ODE

DCODE

The ‘Space’ 2
What’s On 14
Feature: Aamina Palmer 29
From Pixel to Prose 36
The More You Know 74

```html
<html>

<head>
  <meta charset="UTF-8">
  <title> DCODE </title>
  <link rel="stylesheet" href="css/style.css">
  <link rel="shortcut icon" href="images/circle3.png">
  <style>
    body {
      width: 90%;
      margin: 0px auto;
      padding: 10px;
      background-image: transparent;
      font-family: "helvetica", sans-serif;
      font-size: 15px;
      color: black;
      line-height: 24px;
      text-align: center;
    }

    .flex-container {
      display: flex;
      flex-direction: column;
      background: transparent;
      align-items: center;
    }

    .flex-container>div {
      background: transparent;
      width: 950px;
      margin: 5px auto;
      padding: 20px 0px;
      text-align: center;
      line-height: 500px;
      font-size: 25px;
    }

    .about {
      margin: 45px;
      background: ;
      height: 200;
      width: 930;
      position: center middle no-repeat;
    }

    .about a {
      padding: 20px;
      border: solid black;
      border-radius: 100px;
```

THE

‘SPACE’

welcome to this virtual space. we exist in code and image.

WHO WE ARE

The DCODE Gallery was founded in May 2019, on the premise of making a collaborative space to showcase the work of contemporary artists. DCODE's mission is to present exceptional new art. DCODE is committed to providing opportunities for artistic innovation for emerging and established artists and to expanding the understanding and appreciation of new art for the public. DCODE exhibits a broad range of contemporary art in a variety of media, including paintings, drawings, sculpture, photography, glass, ceramics and limited edition prints, with emphasis on emerging technology and new photographic applications.

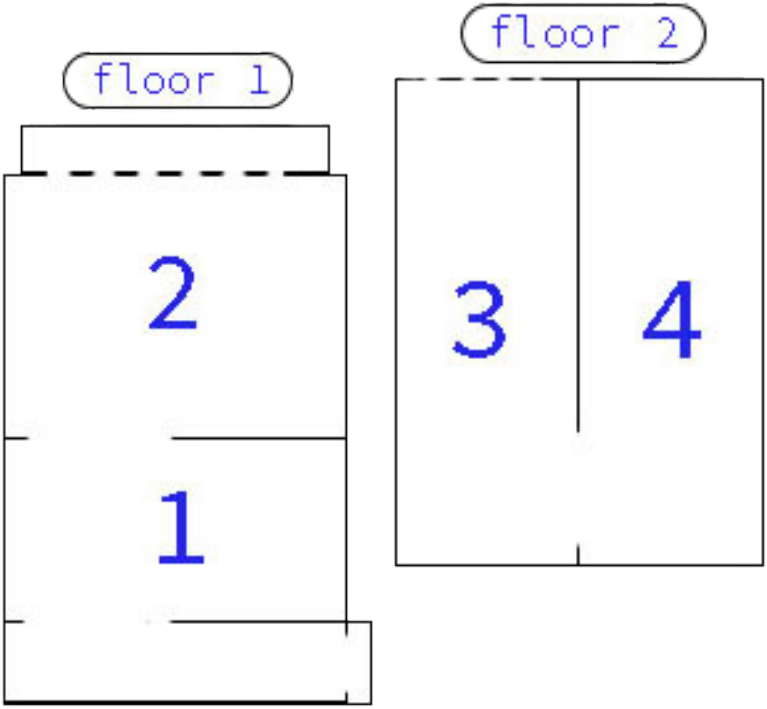
OUR MISSION

DCODE is committed to extending an awareness of and appreciation for contemporary art. Embracing the diversity in contemporary art, the gallery's exhibitions and artists purposefully address a wide range of stylistic and contextual concerns. The gallery exhibits and champions artists with regional, national, and international reputations. DCODE aims to deeply bolster civic engagement in the creation and understanding of art by providing an enduringly vital platform for a range of student, emerging, and/or professional contemporary artists of exceptional talent from local, regional and international contexts. Through a diverse array of exhibitions, artist talks, forums, and open critiques, we aim to extend the flourishing artistic culture while bolstering the community toward a global discourse surrounding cultural production.

THE SPACE

The largest of the contemporary galleries in virtuality, DCODE provides more than 6600 square feet of interior space. The building dates from the 1930's and was used as a garage before the current refurbishment.

The building's interior is divided into four main spaces – the first space, an open space in the form of a long hallway, is the largest and is a mix of public and private space, with a large reception area. The second space, with a long corridor, is a smaller space with smaller seating areas and a private work area. The third space is a smaller space with fewer seating areas and is used by DCODE for office use. The fourth space, a small space with three seating areas, is for private study use.



The public area, with an open space in the form of a long hall, accommodates the general public for exhibition use, and also a larger public group which has access via a glassed-in corridor that leads to the second smaller gallery, the West gallery, the Library and the Hall gallery feature an innovative new program of exhibitions. Additionally, there are frequent artist talks, educational presentations and lectures.

DCODE is a gallery space that exists in both a digital and physical realm. Primarily located online as a hand-coded website, the space extends to Instagram as well as physical spaces through popups. The gallery was formed in 2020 around its inaugural show, Translations, which showcased what is lost and gained between flattened digital images and their 3D translation. The show consisted of a collection of works by our represented intermedia artist Aamina Palmer – 10 3D printed images from their larger collection and 10 fabric banners showing the in-between stage of the translation process. Drawing from an interest in spoken and written language, she explored the vernaculars of photography and sculpture by using the forms inherent in flattening and reforming her images. Surrounding the larger show, the space came to be under the idea of showcasing unique ways of making, placing emphasis on works that connect mediums or the 'languages' of art. When exploring the website, you will find suggestions of other programming, the permanent version of an installation for Translations, and an evolving shop with items that invite visitors to join the hub of DCODE as bots and ambassadors of tech-informed arts.

This gallery continues on as my current thesis work, with a goal of renewing it as a community space. To accomplish this, a new show called Encode, exemplifies another translation process for visitors- image to text, specifically poetry. As they navigate a photo installation, visitors interact with space, explore how image and text shape it, and pay attention to the ways image and text overlap in conversation. The work stems from AmiPalm Studio's ongoing practice of collecting 'found still lives', the artworks hidden in plain sight that we pass by in our daily commutes and activities.

The images she collects and decodes for us in this work, take the idea of reading within the frame to another level by translating her experience into poetry. Her process of reading the image using keywords she pulls from within the frame, and transcribing a poem for each in the included set, invites visitors to try the same. This year, visitors are also directly invited to try this process through the introduction of a workshop series called Transcode. This workshop series will be an ongoing program at the gallery, also existing on and offline, and will guide 6 to 8 participants toward finding their own visual language as exemplified in the installation.

The Spring programming of From Pixel to Prose, which houses both the installation and workshop, asks visitors ‘Have you ever considered your visual vocabulary?’ and takes place over 2 days, splitting the experience in 4 parts. Participants are invited to join artist Aamina Palmer, an image collector and visual linguist in entering or expanding their creative practice through fun exercises. In these workshops, she will provide an introduction to her art practice, lead participants in parsing out the languages in their own images, and support them in building out their visual vocabulary through short exercises and discussions. By participating in, Transcode, you will bring in what you notice and are drawn to, and leave the group with a clue as to why that stood out in the first place.

```
  border-radius: 100px;
  font-size: 50px;
  color: black;
  text-decoration: none;
}

.about a:hover {
  background: linear-gradient(white, blue);
  font-size: 70px;
  transition: 1s;
}

.exhibitions {
  margin: 45px;
  background: ;
  height: 200;
  width: 930;
  position: center middle no-repeat;
}

.exhibitions a {
  padding: 20px;
  border: solid black;
  border-radius: 100px;
  font-size: 50px;
  color: black;
  text-decoration: none;
}

.exhibitions a:hover {
    background: linear-gradient(white, blue);
    font-size: 70px;
    transition: 1s;
}

.shop {
  margin: 45px;
  background: url('images/');
  height: 300;
  width: 930;
  position: center middle no-repeat;
}

.shop a {
  padding: 20px;
  border: solid black;
  border-radius: 100px;
  font-size: 50px;
  color: black;
  text-decoration: none;
```

WHAT'S

ON

what's in 'the space', sort of forever

Addressee:
Bots and Circulating Visitors,

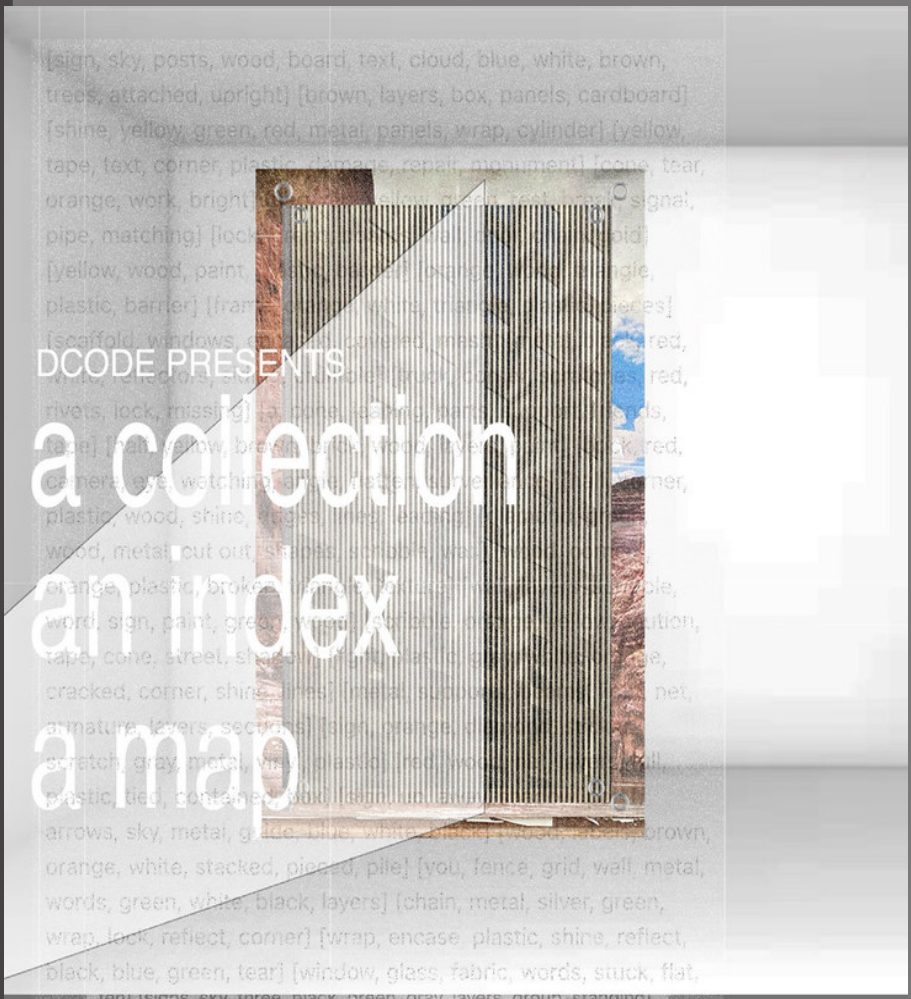
As the director of DCODE, which exists simultaneously on and offline, I want to renew the gallery as a space to foster community in addition to showcasing art across mediums. DCODE aims to show works spanning subjects like investigating the familiar, our relationships with images, and how language shapes experiences. By doing so, the gallery serves to welcome the use of play to our interactions with the everyday.

Its upcoming show, Encode, by artist Aamina Palmer blends her 'found still lives' with their poetic prose equivalents. In this show she positions both forms of language as equals, she builds her visual lexicon into an installation using print and projection.

In pursuit of the gallery's design, an artist-led workshop series will accompany the show, focused on guiding participants toward building their own visual vocabularies within their everyday. These workshops will assist the artist's aim to make her own ideal collaborators, and we hope to see your name on the list.

Signed:
Aamina
Gallery Director

2023



DCODE PRESENTS

a collection an index a map

a visual dictionary

ENCODE (V) TO CONVERT (A MESSAGE, INFORMATION, ETC.) INTO CODE.

ENCODE

This Spring programming is made in partnership with the artist-in-residence, AmiPalm Studio.

The first node takes the form of ‘Encode’ a hanging photo installation, calls to the antholog – what you get when combining a photo log and poetry anthology. The installation involves the space it inhabits in its presence and shaping of light and perception. Projected images and text play and are in conversation as equals as they traverse physical space. This interaction of images and texts through the medium of light and flattened object, transforms the prints. The banners are now interfaces between light and space, allowing images to be re-activated as viewing screens.

The second node, ‘Transcode’ is an inaugural workshop series. It allows access to the studio’s process of translating the images into poems, along with a toolkit to practice oneself. Placing emphasis on ‘reading within the frame’, this workshop series takes the installed show, ‘Encode’ as an example. Participants will learn how to pull keywords from within their images, and form their own translations as poems. They will be engaged as visitors and recast as members of a community, making conversations using their images – with their poetic translations as visual vocabulary. To those who consider themselves image makers, artists, those interested in language and translation, and those wanting to find their visual vocabulary, reframing ways we view the familiar can be a stepping stone to finding a new form of expression.

This workshop series opens DCODE to being a space of greater collaboration and community.

Introducing a Workshop

Have you ever
considered your
visual vocabulary?

Held concurrently to the Spring show, Encode, this workshop series hosted by DCODE gallery will take place over 2 days. These 2 days will split the experience in 4 parts. Participants are invited to join artist Aamina Palmer, an image collector and visual linguist. In these workshops, she will provide an introduction to her art practice, lead participants in parsing out the languages in their own images, and support them in building out their visual vocabulary through short exercises.

By participating in, Transcode, you will bring in what you notice and are drawn to, and leave the group with a clue as to why that stood out.

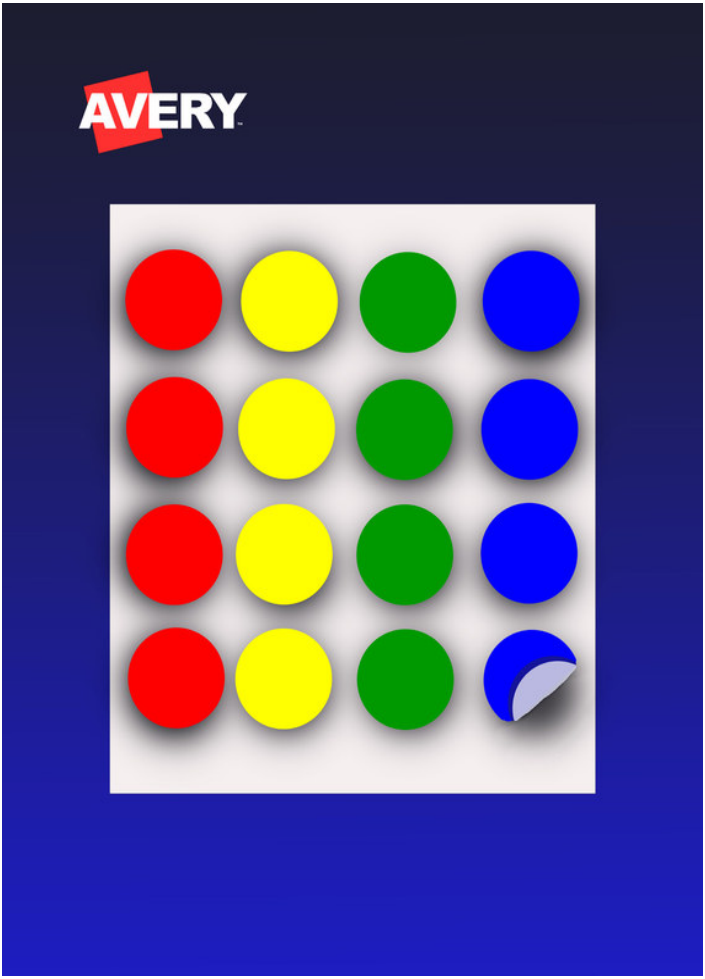
Participants
6 - 8 participants (10 max)

Equipment Needed
Smart phone - to take photos
Google account - to upload to workshop folder
Laptop (or pen/pencil and notebook) - to write poems

TERMS TO KNOW

Active looking
Found Still Life
Translation
Collection
Archive

Let’s endlessly replicate while calling attention to our replication. Multiplication and mass production- infinite making.

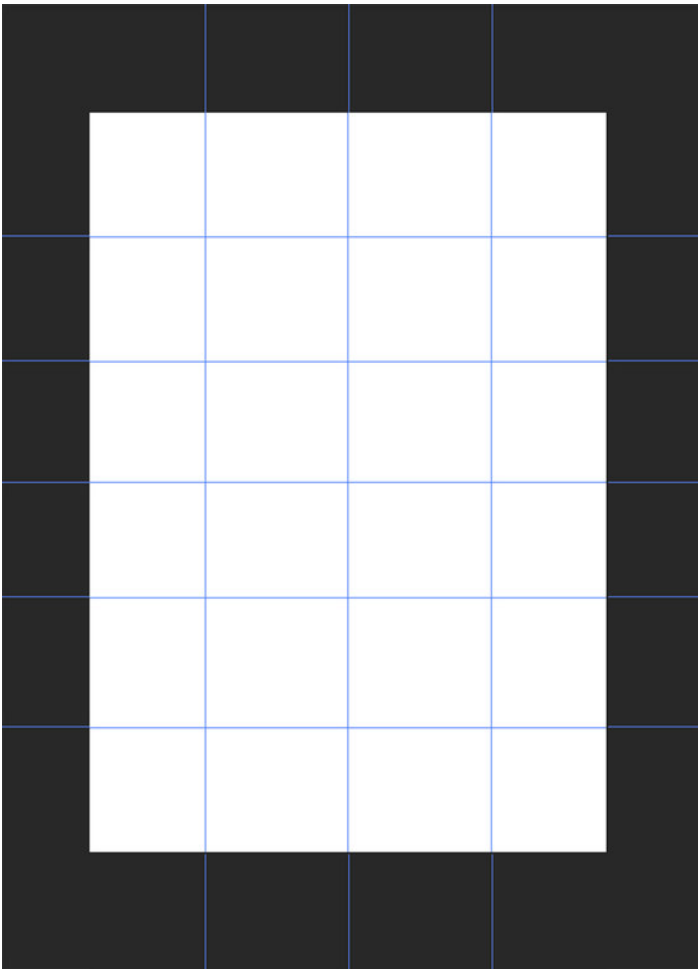


The print and digital colorspaces are provided in a separate layer on top of the normal colorspaces.

Color space Name and supported color printer
Color space name and supported color printer
Color space name and supported color printer
AdobeRGB CMYK CMYK AdobeRGB CMYK
CMYK AdobeRGB CMYK AdobeRGB CMYK
AdobeRGB CMYK AdobeRGB CMYK

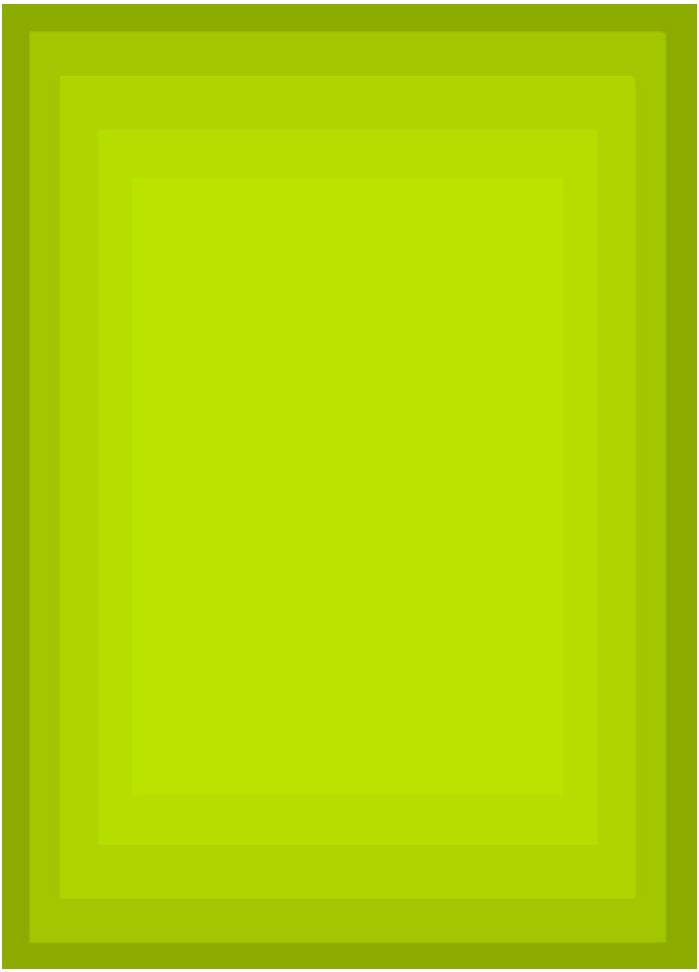
Type, type, type! Glyphs, typefaces, kerning!
typefaces [“ monospace “] = [“ monospace “]
typefaces [“ serif “] = [“ serif “]
typefaces [“ sans-serif “] = [“ sans-serif “]
typefaces [“ cursive “] = [“ cursive “]

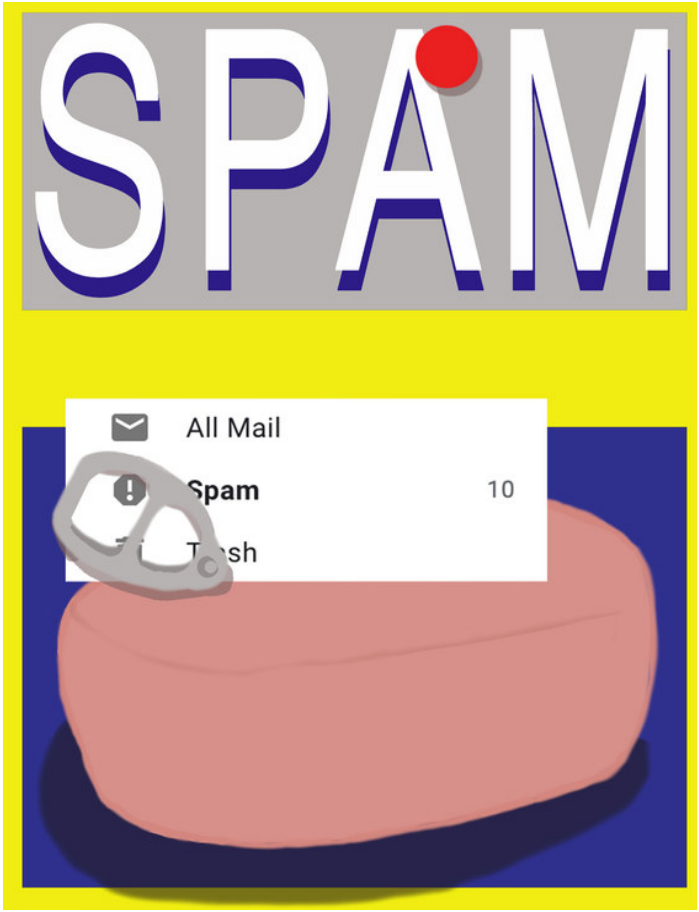
Lorem Ipsum
Lorem Ipsum
Lorem Ipsum
Lorem Ipsum
Lorem Ipsum
Lorem Ipsum



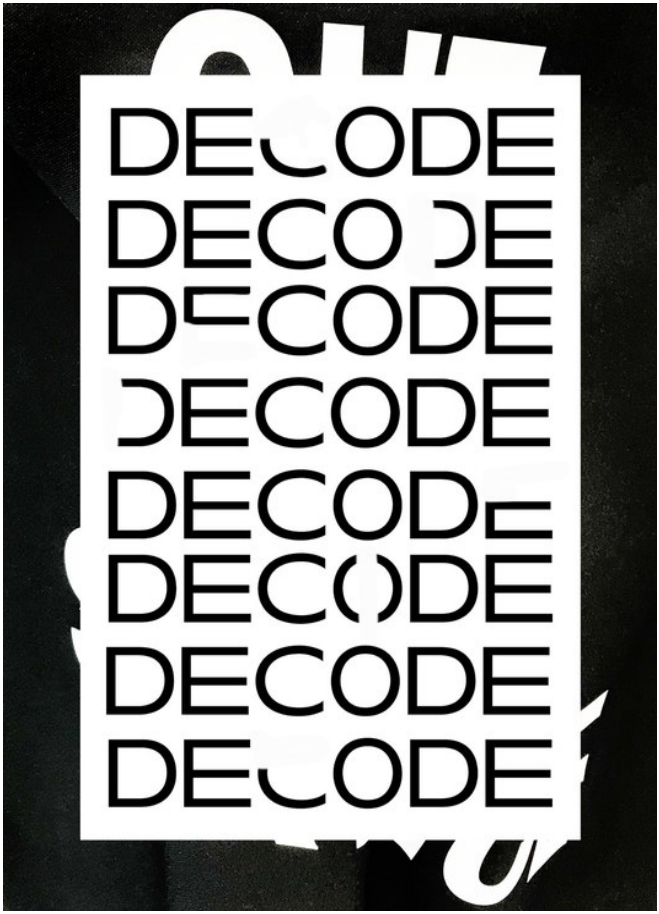
How does the grid affect the way we process visual information? What will it say about how we process information in the future? What about when we're asleep? How will a grid affect our ability to see the world around us? Will our visual attention be able to focus more tightly? Will it be better at resolving the details and textures of things that we can't see right away?

Moving Document: An ongoing collaborative research document – topics of interest to artists and artistic thinkers.





Digital Pop: Ruscha started this. It's his fault. The text. The repetition. The repetition, the repetition, the repetition…



This show revolves around decoding images and visual communication. The program is based on the idea that images can only be interpreted by the brain. As the brain encodes images, the program helps it decode the resulting signals as words.
Note: When decoding the signals from your eyes, you should be wearing dark glasses. You might have to adjust your eye levels to have a good result.

Focused on the mundane, gratitude, and plastic, this show is reusable. What a great idea, what a great concept, what a great show, what a great time. I have to go home now.

THANK YOU

THANK YOU

THANK YOU

THANK YOU

THANK YOU

```
    .shop a:hover {
        background: linear-gradient(white, blue);
        font-size: 70px;
        transition: 1s;
    }

    /* RESPONSIVE MEDIA QUERIES */
    @media screen and (max-width: 720px) {
      .flex-container {
        flex-direction: column;
      }

      .flex-container>div {
        width: 95%;
        align-content: center;
      }

      .flex-container>div>p>a {
        margin-left: 15px;
      }

      .about a:hover , .shop a:hover , .exhibitions a:hover {
        font-size: 50px;
      }
    }

  </style>
  <script type="text/javascript">
  var titleText = document.title;
  function titleMarquee() {
    titleText = titleText.substring(1, titleText.length) + titleText
    document.title = titleText;
    setTimeout("titleMarquee()", 30);
  }
</script>
</head>
  <body onload="titleMarquee()">
  <a href="index.html"><div id="logo"><img src="images/logo2.png"></
  <div class="topnav" id="myTopnav">
    <!--  <a href="index.php">Home</a>        -->
    <a href="plan.html">Plan Your Visit</a>
    <a href="exhibitions.html">Exhibitions</a>
    <a href="about.html">About</a>
    <a href="shop.html">Shop</a>
    <a href="contact.html">Contact</a>
    <!-- <a href="cart.php">Cart</a> -->
    <a href="javascript:void(0);" style="font-size:16px;" class="ico

  </div>
```

FEATURE

our inaugural artist representation
has more to show

.substring(0, 1);

div></a>

n" onclick="myFunction()">☰</a>

“I often feel that I think too quickly to write and too slow to speak, and that is where I make an image I can look at again and again.”

“I consider active looking to be continuous scanning and cataloging of change in your surroundings. This can be mentally noted or visual evidentiary artifacts. This looking allows me to focus my awareness on a specific channel of seeing, while helping to tune out excess ‘noise’ around me – visual and otherwise.”

AAMINA (@phenaamina)

Aamina Palmer (°1997, New York, United States) makes photos and media art. By using an ever-growing archive of found documents to create autonomous artworks, Palmer often creates work using creative game tactics, but these are never permissive. Play is a serious matter: during the game, different rules apply than in everyday life and even everyday objects undergo transubstantiation.

Her photos focus on the inability of communication which is used to visualise reality, the attempt of dialogue, the dissonance between form and content and the dysfunctions of language. In short, the lack of clear references are key elements in the work. By taking daily life as subject matter while commenting on the everyday aesthetic of middle class values, she reflects on the closely related subjects of archive and memory. This often results in an examination of both the human need for ‘conclusive’ stories and the question whether anecdotes ‘fictionalise’ history.

Her works are characterised by the use of everyday objects in an atmosphere of middleclass mentality in which recognition plays an important role. By investigating language on a meta-level, she tries to grasp language. Transformed into art, language becomes an ornament. At that moment, lots of ambiguities and indistinctnesses, which are inherent to the phenomenon, come to the surface.

Her works are an investigation of concepts such as authenticity and objectivity by using an encyclopaedic approach and quasi-scientific precision and by referencing documentaries, ‘fact-fiction’ and popular scientific equivalents. Aamina Palmer currently lives and works in Brooklyn.

– AmiPalm Studio

I see, capture, map my world, and remember it in images- at least as a starting point. Using digital images I reframe my surroundings as found still lives, moments shaped by events I haven't put in motion myself, capturing frames of playfulness and recontextualizing the sights I pass daily. In an effort to extend my own daily photographic practice and combine that with my interests in languages- spoken, written, read, encoded, and translated, I began exploring both digital and physical space using the screen. Through installation, both in physical and digital spaces, I have investigated the languages of my photographs and developed my own lexicon to play with my images in the varying formats I choose to employ.

In general, I find that my practice is both self-sustaining and extends further through the makers I encounter and interact with- in making and curating. That may be relatable to most artists. Some major influences on my way of seeing, which therein informs my making, are Pop Art's sometimes comical lens, Dada's readymades, Fluxus' use of text, movement, and space, and Digital and Post-internet art. Looking to these precedents helped me frame the everyday as interesting enough to be the subject of artwork. Using what is available and framing it in a way I find important, unexpected, or enjoyable allows for play in spaces of routine. Play is pivotal in navigating my experience, as I would say it should be for more people – as we learn, work, and build our visual memories. More widely, I also make a point to look at works by concept or aesthetic rather than limiting myself to a medium, such as photography – though there are many practices within that particular genre.

I choose to treat the visual language of my photographs as one may a spoken or written one, parsing out personal yet transferrable meanings and perspectives. These treatments have allowed me to practice and share the reading of my images and transform them into the forms I tie them to in my reflections. I have previously explored translating my found still life images into the forms of keywords, 2D objects, 3D objects, HTML components, sound, and poems. Each of these forms has its own affordances and losses to me. They also function in some cases as in-between formats for one another, and in other cases as equals. The photographic narratives I play with are inherently verbal to me, though words are not always necessarily foregrounded in their verbality. While developing my own photographic lexicon, I have also felt an interest and a want to teach, with teaching to me being a reciprocal sharing and translation of my working-playing process with others and them sharing their own reflections as an extended (endless) 'show and tell'.

While working with photography and from it I have found myself looking for paths to translate and reform the images I find and capture. This looking has led me to return again and again to artists like Christian Michael Filardo, Lee Rae Walsh, Enoch Ku, and Aidan Quinlan. My list of inspiration is extensive and continues to grow, but these unique perspectives piqued my interest in playing with image, text, web, and building creative community. All of them use social media in varying amounts and selective of their platforms, which also ties into my own working-sharing processes.

A WORKSHOP SERIES
HOSTED BY *DCODE GALLERY*

FROM PIXEL TO PROSE

WITH ARTIST AAMINA PALMER

DO YOU CONSIDER YOURSELF AN IMAGE MAKER? AN ARTIST?

DO YOU LEARN OR SPEAK MORE THAN ONE LANGUAGE?

ARE YOU INTERESTED IN TRANSLATING BETWEEN IMAGES YOU MAKE AND THAT/THOSE LANGUAGE(S)?

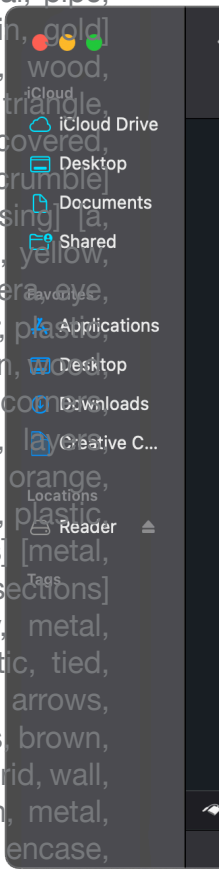
HAVE YOU EVER CONSIDERED YOUR VISUAL VOCABULARY?

IN CONVERSATION WITH ENCODE

STARTING 2023

If you have ever opened a language learning app or translator and wondered what steps are in between, please apply that curiosity to this work. Encode showcases the stages of translation to, from, and in-between the languages of photos and poetry as a reflective process involving my unique visual vocabulary of found still lives. Formed of pixel and prose, this installation invites those interested in using image and text, to collect and translate their world into their own visual language- and to make space for play in the everyday. Shown as flattened form, the images are reshaped using projection of their text equals and layered conversations with other images.

[sign, sky, posts, wood, board, text, cloud, blue, white, brown, trees, attached, upright] [brown, layers, box, panels, cardboard] [shine, yellow, green, red, metal, panels, wrap, cylinder] [yellow, tape, text, corner, plastic, damage, repair, monument] [cone, tear, orange, work, bright] [flag, red, yellow, green, rest, break, signal, pipe, matching] [lock, green, boards, wall, door, chain, gold] [yellow, wood, paint, plastic, barrier] [orange, wood, triangle, plastic, barrier] [frame, orange, white, triangle, plastic, pieces] [scaffold, windows, encased, covered, mesh] [metal, black, red, white, reflectors, siding, crumble] [truck, corner, scratches, red, rivets, lock, missing] [a, cone, leaning, parts, support, friends, tape] [half, yellow, brown, brick, wood, layers, paint] [brick, red, camera, eye, watching, angle, flatten, surveillance] [half, corner, plastic, wood, shine, ridges, lines, leading] [diamond, green, wood, metal, cut out, shapes, scribble, wall] [wood, corner, orange, plastic, broken, triangle, texture] [wall, layers, scribble, word, sign, paint, green, wood] [scribble, orange, yellow, caution, tape, cone, street, shadow] [light, plastic, gray, white, orange, cracked, corner, shine, lines] [metal, supports, beams, light, net, armature, layers, sections] [sign, orange, diamond, sticker, scratch, gray, metal, vinyl, plastic] [red, wood, net, layers, full, plastic, tied, contained, box] [sign, up, away, shadow, point, arrows, sky, metal, guide, blue, white, black] [wood, labels, brown, orange, white, stacked, pieced, pile] [you, fence, grid, wall, metal, words, green, white, black, layers] [chain, metal, silver, green, wrap, lock, reflect, corner] [wrap, encase, plastic, shine, reflect, black, blue, green, tear] [window, glass, fabric, words, stuck, flat, panel, gray, white] [x, red, green, white, shine, wood, wall, tape, ten] [signs, sky, three, black, green, gray, layers, group, standing]



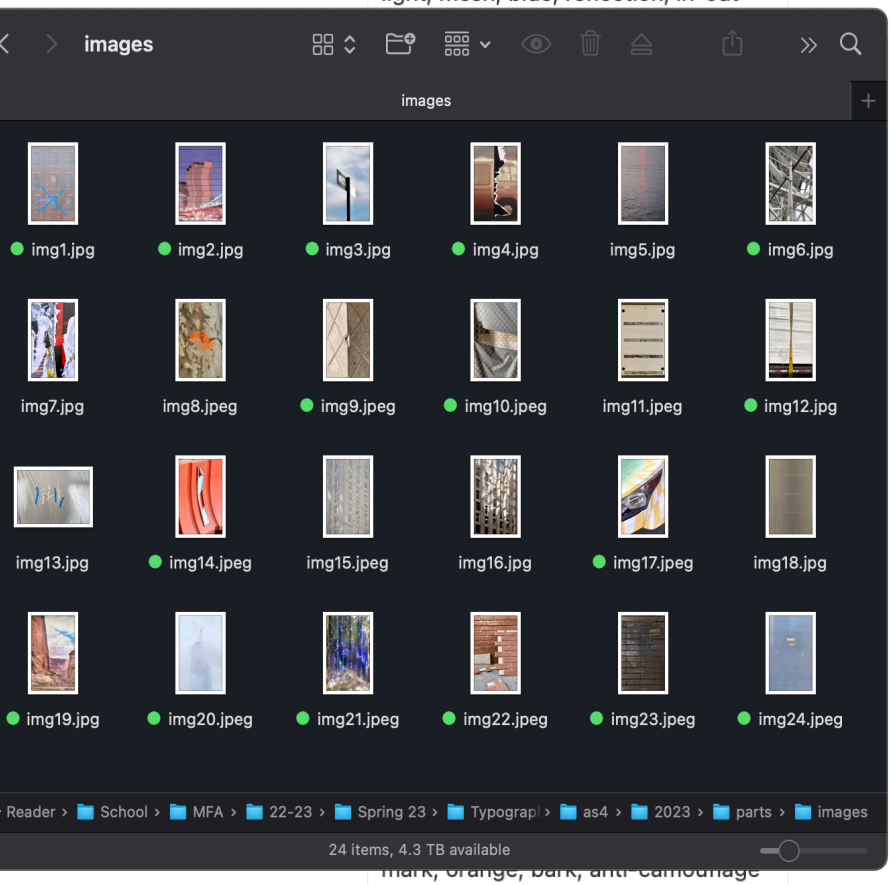
Keywords

water, reflection, red, blue, gray, mix

print, car, tear, rip, wall, window, stuck

reflect, blue, tape, window, bricks, plastic

light, mesh, blue, reflection, in-out



mark, orange, bark, anti-camouflage

pasted, posters, torn, stuck, wall

sign, sky, one way, shine, haze

stack, alignment, pink, purple, lights

bridge, lines, metal, fence, climb

This work centers the action of seeing ordinary spaces as potential found art hubs, in the context of where we live and work. Reading these rewritten still life images in space is an act of reexamining our daily surroundings and how we can read within the frame to form and grow our visual vocabularies.

FROM PIXEL TO PROSE

The primary process in this work was translating the found still life images into poems and transcribing my visual memory. Being that my memory and sense of location is very informed by images and the visual artifacts, I place myself as a reader of place. The poems allow my experience with these images to be shared in a text format, one that may reach a larger audience of people who function words-first. The poems will be included in a group publication as well as within the installation. The writings here have helped me in forming my visual vocabulary to describe my work, take stock of what I collect, and explain to others where they may be able to find their own. I invite image makers, writers, and those interested in actively looking at their environment to join the workshop as well.

> “These translations extend my reflections. The poem translates my digital visual artifact into legible, programmed text that is somewhat – more human.”

natural

‘natural’ in print

inkjet canyon

naturally, of course!

the sky is blue
and the clouds are white

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src=“NATURAL.jpg” height=“10px”/>
```

Skin

wrapped onto body
mostly smooth
around doors and hoods

prone to injury

open at eyes light

colors
shifting at night

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>

<img src="SKIN.jpg" height="10px"/>
```

Torn

a midline Tear

A paper car, bro-ken vision
Stuck, glued, to the wall
closely meeting and forced

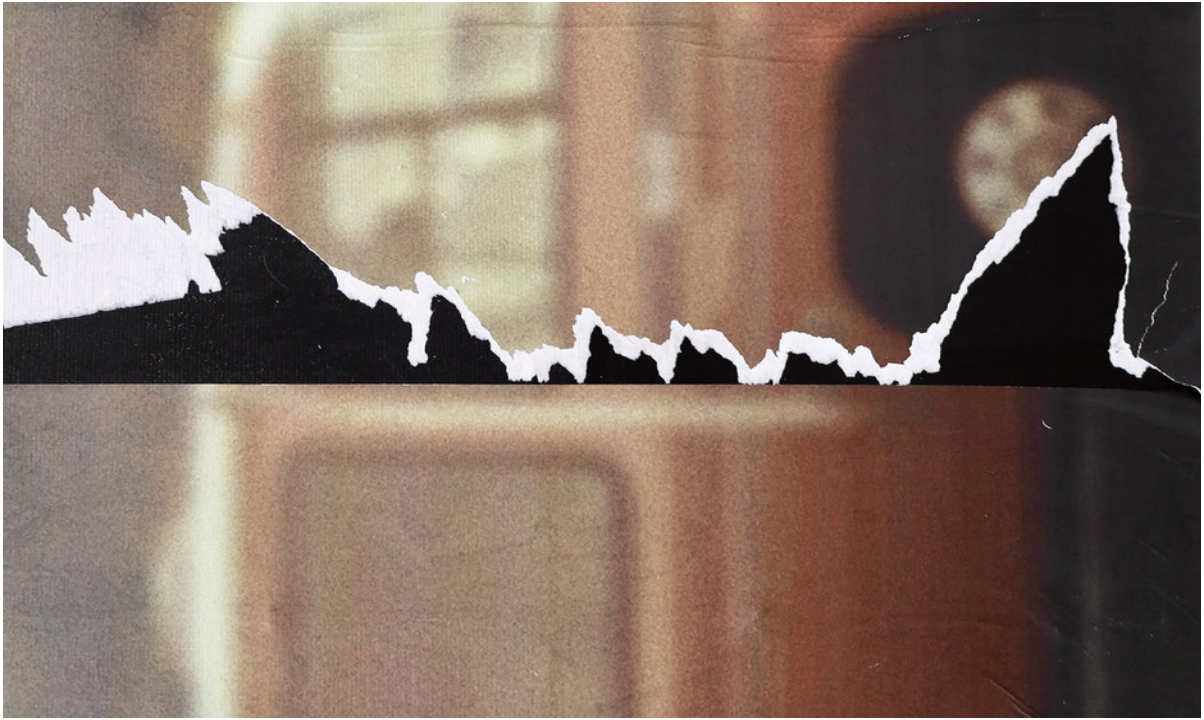
away

Paper off wood

Of printed wood

```
<style>
 img {
   display: block;
 }
</style>
</head>

<body>
<img src="TORN.jpg" height="10px"/>
```



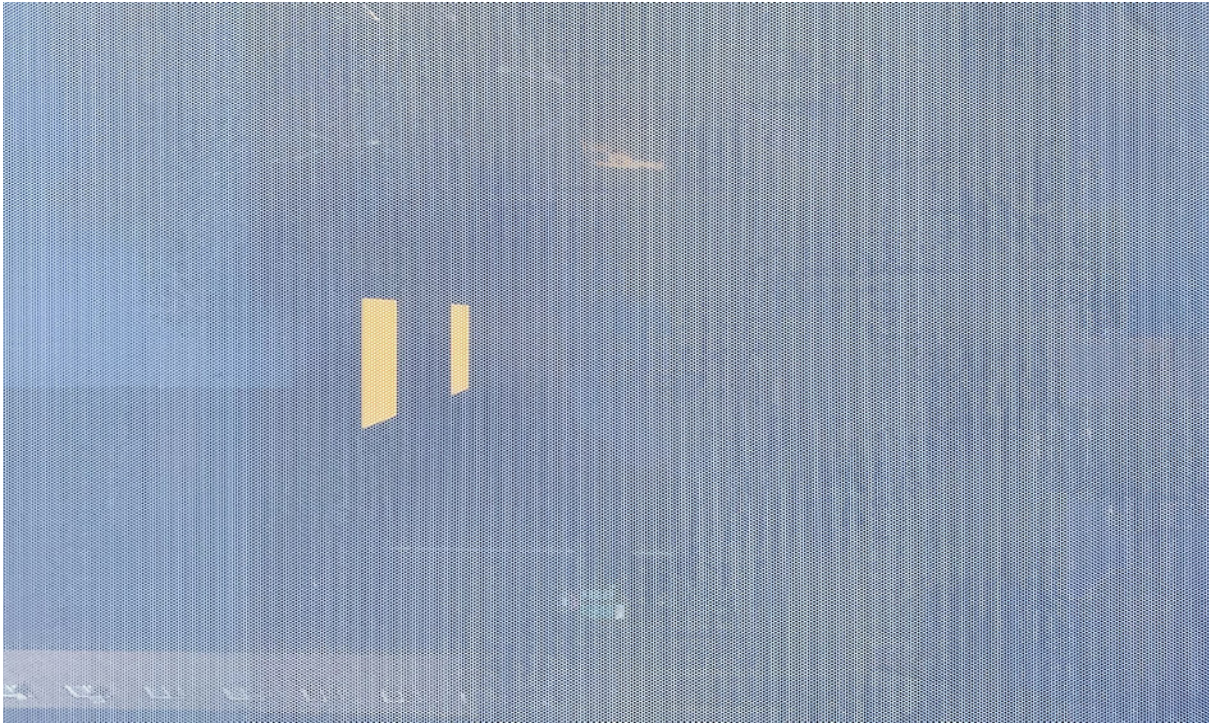
Screen: Blue

seeing in(side from) out
lights in daylight
blue mesh encased

Glassed reflection of
blue sky, bus stop
blue screen a glitch
in frame

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="SCREEN:BLUE.jpg" height="10px"/>
```



Abridged

a canopy of steel

below the tracks

metal bones hin-
ged at joints

a broken mirror

good luck bringer

stretching m i l e s

on

```
<style>
  img {
    display: block;
  end
</style>
</head>

<body>
<img src="ABRIDGED.jpg" height="10px"/>
```

OF-SECR
OF-SECR

strap

secured to bed, tucked in

yellow band in place

tourniquet to shifts in placement

for travel in-place

plastic covering solid masses

quarantined truck

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>

<img src="STRAP.jpg" height="10px"/>
```

KINEDYNE
KINEDYNE

Sighted

In sight, on the X

watching from the window

from the street

Mirrored sightings

Mirrored sightings

on tape

Pixelated bricks

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="SIGHTED.jpg" height="10px"/>
```

Close window

Fill Line

for stability

security

barriers to
vehicular movement

at fill line,
sand

sand to slow down force

a contained
desert

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="FILL-LINE.jpg" height="10px"/>
```

FILL LINE

Cornered

diamond of limestone

coming towards me

crumbling away

eroding exterior, revealing

within

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="CORNERED.jpg" height="10px"/>
```

One Way

lit in the sun

held in the sky

printed directions
for

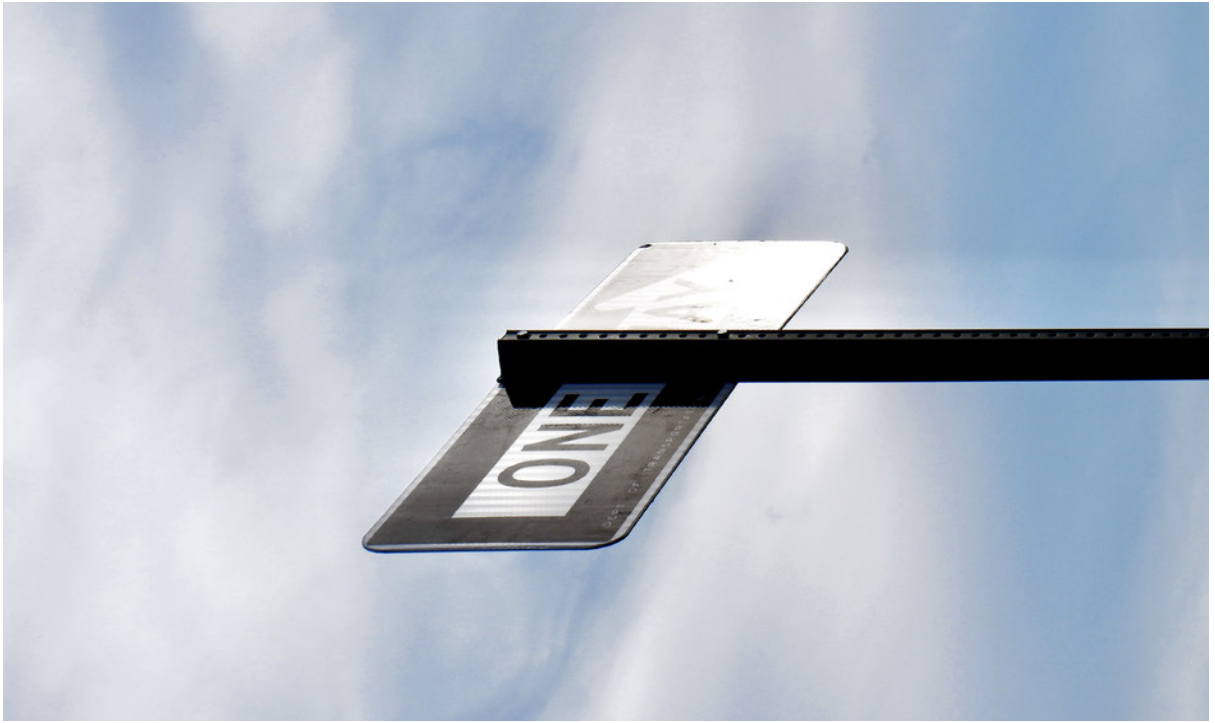
the path,

one way there

and none
back

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="ONE-WAY.jpg" height="10px"/>
```


ONE

Rip

behind chainlink meshed

Split panels between
shadow

and light

four cornered fence

do not enter

or at least

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="RIP.jpg" height="10px"/>
```

maybe don't

panels

building facades

faux brick, stone, face

panels ~~cut and paste~~

cut and paste

undo

redo

save,
change fill color

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="PANELS.jpg" height="10px"/>
```

Back Room

Colors

hang

rainbow strips stripe

Across the door

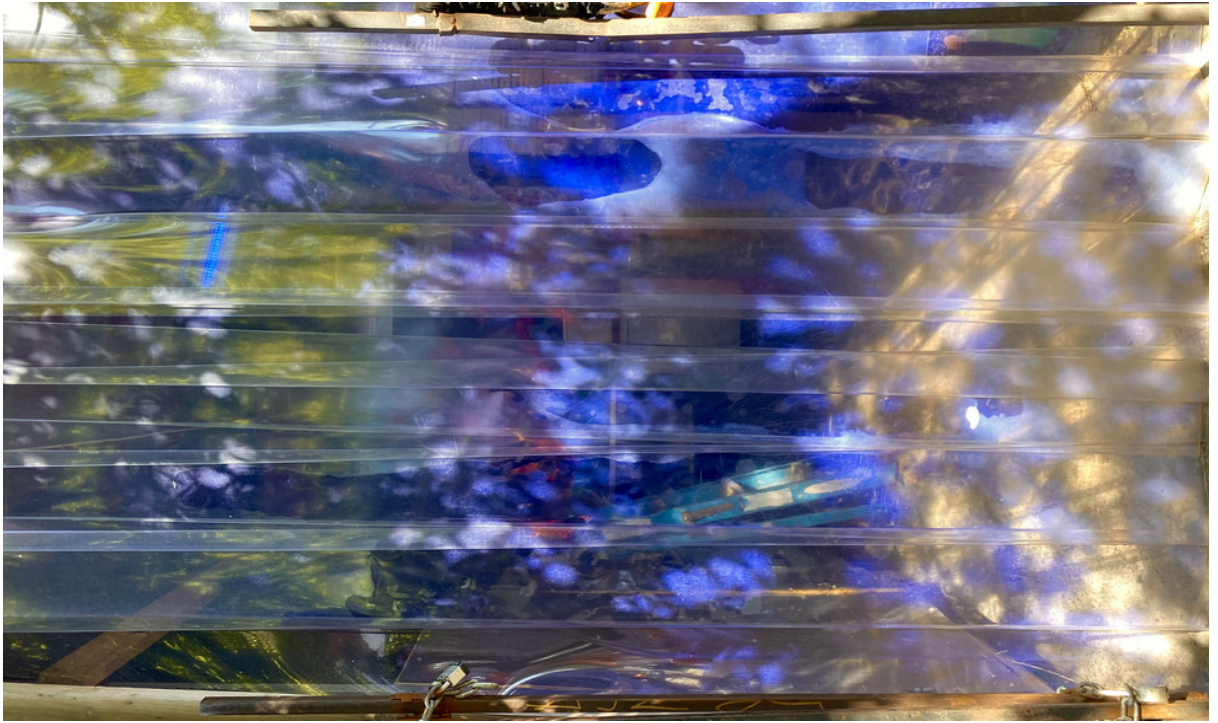
between room and world

Back(space)

Interface

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="BACKROOM.jpg" height="10px"/>
```



Stacked

brick by brick

panels atop

unwavering lights

shifted in sight

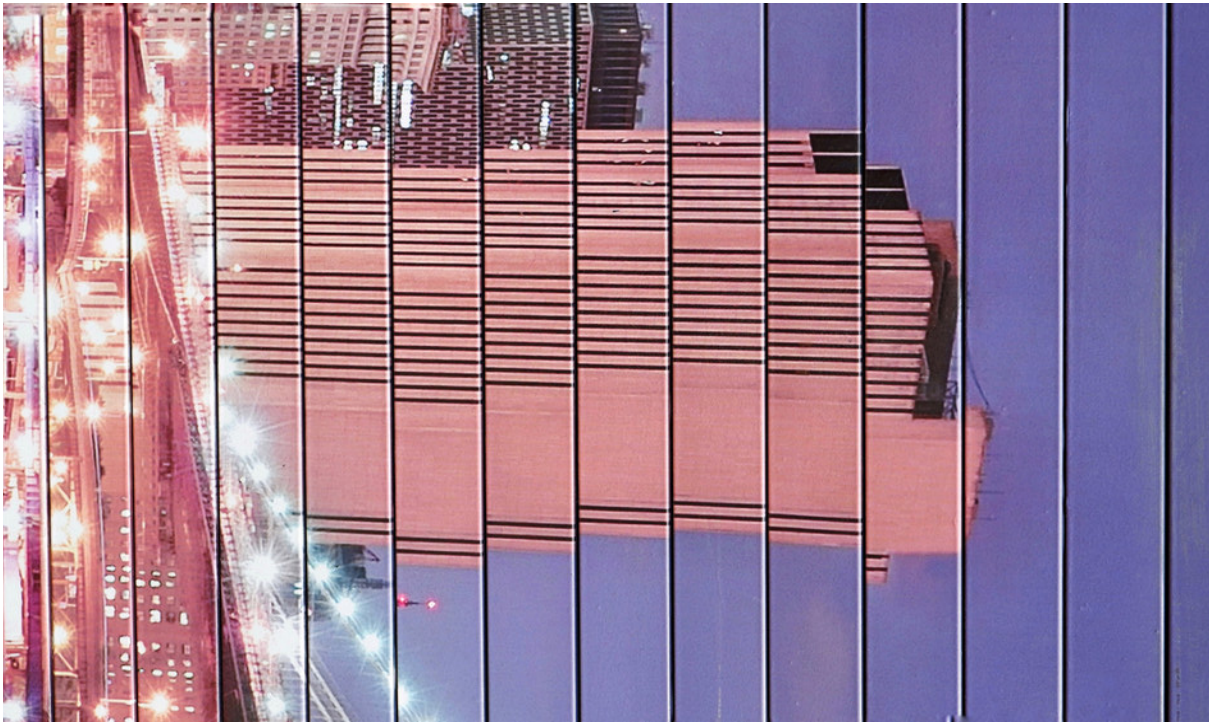
something

askew

rigged
Jenga

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="STACKED.jpg" height="10px"/>
```



Shopper

locked in, at checkout

Counting bills

on camera

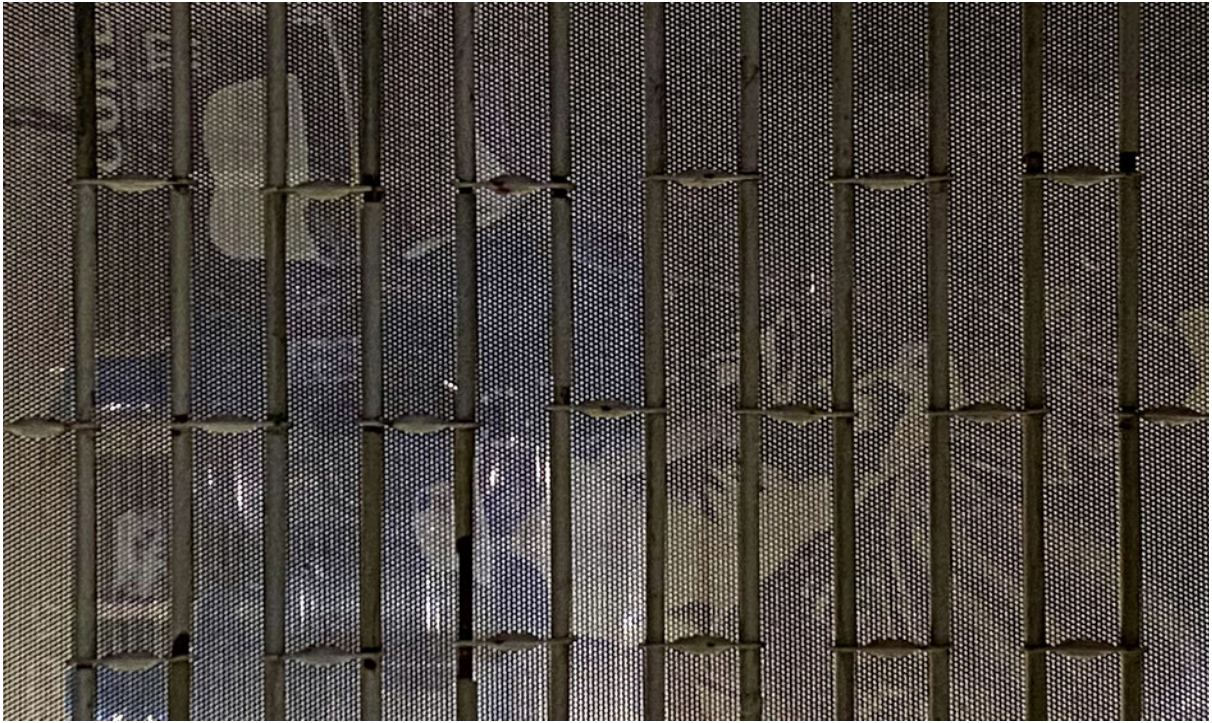
Behind g r a t i n g

purchase ~~null~~, scanning
one
by
one

Obscured faces of shoppers
one,
and two

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="SHOPPER.jpg" height="10px"/>
```



in the fog

distant form standing

in w is ps

against stone

Formed cement floating in the sky

a sky of
  gray

```
<style>
  img {
    display: block;
  }
</style>
</head>

<body>
<img src="IN-THE-FOG.jpg" height="10px"/>
```

THE MORE

```
  <script>
    function myFunction() {
      var x = document.getElementById("myTopnav");
      if (x.className === "topnav") {
        x.className += " responsive";
      } else {
        x.className = "topnav";
      }
    }
  </script>
  <div class="flex-container">
    <div>
      <div class="about">
        <a href="about.html">about us</a>
      </div>
    </div>
    </div>
    <div class="flex-container">
    <div>
      <div class="exhibitions">
        <a href="exhibitions.html">exhibitions</a>
      </div>
    </div>
  </div>
  <div class="flex-container">
    <div>
      <div class="shop">
        <a href="shop.html">shop</a>
      </div>
    </div>
  </div>

  <a href="newsletter.html"><div id="loop"></div></a>


</body>
<footer>
  <div id="address">
    <a href="index.html">D-Code</a>
    <p><a href="https://www.google.com/maps/" target=_blank>online</a><
    <p><a href="https://www.google.com/maps/" target=_blank>in the worl
    <p><a href="tel:+111 111 1111">+111 111 1111</a></p>
  </div>
  <div id="other">
    <p>Useful Links</p>
    <p>
      <li><a href="about.html">About</a></li>
      <li><a href="contact.html">Contact</a></li>
```

YOU KNOW

research and resources

/p>
d</a></p>

encode-

verb (used with object), en·cod·ed, en·cod·ing. wiki

to convert (a message, information, etc.) into code.

- Moving photo log?

alt text-

a textual substitute for non-text content in web pages.
principles also apply to multimedia and other non-text

- alt text as poetry

hypertext-

is text displayed on a computer display or other electro
to other text that the reader can immediately access

- Hypertext Markup Language (HTML)

This article is focused on images, but its
content.

onic devices with references (hyperlinks)

THE ARTIST – DIRECTOR:

```
<img src="images/AAMINA.jpg">
```

DCODE is a gallery space that exists in both a digital and physical realm. Primarily located online as a hand-coded website, the space extends to Instagram as well as physical spaces through popups. The gallery was formed in 2020 around its inaugural show, Translations, which showcased what is lost and gained between flattened digital images and their 3D translation. Visitors would enter a space that showcased the images formed by happenings they hadn't witnessed, and compare those with the forms shaped and re-formed by the artist and computer's eyes- reading the light and shadow in the translations, the photographic artifacts as objects. The show consisted of a collection of works by our represented intermedia artist Aamina Palmer – 10 3D printed images from their larger collection and 10 fabric banners showing the in-between stage of the translation process. Drawing from an interest in spoken and written language, she explored the vernaculars of photography and sculpture by using the forms inherent in flattening and reforming her images. Surrounding the larger show, the space came to be under the idea of showcasing unique ways of making, placing emphasis on works that connect mediums or the 'languages' of art. When exploring the website, you will find suggestions of other programming, the permanent version of an installation for Translations, and an evolving shop with items that invite visitors to join the hub of DCODE as bots and ambassadors of tech-informed arts.

This gallery continues on as my current thesis work, with a goal of renewing it as a community space. To accomplish this, a new show called Encode, exemplifies another translation process for visitors- image to text, specifically poetry. As they navigate a photo installation, visitors interact with space, explore how image and text shape it, and pay attention to the ways image and text overlap in conversation. The work stems from Aamina Palmer's ongoing practice of collecting 'found still lives', the artworks hidden in plain sight that we pass by in our daily commutes and activities. The images she collects and decodes for us in this work, take the idea of reading within the frame to another level by translating her experience into poetry. Her process of reading the image using keywords she pulls from within the frame, and transcribing a poem for each in the included set, invites visitors to try the same. This year, visitors are also directly invited to try this process through the introduction of a workshop series called Transcode. This workshop series will be an ongoing program at the gallery, also existing on and offline, and will guide 6 to 8 participants toward finding their own visual language as exemplified in the installation.

The Spring programming of From Pixel to Prose, which houses both the installation and workshop, asks visitors ‘Have you ever considered your visual vocabulary?’ and takes place over 2 days, splitting the experience in 4 parts.

Participants are invited to join artist Aamina Palmer, an image collector and visual linguist in entering or expanding their creative practice through fun exercises.

In these workshops, she will provide an introduction to her art practice, lead participants in parsing out the languages in their own images, and support them in building out their visual vocabulary through short exercises and discussions.

By participating in, Transcode, you will bring in what you notice and are drawn to, and leave the group with a clue as to why that stood out in the first place.

visual vocabulary

why that stood out in the first place..

Within my work, I am curious about:

How are images of everyday acted upon and archived?

What is the archive versus the collection?

What language is in use?

What is the digital or printed archive?

What is the role of the printed digital image?

How is printed digital image installed in space? Digital image in digital space? What changes?

How are image and text equated, treated, edited, and displayed?

What is vocabulary? What is a lexicon?

How can they be shown visually?

ASKING EXPERTS

For my thesis work, I sought out experts who work with image, text, storytelling, digital spaces, and community building. Though they incorporate these differently, the experts I chose all work these aspects in their practices

Enoch Ku (photo)

Keywords
korean-american experience, docu/street still life, community building

Questions I Asked
1. What/when was your entry point into photographing the everyday?
2. Do you have a ny advice for getting started in seeing these playful details?
3. Looking at your process sharing posts and stories, what is most valuable from breaking your shoot and editing process?
4. What inspired the show and tell aka the shareout IG live series?
5. What was something you learned from hosting those?
6. If you could host a community workshop (online or IRL), what would you include? Ideal audience?

Recommendations
Serraglia, city walk workshops

After referencing his work last semester and continuing to do so this semester, I was thankfully able to meet with Enoch Ku across the country in Los Angeles, over Zoom. I had known of his efforts to invite others into his practice in the last year especially. He did so by explaining the different decisions he made for a few photos- for example, grabbing the shot with the ideal lighting, finding the right framing and cropping, and the overall draw for a particular photograph.

> Working with images of the everyday, Enoch frames his surroundings as actively sought out sights from long walks where familiar things can be seen as though they are not. During our extended conversation, we also discussed what drew him to the everyday, how to encourage others to develop their own lens to actively see, and how he makes an effort to amplify voices of artists who otherwise tend not to have guaranteed space to discuss their works.

His community building over Instagram through livestream Q&A in a 'show and tell' format stood out to me. With how easily he allows for conversation to flow by encouraging the invited makers to share their unique points of view, it is no wonder our chat went over my suggested timing. As a facilitator, his advice to me was to focus on the introduction and forming a connection with those I am speaking with, to draw out their interests, guide the conversation through their 'why's, and to show genuine enthusiasm around our discussion. Aside from speaking in this forum as a guest, Enoch also considers the visual vocabulary that goes into our work and encouraging others to form their own through active engagement of our surroundings and eachother.

Christian Michael Filardo (photo-poet)

Keywords
image and text, storytelling, unexpected print forms

Questions I Asked

1. Which came first for you- image or text?
2. What made the other attractive to you?
3. How do you consider image and text in relation to one another?
4. How does print come into your work? How does space?
5. What do you hope someone to experience with your work?
6. What are your thoughts on collecting and archiving? Is there an equivalent for words?
7. How would you suggest someone to see like you? What lens would they use?

Recommendations
John Baldessari

I often consider the overlaps in my thinking when working with images and digital spaces. Having refamiliarized myself with coding, I see the world online differently than I did before. It is no longer just a built environment to view or store images and other media, but a place you can construct yourself, as an architect, to serve many purposes and roles. This informed how I approach my gallery space, as a living document, that happens to be written in HTML and CSS. The adaptability of a digital space like this allows for play with forms and order.

Aiden Quinlan (web, poetry)

Keywords
text and image as components, on web, in space, poetics of handmade web

Questions I Asked

1. Do you think in words or images?
   Or compositions? Poems?
2. How do you consider image and text
   in relation to one another?
3. How did you find ‘handmade web’?
   What did it add to your practice?
4. What is a main takeaway you would want
   to leave with someone about
   handmade web?
5. How do you think of social medias
   in your practice- Are.na, Instagram, etc.?
6. Do you think of the internet as a
   community space?

Recommendations
Laurel Schwulst

As a part of my exploration into coding and web spaces, I often reference the work of Aidan Quinlan, having also taken a class with him on handmade web. I had the opportunity to speak to Aidan from across the country, (in Washington State) over a video call where we had a very easy conversation.

> I asked about how he thinks of language and image, whether he thinks in images or words, his thoughts on sharing work online/being 'present' and 'visible' online, and handmade web. Throughout our conversation, we looped through the similarities and differences in how we approach making with images and text, and how they exist online.
>
> A big takeaway for me was his consideration of social medias as having different functions and ideal uses- Instagram as a more social blog space and Are.na as a second brain for more personal network building within your thought patterns. I connected with this idea, especially because of how visible I feel in a space like Instagram, versus others where I simply consume or store ideas without the expectation of being outwardly social or community-seeking.

I need these spaces of solitude and quiet as much as I need my 'show and tell' spots to share what excites or interests me. Another great thought that came up is the roles image and text can have on one another, specifically where text can serve as containment or sometimes do a disservice to image when using both to express one idea. In some ways, they can be interchangeable, but that is not always ideal nor the best outcome to seek.

Lee Rae Walsh (photo-poet)

Keywords
poetic description, image and text, collection

Questions I Asked

1. Which came first for you- image or text?
2. What made the other attractive to you?
3. How does print come into your work? How does space?
4. What do you hope someone to experience with your work?
5. What are your thoughts on collecting and archiving? Is there an equivalent for words?
6. How would you suggest someone to see like you? What lens would they use?
7. If you could host a community workshop (online or IRL), what would you include? Ideal audience?

Recommendations
Claude Cahun

Lee Rae Walsh, based in the UK, treats the image collection as an opportunity to reflect and share. Their own website design even reflects this characteristic. On their Instagram, you will find micro collections of image sequences with poetic IDs as captioning. Not only does this put the image into written language, but it also considers access to a degree and allows for a closer read for the viewer. With this layer of proximity, sharing ones own archive or collection, becomes a community practice, where the reading of images and text contributes to the contextualization of the collection. I was initially drawn to their work because of their imagery, then once I caught on to the way text is entwined, I was even more excited about it, feeling like I was somehow more 'in the know' and speaking the same language in another dialect.

"I suppose I could say that my photography does not end-stop at the point an image is taken (on film or digitally), it actually only begins there. And in many ways, I am drawn to the photograph (the print, the object, the way it lives in space) reflecting a constant sense of incompleteness… of it as draft, of it as not fixed but moving through its own evolution, much like I am. I am always unfinished. I don't want the work to feel so certain of itself, I want it to hold / reveal a narrative of evolution, if a narrative at all."

ARTISTS TO KNOW: SHUFFLED

Rachel Dejoode
Balázs Csizik
Ted Whitaker
Peter Sutherland
Lisa Oppenheim
Cory Arcangel
Braulio Amado
Walid Raad
Marisa Olson
Alec Soth
Bernd and Hilla Becher
Lewis Baltz
Lazlo Maholy-Nagy
Erwin Wurm
Kenneth Lum
Wilm Delvoye
Nina Katchadorian
David Shrigley
Georges Rousse
Tim Davis
Jeff Wall
Yinka Shonibare
Sharon Lockhart
Liza May Post
Katherine Bosse
Thomas Demand
Miriam Backstrom
Anne Hardy
Andreas Gursky
Bridget Smith
Ed Burtynsky
Matthias Hoch
Thomas Struth
Rineke Dijkstra
Peter Fischli + David Weiss
Josefina Sierra Guzman
Felix Gonzalez Torres
John Hilliard
Carrie Mae Weems
Richard Wentworth
Jason Evans
Peter Fraser
Christian Michael Filardo
Ethan Hickerson
Roe Ethridge
Wolfgang Tilmans
James Welling
Sabine Hornig
Cindy Sherman
Gillian Wearing
Jemima Stehli
Cornelia Parker
Adam Fuss
John Divola
Joachim Schmid
Susan Lipper
Torbjorn Rodland
Vibeke Tandberg
Florian Meyer-Aichen
Christopher Williams
Sara VanDerBeek
Lyle Ashton Harris
Walead Besthy
Anne Collier
Liz Deschenes
Kenning JP Garcia

Eileen Quinlan
Sharon Ya'ari
Elad Lassry
Jessica Eaton
Shannon Ebner
Wayne Thiebaud
Duane Michals
Thomas Barrow
Lucas Blalock
Takashi Murakami
Kate Steciw
Artie Vierkant
Anne deVries
Taryn Simon
Douglas Gordan
Diana Thater
Jerry Takigawa
Liza Lou
Kay Rosen
Lorna Simpson
Ken Aptekar
Joseph Grigely
Ben Rubin
Chris McCaw
Aidan Quinlan
Eduardo Kac
Kei Ito
Corey Olsen
Alfred Stieglitz
Sophie Calle
Marcel Duchamp
Donald Judd
Andy Warhol
Yayoi Kusama
Ed Ruscha
Larry Sultan
Sol Lewitt
George Blakely
Hank Willis Thomas
John Baldessari
Victor Burgin
Bas Jan Ader
Mel Bochner
Lynne Cohen
Kat Richards
Camille Henrot
Braulio Amado*
Ryoji Ikeda
Cory Arcangel*
Guan Xiao
Yngve Holen
Lisa Oppenheim*
Elliot Brown Jr.
Sara Cwynar
Jon Rafman
Kari Altmann
Margaret Rhee
Nontsikelelo Mutiti
Kim Beom (yellow paint)
Sean Davidson
Ted Whitaker*
Rachel Dejoode*
Balázs Csizik*
Peter Sutherland*
Harry Griffin
Sarah Sze
Pari Dukovic
Randy West
Craig Kalpakjian
Miranda Lichtenstein
Josh Tonsfeldt

find a desktop and follow me to

dcod

egallery.com

Adobe InDesign
Search is completed.
OK

RESOURCES

iPhone and Canon Camera
Adobe Photoshop
Notion
500 letters

Instagram

@dcodegallery

Phone

+111 111 1111

DC