

LENS - BASED ON MEDIA

2023–2025

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What have you been making?



(The Drone . 2023 . Digital animation / 3 min 04 sec)

I'm currently working on a project to explore the potential of storytelling extracted from digital media. In my short film, "The Drone", I aimed to explore various narrative structures that a specific subject could generate, inspired by a chance encounter with random clip on YouTube.

I crafted the drone to continuously pose questions, offering comfort to those encountering similar circumstances. Despite its ever-changing appearance, the drone remains unaware of the passage of time and the presence of other similar entities.

It was produced as a black-and-white animation lasting approximately 3 minutes. Particularly in the narrative surrounding drones, the rapid and natural phenomenon of change and disappearance reflects the characteristics of modern society, where past desires quickly evolve.

How did you do it?

(practical Method)

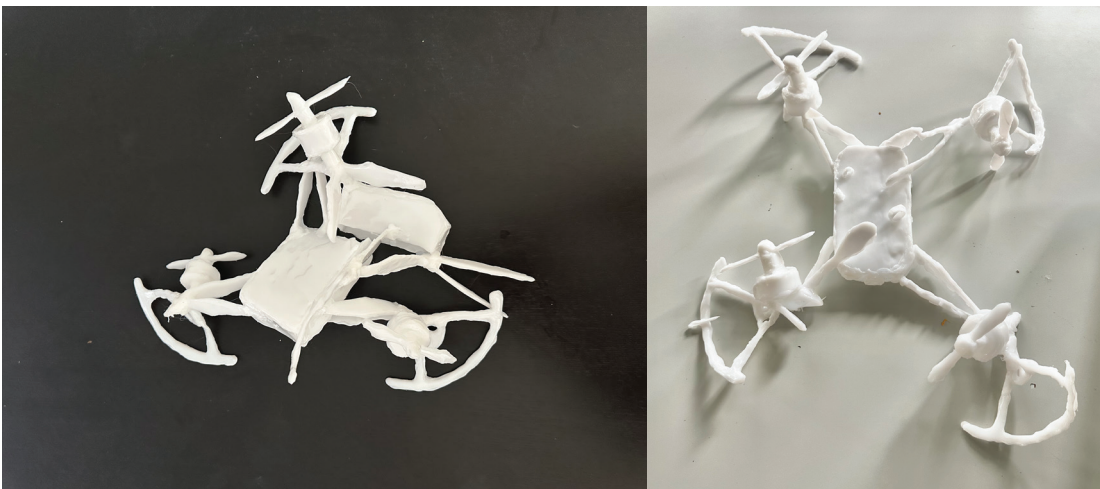
The requirement was to produce fresh images depicting a drone object that aligns with the revised story.

I began with standard drone shapes but adjusted them multiple times by repeating, stretching, shrinking, and distorting them.

The grand concept I envisioned for the recreated drone aims to convey a sense of accumulated time and space. It reminds me of some remains floating around the bottom of the sea. It somehow looks melted, but you can still see the original structure of that object. In the process, I crafted drone objects solely with hot glue, producing variations in design. I then employed 3D scanning to refine texture clarity and harmonize aesthetic coherence.

Ultimately I wanted to reflect these transformative behaviors to resonate with a series of phenomena that exist and occur in the digital media space. Digital media possesses a flexible nature. Contents generated through the internet are easily altered, reinterpreted, and repurposed with various meanings. This process differs from alterations in physical spaces. Content modified on the internet exhibits a more proactive and rapid fluctuation in form, quantity, and potential.

Therefore, I believe that drone images I slightly modify also resemble digitally altered media rather than naturally evolving entities, embodying similar characteristics shaped by someone's active intervention.



(The Drone . Multi display object . 2023 . hot glue)

(Narrative Method)

The original video that inspired this project was about 1 minute and 30 seconds in duration, featuring an intense yet straightforward narrative. In the footage, a drone slowly fell into water for unknown reasons, while in the distance, the owner of the drone, appearing like a guardian, rushes towards it.

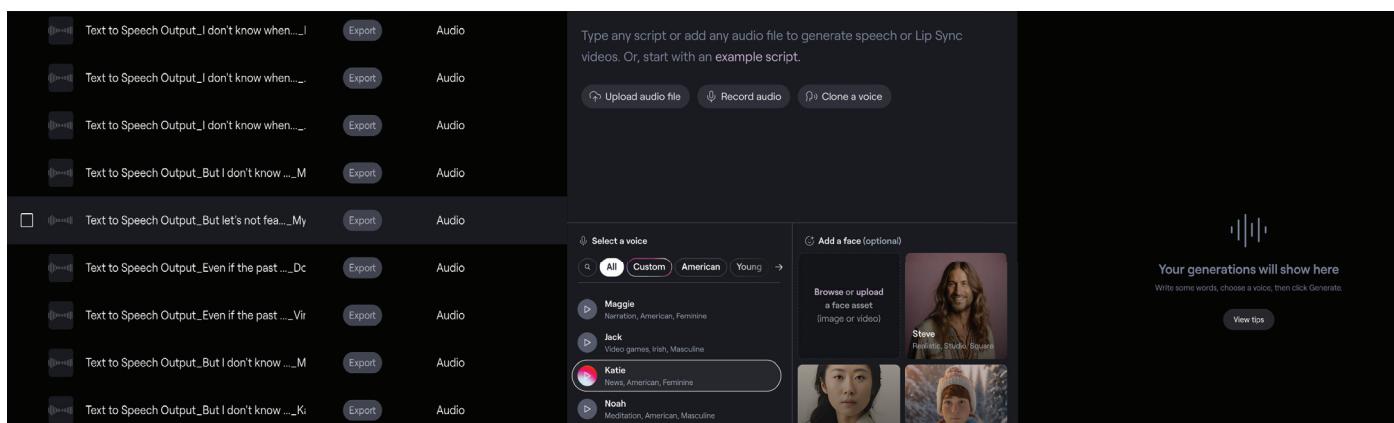
Through my analysis, I aimed to understand why the video captivates viewers and sought to grasp the essence of a fresh narrative structure. The determined actions of the figure, likely the owner, from the drone's perspective, resemble those of a protagonist, evoking a sense of heroism akin to traditional storytelling.

As the camera angle zooms in on the person, the drone's dramatic plunge into the water intensifies suspense, prompting viewers to experience a mix of joy, relief, and anxiety. I was capturing these emotional fluctuations to serve as crucial elements in shaping a new narrative.

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Through personal analysis, I aimed to discern why the video captivates viewers and grasp a fresh narrative structure. The determined actions of the figure, likely the owner, from the drone's perspective, evoke the role of a protagonist, akin to traditional storytelling. As the camera zooms in on the person, the drone's plunge into the water intensifies suspense, evoking a mix of joy, relief, and anxiety in viewers. Capturing these emotional fluctuations serves as crucial elements in shaping a new narrative.

The process evolved into several steps for creating compelling narratives from fragmented drone images. Firstly, establishing a Narrative Framework to explore the main ideas and concepts depicted in the footage to shape the narrative direction. Secondly, identifying key characters to anchor the story. Then, utilizing fragmented Imagery to generate diverse images, incorporating elements of decay and fragmentation to evoke intrigue. Lastly, reconstructing associated Stories to develop narratives that complement the fragmented imagery, creating a cohesive and engaging storyline. Therefore, I sought to explore how this process could enhance the relationship and interaction between the newly developed narrative and the original materials.



(The Drone . AI-Voice generation . 2023 . RUNWAY software)

Relation to previous practice

The previous works reflect a process of recombining various elements to create new meanings. The process of reinterpreting personally accumulated images in new contexts highlights the versatility of perception, which can vary significantly depending on the situation.

The “Artificial Landscape 01/02 “ is based on the observation that landscape images encountered in the digital environment are becoming universal, forming a new natural landscape. This project originated from a question about how truthfully the external environments such as cities, mountains, and oceans, which we experience in reality, can be conveyed to us. This curiosity arises because the landscapes we encounter through the internet or media can be distorted compared to actual experiences.

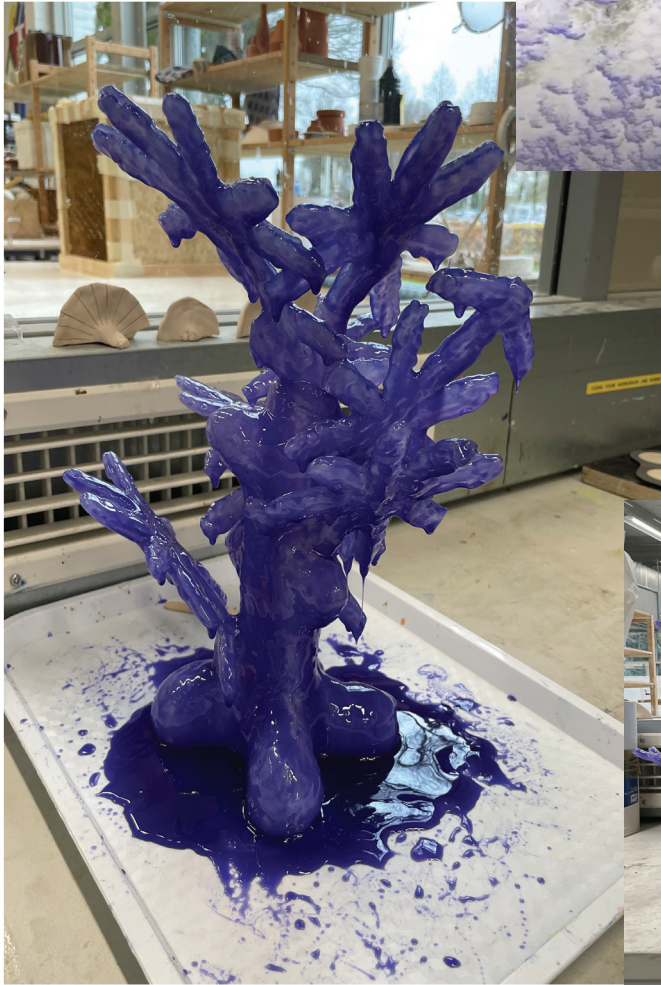
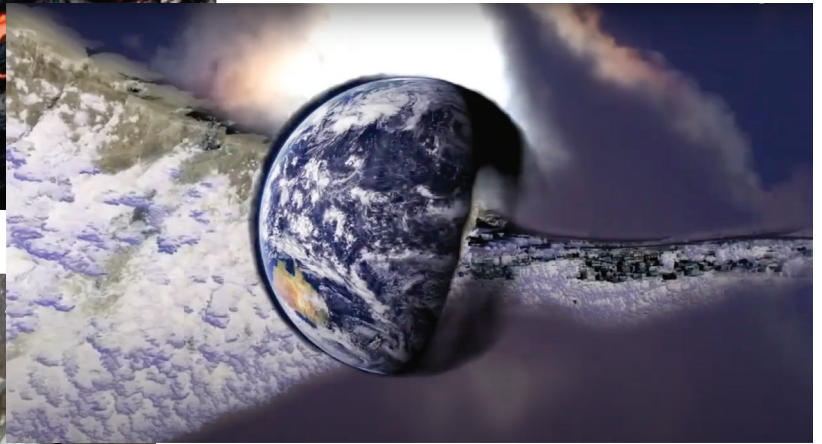
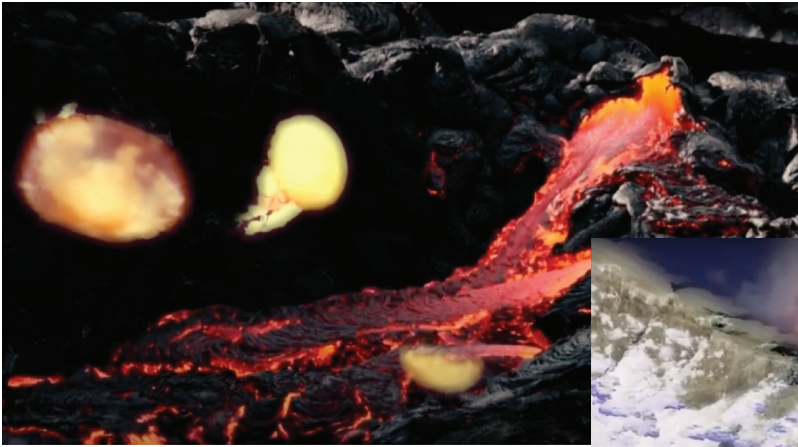
This project aims to explore the boundary between our real experiences and virtual images, understanding how the environments we know and those presented by others combine to form the boundary between reality and virtuality. This illustrates how experiences through specific media are recreated and consumed in new forms. The previous works reflect a process of recombining various elements to create new meanings.

“The Drone” project shares similarities in generating new artworks by reworking materials experienced in digital media into different mediums. These works present new perspectives and interpretations in their respective contexts, delivering diverse experiences through various media.

I believe that there are always new ways to utilize digital media through fresh combinations, distortions, and reproductions. Among them, another project I worked on in the past is the “Snack Plants” project. This project also stemmed from stumbling upon the music of Mort Garson’s 1976 album ‘Plantasia’ on YouTube. The phrase “warm earth music for plants” written on the album cover left a profound impression. The overall flashy and electronic sound of music has made artificially augmented plants more intuitively evocative than natural ones.

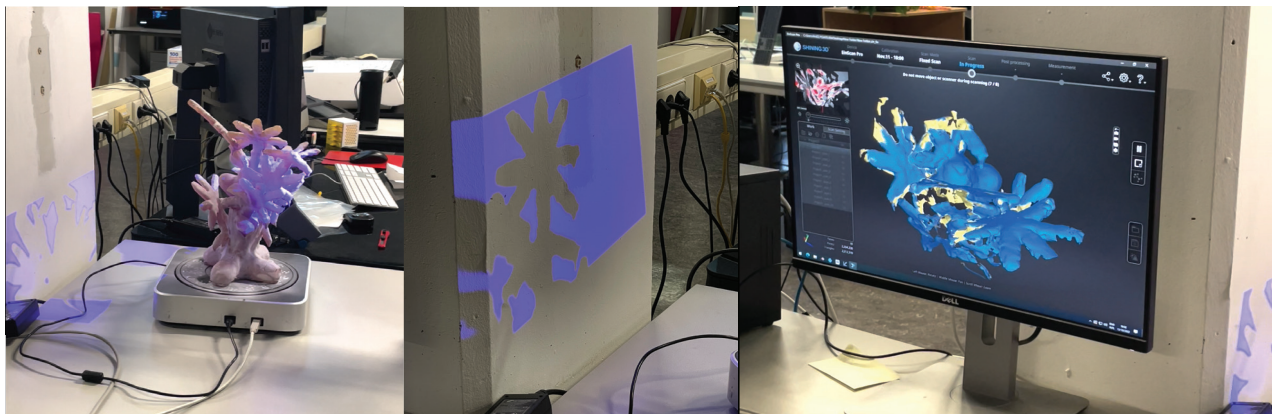
This led me to recall an image of a Haribo tree, jokingly created as an AI image by someone in the past. However, due to the overload of information on the internet, I couldn’t find that image again. Subsequently, I concluded that creating artificial plants personally would be more effective, and I created my series of growing jelly plants that suit the music.

“Snack Plants,” developed in this manner, is a project that, while not possessing a uniquely structured narrative, finds its roots in internet media. It emerges from a blend of sound and processed images discovered there. My work revolves around consistently exploring, broadening, and re-shaping diverse digital mediums to reveal both major and minor elements at their essence.



(Artificial Landscape - 01. 2023 / 1min 46 sec)

(Artificial Landscape - 02. 2023 / 2min 37 sec)



(Snack Plants . Multi display object . 2022 . hot glue / epoxy)

What do you want to make next?

I plan to expand my previous study on digital media images, utilizing this knowledge for current research or personal exploration. My focus lies in integrating content from platforms like TikTok, YouTube, and Instagram to delve into the deeper implications of memes and easily consumable media. Initially, I'll adopt a visual approach, constructing narratives around social media fragments, memes, and images.

I also want to highlight the importance of recycling images and discovering their background narratives.

This type of artwork plays a crucial role in expanding our perspectives by reshaping digital media like social media into new visual representations. Cory Arcangel's piece "Disclaimer:" reinterprets his social media scrolling recordings by projecting them onto large screens in exhibition spaces, highlighting how digital content we unconsciously consume can be reinterpreted and illuminated in a new light. This process of reusing and reprocessing existing material connects with the concept of "reuse" and underscores the importance of exploring and utilizing the values lost or omitted during the transmission process, emphasizing the significance of background and narratives.

By doing so, I plan to create new content by using existing material, focusing on rediscovering what I already know or experienced, and using available resources again. Additionally, I'm curious about how visual communication shapes digital languages, especially through activities like sharing reels with friends. I term this exploration "digital linguistics," aiming to understand the subtle dynamics of digital communication better.



Cory Arcangel /

(Disclaimer: Single-channel screen recording of a live bot performance on Instagram, November 26, 2019)

Why do you want to make it?

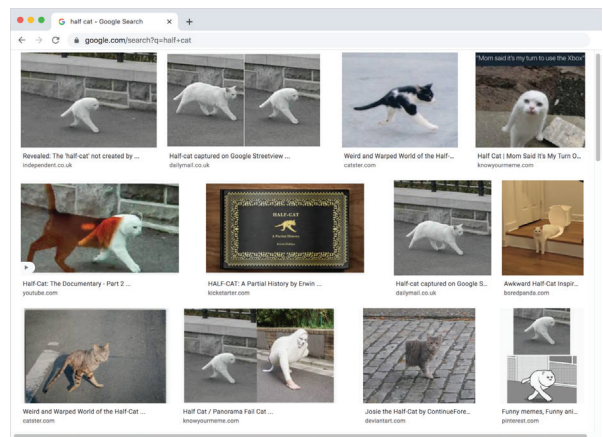
In digital media, information, or some images and stories can be confusing and distorted due to various sources and viewpoints online.

This makes it hard to understand in one solid form, and digital media covers a wide range of topics, making it even more complex. So, I want to look at this content from my perspective. I hope to provide different and new insights based on my experiences and wish to resonate with others amidst this digital chaos. By doing this, I aim to find deeper meanings in digital content and encourage thoughtful discussions in this vast digital landscape.

Relation to a larger context

I'm interested in exploring creative works beyond digital image reproduction, exploring how they're consumed and inspire diverse artworks. For instance, in projects like the drone project, I'll move beyond screens by installing physical objects in real spaces, facilitating interaction between digital and physical realms. Additionally, works from Eva & Franco Mattes' innovative use of internet media and unique screen display techniques will amplify and enrich my artistic pursuits.

This serves as a clear example guiding the integration and examination of images and subjects within my current artistic approach.



Eva & Franco Mattes/
(Half Cat. A sculpture based on a LOLcat meme, alternately called "Half Cat", "Panorama Fail Cat" or "Sinko Peso". 2020)

References

- original drone video

<https://www.youtube.com/watch?si=LgT5GME6JvxQI2ND&v=72OhmRGrLLE&feature=youtu.be>

- Artificial Landscape

https://youtu.be/PY0_g4ow9mc?si=kDVsqDj9ZeYgY6BM

<https://youtu.be/zSHKS1FpZbg?si=IJklagzx2w3CG5hm>

- Cory Arcangel / (Disclaimer: 2019)

<https://coryarcangel.com/shows/flying-foxes>

- Eva & Franco Mattes

<https://0100101110101101.org/>