

statement

When we transform a scene into an image, what are we focusing on, and what elements are the objects of transformation?

My iterating_0 is an advertising poster, which goal is deliver information by portraying a perfect family scene. I explored how the form of elements influences the information we perceive by magnifying, distorting, removing, and replacing elements within the poster.

During this process, I noticed that some iteration results evoke specific eras. This is partly due to visual styles and partly because people's ways of viewing a scene have evolved over time.

From the Renaissance, when focus was on proportional relationships and accurately depicting shapes, to the Impressionist era, where the emphasis was on colour. In Cubism, objects were deconstructed, while in Pop Art, objects became symbols. Today, we're accustomed to how computers recognize images, identifying outlines and adding tags.

I brought these perspectives learned from philosophy and art history to present the same scene in different ways.

From reading list:

Jacques Tati. (Director). (1967). *Playtime* [Film; DVD Director's commentary]. Universal Pictures.

The city is a vast playground, and the protagonist, a stranger to this city, leads us to reassess our own cities from a somewhat detached perspective, instilling a sense of absurdity yet familiarity.

We scrutinize our surroundings as if viewing a landscape, maintaining a considerable distance from the objects being observed. We then start posing questions. Observing a collage of 1960s Coca-Cola advertisements, we are neither the consumers nor the creators. We simply observe, zooming in and out and surveying the surroundings, discovering more peculiar or intriguing facets.

The city in the film is filled with glass, enabling us to juxtapose various elements for observation, like office buildings and the Eiffel Tower, or living rooms from different apartments, turning them into components of the larger picture.

Many spaces and visuals are geometric, imbued with certain characteristics: corporate cubicles are square, representing a unit of space; roundabouts on highways are circular, symbolizing redistribution.

The scene before us reveals a characteristic behind each element, a mechanism. Different elements are juxtaposed for observation. I also examine my iterative objects in this manner, re-evaluating them through a stranger's eyes, considering the elements and the associations they create when placed side by side.

Daniel Rubinstein and Katrina Sluis. (2013). *The Digital Image in Photographic Culture; Algorithmic Photography and the Crisis of Representation*. (2th ed.). Routledge.

Photography allows us to depict four-dimensional space in two dimensions, capturing a specific moment in time. Its basis in rationality and science lends it credibility.

With the advent of AI technology, generating photos that don't correspond to real space has become a low-cost endeavor. It's time to accept that there's no significant difference between photos, illustrations, and collages. After all, it's now straightforward to superimpose an elephant's head onto a tiger's body.

We're accustomed to equating photos with reality. When we see a chair in a photo, we assume it was there organically. However, if a chair appears in a collage, we question its presence and what it represents.

Images have become more than mirrors of reality; they are canvases. As such, they should be used with precision. As we increasingly accept the virtual and real worlds as separate entities, image creators must focus on conveying specific information or perspectives when translating four-dimensional space into two dimensions. This requires reevaluating the relationship between perspective and form.

From own research :

Paul S. Macdonald , "Husserl and the Cubists on a Thing in Space", in *Journal of the British Society for Phenomenology*. vol. 36, no. 3 (2005)

I stumbled upon this article when I realized that Picasso and Husserl had simultaneously made breakthroughs in understanding and depicting objects, all within the same decade. This excited me because I spent the first week learning about new philosophical perspectives on viewing the world, and used these insights to observe my iterating_0 — an advertising collage.

The article also highlights that during the same period, Einstein revolutionized the mathematical representation of time and space. Concurrently, Picasso was amalgamating various aspects of an object, which could be interpreted as a compression of time.

It's commonly suggested that Picasso's Cubism was inspired by African sculptures. However, the parallel advancements in mathematics, philosophy, and visual representation intrigue me.

We often take for granted that visual art reflects a phenomenon, be it a natural occurrence or an urban landscape, or it communicates an emotion — enticing consumerism or eliciting empathy. But I contemplate the possibility of visual art distinctly reflecting a perspective.

In the second week of practice, I learned from non-visual fields, absorbed concepts, then looked at art and graphic design works, thought about what perspectives they chose, and then learned to represent the same scene with these perspectives.

Practices or projects:

Will Gompertz.(2012). *What Are You Looking At?: 150 Years of Modern Art in the Blink of an Eye*. Penguin UK.

This book chronicles the passing of the baton among artists in chronological order. During the Impressionists' clash with the Academy, the quality of an artwork was judged based on color, allusion, lines, and theme. The theme and concept of "Lunch on the Grass," influenced by artists like Titian and Raphael, transformed classical allegories into modern ones.

The transformation of content and form can be challenged separately to an extent. The content was almost swept away by the era, with Paris transitioning into modernity. The medieval maze evolved into a metropolis of glass and metal, and the advent of photography represented that time.

Later, as industrialization further developed, labels and daily consumer goods formed a close relationship. Movements like Dadaism and Spectral Art began to shift the discourse.

Today's city also poses its own proposition. The virtual world is thriving, and the separation between images and the objects they represent is intensifying. Almost everyone can recognize that images are no longer a direct reflection of reality. Our theme remains commodities and consumption. However, the form, or our perspective, can deviate slightly from the temporalization process. We still have the choice to adopt different perspectives in a long iteration.

d'strict (2024). *Flow* [Digital art]. Available at: <https://www.dstrict.com/ART/?q=YToxOntzOjEyOiJrZXI3b3JkX3R5cGUiO3M6MzoiYWxsIjt9&bmode=view&idx=18205197&t=board&category=t3O5qTK5p4> (Accessed: 24 April 2024).

The central theme of this animation is using the same element, but altering its proportion and relationship with other elements, to reflect the stylistic changes of different eras.

This animation emphasizes the use of body language to convey the relationship between individuals and others, as well as between individuals and objects. For instance, during the Renaissance, there were limited character roles, with each character being uniquely beautiful. In the Rococo period, characters formed a line together, while in Realism, each character adopted a different posture. The Post-Impressionist period highlighted the relationship between individuals and their surroundings, with people blending into their environment.

Applying this animation's thought process to the contemporary era would likely result in this: environmental elements and characters would be placed on opposite sides of the screen, rather than having people in the background.