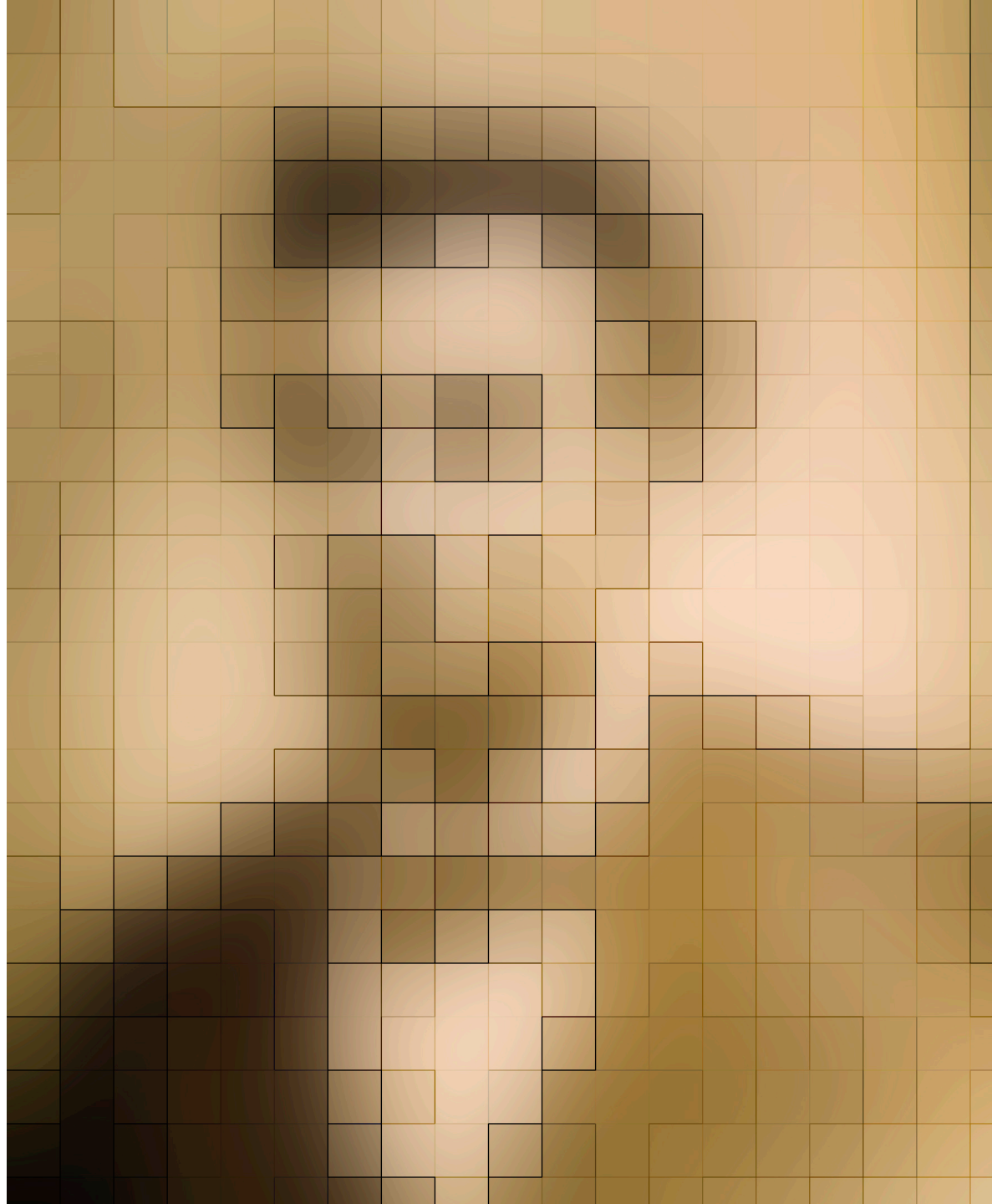


The Discrete
Nature of the
Pixel



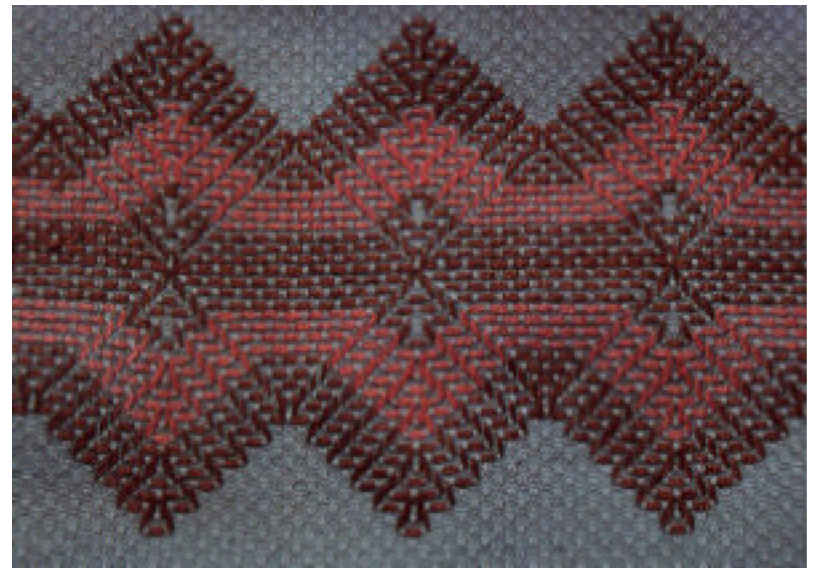
- How can we reproduce what we see?
- What form will that take?
- Clumping silver reproduces the difference between light and dark - which in turn produces a simulation of a 3-D space.
- The first photographic print dates to ca.1826 by Joseph Nicéphore Niépce



Film Grain

Painting

- Around the same time as the infancy of photography, Artists were looking towards science for inspiration.
- Michel Chevreul - a scientist. His writings had an effect on the neoimpressionists
- 1854 “The principles of harmony and contrast of colours”
- Chevreul noticed that in weaving, threads next to each other would create new perceptions of colors and tones.





Paul Signac
"Félix Fénéon"
1890

Neo-Impressionism

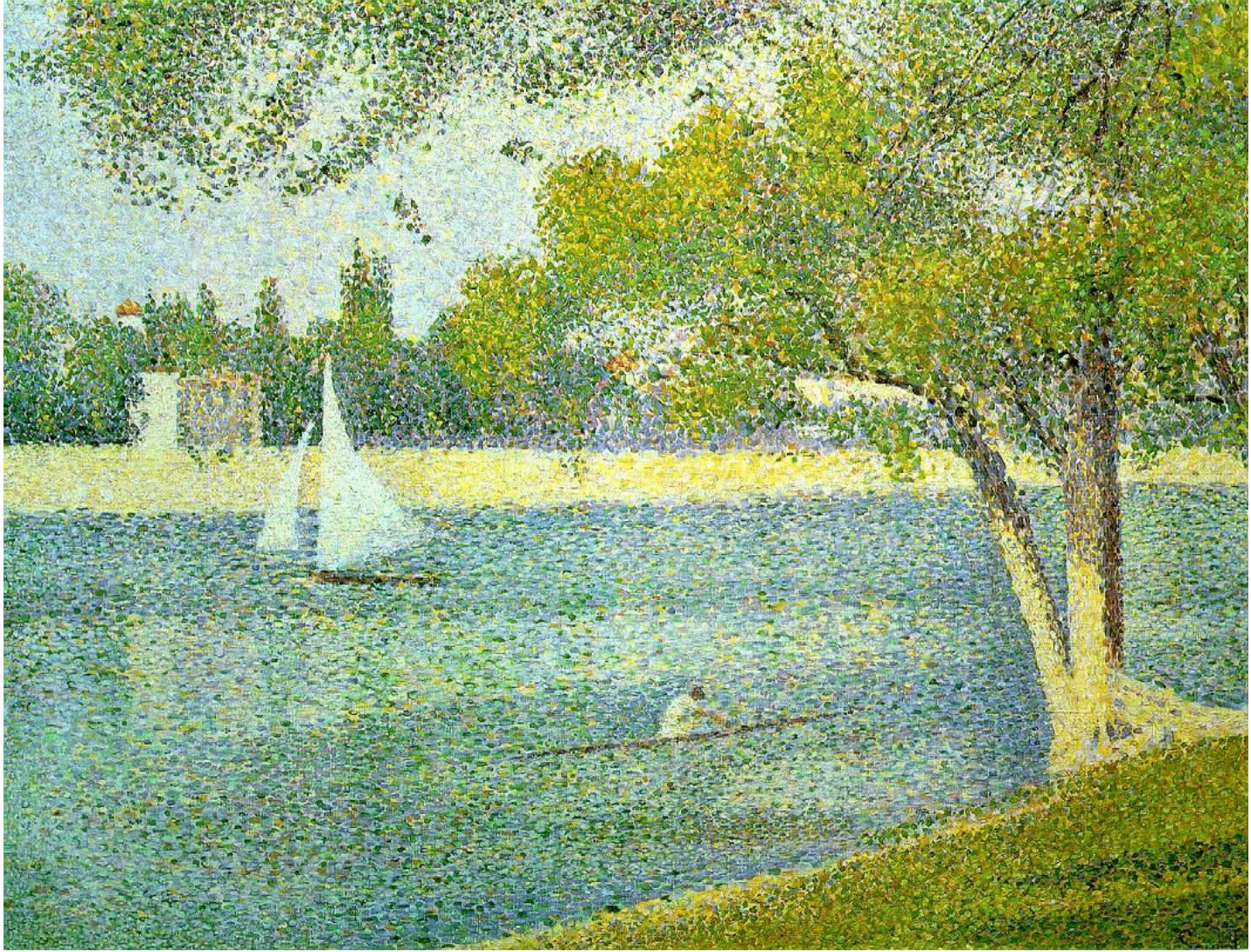
- Georges Seurat and Paul Signac
- A scientific approach
- Large scale paintings
- In studio
- “pointillism”
- 1886-1891 (peak years)





Georges Seurat

“A Sunday Afternoon on the Island of La Grande Jatte”
1884 - 1886



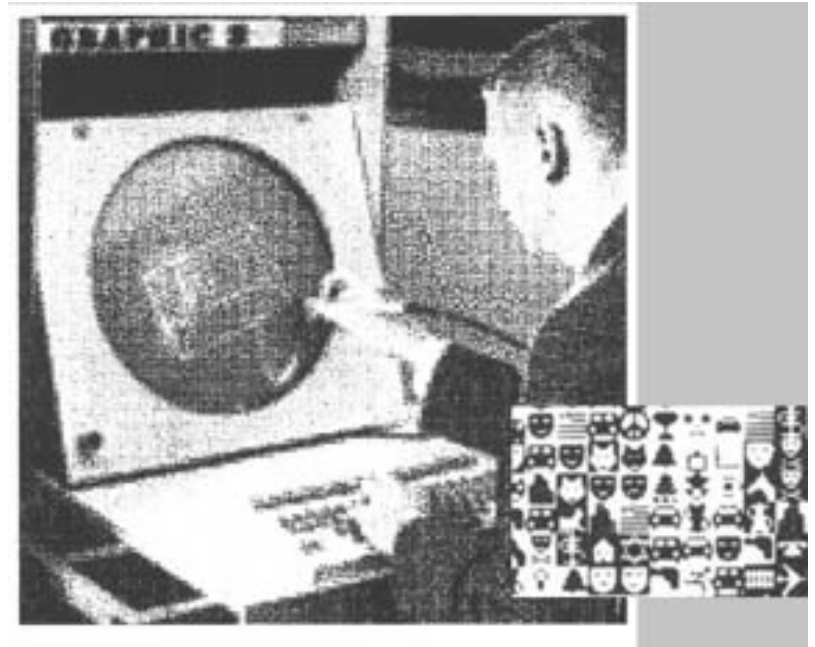
Georges Seurat

“The Seine at Le Grande Jatte”

1888

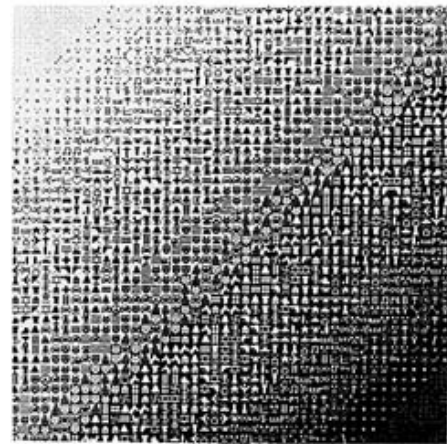
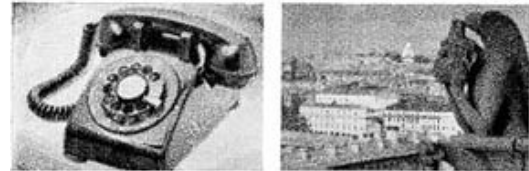
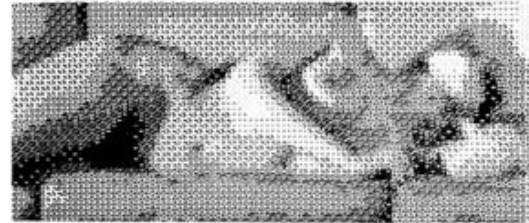
Digital

- Bell Labs - 1960' s
- Researchers began working on new ways to visualize information using computers.



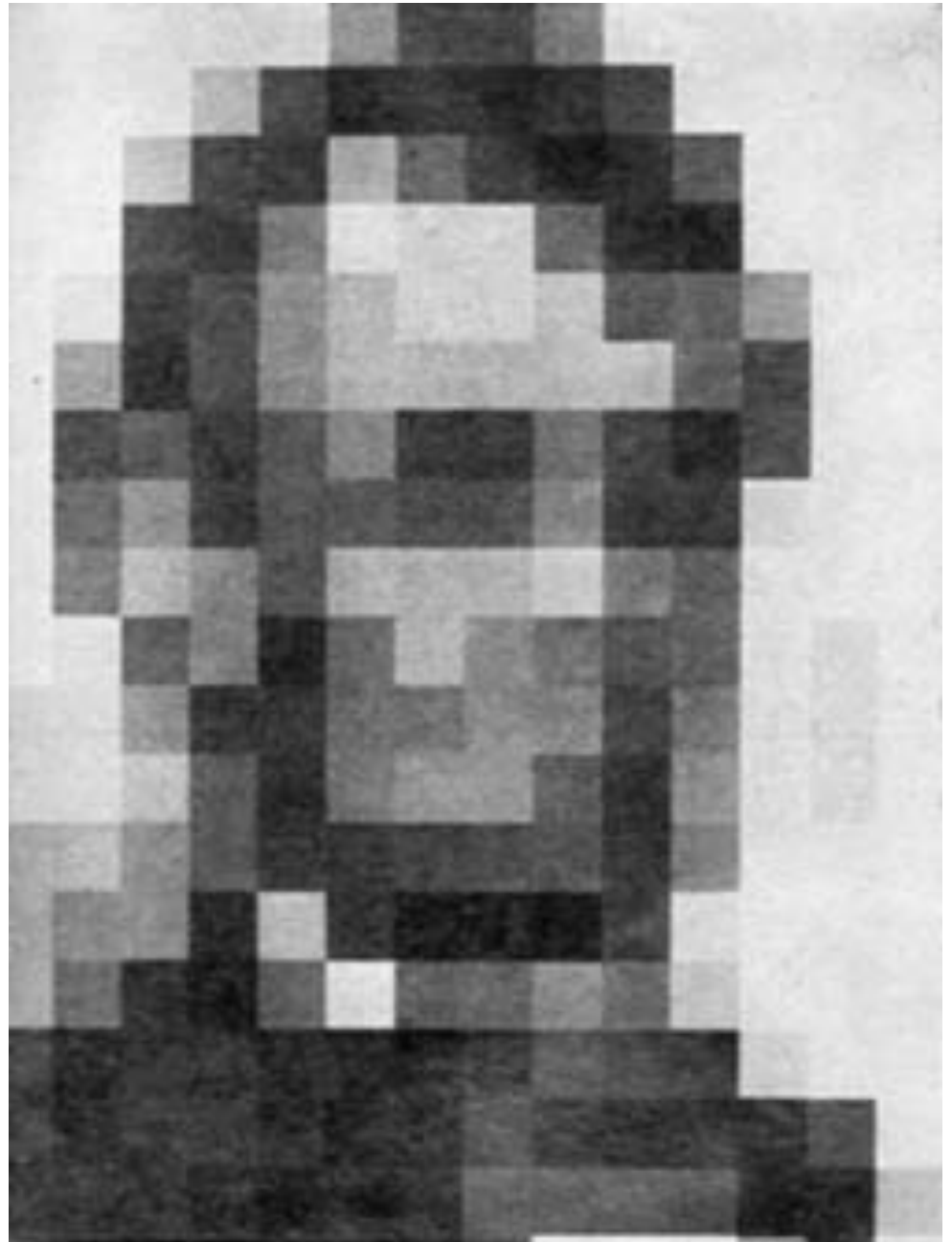
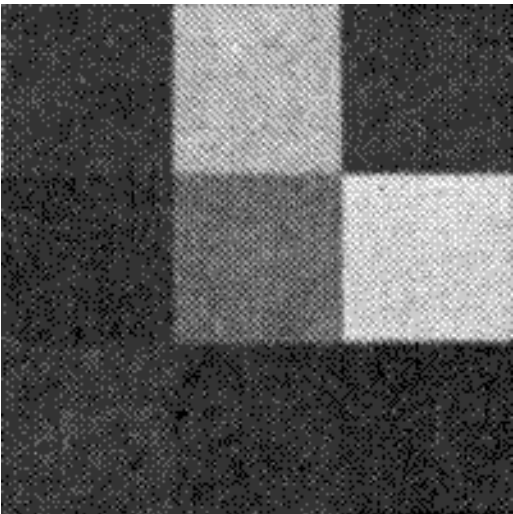
Leon Harmon / Ken Knowlton

- Used dots and symbols to recreate the tonal structure of an image
- Exhibited the “reclining nude” in the first computer art shows in 1968:
- “The Machine as Seen at the End of the Mechanical Age” @ the Museum of Modern Art



Leon Harmon

- 1973, wrote: “The Recognition of Faces”
In Scientific America
- At what point in resolution are faces still recognizable?



- Salvador Dali responded to this with his own interpretation:
- “Gala Contemplating the Mediterranean Sea which at a distance of 20 meters is transformed into the portrait of Abraham Lincoln (Homage to Rothko)” - 1976



Photo Mosaic



Photo Mosaic



Chuck Close

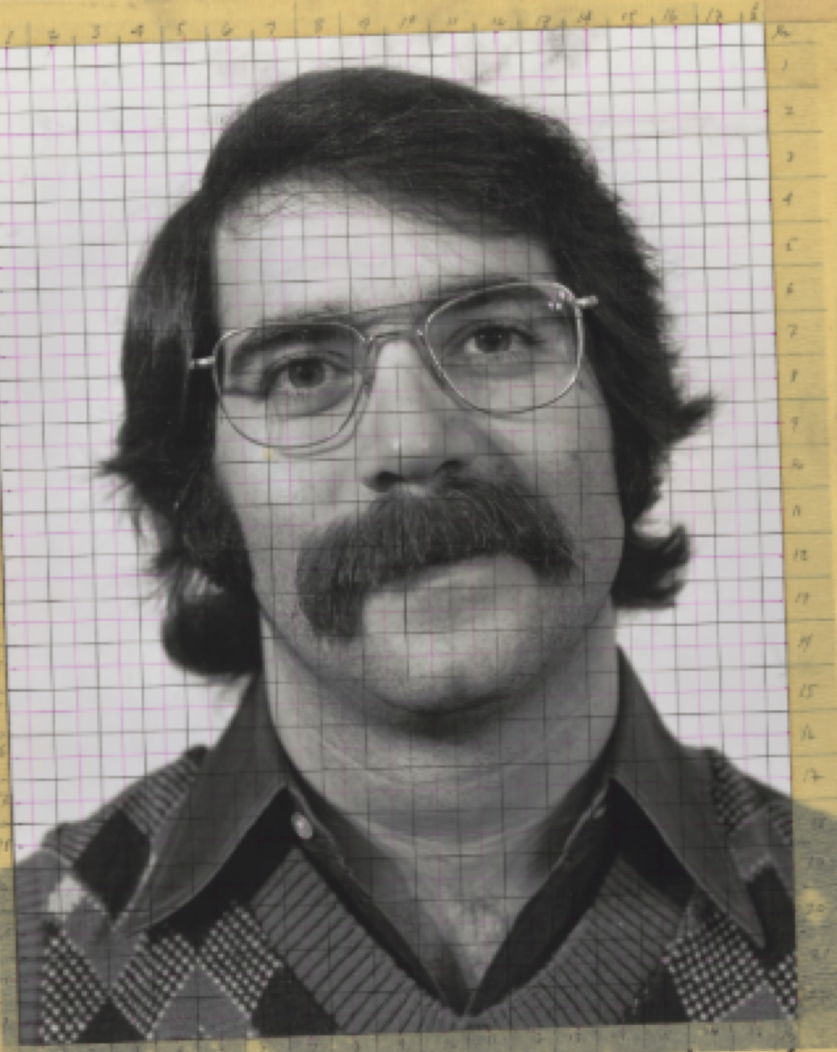
- Drawing and Painting
- “photo-realism”
- Working with the grid
- Huge scale - bringing attention to resolution.



ROBERT, I (BUTLER INSTITUTE 26) ,
1982
16.5" x 12.9"



Robert



Government of Robert

Robert
1977

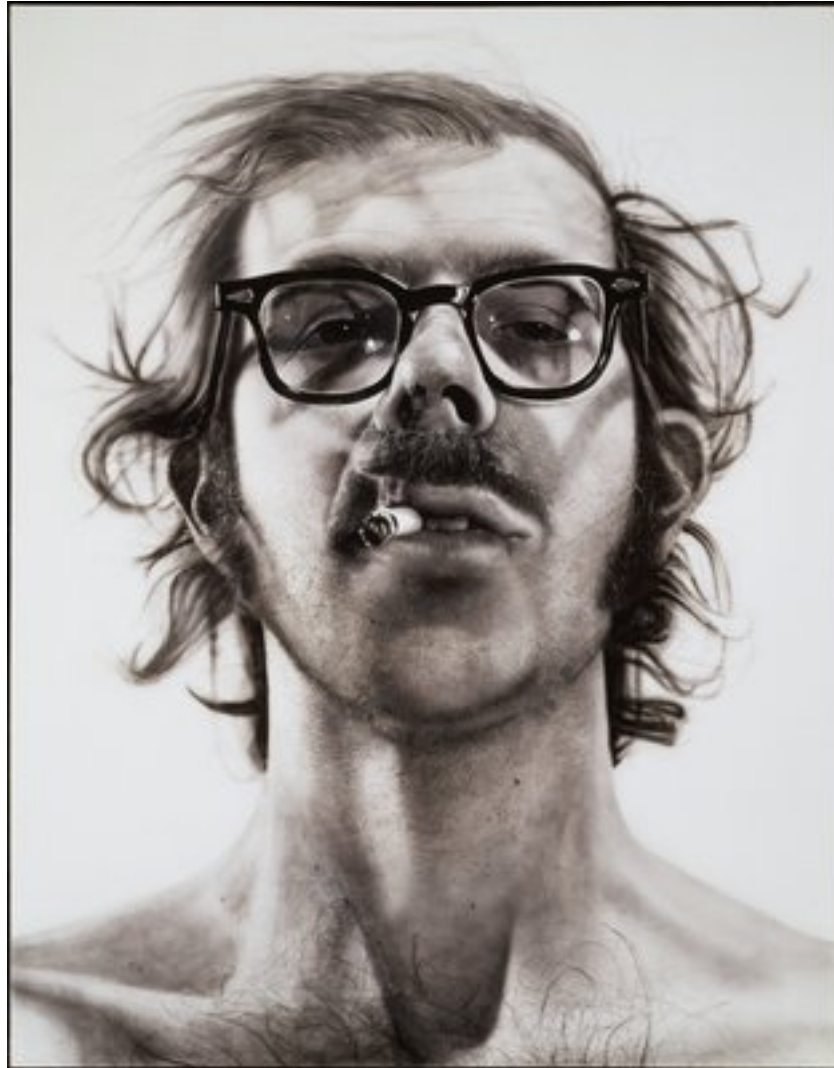
ROBERT
1977
12" x 10.5"



ROBERT (1973-74)
Installation View

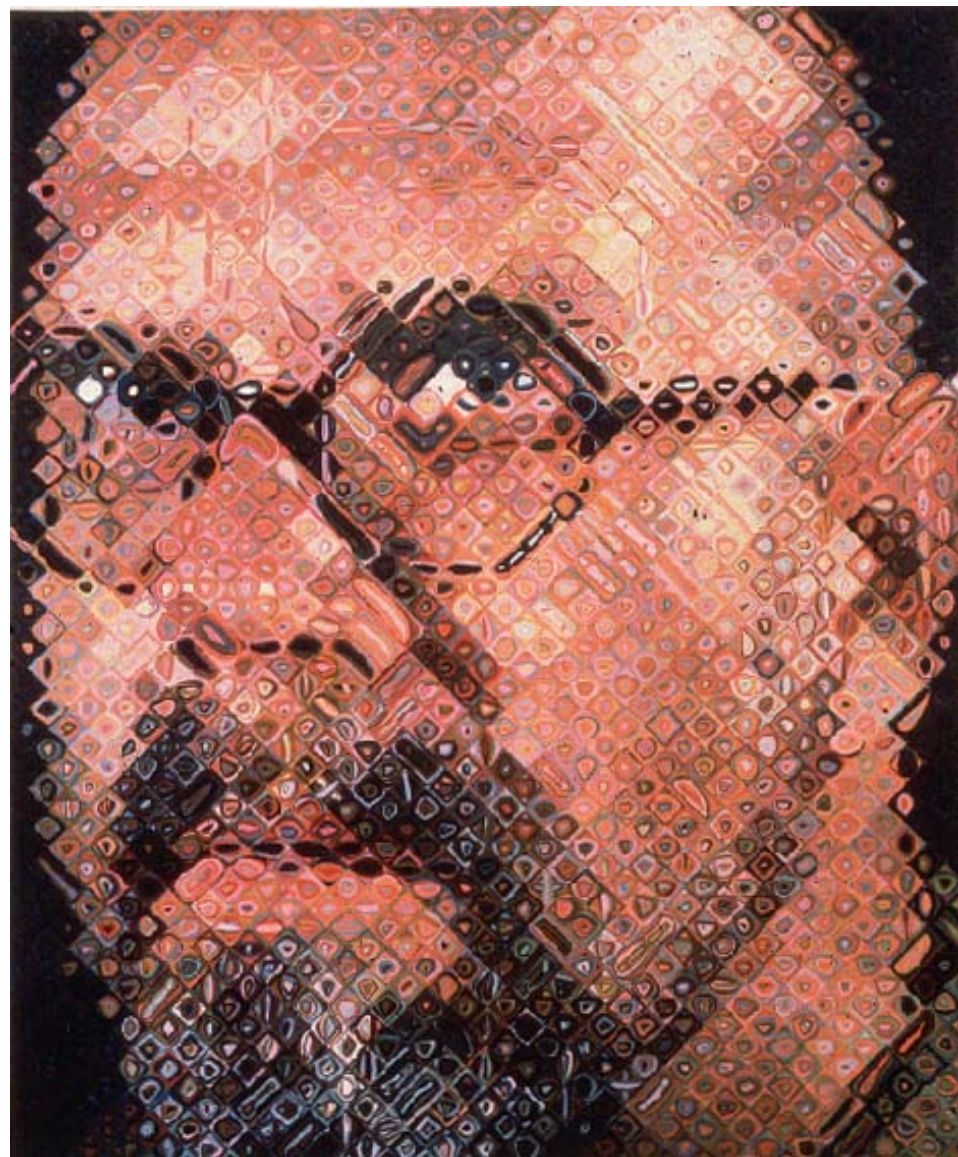
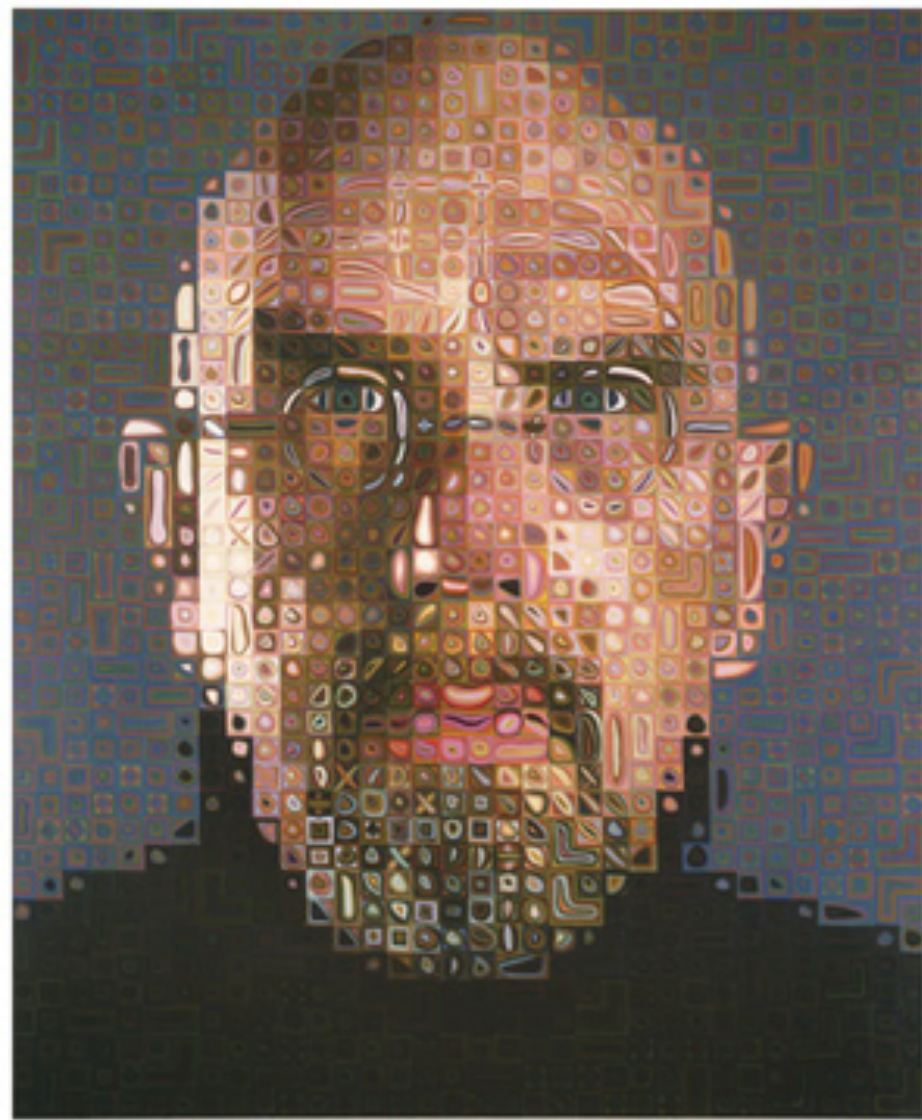


Frank, 1969, 108" x 84"



Self-Portrait, 1967-1968, 107.5" x 83.5"



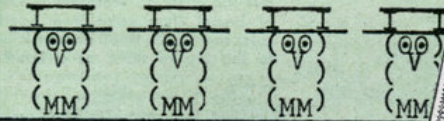
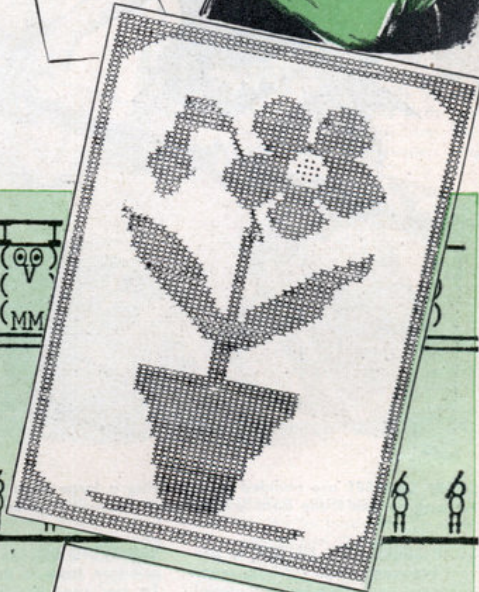




KEYBOARD ART

By Paul Hadley

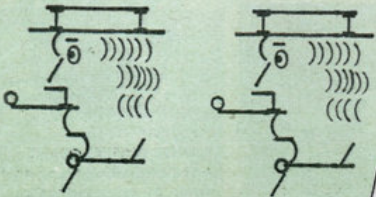
WHILE purely entertaining, doodling with a typewriter gives vent to the imagination and originality of both the experienced and the hunt-and-peck typist. Fill-in pictures are the easiest to "draw" with a typewriter. An example is shown in the flower which is made with the letter X alone. Such pictures, whether a flower or a portrait, are made by using an outline of the subject as a typing guide. This is done by tracing the outline lightly on paper and backing it with carbon paper to type the picture. Caricature or cartoon "drawing" combines letters with symbols as shown in the examples below. Here, half-spacing of the typewriter is required, as in the case of the owl's beak and feet. The log cabin shows what can be done in drawing a picture in perspective.



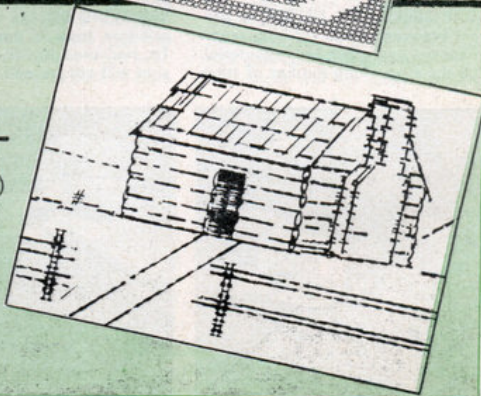
Capital letters I, O, V and M are combined with dashes, parentheses and periods to draw the owls. Half-spacing is required to locate the eyes, beak and feet of the owl



Quotation marks represent the legs of the soldier. His body is formed by a large and small letter O and the gun is a diagonal



Above uses diagonals, parentheses, dashes, hyphen, period and letters I, O, I and o



ASCII ART / HISTORY

Typewriter Artist Produces Pictures Like Tapestry

PICTURES that resemble tapestry are produced with a typewriter by Rosaire J. Belanger, a mill worker in Saco, Me. Belanger first draws a pencil sketch on a sheet of paper, then inserts it in his typewriter and fills in the sketch with various characters to produce shading and outlines. With carbon paper, he transfers the picture onto graph paper, and copies it on blank paper.



George Washington, as pictured with a typewriter by Rosaire J. Belanger. At left, the artist at the keyboard

Vik Muniz

- Themes:
- Material
- Memory
- Popular Culture
- Resolution



Pictures of Magazines
Self-portrait
2003



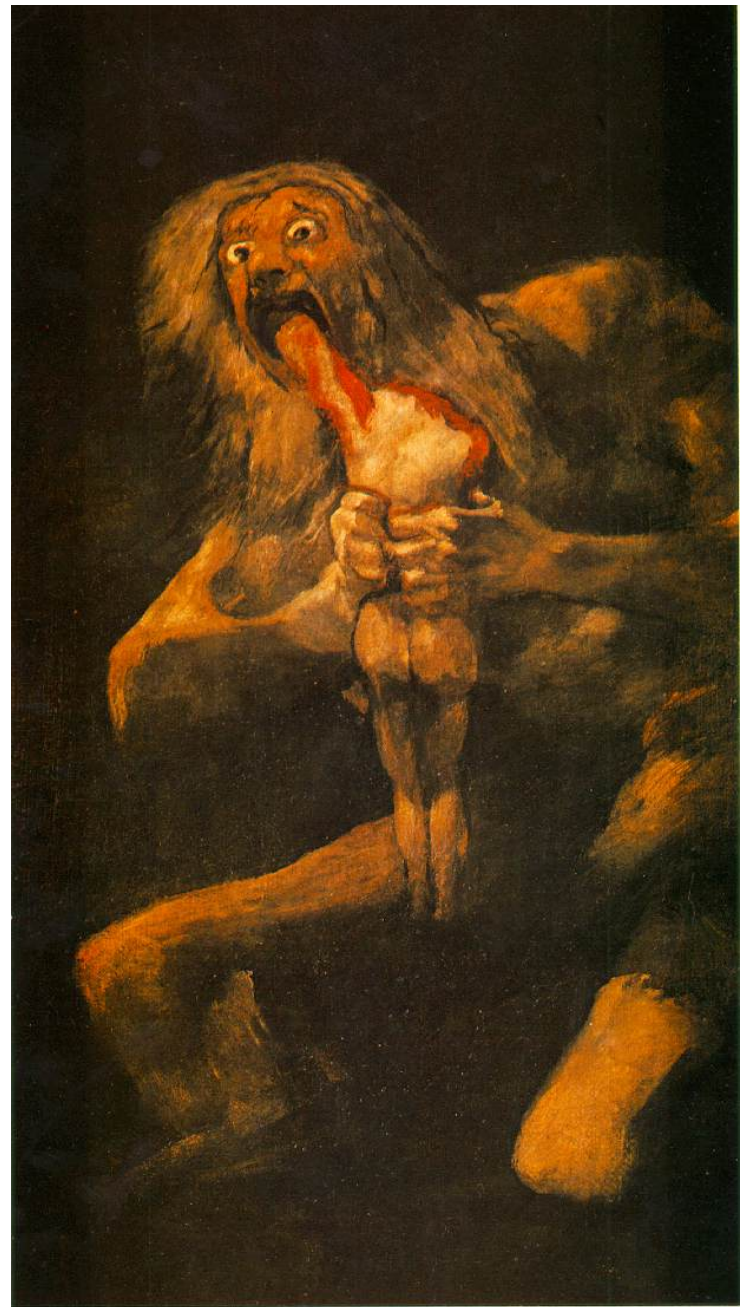
Toy Soldier
2003





Portrait of Alice Liddell, after Lewis Carroll”
2004





Saturn devouring one of his sons, after Goya
2005



Narcissus, after Caravaggio
2005

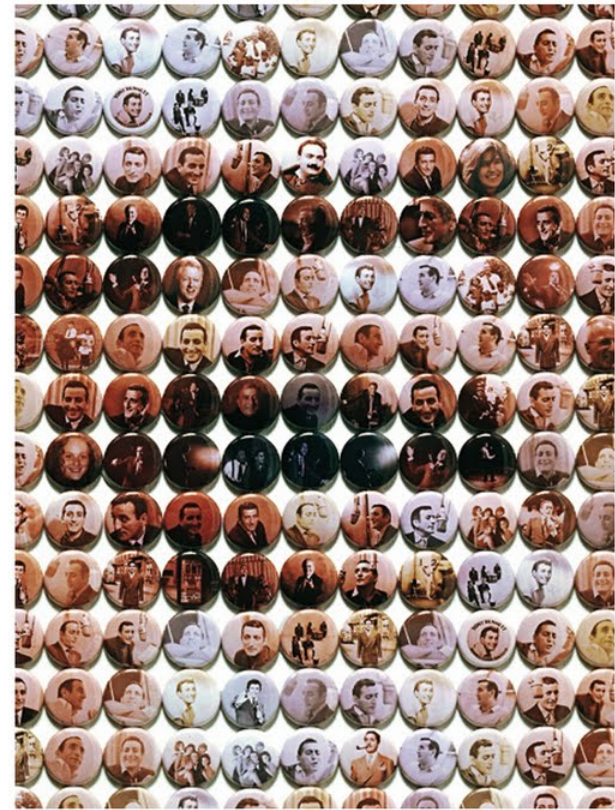
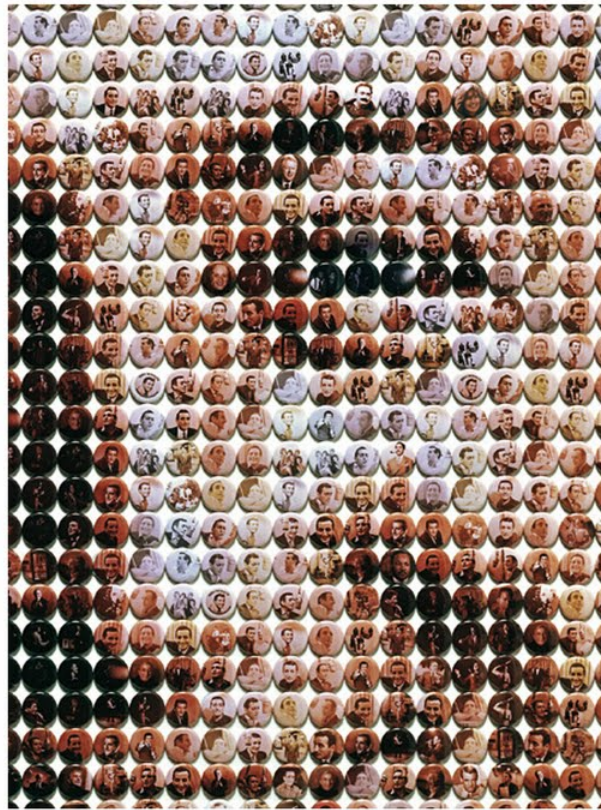
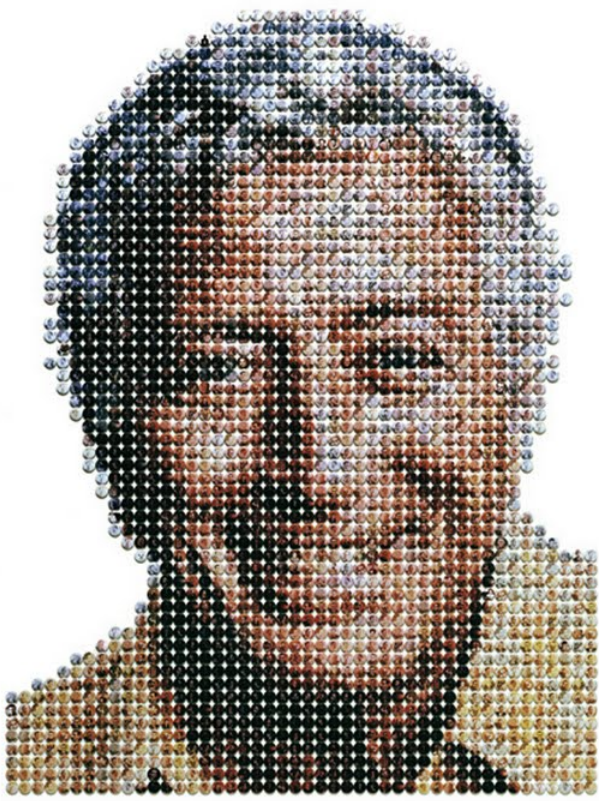


Diane Meyer

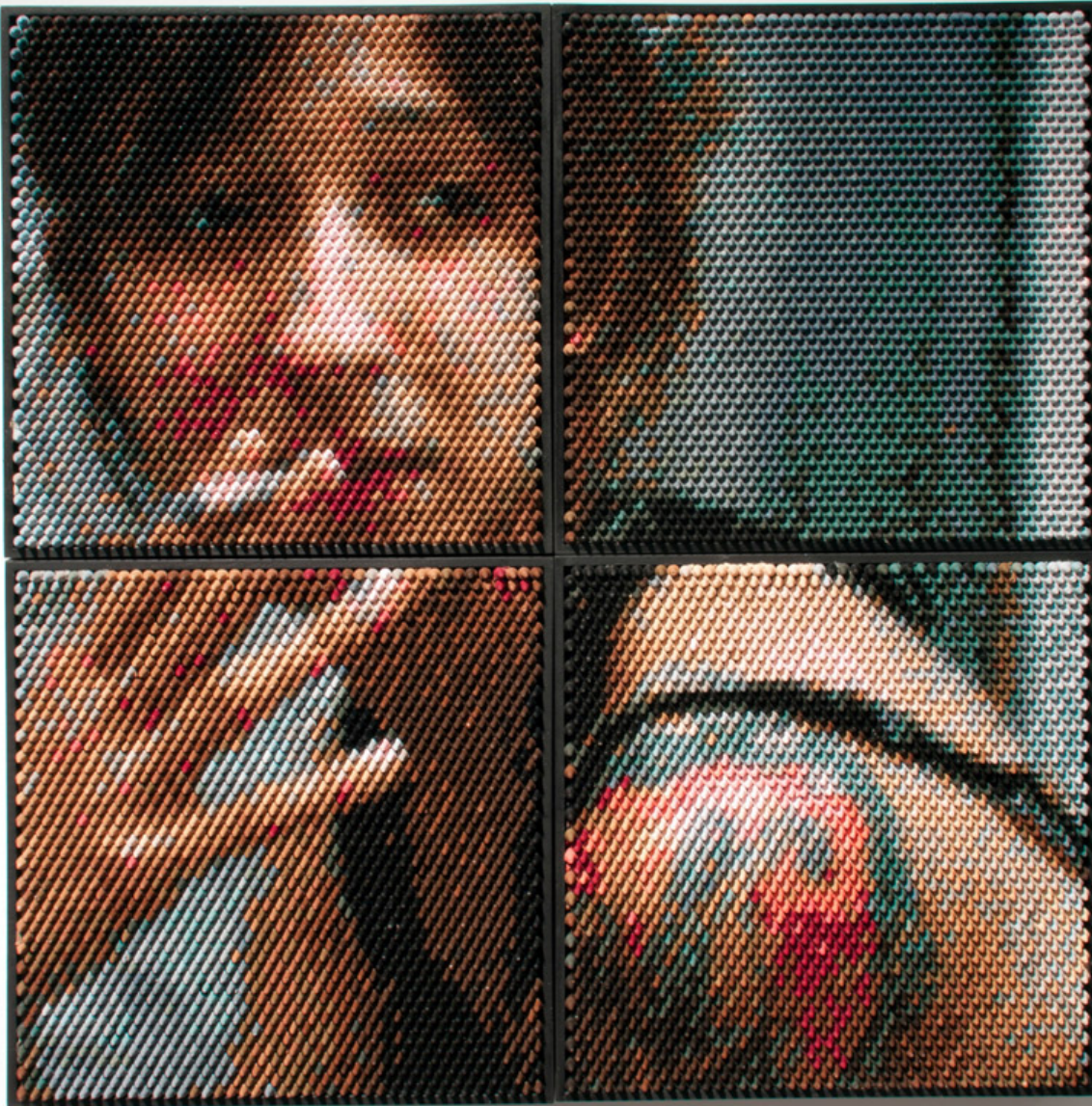
Group I, 7x9 inches, 2016

TIME SPENT THAT MIGHT OTHERWISE BE FORGOTTEN,
2011- 2016

In the series, cross stitch embroidery has been sewn directly into family photographs. The images are broken down and reformed through the embroidery into a hand-sewn pixel structure. As areas of the image are concealed by the embroidery, small, seemingly trivial details emerge while the larger picture and context are erased. I am interested in the disjunct between actual experience and photographic representation and photography's ability to supplant memory. By borrowing the visual language of digital imaging with an analog process, a connection is made between forgetting and digital file corruption. The tactility of the pieces also references the growing trend of photos remaining primarily digital-stored on cell phones and hard drives, but rarely printed out into a tangible object.

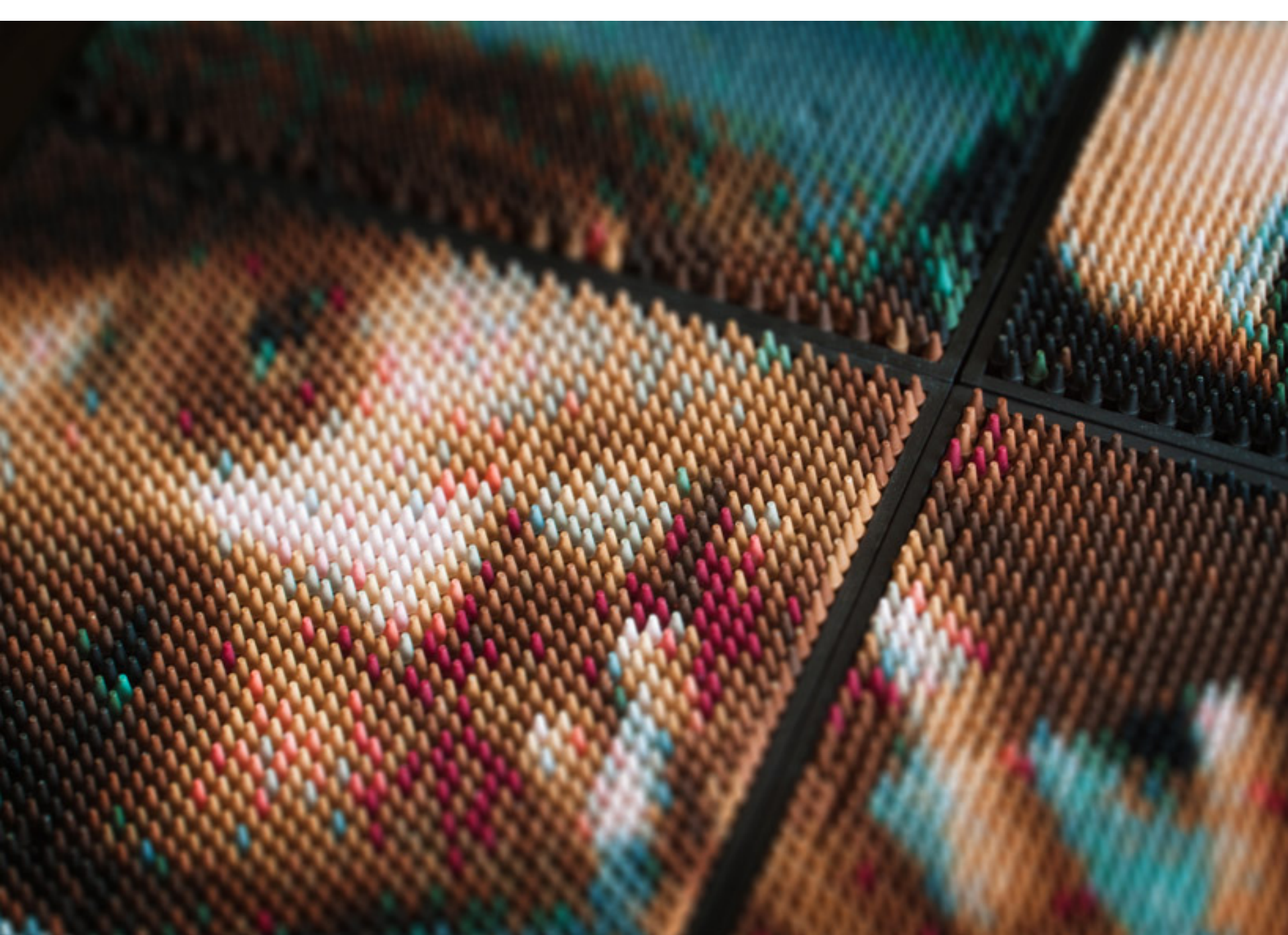


Ian Wright
Tony Bennett
Duets (album cover)



Chrisitan Faur
Encaustic custom cast crayon





Melvin Galapon
Soundwave Portrait

<http://www.mynamemelvin.co.uk/>



interactivity

- Daniel Rozin
- Circles Mirror, 2005
- www.bitforms.com
- Laminated circles, motors, computer, video camera, custom software

