

Feedback and Reflection

a hidden
infrastructure
behind food
images !

yinru

1. The concept of “Interrupted” is clearer.

Disrupted/Fragmented

2. Hunger being deferred while:

images are produced?

content is fed to something else (algorithms, social recognition)?

3. Brechtian- revealing process

revealing production

revealing what usually stays invisible

Make the “system” visible



4. Dada



What happened before/after the image appeared?

What are people replenishing when they divert their attention?

How to show the consumption of an image about food consumption?



Anton Repponen [link](#)

Time Stretched
2022-2025

Time Stretched is a visual exploration that delves into the intricate interplay between time, motion, and human perception. Each image in the series freezes a moment in a temporal paradox: the surroundings seem distorted in a chaotic stretch of time, while the central figure remains unchanged amidst the warped fabric of time. This results in elongated landscapes, distorted architecture, and surreal atmospheres, creating a captivating visual atmosphere.

Each image was captured in diverse locales spanning the globe, from the bustling streets of New York to the vibrant landscapes of Tokyo, Barcelona, Bangkok, and beyond. However, within the realm of Time Stretched, geographical distinctions fade into insignificance, as the viewer is transported into an abstract, distorted moment of time. Here, the central character appears alone and suspended in their own temporal bubble, detached from the constraints of place and immersed in the intriguing interplay of temporal paradoxes.

it turns duration into a spatial composition

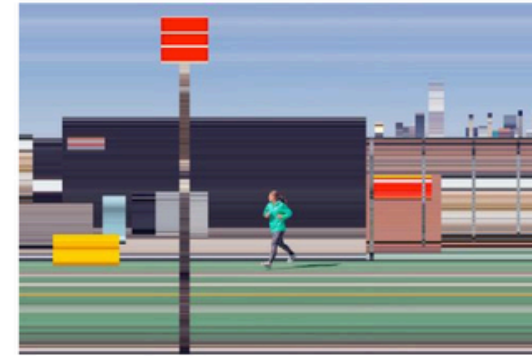
Reality has been redistributed; it takes time to observe the image.



Time Stretched No. 1



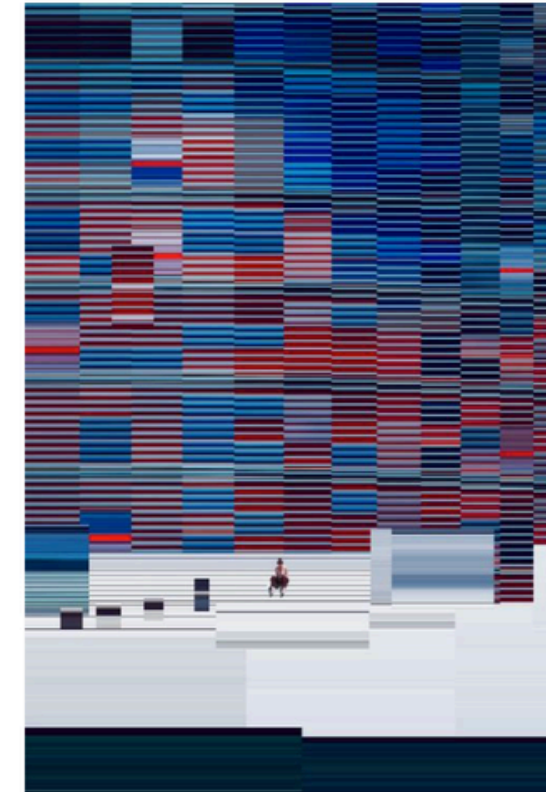
Time Stretched No. 2



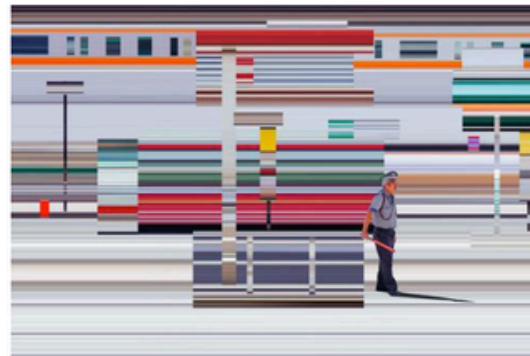
Time Stretched No. 3



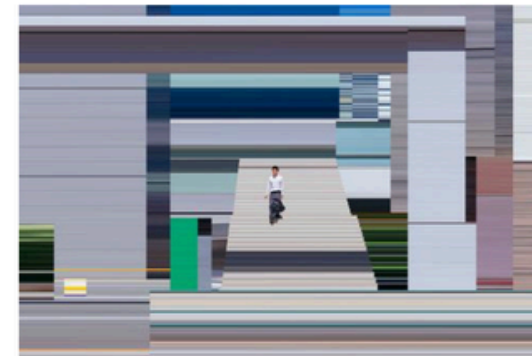
Time Stretched No. 4



Time Stretched No. 5



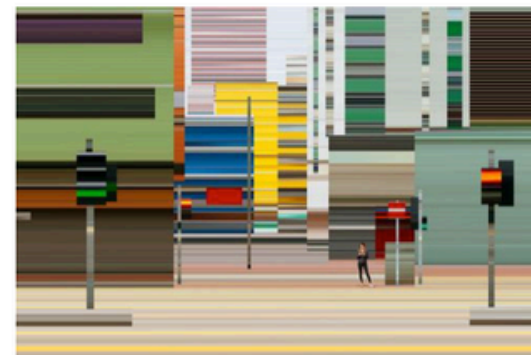
Time Stretched No. 6



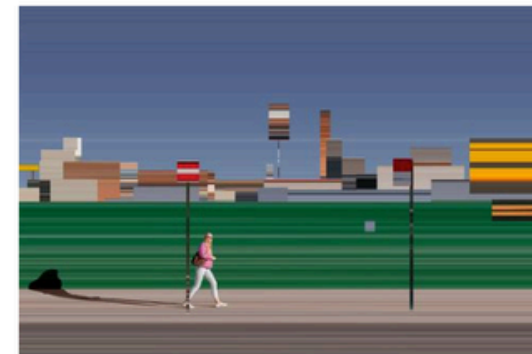
Time Stretched No. 6



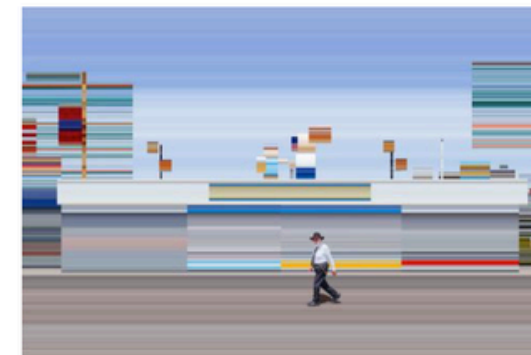
Time Stretched No. 12



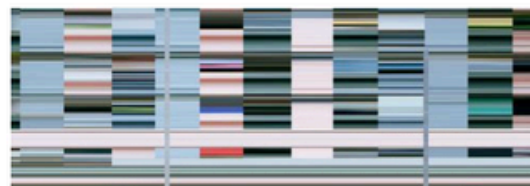
Time Stretched No. 8



Time Stretched No. 11

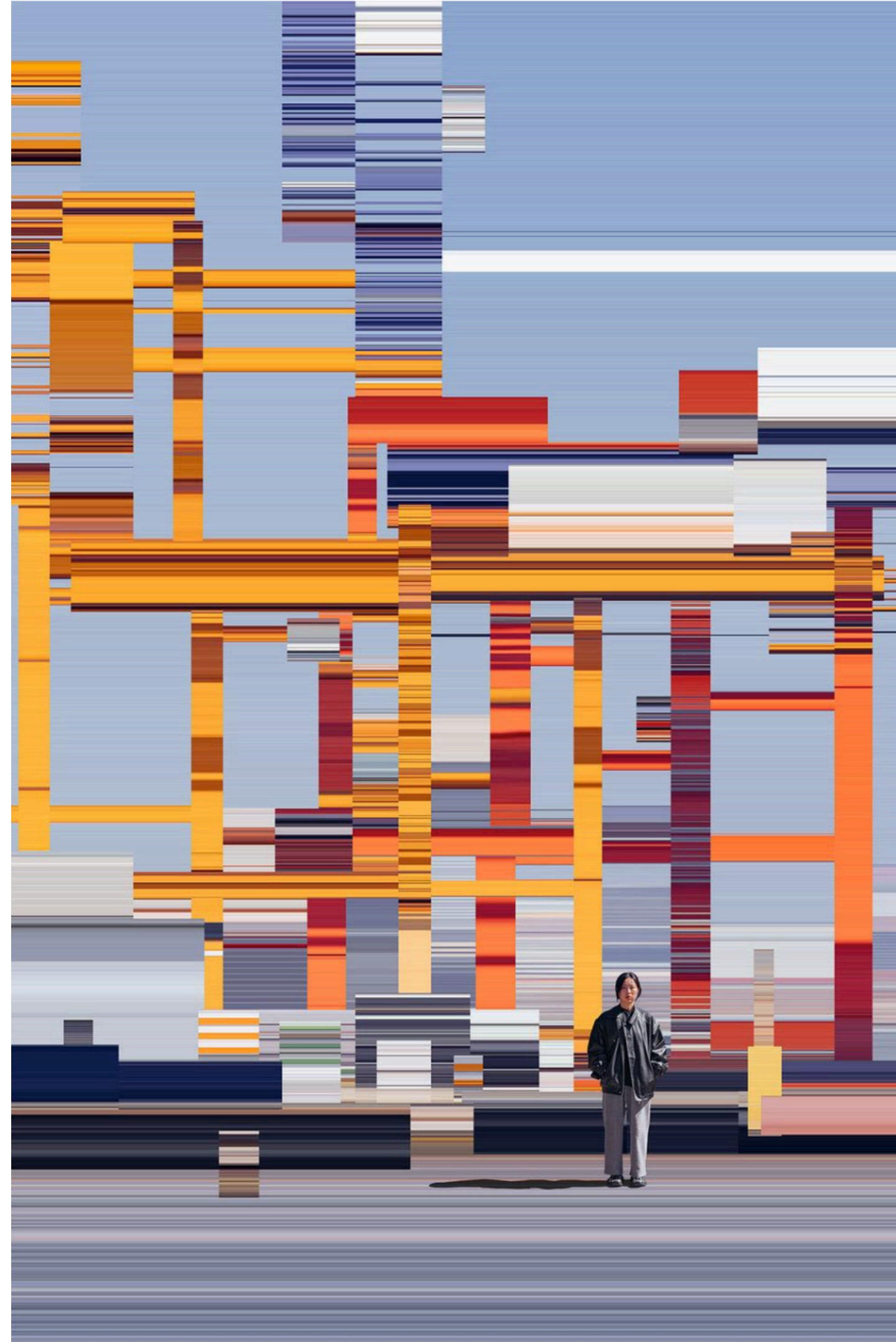


Time Stretched No. 9



His work made me realise that by using segmentation and grid systems, attention can be treated as something that unfolds over time rather than being presented instantly.

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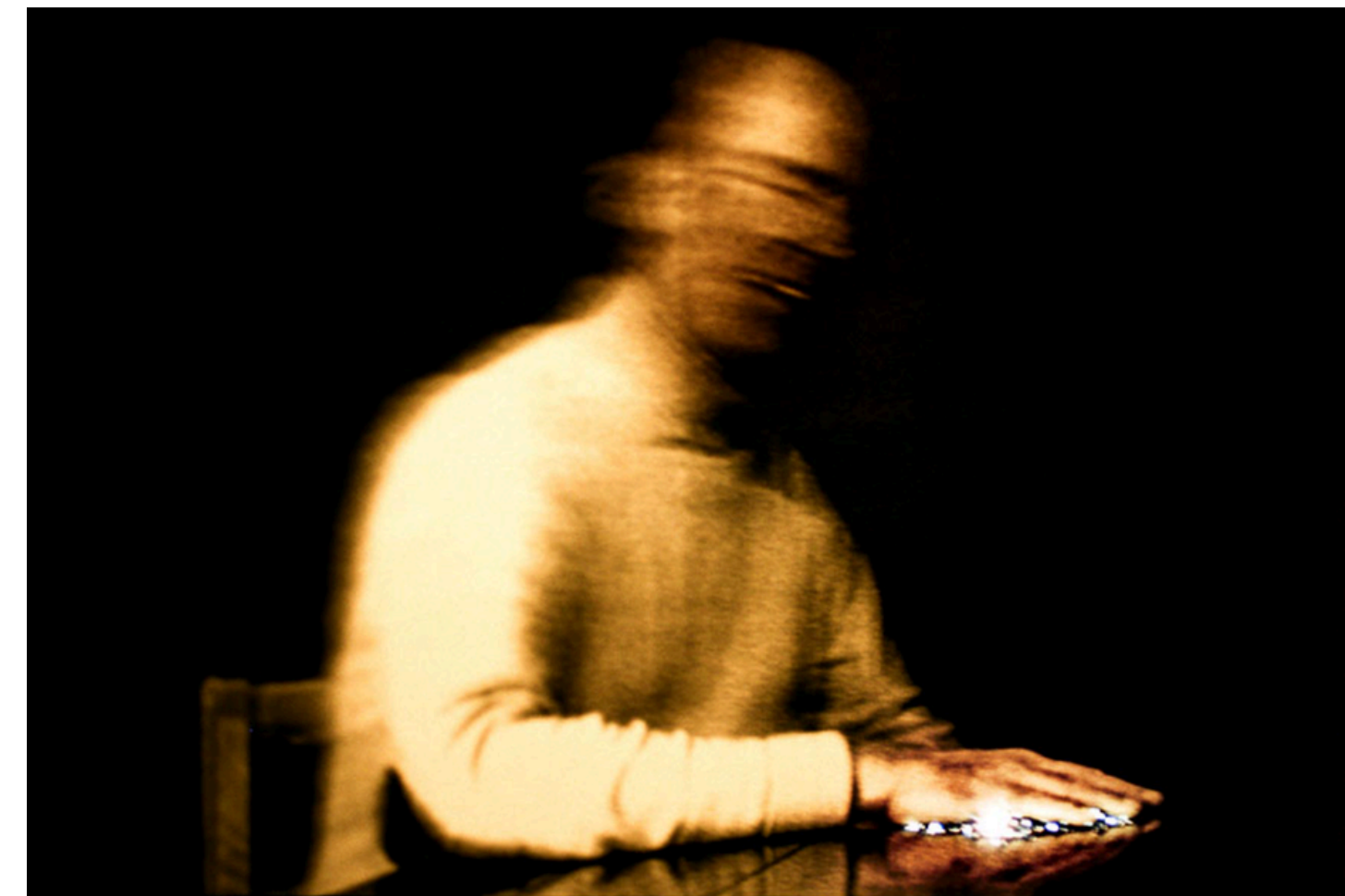


Lieko Shiga

absence
fragmentation
delayed recognition

visual sensibility
reference

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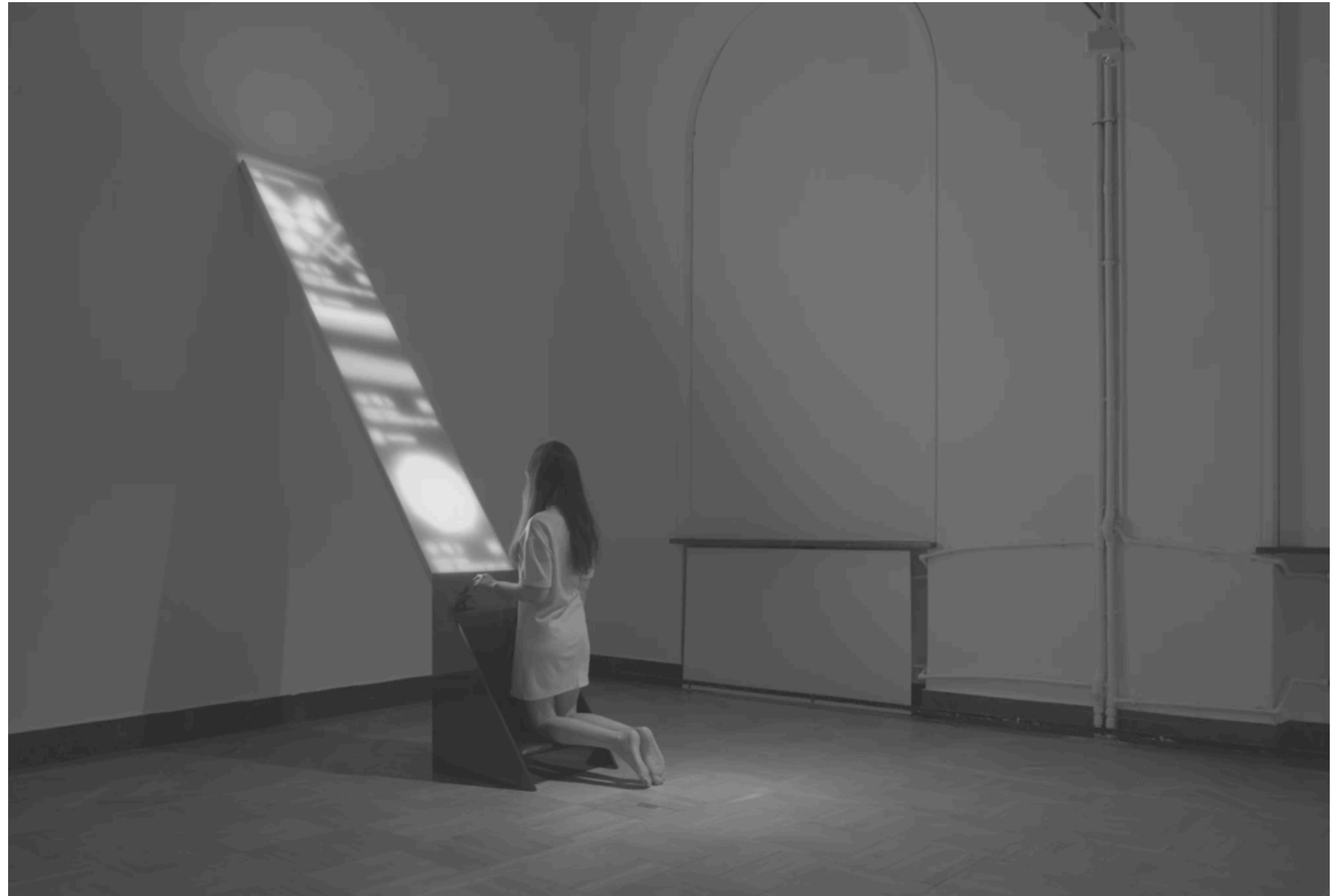
THE INFINITY by [jkozniewski](#)

A performative installation commenting on a daily digital ritual in which we all make a sacrificial offering of our attention.

Scrolling thus becomes a purely sensory experience, inducing a hypnosis of sorts. The soothing monotony of light forms moving in front of our eyes leaves us fully engrossed, becoming a daily digital ritual in which we make a sacrificial offering of all our attention – a priceless gift for digital corporations. Or is it time to stop genuflecting?

looking → scrolling → looking again

Attention is cyclical.



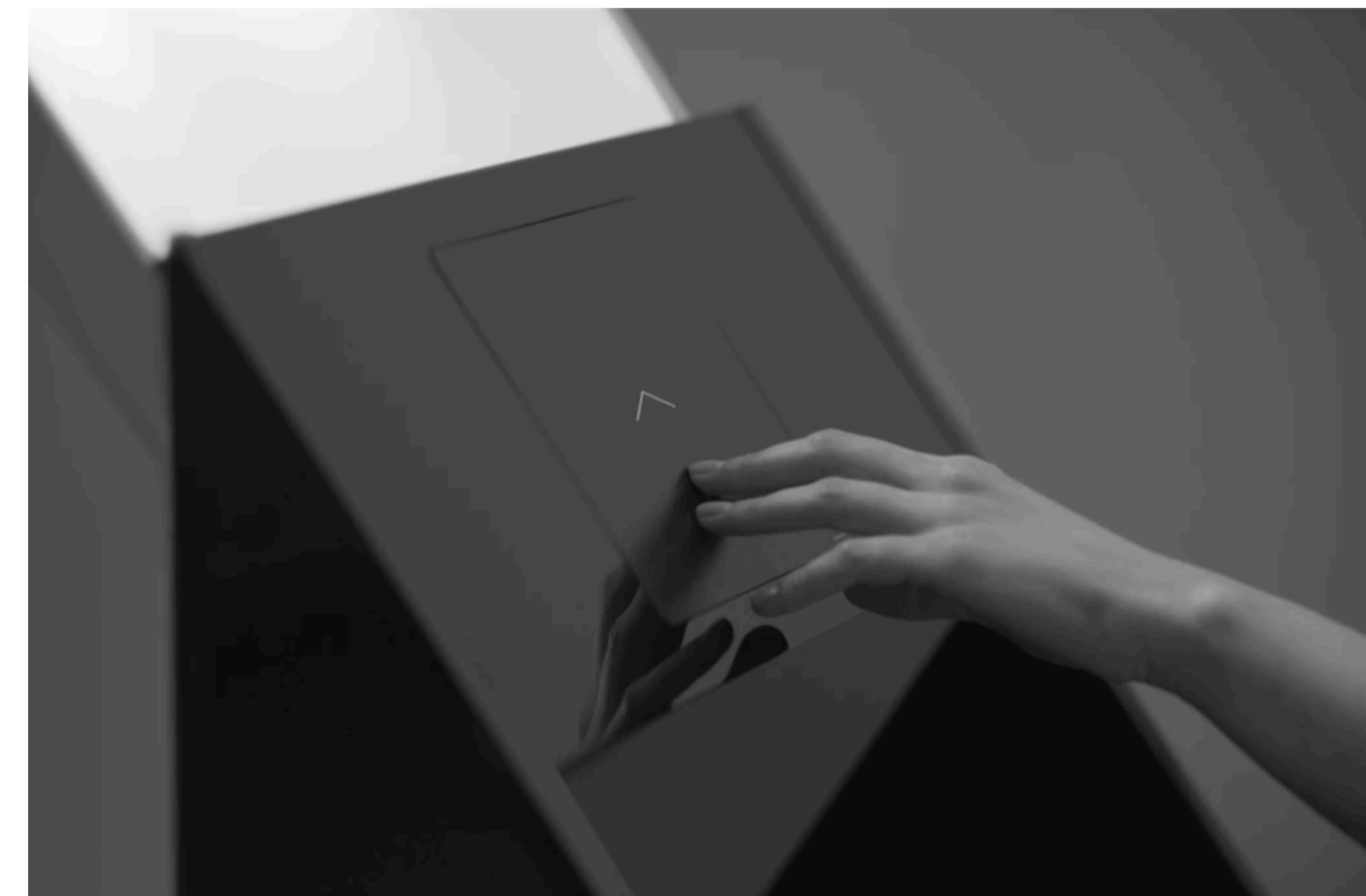
Installation invites audience to perform an awkward act of kneeling in front of the screen and re-enacting the automatic gesture of scrolling in untypical context - hopefully encouraging contemplation.

His work uses visual loops to highlight perception itself. This makes me consider whether I could use visually repetitive imagery in my own work to guide attention towards forming a visible structure.

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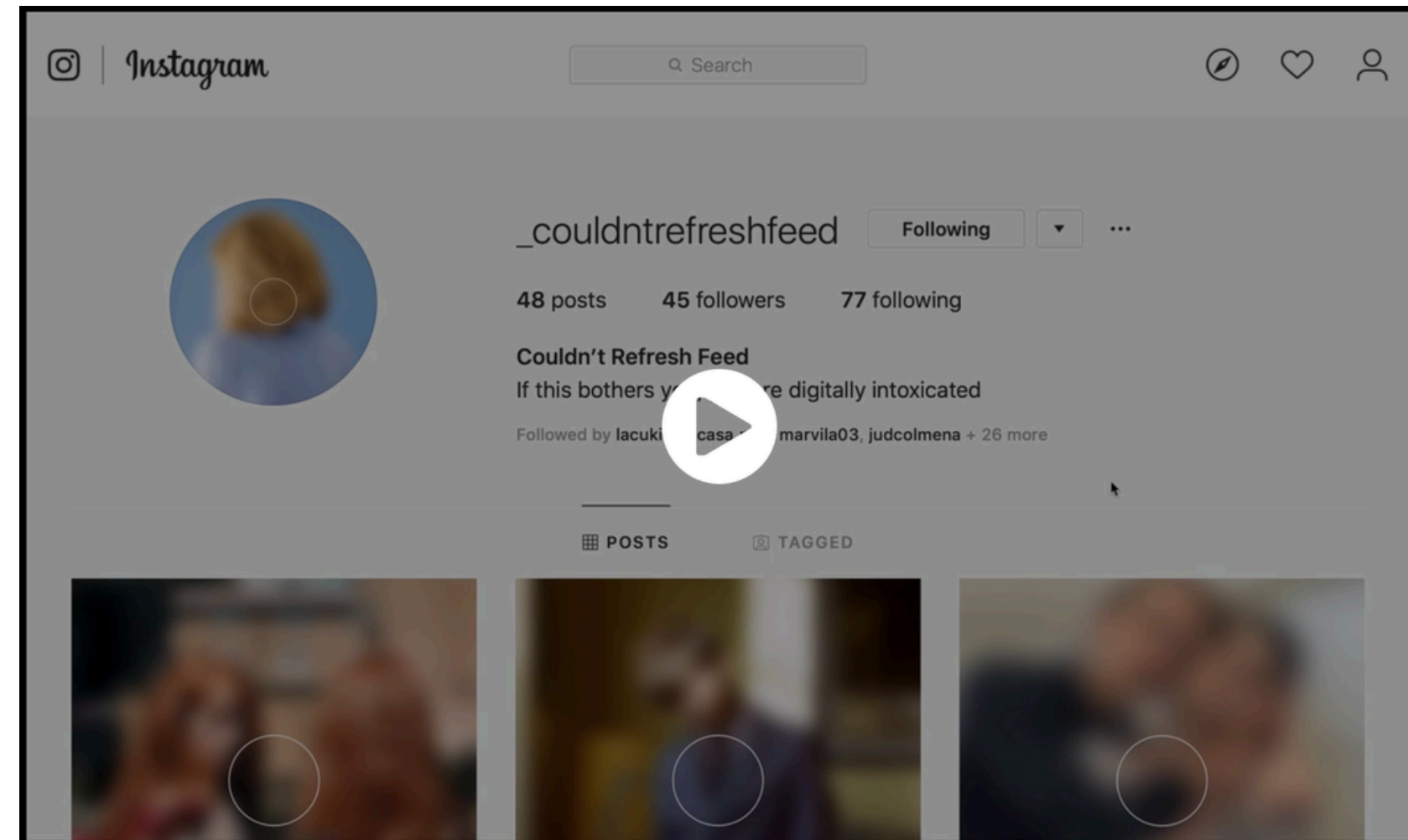
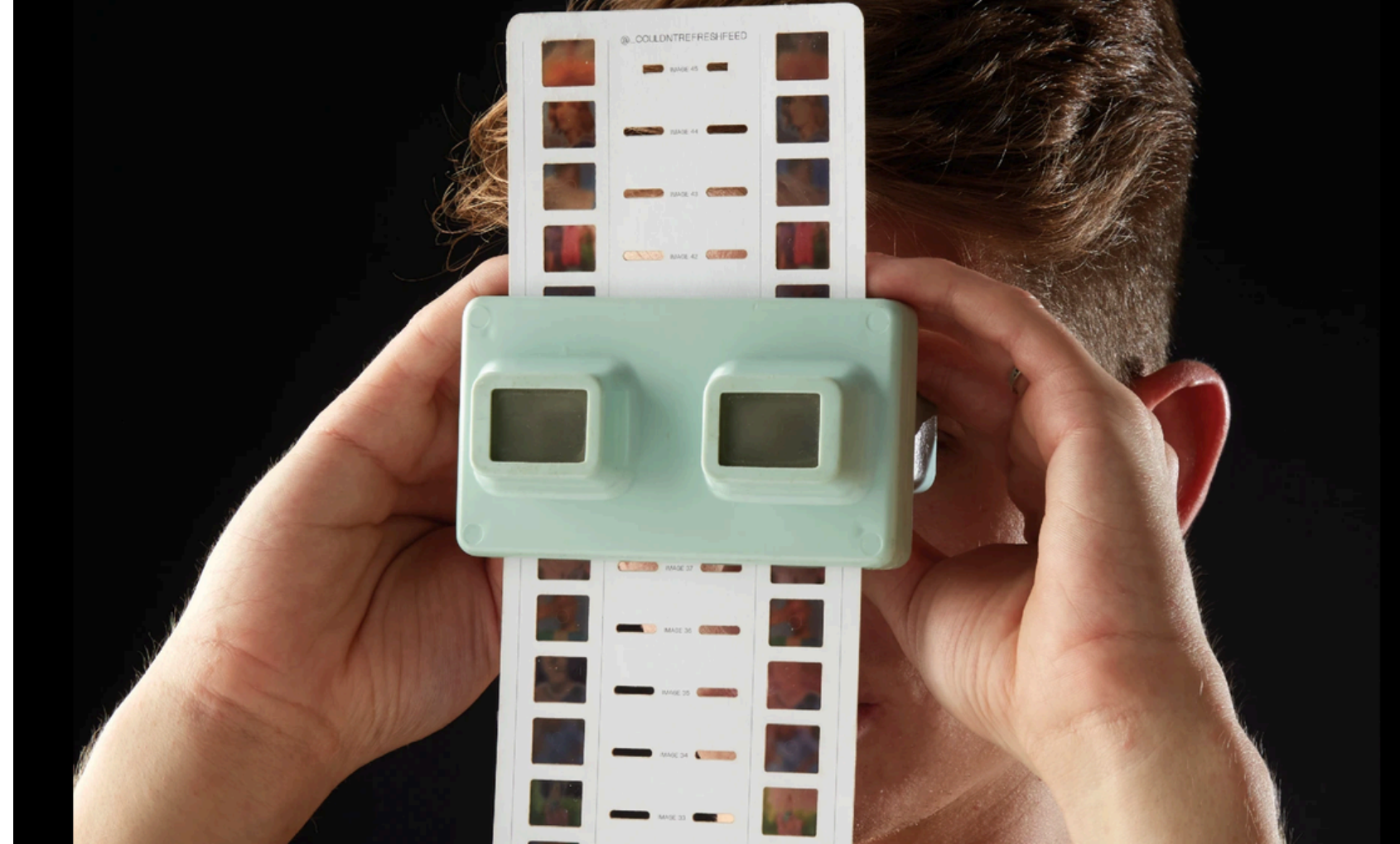
The contents of the "feed" displayed on the screen are purely abstract and are generated randomly - conveying the fact that we most often don't really process what we see on our screens, just feeding on purely sensual stimuli.



Installation is equipped with custom capacitive touch pad that allows for a familiar scrolling experience - though purposefully it only accepts an upward motion.

The aim of this project is “detox” , reducing attention expenditure, and it has provided me with a reverse perspective.

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His work presents the concept of “the screen stretching the individual” in a straightforward manner, using techniques such as distortion and blurring. It reminds me that this could be used as a formal reference.

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Sur-Fake by Antoine Geiger

How Technology Sucks our Attention, Alienates and Extends Us

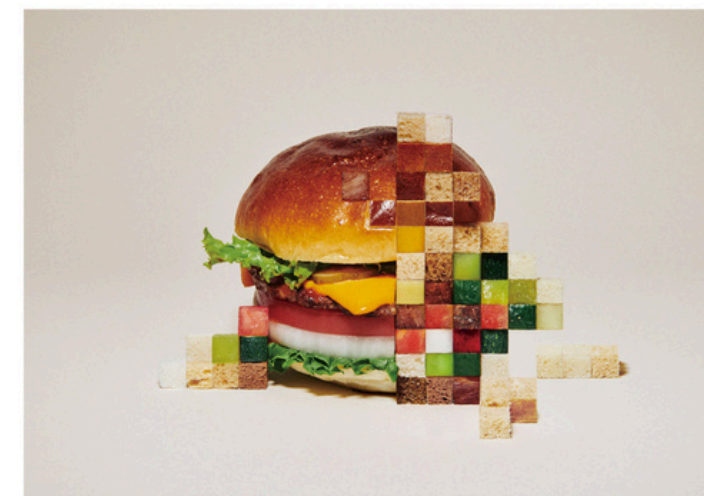
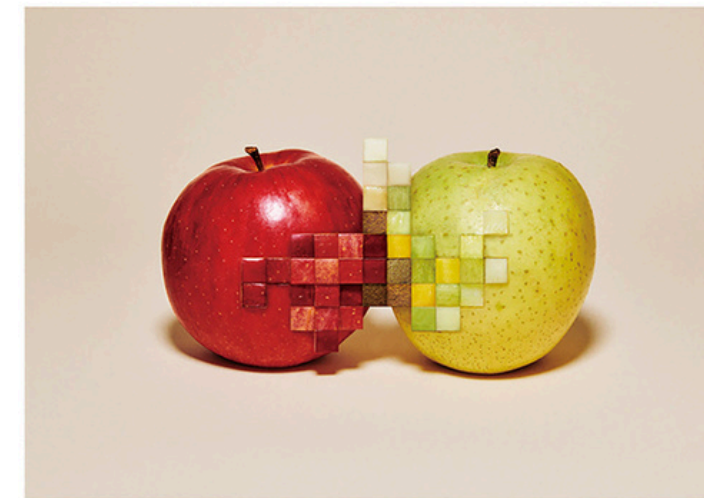
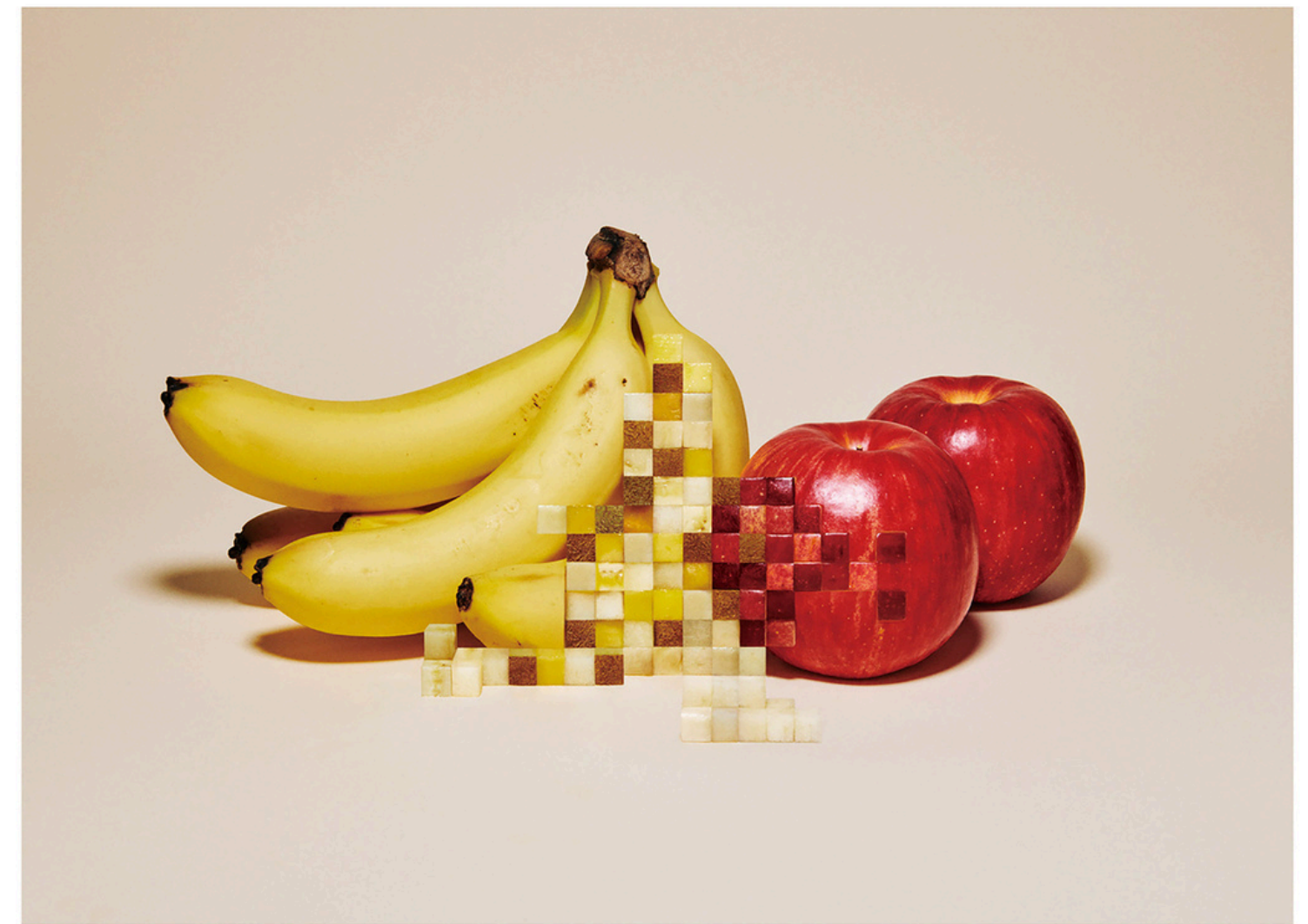
In this one, he shows the screen as an object of “mass subculture”, a devouring flatness that takes in our features and reduces them to unidentifiable blurs. The screen alienates us, severing our relationship to our own body, and more generally to the entire physical world.



yuni_yoshida

Both works use partial pixelation, but their core ideas are very different. One works as a visual metaphor, while the other is about redistributing power and value. They made me think about how viewing itself can become part of the work, and how symbolic value can be emphasised to draw attention.

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Diane Meyer

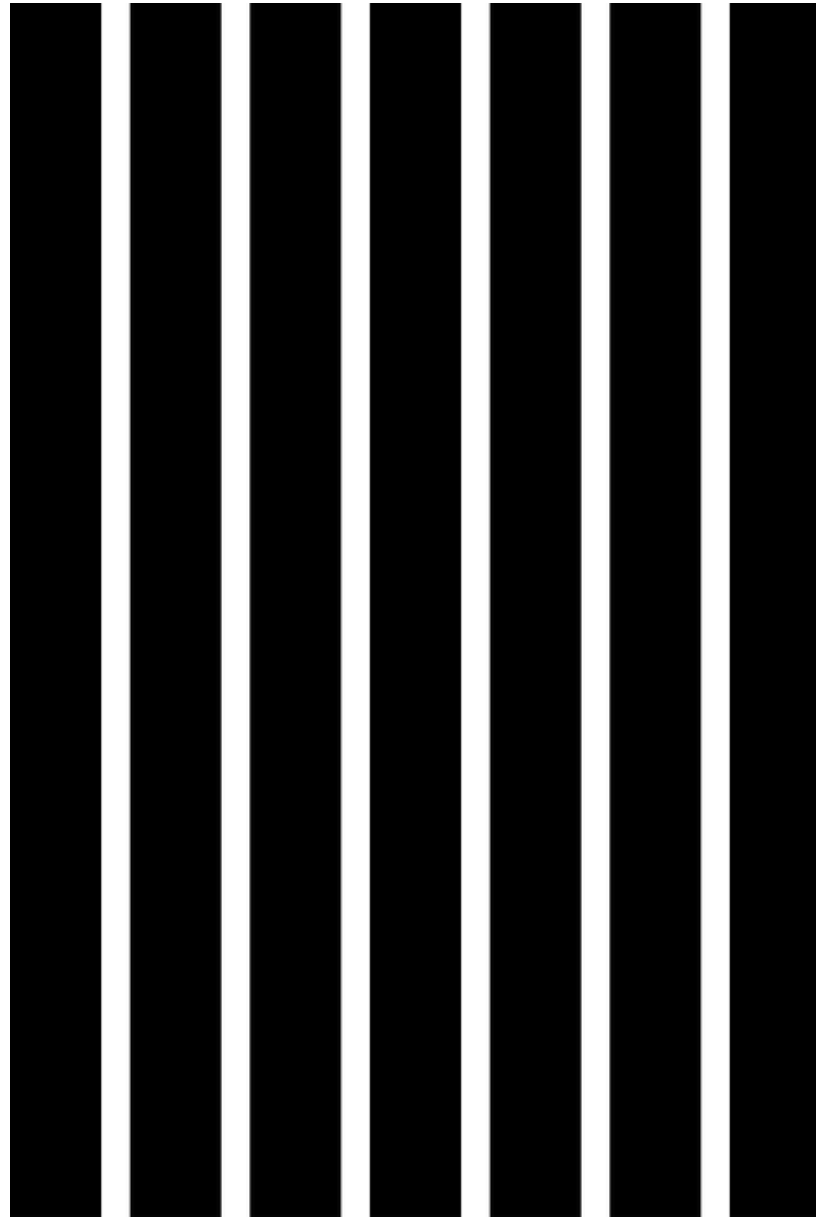
Memories that grow increasingly hazy become manual, time-consuming, visible labour.



Test 1

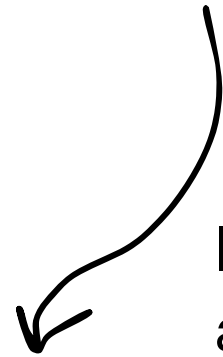


The image is still hard to see while moving.
Are the gaps between the black bars too wide?
Should I reduce the number of changing images?



Process:

1. Choose a base image and keep the key food element fixed as the main focus.
2. Use AI to generate dining images that feel realistic but absurd (e.g. wrong gestures or misaligned actions)
3. Slice and recombine multiple images into a lenticular card.
4. Allow everything except the “important information” to be understood only when the viewer moves.



I use AI because the absurdity in AI-generated images brings in an algorithmic logic. They feel believable but also wrong, like attention-grabbing news feeds rather than real life. This helps me exaggerate and expose existing consumption behaviours.



the original



AI 01



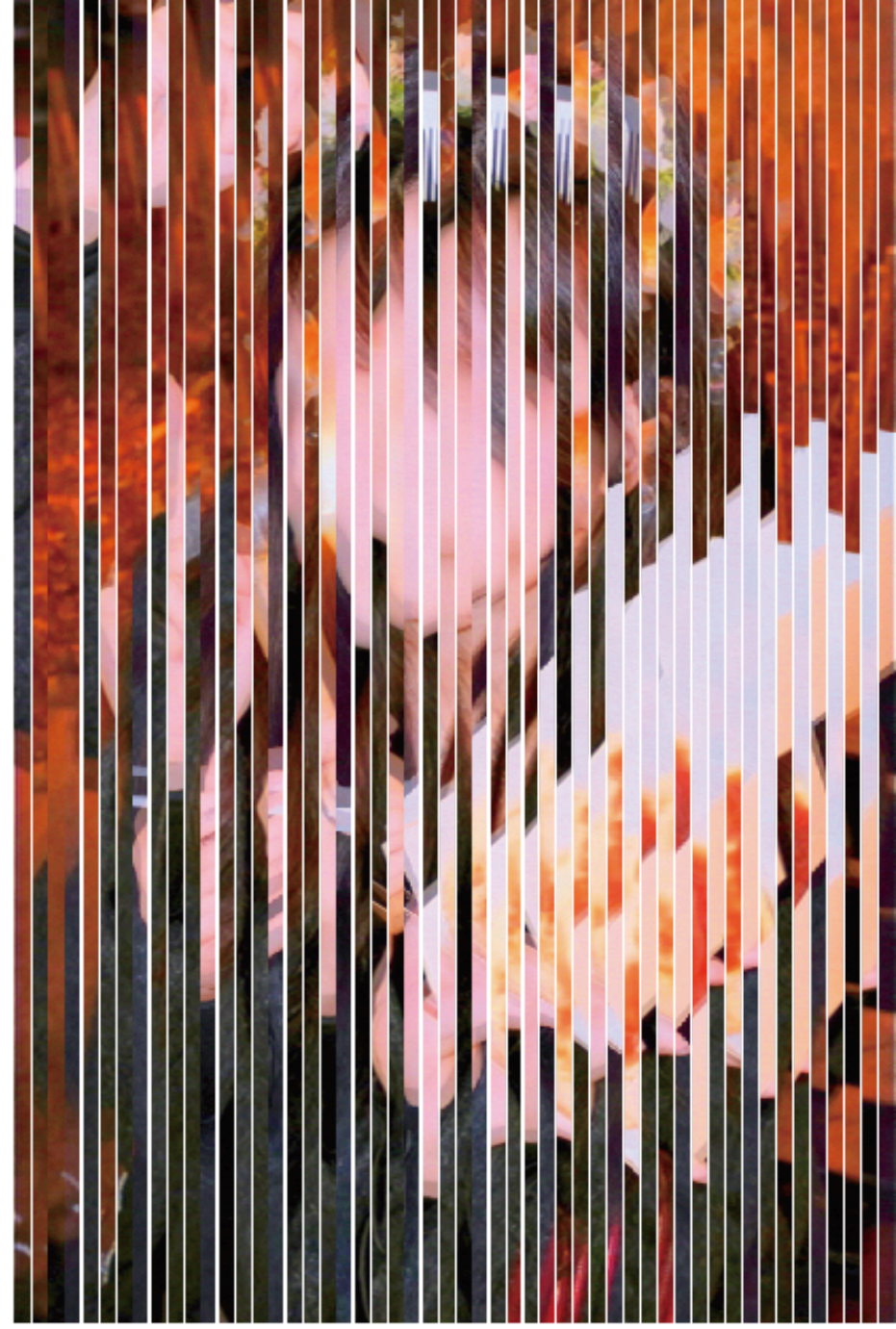
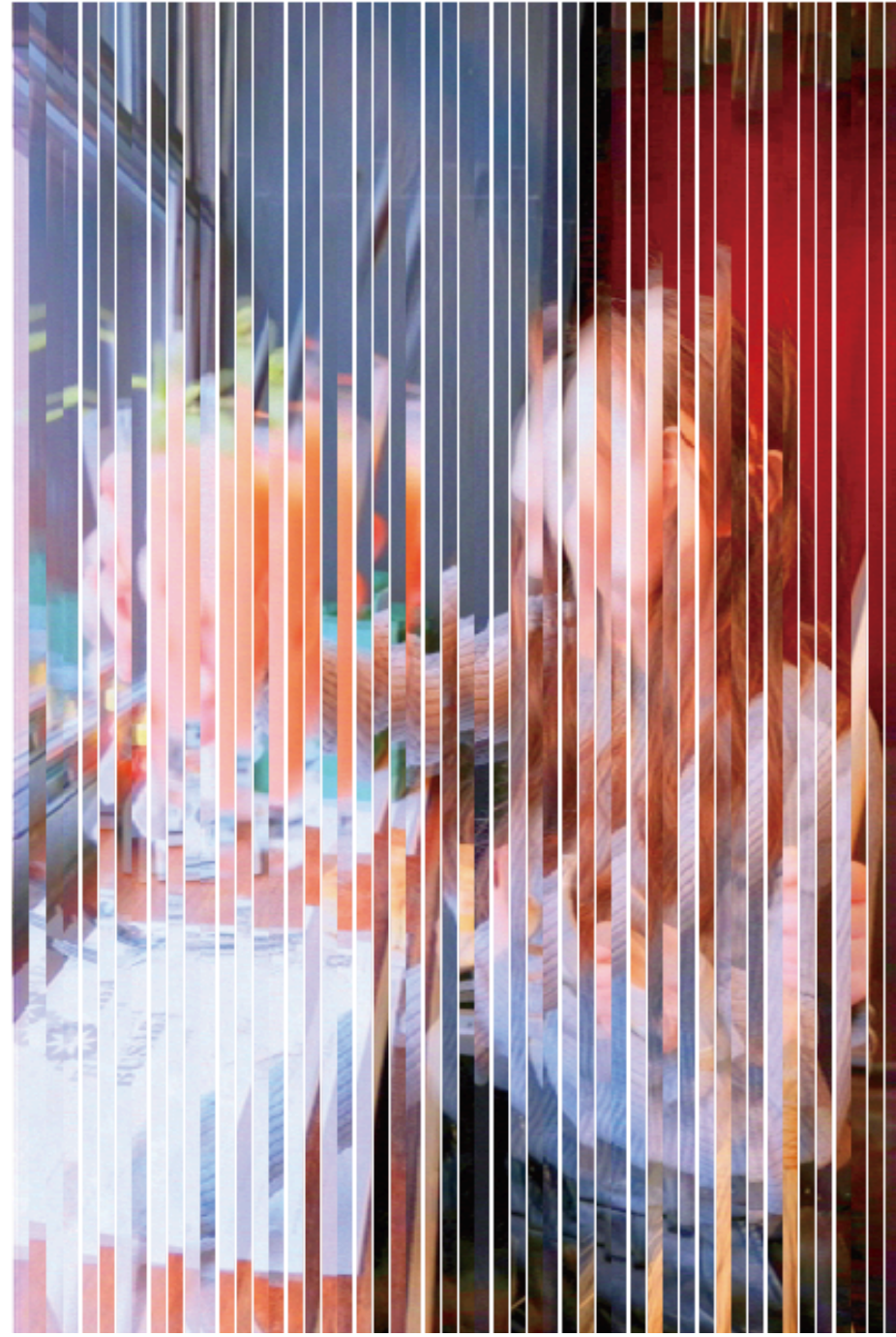
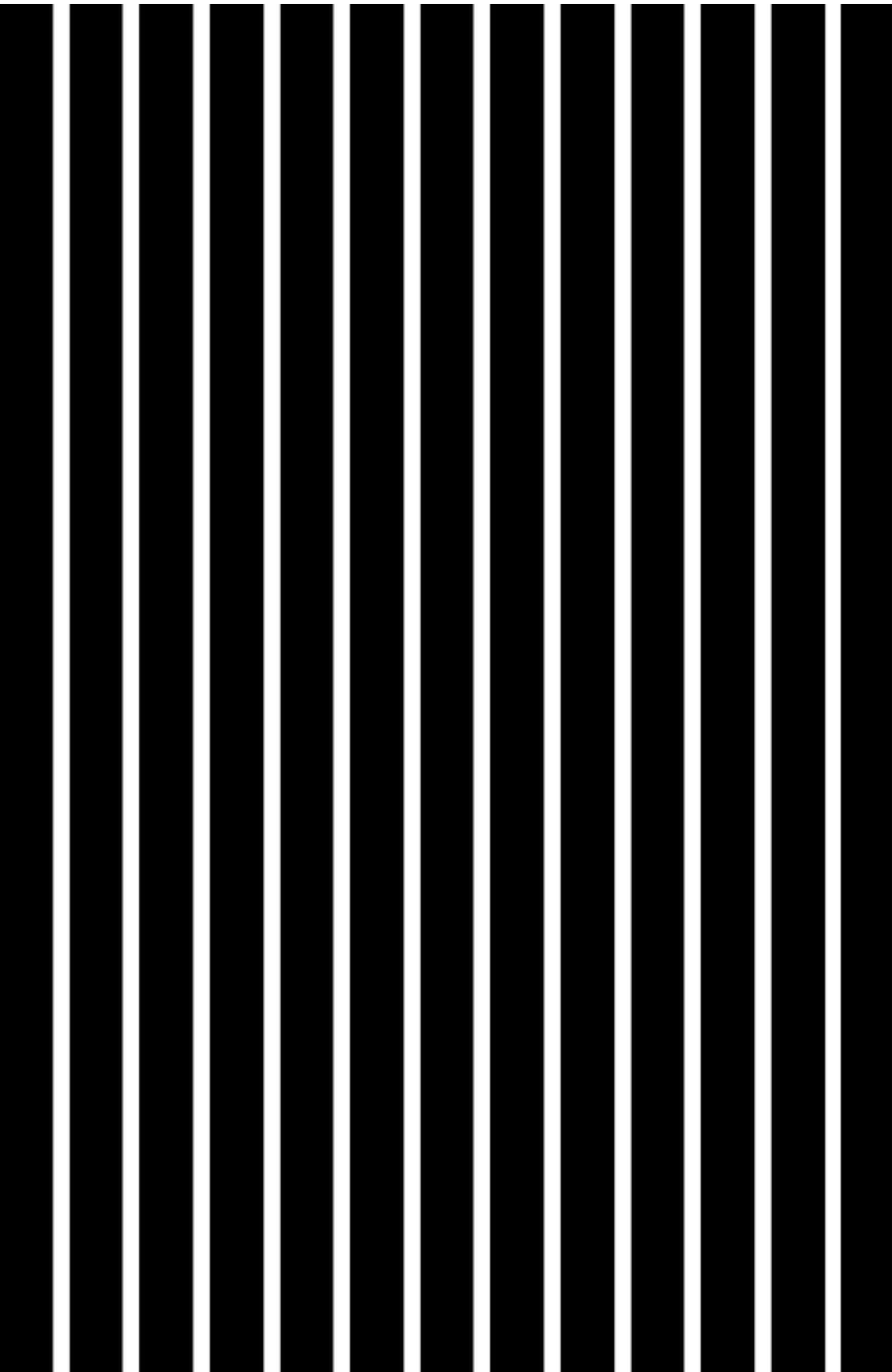
AI 02



AI 03



Lenticular card/image?



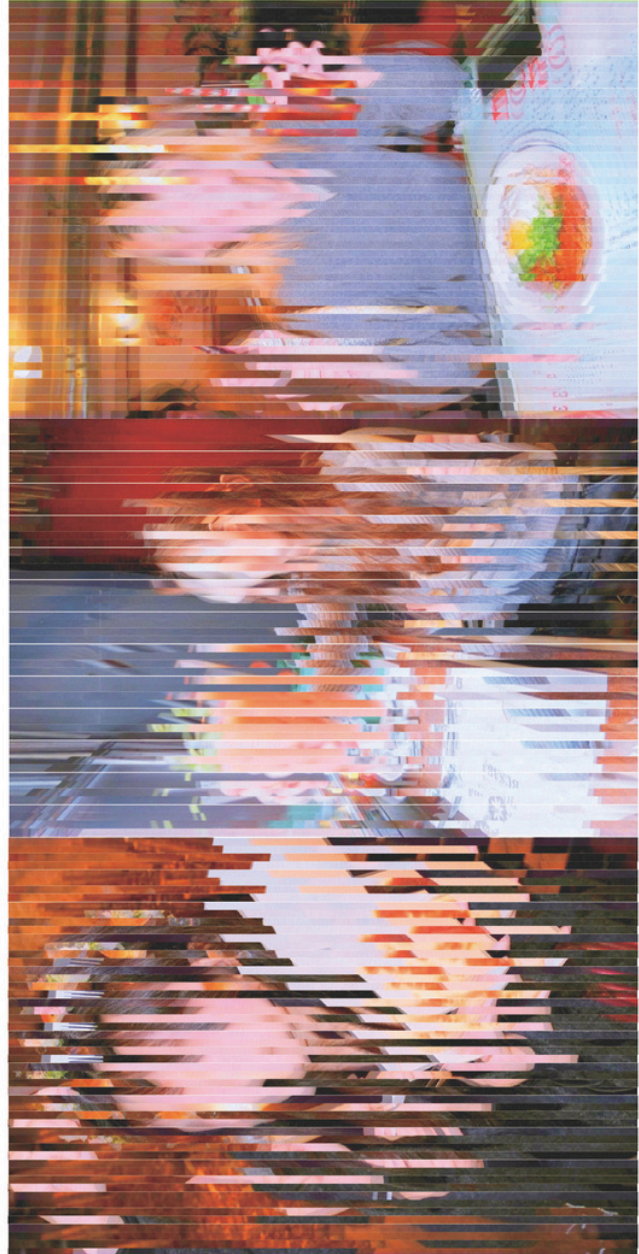
Attention receipt

Address: 1234 Restaurant, UK
Tel: 123-456-7890

#khdbf23864t2937

Date: 11-11-2026

11:11



THANK YOU



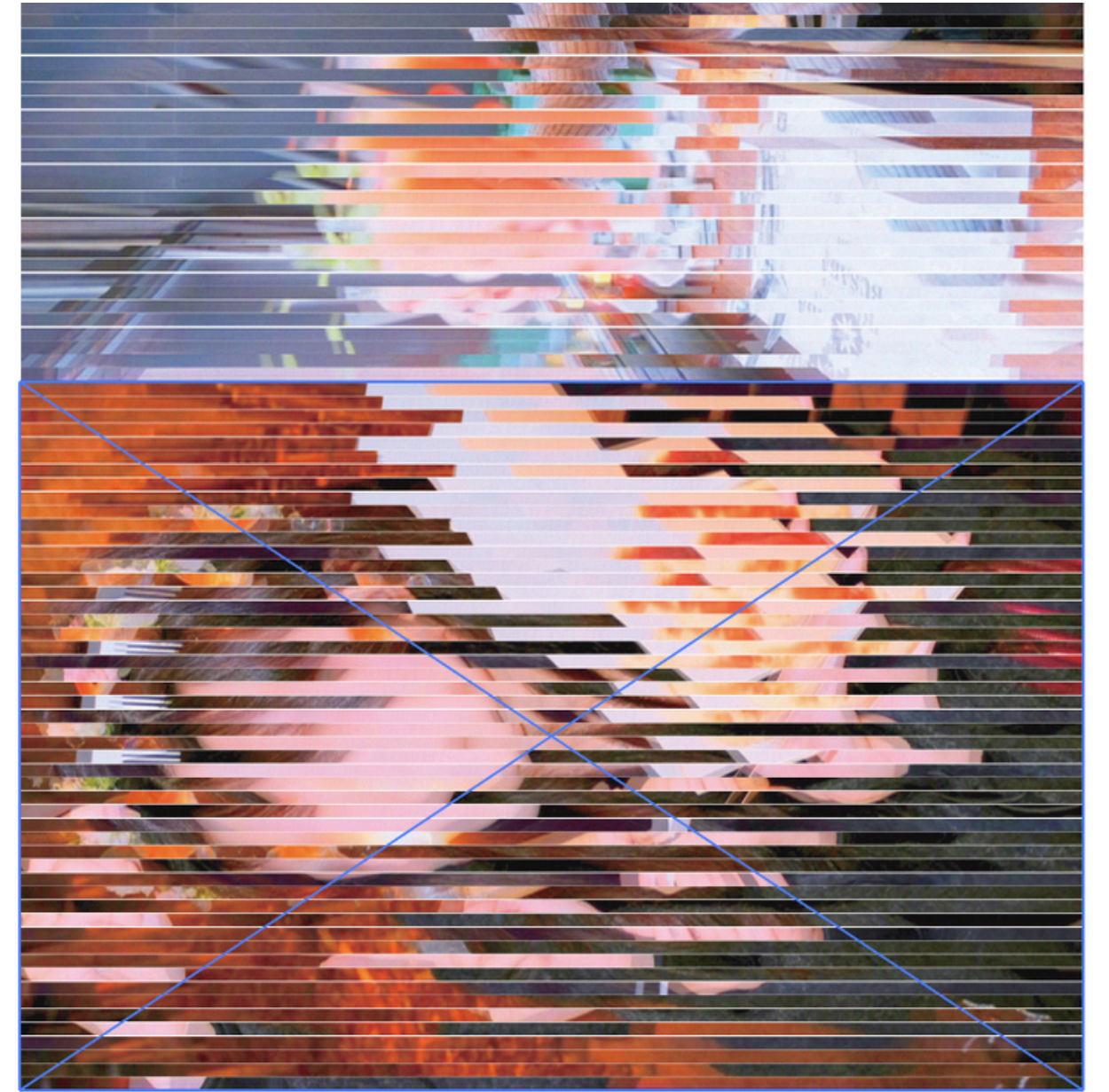
Attention receipt

Address: 1234 Restaurant, UK
Tel: 123-456-7890

#khdbf23864t2937

Date: 11-11-2026

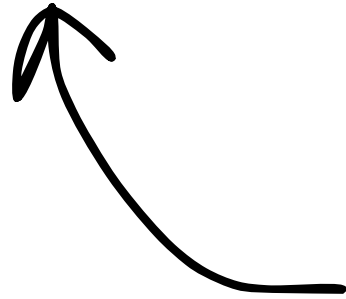
11:11



THANK YOU



Attention is divided and guided - interaction.



I'm using lenticular printing as a way to slow down and complicate image consumption. The food and the hand holding it remain stable across all frames, while the rest of the body becomes inconsistent or illogical. This means food functions as a symbolic anchor, and attention is repeatedly redirected towards it. The image can't be consumed instantly — it requires physical effort.



Feedback and Reflection

- 1. Audience + tone**
- 2. Separate the questions**
- 3. Receipt = one issue?**
- 4. Different formats**
- 5. More direct interaction?**
- 6. Consider scale and interfaces**

Improvements and changes:

**Archive/Collection
Description/Revelation System**



Anti-expressive

Possible?
Black and white /
Monochrome

Calm

Neutral

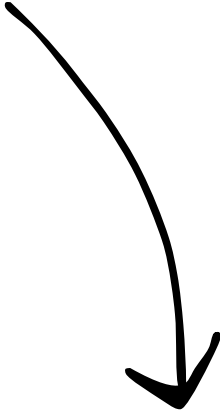
Available image processing methods:

Cropping

Occlusion

Misalignment

Compression



broken

Let the audience realise something for themselves, rather than telling them what to think.

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Possible direction: Rather than directly criticising the consumption of food imagery, the aim is to enable viewers to perceive how attention is structured, deferred, and allocated by visual representations.