

The im/possible images show adopts the term 'latent image space,' and uses it as a metaphoric, expanded concept.

In analogue photography, the latent image space is created when a photosensitive material has been exposed, but has not gone through the process of development yet. It is the space that has been touched by light, but that is not showing its trace evidence – the image – yet. In the exhibition, the latent image is an imaginary space, which involves every imaginable and unimaginable image that could ever be rendered. The premise of the show is that once a render parameter is set, it cuts the space of the latent image, dividing it into images that remain possible, and images that have become impossible. Every render setting makes a particular image possible, while it compromises others.

In im/possible images, the parameters that introduce impossibility to the latent image space exist as 'axes' that cut the space, dividing it up into realms of possibility and impossibility. By doing so, im/possible images shows a categorisation of im/possibilities.

Die Ausstellung im/possible images nimmt den Begriff des latenten Bildraums auf und verwendet ihn als metaphorisches, erweitertes Konzept. In der analogen Fotografie entsteht ein latenter Bildraum, wenn ein lichtempfindliches Material belichtet wurde, aber noch keinen Entwicklungsprozess durchlaufen hat. Es ist jener Möglichkeitsraum, der vom Licht berührt wurde, in dem aber noch keine Spuren – kein Bild – sichtbar sind. In der Ausstellung wird das latente Bild zum imaginären Raum, der alle vorstellbaren und unvorstellbaren Bilder umfasst, die jemals dargestellt werden könnten. Im/possible images liegt die Annahme zugrunde, dass einmal gesetzte Parameter der Bildproduktion diesen Raum des latenten Bildes in mögliche und unmögliche (unmöglich gewordene) Bilder teilt. Jeder gesetzte Parameter macht ein bestimmtes Bild möglich, während er andere ausschließt. In im/possible images existieren die Parameter, die die Unmöglichkeit in den Raum des latenten Bildes einführen, als „Achsen“, die den Raum schneiden und ihn in Bereiche des Möglichen und Unmöglichen aufteilen. Auf diese Weise schlägt im/possible images verschiedene Kategorien vor, um sich den Raum des Un/möglichen zu erschließen.

Artist, researcher and curator Rosa Menkman (*1983, lives and works in Amsterdam) was invited by Luzi Gross with her project on im/possible images to the Lothringer 13 Halle, Rosa Menkman researches and publishes on resolution studies, shadow knowledge, glitch artifacts and in/possible images. She co-curated the GLITCH/H festival in Chicago and Amsterdam, curated the Aesthetics symposium at Transmediale (2012), and was part of the curatorial team of Sonic Acts (2016–2017). She currently researches and teaches in the field of New Media & Visual Communication at the Kunsthochschule Kassel. In 2019 she won the Collide, Arts at CERN Barcelona Award, which was linked to a three-month residency that inspired, among other things, the current project. Through workshops, talks, and other activities during an im/possible summer school from July 20th–24th 2021, international guests, local artists and researchers are invited to probe the experimental field of knowledge production with an emphasis on (digital) image infrastructures. Registration and info at www.lothringer13.com

Die Künstlerin, Forscherin und Kuratorin Rosa Menkman (*1983, lebt und arbeitet in Amsterdam) wurde von Luzi Gross mit ihrem Projekt zu *im/possible images* in die Lothringer 13 Halle eingeladen. Rosa Menkman forscht und publiziert zu Auflösungsstudien (resolution studies), Shadow Knowledge, Glitch-Artefakten und *im/möglichen* Bildern. Sie war Co-Kuratorin des GLITCH/F-Festivals in Chicago und Amsterdam, kuratierte das Aesthetics-Symposium der Transmediale (2012) und war Teil des kuratorischen Teams von Sonic Acts (2016–2017). Derzeit forscht und unterrichtet sie im Bereich Neue Medien & Visuelle Kommunikation an der Kunsthochschule Kassel. 2019 gewann sie den Colloide, Arts at CERN Barcelona Award, der mit einer dreimonatigen Residency verbunden war, die unter anderem das aktuelle Projekt inspirierte.

Im Rahmen einer *im/possible Summer School* vom 20.–24. Juli 2021 mit Workshops, Lectures und Screenings erkunden internationale Gäst*innen, lokale Künstler*innen und Forscher*innen (digitale) Bildinfrastrukturen. Besuchende sind herzlich eingeladen mit uns an die Ränder des Wahrnehmbaren zu navigieren und dabei ins Universum der *im/möglichen* Bilder einzutauchen.

Anmeldung und Infos unter www.lothringer13.com

Axes cutting the space of im/possible images
 Achsen die den Raum der un/möglichen
 Bilder schneiden

[illegible]

low fidelity images

Sometimes the parameters by which the image was originally created are not supported by the image processing technology that is rendering it visible. This can happen when for instance the encoding system (the codec) has become unsupported or the amount of pixels of the image is higher than the resolution of the display or the computer can process. When this happens, the technician or decoder can sometimes try to 'interpret' the image data. As a result, the carrier that is to translate the signal into a picture will influence and possibly change the image that is finally on the screen. This axis functions as an additional threshold that exists in the rendering technologies, signal and while some images are rendered and others are not, it is also a liminal space, where displayed image exist in a continuous interpretation.

Manchmal stimmen die Parameter, mit denen das Bild erstellt wurde mit der Bildverarbeitungstechnologie, der es angezeigt wird, nicht überein. Das kann z.B. dann passieren, wenn das Kodierungssystem nicht mehr unterstützt wird oder die Anzahl der Pixel des Bildes höher ist als die Auflösung des Displays. In diesem Fall versucht die Wiedergabetechnologie (Codec) Decodierungssysteme zu „interpretieren“. Der Überträger, der verwendet wird um das Signal in ein Bild zu übersetzen, wird das Bild, das schließlich auf dem Display erscheint, beeinflussen und möglicherweise verformen.

Diese Achse fungiert als imaginäre Schwelle, in den Bereichen der Rendering-Technologien existiert und zeigt an, dass einige Bilder gerendert werden können und andere nicht, es aber auch einen Grenzbereich gibt, in dem das angezeigte Bild als mehrdeutige Interpretation existiert.

Die Achse aller möglichen Bilder ist keine wirkliche Achse, sondern vielmehr der Zugang in den hypothetischen latenten Bildraum der Lothringer 13 Halle, der alle denkbaren und nicht denkbaren Bilder enthält.

The axis of all possible images, serves not really as an axis, but rather as an entrance into the hypothetical, latent image space of Lothringer 13 Halle which contains all conceivable and inconceivable images.

Technically, what once was possible to capture might become impossible, while some images that are impossible now might become possible to create in the future. This axis functions as a spectrum on which some images are possible to the impossible, and vice versa.

Technisch gesehen könnte das, was einmal möglich war, unmöglich werden, während einige Bilder, die jetzt unmöglich sind, in der Zukunft möglich werden könnten. Diese Achse fungiert als Zeitachse, auf der sich einige Bilder vom Möglichen zum Unmöglichen bewegen und umgekehrt.

[illegible]

chronologies of im/possibility

Imagine you could obtain an impossible image, of any object or phenomenon that you think is important, with no limits to spatial, temporal, energy, signal/ noise or cost resolutions, what image would you create?

Konzipiert von Rosa Menkman
Mit Beiträgen von Memo Akten,
Peter Edwards, Sasha Engelmann
& Sophie Dyer, Fabian Heller,
Rosa Menkman, Susan Schuppli,
UCNV, Alan Warburton u.a.

impossible
images

Lothringer 13 Halle 15.7. – 19.9.2021

 Ein Kunstraum der
Stadt München

Texte & Produktion: Rosa Menkman & Luzi Gross
Mitarbeit: Anna Pasco Bolta

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Floorplan with artworks Texte zu den künstlerischen Postitionen

The diagram is a floorplan with various colored lines and text blocks. The diagram is divided into several sections by colored lines: a blue line at the top, a green line on the left, a yellow line on the right, and a red line at the bottom. Text blocks are placed along these lines and in the central areas, describing artworks and their positions. The text is written in a mix of English and German. The diagram is titled "Floorplan with artworks" and "Texte zu den künstlerischen Postitionen".

Top Section (Blue Line):

- NO4 weather satellites**
learn from the data of the weather stations to predict the weather. The satellites are in orbit around the Earth and send data back to the ground stations. The data is then used to create weather forecasts.
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Left Section (Green Line):

- Learning to See: Gloomy Sunday**
A video work by Peter Edwards, 2012. The work is a video of a person's face, which is distorted and manipulated in a way that creates a sense of movement and depth. The person's face is the central focus of the work, and the viewer is invited to look closely at the details of the face.
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Right Section (Yellow Line):

- Learning to See: Gloomy Sunday**
A video work by Peter Edwards, 2012. The work is a video of a person's face, which is distorted and manipulated in a way that creates a sense of movement and depth. The person's face is the central focus of the work, and the viewer is invited to look closely at the details of the face.
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Bottom Section (Red Line):

- Images based on speculation, disbelief or imagination**
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Central Area:

- Images that were once possible but that have become impossible**
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