

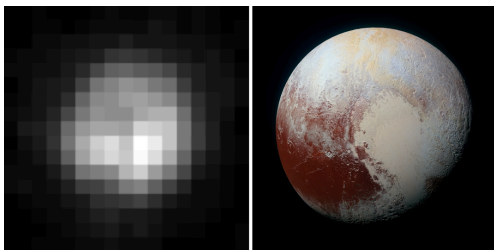
Miracles and Analogies (2024)  
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*Cloud #3*, Resin, Silk, Inkjet Pigment, Wooden Panel, 2022, 10"x8"x2", Akihiko Miyoshi

I reimagine photographs as magical objects whose potential is not yet concrete, colonized, or mined for data and information. The photo objects result from a process of printing digitized 35 mm negatives on silk which are then layered in between coats of resin to create an object that recalls the active experience of looking at an image still contiguous to the world not entirely fixed. The objects recall how alive and full of potential something can be by merely being connected to the world while simultaneously mourn a loss that has yet to come.

I am making photo-objects similar in ontology to the early space photographs of faraway galaxies and planets. I am thinking of the blurry and pixelized photographs of the planet Pluto taken in the 20<sup>th</sup> century, not the colorful high-res photos taken in the 21<sup>st</sup> century.



Credits: NASA/ESA/A. Stern and M. Buie (left image); NASA/JHUAPL/SWRI (right image)

The former has potential and possibilities. It is magical. It is not useful. We tend to engage it as a source of wonderment. The latter is full of data and information. While it is spectacular, we tend to want to take and learn whatever we can from the high-res image. We cannot help but want to “load” and “aim” and “take” photographs, “shooting” the subject for more and more. A very predatory act indeed. While I also participate in the desire for more knowledge and more information, I wanted to step back and create objects that withheld just enough so that it invoked magic. What I would like to propose here is a different kind of photographic engagement to the world that recalls images, and by extension the world as a source of possibility and wonderment that is not necessarily for the “taking”.

The images present objects that are meant to be seen in person and its effect is phenomenological. Materially they are made of multiple layers of silk with images printed onto them embedded in multiple layers of resin poured onto a wooden board.

A tiny area of a 35mm negative is scanned at high resolution and printed onto silk. Then the thin silk fabric is embedded into the resin layers. (I hope you agree, the objects look deceptively simple, but upon close inspection they are pretty complex).

Its effect is meant to invoke an experience similar to being inside a camera obscura or looking at a ground-glass of a large format camera for those who have that particular reference point. It is referencing a moment when the world turns into an image. The image is still full of life and active. It is not yet fixed in perpetuity. It is still *alive* with unknown possibilities.

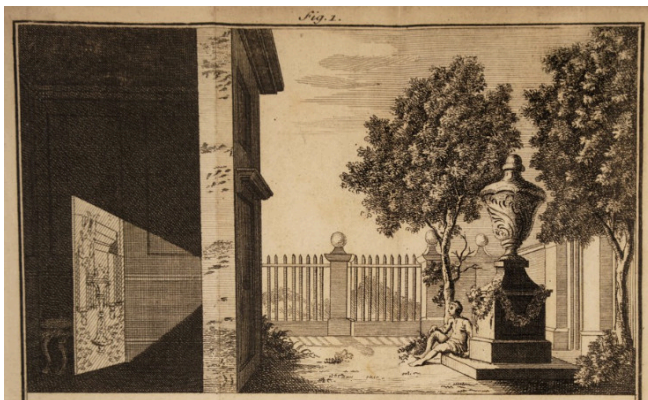
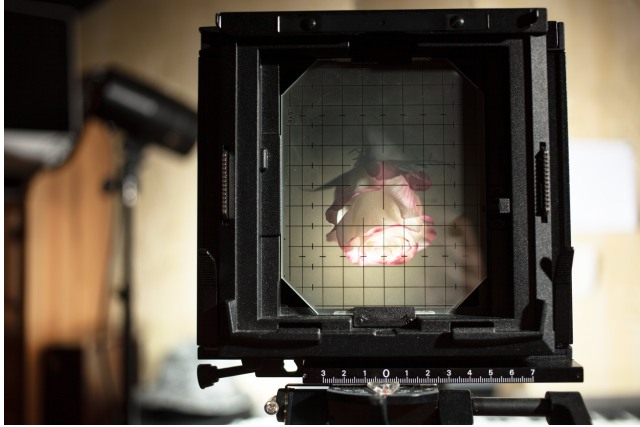
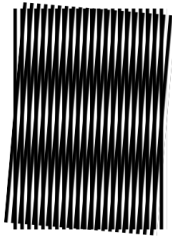


Illustration of the camera obscura principle from [James Ayscough's A short account of the eye and nature of vision](#) (1755 fourth edition) from Wikipedia



Ground glass of a large format camera <https://www.bhphotovideo.com/explora/amp/photography/buying-guide/primer-rangefinder-cameras>

The objects create that effect first by revealing to the viewer that it is not a flat image but a 3 dimensional one. (There are multiple layers of silk floating in layers of resin). The more one looks, the more dizzying it becomes. The inkjet pigments printed onto silk twists and skews as silk fabric naturally does. It is not flat and linear like paper. The skews on multiple layers of silk combined seen through creates something akin to a *moiré effect*: a pattern or a movement that does not actually exist but created through perception. (It is a pattern one sees emerging when an anchor accidentally wears too fine a textured suite on television.)



A moiré pattern, formed by two sets of parallel lines, one set inclined at an angle of 5° to the other (from Wikipedia)

In the works, it creates an effect where the image of the tree leaves feels like it glistens and rocks feel like they have mass. More alive.

The images depicted are somewhat of a personal one. They are from film negatives I took more than 20 years ago when I first studied photography as I moved to the United States. At the time photography was magical to me and America too was a magical place for me, perhaps slightly naively as one can be when we first encounter something unknown. I am revisiting the images I took while I did several road trips across America. I chose a tiny area of the image focusing on areas that looked like they were never intentionally meant to be photographed.



Title: June 2001, #1  
Medium: Resin, Silk, Inkjet Pigment,  
Wooden Panel  
Dimension: 10"x8"x2"  
Year: 2024

