

# Floating Images





EP-J  
09



It is a strange realism,  
but it is a strange reality.

○  
(Ursula K. Le Guin, 1986)  
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I will start with a story of digital loss; or how losing access to an online account prompted a series of thoughts on images and their cultural value in an age of algorithmic prevalence.

As an amateur photographer in my university years and a diffident photo-blogger, I was using Flickr<sup>1</sup> since 2007. At the time, the platform was a top trend for photo sharing and image storage among amateurs and professional photographers alike. The fact that access to the platform was free and the possibility of looking at the work of other people from all around the world created a sense of community for users. You could search specific terms and navigate through tags; while the 'follow' feature allowed you to connect with specific users and catch up with their photos more systematically. In my personal account, I mainly uploaded digital snapshots from my holidays or portraits of friends and family.



1. FLICKR IS AN IMAGE-HOSTING AND PHOTO-SHARING PLATFORM THAT FIRST APPEARED IN 2004 AND SOON BECAME ONE OF THE MOST POPULAR PLATFORMS FOR PHOTOGRAPHERS (MAINLY AMATEURS) TO SHARE THEIR WORK. IN 2005, YAHOO! INC. BOUGHT IT FOR ABOUT 35 MILLION DOLLARS. IN A PERIOD OF TEN YEARS FROM ITS LAUNCH, IT HAD ALMOST [100 MILLION USERS FROM AROUND THE WORLD](#).





I had a couple of followers: either friends who also had an account at the platform and with whom we casually chatted about our images; or people from another corner of the globe, whom I didn't know and never met, but who often liked my images or commented on them.<sup>2</sup>

My loyalty to Flickr did last for a few years, but there came a point when I became weary of it and less consistent both in uploading content and signing in to view the works of others. In the 2010s, the platform was owned by Yahoo!, which meant that I would use my Yahoo! email credentials to log into the platform. The process was quick and easy. However, one day, as it happens, I tried to log in to Flickr only to realize that I had forgotten my password. Since I didn't have it written down anywhere, I tried several combinations. They all failed, so my account got temporarily locked. The solution provided was to get a temporary link for generating a new password sent to my recovery email address - but the problem was that my Yahoo! account didn't exist anymore.

2. WHAT I DESCRIBE HERE COULD EASILY BE REMINISCENT OF THE FUNCTION OF INSTAGRAM, WHICH ACTUALLY APPEARED IN THE DIGITAL MARKET A FEW YEARS LATER, ESTABLISHING THE FRENZY OF PHOTO SHARING AND SCROLLING MAINLY ON MOBILE DEVICES.



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The recovery account was linked to an email I had created as a teenager and hadn't used in ages. Because of this snag, I came to find out that, after a long period of complete inactivity, that email account had been permanently deleted. This meant that, back in an era of one-step identity verification, the link for a new password generation was traveling straight into the void. Since I had no way of accessing my Yahoo! email account, I had no way of retrieving my photos from Flickr. I spent a couple of months emailing both Flickr and Yahoo! but no one ever responded. In the end, I had to make peace with the fact that I had no control over my accounts and my photos have ever since been floating on the web, possibly forever - whatever *forever* means in Internet time.

Every now and then, I type in the URL of my Flickr page and check if my profile, and the total of 265 photos I had uploaded in the past are still there. They do.

In 2018, Flickr was bought by the image-hosting company SmugMug, following Yahoo's major cutbacks. In a statement they made for the press, the new owners said that Flickr would operate "[just as it has been.](#)"

10-7-19



My photos would therefore remain online as a semi-private and semi-public archive of a moment in time, freely accessible to the Flickr community as well as to any user that navigates the platform and might bump into them online. However, my loss of owner access to them felt more like having 265 images thrown like a bottle in the ocean or like releasing a capsule from a spaceship into outer space.

Abandoned Flickr accounts are currently quite common, as people have moved to other photo-sharing platforms or maybe, similarly to myself, have lost access to their profile pages. According to [Flickr-related statistics](#), the platform has approximately 112 million registered users of which only half are currently active. As a matter of fact, despite my bewilderment at this situation, the control over my photos' online function was lost way before I forgot my account password. I don't just mean the uninterrupted profiling that Flickr and Yahoo! were probably doing based on my account, tracking my user behavior and photo tags.



The data collected by such platforms serve a much larger mechanism of visual culture that has been shaping associations of and between images for years now: machine vision training datasets.<sup>3</sup>

As one of the largest databases of content functioning under a Creative Commons (CC) license,<sup>4</sup> Flickr has been a major agent in shaping the circulation of contemporary images (Sluis 2023, 46). Not only has Flickr been one of the first online spaces to create and sustain a (social) network based on uploading, sharing, liking, and commenting on images, but it is also a network where human and non-human actors coexist at the same time.<sup>5</sup>

14-15

3. DATASETS (OR DATA SETS) ARE COLLECTIONS OF DATA, USUALLY RELATED TO A SPECIFIC SUBJECT, AND ORGANIZED AND STORED TO BE ANALYZED AND PROCESSED FOR VARIED PURPOSES (INCLUDING MACHINE LEARNING, STATISTICAL ANALYSIS, SCIENTIFIC OR BUSINESS RESEARCH). A SET OF MULTIPLE DATASETS COMPOSES A DATABASE. IMAGE DATASETS ARE COLLECTIONS OF DIGITAL IMAGES THAT ARE USED IN MACHINE-VISION TRAINING TASKS SUCH AS IMAGE CLASSIFICATION, OBJECT DETECTION, OR SEGMENTATION. SOME OF THE MOST POPULAR MACHINE VISION DATASETS ARE [IMAGENET](#), [COCO](#) (COMMON OBJECTS IN CONTEXT), [LABELED FACES IN THE WILD](#), OR THE [CAT DATASET](#), AMONGST OTHERS.

4. IMAGES UNDER A CREATIVE COMMONS LICENSE CAN BE USED FREE OF CHARGE BUT REQUIRE CREDITING THEIR OWNER / CREATOR.

5. THINKING ALSO HERE WHAT JAMES BRIDLE SUGGESTS WHEN SPEAKING OF THE INTERNET AS A *NETWORK*: "I USE THE WORD 'NETWORK' TO INCLUDE US AND OUR TECHNOLOGIES IN ONE VAST SYSTEM - TO INCLUDE HUMAN AND NON-HUMAN AGENCY AND UNDERSTANDING, KNOWING AND UNKNOWING, WITHIN THE SAME AGENTIAL SOUP." (BRIDLE, 19).





The platform's immense collection of images (often CC-licensed and already tagged by the users) has been consistently used to train computer vision algorithms that could, for instance, recognize objects, animals, faces, and other elements in photos. In her influential research on networked image economies, Katrina Sluis highlights the role of Flickr as both a community and a dataset itself. In this context, she discusses how "the networked image is positioned as an interface which translates between the representational currency of the photograph and the operations of the database" (Sluis 2023, 43). This process of translation points to the expanded characteristics of what photography means and does nowadays, next to the processes in which it is involved. Its traditional role as a representational medium is challenged by both its distributed use in online environments and its operational activity in machines' visual training.

Already in 2008, Daniel Rubinstein and Katrina Sluis identified the turn from print-based to screen-based photography that occurred in the late 20th century. This change was based on the developments in the processes of viewing and saving photos.





On the one hand, the advent of the digital camera that incorporated a small screen and a delete button on its back side, allowed for flexibility in photo-capturing as well as in the decision-making process of which images to keep and which ones to discard. On the other hand, digital image file formats - in conjunction with the low prices in digital storage - made the archiving and sharing of photos much easier (Rubinstein and Sluis 2008, 12-3). Under these circumstances, photography became a popular activity among amateur practitioners and the field saw a significant rebranding through technological innovations that were accessible to anyone who could buy a digital camera. These conditions further evolved with the integration of the camera into the mobile phone, creating the new "camera-phone" hybrid. This merging of photographic technologies with telecommunications pushed the experience of photo-capturing and photo-sharing even further. Apart from self-expression or the creation of memories, camera-phone photography served as a way to sustain social relationships and share collective recollections (Rubinstein and Sluis 2008, 16).

18-19



Another significant aspect to consider when looking at photography's transformation across time and through technologies is the use of metadata and their value in image economy. According to further research by Rubinstein and Sluis (2013), the informational dimension of the digital image is not only descriptive, namely containing data about file size, the date or location a photo was taken, or about the owner of the file. It is also the image's use or interaction within a distributed setting that elicits further data such as the number of viewings, shares, comments, and tags. Highlighting the political import of metadata, the authors (Rubinstein and Sluis 2013, 152) argue that by translating an image into machine-readable text, metadata provides context and, through circulation, allows for new topologies for and between images. These topologies manifest how the movement of images across networks and databases requires further consideration upon the role of the users and their relation to computer interfaces (155).

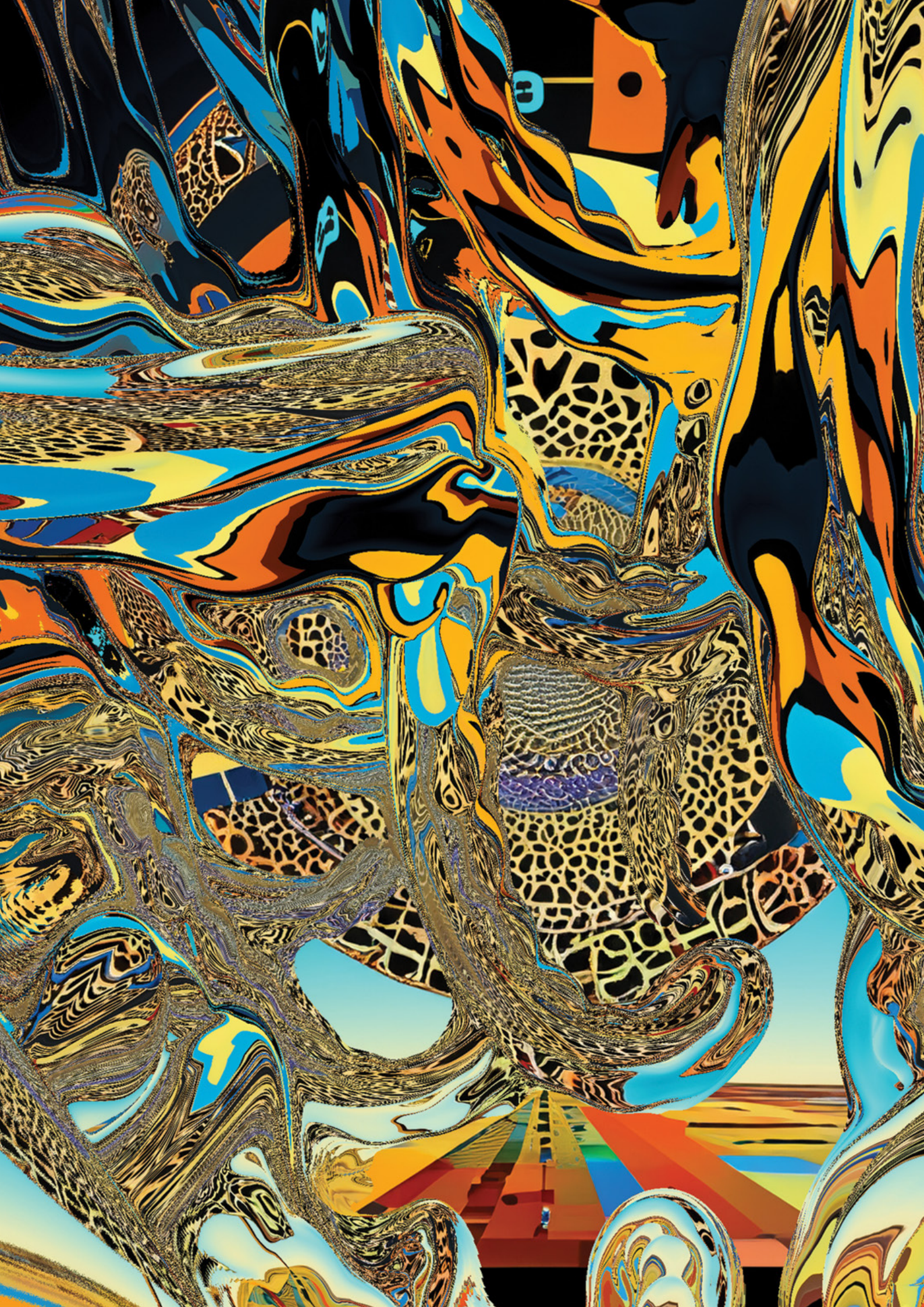
20-21



In its distributed form, the photograph becomes a resource that can be 'read' by machines and its flow across media and networks signifies multiple relations and operations between human and non-human agents.

In this direction, artist Trevor Paglen (2016) suggests that contemporary visual culture is largely based on an invisible system of vision that is detached from the human eye, yet remains linked to significant power structures. He specifically refers not only to face- and object-recognition practices but also the profiling that takes place through machine vision. Apart from rather obvious devices, such as surveillance cameras or body scanners that can recognize movement, temperature, or objects in front of them, automated vision also expands in the images that people share online, which in turn train algorithms on how to identify and classify "people, places, objects, habits, and preferences, race, class, and gender identifications, economic statuses, and much more" (Paglen 2016).

22-23





This function is indicative of a shift in image culture from being entrenched in a representational landscape to being formed through “performative relations” between images and their variant operations (Paglen 2016). The relational aspect of images’ online orbit, as well as their performativity as signs and as data is key in defining the concept of the “networked image.”<sup>6</sup>

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What Rubinstein and Sluis (2008; 2013) proposed as a networked image to describe the screen-based and context-less image that circulated across devices and online spaces, has developed today into a theoretical and research field that explores the ontology and politics of the image in network culture. The work of the [Centre for the Study of the Networked Image](#) (CSNI) has been critical in the definition and understanding of the term as an assemblage of technologies, cultural practices and histories, aesthetic traditions, and politics.

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24-25

6. AS THE CO-DIRECTORS OF THE CENTRE FOR THE STUDY OF THE NETWORKED IMAGE (CSNI) DESCRIBE IT: “THROUGH INTERACTIONS BETWEEN HUMANS AND MACHINES, THE NETWORKED IMAGE IS ALSO A RELATIONAL OBJECT WITH PERFORMATIVE AGENCY (AND AS SUCH, IT CAN ALSO MOVE OR EXIST BEYOND THE COMPUTATIONAL)” (COX ET AL. 2021, 40).



In the words of the CSNI co-directors:  
**A networked image emerges through the network;** its existence is intricately entangled and intertwined with software, hardware, code, programmers, platforms, and users. Its distribution process makes the structure, dependencies and meaning of the networked image visible. By following such circular processes, a network, or a state of being networked, enables the image to exist, but is also a constitutive act. These acts are constructed through a complex, intricate, and interrelated system of networks that presents an assemblage of visibility, technology, politics, and social relations. (Cox et al. 40)

The concept of networked images also points to a rethinking of the representational capacity of photography and image-making in addition to matters of creative agency and knowledge formation. Under these circumstances where representation is being instrumentalized by computation, the CSNI researchers recommend “a re-assessment not just of scholarly methods, but of fundamental institutional practices in organizational thinking, skills development and pedagogies” (Cox et al., 42).

A stylized, handwritten-style signature or logo consisting of bold, black, angular strokes. It appears to be a monogram or a set of initials, possibly '2027' or similar, rendered in a dynamic, calligraphic font.



Furthermore, in a context of extending these conversations across disciplines, it is pertinent to question how such developments affect curatorial practices and photography exhibition making inside and outside institutions.

When, in 2016, the Instagram-based project [Excellences and Perfections](#) by Amalia Ulman made it to London's Tate Modern as part of the group exhibition [Performing for the Camera](#), the reactions were mixed between excitement and puzzlement.<sup>7</sup>

Regardless of the exhibition's reception, the fact that a series of digital Instagram photos could be on display in a contemporary art museum alongside works by pioneers of photography and/or performance such as Yves Klein, Cindy Sherman, Eikoh Hosoe, was indicative of an institutional and conceptual shift in visual culture. This shift was associated with a wider understanding of the Internet as producer and container of culture,<sup>8</sup> together with a possible acknowledgment that notions such as photography, the camera, the photographer, or the frame, have expanded through network culture.

18-29

7. SEE, FOR INSTANCE, A FEW ARTICLES THAT WERE PUBLISHED AROUND THE TIME OF THE EXHIBITION ON [BBC](#), [ARTNET NEWS](#), [THE VERGE](#).

8. "THE NETWORK PRODUCES CULTURE, THE NETWORK CONTAINS MULTIPLE AND DIVERSE CULTURES, AND THE NETWORK IS ITSELF A CULTURE" (DEWDNEY AND SLUIS 2021, 8).



Since the turn of the millennium, the conception of image culture has diversified and thus, social media images, memes, or AI-generated images can often be part of photography and art exhibitions around the world, while artists experiment more widely with digital aesthetics. These developments follow the art historical traditions of media and new media arts of the last decades of the 20th century; however, when it comes to photography, a question that emerges is how much of the context of the genre's cultural and aesthetic change accompanies the displays of such works, as well as whether the political implications of human and non-human agency in the network is sufficiently discussed across disciplines or pedagogies that deal with the visual. For example, despite the fact that the networked image, as defined by the CSNI researchers, is associated with software, hardware, code, programmers, platforms, and users, it might be rare for these disciplines to be equally visible in an art context, or to blur the concept of the image as an aesthetic object.





The relational and performative qualities of the image in a networked setting also becomes important to be explored as a reflection on the processes that challenge the representational potential of the medium. It is often the case that when an image is detached from the networked context in which it is found, it can turn into a still object disconnected from its relational semantic value within the system of knowledge it belongs (either human or machinic).

Image datasets, as large collections of classified images, can act as alternative visual archives,<sup>9</sup> which, if made visible in a context outside of computer science, can raise questions about the (photographic) image in a networked landscape or even about the processes in which images participate today.

32-33

9. MOREOVER, AS AN ARCHIVE IT IS ALSO BUILT ON BIASES AND EXCLUSIONS DESPITE THE IMMENSE VOLUME OF INFORMATION IT CONTAINS, THAT ONE WOULD THINK THAT MIGHT ALLOW FOR A DIVERSITY OF SORTS. IT IS IMPORTANT TO REMEMBER THAT MACHINES REFLECT THE BIASES OF THE HUMAN SYSTEM THAT CONSTRUCTS THEM.



Between April 2019 and October 2020, [The Photographers' Gallery](#)<sup>10</sup> in London presented a year-long program dedicated to contemporary image datasets<sup>11</sup> and their role in the formation of new taxonomies and new relations between images. As part of this program, in the summer of 2019, the gallery displayed on its Media Wall<sup>12</sup> the entire ImageNet dataset.<sup>13</sup> **The display featured an impressive total of 14,197,122 photographs aggregated from ImageNet, which were organized into 21,841 word categories, taken from the lexical database of [WordNet](#).**<sup>14</sup>

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10. THE PHOTOGRAPHERS' GALLERY, FOUNDED IN THE 1970S, WAS ONE OF THE FIRST PUBLIC INSTITUTIONS IN THE UK DEDICATED TO THE MEDIUM OF PHOTOGRAPHY. IT IS LOCATED IN LONDON'S SOHO AREA AND APART FROM ORGANIZING TEMPORARY PHOTOGRAPHY EXHIBITIONS, ITS CURATORIAL DEPARTMENT HOSTS A SMALL PROGRAMMING TEAM - THE "DIGITAL PROGRAM" - THAT EXCLUSIVELY EXPLORES PHOTOGRAPHY THROUGH CONTEMPORARY NETWORK CULTURE, AUTOMATION, AND MACHINES.

11. YOU CAN FIND OUT MORE ABOUT THE *DATA/SET/MATCH* PROGRAM, [HERE](#).

12. THE MEDIA WALL WAS THE PERMANENT EXHIBITION SPACE OF THE PHOTOGRAPHERS' GALLERY DIGITAL PROGRAM FROM 2012 TO 2022. IT WAS INSTALLED ON THE GALLERY'S GROUND FLOOR AND CONSISTED OF A THREE-METER HIGH VIDEO WALL FORMED BY 2 × 4 ROWS OF 60" LED SCREENS IN PORTRAIT FORMAT MOUNTED INTO AN APERTURE SO THAT THEY ARE FLUSH WITH THE WALL. YOU CAN FIND OUT MORE ABOUT THE TEN-YEAR PROGRAM OF EXHIBITIONS [HERE](#).

13. IMAGENET IS ONE OF THE MOST INFLUENTIAL VISUAL DATASETS IN THE FIELDS OF ARTIFICIAL INTELLIGENCE AND COMPUTER VISION. LAUNCHED IN 2009 BY THE STANFORD PROFESSOR DR. FEI-FEI LI AND HER TEAM, IT CONTAINS MORE THAN 14 MILLION IMAGES COLLECTED FROM THE WEB AIMING [TO PROVIDE RESEARCHERS AROUND THE WORLD WITH IMAGE DATA FOR TRAINING LARGE-SCALE OBJECT RECOGNITION MODELS](#).

14. WORDNET IS ONE OF THE LARGEST ONLINE RESOURCES WHERE ONE CAN FIND INFORMATION ABOUT WORDS. IT'S NOT A DICTIONARY BUT A LEXICAL DATABASE WHICH MEANS THAT ITS STRUCTURE IS NOT JUST BASED ON MEANINGS BUT ALSO ON RELATIONS BETWEEN WORDS. IT'S SPECIFICALLY ORGANIZED UNDER SYNONYM SETS ("SYNSETS") AND IT'S AN IMPORTANT RESEARCH RESOURCE FOR COMPUTER SCIENCE OR COMPUTER LINGUISTICS. YOU CAN TRY OUT WORDNET [HERE](#).



For this to happen, the visual artist and programmer Nicolas Malevé wrote a computer script that went through the ImageNet dataset and showed its images on screen at a speed of 90 milliseconds per image. In a period of two months, one could watch the entire dataset in the Gallery's Media Wall. The script also paused at random points to allow viewers to observe some of the images.<sup>15</sup> The way that Malevé scripted the display of the dataset, particularly in terms of timing, resembles the speed of the task of image labeling.<sup>16</sup> **What is important to mention here is that ImageNet is not just a vast collection of images scraped from photo-sharing platforms like Flickr or other spaces on the Web.** In order to provide an accurate resource for researchers and thus to train algorithms with precision, all the ImageNet images in the dataset are quality-controlled and human-annotated.

36-37

15. YOU CAN WATCH AN EXCERPT OF TWELVE HOURS FROM EXHIBITING IMAGENET IN THIS VIDEO FLOW POSTED ON YOUTUBE BY THE PHOTOGRAPHERS' GALLERY [HERE](#).

16. IMAGE LABELING IS A PROCESS OF IDENTIFYING SPECIFIC ELEMENTS (SUCH AS OBJECTS, FACES, FIGURES, AREAS) IN AN IMAGE THROUGH LABELS, BOUNDING BOXES, OR KEY POINTS.



The work of annotating all the images collected online took about two years and was based on the work of more than 25,000 workers hired from the crowdsourcing platform of [Amazon Mechanical Turk](#). For instance, the workers were assigned industrious micro-tasks such as setting [bounding boxes](#) to indicate specific objects in images, which needed to happen effectively and fast.<sup>17</sup> These visual tasks happen in milliseconds, where “the glance is the norm, not the gaze,” as Malevé describes it (2019). Consequently, during the “Exhibiting ImageNet” display, the visitors of The Photographers’ Gallery were exposed not only to the enormous amount of images that the dataset contained, but also to references of the type of labor needed for the dataset to be validated.

17. THE SPEED OF THE EXECUTION OF THE WORK IS IN ACCORDANCE WITH THE NEED OF THE COMPUTER/SOFTWARE INDUSTRY TO DELIVER TRAINING FAST. THIS MEANS THAT THE CROWD-SOURCED WORKERS ARE USUALLY ENGAGED IN AN INTENSE WORKLOAD FOR A SHORT PERIOD OF TIME (MALEVÉ 2019).

38'39





Exploring further the human labor involved when machines learn how to “look” at images, artist Everest Pipkin watched the entire MIT’s [Moments in Time](#) dataset to create *Lacework* (2020) for the same program at the Gallery.<sup>18</sup> Moments in Time is a video-based dataset that comprises about one million videos with duration of up to three seconds. The videos have mainly been scraped<sup>19</sup> from platforms like YouTube, Flickr, and Tumblr, and they are tagged with a specific verb which categorizes each video depending on the action that can be observed in them, such as *dancing*, *snowing*, *flowing*, *boarding*. The dataset is used to train artificial intelligence systems to recognize actions in moving images. Pipkin used [artificial neural networks](#) to re-approach the dataset videos by stretching their duration and focusing on specific details in them.

40-41

18. THEIR WORK WAS EXHIBITED AT THE PHOTOGRAPHERS’ GALLERY MEDIA WALL FOR ABOUT A MONTH AS PART OF THE SEASON DEDICATED TO IMAGE DATASETS, WHILE IT’S ALSO AVAILABLE ONLINE. YOU CAN HAVE A LOOK AT IT [HERE](#).

19. SCRAPING (OR WEB SCRAPING, AS IT’S ALSO CALLED) IS A PROCESS OF EXTRACTING LARGE VOLUMES OF DATA FROM WEB PAGES OR WHOLE WEBSITES.



Therefore, they created new slow-motion images of everyday actions in a blurry, almost hallucinatory style, that flowed into each other unfolding details that the machine might or might not see.

In a text where they reflect on the experience of creating the artwork and watching the entirety of the videos of the dataset, Pipkin (2020) comments on the “lacy intricacy” of those images. The details of people’s lives that are included in these extremely short videos are often striking and intimate to a point that the artist locates one of the main difficulties of watching the dataset to the lack of consent and ownership upon the content and its use. However, where the algorithms see actions and training data, Pipkin saw human life. As they vividly describe: “I see the subjects of the videos, the people living their lives. I meet their dogs, I see their homes. I see wild animals, strange weather, places I’ll never get to visit, video games I haven’t played. I see so much life” (Pipkin 2020).

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I think about the journey that my personal images from Flickr might be taking ever since I lost access to them<sup>20</sup>: floating on the Internet, becoming pieces of information for a dataset that recognizes faces, animals, or objects in photos, being looked at by human eyes for milliseconds, being classified by machine eyes under relevant tags, to end up informing a larger mechanism of machine learning. And then, maybe one day in the near future, the “machine-eyes” of a self-driving car, somewhere in the developed world, will recognize a dog on the side of the road and will brake just on time in order not to crash. **Because my photo of some stray dogs on a Greek island,** along with millions of photos with similar content, would have fed an intelligent machine vision system with visual data about dogs and other pets, informing it of how they look or how they move.

44-45

20. AN IMPORTANT COUNTER-ACTION TO THE UNCONTROLLED ACTIVITY OF DATASETS AND THEIR SCRAPING PRACTICES IS ADAM HARVEY AND JULES LAPLACE'S PROJECT [EXPOSING.AI](#). THE PLATFORM INCLUDES A SEARCH ENGINE WHERE PEOPLE WHO HAVE UPLOADED IMAGES THAT CONTAIN FACES ON FLICKR BETWEEN 2004 AND 2020, CAN CHECK WHETHER THEIR IMAGES HAVE BEEN USED TO TRAIN ALGORITHMS OF FACE RECOGNITION OR BIOMETRIC ANALYSIS. ALTHOUGH AT THE MOMENT IT IS NOT POSSIBLE TO REMOVE ONE'S PHOTOS FROM EXISTING COPIES THAT MAY HAVE BEEN CONTAINED IN DATASETS, THE PROJECT "TELLS THE COMPLEX STORY OF HOW YESTERDAY'S PHOTOGRAPHS BECAME TODAY'S TRAINING DATA." YOU CAN FIND OUT MORE ON THE PROJECT'S [FAQ](#).



Although, in the words of the famous meme “[on the Internet nobody knows that you are a dog](#),” the algorithms are well trained to recognize a dog when they see one.

While the Internet is often portrayed as an unmapped territory or a world with dark corners, its infrastructure is material and the practices, which constitute its ecosystem, are conceivable. In this vast ecosystem, images and their trajectories within the network play an important role in the creation and sustainment of knowledge that prompts different ways of thinking about visual culture. What remains at stake is to be able to critically address the politics of software along with matters of agency not just as users, curators, artists, photographers, researchers, programmers, but essentially **as people living in the image-saturated culture of “pics or it didn’t happen.”**



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# BIGGABBY

IOANNA ZOULI IS A RESEARCHER AND CURATOR. HER RESEARCH INTERESTS FOCUS ON DIGITAL CULTURE, ONLINE ECOLOGIES AS WELL AS CONTEMPORARY IMAGE CULTURE. SHE HOLDS AN MA IN DIGITAL CULTURE AND TECHNOLOGY FROM THE DEPARTMENT OF DIGITAL HUMANITIES, KING'S COLLEGE LONDON. HER PHD WAS A COLLABORATIVE RESEARCH BETWEEN TATE MODERN AND LONDON SOUTH BANK UNIVERSITY; AN EMBEDDED ETHNOGRAPHY AT TATE EXPLORING THE CONTEMPORARY ART MUSEUM'S UNDERSTANDING(S) OF DIGITAL, NETWORK CULTURE, AND AUDIENCES, THROUGH ESTABLISHED VIDEO PRACTICES AND THE CASE STUDY OF THE "BMW TATE LIVE: PERFORMANCE ROOM" PROGRAM. HER PHD RESEARCH WAS FUNDED BY THE ARTS AND HUMANITIES RESEARCH COUNCIL (AHRC), THE GREEK STATE SCHOLARSHIPS FOUNDATION (IKY), AS WELL AS THE A.G. LEVENTIS FOUNDATION. SHE IS A REGULAR COLLABORATOR OF THE PHOTOGRAPHERS' GALLERY IN LONDON WHERE SHE HAS BEEN THE EDITOR OF THE UNTHINKING. PHOTOGRAPHY PLATFORM FROM 2016, WHILE BETWEEN 2016 AND 2019 SHE WORKED AT THE MUSEUM AS A DIGITAL PRODUCER AND CURATORIAL ASSISTANT. SHE HAS BEEN AWARDED THE STAVROS NIARCHOS FOUNDATION (SNF) ARTIST FELLOWSHIP BY ARTWORKS (2020), AND HAS PARTICIPATED IN THE ONASSIS AIR RESIDENCY AS A WRITER-IN-RESIDENCE (2021) AND AS A RESEARCH FELLOW (2023). SHE IS A RESEARCH ASSOCIATE AT THE CENTRE OF NEW MEDIA AND FEMINIST PUBLIC PRACTICES, AND A VISITING LECTURER AT THE DEPARTMENT OF CULTURE, CREATIVE MEDIA AND INDUSTRIES AT THE UNIVERSITY OF THESSALY.

## EP & EPJ

ENTERPRISE PROJECTS IS AN ATHENS-BASED PROJECT, RUN BY CURATOR DANAI GIANNOGLOU AND ARTIST VASILIS PAPAGEORGIOU. THIS VENTURE AIMS AT EXPERIMENTING AND CONVERSING; EXPERIMENTING WITH THE CURATORIAL PROPOSAL, ARTISTIC CREATION, SELF-ORGANIZED FUNCTION, AND CONVERSING WITH THE LOCAL ARTISTIC SCENE, THE ATHENIAN AUDIENCE, AND THE VERY PLACE THAT HOUSES THE PROJECT. AS A STRUCTURE, ENTERPRISE PROJECTS HAS BEEN FUNCTIONING INDEPENDENTLY AND PERIODICALLY SINCE SEPTEMBER 2015 IN AMPELOKIPOI, ATHENS.

IN 2018, ENTERPRISE PROJECTS FOUNDED *EP JOURNAL*, A PUBLISHING INITIATIVE IN THE FORM OF AN ONLINE PUBLICATION OF NEWLY COMMISSIONED THEORETICAL AND RESEARCH ESSAYS, IN BOTH GREEK AND ENGLISH. THE READER CAN BROWSE THROUGH THE JOURNAL ONLINE, AND DOWNLOAD OR PRINT INDIVIDUAL ISSUES, COMMUNICATED BY A DESIGN THAT RESONATES WITH EACH COMMISSION'S SUBJECT MATTER.

## ARTWORKS

ARTWORKS WAS ESTABLISHED IN 2017 THROUGH THE SUPPORT OF ITS FOUNDING DONOR, THE STAVROS NIARCHOS FOUNDATION (SNF), AND WITH THE AIM TO CREATE A FERTILE AND NURTURING ENVIRONMENT FOR GREEK ARTISTS THROUGH FUNDING AND PUBLIC ENGAGEMENT OPPORTUNITIES. THROUGH THE SNF ARTIST FELLOWSHIP PROGRAM -ITS CORE ACTIVITY-ARTWORKS AWARDS MONETARY PRIZES TO INDIVIDUALS ARTISTS AND CURATORS IN RECOGNITION OF THEIR SKILLS AND QUALIFICATIONS. APART FROM FINANCIAL SUPPORT, THE ORGANIZATION OFFERS ACCESS TO SKILL-SHARING EVENTS AND PROFESSIONAL DEVELOPMENT TOOLS, AS WELL AS NETWORKING OPPORTUNITIES WITH ARTS PROFESSIONALS THROUGH PARTNERSHIPS WITH CULTURAL INSTITUTIONS AND INTERNATIONAL ARTIST RESIDENCY PROGRAMS. THE GOAL IS TO CREATE A DYNAMIC ALUMNI NETWORK, A SUPPORT SYSTEM FOR THE FELLOWS THAT CAN FUNCTION WITH CARE EVEN AFTER THEIR PARTICIPATION IN THE PROGRAM. ARTWORKS HAS AWARDED 390 MONETARY PRIZES TO INDIVIDUAL ARTISTS AND CURATORS TO DATE.

# ACKNOWLEDGMENTS

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# COLOPHON

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Text by  
IOANNA ZOULI

Editorial Coordination by  
DANAI GIANNOGLOU

Copy-Edited / Proofread  
GELI MADEMLI & ELEANNA PAPATHANASIADI  
(EG FIGURE OF SPEECH)

Graphic Design by  
BEND & GEORGE TSAVALOS

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IOANNA  
FOULI