



Saggi accademici | Impresa, tecnologia, società Arti, ricerche, azioni | Dibattito contemporaneo

N.5 | 2024

N°5 | ottobre 2024

Direttore scientifico

Massimo Tantardini

Comitato Direttivo

Paolo Benanti (straordinario di teologia morale, Pontificia Università Gregoriana; presidente della Commissione Al per l'informazione e membro del New Artificial Intelligence Advisory Board delle Nazioni Unite); Alessandro Ferrari (Phoenix Informatica, partner del Consorzio Intellimech - Kilometro Rosso Innovation District di Bergamo; Presidente di Fondazione comunità e scuola, Brescia); Giovanni Lodrini (amministratore delegato Gruppo Foppa, Brescia); Laura Palazzani (ordinario di Filosofia del diritto, Università LUMSA di Roma; Vicepresidente del Comitato Nazionale per la Bioetica); Riccardo Romagnoli (già direttore dell'Accademia di Belle Arti di Brescia SantaGiulia e dell'ITS Machina Lonati di Brescia); Paolo Sacchini (capo dipartimento Comunicazione e didattica dell'arte; coordinatore della Scuola di Arti visive contemporanee; vicedirettore di Accademia di Belle Arti di Brescia SantaGiulia); Giacomo Scanzi (già direttore del «Giornale di Brescia»); Marco Sorelli (copywriter e consulente per la comunicazione strategica aziendale; docente di Fenomenologia dell'immagine e di Comunicazione pubblicitaria, Accademia di Belle Arti di Brescia SantaGiulia); Carlo Susa (capo dipartimento Progettazione arti applicate; coordinatore della scuola di Scenografia, docente di Storia dello spettacolo, Tecniche performative per le arti visive e Psicosociologia dei consumi culturali, Accademia di Belle Arti di Brescia SantaGiulia e di Storia dello spettacolo, Scuola del Teatro Musicale di Novara); Massimo Tantardini (capo dipartimento Arti visive; coordinatore della Scuola di Grafica e comunicazione; docente di Fenomenologia dell'immagine, Tecniche grafiche speciali II - Editoria e redazione, Linguaggi dell'arte contemporanea, Cultura visuale, Accademia di Belle Arti di Brescia SantaGiulia).

Consiglio scientifico

James Bradburne (già direttore generale della Pinacoteca di Brera e della Biblioteca Braidense); Edoardo Bressan (ordinario di Storia contemporanea, Università di Macerata); Jarek Bujny (Graphic design laboratory, Visual communication, Institute of Fine Arts, Art Department, University of Warmia and Mazury in Olsztyn, Poland); Anugoon Buranaprapuk (professor and head of Fashion design department, Silpakorn University, Bangkok, Thailandia); Antonello Calore (già ordinario di Diritto romano e primo direttore del centro di ricerca University for Peace, Università di Brescia); Mauro Ceroni (associato di Neurologia, Sezione di Neuroscienze cliniche Università di Pavia, Direttore Unità operativa struttura complessa Neurologia Generale IRCCS Fondazione Mondino, Pavia); Marta Delgado (professor of Photography Projects Metodology and Final Project at the Studies of Photography, Escuela de Arte y Superior de Diseño Gran Canaria, Spain); Camillo Fornasieri (direttore del Centro culturale di Milano); Marialaura Ghidini (docente e responsabile del programma master in Pratiche Curatoriali, Scuola di Media, Arte e Scienze, Srishti Institute of Art, Design and Technology, Bangalore, India); Filippo Gomez Paloma (ordinario Didattica e Pedagogia speciale, Università di Macerata); Stefano Karadjov (Direttore Fondazione Brescia Musei); Lorenzo Maternini (specialista in Technology-Enhanced Communication for Cultural Heritage, Vice Presidente di Talent Garden); Paolo Musso (associato in Scienza e fantascienza nei media e nella letteratura, Università dell'Insubria, Varese); Carlo Alberto Romano (associato di Criminologia, Università di Brescia; Prorettore per l'Impegno Sociale per il Territorio, direttore del centro di ricerca U4P di UniBS); Davide Sardini (fisico, esperto in natural language processing, docente di Fondamenti di informatica e di Sistemi interattivi, Accademia di Belle Arti di Brescia SantaGiulia); Studio Azzurro (collettivo di artisti dei nuovi media, fondato nel 1982 da Fabio Cirifino, Paolo Rosa e Leonardo Sangiorgi a Milano); Fabio Togni (associato di Pedagogia generale e sociale, Università di Firenze).

N.5 2024





Redazione:

Francesca Rosina, Paolo Sacchini, Marco Sorelli, Carlo Susa, Massimo Tantardini.

Sara Baricelli, ex studentessa, laureata in Grafica e Comunicazione. Alessandro Mondini, studente, biennio di Comunicazione e Didattica dell'Arte. Cecilia Agostini, studentessa, triennio di Didattica dell'Arte. Accademia di Belle Arti di Brescia SantaGiulia.

Assistente di redazione e Visual Designer Sara Baricelli

Editing e Web Editor

Alessandro Mondini

Per questo numero una menzione agli studenti e alle studentesse del II anno del Biennio Specialistico in Grafica e Comunicazione nell'a/a 2023-2024 (Eleonora Blandini, Carlo Casetta, Luca Cimarosti, Michela Ferretto, Nicole Pilati) per aver realizzato il carattere tipografico IOO1!-Wavy utilizzato in questo numero nella sezione 2. Tale progetto è stato elaborato durante il corso biennale Tecniche Grafiche speciali II tenuto dai docenti Andrea Amato e Massimo Tantardini.

Il naming della testata nasce da un'idea degli ex studenti: Gugliemo Albesano, Virna Antichi, Alessandro Masoudi, mentre frequentavano il Biennio Specialistico in Grafica e Comunicazione nell'a/a 2019-2020. Il visual concept del numero 0 del periodico è stato ideato dall'ex studente Alessandro Masoudi nell'a/a 2019-2020, il design grafico e l'impaginazione dalle ex studentesse Sara Baricelli, Giulia Bosetti, Elena Gandossi, Francesca Mucchetti (a/a 2020-2021).

Visual in copertina da un'idea di Pietro Macri (studente del I anno del Biennio Specialistico in Grafica e Comunicazione a/a 2023/2024 di Accademia di Belle Arti di Brescia Santa-Giulia)

Font: Zenon - Proxima Nova - Input Serif Compressed - Gridular - Bitcount - IO01!-Wavy.

Un particolare ringraziamento a Cast, Cooperativa Anonima Servizi Tipografici.

Alcune traduzioni, keywords e immagini sono state elaborate sperimentando l'utilizzo di ChatGPT.

Periodico realizzato da Accademia di Belle Arti di Brescia SantaGiulia.

Direzione, Redazione e Amministrazione

Edizioni Studium S.r.I., Via G. Gioachino Beli, 86 - 00193 Roma - Fax. 06.6875456 - Tel. 06.6865846 - 06.6875456 – Sito Internet: www. edizionistudium.it Rivista in attesa di registrazione al Tribunale di Roma I Copyright 2024 © Edizioni Studium S.r.I. Direttore responsabile: Giuseppe Bertagna. Stampa: Mediagraf S.p.A., Noventa Padovana (PD).Ufficio Marketing: Edizioni Studium S.r.I., Via G. Gioachino Belli, 86 - 00193 - Tel. 06.6865846 - 06.6875456 - email: gruppostudium@edizionistudium.it

Ufficio Abbonamenti:

Tel. +39 041 27 43 914 <u>e-mail</u>: abbonamenti@edizionistudium.it <u>sito</u>: www.io01umanesimotecnologico.it

Abbonamento annuo 2024:

Italia: € 32,00 - Europa e Bacino mediterraneo: € 45,00 - Paesi extraeuropei: € 60,00 - Il presente fascicolo € 19,00 copia cartacea, € 9,99 ebook digitale.

Bonifico bancario a:

BANCO SAN MARCO - GRUPPO BANCO POPOLARE

IT38Z05034 02070 00000003474 intestato a Edizioni Studium srl, Via G. Gioachino Belli, 86 - 00193 Roma(N.B. riportare nella causale il riferimento cliente).

I diritti di traduzione, di memorizzazione elettronica, di riproduzione e di adattamento totale o parziale, con qualsiasi mezzo (compresi i microfilm), sono riservati per tutti i Paesi. Fotocopie per uso personale del lettore possono essere effettuate nei limiti del 15% di ciascun fascicolo di periodico dietro pagamento alla SIAE del compenso previsto dall'art. 68, commi 4 e 5 della legge 22 aprile 1941 n. 633. Le riproduzioni effettuate per finalità di carattere professionale, economico o commerciale o comunque per uso diverso da quello personale possono essere effettuate a seguito di specifica autorizzazione rilasciata da AIDRo, corso di Porta Romana n. 108, 20122 Milano, e-mail: segreteria@aidro.org e sito web: www.aidro.org. Contiene I.P.

Accademia di Belle Arti di Brescia SantaGiulia www.accademiasantagiulia.it

Via Tommaseo, 49, 25128 Brescia (Italy) Ente Gestore Vincenzo Foppa Soc. Coop. Sociale ONLUS

ISSN 2785-2377

EDITORIALE

8

(«Altre categorie estetiche») ... Quindi, quali funzioni? Massimo Tantardini

SAGGI ACCADEMICI

12

Out of sight, out of mind Andrea Facchetti

24

Immagine, colore e memoria Davide Dall'Acqua

36 Abstract

Per un'ermeneutica del regime digitale.Dall'immagine simulacro alla netnografia del lavoro agile Nicolò Atzori

38 Abstract

L'arte di Sandy Skoglund tra natura e artificio: un'opera totale che unisce scultura, pittura, fotografia e digitale Milena Cordioli

40 Abstract

Three Theses for a History of Automated Visual Labour Robert Zamboni

42 Abstract

Immagini, foto stock e intelligenze artificiali Ciro Esposito

Online

Morphing Memory: Medialità Offloading ed Estetiche Artificiali Sara Buoso

Online

Tre passi tra oblio e memoria Fabrizio Saiu

Online

L'immortalità dell'immagine Lorenzo Di Silvestro e Cristina Iurissevich

Online

II web al servizio di una memoria viva o di un eterno presente? Breve nota critica Maria Serena Matarrese

IMPRESA, TECNOLOGIA, SOCIETÀ

46

Il Rosso e il Blu Festival: connessioni umane e tecnologiche a cura di Licia Zagni

50

AB, tecnologia e umanesimo a cura di Andrea Cucchetti

54

La costruzione della memoria digitale collettiva nei musei Edoardo Maria Castelli

58 Abstract

Emozione analogica, memoria, creatività e immaginario digitale Marco Bucchieri

60 Abstract

Nel labirinto delle immagini Maria Piera Branca

Online

Muse 2.0, la creatività alla portata di un click Silvia Lorica

ARTI, RICERCHE, AZIONI

64

«Dica, dica [...] Ma non più di quattro domande» Cit.

una rubrica a cura di Massimo Tantardini

74

Unfold Domus Academy

84

Design Across the Borders in Time of Global Crisis

Design for Sustainability Lab (LDS)

92

Marginale. L'illusione antropocentrica Milena Cordioli e Anna Piratti

98

Arte e tecnologia, yin e yang nell'interazione uomo-macchina

Claudia Rabaioli, Alessandra Grossi, Aurora Saibene, Francesca Gasparini

102

MyPanino

Silvia Naddeo

106

Abbaglia e svanisci Riccarco Tesorini

108

In memoria di me Luca Pannoli

110

Is any-body okay? Elisa Muscatelli

112

Memory from Heart Veronica Bergonzoni

114

Visioni di visioni Simone Acquaroli

118

L'effetto catabolico entropico e oblio della memoria Gabriele Strada

DIBATTITO CONTEMPORANEO

126

Si amplia il confronto critico e dialettico tra offline e online a cura di Marco Sorelli

128

In rassegna a cura di Marco Sorelli

136

Una recensione a cura di Robert Zamboni

138

Alcune suggestioni bibliografiche a cura di Marco Sorelli

148

Taking the dot for a walk Freya Marshall

154

Noi siamo tecnologia intervista a Massimo Temporelli a cura di Alessandro Mondini

160

Call for papers n.6

Out of sight, out of mind.

Paradoxes of the visual unconscious in operational images.

Andrea Facchetti

ABSTRACT: First described by filmmaker Harun Farocki, operational images (operative Bilder) are images that do not serve to represent reality, but to guide an operation. Operational images are functional images, produced as part of a set of actions or as instructions for carrying out a procedure: hitting a target, driving a vehicle, assisting in surgery, cataloging goods. These are images produced by machines for the use and consumption of other machines. For this reason, they escape human dynamics and relationships, yet at the same time, they permeate various aspects of today's social reality,

such as mobility and transportation, logistics, healthcare, education, work, entertainment, and many other forms of human-machine interaction. Drawing from the works and writings of Farocki and other authors, this paper aims to analyze operational images as a key concept for understanding the radical transformation of visual culture and the role of images in shaping the relationship between humans and reality. Specifically, a series of paradoxes inherent to operational images will be discussed: their apparent ability to transcend the medium itself, their evasion of aesthetic or purely optical dimensions, and their tendency

toward obsolescence. In light of these characteristics, operational images

seem to form a new collective visual unconscious: they present themselves as the set of images we do not perceive and are unaware of, yet they determine and influence vast aspects and areas of our lives. This raises the question of whether and how it is possible to

bring parts of this collective visual unconscious to the surface, to make these phantom images visible to our consciousness, and to understand the effects operational images have on the real world.

Keywords:

Operational images - visual culture - Humanmachine interaction - collective visual unconscious - obsolescence

The spectrum of visual culture

The surface of an area crossed by a dotted line and overlaid with a series of codes and inscriptions; an object suspended in midair about to reach another object framed by a white box, against the background of a grayish; floating green boxes identifying objects or faces within an urban space; a landscape whose elements are transfigured into shadows colored green, yellow and red; shapes of tissues, organs and skeletal structures.

This list, which may sound at first moment as a random collection of different things, is actually a list of images. More precisely, it is a list of a particular type of images that have at least two aspects in common. First, they are images that were not made by human beings for other human beings, but were produced by machines for the use and consumption of other machines. Moreover, these images do not serve to visually describe a portion of the world. Instead, their function is to trigger and guide actions, procedures, operations. All of these images are in fact examples of operational images, operational images.

The term "operational image" appears for the first time within the video installation Eye/ Machine (2001-2003) by German director Harun Farocki. Eye/Machine, which consists of three parts, explores the relationship between human and machine within military operations and in war contexts, especially following the advent of "intelligent" technologies and the emergence of a new visual regime characterized by the automation of sight.

Within the work, archival images of military interfaces appear and are juxtaposed, video footage from the perspective of a missile that heads towards its target, films of surveillance devices, etc. Here Farocki uses for the first time the term operative image (operative Bilder) to describe «images that do not represent an object, but rather are part of an operation». Their main function is therefore not that of describ- ing through visual languages one or more aspects of reality. Operative images are functional images, that are produced as part of a set of actions or as instructions to carry out a procedure: to hit a target, to guide a vehicle, to assist a surgical operation, to catalog goods. They escape human dynamics and relationships, they are «images made by machines for other machines». In a certain sense, operative images are an evolution of the technical images described by Vilém Flusser. For Flusser «The technical image is an image produced by apparatuses». The most common example is the photographic image, to which Flus- ser dedicates a philosophical

treatise, aimed – among other things – at deconstructing its apparent immediacy, their illusory objectivity, thus trying to uncover the black box that produces them. In another text, completely dedicated to technical images, the philosopher describes this new category of the visual through the concept of computability and their composition. Technical images are formed by discrete entities (the grain of the photographic film, the dots of the printing screen, the pixels of digital images) and by a calculation process (chemical, mechanical, or digital) that assigns a certain value to each of those entities. These images therefore belong to a «computed universe in which particles are assembled into visible images».

Compared to the images that precede them (a paint- ing for example), technical images offer themselves to the gaze of the observer denying their being constructions. In other words, in the moment in which they show something, their materiality evaporates and becomes invisible. As Jussi Parikka writes, «to have an image is to forget there is a technical mediation that is the apparatus of capture and visualization [...] The material mediation, then, is what enables seeing and becomes unseen». This translates into a catachresis between medium and reality: when we observe the photograph of a tree, we are convinced of seeing the tree, while the material medium (the photographic paper on which the image of a tree is imprinted) goes unnoticed and disappears. With the advent of operative images this dynamic reaches a higher level: here it is the image itself that is lacking. What disappears is not only its material dimension, but also the optical and experiential one, while what remains visible (or at least experienceable) are its effects, that is the consequences of the opera-tions that

it triggers. It is no coincidence that Farocki, a year after the third chapter of Eye/Machine, titles a short essay dedicated to operative images Phantom Images, images that offer a phantom perspective (evanescent and nonexistent) of reality and that have the capacity to go beyond the human scale, visualizing events and processes that exceed our perceptual apparatuses.

This apparent evanescence of operative images should not, however, be misleading. Nonethe-less they escape the realm of the visible, they in fact carry with them enormous consequences on the level of visual epistemology (that is, transforming the way in which the visual participates and intervenes in the processes of construction of knowledge), and at the same time they actively intervene on the level of the real. It should therefore not be surprising that operative images are occupying an increasingly central place in the research and practices of those who today deal in various capacities with images and visual culture. By machines, for machines Despite having a history that precedes «the industrialization of vision», operative images emerged at the end of the 20th century within military and war scenarios. Here in fact the new technologies of automated vision that Farocki describes in many of his films were experimented with for the first time. However, few years after operative images crossed the war scenarios, and established themselves as the crucial actors of «an ecology of observation, analy- sis, and surveillance» that now goes beyond the borders of military operations and territorial control by power (be it state, corporate, or cultural). Operative images, and the operations that they make possible, today permeate different aspects of social reality, such as mobility and transport, logistics, health, education,

work, entertainment, and many other different forms of human-machine interaction. The ANPR (Automatic Number-Plate Recognition) is a good example. This technology is able to read vehicle license plates to determine their position. The ANPR is a technological system that uses both closed-circuit or traffic control cameras to capture images of car license plates, and software for the optical character recognition (OCR) of the images to read the alphanumeric codes of the license plates, and the databases of law enforcement or other state apparatuses (which include the server farms that host them) in order to crossreference data and extract new information. Every day the hundreds of thousands of images produced by this system are analyzed to extrapolate a series of data that then allow to trigger some operations (identify violations of the traffic code, identify uninsured vehicles, etc.). Another good example is the photographs taken by smartphones and which are then uploaded to digital platforms. Despite their social function as photo-souvenirs, these images exist also as operative images, given that they become part of the datasets used to train artificial neural networks in learning processes.

Okay, let's continue with the translation of the essay in a way that sticks closely to the original Italian: automatic. Furthermore, their optical dimension and their existence on the visual plane is very limited. For the majority of the time they exist in the form of strings of code, and only in the moment in which the device is turned on are they translated into images, thanks to screens capable of creating a visually experienceable and significant surface – and which therefore produces an aesthetic experience –. It is no coincidence that the artist and researcher Trevor Paglen has defined this type of images invisible images: «Invisible images actively observe us, they tease and push us, guiding our movements, inflicting pain and provoking pleasure».

Like other scholars, Paglen recognizes in the spread of operative images - that is, images that remain invisible to the human eye - the real paradigmatic shift brought about by the digital revolution in the field of visual culture: «What is truly revolutionary about the advent of digital images is the fact that they are essentially readable by machines: they can be seen by humans only in certain circumstances and for short periods of time». This represents to all intents and purposes something completely new in the history of images. The increasing and widespread automation of sight and the production of the visual has transformed and is transforming our relationship with images and their ability to intervene in the cognitive processes that determine our understanding of the world, defining the possibilities of relationship with it and within it. Precisely for this reason, the American artist invites us to completely rethink the categories and tools that until today have been developed and used to understand our relationship with the visual.

Operative images are in fact creating (and perhaps have already done so) a split in the world of images. On one hand, visible images, that is, images that present themselves in their optical dimension and that are therefore recordable by the human visual apparatus. Although they do not emerge unscathed from the advent of digital technologies, these images nonetheless remain an object of identifiable analysis within the frameworks of visual culture, and a manageable tool by those who use them in their practice. To this category, however, are being added operative images, which at a first level, that of their production, circulation, and perception, transcend the human sphere, only to return in the form of "operation," that is, processes of pattern recognition, behavioral predictions, targeting, identification, profiling, etc. Their quantitative arrogance is echoed, however, by a sort of cognitive alienation, which renders operative images «not of the order of representation. Their operativity cannot be seen by an observing "subject" but rather is enacted via observation events distributed throughout and across devices, hardware, human agents and artificial networked architectures such as deep learning networks».

The concept of operative image thus emerges in the contemporary landscape as a key concept to understand the radical transformation of visual culture and the role of images in determining the relationship between human and reality. And it does so by triggering a series of paradoxes – or at least situations that are observed with the tools and frameworks of conventional visual culture (that is, preceding the digital revolution) appear as paradoxical.

A new visual unconscious

The first paradox derives directly from their operational and automated character and puts in discussion the character of medium of operative images, as well as the role occupied by human actors. These images are not representations that exist within a relationship of mediation between human and reality, and in this sense they escape the definition of medium. They for the most part function within automated processes, that is, processes of production, distribution, and fruition that prescind from human presence. But at the

same time they are agents that intervene in a myriad of aspects of our life, influencing and determining the most disparate areas of social reality: from the logistics of goods to surgical interventions, from the flows of vehicles to security and surveillance. In these areas, various "machines" (sensors and cameras, calculation devices, reading software, databases and server farms, etc.), and the infrastructures necessary to network them, work and process the information contained in these images - or rather, in the databases composed of these images - to then activate a certain operation: the recognition of an object or a person, the definition of a surgical procedure, the driving of a vehicle, etc. Operative images therefore render rather ambiguous and controversial the role of medium that historically visual representations have played in the relationship between human and reality. In a certain sense, their operational character - their ability to intervene directly or indirectly on social reality - is articulated in a type of mediation very different from the one we are used to, in which man seems a secondary actor, if not even an extra.

However, like any aspect of the technological sphere, despite then becoming part of automated processes, operative images remain a product of the human: «Humans constructed them, but we no longer know whose purposes they serve».

As has already been noted, however, they not only escape the definition of medium, but even the aesthetic and visual character. In other words, in operative images the optical dimension of the image is lacking, given that in the majority of cases these are never seen by a human eye. In many cases, indeed, they are not even visible to our visual apparatus. Operative images therefore challenge and question the very definition of image, given that their being created and used by machines, in fact renders superfluous their optical dimension, which only in some moments is produced to offer itself to the human visual apparatus:

«The operational image emulates the look and feel of traditional images, but on closer inspection, this turns out to be a secondary function, almost a gesture of courtesy extended by the machines: The computer does not need the image».

In this sense, some authors prefer to speak of operative images in terms of data, given that their function is to collect and provide a series of information. From this paradox also derives their low propensity for documentation: how is it possible to memorize an invisible image? How can one preserve the memory of something that we are not given to see? It is no coincidence that operative images are designed for obsolescence, to escape and ignore any more or less traditional method of archiving. They are not recorded, and when they are, they are almost immediately deleted, as happens with the tapes or hard disks of the tele-surveillance cameras that are overwritten to record new images. And yet, even if they escape memorization, these images come to form an unconscious of the visible capable of shaping and influencing broad spheres of our social life.

Today, operative images then form our collective visual unconscious, given that they are configured as the set of images invisible to us, images that we do not perceive and of which we are conscious, but that, just like the psycho- analytic unconscious, determine and influence vast aspects and areas of our life. The collective visual uncon- scious that coagulates from the eruption and the prolifera- tion of the operative images is however totally different from the traditional visual and collective imaginaries. Here in fact it is possible to find processes of hermeneutic character, in which the meaning comes produced within the relationship between the image - its agencies and its conditions of possibility technical-material but also historical and socio- cultural – and the subject. The difference between the unconscious produced by the operational images and the imagina- ry visuals does not derive only from the (almost total) exclusion of human actors, but also from the way in which these images function, that is from the way in which they intervene on different levels of social and material reality. Like the images technically described by Flusser, the operative images insert themselves in fact within processes of computation dedicated to reading and processing the da- ta contained therein. At the same time these processes ignore any semantic overflow in the extra- formal levels, such as for example history, the contexts cultural and social, the political dynamics and economic. Thus it seems to be completed then an- other split between the human kingdom and that of the machines, a split that gives life to a univer- so perceptive completely new: «Unburde- ned with "meaning", the operational image nurtures post-hermeneutic hopes of an image world free of sym-bolization», a world crossed and governed by «an artificial mode of perception that exceeds the ca-pacities of the human eye by far».

Return to the Visible

After twenty years from their first identification, the operative images still escape today a complete and exhaustive definition. What seems certain is that their quantitative abundance and the excesses qualitative are indeed radically transforming our faculties of perceiving, comprehending and memorizing, but not through the sphere of the visual, but rather through that of the invisual, in which «observation operates in and through the image but is not of the order of the visual». Within this revolution of the visual, images are no longer representations of the world. They function and exist principally as condensations of data that allow the activation of procedures and operations. Their relationship with the external world no longer configures itself in an indexical or symbolic way, and their relationship with the human subject escapes the definition of medium. The operational images work rather through a process of codification of reality, which is thus translated into flows of data: these in their turn will allow determined operations, determined interventions in that same reality.

The apparent and ambiguous independence of the operative images, their automatic functioning that renders human presence superfluous, opens however to very risky narrations. It is still Paglen who warns us against the objectivity and the neutrality with which these systems and the images operative themselves are narrated: «Machinemachine vision systems are extraordinary intimate instruments of power that operate through an aesthetic and an ideology of objectivity. But the categories that they adopt are studied to reify the forms of power that those same systems are called to serve». While more and more aspects of our life appear to us governed by hyper-technological apparatuses that act on a rational plane extrahuman (and therefore more objective), we lose sight of how those same images - and the procedures that they activate – emerge from an epistemology and from a rationality shaped in the image and likeness of the technocraticwestern thought and of the extractive and profit logics.

And it is here that the practice (or the counterpractice) of artists and researchers like Farocki becomes indispensable. Their importance resides in the capacity to bring the operative images back inside a visual regime (from the invisual again to the visual). This is one of the most profound meanings of a work like Eye/ Machine: to make us open our eyes in front of the operative images, to bring them back even if only temporarily inside an aesthetic dimension, «to extract images from processes that are no longer destined to be watched». This practice of re-visualization allows then to make some parts of that collective visual unconscious resurface, to bring back to our consciousness those phantom images, to reconstruct the bridge between image and operation, to comprehend the effects that the operative images have on the plane of the real and on us."

Andrea Facchetti

(Libera Università di Bolzano)

Bibliography

H. Farocki, Phantom Images, «Public», 29, 2004, pp. 12-22.

V. Flusser, Per una filosofia della fotografia, Bruno Mondadori, Milano 2006.

V. Flusser, Into the Universe of Technical Images, University of Minnesota Press, Minneapolis 2011.

A.S. Hoel, Operative Images. Inroads to a New Paradigm of Media Theory, in L. Feiersinger, K. Friedrich,

M. Queisner (a cura di), Image – Action – Space: Situating the Screen in Visual Practice, de Gruyter, Berlino 2018, pp. 11-27.

A. MacKenzie e A. Munster, Platform Seeing: Image Ensembles and Their Invisualities, «Theory, Culture & Society», XXXVI, 5, 2019, pp. 3-22.

T. Paglen, Operational Images, «e-flux Journal», 59, 2014. www.e-flux.com/journal/59/61130/operational-images/ (consultato il 21 ottobre 2024).

T. Paglen, Immagini invisibili. Le tue foto ti stanno guardando, in F. D'Abbraccio e A. Facchetti (a cura di), Ai&Conflicts, Krisis Publishing, Brescia 2021, pp. 40-55.

V. Pantenburg, Working Images: Harun Farocki and the operational image, in J. Eder e C. Klonk (a cura di), Image Operations. Visual Media and Political Conflict, Manchester University Press, Manchester 2017.

J. Parikka, From Planetary Depth to Surface Measure, or How to Read the Future From an Image, in K. Redrobe e J. Scheible (a cura di), Deep Mediations. Thinking Space in Cinema and Digital Cultures, University of Minnesota Press, Minneapolis 2020, pp. 286-303.

J. Parikka, Operational Images. From the Visual to the Invisual, University of Minnesota Press, Minneapolis 2023.

P. Virilio, La macchina che vede, Sugarco, Milano 1988

Note

[1] H. Farocki, Phantom Images, «Public», 29, 2004, p. 18.

[2] T. Paglen, Operational Images, «e-flux Journal», 59, 2014. www.e-flux.com/journal/59/61130/opera- tional-images/ (consultato il 21 ottobre 2024).

[3] V. Flusser, Per una filosofia della fotografia, Bruno Mondadori, Milano 2006, p. 11.

[4] V. Flusser, Into the Universe of Technical Images, University of Minnesota Press, Minneapolis 2011, p. 10.

[5] J. Parikka, Operational Images. From the Visual to the Invisual, University of Minnesota Press, Min- neapolis 2023, pp. 57–58.

[6] P. Virilio, La macchina che vede, Sugarco, Milano 1988, p. 122.

[7] J. Parikka, Operational Images, p. VII.

[8] T. Paglen, Immagini invisibili. Le tue foto ti stanno guardando, in F. D'Abbraccio e A. Facchetti (a cura di), Ai&Conflicts, Krisis Publishing, Brescia 2021, p. 42.

[**9**] lvi, p. 43.

[10] It is not a coincidence that precisely a filmmaker – that is a person who uses the visual to record and analyze reality – has been among the first to question themselves about operative images, about the consequences that this type of images bring with themselves, and above all about the type of knowledge and of practices that are mobilized by these images.

[11] A. MacKenzie e A. Munster, Platform Seeing: Image Ensembles and Their Invisualities, «Theory, Culture & Society», XXXVI, 5, 2019, p. 3.

[12] A.S. Hoel, Operative Images. Inroads to a New Paradigm of Media Theory, in L. Feiersinger, K.Frie- drich e M. Queisner (a cura di), Image – Action – Space: Situating the Screen in Visual Practice, de Gruyter, Berlino 2018, p. 15. A questa ambiguità ne fa eco un'altra, strettamente correlata, che riguarda «the relation between proximity and distance [...] The images are close at hand and often convey a real-time experience, but the relation to the event remains vague and abstract. If the event and its trigger are temporally synchronized but spatially dissociated, this also forces us to rethink agency and authorship (Who "make" these images? Where does a weapon start and where does it end?)» (V.Pantenburg, Working Images: Harun Farocki and the operational image, in J. Eder e C. Klonk (a cura di), Image Operations. Visual Media and Political Conflict, Manchester University Press, Manchester 2017, p. 56).

[13] In the short text Operational Images, Paglen describes the difficulty in even finding these images: «After scores of phone calls and emails to the laboratories and companies where operational images get made, it became clear that machines rarely even bother making the meat-eye interpretable versions of their operational images that we saw in Eye/Machine. There's really no point. Meat-eyes are far too inefficient to see what's going on anyway» (T. Paglen, Operational Images).

[14] V. Pantenburg, Working Images, p. 49.

[15] And this is why Parikka describes the transformation of the visual culture as an «invisual data culture» (J.

Parikka, Operational Images, p. VIII).

[16] The analogy between operational images and subconscious derives from a sentence of Farocki, used by the director to describe the ability of the US army in visualizing these invisible images. «Such images challenge the artist who is interested in a meaning that is not authorial and intentional, an artist interested in a sort of beauty that is not calculated. The US military command has surpassed us all in the art of showing something that comes close to the "unconscious visible"» (H. Farocki, Phantom Images, p. 18).

[17] V. Pantenburg, Working Images, p. 52.

[18] A. MacKenzie e A. Munster, Platform Seeing, p. 5.

[19] J. Parikka, From Planetary Depth to Surface Measure, or How to Read the Future From an Image, in K. Redrobe e J. Scheible (a cura di), Deep Mediations. Thinking Space in Cinema and Digital Cultures, University of Minnesota Press, Minneapolis 2020, p. 290.

[20] T. Paglen, Immagini invisibili, p. 52.

[21] V. Pantenburg, Working Images, p. 55.

Editoriale | Out of sight, out of mind | Immagine, colore e memoria Per un'ermeneutica del regime digitale. Dall'immaginesimulacro alla netnografia del lavoro agile | L'arte di Sandy Skoglund tra natura e artificio: un'opera totale che unisce scultura, pittura, fotografia e digitale | Three Theses for a History of Automated Visual Labour | Immagini, foto stock e intelligenze artificiali | Morphing Memory: Medialità Offloading ed Estetiche Artificiali | Tre passi tra oblio e memoria | L'immortalità dell'immagine I II web al servizio di una memoria viva o di un eterno presente? Breve nota critica | Il rosso e il blu festival: connessioni umane e tecnologiche | AB, tecnologia e umanesimo La costruzione della memoria digitale collettiva nei musei Emozione analogica, memoria, creatività e immaginario digitale Nel labirinto delle immagini Muse 2.0, la creatività alla portata di un click | «Dica, dica [...] Ma non più di guattro domande» Cit. Unfold Design Across the Borders in Time of Global Crisis Marginale. L'illusione antropocentrica | Arte e tecnologia, yin e yang nell'interazione uomo-macchina | MyPanino | Abbaglia e svanisci | In memoria di me | Is any-body okay? | Memory from Heart | Visioni di visioni | L'effetto catabolico entropico e oblio della memoria | Si amplia il confronto critico e dialettico tra offline e online | In rassegna | Una recensione | Alcune suggestioni bibliografiche | Taking the dot for a walk | Noi siamo tecnologia | Call for papers

ACCADEMIA

DI BELLE ARTI SANTAGIULIA

....................

Studiu

2785-237

ISBN 978-88-382-5504-5

€ 19,00