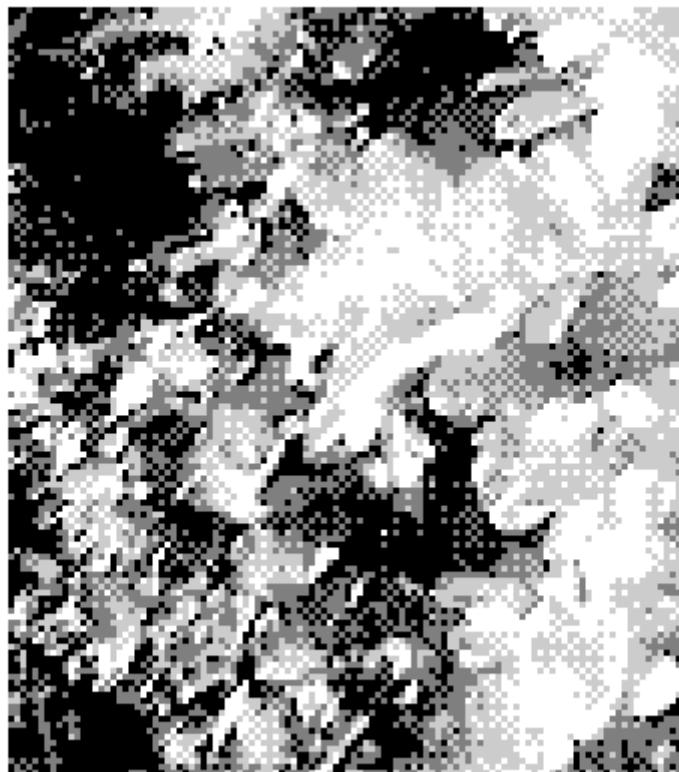


#16 : PIXEL IMPERFECT.

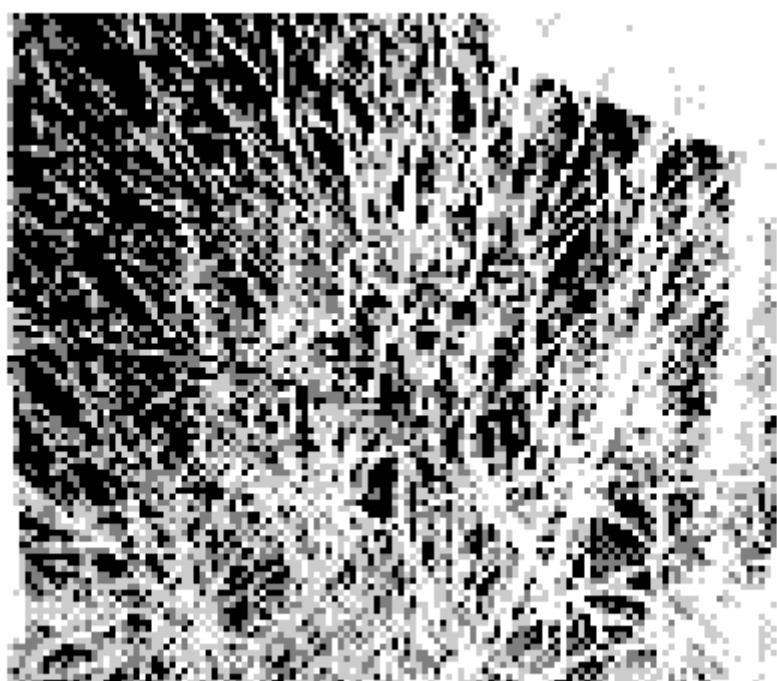
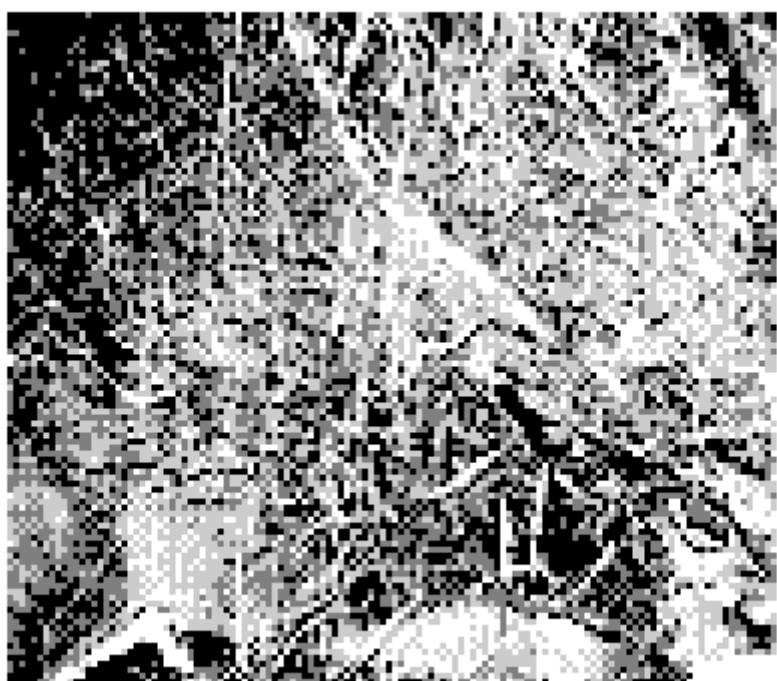
24 / 01 / 22

Photographed and written by Adrian Maidman.



Humans, being visually competent animals, crave clarity. The reason for this must have something to do with survival as vision is easily our most valuable tool. To undermine this is to undermine a vital connection with human experience and I hope to have done exactly that with this series.





Photography, being a visual medium, craves clarity in the same manner as humans do. Clarity being a descriptor for a high fidelity communication between a signal and receiver.

A clear picture of a duck is an arrangement of light reflections that our meaty human brains recognise as similar to that of a real life duck.

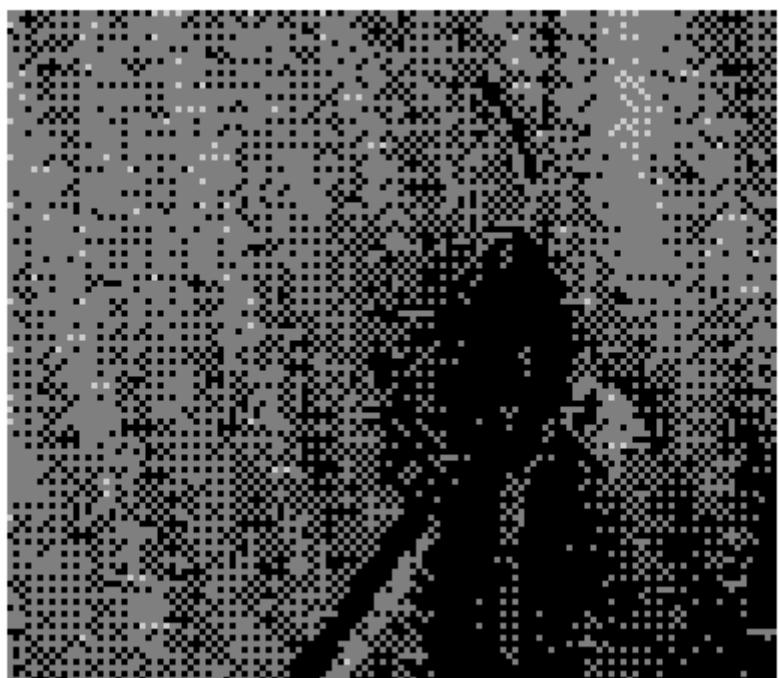
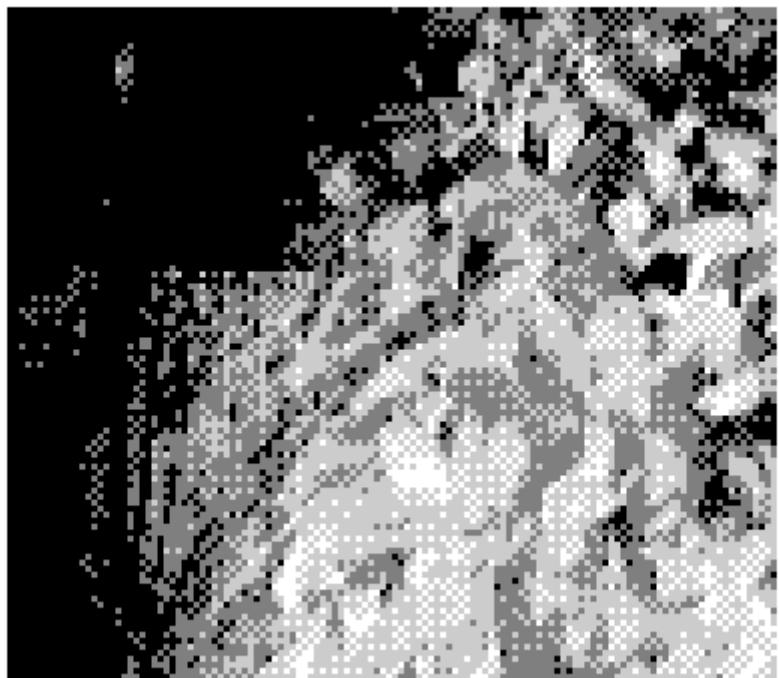
The signal is the message being presented or the intention to present a visual cue for a duck. The medium being the visual information format of paint strokes or pixels, of a duck. The receiver being you, the interpreter of the duck.





The signal will lose clarity if the signal, medium, or receiver experiences interference. That which results in ambiguity within the message. This can be described as unwanted abstraction.

Wanted abstraction has an amazing ability to create clarity. Road signs, for example, are abstracted from reality just enough to make the message as objectively understood as possible. The same cannot be said about abstract art.



Ambiguity provides you with the freedom to explore your own identity as it struggles to interpret what it's trying to see. Kind of like how a Rorschach test works.

Ambiguity provides you with isolation. To not see is to be disconnected from the reception of signals and therefore alone. You see nothing you understand and are therefore faced with questions that you are likely to never get answers to.

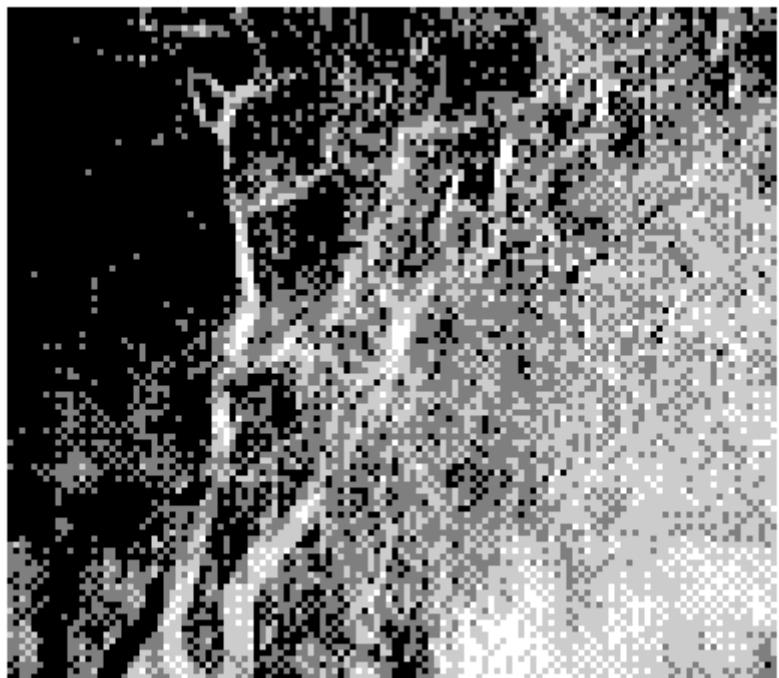
Must be a scary place to be.



These photographs were taken through the camera module on my Nintendo GameBoy Color. Unedited in any way, they capture exactly what the feeble technology of 1998 was capable of seeing. Very little apparently.



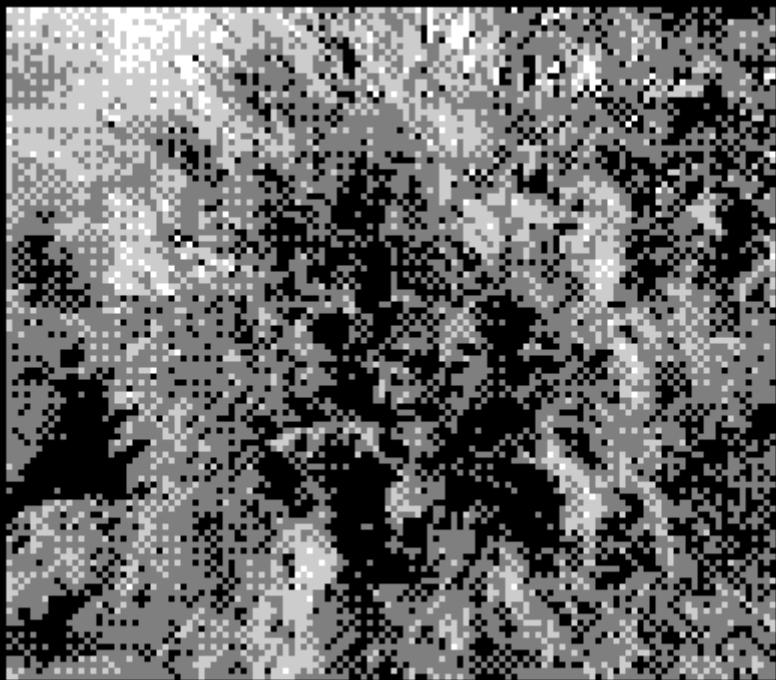




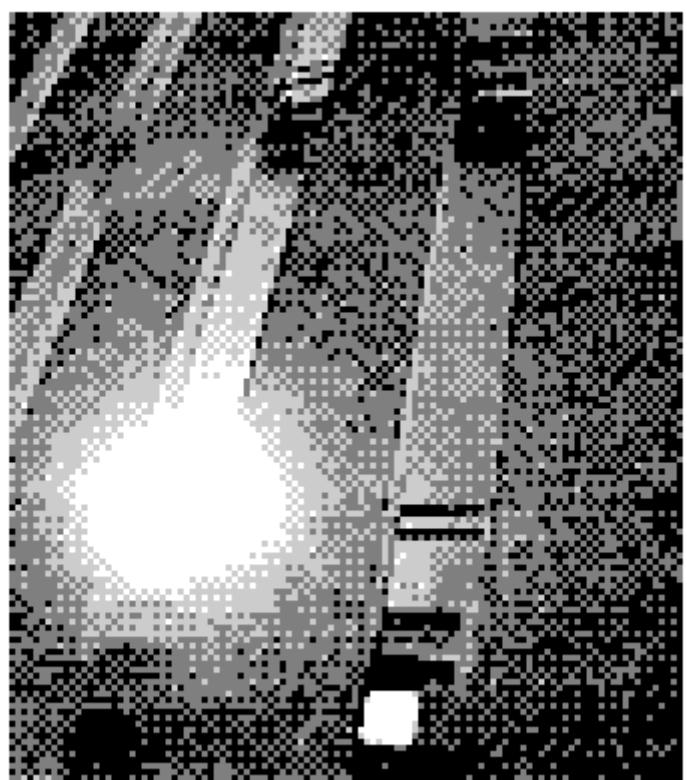


The photograph above gives you something that none of the others gives you, a quantity. I count six, let me know if you get a different number.

Nintendo®



SUPER MARIO BROS.™





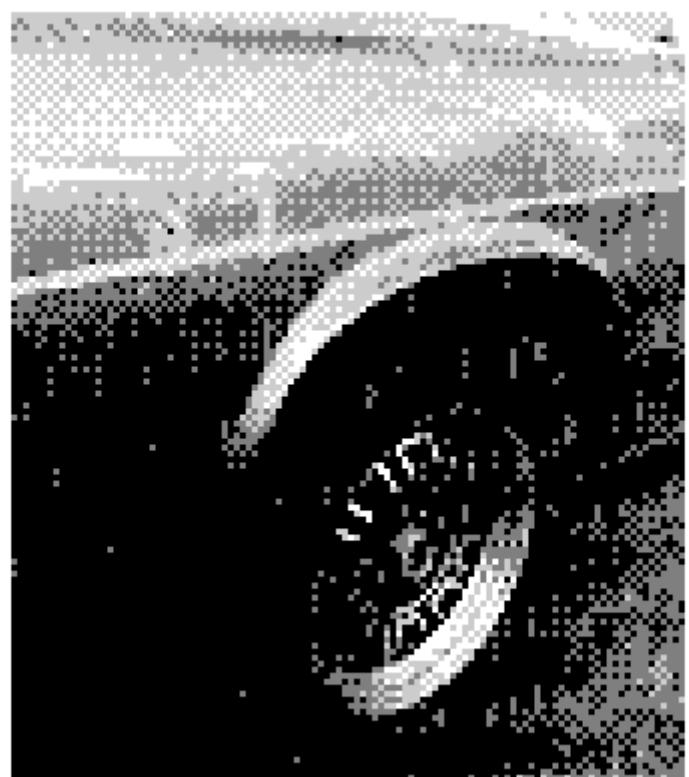




It's almost a relief to find an example of something even remotely familiar in a shot.



In these familiar moments, it's nice to indulge in the imaginations and nostalgia of a pixelated world. I have to say that this camera is the best example of a retro filter you can buy.

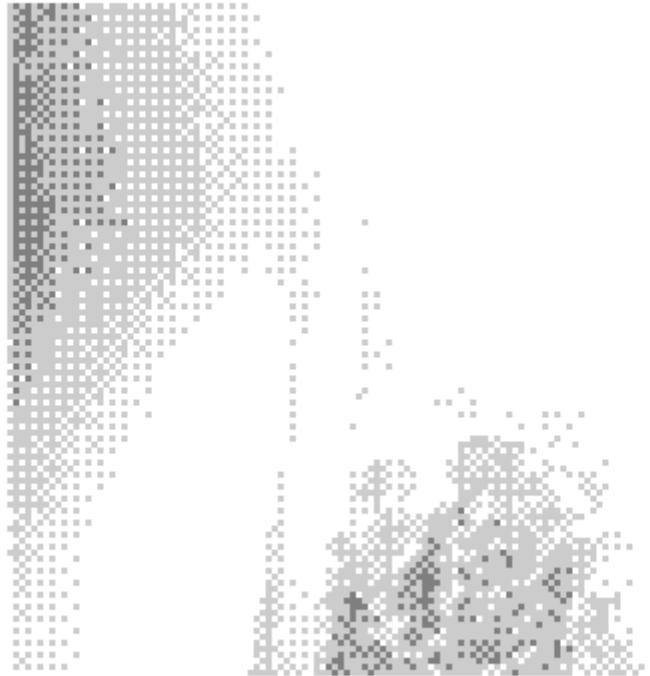






I will return to the GameBoy camera and the world of pixelated tomfoolery in the future. Hopefully with less of a pretentious blurry spin on the subjects, although I am making no promises.





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Recently, the articles have become gradually more difficult to create. I know they aren't much in terms of complexity or importance, but even the regular task of being creative takes a toll. That may seem unhealthy, but the truth is, I need to get my head around practice and consistency.

I care about what I show you and I do feel some responsibility for the quality of the media I distribute. Since you all have kindly trusted me with

your email addresses, I owe you the bare minimum of not clogging your lives up with more pointless fodder.

Life takes a toll. Life also happens to be fairly transient. I need to know that I can always be the person I want to be. Produce the work I want to create. Share said work with those who care. Thanks for your support.

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Next week's title will be ...

#17 : AERONAUTICAL CURIOSITY.

Link to the rest of my articles:

<https://drive.google.com/drive/folders/1jix0-yr6n7Ra9LVLtXerNRjMfLxudDm6?usp=sharing>

Photographs shot on Leica SL (Type 601).

If, for whatever reason, you wish not to receive any more articles, let me know and I'll remove you from the list. You coward.