

methods of translating

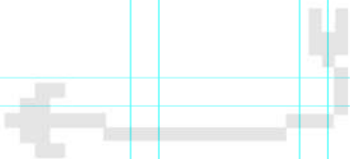
The following written response is the ‘re-presentation’ of the reading “In Defense of the Poor Image” by Hito Steyerl. The writing format of the above mentioned written response follows that of the excerpts from “Exercises in Style” by Hito Steyerl. The writing format of these excerpts consists of six parts/divisions, each having a heading and a brief description below.

Reference List:

Steyerl, H. (2012) In Defense of the Poor Image.
Queneau, R. (1947) Exercises in Style. London: Alma Books.

The Poor Image: A Digital Copy in Motion

The “poor image” is a digital copy of low quality and resolution that deteriorates as it circulates freely through digital channels. It serves as a representation of a class struggle in the realm of images, where its value is determined by its resolution. This poor image undergoes various transformations such as sharing, editing, and reformatting, transitioning from quality to accessibility, and from exhibition value to cult value.



WR 1.3

The Poor Image’s Transformation and Abstraction

The poor image is constantly uploaded, downloaded, shared, and reformatted, challenging copyright and national cultural boundaries. It tends to shift toward abstraction, evolving as a visual idea during its transformation. It is often regarded as an illicit fifth-generation version of the original image, deliberately misspelled in its file names.

The Role of Poor Images in the Audiovisual Capitalist System

These poor images represent the contemporary underclass in the digital screen world, created by the shifts in audiovisual production. They circulate as commodities, offering various experiences such as pleasure, conspiracy theories, resistance, and more, depending on their use.

WR 1.3

The Changing Value of Images: From Resolution to Low Resolution

The value of images used to be primarily determined by their resolution, but contemporary aesthetics favor low-resolution images, reflecting the changing landscape of visual culture and the rise of digital technology.

Poor Images as a Response to Neoliberal Restructuring

The circulation of poor images is a response to the neoliberal restructuring of media production, the decline of non-commercial imagery, and the emergence of new cultures and histories in a post-socialist and postcolonial world.

In conclusion, the poor image represents the afterlife of former cinematic masterpieces and video art, expelled from traditional channels and re-emerging as digital copies. It is no longer about the original but the reality of its existence in the digital age, constantly shifting and evolving in response to the dynamic digital world.