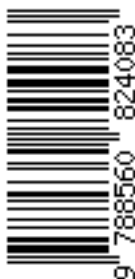


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http://video

_HTTPpix _HTTPvideo Creative Processes and Criticism in Image Networks

_Giselle Beiguelman (ed.)

1st edition

Sergio Motta Institute Publications 18 Cultural Collection

São Paulo
Sergio Motta Institute
2011

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Organization: Giselle Beiguelman
Editorial Coordination: Tetê Tavares
Authors: Giselle Beiguelman, Ivana Bentes, Eder Chiodetto, Eduardo de Jesus, Renata Motta, Abel Reis, and Raquel Rennó
Portuguese Proofreading: Dora Helena Feres
English Version: Márcia Macêdo
English Proofreading: Regina Stocklen
Graphic Project: Maurício Trentin
Portuguese Version Desktop Publishing: Maurício Trentin
English Version Desktop Publishing: Angela Mendes

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HTTPpix

HTTPpix is a photography online festival, the theme of which is “Carregue sua marca” [Carry your brand]. The festival took place on Flickr, May 31 through June 14, 2010, and it was open to participants of all ages and from all over the country. Three finalists won a R\$1,500.00 prize each (roughly US\$900.00). HTTPpix is organized by Instituto Sergio Motta and the São Paulo State Secretariat of Culture, in partnership with Yahoo and Agência Click. For further information, visit the [HTTPpix Blog](#).

07

HTTPvideo

HTTPvideo is an online video festival, the theme of which is “Em trânsito: mobilidade e entropia” [In transit: mobility and entropy]. The festival took place on YouTube, July 5 through 19, 2010, and it was open to participants of all ages and from all over the country. Three finalists won a R\$1,500.00 prize each (roughly US\$900.00). HTTPvideo is organized by Instituto Sergio Motta and the São Paulo State Secretariat of Culture. For further information, access the [HTTPvideo Blog](#).



HTTP Festivals: 2nd edition

Renata Motta

The HTTP Festivals were created by Instituto Sergio Motta (ISM) in 2008. That same year, Giselle Beiguelman was appointed artistic director and gave priority, as part of our working agenda and debates, to the Internet and network culture.

At that point, the most prominent content-sharing platforms, such as YouTube, Flickr, and MySpace, were already well-established, and Brazil emerged as a hard user of social networks such as Orkut and, later, Facebook. Then, we developed a work focused on ISM's presence on the Internet, as well as the preparation of projects that followed that agenda. HTTP Festivals are conceived as actions entirely related to the Internet, i.e., they are short-term festivals held online, occupying existing platforms and coming closer to the networks' public/users.

In 2008, three consecutive festivals, the focus of which was to promote and disseminate the Brazilian production of audiovisual creative content on the Internet were produced: HTTPvideo, online video art festival on YouTube Brazil platform; HTTPtags, online curatorship festival on Delicious platform; and HTTPsom, online music festival on MySpace platform.

08

This first edition of HTTP Festivals enabled a true "inside" perception of the Internet phenomenon itself. The team dedicated itself to the challenge in different phases: from creating accounts in these different platforms up to real-time moderation and monitoring of registration, debates of the jury, and announcement of winners.

This process presented to us important elements to view the dimensions of and qualify issues emerging in respect to these online worlds (and lives). It is worth pointing out the rapid and constant flow of registrations, the expansion of ISM's own relationship network (since most of the participants were not in our mailing list), and the diversity of this creative production, among others.



In 2010, we organized the second edition of HTTP Festivals, focusing on digital images and predetermined themes, which fueled the debate. [HTTPpix](#), online photography festival, was held on Flickr platform. The theme was “Carregue sua marca” [Carry your brand], which addressed the presence of brands in the participants’ everyday lives.

[HTTPvideo](#), online video art festival, which occupied again YouTube platform, presented the theme “Em trânsito: mobilidade e entropia” [In transit: mobility and entropy]. The festivals followed the same dynamic of the first edition, aiming at, according to the artistic director Giselle Beiguelman, “adhering as much as possible to network culture and its most interesting procedures: transparency, bidirectionality, and immediateness.”

This e-book contains the selected works and winners of HTTPpix and HTTPvideo Festivals, and also intends to expand both conceptually and critically our Internet and network culture agenda. Giselle Beiguelman’s organization wove this complex thread with texts by Eder Chiodetto, Raquel Rennó, Abel Reis, Ivana Bentes, and Eduardo de Jesus.

These texts deal with issues that are crucial for the current state of this debate: Chiodetto points out the dogmas and fissures in the history of photography; Rennó provokes us with the short circuit between professional and amateur aesthetics; Reis addresses the role of brands in times of fictional life; Bentes tackles the “media überproductivity”; and de Jesus debates space-time forms of online video.

Since HTTPs’ first edition in 2008, in this short two-year period, several online festivals were created: from contests to promote products to the globalized YouTube Play, a partnership between YouTube and The Guggenheim Museum. The dissemination of this format reinforces this “media überproductivity” and the hyperexpansion of the online virtual world.

In this sense, reflection is more necessary than ever. It is Instituto Sergio Motta’s priority to be present on the Internet, seeking to expand and consolidate its different online channels—[website](#), [Twitter](#), [Facebook](#), [YouTube](#), [Flickr](#), etc. And the third edition of HTTP Festivals is already planned to occur, celebrating network culture, always with a critical approach.

HTTPs: Reflexive Celebration Festivals

Giselle Beiguelman

HTTPpix and HTTPvideo Festivals, organized by Instituto Sergio Motta [Sergio Motta Institute] and its partners, are a reflexive celebration of the status and production of images in contemporaneity.

On the one hand, they point out the importance and relevance of platforms such as YouTube and Flickr as spaces that promote not only the circulation of images, but also new forms of sociability based on fluid communities of consumers and producers of videos and photographs. From this point of view, these festivals are a celebration of network culture and its ability to enable the configuration of noninstitutional exhibition contexts.

On the other hand, they offer the possibility of critically analyzing the production disseminated through these channels, investigating strategies to gather followers and gain popularity, the aesthetic trends they foster and consolidate, and how they relate with the corporate imagination present in social networks. Under this perspective, the HTTPs are festivals that involve and aim at reflection. ¹⁰

In 2010, two great themes were the point of departure for this process of celebration and reflection. In HTTPpix, online photography festival held on Flickr, the theme was “Carregue sua marca” [Carry your brand]. In HTTPvideo, video festival held on YouTube, the theme was “Em trânsito: mobilidade e entropia” [In transit: mobility and entropy].

communicate and dynamize our online life, theme addressed by [Fabio Faria](#), one of the festival's selected participants.

For two weeks, HTTPpix registration period, we received nearly eight hundred images made by participants from all over Brazil, of which over five hundred were approved. They answered our question in a wide variety of ways: "How many product brands are you showing and 'sponsoring' right now?"

This variety is evident in the works of the ten participants nominated by the jury for the three HTTPpix prizes and reflect the diversity of formats and languages that circulate on the Internet.



The selection includes photographs, such as the selected works by [Alexandre Guapyassu](#) and [Marco Del Fiol](#); screen captures, as the previously mentioned work by Fabio Faria; Photoshop postproduction, main feature of the work by the prizewinner [Samantha Santos](#); narrative essays, such as [Carlos Magno's](#); and scanning techniques, which are seen in the images sent by [Amanda Amaral de Oliveira](#).

These formats are an interesting sample of what are the meanings and directions of digital image today. The languages and brands chosen are equally diverse, and range from everyday scenes to situations created to compose the image. The coherence of the selection, as

well as the prize awarding, was due to the critic and creative attitude of the nominated candidates regarding the theme of this HTTPpix edition (Carry your brand).

The festival took place entirely on the Internet, absorbing and using the resources available on Flickr itself, which enable the participation of the huge community of image lovers that use the platform. In a short period of time (two weeks), it adhered to the Internet's "buzz" dynamics and to the possibilities of participation enabled by the online structure. This hypothesis is confirmed by the fact that one of the HTTPpix winners, the chef Ricardo Morais, submitted his work at 11:53 p.m., a few minutes before the deadline, which is an extreme example of the proverb that says that the last will be the first...

As to the most mentioned brands, there were both surprises and expectations confirmed. The most mentioned brand in the works submitted to the festival was All Star. As a matter of fact, tennis shoes in general were mentioned in many works. Nike and Adidas were two other intensely "flicked" products. Drinks—water, Scotch, several beer brands, and many, many Coca-colas—in addition to some shots of vodka, always Absolut, had a strong presence in the submitted works. As expected in an online festival, technology brands were also there, especially iPhones, Macs, Nokias, Windows, and Google.

To evaluate this multispiced cultural broth, we invited jurors and critics specialized in photography and social networks. The jury members were: the muse of web-entertainment in social networks, Bia Granja; the critic and curator of MAM-SP's Clube de Colecionadores de Fotografia, Eder Chiodetto, who wrote one of the essays of this catalog; the coordinator of ESPM's Centro de Inovação e Criatividade,¹ Gil Giardelli; the photographer Caio Reisewitz, a reference in contemporary artistic photography; and the sociologist and media activist Sérgio Amadeu.

As for writing the essays, in addition to Chiodetto, whose text addresses the historical transformations of photography and the impacts of digitalization in current production, we invited the cyberculture theorist Raquel Rennó, who discusses the amateur aesthetics that prevails in image networks, and the philosopher, engineer, and CEO of Agência Click,² Abel Reis, who reflects upon brands and subjectivity in the network era.

13

1 Higher School of Advertising and Marketing Center for Innovation and Creativity.

2 Click Digital Advertising Agency.

HTTPvideo: The aesthetics of transit and slowness



14

The theme of the 2010 edition of HTTPvideo was “In transit: mobility and entropy.” The point of departure was the idea that the popularization of portable cameras and mobile phones as recording devices has been influencing the existence of an aesthetics of displacement. This aesthetics is related to contexts of acceleration as well as stagnation and congestion.

As it is done in all online festivals organized by Instituto Sergio Motta, registration was open for an extremely short time: two weeks. Out of over three hundred submitted videos, 103 were preselected, from among which the jury nominated ten finalists and three winners. The videos that were not accepted in the preselection did not meet the requirements established in the rules and regulations—relevance to the theme, five-minute maximum duration, and creation date (as of 2008).

This was the second edition of the online video art festival we organized. Differently from the previous edition, in addition to determining a theme, we created a website exclusively for the festival, in blog format. This allowed the creation of an editorial line fully dedicated to the festival’s content, which included notes on inspiring projects, besides a more intense work with the members of the jury, who were presented through interviews,

which brought them closer to the public and vice versa. HTTPvideo's blog also included, repeating the experience we had with HTTPpix, notes and comments on the preselected works during registration.

It is important to point out that one of the guidelines of the online festivals we organize is to try to adhere to network culture and its most interesting procedures: transparency, bidirectionality, and immediateness. Not only does the whole process occur on the Internet, through platforms in which the festivals take place—YouTube or Flickr—but its dynamics stems from this environment. And so, registration completed, registration approved, registration available to the public. In other words, there is no waiting for the end of the registration period. Results are published in parallel with registrations, raising no doubts regarding the process and following the rhythm set by the participants.

Open to Brazilians and foreigners living in Brazil, this edition's videos presented a particular approach to the theme "In transit: mobility and entropy," since many images were related to entropic phenomena and situations of immobility instead of displacement, as explicitly shows the video *f.lux*, by the collective Zilch, one of this edition's winners.

Slow timing, as seen in the short-listed *Crash Course*, and geometric abstractions of the urban landscape—true video drawings of lines that cross their surroundings—were strong features present in this edition, as in *Linhas sólidas* [Solid lines], a preselected work, and in *O desenho nas cidades* [The drawing in the cities], one of the winners, and in the short-listed *Rua* [Street] and *Movimento retilíneo uniforme* [Uniform straight-line movement].

A rare case of a project that demonstrated an aesthetic elaboration of YouTube resources in its creation deserves mentioning. It is the work *YouToRemix Bike C-Mapping YouTubeMix*, by the collective Manifesto21, one of the festival's finalists. The video addresses the media's boasting about mobility and it is mixed in real time by YouTube users, in the platform itself, based on the playlist created by the members of the collective.

A group of researchers, critics, artists, and curators, experts in audiovisual and in reflections about contemporary cities make up the jury and the group of essayists who wrote for this catalog.



The members of the jury were: the philosopher Nelson Brissac, author of *Cenários em ruínas* [Sceneries in ruins] and *Paisagens urbanas* [Urban landscapes], as well as organizer and curator of the project Arte/Cidade; filmmaker, designer, and artist Ricardo van Steen, who directed the feature-film *Noel: The Samba Poet*; the experimental artist in the field of video art, performance, and new media Luiz duVa; journalist, cultural producer, and science-fiction writer Guilherme Kujawski; and the curator and cultural manager Fernando Oliva.

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To write the critical essays, we invited Ivana Bentes, one of the most prominent audiovisual and art-media theoreticians, and the curator, artist, and theoretician of technical images Eduardo de Jesus.

Ivana Bentes questions the ambivalences of the media's "überproductivity" and impels us to "make an 'ecological' effort to not succumb to the undistinguished flow of images, to the digestive tube through which everything flows: the networks."

Eduardo de Jesus makes a provoking reflection about how the online audiovisual has been reconfiguring our way of seeing, which becomes mediated by "an interactive apparatus that may help in search choices and forms.... [W]hich result in accessing some videos 'by chance.'" Then, says de Jesus, "a situation game of sorts between audience and interactivity" is created, which interrupts the continuous flow of television broadcasting and imposes a different culture of images.

This new culture of images, to which Bentes and de Jesus call attention, includes emerging amateur aesthetics, as states Raquel Rennó; strategies of fictionalizing reality that guide a large portion of contemporary production, as pointed out by Eder Chiodetto; and tactics to colonize sensitivities with the use of image-brands, as demonstrated by Abel Reis, that is celebrated critically by the reflections promoted by HTTPpix and HTTPvideo festivals.

http://

_HTTP://Creative Processes

_Award winners HTTPpix

HTTP://PIX



Sem título 6, da série “Gaveta”, 2010
(untitled 6, from the series “Drawer,” 2010)

19

Isma Monticelli | Ismael Agliardi Monticelli (1987) | RS

He is a visual arts undergraduate student at UFRGS and an architecture and urban planning undergraduate student at Unisinos. He is part of Fundação Vera Chaves Barcellos’ team, Porto Alegre/Viamão. He participated in the Mostra Coletiva Olheiro da Arte exhibition, curated by Fernando Cocchiarale, CCJE/UFRJ, 2010, and in the 8th Mostra Experimental de Vídeos Vagalume, Pinacoteca IA/UFRGS, 2009.

Links:

ismaelmonticelli.wordpress.com

[Flickr](#)



Visa no vermelho, da série “Agourado dia”, 2010
(Visa in red, from the series “Augural Day,” 2010)

20

samydevil | Samantha Alvares da Silva Campos (1980) | MG

Visual artist and photographer, she is an art and contemporaneity graduate student at Escola Guignard/UEMG, from where she has her B.A. in the visual arts. She is part of the collective IRA and has already shown works at the Centro de Cultura de Belo Horizonte, Galeria da Escola Guignard, and UFMG's Galeria da Escola de Belas Artes, among others.

Links:

[Flickr](#)



Just do it, 2010

ricardo morais | Ricardo Luiz de Moraes (1982) | SP

21

He attended advertising high school technical training, thinking about a B.A. in cinema. He actually studied gastronomy at Senac and he was the head of a small kitchen. He currently works with small events and studies photography.

Links:

[Flickr](#)



_Shorlisted HTTPpix



M&M, 2010

23

alexcarioca | Alexandre Guapyassu (1965) | RJ

He has a B.A. in biology from Universidade Celso Lisboa and a ten-year experience with online media.

Links:

[Flickr](#)



Z Iron star 04, 2010

carlosmagnoRODRIGUES | Carlos Magno Oliveira Rodrigues (1972) | MG

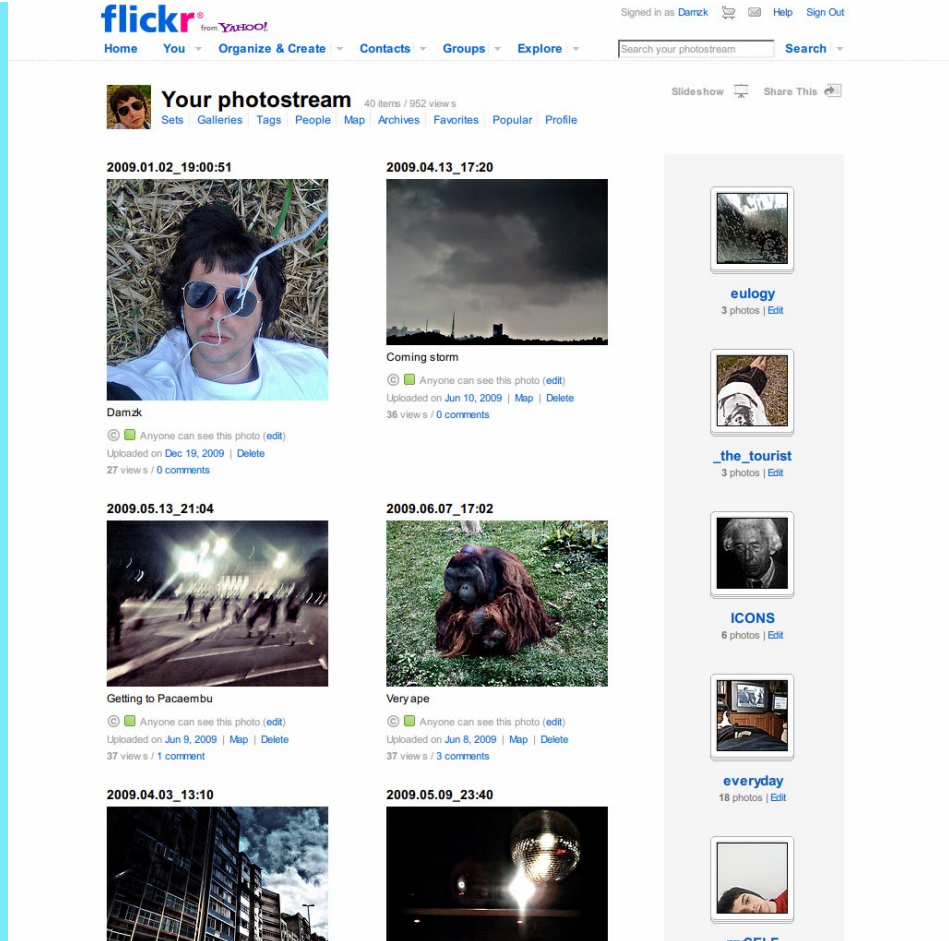
He has a B.A. in the visual arts and animation cinema from UFMG. His videos have already been exhibited in several national and international festivals and exhibitions. He advises young filmmakers in his Studio, Andrômeda – filme & design.

Links:

<http://carlosmagno-film.blogspot.com/>

[Flickr](#)

[At the HTTPpix Blog](#)



Flickr, 2010

damzk | Fabio Faria (1974) | SP

He has a B.A. in the visual arts from FAAP. He held a solo exhibition at Galeria Thomas Cohn (São Paulo, 2000) and participated in group exhibitions, such as the 3rd Mercosul Biennial, Rumos da Nova Arte Contemporânea, Grau Zero, Recortar e Colar / Ctrl_C+Ctrl_V, Comunismo da Forma, afotodissolvida, and Lord Palace Hotel.

Links:

@Damzk

Flickr



Sem título, da série “Telhados”, 2010
(Untitled, from the series “Roofs,” 2010)

ditacuja | Amanda Amaral de Oliveira (1986) | SP

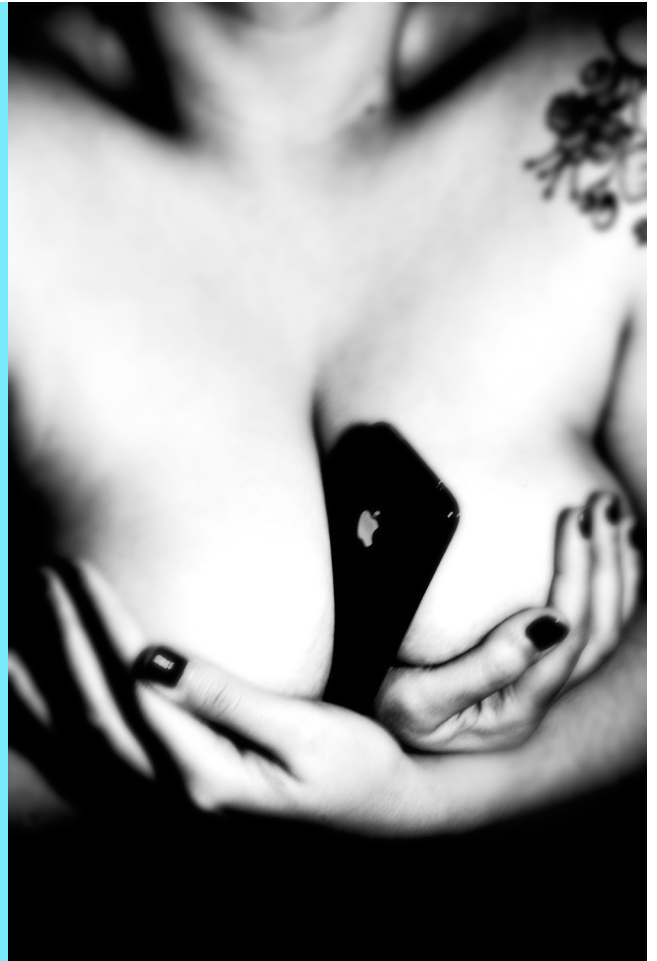
She is an audiovisual undergraduate student and performs different activities in the fields of cinema and video (production, cinematography, art direction, and assistant directing), but her main interest and studies are in the field of still photography.

Links:

qualquerquadrado.blogspot.com

ditacuja.tumblr.com

[Flickr](#)



Carrego minha marca no peito_2, 2010
(I carry my brand in my chest_2, 2010)

27

ducamendes | Eduardo Pereira Mendes (1980) | SP

Art director, web designer, and photographer. Since 1996, he has been working with creation and development of online and offline media and has experience working in agencies and production companies.

Links:

ducamendes.com.br

[Flickr](#)



Smells like teens spirit, da série “Logolife”, 2010
(*Smells like teens spirit*, from the series “Logolife,” 2010)

28

jhow's | Jhonatas Jesus Silva (1991) | SP

A natural born dreamer; he is an advertiser by profession, an artist by persistence, and has a passion for photography. Advertising undergraduate student at Universidade Anhembi Morumbi, he's been photographing for three years, seeking his own particular gaze upon reality and everyday life.

Links:

resistenciadesarmada.blogspot.com

[Flickr](#)



Spam, 2010

marcofiol | Marco Aurélio Del Fiol (1971) | SP

He works as a documentary filmmaker and photographs in his shooting breaks.

Links:

[Flickr](#)

_Jury HTTPpix

http://pix

Jury Statement

The selection of prize-winning works chosen by the jury of the HTTPix Festival contemplates the variety of formats and languages used in photography and digital image present on the Internet. Creativity and critical approach to this edition's theme—"Carregue sua marca" [Carry your brand]—were fundamental criteria to choose the prize winners among the ten nominees. For the jury, the concept of "being" in the image goes beyond the physical presence of the photographer. The photographer may and must be present through his/her subjectivity and the unique expression of his/her gaze.



Bia Granja @biagranja is editor and creative director of PIX, among other projects and actions on the web sphere. Interview with Bia Granja (in Portuguese).

Eder Chiodetto has been photography editor of the *Folha de S. Paulo* daily and is the author of *O lugar do escritor* [The writer's place] (Prêmio Jabuti 2004) and curator of MAM-SP's Clube de Colecionadores de Fotografia [Photography Collectors Club].
Interview with Eder Chiodetto (in Portuguese).

Gil Giardelli @gilgiardelli is a specialist in digital media and one of the coordinators of ESPM's Centro de Inovação e Criatividade [Higher School of Advertising and Marketing Center for Innovation and Creativity].

Caio Reisewitz is a reference in contemporary artistic photography. He has participated in the 51st Venice Biennale and in the 26th Bienal de São Paulo, among other national and international exhibitions. Interview with Caio Reisewitz (in Portuguese).

Sérgio Amadeu @samadeu is a sociologist and media activist, lecturer with UFABC [ABC Federal University], and author of *Exclusão digital: a miséria na era da informação* [Digital exclusion: misery in the information era], among others. Interview with Sérgio Amadeu (in Portuguese).

32

Backstage of the HTTPpix jury



_Award Winners HTTPvideo

//video



Blanche neige rouge, 2009, 2'39"
(Red snow white, 2009, 2'39")

34

Synopsis:

Childhood—expectation—fairy tale: in the city, the expectation is a sheer gaze upon movement. Standing on a corner, a child and her grandmother bring Little Red Riding Hood to mind. Under the rain, urban signs and their colors turn into a merry-go-around.

Ivan Claudio | Ivanildo Cezar Claudio (1956) | SP

Journalist, screenwriter, and videomaker, he is the coauthor of the video *Ana Horta* and author of the video *Faux Rapport*, which was shown at the exhibition *Observatórios* (Itaú Cultural, 2009).

Links:

[YouTube](#)

O desenho nas cidades, 2009, 4'10"
(The drawing in the cities, 2009, 4'10")

Synopsis:

When I was a child, I used to lie in the backseat during long car trips. Before I fell asleep, I stared at the wires supported by utility poles moving sinuously and dancing over me, as if they were alive. I decided to make a video of this memory. I chose a cloudy day; I lay on the backseat and recorded the movement of the wires. The video virtually makes itself, during the displacement.

Rodrigo Born | Rodrigo Montandon Born (1986) | SC

He studies the visual arts at Udesc. His work *Verbum* made the short list of the Conexões Tecnológicas festival, 2010.

Links:

[YouTube](#)

Flux, 2010, 4'46"

Synopsis:

In this video, the decomposition of time is represented by the decomposition of the image, in a continuous flow that repeats itself and wears out, since it cannot be completed.

36

Zilch | Karina Montenegro (1976), Muepetmo (1977), Mirella Brandi (1968) | SP

Zilch is an audiovisual collective formed by:

Fabio Barioni Villas Boas Torres, a.k.a. Muepetmo: Musician, songwriter, and sound engineer graduated from SAE Institute Audio Engineering/the Netherlands.

Karina Montenegro: She has a B.A. in mathematics from PUC-SP and a B.A. in fashion design from FAAP. She is a programmer, video artist, and color specialist from the New York Fashion Institute of Technology.

Mirella Brandi: She has been working as an artistic director, visual artist, and lighting designer since 1990. She has a B.A. in the visual arts from Faculdade de Belas-Artes, São Paulo, a B.A. in the performing arts from Universidade São Judas, and as a lighting designer at the City Lit London.

Links:

zilch.com.br/

mtv.uol.com.br/pixelblob/blog

[YouTube](#)

http://vi

_Shortlisted HTTPvideo



Curso de colisão, 2008, 4'01"
(Crash course, 2008, 4'01")

Synopsis:

This video is based on the Tiananmen Square protests, in China, in the year 1989, specially on the scene in which one of the protesters defies a war tank. In the video, this was brought to an urban context. The war tank was represented by the Hummer, a battle vehicle that was actually converted into a civilian car. The protester is the pedestrian who appears dressed for war. Then, there is a series of situations in which the pedestrian attacks the Hummer with the Quixotesque intention of changing the situation of power in which he is the weakest.

Alex Villar | Alexandre Villar (1962) | RJ

He has an M.A. degree in the fine arts from Hunter College; he studied in the Whitney Museum Independent Study Program, in 2000. He participated in the Panorama da Arte Brasileira (MAM-SP) and in exhibitions held at Paço Imperial and Funarte (Rio de Janeiro), Museu da Cidade (Lisbon), MASS MoCa, New Museum of Contemporary Art and Apexart (USA), inlva, and Friedericianum (Europe).

Links:

de-tour.org

[YouTube](#)



Uma breve óptica através do copo, 2010, 57"
(A brief optics through the glass, 2010, 57")

Synopsis:

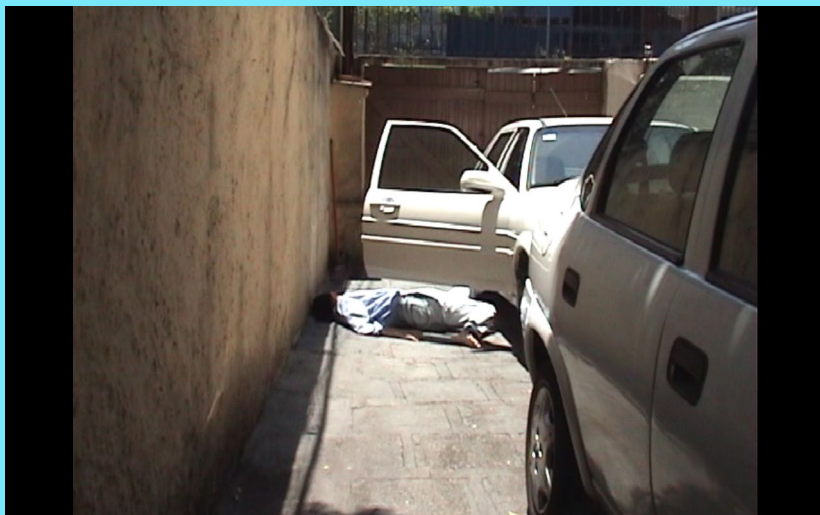
Experimental video about a brief optic reflection of a city.

David D'Visant | David De Visant Soares Soltoski (1976) | PR

He has worked as visual artist and photographer, and at twenty-three years of age he began his movie career.

Links:

[YouTube](#)



Sem título, da série "Corpoabandono", 2009, 3'07"
(Untitled, from the series "Corpoabandono," 2009, 3'07")

40

Synopsis:

For a long time I had been thinking about abandonment—in the emotional sense. I asked myself: "What if my body had to somatize this abandonment, how would it do it? In which situations would it put itself?" Imagetic answers to these questions became a video and share with the audience the poetic answers I receive to the questions I ask myself and the world.

Davi Flores | Davi de Aragão Santos (1985) | SP

He was born in Santo Antônio de Jesus (Bahia State); he lives and works in São Paulo. He has a B.A. in the visual arts from Centro Universitário Belas-Artes, in São Paulo.

Links:

[YouTube](#)



Movimento retilíneo uniforme, 2008, 1'04"
(Uniform straight-line movement, 2008, 1'04")

41

Synopsis:

In this video, the camera follows the course of the shadow of a lamppost, located in Brasília's Pilot Plan. At the end of the course, a biker rests under this shadow and the camera continues to move in a straight line, but now following the shape of the lamppost, vertically, until it reaches the top.

Júlio Leite | Júlio Cesar Leite Imperiano (1969) | PB

He has a B.A. in journalism from UEPB, he has been a substitute lecturer with the UFCG Arts Department. He is the creator of the project "Galeria Cilindro," which counted on the participation of Paulo Bruscky, Carmela Gross, Regina Silveira, Guto Lacaz, among others. He participated in many exhibitions in Brazil and abroad, such as the 10th Havana Biennial and the 5th Bienal do Vento Sul.

Links:

[YouTube](#)



YouToRemix_Bike-C-Mapping_YouTubeMix (teste02), 2007-2010, 1'57"

Synopsis:

Interactive remix made to be “played” on YouTube. It presents samples from YouTube itself and from the video *Audiovisual rhetoric: bike c-mapping part#03*, and proposes the viewer to do his/her own course. The flows of a city take place beyond its physical spaces, in invisible spaces, in informational spaces. What are the traces left by us in this space and which feed databases about our everyday lives?

MANIFESTO21.TV | Mariana Kadlec (1981) and Milena Szafir (1977) | SP

MANIFESTO21.TV was created in 2004, in the intersection between high- and low-tech media based on artistic and conceptual proposals. It became pontoTV in 2006 with the project *Manifeste-se [todo mundo artista]*—mobile webtvlive broadcast, which was carried out during one year. It works in the field of digital culture: VJing, webTV, and mobile telephony.

Links:

manifesto21.TV

blog.manifesto21.com.br

YouTube



Rua, 2010, 3'51\"
(Street, 2010, 3'51\")

Synopsis:

Night falls on the streets of Parauapebas.

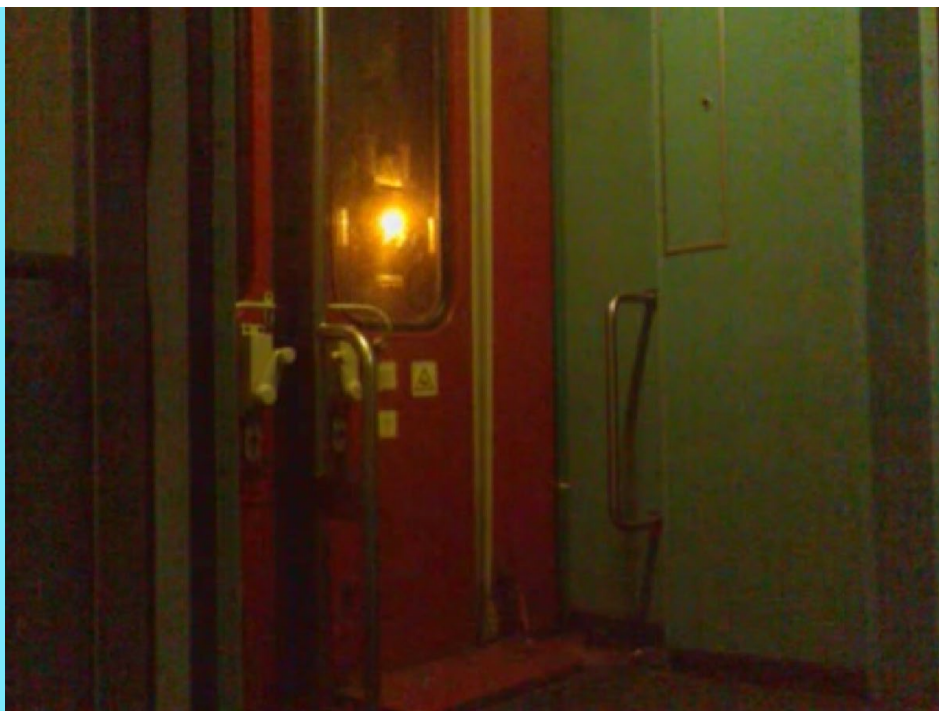
Marco Del Fiol | Marco Aurélio Del Fiol (1971) | SP

Marco Del Fiol works with video and he likes to record cities and people.

Links:

[YouTube](#)

maodireita.com.br



PassingBy #2, 2010, 1'40"

Synopsis:

Things we see passing by. Life passing by.

Miro Soares | Almiro Soares Filho (1981) | ES

He has an M.A. in contemporary art from ESAG and in art and digital media from Université Paris 1, where he is pursuing his PhD in arts and art sciences. He has been a resident artist in the Netherlands, Finland, Germany, Norway, Slovenia, and Lithuania. He has participated in exhibitions and festivals in several countries, such as in the Centre Pompidou and the Forum des Images (Paris).

Links:

mirosoares.com

[YouTube](#)

_Jury HTTPvideo

http://video

Jury Statement

The works by Ivan Claudio, Zilch, and Rodrigo Born, prize winners of this HTTPvideo edition, were able to get the most out of the time limits and availability space offered by the computer and cell phone screens. They diversely explored the aesthetics of displacement by proposing creative approaches and original solutions for the theme proposed by the Festival “Em trânsito: mobilidade e entropia” [In transit: mobility and entropy].

Nelson Brissac has a PhD in philosophy from Université de la Sorbonne and works with issues related to art and urban planning. He is the author of *Paisagens urbanas* [Urban landscapes], among others. He organizes and is the curator of Arte/Cidade.

Ricardo van Steen is a filmmaker, designer, and visual artist. He is the founder and director of Tempo Design and is part of the collective SX70. He was a resident artist at Fondation Recoletts, in Paris, and directed the feature film *Noel: The Samba Poet*. Read the interview with Ricardo van Steen (in Portuguese).

luizduVa @livecinema is an experimental artist in the field of video art, performance, and new media. Since the year 2000, he has been dedicating his work to liveimages. He is also the creator and artistic director of Mostra Live Cinema. Read the interview with luiz duVa (in Portuguese).

Guilherme Kujawski @kuja is a technology journalist, science fiction writer, and cultural producer. He currently devises and organizes events for Itaú Cultural, where he is also the editor of the magazine Cibercultura. Read the interview with Guilherme Kujawski (in Portuguese). Guilherme Kujawski elaborates on the Festival (in Portuguese).

Fernando Oliva works in the fields of curatorship, cultural management, and editing. He is a lecturer with the Armando Alvares Penteado Foundation (FAAP); he is part of Videobrasil's Curatorial Commission and of the project agency Pequeno Comitê.

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Get to know how was the decision-making process for HTTPvideo (in Portuguese).





http://

_HTTP://critical texts

The Internet and the New Ecology of Images

Ivana Bentes

Today, image can no longer be studied as a representation of something, but instead, as a force field, a “complex” that relates itself with different fields, plays different roles in art, theater, science, and social life.



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Image has never been so valuable. It has symbolic and real value, the advertising image, the image-capital, the images produced in the field of art, which may acquire irrational values, but also the incommensurable emotional value of certain images to which we relate, which last for a certain time, which survive the annihilating flow and the “public gutter of images” that passes by us.

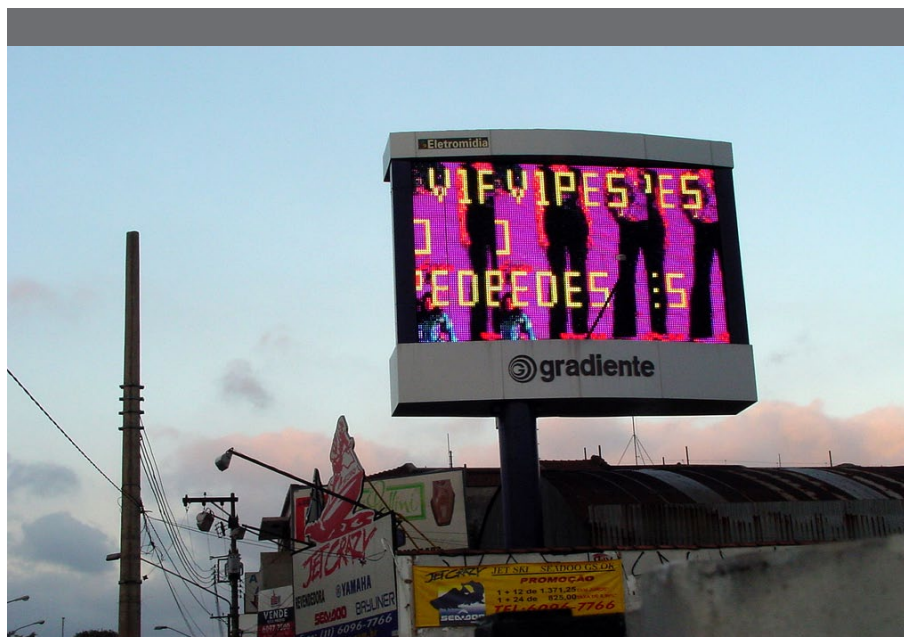
There is a potentiality in new images, in the electronic image, in digital images—deterritorialized in networks—, which also needs to be analyzed from an aesthetic and economic point of view, and as a mode of production of a new sociability based on relationships that occur through images.

I believe the production of images cannot be examined without considering the direct relationship with its “environment,” which is the field of communication itself, a field that is defined by the so-called media art, for example. A field that is the confrontation of art itself, of the aesthetic future of images, of the artistic practice with the enormous and proliferating amount of images that are produced by means of communication and several devices that acquire different “roles.”

We must understand that this new cognitive environment involves a media “überproductivity” from which we are no longer able to separate; but at the same time, we must make an “ecological” effort in order not to succumb to the undistinguished flow of images, to the digestive tube through which everything flows: the networks.

If image is a “form that thinks and a thought that forms”—according to Jean-Luc Godard’s beautiful (maybe too modern?) definition (Jean-Luc Godard, *Histoires(s) du Cinéma*, 1999)—which thoughts, which energy, which temporalities produce this constant flow of images? Today, image may be understood as “living,” as energy pointing to new potentialities of the nonnarrative, nonrepresentative, nonartistic image. The idea of a bioaesthetics seems interesting to me when we think about this new configuration. And more than this, a new “ecology” of images, in which electronic networks play a key role.

Therefore, when we decide to examine the “convergence of media” or the creative processes involved in the creation of deterritorialized images, we may think more radically in a drama of images, in a performance/life of images understood as “bios,” as living, as vital. Images that coevolve with us!



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For example, the use of images in urban screens or produced, broadcast, shared by moving media, disseminated in real time by networks; the incorporation of technical images into performing arts, theater, performance, in which the “presence,” the live-factor, the performatized drama in the “here and now” may open up to different times and spaces,

such as simultaneity, real-time cartography, augmented reality. They depose the “inside” and “outside” of networks.

In other words, images that represented something acquire the features of the “living” and become subject. The image that is widely understood as representation of the world, a duplicate of something, becomes active and becomes subject; “form that thinks,” form that affects and is affected.

I think about the ecosystems of images that are in network or on the network. Images from hundreds of fragments of movies that are part of the history of cinema, advertising, television, personal and corporate files, art history, captured by mobile phones and digital devices. Images and files that, in spite of being trivial and disposable, bear a sort of “communication”—a secret and mysterious potentiality of expression.

Images that, through the current research, ranking, tracking, appropriation, remixing, cartography, georeferencing, etc. procedures may constitute an interactive communication among opposites, associating images from different origins, times, genres, and sizes.

Are we in face of a new dimension of image potentialization? A new ecosystem in which images are gathered to form a unique group that reconfigures the history of images itself? Is it an untimely flow that generates new relationships, associations, analogies, metaphors? We may only see “trivial and disposable images,” but it is also an extraordinary operation, which releases new energy, a powerful force field, the possibility of a “fission,” which produces the release of the energy that connects these images.

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self-portrait

Comentários e favoritas

★ Feralm, chô, butch_scubi, frozy9 e 197 outras pessoas adicionaram esta foto a suas favoritas.



Venus admiration not envy. (54 meses atrás)
That cant be a real waist - that small?

Por andros hertz
Andros Hertz

Esta foto foi tirada em junho 2006 usando uma DSC-R1.

1111 8.896 38 201 2

Esta foto pertence a

► Galeria de andros hertz

Esta foto também aparece em

body (álbum: 11)



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There are so many images circulating on the Internet, on photologs, on mobile phones, on YouTube, that we can no longer consider the image-based communication to be an “accessory.” We produce images, send images; we communicate states of affairs, states of the world through images, which are sent from long or short distances. Part of the existing relationships occurs through image exchange and sharing.

Image is a value in and of itself. We may understand image as a real and symbolic capital. Contemporary capitalism is audiovisual; it works based on an inflation of images, of an image flow as powerful as the financial flow. This is evident in advertising, in the audiovisual production, in the movies, in contemporary art, and in the everyday use of images. Immeasurable, symbolic, and emotional values are passed around through images.

The images that currently circulate in this flowing audiovisual network are also cliché-images, poor images. How to escape from clichés and experience other sensations, stimulations, and thoughts?

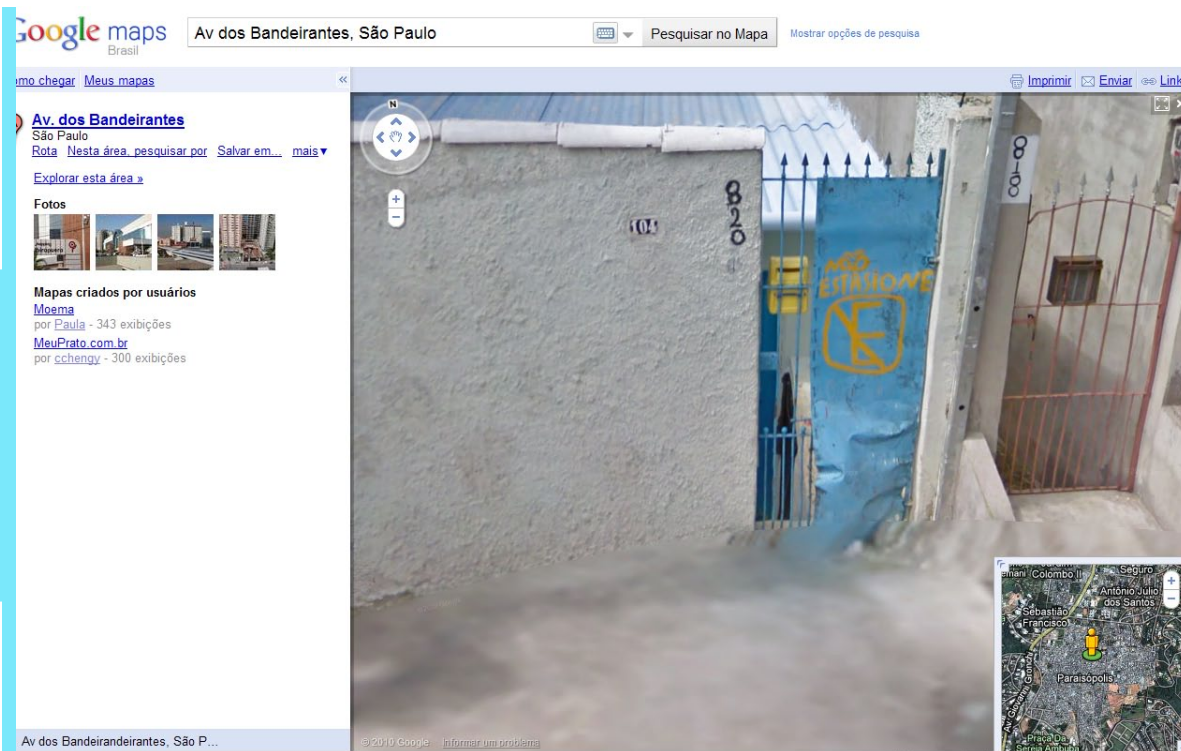
The aesthetic and political role of the image is to provoke this displacement, this disturbance of perception, sensation, and thought. Thus, I believe that at this point we receive cliché-images and we are able to produce and experience powerful images.

But it will still be necessary to release the new energy of the ordinary image, since these images are shared with a crowd and, despite being capable of circulating in great speed through different devices, they have a short and disposable life, wandering by the public gutter of images: the networks.

This is fundamental: to think about the survival of images, about an aesthetic and political-artistic future within the extended field of contemporary culture itself. Today, capitalism is aesthetic; it deals with shapes, emotions, design. It is the world of images associated with the products that will add value so that it becomes desirable.

Image is the new capital: real/symbolic capital, aesthetic and disruptive power, force of resistance and creation. Therefore, I believe in images and I suppose this belief has to do with their different roles, including this everyday relationship, an unsanctification of images in which each one of us may be a creator, a special image, capable of relating with other images and generating new images.

To think about the “convergence of media” goes far beyond the technological convergence, the fusion of devices, the potentialization and mutation of classical media into mobile and locative media. It is about thinking about a sort of “revolutionary” theory of images, a hyperdimensioned image field in which we may also ask ourselves about the different experiences involving time, performance, the experience of copresence and simultaneity.



We must be aware: in this context we are analyzing, of the real-time “dramaturgies” brought about by reality shows in television and performances in network, which emerge in-between the representation and the event, as a differentiated time-and-space experience. But also analyze the “revolutionary” impact of territorialization and deterritorialization devices, such as experiences presented by Google Earth, Google Street View, Google Maps, which are creating a new visual cartography of territories. A coat of information, data, and images that covers the whole planet; it is a new cultural “skin,” a new “nature.”

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Devices that create copresence and corealities—I’m here and there at the same time—enabled by webcams, GPS, and telepresence and tracing devices, open a wide field for online aesthetics and dramaturgies, or better yet, virtual scenes and situations, copresence environments that provoke perceptual disturbances, as well as other *continuum* time-space experiences.

The “environments” are expanded in order to connect with living spaces produced by telepresence, in a fictionalization of space and time, which produces the real time of the scene and of the shared experience. What are the characteristics of this “real time”? A time that produces fluid experiences and images, which are always passing by, open to chance and new events, but can also be controlled and monitored?

Nowadays, we have an acute perception of the experience of simultaneity, the technical possibility of experiencing a space-time continuum through blocks of time and space, which both duplicate and “complicate” the here and now.

I am here in this room, but I am able to connect, consume, I am easily able to place myself in other environments. The surveillance camera and the webcam, GPS devices and dynamic maps are the simplest ways of experiencing this; the consumption of simultaneous environments through cameras and open channels with an “outside”; no

longer as mere windows, but as spaces of visualization and action in this expanded world, in an extended present.

We are timidly beginning to explore this dilated present. It is an attempt to create devices, “narratives” that explore and face the limits of the perceptual operation of following several channels, several stories, several simultaneous flows and fragments, and notice the dilated, bifurcated, and expanded time or a time that contracts and converges to one single spot; experiences through webcams, Skype, cell phones, GPS, simultaneity windows of different “presents.”

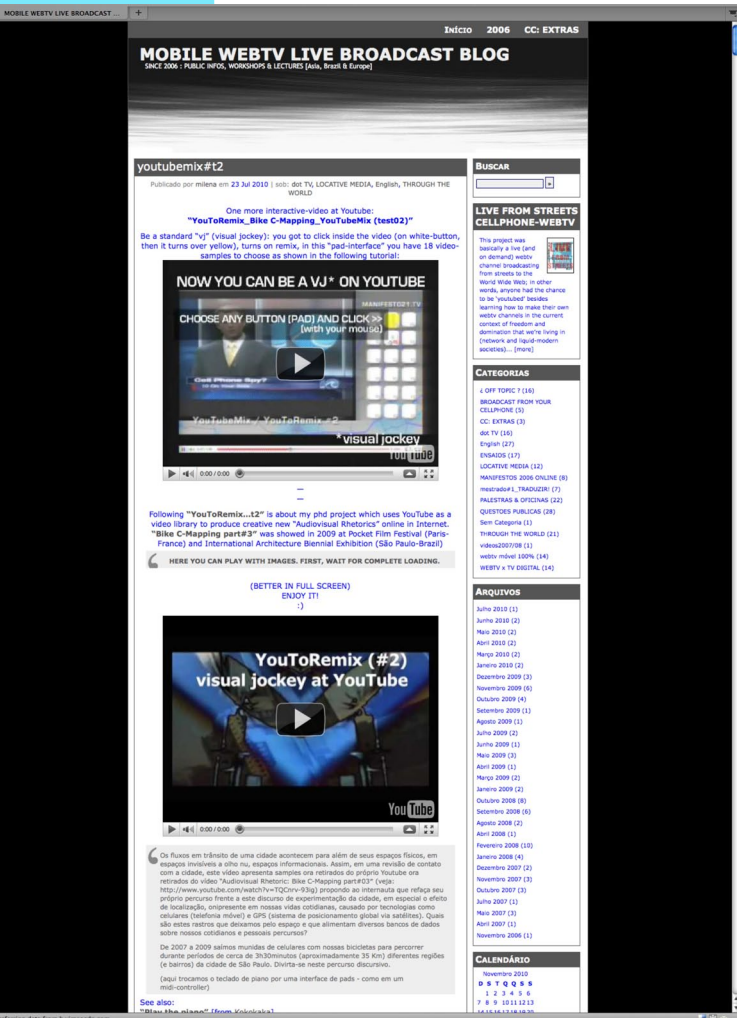
Simultaneity among present, past and future, or “global positions” that reinvent and make our perception of time and space complex, and if time and space are being reinvented, it is because every living thing and life as a whole are involved in these changes.



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When we talk about new “bios” of images, let’s not forget “emotion” technologies. If audiovisual devices are space-and-time modulators, they are also “emotion technologies,” technologies that produce contact and warmth in personal, social, and collective relationships. Platforms, communication and network production and social mediation technologies, devices (blog, photologs, videoblogs, Orkut, Multiply, Friendster, Facebook, YouTube, Twitter, and many others) do not cease to grow rapidly.

Exponential sociability programs. Devices that configure, classify, and modify ways of relating to one another. They are space-, time-, and mind-organizing devices that offer social, political, organizational, and controlling aesthetic possibilities.



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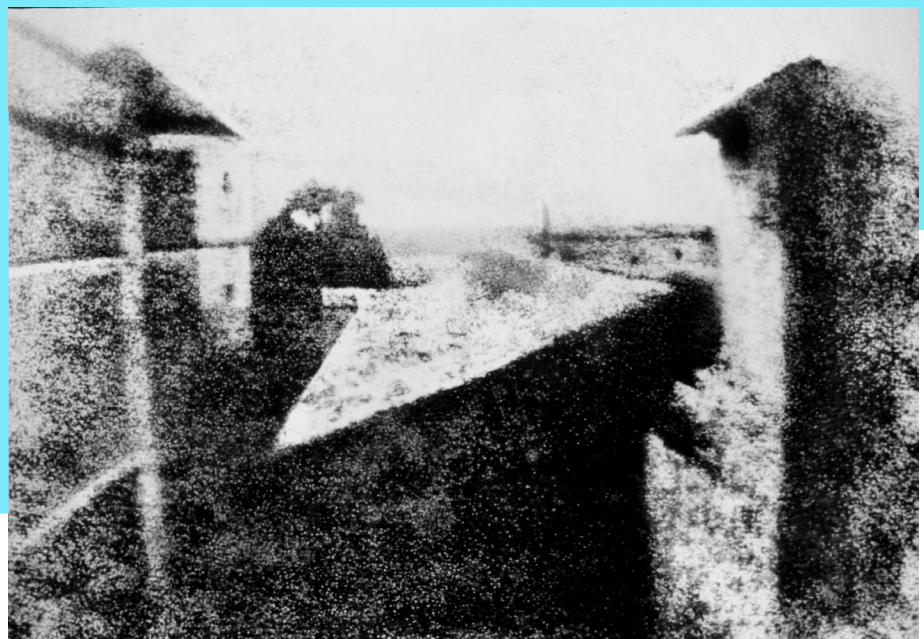
Immaterial capitalism has installed receivers in the whole social body, which is a living body that monitors through open-sky surveillance, tracing consumption habits through passwords, bar codes, traces left on the Internet, on cell phones, etc. However, these same control devices that put consumers in touch also create networks, and more, they organize consumers and turn them into interactors and performers.

From control and consumption tools, these media devices may turn into resistance tools. Tools that will organize and mobilize in a social body that reacts and interacts, that produces, encouraged and excited by the biopower itself, but capable of creating biopolicies. This political "bios" of images, or bioaesthetics, when the life of images and the life-images become the flesh itself, the core of production, creation, and communication processes, they point to a need for mutation in the theory of images itself.

From Freud to Pixel, the Revolutions of Photography Are

Eder Chiodetto

Each and every picture was considered to be contemporary at the time it was taken, just as every technology has already been new. Therefore, it is very inspiring to revisit the “old contemporary” and the “old new technologies” in order to understand that these advances in society occur step by step. Things that presently seem to have been invented like magic are actually the result of what has formed the human thoughts and desires until today.



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Since the origins of photography, in 1839, this form of art has always been related to revolutions brought about by changes in support, by the debate on witnessing reality or being a free interpretation of reality. The truth is that photography as a language, from a historical perspective, has not had one single moment of peace.

This very porosity, this inability to actually determine its role in society, is the key characteristic that has allowed photography to be one of the most mutant, live, and enticing languages for 171 years.

In the early years of photography, the invention of this magical process that was able to stop the time with an unprecedented level of realism affected many professional portraitists, who had no other choice but to adopt the photographic camera as their working tool. As a result, they were no longer considered to be artists, since—according to the positivists of the time—a machine had come between them and the world. In addition to that, numberless copies of the image produced by the camera could be made, while a work of art should be unique.

For the population, this discussion made no sense. Everyone wanted to be portrayed by the new and intriguing invention. The possibility of having one's own image and likeness immortalized forever became the latest trend. The same trend that is seen today among young people who incessantly take their pictures in dance clubs to later post them on their blogs and social network profiles.

Grease-Painting Reality

It was precisely the portrait that led the photographer (or the artist) to take yet another fundamental and irreversible step: the temptation of manipulating its content. If on the one hand, having one's portrait made through photography was something more modern than spending hours sitting for a painter, the fact remained that photography also required the model to stand still for many minutes and ended up revealing imperfections which were covered up in painting.

In the Paris Exhibition of 1855, the German Hanfstaengl alleviated this human distress by inventing the photographic image retouching. His invention caused stir when he exhibited, side by side, the unretouched and the retouched portraits, manipulated through mixing white and black paint, which resulted in all necessary shades of gray. Yes, today, Hanfstaengl can be considered the father of Photoshop...

It is interesting to notice that only sixteen years after the creation of photography, a technique had to be created in order to cover up the reality that this art insists on crudely revealing, and which is not always welcome. Photography and manipulation have never been dissociated throughout history.

Meanwhile, former painters were still dealing with the problem of no longer being recognized as artists. Consequently, many of these artists began to use several different strategies of chemical and physical interventions over their images to obtain unique and nonrealistic works. This is how pictorialism emerged in the transition from the 19th to the 20th century. In the interwar period, European avant-garde movements rebelled against this kind of photography that followed the principles of academic painting. "Photography will only reach autonomy when it discovers its own genesis," said the Dadaists and surrealists.

And photography experienced a vertiginous trip inside itself by the hands, imagination, and eyes of artists such as Man Ray and Lázló Moholy-Nagy, to become a powerful way of investigating the hidden corners of the unconscious, desires, and contradictions that have always disturbed the social being in conflict with the instinctive being.

Good job, Sigmund Freud, for having presented this theory after which photography would never return to be naïve as it was in the early years. Yes, Freud is also a sort of father of "contemporary" photography.

Extra-Human Sight

Moving forward in time, in the mid-1930s, the Leica camera is introduced in the market. By adapting a film that was exclusively used in cinema, the German optical engineer Oskar Barnack was responsible for one of the greatest revolutions in the field: a camera that was light enough to fit in one's pocket, did not need a tripod or the flash device, and took up to thirty-six pictures without changing the film! In addition to that, as a result of the film's sensitivity, it was able to freeze movement in an image!



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Around that time, photographers such as Henri Cartier-Bresson began to photograph and to understand, in his own words, that the life observed through Leica's viewfinder "was like a dance." Freezing movement in an image consisted in revealing a world that could not be captured by human eye.

Man had finally created a device capable of seeing more than what he himself saw. "This is surreal," said an excited Cartier-Bresson, while helping to create and perpetuate the *street photography* style, which immortalized him.

One decade later, another technological leap took place: colored films, which translated the colors of the world rather erratically by then, arrived in the market. Mimesis of reality would progressively reach its peak, creating an even greater confusion between sign and representation. "This is not a pipe," the precise and observant René Magritte would later warn us.

As of the 1960s, communication theoreticians began to question whether photography, as

a language, was able to reliably witness space-time. The mirror of reality then shows some cracks, and artists began to see in these language paradoxes the possibility to explore the rich gap between reality and fiction.

On the other hand, photojournalists, who could not renounce the idea of photography as an evidential document of facts, resorted to a rationality whose vulnerability increases progressively.

After the mid-1990s, with the creation of digital cameras and the Internet, these barriers that controlled realism, which already presented several breaches, broke down completely.

The Fictionalization of Photography

The global-scale massification of photography, whose cost decreased substantially since the film and the copy in paper were no longer necessary, led to a full reconfiguration of the language.

When amateurs began to upload their images to the computers they have at home, they noticed how easy it was to make several different types of interventions in the photographic record, creating fictions, false truths, lies, inventions—each one uses the classification one finds more suitable—, etc.

Only then, theories that pointed to this natural process of “fictionalization” of photography were finally accepted by professionals, even though some fields, such as journalism, still resist to this in every way they can. 59

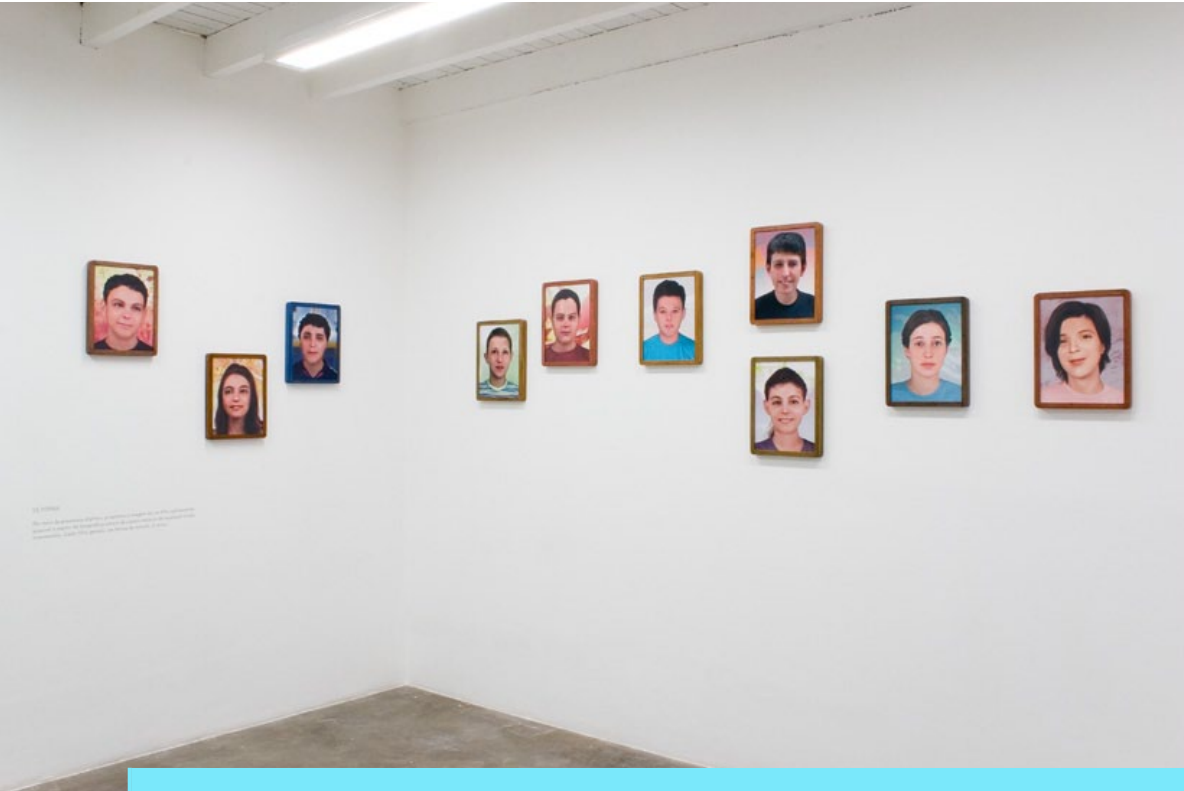
The truth is that, after these new parameters, photography experienced a level of experimentalism that was only historically present in the beginning of the last century, in the interwar period.

Precisely when many predicted the end of photography, based on facts such as the disappearance of the negative, the easy manipulation of its content, the massification, and the increasing flow of distribution on the Internet, it becomes a more vigorous art, which for two decades has been majority in the most important art exhibitions around the world. Even in photodocumentary, photography reinvented itself allowing professionals—the avant-garde ones, of course—to rebuild the interpretation of what is visible, led, to a greater degree, by their subjectivity than by the empty and generalizing idea that only one reality can be represented and approached.



In Brazil, this may be noticed in works by the collective Cia de Foto and by artists such as Breno Rotatori, Sofia Borges, Fabio Messias, and João Castilho, among others, who were able to incorporate and lend new dynamics to the works of the likes of Miguel Rio Branco, Mario Cravo Neto, and Claudia Andujar, for example, who were fundamental to illustrate the evolutionary line of photography in this country. 60

The multiple possibilities offered by this new semantics that surrounds contemporary photography have been taking this form of art to completely new and unimagined levels. To illustrate this, we may examine only one—extremely disturbing—series done by the artists Leandro Lima and Gisela Motta, who are represented by Galeria Vermelho, in São Paulo.



In the series *Dê forma* [Lend shape to], they invite a couple who would like to have a baby. This couple must have very much in common and must be unable to have a real child. They may be friends, gay couples, infertile couples, or even couples whose age no longer allows them to have children. Then, they take a picture of each one of the future “parents.”

With these two portraits, the artists process the images in several steps that will rejuvenate the models, and then merge their features in a process that involves photography, painting, knowledge of anatomy, etc. At the end, a different portrait is created: a teenager who looks like his parents. One single copy is given to the couple, who puts the picture of their child side by side with other family pictures. 61

What photography is this? Who is this being that is created from the addition of the pixels that compose the image of his parents? Wasn't photography created in order to record what does exist? No, photography was created to be always recreated. The more its dogmas fall, the more it will intensely represent the breaches, the desires, the inconsistency, the fears, and the poetry of life.

Brands and Virtual Worlds

Abel Reis

There was a time when brands were mere names and labels, a convenient resource to make sure consumers would distinguish product “A” from product “B.”

In that context, the role of brands was to be an index of technical characteristics, of origin and quality, a haven in a competitive and unreliable market.

However, the world has changed, capitalism has changed, consumption has increased extraordinarily, and goods, even though exposed to constant technological renewals, are under permanent threat of “commoditization,” which is the difficulty to differentiate products, both technically and functionally, and even aesthetically, in the eyes of the consumer.

From cars to toothpaste, from food to medicines, all “cats seem to be destined to become gray in the dark.” In this context, the economic war for markets tends to result in depression of prices and reduction of profit margins. Names, labels, and price or distribution policies no longer seem to be sufficient or suitable weapons.

Meanwhile, there is a crisis in traditional formats of advertising and communication. The efficiency of mass advertising for anonymous audiences is questioned; relationship, segmentation, and customization are key concepts in the new repertoire of advertising and communication. Point of severance: subjectivity becomes the new battlefield. Economic wars became aesthetic wars, wars for the “colonization” of ways of perception. Therefore, it is all about creating and spreading values that guide the consumer’s options and actions.

In this context, brands take on a different role: the role of fabricating sensitivities; in other words, of disseminating knowledge, emphasizing ethical values, proposing beliefs, and instilling desires. Thus, brands are no longer mere reliability reference points; they now have the mission of building an ideological and cultural atmosphere that favors consumption. And by doing this, they forge the very conditions for economic production possibilities.



Hence, brands are abstract machines efficiently geared towards the production of meaning, of imperative enunciations, of signs capable of mobilizing and catching the attention, affection, and memory of consumers.

We may say that, in this new space of aesthetic wars, the winner will be the brands that will effectively succeed in creating “worlds,” worlds of enunciations—symbols, attitudes, gestures, words, and omissions that turn the act of consuming into an act of belonging.

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ceci n'est pas un nike

Not so sure about it? Let's remind ourselves of some slogans—some new, others not so new—that rest in our memory and that, as such, express judgments, interests, and behaviors we adopt and nurture: *Just do it. Think different. Write the future. Open happiness.*

Aesthetic Wars

In the market economy of aesthetic wars, new weapons and tactics are necessary. But which will the new resources be? How to offer consumers a renewed feeling of belonging? How to catch the consumer's fragmented attention? How to stand out in the saturation of signs and overcome an inevitable skepticism? How to convey authenticity in the form of consistent, engaging, fluent, and memorable experiences? There are many questions, few answers, and many attempts. These times have been rough on brand strategists.

Nonetheless, our role here is to address a previous questioning: If we live in the midst of aesthetic wars for the subjectivity of consumers, what characterizes this very subjectivity? What thread weaves this internal world that predisposes us to be influenced by the communication of brands? Which conditions enable the production and reproduction of this subjectivity?

In this sense, subjectivity is not understood as a "psychological dimension," the sphere of what is unique in each individual; we would like to focus solely on historically determined cultural practices, in which and through which individuals become consumers in market economies. So, we reach the concept of **fictional life**.

Fictional Life

We live increasingly "fictionalized" lives. And there are many symptoms: narcissistic care of oneself; the physical body as a free-territory for aesthetic-medical interference and interventions; the refusal of anguish; the search for opportunities to reassure and expand our own brand and identity; the "tribalization" of social relations as a reaction to the fragmentation of family and blood ties; the obsession for fame or the confessional fury found in blogs and social networks, of which [Facebook's](#) "like" or [Twitter's](#) "what's happening" are symptoms. In a nutshell: we are looking for cosmetics and drugs for both the body and the soul.

At the same time, we enjoy narratives about origins, fantasies about ancient times, mysterious plots. We are delighted by hybrids of fiction/dream and reality. We are searching for refined physical-symbolical projections. We are somehow searching for our *avatar*. And the fact that this is the title of one of the most amazing pieces of Hollywood, as well as the word for the participant of some online virtual environments and communities is symptomatic: at the end of the day, we pursue something that transcends the immanence of our everyday lives, new layers of dream (as in Christopher Nolan's movie [Inception](#)) that open new narrative spaces—new possible lives.



In this sense, social networks and online virtual worlds—from videogames to Second Life, including SimCity, Farmville, and many others—are true stages of fictionalized life, platforms for the exercise of contemporary subjectivity. They are vast iconic territories, abstract machines that offer a myriad of images, diagrams, and metaphors that produce dematerialized experiences, which are also unique, immersive, and captivate the memory and the attention of consumers.

Virtual worlds present a unique “physics,” a “metaphysics,” an aesthetics and a *socius* all their own, that offer the opportunity for stories, adventures, and narratives to their inhabitants or players. These rich unique experiences constitute an extreme *locus* for the (re)production of subjectivity of consumption.

The iconic intensity present in these territories turns virtual life into a fictional projection of real life, both online and in the real world. If real life insists because we are biologically attached to it, virtual life seduces, because we are able to be actors and directors of labyrinth-like life stories in it. This creative energy produces a subjectivity that relieves the dynamics of continuous obsolescence of capitalist market. And this has already been discovered by both the movies and advertising industries. You’d better protect your dreams.

Beyond lonelygirl15: The Triumph of Amateur Aesthetics

Raquel Rennó

The work of an amateur photographer is often associated with technical dependence, which means that, from the amateur's point of view, when an image does not come out as planned, the machine is to blame; the same applies to believing that professional or technologically sophisticated equipment would ensure a good-quality image.

Another characteristic of the amateur photographer would be his/her searching for an "accurate representation" of the experienced reality. The professional photographer, on the other hand, would grasp and rebuild this reality, making clear what his/her idea and view of the photographed object are.

If, on the one hand, these assertions may be questioned (many journalist photographers defend a neutral approach to reality, while many amateur photographers have great knowledge of the concepts, techniques, and professional photographic equipment), we cannot ignore the fact that, in recent years, the existence of hosting websites, such as Flickr, allow people to visualize a wide variety of works done by both professional and amateur photographers (in the strict sense of the word, which separates the ones who earn a living as photographers from the ones who don't), which makes it possible for one to rethink the previously mentioned differences between the aesthetics of amateur and professional photography.

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On the other hand, video-sharing websites, such as YouTube, which receive thousands of visits to homemade videos, have resulted in what could partially be called a language currently explored by advertising. Thus, an amateur aesthetics is used even in the production of professional images as a strategy to bring the work closer to a sort of "realism."

The moving camera, the harsh lighting, the misuse of shadows, disconnected cuts and transitions, among other elements, would be a paradoxical way of bringing reality to the image. One of the most well-known examples took place in 2006. A sixteen-year old girl, whose name is Bree, publishes her first video on YouTube under the name lonelygirl15. It is a monologue of a teenager who addresses the world via her webcam and talks about her life, YouTube bloggers, etc.



Later, it was discovered that lonelygirl15 was a work of fiction created by screenwriter and movie director Ramesh Flinders and filmmaker Miles Beckett. The idea of the authors was to create a story that would develop over time, in addition to being interactive, which means that the “chapters” would be created based on the comments left by YouTube visitors, as well as on the parallel content created by fans.

It is as if the whole methodological apparatus of the professional photographer and videomaker, taken to extremes after the introduction of softwares such as Photoshop or After Effects, for example, were the generator of pure fiction and the amateur aesthetics represented the possibility of returning to the origins.

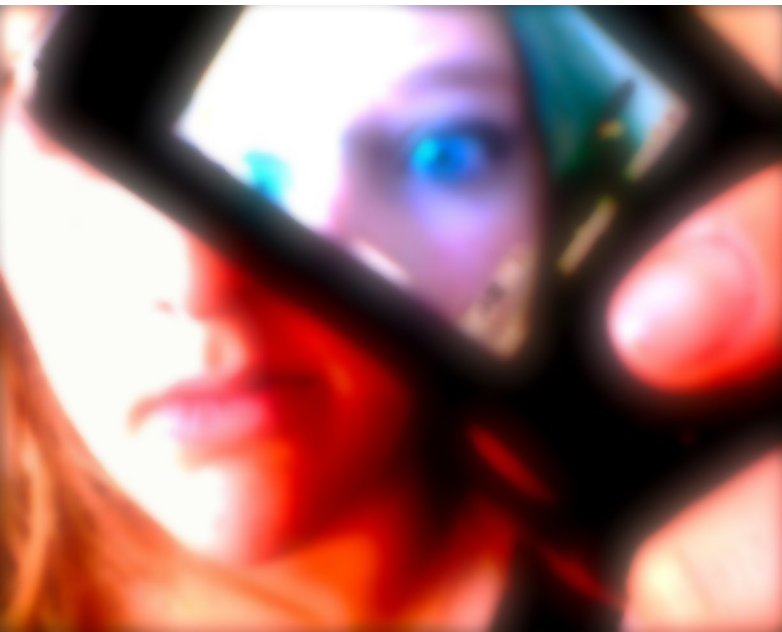
In other words, the influence of advertising aesthetics over the production of media images has created such a clean and overproduced environment that images lost their rapport with the referent and became a total abstraction.

For a certain period, many video-art projects sought to establish a contrast to this by using inappropriately placed cameras, images in movement, poorly lit scenes, as a way of going on the opposite direction of the perfect images produced by advertising.

However, the new existing possibilities for recording, creating, editing, and digitally treating the image give rise to another impasse. At a time when advertising itself uses amateur aesthetics, there is no longer space for a format that is anticommercial or antiadvertising in and of itself. Thus, the amateur production broadcast on the Internet interferes not only with the products of the market of entertainment, but also with art.

Short Circuit among Professionals and Amateurs

This may partially explain statements, such as the one made by Keen (2009, 8–14, Brazilian edition), in his book *The Cult of the Amateur*, in which, based on the “monkey theorem” (“If we give to an infinite number of monkeys an infinite number of typewriters, some monkeys, somewhere, will end up creating a masterpiece”), he states that “in today’s cult of the amateur, monkeys are directing the show.”



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This statement exemplifies the disturbance caused by the invasion of the amateur aesthetics in the “professional” field. As mentioned by Bentes: “Amateur video images, photos on websites, stories written on blogs, webcam and surveillance camera images increasingly fuels broadcasting and commercial production, and art circuits, resulting in a short circuit between the professional and the amateur, between artists and nonartists.”

Booth comments that the very dichotomy between the consumer and the producer reveals a metaphor—in his opinion, more suitable for gastronomy than for the production of images—in which we talk about media as if we were talking about food, which would certainly result in a negative portrayal of the audience: “If media companies ‘produce,’ and audiences ‘consume,’ then what fans create through rewriting or remixing is ‘garbage’ (or worse: a very nasty metaphor indeed).”

This point of view, which is still strongly present among media theorists and critics, ignores that, in addition to the playful element and the parody tone seen in many videos and photos posted on YouTube or Flickr, they are based on a critical interpretation of media production in general and show familiarity with digital media that are still a mystery to many professionals.

Therefore, videos such as *Cala boca, Galvão* attain international repercussion by cleverly combining tools such as Twitter and broadcasting on blogs and YouTube, which resulted in job offers for its author, Fernando Motolese.

Howe believes this example is part of a growing trend and that “[T]he future of entertainment will, at least in part, be outsourced to the crowd.” (Howe 2009, 75–76).

Amateur aesthetics offers an elaboration of the “bottom-up” message, in which the viewer who created a material that rises up to the category of media content suggests that we can all do the same.

Michel Gondry’s film, *Be Kind, Rewind* (2008) addresses this theme telling the story of two employees of a video rental shop who, after accidentally erasing all the tapes of the store, try to solve the problem by recording their own versions of the films. These homemade versions end up bringing more costumers to the store and become a tribute to collective creation. The director of the movie set up an exhibition with extracts and material related to the movie at Deitch Projects gallery, in New York, in addition to showing film versions created by users of the defunct website Be Kind Movie and of the [film channel on YouTube](#).

Unlike the creators of lonelygirl15, Gondry’s intention was not to emulate YouTube videos or enter in the world of contents created by users, but to evoke the unbridled creative ability, substituting the limitation of available media for imagination. As he himself mentions in the text written for the [Deitch gallery exhibition](#): “I intend to prove that people can enjoy their time without being part of the commercial system and serving it.” 69

Maybe searching for alternatives to the commercial system is not the case, since it is a fundamental factor in this new production system (even though the relationship between market and audience, in terms of content use, result in fierce arguments and lawsuits), but rethinking a structure that has shown and continues to show signs of change and evolution.



Finally, what is being currently produced by the so-called amateurs allows us to examine more easily an extremely diverse scenario, in which dichotomies such as 'professional versus amateur' and 'consumer versus producer' aren't enough to comprehend it.

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In the Weaves of Online Video

Eduardo de Jesus

Since the 1960s, when the first portable camera was created, the video proved to be a device of difficult apprehension and conceptual definition. This is noticed both through the diversity of proposals regarding the video and several theories that, in recent years, have tried to define it: the aesthetics of narcissism (Rosalind Krauss), passage (Raymond Bellour), noise (Fargier), rhetoric of metamorphosis (Arlindo Machado), and state (Philippe Dubois), among others.

These theoretical efforts—all pertinent, each one in its time—have designed a sort of history of the video's ways of being over the last years. This seems to demonstrate the intense vitality of this kind of technical image when in dialogue with different artistic expressions. Furthermore, it demonstrates the open and instable situation of the contemporary artistic production that defies the use of supports, forms of exhibition, connection with the surroundings, and multiple appropriations and subversions.

If up until the 1990s, the video occupied a peripheral position in the traditional art circuit, nowadays it is almost omnipresent. Substantial changes took place in the moving-image circuit, in different levels and intensities, since the first experiments by Nam June Paik and Wolf Vostell in the 1960s.



Innovations in the way images are created have reverberated in different imagetic forms ,
resulting in all sorts of reformulations regarding audiovisual contexts, which influenced the

well-known narrative cinema, the music video, and even advertising. Aesthetic procedures and elaborations, which are typical of electronic image articulations, are being incorporated by other expressions, which, over time, result in their trivialization due to constant repetition. All of this occurs in a very fast pace and is operated in a technological system that increasingly makes the techniques for recording, editing, and disseminating the moving image easy, as we can see today's cell phones easily connected in network.

Furthermore, online video visualization and storage platforms, such as YouTube and Vimeo, have turned the circulation of moving images into an ordinary and unexceptional activity. In this circuit: sharing, commenting, and liking¹ are ways of creating other circulations that have been progressively altering both communication systems and new ways of experiencing these images that circulate ceaselessly.

For certain, the current media circuit's way of functioning is neither completely free nor does it show the absence of legitimizing social mediations—which are removed from institutions and centered on the individual—as the optimists believed in the early 1990s. There was hope and desire of substituting and immediately placing the current technological devices in a situation that would, amazingly, put in evidence what was new. Everything would be substituted. Catchy phrases advertised, “From the mimeograph to the world,” in an attempt to boast about the unprecedented reach of a global operating system, releasing the emission and promising a fully transparent and mediation-free communication.

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Instead, devices and their recent universes of connection, approximation, filtering, control, and distancing have penetrated the existing media landscape generating continuity and rupture regarding the systems in effect. Coupling processes emerge among already-established mass communication systems, along with their developments on the web, and the digital environment and its distributive and collective forms of communication. From journalists' blogs created to continue and expand the printed newspapers to the sending of videos to large audience programs, everything shows forms of visibility that establish different processes of subjectification and interaction.

The piece of news might be exactly the coupling among these communication systems, which results in tensions, weariness, and some types of uncontrollability that end up configuring a different media landscape. A configuration that promotes unprecedented forms of agency in a multiplicity of types of mediation that oscillates between control and potency. All of this encouraged by the current form of capitalism that acts precisely on the sphere of subjectivity, in the realm of the so-called biopolitics. For this reason, we see these unpretentious forms that allow creative appropriations of the medium (that oftentimes also refer to the massive system), in addition to several forms of approximation and cooptation among the massive system and the emerging ones.

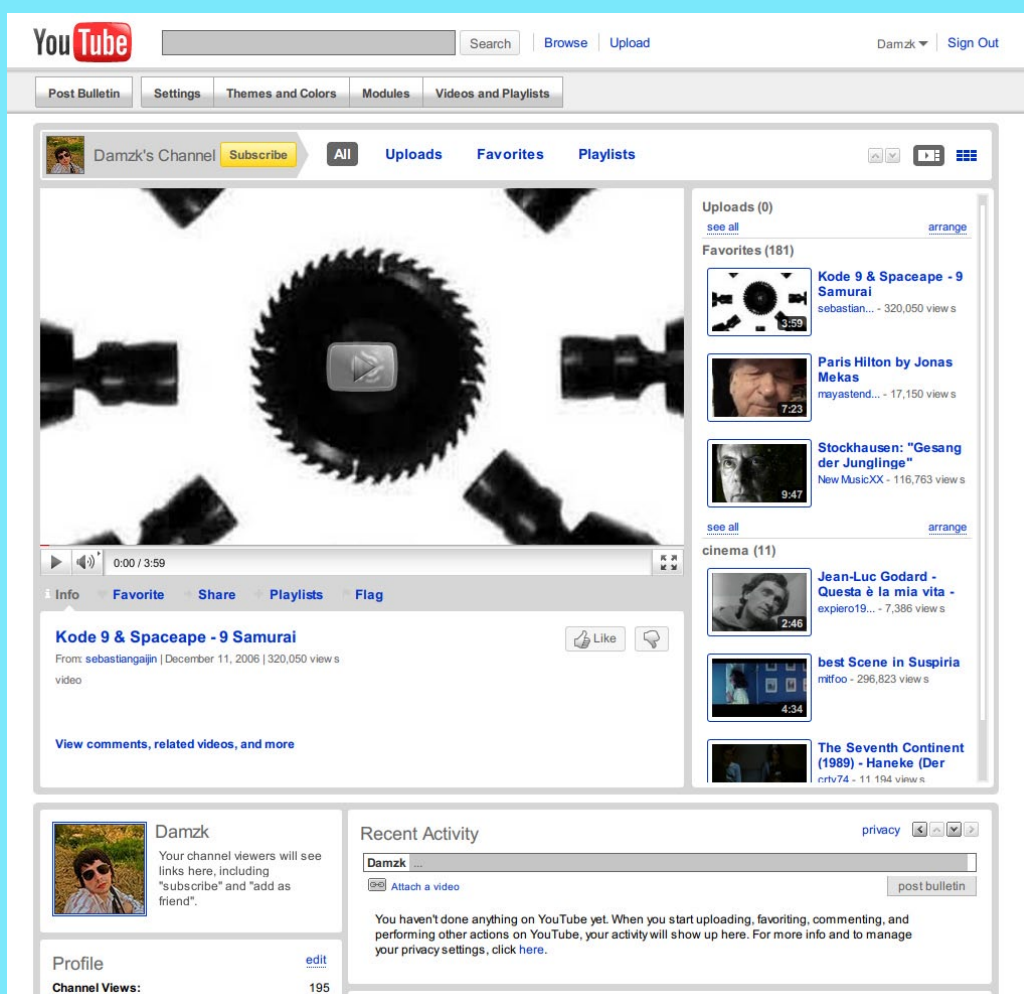
1 On Facebook, these are the tags used to interact with the videos shared, from the platforms, in profiles and friends' networks.

that “in the temporal—not semiotic or emotional—domain, reception follows the linear outflow of information” (Weissberg 2004).

First of all, we may think the use of the network involves an uchronic temporality, as stated by Couchot (2007):

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The u-chronic time is the homologue of the virtual space in which the operator is immerse, the u-topic space—this mathematically synthesized space, which does not belong to any place of its own, which expands to all dimensions, obeys all possible laws of association, displacement, translation, projection and is able to simulate all possible topologies.²



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This temporality defined by Couchot indicates two questions that are crucial to analyze up to what extent the network demands other space-time relations. At first, we may notice that these access channels are open to the present time and incorporate, at each moment, a large number of videos posted in the urgency of the present time, of the “now.”

² Free translation of “O tempo u-crônico é o homólogo do espaço virtual no qual está mergulhado o operador, o espaço u-tópico – este espaço sintetizado matematicamente, que não pertence a nenhum lugar próprio, que se estende em todas as dimensões, que obedece a todas as leis possíveis de associação, de deslocamento, de translação, de projeção e que pode simular todas as topologias possíveis.”

We may choose what to watch based on this time parameter: most recently posted videos. The game of time begins with the association of what is being stored daily, over time, and what has just been posted. It is a temporality, as stated by Couchot (2007), “technically characterized by the real time that allows the computer to respond almost instantaneously to the gestures and commands of the user.”

However, there is no affiliation to a flow, since there are many ways through which these videos may enter the current media weave. They request different ways of exploring time in differed regimes, since the access is structured in a type of duration “that is no longer programmed by an independent flow of actors, but that depends on the interaction game” (Weissberg 2004).

Thus, two temporal forms meet: one, related to processing, which is structured by the constant posting of videos; the other is related to a duration that is built with information and surfing possibilities opened by the interfaces, in addition to the forms of sharing and broadening reception. The meeting between these two temporalities produces very different rhythms and frequencies, particularly because, when we watch online videos, we are linked to a traditional form of interaction directly tied to duration.

In this case, temporality certainly expands based on a different organization, defined by Weissberg as fissured temporality, which combines both the urgencies of real time and the approximation with the typical duration of activities such as reading and contemplation. This being the case, instead of being linked only to real time, as it is believed, we are closer to a multitemporality, especially as YouTube and Vimeo, among other less-known online video-broadcasting platforms, are also powerful modes of image storage and dissemination of old images, which come from the homemade sphere and the media circuit. We can see the old VHS and the recently recorded and posted images side by side. Online video platforms, in this sense, may be seen as situations of confrontation and tension between these two ways of making the past visible in the present.

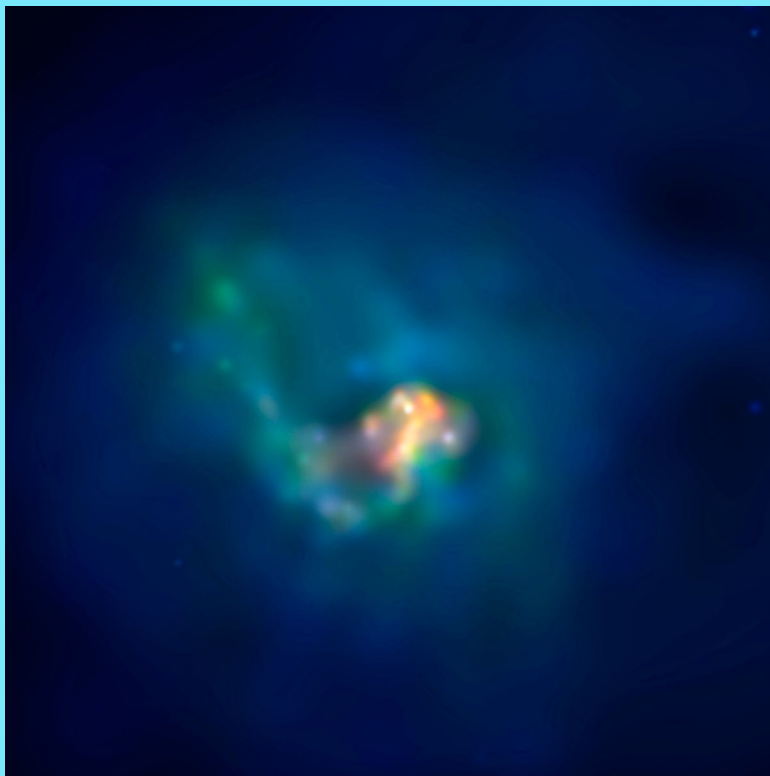
When there is a concert, for example, it has recently become usual to see the public posting on YouTube or on Facebook images of what has just happened. In this case, time becomes

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a flexible matter to encompass different dimensions of the past (from the most recent to the most distant). It is a temporality game that transcends the traditional dimensions that commonly characterize time. The past becomes a past of the present, guided by the “now.” Everything is available, mixing multiple temporalities associated to the real time of the interaction, the moment when the individual interacts with the machine and chooses what he or she wants to see.

If we are in the sphere of fissured temporalities, which have multiple developments, in relation to space, the situation is the same. For starters, there has been an intense discussion about spatial relationships when telematic networks were created. The so-called cyberspace would exterminate the physical and real space. It was very common to hear that relations based on the physical dimension of space would no longer make sense; after all we were, according to some theoreticians, immersed in the network’s complete immateriality. We were locked at home as “technologized disabled people” (Virilio) and, at that moment, the concept of “deterritorialization,” improperly appropriated from Deleuze and Guattari, suggested the quasi-abandonment of the physical space for the sake of total virtuality.



We currently think about space-time. Emerging temporalities demand new spatial organization and vice versa. The dynamics is intense. Experiences range from Google Earth to how we use social networks and online video platforms in smartphones.

All of this rearranges the way we experience the space, which is crossed by the density of local time. We are in the middle of the street, inserted in the physical space, but we now perceive our surroundings differently. We have the most varied pieces of information and images, organized in the multiple temporalities resulting from different forms of access.

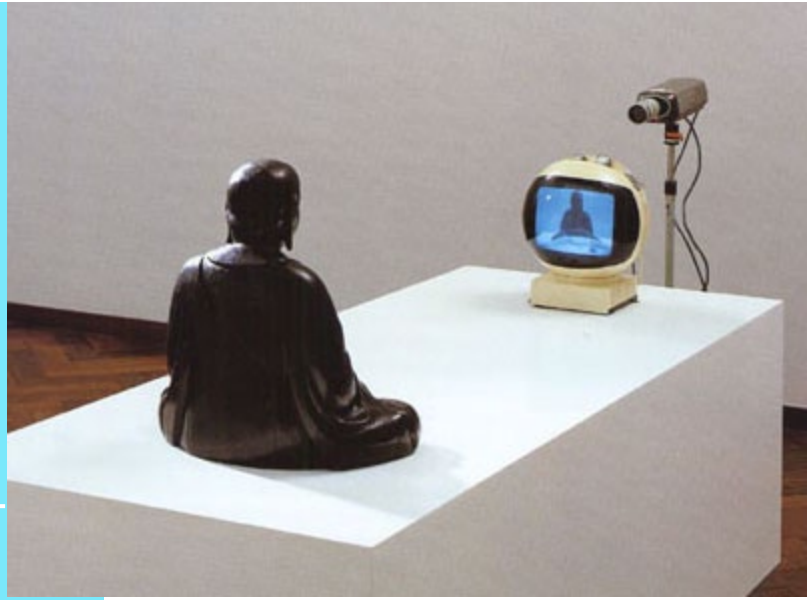
Thinking about space-time forms that are typical of the online video could also lead us to reflect, albeit briefly, on the legacy left from the video's early days and its closed-circuit cameras. Installations opened the flow of images by requesting a sort of presentness, making emission and reception poles evident, and maybe already foretelling the real time in telecommunications that would dominate the media scene in the following years.

Projects such as Bruce Nauman's *Live-Taped Video Corridor* (1969) seem to pose us the challenge of having new forms of presence, visibility, and ways of experiencing an altered space-time. In this work, Nauman puts at the end of a long and narrow corridor two TV sets that show images of the corridor itself. In one of them, the image is generated by a camera placed above, which shows the visitor; the other camera shows a prerecorded image of the empty corridor. When entering the installation, the visitor faces his/her presence/absence in the space, which generates an ambiguous experience of belonging/absence, as described by Margaret Morse (1990):

Such an experience, for instance, of Bruce Nauman's *Video Corridor* can be stunning. To me it was as if my body had come unglued from my own image, as if the ground of my orientation in space were pulled out from under me.

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In this work by Bauman, there is a confrontation between the past and the real time, in a specific spatial situation. In a certain sense, we have inherited, in the current context, these pioneer forms of producing tension between spaces-times mediated by imagetic machines and devices.



The same thing is seen in works such as Dan Graham's *Present Continuous Past(s)* (1974), or even Nam June Paik's *TV Buddha* (1974). These works, legacies left by pioneer artists, allow us to reaffirm the paradox rupture-continuity that characterizes the current production and modes of reverberation among media systems, devices, subjectification processes, and the way in which we experience these diverse technologies.

Far from reaching any conclusion, defining space-time relations in online video is, in other words, trying to collect fragments of the complex contemporary social life, which is built upon multiple emissions and echoes between communication and technologic systems. We are experiencing a context that has many alterations resulting from the tensions between these systems, and, just as the emission is released, sophisticated forms of control, monitoring, and cooptation are created. Everything is part of the interaction game involving individuals that are linked to one another through different space-time relations, which include affiliation to the information flow, duration, real-virtual intersection, and widespread sharing in another communicational, imagetic, and informational organization that is transformed all the time.

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Post-Tube Images

Giselle Beiguelman

Today, when one talks about audiovisual production, one must go beyond the traditional notions of image that used to make it possible for us to clearly notice the boundaries between photography, video, and cinema, in order to recognize the new status of images.



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We produce diverse types of images with the same equipment, and this is not only in regard to the amateur scene, which has been catapulted by the use of cell phones and all-in-one cameras. A good example is the launch of Canon 5D Mark II professional photographic camera, which included the use of this piece of equipment to film FOX's *House* TV series 6th season finale in its entirety (ZHANG, 2010).

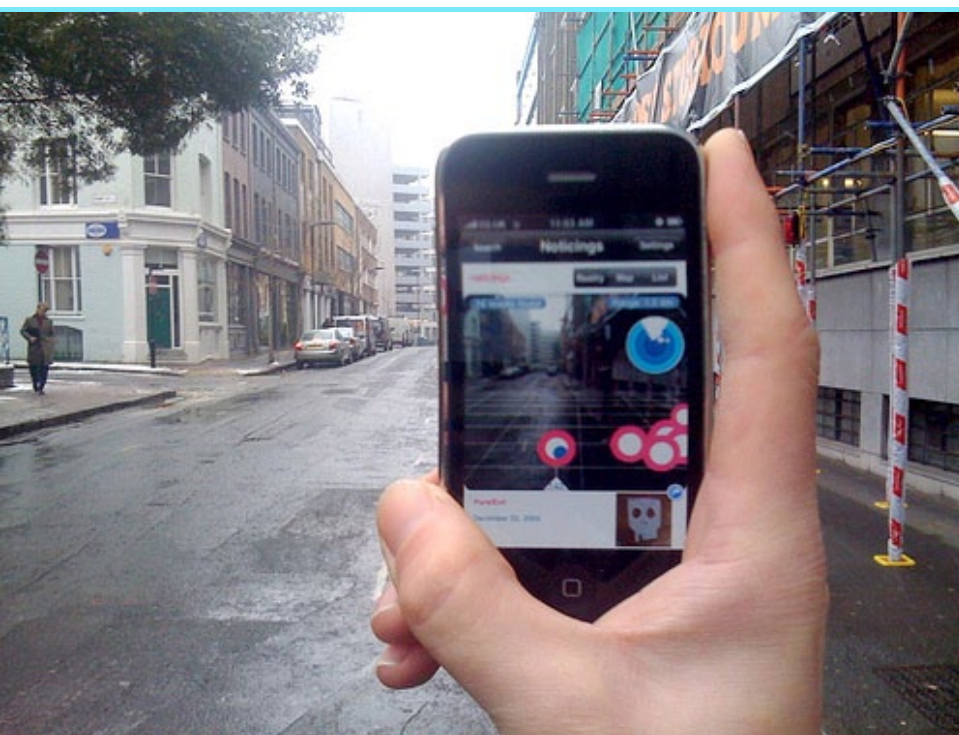
We not only produce images with the same equipment, but also edit them using the same resources. Video-editing programs enable the edition of photograms as stills, just as photo-editing programs enable the animation of a sequence of images.

However, image-production forms were not the only ones that have substantially changed over the last years; image circulation and scale of production have also changed.

Flickr, which is the main photo publication platform—but not the only one—, records an average of five thousand photo uploads per minute, which amounts to 720,000 photos per day, publicly available only on an online service (FLICKR, 2010).

Nothing compares to YouTube, which records the upload of over thirty-five hours of video per minute. This is the equivalent of 176,000 feature films per week. Another comparison can be made: if three of the major networks in the USA were broadcasting “24 hours a day, 7 days a week, 365 days a year for the last 60 years, they still wouldn’t have broadcast as much content as is uploaded to YouTube every 30 days” (WALK, 2010).

That being said, we may state that never before have so many images been circulating. But we can say more: **never before have images been so crucial in our everyday lives**. And this is the most relevant aspect to our discussion about the new status of images.



The dissemination of Augmented Reality systems, the popularization of products conceived under the rules of sensorial design and the new forms of sociability based on fluid communities of consumers and producers of videos and photographs are consistent evidence of this process that converts images into the central device of contemporaneity. Before describing the characteristics of these formats, which will allow us to move forward on this discussion, it is important to emphasize the device-like nature pointed out in this text.

Devices, as Agamben recalled, interpreting Foucault, are not only gadgets, they are a network of tensions and positivities among practices, mechanisms (linguistic, nonlinguistic, legal, technical, military, etc.), types of knowledge and institutions that guide, control, govern, and organize us in a given historical context (Agamben 2009).

Having made this point clear, we will comment on some emerging image formats that grant image a new status in contemporary culture and place it in the center of the contemporary experience.

Emerging Image Formats

One of the most important emerging image formats is Augmented Reality (AR). It is a process that, as opposed to Virtual Reality, supplements the physical world with information instead of replacing it, which results in the coexistence of virtual and real objects in the same space (AZUMA, 1997).

This type of technology is important because it revalidates the notion of virtuality, which is no longer presented as a potential reality, but as one of the layers that constitute reality. Today, with the existence of 3G cell phones equipped with specific programs that are combined with the cell phone's GPS, it is possible, for instance, to visualize virtual objects that add data to a certain place through computer graphics animations, which superpose themselves over images framed by the camera.



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The popularization of cell phones and mobile access to the Internet tends to disseminate the use of applications installed in cell phones, such as QR-Code readers, and programs, such as Layar or wikitude. These applications remove Augmented Reality from specialized scientific circles and place it in the everyday life, deeming this technology literally accessible in the palm of our hands.

Another example of new image formats that become part of our everyday lives are products based on sensorial design. This type of design is mainly founded on the exploration of several senses in the interaction process (sight, smell, hearing, touch).



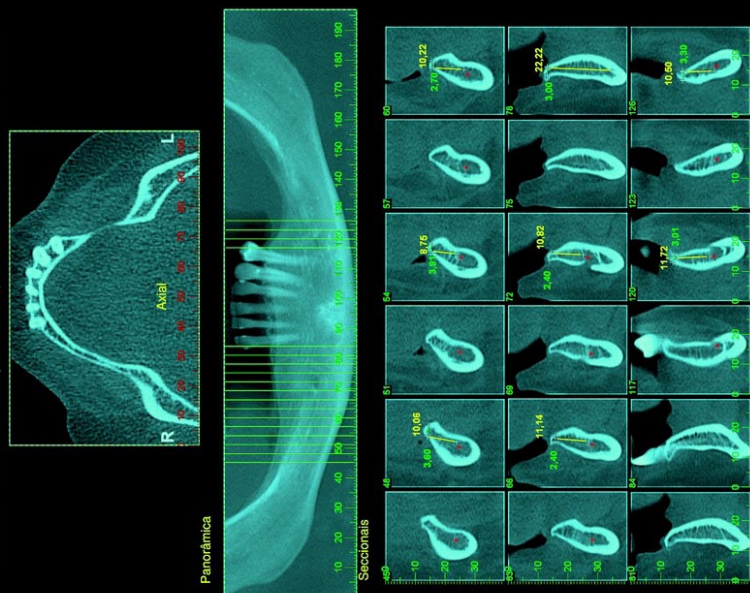
Products such as Wii and iPad are self-explanatory examples of this line of products, 82 which become, due to their success, a sort of kinetic exercise for the masses since they explore a combination of senses—such as sight and touch—that turns images into immersive and interactive interfaces.

Also relevant for understanding the depth of the cultural transformations that accompany these emerging image formats are the new forms of sociability they carry with them.

For instance, there are the platforms YouTube and Flickr, which, in addition to having become the most important image media, have expanded forms of dialogue and interpersonal exchange, mobilizing millions of creators, mixers, and viewers to configure spaces for relationship based on videos and photos.

All these mediation formats founded on audiovisual content point to the fact that **images are no longer frameable surfaces and have become the most important communication interfaces in contemporaneity.**

The presence of images, however, does not relate exclusively to the revolutions in communication forms. It is also related to a new understanding of the body, which is now seen as a field of information scanning and digitalization.



CAT scan, MRI, mammography, and several types of ultrasound are some of the commonest methods of the process of understanding biology as a field in which contemporary audiovisual is penetrating.

Each one of these topics could pose as the sole theme for a presentation, a thesis, a book, or an essay. They involve different production, distribution, and consumption technologies, and put in circulation new ways of seeing and apprehending that are peculiar to the situations to which they relate—location in urban contexts, for example, in the case of AR; leisure and information, as to Wii and iPad; entertainment, citizen-journalism, or artistic experimentation, in the case of YouTube and Flickr; and biomedical investigation, in respect to medical diagnosis.

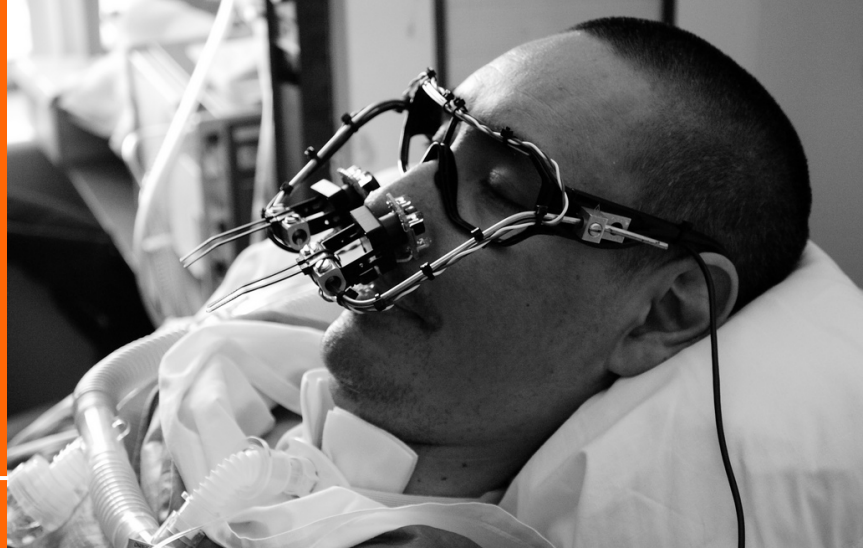
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Man-Machine Hybridization

It is time to think, as suggested by Ivana Bentes in this book, about the ecology of digital images, focusing on examining their production and consumption chains with respect to the aesthetics that they generate and their contexts of reception.

It is an ecology the supporting pillar of which is the man-machine hybridization, in the terms used by Bruno Latour, taking into consideration the fact that we are not merely working as machine employees, as to a certain extent proposed by Flusser, nor are machines an extension of us, as stated by McLuhan (Latour 2001; Flusser 1985; McLuhan 2003).

But instead, we are modified by machines and we modify them. Following Guattari's chain of thought in *Caosmose*, Latour recalls that, just as we are modified by a gun in our hands, we also modify the gun, which, far from us, is only a tiny object.



This man-machine hybridization takes place, as we have seen, in the field of image production, consumption, and publication, and also through new screen formats, which have been indicating a new understanding of image far beyond the traditional sense of multimedia culture that combines sound and vision. 84

Research in the field of nanotechnology and sensors shows that, soon, screens will be moldable, redimensionable, and of the all-in-one type; while projection devices will adhere to diverse surfaces, according to what is needed.

The intensification of life in network, within contexts of constant displacements, has been encouraging scientific research, in dialogue with design, in the field of intelligent and interactive objects.

A good example of this process is the prototype cell phone Nokia Morph. It has flexible microsenors, self-cleaning screen, it reacts to light environmental stimulation, and adapts to different shapes, which allows it to be manipulated as a thin tablet or to be attached to the body as a bracelet or earring (NOKIA, 2008).

Projects such as "Future of Screen Technology," developed by the Swedish company TAT, explore resources from permanently connected screens, which adhere to different surfaces, such as mirrors, and information-sharing resources, which will enable task users to access content by simply coming closer to these devices, without having to click endlessly (Ericsson 2010).

The activities of the project *Six Sense* are remarkable in this field of research. The project is developed at the MIT (Massachusetts), where Indian designer and architect Pranav Mistry has been excelling as one of today's most creative project thinkers and developers for his gestural and tangible interfaces.

The springboard for Mistry's ideas is the notion that despite the fact that we always use our five senses to perceive information around us, this information increasingly demands more online information and knowledge, which involve knowledge that is not naturally perceivable through our five senses. And he stresses, "Although the miniaturization of computing devices allows us to carry computers in our pockets, keeping us continually connected to the digital world, there is no link between our digital devices and our interactions with the physical world." (Mistry n.d.)

This is the motto of the series of experiments interlinked in the project *Six Sense*, which aims at adapting miniaturized cameras—with an Internet-connected system that tracks position and place—to individual interaction, which allows navigation projection on any surface and the capture and visualization of images without the manipulation of any specific device.



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The expansion of these studies, in the field of interface design, geared by equipment capable of seamlessly adapting to the body and responding to the environment, indicates that the process of "cybridization" of the everyday experience is irreversible.

We see cybridization as the understanding of situations resulting from the experience of interconnecting online and offline networks, which take place in traffic and in transit, mediated by air traffic management systems, electronic panels, cell phones, PDAs, and intelligent agents.¹

Within this context of emergence of cybrid culture, we are "cyborgized" by devices that have different sizes and we turn into a hybrid of meat and connection, mediated by the beyond-screen images of the post-tube era.

¹ Under this perspective, we updated the concept originally formulated by Peter Anders, which defines cybridism as projection of the virtual world in the real world (Anders 2002).

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About the Authors

Abel Reis is the president of AgênciaClick and has been working in the field of communication for eighteen years. He is pursuing a PhD in communication and semiotics at PUC-SP; he develops studies in philosophy and IT, and has a master's degree in systems engineering from COPPE-UFRJ.

Eder Chiodetto has a master's degree in communication and arts from ECA-USP. He is a writer, photographer, curator, and author of *O lugar do escritor* (among others), winner of the Prêmio Jabuti award in 2004. He is curator of MAM-SP's Clube de Colecionadores de Fotografia. In 2009, he curated the following exhibitions: *Olhar e Fingir — Fotografias da Coleção Auer* (MAM-SP); *Henri Cartier-Bresson: Fotógrafo* (SESCPinheiros), and *A Invenção de um Mundo — Acervo da Maison Européenne de La Photographie* (Itaú Cultural).

Eduardo de Jesus has a B.A. in social communication from PUC-Minas, a master's degree in social communication from UFMG, and a doctor's degree from ECA-USP. He is a lecturer with PUC-Minas' School of Communication and Arts. He is one of the directors of Associação Cultural Videobrasil. He has coordinated the event *Arte e novas espacialidades: relações contemporâneas*, which included a seminar, a video show, and an exhibition. 87

Giselle Beiguelman is a media artist and university professor. She works in fields related to media art creation and critics. She was a lecturer with the Communication and Semiotics Graduate Program of PUC-SP (from 2001 to 2011) and she is currently a lecturer with FAU-USP. She was the curator of Nokia Trends (2007 and 2008) and artistic director of Instituto Sergio Motta (from 2008 to 2011). Further information about her works as an artist and as a critic is available at her website: <http://www.desvirtual.com>.

Ivana Bentes is a professor and researcher of the Communication Graduate Program of UFRJ. She is the author of *Joaquim Pedro de Andrade: a revolução intimista* and she organized *Glauber Rocha: Cartas ao mundo*. She is the coeditor of the magazines *Cinemas: revista de cinema e outras questões audiovisuais* and *Revista Global* (activism, politics, and art). She is also curator in the fields of art and media, cinema, and audiovisual activities.

Raquel Rennó has a doctor's degree in communication and semiotics from PUC-SP. She is currently an assistant professor with UFJF's Department of Arts and Design; advisor for university extension courses in art and technology at Universitat Oberta de Catalunya; researcher with the Institut Català D'Antropologia (ICA, Barcelona); and member of the scientific committee of the FILE festival (SP) and of the International Center for Info Ethics (ZKM, Karlsruhe). She participates in research and experimentation projects in digital culture with artists and researchers at the Associação Cultural ZZZINC (Barcelona).

Renata Motta has a B.A. in architecture, in addition to a master's degree and a doctor's degree from FAU-USP. She was a professor at Escola da Cidade from 2004 to 2007. Her research focuses on the field of museums and cultural heritage, particularly in public policies and management of cultural institutions. From 2007 to 2011 she was managing director of Instituto Sergio Motta. Since February 2011, she has been the managing director of the Sistema Estadual de Museus (SISEM-SP), an agency of São Paulo State Secretariat for Culture.



HTTPpix and HTTPvideo are online photography and video festivals, organized by Instituto Sergio Motta and its partners. Entirely produced on the Internet, these festivals celebrate the network culture and its ability to make the existence of noninstitutional exhibition contexts possible. This book presents the results of editions held in 2010 and critical essays about digital culture and the reconfiguration of the status of images today.

Authors: Giselle Beiguelman, Ivana Bentes, Eder Chiodetto, Eduardo de Jesus, Raquel Rennó, and Abel Reis. Presented by: Renata Motta.

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