

# Computational Photography

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## Abstract

Artist Sascha Pohflepp's *Buttons* is about speculative photography working without a lens. In this work, a smartphone camera shows us a photograph taken at the same moment the shutter button is pressed, but it is in fact mined from the image-sharing site. [1] Media artist Hito Steyerl once stated that she had met a developer who had been developing a smartphone camera technology which leads us to "create" a photograph based on the stored data of photo galleries and Social Networking Services. [2] These examples imply "computational photography" which does not focus as much on representing the presence of a subject in front of a camera, it focuses more on performances of networked objects, anticipating what a photographer-user might like to see. Computational photography transforms a photograph into a new photographic image based upon the stored database which is made of agents' collective choices and their memory. Thus it is related to the theory of time with the focus of the externalization of memory with aids of technical things. [3][4] In this study, I will attend to computational photography, questioning how memory is not stored in individual consciousness but rather it co-externalizes along with the braided collaboration between humans and technical things.



Fig 1. *Buttons*, 2006-2010, Sascha Pohflepp, electronics and smart-phone app, © Sascha Pohflepp

## References

1. Sarah Cook, "Stop, Drop, and Roll with it: Curating Participatory Media Art" ed., Bianchini, Samuel, and Erik Verhagen. *Practicable: From Participation to Interaction in Contemporary Art*. (London: MIT Press, 2016), 389-390.
2. Hito Steyerl, "Politics of Post-Representation," DIS, <http://dismagazine.com/disillusioned-2/62143/hito-steyerl-politics-of-post-representation>, accessed July 15, 2018.
3. Bernard Stiegler, "The Industrialization of Memory," *Technics and Time II: Disorientation* (California: Stanford University Press, 1998), 98.
4. Ben Roberts, "Cinema as mnemotechnics: Bernard Stiegler and the 'industrialization of memory'," *Angelaki: Journal of Theoretical Humanities* 11, no. 1 (2006), 55-63.

## Biography

Yeon-Kyoung LIM is a PhD candidate in the School of Creative Media, City University of Hong Kong. Her research lies at the intersection of Digital Humanities, Media Art, Affect theory, and Gender studies. Yeon-Kyoung's research

uses digital ethnography working on Human-Machine intimacy. Her study aims to explore digital art/culture in that human beings view digital applications as intimate companions, and its impact focusing on a sense of intimacy.