

Fari Shams
Kunstraum München
20.1-6.3 2016

Contents

Notes	5
Adanson's Method	5
Arne Schmitt	6
Rabbya Naseer	10
Greg Nwosu	16
Index of images	21

Notes

Three individuals Arne Schmitt, Rabbya Naseer, and Greg Nwosu are asked to carry out the classification of twelve images by applying a method Adanson applied for the classification of plants in Senegal between 1749-1754, and described by the text below.

This classification method results in the detailed description of all 12 images once and only once.

These descriptions act as categories through which the images can be grouped. Each individual is then asked to select one group of images to submit to this edition. One of the three submitted group of images is included in this edition.

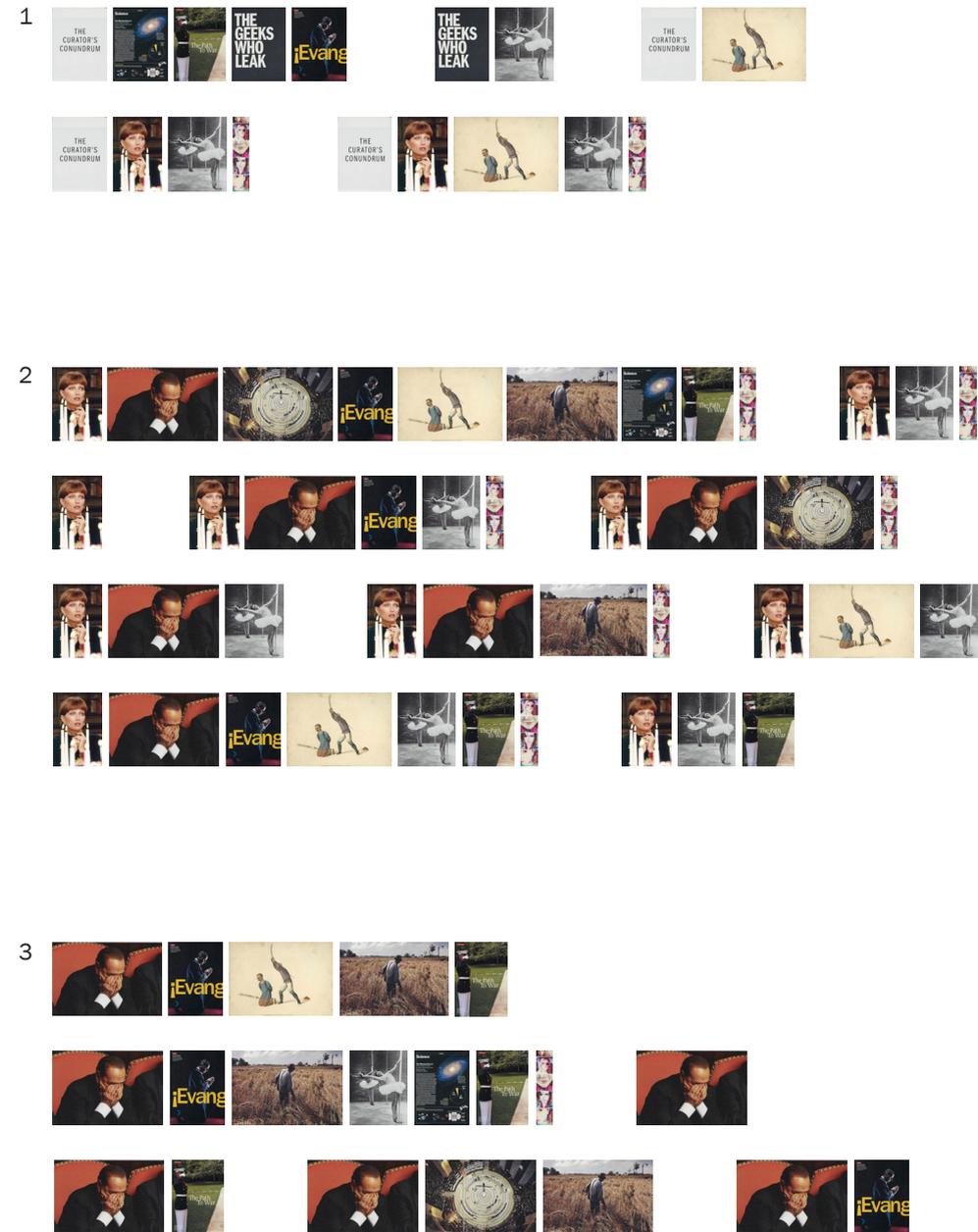
Adanson's Method

One describes it in its entirety, leaving out none of its parts and determining all the values that the variables have derived from it. This process is repeated with the next species, also given by the arbitrary nature of representation, the description should be as total as in the first instance, but with the one difference that nothing that has been mentioned in the first description should be repeated in the second. Only the differences are listed. And similarly with the third species in relation to the first two, and so on indefinitely. So that, at the very end, all the different features of all the plants have been listed once, but never more than once. And by arranging the later and progressively more sparse descriptions around the earlier ones, we shall be able to perceive, through the original chaos, the emergence of the general table of relations.ⁱ

ⁱ Foucault, Michel. *The Order of Things. An Archeology of the Human Sciences*. Pantheon Books 1971ed.

Arne Schmitt

- 1 Sprache schwarzweiß Kunst chic schlank
- 2 Farbe Frau Fernsehen Portrait Reichtum Kitsch warm
Vertikale Pose Schmuck
- 3 Mann Raster Verzweiflung verdecken Zentrum Anzug
- 4 Reim dick Struktur
- 5 detailliert Religion Kreuz Quadrat
- 6 Gebet Profil dunkel
- 7 Zeichnung Papier Gewalt Etikett Bart Asien Klinge
- 8 Horizont Rücken gehen Hut Bäume Stroh
- 9 Spiegel Wasser
- 10 Information Statistik Hintergrund
- 11 Weg Gras Krieg Uniform Gruß
- 12 Mode Sequenz





<p>1 What I see:</p> <p>1/12 digital image (jpg), in an email from Fari. On my laptop screen.</p> <p>Monochrome</p> <p>Text/words</p> <p>English language</p> <p>Central</p> <p>Uppercase</p> <p>Rectangular frame</p> <p>Portrait layout/vertical frame</p> <p>Page</p> <p>Simple font</p> <p>Clear</p>	<p>candles</p> <p>makeup</p> <p>earrings and ring</p> <p>foreign</p> <p>facial expression (not clear if it is; sadness, worry, surprise, fright, concern, nostalgia, absent-mindedness,.....???)</p>	<p>1 man in focus</p> <p>Wearing a suit</p> <p>Covering his face with both his hands</p> <p>Face not visible</p>	<p>Caption/title/heading</p> <p>magazine</p> <p>Journalism</p> <p>Pun</p> <p>Technology</p> <p>Science</p> <p>criticism</p>
<p>What I identify it with (on no other day but, Dec 31st, 2015, Thursday afternoon):</p>	<p>What I identify it with (on no other day but, Dec 31st, 2015, Thursday afternoon):</p> <p>possibly a video still</p> <p>emotion</p> <p>apprehensive glance</p> <p>ceremonial/formal occasion</p> <p>luxury</p> <p>elegance</p> <p>suspense</p> <p>drama</p> <p>theatrical</p> <p>can't tell if she is</p>	<p>looks like newspaper photograph</p> <p>textured</p> <p>official</p> <p>loss</p> <p>sorrow</p> <p>anguish</p> <p>despair</p> <p>politics</p> <p>emotion</p> <p>drama</p>	<p>5 What I see:</p> <p>5/12 digital image (jpg), in an email from Fari. On my laptop screen.</p> <p>coloured</p> <p>Rectangular frame</p> <p>Horizontal</p> <p>photograph</p> <p>Aerial view</p> <p>Image divided into two unequal halves.</p> <p>Magazine spread</p> <p>Interior space of a building</p> <p>Lots of people</p> <p>Cross</p> <p>Circle</p> <p>pillars</p> <p>lights</p>
<p>2 What I see:</p> <p>2/12 digital image (jpg), in an email from Fari. On my laptop screen.</p> <p>coloured</p> <p>Rectangular frame</p> <p>Portrait layout/vertical frame</p> <p>human presence -1</p> <p>woman</p> <p>close-up</p> <p>face and hands</p>	<p>3 What I see:</p> <p>3/12 digital image (jpg), in an email from Fari. On my laptop screen.</p> <p>coloured</p> <p>human presence</p> <p>close-up</p> <p>Rectangular frame</p> <p>photograph</p> <p>Horizontal</p> <p>2 men</p> <p>both sitting on the same kind of chair</p> <p>dark studs at equal distance to hold the red fabric upholstery</p> <p>one cropped out</p>	<p>4 What I see:</p> <p>4/12 digital image (jpg), in an email from Fari. On my laptop screen.</p> <p>Monochrome</p> <p>Text/words</p> <p>English language</p> <p>In bold</p> <p>Page</p> <p>Rectangular frame</p> <p>Portrait layout/vertical frame</p> <p>Simple font</p> <p>Clear</p> <p>Uppercase</p> <p>What I identify it with (on no other day but, Dec 31st, 2015, Thursday afternoon):</p>	<p>What I identify it with (on no other day but, Dec 31st, 2015, Thursday afternoon):</p> <p>event</p> <p>Ceremonial</p> <p>ritualistic</p> <p>religious</p> <p>Churchly</p> <p>Geometry</p> <p>Grandeur</p> <p>Arrangement</p>

Theatrical Movement stillness	interrogative questioning/critiquing theatrical	8 What I see: 8/12 digital image (jpg), in an email from Fari. On my laptop screen. coloured photograph rectangular horizontal human presence man (1) wearing a hat almost full figure feet not visible back side walking both hands holding something (one; straw? Other; possibly a sickle?) sky (greyish) trees in the distance landscape agricultural fields not clear (if he is harvesting, taking a walk, mourning loss/wasted crops)	woman 2? 1? reflection mirror confetti holding still ballerina smiling crown bending backwards straight legs holding a pole pole? Poles? 1?2?3? Subject makes eye contact
6 What I see: 6/12 digital image (jpg), in an email from Fari. On my laptop screen. coloured Rectangular frame Portrait layout/vertical frame photograph Human presence Full body Man Singular Wearing a suit Kneeling Hands clasped together (palms facing each other) Toes bent inwards Eyes closed Dark background Red carpet Dramatic light text Yellow bold text (below center) Incomplete word More text in the upper left corner What I identify it with (on no other day but, Dec 31st, 2015, Thursday after- noon): page Magazine Journalism Title/caption headline christian orthodox submission staged	7 What I see: 7/12 digital image (jpg), in an email from Fari. On my laptop screen. coloured Rectangular frame horizontal painting illustration pale empty background everything composed centrally on the page number 22 2 men one holding a sword other looking away, kneeling a hat on the floor. What I identify it with (on no other day but, Dec 31st, 2015, Thursday after- noon): history archival document 22 = page number theatrical Asian Action punishment Violence Surrender order Acceptance Duty Shame	9 What I see: 9/12 digital image (jpg), in an email from Fari. On my laptop screen black and white photograph human presence full figure	What I identify it with (on no other day but, Dec 31st, 2015, Thursday after- noon): beauty shapes straight lines curves repetition illusions body endurance stage performance theater soft 10 What I see: 10/12 digital image (jpg), in an email from Fari. On my laptop screen black background page Rectangular frame Vertical/portrait layout lots of text (mostly in white, some in yellow)

English language
pie chart
diagrams
figures/numbers/percentages
coloured image
article (research based)
scientific study

What I identify it with (on no other day but, Dec 31st, 2015, Thursday afternoon):

magazine page
truth and facts
unknowns
imagination
experience versus observation
research
function
value
futility versus usefulness
universe
God
Limits

2 pathways (one more defined than the other)
trees in the background
grass on the side of the (more defined) pathway
smaller text in the two left corners of the image

What I identify it with (on no other day but, Dec 31st, 2015, Thursday afternoon):

magazine page
submission
duty
acceptance
belief
destruction
violence
nature
purity
choice
promises
politics

What I identify it with (on no other day but, Dec 31st, 2015, Thursday afternoon):

selfies
photo booth
gaze
beauty
Self obsession
Posing
Pretence
Masquerade
performing

11 What I see:

~~11/12 digital image (jpg), in an email from Fari. On my laptop screen~~
coloured image
photograph
Rectangular frame
Vertical/portrait layout
Human presence
Man-1
almost full figure
feet not visible
in uniform
saluting
face not visible
side view
white text against a colored image
centrally positioned

12 What I see:

~~12/12 digital image (jpg), in an email from Fari. On my laptop screen~~
coloured
faces
women
4 and a half squarish photos
lips
smile
full face
half face
round sunglasses
pink
eyes
2 fingers
nose ring
subject(s) make eye contact



The categories should be kept as general as possible. I considered that no categorization should be repeated, but something in me thought that wasteful, for reasons that I find quite hard to explain. Hopefully this should enable them to categorize as much as possible. This means that as far as possible cultural references should be removed and anything subjective. This classification should be seen as applying a successive number of filtersⁱ. With each new level down the tree descended one should assume that all the filters above

have been inherited. Thus one should read the node "IMAGE FOCAL OBJECT" as "IMAGE FOCAL OBJECT that is SINGLE FOCAL OBJECT that has a FOCAL OBJECT". Note that the pictures (numbered 1-12, when arranged left to right top to bottom) that match each filter are given under each node. Given enough filters it is possible to identify a single image from the set of twelve. One can see at the very bottom of the graph the matched images are all singular.

ⁱ These filters have a nice property in that they compose and are associative giving this system the nice property that it can form a category. Also the union of all pictures caught by "sibling" filters should be identical to the parent.

There are a number of concepts that the filters introduce that need explaining.

No filter = seems the natural place to start and as such all pictures match.
Focal object = this is what one might consider the main object within the picture.

Note that the main object can be pictorial or text. When a focal object is pictorial it can be human or non human. There can be multiple focal objects within an image.

Id/identity = this is what we might consider a way of identifying the image. Typically for human focal objects the identity is given by the facial features. We can ask ourselves the question "is there a

way of recognizing one the focal object as equal to another".

Obscured identity = is this image identity ("the face for humans") partially obscured?

Time-frame = are all components of this image captured within the same instant in time?





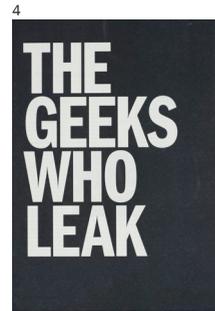
the Curator's Conundrum



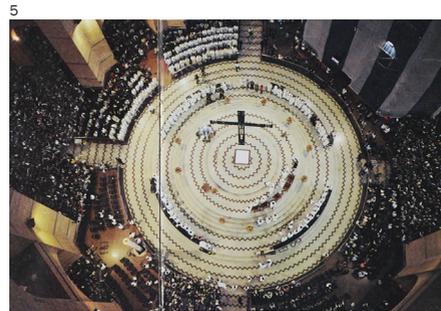
the discrete charm of the bourgeoisie



the face of defeat



the geeks who leak



the latin American challenge



the Latino reformation



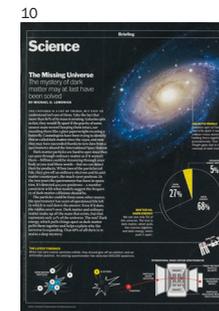
the manner of beheading



the marginalised



the mermaid of mgm musicals



the missing universe



the path to war



the photographer

