

In order to reinterpret Hito Steyerl's "In Defense of the Poor Image" through the structured approach of Blauvelt et al's Conditional Design Manifesto workshops, I will reframe Steyerl's core arguments as a series of workshops, each following specific steps and rules. This structured, instructional format, inspired by Conditional Design, aims to underscore Steyerl's emphasis on process, accessibility, and the cultural relevance of "poor images" within digital culture.

Workshop III Decentralized Authorship

1. ● Objective: Explore how poor images shift power from centralized, elite creators to broader audiences.
2. ● Steps:
 - 2.1 Select an iconic film still and find a low-quality, often-shared version online.
 - 2.2 Discuss how the poor image's proliferation reduces reliance on the original author's control.
 - 2.3 Reflect on how this shift redefines authorship in digital media.
3. ● Outcome: Understand that poor images decentralize authorship and allow for diverse, community-driven reinterpretations.

Workshop IV Historical Traces

1. ● Objective: See poor images as digital records of technological and social evolution.
2. ● Steps:
 - 2.1 Trace the journey of a poor image from its original to its current, degraded state.
 - 2.2 Examine the changes in compression, resolution, and platform.
 - 2.3 Discuss how these transformations reflect shifts in technology and social use.
3. ● Outcome: Appreciate poor images as living records that trace the evolution of digital culture and social interactions.

Rules

Workshop I THE VALUE OF THE POOR IMAGE

1. ● Objective: Recognize the worth of low-resolution images as artifacts of digital circulation.
2. ● Steps:
 - 2.1 Observe a high-quality image alongside a compressed, low-quality version.
 - 2.2 Identify and discuss what is lost and what is gained in the poor image.
 - 2.3 Reflect on how its loss in quality transforms it into an accessible, distributable object.
3. ● Outcome: Understand that "poor images" hold value not in their clarity, but in their reach and circulation, serving as artifacts of a democratized visual culture.

Workshop II Circulation Over Quality

1. ● Objective: Prioritize the role of distribution and circulation over aesthetic quality.
2. ● Steps:
 - 2.1 Choose a high-quality image and imagine limiting its audience to a few viewers.
 - 2.2 Contrast it with a poor image circulated widely across social media.
 - 2.3 Discuss how circulation creates new forms of visibility and connection.
3. ● Outcome: Recognize that in digital spaces, the reach and visibility of an image often outweigh its aesthetic quality, turning "poor images" into socially valuable entities.

Workshop V Embracing Ubiquity and Access

1. ● Objective: Embrace the role of poor images in making culture widely accessible.
2. ● Steps:
 - 2.1 Choose an artwork or film that exists only in low-quality versions online.
 - 2.2 Discuss how this accessibility impacts the artwork's value and meaning.
 - 2.3 Reflect on the ways poor images democratize access to cultural content.
3. ● Outcome: Realize that poor images enable broader access to culture, challenging traditional hierarchies of value and exclusivity.