

Week 2

Feedback

Feedback:

- [Feedback]
- "The internet exist on planet earth" by Mindy Seu
- Similarly read "The Internet Does Not Exist"
- <https://www.vam.ac.uk/collections/digital-art-design?srsId=AfmBOooerOC97Qb13Qf8BRs-tQNQ-XGdfZMn23wPZF7lj0ikrJX8KxWo>
- Could you achieve the same aesthetic of an uncontrolled glitching by re-exporting the same image at a low-resolution?
- Technology as a predator, people creating machines, being created by the machines
- Hidden ideology within image format. Different experience changing the code of SVG and JPEG
- Interesting relationship between the image visual and the language underneath
- Plotting machine
- Way to critique resolution – hidden agenda?
- Potentially explore lo-fi – simple tools to resolve problems
- Idea of looking behind the curtain of images what lies beneath – could be interesting to explore the idea of technology with bad intentions visually
- <https://www.youtube.com/@donthugmeimscared/videos> don't hug me i'm scared
- Amazing job)))) Interesting experimentations with controlled layers and colors and other details. Interesting to see how image looked in the beginning and how it looks in the end. Maybe it can be fascinating to see each layer separately and how they change individually??
- I look into datasets?

Reflections on the previous iteration

During the previous week I was trying to resist the defaultness of the designer's toolkit by examining the Adobe Illustrator software which reflect the current dominating ideologies of the modern world: maximilixation, hyper-resolution, infinite scale, creating the sense of infinite possibilities.

That's why through corrupting the image by **trying to creates glitches withinI wanted to uncover the hidden truth behind the image**, undertstand what lies beneath the surface. It lead me to the enquiry of "In what ways does iterative corruption reveal the boundary between an image and its underlying data?"

Key enquiry:

In what ways does iterative corruption reveal the boundary between an image and its underlying data?

Analysis of the previous iterations + Reflections

I guess through the previous iteration it wasn't obvious directly without the contextual information how image is bound to the underlying data as just visuals in itself don't speak too much. So, perhaps, **I can look for another way of translating digital realities into more tangible representation.**

Throughout the process I feel like **my focus shifted from the Illustrator.** Illustrator is just the part of a bigger capitalistic dream that nurtures human's boundless desires. It went more into the realm of critiquing the hypermodern condition, where the **image has become the main subject and best representation** which is mundane enough to comprehend yet overlooked to the extent that we feel detached from its original meaning.

Images were easy and simple while they remained in the physical domain, yet technology poisoned and embedded new implications that remain invisible to the average gaze. So, **how can I expose the hidden ideology within the digital image format?**

How to achieve that tangible representation?

Illustrator is not a focus anymore...

Shifted meaning of the image?

How to expose hidden ideology within the digital image format?

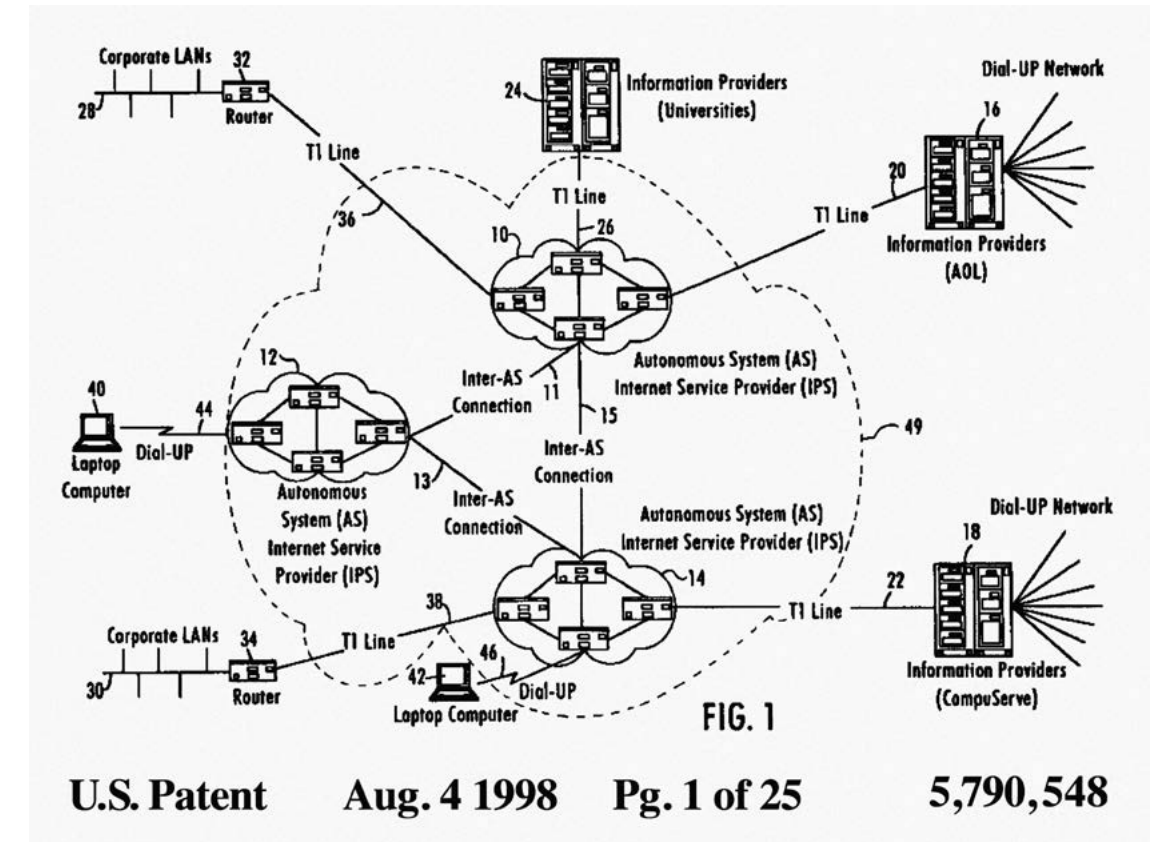
Research to explore backend - frontend tension

Through the research I've noticed interesting tension.

The Internet Does Not Exist,
Hito Steyerl



Mindy Seu,
The Internet Ex-
ists on Planet
Earth



In the essay Internet Doesn't Exist Hito Steyerl mentions that the internet became 4D, infinite and immersive, we can't escape it's reality as it became so entangled with the physical world. The more immersive, spectacular and whimsical it becomes, the more distraction it spreads around its true nature. We perceive internet as something highly **ephemeral and intangible**, what is evident through the metaphorical language use, e.g. cloud which is used to store data (Mindy Seu, The Internet Exists on Planet Earth).

However, all the intangibles are connected to the real world and operate on a physical level. Digital technology are parts of the ecosystem. Ursula K. Le Guin says, "the **essence of modern high technology is to consider the world as disposable: use it and throw it away.**" By exploiting and depleting the natural resources we achieve the infinite technological fetishism (Mindy Seu).

Research to explore backend - frontend tension

Through the research I've noticed interesting tension.

emancipatory potential of technology seems boundless, limitless

but

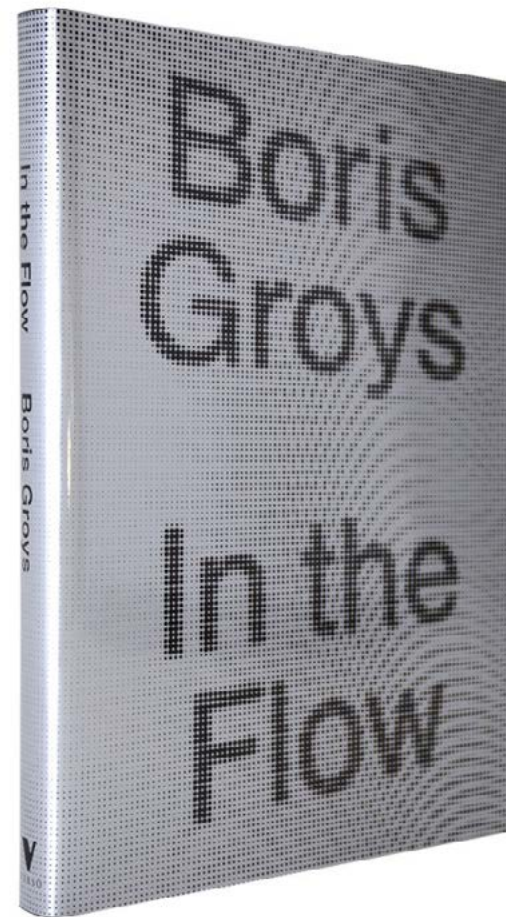
its intertwined with the physical natural world which means that
tech is part of the ecosystem



How to uncover the weightless metaphor of the digital image and
give it a tangible representation?

What is the image anyway? Is it even important?

What is image in the modern age? What is the meaning behind it?



Groys, Boris. In the Flow,

digital image doesn't have a physical body,
it doesn't actually exist until conjured by
clicking,
it has a true nature which remains unseen
to the spectator's eye...

Boris Groys argues that aura and originality belong to the original source image. Unlike mechanically reproduced images, **digital images are merely visualisations of data with a performative character** – each visualisation is an act of interpretation by the user. This is why Hito Steyerl describes circulating digital images using almost living, breathing terms: “The poor image is an illicit fifth-generation bastard of an original image. Its genealogy is dubious. Its filenames are deliberately misspelled.” The argument is reinforced by the fact that **digital reproduction is enabled through manual work on a keyboard, physically performed by the body.**

What is the image anyway? Is it even important?

What is image in the modern age? What is the meaning behind it?

At first glance, digitalization seems to guarantee a precise, literal reproduction of a text or an image and its circulation in the information networks more effectively than any other known technique, being merely a technically improved version of mechanical reproduction. However, it is not so much the digital image or text itself as the image or text file, the digital data, that remains identical through the process of its reproduction and distribution. But the image file is not an image – the image file is invisible. The digital image is an effect of the visualization of the invisible image file, of the invisible digital data. Accordingly, a digital image cannot be merely exhibited or copied (as an analogue, ‘mechanically reproducible’ image can), but always only staged or performed. Here, the image begins to function like a piece of music, whose score is not identical to the piece – the score being not audible, but silent. To be heard, music has to be performed. One can argue that digitalization turns visual arts into performing arts.

Groys, Boris.

layer of mystery in the image rendering process/post-production?

what if the image was given a container?

what does the image consist of?

2D vector graphics [\[edit \]](#)

A [vector graphics](#) image description may include:^{[26][27]}

- [Coordinates](#) and [curvature](#) information for [line segments](#), [arcs](#), and [Bézier curves](#) (which may be used as boundaries of filled shapes)
- Center coordinates, width, and height (or [bounding rectangle](#) coordinates) of [basic](#) shapes such as [rectangles](#), [circles](#) and [ellipses](#)
- Color, width and pattern (such as dashed or dotted) for rendering lines
- Colors, patterns, and [gradients](#) for filling shapes
- [Bitmap](#) image data (either embedded or in an external file) along with scale and position information
- [Text to be rendered](#) (along with size, position, orientation, color, and font)
- [Clipping](#) information, if only part of a shape or bitmap image should be rendered
- Transparency and [compositing](#) information for rendering overlapping shapes
- [Color space](#) information, allowing the image to be rendered consistently on different displays and printers

3D geometry [\[edit \]](#)

What does the image consist of?

Image deconstruction ! Didn't look deep enough in the previous iteration.

2D rendering [\[edit \]](#)

In [2D computer graphics](#) the positions and sizes of shapes are specified using 2D [coordinates](#) (x and y) instead of 3D coordinates (x, y, and z). 2D rendering [APIs](#) often use a [resolution-independent](#) coordinate system, with a [viewport](#) determining how to convert coordinates to [pixel](#) indexes called *device coordinates*.^{[21]:46} [Transformations](#) such as [scaling](#), [translation](#), and [rotation](#) may be applied before rendering the shapes. These [affine transformations](#) are often represented by [3 × 3 matrices](#), allowing easier [composition](#) of transformations.^{[21]:245–255}

+RGB

RAW Files

Professional photographers shoot RAW because they want the full data before any decisions about compression have been baked in. RAW files are 10× larger than JPEGs and they require special software to view.



Hierarchy of images? Are there images more valuable than other ones? It's interesting that in the history of images certain decisions were made to allow accommodate larger quantities of data to allow its circulation. But it sort of implies, that there are images superior to others...

I want to take the extreme (RAW file), as a representation of limitless and emancipatory promise of the technology

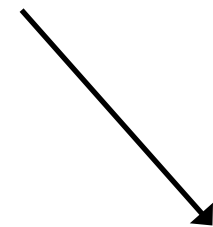
Back to the question of giving a container to the digital image:

If image is a collection of data about its pixels, then it means that it could be treated as a dataset and can have a permanent visible (almost tangible!) interpretation:

Google Spreadsheet! - to allow for people to see and share



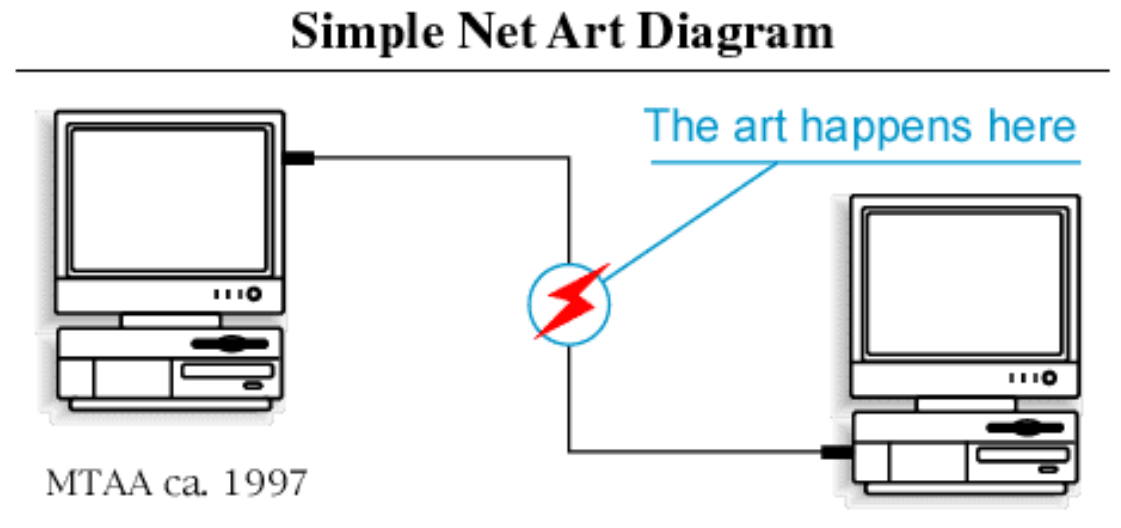
Can I try to 'house' the image digital data somewhere else to expose its inner structure?



Olia Lialina, 'Summer' (2013)

The browser is re-directed from one server to the next, the speed and smoothness of the animation dependent on the functioning of the internet infrastructure that supports it. There are 21 frames in the piece, distributed across 21 different websites; at the time of writing, one of the host servers is not working.

MTAA, Simple Net Art Diagram, c. 1997.



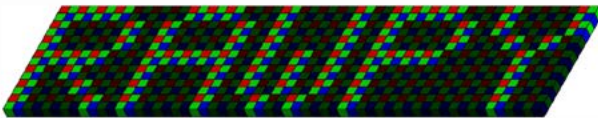
Putting image into the container:

tie container to the visual representation to create 'tangibility' of data

1

Raw image treatment:

Описание проекта



rawpy is an easy-to-use Python wrapper for the [LibRaw library](#). It also contains some extra functionality for finding and repairing hot/dead pixels.

[API Documentation](#)

[Jupyter notebook tutorials](#)

Sample code

Load a RAW file and save the postprocessed image using default [parameters](#):

```
import rawpy
import imageio.v3 as iio

path = 'image.nef'
with rawpy.imread(path) as raw:
    rgb = raw.postprocess()
    iio.imwrite('default.tiff', rgb)
```

Save as 16-bit linear image:

Used this library to decipher the binary code and extract the RGB values

2

Transferring to CSV

```
data_dir = out_dir / 'data'
data_dir.mkdir(parents=True, exist_ok=True)
total = len(shuffled)
prev = 0
for i in range(1, num_it + 1):
    n = round(total * i / num_it)
    delta = shuffled[prev:n]
    prev = n
    with open(data_dir / f'{i}.csv', 'w', newline='') as f:
        w = csv.writer(f)
        w.writerow(['x', 'y', 'R', 'G', 'B'])
        w.writerows(delta)
```

Loops through the data and creates a CSV file with pixel position X, Y and RGB values

3

Making a webpage to display CSV in a visual way

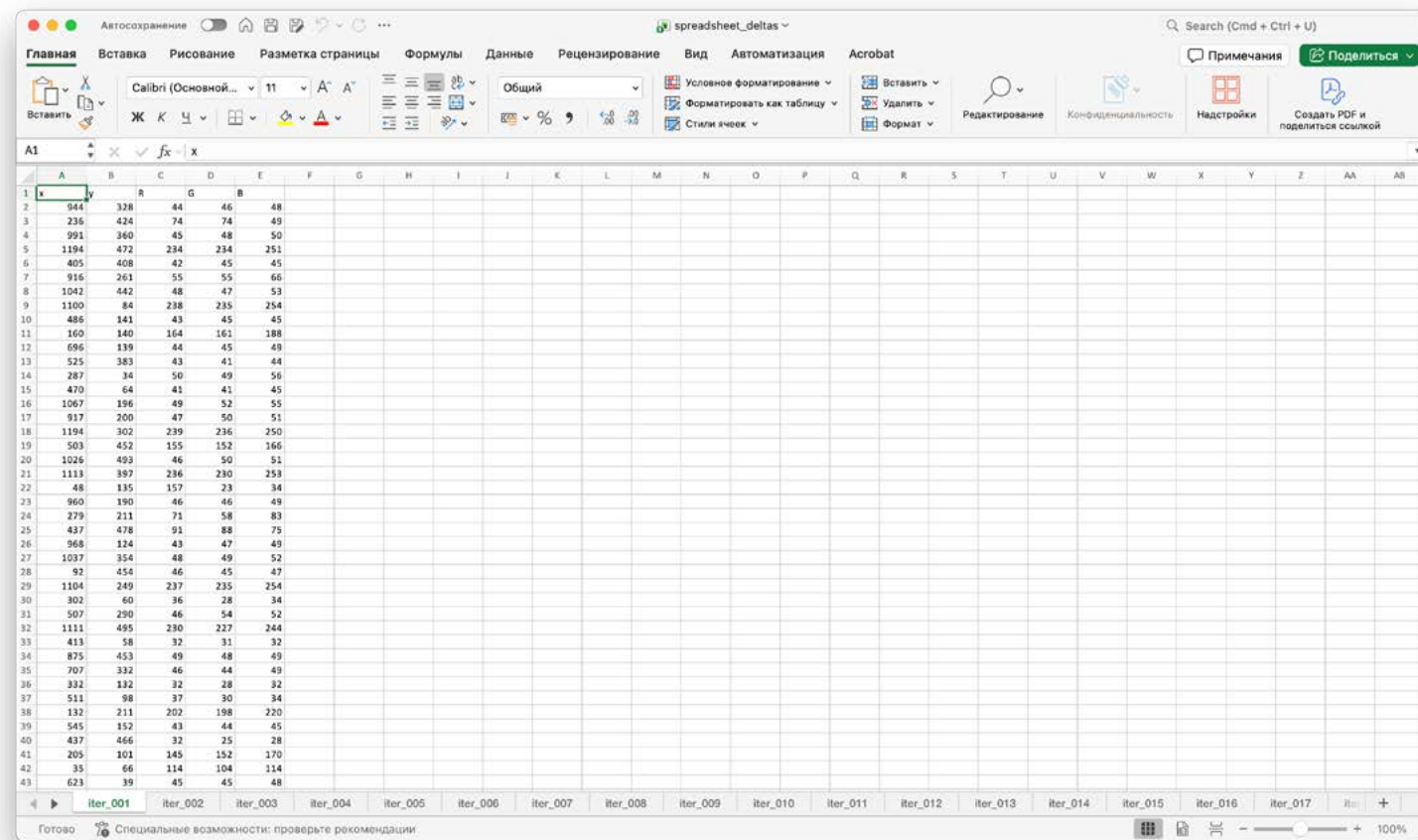
```
</head>
<body>
  <h1>iteration 88 / 100</h1>
  <p id="subtitle">88% rendered · 528,000 of 600,000 pixels</p>
  <canvas id="canvas" width="1200" height="500"></canvas>
  <nav>
    <a href="87.html">← prev</a>
    <a href="89.html">next →</a>
    <a href="index.html">index</a>
    <a href="?play=1">play from here</a>
  </nav>
  <p class="progress">
    [<span class="bar"><span class="fill" style="width:88%"></span></span>] 88%
  </p>
  <script>
    const ITERATION = 88;
    const TOTAL = 100;
```

Iteration on the website

Reimagining the connection:

100 iterations

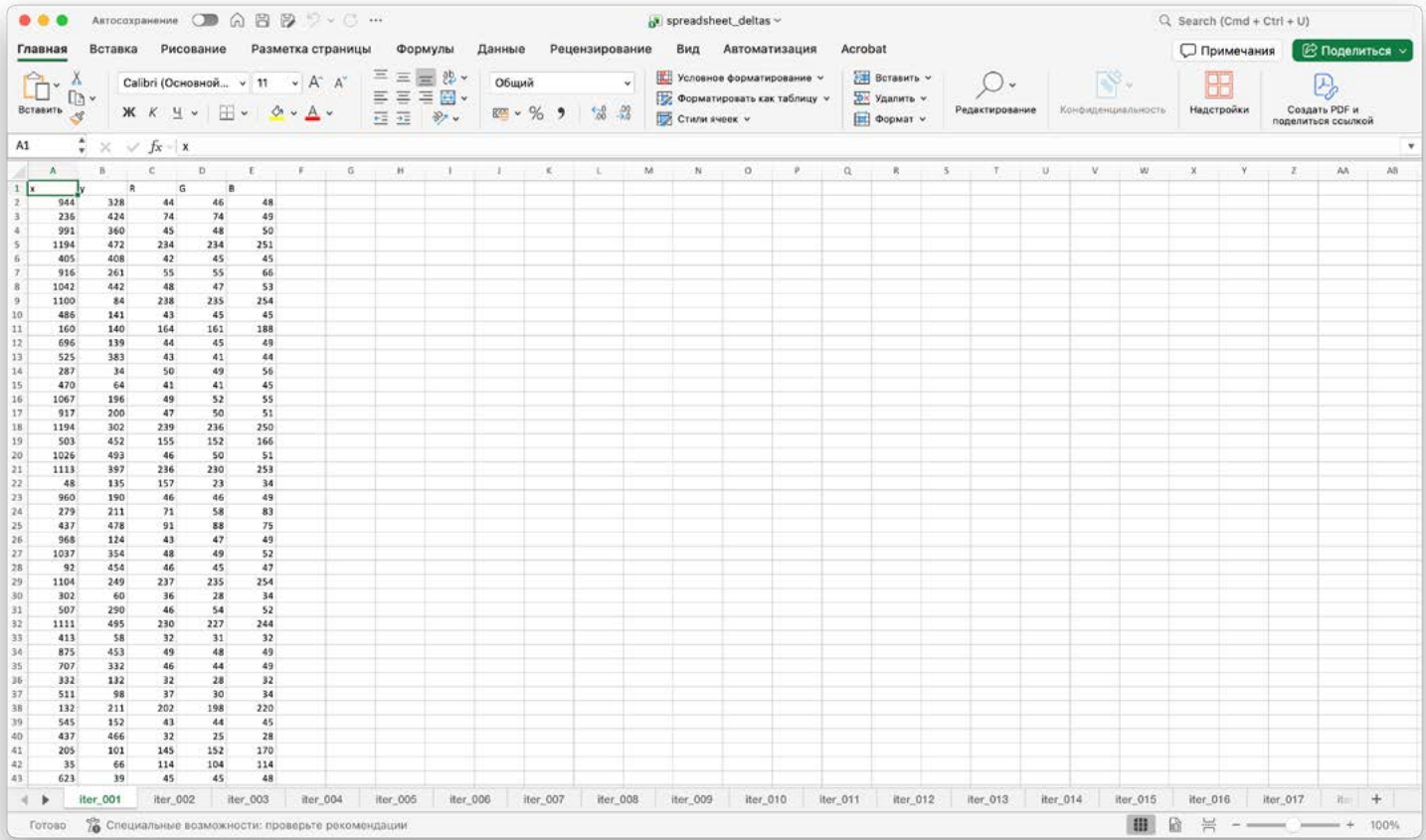
Sometimes it's just the matter of recontextualising to highlight something hidden before: what if rendering which usually happens automatically, could be also almost done manually? What would happen if we expose both, backend and frontend to the public gaze? To amplify that idea, I'm interested in using motion format, to underscore the idea that image is constructed out of bit of millions of data pieces.



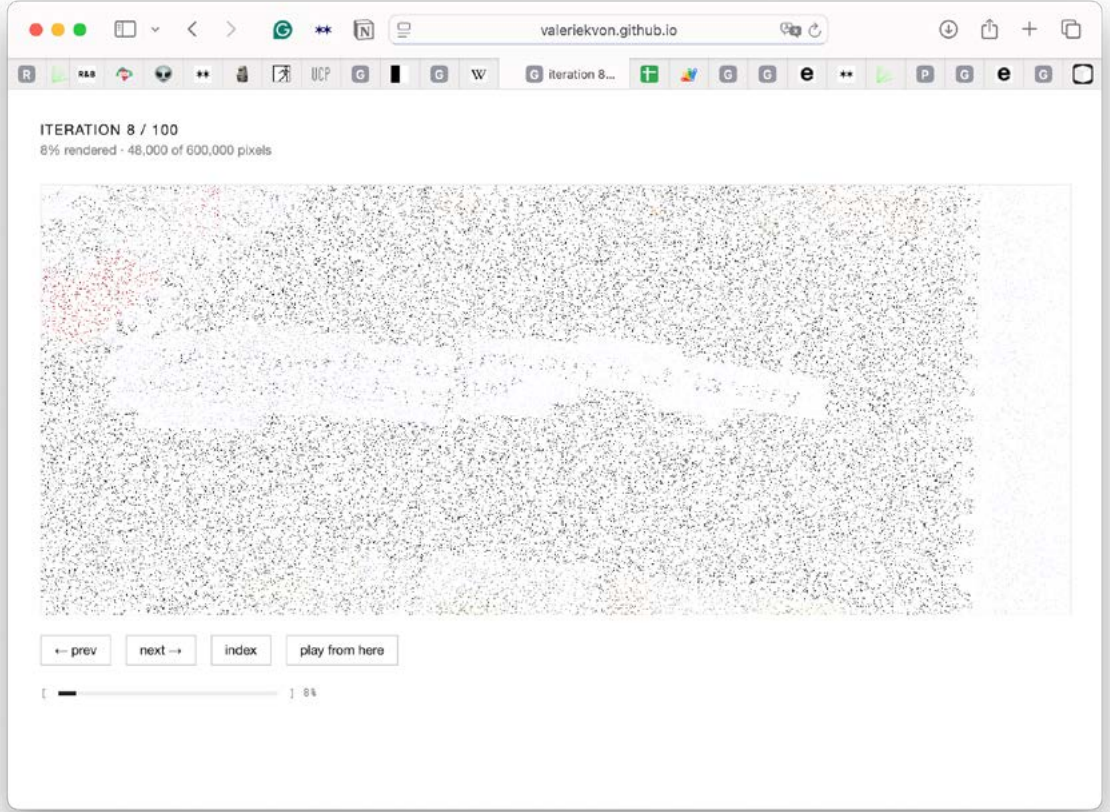
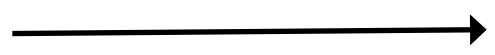
wanted to make animation, so I approached it from
Olia Lialina's perspective

```
const params = new URLSearchParams(window.location.search);
if (params.has('play')) {
  const next = ITERATION + 1;
  const target = next > TOTAL ? 'index.html' : next + '.html?play=1';
  setTimeout(() => { window.location = target; }, AUTOADVANCE_MS);
}
LoadAndRender();
```

Reimagining the connection:



100 CSV Sheets



100 HTML Pages

https://valeriekvon.github.io/iteration_project/index.html

Publication format:

https://valeriekvon.github.io/iteration_project/index.html

Refelctions?

How can I further physicalize the image and bring it closer to the reality?