

Notation

Bad pictures are called “poor images” because people don’t think they are important in the group of all pictures. They are seen as wrong or not good, so they don’t have to follow the usual rules. Some artistic and different movies have become poor images. These pictures are ‘hiding’ in the world of state cinema. The not-perfect cinema is one that tries to mix art with normal life and science, making it hard to tell who is watching and who is making it. Poor images show a quick look at how people feel. They show feelings like being worried, distracted or excited.

Slang

Like, so, those pictures that people think are kinda bad, they call them ‘a load of tosh’ ‘cause, you know, folks don’t really see them as cool in the big bunch of all pictures. People are like, ‘Nah, those pictures are not good or whatever,’ so nobody cares if they don’t bring that main character energy. These pics are sorta sneaky and chillin’ in the world of state cinema. It is blurring the line between the folks who watch and the ones who make it. Just throws everything into the mix, you know? Poor images are like a quick peek into how people are feelin’. They’re just throwing out vibes like bein’ pissed, chuffed, full of beans or boomshakalaka.

Citation

“Poor images are poor because they are not assigned any value within the class society of images – their status as illicit or degraded grants them exemption from its criteria”. (p.38) “Many works of avant-garde cinema have been resurrected as poor images”. (p. 38). “These pictures are dispersed in the environment of the state cinema”. “It merges art with life and science, blurring the distinction between consumer and producer”. (p.39) “Altogether, poor images present a snapshot of the affective condition of the crowd, its neurosis, paranoia, and fear, as well as its craving for intensity, fun, and distraction”. (p.41)

Metaphorically

The world of commercial cinema is like a flagman store (Queneau R., 1998). Everything is huge and of the best quality. The world of poor image quality is like the old kiosk that sells last year’s newspapers on the corner near North Acton tube. A bad image walks through dark alleys looking for its viewer. These images no longer belong to their era and have lost their parents and friends. A bad image interweaves art, science, and life, much like a thread binding all the parts of a doll together.

Conclusion

I re-presented Hito Steyerl's 'In Defense of the Poor Image' (2012) using the framework of Raymond Queneau's 'Exercises in Style' (1998). In Queneau's work, the author explores various styles of translation. I applied the same method to showcase the diverse interpretations of the main ideas in 'In Defense of the Poor Image' (2012). The background imitate a pixel effect, aligning with the theme of the 'poor image'.

Reference:

Queneau, R. (1998) "Exercises in Style". London: John Calder.
Steyerl, H. (2012) "In Defence of the Poor Image" in "The Wretched of the Screen". Berlin: Sternberg Press.