Images for Cognition 2020 - *Doc.*

Introduction:

NWEB is making an 'artist book'.

Hugo and I are asking you for a group of 6 images to be printed alongside other artists images onto A5 paper to form part of a collaboratively authored unbound publication.

Given ongoing circumstances, we are interested in what the materiality and distribution of art looks like. As well as reinforcing familiar networks between friends :)

This book will be printed and distributed unbound, without any direction as to how to order the pages - an index prone to disorder. The book will stand in for artworks by pointing to the idea of them while inhabiting the space of an artwork itself.

Virtual contact and communication have become a larger part of our lives at the moment. We are creating an analog publication which draws attention to the relationship between the virtual and real. An unbound printed pile of images authored collaboratively is easily approximated to flicking through an album.

The simple materiality of the book is important, stories and narratives will emerge with certain aesthetics, cohesive yet irregular. Loose images can be displayed and organised according to the particular viewer's interests and impulses. Facilitating freedom and agency in engagement.

The artist book will be documented photographically and accompanied by a piece of writing we intend on authoring collaboratively. The writing will not be distributed with the publication, but will accompany images online as part of NWEBs ongoing archive at http://nweb.club./ as well as being hosted on the GPG virtual spaces website

Let us know if you would like be a part of the publication, and we can send you more details

best,

NWEB

<u>The Poor image</u>

<u>*Macbeth,*</u> Scene 5 Act 5
Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more:it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

https://www.poetryfoundation.org/harriet/2010/04/provisional-language#:~:text=Language%20has%20become%20a%20provisional,be%20discarded%20just%20as%20quickly.\
IMAGE-a representation of the external form of a person or thing in art.
Yet images feel so real and concrete, unlike the abstraction of finance and language we are able to access and 'read' an image that feels intuitive and familiar.

Images are only as trustworthy as ourselves, complicated in their identity. Degraded images, whose origin certainly exists and could be determined but is somehow irrelevant. There is no purity, context is contagious, and out of control. Images for cognition accepts this whilst asserting agency in the distribution. The act of distribution

The act of selecting an image from the rest, whether that is via taking a photo from life or fishing a file out from the depths of the internet distinguishes and exposes them. It is NWEBs agenda. Sourced ethically and responsibly for something beyond amusement or consumption as a product. Externalisation is the universal guiding light. What we are driven by is the process of externalisation. It is the moment when a child can recognise something that is not them that they are able to develop a relationship with it and from this they become somewhat aware of their own membrane. An inside reality and an outside reality begin to play out as the child witness' events taking place beyond their own capacity. This developmental stage is occupied by transition - Winnicott

4chan is an example of the collapse of the distinction between the internet and life. 4chan originated as a place to reinforce the distinction, by being a place where absurdity festered it was unreal. It was directly opposed to people talking to cameras and monetising their life for your style.. That divide collapsed as the internet became a more permeable space. 4chan was published in 2003 when the internet was well and truly established, it is a somewhat normalised part of life and it begins to creep. By 2008 the blackberry was dominating the mobile phone market-collapse and creep is real.

Pictures are beautiful because they are like homes or resting places for signifiers-they themselves are sort of useless just abstract aesthetic things. The picture is defined by its contents. The image is a substrate for the signifier. But it is the image that does the brunt of the work in this relationship, the image is the thing that transmutes the reading of the signifier. The image occupies a spatial dimension unlike the content.

Steyerl describes them 'invading cities, transforming spaces into sites, and reality into realty. The image in the context of the seemingly immaterial internet is levelled-it floats in 'cyberspace' amongst an excess of acquaintances. This much is obvious. Countless copies exist of images, they are already empty, they become provisions of each other and for themselves. Slippery fucks!

Images right now feel technical, less a part of us and increasingly a part of a techne. They have a mnemonic quality and they are a mimesis of themselves. Contradictions. These images form their own milieu - one which assists us yet one that we perhaps don't have complete access to. I suppose what we are suggesting is that they are mysterious. They are pertinent because they participate in constructing a form of 'material memory' something that theoretically pushes forward an objective memory- of course this is only a partial objectivity. Yet this observation suggests that image as a form of technology generates a materiality and that is attractive to consider. The 'material' in this instance can be interpreted as that which is exterior to oneself, a thing that we are able to interact with through a process of perception and cognition. This text will serve as an accompaniment to NWEBs project *images for Cognition 2020.* Beginning with the image itself we are curious about how it finds itself externalised or how its intimacy could generate affect, this leads us into a consideration of a stream of images and its consequent relevance to this project.

Exercising control, constructing perimeters and guidelines for the images to be futile/ paradox of trying to pull an image out of the world and put it back in, only now we are trying to re-insert it under our own terms.
Integrate, integral, integration-blunt, nullified word now. Combining things to form a whole (lol!)

If thinking about attention as a stream, it is unable to lay stagnant. Perhaps it eddies off and is briefly occupied by a tangent but even in its tangential state it is in action, cognisant. Attention does not succumb to materiality, for materiality is equally susceptible to the contiguous. No thing or image is sovereign to the flow, everything exists within some modality of objects.

Territory and sovereignty in the internet affect the material, transgression of the territory of images.
We have to affirm our perception as a real image because i'm not sure how else to build things
Unconsciously tend to favour a 'universality' in art making
Closer to pleasure than to science, the act of looking at a photograph therefore does not differentiate between a subject and an image, but rather brings together "two experiences: that of the observed subject and that of the subject observing". Paola Cortes Rocca
Slip stream, straight to your universal experience, art and images to be consumed by anyone and everyone. Humans. Human kind.

Archaic Torso of Apollo
Rainer Maria Rilke
    We cannot know his legendary head
    with eyes like ripening fruit. And yet his torso
    is still suffused with brilliance from inside,

like a lamp, in which his gaze, now turned to low,

gleams in all its power. Otherwise
the curved breast could not dazzle you so, nor could
a smile run through the placid hips and thighs
to that dark center where procreation flared.

Otherwise this stone would seem defaced
beneath the translucent cascade of the shoulders
and would not glisten like a wild beast's fur:

would not, from all the borders of itself,
burst like a star: for here there is no place
that does not see you. You must change your life.

Global conventions in visual perception - is it common sense ?

All bodies have complicated identities and desires

Universally communicable simplicity?

For there must be an element of reduction
- o

Sounds wrong

Images are abstract, for example a digital image is constructed with a language written by and for machines. A painting similarly is an abstraction, an amalgamation or a mass of marks creates a density that begins to form an image that your mind's eye can recognise. Images like everything are only as trustworthy as ourselves, complicated in their identity. Degraded images, whose origin certainly exists and could be determined but is somehow irrelevant. There is no purity, context is contagious, and out of control. Images for cognition accepts this whilst asserting agency in the distribution. The act of distribution

- Deterritorialization p.39 *Gayraud*
  - o Ubiquity and resonance beyond original territory
- A final 'mix' of a pop song has no location, mix of recorded elements it may have no physical location other than those of its reproductions, material multiplicity p.39/40 *Ibid*
  - o The recording of the song is the site of the work
  - o The work is located in the index of the work.

Visual information gets translated into data which will then present an image.

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Analog, no digital form, delivered to the home. To be viewed in the domestic context without the back light of the screen.

Unbound, an acknowledgement where the images came from and their placelessness. They are outside of a strict narrative, there is no linear progression and order. Demonstrate how fragile their narrative is, how suffocating a narrative can be for images. They don't want to carry meaning like work horses. Yet they exist for you to perceive

- Distribution & materiality
  - NWEB as a distribution node
- It's like making a cohesive object out of the fragments of images - delicate separate images whose form contrasts where they came from
- Friends as a network of distribution
  - Intimacy, collegiality
- Flatness and heterogeneity
  - Series of images generating a continuity, unbound making it susceptible to disruption, as well as control.
  - "Contiguous" imagery
- Digital object
  - In an analog form
- Designed for a different form of attention
  - Outside of the hyperconnected network
  - But drawn from within it
  - continuous partial attention!
  - Flood
  - Streamline
- Of comfort
- Art that meets your gaze directly and will also form part of the virtual exhibitions
- Descriptive aspect

- - ○ rematerialised, or immaterialised?
  - How much of your attention can you apportion?
  - The memory of an image in an overarching narrative of existential dread
  - Empty platitudes
  - Call for the barest essentials
  - SPIME
    - A thing which is designed to fit into an internet of things
      - Bruce Sterling *Shaping Things:*
      - https://www.youtube.com/watch?v=OgMH-VAqlTM
    - Hybrid profiles
  - https://en.wikipedia.org/wiki/Cradle-to-cradle_design
  - https://en.wikipedia.org/wiki/Spime

Daves references

After art - dave joselit

  https://press.princeton.edu/books/hardcover/9780691150444/after-art
http://www.distributedhistory.com/Dispersion2007.comp.pdf
The Undercommons: Fugitive Planning & Black Study Book by Fred Moten and Stefano
Harney

Globalisaiton of images - structureless constellation

Forms of popularity, forms of communication. How do these things exist (ontologically)

Best,
NWEB