

I will 'rephrase' the following text *from In Defence of the Poor Image* by using three writing methods from *Exercises in Style*:

TEXT:

At present, there are at least twenty torrents of Chris Marker's film essays available online. If you want a retrospective, you can have it. But the economy of poor images is about more than just downloads: you can keep the files, watch them again, even reedit or improve them if you think it necessary. And the results circulate. Blurred AVI files of half-forgotten masterpieces are exchanged on semi-secret P2P platforms. Clandestine cellphone videos smuggled out of museums are broadcast on YouTube. DVDs of artists' viewing copies are bartered. Many works of avant-garde, essayistic, and noncommercial cinema have been resurrected as poor images. Whether they like it or not.

Litotes

Currently, there are at least two dozen downloads of Chris Marker's film essays available online. But the economic significance of the poor image lies not just in downloading it, but in circulating it. Many avant-garde films, essay films, and non-commercial cinematic works have been resurrected in the form of poor images.

Retrograde

Many avant-garde films, essay films and non-commercial cinematic works have been resurrected in the form of clumsy images. DVD discs of artists' works are exchanged. Blurred AVI files of semi-forgotten masterpieces are exchanged on semi-secret P2P platforms. Secret mobile phone videos smuggled out of museums are broadcast on YouTube. The economic significance of poor images goes beyond downloading: you can keep the files, watch them again, and even re-edit or improve them if you deem it necessary. And the results circulate. Currently, there are at least two dozen downloads of Chris Marker's film essays available online. If you want a retrospective, you can get it.

Surprise

Surprisingly, there are at least two dozen downloads of Chris Marker's film essays online! You can even get it easily if you want a retrospective! I can't believe that the economy of poor images goes beyond just downloading! Rather, it's in the fact that all of these results will circulate! Who would have thought that fuzzy AVI files of half-forgotten masterpieces would be exchanged on semi-secret P2P platforms! Secret mobile phone videos smuggled out of museums are actually shown on YouTube! DVDs of artists' works are exchanged! Guess what will be resurrected in the form of shoddy images! It's avant-garde cinema, prose cinema and non-commercial film work!

By using the writing methods in *Exercises in Style* to 're-present' the text in *In Defence of the Poor Image*, I found 're-present' to be an interesting approach. In the process of 're-presenting', the meaning of the text changes. Some information is emphasised and some is ignored. These shifts in information in some cases have no effect on the communication of the text, but in other cases completely change the meaning of the text. As in the case of the project "methods of translating", the use of different translation techniques can radically change the output of the project. Overall, this writing exercise helped me to understand the brief better.

References

Hito Steyerl, 'In Defense of the Poor Image', 2012

Raymond Queneau, excerpts from *Exercises in Style*, [1947] 1998