

'Fuck Content' by Michael Rock

Rock's argument about how there is still a misconception in graphic circles, and we seem to accept that developing content is more important than shaping it. Unlike those people, through my iteration, I didn't try to create great content; instead, I used the same set of content, which are homoerotic images from the archive, but what I did was I tried to shape them by filtering small details of different body parts to give the audience a new perspective, to leave rooms for audience's creativity and imagination and to raise some questions. Like Rock said, the meaning of one's work is not in the story but in the storytelling, so to take this approach in my practice, I tend to focus on how things look and communicate rather than what the story behind those images really is.

Rock, M. (2009; 2013) 'Fuck Content'. *Multiple Signatures: On Designers, Authors, Readers and Users*. New York: Rizzoli International, pp. 91–95.

'In Defense of the Poor Image' by Hito Steyerl

In "In Defense of the Poor Image", Steyerl's take on low resolutions is that "focus is identified as a class position, a position of ease and privilege while being out of focus lowers one's value as an image". Through my iteration, I used the power of focus to highlight what we've overlooked from the bigger picture and to propose how suggestive small details can be and how the meaning or feeling can shift by just changing our focus. Steyerl also suggests that poor images are more than just blurry, low-quality pictures. They actually reveal a lot about our emotions and desires. It's not just about the images but also about the people sharing and remixing them. Apart from resolution and exchange value, one might imagine another form of value, which was a view I hadn't considered before. The idea of converting them repeatedly, adding subtitles, or re-editing allow the audience to draw on their own emotions, perception, and situated knowledges and form a sense of understanding around the images.

Steyerl, H. (2012). 'In Defense of the Poor Image'. *The Wretched of the Screen*. Berlin: Sternberg Press, pp. 31–45.

‘The Politics of Design’ by Ruben Pater

As Pater states in "The Politics of Design", we should keep in mind that we are all culturally biased and realise our own privilege. Also, we should acknowledge that all design is political and communication is not neutral puts everything in perspective. As sexist stereotypes still exist, it made me think about my position as an Asian female designer and my assumption towards these kinds of erotic images and how it affects the way I shape them. It also made me question how these images would be perceived by each of the audience coming from different backgrounds and cultures and especially how much this male-dominated society has held the effects on our view.

Pater, R. (2017). *The Politics of Design: A (Not So) Global Design Manual for Visual Communication*. 7th edn. Amsterdam: BIS Publishers.

Ways of Seeing by John Berger

While Berger's book offers the ways in which we perceive and understand art and images in society and challenges traditional ways of viewing and interpreting art, I was drawn particularly to how he describes that the way we see things is affected by what we know or what we believe and how we only see what we look at, yet to look is the act of choice. And he also states that we never look at just one thing; we are always looking at the relation between things and ourselves. In connection to my practice, whenever the viewer observes an image, they may recognise that it has been chosen that particular view from an infinite number of other potential views, and it is my intention that this specific view can offer the viewer to use their imagination and interpretation to create their own way of seeing.

Berger, J. (1972). *Ways of Seeing*. 1st edn. London: Penguin Books.

A Spiritual Good Time Magazine by Stephen Milner

Milner's *A Spiritual Good Time* recontextualises surfing and porn magazine by exploring the uncovered dialogue between surfing communities and gay culture using imagery sourced from archival surfing and pornographic magazine. It is an excellent blending of fear and desire within a sport that often focuses on the heterosexual gaze and hyper-masculinity. This aligns with my project, which also uses imagery sourced from a queer archive filled with homoerotic images. However, despite the use of an archive, both of our projects explore and focus on the perception that the viewer perceives and how those images are being recontextualised into a loose narrative through cropping and filtering small details.

Milner, S. (2019). *A Spiritual Good Time*. 1st edn. Amsterdam: Meteoro Editions.

Baron by Anuschka Blommers and Niels Schumm

Through *Baron Magazine*, Blommers and Schumm challenges people's perception on the subject of eroticism. They state that lust is a highly personal sensation that allows creatives to explore the erotic realm freely, so they decided to stick with what they know and created a remarkable collection of photographs depicting ordinary objects that have been ingeniously converted into a captivating and sensual series. This project opened up new possibilities for me and inspired my next step of iterating; not only I tried to filter small things on different body parts, but also I tried to look for the similarity of the body parts and everyday objects to mimic them and challenge the viewer's perception and let their individual experience decided and proposed a new way of seeing things.

Alderson, R. (2012). *Blommers & Schumm erotically charge everyday objects for Baron*. Available at: <https://www.itsnicethat.com/articles/blommers-schumm-baron-magazine> (Accessed: 22 April 2023).