

## Many Styles of Defence of the Poor Image

Reading “Exercises in Style” inspired me to attempt to create different language styles out of my summary of the book “Defense of the Poor image”. The former talked about an experiment in the philosophy of language, pushing language around in a multiplicity of language forms to see what will happen. Through these different variations of the same pointless story resulted in new perspectives, meanings and understandings. I will attempt to apply this principle using 2 different alternative forms of styles on the summary.

### ***A certain MAGCD student***

In this age of information, arising out of the fringes of the capitalist economic pool of mainstream media, the so-called poor images-remnants of digital masterpieces of a movie era long past. These ‘zombies’ of old essayistic, experimental, non-commercial video artworks resurface online as shadows of its past glory resulting from cycles of distribution from countless file-sharing networks, degrading it to its surviving state today. Consumers become creators, hand in hand molding the degradation of quality.

Unlike the mainstream cinema materials counterparts, what the poor images lack in visual quality, they gain in accessibility, emotional impact, and speed. It creates an alternative underground critical thinking community, bypassing the mainstream society of higher class images. In its state as marginalized content, and by looking at them for what they are, the poor images paradoxically represent the very system that caused its alienation. A Capitalist system which values information, flexibility and speed rather than the physical commodities itself.

### ***Litotes***

The not-very-good-looking image, its degradation resulting from the dominance of its undoubtedly high quality images, emerge from the not very bright edges of the mainstream visual economic

landscape. Its failure to disappear into nothingness is maintained by a dedicated community to keep these pieces from going extinct. It platformed them a conversation to think critically of the current state of things. These not-very-good-looking images then gained a new power, as something not hard to obtain, fast, and created new unexplored emotions. It also became the metaphor of the system that marginalized it in the first place.

### ***Metaphorical***

Out of the ashes of the tyrant rich bourgeoisie dominated world of rich images, the marginalized poor images survive in the undergrounds, preserved and at the same time degraded through checkpoints of circulation in the hidden ocean depths that is the internet. Each and every hand it passed through molded itself into a shadow of its former self. But through its new nature, it created something new, itself a symbol of the very tyranny that caused the poor images’ state.

Despite the former, its new state enables more efficient access which in turn creates new emotions in people—unlike ever before. It also became a new vessel in which people in the fringes could come together and unite. Alas, the poor image became the embodiment of what it’s tyrant progresses to be, increasingly fast and flexible.

Steyerl, H. (2012) *The Wretched of the Screen*.

London: Sternberg Press.

Queneau, R. (1998) *Exercises in Style*. London: John Colder.