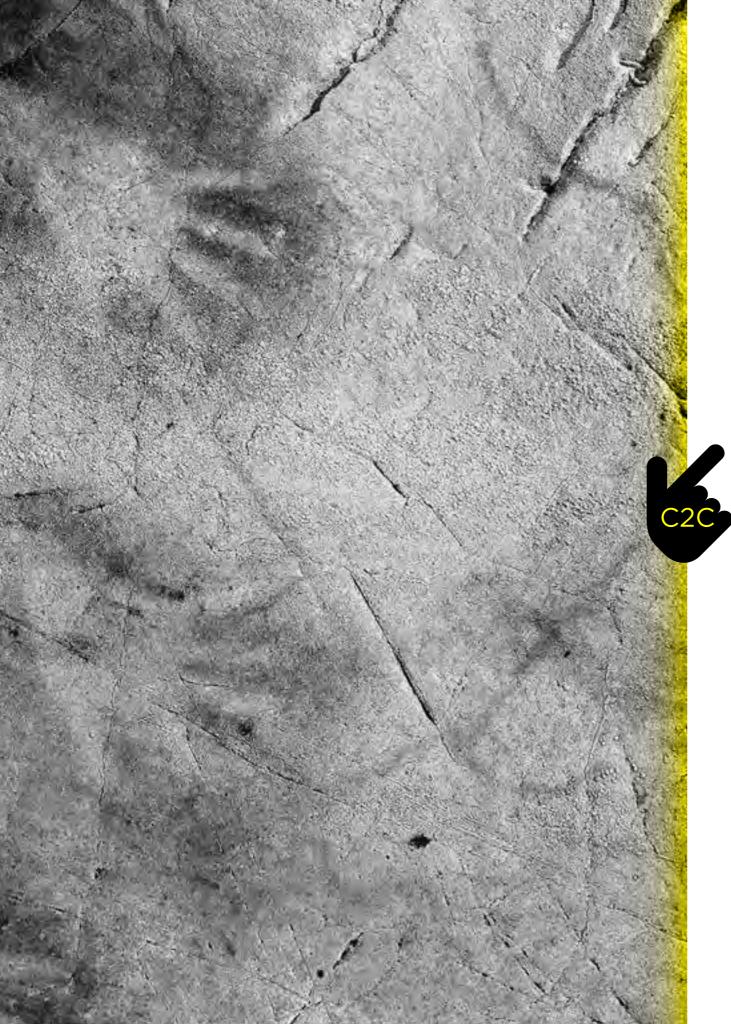# CAVE TO CLOUD
the empires of image

A RESEARCH BY ERIK ADIGARD/M-A-D

Frivolous, essential, stunning, repulsive, scary, mesmerizing, colossal, informative, poetic, realistic, evocative, uplifting, sanctified, commodified, collected, shared, forgettable, funny, valuable, amateurish, sublime, retouched, hidden, censured and/or blinding. Where and when does image begin and end?

To find answers and then more questions I searched toward antique Rome as it seems to symbolize both the glories and the ruins of image. From there and then we must look into a 50,000 years past and forecast a future merely five years from today, CAVE TO CLOUD (C2C) aims to be an exploratory and constructivist approach to image, as such a design approach more than an artistic one. It is informed by social scientists, curators, media theorists, historians and architects. It is a meandering through the history, technology and culture of representation. In the context of the present decade it investigates a disruption of universal proportions—one that will forever change the way we SEE life either toward higher enlightenment or toward greater confusion.

/ / / Following the recent inventions of personal computers and mobile devices, more than a trillion photos are being digitally shared to combine into a virtual universe. But the main issue is the burning relationship between humans, images, their subjects and technology—between voracious desires, fears, lusts, anxieties, cupidity and curiosity all converging toward new dazzling surfaces. This phenomenon is changing everything.

/ / / C2C revolves around the intersection of billboards, museums, magazines, electronic screens, digital interfaces, surveillance cameras, mobile devices and wearables displays. It is a journey that ideally will inspire new ways to interpret our atmosphere of representations, as well as how we can reconnect with a humanist perspective and ultimately reclaim our own abilities to see and touch the world as it is meant to be—and as we are all redesigning it today.

C2C

CAVE TO CLOUD
the empires of image

1. CRITERIA

2. SPACES

• SUBJECTIFICATION
• MYSTIFICATION
• INVENTION

3. TIMES

• CHRONOTATION
• METABOLIZATION
• QUANTUM FACTOR

4. OUTRO

+ INDEX & CREDITS

Ø

...and there was light.

"Actuality is when the lighthouse is dark between flashes: it is the instant between the ticks of the watch: it is a void interval slipping forever through time: the rupture between past and future: the gap at the poles of the revolving magnetic field, infinitesimally small but ultimately real. It is the interchronic pause when nothing is happening. It is the void between events."_ George Kubler

With light comes the possibility of image, with image the possibility of subject, and with subject **THE POSSIBILITY OF CREATION:** gestation, invention and design.

Creation, like destruction is a signal between two absolutes; that of what is not, and that of what is. Creation and destruction are interchangeable in a space and moment of liminality and vibrancy where the possible is made and unmade. That is where and when void turns into light and images are born matter, form and energy. That is also where zeros are turned into ones.

With creation comes the possibilities of gods and shadows.

THE ALLEGORY OF THE CAVE —

Socrates : And now, I said, let me show in a figure how far our nature is enlightened or unenlightened: —Behold! human beings living in a underground den, which has a mouth open towards the light and reaching all along the den; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets.

Glaucon : I see.

And do you see, I said, men passing along the wall carrying all sorts of vessels, and statues and figures of animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent.

You have shown me a strange image, and they are strange prisoners.

Like ourselves, I replied; and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?

True, he said; how could they see anything but the shadows if they were never allowed to move their heads?

And of the objects which are being carried in like manner they would only see the shadows?

Yes, he said

And if they were able to converse with one another, would they not suppose that they were naming what was actually before them?
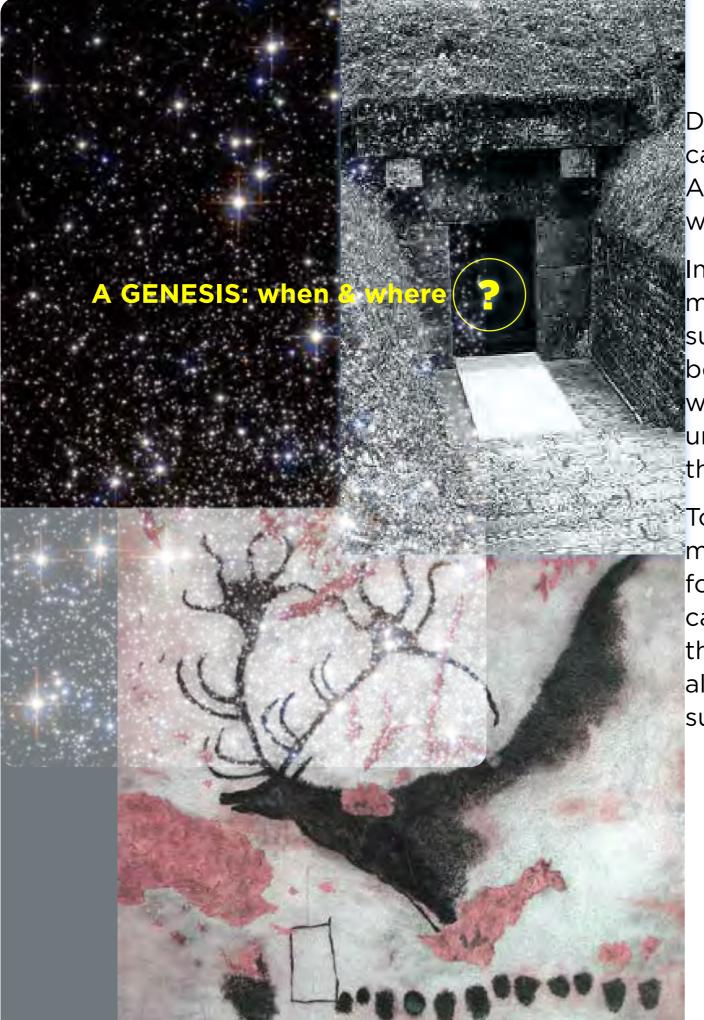
Very true.

And suppose further that the prison had an echo which came from the other side, would they not be sure to fancy when one of the passers-by spoke that the voice which they heard came from the passing shadow?

No question, he replied.

To them, I said, the truth would be literally nothing but the shadows of the images.

That is certain.

A GENESIS: when & where ?

Does an image exist if it cannot be seen?
And how does it exist without meaning?

Images emerge out of markings on a continuous surface. The intent behind these markings is what helps us observe, understand and adapt to the world we live in.

To understand ancient markings such as those found in the Lascaux caves, we need to know their intent, which is also what we need, to all subsequent images.

The earliest paintings, dating from 40,000 BCE were found in El Castillo cave, Spain but an interesting case study is that of Lascaux, France 17,000 BCE. These creations remained in the darkness of a cave, unknown to modern men. They were rediscovered in 1940 and within a decade were being seen by all.

The cave is covered with thousands of engraved drawings that are scattered or densely entangled and overlapped. One can see a bison-horses-lions system and an aurochs-horses-deer-bears system, these animals being frequently associated. The Lascaux paintings' disposition may be explained by a belief in the real life of the pictured species, wherein the artists tried to respect their real environmental conditions. **Or did they?** Scientists have offered a wide array of interpretations:

• "visions experienced during ritualistic trance-dancing—a function of the human brain and so are independent of geographical location",
• "hallucinations provoked by sensory-deprivation… the connections between culturally important animals and these hallucinations led to the invention of image-making, or the art of drawing.",
• "later transference of image-making behavior from the cave to megalithic sites, and the subsequent invention of agriculture to feed the site builders", •
• "accounts of past hunting successes", "mystical ritual in order to improve future hunting endeavors"

Could they also be the representations of the constellations as seen in the sky by our ancestors from the Magdalenian era? Michael Rappenglueck of the University of Munich argues that some of the non-figurative dot clusters and dots within some of the figurative images correlate with the constellations of Taurus, the Pleiades and the grouping known as the "Summer Triangle". Chantal Jègues-Wolkiewiez has further proposed that the gallery of figurative images in the Great Hall represents an extensive star map and that key points on major figures in the group correspond to stars in the main constellations as they appeared in the Paleolithic.

CRITERIA of image

C2C / 1.0

There is word, pattern, texture, ornament, sign, and image.

1. Reproduction/**IMITATION OF FORM**

2. **OPTICAL COUNTERPART** of an object by an optical or electronic device

3. Exact likeness: semblance "God created man in his own image"

4. **INCARNATION** (image of filial devotion) illusory form: apparition

Mental picture, figure of speech, popular conception, mathematical function value sets, disk image and other definitions are not part of the criteria we aim to work with. There is word, pattern, texture, ornament, sign, and image.

To control an image is to control its subject.

SOCIAL
emotive?

ARTISTIC
subjective?

COMMERCIAL
persuasive?

JOURNALISTIC
informative?

SCIENTIFIC
enlightening?

WHAT
IT
MEANS

INTENT MATTERS
A deer remains a deer whether in the flesh or as an icon. It can be understood as a thing that holds its own unique place in the universe and the same could said of the image of a deer, but the intent or meaning of the image is not always what think we see.

5 REALMS
It may be journalistic, commercial, scientific or artistic, or Increasingly a daily interpersonal expression.

Regardless of the realm, it may come in different types:
/ as representation of existing singular subjects (portrait, landscape or object)
/ as capture of scenes (from historic to ordinary and from public to private)
/ as pictogram standing for general subjects
/ as manifestation of concepts (religious icon, propaganda, defunct subject, etc) sometimes referred to as "false image"

Ultimately the viability of an image is based on how it is understood: perceived, judged, discarded, retained and catalogued.
INTERPRETATION MATTERS

AGENTS

AGENTS	creates	owns	affects
Creator	●	●	
user	●		●
client/commissioner		●	●
subject	●	●	●
artist vs. designer	●	●	●
curator		●	●
patron/sponsor		●	●
licensee	●	●	●
custodian			●
critic/historian		●	●
archivist		●	●
conservator			●
publisher	●		●
lawyer	●	●	●
tool makers			●
entrepreneur			●
archaeologist			●
neurologist			●
sociologist			●
optician			●
psychologist			
politician			
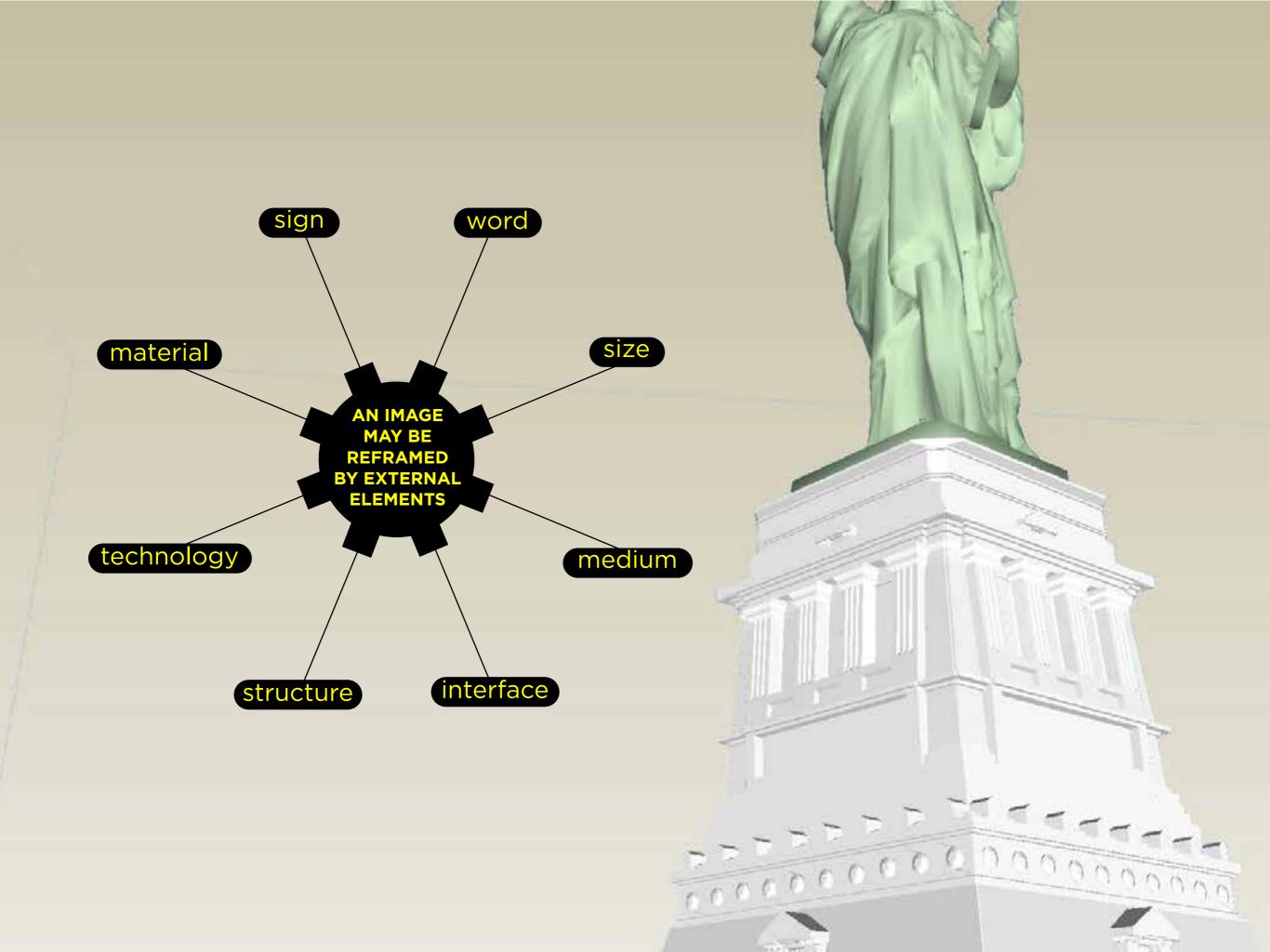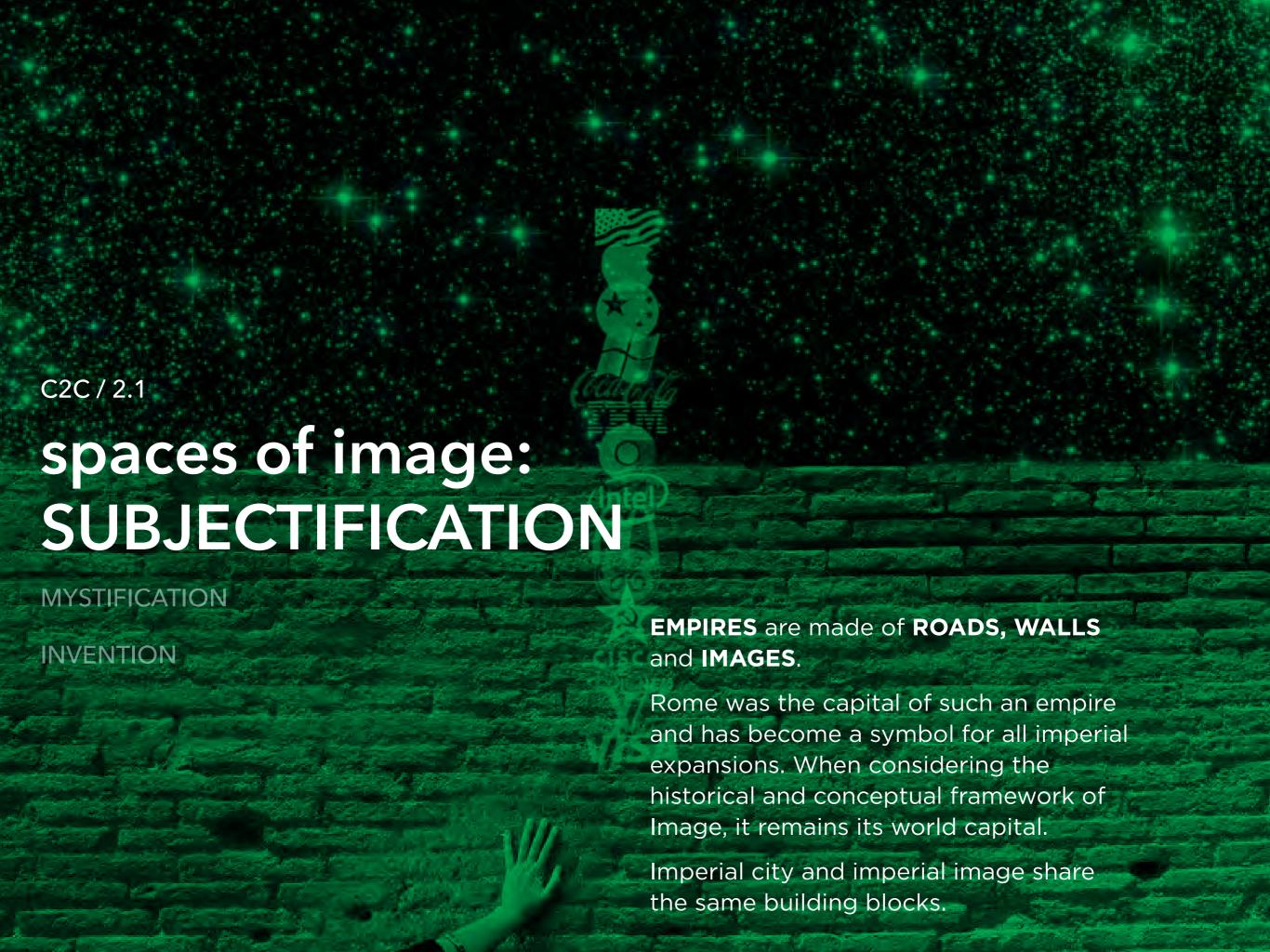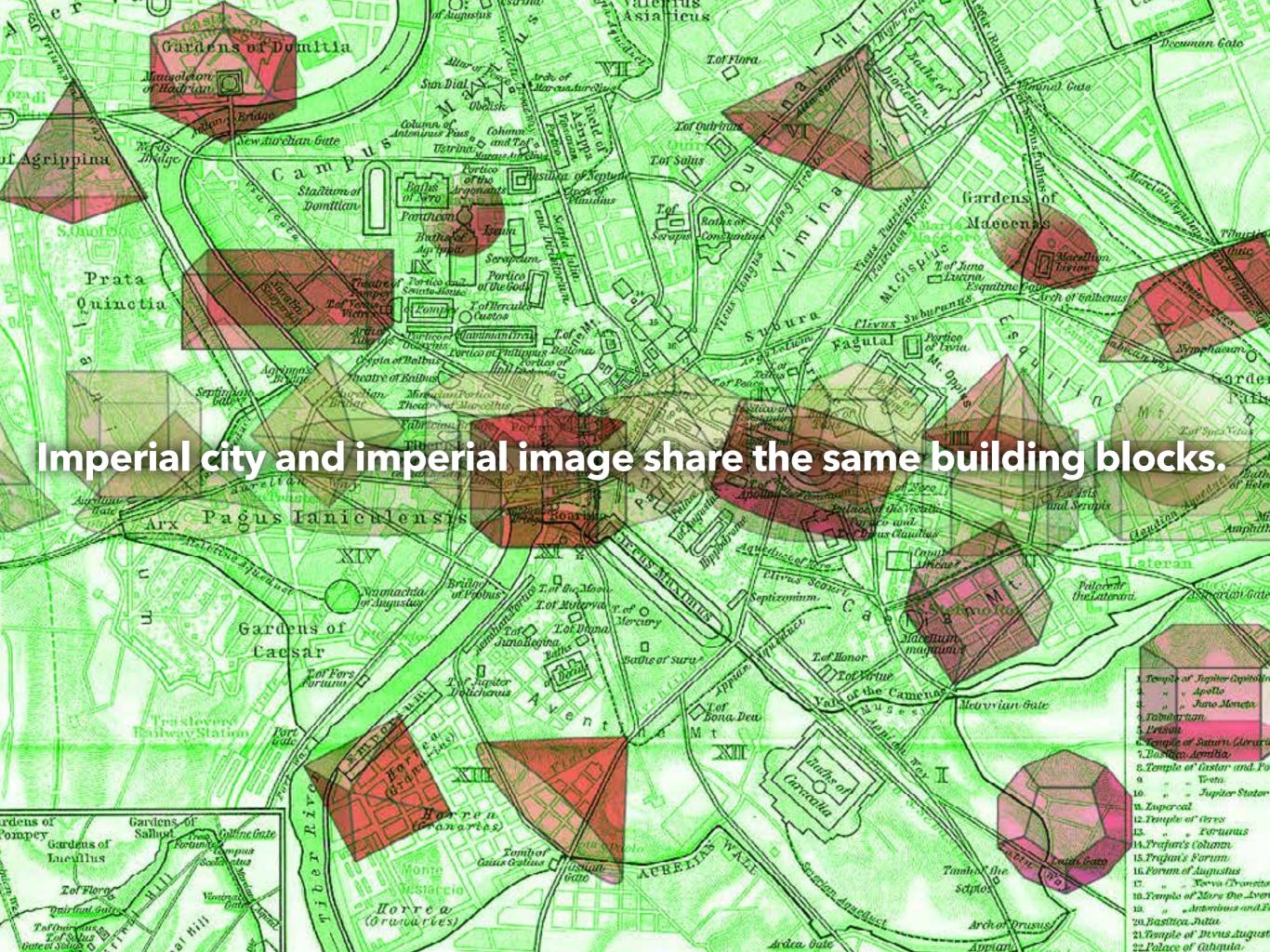
TYPES	PICTORIAL	EXPRESSIONS	DYNAMICS	FACTORS
picture	carving	empirical	printed	role/function
sculpture object	mosaic	authentic	projected	genesis
interface	painting	misleading	broadcasted	taxonomy
model	engraving	meaning-ful/less	mobile	ontology
stage	photo	poetic/aesthetic	urban	referencing/logic
architectural	drawing	iconic	interactive	il-literacy
dataviz	painting	ritualistic	copied/cloned	trans-cultures
animation	photogram	civic	edited/retouched	POVs
film/video	digital	impulsive	restored	collectivity emotions
surveillance		lyrical	copyrighted	sight
hologram		expressive	sanctified	emotion/faith
3D		emotive	shared/spread	impulse
ultrasound		seductive	indexed	temporatility
map		seismic	archived	science
AR app		invasive	programmatic	technology
optical device		lethal	relational	
reflection		latent/liminal	metabolic	
		vibrant	iterative	
		decayed	generative	
		ruined	autonomous	
			fragmented	

The Marriage of Giovanni Arnolfini and Giovanna Cenami

key detail

background element

dominant detail

form & subject

COGNITION LEVEL →

OBSERVATION LENGTH →

La Gioconda

The image as object and subject is remediated: appropriated, translated, replicated, reproduced, distributed, repurposed and seen through myriads of filters.

capture - replica - falsification - postcard - publication - souvenir - billboard - puzzle - avatar - appropriation - reference

sign

word

material

size

AN IMAGE
MAY BE
REFRAMED
BY EXTERNAL
ELEMENTS

technology

medium

structure

interface

DURABLE

∞ ··· cave paintings

⚛ ··· monuments

FIXED

murals ··· 🏛 ⚛ $ ··· artworks

museum ···

painting ··· 🖼 🛢 ··· database

home ··· 🏠

ENVIRONMENT ··· books 📖

work place ··· 🏭 ··· magazines LIFESPAN

travels ··· ✈ 👁 📷✏💻

mementos ··· ❤ ··· publishing 📖

merchandising ··· ♻ ··· street 📹

breaking news ··· shopping ···

momentary captures ··· 📱 ··· mass media 📺 ··· internet 📶

🕶 snapchat

EPHEMERAL

NETWORKED

Images are defined by context

Viewers move between environments while images are found within distinct media and surfaces. It is this ever shifting encounter that defines the experience of an image and how it appears in our lives: from familiar and lasting to surprising and momentary.

Cave paintings seemingly live forever but are rarely seen. Historical events are immortalized into monuments. Artworks may be safeguarded in vaults. Books can travel. Magazines last a month. Mementos may live a human life. Products have short lives but can be replaced. News last a day. Snapchats are seen a few seconds.

spaces of image:
SUBJECTIFICATION

MYSTIFICATION

INVENTION

EMPIRES are made of **ROADS, WALLS** and **IMAGES**.

Rome was the capital of such an empire and has become a symbol for all imperial expansions. When considering the historical and conceptual framework of Image, it remains its world capital.

Imperial city and imperial image share the same building blocks.

Imperial city and imperial image share the same building blocks.

EXPORTING image
through art, cinema, internet & tourism

IMPORTING culture
from Greece, Egypt and Palestine.

Colosseum

Pantheon

Sistine Chapel

The land naturally falls on the hands of the warring architects of empire, which then yearns for greater and more etherial forms of dominion.

Three creations in particular stand for shifting yet eternal notions of empire, cosmos and faith: the Colosseum, the Pantheon and the Sistine Chapel.

The Sistine Chapel is contained in the Pantheon, which in turn is contained in the Colosseum. It may be a coincidence but it is not without symbolic significance: All empires aim to encompasses the universe as well as the gods. Land is better claimed if it can stand fordivine destiny.

0   50m

< UNIVERSAL: knowledge
  the idea of science, design
  and structures

< DIVINE: performance
  the idea of religion, of the sacred
  and of artistic enlightenment

A perfect matrix: Each creation is the unique expression of a specific all encompassing scope and realm—three realms:

EMPIRE/ the Colosseum stands as heart of the empire, literally feeding on the blood of Roman subjects from all frontiers.

COSMOS/ the Pantheon's Oculus forever scans the universe.

DIVINITY/ Life's creation is staged for eternity through the god of Christians.

< TERRITORIAL: colonization
  the idea of empire and
  political power

ARTISTIC: harmony >
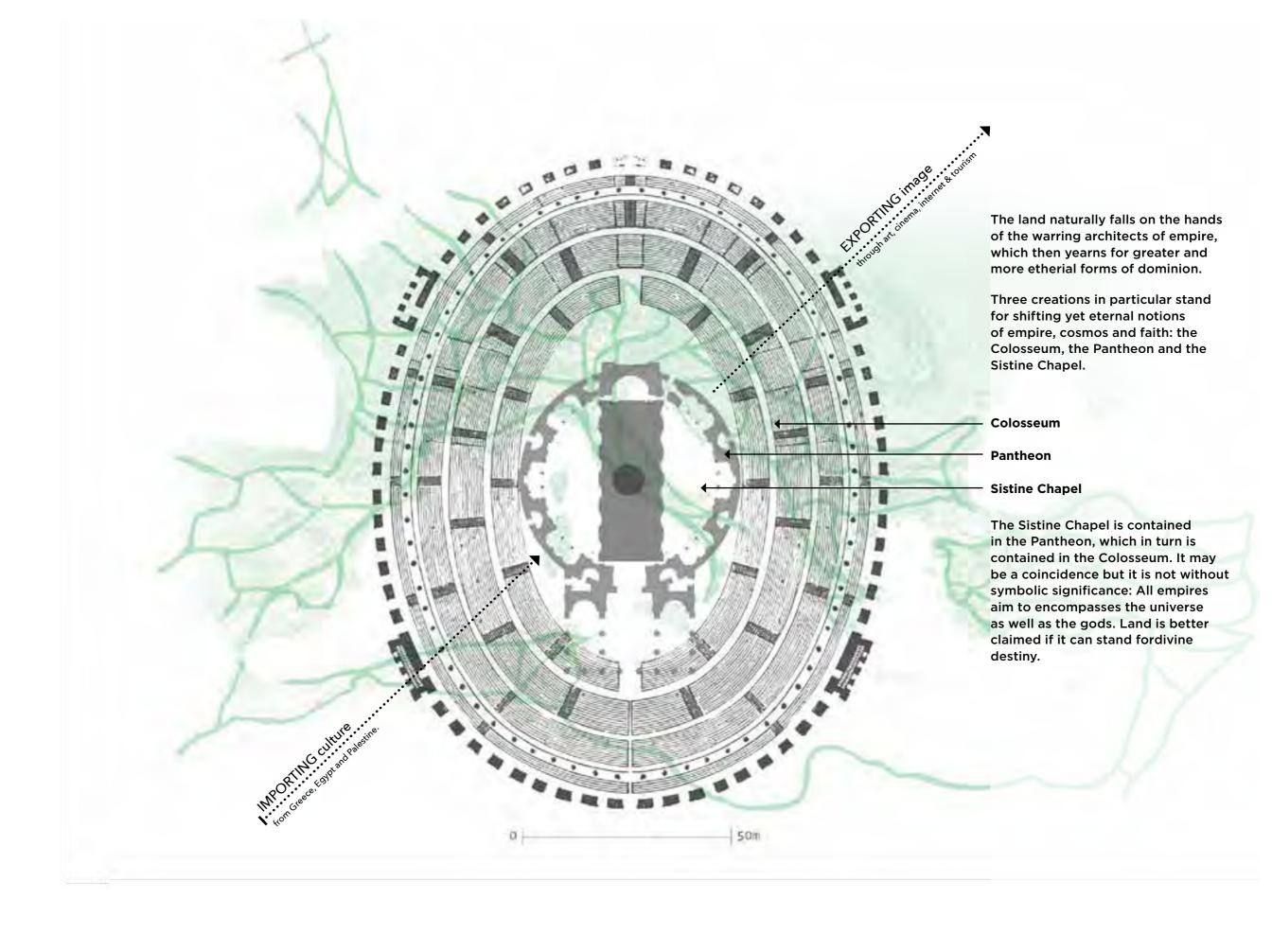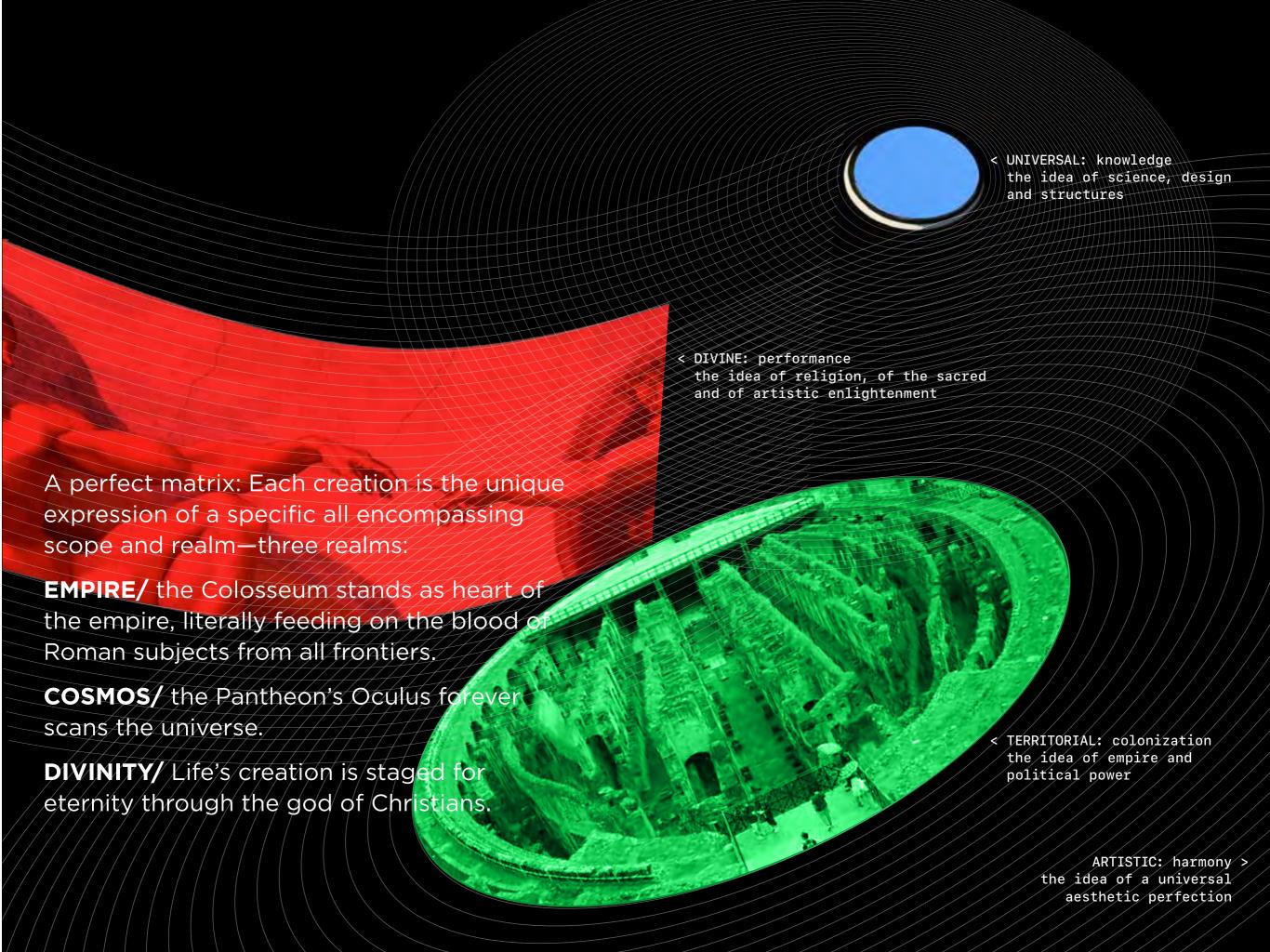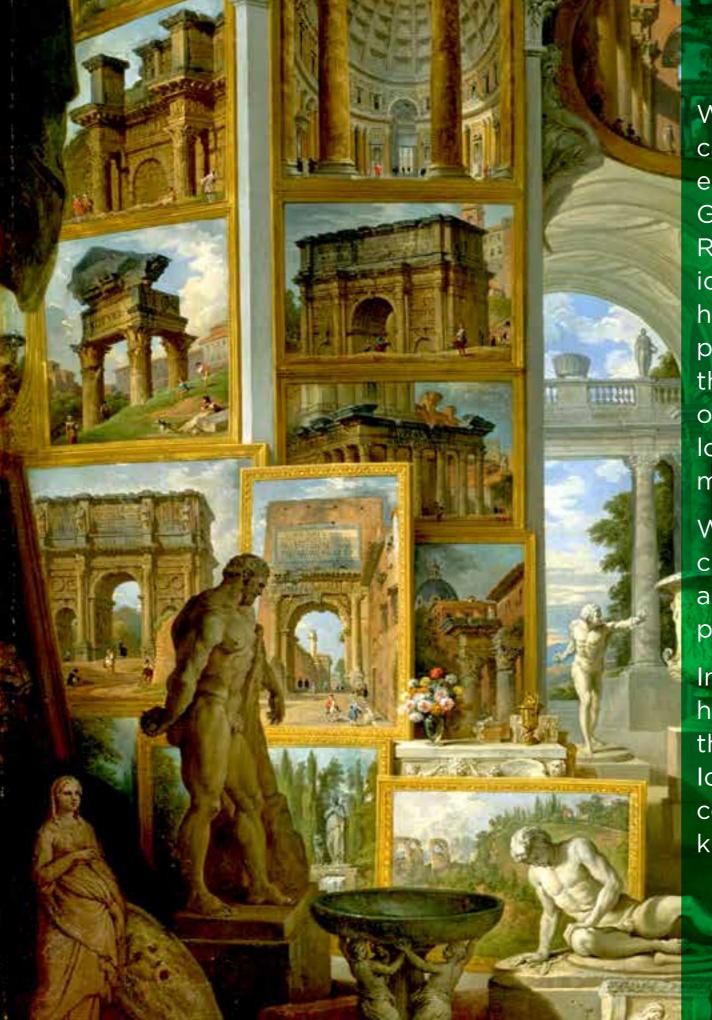the idea of a universal
aesthetic perfection

Within the core Western tradition, Classical canons were conceived, disseminated and then established by the subsequent eras of Ancient Greece, Imperial Rome and later the Italian Renaissance. Classicism brought together the ideals of forms and the importance of historical heritage as rooted in Greece. Bypassing the pursuit of exploration and self-expression seen in the Renaissance, neoclassical virtues are based on art at the service of an empire that even if long dismantled, is revered, idealized and even monumentalized in its ruins.

With painting, classicism was revived by creatively weaving modern contemporary ideals as they ranged from religion and politics to philosophy and science.

In the 18th century, original forms from Antiquity had become a vernacular, or palette of models that we still see being used today. The Imperial Ideal then became a roadmap of sorts that conspired to define the western civilization we know of today.

Empires turn into **EMPORIUMS**, oculi into **CAMERAS** and creations into **MEMENTOS**. Citizens, slaves and worshipers have turned into visitors, customers and image disseminators.

Imperial icons, are alien to our everyday lives yet have the power to enthrall and to make us disseminate their magnificence. We do so in fragments of pictorial impressions, clips, descriptions, tweets and tchotchkes that we share in our ever expanding personal networks—if not "personal empires".
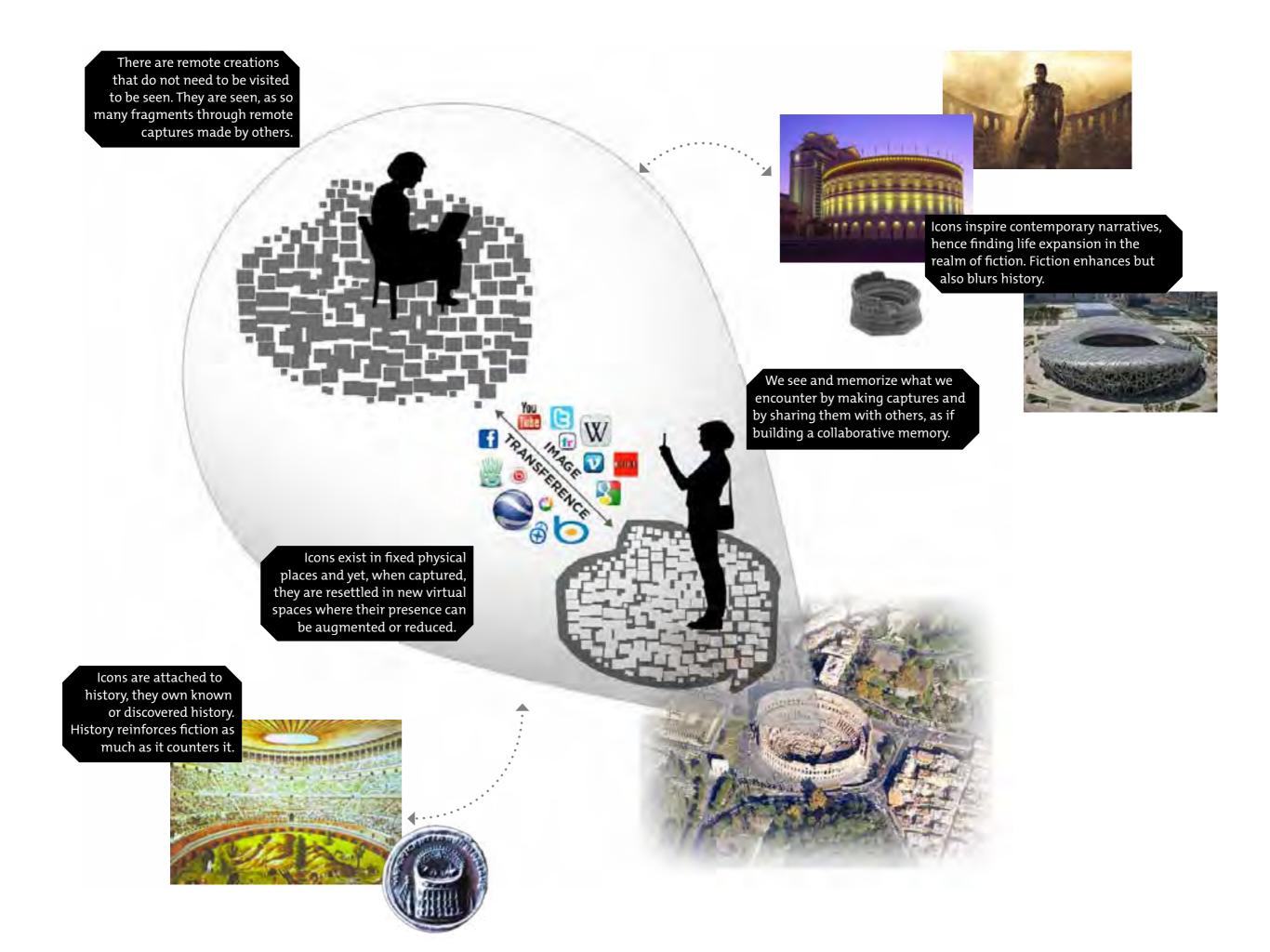
Monuments become icons and then images, whether in as 3D or 2D representations.
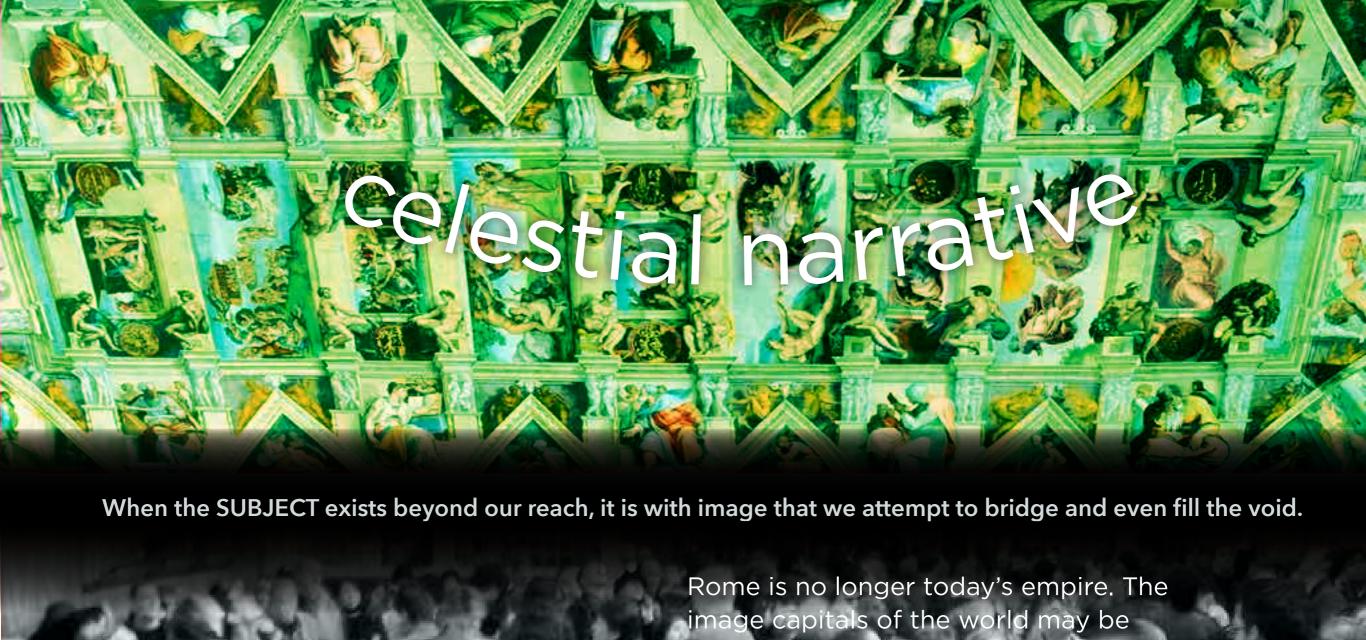
Through **OBJECTIFICATION**, monuments are iconized, dematerialized and rematerialized in so many forms and replications that are all standing for the "original image"—the essence of the creation itself in its original context.

Today's empire is no longer Rome. The image capitals of the world may be Hollywood, as capital of cinema, or Mumbai as Bollywood factory, or Las Vegas as simulacrum of other iconic capitals. As maker of today's image tools Silicon Valley could also claim the title. In the outsourcing of ICONIC DISSEMINATION, we are armed with these tools and all become **FOOT SOLDIERS POSING AS TOURISTS**.

There are remote creations that do not need to be visited to be seen. They are seen, as so many fragments through remote captures made by others.

Icons inspire contemporary narratives, hence finding life expansion in the realm of fiction. Fiction enhances but also blurs history.

IMAGE TRANSFERENCE

We see and memorize what we encounter by making captures and by sharing them with others, as if building a collaborative memory.

Icons exist in fixed physical places and yet, when captured, they are resettled in new virtual spaces where their presence can be augmented or reduced.

Icons are attached to history, they own known or discovered history. History reinforces fiction as much as it counters it.

celestial narrative

When the SUBJECT exists beyond our reach, it is with image that we attempt to bridge and even fill the void.

Rome is no longer today's empire. The image capitals of the world may be Hollywood, as capital of cinema, or Mumbai as Bollywood factory, or Las Vegas as simulacrum of other iconic capitals. As maker of today's image tools Silicon Valley could also claim the title. In 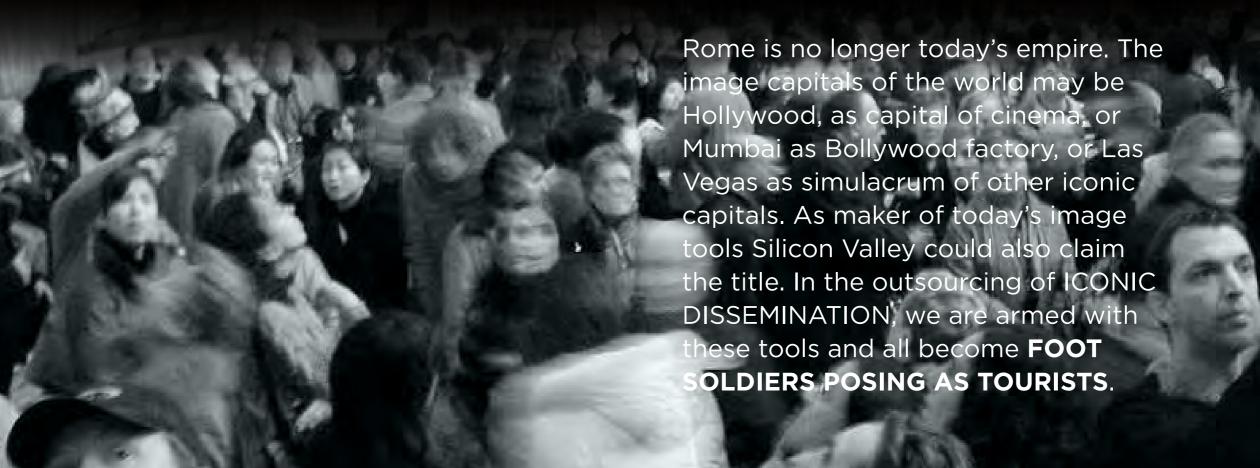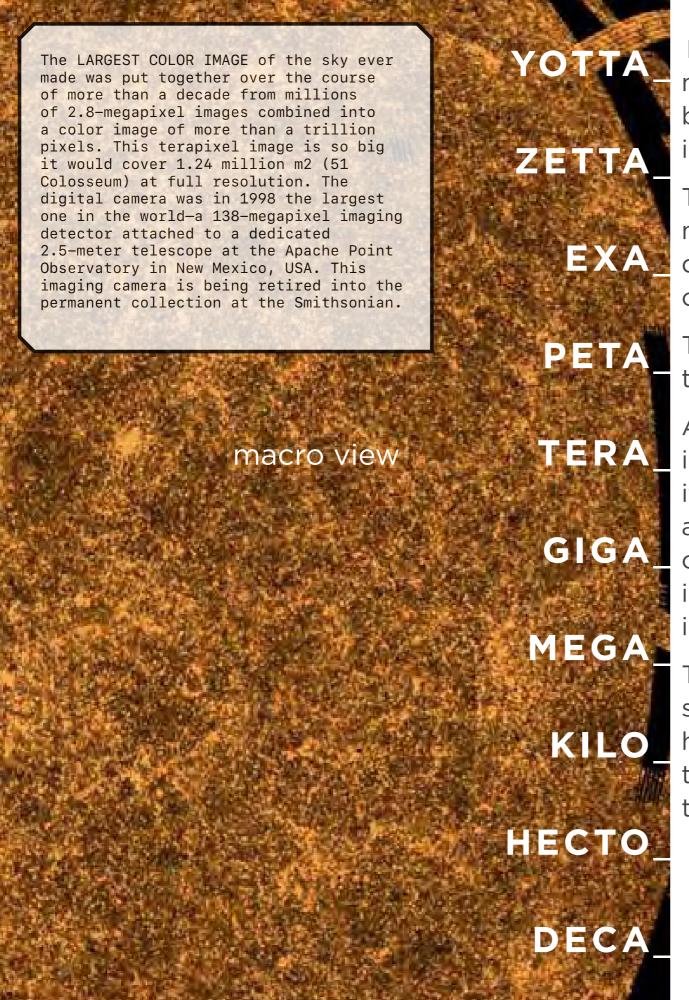the outsourcing of ICONIC DISSEMINATION, we are armed with these tools and all become **FOOT SOLDIERS POSING AS TOURISTS**.

The LARGEST COLOR IMAGE of the sky ever made was put together over the course of more than a decade from millions of 2.8-megapixel images combined into a color image of more than a trillion pixels. This terapixel image is so big it would cover 1.24 million m2 (51 Colosseum) at full resolution. The digital camera was in 1998 the largest one in the world—a 138-megapixel imaging detector attached to a dedicated 2.5-meter telescope at the Apache Point Observatory in New Mexico, USA. This imaging camera is being retired into the permanent collection at the Smithsonian.

macro view

YOTTA

ZETTA

EXA

PETA

TERA

GIGA

MEGA

KILO

HECTO

DECA

It is by **OBJECTIFICATION** that we turn the mysterious into concrete subjects, and the very boundaries of our universe into visible notions—images.

The largest subject calls for the largest image — more than a trillion pixels, and the world's largest digital camera, a 138-megapixel imaging detector on the back of a dedicated 2.5m telescope.

The smallest subject is 1nm but does not call for the smallest image or the smallest camera.

And there is everything in between. All must be identified, accounted for and represented before it can really exist and be valued in our lives. When a thing is believed to exist but is not visible or cannot be captured by our devices, then we invent representations with our apparatus of imaging.

This representations exist only when they are seen: when they exist in the realm of light with humans, which places each one at the center of the universe. By being viewers, we are catalysts of the visible world, what we assume is the universe.

DECI

CENTI

MILLI

MICRO

micro view

NANO

PICO

FEMTO

The Power Of Ten: The United States of America has been nominally metric since 1866, but for all practical purposes it is not.
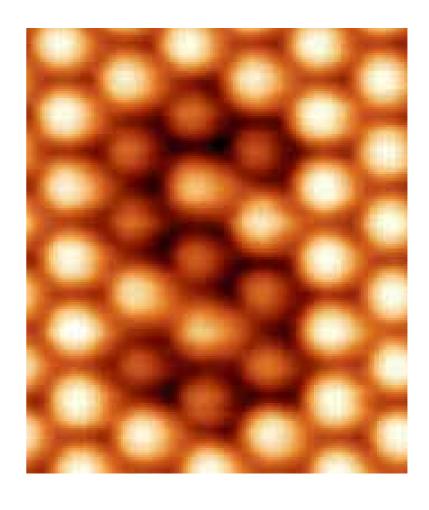
ATTO

The USA, Myanmar and Liberia are the only countries in the world that are not metric.
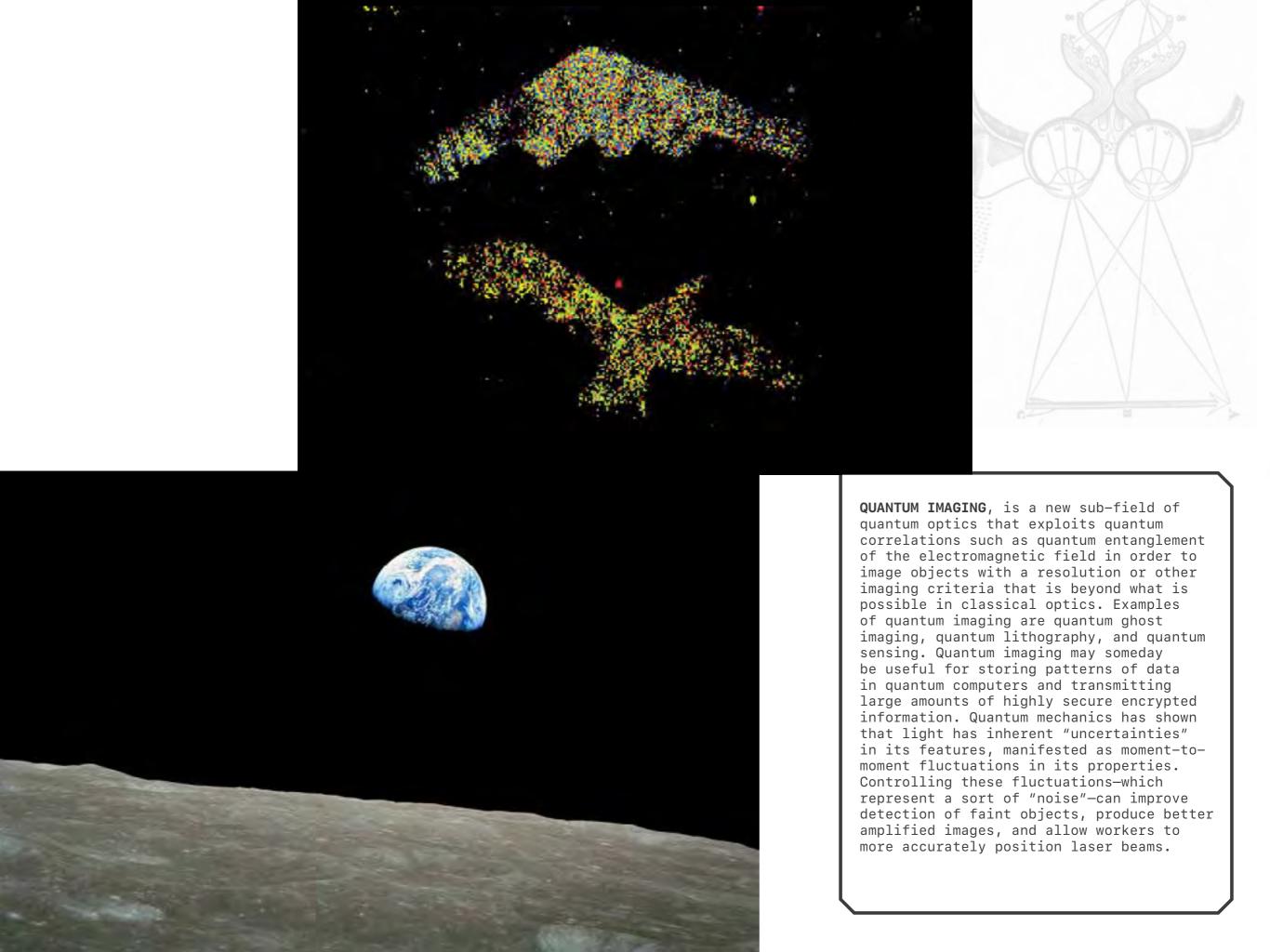
But Moore's Law is bringing us more zeros on both sides of the radix than we ever thought possible. We have surpassed megabytes with gigabytes, and microseconds with nanoseconds.

ZEPTO

YOCTO

QUANTUM IMAGING, is a new-field of quantum optics that exploits quantum correlations such as quantum entanglement of the electromagnetic field in order to image objects with a resolution or other imaging criteria that is beyond what is possible in classical optics. Examples of quantum imaging are quantum ghost imaging, quantum lithography, and quantum sensing. Quantum imaging may someday be useful for storing patterns of data in quantum computers and transmitting large amounts of highly secure encrypted information. Quantum mechanics has shown that light has inherent "uncertainties" in its features, manifested as moment-to-moment fluctuations in its properties. Controlling these fluctuations—which represent a sort of "noise"—can improve detection of faint objects, produce better amplified images, and allow workers to more accurately position laser beams.

spaces of image:

SUBJECTIFICATION

MYSTIFICATION

INVENTION

We control image when we want to silence the mind. _ Marie-José MONDZAIN

We conceive SIGHT through trompe l'œil and mystification.

"
In the late 19th century, the deceased were often immortalized by being photographed with open eyes.

We reveal the non-visible by combing the powers of image and technology, and it is by applying narratives to images that we invoke interpretations.
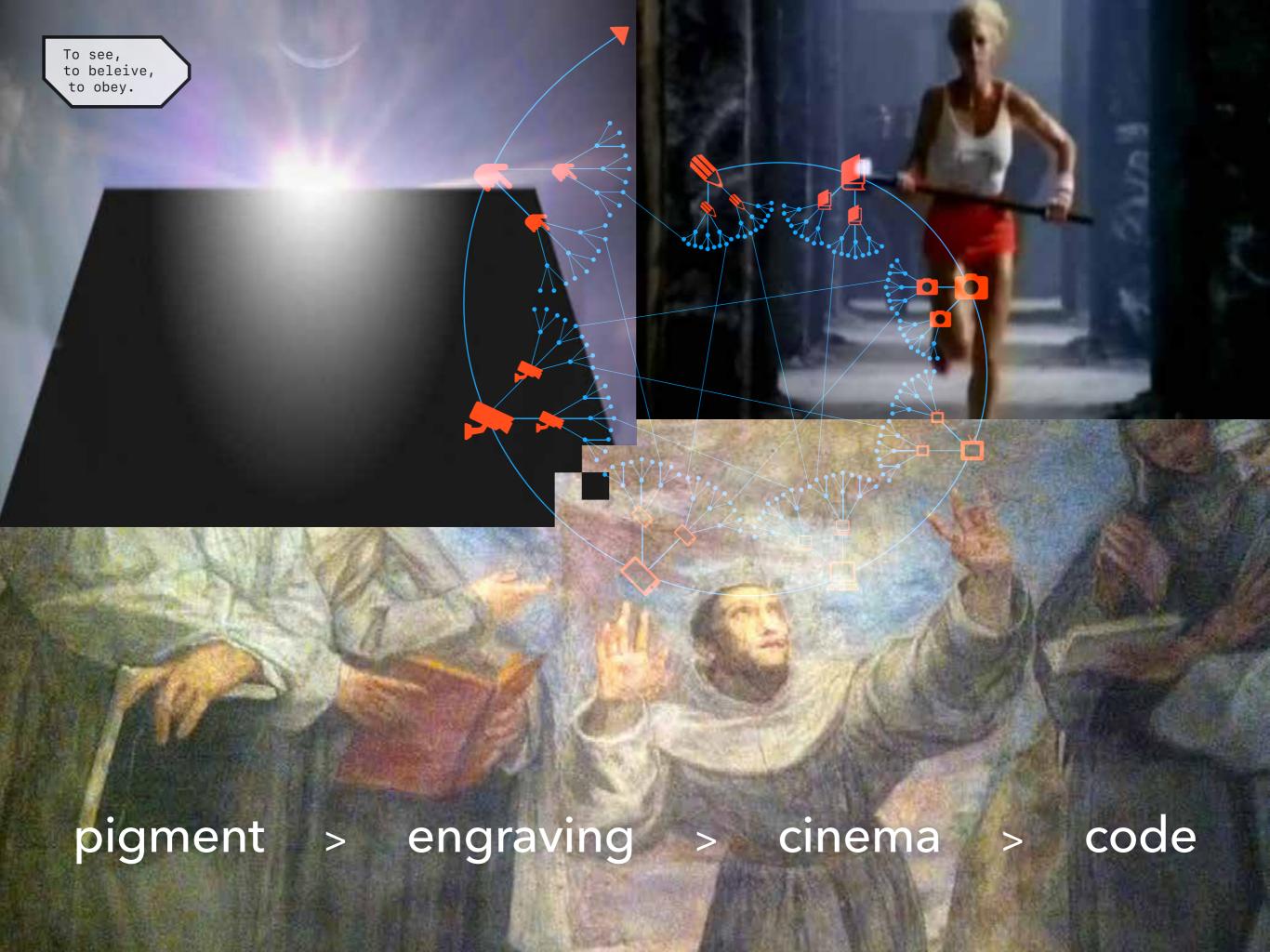
In all ways, it is by image that we claim dominion on realms that are beyond our grasp. We invent viewing tools to capture subjects when they are remote, mysterious, unlit or in the cover of camouflage.
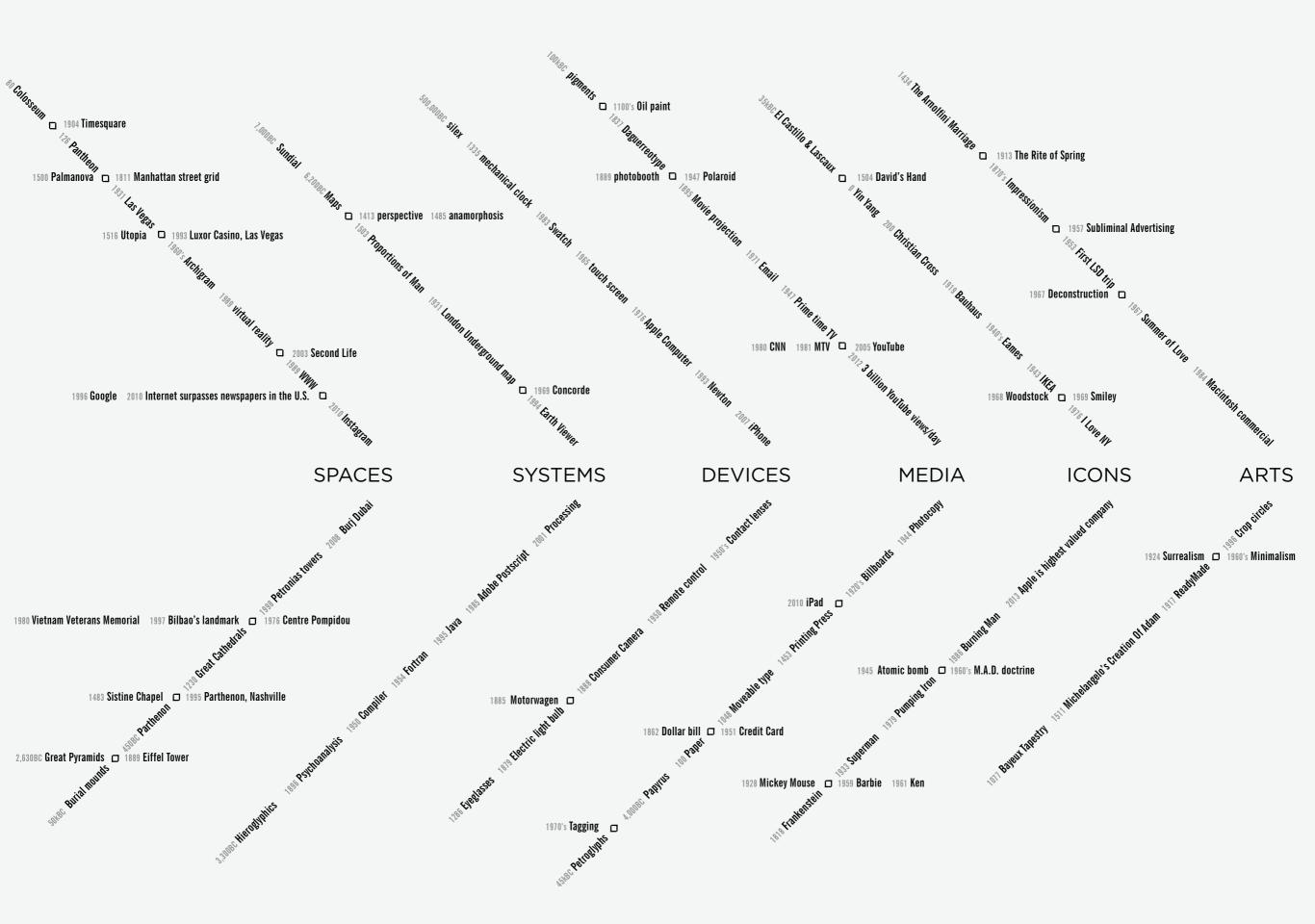
Beyond the non-visible is the unreal, or the fictitious that is posing as real. We use **TROMPE L'ŒIL** to construct perspectives and invent visible realms.

83726

C2C / 2.3

spaces of image:

SUBJECTIFICATION

MYSTIFICATION

INVENTION

To control image is to control retinas.
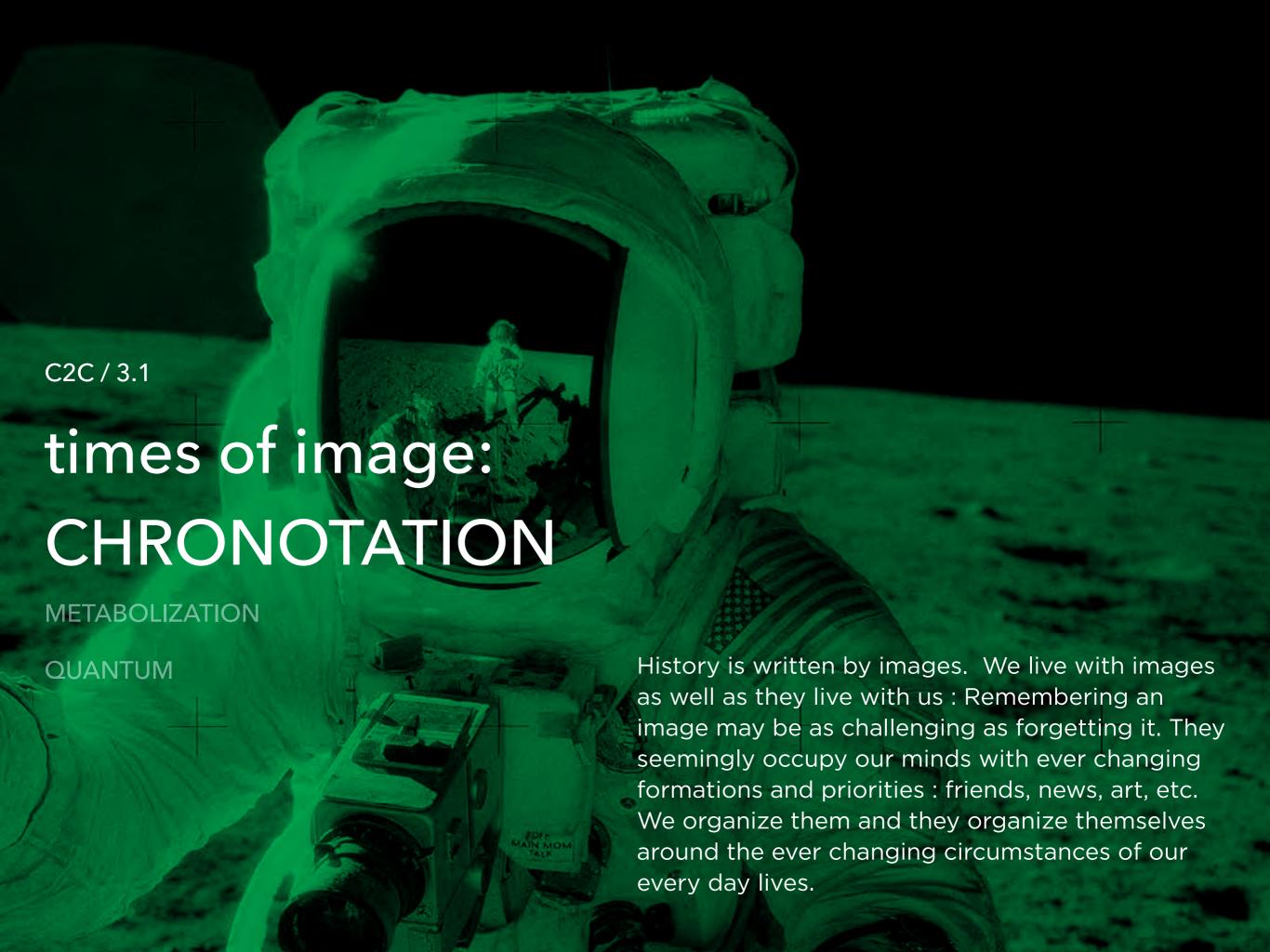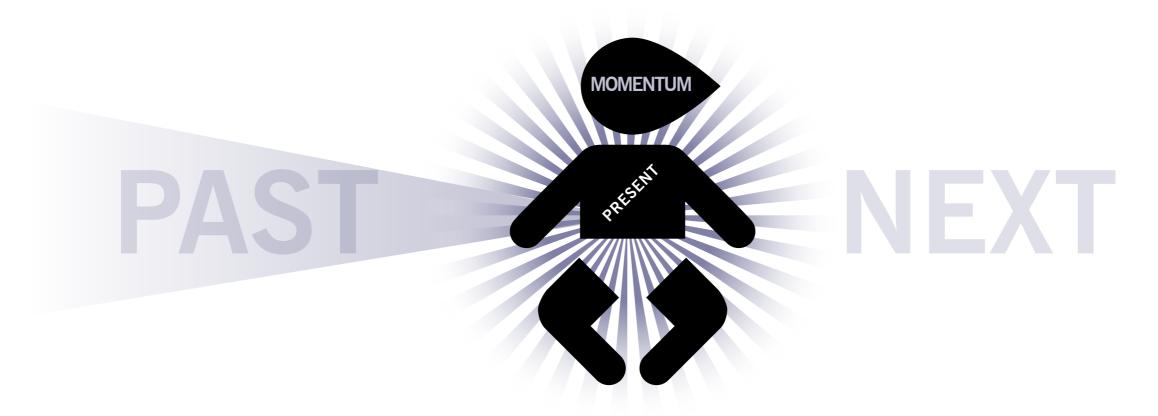
-: "Every day, the Earth weighs 25 tons more."_Philly.com ~_~: I heard it may even be 100 tons! But it has nothing to do with manmade creations. The added weight is due to space dust landing on the Earth. *-*: Images are made of atoms, inherently repurposed from the matter surrounding us. For that matter, representation itself doesn't weight anything ~_~: But because we use them to shape, reshape, augment and invent our world we continully produce them. *-*: Children are prolific creators of image because that is how they explore the world and make it their own. One sketch at a time. In creation we discover ourselves and our place on the stages of life, hence also contributing to the mosaic of life. Creativity triggers dopamine activity which in turn promotes further creations. 3D printing produces a new type of images; it is our new dopamine factory.

Thousands of years of painting still
have not exhausted the possibilities
of such an apparent simple category
of sensation._ Georges Kubler

To see,
to beleive,
to obey.

pigment > engraving > cinema > code

SPACES SYSTEMS DEVICES MEDIA ICONS ARTS

SPACES
- 80 Colosseum
- 1904 Timesquare
- 126 Pantheon
- 1500 Palmanova
- 1811 Manhattan street grid
- 1931 Las Vegas
- 1516 Utopia
- 1993 Luxor Casino, Las Vegas
- 1960's Archigram
- 1989 virtual reality
- 2003 Second Life
- 1989 WWW
- 1996 Google
- 2010 Internet surpasses newspapers in the U.S.
- 2010 Instagram
- 2008 Burj Dubai
- 1998 Petronas towers
- 1980 Vietnam Veterans Memorial
- 1997 Bilbao's landmark
- 1976 Centre Pompidou
- 1230 Great Cathedrals
- 1483 Sistine Chapel
- 1995 Parthenon, Nashville
- 450BC Parthenon
- 2,630BC Great Pyramids
- 1889 Eiffel Tower
- 50kBC Burial mounds

SYSTEMS
- 7,000BC Sundial
- 6,200BC Maps
- 500,000BC silex
- 1335 mechanical clock
- 1413 perspective
- 1485 anamorphosis
- 1503 Proportions of Man
- 1983 Swatch
- 1965 touch screen
- 1931 London Underground map
- 1976 Apple Computer
- 1993 Newton
- 1969 Concorde
- 1994 Earth Viewer
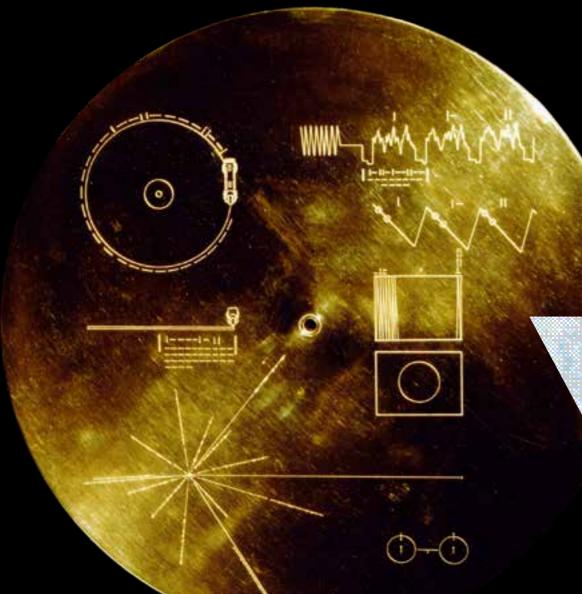- 2007 iPhone
- 2001 Processing
- 1985 Adobe Postscript
- 1995 Java
- 1954 Fortran
- 1950 Compiler
- 1896 Psychoanalysis
- 1286 Eyeglasses
- 1970's Tagging
- 450BC Petroglyphs
- 3,300BC Hieroglyphics

DEVICES
- 100BC pigments
- 1100's Oil paint
- 1837 Daguerreotype
- 1889 photobooth
- 1947 Polaroid
- 1895 Movie projection
- 1971 Email
- 1950's Contact lenses
- 1950 Remote control
- 1888 Consumer Camera
- 1879 Electric light bulb
- 1885 Motorwagen
- 1862 Dollar bill
- 1951 Credit Card
- 1048 Moveable type
- 100 Paper
- 4,000BC Papyrus

MEDIA
- 35kBC El Castillo & Lascaux
- 1504 David's Hand
- 0 Yin Yang
- 200 Christian Cross
- 1919 Bauhaus
- 1947 Prime time TV
- 1980 CNN
- 1981 MTV
- 2005 YouTube
- 2012 3 billion YouTube views/day
- 1944 Photocopy
- 1920's Billboards
- 2010 iPad
- 1453 Printing Press
- 1945 Atomic bomb
- 1960's M.A.D. doctrine

ICONS
- 1840's Eames
- 1943 IKEA
- 1968 Woodstock
- 1969 Smiley
- 1976 I Love NY
- 1986 Burning Man
- 1979 Pumping Iron
- 1933 Superman
- 1928 Mickey Mouse
- 1959 Barbie
- 1961 Ken
- 1818 Frankenstein
- 2013 Apple is highest valued company

ARTS
- 1434 The Arnolfini Marriage
- 1913 The Rite of Spring
- 1870's Impressionism
- 1957 Subliminal Advertising
- 1953 First LSD trip
- 1967 Deconstruction
- 1967 Summer of Love
- 1984 Macintosh commercial
- 1996 Crop circles
- 1924 Surrealism
- 1960's Minimalism
- 1917 ReadyMade
- 1511 Michelangelo's Creation Of Adam
- 1077 Bayeux Tapestry

times of image:
CHRONOTATION

METABOLIZATION

QUANTUM

History is written by images. We live with images as well as they live with us : Remembering an image may be as challenging as forgetting it. They seemingly occupy our minds with ever changing formations and priorities : friends, news, art, etc. We organize them and they organize themselves around the ever changing circumstances of our every day lives.

PAST

MOMENTUM

PRESENT

NEXT

Unlike humans born into the present yet aimed for the future, images can only be destined to the past.

Permanence defines memory. All we know is loosely indexed in a past that is forever framed, written, fading, buried and forgotten. Images survive the entropy of time through their physicality as well as their symbolic significance.

We can sense the past and the future but we can only be and see the present. It is where all creation happens as it is caught in the realm of the past. The present of images, like the present of humans, is a duration that can only stretch in the instant.

Nothing exists beyond the present, however creation is a mean to enter the momentum of time and aim into the future. Images want to be made for the future, they aim to sustain, and be sustained. In that sense they invoke a secure future, however they can only land into the past.
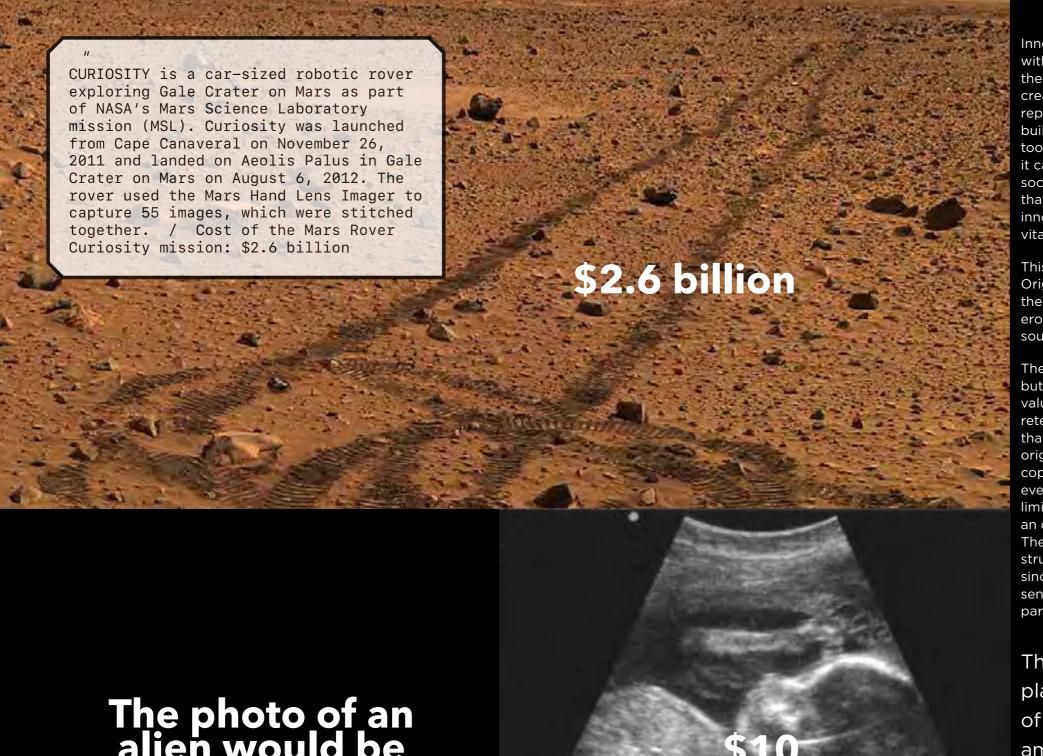
After 36 years, the **VOYAGER** mission is 18.5million km from Earth. With its cargo it carries an image of us that we are aiming beyond our time and space realm. In doing so we are burying ourselves into in a manner that is not unlike a **REVERSE ARCHEOLOGY**. or is it that we attempt to reach eternity, on the foot steps of Prometheus stealing fire from the gods?

Scenes from Earth: **115**

Greetings from Earth: **55**

Music from Earth: **27**

Sounds from Earth: **21**

Philippe Kahn is credited for inventing the first camera phone solution to share pictures instantly on public networks, doing so on June 11, 1997 by transmitting the birth-picture of his daughter.

Like so many probes, newborns, while they take their first breath, are sent into the world as images. If there is one Voyager aiming to the stars, a quarter million baby images are released each day, like mesmerizing butterflies.

" CURIOSITY is a car-sized robotic rover exploring Gale Crater on Mars as part of NASA's Mars Science Laboratory mission (MSL). Curiosity was launched from Cape Canaveral on November 26, 2011 and landed on Aeolis Palus in Gale Crater on Mars on August 6, 2012. The rover used the Mars Hand Lens Imager to capture 55 images, which were stitched together.   / Cost of the Mars Rover Curiosity mission: $2.6 billion

$2.6 billion

The photo of an alien would be priceless.

$10

6.0 R15 G55 C7   A3
/DATING

Innovation feeds competition, as discoverydoes with science. Markets demand stability. In the midst of this triad there is invention and creation. The former promotes efficiency, replication, multiplication and propagation. It builds economies. But when invention brings too much automation and repetitive tastks it causes cultural stagnation and damages societies. Creation is what disrupts stagnation. In that sense, art can be seen as an instrument of innovation as well as a force of culture and social vitality.

This phenomenon also applies to images. Originals produce virtually exact replicas of themeselves as well as lesser copies that all erode or fades away, leaving a ghostly of the source image.

The useful and the attractive may rarely overlap but each routinely produce replicas that are as valued as their original. Ironically, the rate of retention may not reflect the depth of creation that we perceive. As long as the idea of the original is there, we are generally content with copies or replicas of just about anything and everything. Creators however will challenge the limitations of their times and view change as an opportunity to create a unique occurrence. These occurrences are only possible within the structure of a formal sequence of development since after all, new inventions do need to make sense, or to answer a need, or curiosity on the part of the creator.

The wealth of a person or a place is seen not in its quantity of imagery but in lesser amounts that are moving fast and refreshed often. Like a currency it is measured between extremes of scarcity and ubiquity.

2013

$155 million: Pablo Picasso's "Le Rêve"

$58.4 million: Pollock's "Number 19"

$56.1 million: Lichtenstein's "Woman With Flowered Hat"

$48.8 million: Basquiat's "Dustheads"

$37.1 million: Gerhard Richter's "Cathedral Square, Milan"

$25.9 million: Guston's "To Fellini"

2012

$119.9 million: Edvard Munch's "The Scream"

$86.9 million: Mark Rothko's "Orange, Red, Yellow"

$75.1 million: Mark Rothko's "No 1 (Royal Red and Blue)"

$71.7 million: Titian's "Diana and Callisto"

$41.5 million: Pablo Picasso's "Nature Morte aux Tulipes"

$34.2 million: Gerhard Richter's "Abstract Painting (809-4)"

2011

$43.8 million: Andy Warhol's "Statue of Liberty"

$33.7 million: Jeff Koons's "Tulips"

$259 million: Paul Cezanne's "The Card Players"

$75 million: Hans Holbein's "Darmstadt Madonna"

$65.5 million: Qi Baishi's "Eagle Standing on Pine Tree"

$62.1 million: Wang Meng's "Zhichuan Resettlement"

$61.7 million: Clyfford Still's "1949-A-No.1"

$24.5 million: Zhang Daqian's "Lotus and Mandarin Ducks"

$4,3 million: Andreas Gursky's "Rhein II"

2010

$28.6 million Jasper Johns's "flag"

THE POWER

574
ges of
HOWSTOPPING
PRING

BORN THIS
LAD
GAG

CAPITALIZED

PAST IMAGES remain in the present by reincarnations:

The Lascaux caves we visit are a perfect **REPLICA**. An old magazine cover gains value with time and becomes an **ICON**. The Rialto Bridge in Las Vegas stands as a prop in a scene **POSING** as its original in Venice, Italy. The Bamiyan Buddhas have been destroyed, and yet are still visible to us in the void they left.

Las Vegas Photo images.com

INDIVIDUALIZED

THE MODERN IMAGE functions as proxy: It sees
for us, or it is us, seeing within in ways no human could.

The Google Glass bring us augmented views, but in counterpart when it functions as eye tracker, we are entrusting all that we see
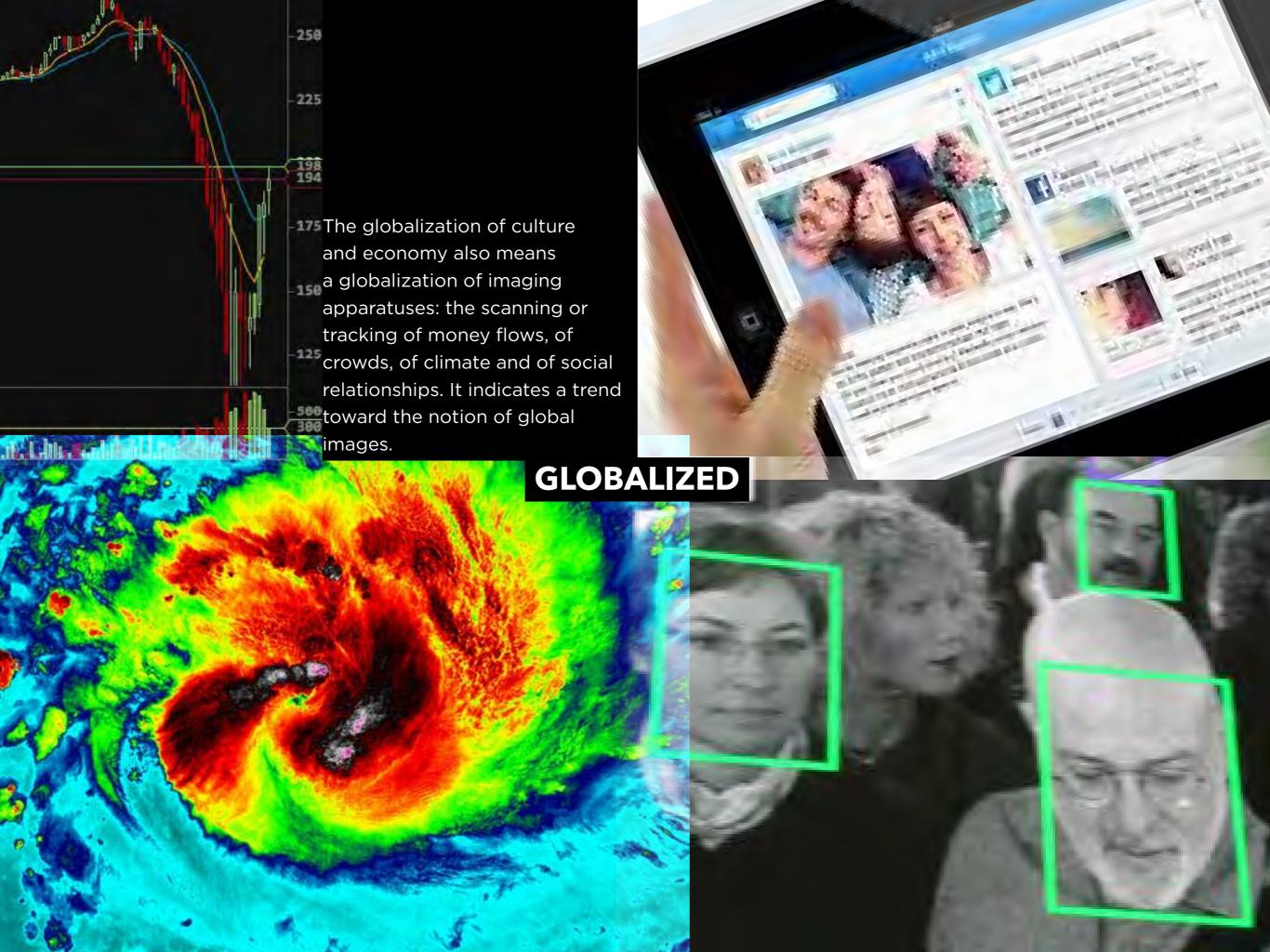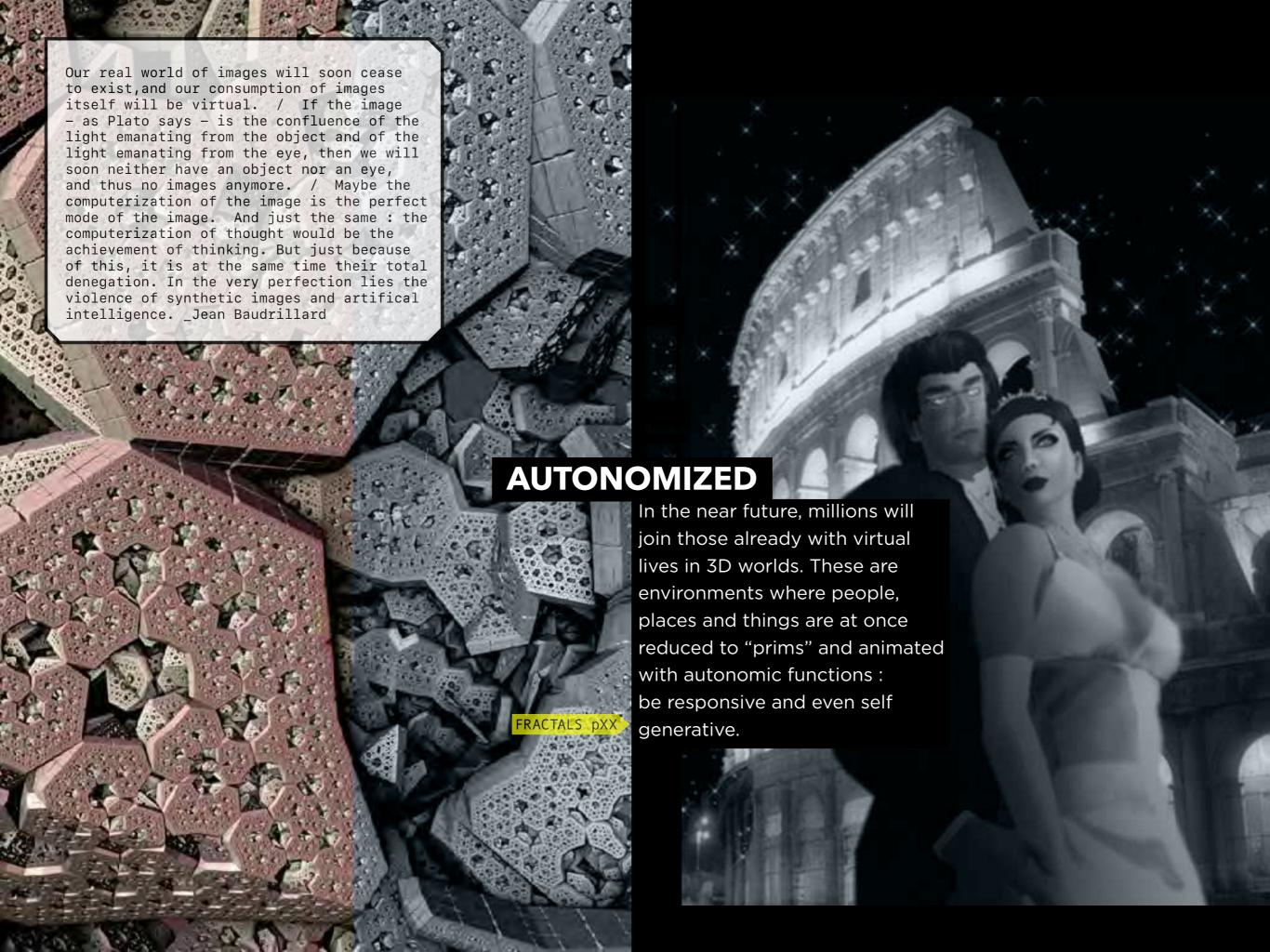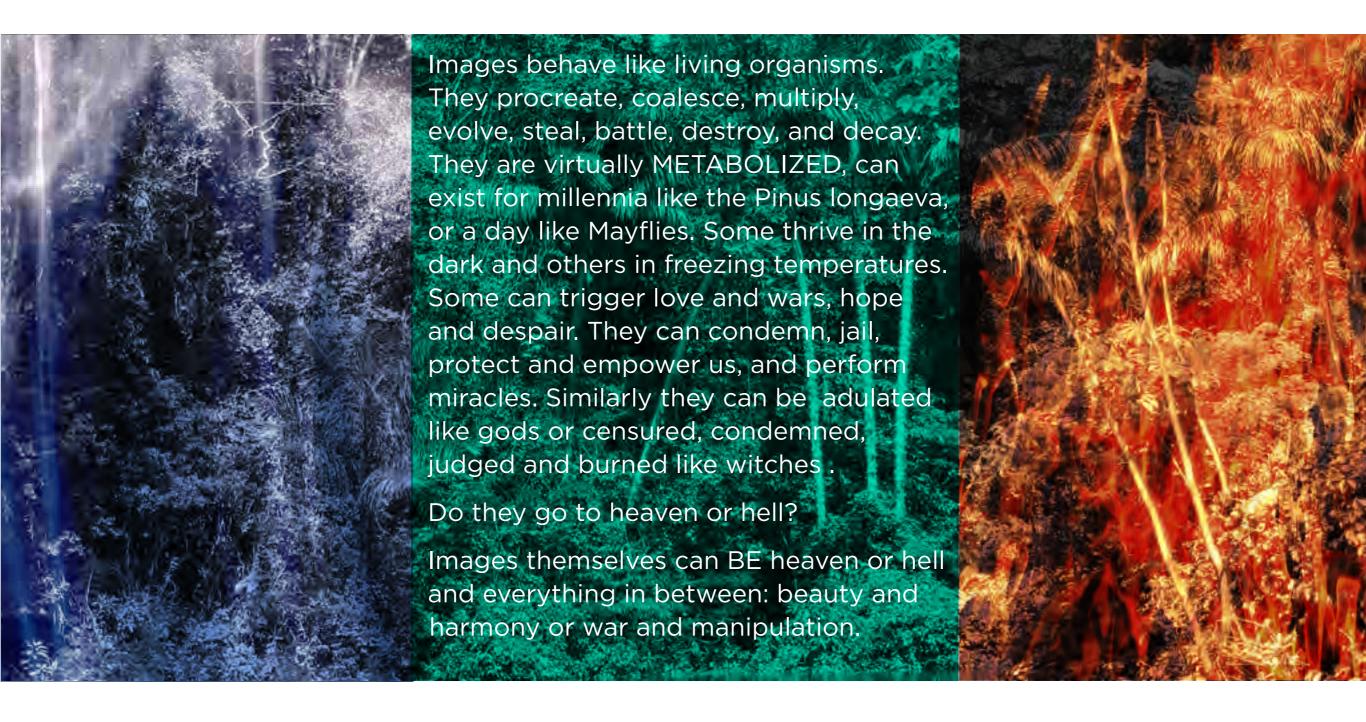to its network.

The globalization of culture and economy also means a globalization of imaging apparatuses: the scanning or tracking of money flows, of crowds, of climate and of social relationships. It indicates a trend toward the notion of global images.

GLOBALIZED

Our real world of images will soon cease
to exist,and our consumption of images
itself will be virtual. / If the image
– as Plato says – is the confluence of the
light emanating from the object and of the
light emanating from the eye, then we will
soon neither have an object nor an eye,
and thus no images anymore. / Maybe the
computerization of the image is the perfect
mode of the image. And just the same : the
computerization of thought would be the
achievement of thinking. But just because
of this, it is at the same time their total
denegation. In the very perfection lies the
violence of synthetic images and artifical
intelligence. _Jean Baudrillard

AUTONOMIZED

In the near future, millions will
join those already with virtual
lives in 3D worlds. These are
environments where people,
places and things are at once
reduced to "prims" and animated
with autonomic functions :
be responsive and even self
generative.

FRACTALS pXX

times of image:

CHRONOTATION

METABOLIZATION

QUANTUM

Images behave like organisms.

Images behave like living organisms. They procreate, coalesce, multiply, evolve, steal, battle, destroy, and decay. They are virtually METABOLIZED, can exist for millennia like the Pinus longaeva, or a day like Mayflies. Some thrive in the dark and others in freezing temperatures. Some can trigger love and wars, hope and despair. They can condemn, jail, protect and empower us, and perform miracles. Similarly they can be adulated like gods or censured, condemned, judged and burned like witches .

Do they go to heaven or hell?

Images themselves can BE heaven or hell and everything in between: beauty and harmony or war and manipulation.

C2C / 3.3

QUANTUM factor

THE
BOT-TERFLY EFFECT
STARTS WITH AN
IMAGE

In chaos theory, the butterfly effect is the sensitive dependence on initial conditions, where a small change at one place in a deterministic nonlinear system can result in large differences to a later state. The name is derived from the theoretical example of a hurricane's formation being contingent on whether or not a distant butterfly had flapped its wings several weeks before.

A quantum butterfly effect has been demonstrated experimentally, therefore we can consider the feasibility of a "quantum image effect", where one image seen in Japan by one person could provoke a global change.

The quantum image is produced and produces a world of pervasive interactions between humans, systems, icons, pictures, filters, algorithms, and network events all related and affected by each other's behaviors.
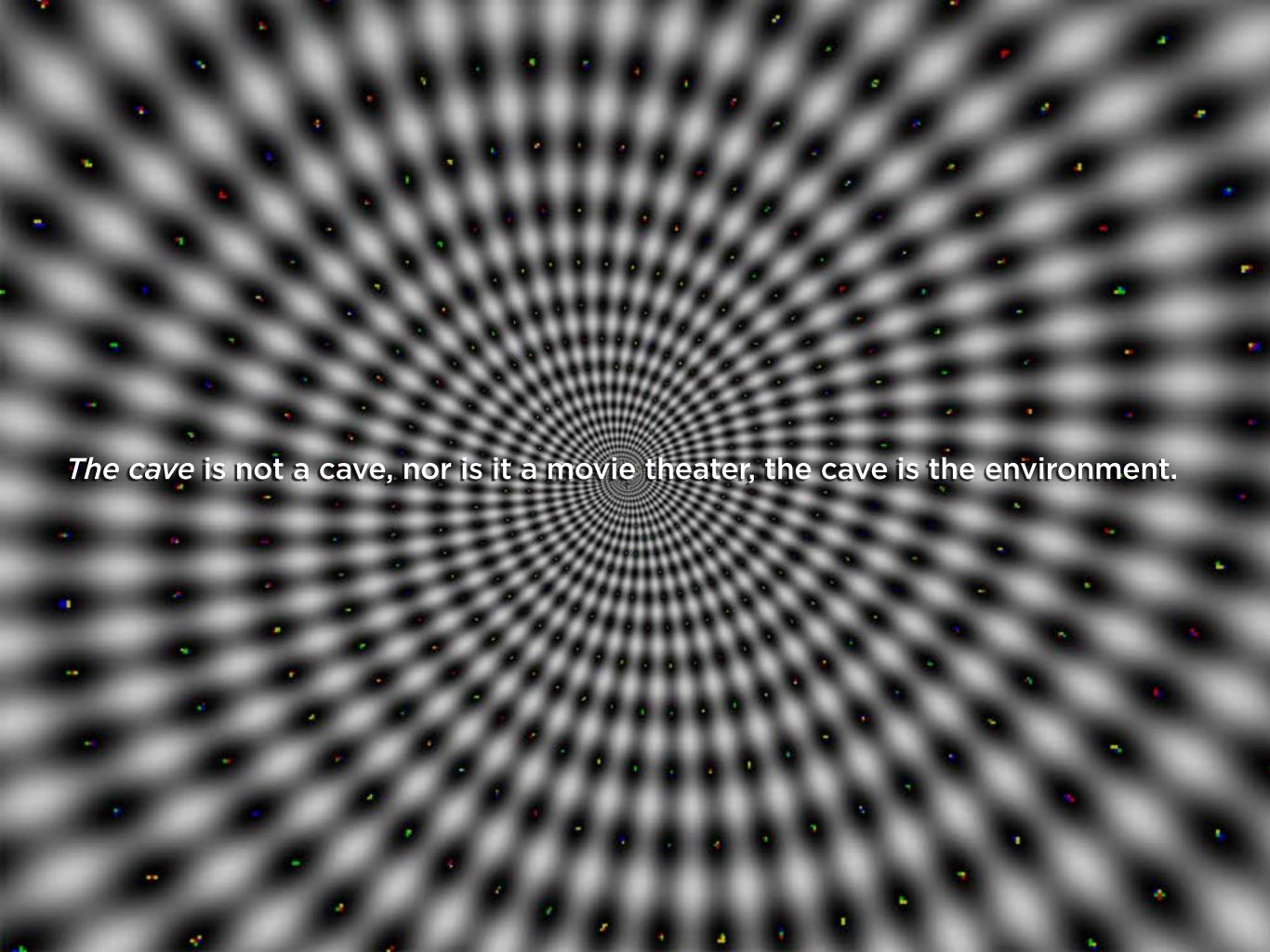
In this world, instant information matters, knowledge doesn't. Image is at once more individual and public than ever before, bouncing on flickering opinions and stale canons. "I want to be every 15 minutes, therefore I am image every 15 minutes". Not unlike the "spimes" as defined by Bruce Sterling, images burst into our space-time-interactions continuum, affecting and being affected by users' observations and actions. There and then, variables appear, shift and fade into an ebullient iconographic climate.

THE "SMART" IMAGE IS AUTONOMIC, LIFETRACKING & METABOLIC

1. **USER/INTERFACE/DEVICE** centered

2. the new image is an icon: only a gateway—the "ideal" image?

3. **IMAGE AS PERSONAL PROXY** of times, place, subject & links

4. ambiguous, distorted, unstable, **NETWORKED & INSTANTANEOUS**

5. image as atmosphere (clouds of data - the **IMAGE SENSORIUM**)

6. forms a new cosmology of conglomerations & nuclear velocities

7. forms new ecologies of multi cellar geomorphic organisms

>**new types of discreetness - new "things" & new accumulations**

>**EMERGENCE OF THE BIOMETRIC SUBJECT**

"This is just like television, only you can see much further." _Chance the Gardener, *Being There*

The cave is not a cave, nor is it a movie theater, the cave is the environment.

OUTRO>