Russell A. Kirsch: The first digital image made on a computer in 1957 showing researcher Kirsch’s baby son.

Courtesy of NIST (National Institute of Standards and Technology), USA.

A detail of this image is also reproduced on the cover of this publication.
This publication accompanies the exhibition of the same name, curated by Jo Storrier, Runnymede on Thames, which was born from the well as works showing earlier experiments by 3D printing, video, drawing and installation, as well as works showing earlier experiments by artists who participated in the exhibition and that Russell Kirsch’s first photographic scan of Rotten Sun was good; and God separated the light from the darkness. God called the light Day, and the darkness he called Night. And there was evening and there was morning, the first day.

Then God said, ‘Let there be light’, and there was light. God saw that the light was good, and God separated the light from the darkness. God called the light Day, and the darkness he called Night. And there was evening and there was morning, the second day.

Three important things happen in the opening scenes of Genesis. First, the first word is a name for an unimagined being. The second word is a verb that implies that the first word exists. The third is a noun that sets up a parallel between the first two states of light and its absence. The second affirmation of light as being good, thereby implying that darkness is bad and the necessary separation of light as being good, thereby implying that darkness is bad and the necessary separation of light and darkness is the birth of the idea of an omnipotent being that creates everything. The first is the establishment of a materiality that makes for a diverse and endowing possibilities of the scan therefore seemed timely. We felt it was particularly important of the process of making the exhibition and that which is being seen. nothing shall come between that which looks and that which is being seen. In the ideal non-space of this flatland, recording device, the greater the clarity of the future and to gain any perspective of the scene. We know that we should not look, which is exactly what the scan does to the earth below.
In the 1950s, the flatbed printing press – in relation to the work to the flatbed picture plane – alluding to the horizontal in a gravitational sense, due to the this head-to-toe rendition is simultaneously or is dragged along the surface of an object. As it travels the length of its imaging capacity the duration of a blink in scanning is measured whether coherently or in confusion... which data is entered, on which information surfaces such as tabletops, studio floors, vertical fields, but opaque flatbed... Yet these pictures no longer simulate (1972) Leo Steinberg refers to which our being in nature is subject’.8 horizontal dimension of culture that no longer as from the top of a columnar body,’ and the to an experience in which ‘we relate visually to an apparatus, haptic religious belief systems.9 Looking up and humans look up to the heavens and across to each other. Humans look up to the heavens and across to each other. And it is good... We live in a utopia that is appearing... To look at the work in The Negligent Eye 1980 it is seen through new conditions. Scanners are the ultimate complete integration of scanning into the fabric of our consciousness, ethical and art design worlds. Even works such as the in the works of Nicky Coutts and design worlds. Even works such as the contemporaries’ depiction and awareness and things we love3. In many ways scans are often crude copies, but perhaps this is not the point. As Hito Cory Arcangel, attests to this care and interest. 


The selection of work in the exhibition reflects my interest in the way a scan is a particular kind of translation that produces data and which can then take many forms; but this data capture is essentially not visually accessible, the flatbed scanner chose to use an image and was struck by the fact that the... Chosen People. There is no known decisive reference... Taking contemporary technical... We live in a utopia that is appearing, and offered a meditation on this apparatus, haptic... 

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The earliest image in the exhibition is a tiny and unpopular criminalisation made the move unfeasible grease in our bodies, and an association with the finger was pressed on the scanner, the scanners failed because variables such as how and Louise Wilson's print recognition software already in use at airports combination of our hospital records, our shopping member of Marilène Oliver's family in her Bodies, or the MRI scanner that circled each Haines' grandmother in her work This is so with the scanning electron microscope, 6 / 7 a signature.

and understood the nuance of line, that the already recognised, as someone who engraved

a fingerprint, which also becomes a fingerprint exists as the centrepiece of a a signature.

by Wolfgang Tillmans (who famously bought the whole world can be plasticized and

beam of the machine. The work in the show – by the algorithms of these data thoughts.

It is the first image we see when we approach the show, a tiny shell with a magic, magical

shape-shifter, a plasticine shape, which becomes an oddly fused prototype, a protoform formed by the accumulated layers of my screen-print, by London Fieldworks and the subsequent sci-fi fossil formed by the accumulated layers

of rust and magic. The image presents itself as a square photograph of Kirsch's then-three-month-old son, 176 pixels on a side. Source: Wikipedia.

Secondhand Pictures travel by road, by rail, by ship, by plane and by all the other means of distribution, and by cyberspace. By the time we see a particular location on the Internet, it appears to have a physical form – a surfboard, a chair, a building, a cloud. This makes it possible to see a picture in motion, to see an object appear as if written by magic, to see an object that did not exist before appear on the screen. This is the magic of the Internet.

The Negligent Eye, an actual piece of paper the conundrum representing a virtual piece of paper on a photocopier on winning the Turner Prize)

by CYMK, once specialist knowledge, is now widespread as we purchase these colours for our home printers.

11 The Negligent Eye, by the Curators of the Indian Museum, Calcutta: Paul Stidworthy’s work in much of the work on show. Explores coding and secrecy in ways which complicate the notion of translation implicit in the notion of translation implicit in much of the work on show.


8  The first image developed by two men a second before birth in 1940. It was a small black and white box of 1500 pixels.

7 For my screen-print, any image which speaks modernity I scanned and entered an image of hands holding the virtual forms of Bakedin plastics available in any colour and any shape from a 1930s advert which brought home at all.

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5 In a copy of The Popular Science Educator. Number 161, March 2014.

4 The Negligent Eye.

3      In a copy of The Popular Science Educator. Number 161, March 2014.

2      The first image developed by one man a second before birth in 1940. It was a small black and white box of 1500 pixels.


Conroy / Sanderson

Scanning is the central theme across Fabrication and is inferred by the white line of light that moves up and down each of the partially drawn portraits. Also, for us, the intermittent sound of a mechanical lift as it moves up and down the lift shaft was so closely repeated to the mechanisms of the scan. Both the moving light and the audio are devices to make the piece mutable. We intended Fabrication to be a dialogue about subjectivity, around absence and presence, the corporeal and the cerebral. The portraits are incomplete, just as scanning provides only certain physical information and cannot map our subjectivities.

The debates over the accumulation and misuse of data, either through scanning or retrieval technologies, have increased over the decade since we made Fabrication. Ideas behind the work and its title hinted at these individual and collective anxieties that were surfacing then and have only heightened with time. The information culture has expanded enormously since we made Fabrication in 2000, which means this piece of work continues to be relevant to discussions around how we view the world and how the act of looking, and image transfer, only gives partial knowledge. Information collection based on the physical can only ever be limited and fragmentary. On a practical level, it’s been interesting to rework this piece after 14 years, and to make the mechanism for the scanning light more prominent and visible. Rather than using the digital, the technologies we utilised in Fabrication are from a different era: the light, for example, is static, projected from a slide projector, made mobile by the use of mirrors and motors. These lo-fi aspects within the work are now more apparent because of the increasingly ubiquitous access to the use of scanning and 3D printing.

In my work in The Negligent Eye I am producing what I call ‘analogue scans’ – CMYK relief prints, which use the gallery floor surface as a printing plate. I have been working with this technique for the past four years. The technique refers to the ancient practice of copying images from objects by pressing paper onto a surface, such as a stone slab or tablet of clay. The finished product is a rubbing, a print, a copy, a representation, a shadow, and a memory. The technique is also used in ancient China, where copies of inscriptions cut in stone were made by pressing paper onto the surface of the stone, resulting in an impression that became known as a rubbing. The technique is also used in ancient Japan, where copies of inscriptions cut in wood were made by pressing paper onto the surface of the wood, resulting in an impression that became known as a woodcut. The technique is also used in ancient Japan, where copies of inscriptions cut in wood were made by pressing paper onto the surface of the wood, resulting in an impression that became known as a woodcut.
Beatrice Haines
Installation view of Heavenly Bodies I & II (2010) at the Bluecoat

The Negligent Eye
Installation view of Heavenly Bodies I and II (2010) at the Bluecoat

Backlit scanning electron micrographs

The artists’ film installation, Face Scripting – What Did the Building See?, shown at Dundee Contemporary Arts, focused on events that took place in the United Arab Emirates in 2010 when Hamas operative Mahmoud Al-Mabhouh was assassinated in a Dubai hotel room. Thought to have been the work of Israeli Mossad operatives using stolen identities, the murder quickly attracted worldwide media attention. Comprehensive CCTV footage of victim and perpetrators in the hours leading up to the murder was posted on YouTube and watched by millions. This material was compiled and edited by the Dubai state police, using face recognition technology to identify the subjects. The only space not captured on CCTV was Room 230, the site of the murder itself.

Heavenly Bodies depicts images of my grandmother’s gallstones created using a Scanning Electron Microscope. Here, a beam of electrons are fired at the surface to produce detailed topographical scans. The resulting images resemble meteorites, for the power lies in the original object. Considered mundane and grotesque by the outsider, the stones became like precious relics to me, and a trace of my grandmother’s existence. By scanning the stones, I not only aimed to re-appropriate them, but also to reveal the extreme detail of the subject, allowing it to be both cherished and violated by the viewer’s gaze.

Jane and Louise Wilson filmed on location at the Al Bustan Rotanna Hotel, Dubai using specialist lenses and extreme close-ups to detail the hotel’s architecture and interiors. Their work is a forensically detailed study of the building and walls with shots of Dubai’s metro station. The artists appear in the film with patterns reminiscent of primitive masks painted onto their faces: this is dazzle camouflage designed to scramble the technology used in face recognition. Alongside the film they showed a series of prints titled False Positives and False Negatives, created in DCA Print Studio. The series of prints combined images taken from the CCTV cameras with the artists’ facepaint, creating ‘ghostly’ figures that materialise, shift perceptions of what is visible within the faces and reveal the CCTV evidence beneath.

Text supplied by Dundee Contemporary Arts
Elizabeth Gossling

Eyeballing

The method of making Ventriloquist (Dan Horn and Orson) was using a hand held scanner which was dragged vertically and repetitively across the foreground of a computer screen whilst streaming footage of a ventriloquist’s performance filmed on a video sharing website.

The ventriloquist in the performance was using his hand to speak, the dummy was his vehicle. My own hand had replaced my eyes in the act of looking. The travelling gaze had shifted from a process of seeing to recording.

The recorded image (or raster) revealed a spectral display of parallel lines. The ‘eyeballing’ between two technologies had produced friction, revealing a fragile arrangement of stress fractures and digital striations capturing a moment in the continual landslide of the digital image.

Info binge

The slowness of my hand had revealed the speed of digital formation and devastation occurring on the screen. It documented a personal experience of the electronic image – the pace of my consumption against the rate of force-fed information from the regurgitative mumblings of the screen. Scanning the screen revealed the obsessiveness that modern media stirs within us and the anxieties that it generates in the overspill.

Ventriloquist (Dan Horn & Orson) (detail) (2011)
Digital print on archival paper

Helen Chadwick

Installation view of Viral Landscape no. 1 / no. 5 (1988–89) at the Bluecoat (on the long wall)
C-print photographs, powder coated steel frames
Jo Stockham

Never Home (Almost Home reclaimed) (2013), opposite and detail, above
Hand coloured digital print on banner paper
4w Scarlet Dr PH Martins tech weatherproof ink

Thomas Bewick

Vignette (1790), printed by Edward Walker, 1827
Courtesy Ikon Gallery

The Negligent Eye
14 / 15
Nicky Coutts

What is the relevance of ‘scanning’ to your work in the exhibition?
Without it I would not be able to enter the image and change things.

How have scanning technologies changed the way you picture and experience the world? Where the eye selects, flickers and chooses, the scanner is thorough, methodical and provides a basis for judgment: I dislike scanning and being scanned, and prefer looking.

If you made the work in the exhibition some time ago what (if anything) do you think has changed in the interim?

We can now live in printed houses and be made of printed body parts.

Printmaking has long embraced the digital but how are recent developments in 3D printing and scanning changing the discipline? If Walter Benjamin casts were the first prints, 3D printing technologies continue and extend the print’s role in 3D territory.
Good Morning Captain was an attempt to look at how we might allow a scanner to experience nature and create a work through this process. We were interested in addressing the physicality of the scanner: it has a screen and a scan head. We wanted to place the scanner upon something much larger than itself (the Earth) and to keep it in motion as it observed the world. We like to think of the moment the scanner crashed as the point at which it reached some kind of epiphany, a new understanding of the space it inhabited.

Bob Matthews

The works on display within the exhibition come from a series of drawings made using the computer in the relatively early days of Photoshop. The detailed nature of the images suggests a photographic origin or reference, however these drawings came about through no photographic template, manipulation or construction. The places that are depicted in these works do not exist. I was initially drawn to the computer because of its potential for subversion, approaching it as a craft tool, and one where the workings and changes of a drawing could be rendered invisible. I wanted to use a medium that would imply a photographic reality.

Making artwork on the computer for any length of time can be a soulless experience so this project began with the intention of picking up thick and flimsy and using these items to build a virtual palette. I proceeded to scan leaves, plants, bark, stones and other minerals. At this time I felt I was making a direct connection to artists such as Albrecht Dürer, who in the creation of his work Great Piece of Turf transported a large section of earth into his studio and began his detailed examination. The relationship between this work and the works on display within this piece could be an attempt to bridge the natural world with the virtual, from the real to the imaginary, from mapping, to the virtual place of the studio. The main intention of this work was to produce pictures of places that do not exist with colours that do.
For me, scanning means seeing consistently. Seeing without focus or significance. It is made of density and brightness. The human eye is devoted and regulated by our mind. We don’t necessarily notice what we see. In order, we neglect it in favor of distraction or elsewhere, because it is something very unique, individual to each person.

With scanning, however, I entrust the information to the machine’s scanning of an object without judgment or reflection. The information is broken down into a digital pattern and is able to be rebuilt and recalled later. Especially now, in the context of all information propagating wildly, everything recorded by intelligence agencies and telecom networks is considered to be inescapable. It is becoming true that we are not in control of the information or the individual treatment of the subject. It is seen from the outside and, as in my work, Solaris I, where images are blurred and their meaning is lost in an abstract compositional density.

In the film Solaris, one does not have the feeling of activity, but of a passive recording of information.

London Fieldworks

Christianne Baumgartner

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London Fieldworks
I am interested in what can be captured by a 3D scanner. The hand-held device navigates the object and my eyes follow the lights made by the laser as it traces every inch of the form. I become authoritative during this process, believing that by capturing and storing the object on my computer, I can feel a little like I own a copy of it, or even possess the essence of the original in some way.

Flora Parrott

Laura Maloney

I am fascinated by the constant pursuit of happiness. My work, which initially began as an exploration of depression and melancholia, has developed to the stage where I find myself questioning the existence of happiness at all.

In a society where prescriptions are readily issued for the hasty treatment of emotional distress and antidepressants reign with the promise of happiness, I am interested in the idea of emptiness and how aesthetic surroundings can influence a person's mental state. My work scans the modern domestic kitchen as a metaphor for the anti-depressant, an empty version of the original with none of the innate mystery held in a natural form; the physical thing.

Still, it's something. Closer maybe. And I feel compelled to try again.
Our two postcards (produced for Western Values, an exhibition at Manchester Art Gallery in 1991) feature barcodes, with the inference that we are no different to consumables that are scanned, for instance, at supermarket check-outs. The ‘landscape’ card depicts an identical barcode applied to U.S. military personnel; the ‘portrait’ card depicts American bluesman Robert Brown, a.k.a. Washboard Sam, with the same barcode superimposed on his instrument.

In our actual production, the ability to make a virtually perfect copy of an image via scanning technologies at home or in the studio (used alongside digital imaging tools such as Photoshop) is hugely liberating, compared to the time when such reproduction depended on the use of time consuming, costly and bulky equipment (process cameras and later, photo copiers). The degrading of images via repeated mechanical copying (the two cards are an example) is still an important aspect of our visual menu and digital technology can of course be utilised to this end.

We sometimes feel uncomfortable that the ‘raw’ edge of visualisation could be lost with the ever-increasing sophistication of digital reproduction, but suspect that this won’t be the case as long as ‘hands-on’ imagery continues to be encouraged in art schools, etc.

South Atlantic Souvenirs

Individuality (1991)
Postcard

‘I’m too old for the orphanage,
And too young for the old folks home.
I’ve been treated wrong’.
Robert Brown (c. 1928)

Family Portrait (Mum and Dad)
is made from MRI scans of my mother and father, part of a larger family portrait that includes myself and younger sister. The motivation for making this work was to play with the Post-Humanist notion of preservation and resurrection and also to question the role / future of the body in an increasingly disembodied, digital age. By laying bare the mechanical digitisation of the body on sheets of clear acrylic my aim was to expose the gaps, the toms, the failure of the formal mechanisms but also the magic, the promise that we can be everywhere and nowhere, potentially anywhere and forever.

Having worked with known, beloved bodies I moved on to work with an anonymised CT dataset Melanix that I discovered online. Freed from knowing the subject, I allowed myself to work with the scanned body as an avatar, continually modifying and materialising it to reflect and embody new identities.

In Fallen Durga the Melanix dataset is transformed into the Hindu mother goddess who has eight arms to protect her children. However, in the materialisation the Durga has failed, her arms are empty and she is falling from the sky. I made this work after losing a close friend in a aeroplane accident. Since moving to Sub Saharan Africa I find myself struggling with a new understanding of the medically scanned body. Whereas before I took the scan dataset more or less for granted, I now recognise its strong symbolic resonance signifying privilege both in terms of wealth and access to digital technology that is far from global. I have returned to the images of Melanix that the radiology software first offers: Melanix utterly alone floating in a deep black vacuum, a weightless void ripe for dreams, nightmares, superstitions, suspicions, myths and rumours.

Returning to techniques I specialised in as a student (and have since become rarefied thanks to digital technologies) such as silver gelatin photography and etching, I am creating what feels like a library of clashes, impossibilities and paradoxes between the physical and digital worlds we precariously straddle.
With my body of works, which I term ‘light drawings’ and of which Architecture makes form; trees create space is part, I very much relate scanning to a natural process. I think of the way the sun, especially in equatorial or very hot places (like Canberra – the site of these particular drawings), silently scans the land beneath it leaving its mark in terms of fire or plant-life or a bleached piece of blotting paper left too long by a window. In this sense, I relate scanning in my work to a ‘hot’ process – but one which is done through cool detachment. The sun glances at whatever it is in its reach, it gleans and I glean without comprehension of the unconscious that was everything. It is this cool detachment that is a central point for my exploration of Canberra (or Galapagos in another work).

The cool detachment is the white band of ‘light drawing’. In the process of making a mark, the blanching of whatever is on the glass plate to make a mark. My challenge is to bring that white, cool light to a place of life again, to create ‘sheets of place’ (to quote poet Emily Dickinson) that have an emotional analogue resonance, a human touch. For me, the whole notion of scanning, especially in a digital world, is problematic. It is what the philosopher Martin Buber would describe as an ‘I and it’ relationship: one where humans are objectified, rather than an ‘I and thou’ relationship where the eye honours the other. In this context, humanising scanning processes, so that we really see beyond the surface (what the blind machine still cannot do), is what makes this such an exciting idea to work with.

**Jyll Bradley**

Architecture makes form; trees create space (for Aldo Giurgola) (2013)

Suite of 25 Xerographs

Acetate on vintage herbarium paper from Yarralumla Tree Nursery, Canberra, Australia.

Commissioned by Griffin City of Canberra for the centenary of Griffin Trees in the Park program, Griffin, Australian Capital Territory, 2013.
My first experience with scanning was in the 7th grade. Immediately after being shown how to use a scanner, my friends and I tried scanning and printing money. Without any delay! It was black and white, but what a thrill. Classic! Still a good idea, actually.


Cory Arcangel

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Jo Stockham

any which way (Speak Modernity) (2013) Screen print

Michael Wegerer

The editioned print Google Hits from the 2012 Critical Mass portfolio represents a graphical translation of an online dataset from search engine Google. The dataset is related to the 44 artists of the Critical Mass portfolio. The editioned print Google Hits from the 2012 Critical Mass portfolio represents a graphical translation of an online dataset from search engine Google. The dataset is related to the 44 artists of the Critical Mass portfolio.* The participating artists' names are printed on the image. The central axis is the x-axis of the search-engine outcomes, where data combines following three terms – 'music & art', 'non-manual task' and 'independence' – in relation to their names. The visual echo of the print is the summary of this record. The central diagram is the dataset's translation into a shape, reminiscent of pie charts, and the rectangle recalls a bar code of statistics from data analysis.

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Google Hits (Critical Mass Portfolio) (2012) Screen print on transparent cardboard

Elizabeth Gossling

Installation view of My Little Green, (2011) at the 8 Avon Street

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In Paul Virilio’s *Bunker Archeology* there is a passage of Jünger where he recalls experiencing the interior of a bunker. Jünger writes, ‘It was only here that I recognized the place as the seat of cyclops who were expert in metal works but who do not have the inner eye...’ It could be said that the mechanisms of the bunker were just as cyclopean. The bunker does not observe, does not measure, does not examine, just as the mirror does not investigate its subject, as a drone does not evaluate human life, as the 3D duplication of a shell in mirror does not reflect sensitively the acoustic capacity of the original. It is in this sense that the mirror shell, designed to fit comfortably in the palm of the right hand, balances the sensation of its master, grasped in the opposite hand, but is less than its ghost to the touch.

London 2014 uses a method I first developed in 2002 of recording landscapes a pixel a second over a period of months and years. The image resolution is 320 x 240 pixels, so each whole image is made up of over 76,800 seconds (or 21.33 hours), taking just under a day to complete. Starting in the top left hand corner of the image, the scene is written horizontally, like text on a page, until reaching the bottom right hand corner, when it starts again, writing over the previous day’s image, continuously. Subtle fluctuations in light throughout the course of the day become more prominent in these works; subtle shifts in the sky, passing birds, people, cars or other objects appearing as tiny or giant pixels, finish these interruptions. When lined up together the images document the lengthening and shortening of day throughout the year through the blue and gray cloud bank or the white and black cloud bank; while in *Glenlandia* (2005) a full moon can on occasion be caught slipping through the sky.

I consider this process as a kind of ‘open system’, and whilst clearly digital, it is one inhabited and activated by light, day, night, weather, movement of the sun, the moon, the seasons and all these analogue variables that conspire to produce an infinite variety of unique images.
Imogen Stidworthy

Since I first made the installation dated 2011, there has been considerable development in the field of scanning, so the technology of making a point-cloud from an image that can be done successfully in much higher quality. In 2011 I worked with an engineering company called... On the other hand, a mapping of the space of speech, at the level of language, constitutes an artist’s voice and is shaped by sound. The wire-tap analyst has been... The Negligent Eye

Jo Stockham would like to thank Bryan Biggs, Sarah-Jayne Parsons, Fran Disley and all the staff at the Bluecoat for their... The Negligent Eye

Published 2014 by the Bluecoat on the occasion of the exhibition. The Negligent Eye ran at the Bluecoat, 8 March – 15 June 2014. The catalogue is available from the British Library.
Scan

Verb (scanned, scanning)

1. to read through or examine something carefully or critically.
2. to look or glance over something quickly.
3. to examine (all parts or components of something) in a systematic order.
4. to examine (the rhythm of a piece of verse); to analyse (verse) metrically.
5. to recite (verse) so as to bring out or emphasize the metrical structure.
6. intrans said of verse: to conform to the rules of metre or rhythm.
7. medicine to examine (parts, especially internal organs of the body) using techniques such as ultrasound.
8. in television: to pass a beam over (an area) so as to transmit its image.
9. to cast an eye negligently over something.
10. engineering to search or examine (an area) by means of radar or by sweeping a beam of light over it.
11. computing to examine (data) eg on a magnetic disk.

Noun

1. an act of scanning - brain scan.
2. a scanning.
3. medicine an image obtained by scanning.

Etymology: 14c: from Latin scandere to climb.

Source: www.writersevents.com