continent.



Photo 6: Frames from the second sequence of "Statues Also Die"

Source: Screen from the original documentary

The third scene progressively uses the representation of general planes to close-ups on an expressive approach of African art to the viewer. The shot is almost always frontal, save for certain exceptions in which it uses a softened dive in some of the Benin plates. It uses both traveling and zoom. Travelling is used in Benin plates, thus supporting its temporal dimension, almost like a comic, while zooming uses it more in faces for expressively approaching the objects.

The second scene is taken in natural space, both aerial perspective and relative height being used as a means of depth.

The third scene is made in an interior space but does not use its characteristics, as it aims to focus on the object rather than placing it within a space.

In most of the shots, it is based on static equilibrium, slightly modified in certain shots of the faces, where a not excessively charged tendency toward the diagonal is perceived. Except shots taken abroad for disposal, the rest is a type of composition through selection, based mainly on contrast. It searches the pace from repetition in the characters of Benin plates (translation) and from symmetry of both the faces presented frontally and the lions of Benin (Iniesta, 1998), which appear three times at the beginning of the third scene. Symmetry is axial, identical elements being placed on both sides of the axis of symmetry.

It uses cutting in the second scene, while in the first and third, it is based on the melt. The introduction to African geography in the evolution over the centuries is performed with a fade to black with zoom blur. To move from the second to the third scene, it uses a sweep that sets a drastic change moving objects from the African continent to a vague place. From here, images are chained and they enter the frame from right to left or vice versa, or centered melted from the black and using the zoom to bring them to the viewer and chain them with the following image. It is by combining these effects with cutting on some of the shots mainly to represent details or descriptive planes. As it approaches the second part of the third scene, it increasingly uses shorter planes synchronized with music.

In the first scene, it keeps the continuity of space to represent the evolution of African geography throughout the centuries to pass in the second scene to different real spaces of present time, introducing the ideological prejudices of African explorations carried out by the westerners.

The whole third scene is a presentation of cultural objects the westerner finds on his arrival in Africa and how they are assimilated within his artistic concepts. The whole approach is symbolic, focusing on African art objects and on the intellectual shock produced in the West.

Lighting, except in the second scene, is hard artificial light, insisting on contrast as a means of expression and emphasizing the visual power of the object. Almost the whole third scene is based on a single main light, in most cases lateral, accompanied by overhead light in some cases that, though removing some of the informative power of the image, potentiates its expressivity by getting it closer to the viewer forcefully.

Lighting is not significant. The second scene presents two types of landscapes, on the one hand desert landscapes focused on the staging of African geography north of the Sahel and their implicit vision of the viewer about what Africa is and, on the other hand, the river as places that allowed the penetration of West into Africa massively mainly following the Berlin Conference that legitimated the process of civilization carried out by the European powers and hid the mainly economic reasons.

The assembly uses a wide discontinuity, both temporal and spatial, across the Africa geographical framework and its historical development mainly focused on the Western view toward black Africa (Einstein, 2002).

The first scene has a narrative nature as it uses the temporal evolution of events, becoming more symbolic in the second scene by presenting the boat as a symbol or metaphor of advance in African discovery, to tend to expressiveness in the third scene, highlighting the expressive components of the African artistic object above the temporal progression, which disappears here (Sellier and Lesage 2006).

The soundtrack focuses on the voiceover and music. The voiceover, constant in the audiovisual, is of a serious nature and reaffirms both the idea and the power of images. The music alternates with the voiceover in the first and second sound level and gains importance when the voiceover disappears.

The temporal relationship in the first and second scenes is simultaneous to represent the text of the voiceover in the image, while in the third scene the text is centered on the idea represented by images in an attempt to symbolically reflect on them.

The word provides descriptive and reflexive information and creates a compelling climate to culminate a topic and trying to take the viewer into what it wants to emphasize. Although the construction of the phrase is to cut the terminology, it is complicated by maintaining a critical line (Leiris, 1967), from the metaphor and symbol. The relationship between the text and the image is not based solely on description, especially in the third scene, instead, it places it in the context of understanding and reflection on what we see.

The music has an important value to the extent that it makes the rhythm of images flow with different hues and intensities, thus fulfilling the role of reinforcing the image. It does not use silence in this second sequence, which always keeps a constant

tension in the viewer.

The screenplay is very careful and leads us in this second sequence to the purpose of the documentary; the African object, endowing it with historicity (first scene) and prejudice (second scene). The screenplay raises issues regarding the recognition and study of African art when placed within historical gaps and cultural diversity when being understood in the West. So much for the artistic approach that will evolve in the following sequences.

The whole screenplay draws on a core idea that puts the relationship with the "other" from the ethnocentric point of view (Kerchache, et al. 1999), making a criticism of this moral and ideological superiority (Laude, 1968).

5. DISCUSSION

It is necessary to generate quantitative methods of systematic analysis to improve the teaching and learning processes of the moving image in the visual, artistic teaching and in the one related to the narrative and audiovisual production. These processes of analyzing the moving image must contain methods of approach to image that methodologically allow the "rest" of the still image, as they improve in accuracy and variability.

Also the plastic language contains knowledge that is intended to be conveyed once the language of plastic and artistic elements is debugged. Audiovisual language uses active perception of the viewer to generate knowledge from the representation of reality with elements of visual language to improve communication processes.

The "eminently active" nature of visual act (Arnheim, 1969) together with the process of perception, which requires the set of mental processes that produce the information we receive, becomes a privileged means of our approach to the different realities.

Finally, from the content of *images die too*, we can consider that when the sender and receiver do not share (cultural, temporary ...) conditions, communication accepts another level of understanding that does not make it possible to decode the battery of iconographic speeches, allegorical figures, reference to historical moments or customs (and their meaning) which relate to images. That is when we need to read images from the visual configuration of visual language.

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