MANIFESTO OF POOR IMAGES:

Re-imagine Guggenheim in the Post-digital Age

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Exhibition and Narrative Environments
Interior Architecture
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Manifesto of Poor Images:
Re-imagine Guggenheim in the post-digital age

A thesis submitted in partial fulfillment of the requirements for the degree Master of Design in Interior Studies [Exhibitions & Narrative Environments] in the Department of Interior Architecture of the Rhode Island School of Design

By
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# Table of contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROLOGUE</td>
<td>15</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td></td>
</tr>
<tr>
<td>Abstract</td>
<td>19</td>
</tr>
<tr>
<td>Glossary</td>
<td>20</td>
</tr>
<tr>
<td>RESEARCH</td>
<td></td>
</tr>
<tr>
<td>The value of poor images:</td>
<td></td>
</tr>
<tr>
<td>Low resolution</td>
<td>27</td>
</tr>
<tr>
<td>Creative process</td>
<td>37</td>
</tr>
<tr>
<td>Viewer's experience</td>
<td>45</td>
</tr>
<tr>
<td>Artistic manifestation</td>
<td>57</td>
</tr>
<tr>
<td>PRECEDENTS</td>
<td></td>
</tr>
<tr>
<td>London pleasure garden</td>
<td>65</td>
</tr>
<tr>
<td>Countryside: The future</td>
<td>68</td>
</tr>
<tr>
<td>Snap + share</td>
<td>72</td>
</tr>
<tr>
<td>SITE</td>
<td>76</td>
</tr>
<tr>
<td>DESIGN PROPOSAL</td>
<td></td>
</tr>
<tr>
<td>Exhibition statement</td>
<td>80</td>
</tr>
<tr>
<td>Sections</td>
<td>90</td>
</tr>
<tr>
<td>The tower</td>
<td>126</td>
</tr>
<tr>
<td>SPECIALIST ADVISOR</td>
<td></td>
</tr>
<tr>
<td>ANNOTATED BIBLIOGRAPHY</td>
<td></td>
</tr>
<tr>
<td>IMAGE CREDITS</td>
<td></td>
</tr>
</tbody>
</table>
"Poor images are the contemporary Wretched of the Screen, the debris of audiovisual production, the trash that washes up on the digital economies’ shores. They testify to the violent dislocation, transferrals, and displacement of images—their acceleration and circulation within the vicious cycles of audiovisual capitalism. Poor images are dragged around the globe as commodities or their effigies, as gifts or as bounty. They spread pleasure or death threats, conspiracy theories or bootlegs, resistance or stultification. Poor images show the rare, the obvious, and the unbelievable—that is, if we can still manage to decipher it."

- Hito Styerl

_In Defense of Poor Image_
Prologue

It all started in the year 2016, when I first saw an image of a genital like chandelier on Pinterest. I created an album for this picture, and named it as WTF. Soon this album became my personal gallery for collecting those weird images on Internet - images that you will react WTF with. Up to now there are already over 1000 pictures in this album, and 90% of them are memes. I am so attracted to those bizarre images with bad quality and strange characters. They opened the door for me to another world, a world that is kinky, shady, but also strangely fun.

Soon after I became a meme expert. I use these images I collected on social media in conversations, posts, or comments on others’ content. I sometimes even re-edit the images I found online and change their captions to match my mood. Many people do it too - especially those who have grown up with the flourishing Internet culture. Memes, or images in general, have become an important way to express ourselves and an inseparable part of our daily lives. Even if you are not a big fan of memes, you are still exposed to or utilizing other kinds of images, like tiktok short videos, instagram photos, stickers, or emojis.

But what I want to talk about in this book is not general images or the different formats of images. One thing I find really interesting is the quality of images, or in other words, their resolution. You may have noticed that the most popular images or videos you find online are always blurred, washed-out, and with low-resolution. Their bad quality comes from their circulation on the Internet, and it degrades every time someone downloads them, edits them, and re-posts them. Their self-destruction is the testification of their popularity, and their low-resolution is the spirit of the amateur labor.
Introduction

What is the role and value of low-resolution digital images, or “poor images,” in a culture dominated by high-resolution and hyper-realistic digital media? This thesis investigates poor images from several perspectives: their technical characteristics, viewer’s experience, creative process, and artistic content.

With low-resolution as the defining characteristic of poor images, these pictures challenge the unceasing longing for ever-higher image resolution. While they seem unstable and untrustworthy, they challenge the obsession with higher resolution, offer an ambiguous visual experience, and provoke nostalgia. Poor images are open to appropriation, allowing users to become editors and co-authors. In the process of image-making, poor images reveal the relationship between people and digitalization, uncovering unexpected outcomes of the digital system itself. Poor images have been used as artists’ manifestation, and re-animated to build narratives and outline social concerns. They have populated the art since the 80s, and continue to influence contemporary artists’ visions and approaches.

Abstract

What is the role and value of low-resolution digital images, or “poor images,” in a culture dominated by high-resolution and hyper-realistic digital media? This thesis investigates poor images from several perspectives: their technical characteristics, viewer’s experience, creative process, and artistic content.

With low-resolution as the defining characteristic of poor images, these pictures challenge the unceasing longing for ever-higher image resolution. While they seem unstable and untrustworthy, they challenge the obsession with higher resolution, offer an ambiguous visual experience, and provoke nostalgia. Poor images are open to appropriation, allowing users to become editors and co-authors. In the process of image-making, poor images reveal the relationship between people and digitalization, uncovering unexpected outcomes of the digital system itself. Poor images have been used as artists’ manifestation, and re-animated to build narratives and outline social concerns. They have populated the art since the 80s, and continue to influence contemporary artists’ visions and approaches.

Drawing on the characteristics of poor images, this thesis proposes an exhibition of these images at the Guggenheim Museum. Not merely an art gallery, the Guggenheim is a space for social and cultural discourse and exploration, underscored by its iconic architectural design. This exhibition challenges the existing space, and is intended to re-contextualizing the museum space to highlight the value of poor images. This exhibition uses a collection of poor images as a springboard to explore the diverse and complex roles of the medium. By creating a dynamic and interactive experience, Manifesto of Poor Images aims to encourage visitors to engage with contemporary visual culture in innovative ways. Through the exhibition, visitors will gain a deeper understanding of the role of images in shaping our perception of the world, and how this has evolved in the post-digital age.
1. Resolution

Image resolution is typically described in PPI, which refers to how many pixels are displayed per inch of an image. Higher resolutions mean that there are more pixels per inch (PPI), resulting in more pixel information and creating a high-quality image. Images with lower resolutions have fewer pixels.

2. Poor image / Rich image

Poor images are the images lack of quality. Their resolution is under 300 pixels or lower. In contrast, rich images are high-resolution images, which makes them look brilliant and impressive. The concept of "Poor image" was firstly proposed by Hito Steyerl.

3. Meme

A meme is an idea, behavior, or style that spreads by means of imitation from person to person within a culture and often carries symbolic meaning representing a particular phenomenon or theme.

In popular language, a meme may refer to an Internet meme, typically an image, that is remixed, copied, and circulated in a shared cultural experience online. Those memes that are most successful in being copied and transmitted become the most prevalent within a culture.

4. Audiovisual

Audiovisual (AV) is electronic media possessing both a sound and a visual component.

5. Post-digital

Post-digital refers to the social, cultural and technical condition that followed the digital revolution. The post-digital world is still very much affected by digitalization, but this digitality is now more inextricable than ever and deeply rooted in everyone's daily life.

6. Y2K

Y2K means the Year 2000. It’s an aesthetic that was prevalent in popular culture from roughly 1997 to 2004. It often comprises futuristic design and cyber-inspired style.

Research

What is the richness of poor images?

1. Low-resolution

2. Creative process

3. Viewers' experience

4. Artistic Manifestation

- Unstability
- Nostalgia
- Truth & Untruth

- Open for appropriation

- Human and digitalization

- Narratives and authorship
1. Low resolution:

Unstability

Poor images’ low quality and poor visual experience oppose to the hyper-realism projected at us from screens, questioning the unceasing longing for ever-higher image resolution.

Their ambiguity and unstability act as an opposite to the highly regulated computer language or digital system, disclosing the controls of audiovisual technologies. For Mikhel Proulx, the ambiguity and uncertainty of images are valuable, since they “represent political alternatives to the dis-ambiguous character of digital culture”. In The “progress of Ambiguity: Uncertain Imagery in Digital Culture”, he proposed that the system of digital world are rigid.

Digital technologies are dis-ambiguous, because “they espouse ideologies via systematized calculation and centralized command”. Thus, poor images have the power to “take on a radical identity in distinction from today’s highly regulated, streamlined surfaces of dominant digital imagery.”

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Examples of the unstable poor images are dream-core images and weird-core images. “Dream-core is a surrealist aesthetic that uses motifs commonly associated with dream, daydreams or nightmares, portrayed through media such as images, videos and music. It utilize different images such as liminal spaces, unrealistic terrain and structures, or even fantasy-like lands, to give the visual a dream like quality.” By blending these imaginative elements, dream-core offers viewers a transcendental journey into the ethereal landscapes of the mind, stirring emotions, sparking introspection, and encouraging contemplation of the enigmatic depths within our own psyches.

Weird-core is also a surrealist aesthetic “centered around amateur or low-quality photograph and/or visual images that have been constructed or edited to convey feelings of confusion, disorientation, dread, and alienation.” Both of the dream-core images and weird-core images re-construct the dream-like landscapes or spaces with “base-images”, and use low-resolution to emphasize the unstablility of the image. In their convergence, dream-core and weird-core create a fertile ground where the boundaries of reality blur, inviting viewers to question the stability of perception and the nature of existende itself.
Low resolution:

Nostalgia

Poor images, with their raw and unrefined aesthetics, not only encapsulate nostalgia but also evoke a sense of longing for a bygone era, transporting us to a time when imperfections and simplicity reigned, igniting a deep emotional connection and a yearning for the past. This sentiment is particularly evident in GIF art and Y2K art, where the use of poor images becomes a deliberate artistic choice. By harnessing the inherent imperfections and limited color palettes of early digital formats, artists in these mediums embrace the visual language of the past, deliberately evoking a sense of nostalgia and a longing for the Y2K era.

GIF art, with its repetitive loops and low-fi aesthetics, taps into the essence of poor images to convey complex narratives and evoke emotional responses. By repurposing and manipulating poor images, GIF artists create a sense of timelessness, blurring the boundaries between past and present. These animations serve as visual time capsules, preserving moments and emotions within their pixelated frames.

Y2K art, on the other hand, draws inspiration from the aesthetics and cultural references of the turn of the millennium. It often incorporates elements of glitch art, embracing the technical glitches and errors that were characteristic of early digital media. By deliberately utilizing poor image quality, Y2K artists celebrate the imperfections and limitations of the digital landscape, capturing the essence of that era and inviting viewers to reflect on the technological advancements and cultural shifts that have occurred since then.
Low resolution:

Truth and Untruth

Poor images transcend their playful nature and venture into the depths of our daily lives and the internet realm, revealing a dark and enigmatic side. While they can certainly evoke amusement and lightheartedness, their impact extends far beyond mere entertainment. Poor images possess the ability to propagate conspiracy theories, instill fear through depictions of death, and pose threats to our sense of security.

These images, often shared virally and rapidly across online platforms, can be vehicles for misinformation, manipulation, and propaganda. They exploit the vulnerability of our digital landscape, blurring the lines between truth and falsehood, and stirring up unrest within society. By capitalizing on the immediacy and accessibility of the internet, poor images amplify and perpetuate narratives that undermine trust, sow discord, and perpetrate harm.

The power of poor images lies in their ability to tap into our primal instincts, playing on our deepest fears and insecurities. They exploit the universal human fascination with the macabre and the unknown, captivating our attention and leaving an indelible impression. In the shadowy corners of the internet, these images can serve as a catalyst for psychological and emotional turmoil, amplifying anxiety and perpetuating a sense of unease.

Rabih Mroué, The fall of hair: blow ups, 2021
Google map street view: Errors and truthfulness

While google street view provided users with actual information and convenience, the images that it captured can be quite crazy and disturbing. With the errors that happened at the junction of multiple perspectives, some of the images went viral on Internet. A very famous example is the “Half cat”. With only two legs, a tail and no ears, this cat quickly caught people’s attention, and became the most well-known internet image.

Google street view also captured a lot of funny or creepy moments by accident, showing the other side of the everyday life. From comical scenes featuring people caught in amusing poses or engaging in unexpected activities, to mysterious and unsettling occurrences that made by google map errors, these accidental snapshots add a layer of intrigue to the meticulously mapped digital world. Alongside the lightheartedness, there is also a haunting quality to some of these captured scenes. Abandoned places frozen in time, eerie figures lurking in the shadows, or even moments that give us a glimpse into the fragility of our existence — With those shady scenes and low resolution, Google Street View’s accidental documentation unveils the hidden layers of reality.
2. Creative Process

Human and digitalization

Poor images reveal the relationship between people and digitalization, between man-made and software-generated. A lot of poor images we have seen are made from errors of the system, which uncover new meanings and unexpected outcomes of the system itself. From the uncanny images produced by 3D modeling software errors, to AI generators’ mistakes, those images indicate new types of hybrid experiences and the profound impact of technologies. In these visual artifacts, we witness the convergence of human creativity and the intrinsic imperfections and idiosyncrasies of software-driven processes. The resulting amalgamation of the human and the digital beckons us to ponder the shifting boundaries of authorship and the potential for harmonious collaboration between human ingenuity and algorithmic capabilities.

1. Allan Sayegh, Stefano Andreani, Matteo Kalchschimidt, “Urban Glitch: On embracing Mistakes and Unexpected Errors”, 2023
Glitch art & Dirty new media

Visionary artists see beauty in what may seem negative or flawed, such as glitches. These technological mistakes are seen as happy accidents and the starting point for creative exploration. They offer an alternative to the hyper-realism we encounter in mainstream media. By embracing imperfections, these artists challenge traditional notions of beauty and disrupt the seamless visuals that surround us. In the realm of glitch art and dirty new media aesthetics, they find freedom from the constraints of traditional representation, opening up new possibilities and interactions with digitality.

"Glitch Art and Dirty New Media face up to errors, bringing these 'unwanted' elements to the fore. This art form should lead us to question whether this kind of thinking can be applied to other aspects of our society beyond art, in which we so often ignore those who don’t fit into our social ideals of perfection and worthiness; or to communication ‘errors’ between people which we may wish to ignore, but which nevertheless contain their own meaning and importance within our everyday human interactions."

Gianluca Traina, Series Portrait 360°, 2012
AI drawing mistakes

Artificial intelligence (AI) has had a profound impact on various industries and areas of life. One of the most significant impacts of AI in the realm of art is its ability to generate and create art using machine learning algorithms. This technology allows people to experiment with new ideas and styles, expand their creative horizons, and produce images that were previously unimaginable.

The advancement of AI image generators such as DALL-E2, Stable Diffusion, and Midjourney have revolutionized the world of artistic expression, offering a new avenue for ultimate creative freedom. With their remarkable progress in a relatively short time, these tools have made it possible for anyone with an internet connection and keyboard to produce stunning, lifelike artwork from basic textual input. But current AI generators are not perfect. They don’t always hit the mark—the images they generated can be quite disturbing and “poor”, showing the instability of the system. Some of those hysterical AI generated images are even made into memes and spread widely on Internet, showing the new genre of images that we’ve never seen before.
Poor images are open for appropriation. Like Hito Steyerl mentioned, “Users become the editors, critics, translators, and (co-)authors of poor images.” Poor images lose their quality in the process of circulation and transmission. Memes, for example, have become prevalent on the internet and popular among different communities because of their ability of being appropriated, re-created, and reproduced. Memes serve as a common language through which individuals can express their thoughts, emotions, and shared experiences, creating a participatory culture where anyone can contribute to the evolution and propagation of these cultural artifacts. In the realm of poor images, the act of appropriation becomes an act of cultural production, where individuals become active participants in shaping and reshaping the visual landscape.

This democratization of image creation allows for a multiplicity of voices and perspectives to emerge, challenging traditional notions of originality and elevating the collaborative potential of digital culture.

The characteristic of poor images to lose their original quality through circulation and reproduction signifies a departure from conventional notions of artistic preservation and pristine aesthetics. Instead, it embraces imperfection, transience, and the dynamic nature of image-making in the digital age. It highlights the fluidity and malleability of visual representations, reinforcing the idea that meaning is not fixed but continually shaped and reshaped through the collective actions and interpretations of a diverse network of individuals.

Memes:
Re-post, Re-share, Re-edit, Re-create

Deep Fried Memes

When a meme is shared by a lot of people and run through dozens of filters, it becomes Deep Fried Meme. Deep fried meme often appears grainy, washed-out, and strangely colored. If the quality of a meme is not bad enough, then it will lose its essence. People even invented some programs which can make a good quality meme bad.

"Deep fried memes are meant to deliberately emulate the effect of reposting an image over and over to different sites, progressively getting more and more compressed and low res...both the creation and distribution are done by and for the people, even for the explicit purpose of becoming poorer. There’s a sense of community as well as the sense that you’re supposed to be doing exactly this. This is what the meme was created for. In this way I think deep fried memes avoid feeding into the “capitalist media assembly lines” that traditional cinematic poor images being circulated would."

"Deep fried memes", https://blogs.brown.edu/mcm-0230-s01-spring-2016/2016/03/03/deep-fried-memes/
Poor images are also used as artists’ manifestation. They populated the art since the 80s, such as Shigeko Kubota and Nam June Paik’s video art, and continued to influence contemporary artists’ visions and approaches. From Jean-Luc Godard to Ryan Trecartin and EBN (Emergency Broadcast Network), Poor images have been reanimated by them in their visual practices, to build the narratives and outline social concerns.

The manifestation of poor images in the realm of art not only reflects the increasing integration of digital technologies in artistic practices but also serves as a testament to the enduring power and relevance of these images. As artists continue to draw inspiration from poor images, they contribute to the ongoing dialogue surrounding the intersection of technology, society, and artistic expression, ensuring that poor images remain a vital and dynamic force in contemporary visual culture.

Hito Steyerl, “How Not to be Seen: A Fucking Didactic Educational”, 2013
Shigeko Kubota, SoHo SoAp/Rain Damage, 1985
Ryan Trecartin, Item falls, 2013
Jean-Luc Godard, Goodbye to language, 2014
EBN, Get down, 2005
Precedents

London Pleasure Gardens
Liberating the public space in the age of surveillance

“The initial approach of the proposal focuses on the current reinterpretation of the London Pleasure Gardens, playgrounds dedicated to the entertainment of the aristocracy and high bourgeoisie of the eighteenth century. The study seeks to explore the current public space and the human behavior arising from the constant scrutiny and video surveillance in London.”

In “London pleasure garden”, The author proposed a self-branding place which can be used to create content and images. By using pop culture and advertisements as a way of taking part in politics, this proposal explore post-publicness in the context of neo-liberalism.

1. Paula Rocío López Gómez, Pablo Mera Hernando, "London Pleasure Garden: Liberating the public space in the age of surveillance”, online interview, Koozarch, 2021
Countryside, the future

AMO

Countryside, The Future aims to offer an overview of rural areas from its historical importance, its importance in the 20th century, to its current state and how it can be used in the future. This exhibition uses the idea of “wall paper”, occupying the interior of Guggenheim with images and multiple media.

“The show spirals upwards, progressively taking over the entrance and the six levels of the rotunda, zooming into a collection of specific and unique cases in China, Qatar, Germany, Kenya, Russia, Japan, the US and the Netherlands, visually designed by AMO/Koolhaas and Irma Boom in collaboration with the Guggenheim.

A mix of imagery, films, archival material, wallpaper graphics, a printed curtain, objects, reproduced artworks and robotic sculptures dress the walls, floors and ceiling of the rotunda, while a remarkable amount of text unfolds this narrative of case studies contextualized by a broad array of voices.”

1 “Countryside, the Future”, https://www.oma.com/projects/countryside-the-future
Snap+share: transmitting photographs from mail art to social networks

"Snap+share: transmitting photographs from mail art to social networks will explore the outward gesture of sharing pictures, instead of the more traditional, inward act of taking photographs, throughout the history of the medium. The show will examine our current social media environment as the latest iteration in a long lineage of using networks — first with postal systems and now the Internet — as a vehicle for art making, as well as affirming one's place in the world."

David Horvitz's ongoing project titled 241543903 (2009–ongoing) invites individuals to participate by placing their heads inside a freezer, taking a picture, and sharing it online using the hashtag #241543903. This unique initiative aims to connect people virtually through a collective action. In addition to showing popular examples of uploaded photos, this interactive installation will include a working freezer for visitors to join in contemporary meme-making.

Site

The Guggenheim Museum

The Guggenheim Museum not only stands as an esteemed art gallery but also serves as a vibrant space for social and cultural exploration. Its architectural design is an iconic symbol of its commitment to innovation. In this project, the exhibition boldly challenges the existing notions of space, aiming to re-contextualize and highlight the value of poor images.
Design Proposal

Exhibition statement

This exhibition uses the collection of poor images as a springboard to explore the diverse and complex landscape of the post-digital era. By creating a dynamic and interactive experience, it aims to encourage visitors to engage with contemporary visual culture in new and innovative ways. Through the exhibition, visitors will gain a deeper understanding of the role of images in shaping our perception of the world, and how this has evolved in the post-digital age.
Manifesto of Poor Images
Divided into five sections, this exhibition aims to explore the value of poor images from several perspectives based on their characteristics and content. It’s also intended to create a hybrid and diverse experience using various media.

This exhibition undertakes a comprehensive exploration, delving into the value of poor images from multiple perspectives. Through a diverse collection, visitors navigate sections that highlight the unconventional aesthetics, complex essence, and unexpected narratives within these images. The exhibition strives to create an immersive and hybrid experience, incorporating various media forms to engage visitors on multiple sensory levels. By fostering dialogue and inviting participation, it celebrates the cultural and social relevance of poor images, encouraging visitors to appreciate their transformative potential.
This section aims to display the most popular and trendy memes circulating on social media, ranging from the happy cat, doggy, pepe the frog, to the deep-fried memes. Its purpose is to illustrate the editability, reproducibility, and the power of amateur labour in creating these amusing pictures. Visitors are encouraged to interact with them and create their own memes.
Download the cat pic to create your own memes!
This section will showcase the dream-core images and liminal space images depicting unrealistic terrain and landscapes. Such images are circulated widely on the Internet, with intentionally blurred quality, surrealist aesthetics and equivocal texts. These images transform the familiar to unfamiliar, delineating a world that is full of daydreams, disorientation, and alienation.
What is wrong with this image?
Section three exhibits images from different genres including glitch art, Gif art, and Y2K art. These images were originally invented in the 80s or 90s, and now revived as a new form of art because of their unique aesthetics. They create a hallucinatory world, inviting people to engage with fantasies, joy, and nostalgia.
Section four explores the powerful impact of documentary images, and how they can bear witness to events. It delves into the role they play in revealing truth, lies, and violence, as well as the concerns of surveillance. The selected items on display include CCTV camera footage, Google map images, and works by Rabin Mroué and EBN. Through these images, visitors are encouraged to contemplate the complex relationship between technology, power, and the representation of truth in today's society.
In the final section of this exhibition, visitors are invited to explore the intersection of the human body and digital technology. Selection of images sourced from a range of mediums, including AI drawing errors, 3D mapping and modeling, computer games, and digital avatars. From the bold ambitions of transhumanism, this section provides a rich exploration of a complex and rapidly evolving field.
An image of a girl eating a large slice of pizza
Create your own AI portrait here!
The tower of Bible-
The tower of images
"Come, let us build ourselves a city and a tower with its top in the heavens, and let us make a name for ourselves; otherwise we shall be scattered abroad upon the face of the whole earth."

(Genesis 11:4)

The tower at the center refers to the tower of Babel. If we take the tower of Babel as a metaphor for our common language that helps us work together, then poor images are maybe a strange post modern reflection of this concept. They are used and interacted by millions of people, and are breaking down the barrier of language. The tower also resembles the shape of Guggenheim, but with inflated surface, transparency, and temporality. It reflects the nature of poor images: cheap, fun, dynamic, and transient.
Visitors have the access to upload their own images on the tower. They can either download the images from the exhibition’s library and re-edit them, or add new images for each section. The bottom of the tower is extended as a playground, inviting people’s physical engagement.
Specialist advisor

CHEN XI is a member of the American Institute of Architects and a Registered Architect in New York State. He received his Master of Architecture from Harvard University Graduate School of Design and a B. Arch. from Tsinghua University (Beijing). He worked at Bjarke Ingels Group (BIG) in Copenhagen and Steven Holl Architects-New York from 2009 to 2017.

In 2017, CHEN XI returned to China and started teaching at School of Architecture in Shenzhen University. He founded his practice ATELIER XI in New York and is currently based in Shenzhen, China.
Annotated Bibliography

This article examines the role of “poor images” in visual capitalism, arguing that low-resolution images are a form of resistance against the dominant visual power system. The authors explore the cultural, political, and economic implications of the proliferation of low-resolution images and provide valuable insights for scholars and practitioners in the fields of media studies, cultural studies, and visual culture.

Steyerl’s article explores the concept of the “poor image,” or low-resolution digital images. She argues that such images are powerful and accessible, able to challenge dominant narratives and power structures. This article is a must-read for those interested in the politics of digital media and image production.

This article by Mikhel Proulx explores the role of ambiguous and uncertain digital imagery in contemporary culture. Proulx argues that the ambiguity of digital imagery creates a space for multiple interpretations and engagements, challenging traditional notions of visual representation.

This book analyzes the impact of museum images on the relationship between the viewer and the artwork, as well as the impact on the discourse of museology.

Jung Yuha, “The ignorant museum: Transforming the elitist museum into an inclusive learning place”, Pennsylvania State University, 2014.
Jung Yuha’s assertion proposes a transformation of the museum space through the inclusion of diverse perspectives and the adoption of an interactive approach to learning.

In this article, Mark Fisher explores the cultural and political context of the present moment, with a focus on the dominance of capitalist ideology and the ways in which it shapes our understanding of reality.

Hal Foster’s 2015 article “After the White Cube” critically examines the traditional art museum’s structure and its limitations in the contemporary world. Foster argues that art museums should move away from the “white cube” model and create more diverse spaces that foster a range of experiences.

Cherry Cheng explores the potential for cultural institutions to operate beyond capitalist realism in this article. Cheng examines how post-spectacle museums could counter the spectacle of capitalism and promote cultural democracy.

Paulo Freire’s “Pedagogy of the Oppressed” is a seminal work that critiques the banking model of education, where students are seen as passive recipients of knowledge. Freire advocates for a pedagogy of liberation, which views education as a mutual process of learning and liberation.
Sita Popat, Sarah Whatley, Error, Ambiguity, and Creativity. 2020.
"Error, Ambiguity, and Creativity" by Sita Popat and Sarah Whatley examines the role of technology in creative practices. The authors argue that the embrace of error and ambiguity in digital art can promote creativity and innovation.

Eran Fisher explores the relationship between media and capitalism in the digital age. Fisher argues that digital media have transformed the nature of capitalism and produced new forms of labor exploitation.

This article analyzes the use of low-resolution images in contemporary culture. Gupta-Nigam argues that "poor images" can challenge dominant forms of representation and express resistance to hegemonic power.

Jameson's "Postmodernism, or, The Cultural Logic of Late Capitalism" offers a critical analysis of postmodernism and its relationship to late capitalism. Jameson argues that postmodernism represents the cultural logic of late capitalism, where consumerism and spectacle have replaced traditional forms of culture.
Image credits

Page 16-17

Page 20
Picture of mosaic, found on Flicker, March 2, 2023.


Cat meme, found on Pinterest, author unknown

Digital collection wall in Cleveland Museum of Art, Manuel Charr, “How technology is bringing museums back to life”, June 17, 2020

Image of Y2K aesthetic, Kelsie Rimmer, “Y2K Design: How to use the Y2K aesthetics in your design projects”, October 11, 2022

Page 26-29
Dream-core images, found on Pinterest, author unknown

Page 35
Images captured by Google street view, downloaded from Pinterest and StreetViewFails. https://streetviewfails.com/

Page 38
Glitch images found on Pinterest, author unknown

Page 39

Page 44-47
Images of AI drawing error, found on Reddit

Page 52-55
Cat meme collection from Pinterest user “morph”, April 7, 2023

Page 56
Screenshot of “Happy happy happy cat”, found on Tiktok, author unknown

Page 58
“Long cat” memes, found on Pinterest, multiple author (unknown)

Page 68-72

Page 77

Page 78