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THOUGHTS ON ANALOUGE RELATIONSHIPS
AND DIGITAL IMAGES

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Introduction

Recently I lost a lot of memories, four years of content to be precise. Images, photos, text and music production has now vanished from my hard-drive.

It got swiped due to an input/output problem and is nowhere to be found. This is a personal example of how data and information is ephemeral. Such things happen to everyone but it still feels like a heavy setback and a personal failure every time it does.

It's like a trauma to realize that a part of your history and memory is lost but it also makes you appreciate the things you have at hand, the solid things.

I can still access my physical memories and the content I have printed out to keep and to archive. In this thesis I will research the in-between of the digital and analogue techniques

of image production/distribution. How has immaterial images and copy and paste culture influenced our contemporary image value – and how can we combine our use of digital media with analogue production?

My motivation on this topic comes from an interest in the digital where images are appropriated and used in multiple contexts at the same time compared to the inaccessibility and selective matters of physical image distribution. I see that the way we deal with images and information online influences our patterns and everyday offline life. I believe that our image crowded surroundings affects our perception of being in a space and understanding the limited value, noise and presence of physical production. I believe in the cut and paste of an image, in the bitmapped image, in the copy and re-make of an image, in the glitch and

noise of an image, and in appropriation of an image. Methods that are all common filters in today's digital image production but have its reasonable origins in analogue image production.

In the first part of my thesis I will look at the work of Hannah Höch and Martha Rosler. Two female artists who worked extensively with photomontage as a response to political urgencies and who mediated their own experience through images.

Cutting images apart and putting them back together came from frustration, political unjust during insecure wartimes. Appropriating an image was a reaction and distributing it was a political action and an avant-garde art form. In the second part of my thesis I will look at the digital image and at the current state of it, focusing my research towards the image we never touched. Online distribution creates a distance

between the object and the subject. The image does not have an author unless we actively search for it. How do we make statements and value this appropriated and pixelated, immaterial content and what is image-value under such circumstances. How do we consume images and how do they consume us? In the third and the last chapter of my thesis will be a manifest for Workcentre 232.

Workcentre 232 is a copy-shop, a copy-machine residency (Xerox-idency) and a copy machine archive in the suburbs of Amsterdam. This is a non-profit art space where we research and investigate in the inconveniences and conveniences of analogue and digital image production. In this chapter I will conclude my research and manifest our thoughts and experience at Workcentre 232.

The image as an action and re-action

“Dada is a word. It means different things in different languages. It’s a found one, just as a found image, only it’s a word”.¹

Its versatile and undecided form represents the group’s non-authoritarian values. Dada questioned the value of art and whether its existence was simply an indulgence of the bourgeoisie. It was about creating a climate in which art was alive to the moment and not paralyzed by the traditions and restrictions of established values. Hannah Höch was involved in the Berlin Dada group. It was an exclusive group that contained artists who trusted to deliver satirical opinions and anti authoritarian values with methods such as photomontage and found imagery. Höch was the only woman in the group and she was

one of the pioneers of the photomontage technique. She quietly submitted female equality to the list of anti-bourgeois and radically leftist sentiments, which Dada espoused.² The immediacy of the photographic imagery added an air of authority to her work by physically linking her ideas to the “real thing”.

¹ A. Danchev, 100 Artists' Manifestos: From the Futurists to the Stuckists, penguin classics, 2011, page

² M.Maloney, The Dada montage before Digital, <http://www.inthein-between.com/hannah-hoch/>, 2014-12-02.

"The peculiar characteristics of photography and its approaches have opened up a new and immensely fantastic field for a creative human being: a new magical territory, for the discovery of which freedom is the first prerequisite. Whenever we want to force this 'photo matter' to yield new forms, we must be prepared for a journey of discovery, we must start without any preconceptions; most of all, we must be open to the beauties of fortuity. Here more than anywhere else, these beauties, wandering and extravagant, obligingly enrich our fantasies."

Hanna Höch (1934) ³

Höch's most frequently used imagery was the fusion of male and female bodies, or the bodies of "traditional German women" with more recent depictions of a sexually liberated "modern German woman". Her work prods at notions of women's objectification, sexuality, and

³ M.Biro, *The Dada Cyborg: Visions of the New Human in Weimar Berlin*, University of Minnesota Press, page 199.

humanity by depicting them as vibrant central characters, often the only ones in motion; and reducing men to individual and immobile parts, attached to larger female forms. ⁴It became unmistakably clear that the German 'manhood' had started this savage outbreak of arrogance, lack of rights and madness of a world conquest. By that time the women, especially the mothers accepted that downfall with great concern, mistrust but resignation. I wanted to record that."⁵

Höch expressed a clear social critique towards the Weimar republic and the National Socialist party in her work. As the political status changed and the censorship of art became more evident a lot of Höch's friends and contemporaries emigrated from Germany. Höch stayed in the country but

⁴ M.Maloney, *The Dada montage before Digital*, <http://www.inthein-between.com/hannah-hoch/>, 2014-12-02.

⁵ M. Lavin, *In Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch*, New Haven, 1993, page, 219-220.

disappeared into a “dark period” and isolated herself out of fear. This has later been described as a period of inner emigration. A self initiated censorship to survive between opposition and conformity. She resided in a quiet area outside of Berlin, where she was hiding and painting flowers from her garden

to avoid disturbance by the regime. After the Second World War when the censorship was abolished she continued making collages with a critical undertone and fearless anti-authoritarian motives, this time with appropriated colour images from newspapers.

Another artist that adopted technique of photomontage as a political medium during insecure war times was Martha Rosler. She turned to photomontage while the Vietnam War in the 1960's.

"Her work frequently contrasts the domestic lives of women with international war, repression and politics, and pays close attention to the mass media and architectural structures."⁶ In her work *House Beautiful: Bringing the war home* refugees and war fields invade and take shelter in pristine living rooms and cheerful suburban kitchens.

These works grew from a frustration with the war mediated in the popular press. Even the images in anti-war flyers or pacifist publications conformed to the world-picture as "here" and "there".

6

<http://www.arthistoryarchive.com/arthistory/feminist/Martha-Rosler.html>
Charles Moffat, Martha Rosler:
Embracing Controversy, 2015-04-20.

The images were always very far away, in a place Rosler couldn't even imagine. So she started to "bring them home". Juxtaposing soldiers in combat camouflaged uniforms matched with domestic interiors, a sergeant surveilling a soft salmon coloured couch. According to Rosler the images that media distributed made a distant war in the living rooms of America. In the second edition of *Montages* produced during the Iraq war, she exposed the role of technology in her collages. Using images of warfare juxtaposed with images of computers and mobile phones. In works including *Photo-Op* and *Cellular*, Rosler uses our current obsession with digital cameras and cell phones 'at home' to expose the cultural disconnection from the 'distant' effects of war.⁷

⁷ S.Stoops, Martha Rosler: Bringing the war home, Whitechapel: Documents of Contemporary Art, 2009, page 61.

Or as it was described by architectural historian and media scholar Beatriz Colomina:

“Each war throughout the twentieth century can be identified with different forms of media, an evolution from newspapers and television to computers and cell phones- that redefine our sense of public and private, inside and outside.”⁸

Rosler conformed to established image aesthetics and worked with creating a believable perspective with her juxtaposed images. She knew it was important to make her horrific imaginary situations appear authentic and “possible” to communicate her ideas to the public.

Höch on the other hand worked with more abstraction and avant-garde methods and was not interested in mimicking the mainstream media. She was involved with a community that allowed her to indulge in more raw and abstract expressions. Both artists however knew that the photomontages they constructed re-connected an experience in people’s life and gave a natural authority to their work.

By appropriating images they re-used the authority to their advantage. The images they were using were often appropriated from popular-press. With the act of cut and paste they flattened the image, emptied it of it’s meaning and by juxtaposing it with other images they re-charged it with new connotations. Their work devised as a kind of revenge against media and information flows and used the photomontage technique, Because both believed in it as

⁸ Ibid, page 62.

the most obvious way to disrupt the notion of the real while still employing photographic qualities, which speaks to the people with a great degree of immediacy.

In the beginning Rosler considered her work to be too obscene for a gallery so she distributed her collages in photocopied fanzines and leaflets. Later on she got a request to show the originals in a gallery show, so the populist leaflets became high culture with a purpose to educate her audience. Both artists had trust in the image, but had mistrust for the social order and the media-machine that distributed these images.

Appropriation in both these cases comes to hand in art during fleeting and insecure times, when bombs drop and life seems transcendent. When people have little faith in the future. It is a way to challenge the concept of value when money feels like a stranger,

when power seems to absurd to grasp or when the future feels like an unattainable void rather than a possibility.

By appropriating images both Höch and Rosler controlled and regained faith through their work in a society they did not trust. Image distribution has propagated since then. Today “the world appears to us as an endless and unstructured collection of images, texts and other data records”⁹. Images consists of numerical values, energy consuming entities stored somewhere on a server. The distributions of images have accelerated with the commercialization of media, internet and participatory software. The World Wide Web 2.0 have moved the image through the screen and into our life and made us dependant on a reality constructed out of it.

⁹ L. Manovich, The Language of new media, MIT press , 2001, page 69.

“How do we consume images and how do they consume us”¹⁰?

In this chapter I will write about the image today. I suspect that most of the people, who are using Facebook, Twitter, Instagram or another social network can relate to the moment of browsing through someone’s pictures to estimate what kind of person this is or see if you recognize them, discover characteristics or see if you have shared interests or friends.

Our relationship to images has changed significantly during the past decades. They are now a vital part of our lives especially since we are all more or less connected, images play an important role in many peoples life. A lot of images in social networks function as self-representation or a call for

attention. We are increasingly running promotion campaigns to boost our own representation. We are relying on digital images to construct us and we consume a significant part of our social awareness through them.

Personal relationships are generated through saved data and have become a commodity sellable to research institutions and companies. Argentinean artist Amalia Ullmans performance called Excellences and Perfections relates to consumption of identities and construction of identity online. During the summer in 2014 she customised four stereotypical it-girls and distributed images as them from her own accounts on Instagram and Facebook.

She managed to create a believable image that this was her own doings and mislead her followers into thinking her performance was authentic.

¹⁰ A.Ullman @ Do you follow-art in circulation at the old Selfridges hotel, London, 2015-10-14.
<http://rhizome.org/editorial/2014/oct/28/transcript-do-you-follow-panel-three/>.

During a rhizome conference organized by ICA in London last year, she presented her project reading from a printed piece of paper with a soft innocent voice and Spanish accent she said: "Are we judgmental? Maybe? Not at all? Or ABSOLUTELY YES!"¹¹

"Identification is always with an image, but ask anyone if they like to be a jpeg?"¹²

This iconic statement by Steyerl shows us how important the image has become for our existence and how little we reflect on it.

Steyerl suggests that images are so closely interlinked with our life that we should consider what kind of image-format we want to be. *But do we really know what a digital image consists of today?*

¹¹A.Ullman @ Do you follow-art in circulation at the old Selfridges hotel, London, 2015-10-14. <http://rhizome.org/editorial/2014/oct/28/transcript-do-you-follow-panel-three/>.

¹² H. Steyerl, A thing like you and me, <http://www.e-flux.com/journal/a-thing-like-you-and-me/> 2015-01-07

Steyerl is an artist and a filmmaker whose work consists of constructing discourse and realities by using suitable image-material. She blurs an already blurry line between fiction and reality and creates situations by appropriating images and constructing "real-life" scenarios through performative lectures or videos. There is a clear hierarchy between a poor image and the high-resoluted experience in Steyrels discourse. The compressed image seems to be a degraded version or a bad representation of life while the high resoluted one is considered credible material. The HD-logo generates status and more value to an image or a artwork while "professional filmmakers increasingly use cheap digital cameras and are interested in using low-tech DIY- aesthetics"¹³ because it is considered to be a democratic and attainable aesthetics.

¹³ P. Pisters, The Neuro Image, A Deleuzian film-philosophy of digital screen culture, 2012, Stanford University Press, page 10.

Circulationism and the social image.

“The poor image is a copy in motion. Its quality is bad, its resolution substandard. As it accelerates, it deteriorates. It is a ghost of an image, a preview, a thumbnail, an errant idea, an itinerant image distributed for free, squeezed through slow digital connections, compressed, reproduced, ripped, remixed, as well as copied and pasted into other channels of distribution.”¹⁴

This is how Steyerl describes the image as a travelling entity in circulationism. “The image has travelled in time. Today it has very different habitat than it had a few decades ago. It is rarely physically produced or physically consumed. The image as we know it has formats like bmp, png, jpeg, tiff and gif. Its filenames are deliberately misspelled.

It often defies patrimony, national culture, or indeed copyright. It is passed on as a lure, a decoy, an index, or as a reminder of its former visual self. It mocks the promises of digital technology. Not only is it often degraded to the point of being just a hurried blur, one even doubts whether it could be called an image at all.

Only digital technology can produce such a dilapidated image in the first place.” The citations above ensure us that the digital technology has a negative effect on image quality, as we know it.

Yet this is how we consume most images today, but the poor image is not only a negative notion it is also a democratic one. More accessible than the high-resolution formats that only users with certain privileges or cash can access.

¹⁴ H. Steyerl, in defense on the poor image, <http://www.e-flux.com/journal/in-defense-of-the-poor-image/>, 2014-12-02.

I would like to give example of this poor and democratic image circulation with an online forum called Dump.fm. It is a real time chat room where users chat with images, they re-use, re-make and re-blog each other's posts in an infinite scroll.

Its closed-ness creates a sense of community and interaction that is perhaps rare to see on other social networks. The small scale creates a feeling of being outside the mainstream internet. It's a micro circulationism where fast, witty, carelessly re-appropriated images are posted and reacted upon in a very concentrated and quick manor.

When the forum was created in 2010, it was described by one of the founders; Ryder Ripps as following: "Dump.fm is a place where you can share images from anywhere on the web, from your own hard drive or straight from your webcam - in real time with other people. Today content

moves so fast, making a blog post from a week ago seems irrelevant. Dump.fm is a place where content is hyper-transient and used to facilitate connections and induce creativity. I think in the future people will produce and consume content much faster and because of this we must reconsider the value of content."¹⁵

Dump.fm has since then been used actively during four years by different users. Most of them are based in New York and in the US but more and more people from Europe are joining. Its a real time chat so the forum changes its rhythm and aesthetics accordingly to the time zones its users are located within at that time. This creates an interesting and unexpected pace, a slow-ness vs. speed affected by the obvious time differences.

¹⁵ R.Ripps, Introducing: Dump.fm, <http://rhizome.org/editorial/2010/mar/5/introducing-dumpfm/> 2014-12-20.

Dump.fm is a micro example of what Steyerl describes as circulationism and functions as an intimate and autonomous sharing community with its own understanding of image use and social codes and commons. Dump.fm is a way to escape the capitalization of content, to be online but to stay “private” or “against the system”. It used to be that the autonomous body the members have built functioned as a safety net. It is a deep remix-ability where users ignore any “real value”.

They are not concerned with ownership, authority or copyright of the material they use or reproduce. This fierce appropriation method has become the community’s trademark and recently Ripps used the community’s trust by appropriating dump.fm itself and using it as a reference in an exhibition.

The exhibition was called “Alone Together” and was hosted by Red Bull Studios. In the trailer actors are playing nervous and addicted users while chatting and interacting with each other on a social network. Through this exhibition the users on dump.fm were exploited for the purpose of Ripps own career and economic benefits. The content that users produced while on dump.fm became Ripps material to capitalize on.

“In Circulationist theory images exist to be performed (repeated and re-made) and this post-production of images means that one constantly performs and re-performs the digital source material.”¹⁶ An action that has become easier and easier with modern compressions and new digital image formats.

An image is made to circulate through different networks such as LANS, MANS and WANS for an effective communication and fast file sharing. Image value has shifted from ownership and quality to speed and remix capability.

The economy of poor images is about more than just downloads and sharing: its about re-editing and improving what you find in-between, the images become yours and then they circulate again.

Douglas Crimp suggests the practice of working with appropriated images is driven by a fetishist desire. “Such an elaborate manipulation of the image does not really transform it; it fetishizes it. The picture is an object of desire, the desire for the signification that is known to be absent.”¹⁷

¹⁶ S.Lütticken, Post cinematic essays after the future, Steinberg Press,2013, page 55.

¹⁷ J.Verwoert, Apropos Appropriation: Why stealing images today feels different,2007,

<http://www.artandresearch.org.uk/vln2/verwoert.html> 2014-12-10

Under Image influence

"In an age in where everyone is used to seeing moving images through degraded forms online, viewers have created a great capacity for "correcting" these conditions in their mind, imagining the "proper" presentation. Seeing a shaky illegal copy of the latest blockbuster on a laptop does not really damage the film; if anything, knowing that it must be so much better when seen under optimal conditions can only increase its aura.

"Whether it is extant photography or images that were always already "fake" i.e. camera-less digital images created to index reality without ever having an analogous relationship to it. These include video game graphics, low pixel sprites, bitmap illustrations, and other digital renderings." ¹⁸

¹⁸ M.Olson, Lost Not Found-The Circulation of Images in Digital Visual Culture, <http://tinyurl.com/orsem8r>, WORDS WITHOUT PICTURES, 2008.

"It might seem that these strategies of re-activation and the deejaying of visual forms is a reaction to the overproduction or inflation of images. It indicates that we share a higher tolerance towards an image of poor quality and have a higher associative capability today.

We quickly relate images to things we see or things we experience. When we see a low quality image, we can imagine or think how this image would look if it was of a bit higher resolution, quicker frame rate and better colours.

Images are created to cope with this degraded forms of existence and we learn to excuse and see these noisy representations of reality in a tolerant manner." ¹⁹

¹⁹ N.Bourriaud, POSTPRODUCTION CULTURE AS SCREENPLAY: HOW ART REPROGRAMS THE WORLD, <http://tinyurl.com/n9srk65>, Lukas & Sternberg, 2002.

These images create new ways of seeing and thinking

Deleuze describes the power of images; he argues that images are not representations and that they affect us directly, this has to be seen in terms of his cogent understanding of the brain.

The fairly recent discovery of mirror neurons gives further material referentiality to Deleuze's conception of the power of cinematographic (moving) images.

Mirror Neurons are neurons that fire when we actually do something but that also fire when we see or hear somebody else doing something, for some parts of the cerebral mechanism, then, seeing is doing (the phenomenon is sometimes referred to as "monkey see, monkey do"). Thus for these parts of the brain there is no difference in seeing something in reality and seeing something on film e.g. screen.

This means that seeing images creates new brain circuits with the person who receives and processes them."²⁰

"Something we see literally touches areas in the brain that imitate the perceived actions or feelings. This means that in neurological terms images cannot (just) be considered representations of an objective reality but instead have internal power that creates certain effects in the brain that are related to the reality that causes these creations, not a passive reflection of this reality."²¹

By consuming such visual material on a daily basis we develop an unintended ignorance and a disconnected state of mind that in some cases might lead to that we tolerate and ignore certain aspects and notions of our non-digital life.

²⁰ P. Pisters, *The Neuro Image, A Deleuzian film-philosophy of digital screen culture*, Stanford university press, 2012, page 30.

²¹ P. Pisters, *The Neuro Image, A Deleuzian film-philosophy of digital screen culture*, Stanford University press, 2012, page.

Content with offensive and sexist character can be excused because we have a certain distance to what we see online. "Next to these pictures a firsthand experience begins to retreat, to seem more and more trivial because we already seen it. While once it seemed that pictures had the function of interpreting reality, it now seems that they have usurped it."²² In other words the images we produce and distribute with digital media and upload online, is rarely considered to be an experienced reality but a constructed one.

²² D. Crimp, Pictures (reprint), X-tra, Volume 8: Number 1, 2005.

The virtual dream collective

Carmen Hermasillo or Humdog as her avatar on Second-life was called has written an essay on communities in cyberspace where she describes her experience and feelings of living a virtual life in an online community.

"I have seen many people spill their guts on-line, I did so myself until, at last, I began to see that I had commodified myself. Commodification means that you turn something into a product, which has money-value. In the nineteenth century, commodities were made in factories, which Karl Marx called 'the means of production.' capitalists were people who owned the means of production, and the commodities were made by workers who were mostly exploited. I created my interior thoughts as a means of production for the corporation that owned the board I was

posting to, and that commodity was being sold to other commodity/consumer entities as entertainment. That means that I sold my soul like a tennis shoe and I derived no profit from the sale of my soul."²³

"Output is always connected to input in transformative cycles of feedback. Seeing the cultural power of media in circulation means recognizing the mediation of culture by circulation. Feedback, in turn shows how circulation always provokes something else".²⁴

David Novak writes about Noise music in Japan in his book *japanoise- music at the edge of circulation*. He looks at noise music as something that is generated in a loop through feedback.

Much of his theories are also applicable on image and

²³ C.Hermasillo aka.Humdog, *Pandoras vox on community in cyberspace*, 1994, <https://gist.github.com/2131643>, 2015-01-12.

²⁴ D.Novak, *Japanoise-music at the edge of circulation*, Duke university press, p.17.

information circulation. But what is this something else he relates to? "Feedback occurs when outputs of a system are fed back as inputs as part of a chain of cause-and-effect that forms a circuit or loop."²⁵

It only exists when "something" or "someone" reacts to your output. Circulation is not just the "movement of people, ideas and commodities from one culture to another" Instead circulation represents "the performative constitution of collective agency".

On Dump.fm the reuse of images and the closeness of the chat is what attracts a lot of users there. Likes are mostly generated when an image is re-used, thrown back into the chat as a witty comment to another image and this becomes a competition and the users get a score and attention from the admin. But also the attention constituted of re-blogs and re-

makes create way for users to show their appreciation without any personal interaction or responsibility, much like the attention economy on Facebook or Instagram.

This attention is a system that limits critique and replaces the verbal communication with a like / dislike or a re-appropriation of your image. It creates a new value system a language and a digital body of belonging.

Accordingly to Humdog this also gave the illusion of a safe place or a community. The manifestation of images next to the absence of a physical body creates a collective feeling, a feeling of being against something but in it together. Similar to the title of Ripps solo show in Red Bull Studios "Alone Together".

²⁵
<http://en.wikipedia.org/wiki/Feedback>,
2015-01-20.

“So called electronic-communities encourage participation in fragmented, mostly silent, micro groups who are primarily engaged in dialogues of self-congratulation.”²⁶

“This social software culture has transformed the cultural logistics of the internet from a hypertext environment of interactive applications into a “participatory culture” populated by so called prosumers (active-content-producing consumers).

Other examples are citizen journalism, You Tube (and other file sharing cultures), blogging and transmedial storytelling all incorporate audiences across different media forms while gathering them in a closer interrelation.

Connected to participatory culture is the fact that software has made culture “deeply remixable”. As Lev Manovich explains in his book *Software takes command*; not only can content be remixed and recombined but also different technologies (such as design, animation, and live action)”. The understanding that software runs everything makes me envision a participatory network away from screens and message boards with physical art making and the physical presence as a ideology.

By initiating the residency program at Workcentre 232 I challenged myself to update and meet people, to confront a lack of physical collaborative production and create an offline space. If one does not acknowledge that our physical software and offline engagement is as important as our digital one we share the risk of turning into flat screens. Shiny and happy people but totally shallow and socially malnourished beings.

²⁶ C.Hermasillo aka.Humdog, *Pandoras vox on community in cyberspace*, 1994, <https://gist.github.com/2131643>, 2015-01-12.

The Manifest Workcentre 232

**In this chapter I want to manifest
my thoughts and the experiences
we have made while working in
Workcentre 232.**



fig.1 Spanish business advertisement

**A manifest might seem as a
completely dysfunctional and dated
way to execute your thoughts, I
agree.**



fig.2 broken leg

**But it's the limitations, slowness
and its disabled qualities makes it a
interesting format.**

**In November 2014 we bought a
Xerox-machine for 75 € and decided
to start a Xerox-machine residency.**

**The name of the residency became
Workcentre 232, so is the name of
the machine.**



fig.3 workcentre 232

**Not everyone knows what a Xerox
machine is or does.**

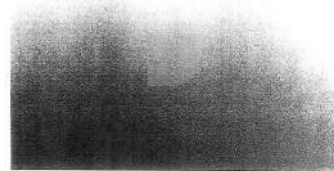


fig.4 photocopy

**It's a monochrome laser printer
that makes prints with dry
powder called toner.**

Its is not a digital machine



fig.5 shower

Copy and paste refers to the popular and simple method of reproducing text or data from a source to a destination without resorting to permanent storage.



Fig.6 Petter Lehto

At Workcentre 232 we are exploring the sensations of copying, repeating and reproducing text or other data but with permanent storage and on permanent paper in a physical space.



fig.7 Flat Bed by Wilfred Wagner

The machine is our heaviest piece of furniture nonetheless its our most productive.



fig.8 Vitya Glushenko Residency

By acknowledging the bugs and inconveniences with old media and analogue process we learn a lot about how to use our digitalized surroundings.



fig.9 Changing toner

And it plays a central role in all residencies at Workcentre 232. Everyone's output is limited by this machine.



fig.11 Nadja Voorham residency

The cybernetic dream of free information and distribution online is now as old as the copy-machine in Workcentre 232. But its still working!



fig.10 Andre Chapatte Residency

There are no hierarchies between one copy and another copy.

All copies are alike.



fig.12 Books

Each resident has a new take on the copy-machine and bring a new understanding on the topic of image-production, image-value and image-distribution.



fig.13 Sofi Lindroos presentation

The archive

That is our second heaviest piece of furniture.

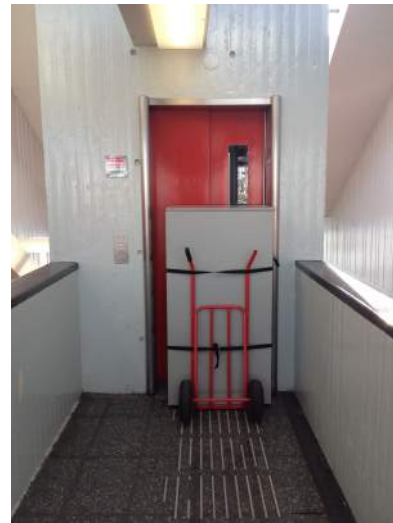


fig.16 Transportation

Everyone who works here is a shareholder of the concept. The residents who visit is asked to donate one copy and share the copyright of their produced work.



fig.14 Shareholders

That way Workcentre 232 works both as an archive and a small publishing house.

It consists of posters, stickers, fanzines, comics and a lot of interesting failures.



fig.17 paper-jam

The notice board

Is a monthly expose of failed prints
and other projects.



fig.18 Noticeboard

Sometimes we distribute our
archive and we print on demand.



fig.19 Libros Mutantes Art book fair

We suggest that there is an urgency
to experience the dysfunctional
distribution and production to
estimate the real value of what you
consume.



Fig.20 suitcase with luxury scarf

It is easy to consume in an
overcrowded image-society like
ours today.



fig.21 Money transfer

The current state of easiness and user friendly interfaces has provided us with laziness and little patience to understand the old analogue interface.



fig.22 Screenshot computer chronicles

The Workcentre 232 is a way of training and understanding that we are not stronger than the machine. The machine will always produce the final copy.



Fig.24 Workcentre 232

When copied the image becomes blurred, distorted, pixelated that's when we stop being consumers of reality and start being creators of it instead



Fig.23 Fredrik Egesborg

The paper jam, a broken fuser module and the dirty photocopy are ways to understand the obedience and heterogeneity of digital visual culture and social media networks.



fig.25 paper-jam

With time and patience we can
manipulate and understand the way
the system works and thinks.



fig.26 discover new systems

Do you know how to log out?
We thought so.



fig.27 Virtual reality

But you know you can change your
gender settings on your account,
just remember to save.



fig.28 Woman

All this consumption has turned us
into products, good-looking shiny
representations of our selves.



fig.29 Performance

You can make any reality authentic
with digital images (in Mexico).



fig.30 Sharp plant

**We are under the influence of
images.**



fig.31 Sharp vision

**We live in times where digital
images are treated as truths as
replacements of certainty.**



fig.32 stretch

**Our relationship towards the
unexpected has changed; we
expect to be in control of our
outputs at all times.**



fig.33 daylight selfie

**We consume physical situations the
same way as we do on screen. We
treat relationships as something
transient as something that we can
edit, erase and block.**

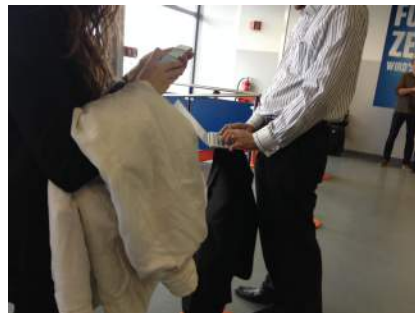


fig.34 business trip

**There is a need for social
interaction and moments of failure
to feel the consequences and value
of your actions.**



fig.35 failure x 2

The digital divide and the confusion about what is a real experience and what is not puts us in a state of existential schizophrenia.



fig.36 Wilfred Wagner The relics of the analogue will help us get to know each other and embrace the embarrassing moments of physical production.



Fig.37 huge microwave croissant

Posting an image of an experienced moment rather than a digital representation of that moment makes a difference!



fig.38 Mickey in Madrid

We ignore how spoiled we have become by fast circulation and appropriation of images and information.



fig.39 new media

Pressing a button; it gives you a sense of reality and a black and white copy of it.



fig.40 Identical label

