

(RAD) rhetorical analysis document

<u>they say</u>	<u>i say</u>	<u>summary</u>	<u>rhetorical analysis</u>	<u>practice</u>
<p>“Most museums across the US and Europe have had a difficult time handling the selfie onslaught.”</p>	<p>“Onslaught.” sounds military, like a wartime metaphor. Is it really so “bad”? Granted, I can see how a traditional museum goer might find them obtrusive -- the posing, the angling, the flashes, the sense that “i got this” when maybe the traditional art appreciator takes hours contemplating a piece in order to get a sense of its meaning, power, and relevance. So, “onslaught” in terms of values -- valuing art through time-given to it. It could seem like an “onslaught” simply in terms of space -- the space immediately surrounding a piece of art, how it is no longer “sacred” but trampled upon. It could also seem like an emotional “onslaught” -- perhaps a traditional art lover wonders HOW this could be the way to behold art when “My” way (the conventional way) seems so right, so true,</p>	<p>Mallonee introduces with a military metaphor, identifying the prominence of selfie-taking museum goers as a sort of ongoing takeover.</p>	<p>This powerful appeal to ethos places contemporary, perhaps younger museum goers into conflict with conventional practices. This makes sense because with it Mallonee is able to identify the scope of changes in spectator practices -- so massive as to have inspired new kinds of museums, such as the Selfie Museum.</p>	

<p>The piece features an image of a presumably famous 18th century painting of a lady in a pink dress on a swing. Her shoe has flown off, and we only see it beyond the edges of the painting's frame. A young man stands nearby, appearing in the image to be prepared to catch the shoe.</p>	<p>so movingly valuable.</p> <p>First of all, images really do speak, often more clearly than do words. Even as I tried to write out the description of the painting, I struggled with the inadequacy of my words. The image works beautifully to identify what this museum is, what it does, how it works. The guy seems to be having fun, WAY fun.</p>	<p>Mallonee features an image of a young man interacting with a painting in the museum. He appears happy as he joyfully poses with the artwork.</p>	<p>This works as a powerful appeal to logos, first. That we are shown rather than told about the nature of the museum makes sense. Art is largely visual, and selfies (and those who appreciate them) are also visually inclined. It just makes logical sense to show us. The image also appeals to ethos -- again, selfie takers are going to value images as ways of explaining information, perhaps more than they value words. What's more, they may identify with what they see, imagining themselves interacting with the art in a similar way. The image also appeals to pathos, as the scene appears to joyfully represent the playful nature of this interactive museum-going experience.</p>	
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