

## KEY TAKEAWAYS

- Seeing is never neutral. Every era builds an optical order.
- Linear perspective reorganized the world, placing the viewer at the center and turning space into something measurable, ownable, governable.
- From Brunelleschi's peephole to Leonardo's maps, vision became a technology of control — a way to manage land, bodies, and resources.
- Modernity inherited this gaze. Cities, landscapes, and even people were redesigned to fit the view from above — the view of institutions, markets, and administrations.
- Contemporary artists mimic power's viewpoint to reveal its logic and fracture perspective to restore conflict, memory, and multiplicity.

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- Photography and film broke the monopoly of the human eye. Vision became mechanical, repeatable, mobile.
- Machines began to see what we could not: the too-fast, the too-small, the too-distant, the hidden. The camera re-edited perception — revealing an optical unconscious beneath ordinary sight.
- Once vision is mediated, reality is no longer singular. It can be frozen, stretched, dissected, accumulated, or haunted.

## KEY TAKEAWAYS

- Images began as records of moments — but gradually became structures that organize memory itself. The past no longer lived only in minds or rituals, but in archives, databases, feeds, and screens, memory shifted from lived experience to stored representation — and soon from storage to overload.
- The image stopped documenting events and began producing them: shaping public history, collective emotion, and social belief.
- Montage, broadcast, and mass media revealed whoever controls image sequence controls attention — and whoever controls attention organizes reality.
- By the late twentieth century, television and mass imagery became the environment in which the world appears.
- The central condition of contemporary life: we do not live events — we live their images.

## KEY TAKEAWAYS

- Images are no longer singular frames or sequences. They are modular elements that can be stored, sorted, recombined, and generated.
- Meaning emerges from structure, correlation, and permutation.
- Once vision becomes data, the body becomes describable, the face becomes calculable, identity becomes editable.
- Narrative does not organize images anymore. Images organize narrative.