Description:

The work consisted of a series of FM radio broadcasts of audio tracks containing image data during a series of workshops exploring a range of contemporary photobooks. Invited by the organisation Punto de Fuga to remotely participate in a week long programme of presentations and discussions, images were identified from the range of books selected for discussion on the 5 nights of the program. Individual images were selected from selected books, and encoded into 6 hour audio tracks consisting of a computer generated voice speaking the pixel values of the images. These tracks were broadcast each night at the venue via an FM radio transmitter; so workshop participants could listen to the pieces via FM receivers and compatible mobile phones. The work was accompanied by the publication of written commentary on Punto de Fuga’s blog, focussing on key issues and synergies between form and content, exploring themes of translation, and links between the kinds of technologies used, forms of textual presentation, the printed image, dematerialisation, image degradation and content. A web radio broadcast of the pixel data allowed for remote reception, and to transmit the data from London to Paris.

The work represents an attempt to create a complex dialogue between ideas of contemporary and legacy technologies, digital and analogue media, future and past, presence and absence. In an attempt to problematize the assumed succession of technological media, in particular from analogue to digital, or from materially-bound to dematerialised media forms, the work assumed a post-digital culture in which such mythologies are destabilised by the play of a rich range of carrier media (FM radio broadcasts, the printed book, photocopying technology, spy radio transmissions, web radio, digital encoding, and human interaction and discourse.)
Myopia presents a portfolio of images of Europe shot according to a set of representational tropes identified by the artist from a collection of images of Africa. By photographing Europe ‘Africally’ and the way Europe is made to look like Africa the conversation is bidirectional.

De Rooij has also worked with collage, encoding, writing on the image in a piece called la Mallette (2015), based on an image from the Cameroon Press Archives depicting participants in a cross country race. De Rooij tries to work out what can be read from the image – with little information about backstory, she tries to read the embedded message with the tools to hand. In both works, the image is worked on like a code.

Coding this image from Myopia into pixel values will be interesting: it contains a lot of white. The voice will speak values approaching 255 255 255, or slight variations (‘250, 250, 250’), consistently close to maximum RGB, and almost always similar. Very repetitive.
Images being encoded from pixel values to audio tracks in preparation for event.