Digital Imagery as Meaning & Form in HCI/d

Project 11. Best-of Portfolio

April 12th & 14th 2011

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Project
Select your three best projects in this class and put them in portfolio form as in the example. You may modify your prior work. You may include newly inspired work, based on any of the project themes.

Format:
Your project must be presented on a title page followed by 3 pairs of 2 landscape mode pages in pdf format. The first page of each pair should be the text that accompanies your image or image set and a title and attributions. The second page of each pair should present your image or image set. Upload your work to oncourse, as instructed in class. Be certain to reference all of your sources accurately and completely.

DUE
I561 : APR 19th no later than 4:00 PM
I590/I400/H400 : APR 21st no later than 9:00 AM
A FINAL form completed project
Best-of Portfolio
Eli Blevis
Digital Imagery as Meaning & Form in HCI/d

PROJECT 11: I561 SECTION 13413  T 6:30-9:00
(Dan Richert, Associate Instructor)
& I590 SECTION 30696 / I400 SECTION 30695 / H400 SECTION 30694  11:15-2:15 R
(John Wayne Hill, Associate Instructor)
Listening. Self Portrait, 2010

Reflection

Here, I portray myself as someone who is not talking, but listening intently to someone—is it you?—who must be telling me something that must be quite serious and engaging. In digital image form, the representation of my attention span for listening to others is much more robust than my actual attention span is in actual life—an irony of the use of imagery which is intended here as quite the opposite of any serious intent. That is, I may be able to listen to you intently in actual life for some time, but this portrait may give you the impression that I am able to listen to you endlessly.

Technical

M8.2 Digital Camera, ISO 160, 40mm Leitz Wetzlar Summicron-C (1973), f5.6, 0.7 seconds exposure, 2 fluorescent light sources. In Adobe Lightroom, the image has been adjusted for fluorescent white balance, converted to grayscale, has been adjusted to exaggerate the black regions, and cropped to square dimensions. The tip of the subject’s nose has been set to the top left apex of the bottom right third of the image.
Digital Portraits (Design Research & Reflection)

Three Couples

(a)

*100 Special Moments (Newlyweds)* by noteworthy photographer Jason Salavon ([http://salavon.com](http://salavon.com)). The image is produced algorithmically by averaging together “100 unique commemorative photographs culled from the internet.” The use of algorithmic techniques in Salavon’s work endows meaning in the sense of showing how certain forms of special ultimate particular events can have so much similarity one-to-another. The image is reproduced here in accordance with educational fair use only. Please see the Artist’s site.

[b]http://salavon.com accessed @ 4.7.2010 and used here as educational fair use only.[/b]

(b)

Wedding photograph of Tony & Kitty Hochertz (1911-1912). This photograph was accessed from ([http://www.wachdorfconnect.com/hochertz.htm](http://www.wachdorfconnect.com/hochertz.htm)) which is a site targeted at archiving a particular family’s history. The image is public domain due to its age. The extraordinarily high resolution of the image shows just how beautiful film was (and is) and stands in contrast to the pastel effects of Salavon’s work—a surprising juxtaposition *apropos* of the capabilities associated with digital means of image production.

[c]http://www.wachdorfconnect.com/hochertz.htm accessed @ 4.7.2010 used as public domain status which applies to images produced before 1923.[/c]

(c)

Another image of a couple—the author and his wife and their two dogs. This is a much less formal pose than the other two images, and as such represents a search for an ultimate particular expression of identity. The image also targets the crisp resolution of the older photograph, which is only possible because the sensitivity of the digital sensor and modern fast lenses makes it possible to use a fast enough shutter speed to achieve such resolution even with restless dogs contributing to the composition.
Shared and Externalized Memory and Cognition

Preserving the Memory of a Moment in a Sequence of Still Photographs

The images record the effects of a pebble thrown into a storm water stream. The stream reflects a fence which seems purposed to prevent people from going too near to the stream. The pebble breaks the reflection in interesting and yet very transient ways. The image—in this case—represents a collaboration between two people, one to throw the pebble and one to record the event.