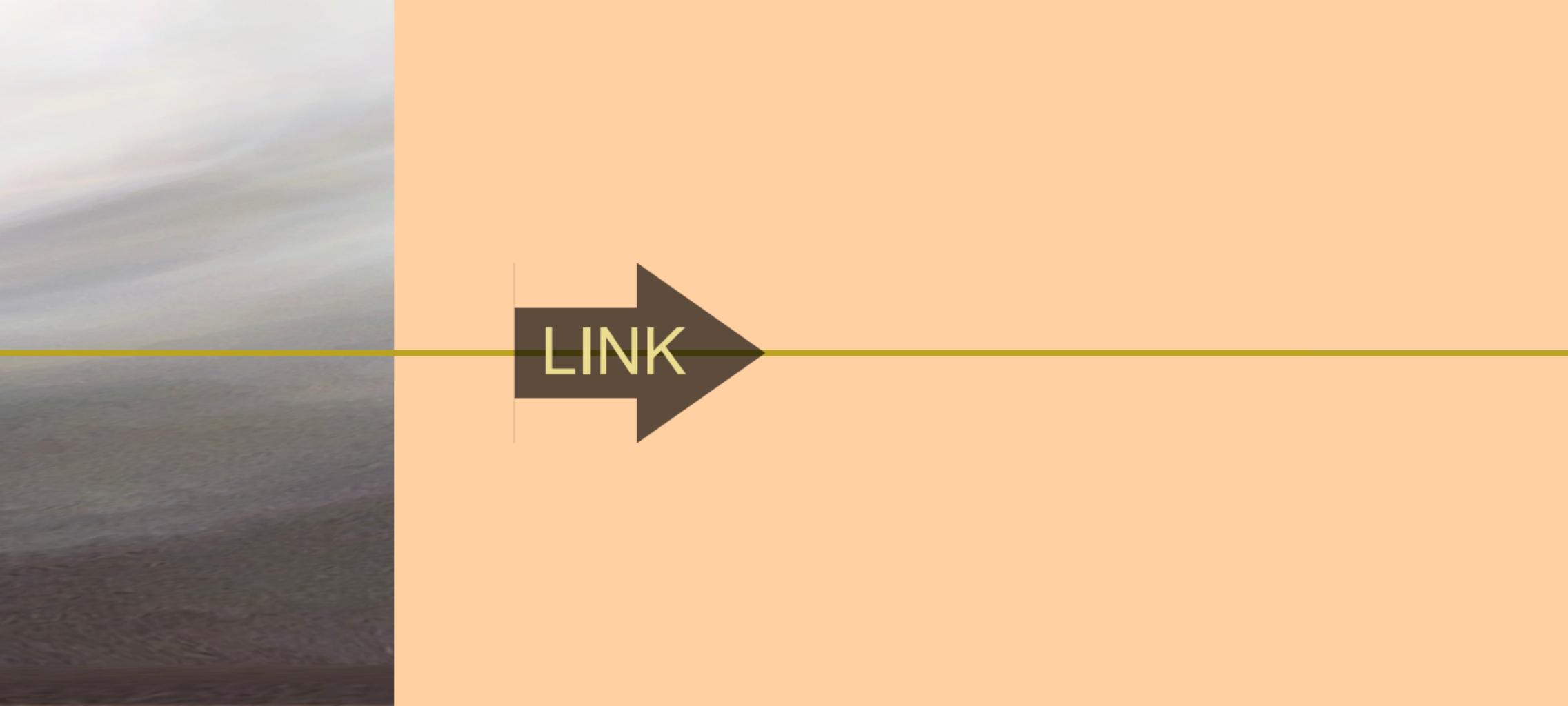


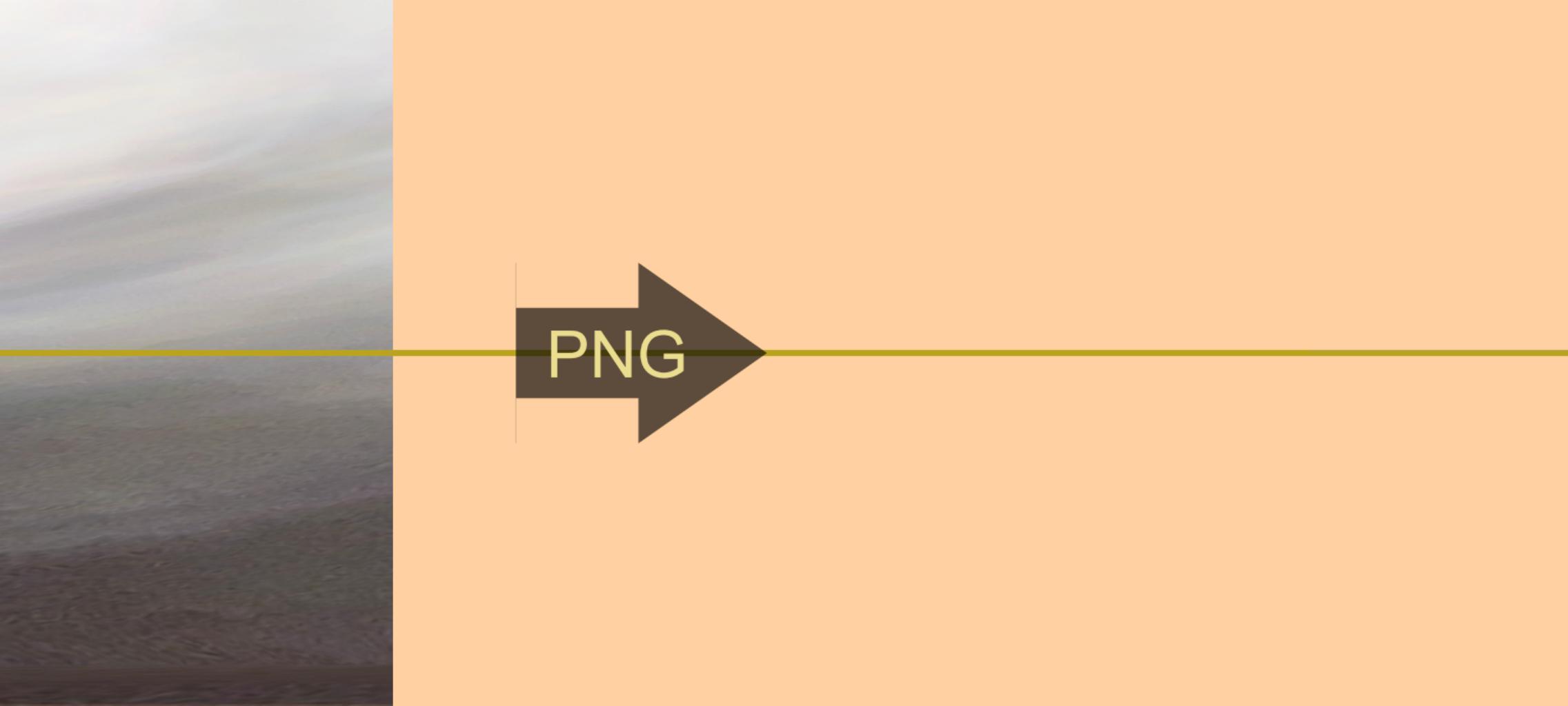


celadoor

insignificance
and
the path
to dreams



LINK



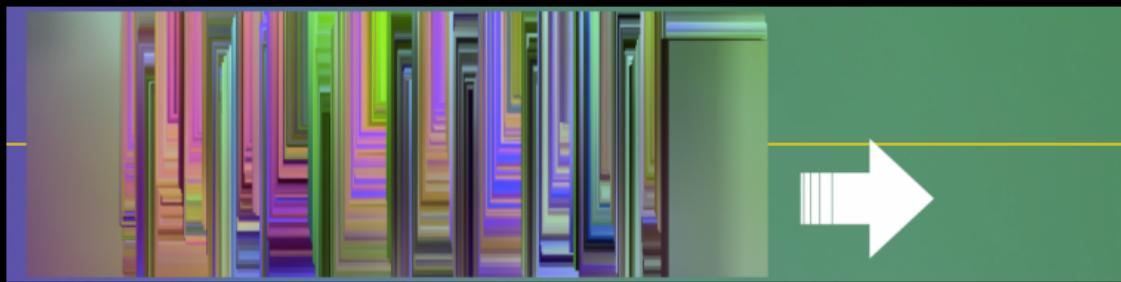
PNG

Insignificance and the path to dreams

I start every day by attempting to crash the image stitching processing that is the panorama feature on an iPhone. I find it somehow relaxing and at the same time very very frustrating. I love the unintentional things that are hidden within familiar technology. Behavior defying expectations. Within every consumer technology and every mass produced thing there are flaws. Things that exist outside of the expensive testing regimes created to ensure that mass produced things behave within clearly defined parameters. And the true potential of some things exists in the areas that no person thought to test.

There is a cruelty to asking a piece of equipment to produce a picture when you are not doing a single thing that the team that designed the camera and the panorama function had anticipated. There is also a foolhardiness in expecting any such edge cases in the design to perform consistently. When I capture an image with the panorama it takes 3-4 minutes of gradually building up the vertical slices of color and luminance and then the capture stops and I wait to see what I got. There are times where no image is created. The processing crashes completely leaving nothing behind. There is no trace of the intricate mix of colors and geometry that were visible only a moment ago on the preview screen. This happens with about as much frequency as a really great shot.

Insignificance and the path to dreams



The preview window for the panorama is an ephemeral random seed of sorts. It disappears forever the moment the capture ends. The color and movement are transmuted into the image that is generated by the iPhone. Color in these images is a function of the spectrum of light and the material that is illuminated. Some light is transmitted through the material or reflected off the material. In the rare occasion that the lens does see unobstructed reality it is almost always so starved for light that the image is briefly but immediately overexposed. The lens is typically covered or blocked by something that is too close to allow for the camera to focus. There are times when I get nothing but I also get a wide variety of other shots. I may get something that looks like a distorted landscape. And I very occasionally get a glitch where portions of the image look like they have turned to sand indicating that something has gone horribly wrong in the image processing engine.

Insignificance and the path to dreams

The technology that curious people tend to have access to is either new and poorly understood (early computer art) or abundant and well on the downward slope towards obsolescence. Technology that is either not fully baked or technology so complicated and abstract that users no longer need to understand it to use it. If your TV constantly loses vertical hold and all TVs constantly lose vertical hold it is not so much a glitch as just a normal part of how TVs work. When all the TVs work pretty well Nam June Paik attaching a magnet to a TV is a thing, or at least it is a thing for me. I search for creative tools that are wrapped in mundane technology.

Exploring these spaces may lead to glitch art (see Rosa Menkman [\[Glitch Studies Manifesto\]](#)) but it can also lead curious people to take a look at the inner works and to gleefully misuse them. Expectations not only create a canvas against which we respond to a technology — they also conceal the full range of ways that a technology can be used.

We stop seeing the things that we are exposed to every day.

Insignificance and the path to dreams

With every piece of mass produced technology a person or a committee made a decision based on a lot of assumptions about how the technology will be used by a typical human being. For all the things that they get right there are many things that they do not anticipate - for a recent example you can search [\["H.264, security"\]](#). Many of these are more innocuous. Our technology stack is built layer upon layer upon assumptions made by people who had no idea that a artist might want to misuse the very serious thing that they have worked on very seriously.

For more information on process you can read this [article](#).

Insignificance and the path to dreams

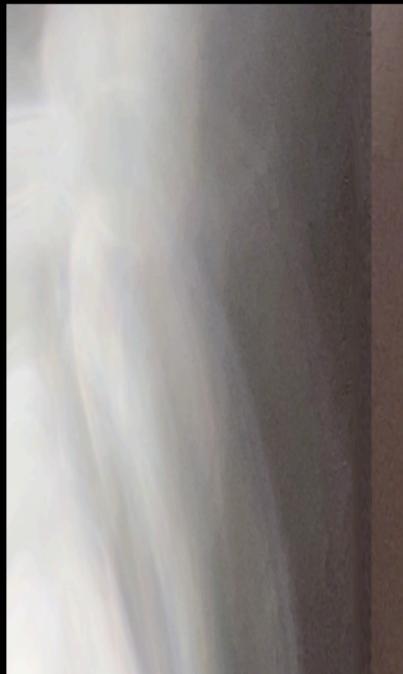
When I take a picture it can take several minutes. The action requires focus. It is not possible to capture an image in a manner that is consistent and that has the potential to crash the image processor and to simultaneously engage in any other activity. I watch the lines and shapes build up in the preview of the panorama window. Is there too much light? Not enough light? Too many colors? All of these actions are critical and yet it is not possible to draw a line between any one action and the finished image. What I am looking at is how much light I am allowing through. Is there enough visible clipping where the light levels get below a certain “acceptable” point. There are things I need to do but there is not a precise recipe to achieve the effect that I want to achieve.

I have to take time and to breath and to relax. I cannot rush the shot but then I also do not know where I am going. The patterns are close and never the same. And the process is not dissimilar to the moments before I go to bed. When I am focused but not focused. The preview window dissolving into the finished shot.

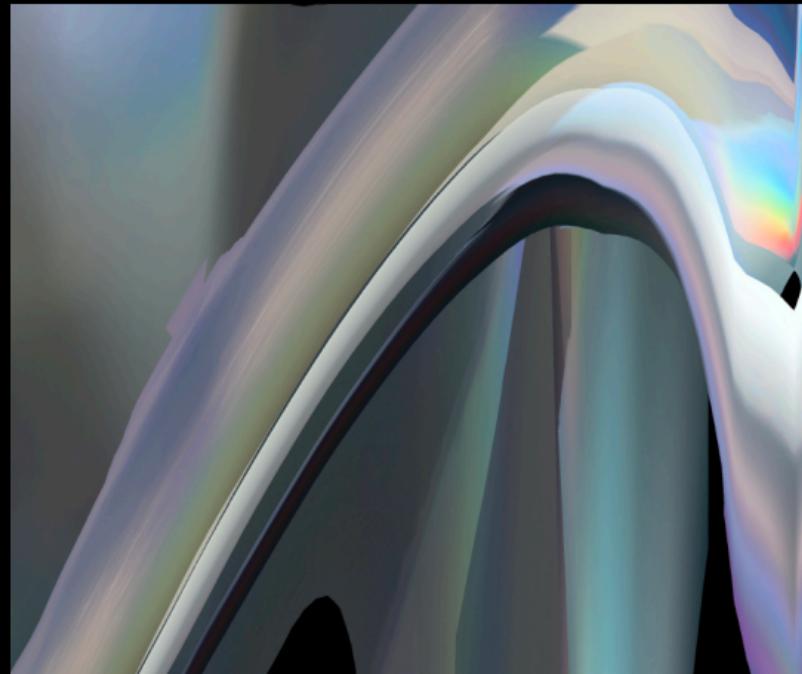
I made a long ribbon that is composed of fourteen different fragments from photographs I have taken. With three exceptions no additional processing has been used. All the colors are as they were. The fragments have been cropped. Even the yellow line is a cropped shot that just yielded of a yellow line 8 pixels wide. I did add some dithering in one area where I also left an artifact from a test.

Index of unedited shots

#1



#2



#3

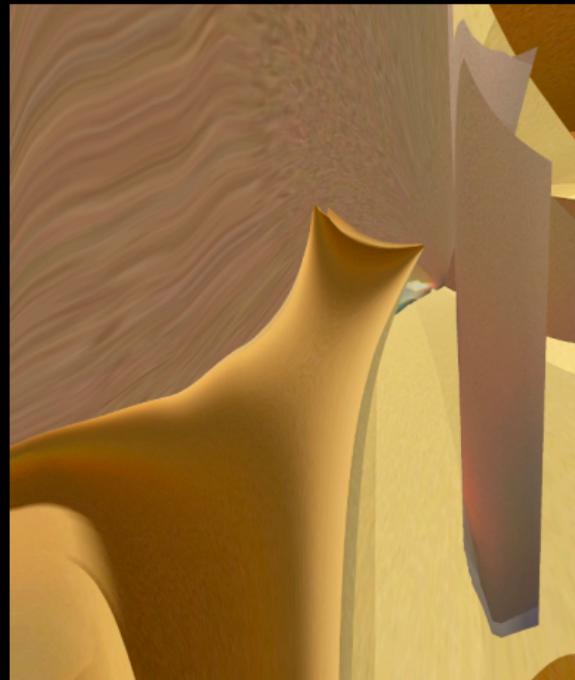
The shots appear in order starting on the left side of this page

Shots 2, 4, and 7 are used in multiple ways either repeated or used as parts.

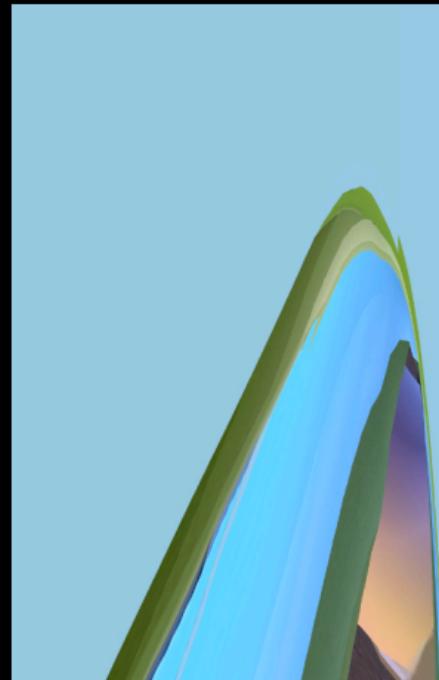
Everything happens in camera meaning that the 8 pixel line (#2) and the series of arches (#7) both came out of the camera as they are seen on these pages.

Index of unedited shots

#4



#5

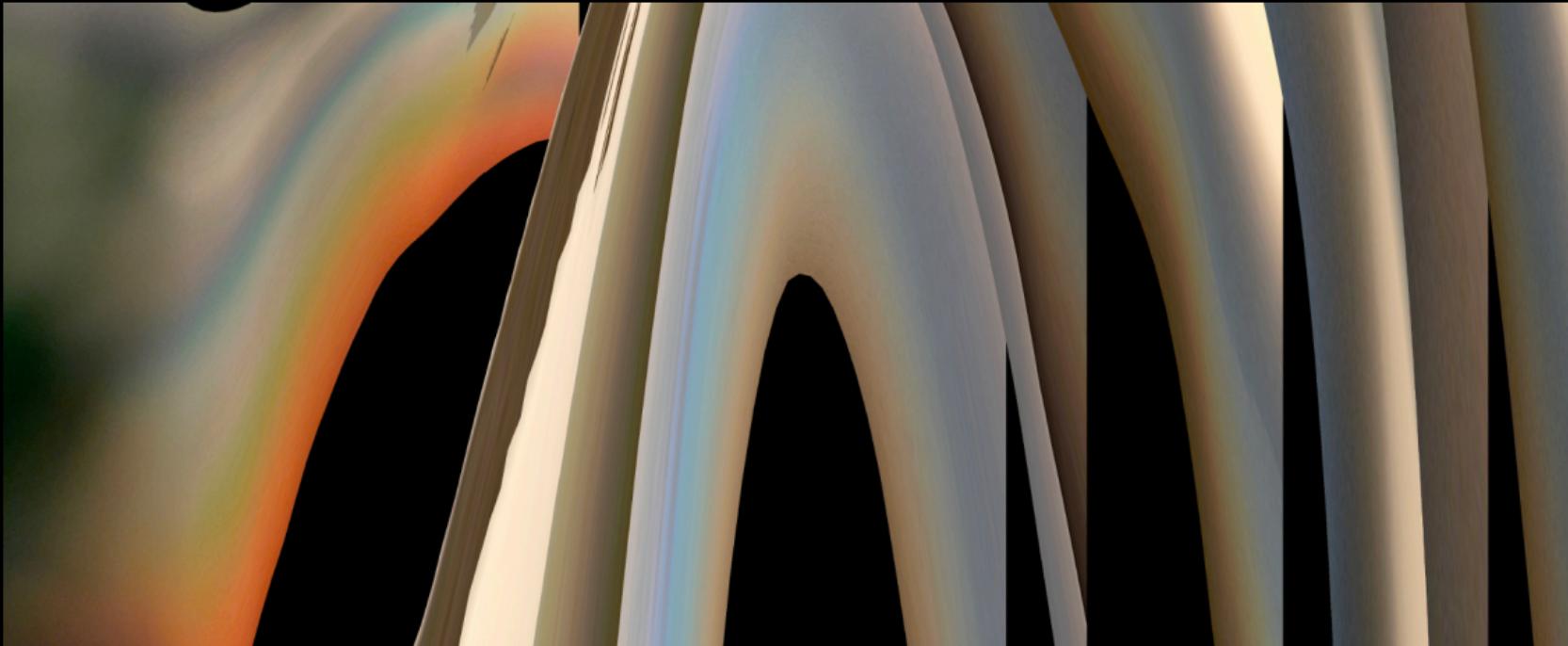


#6



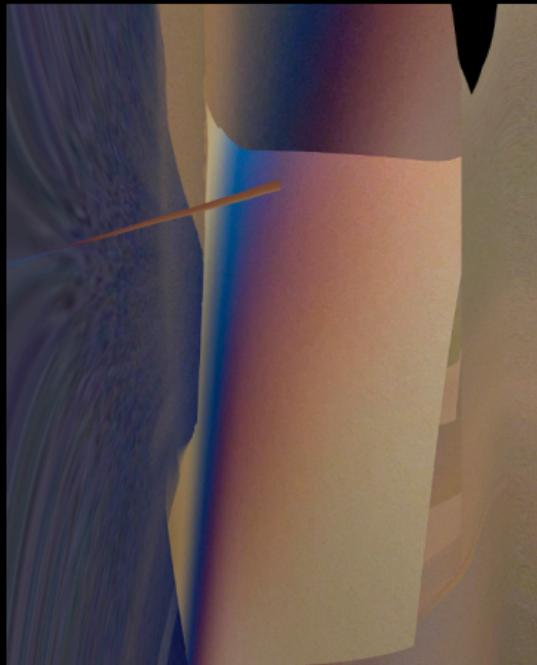
Index of unedited shots

#7



Index of unedited shots

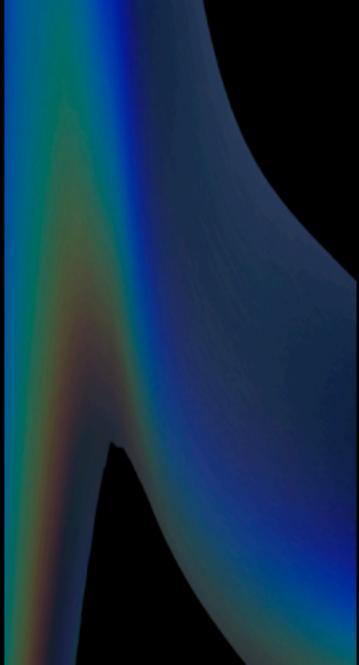
#8



#9

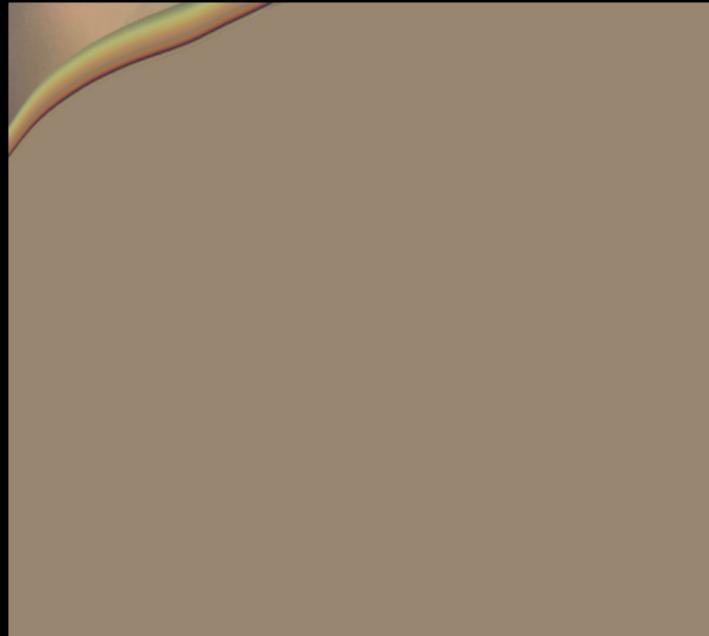


#10

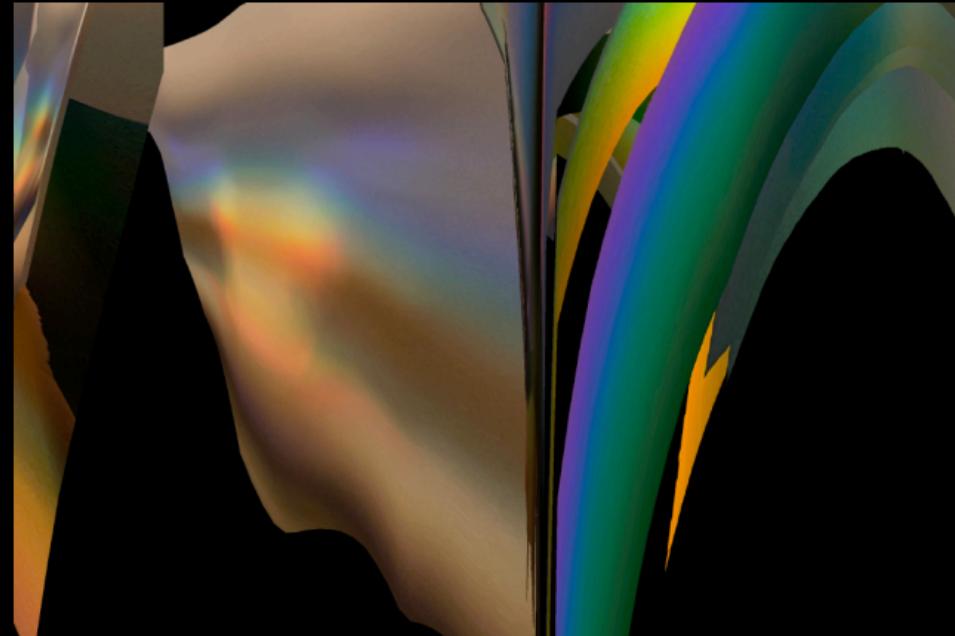


Index of unedited shots

#11

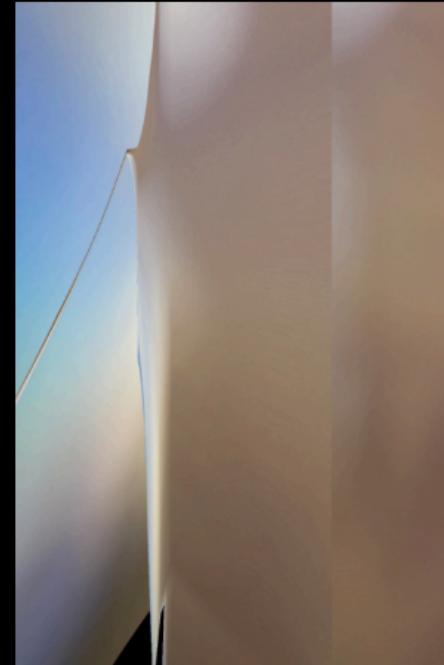


#12



Index of unedited shots

#13



#14



celadoor - bio

A generative photographer working at the intersection of imperfection and curiosity.
Celadoor takes pictures of moments that never happened and landscapes that don't exist.

Born in Philadelphia (US). Had an early interest in things that most people were not interested in and eventually found comfort being in the background of things. Found salvation in finding creative uses for hardware and a bit of freedom in digital designs tools.

Spent a lot of time using things incorrectly and disassembling things and sometimes reassembling them. Remixing always felt very natural. Filled head with seemingly unrelated things. Coopting computational photography and other tools has been a natural outgrowth of bending conventional tools towards creative applications.