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Greeking in theatre, television, and film production art-department work refers to the process of changing or hiding corporate trademarks that have not been "cleared" legally for use in the production. There are two concerns with using identifiable trademarks in a film. The first is that audiences will believe that the owner of the mark sponsored, endorsed, or is in some way affiliated with, the film maker. Someone who shoots in Times Square and includes a glimpse of the Sony Jumbotron in the background is not as likely to be liable for causing consumer confusion as someone who features the Sony Jumbotron as the centerpiece of a shot. The second concern addresses trademark dilution. Even if there is no likelihood of consumer confusion, using a "famous mark" in such a way as either to tarnish the mark, or dilute its source-identifying characteristics, will result in liability and could get the "diluter" enjoined. The classic example of tarnishment is the use of the distinctive "Coke" script in a 1970s poster that duplicated the mark, but spelled out "Cocaine."

fig1.1

koka-cole-la + cit cat + rikky rozay + evean + nurf + marelborerow

With trademark dilution and the lack of clarity in the law it is useful to think of propriety as coined from late Middle English propriete meaning ownership and eventually coming to refer to correctness in behaviour and morals and the quality of being appropriate. By filing 'in the world' or in Urban space it is impossible to come across some content that is not already know to the potential audience. This relationship between the formal necessity of an encounter with a space and the random encounter with known images pushes the director behave in an appropriate way in regards to the undecided and undecidable trademarks laws. Several techniques may be employed, blurring, obfuscation, quick pan plus a whole array of CGI techniques. The bearing of the set must carry the least amount of information possible, to manifest the least amount of deviance in relation to the understanding of the particular neighbourhood, it must also affirm the greatest participation in the standardized view of the particular urban sphere(eg times square). "The level of propriety is proportional to the lack of differentiation in the corporeal manifestation of attitudes."
(Certeau)

fig 1.2

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The trick is to walk a certain line between what is said and what is unsaid and the disparity of the two is the structure of exchange between the owner and the one who greeks. The mask or the indirect style is the style of choice.

The relationship between the two is made from a progressive insertion of an

implied discourse within the explicit signs of the urban fabric. The signs of greeking are remarkable " in that they are, with time, only rough sketches, incomplete linguistic strokes, barely articulated, fragments: a language of half words, frozen in the smile of politeness." Certeau)

phig 1.3

_____ a _____ for _____ nor _____.

Over and over again what are the appropriate signs that will clinch and stabilize the signs of recognition. A common tactic might be similar to sexual allusion, the way that one only talks around sex, to allow the audience to understand through the subtle manipulation of language. " Talking about sex is, in the register of propriety, talking about the same thing in other words: it implements a dishience that separates a signifier from its primary signified in order to place it beside other signifieds who linguistic practice indicates that it carried them without knowing it; in its enunciation, talk about sex de-normalizes, de-stabilizes the conventional agreement between saying and what is said in order to carry out a substitution of meaning in the same utterance." (Certeau)

fig 1.4

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1. G - Newspaper, industrial offcuts, steel component,
50 x 122cm
2. R - Uv cured inkjet print on canvas, chocolate bar, micromesh,
130 x 130cm
3. E - Yves Saint Laurent trench coat, dye-jet print on silk chiffon,
coat rack,
60x 60 x 327 cm
4. E - Water jet cut alu-panel, uv cured ink-jet print, formica, aluminum
components, bric-a-brac, taste-tested black cherry cola,
261 x 109 x 30 cm
5. K - Modified coat rack,
188 x 46 x 22 cm
6. G - Newspaper, industrial offcuts, steel component,
77 x 122cm
7. R - vinyl, blinds

all works 2012