

Unit 2 Written Response

Positions Through Contextualising

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STATEMENT

There is a profound interconnection and mutual influence between all things. Therefore, I try to explore the field of image deconstruction, using deconstructing and reconstructing images as my experimental method, and placing images in different contexts to observe the changes and connections, and also trying to change the visible range of the image to observe the changes of the image and think about how the image is changed by the fading away of the memory of time.

In the Iterative Studio, I focused on the role of image fragments and how to enhance the connection between groups of images, while in the Contextualisation Studio, I used books (magazines) as the medium of exploration, and I wanted to explore what happens to the images when people browse through a book and how they are changed by the process of memory fading. Also, does the gradual reduction of the visual range of an image change the properties of the image? Will the deconstructed image be reinterpreted by the viewer and lose its original meaning when the original context is removed?

REFERENCES'S SHORT STATEMENT

Ways of Seeing

John argues that "The meanings of these images are not fixed; they change as the context changes." This sentence inspired me to think about the image itself and the way, form and environment of the image from a new perspective, which will affect the meaning of the image itself and the audience's interpretation. Moreover, when images are in different contexts, their meaning and interpretation will change, and they will also be interpreted in a variety of ways by external physical factors or the audience's own cultural background.

Therefore, images do not have a single and fixed interpretation and meaning. Therefore, I try to use physical means to move the fragments in the image to explore whether there will be new interpretation and meaning of the image, try to break the complete image that originally existed independently, and use some fragments to link image groups, hoping to enhance the purpose of the correlation of image groups and build a new image interpretation.

Conditional Design Workbook

As I started trying to move the pieces around, I realized that I needed to build a logic, a system, a rule to help me experiment in a systematic way, to avoid arbitrary randomness, and to use rules as constraints. the author emphasizes "Logic is our tool. We use logic to design the conditions through which the process can take place." So, I began to think about what rules can effectively realize the regular and systematic replacement of image fragments, and finally each image can have adjacent image fragments, and the number is uniform, so I designed a "circular" path, by 1 and 3 fragments clockwise replacement, 2 and 4 fragments counterclockwise replacement, forming a complete closed-loop path. In addition, I tried fragment replacement in both digital and physical environments, but finally considered that the image should be completed by folding the whole image together and then cutting out fragments, so I chose the physical method for the experiment. Folding together and then cutting out the fragments is to ensure the relationship between the fragments' positions, while increasing the correlation between the images again.

Politics of Design

Through the author's critical perspective on the two family portraits, he describes them as follows: "The African family on the left is paste depicted in a rural setting, outside, while the family from the U.S. is depicted indoors with family photos on the wall. They are both a 'family of man', but one is obviously 'developed' and one is not." I was very inspired by this, and I re-realized that the spread of images has a great impact on a region and culture, and the meaning of images is also important. In addition, the selection of images is not objective, which will easily produce a great stereotype of the audience and cause regional discrimination. Therefore, in the process of experiment, I also tried to choose these two kinds of family photos for experiment. By replacing fragments of similar content, I remade new images, which I think are critical and form strong visual contrast at the same time. When fragments are replaced in another context, can they give new interpretation and meaning to the images?

The Digital Image in Photographic Culture

"An image does not receive its meaning from its indexicality nor from its iconicity, but from the network of relations around it." I like "the network of relations" in this sentence. The word "network" refers to the complicated, evenly distributed and regular veins that criss-cross the human blood vessels, the roots of trees, the veins of leaves, and so on. It is also because of the network of relationships that it closely connects the whole (all things), that is, the parts (the pieces in all things) connected by the network relations, and finally forms the grand relationship of the whole. There must also be "the network of relations" between images, so I began to think, when I choose images from different angles in a three-dimensional space and put them together; Choose to use different images together to present the "tomato" and put together; If you take an image of the sky at four times of the day and put it together with a picture of an interior with a window, how do they relate? So I started looking for this network of relationships in the process of iterative experiments.

John Stezaker

John excels at physically cutting and juxtaposing different images to create new connections and deeper meanings. Therefore, I hope that in the process of experiment, I also use physical means to crop the image, and use tape to juxtapose the new image. In addition, I am also very interested in how he recontextualizes the new visual relationships and narratives he finds through the segmentation and overlapping of images. In his works, the central position of the face of the figure is replaced by the landscape image placed on the top, but the landscape image placed on the top perfectly connects the face outline of the figure at the bottom, and I can clearly feel the strong connection between the landscape image and the figure at the bottom. So let me think again about how I can reasonably and efficiently place the pieces on new images and make new connections.

KANGHEE KIM

As I watched kanghee's digital collage images through the eyes of a viewer, I was inspired by her ability to seamlessly blend everyday scenes with unexpected natural elements (sky, clouds, moon, etc.), and by her consideration of the shape and content of the pieces, as well as their meaning placed in another context. How can the use of fragment displacement give the image a new narrative or relationship and make the viewer rethink the meaning of the new image? Therefore, in the iterative process, I hope to effectively replace the fragmented elements of images, try to create new images and generate new image relationship networks, so as to build a close connection between images. In addition, I tried to explore not only the identity of the fragment as shape and content, but also the multiple identities and functions of the fragment itself.

Powers of Ten™

This film can be regarded as an enlightening reference for my entire project. When I watched this short film repeatedly, I began to think about how the image would be changed when the image was continuously enlarged and reduced. It opened my curiosity about the viewing field and Angle of the image and drove me to explore how the audience would think about the image when the image was continuously reduced or enlarged. And will it affect the interpretation and meaning of the image? Even if the image has not changed substantially, only the scope of what can be seen has changed, and the information we receive is limited or reduced, can the reduced image still convey the original image? Is the reduced image disconnected from the original image? Does the reduced image create new meanings and attributes?

Discrete Accumulations

Ben is good at splitting and combining all kinds of things, classifying, screening and reorganizing them, so as to construct new forms and new narratives, and feel the changes in them. One of his works is the deconstruction and recombination of magazines as a medium, which inspired me. It also makes me feel that when the inner pages of different magazines are fragmented and recombined, there will be a variety of combination methods and visual effects. The color blocks, page numbers and images in the page are re-placed in new positions and new combinations are constructed with other elements. New connections between color blocks and images begin to emerge, and the overlapping of fragments creates a lot of positive and negative space, breaking the original image. The original concrete image is abstracted by the color block image, giving the image a new interpretation. He chose magazines as media, and the method of rearranging and deconstructing images in magazines has benefited me a lot. Therefore, I also hope to use images in the existing context as my experimental media to conduct preliminary experiments on image deconstruction.

Paper Knowledge

I take it from the original sentence in the book, "As Geoffrey Nunberg describes it, information is understood today to come in discrete 'morsels' or bits partly because of the way the concept of information reifies the properties of paper documents; they are separate and separable, bounded and distinct. "This means that information, like paper documents, is considered to have distinct boundaries, and can be divided into discrete units that appear, are separable, and distinct. Can the same be said for images, which can be divided into individual elements, specific areas? Nowadays, images are constantly being copied and quantified on the Internet, and they are also disseminated in fragmented forms such as editing, deconstruction and reconstruction just like information. Therefore, images can also be used separately and have different meanings in different contexts.

Literature down to a pixel

In this book Dennis quotes Henri Bergson's perspective, It goes like this: "the brain and the central nervous system act as a 'central telephonic exchange,' which communicates be-tween the extrinsic continuous world and the intrinsic'memory-shot' of our perception, The mind receives images of the world that it compares with existing stored images to produce a new composite image that is once again stored into memory. "The memory-shot got me thinking about how our brains and memories remember and forget images, and it also got me wondering if our brains help us break down images, It is stored in memory in the form of image fragments. Therefore, this memory fragment makes me want to try to visualize the process of people receiving images, storing them in memory, and then forgetting them by means of image deconstruction.

Image on the Edge: the margin of Medieval Art

This book is relevant to the content of the magazine that I chose, and can be very useful in giving me guidelines for reading medieval art paintings, photographic images and providing supportive help with the complex hidden meanings behind the images, allowing me to build a more engaged and enlightened interpretation of medieval art images. Because when I chose this magazine, I actually chose it randomly, but it was all about Italian art and I couldn't decipher each image very quickly, but with Michael's introduction, I began to understand that each element present in the paintings had a very important role to play, such as those mentioned in the text: the lascivious ape, autophagic dragons, pot-bellied heads, harp-playing asses, arse-kissing priests and somersaulting jongleurs. As a result, it also made me realise that every tiny element that appears is an important part of representing and influencing the overall interpretation of the image. If the audience's visibility of the image is progressively limited, the image may take on ambiguous or even completely opposite meanings.

Visual Intelligence

The author defines an image in this way: "Although it consists of myriad parts, the image is not synonymous with its accumulated contents, but with the inner dynamic of the parts in interrelationship, Like a symphony, the music is not in the notes but between them. "This sentence fully inspired me to the irreplaceability and uniqueness of the elements inside the image. When one element is replaced by a similar element, a series of internal changes will occur to the whole. The original image is the whole image relationship formed by the internal relationship between the elements of each part, which is implicated with each other. This point of view triggered my new thinking about the partial elements and the overall image, that is, the inner meaning of the image is actually hidden in the internal connection of each element, not just the combination of individual elements, and the key point is that this layer of connection creates the entire image.

EXTENDED CRITICAL ANALYSES

Ways of Seeing

John gave me a new critical perspective on how to look at images. He mentions one example: "Reproduction isolates a detail of a painting from the whole. The detail is transformed. An allegorical figure becomes a portrait of a girl. "After details are separated from the whole, the definition of details is re-changed, which is very similar to the iterative process in my practice, and I strongly agree with this view. Meanwhile, I also found and confirmed this view in my experiment. For example, in my A8 size, a large number of portraits also began to appear, and the properties of the image were redefined in the process. It is precisely because the background (context) of the figure image is removed, and the figure occupies a larger proportion of the picture area, so that the meaning and attributes of the image are transferred to the figure, and the image is also transformed from the original properties of painting works into a portrait of this figure. In this process, the characters did not change, but due to the disappearance of context, the fragment image with characters was transformed. Therefore, I benefited a lot and was deeply inspired by this in my iterative process, and it also made me rethink the relationship and changes between the whole and the part of the image in a new dimension. The part of the image belongs to the whole. In addition, part is bound to be affected by the whole, because the whole picture will set context for part and generate more connections, prompting part to be interpreted in the context. However, when the context is removed, only observing part of the image separately will break the connection between the image and the original elements, and promote the image to have new attributes and possibilities of interpretation.

In the meantime, John also describes "This is vividly illustrated by what happens when a painting is shown on a television screen. The painting enters each viewer's house. There it is surrounded by his wallpaper, his furniture, his mementoes. It enters the atmosphere of his family. It becomes their talking point. It lends its meaning to their meaning. At the same time it enters a million other houses and, in each of them, Therefore, paintings placed in different homes will be given different meanings, which is also because under the influence of context, environment and background, paintings and images will be affected, so different meanings of images can be produced under the role of different contexts.

In addition, the viewer's understanding and interpretation of the images began to change. As The book says, "In a painting all its elements are there to be seen simultaneously. The spectator may need time to examine each element of the painting but whenever he reaches a conclusion, the simultaneity of the whole painting is there to reverse or qualify his conclusion. The painting maintains its own "authority." The image will transition from the original overall picture composed of multiple elements to a small number or a local detail element. In this process, the information content of the image is reduced and the audience's understanding of the image is also limited, but it still does not prevent the audience from imagining and thinking about the missing part. In another way, it encourages the viewer to have an open interpretation of the image.

In addition, during the process of gradually reducing the image to a fragment size and then letting the audience read and browse it, I found that the audience's behavior of browsing the magazine would also be changed, just like the audience can flip freely and watch the magazine in a normal distance and comfortable posture from A4 size, but after shrinking to A10 size, the audience can also watch the magazine in a normal distance. The viewer needs to be up close and turn the page gently with the tips of the fingers to read, and the images seem to be valued and observed in greater detail. In my opinion, this result was also caused by the change of context in this process, because the size of the magazine and the size of the audience's hands formed different viewing backgrounds, prompting the audience to observe the images in a more concentrated and detailed way.

Powers of Ten™

The film, Powers of Ten™, critically delves into how viewers are challenged to reconsider their understanding of images and the way they see things, encouraging a multidimensional perspective of viewing and thinking about images that challenges viewers' perceptual boundaries and inspires me to think critically about the way images are viewed, processed and understood. In addition, by showing familiar objects and landscapes in a new perspective and revealing the relationship between images at different scales, it gave me a deeper understanding and stimulated my curiosity about constantly zooming in and out of images, and wanted to conduct image experiments and observations in a similar way.

Therefore, this classic film serves as my inspiration, which prompts me to have new thinking on the viewing Angle of images, and reminds me that when an image is infinitely reduced, the image will eventually become a pixel. When an image is enlarged infinitely, eventually the image becomes a pixel; When the collection of images in an entire book is scanned, does the memory that lingers in the mind become a collection of pixels made up of residual fragments?

Therefore, I began to think and plan to conduct image dissection and reduce all the images in this magazine by means of physical cutting every week, and gradually reduce the images to a fragment size, and then try to use RISO printing technology to show the effect of fading and fading of images. Finally, the process of visualizing the image fragments that remain in the book as the memory fades away, and observing what happens to the image at each step in the process.

As we all know, the subject is usually the most memorable part in the image. To record the process of image fading with memory, I plan to gradually remove the secondary elements in the image, such as background, surrounding figures, body parts, etc. In this process, just like the role of the white border in the film, local selection is used in the picture. Zooming in and out of the selected area is also similar to the role of the "viewfinder frame" in the camera, gradually reducing the scope of the viewfinder frame, and then I try to keep the central subject part of the image as the visible part, and the secondary part will be lost and invisible, so that the image will disappear from the secondary to the important part. The images in the book change from concrete, complete, and clear to abstract, local, and blurry, shrinking in size and eventually converging into "pixel collections" or "memory fragments."

With the development of the experiment, I scanned the contents of each version and finally gathered it into a film. The audience can clearly observe the iteration process of each version. The images are getting smaller and smaller, and the audience's sight becomes more and more concentrated. It is also a new visual experiment that systematically deconstructs the same set of images, and it is similar to the visual experience brought to the audience by the film "Powers of Ten™", and it can bring the audience new thoughts and meanings of the images.

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