

The Demented Blow-Up

Production of subjectivity in modern imagery production

Preface:

My ongoing visual projects involve the use of images that populate the internet landscape and its hysterical transformation.

These projects are partially driven by my research on algorithms, computer-generated imagery and how they could relate to the viewer, establishing a new dialogue between these images and the viewer.

Moreover, the social relations from images to representations.

I intend to explore and use as material selected areas relevant to the current online imagery eco system and its impact on the viewer.

Is mass art produced by virtue of the fact it's online and easily accessible. How has mass art changed because of this development of instantly reproducible imagery? Has it always been about mimicry and repetition? If so how has the process of mimicry and repetition smoothed itself out? Now the viewer is not even aware anymore, it is all automatic.

What other purpose do these images serve?

Are they just for gazing at? Will people actually print this stuff and frame it? It has entirely changed our consumption of art. Everything is temporary. We look for a few minutes and then it is closed or deleted or stored in a folder we may never open again.

How far do you have to lead people before they interpret the images themselves? Do people even do that anymore?

Before we had attendance at galleries and physical evidence, now, how do even know what people are connecting with anymore? How to overcome the increased competition for any user's attention?

Can an algorithm be creative?

Our cognitive abilities are rather restricted and we are often not able to make perfect and complicated calculations when making a decision. Does this mean that the “perfection” offered by computer generated images is better art as it lowers the chance of human flaws?

Does that mean we are only interested in things we have causality over? Surely not. The removal of causality to a certain extent by my algorithm becomes interesting.

Everything that was directly lived has moved away into representation.

Embedded in the environment of the internet, the pictures become esoteric or mute.

Displayed, images or objects on view realize their status as conversational pieces.

We can easily make already another link to online identity issues.

I believe this has a strong correlation on how we experience art nowadays. A resingularization is needed. A pragmatic approach that is recognized, reordering ourselves to read a new modality of subjectivity.