

Le blanchiment des images

— theory input (in 2 parts)

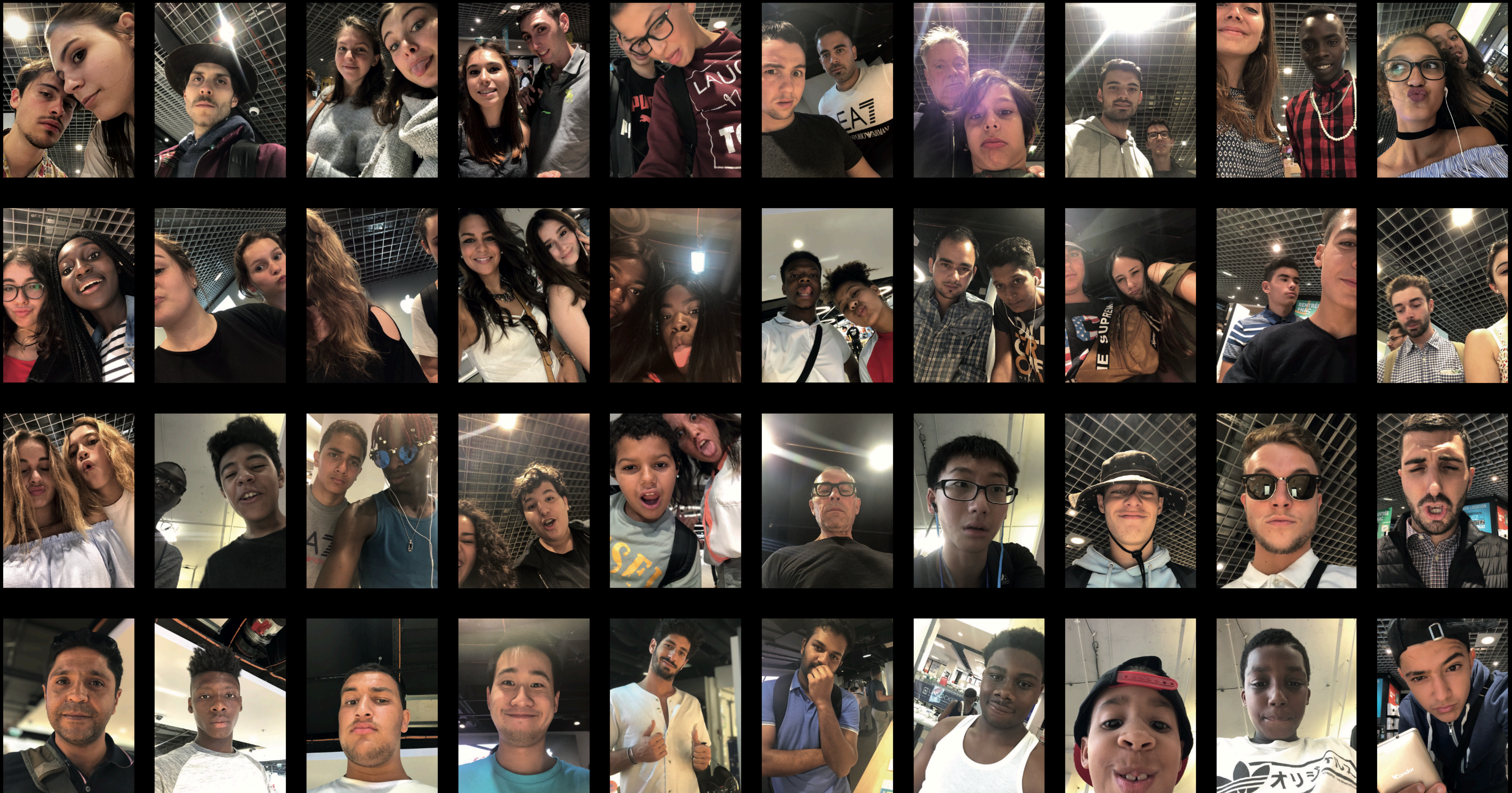
01 workshop idea



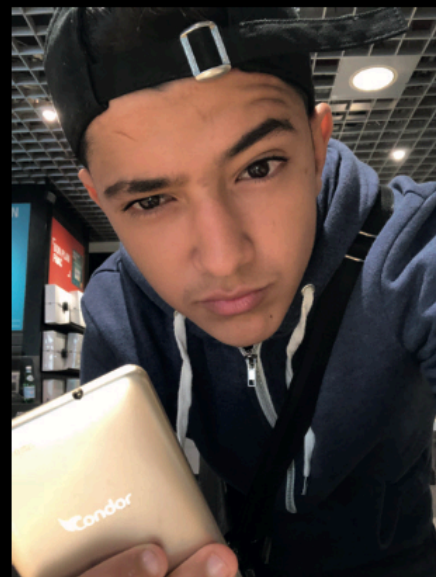
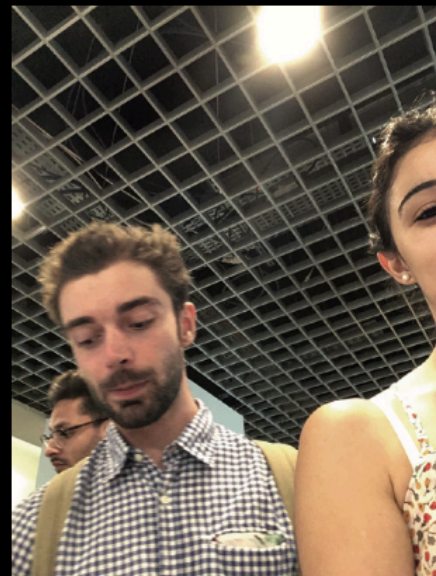
Public, collection of anonymous portraits, 2014-2017.
Bérénice Serra [*she, her*]

Digital Cultures, Camera Arts

HSLU, Luzern — October 12, 2026



Public, collection of anonymous portraits, 2014-2017.
 Bérénice Serra [she, her]



Public, collection of anonymous portraits, 2014-2017.
Bérénice Serra [she, her]

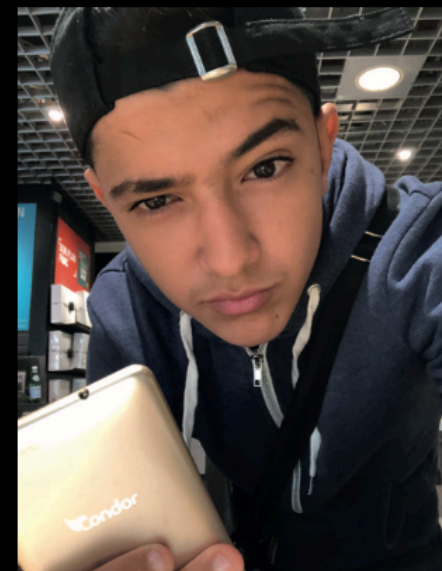
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44%
match

Portrait of Koya Yoshio(Portrait of a...
KISHIDA, Ryusei



Public, collection of anonymous portraits, 2014-2017.

Bérénice Serra [she, her]

Digital Cultures, Camera Arts

The National Museum of
Modern Art, Tokyo

Google Arts & Culture

HSLU, Luzern — October 12, 2026



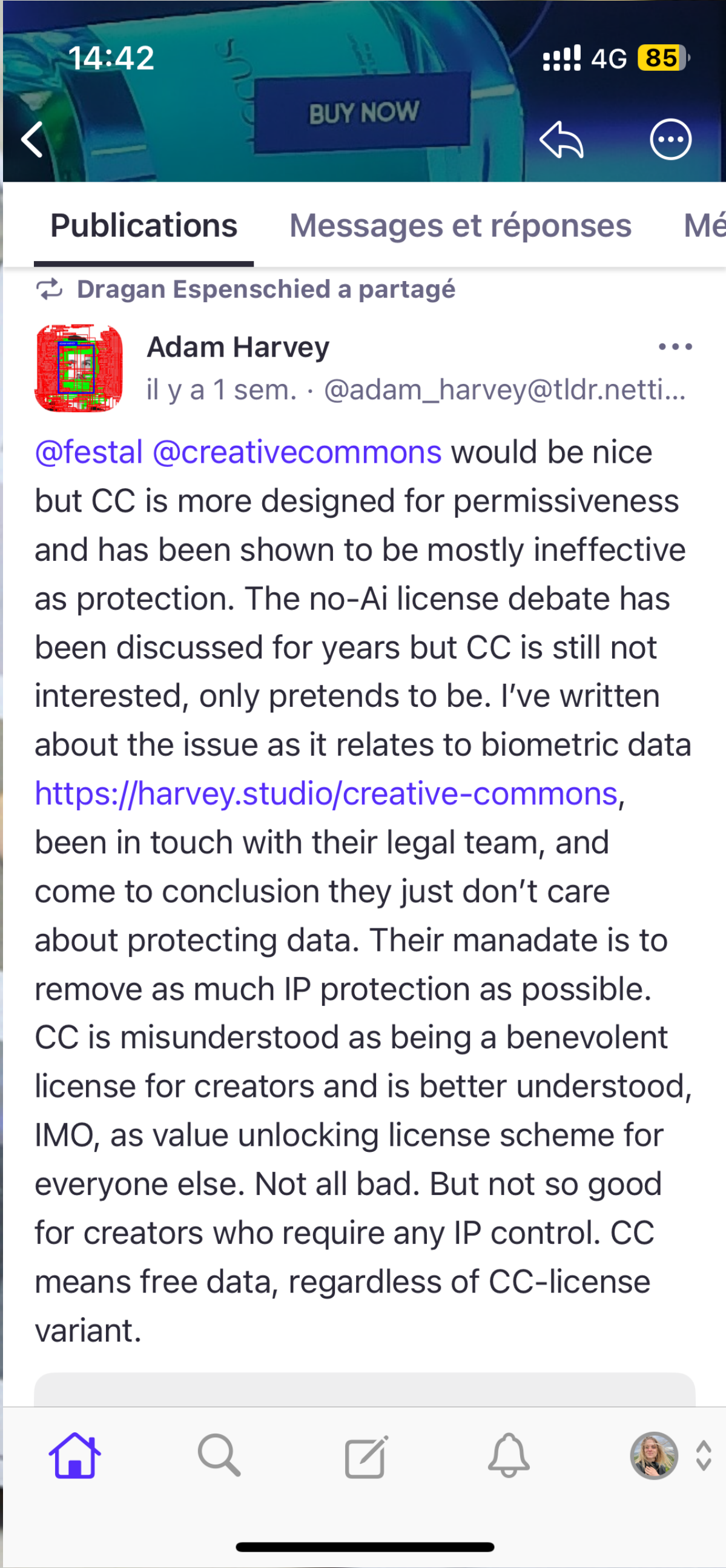
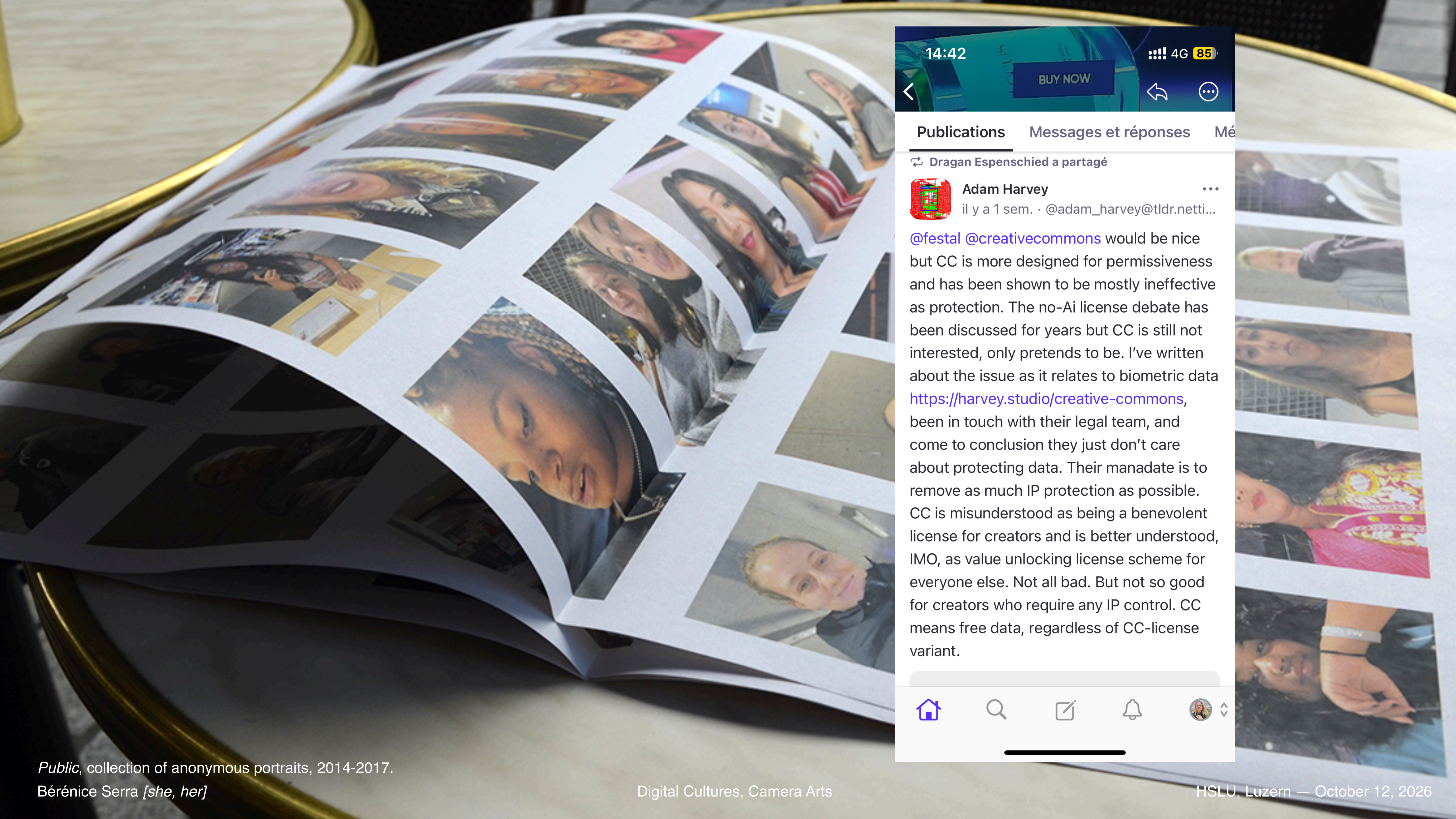
Public, collection of anonymous portraits, 2014-2017.
Bérénice Serra [*she, her*]

One day in 2005, a mother in Evanston, Ill., joined Flickr.
She uploaded some pictures of her children, Chloe and
Jasper. Then she more or less forgot her account existed.

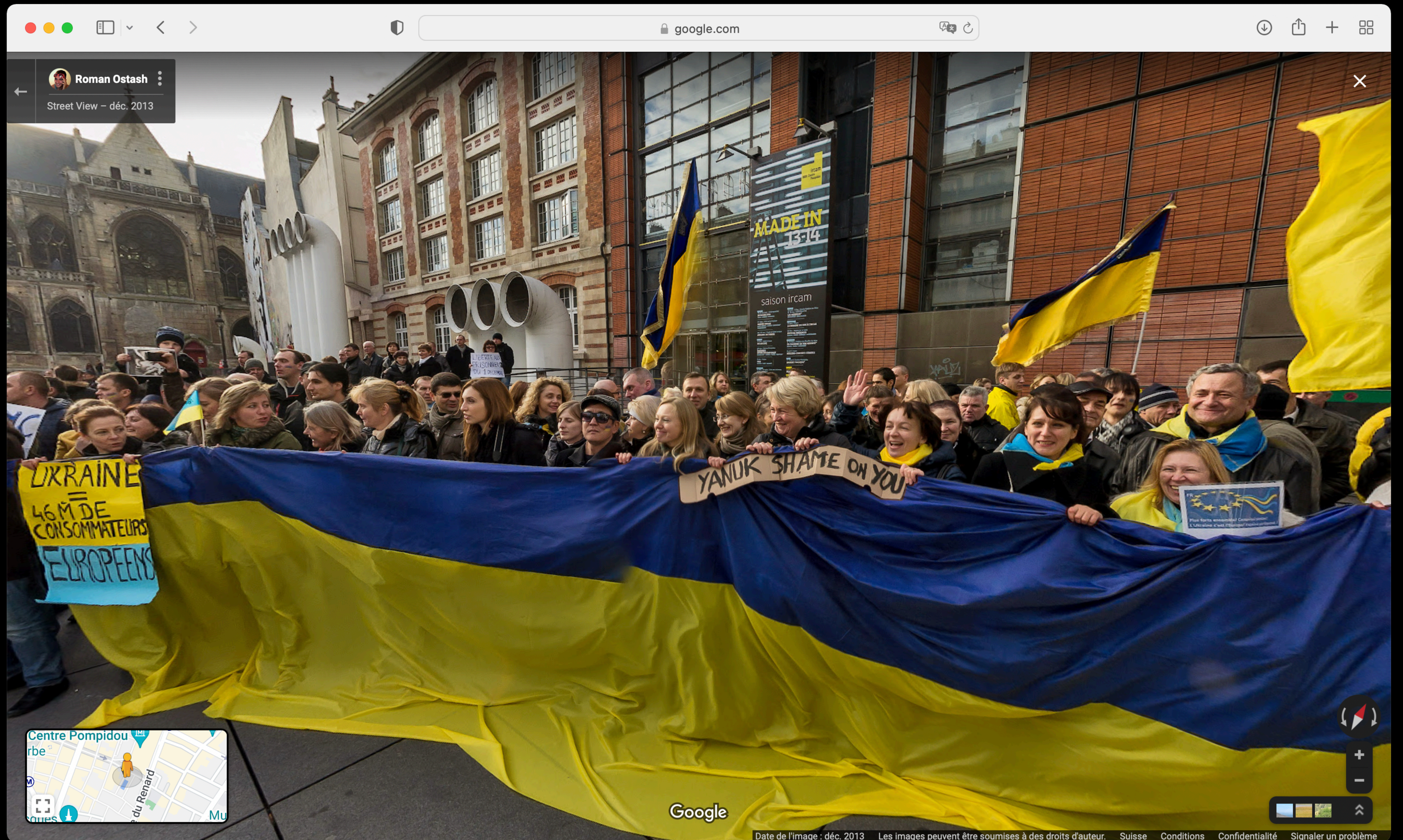


Years later, their faces are in a database that's used to test
and train some of the most sophisticated artificial
intelligence systems in the world.





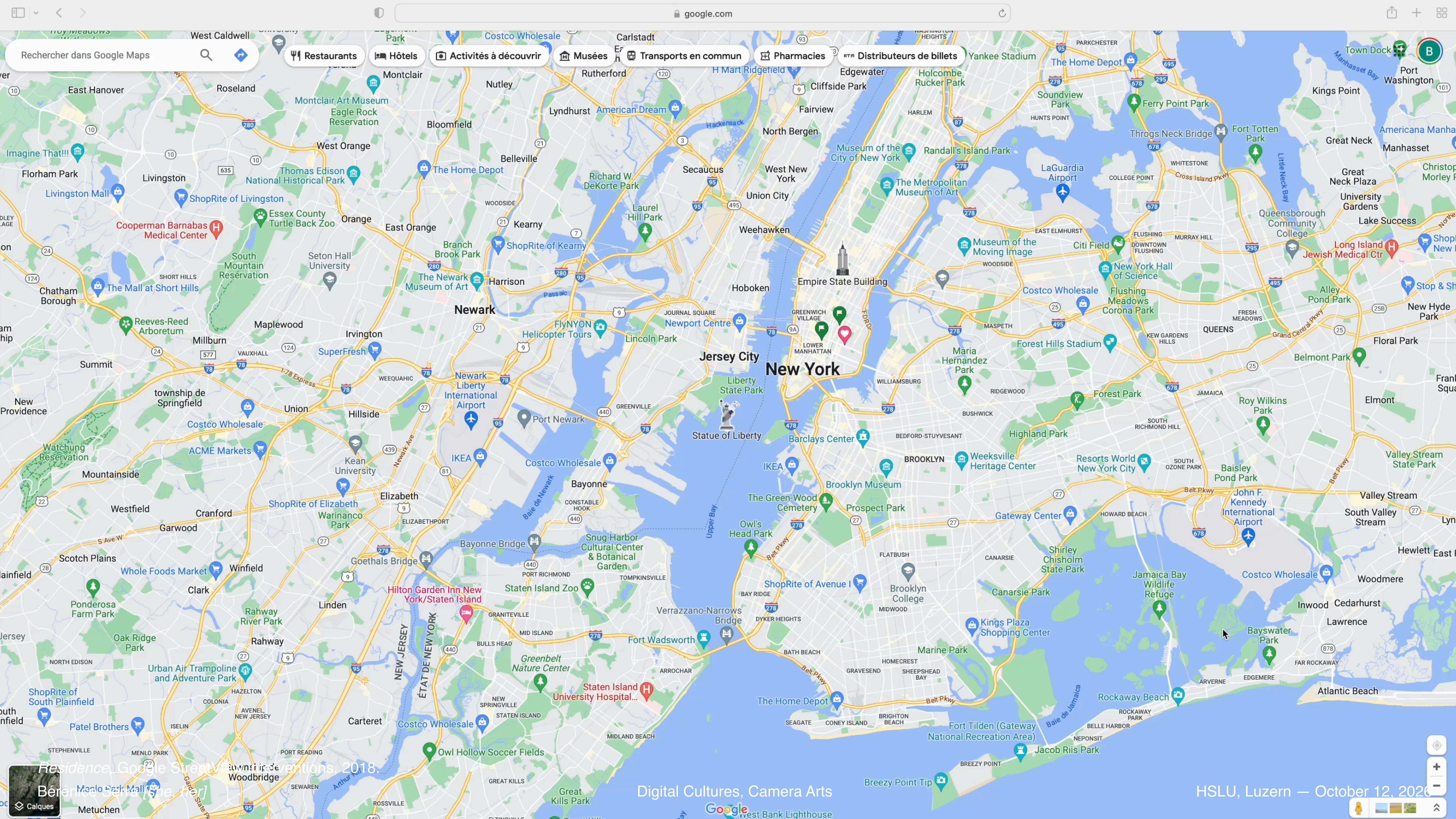
Public, collection of anonymous portraits, 2014-2017.
Bérénice Serra [*she, her*]





Point the camera at the dot





Rechercher dans Google Maps



Restaurants

Hôtels

Activités à découvrir

Musées

Transports en commun

Pharmacies

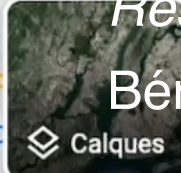
Distributeurs de billets

Residence, Google StreetView, 2018.

Bérénice Serra [she, nrr]

Digital Cultures, Camera Arts

HSLU, Luzern — October 12, 2026





Johannes Vermeer, *View of Delft*, 1661.
Bérénice Serra [she, her]

08:25



Johannes Vermeer, *View of Delft*, 1661.

Bérénice Serra [*she, her*]

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Auguste Renoir, *Le Pont Neuf*, 1872.

B  renice Serra [she, her]

13:30



Auguste Renoir, *Le Pont Neuf*, 1872.

Bérénice Serra [she, her]



Edouard Manet, *Sur la plage. Boulogne-sur-mer*, 1868.

Bérénice Serra [she, her]

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09:45

14:00

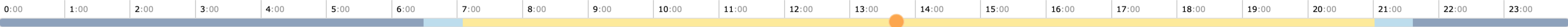


Edouard Manet, *Sur la plage. Boulogne-sur-mer*, 1868.

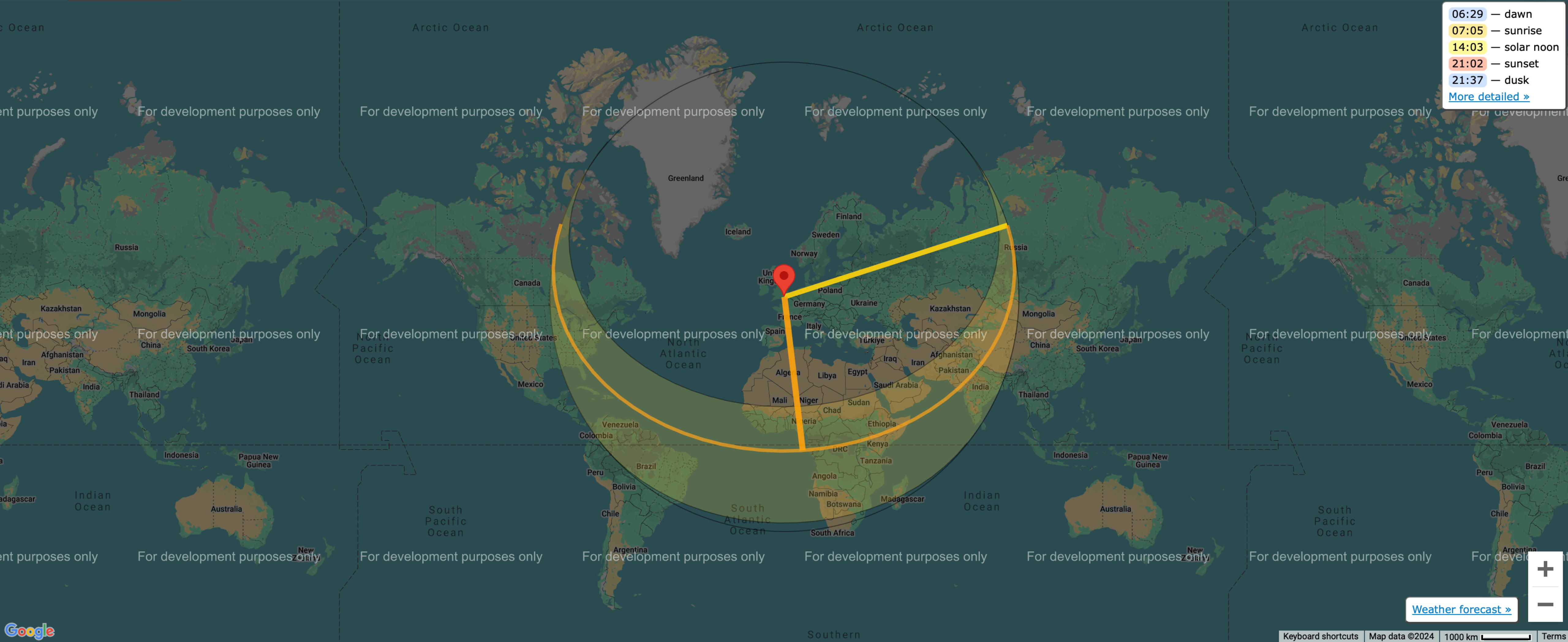
Bérénice Serra [she, her]

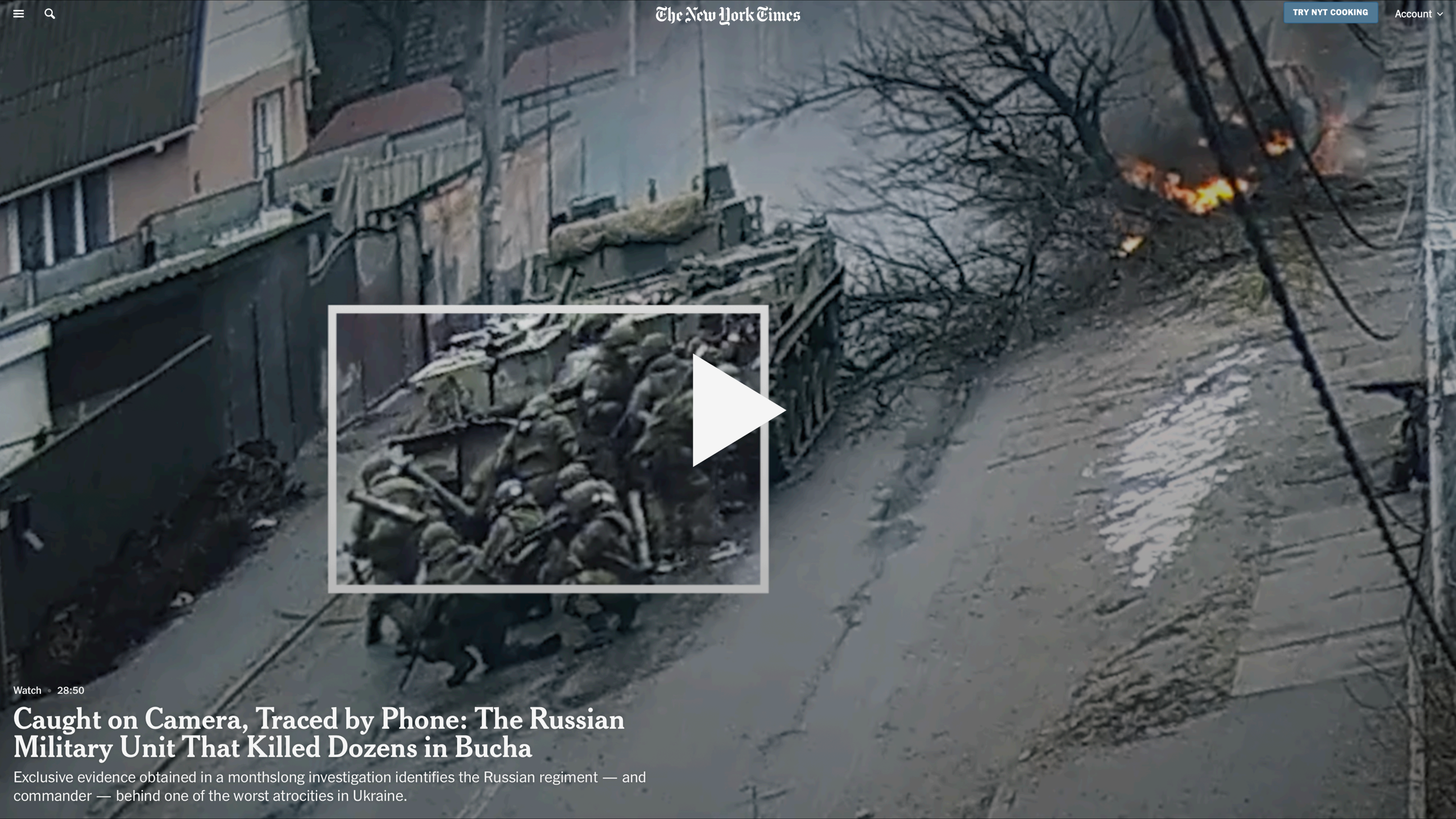
Digital Cultures, Camera Arts

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[Improvement ideas](#)



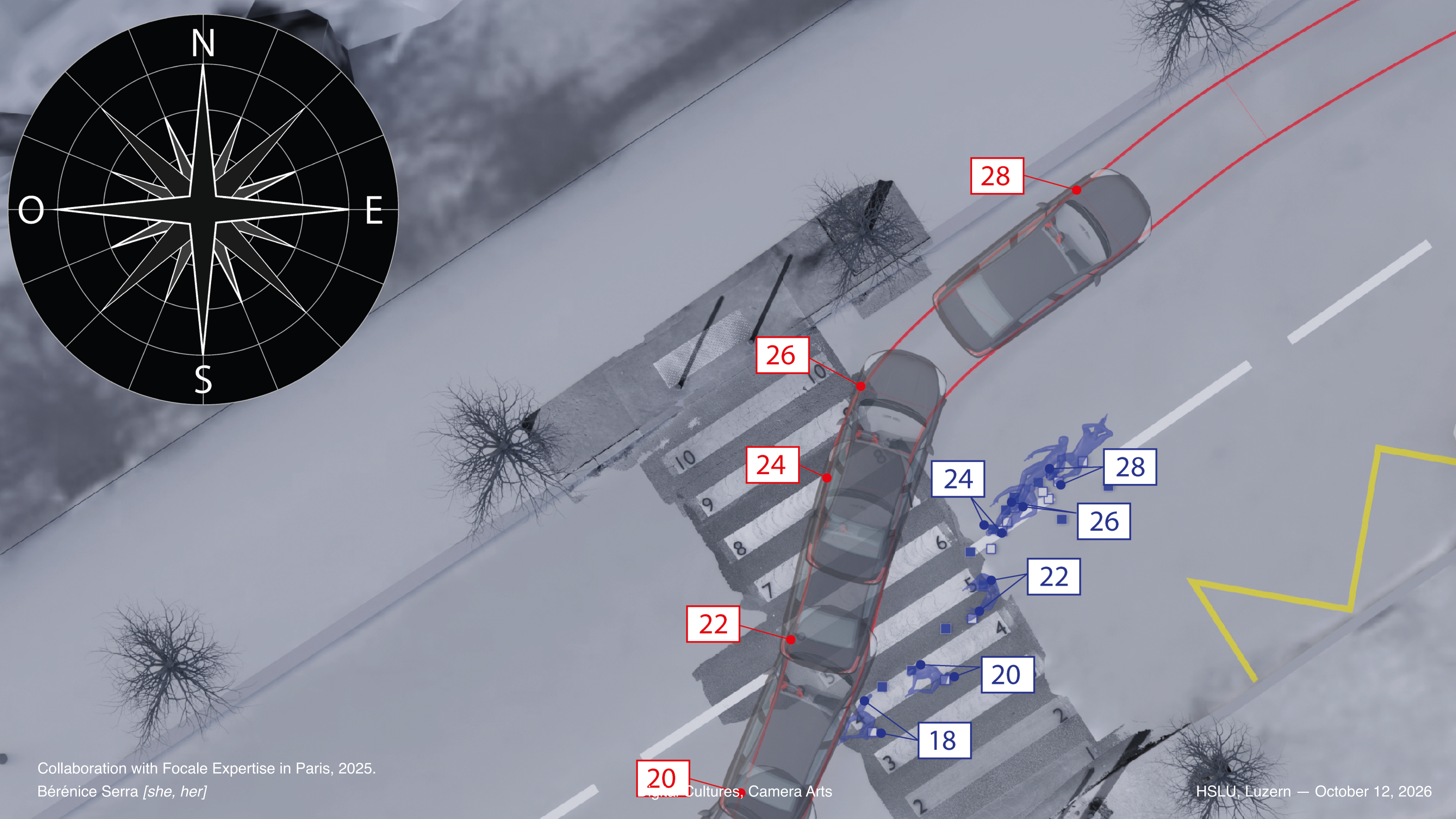


Watch • 28:50

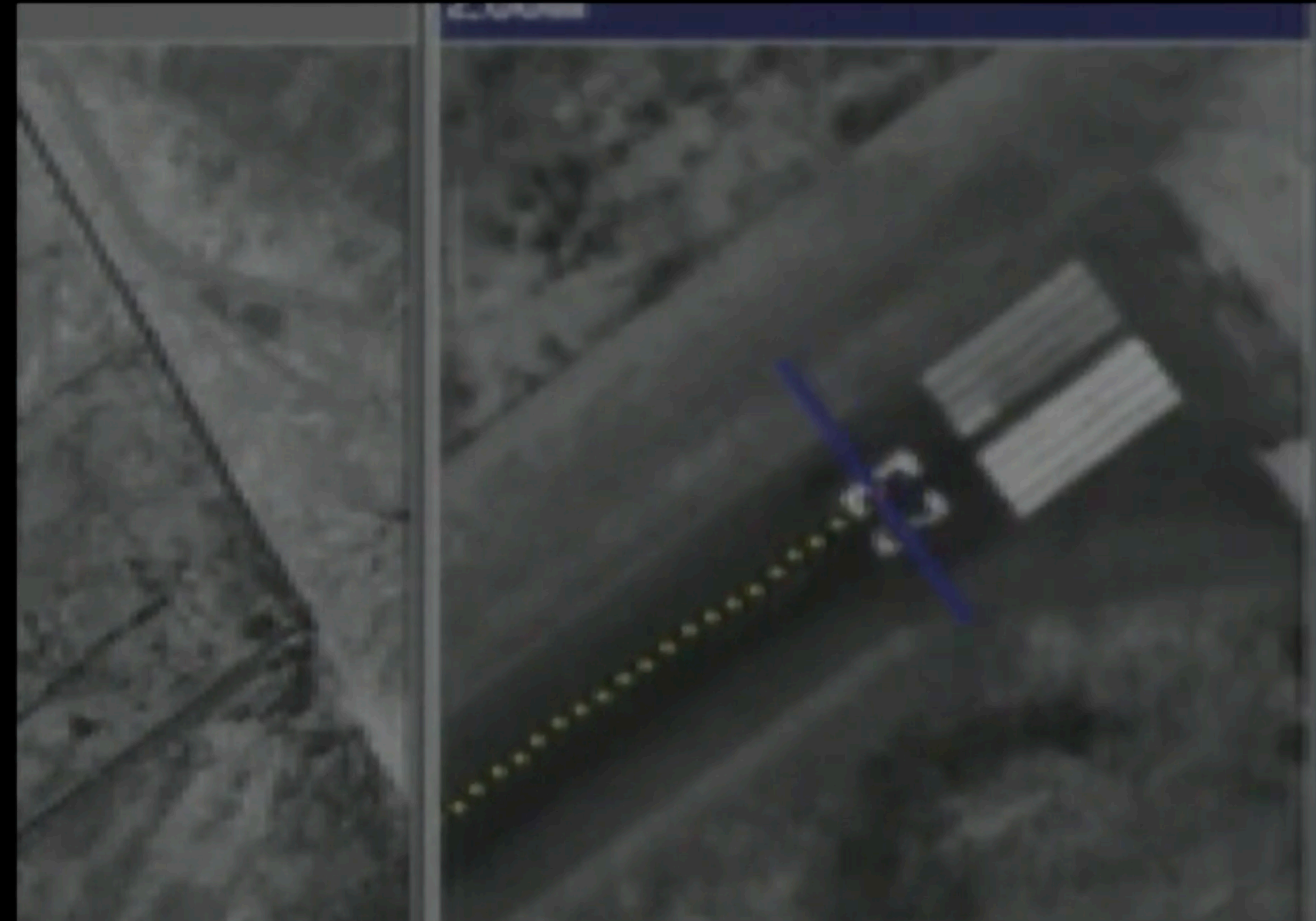
Caught on Camera, Traced by Phone: The Russian Military Unit That Killed Dozens in Bucha

Exclusive evidence obtained in a monthslong investigation identifies the Russian regiment — and commander — behind one of the worst atrocities in Ukraine.

the methodical collection and exploitation of information from
publicly available sources to fulfill an intelligence requirement.







Chercher un lieu

Course à pied

Cartes d'activité (1)

Segments



Military Chabelley Airfield, Strava blueprint, Djibouti, September 2026.

Bérénice Serra [she, her]

Digital Cultures, Camera Arts

HSLU, Luzern — October 12, 2026

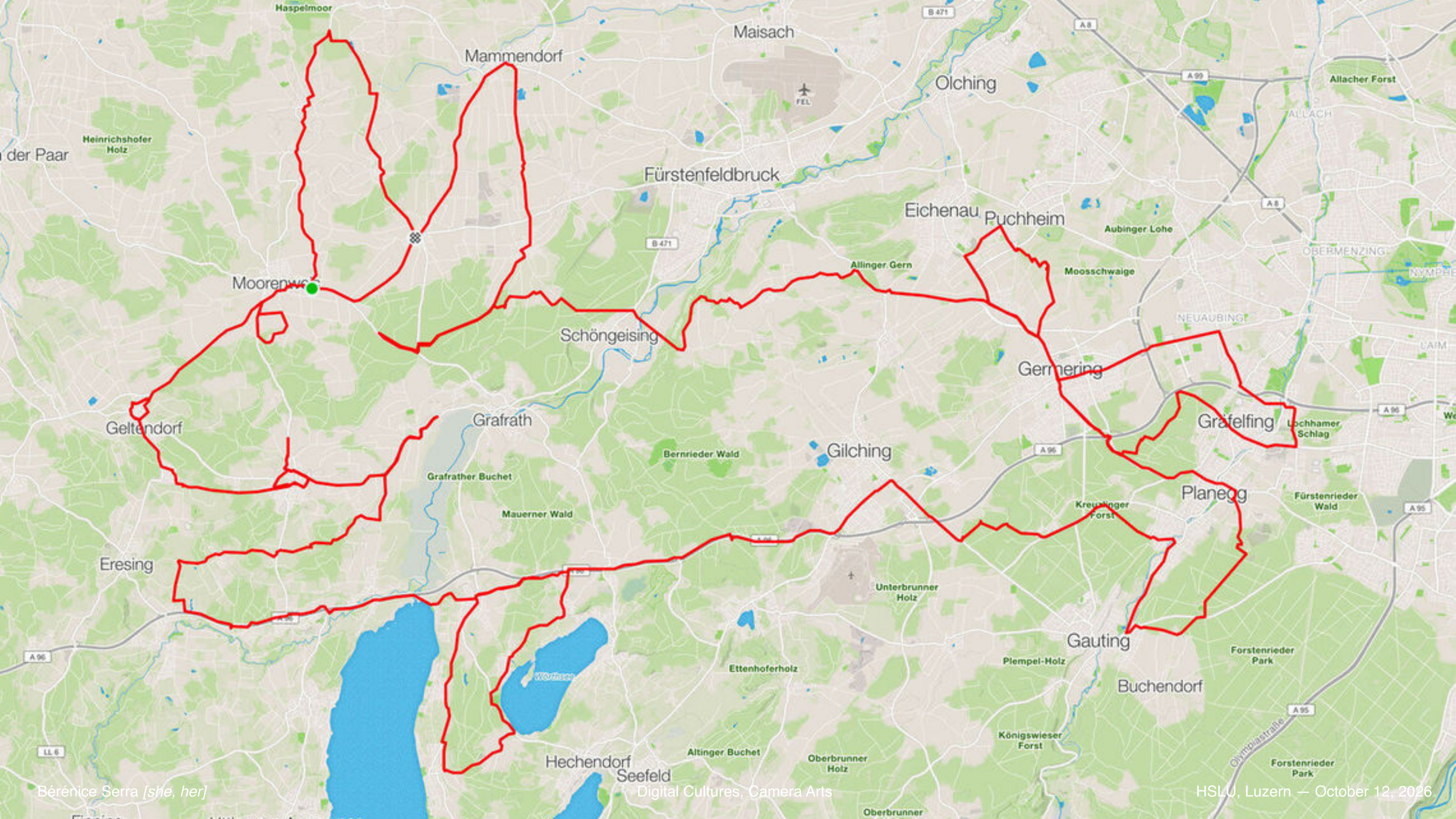
STRAVA

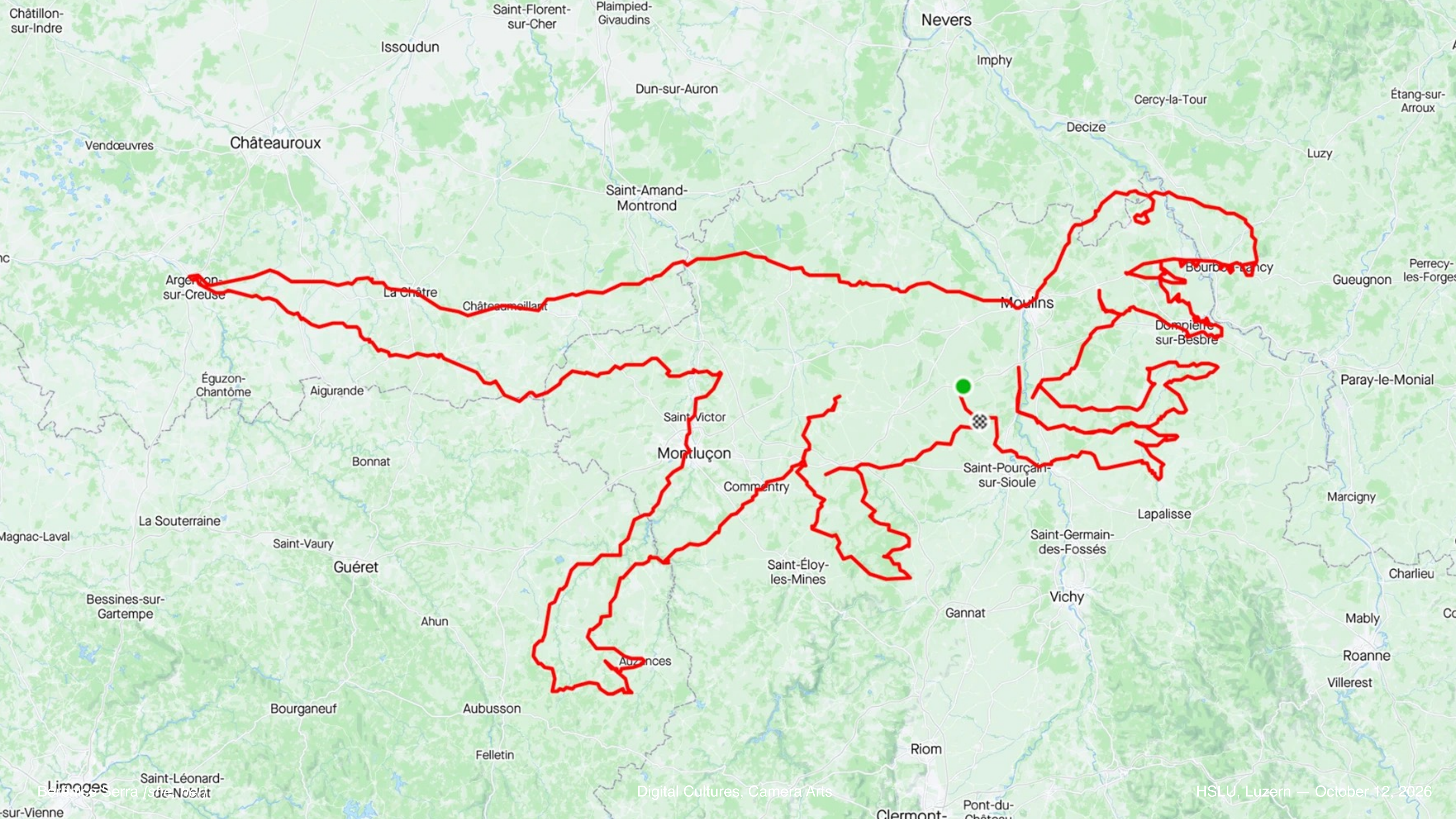
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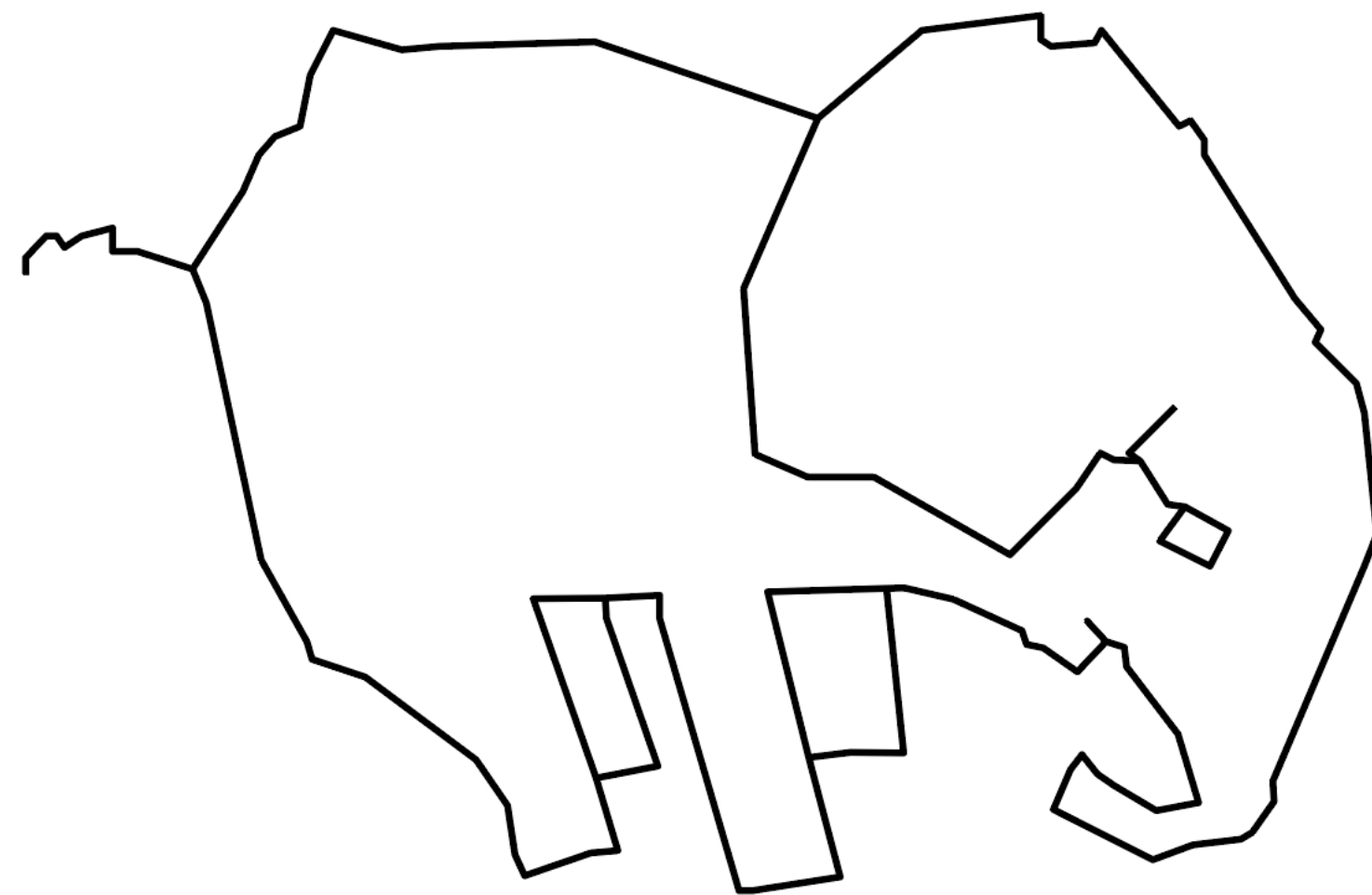
[Subscribe](#)

Record. Sweat. Share. Kudos.









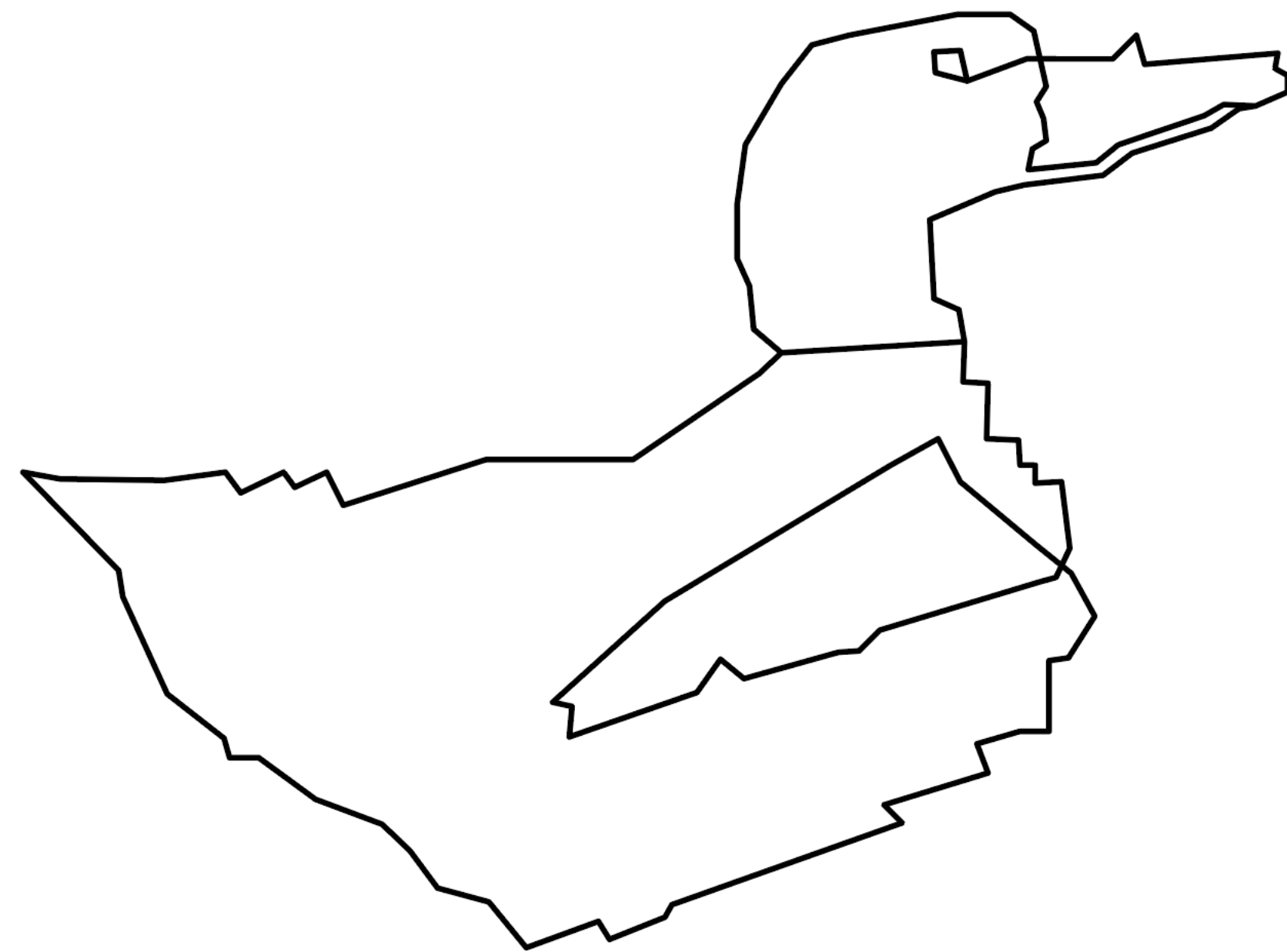
HASSELT, NETHERLANDS

2



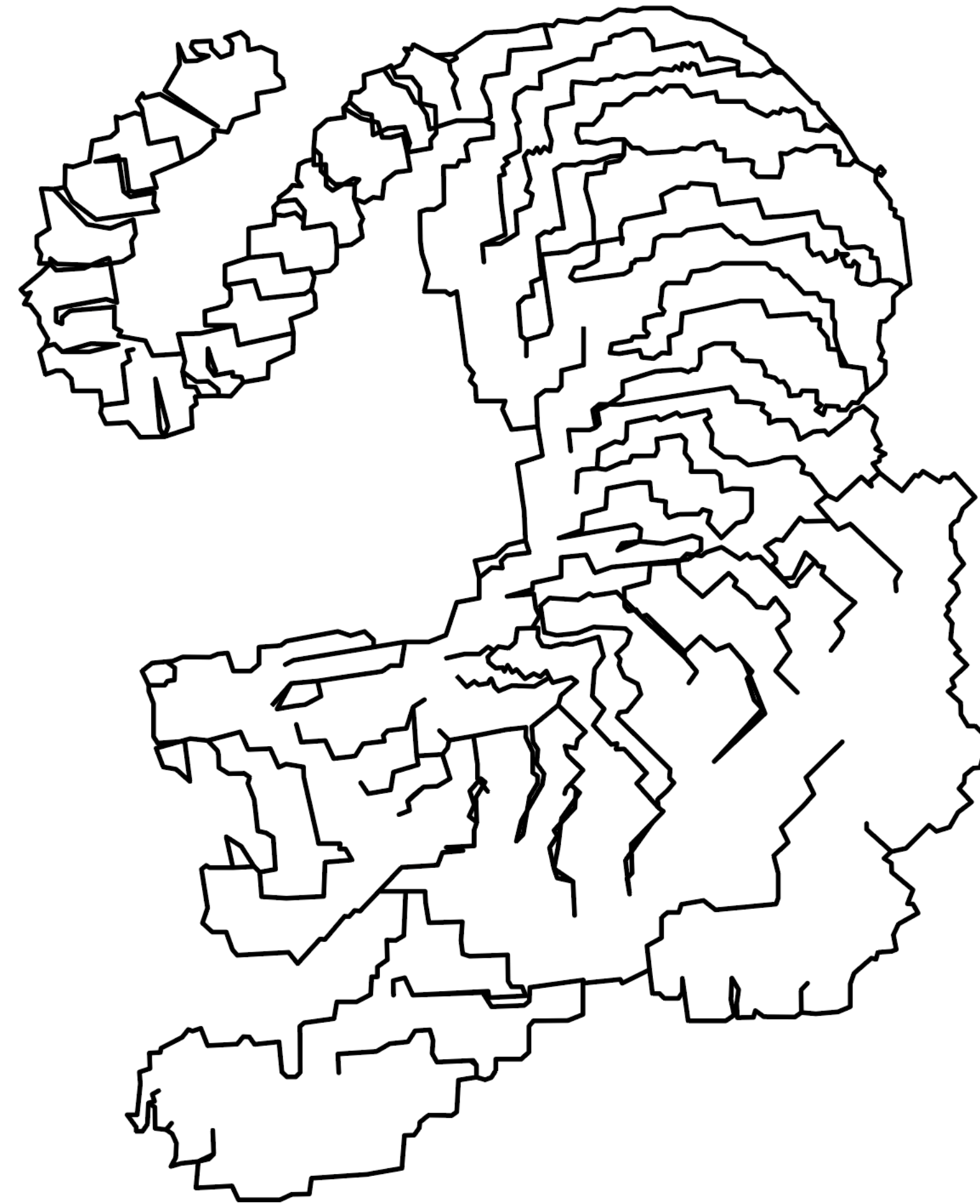
3

MOORENWEIS, GERMANY



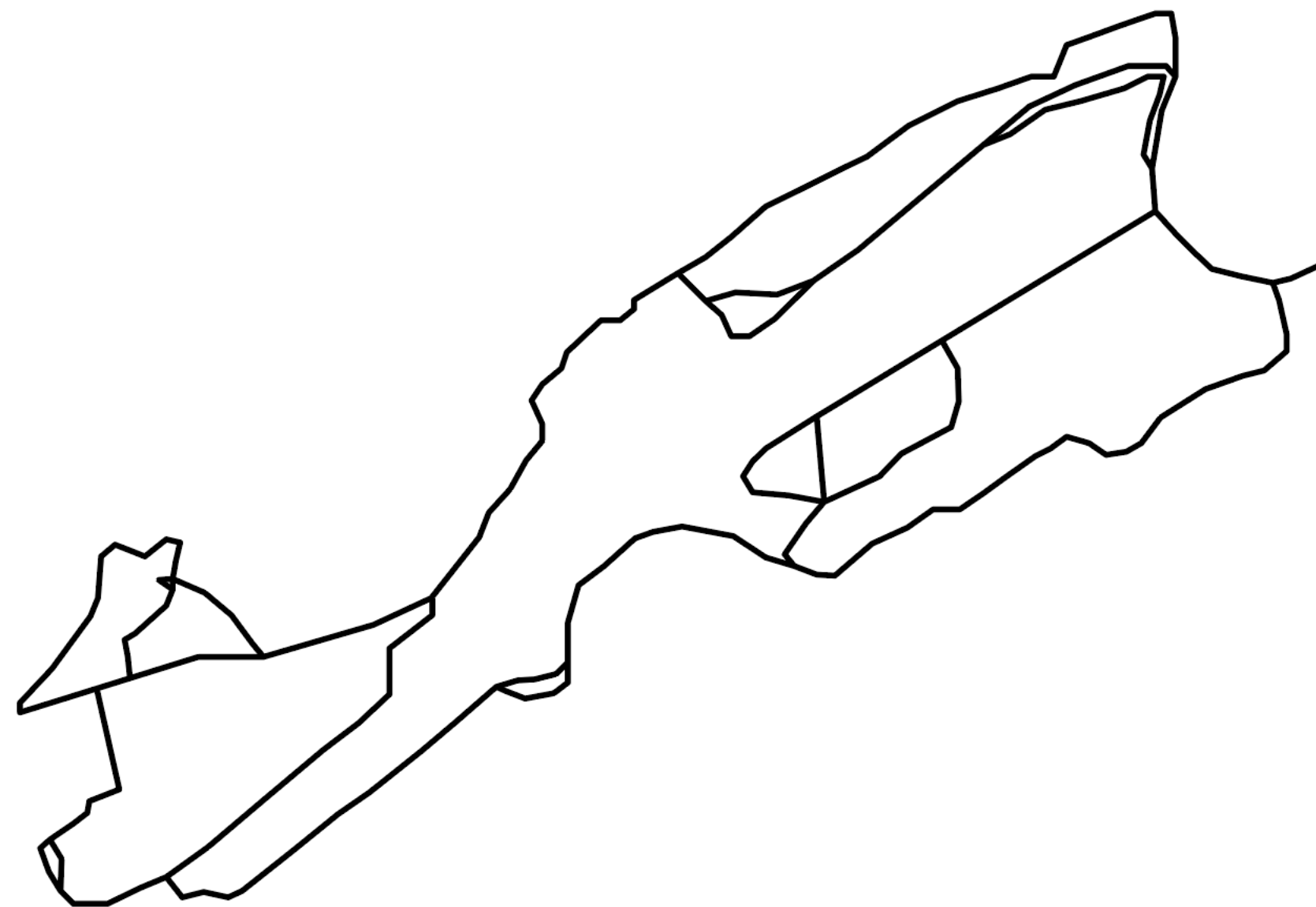
ARLINGTON, USA

6



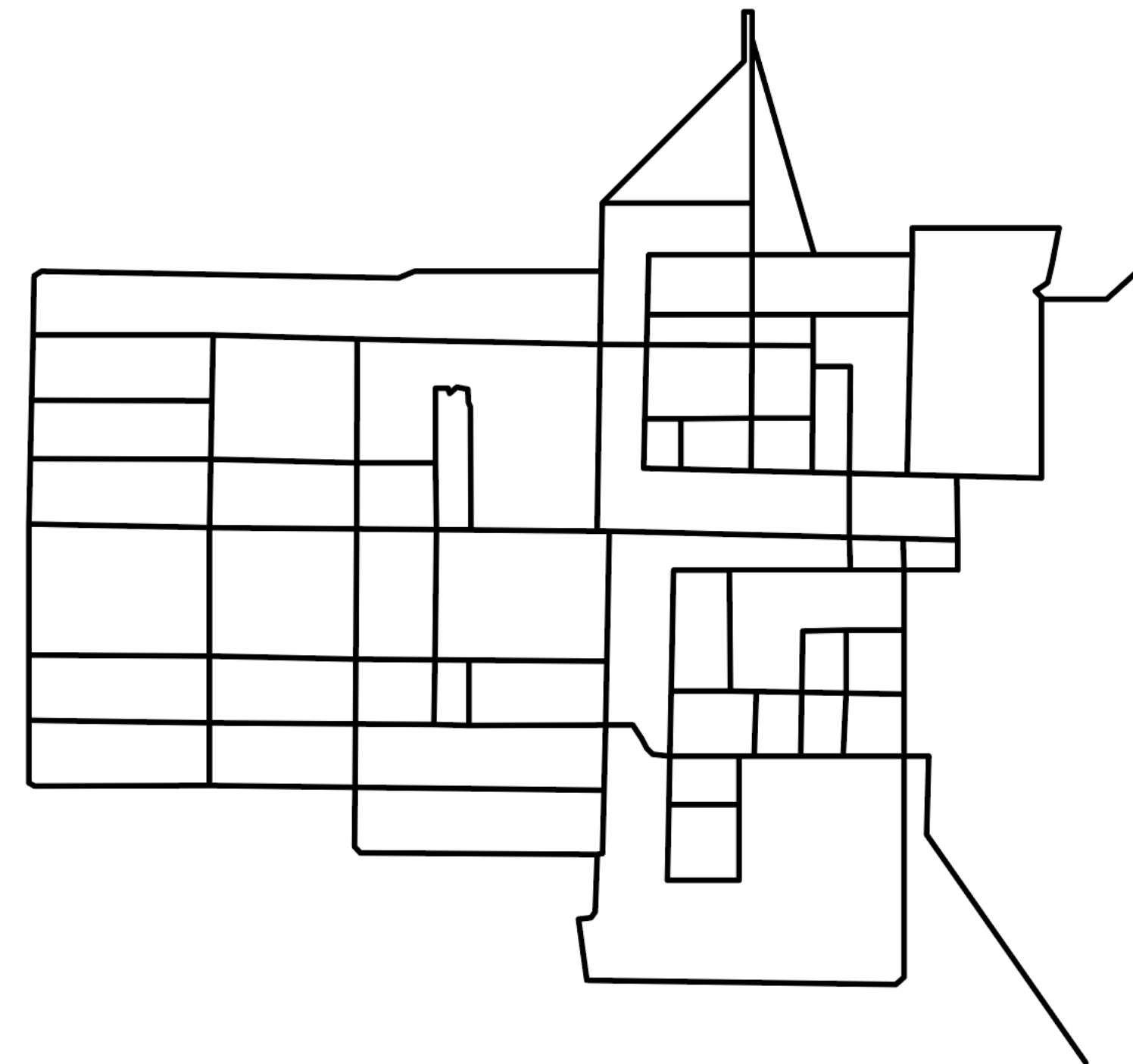
SAN FRANCISCO, USA

7



N.C., SOMALIA

10



N.C., AFGHANISTAN

11





00 questions?

02 image vs. visual



DISCOURSE

JOURNAL FOR THEORETICAL STUDIES IN MEDIA AND CULTURE



The visual is both reading and seeing: it is seeing what is given to read. Someone knows how to read the press when they can decipher the visual of a newspaper very quickly [...]

I call image, then, what still relies upon an experience of vision,
and visual the optical verification of a procedure of power,
whatever this may be (technological, political, advertising, military),
a procedure which only requires, as sole commentary,
a "receiving loud and clear".

...there's some otherness.



Harun Farocki, *Eye/Machine I*, 2001.
Bérénice Serra [*she, her*]

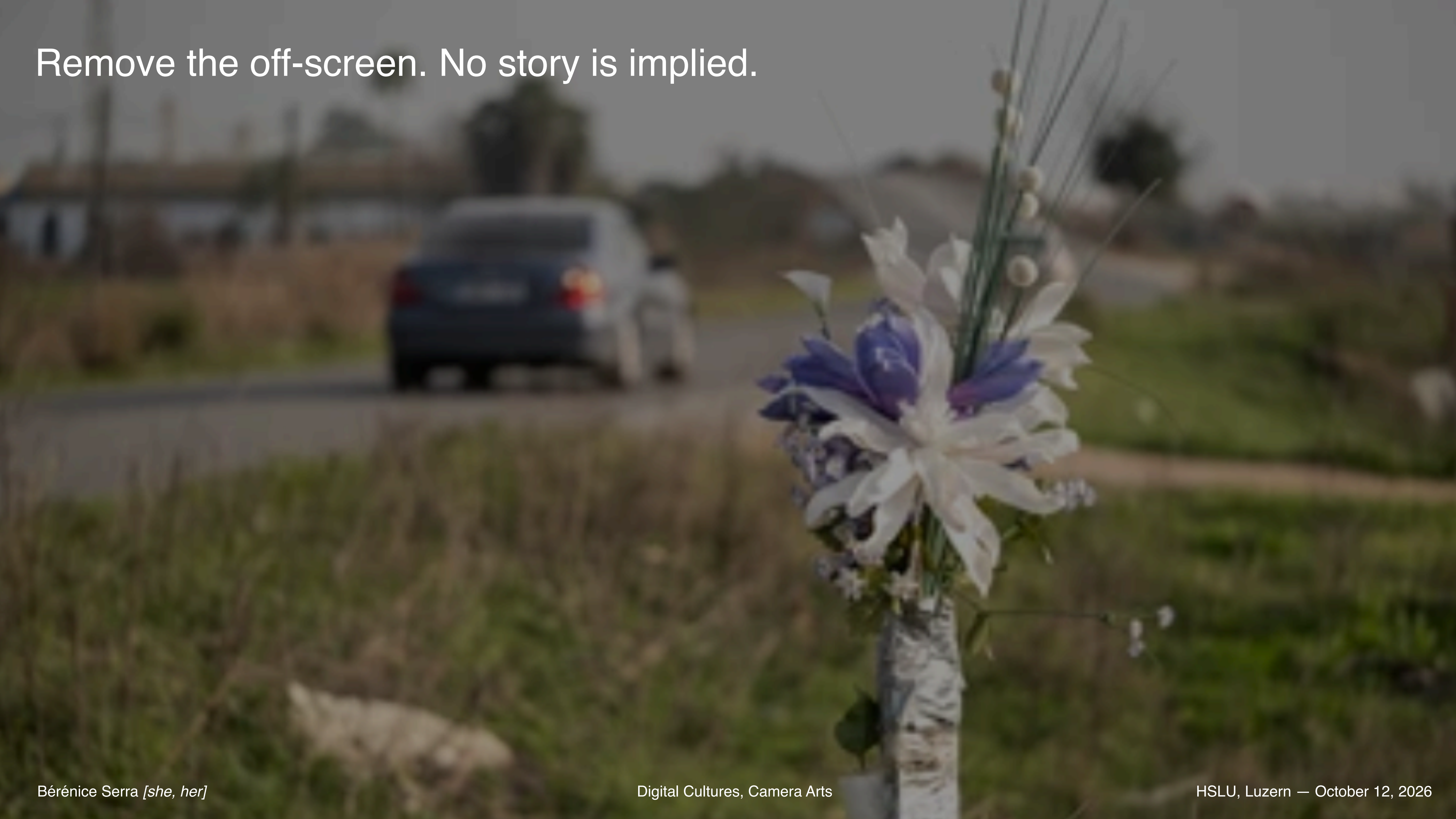




My sister died in a car crash in 2008. The newspaper illustrated its article about the accident with this image.



Remove the off-screen. No story is implied.



Remove the off-screen. No story is implied.

Remove the singular trace. Barthes' punctum is what gets deleted.

Remove the off-screen. No story is implied.

Remove the singular trace. Barthes' punctum is what gets deleted.

Replace the relation with a function. Its meaning is a keyword.

Remove the off-screen. No story is implied.

Remove the singular trace. Barthes' punctum is what gets deleted.

Replace the relation with a function. Its meaning is a keyword.

Neutralize the gaze. Nobody looks back at anyone.

Remove the off-screen. No story is implied.

Remove the singular trace. Barthes' punctum is what gets deleted.

Replace the relation with a function. Its meaning is a keyword.

Neutralize the gaze. Nobody looks back at anyone.

Make it interchangeable.

Taking STOCK

Make money in microstock creating photos that sell

Rob Sylvan



If you want to photograph an apple for a stock image library, strive to capture the quintessence of the apple, the personification of the apple, the crispest and healthiest apple the world has ever seen.

Anyone can set an apple down on a white background and photograph it; your job is to stand out. The shooting angle makes the fruit look as if it is standing upright and ready to use. The bright green leaf sticking out from the stem evokes freshness, as if it had just been picked. The skin has no blemishes, and the reflection of the light makes it shine. [...] Take that apple and place it in the hand of a charming young woman lying in the late-summer sun, and you will effectively convey a message of health and happiness.





insta_repeat

insta_repeat 🍁 hand holding fall leaf centered in front of a road 🍁
206 w See Translation

alicegoveiabrecho @aievog_a
193 w Reply

thealex3w The pumpkin spice latte of Instagram photos
202 w 5 likes Reply See Translation

photoroberto_com Grat idea 🔥🔥🔥
205 w Reply

viajesparaolvidar Y todas con la mano izquierda. Fantástico.
206 w 1 like Reply See Translation

chipkalback #soblessed
206 w Reply See Translation

chudcrater I've missed you
206 w Reply See Translation

sertypbh @jonnellyd at least I didn't post it in the end 😂
206 w Reply See Translation

matjoez 🤖 Do an AI generated grid collage!
206 w 2 likes Reply See Translation

fabiooliveira Best time of the year 🍂🍂
206 w 2 likes Reply See Translation

melwithcat @crazycitylady sorry 😭
206 w 1 like Reply See Translation

View replies (1)

spiderandbee I love this account so much.
206 w 2 likes Reply See Translation

interjuanational Originality at its finest!
206 w Reply See Translation

adam_coalesce The one with the airplane cutout 😂
206 w Reply See Translation

peldiesue 🤔
206 w Reply

paulfresh Y'all are back! 🔥



8,900 likes
20 October 2022

Add a comment...

Post

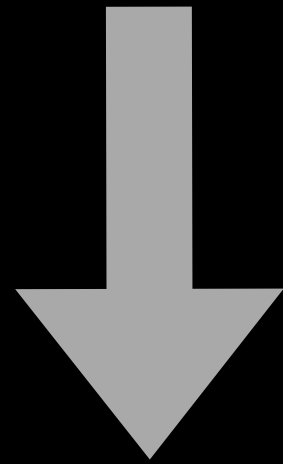
Messages

() basics of copyright

Copyright protection applies only for human authors.

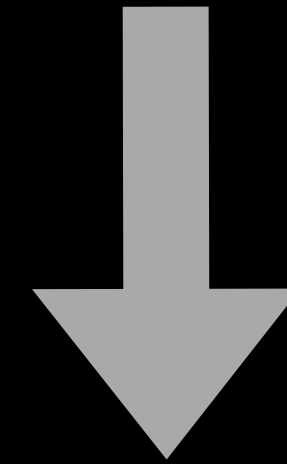


the idea



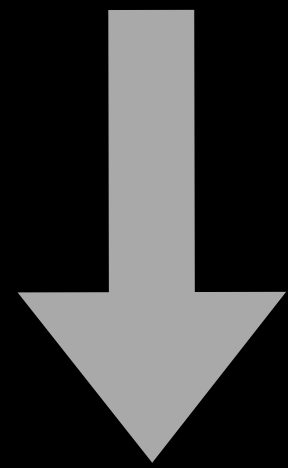
not protected

its form



protected

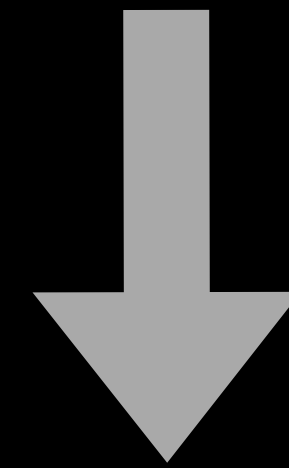
the idea



not protected



its form



protected

In the era of fake news and fact-checking, in a time often described as 'post-truth,' it is intriguing that stock photographs do not attract more interest from thinkers. Perhaps these images are considered too obviously fake, naïve, or even ridiculous to be of interest:
how could they possibly deceive anyone?

DAY 01

09:00—10:30 warm-up exercise
11:00—12:00 theory input
13:00—16:00 collecting images

DAY 02

09:00—10:30 discussion/artworks
11:00—12:00 group work
13:00—16:00 technical input

DAY 03

09:00—10:30 screening/discussion
11:00—12:00 pre-production
13:00—16:00 production (first set)

DAY 04

09:00—10:30 speed peer-feedback
11:00—12:00 individual feedback (od)
13:00—16:00 production (second set)

DAY 05

09:00—10:30 installation/display
11:00—12:00 descriptive poetry
13:00—15:30 post-production editing