

Main argument of *In Defense of the Poor Image* by Hito Steyerl re-presented  
using the form/structure of *Exercise in Styles* by Raymond Queneau



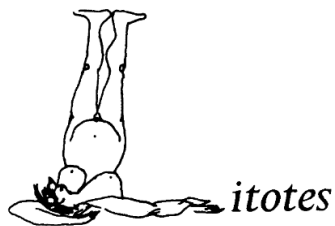
Hito Steyerl states that low-resolution digital images that we easily find online could actually be seen as powerful tools to change the traditional media hierarchies. These “poor images” are described as “democratized”, “accessible” forms that prioritize distribution, reflecting shifts in power and accessibility within digital boundaries. By accepting the limitations that poor images hold, marginalized voices and independent opinions could be brought up to surface and shared on a global scale. Steyerl also refers to the poor image as a political and inclusive force, highlighting its role in redistributing access to visual culture beyond elite, high-quality standards.

Perec, G. (1997) 'The Street', in *Species of Spaces and Other Pieces*. London: Penguin Books Ltd, pp. 46–56.

Steyerl, H. (2012) 'In Defense of the Poor Image', in *The Wretched of the Screen*. Berlin: Sternberg Press, pp. 31–45.



Who knew that low-resolution digital images could serve as powerful tools that challenge traditional media hierarchies! Some people may look at them as just low quality files with compressed pixels and blurry edges. However instead, it democratizes access, and reaching boundaries where high-resolution images could never be understood! As these images value accessibility over perfect quality, they flood the internet bringing up opinions from the minorities and giving equal access for everyone. And guess what? Poor images aren't "poor" at all! It's breaking down elitist standards and redistributing access to visual culture in ways that surprise even the experts.



Hito Steyerl does not deny that low-resolution, which aren't exactly rare online, can function as tools that are not entirely ineffective in challenging traditional media standards. She does not describe "poor images" as lacking democratization or accessibility, noting that they're not overly concerned with high-resolution quality, which hints at some shift in power and accessibility within digital culture. By not rejecting the flaws of poor images, Steyerl suggests, we don't limit ourselves to a media landscape closed to marginalized voices and independent perspectives. Thus, she doesn't ignore the potential for poor images to act as a source that isn't wholly exclusive, subtly allowing access to visual culture that isn't solely confined to high-quality standards.