ANNOTATED BIBLIOGRAPHY

Lister, M. (2013) The photographic image in Digital Culture. London: Routledge. pp. 22–40

Lister's belief that digital images are not just representations, but reconfigurable data has influenced the way I approach digital manipulation. This idea encourages me to push the boundaries of what digital tools can accomplish in terms of altering physical reality. In addition, Lister's discussion of the democratization of photography through digital technology provoked critical reflection on the accessibility and ubiquity of image processing. This has influenced how I view viewers' engagement with my work. Understanding that digital images can be widely manipulated and distributed leads me to question the role of the viewer in defining the authenticity of an image. If anyone can alter an image, what does this mean for the "truth" that the image represents?

Lister's critical stance on the 'surreal' nature of digital images - where the distinction between image and reality becomes increasingly blurred - directly influenced the second phase of my project, in which the digital and physical realms merge and challenge the viewer's perception. I hope to make the viewer question the authenticity of the digital image and its ability to represent or even replace physical reality.

Benjamin, W. (2023) The work of art in the age of mechanical reproduction. United States: Counterflow Distro. pp. 1–26

Benjamin's discussion of the "aura" of the artwork and how it disappears through reproduction led me to think about digital manipulation and the "authenticity" of untouched physical media. As I attempted to digitally alter photographs of everyday objects, Benjamin's ideas required me to question the "aura" of these objects as they were manipulated. Each iteration of "delete," "pixelate," or "add" seems to strip the original of its authenticity, like Benjamin's idea that reproduction diminishes the original's emotional and historical significance. This influenced my deeper exploration of whether a digitally manipulated image can retain any trace of the aura of the original, or whether it becomes something entirely new, fundamentally lacking in its prior essence.

This conceptual framework led me to further investigate how these transformations affect our perception of reality. If a digitally manipulated image of a garbage can seems unchanged to the casual observer, what does this say about our ability to discern the real from the digitally reconstructed image? Benjamin's discussion of artistic reproduction expanded my understanding to consider not only art but also everyday objects. For example, does a digitally manipulated orange challenge our trust in sensory experiences that confirm reality?

Manovich, L. (2000) The language of new media. Cambridge: MIT Press.

Manovich believes that digital media can create new forms of matter, where digital elements are not fixed but fluid, reshaping our perception of reality. This helped me internalize the notion that my digital manipulations were essentially programming new visual outcomes, fostering a sense of creating something entirely new, rather than merely altering what already existed. The concept of transcoding - specifically how the cultural layer and the computer layer interact with each other - has prompted me to think about how my digital creations reflect and influence cultural perceptions. It has led me to consider not only how digital tools can be used to alter images, but also how those alterations can affect the cultural and social interpretations of those images by the viewer.

Manovich's insights into the ontology of digital media have led me to consider the "reality" of digital elements. Are they merely shadows of their physical counterparts, or do they possess some form of "digital materiality" that makes them real in their own right? This ontological inquiry has become a central theme in my work, prompting me to explore and question the boundaries between the digital and the physical in more profound ways.

Ihde, D. (2010) Bodies in Technology. Minneapolis:

University of Minnesota Press.

Inde discusses the notion of embodied relationships in which technology becomes an extension of the human body, fundamentally altering our engagement with the world. This realization influenced the way I approached digital modifications, as I began to see these tools as prosthetic extensions of my own artistic vision, enhancing and expanding my ability to interact with and reinterpret the physical world. Additionally, Ihde 's ideas about technological transparency - how tools are so integrated into our activities that they "disappear" from use - shaped my understanding of how viewers interact with technology. understanding of the audience's interaction with technology. In the second phase of my project, in which the digital images were integrated into the physical setup, my goal was to achieve a degree of technical transparency such that the viewer might not immediately realize that the digital images were separate from the physical images. This setup tested the boundaries of Ed's theory as I observed and analyzed how digital modifications seamlessly (or not) integrate with physical reality before becoming compelling.

Inde also critically examined the shift that occurs when technology moderates the sensory experience; when viewers encounter digitally modified images embedded in the physical environment, their sensory perceptions are challenged, causing them to question the authenticity and reality of what they see. This experience underscores Ihde 's argument that technology not only extends but transforms the human experience, altering our perceptual frameworks and the meanings we assign to sensory encounters.

Lewis Bush (2019) Ways of seeing algorithmically. Available at: https://www.lewisbush.com/ways-of-seeing-algorithmically/#:~:text=The%20ai m%20of%20this%20new,at%20times%20diverging%20from%20it. (Accessed: 12 April 2024).

Bush's view of algorithms as not just tools, but as active participants in creating and curating visual narratives encouraged me to think about the algorithms inherent in the digital editing tools I use. Every command that adjusts, changes, or enhances an image is based on algorithms that interpret and execute those changes according to predefined criteria. Recognizing this allowed me to view my digital manipulations not only as personal choices, but as interactions with algorithmic processes that have their own built-in biases and perspectives. This understanding led me to question the "neutrality" of digital tools. As I work with images, I am increasingly aware of how algorithms affect the outcome what is emphasized, what is undermined, and how the "reality" of the image is constructed algorithmically. Bush also expressed concern about the power and opacity of algorithms, noting that they often function in ways that are hidden from users and creators. This opacity is a key consideration in my project, as it reflects the often-unseen ways in which digital alterations can affect viewer perception. It allows me to incorporate elements into my work that emphasize the hidden workings of algorithms, inviting viewers to consider how digital processes shape their understanding of what they see.

Rafael Lozano-Hemmer (2006) Shadow Box" Series. Available at: https://www.lozano-hemmer.com/projects.php?keyword=database&order=title (Accessed: 17 April 2024).

Hemmer uses sensors and cameras to create digital representations of physical interactions that then become part of the artwork itself. This fusion of digital and physical forms influenced my understanding of how digital alterations can be seamlessly integrated into physical space. The Hemmer methodology led me to think about how digital media can not only mimic, but also extend the physical presence of an object. This perspective was crucial in designing the second phase of my

experiment, where I sought to capture how digital representations affect our perception of reality when integrated into physical environments. For example, in setting up photographs of everyday objects and displaying them on digital screens embedded in their original environments, I echoed Hemmer's approach of creating a dialogue between the viewer, the technology, and the physical space. This integration emphasizes the fluidity of the boundaries Hemmer explores and helps me to delve deeper into how digital media can change our view of the tangible world. It was an illuminating confrontation with the reality of digital and physical coexistence that prompted me to reconsider what constitutes "being" in space. Are physical objects alone, or can digital representations also control space and influence perception?

LINE OF ENQUIRY

In my research I explore the interplay between the digital and physical realms, guestioning authenticity and the perception of reality in the digital age. My research approach combines photography and digital manipulation to investigate how subtle digital modifications can be made to physical photographs, challenging our assumptions of what is real. Utilizing everyday objects as subject matter, I explore how digital augmentation can seamlessly integrate and potentially replace physical reality. This exploration is conducted through an iterative practice approach, where each iteration involves digitally altering the physical image and examining the cognitive and perceptual changes that occur. Each image, as it is modified and re-examined, becomes a site of cognitive dissonance, a puzzle in which the real and the replicated co-exist and are confused. My goal is to explore the point at which digital representations cease to be recognized and begin to affect our understanding of presence and authenticity. This research not only explores the boundaries between the digital and the physical, but also addresses broader philosophical questions about identity and reality in a digitally mediated world. Through this work, I hope to invite audiences to question their own experiences of the digital and the physical, urging them to think more deeply about what constitutes reality in a world where digital

manipulation is ubiquitous.