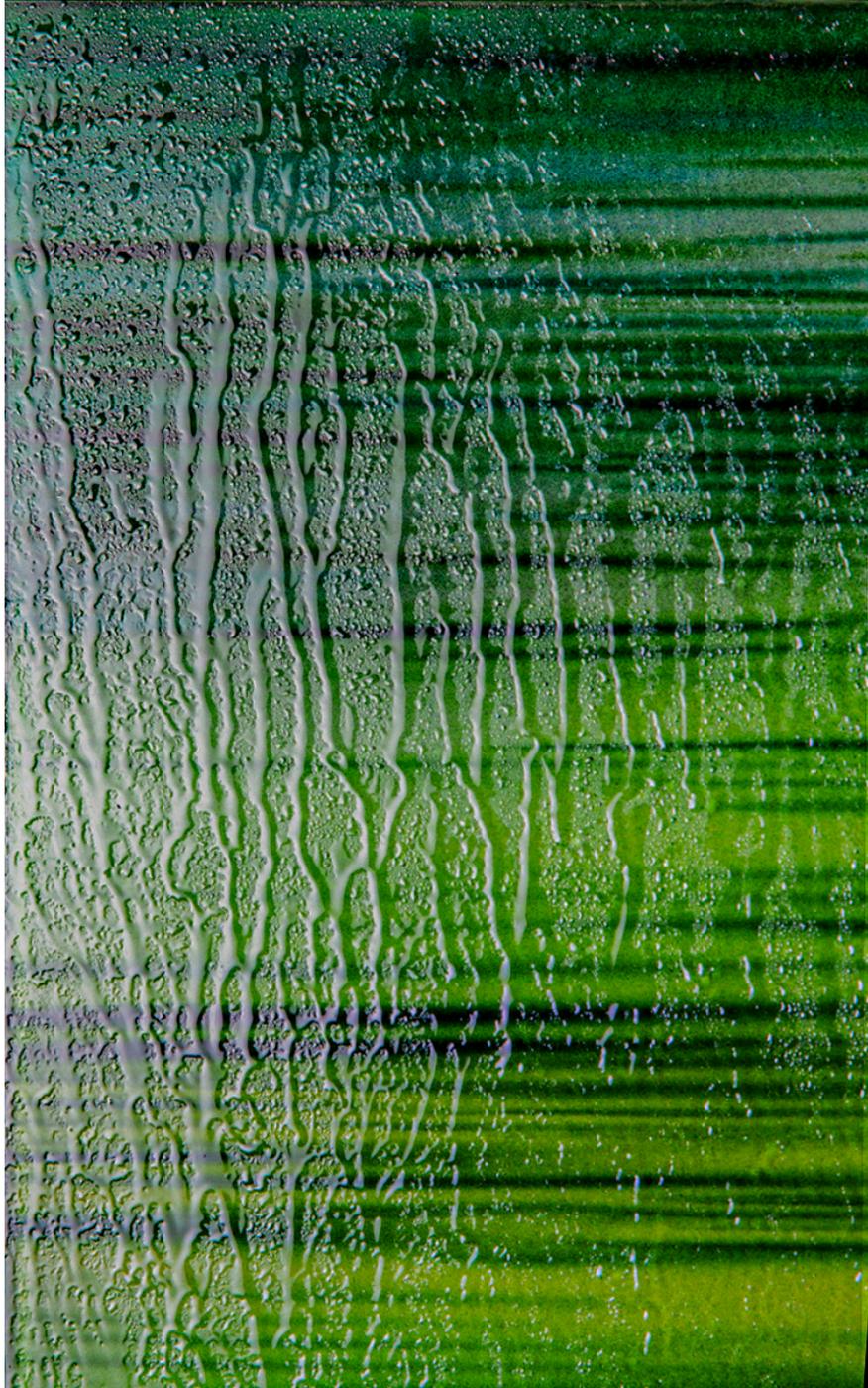


Materiality of the image workshop

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Emmanuel Levinas uses the analogy of music to describe the image and our interaction with it. The sound is separate from the instrument that produces it, as the image is separate from the object. We engage with the rhythm of the music not the instrument, just as we engage with the image not the object it represents.

As our world has an increasingly blurred line between what is digital and what is physical, I want to encourage us to think about how objects become images, and how images become objects. In particular what unexpected things can happen when transitions are made from the physical to the digital and vice versa. When something becomes an image how does this change our interaction with it? When we interact with an image does it start to behave like something physical? What is lost and what is gained when objects are captured as images? What happens when objects and images in our world are constantly transitioning between the physical and the digital?



This workshop is an exercise that is generative and unpredictable, and useful to all practices. The technique involves making repeated transitions between the physical and the digital. Using this circular process of mark making, image capture and post production we are interested to see what is added and what is lost when we make these transitions repeatedly. What kind of hybrid image/objects will we end up with?

The exercise is simple and formulaic. We start with an object. We then photograph this digitally and start to use any means that are available to transform this image. We then print this image and add any physical transformations that are available. We then repeat these steps until a minimum of eight transitions have been made.



Through this process I want us to think about and explore the materiality of the image, its tempo, its texture, its mood. We will take this musical analogy as a starting point and employ a creative device designed for musicians by Brian Eno and Peter Schmidt called 'Oblique Strategies'. The idea behind Oblique Strategies is to encourage unexpected moves in the creative process, when we find ourselves stuck with a creative block, or just wanting to break from a predictable pattern of behaviour. I have edited the original list of strategies to only include instructions that I think can be translated to image making.

As we make each transition between the physical and the digital I want us to (randomly using the random number generator provided) choose any one of these instructions and apply/interpret this instruction to your image or object. Then repeat this process with a different strategy from the list for the next transition.

Aside from the fact that this process will lead us down unexpected paths, it will be interesting to see how the images and objects become hybrids that are neither one thing nor the other. How far can we push these image/objects? When do these things start to fall apart? How does this relate to our own experience of life between the physical and the digital realms?

List of Oblique Strategies

There is no correct or incorrect way to interpret these instructions. If you find an instruction impossible to use at a particular moment, then roll again

1. Repetition is a form of change
2. Give way to your worst impulse
3. Consider different fading systems
4. Emphasize repetitions
5. Make a sudden, destructive unpredictable action; incorporate
6. Only one element of each kind
7. Remove ambiguities and convert to specifics
8. Distorting time
9. Emphasize the flaws
10. Make an exhaustive list of everything you might do and do the last thing on the list
11. Are there sections? Consider transitions
12. Faced with a choice, do both
13. Look closely at the most embarrassing details and amplify them
14. Assemble some of the elements in a group and treat the group
15. Allow an easement (an easement is the abandonment of structure)
16. Take away the elements in order of apparent non-importance
17. Imagine the piece as a set of disconnected events
18. Slow preparation, fast execution
19. What would your closest friend do?
20. Cut a vital connection
21. Ask your body
22. Decorate, decorate
23. Reverse
24. Simple subtraction
25. Take away the elements in order of apparent non-importance
26. Turn it upside down
27. Use an unacceptable color
28. What to increase? What to reduce? What to maintain?

Follow this link for a random number generator:

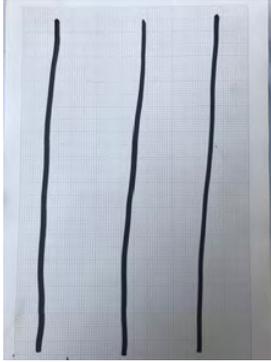
<https://numbergenerator.org/randomnumbergenerator/1-28>



What you will need for this exercise:

- **An object.** This could be a physical object or it could be a person.
- **A camera**
- **A printer**
- **Any means of digitally manipulating the image.** These can be camera filters, this could be imaging software such as photoshop if available. But if there is no access then just capturing the image is enough.
- **Paint, pens, card, tape, or any means that is available to physically alter the printed image.**

EXAMPLES



1. Draw 3 lines on paper



2. Photograph on phone and draw three lines on 'mark up'



3. Print photo and crumple paper



4. Print crumpled photo and stick to card, cut out shapes and make into a 3D form



5. Photograph 3D form and add motion blur in photoshop



6. Print out blurred photo and tear into pieces and photograph on phone



7. Photograph torn pieces on phone, then paint with blue gradients on photoshop



8. Print out photo and stick to card, cut and fold into 3D form



9. Photograph 3D form, print out and stick to card, cut out and fold into new 3D form



Digital: Use your phone to take a picture while using an app to add a filter of choice, then print.



Physical: Gather a couple of materials to collage on top of your image.



Digital: Use scanner/photocopier to mix your image and the material, then print.



Digital: Use your phone to photograph while using a filter app.



Physical: Repeat step 2, collage image with found materials to later photocopy and print.



Digital: Use the scanner to create a new image, and print.



Physical: Collage your outcome, break, cut, crumble etc.



Digital: Scan and print



Physical: Repeat step 2.



Digital: Photograph with a filter, then print.



Physical: Repeat step 2.



Digital: Scan and print.



Digital: Add filter, then print.