Reflections+Progress. Week 1

Type	Progress
Date	September 22, 2026
Purpose	Studio work

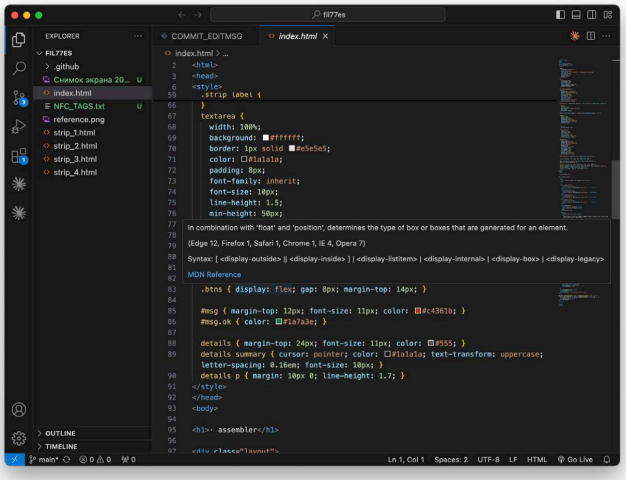
Latest updates:

777.pdf

Data is permanent and its everywhere. Ted Nelson’s proposal helps in shifting technology from acceleration toward a more grounded, local mode of perception, suggesting the way of connecting the severed content back to its’ origins. This type of information transmission was close to the way we understand physical environment and objects within it. →

We need to trace back, see the origins of the object, and even if we can’t do that we see the initial properties of it that can make us guess where it comes from, feel it, nurture the emotional attachment. In my understanding , the ‘bi-directionality’ signals the physical even mode of the subject, it transforms the original object without creating its’ digital copies.







How can I prototype with these findings and translate them to experimentations? This conditions probably can lead to ownability of the image and subsequently to it’s grounding to the physical reality.

🔑

- explore a new—but closely related—question that has arisen through your earlier projects;
- interrogate a new perspective on your subject that you encountered through your reading or dialogues;
- **or zoom in on an existing question that would benefit from closer scrunity and experimentation.**

Reflecting on the previous iteration:

INITIAL ENQUIRY — Do people somehow recognise the lost significance through visual flattening of the digital image and try to

fight it, or do they completely surrender to these conditions?

And is it possible to preserve the “originality” of the image in the digital space?

Throughout the latest iteration I created small clay pieces with NFC tags as a way to store data not as as an image file, because in this pristine version it can’t be altered by the digital tool, and as a result it preserves it’s initial aura and authenticity, breaking up the chain between information storage and display.

I think the idea of **breaking up the chain was key in highlighting the problematics of the data display along the way**, though clay pieces format might create some distance in understanding the tension between original and its’ copy. Experience as a whole, is not immediate and not effectively understandable. **How to make the image real/authentic again?** As I asked myself previously, **what can stop the image in motion in a more effective way? How to intensify it’s physicality through combining singularity of the image and keeping it’s digital form?**

I decided to look again into the notion of **Hypermedia and Hypertext.**

> Hypermedia is a media, for example a text, that includes *non-linear branching* from one location in the media to another, via, for example, hyperlinks embedded in the media. The prefix “hyper-” derives from the Greek prefix “ὑπερ-" which means ***“beyond” or “over”,*** indicating that *hypermedia goes beyond normal*, passively consumed media like magazines and newspapers.

Hyperlinks are a canonical example of what is called a *hypermedia control*:

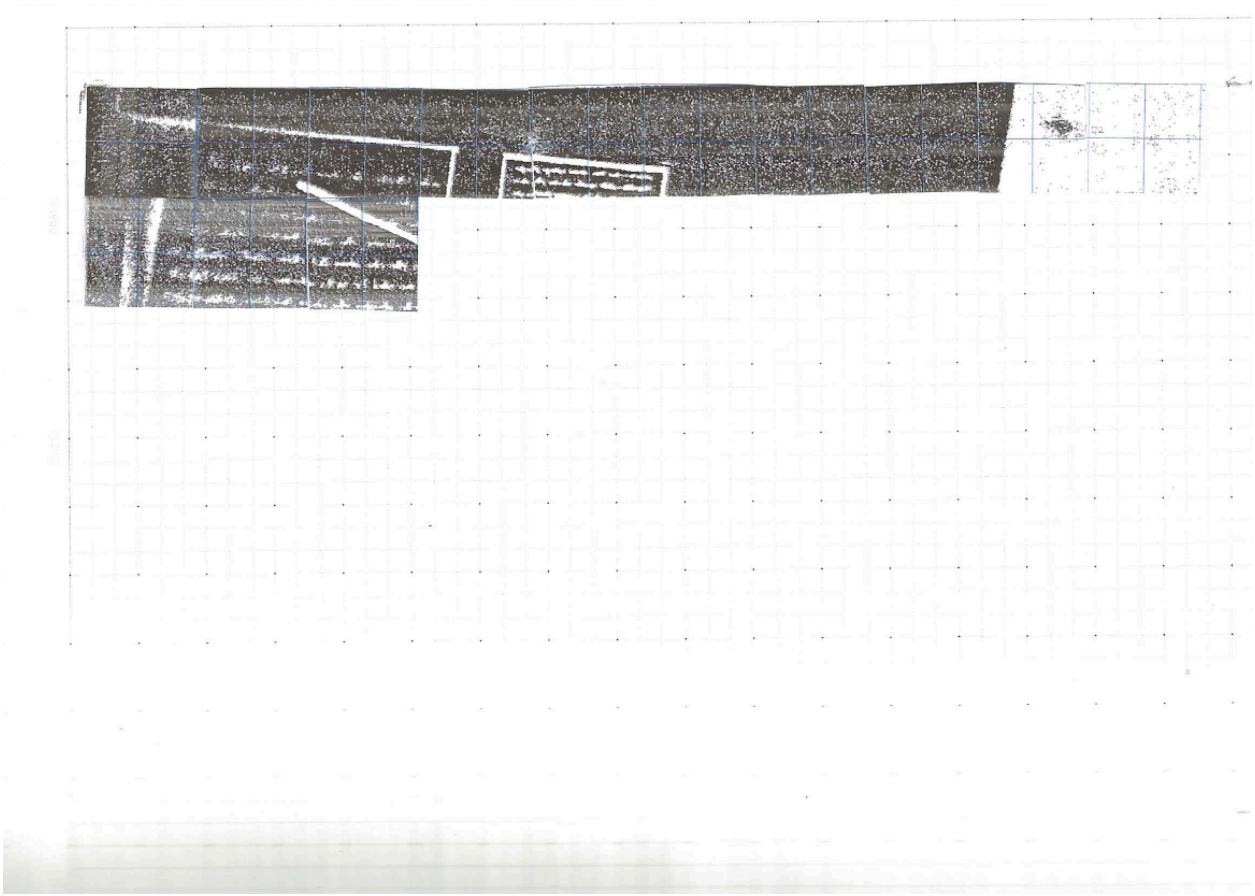
Hypermedia Control

A hypermedia control is an element in a hypermedia that describes (or controls) some sort of interaction, often with a remote server, by encoding information about that interaction directly and completely within itself.

Systematic Disintegration

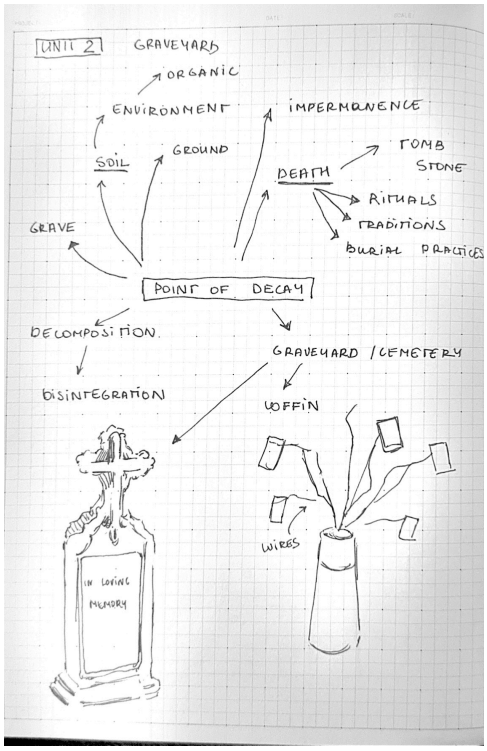
Iteration 1

Through these conversations, I noticed one emergent pattern: pulling the digital even further into the physical realm, while keeping the rendering of the image separate from the data itself, mediated through something else. As a starting point, I went with a very lo-fi approach: assembling and disassembling a printed image that had once existed in digital space. In a video, imagined pixels appear one after another, building up Ted Nelson's Xanadu, then disappear again.



Looking at this iteration, my question became: where is the image's "beyond"? Digital images leave no traces, only copies of themselves scattered in pieces across the internet. **But what if decay is the final destination? Would the image become more authentic if it went through a full life cycle? What if there were a point of decay?**

My immediate reaction was thinking about decay as disintegration, disappearing which led me to thinking of something related to death, and eventually graveyard. I thought it might be interesting to suggest a metaphorical end of the image lifecycle therefore converting it from something permanent to fleeting and temporary.



[Sketchbook notes]

Digital decay - get lost literally is not the same as lose traces.

Iteration 2

https://editor.p5js.org/valerie.kvon/sketches/jCr3ENBNb

I decided to recreate a similar effect through the logic of stop-motion animation, but within a p5.js sketch: pixels are loaded, analysed, and then drawn one by one, in a loop that creates an endless animation. This further evoked in me the feeling that temporality is something that can return the image to life.

I came back to a previous reflection, where I noted that the image doesn't have a physical body and can only be conjured by a click. That realization led me to think

that physicalizing the image could be done through its literal objectification**. What if the image could be physically manifested and given a lifespan?**

I was curious of how to take this even further in my explorations.



▼ Research

▼ Ref.1 Sarah Friend: Lifeforms, 2021



Lifeforms are NFT-based entities that need regular care in order to thrive – without proper care, the lifeform will die and its corresponding NFT will disappear. How do you care for a lifeform? Within 90 days of receiving it, you must give it away. By interjecting unexpected dynamics into a smart contract system, Lifeforms invert the typical logic of NFTs, which is to buy, hold, and hope it increases in value, and instead asks the „owner“ to become a custodian or caregiver that must consistently maintain or care for their NFT in collaboration with others.

https://www.panke.gallery/event/sarah-friend/

▼ Ref.2 Low-tech Magazine's solar-powered website

This is a solar-powered website, which means it sometimes goes offline



▼ **Ref.3 Permacomputing / Hundred Rabbits.** Design and computing built around limits, repair and obsolescence.

https://100r.co/site/permacomputing_101.html

Over the last few hundred years of human civilization, there has been a dramatic increase in the consumption of artificially produced energy.

In the overarching story, this is often equated with "progress". In the computer world, this phenomenon gets multiplied by itself: "progress" facilitates ever greater densities of data storage and digital logic, thus dramatically exploding the availability of computing resources. However, the abundance has also caused an equivalent explosion in wastefulness, which shows in things like mindblowingly ridiculous hardware requirements for even quite trivial tasks.

▼ **Ref.4 Ingrid Hoelzl & Rémi Marie, *Softimage* (2015).**

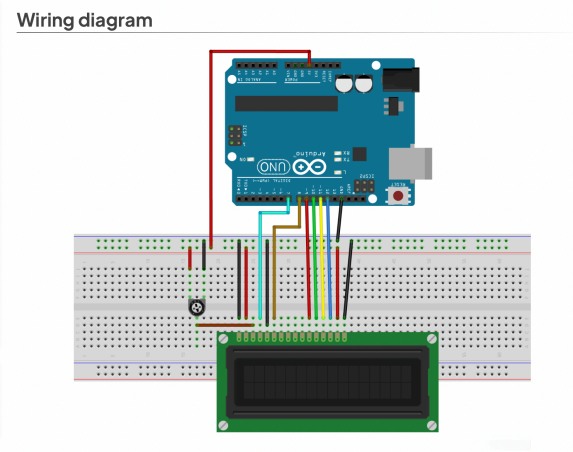
They treat the image as an ongoing software process rather than a fixed picture

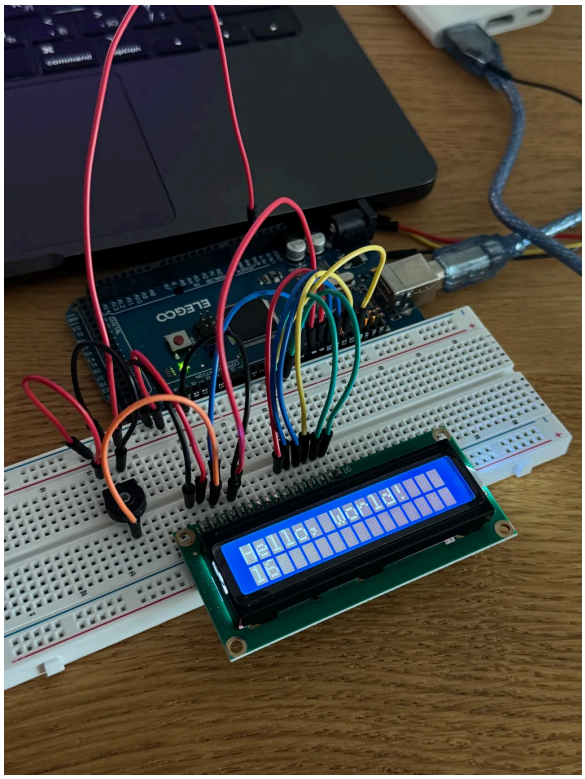
Iteration 3

As a natural step forward I went into exploring the physical computing, as it felt like a perfect mix of digitality and physicality. I wanted to bring pixelated effect I've made but through the medium that can objectify the image, making it seem tangible and real. I found some materials that could be suitable for making the first prototype and then through tutorials output text "Hello World!" on the LCD Display Module and further customized it's function.



Preset code that was given in the Eleegoo Tutorial to display Hello World





attachment:5cf3194a-ed3f-4b93-a7ce-26af536dbd3f:IMG_9672.mov

It stores the image as 8 custom characters and lists every lit pixel. It then turns those pixels off one at a time, in random order, and redraws only the character that changed. Once the screen is blank, it pauses and starts over. (Used geometrical shape for simplicity)

Coming back to the idea of the decay → As images are usually keeps cluttering in a digital space I wanted to perform the burial process of the image, giving it an opportunity to disintegrate. So it can be that moment when the image will be stopped in motion, kept as a piece of code, giving it a moment of authenticity and an end point.

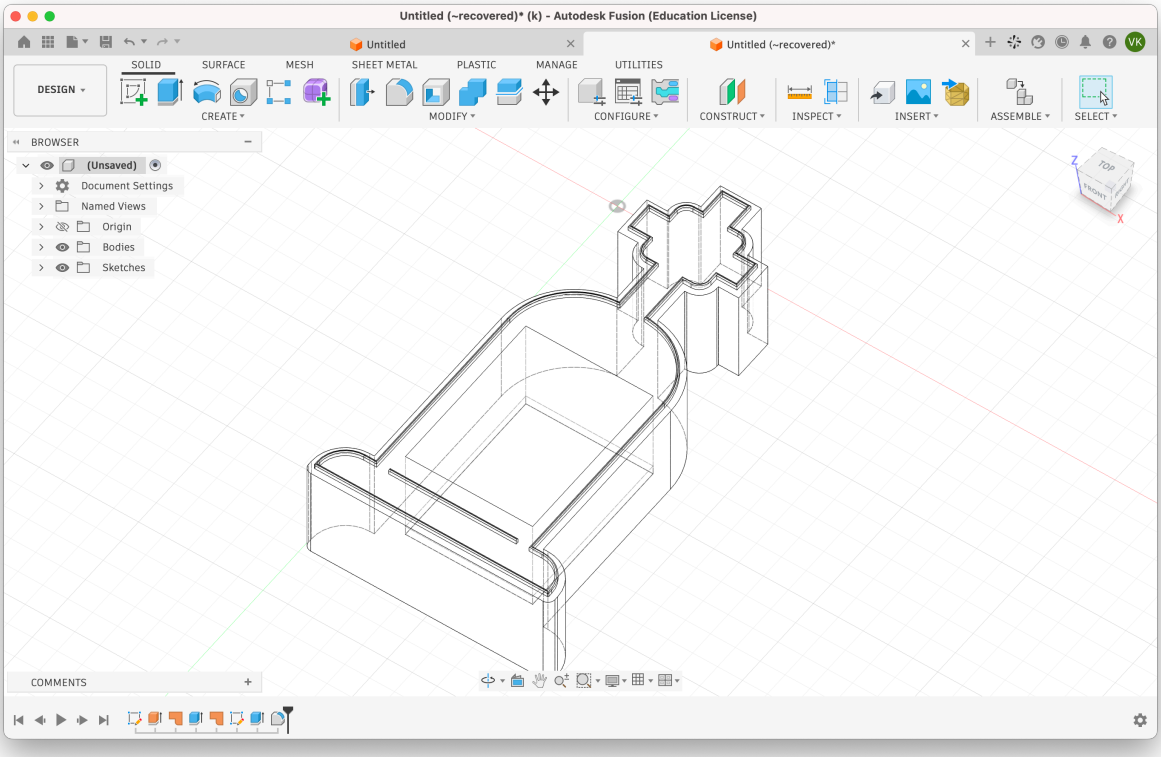
the image as a *finite resource*




RIP
IN MEMORY
RIP
RIP
IN MEMORY
RIP
RIP


In Loving Memory of
VIOLET SCHNEIDER

Collected images to gather references of the tombstones



My own attempt to make a 'body' of the image for 3D printing.

NEW ENQUIRY

If the digital image has neither a traceable origin nor an end, can giving it a life cycle (a permanent source and a mortal body) make it singular again?

Permanence belongs to the origin; transience belongs to the rendering.

Systematic?

- liminal space of the GIF, static images connected
- book that vanishes, certain amount of times of the use the 'book that can't wait' → sense of mortality
- dying image tamagotchi situation

1. What is originality? Bits that make up the image, does originialty mean subject or the technical aspect? Change the lingo to clarify for myself and the audience
2. rephysicalizing → image is actually physical at the very lifespan, its stored at different sources, it never stops being physical, maybe you want to say that **the physicality of the image is obstructed?,** what does that do to us? tell why it's important? why its meaningful, articulate why it's meaningful, it will help ways to communicate the content and form
    a. Thoughts: A form of detachment from the technology as it's present everywhere, especially from images when the medium became so affordable, that it started losing importance? By originality -what i mean? Excessive? How to ground ourselves /permacomputing?How to reconnect with the → unpack the process? forget -? internet doesn't forget
    b. images from 4d space, immaterial information in material infrustucture, how through human-nature approach/treatment (human acts of behavious) can we humanize the digital image (transform the digital image into understandable entity?)?→ recognize the insfrustuture what goes into this and returning the significance removing obstuction of the image
    c. How can human-nature approach/treatment applied to the digital image could unveil it's materiality?
    d. Good to see methodological experiments, actual artefacts.
3. there are different purposes, the deception is here capture the world in a genuine way, but in fact is to make environmnet transmittable.
4. Read Paper Material History of Bits, from immaterial to material?
5. Idea of the ownership, deeper desire
6. Vanitas - objects
7. Human touch to the digital world, what would that do to us, to the relationship to the digital world?
8. sense of hiearchy, add care and mortality, special treatment to specific images.—

Some research of the book ‘beyond the image’ after the feedback session:

The value of the image is proportional to its reproducibility. Representation is a principle that no longer explains the image and it technology away.

A capitalistic society requires a culture based on images.

Television was the center of the gaze. The gaze is replaced by the stare. In contrast with the former, the latter is always-already centered on the device.

As soon as the gaze is quantifiable and measurable, the image is custom-made for the consumer.

the medium of the image is metastatic. It produces neyond its own end.

As analog technology shifts to digital technology, the principle of reality also changes accordingly.

Image and data became indistinguishable.

This disguising and copying is what is the most dangerous in the danger.

the image is only another format of consumption.we no

We no longer believe in the great systems of value. The grand narrative of the image is finished. There is a new desert of the real.
This is the story of the end of the twenty-first century.
What I relate is the history of the next two centu-ries," Friedrich Nietzsche writes in 1887-1888. "I describe what is coming, what can no longer come differently: the advent of nihilism." *The whole history of civilization is a futile attempt to hide the fact that images do not represent anything whatsoever. They no longer have any meaning. They lack any values as such.*
"For why has the advent of nihilism become necessary?" the German philosopher asks in his Preface to The Will to Power, published posthumously by his sister Elisabeth Förster-Nietzsche. "Because the values we nave had hitherto thus draw their final consequence; because nihilism represents the ultimate logical conclusion of our great values and ideals-because we must experience nihilism before we can find out what value these values really had. We require, sometime, new values."

The image is reversed into its negative. It is no longer the mirror of reality. It is not the sign of that which has been, as Roland Barthes's photography, **but that which**

has not been; it is not the image of the past but the re-imagination of the present. Nothing is able to overcome the digital medium except the digital medium itself.

represnation is being preceded by repdroduction

Enquiry:

the digital image looks like it captures the world, but it really exists to be transmitted.

This gives you something you were missing: a way to talk about the viewer.

- The **stare** is centred on the device. It is endless, habitual and quantified, like scrolling.
- An image that is finite and disappearing asks for something closer to the **gaze**. You can't stare at something that won't be there when you look back.

So your work may not restore the image at all. It may restore a kind of looking. That could also answer your tutor's "what does that do to us?”

The digital image is valued for its reproducibility rather than what it represents, yet the system that reproduces it remains invisible. How can making, and breaking, that system inside the image change the way we look at it?

If the digital image is made to be reproduced and endlessly stared at, what conditions can an image set for its own viewing, so that it is looked at rather than consumed?
