2015-04-09 why algorithm

I exploit free software algorithms and commodity hardware to remove asymmetries in computational power. This aesthetic of computing makes media machines that first represent, then simulate, and finally construct reality in a way that can demystify control structures and make transparent instruments of exploitation. I use these media machines to explore perceptual limits, search for hidden structural beauty, and reveal new aesthetic domains or conceptual territories that are otherwise obscured by our normal human sensory apparatuses.

This work is created from a set of experiments that seek to combine computer science with media. These experiments are collectively called *The Machine is Learning*, and consist of images generated by training computers to watch and analyze print, television, film, and social media. Works created from *The Machine is Learning* incorporate many mediums and cross multiple disciplines, embrace the failures of machine seeing, the proven weaknesses of human perception, and the racial and gender biases encoded in mass media. Some examples:

1. *The Machine is Learning* the "The Man Trap"
Samples the characters and the story of the *Star Trek* episode "The Man Trap," and uses facial recognition algorithms to mark up this source such that the computer and facial

recognition algorithms become a new character in an augmented story, creating an intelligent automated protagonist. This new character emphasizes humanoid elements like eyes and faces, allowing the perception of the crew "as if" from the viewpoint of the native life form, or even as an omnipotent force present in both the consciousness of the native live form and all the *Star Trek* crew members, simultaneously.

2. All the Uhuras (left/right), All the Uhuras (center)

Samples the frames from two seasons of *Star Trek* episodes, and identifies all the frames containing the series' only African American female character on the regular cast Uhura, sorts the resulting frames by Uhura's face position in the frame, and arranges these samples as cropped portrait photos forming a broken grid on two large sheets of paper.

3. Equal Weight Uhuras

Samples six characters from two seasons of *Star Trek* episodes, and re-constructs two seasons in a condensed form, where all the characters have the same amount of "screen time" as the character Uhura, with the added proviso that all the characters are shown talking equally to each other in a random fashion, or conversing alone with a representation of space.

4. Valentine Homography

(See wall text.)

5. Asama Loops

A combinatoric iconography machine composed of four black and white images, one composite black and white image, three pure colors, and three modified color compositions. These images are combined with carousel swipes, synthetic vertical rolls, and one and two-minute still loops to represent a previous conceptual work on paper (*Asama OG*) in video art form.

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