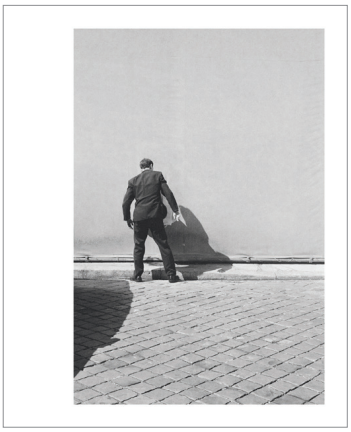

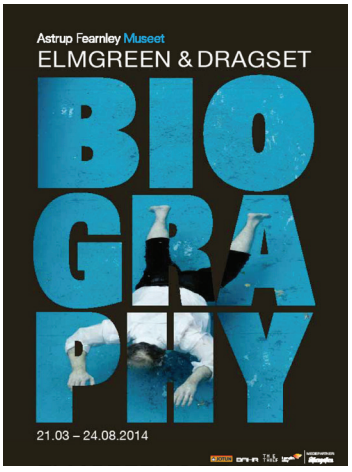

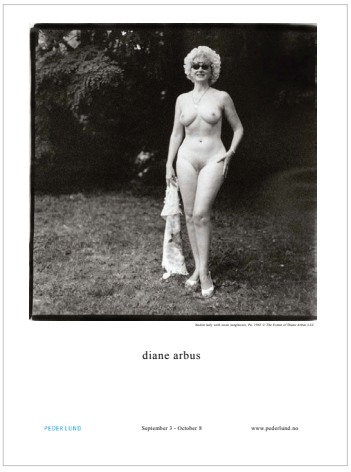

Objektiv

2016

The Flexible Image, part 1 & 2. These issues will look at the current state of the (photographic) image, as it seems to expand into two distinct, yet related manifestations: the image as text/sign versus the image as operation.

Objektiv #13:
The image as operation: the image as touch, gesture and act

Whereas on the one hand, the image seems to work increasingly as a sign, emblematized by the emoji, on the other hand it is also increasingly being employed as a portal to various kinds of actions, typified by the on-screen icon. Thus the image can no longer be understood as an enclosed, representational entity that primarily addresses the faculty of vision. Rather, it is as much working as an operating tool, and addressing the full sensory capacity of the body, and touch in particular, thereby being entwined with the gesture. This is the kind of image that artist Harun Farocki has called "the operative image": that is, "images that do not represent an object, but rather are part of an operation".

Objektiv #14:
The image as text: the image as readable sign

We were inspired by Aperture's issue *Lit.* and want to investigate if the image has taken over for the word, and if the gestures are taking over for the images. The written word is pressured in our quick, visual world. This is something Nancy Newhall already wrote about in *Apertures* very first issue 1952: "Perhaps the old literacy of words is dying and a new literacy of images is being born. Perhaps the printed page will disappear and even our records [will] be kept in images and sounds." Today, 60 years later, this has intensified, with new digital platforms that makes sharing so easy.

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