



Research of Inter-image in Art

Practice: Structured Collage

Critical Overview Report in Practice

5.1.2024

Master of Letters in Fine Art

Essay and Critical Evaluation

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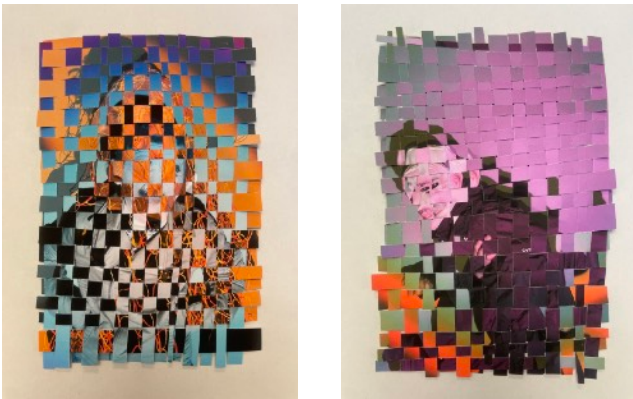


Fig.1 Collages, Artist's photograph

1. *Recombination and collage*

At this stage, I started using the materials of the previous selfies, cutting them up and re-collaging them. At that time, I was struggling with whether I was not creative, and whether the works were similar to Cindy Sherman's or other artists. I could not break through the

bottleneck of selfies. Then I went on to try to

make a laminated collage using clear plastic sheets, where I stacked clips from The sea, The sea, and other images. I was blind at this stage, but it was a very important turning point. Because I reflected: Why don't I make collages with more elements? Collage is not just between pictures, I also want to glue images, words, or words and words together. I hope to imitate the figurative and metaphorical nature of Chinese idioms to describe what I want to express. I also experimented with language disorders. I tried to reorder my vocal mouth shape when I was speaking and make it stop-motion animation. I searched for words like inter-image and intertextuality. I found it exactly what I wanted to further develop my collage technology. I try to write my own poetry.



Fig.2 Collages of Reflection in the city, Artist's photograph

2. *Inspiration of Reflection*

I often like to observe the glass window in life, the reflection of glass on me and on the landscape. I find the view through the glass window very special, it gives me a sense of distance and alienation. The view is palpable behind the glass, but the glass reflects the interior of the previous floor. If you stand outside and observe the reflection of the glass window, the reflection will be deformed and stretched with the curvature of the glass, and the image will be distorted by the mirror. I

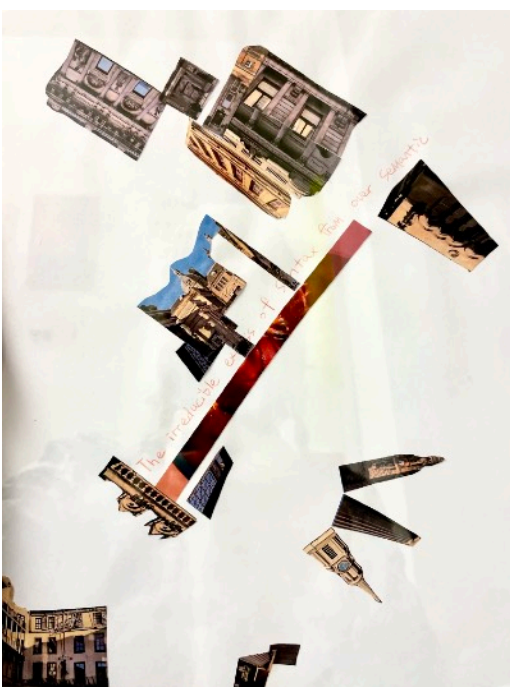


Fig.3 Collages between text and images, Artist's photograph

suddenly realized, why am I only making still images? Flat and static abstract paintings and sculptures are increasingly becoming bourgeois consumer goods of contemporary art, and dynamic images are more able to hold the pace of the audience. The medium of expression of ideas needs to evolve, and moving images can contain more information. I can cut and loop any clip and collage the footage. Moreover, I reflect that the image is the primary medium of modern life, with good effect, fast spread and long time. Human beings observe images, the vision actively receives information, and the brain passively infuses the thought. Images often give people the illusion of reality, I can reproduce video clips on the Internet, and I can even create virtual content within the window of a moving image. The superposition of electronic windows on the screen creates space for dialogue between words or images. This is also the daily life of modern Homo sapiens.

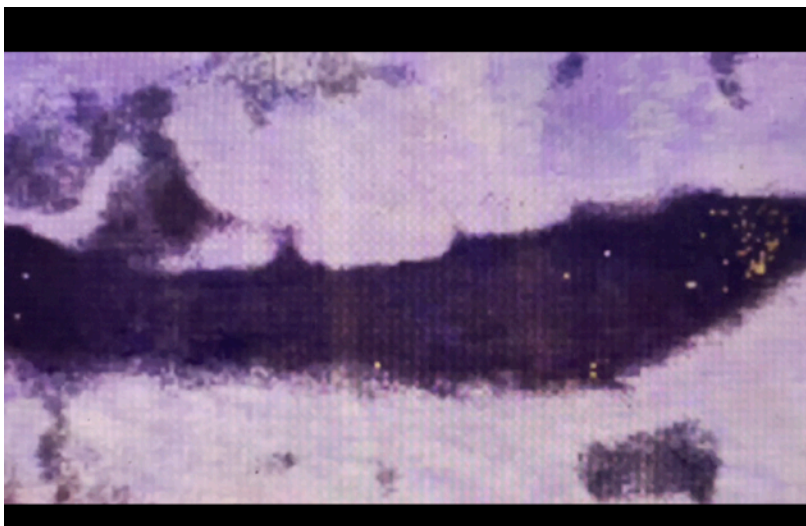


Fig.4 Ephemera, 2024.4, Video, Artist's photograph

3. Ephemera, the dynamic collage of identity memories

Inspired by a body workshop, I realized that clay is a fluid and queer material. I first tried to make Ephemera and made a video of myself covering my body with clay. I use the effect of overlap and find this kind of editing


technology is feasible. The video consists of five segments. I mainly used overlap to superimpose images together, trying to simulate multi-layer glass surfaces to create an illusion effect. I mainly researched the content related to structural film. I hope to put together fragments of fleeting memories. I tried to make another version that included the narration of me reading the poem. After comparison, I think the parts without narration will be more harmonious. Or, I needed to change the narrative, and the narration in the first edition didn't match the content of the video. Of course, I got a relatively satisfactory result in practice at this stage. I feel that I can continue to make more structured films to break down the barriers of time.

4. Drifting and Scanning

Based on the practical content of the first two, I continue to try my still-life photography section. I was deeply inspired by Lucie Stahl's lecture in our school. Instead of shooting with a traditional camera, I chose to scan the object with a scanner. Scanning is a more mature, calm, objective, restrained way of photography, and I think its nature is somewhere between archival and photography. I carried on what I learned from the elective - DRIFTING. In the 1960s, the Situationist International advocated in Paris for a popular commitment to an action called derive /drift: 'a method or technique of rapid travel through a wide variety of surroundings in which participants drifted from solo to groups of two to three people. Drift, endeavors to complete this period of wandering with an unusual, episodic, fleeting, and purely sensory rule of thumb. It focuses on people and their situations and experiences in specific locations.³

Mapping the City
4 The concept of drift

In the 1960s, the Situationist International advocated in Paris for a popular commitment to an action called derive/drift: 'a method or technique of rapid travel through a wide variety of surroundings' in which participants drifted from solo to groups of two to three people. Drift, endeavors to complete this period of wandering with an unusual, episodic, fleeting, and purely sensory rule of thumb. It focuses on people and their situations and experiences in specific locations.³



Guy Debord developed the psychogeographic map. He took the concept of the wanderer and developed it into drift, a kind of perceptual map that records the action of drifting, whereby the drifter draws a route based on his or her own subjective perception of the city. drift does not have the usual motivations for movement (work or leisure activities), but rather the attraction of the terrain and its 'psychogeographical' effects. It challenges how and why people move through their surroundings and encourages exploration and wandering.⁴

The sociologist Georg Simmel, in *Bridges and Gates* (1909), suggests that humans have a will and desire to connect, and that people move in order to connect, hence the creation.

³ Gray, C. (1966). *Leaving the 20th Century: the incomplete work of the Situationist International*. London: Rebel Press.

⁴ Trixler, J. (2019). *Guy Debord, the Situationist International, and the revolutionary split*. Leiden Brill Sense.

Fig.5 The Concept of Drifting, Artist's Essay ⁷

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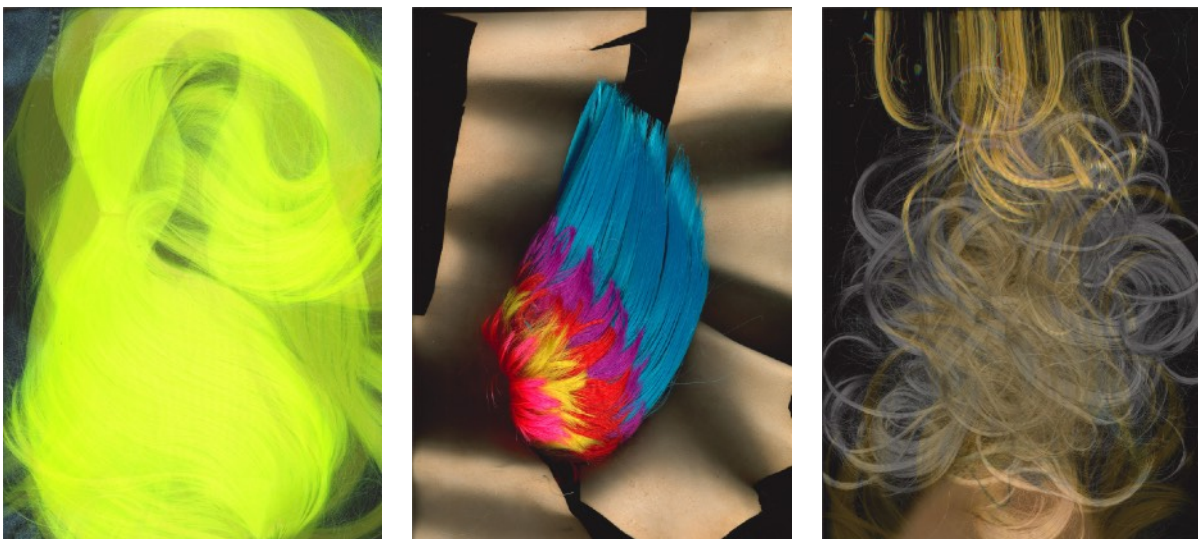


Fig.6 Artist's photograph, 2024.4

the terrain and its 'psychogeographical' effects. It challenges how and why people move through their surroundings and encourage exploration and wandering.⁴

5. Explore the body of the scanner

I try to imitate the concept of DRIFTING by dragging the object while scanning to change the external nature of the object and the attribute of the object itself. The symbol magnifies indefinitely until it loses its original signification. The world is topological, and I no longer want to make still images. I also wanted to free up objects and make image-making more democratic, and I scanned balls and other objects. I followed the Overlap technology in the short film and superimposed the motion trajectories scanned by the objects, thus obtaining a static and moving image. At this stage, I built up my confidence. Why no more selfies? First, I think that for me, the creativity in photographing portraits has not been improved for the time being. Direct self-portraits

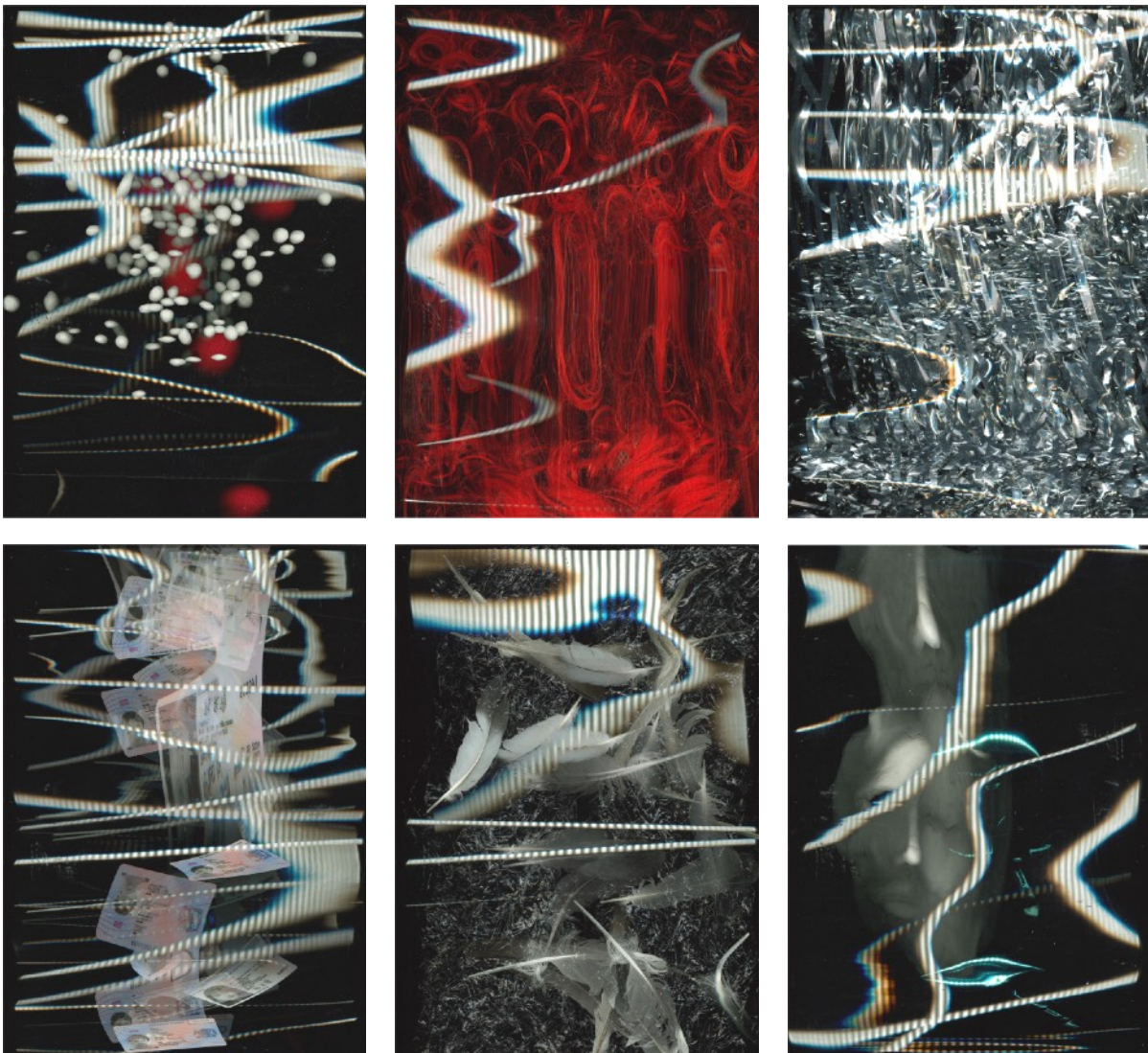


Fig.7 Artist's photograph, 2024.4

have lost their readability, while indirect images are more readable. If you can express something clearly in one sentence. Why does it need to be converted into art? Second, the choice of objects as subjects is more able to carry information and the ineffable, fragmented, undigested fuzzy semantics outside the camera. It can leave the right of interpretation to the audience, thus achieving a relatively more democratic image writing. At this stage, I gradually built up confidence and hope to explore more different technologies in the future.

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