

VALUING THE DIGITAL IMAGE



MARSHALL MCLUHAN

“Our official culture is striving to force the new media to do the work of the old. These are difficult times because we are witnessing a clash of cataclysmic proportions between two great technologies. We approach the new with the psychological conditioning and sensory responses of the old. This clash appears in transitional periods. ...a common failure: the attempt to do a job demanded by the new environment with the tools of the old.”

The Medium Is The Massage (1967)

THE VALUE OF CREATIVITY

Marcel Duchamp [1957: 77-78] describes the process of the creative act as:

the artist goes from intention to realization through a chain of totally subjective reactions. His struggle toward the realisation is a series of efforts, pains, satisfaction, refusals, decisions, which also cannot and must not be fully self-conscious, at least on the aesthetic plane. The result of this struggle is a difference between the intention and its realization, a difference which the artist is not aware of.

CHANGING PERCEPTION

“Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of The Beautiful. In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.”

—Paul Valery, *Pieces sur L'art, Le Conquete de l'ubiquite*¹

ACQUIRING VALUE

- The financial value of original works demonstrates the obsession that is focused on 'the certainty of the origin, date, author and signature of the art work' (Baudrillard, 2005: 81).
- The physical relationship between the author and object, mean marks of labour can confer value onto the object.

FORMS OF VALUE

Consider recognised social structures such as:

- Financial
- Belief Systems
- Cultural Heritage
- Truth
- Environment
- Political
- Exhibition
- Ritual / Practice
- Narrative
- Social
- Nostalgia
- Cult / Fetish

The Work of Art in the Age of Mechanical Reproduction

Walter Benjamin
(1935)

“Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout the time of its existence. This includes the changes which it may have suffered in physical condition over the years as well as the various changes in its ownership.”

NOSTALGIA

- Whilst being affected by issues such as data corruption, obsolete hardware, and component failure, they are not as romantic as the original faded wooden frame, or cracked oil paint. In recent years there has been some effort to encourage a sense of nostalgia towards older computers and games consoles. This is difficult to have any substantial meaning as the history here is only thirty years or so. Paintings can have a history of hundreds of years, in which time a variety of cultural significance and nostalgic meanings can be established.
- Electronic Art is at a disadvantage here as particularly digital works do not offer these kind of cultural and nostalgic values.

“that which withers in the age of mechanical reproduction is the aura of the work of art”.

JEAN BAUDRILLARD

Four Methods for Obtaining Value

- Objective
- Subjective
- Meta / dys-functional
- Socio-ideological

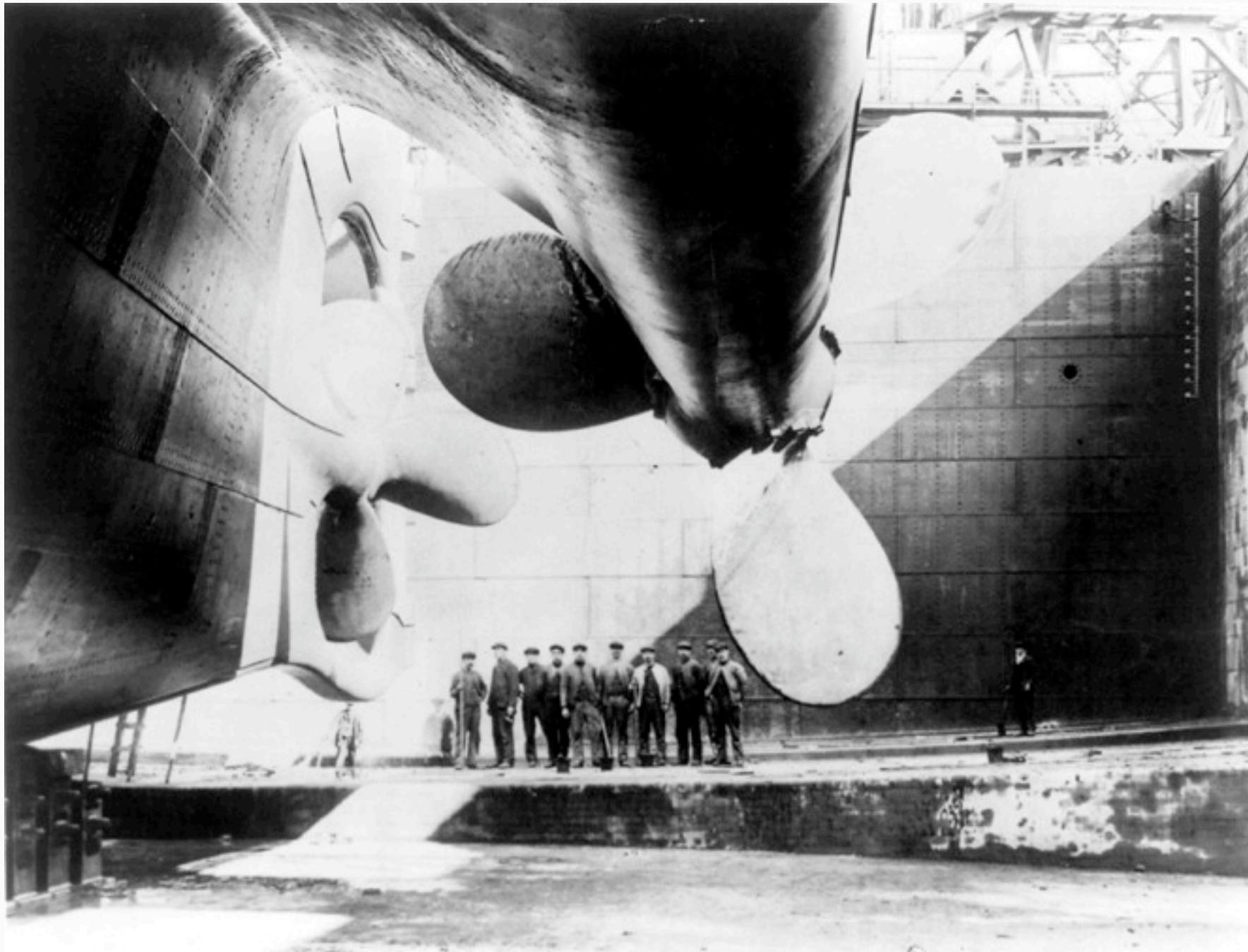
‘The technological civilisation has rejected wisdom of the old, but it bows to the solidity of old things, whose unique value is sealed and certain.’
Baudrillard (2005: 88)

VALUE OF POLITICAL CHANGE



- Nick Ut, Phan Thj Kim Phuc (1972)

VALUE OF A RECORD



VALUE OF THE ICON/BRAND



David Bailey

VALUE OF ORIGINALITY



David Hockney, Mother I (1985)

VALUE OF ORIGINALITY



David Hockney, Place Furstenberg, Paris (1985)

VALUE OF CULT/POPULAR CULTURE



THE VALUE OF INVISIBILITY

- Whilst there will always be an appreciation for the mastery of a medium, the value of the art work is in the experience and message it conveys. Invisibility means acceptance; to become invisible the medium must be accepted to the level of ubiquity.

‘Peter Weibel argued in 1991 for the advent of a new, technological aesthetic that separates the age of media art from traditional art. ‘The Industrial revolution and its technologies have created a historical situation in which issues of truth, authorship, originality, etc., are no longer tenable as aesthetic categories. They are replaced by notions of simulation, signs, media, etc., which are most strongly articulated by electronic art’

(Broeckmann in Graham & Cook, 2010: 29).

NEW TECHNOLOGY

‘Our culture now depends on the capacity to understand this new image, to experiment and dream with it’.

(Popper 2007: 184)

MICROSOFT SURFACE



Microsoft Surface 2008

HDR

- High Dynamic Range

MIRROR-LESS



THE IPHONE LENS DIAL FEATURES WIDE ANGLE, FISHEYE
AND TELEPHOTO LENSES, WHICH SWIVEL INTO PLACE OVER
TOP OF THE EXISTING CAMERA'S LENS



LIGHT FIELD CAMERA



NIGHT IMAGING



- Using both light-enhancing and heat-seeking technology, rare footage and stills have been captured for the National Geo Wild series *Night Stalkers*.
- <http://travel.aol.co.uk/2011/10/13/night-stalkers-new-camera-technology-captures-amazing-safari-pics/>

BORESCOPE



3D



Nintendo 3DS Camera



Keep your memories alive in a brand new way

Snap amazing 3D photos* with the two outer cameras, and take your memories of friends, family and pets to a whole new dimension. Play with your photos by using a wide variety of tools; you can see the results immediately and enjoy showing the results to your friends and family.

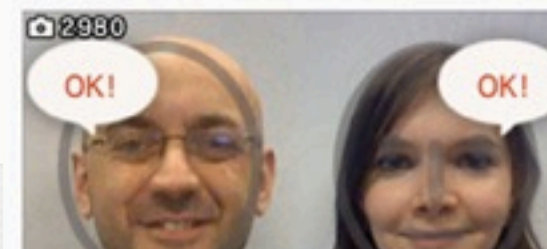


Play with pictures

On top of taking 3D photos, Nintendo 3DS Camera also offers a fun range of effects that you can apply to your pictures to put a whole new spin on them. Try combining the faces of two people with the Merge effect, or try out one of the other five playful effects. You can even use your own voice to capture the shot!



Merge



Sparkle

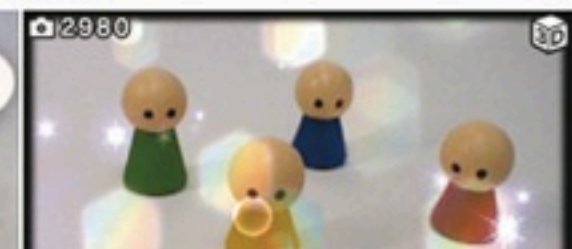


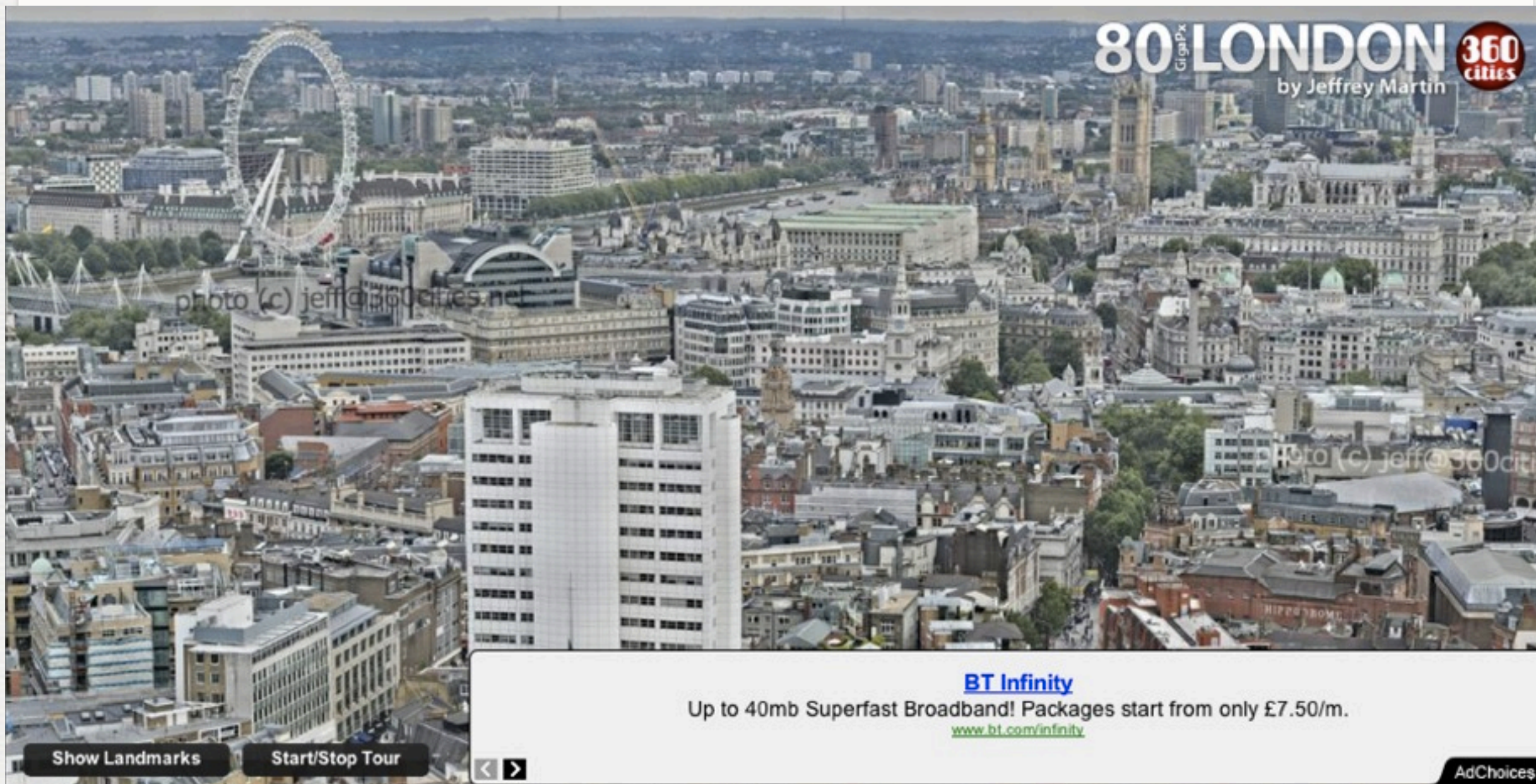
IMAGE EDITING



- <http://www.adobe.com/products/photoshop-touch.html>

80 GIGAPIXELS

This is an 80-gigapixel panoramic photo, made from 7886 individual images.



80 GigaPx LONDON
by Jeffrey Martin **360 cities**

photo (c) jeff@360cities.net

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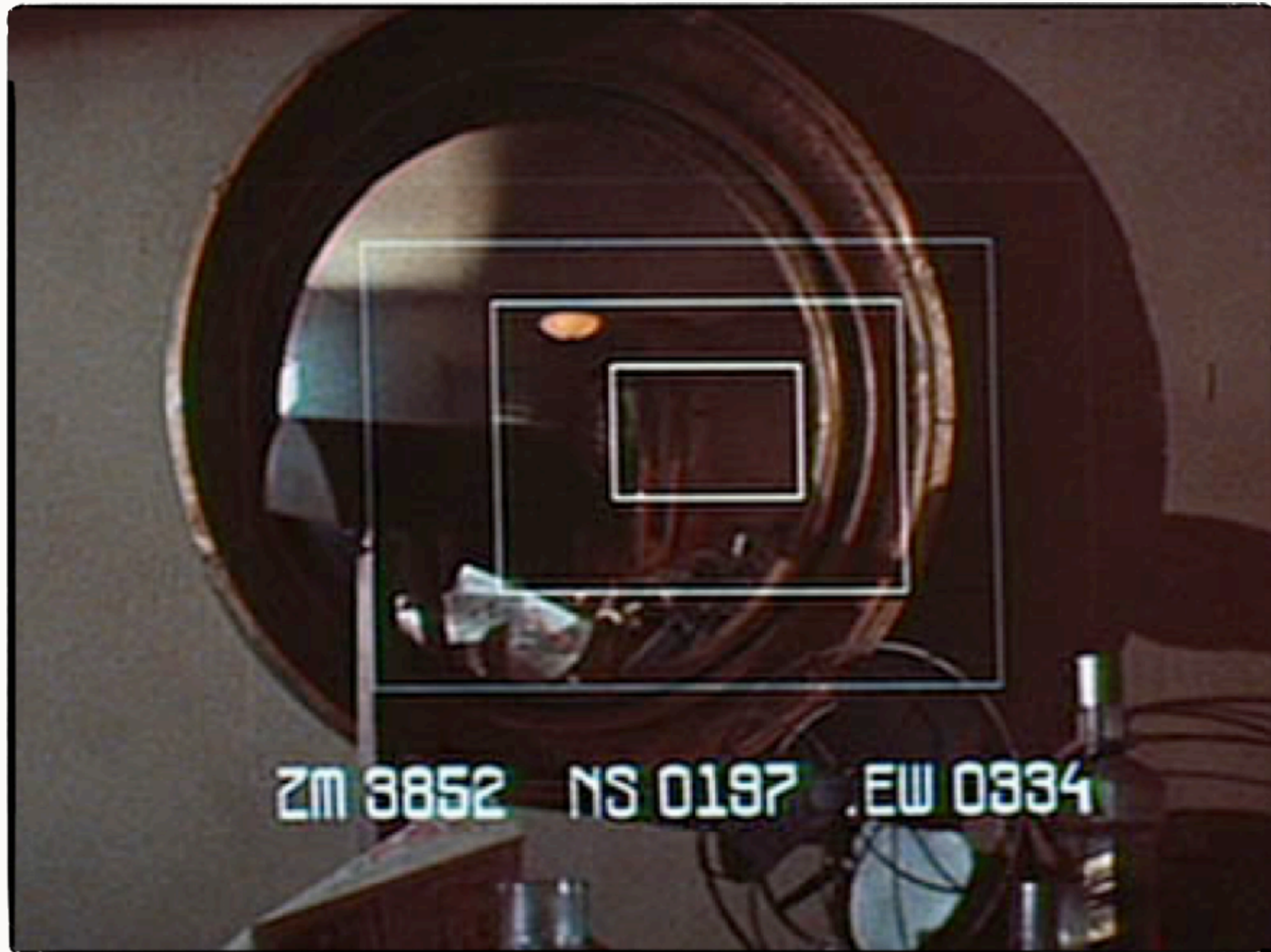
London 80 Gigapixels

This Photo is the largest 360° Panorama in the world as of November 2010.

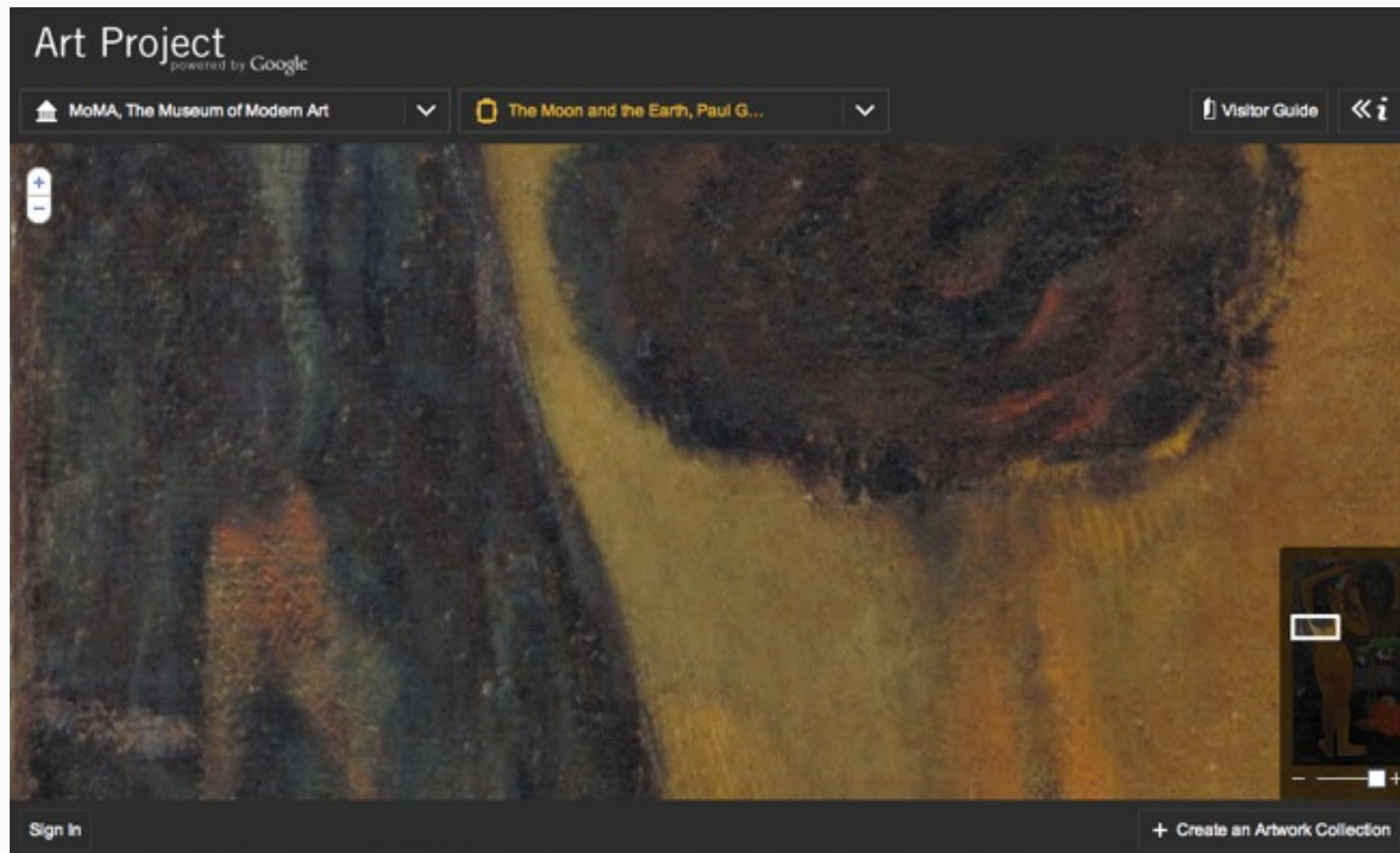
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BLADE RUNNER (1982)



GOOGLE ART PROJECT



- <http://www.googleartproject.com/>

RETINA DISPLAY

In a word, revolutionary.

By developing pixels a mere 78 micrometers wide, Apple engineers were able to pack four times the number of pixels into the 3.5-inch (diagonal) screen found on iPhone 4S and iPhone 4. The resulting pixel density — 326 pixels per inch — makes text and graphics look smooth and continuous at any size.



HOLOGRAMS

- <http://www.youtube.com/watch?v=jIcsYBZSQ48>

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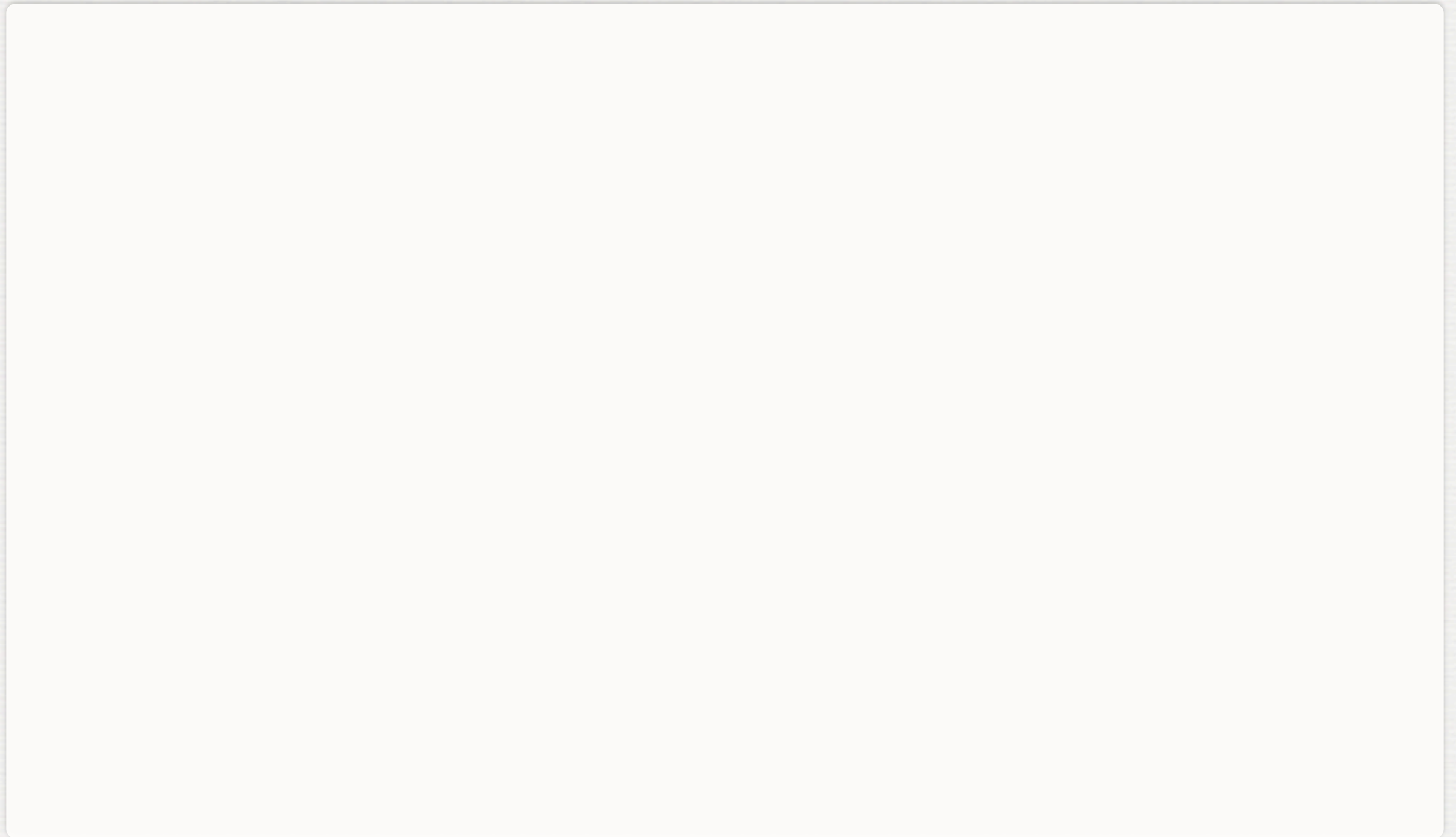
LINKS

- <http://www.cambridgeincolour.com/tutorials/high-dynamic-range.htm>
- <http://www.lytro.com/>
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- http://news.cnet.com/8301-30685_3-20122734-264/lytro-unveils-radical-new-camera-design/

LINKS

- <http://www.telegraph.co.uk/technology/camera-reviews/8842641/Mirror-less-a-new-category-of-camera.html>
- <http://www.gizmag.com/iphone-lens-dial/20571/>
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ASSESSMENT

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