Progress. Arriving at position. Week 3

Type	Progress
Date	October 6, 2026
Purpose	Progression. Refining the enquiry

Week 3

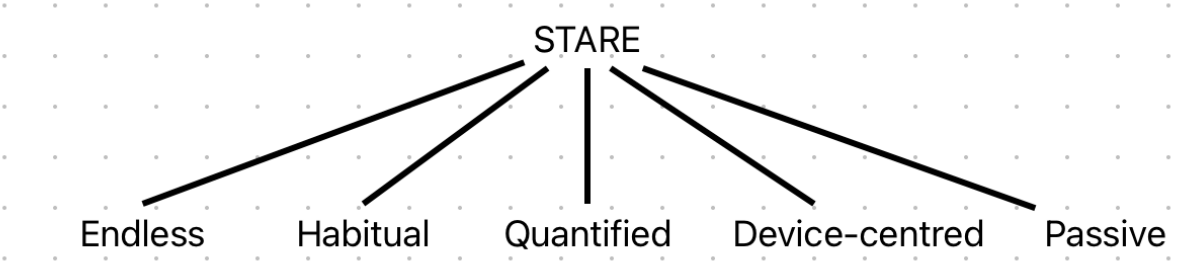
▼ https://www.nullsociety.co/encyclopedia/low-res-resolution-paintings-by-dan-hays

> The cold surveillance eyes of landscape webcams offer a glimpse into a largely unmediated world in terms of pictorial composition, being there to relay fluctuating information about the weather rather than a picturesque view. Again, this echoed impressionist approaches, thinking especially of Monet's returns to the same subjects in different light conditions.
>
> **DH**: My art is increasingly anachronistic.
>
> Even back in 2000, the digital images I was drawn to painting were at the poorest, low-resolution, heavily compressed end of the spectrum. Amazing glitches abounded. Imaging technology is now reaching a level of transparent perfection that we are barely aware of the screen interface.
>
> Low-resolution images invite imaginitive projection, for the visual cortex to work to fill in the blanks. There are huge experiential differences between the painted surface and the electronic screen in terms of materiality and visual interaction. A screen emits light, a painting reflects incident light. Screens are totally flat and innumerably various, whereas paintings have a tangible surface and are singular. Ideally, my paintings confuse these distinctions, with the hope of reconciling them somehow. I consider the weave of a canvas to be akin to the pixelated matrix of the screen.

SHIFTED ENQUIRY

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?

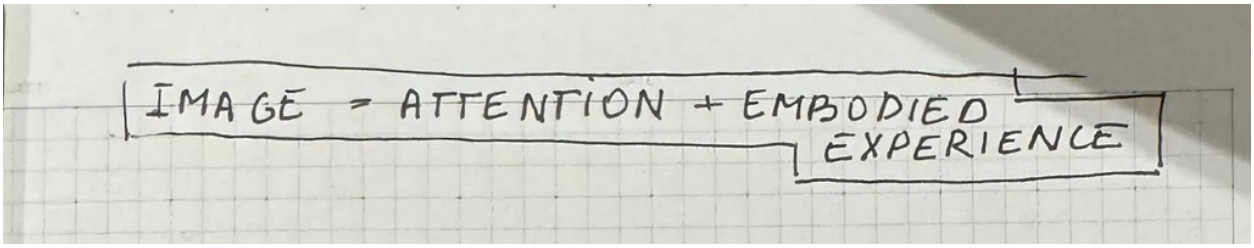
Reflections on previous feedback Content & Engagement as counter-tactics: Based on the feedback of the last week, after the experimentation with counter-conditons to return stare to gaze, and peer insights, what came through the explorations — **I've realised how important is the space between the image and the viewer**, which became more visible when I started looking into differences of attention types. I think interesting text that shaped my understanding was by **Trevlon Paglen**, who said that images are made by and for machines nowadays, which explains the identified aspects of stare.



Attention is no longer on human. Image for machine means that it's getting attuned to various infrastructures that optimize it for the machinic landscape. They no longer represent things but actively intervene is our lives. **Being machine-readable means being objective, clear, understandable, quantifiable and transparent, transparent enough to be interpreted by the machine and end up as a part of the dataset (which was discussed in Invisible images text)** . So it really made me reflect on the feedback given around what **type of content of the image is displayed and it's origins**. My hunch suggested me that it's no longer viable to produce images of conventional order, so it became the matter of exploring how subject matter of the image can be used to fight against the machinery visual culture that favours high-quality, seamless, transparent perfection.

Another thing was thinking about how through physical and embodied experience of the image we can shift us from bored to engaged consumption which I will explain later on in the text. It outlines two main spaces I wanted to explore further

which, hopefully, will be combined in shape and content as part of a subverted semiotic symbol (image of machinic age).



SPACE IN-BETWEEN THE IMAGE AND THE VIEWER

Some of the feedback given pivoted towards the idea of incompleteness in the experiments of image reconstruction, which widens the gap in subjective perception of the matter. I found similar observations: Trevon Paglen formulated this idea as

> **All of these strategies, and many more, rely on the fact that the relationship between meaning and representation is elastic.** But this idea of ambiguity, a cornerstone of semiotic theory from Saussure through Derrida, simply ceases to exist on the plane of quantified machine-machine seeing.

or by Dan Hays, who in his practice draws low-resolution images

> **Low-resolution images invite imaginitive projection, for the visual cortex to work to fill in the blanks.**

Incomplete image invites elasticity and ambiguity in interpretation, it is something that machine-machine seeing tries to eliminate within the imagery by giving a median valuation based on the existing dataset. So, one thing I can explore can be the complexity (in this context synonym to unreadibility for machine) of the image. **What could be counter-tactics in content representation? What are the existing methods to conceal the meaning, invite ambiguity instead of creating transparency and singular opinion? In simpler words, how we can make images that legible to humans but illegible to machines.**

▼ **Research on machine-illegible images:**

https://deepmind.google/blog/imag altered-to-trick-machine-vision-can-influence-humans-too/

https://glaze.cs.uchicago.edu

https://www.admscentre.org.au/ai-systems-and-humans/#:~:text=Computers work very differently. They,they have previously learned about

- very tech/mathematical based, I guess not really my approach in this project.

▼

https://thenewinquiry.com/invisible images-your-pictures-are-looking-at-you/

> Images now created by machines for machines as images now became fundamentally machine-readable. **In the machine-machine visual landscape the photograph never goes away. It becomes an active participant in the modulations of her life, with long-term consequences.** T**o mediate against the optimizations and predations of a machinic landscape, one must create deliberate inefficiencies and**

Experimentation:

I'not aiming to make this the goal of the project, yet I want to set that the successful parameter of the image would be it's unrecognisability by the AI trained dataset, which is engaged both on technical level (systems that diverse AI to create inconsistent results) and perceptional level. **What sort of image manipulation I can perform and how to understand whether AI reads it or not?**

spheres of life removed from market and political predations--“safe houses” in the invisible digital sphere. It is in inefficiency, experimentation, self-expression, and often law-breaking that freedom and political self-representation can be found. We no longer look at images-images look at us. **They no longer simply represent things, but actively intervene in everyday life. We must begin to understand these changes if we are to challenge the exceptional forms of power flowing through the invisible visual culture that we find ourselves enmeshed within.**

https://taubaauerbach.com/works.

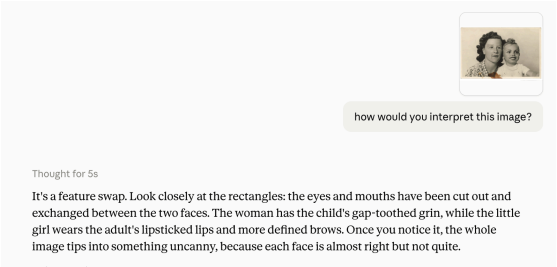
Notes/Reflections on this:

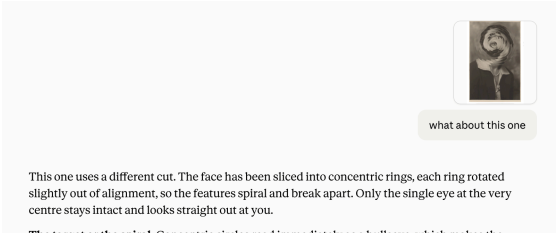
Patterns, illegible/legible, incomplete, repetition, working with analogue recollection of memories? samples? and then drawing with those samples

▼ Japanese artist that works with archives and images **Kensuke Koike**

https://www.kensukekoike.com



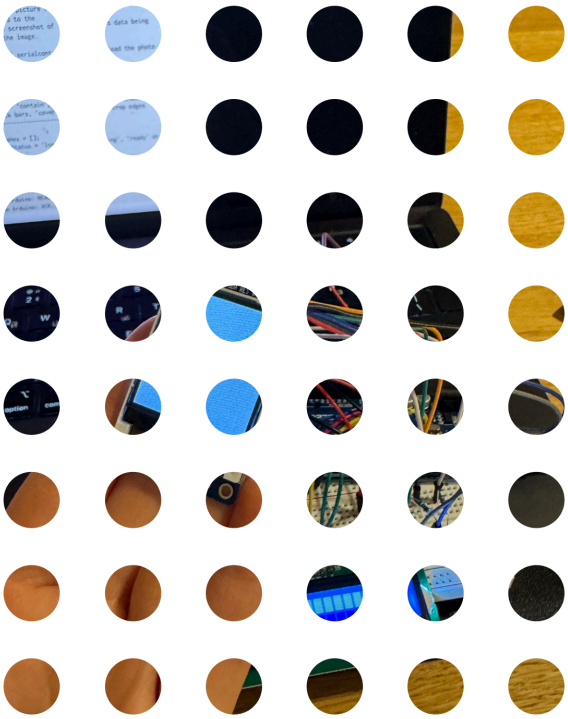




Prototypes and experiments

Experiment 1

Experiment 2



1. Illustrator experimentation with masking the object to visually obstruct it's meaning. Can I recreate the same in the p5.js?

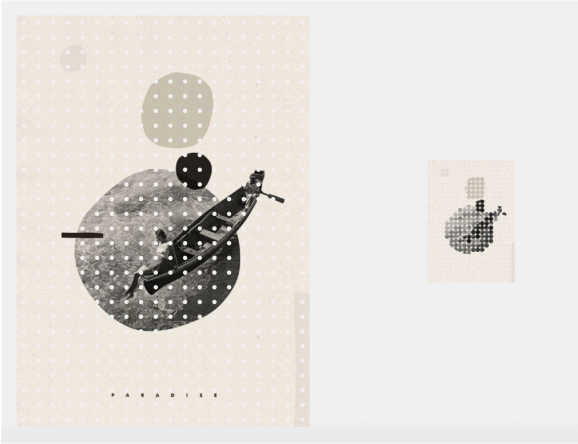


Image is composed out of dots taken form the original photo.

Experiment 3



Image has circular shifts and spinned around the middle.

Experiment 4



Image is composed out of blocks that are taken from the original image.



Pixels of the image are reposition according to it’s brightness into a smooth gradient.

would you be able to tell its base compostion if i would give you just one image not 4 at once?

Thought for 3s

Honestly, it would depend a lot on which one, and the answer is useful for you as a designer because it maps how legible each treatment is.

- **Image 3 (rings): yes, mostly.** It's the clearest view of the photo. The person, the boat, and the water are all readable, and the circular framing and beige/black shapes are visible. I'd probably misjudge exact proportions and the positions of the flat shapes, since the rotation distorts them.
- **Image 2 (grid slicing): yes, fairly well.** The tiles keep large chunks of the photo intact, and the four panels let you cross-reference what's missing in one against another. I'd get the circle, the boat, the water, the beige circle above, and the dark bar. From a single panel I'd be less certain, but I'd still get the gist.
- **Image 1 (dots): only roughly.** I'd see a round dark mass with a lighter shape above and some protrusion to the right. I might guess "a figure" or "an object," but I doubt I'd identify a person in a boat on water.
- **Image 4 (dissolution): no.** I'd pick up water-like texture in the top band, the palette, some geometric fragments, and stray letters. I couldn't reconstruct the composition, and I probably wouldn't guess PARADISE from the few letters either.

Out of these experimentations I mostly liked the first prototype that was constructed out of the dots from the original image. I feel like due to the final resolution of the transformed image it becomes unclear and illegible. So, if the image would be taken out of the personal archive/album and transformed into the new composition, image meaning would still be understandable yet most of the detail will be lost, leaving this gap for interpretation and uncertainty that invites

imagination to fill in blanks. **Irregularity invites the viewer to decipher the image**, thus, turning the stare into gaze.

DECISIONS: As a way to pay attention to visual culture, I want to use imagery that's already familiar to a person. Through image's reconfiguration my hope is to bring back it's true value.

ACTIVE ENGAGEMENT

Complexity wasn't conveyed through interaction.

Throughout experimentations with counter-conditions the most interesting prototype was **reciprocity**. I liked the immediacy in the engagement of a person & image. **Interdependency of both is a crucial element not only for the image to be displayed but also for the person to be engaged.** I think that when the person starts engaging with the image it invites gaze and interest. Since it also includes the physical aspect of proximity when the person loses the gaze he just walks away/distance himself from the work making the interaction immediate and only present in the moment of engagement.

Experimenting with reciprocity also raised the question of distance, and how the distance at which we view an image shapes what we take from it. Many images before mechanical reproduction, such as altarpieces, murals and history paintings, were made at a scale that required the viewer to step back in order to see the work as a whole; meaning was something you had to stand away from to grasp. Reproduction, and later the screen, reversed this. Images now sit inches from our faces, and we read them by zooming in, scanning for detail rather than holding the whole. If closeness is now the default, then distance has to be designed back in. **By reducing detail, the image stops rewarding proximity and instead asks the viewer to move back to read it. Distance is no longer given by the scale of the work but performed by the person in front of it, which extends the reciprocity of the prototype: the image only resolves when the viewer chooses to make the space for it.**

Connecting the two strands

Looking back at both directions of my research, I realised they share the same logic. Both replace machinic efficiency with human effort. In the first strand, the effort is imaginative: when the image is incomplete or reduced, the viewer has to fill in what's missing, and that keeps its meaning open rather than fixed. In the second strand, the effort is physical and temporal: the image only resolves when someone picks it up, touches it and stays with it, and it falls apart when that attention stops. What connects them is what Paglen calls "deliberate inefficiencies".

In a visual culture optimised to be fast, seamless and transparent, I'm interested in designing images that slow down and ask for something back from the person looking.

NEXT STEP FOR ACTIVE ENGAGEMENT

As a further extension of my reciprocity experiment, I'd like further expand on the idea of interdependency which was mentioned in feedback through tamagotchi, a simple device/game that requires attention to be maintained.

Maybe I explore what could be a further extension of that?

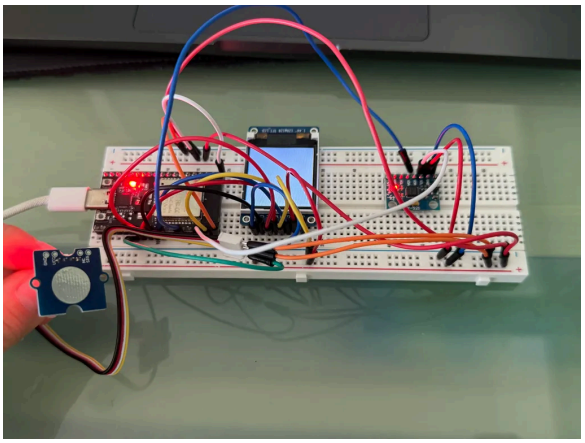
NEW ENQUIRY

Can an image regain its singularity **(FIND A DIFFERENT TERM, ITS MORE ABOUT A RELATIONSHIP, ONLY SINGULAR/SPECIFIC RELATIONSHIP TO A SPECIFIC PERSON)** by being incomplete and finite, existing only through the attention a person gives it?

If the machinic image is optimised to be complete, instant and endlessly available, what happens when an image depends on a person's care, distance and time to resolve, so that it is kept rather than consumed?

Prototypes and Experiments

Prototype 1: Image that requires attention and care



attachment:f765bd9f-d80c-4c49-a8dd-1fc48ca40578:IMG_0271.mov

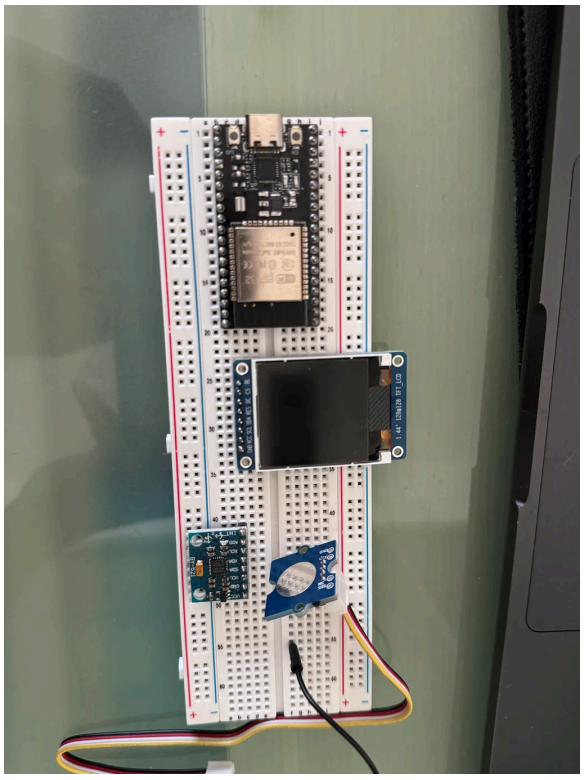
While the image is not tilted, it means that it wasn’t picked up

Big breadboard

Touch sensor

LED Screen

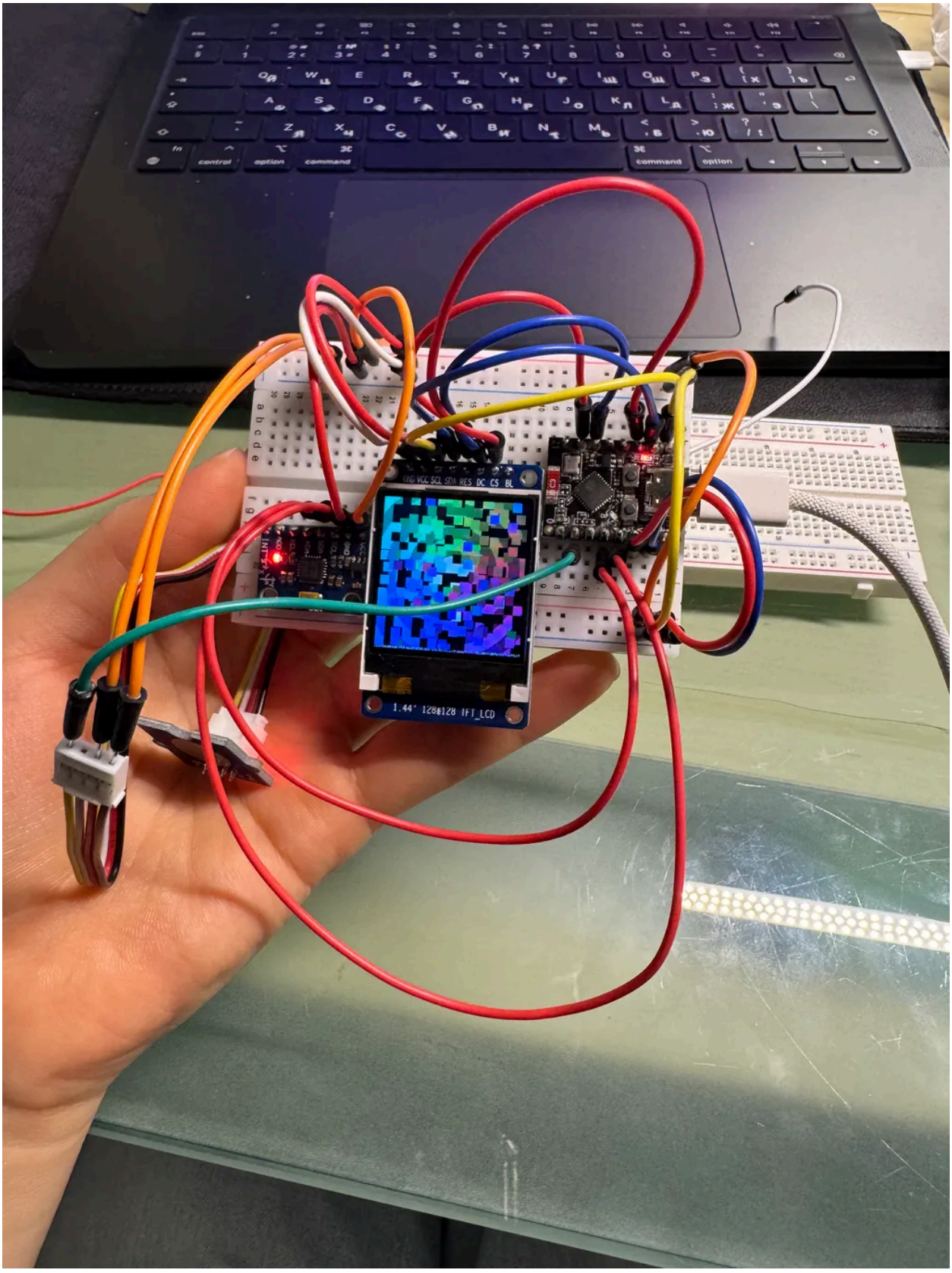
Tilt Sensor Module



attachment:1acc781e-991a-4a42-a9ee-fe1a4e6c89ce:IMG_0268.mov

Prototype 2: Smaller prototype

Wanted to see how the smaller prototype would look like, **would it feel like you’re actually holding an image?**


GND VCC SCL SDA RES DC CS BL
1.44' 128*128 IPS_LCD

Prototype 3: Smaller prototype with sound as an additional interaction

Sound as a way to engage person even more? Going 4D with images.

attachment:3b827099-6243-4d19-b1c7-31f0536b38a0:IMG_0499.mov

Maybe a little bit too immediate? Process of care and attention. training attention through action

Feedback from the session:

- caring for image - physcial processes and emotional ones
- doesnt really have lifespan and lifecycle, buttons that correlate to different processes, editing the image into buttons, rn too immediate, all the things we do to the image, what is it that we do to the images throughout their lifetime, image call for you (sound)
- what is the actual image? image from the personal, image callls for you to preserve for resolution until it loses it. Relationship between person and the image, nurturing it, Simplifying the image to a few variables
- Come up with frame - digital gardening make take away, it’s not taking much.
- Simple frame that you keep by the bedside, tamagotchi game

q

Written submission guidance -

mentionen and pinpoint historical and contemporary - social, climate and racial justice