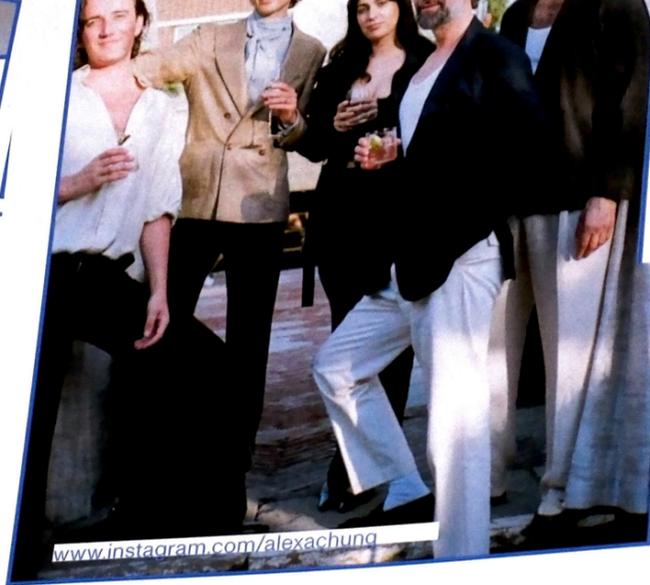# Cycle Magazine
Issue No.6
Media

Description

Cycle Magazine explores cyclical patterns in human life. Issue No.6, Media, focuses on how media technologies continuously evolve, disappear, and return—shaping how we record, share, and remember. From analog nostalgia to digital residue, each article examines a distinct media cycle, including the analog-digital interplay, Y2K fashion revival, and communication tools.

Each story is paired with a unique visual identity drawn from its content, allowing design to echo the rhythm and atmosphere of each theme. This issue reflects on media not just as a tool, but as a living cycle of memory, emotion, and transformation.

arts and photography editor, described the aesthetic as romantic. "Even the mistakes are romantic – the light leaks on the first few frames of a new roll, red-eye and grain." On a feed full of glossy pictures, analogue demands attention. The images resulting from real film cameras will often have "that lovely nostalgic grainy film quality", full of charm and imperfections, said Eliza Williams, the editor of Creative Review.

"You don't need to spend 700 on a camera, buy one from eBay to slay."

www.instagram.com/alexachung

The Revival of Point-and-Shoot Cameras
Ellie Violet Bramley

www.instagram.com/alexachung

alexachung • Follow

with a dependency on Snappy Snaps, fighting digital threat with an analogue mode. 😊

Edited · 33 w

alicelauradoesfilm There are so many better places to take your film than Snappy Snaps!
30 w Reply

molokai_jewelry 😍
31 w Reply

anna_ozerchuk Try @blaze_image in Notting Hill they are amazing 🥰❤️❤️❤️ ❤️
32 w 2 likes Reply

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24 Jul __ 4

Mistakes are romantic.

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Just Another Millennial with a Dependency on Snappy Snaps

This week, a new range of Google smartphones capable of AI image generation has been launched. But for an increasing number of people, the appeal of a less cutting-edge piece of equipment is proving hard to resist: the point-and-shoot camera.

The US footballer Megan Rapinoe was seen snapping from the stands at the Paris Olympics. The model Alexa Chung captioned a recent Instagram of her with a camera: "Just another Millennial with a dependency on Snappy Snaps, fighting digital threat with an analogue mode." A recent glimpse of home life for Rihanna and A$AP Rocky showed a disposable camera lying among the clutter. Kim Kardashian and Taylor Swift have both been snapped holding their point-and-shooters.

A mixture of early 2000s digital cameras and film cameras, a new generation are also embracing the old technology. This week on Instagram, Myha'la, a star of Industry, which just returned for its third season, posted a selfie holding a point-and-shoot. The Bear star Ayo Edebiri took her own camera to the Emmys. Both are gen Z. The model Bella Hadid, 27, is a fan. Online, gen Z content creators give cameras the TikTok treatment, seeking to deinfluence people from the latest It-product and offering dupes for expensive models.

store.google.com/us/product/pixel_9_pro

www.tiktok.com/@sarah.kidwn

deinfluencing you from the Canon G7 X

"It comes back to the idea of pictures on our phones not being as special as pictures taken on film."

www.instagram.com/alexachung

She added: "It comes back to the idea of pictures on our phones not being as special as pictures taken on film," given that "digital photography and smartphones have really changed the currency of images".

For Williams, "at a time when we are all – but particularly gen Z – looking for some release from the pressures of daily life and the addictive qualities of screens, cameras and taking photographs offers a sense of nostalgic pleasure, which feels wholesome and arty while also making you look cool".

CHARLI XCX AT THE HEAVEN BY
MARC JACOBS AND DOJA CAT
FALL 2022 PARTY

Cultural Case Study of Y2K Revival in Fashion
Boutayna Chokrane And Christina Perez

Y2K
Fashion 101:
How the Millennium Started Trending All Over Again

Y2K fashion is full of some intriguing gems.

What comes after Y2K fashion? More Y2K fashion, of course! Picture this: a midriff-baring ribbed tank top paired with camouflage cargo pants, and a Fendi baguette bag nonchalantly slung over the shoulder; frayed denim shorts belted by a chunky round buckle, paired with strappy kitten heels and a Von Dutch trucker hat; a pink velour tracksuit with a Gothic font spelling NASTY in rhinestones across the rear, topped off with a pair of Matrix-style sunglasses. What might sound like fashion relics from a bygone era have been worn all over social media in recent years by many of the biggest models of the moment and it's a style revival that doesn't seem to be disappearing any time soon.

If you were dressing yourself in the early 2000s, you might feel some kind of way about Y2K fashion ruling the runways and the sidewalks once again. But if you weren't? It's hard to entirely understand that mining the annals of recent fashion history would hold a certain appeal. For all its kitsch and camp, Y2K fashion is full of some intriguing gems. And anyway, fashion is cyclical. No era is immune to a remix now and again.

PHOTOGRAPHY BY BOUTAYNA CHOKRANE AND CHRISTINA PÉREZ

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The energy of Y2K

JENNIFER LOPEZ, 2000
PHOTOGRAPHY BY KIRBY LEE

Before diving into Y2K fashion, it's helpful to remember what was happening globally from 1999 to the early part of the 2000s. After all, Y2K is the shorthand way to write "the year 2000." If the moniker conveys a certain futuristic brevity, that's somewhat by design. It echoes the influence of the burgeoning digital age in the zeitgeist. It was the turn of the millennium and the future was on everyone's mind. The tech advances were rolling out quick. In the year 2000, iPods, hybrid cars, camera phones, and GPS were introduced; iTunes, Wikipedia, and Xbox came in 2001.

If that sounds cool, it definitely was imagine going from a clunky CD player to a sleek iPod! But the promise of the new millennium also came with its share of existential dread. In fact, in 1999, "Y2K" was mostly associated with a specific tech-induced panic related to the potential failure of the computer programs that ran banks, transportation, and power plants worldwide. "The Y2K bug was a computer flaw, or bug, that may have caused problems when dealing with dates beyond December 31, 1999," National Geographic report . "The flaw, faced by computer programmers and users all over the world on January 1, 2000, is also known as the millennium bug." Or, as the news anchors simply called it, "Y2K."

Luckily, the Y2K bug never ultimately resulted in major malfunctions. It was fixed just in time. But there was still plenty to come: One year later, we saw the terror attacks of September 11, 2001.

"The flaw, faced by computer programmers and users all over the world on January 1, 2000, is also known as the millennium bug." Or, as news anchors called it, "Y2K."
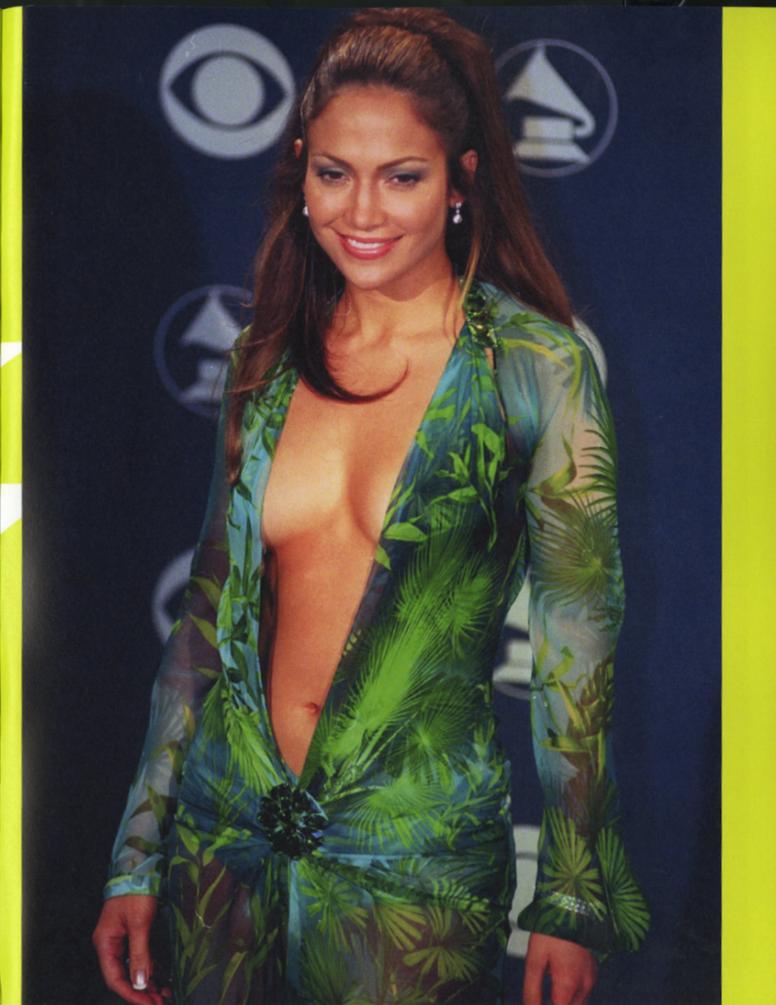
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"But it might n
be all about the y

PHOTOGRAPHY BY
Penelope Umbrico, Weston With Greenplastic Splitscreen
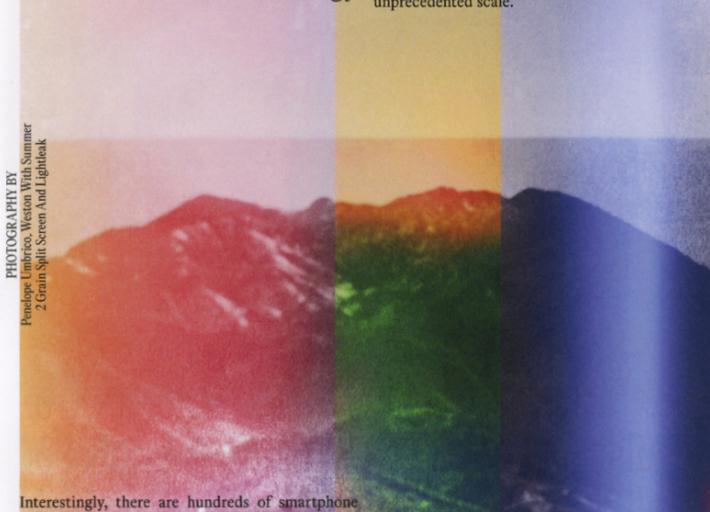And Lightleak Camera App Filters

Mediating the Digital Photographic Residue
Kellye Eisworth

Photo Interference

DIGITAL MEDIA-
TIONS: PENELOPE
UMBRICO RANGE: OF
MASTERS OF PHO-
TOGRAPHY

The pristine images of pristine places: remastered, re-filtered, and re-coded: No Longer Belong to the Past Technology

Penelope Umbrico's work is a complex study of digital technology's effect on our relationship to and experience of photographs. The history of photography is punctuated with technological advancements that completely redefined the medium, none more so than the advent of smart phones and the internet. These technologies have made the once difficult task of creating and sharing nearly-flawless images easy and accessible at an unprecedented scale.

PHOTOGRAPHY BY
Penelope Umbrico, Weston With Summer
2 Grain Split Screen And Lightleak

Interestingly, there are hundreds of smartphone apps designed to artificially emulate the very flaws they were designed to eliminate. In Range: of Masters of Photography, Penelope Umbrico uses these apps to reimagine images by 20th Century photographers, combining history and innovation to transform revered master works into malleable source material. In an artistic canon that has long elevated the voices of men above women,

I can appreciate the added irony of her choice in source material. Modernist photographers like Ansel Adams were famous for valuing technical perfection; they were also able to assert a sense of ownership by controlling the reproduction and dissemination of their photographs. In Range, Penelope Umbrico demonstrates those privileges no longer apply.
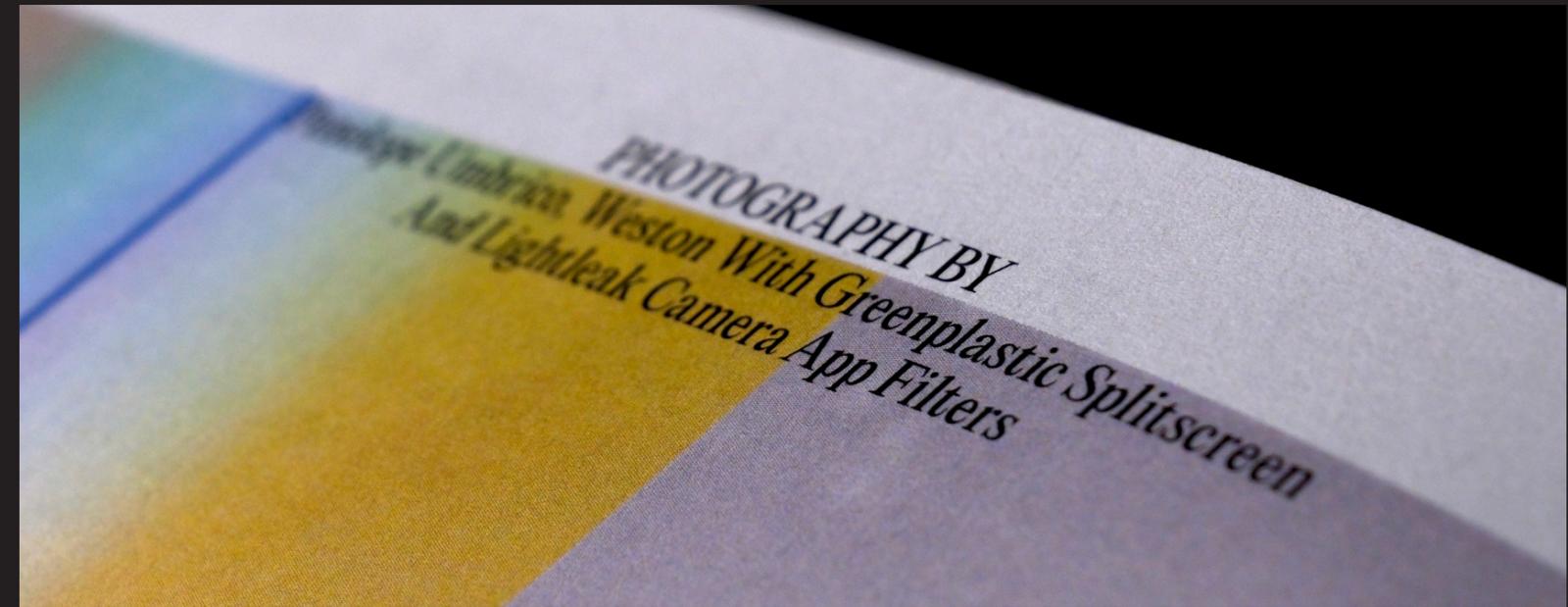
RANGE: OF MASTERS OF PHOTOGRAPHY

In this work the mountain, the oldest landmark, site of orien-
tation, and spiritual contemplation, becomes unstable, mobile,
has no gravity, and changes with each iteration.

PHOTOGRAPHY BY
Penelope Umbrico
2017, installation view of
Range, David B. Smith Gallery

PHOTOGRAPHY BY
Penelope Umbrico
2017, installation view of
Range, David B. Smith Gallery

Range: of Masters of Photography considers an analog history of photography within the digital torrent that is its current technological manifestation. For this project I focus on iconic images of mountains in various online and print media such as Aperture's Masters of Photography book series. I downloaded hundreds camera apps for my iPhone to re-photograph the masters' mountains and process them through the multiple filters of the camera apps. Photo grain, dot-screen, pixel, and screen resolution collide performing undulating moirés. The hallucinogenic colors of the camera app filters blend with the disorienting effects of the iPhone's gravity sensor to dislodge any perception of stability in the mountain, the master (most often gendered as male), or the photographic medium. In this work the mountain, the oldest landmark, site of orientation, and spiritual contemplation, becomes unstable, mobile, has no gravity, and changes with each iteration.

Central to this work is the overwhelming number of camera app filters that simulate the mistakes of analogue film photography. Light leaks and chemical burn filters are especially absurd in the

context of both analog photography and smart-phone camera technology: master photographers would never accept such mistakes in their work, and the impossibility of holes, gaps, spatial volume, or liquid chemical necessary to produce these effects, stands in complete opposition to the very apparatus simulating them. If light is the first and foremost element of all photography, the role of light in this context is inverted. These "leaks" are the result of an algorithm loaded into the vacuum of a chip, capable of producing nearly endless variations within the space of a few seconds.

Range: of Masters of Photography presents a dialo-gue between distance and proximity, limited and unlimited, the singular and the multiple, the fixed and the itinerant, the master and the copy.

Photo Interference

DIGITAL
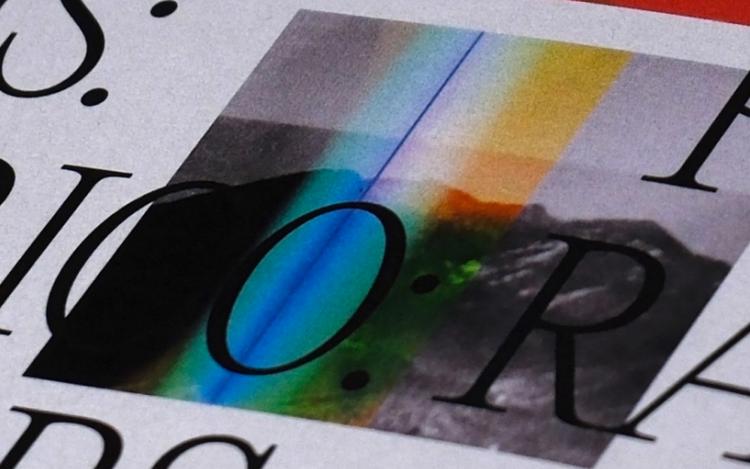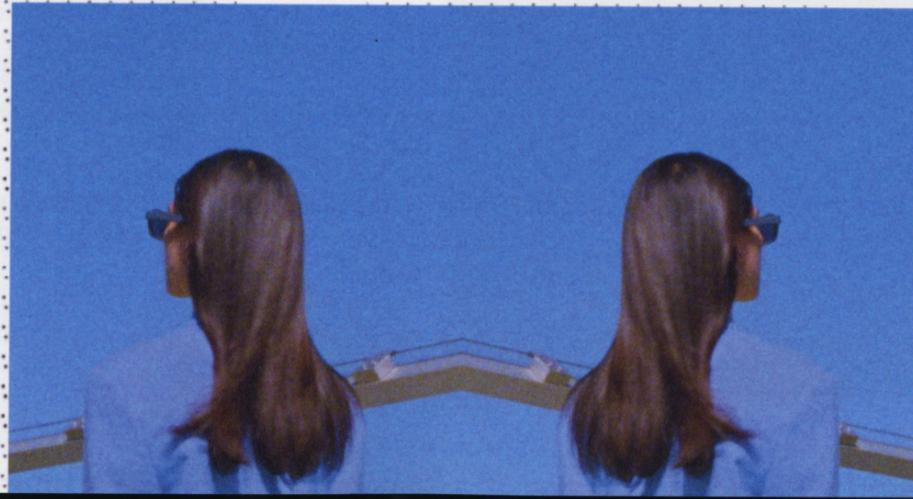NS:
PIO.
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MEDIA-
PENELOPE
RANGE: OF

The
of pristi
re-filtered
Longer
Past

Love for All Things Olden and Analogue

Ritupriya Basu

FROM FORM
INDEPENDENT STUDIO
FOR FILM AND DESIGN

Interview with FromForm
Timeless Beauty Made by Hand

Ace & Tate
'Depot Boijmans'
Van Beuningen

As a long-time fan of the studio, we couldn't help but dive into From Form's body of work, unspooling layers of their journey to understand why everything they bring to the table looks so darn delicious. Co-founders Govers and Versteeg take us back to the studio's first days, trace their journey to show us where they are today, and also show the small rituals - like constantly feeding their creative selves and taking a day off every week to wander around town - that keep buffing creativity.

Amsterdam
Museum Night
2023

RB — How has the studio, the kind of work you make, and your interests evolved over the past decade?

AG — 12 years ago, the start of our studio was based on personal projects in which we followed our own personal fascinations, both with our graduation film and the titles for OFFF festival. They came from a naive, playful place and were made with a lot of freedom.

When we created a campaign for the Willem de Kooning Academy to enthuse new students, we received a lot of requests from ad agencies that aimed for a similar style – poppy, colourful, limbo backgrounds with minimal sets and table-top angles.

More commercial projects followed, and as much as we were longing for that same freedom within these projects, we started to follow the paths of the clients and agencies. It's a wonky process when you've just started and are still trying to find your creative voice. At some point, after three to four years, we let the identity of our studio be shaped more and more by those commercial projects. It didn't feel right.

Around 2016-2018 we started to manually reverse this process. We took on smaller (sometimes no-budget) projects to go back to this more playful, personal approach. Our project for Into The Great Wide Open is a good example. We created the identity for the outdoor music festival, and it was so full of experiments and playing around and using the island as our main source of inspiration. In the Cineville project – in which we created a campaign for the cinema membership service – we combined our fascinations for retro-sci-fi and early computer graphics. It was a big relief to play around with these projects after all those commercial years.

Today, we feel we're at a stage where personal fascination and client-driven work can go hand-in-hand. We love a good client brief, and can really value the collaboration with a great client who knows their product or brand well. To us, it feels magical when this feeling of trust is equal and we can let our imagination and ideas go wild, while still doing justice to the initial brief. The challenge now is to keep that balance.

Amsterdam
Museum Night
2023

MUSEUM
NACHT
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DAM

Amsterdam
Museum Night
2023

RB — I'm absolutely in love with your 2023 campaign for the Amsterdam Museum Night! I've noticed a persistent dedication to details in your work, and also an intention to work with your hands or analogue techniques. For example, the fact that you went on a museum run to capture the visuals of the campaign, or that you made 500 (!) stickers so each one would be unique is quite wild. Why is this approach important to you?

JV — Our work has always been based on an analogue approach in some way, and textures and patina are very important to us. Including this in our creative process helps us to play! Besides that, using your hands or analogue techniques allows for imperfections, and therefore gives you surprises that you otherwise wouldn't have come across. When we're stuck in a design process, we force ourselves to go back to an analogue approach: print it, cut it, shift it, glue it together, and then scan it back in and start the digital process. It gives us surprises that we otherwise wouldn't have found. This is how our Museum Night concept came together in the end!


Amsterdam
Museum Night
2023

Adding these imperfections makes the work more human: they make it lively and warm. Maybe it also has something to do with the times we live in – especially now with AI. In some way, this generative art feels so distant. Maybe it has to do with the fact that these designs didn't come from human memories, dreams, desires, or emotions. We're sensitive creatures. We believe imperfection helps you connect with the work better.

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WE BELIEVE IMPERFECTION HELPS YOU
CONNECT WITH THE WORK BETTER.
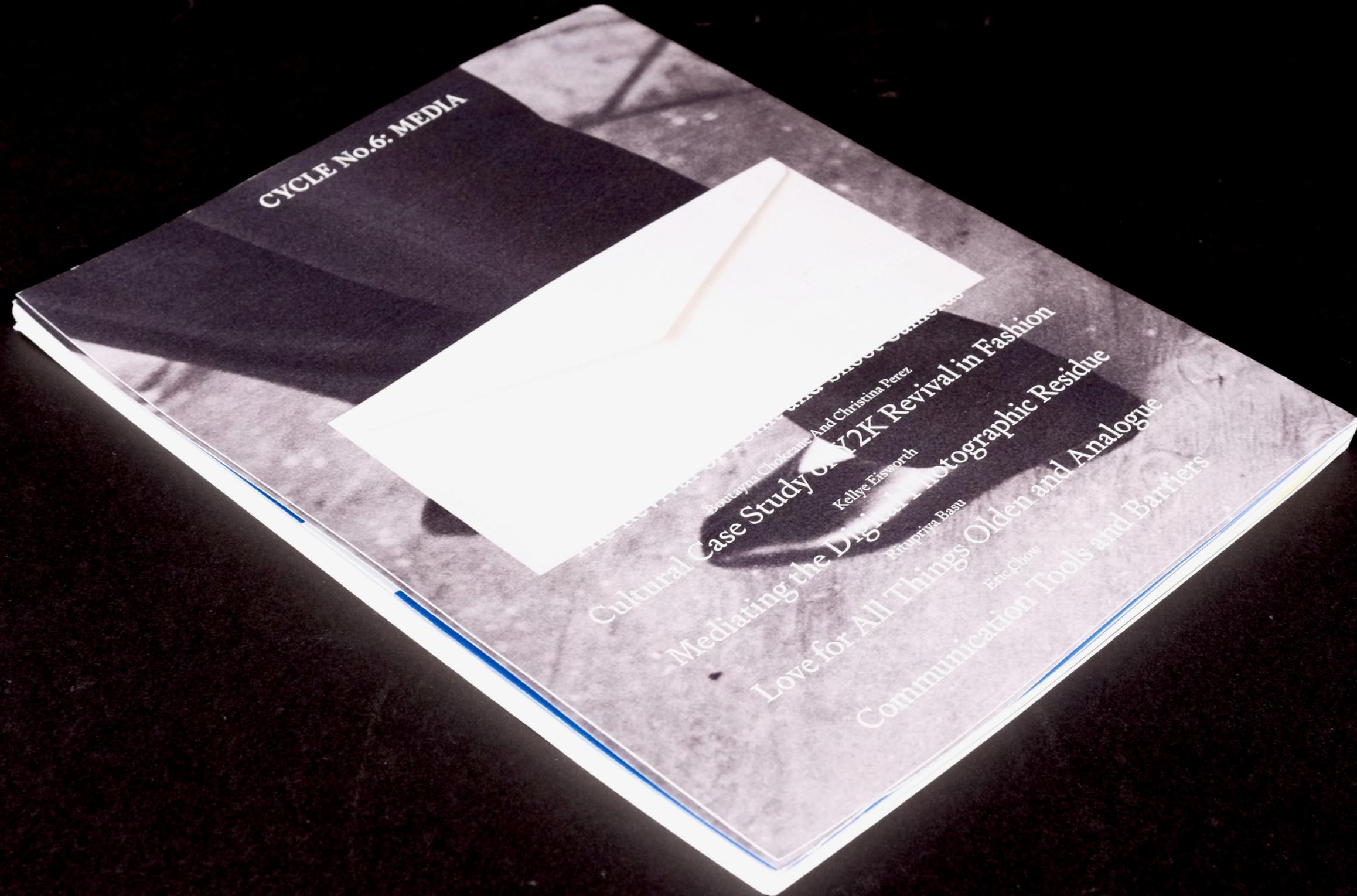
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