

Curating the Photographic Image in Networked Culture

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5th May

Kraesj! Brytninger i fotoarkivet

Oslo

Second edition

The Photographic Image in Digital Culture

Edited by Martin Lister



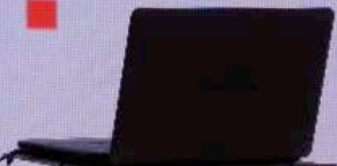
The long afterlife of photography

- **The crisis of representation** - technology as culture
- **The simulation of photography** in the network and on screens - the case of the Google Art Project
- **Visualising the constructedness of the interface and network** (Velazquez's Las Meninas)

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ART PROJECT

HISTORIC MOMENTS

LABORATORY

Rencontre

Schaffung

Schaffung

Innova

Art Numérique



A Photographic Crash

Photography here can be seen as; a **CRASH** of the analogue and digital; a **PILE-UP** of multiple image technologies and photographic identities; a head-on **COLLISION** between heritage and the contemporary.....

....and we might add, an **IMPLOSION** of photography and contemporary art.

Crash



Warhol goes for \$71m in record
New York art sale
theguardian.com,
[Thursday 17 May 2007 10.35 BST](http://theguardian.com)





Andreas Gursky's Rhine II photograph sells for \$4.3m
Sum paid for sludgy image of desolate, featureless landscape sets new
world record for a photograph

Maev Kennedy

[The Guardian, Friday 11 November 2011 22.24 GMT](#)

Zombie Photography

In these various versions of a photographic crash, which can be spun from the title of the conference, photography is not quite dead, it refuses to die and we are left with the troubling thought that we are dealing with **ZOMBIE PHOTOGRAPHY**, or, the long afterlife of the photographic image.

How did it come to this?



View Size

Small

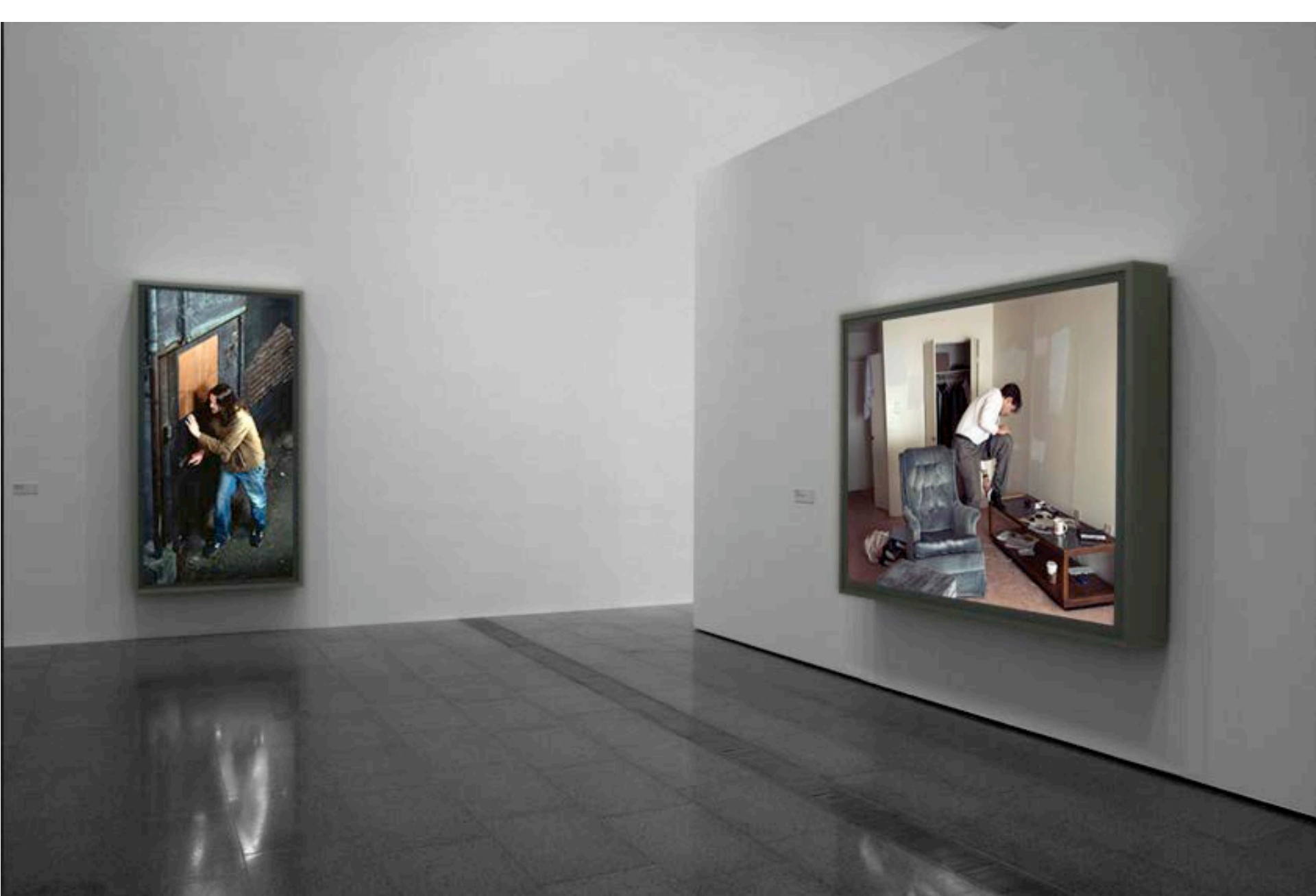
Medium

ZOMBIE SEI Photos PHOTOS



[Google "Trekker" Backpack Records Remote Locations | NBC Bay Area](http://www.nbcbayarea.com/654)
www.nbcbayarea.com/654 × [368Search by image](#)

Luc Vincent, Google Engineering Director for Street View, demonstrates a backpack camera called Trekker during a news conference about Google Maps on June 6 ...



Installation view of Jeff Wall Photographs at NGV Australia showing, at left, *Doorpusher* 1984, and at right, *Polishing* 1998
<http://artblart.com/tag/jeff-wall-photographs-ngv/>



(left) Por träts [Por traits] (M. Turk, A. Geise, A. Siekeman, O. Cleslik, C. Pilar, Stoya, E. Zapp) 1986-90 C-prints, plexiglass and wood
Approximate dimensions of each por trait: 210 x 165 cm 82¾ x 65"
Thomas Ruff (middle). Saatchi Gallery London

Zombie Photography

- ‘Zombie’ photography is either the continuation of the analogue in digital terms or conversely the networked image simulating the analogue.
- The first is achieved through digital technology producing the photographic print image and the second through the Internet’s transparent interface.

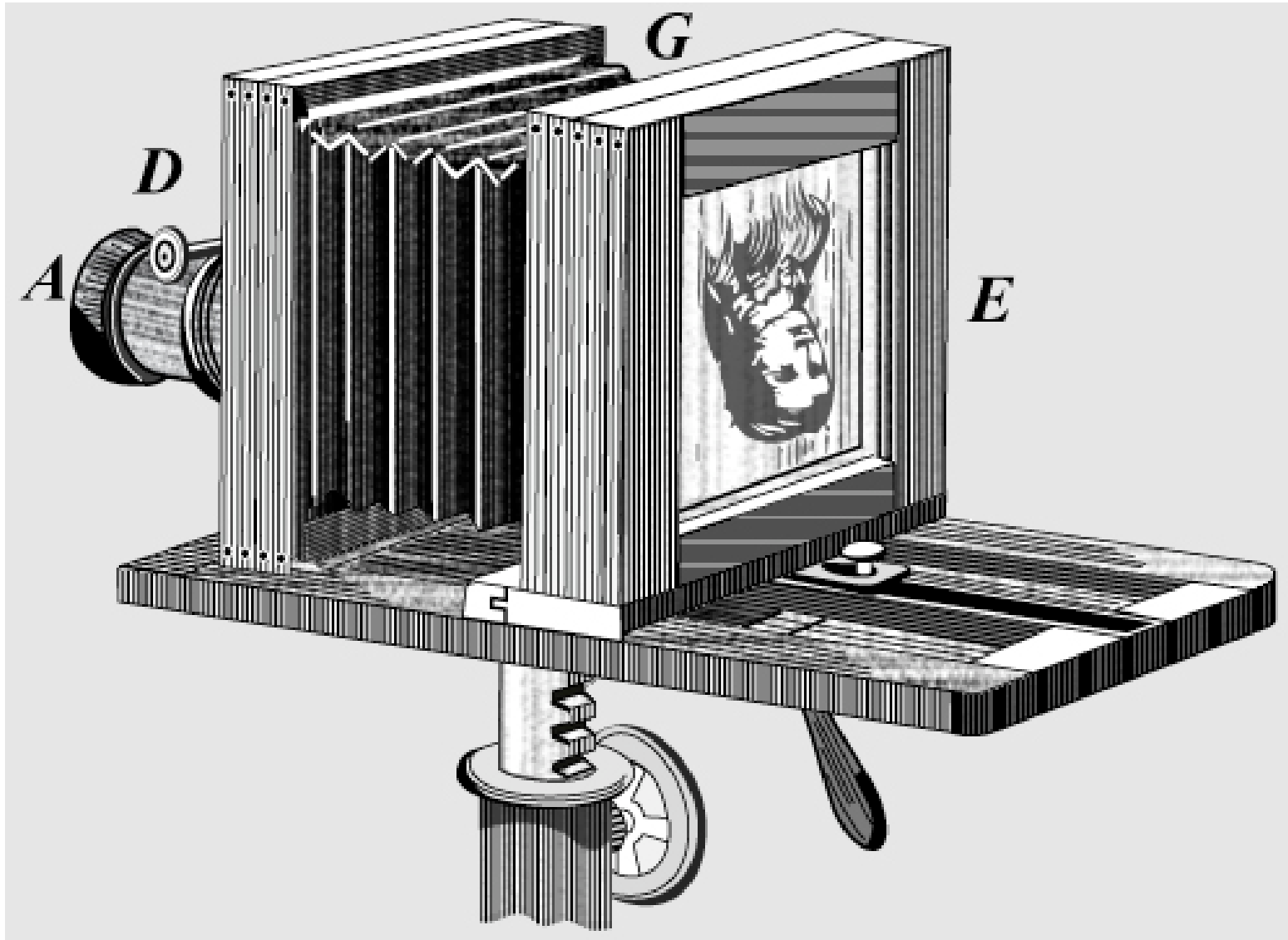


The Afterlife of Photography

- Photography is dead and it is going to die, as Roland Barthes might have said if he were alive today. Or, rather, photography has died several deaths since its demise was first announced early in the 1990s, and yet it is somehow still refusing to lie down.

Nina Lager Vestberg (2013: page 113)

Multiplicity of Photographies





- [The Kodak Factory, Harrow | Flickr - Photo Sharing!](#)
- [www.flickr.com/640 × 427Search by image](#)
- [Page by Robert Cutts - The Harrow factory is Kodak's largest and oldest ...](#)

Historical Context of the Analogue

- Post war mass culture and mass production
- Television and advertising define visuality
- Photo-optics at the centre of reproduction
- Photography's relative independence

Public Intellectual context

- 'Critical pessimism' - modernist high culture
- 'Critical optimism' - celebrates popular culture





The Crisis of Representation

More generally the CRASH, the IMPLOSION; the CRISIS OF REPRESENTATION so widely reported in the post structuralist and postmodern period from the 1980s, argued that much more than photographic meaning was coming apart. The argument in summary was that the very systems of thought and their reproduction, organization and authority, vested in the cultural and political institutions was coming apart. Over the last twenty five years I would argue the postmodern vision is uncannily prescient about how the world has changed.

A Post Modern Crash

- *Something has changed, and the Faustian, Promethian (perhaps Oedipal) period of production and consumption gives way to the “proteinic” era of networks, to the narcissistic and protean era of connection, contact, contiguity, feedback and generalized interface that goes with the universe of communication.”*

Baudrillard goes on:

- *If one thinks about it, people no longer project themselves into their objects, with their effects and their representations, their fantasies of possession, loss, mourning, jealousy: the psychological dimension has in a sense vanished.*

Jean Baudrillard. (1987)The Ecstasy of Communication)



Google

The Networked Image

- The technological apparatuses that now code encode, store, circulate images have made the historically received notion of the photograph all but redundant, and yet it appears that no matter how many technical deaths the photograph suffers, the visual conventions and cultural institutions of representation that support it persist.

(Dewdney. A. 2013:page 101)

The Networked Image

- When software and image collide the result is not just a different processual image, but also a paradigm shift with implications for thinking about the ontological link between representation, memory, time and identity.

(Rubinstein and Sluis. (2013:page 25)



- www.usatoday.com490 × [360Search by image](#)
- The Rochester, N.Y.-based company, whose name is synonymous with film, was a leader in that industry for years. The Kodak factory in Rochester, N.Y.



Network Culture

That which was previously registered as private life in the photograph has dissolved into the temporal flow of images that 'act' in the giant spaces of network circulation, and, what was previously made public in broadcast television has merged with what was private space but is now the spaces of personalized consumption.

It is the distinction between public and private, interior and exterior held in place by the general representational system, which is now in a crisis produced by networked behaviours, globalized modes of production and transcultural subjects.









109 Photos

Back

Add a Caption...

Edit



Saturation

Blue Skies





hirespace.com/Cheap/Photography

Photographers Should Keep in Mind When Using Facebook

POSTED BY ADMIN ON JANUARY - 18 - 2013



1,000,000 people like this

Fear of the Network

In a remarkably short period of time public and private life in advanced industrial societies has come to involve screen interactions as unremarkable acts in everyday life and it is this proliferation of screens together with advances in the resolution of the image and network connectivity which gives ground for considering the cultural remediation of the photographic image by the cultural form of television. The very ubiquity and hybridity of the digital screen image would seem to present obstacles to established forms of cultural authority based upon collection and the discourse of aesthetic modernism.

Google Cultural Institute



http://www.google.com/webhp?sa=N&hl=en&tab=lw



Google Open Gallery

Powerful free tools for artists, museums, archives and galleries

We've built the technology so you can focus on your content

[Request an Invite](#)

[Watch Video >](#)



Easily upload your content



Create collections, exhibitions or tours



Publish a new site or enhance your existing one

Easily upload images, videos and audio
to create online exhibitions and tell your stories



Google Cultural Institute

- *There will never be a substitute for seeing a work of art or a cultural treasure in person. However, viewing something online allows you to experience it in a way that may not be possible in the physical world. Simply the act of zooming to brushstroke level in a painting allows you to discover new details, find hidden scenes and appreciate styles.*

(Amit Sood 2013. founder director)

Google Cultural Institute

- *In order to understand culture you first need to be able to experience it. Some people are lucky enough to visit a museum and see a work of art in person but not everyone can travel the world and see different cultures and culture. Quite simply, the internet can help to export local culture to a global audience, allowing anyone that has an internet connection to explore a heritage site or virtually jump inside a gallery as if they were there.*

(Amit Sood. 2013. founder director)

The Problem of Simulation

- *Coding of the interface*
- *Transparency of the optics*
- *The point of view of virtual space*
- *The algorithm of the 'zoom tool'*

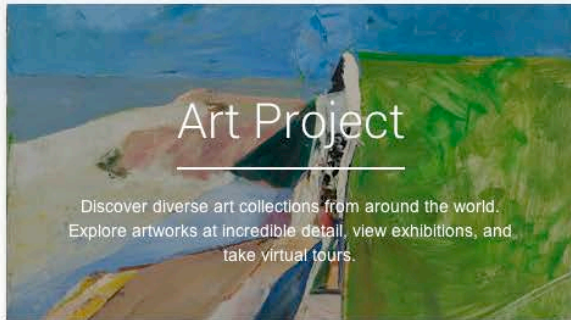
- *Photography can not be photography in the Google Universe.*



Discover exhibits and collections from museums and archives all around the world. Explore cultural treasures in extraordinary detail, from hidden gems to masterpieces.

Create your own galleries and share favorite finds with friends.

New! Artists, museums, galleries, archives: discover **Google Open Gallery**, powerful free tools to bring your content online.



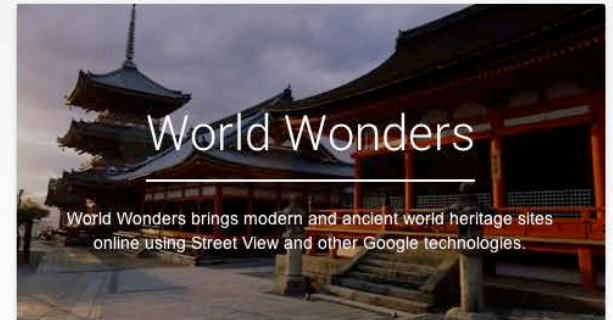
Art Project

Discover diverse art collections from around the world. Explore artworks at incredible detail, view exhibitions, and take virtual tours.



Historic Moments


Explore online exhibitions detailing the stories behind significant moments in human history.



World Wonders


World Wonders brings modern and ancient world heritage sites online using Street View and other Google technologies.

FEATURED CONTENT

MUVE Doge's Palace
130+ items, 30+ artists

Collection



MUVE Ca' Rezzonico - Museum of the 18th century Venice
40+ items, A few artists





9846AFE7

36253



Small text label at the bottom left corner of the image, likely providing information about the artwork or exhibition.

Google Cultural Institute

Google has partnered with hundreds of museums, cultural institutions, and archives to host the world's cultural treasures online.

With a team of dedicated Googlers, we are building tools that allow the cultural sector to display more of its diverse heritage online, making it accessible to all.

Here you can find artworks, landmarks and world heritage sites, as well as digital exhibitions that tell the stories behind the archives of cultural institutions across the globe.



Cultural Institute on YouTube



Follow Cultural Institute on G+



OUR PROJECTS



Art Project

Museums large and small, classic and modern, world-renowned and community-based from over 40 countries have contributed more than 40,000 high-resolution images of works ranging from oil on canvas to sculpture and furniture. Some paintings are available in 'gigapixel' format, allowing you to zoom in at brushstroke level to examine incredible detail. Use Google Street View to explore the interiors of landmarks such as the **Palace of Versailles** and **The White House**. Or, build and share your own virtual art gallery. [Learn more.](#)



Art Project on YouTube



Art Project on G+



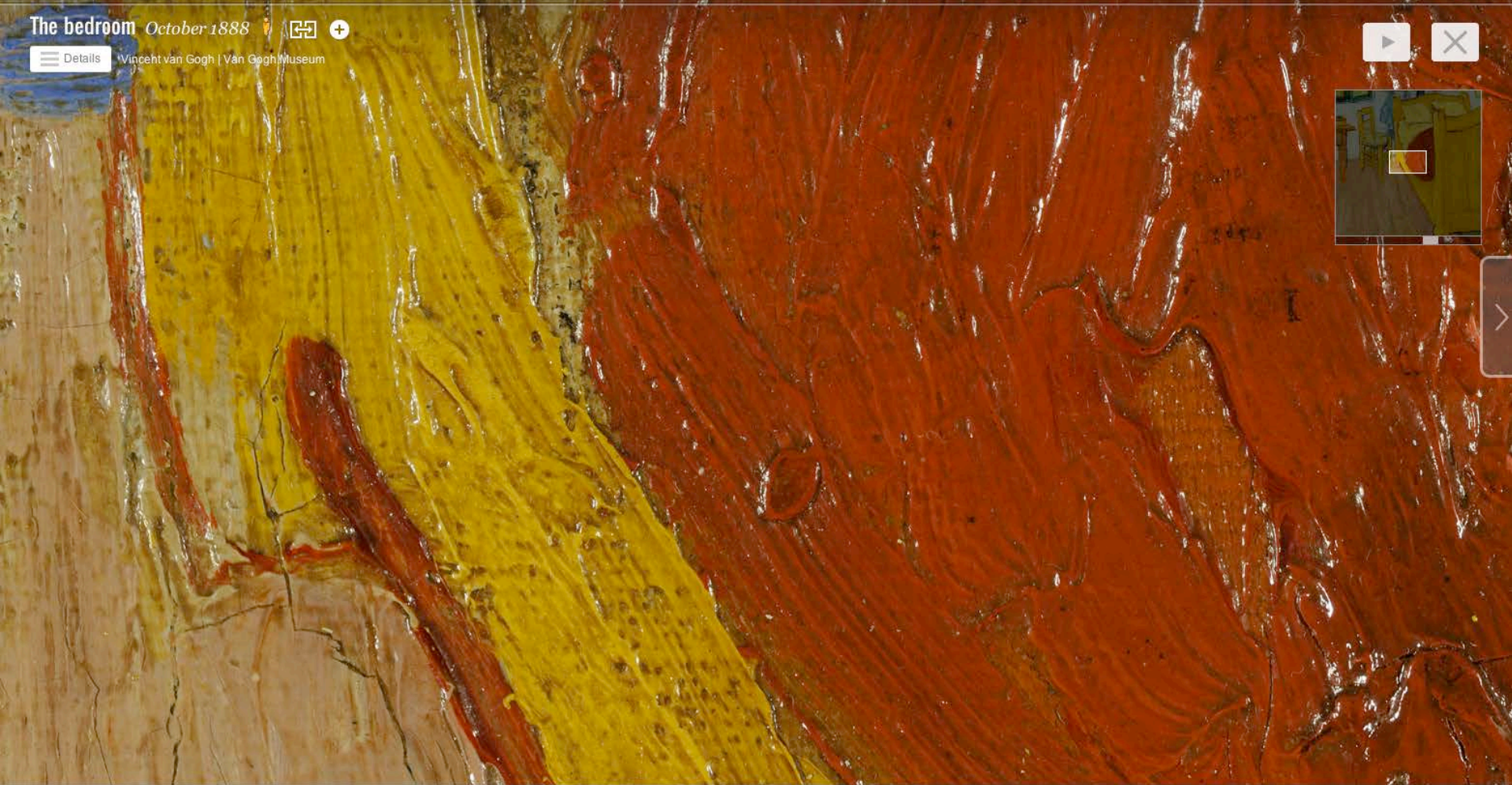
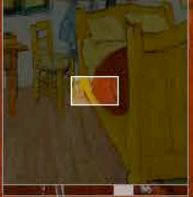
World Wonders Project

World Wonders brings modern and ancient world heritage sites online using Street View, 3D modelling and other Google technologies. Explore historic sites including **Stonehenge**, the archaeological areas of **Pompeii** and the **Great Barrier Reef** as if you were there. Learn about the history and background of each location with information provided through a partnership with UNESCO. [Learn More](#)



The bedroom October 1888

Details Vincent van Gogh | Van Gogh Museum



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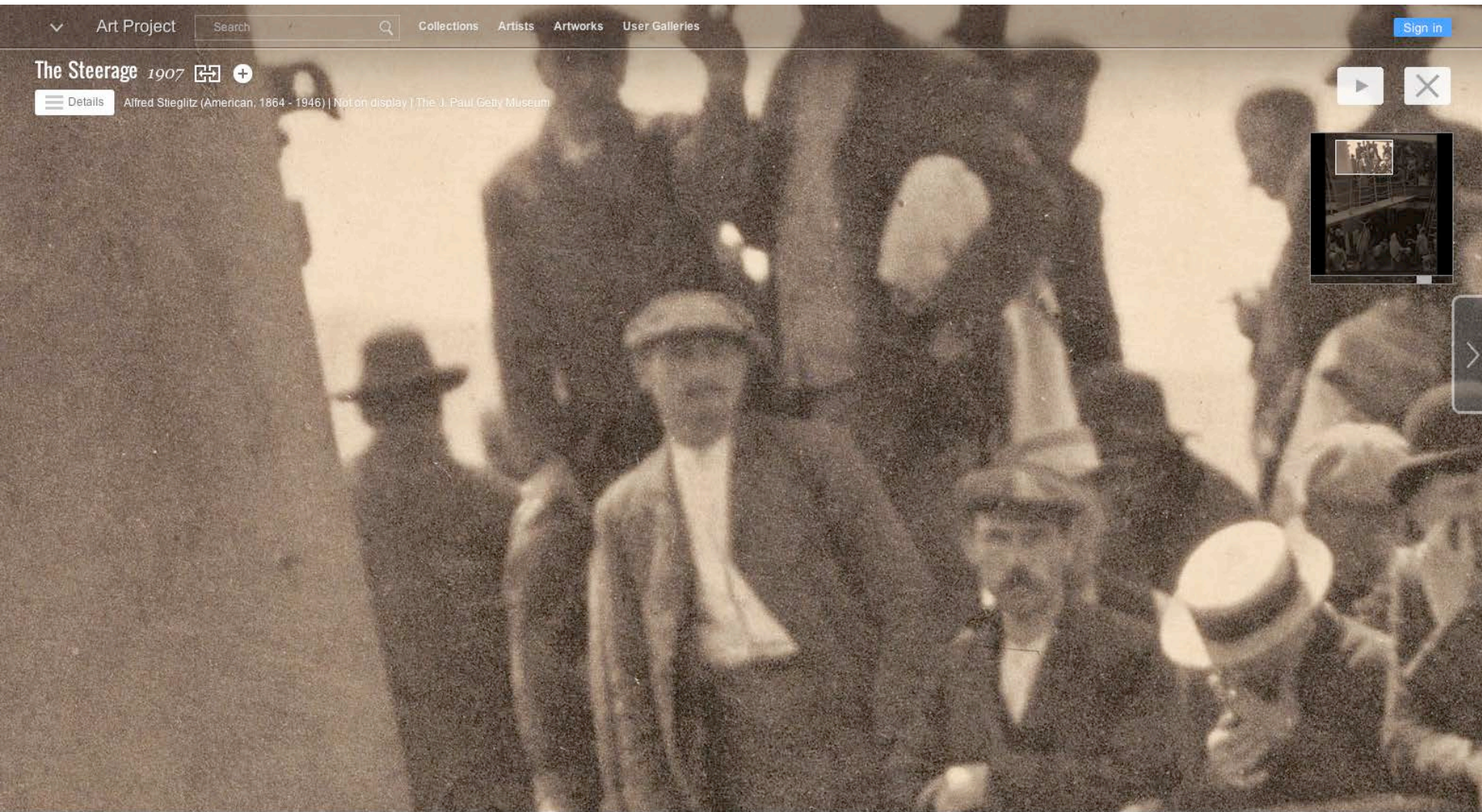
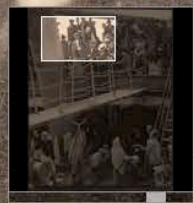
Discover



The Steerage 1907
Details Alfred Stieglitz
(American, 1864 - 1946)
[The J. Paul Getty Museum](#)

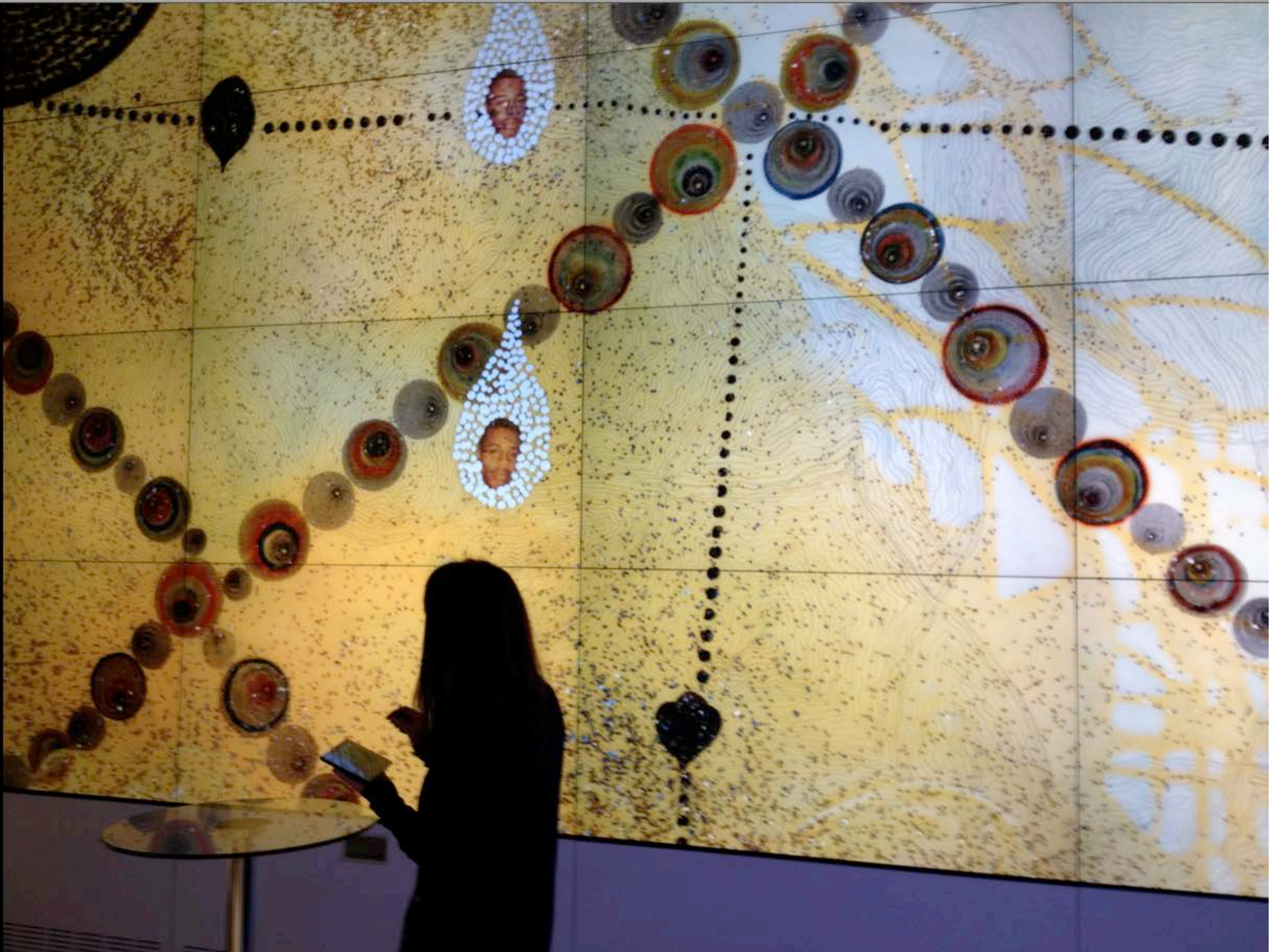
The Steerage 1907

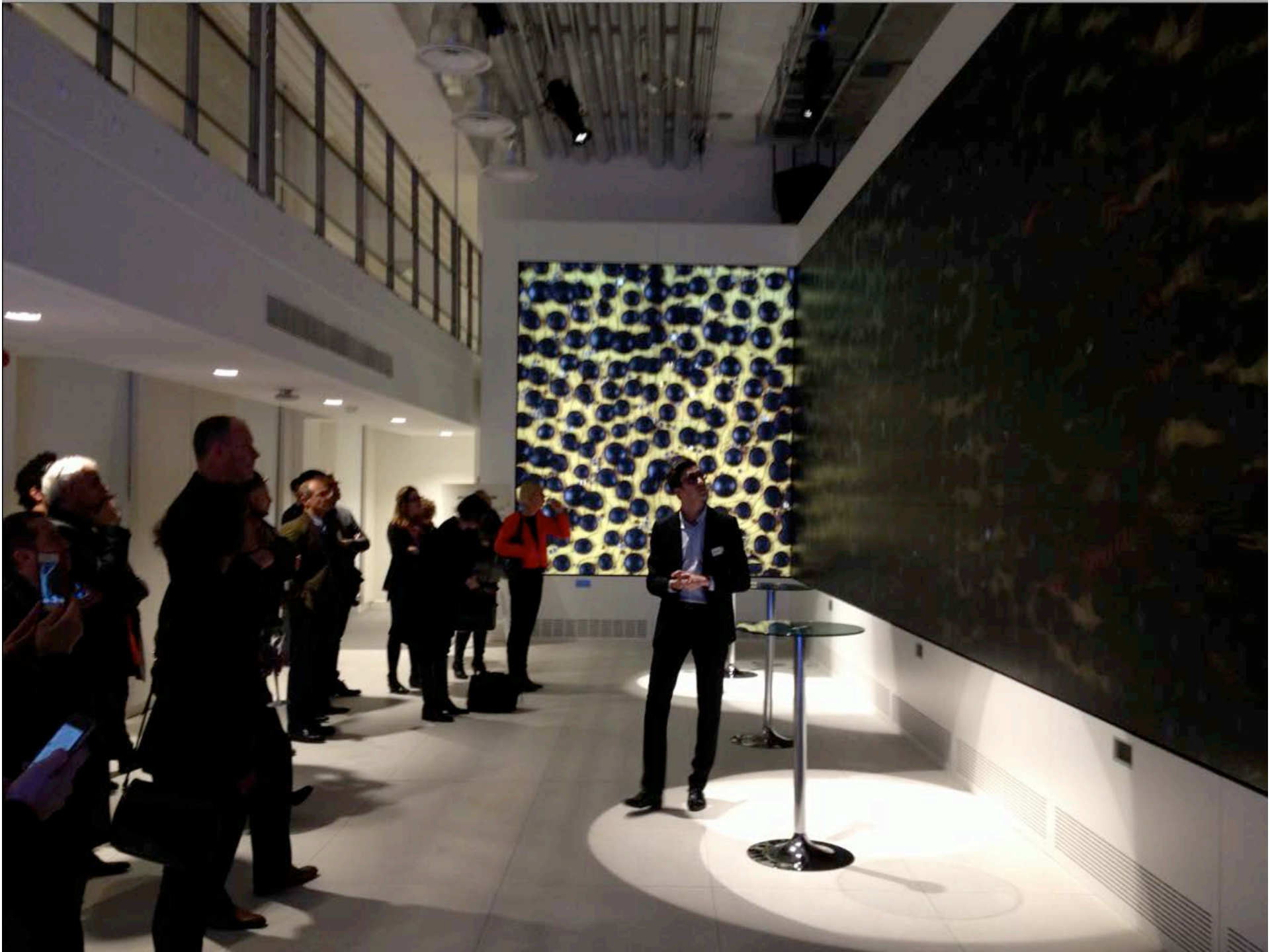
Details Alfred Stieglitz (American, 1864 - 1946) | Not on display | The J. Paul Getty Museum





(998)





The Limits of Google

The zoom tool, the virtual space and the curation formats essentially mimic the scopic logic of the museum and the conventions of exhibition, which is culturally conventional, but essentially a limited computational image strategy. What the Google Cultural Institute does is reproduce the limits of representation and can only invite us to 'pretend' that we are still in the continuous world of representation. In doing so it turns photography into heritage and ignores the new reality or materiality of the image on screen.

The Computational Image

- The hunt for visual realism should not deceive us with regard to the basic principles of computer graphics.. computers must calculate all optical or acoustic data on their own precisely because they are born dimensionless and thus imageless. For this reason images on computer monitors...do not reproduce any extant things, surfaces or spaces at all. They emerge on the surface of the monitor through the application of mathematical systems of equations

(Fredrick Kittler. cited in Rubinstein and Sluis. 2013:34)

A black and white historical photograph showing a group of firefighters in full gear, including helmets and heavy coats, working in a city street. In the foreground, a light-colored sedan is partially visible, with a wooden door or panel leaning against its rear. The ground is covered in rubble and debris, suggesting a recent fire or explosion. The firefighters are positioned around the car and in the background, some appearing to be inspecting or clearing the area. The overall scene conveys a sense of emergency and the aftermath of a significant event.

Historic Moments

Explore online exhibitions detailing the stories behind significant moments in human history.

The Photographic Paradox

- Not the message without a code, but a code without a message
- Representation is reasserted but only to mask simulation
- The link between memory, time and identity is broken and the photograph reduced to a heritage object

Conclusion: A Choice?

- The metaphorical crash of photography is essentially a convergence of image technologies in computational systems
- The digital image is closer to an animatic or graphic animation than it is to the analogue photograph
- The screen is the predominate social mode of reception of the digital image
- The afterlife of photography is essentially reduced to heritage, which is another kind of death.

Thank You

