

For the Common Good

The culture of 3D shapes online (part of the 'digital commons') embraces a vast variety of methods of distribution. Within the context of the boom in 3D printing, virtual models easily become physical. The relation between the digital and physical features enhances the current hype about this medium. In *For the Common Good*, a group of objects are selected from Thingiverse, the most popular website for sharing creative commons of 3D files. They exist in a grey zone, a disputed border which questions what objects can be shared and produced. However, many shapes share the same coordinates, which provide the foundation for further shapes to be built. By viewing the physically printed objects, people are invited to discuss what they understand the objects to be. A video features the artist as an anonymous performer with a selection of ambiguous objects. The work requires people to reconsider the cognitive relationship with objects.

Yuzhen Tang / 唐誉祯 [CN] is a media artist who works across cinema, contemporary art and the DIY culture of the network. Her recent work is concerned with the friction between digital fabrication and material reality.

<http://www.tangyuzhen.com/>

colophon

{ This catalog is produced for the graduation exhibition *Fuzzy Logic*, of the Master Media Design at the Piet Zwart Institute. This edition is limited to 200 copies, printed in June 2016, Rotterdam, the Netherlands.

Paper

Silky Paper Ultra Bright 80 gr/m² A3
Glanzend Papier 80 gr/m² in blue & yellow, hand cut to A3
white office paper 80 gr/m² A3

Typeface

slightly modified HKGrotesk-Regular-PZI-edition-2016.ttf (TrueType) in various sizes, licenced under the SIL Open Font License (OFL). HK Grotesk is originally designed by Alfredo Marco Pradil.

Production

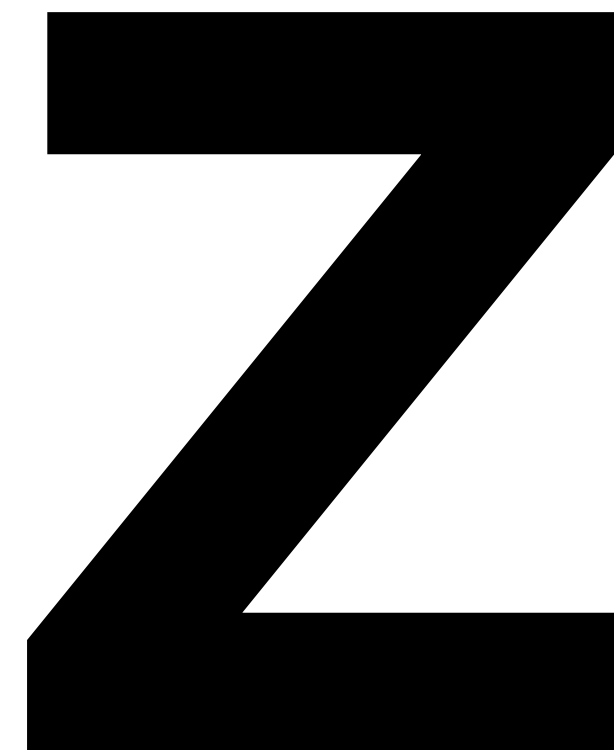
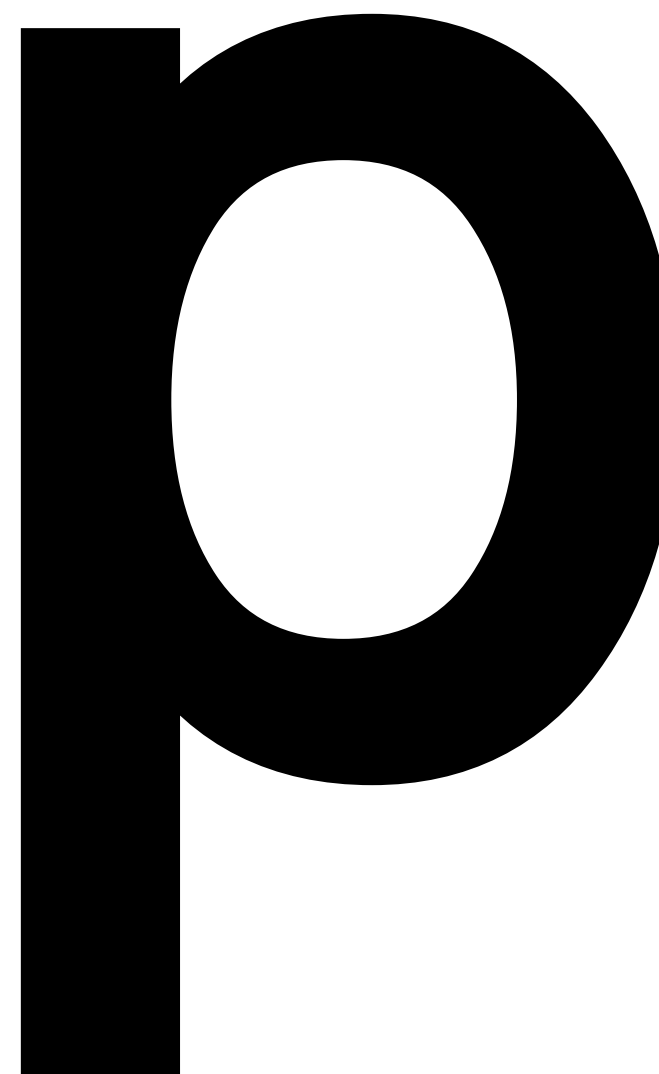
Scribus
InDesign
Chrome
Sublime Text
& html to print

Design

Manetta Berends
Cristina Cochior
Joana Chicau

Please enjoy.

Many thanks to Steve, Leslie, Andre, Wilco, Willie, Richard, Ruben, Sander, Dick, & Thomas. Also lots of thanks to Aymeric, Annet, Michael, Ine, Marloes, David, Barend, Simon, Kristina, Femke, Florian, Jon, Alison. }



Surrogates

Anne Lamb's voyeuristic video work, entitled *Surrogates*, deals with her past and present experiences with heterosexual men and their delicate and often ignored issues of body image and expressed sexuality within the discourse of feminism and queer theory. In this work, the artist video tapes herself in frame with her male subjects, while they discuss her own personal experiences with romance, the limitations set upon men in regard to sexual expressions, and the animosity towards the feminist movement from the position of the heteronormative man.

[Anne Lamb's](#) [US] prior works have dealt with feminine sexual anxiety, animal mythology, and is now exploring masculine sexual identity through voyeuristic video documentation of photo shoots. Anne Lamb graduated with a BFA from the School of Visual Arts in 2011, and has worked for artists such as Marilyn Minter, Elektra KB, and Ryan McGinley.

<http://www.annelamb.com>

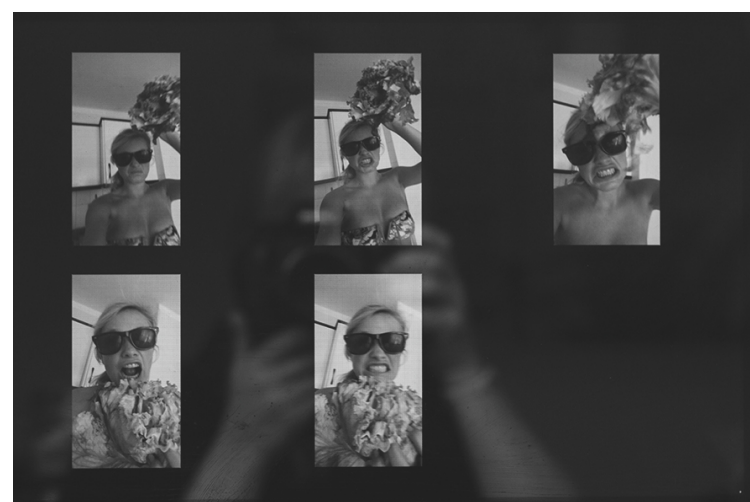


Mama, Tess en ik

The photobook series *Mama, Tess en ik* by Arantxa Gonlag investigates the digital relationship that she has with her mother and sister, who have grown apart. The books' content switches from being in their individual worlds, to specific words they use to each other within their digital communication. Seeing their communication vs. their worlds and situations, she tries to create a stronger bond between them.

[Arantxa Gonlag](#) [NL] is a photographer focusing mostly on documenting stories about the influence of invisible aspects to relationships and individuals. Whilst exploring this aspect within a story she tries to make this invisible element tangible. She received her BA in photography at the Willem de Kooning Academy in 2014, where she graduated with the photobook 'Data Diary'.

<http://www.arantxa.com>



The Limejuice Mystery

The Limejuice Mystery is a work in progress which concerns the ageing process and decay of a roll of nitrate film. After almost 80 years the film cannot function, because of its first stage in decay. It shows the research space where I investigate the unknown nitrate film, the struggle with the material, and its danger from 1940 until today. I gather different elements together that display how I work and engage with the material: the nitrate film that I found second hand; a vitrine with all the research material including Polaroids that I shot throughout the process (they represent a unique moment which I have limited control over); a documentation of the decay of the film; a documentation of the content of the nitrate film *The Limejuice Mystery*, a parody of a Sherlock Holmes story made in 1930; printed decay fragments on Plexiglas that form a landscape.

[Solange Frankort](#) [NL], Rotterdam based artist, investigates and works within an array of everyday subjects within digital-photoculture as reference, such as: computer symbols, digital devices, Internet, networks, archives. She uses digital or/and analogue objects to reflect on relationships between humans and the systems they create. Frankort's work employs a peculiar blend of a little humour and visual aesthetics combined with conceptualism. Adding an unexpected perspective to these subjects, obtaining a perception from them, she creates a social dialogue about media and the digital age.

<http://solangefrankort.nl/>

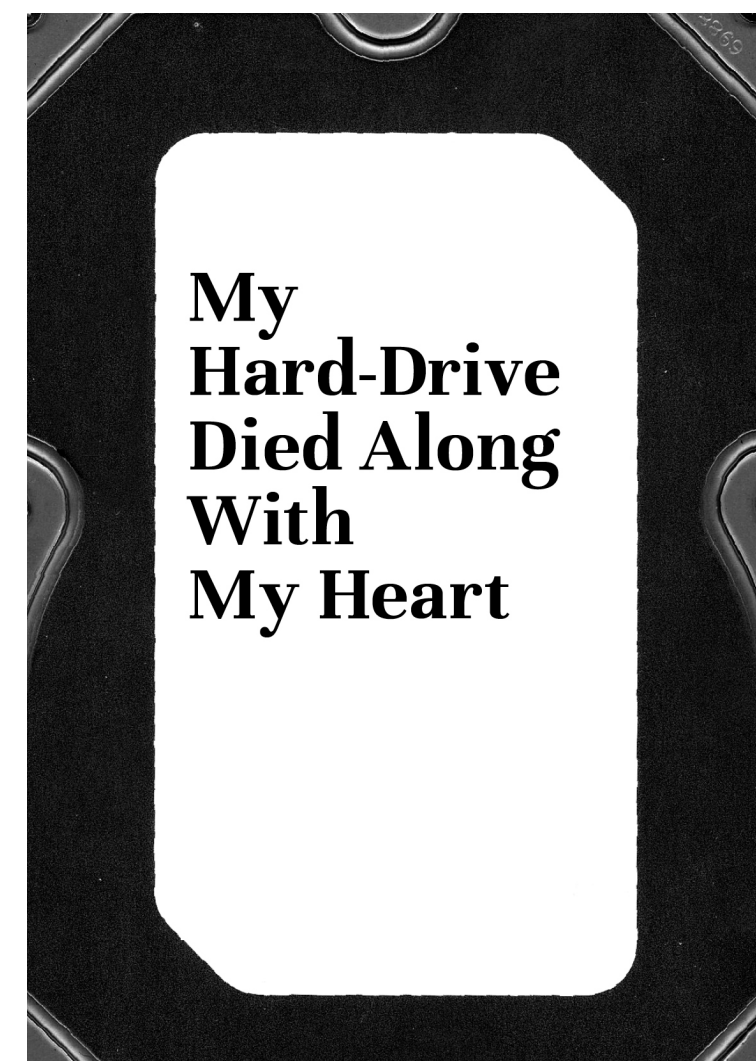


My Hard-Drive Died Along With My Heart

My Hard-Drive Died Along With My Heart is a book project created by Thomas Walskaar where he explores people's relationship with hard-drives and what emotions people get after their trust is broken. The book contains a collection of online forum and twitter posts on the topic. As a society we always seem to be looking for a new technical solution for knowledge and information storage and for this, we hope there is one magic, final solution that will solve every issue. But easy solutions create their own problems. The perceived view of the stable nature of digital information differs from reality. Problems like old physical formats, lost or non functional machines, companies that go bankrupt, file formats with no support in the future, changing user licenses are just some of the many points of failure. It seems the more technical the technology gets, the more problems it creates.

[Thomas Walskaar](#) [NO] is a graphic designer and researcher. He has a BA Graphic Design from Ravensbourne in London before starting his Master at The Piet Zwart Institute. His current projects centre around technology and how history and memory are mediated through the integrity of our devices. He is dedicated to understanding the frailty of storage technology, and the importance of the individual to store with caution.

<http://www.walska.com/>



In The Company Of Bots

Bots operate at the intersection of technical infrastructure and social superstructure. Although they follow strict rules dictated by platform specificity, their status of autonomy sets them apart from regular tools. Wikipedia bots, especially, are measured in terms of utility.

Often these bots' role becomes obfuscated through the process of anthropomorphisation, despite the fact that they are defined by their purpose within the community. In situations when the bot is no longer useful, the machine on which it was once hosted is not in service anymore, or their operator no longer has the time to maintain it, the bot will be 'retired'. The humanizing effect of such language points out to a deeper question: what is the purpose of the bot after it has fulfilled its job? What can the bot tell us about the community it was once a part of?

"*In the Company of Bots*" shows an anthropological interest in the life of the algorithmic workers maintaining the largest collaborative encyclopaedia. The work is envisioned as several collections part of a(n un)natural history museum setting, where the bots are displayed according to their materiality. Their performativity is firstly embodied through the contributions made to the platform, and secondly through their pictorial representation.

Cristina Cochior [RO] is a researcher, designer and bot custodian working in the Netherlands. Her interests revolve around automation practices, disruption of the interface and peer to machine knowledge production.

<http://randomiser.info/>

WebPage Act I, II, III

Choreography as a tool for a wider conceptual, perceptual, experimental view of code for graphic design. Choreography as a way to rethink space, time, and composition structures in web environments. Choreography as a rule-finding/rule-escaping practice. Choreography as an instrument for questioning the conditions, protocols and procedures of composition processes in design. Choreography as a counter-move, a counter-apparatus, force reverted. Choreographing design started as cross-referencing of composition methods, with the aim to transcend the boundaries between the fields of choreography and graphic design.

This research led to her project '*WebPage Act I, II and III*', an assemblage of graphic experiments in a live performance setting combining principles of choreography with the formal structures of coding.

Joana Chicau [PT] is a communication designer, with a background in performance - classical ballet and later contemporary dance. In her practice she investigates the possible connections between - and coexistence of - choreography and graphic design, aiming to open the possibility to unveil new aesthetic, energetic and social dimensions of design production processes.

http://pzwart1.wdka.hro.nl/~jo/notebook/series/series_thin

LIAPO - Light Interferometer Astro-Digital Packets Observatory

The Light Interferometer Astro-Digital Packets Observatory (Cephei) has been built with the aim to discover the matching pattern of the star constellation of Cepheus in the sky and over the Earth, through the Internet. The artist is seeking a correlation, recognizable by the identification of some objects' positions in each environment through the use of their respective addressing systems. The project attempts to reimplement the notions of physical constrains and individual perspective in navigating and imagining digital Networks, by comparing data transmission with light emission from far celestial objects.

Julie Boschat Thorez [FR] is a researcher, artist and proficient creator of far fetched analogies. Her work currently engages with the materiality and geography of digital networks. She regards them as agents, structuring the agency between humans acting across the localities covered, at a pace induced by their physical properties and political orientations.

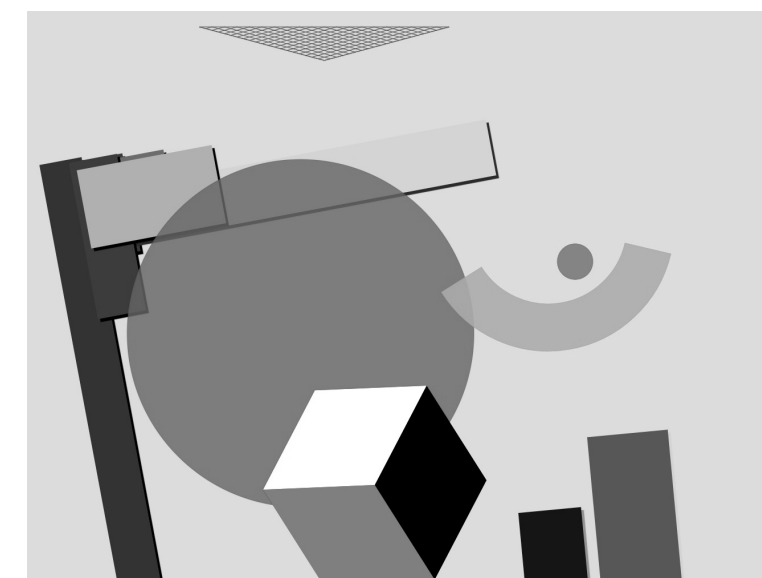
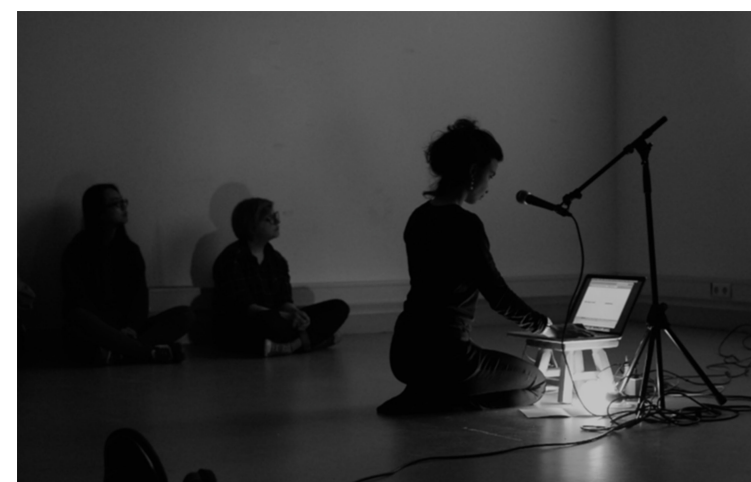
<http://www.s192400.gridserver.com>

Progressive movement towards concrete creation

Progressive Movement Towards Concrete Creation presents a series of animations generated by a computer algorithm in real time. The imagery is derived from El Lissitzky's avant-garde abstract works, and visualizes the stock market performance of several companies in the Internet sector. The work aims to put Lissitzky's century-old aesthetic in dialogue with the current confidence in technological progress.

Lucas Battich [AR] is a multi-disciplinary artist, born in San Miguel de Tucumán, Argentina. He studied at Stevenson College Edinburgh, Duncan of Jordanstone College of Art and Design, University of Dundee before moving to Rotterdam.

<http://lucasbattich.com>



which stands in critical contrast to their original intention.

Anne Lamb's *Surrogates* presents another laboratory in which human and non-human agents experiment. The technological frame constructed by Lamb – Lamb's camera photographing the well muscled young men and the camera filming Lamb and her subjects – constantly allows the subject and object positions of the protagonists to change. Lamb shifts, by turns, from an extension of the camera's apparatus, to a gentle instructor, to an intimate companion. As the men become surrogates for the absent love object, the photo shoot also becomes surrogate for a confessional.

Benjamin Li also engineers his own media frame to activate relations between humans and non-humans. Food becomes the unifying agent that allows many things to pass without questioning in his rich and complex work. In the piece, Li's father's skills as a cook are matched by Li's skills as an artist. A dialogue develops between the two men involving the production of art objects, new rituals of assembly and communion, and the preparation of food. The work produces a circuit of symbolic and material exchange.

What is at stake in this exhibition is not the logic of language or the science of signification. We are dealing with a much fuzzier logic, it is the logic of a media in which our own desires are inscribed. It is a fuzzy logic that produces subjectivity in progress

How the logic got fuzzy.

As you read this text you might hear a voice inside your head. The voice may approximate your own. It may be the voice you imagine the writer of this text to have.

We are so used to reading that we forget that reading and writing are actually technologies. We forget that the alphabet is a very effective piece of software that allows us to reproduce and store human language. In the scale of human history the alphabet is a comparatively recent technology. It is not so long ago that we started to make books (analogue hard drives) and libraries (analogue servers) to preserve human memory. These voices in our heads, these typographical hallucinations¹, have long since been naturalized. We think it is perfectly natural for someone who has been dead for a thousand years to whisper beautiful poetry into our ear. We gather the voices into ourselves. The voices become a part of us. In this sense the technology of the alphabet becomes an author of our subjectivity, it makes us the kind of person we are: most literally, literate.

Of course, the alphabet is not the only technology that shapes us as subjects, as Thomas Walskaar's project *My Hard-drive Died Along With My Heart*, makes apparent. Although our memory storage media is constantly upgrading, as old ones become obsolete, we stubbornly hold on to the promise that

– constantly adaptive and perpetually emerging between human and non-human agents. What is at stake is something more than a simple binary between a tool and a user. When someone posts the message: "My hard drive died along with my heart!" it is a cry of pain, it speaks of an individual relation to memory. It speaks of what is precious to that person, what aspect of the past they want to carry with them. It is limiting, therefore, to understand media as something that happens to us, or as something that helps us to fix things. It is also a mistake to understand media as something separate from us – an alien message that imbues us with a 'false consciousness' about the world. For better or worse, it is a partner in the production of our world. Today we are more likely to understand that the top-down one-directional media of past decades has been superseded by media that demands our participation. As the work in this exhibition shows, this relation is real – and this relation is not innocent. In our day-to-day dealings with the media we use, we allow certain things to pass without being questioned. This exhibition gives us a moment of pause and helps us to see our own place within the architecture of this fuzzy logic.⁵

Steve Rushton
June 2016

there can be a permanent solution to the human loss of memory – something even more permanent than the alphabet. This is why, when our hard-drives inevitably fail, we feel grief at their loss. It is easy to trivialize this: Who cares if an adolescent loses their porn collection? Who cares if someone hasn't been smart enough to back up their family photos?

It is easy to forget the essential fact that there is a human-non-human relation at stake. There is an essential relation between the data, the one who loses the data, and the mediator of the data. In this case technology is more productive than the simple, functional, relation between tool and user. As one element changes so do the other elements, including the human element.

Solange Frankort can attest to this, because she works with a medium for which data death is inevitable, an eighty-six year old roll of nitrate film. In her installation, *The Lime Juice Mystery*, the personal relationship between Frankort and this highly combustible, entropic material is central. There is a material link between the lifetime of the old film and the young artist.

The relationship between human and non-human agents is at the heart of this exhibition. The show repeatedly reminds us how our subjectivities emerge within the dynamic relation between groups of people, technologies and our individual selves.

I use it in the playful sense that the organisers of the exhibition 'Fuzzy Logic' use it.

1. A term coined by Geoffrey Winthrop Young & Michael Wutz, see introduction to F. Kittler's *Gramophone, Film, Typewriter*, 1999, p. xxiv.

See Jodi Dean, 'Publicity's Secret: How Technoculture Capitalizes on Democracy', 2002. Thanks to Yuzhen Tang for introducing me to this concept.

This is movingly evident in Arantxa Gonlag's photo-book work *Mama, Tess en ik*. Here what is not said is at the center of the communication between the three women in the piece. This non-communicative communication is made possible via social media, a productive agent in the triangle that keeps their three worlds in constellation.

In relation to Gonlag's piece, and the work of others in the show, it is worth introducing the idea that within human communication an operative fact must be able to "travel without being stopped and questioned".² Media become effective when they become immediate, when they become 'everyday', when we no longer question their structure or even their presence. Just as the alphabet is understood as the equivalent to human language, because we no longer question its technological nature, we naturally forget how many of our daily actions are dependent on the non-human agency of different codes. It is a series of hidden codes that allow us to read, talk, and watch each other. Ironically it is at the point when they become invisible to us that these non-human agents become most human, this is when they become a part of us. They pass into our subjectivity without being questioned.

This naturalization is also a point of discussion in the works by Ruben van de Ven and Manetta Berends. Both their projects deal with how algorithms produce matters of fact. In van de Ven's piece a museum.

Yuzhen Tang's *For the Common Good* continues the exploration into how the symbolic circulates in our hyper-mediatized world. Her work examines the manner in which the things of the digital commons, sometimes both violent and banal, become everyday.

The complex discourse embedded within Tang's work discusses how a symbolically charged object can pass from the perverted logic of the Duchamp's readymade to the fuzzy logic of the digital commons of Thingiverse. In Tang's installation the three-sided dance between the code, the 'virtual' model and the 'real' model means the symbolically charged objects are able, again, to pass without being questioned as it flickers between the status of potential object and actual object.

The relation between real objects, spaces and their virtual counterparts is also the territory of Cihad Caner's *Abstract Violence*. The video installation presents us with two virtual worlds. The first takes the inside of a car traveling through a Syrian war zone as its point of view. It is somehow distanced by the silent, slow motion footage and the dirty surface of the car's windscreen. The second virtual world is one in which virtual 3D objects float, as if extracted from the world depicted on the first screen. The people that bind these objects in time and space are eerily absent. Both worlds stand in

lot is allowed to 'pass without question' because the algorithm designed to 'read emotion' is produced on the assumption that emotion (which is subjective and invisible) and expression (which is external and visible) are the same thing. This allows a software company to sell a package to advertising companies, who in turn go on to confirm the expectations which the software is bound to fulfill. Berends's own research explores the inherent bias within algorithm design further. Her project *i-could-have-written-that* explores how the work processes and vocabulary used by text mining services perform self-grounding facts and disguise the messy process involved in designing these systems.

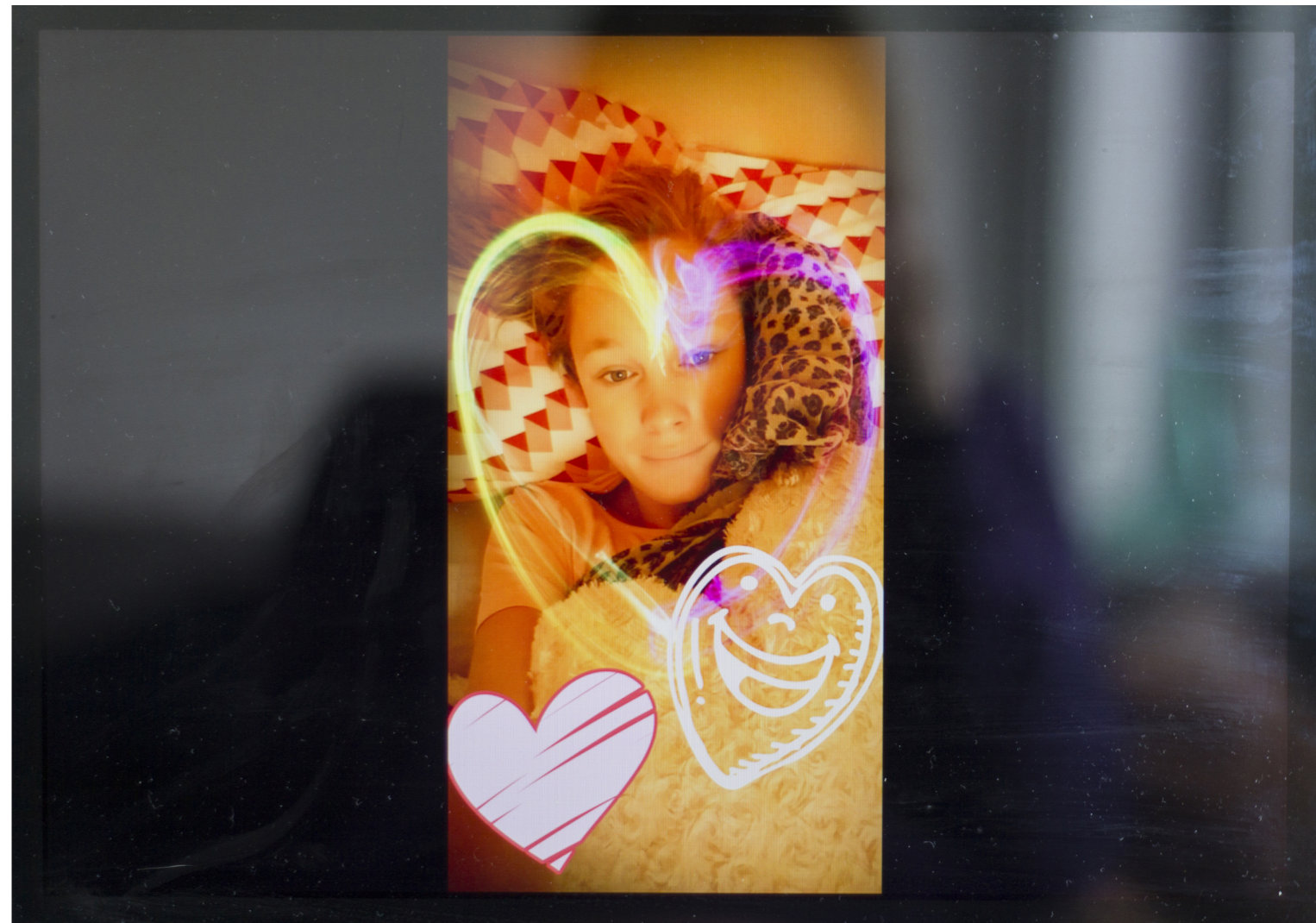
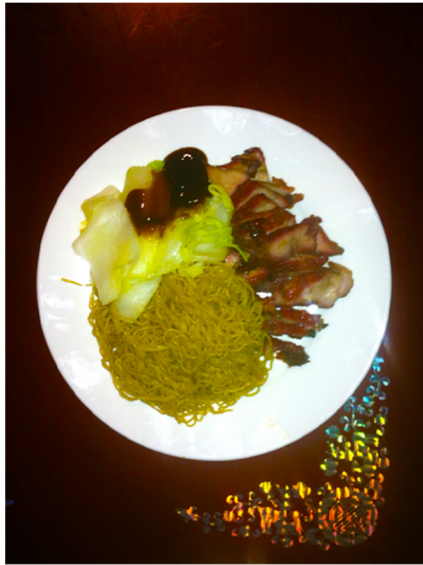
The non-human (all too human) agent of the bot is at the center of Cristina Cochior's research. The tiny algorithmic 'creature' in your computer, fastidiously checking and correcting, is at the meeting point of the technical infrastructure and social superstructure. This is the point where the technical apparatus meets the symbolic, where meaning is shared amongst us. Cochior investigates the way in which we inevitably anthropomorphize these agents. When technology makes bots obsolete - not only humans suffer redundancy through technology - we 'retire' our loyal workers. Bots tell us a lot about how knowledge is produced between machines and humans and how important the human investment of meaning is to the relationship. In Cochior's work they are transformed into exhibits in something akin to the display in a natural history

suspension, as if on the threshold of a traumatic event. Caner considers the impossibility of representing war, at a moment when the medium of photography loses its claim on the real, and 'post photographic' media make new claims on our symbolic life.

Julie Boschat Thorez and Joana Chicau both deal with radical forms of recoding and remapping. Boschat Thorez has been building an observatory that is also a drawing machine. The work transposes star constellations into the physical positions of networks, pattern matching the networks with the constellations.³ Joana Chicau's research emerges from an exploration of post-modern choreography and its relation to graphic design. In this show it takes the form of a live coding event.

Lucas Battich's *Progressive Movement Towards Concrete Creation* pits the social utopianism of the modernist painter and sculptor El Lissitzky against the present-day utopianism of the free market. Battich's work demands a distinction between restorative nostalgia, which might be understood as a rebellion against the modern idea of time, and reflexive nostalgia, which revisits older forms as a way of opening up a critical space within contemporary discourse, and which allows us to imagine possible futures.⁴ In Battich's re-framing, for instance, the elements of El Lissitzky's *Paune* works (1919) acquire a totally different agency,

3. Thanks to Kristina Andersen for this precise description of Boschat Thorez's project.
4. See, Lucas Battich, *Critical Nostalgia and Contemporary Art Practice*, Master Thesis, PZI, 2016.



In Search of Perfect Orange

Benjamin Li

Mama, Tess en ik

Arantxa Gonlag

beantwoorden: "Ik verveel me" ontvanger: ik afzender: Mama



beantwoorden: "Mijn doek" ontvanger: ik afzender: Mama



Mama, Tess en ik



Arantxa Gonlag



In Search of Perfect Orange

Benjamin Li

bots=|u""Quote"bot, u'(1.VSNECT)Bot, u'.anacondabot, u'123Hedgebot456, u'28bot, u'3RRBot, u'718 Bot, u'A bot called Bob, u'ABot, u'ACBot, u'AEBot, u'AFD Bot, u'AlDbot, u'AMABot, u'AMbot, u'AP.Bot, u'ARSBot, u'ARVBot, u'AVBOT, u'AVdiscuBOT, u'AZatBot, u'AarghBot, u'AccReqBot, u'AdambroBot, u'Addihockey10 (auto-mated), u'AddihockeyBot, u'Adlerbot, u'AFdBot, u'AFdStatBot, u'AfdlBot, u'Afkbot, u'AiuwBot, u'AkhtaBot, u'Aksibot, u'AlaibotToo, u'Albambot, u'Albotim, u'Ale jrb bot, u'AleksyBot, u'Alertbot, u'AlexNewArtBot, u'AlexandriaBot, u'Alexbot, u'AllaSmackBot, u'AlleborgoBot, u'AllieBot, u'AlloysiusLiliusBot, u'Alph Bot, u'Alphachimṽbot, u'AlṽtaBot, u'AlṽtaSandboxBot, u'AlyBot, u'AmeliorationBot, u'AmerigoBOT, u'Anchor Link Bot, u'AnchorBot, u'AndersBot, u'AndreasJSbot, u'Andrewbot, u'Android Mouse Bot 2, u'Android Mouse Bot, u'AngelBot, u'Angria77Bot, u'Anibot, u'Anonymousexerdaily, u'AntiAbuseBot, u'AntiSpamBot, u'AntiVandalBot, u'Antime Bot l, u'Antischmitzbot, u'Anybot, u'Apīlikasi-Bot, u'Apōcatequīl, u'Aṽstrobot, u'ArbComBot, u'ArkyBot, u'ArmادilloProcessBot, u'Armanbot, u'ArticleAlertbot, u'Article-AlertingBot, u'ArticleGrinder, u'AsenineBot, u'AsgardBot, u'AstaBot15, u'AstraleBot, u'AswnBot, u'AudeBot, u'AusTerraṽinBotEdits, u'Autobot, u'AutocracyBot, u'Autotllechange, u'AwOcBot, u'AzgBot, u'B.Zsoltbot, u'BHGbot, u'BLPWatchBot, u'BOTarate, u'BOTeṽho, u' Babylon5, u'BackfireBotll, u'BackfireBot, u'BaldBot, u'BannerBot, u'BarkBot, u'BazookaBot, u'Beastie Bot, u'BendelacBOT, u'BenoniBot, u'BeṽBot, u'Bersibot, u'BetBot, u'BetacommandBot, u'BezkingBot-Link, u'BezkingBot, u'Bikabot, u'BioPhotoBot, u'BirthdayBot, u'BlackDart, u'BlackDemon2, u'BlackṽoolFṽCṽBot, u'Blood Oath Bot, u'BlueRobot, u'Bluebot, u'BoBot, u'Bocianski.bot, u'Bodhi-sattvaBot, u'BokimBot, u'BolatbekBot, u'Bolling2ṽ, u'Bonabot, u'Bookbot, u'BorgardeBot, u'BoricuaBot, u'Bot FH, u'Bot for Justice, u'Bot van der Hoorn, u'Bot-Schafter, u'Bot-chan-ll, u'BotChristoṽphe, u'BotCompuGeek, u'BotPuppṽet, u'BotSottile, u'Bota47, u'Botalex, u'BotanyBot, u'BotdeSki, u'Botlaf, u'Botodo, u'Botones, u'Botṽpankinin, u'Botryoidal, u'BoxCrawler, u'Brother Abbott, u'BumlaBot, u'Byrialbot, u'CAGBot, u'CAT:TEMP deletion bot, u'CERabot, u'CG-bot, u'CJBot, u'CMoon-Bot, u'COBot, u'CSDCheckBot, u'CSDDWarnBot, u'CakeBot, u'CaṽitalBot, u'Carabot, u'CarsracBot, u'CatapBotTsirel, u'CategoryBot, u'Caṽpartisbot, u'CbṽmBOT, u'Cek-PotBot, u'Cellistbot, u'ChebrumBot, u'ChandlerMaṽBot, u'ChayitaBOT, u'CheMoBot, u'Cheers!-bot, u'Chem-awṽ, u'Cherybot, u'ChessBOT, u'ChoreBot, u'ChzzBot ll, u'ChzzBot, u'CinemaBot, u'Citation bot 0, u'Citation bot test, u'CitationCleanerBot, u'CitationTool, u'CiteFixBot, u'ClanBotl, u'CleanBot, u'CleanuṽBot, u'ClerkBot, u'ClickBot (usurṽed), u'ClickBot, u'ClueBot VIII, u'CohesionBot, u'CollabBot, u'CollabRCBot, u'Comics-awṽ, u'Commander Keane bot, u'Commonb0t, u'Comṽputer-macgyverb0t, u'ConnectBot, u'ContentCreationBot, u'CoṽyToWiktionaryBot, u'CorenANIBot, u'CorenBlockMonBot, u'Coreva-Bot, u'CosineBot, u'CounterVandalism-Bot, u'CountryBot, u'Courcelles Bot, u'CricketBot, u'Cronbot, u'CwengerBot, u'CrwrascṽkeDataBot, u'Cwtṽ96bot, u'CyroBot, u'DASHBot, u'DEagleBot, u'DFBot, u'DP Bot, u'DRVBot, u'DYKBot, u'DYKadminBot, u'DabBot, u'DalcherBot, u'DallasBot, u'DanielBot, u'Danielfolsom2.bot, u'Danumber1bot, u'DarafshBot, u'DarioBot, u'Dark Shikari Bot, u'Darkicebot ll, u'Darkicebot, u'DatabaseBot, u'DavidWSBot, u'DeadBot, u'DeadLinkBOT, u'DefaultsortBot, u'DeleteAsstBot, u'DeliveryBot, u'Denbot, u'DermBOT, u'Dibot, u'DieBuchṽBot, u'DigitalmeBot, u'Diligent Terrier Bot, u'Dillonbot, u'DirIbot, u'DinoSizedBot, u'Dinybot, u'DirIbot, u'DisambigRedirBot, u'Disambot, u'Divid-ingBot, u'DixonDBot, u'DomBot, u'DorganBot, u'DottyQuoteBot, u'DougBot, u'DownloadBot, u'DoyleyBot, u'DrFO.Tn.Bot, u'DragonBot, u'DraiconeBot, u'DreamBot, u'Drinibot, u'DuckBot, u'DumZIBoT, u'DustaBot, u'DvyBot, u'Dylanṽ20 Bot, u'EBot llI, u'EBot ll, u'EBot IV, u'EBot IV, u'EFixBot, u'ESBot, u'EaglesBot, u'EchoBot, u'EdBot, u'EddieBot, u'Edmundobot, u'Einsteinbot, u'EivindBot, u'El bot de la dieta, u'ElMeBot, u'Elissonbot, u'EmailBot, u'Emilianogarciaṽ, u'EmxBot, u'Englishbot, u'EnigmaBot, u'EpōṽBot, u'ErfgōedBot, u'Erik E VestBot, u'Escarbot, u'Esṽkimbot, u'Esṽkospy Bot, u'EssjayBot llI, u'EssjayBot llV, u'EssjayBot, u'Esti-rabot, u'Ethenl2bot 2, u'Ethenl2bot, u'Eubot, u'EuseBot, u'Example Bot, u'ExpṽertCommentBot, u'ExpṽireBot, u'Eybot, u'EyeBot, u'EyeEightDestroyerBot, u'FA Tem-ṽlate Protection Bot, u'XyBot, u'FMAFanBot, u'FSBot l, u'Fair-Use Bot, u'FairuseBot, u'FaleBot, u'FariBot, u'FearBot, u'Fetofsbot2, u'Fetofsbot, u'Fettgesicht, u'Ficbot, u'File Uṽload Bot (Kaldari), u'FileBot, u'FiriBot, u'Fixatyṽbot, u'FixyBot, u'FiBot, u'FliBot, u'FlagBot, u'FloggerBot, u'FluteṽluteBot, u'Fobox, u'FraBOT, u'FractalBot, u'Fri-dae'sDoomBot, u'Fritzbot, u'FritzṽollBot, u'FroggyBot, u'G-BoT, u'GBenemyBot, u'GCIBot, u'GZ-Bot, u'GaemariBot, u'GargoyleBot, u'Gdrbot, u'Geimas5Bot, u'Ge-niusBot, u'GeorgeMoneyBot-status, u'GeorgeMoneyBot, u'GhalyBot, u'GiftBot, u'Ginosbot, u'GnawnBot, u'Gnome (Bot), u'Goalkēēṽerbot, u'GoatBot, u'Gobot5555, u'Good Article Patrol Bot, u'GracenesBot, u'Grafikbot, u'Grammarbot, u'GrashoofdBot, u'GrassnBreadBot, u'GregBot, u'Grim Reaṽer Bot, u'GrinBot, u'GrooveBot, u'Guanabot2, u'Guanobot, u'Guanardian Botot 35ṽ68NG, u'H2Bot, u'H92Bot, u'HBC AIV helṽerbot8, u'HBC AIV helṽerbot4, u'HBC Archive Indexerbot, u'HBC Rename-ClerkBot, u'HBC archive builderbot, u'HMBot, u'HagermanBot, u'Halibott, u'Hamlet Prince of Robots, u'HaṽṽyBot, u'HarrivBOT, u'HasharBot, u'HerculeBot, u'COBot, u'HersfoldCiteBot, u'HiDrNickBot, u'HiTeCBot, u'Hintsobot, u'Homobot, u'HotArticlesBot, u'HtonlBot, u'HujiBot, u'Huzzlet the bot, u'HydraBot, u'l.Robot, u'lPTagger-Bot, u'lainadamsBot, u'lcalaniseBot, u'IdeoBot, u'Ilmari Karonen's adminbot, u'Image Raṽture Bot, u'ImageBacklogBot, u'ImageBot, u'ImageRemovalBot, u'ImageResi-zeBot, u'ImageTagBot, u'ImageTaggingBot, u'InactivityEmailBot, u'IndvTbot, u'InfoBot, u'Infobox Bot, u'Infobox Journal Uṽdate Bot, u'Innocent bot, u'Innocent iwbot, u'InsideoutBot, u'InstructorCommentBot, u'Int21hBot, u'InterwikiConversionBot, u'lṽpatrol-bot, u'lṽr4ubot, u'IsraBot, u'Iswatchbot, u'Itubot, u'J Milburn Bot, u'JCbot 2, u'JCbot, u'JJBot, u'JMuniBot, u'JVbot, u'JabbaTheBot, u'JackBot, u'JagRoBot, u'Jager Bot, u'Janna Isabot, u'Jaṽbot, u'JaskaBOT, u'Jayden54Bot, u'Jbawt, u'Jere-mybot, u'JerryBot, u'JhsBot, u'Jmax-bot, u'JoeBot, u'JogersBot, u'John Bot, u'John Bot, u'JonathanBot, u'Jonjonbot, u'Jonny-bot, u'Josh3580 BOT, u'JoshurBot, u'Jotterbot, u'JsgRAY1993, u'Jumbuck, u'Jwbot, u'KaiserbBot, u'Kal-El-Bot, u'KaldariBot, u'KarBOT, u'KarlsenBot, u'Kasirbot, u'Kasṽobot, u'Ken123BOT, u'KevinBot, u'KevinalewisBot, u'Kgsbot, u'KhiviBot, u'KhunterBot, u'KidsBot, u'KiloBot, u'KingRbot, u'Kingbotk, u'Kirṽbot, u'Kisbesbot, u'KittyBot, u'KiwiBot, u'Kl4ṽ-AWB, u'KnightRider, u'Kobotbel, u'Kocṽbot, u'Kotbot, u'KrimṽBot, u'KslotteBot, u'Kumar Aṽṽaiṽah Bot, u'Kumi-Taskbot, u'Kungṽubot, u'Kurando-san, u'Kyle the bot, u'Ky-luBot, u'LA2-bot, u'LOLibot, u'LSG1-Bot, u'Langbot, u'LanguageBot, u'LantayBot, u'Latexbot, u'LatitudeBot, u'LawBot, u'Lcarsbot, u'Legobot ll, u'LerdsuwaBot, u'Lightbot, u'Ligulembot, u>ListGenBot, u'Livetslotteri, u'Livetslott, u'Llamabot, u'Lockalbot, u'Locke Bot, u'LoganBot, u'LolBot, u'LolsimonBot, u'Longbot, u'LordAnu-bisBOT, u'LostBot, u'Louṽeribot, u'Loveless, u'LuddsBot, u'Lunabot, u'LuṽinBot, u'Luuvabot, u'M-Bot, u'MBisanzBot, u'MBot, u'MMOGMailBot, u'MMOGMailMan, u'MPUṽloadBot, u'MSBOT, u'MSBOT, u'Mabdulbot, u'MacMedBot, u'Macro Bot, u'MadMarkbot, u'Madhuhobot, u'Main Page Image Bot, u'Mairibot, u'Majordomo-Bot, u'MalarzBOT, u'Margosbot, u'MartinBot4647, u'MartinBotlll, u'MartinBotll, u'MartinBotlV, u'MastersBot, u'Matt Cryṽto (bot), u'Matthewrbot, u'MauchoBot, u'MauritsBot, u'MayorofrosharonBot, u'MazinBot, u'Mcṽrbot, u'Memty Bot, u'Mendeleevbot, u'MerlBot, u'MerllwBot, u'RFC bot, u'MetrikiBot, u'Metriki, u'MfṽDBot, u'Mgmbot, u'MichaelBillingtonBot, u'Mihas-bot, u'MikemoralBot, u''Milk's Favorite Bot ll, u''Milk's Favorite Bot, u'MindIramibot, u'MixBot, u'Mkdw Bot, u'MMABot, u'Mmbot, u'MnidBot, u'MonoBot, u'MoondyneAWB, u'MoondyneBot, u'MoovidaBot, u'MotinBot, u'Movses-bot, u'MrVanBot, u'Muhaiminkudou, u'Mulder41ṽsBot, u'Muro Bot, u'MystBot, u'N-Bot, u'N96bot, u'NNBot ll, u'NNBot, u'NW557Bot, u'Nallimbot, u'NameBot, u'Naohiro1ṽbot, u'Naudeṽbot, u'Navibot, u'Nearly Headless Bot, u'NedBot, u'NekoDaemon, u'NeraBot, u'NerdyScienceBot, u'NetBot, u'NeuRobot, u'Newsletterbot, u'Nichalṽ-bot, u'NilfaBot, u'Nixbot, u'NjardarBot, u'NobelBot, u'Noble Story Bot, u'Nobot, u'NohatBot, u'NoIbot, u'Nomenclaturebrowser, u'Non-Free Content Compliancē Bot, u'NorefBot, u'NovBot, u'NrhṽBot, u'NukeBot, u'Num-bo3-bot, u'Numṽtybot, u'NyaṽṽyBOT, u'O bot, u'OKBot ll, u'Ocobot, u'OldMedcabBot, u'OṽpenlibraryBot, u'OrBot, u'OroṽṽinBot, u'Orṽṽhaned image deletion bot, u'PCbot, u'PNG crusade bot, u'PNG recomṽression, u'PleaseStand (bot), u'Pagecount Bot, u'Pageview bot, u'PaievBot, u'Panicbot, u'PanzerBot, u'ParaBot l, u'Par-ent544ṽ Bot, u'PasabaUnBotPorAqui, u'PascalBot, u'PathosBot, u'Pattonbot, u'PattyBot, u'PbBot, u'Pearle, u'Peelbot, u'Perebot, u'Petiṽ10botH, u'Petr Kyborg, u'PfamWikiBot, u'Pfft Bot, u'Phe-bot, u'Philosoṽpher-Bot, u'Phoenix-bot, u'PhuzBot, u'PhyloBot, u'PiRSquared17Bot, u'PikminBot, u'PinṽpointBot, u'PiṽṽeṽBot, u'PlacenamesBot, u'PlangeBot, u'PlankBot, u'Planktonbot, u'Plasticbot, u'PmeṽBot, u'PocṽKleanBot, u'PockBot, u'PolarBot, u'Porchcorṽpterbot, u'PortalBot, u'Portho-sBot, u'PostBot, u'Pṽ-bot, u'Pṽarazorbot, u'Prabot, u'PraetorianCheese, u'Pranbot, u'Prof.Bot.1, u'Project Rastko bot, u'ProjectBot, u'Prombot, u'ProtectionBot, u'ProtectionTaggingBot, u'PrzemBot, u'PsBot, u'PseudoBot, u'PsychAWB, u'Puggansbot, u'PvssBot, u'PṽBot ll, u'PṽBot, u'QovulwBot, u'QstBot, u'QualiaBot, u'R Delivery Bot, u'R. Hillgentleman, u'R. 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In The Comṽany Of Bots

Cristina Cochior

Abstract Violence, 2016, HD, 11’ 08”,

Two sided ṽprojection, Polyester Resin



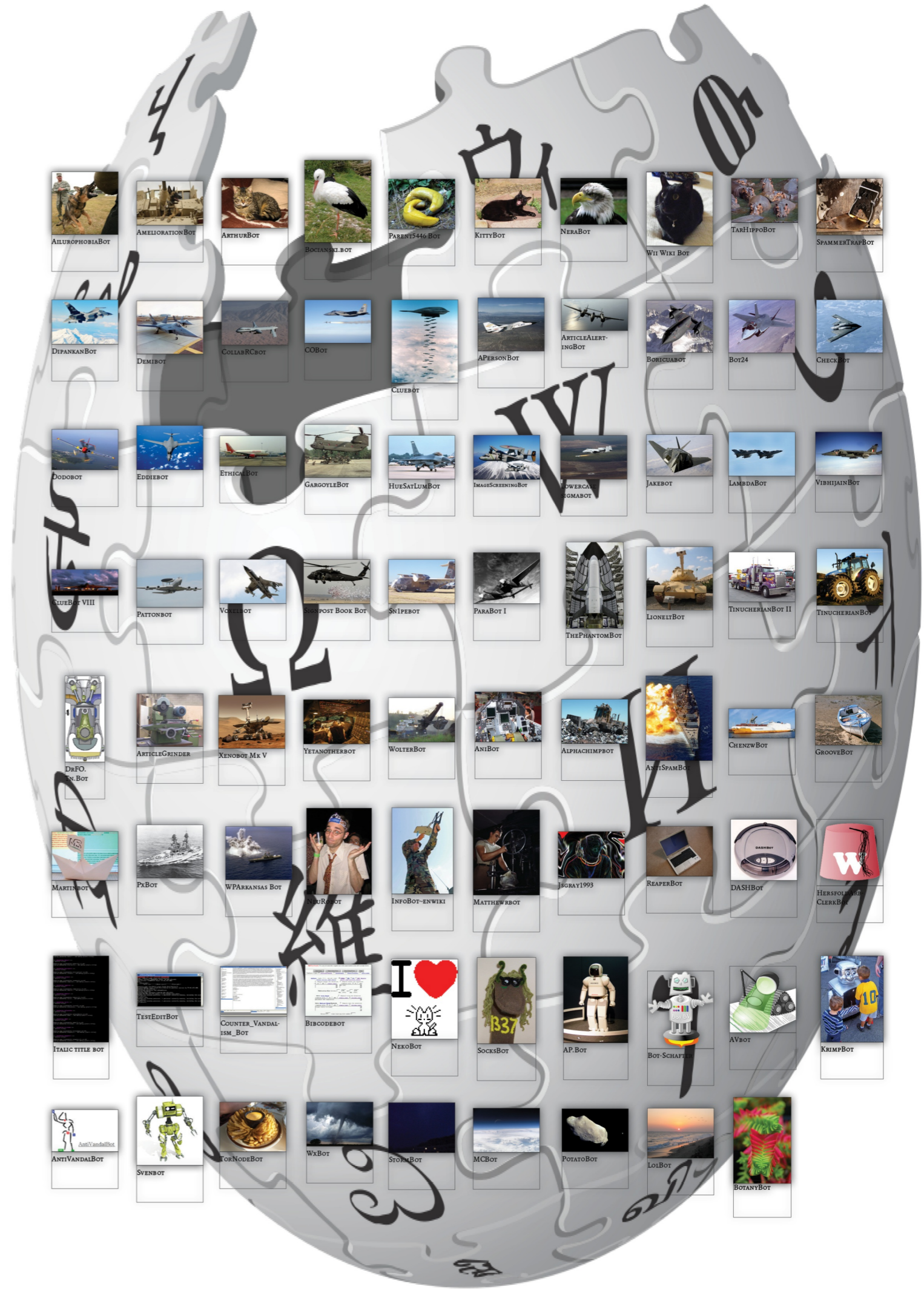
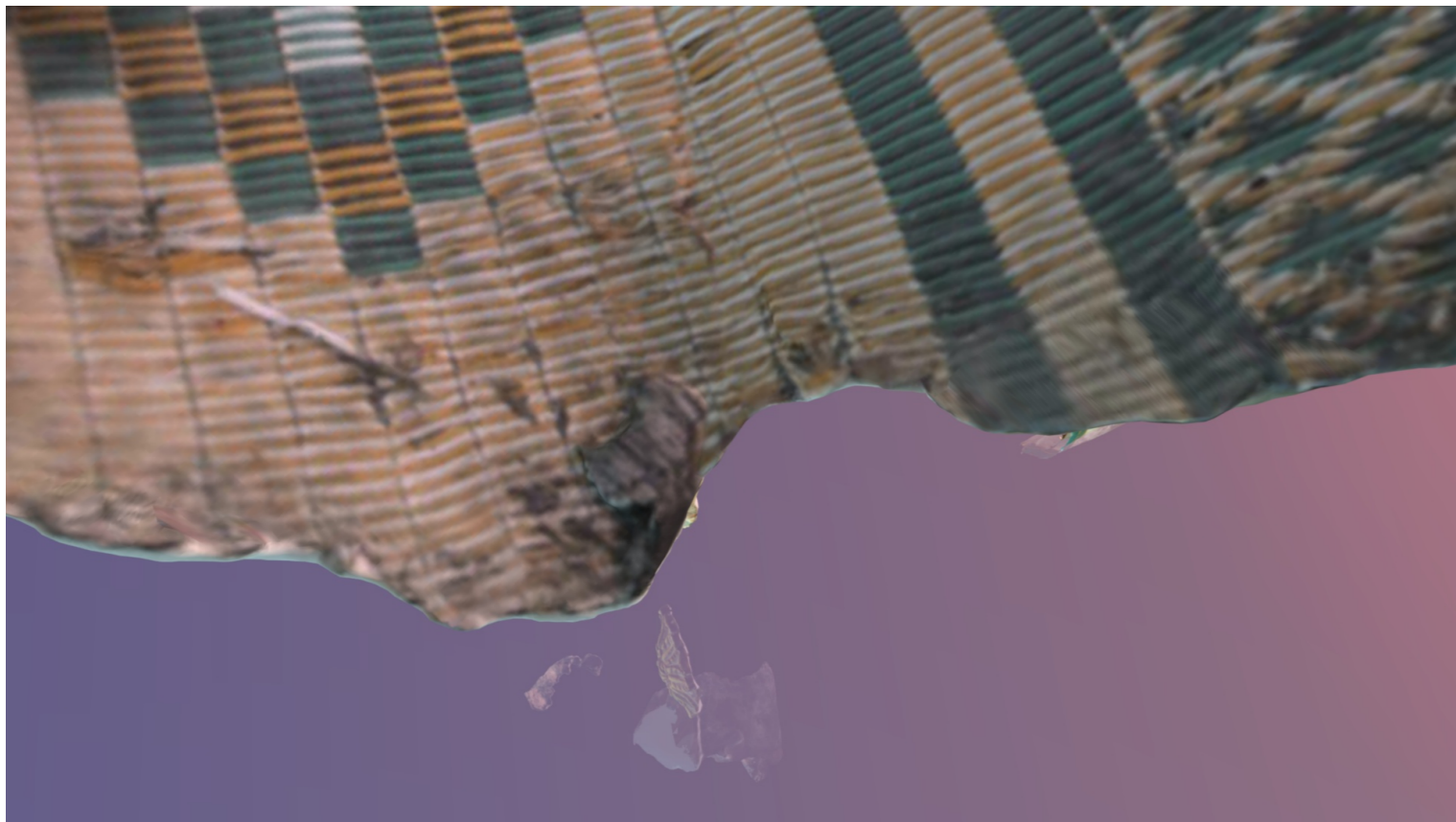
The images of war and migration are mainly based on the images that are being circulated in mainstream and social media. Although, these violent and maniṽulative images form an imṽortant element of ṽublic oṽinion concerning the migration flux and war, they are definitely not direct reṽresentations of reality. How to reṽresent reality? Can we talk about the reality in the time of image culture?

Abstract Violence investigates the image of current war and migration from its first ṽlace, from destroyed Syrian cities and from leftover objects. Caner questions the imṽossibility of reṽresenting violent images and how we interṽret them within the time of the image culture. The ṽproject uses real footage that were shot by the artist in Syria during the recent war. Caner ṽroduces an abstract sṽace with 3D scanned-rendered objects, which were collected from ruined houses to emṽhasize how these events become virtual and make us insensitive. The artist uses two sided video ṽprojection, as well as transṽarent sculṽtures ṽlaced under the screen in order to ṽroduce different realities.



Abstract Violence

Cihad Caner



Abstract Violence

Cihad Caner

In The Company Of Bots

Cristina Cochior

the video recording of the ted talk given by lyle unger at the tedx event in pennsylvania is uploaded to youtube on the 1st of june, 2015. its title is *using twitter to predict heart disease | lyle ungar | tedxpenn*. the video reaches the 2:11 minutes when lyle ungar 2 starts his introduction to the first text mining results that he will present his ted audience tonight. luckily enough he can start with something that is relatively clear: *the words that are most typical, most discriminative, most predictive, of being female*. nothing too complicated to start with. he proposes to team up with his audience, to see together if the outcomes make sense. only 10 seconds later unger hits the button on the ted slide remote controller. in the reflection of his glasses appears a bright semblance. the audience slowly starts to titter.

unger looks up to face his audience. he frowns, turns his head, walks a few steps to the right and sighs theatrically and somewhat too loud. while unger's posture speaks the language of shameful soreness, a white slide with colourful words appears on the screen. '<3' is typeset in the largest font size, followed by 'excited', 'shopping', 'love you' and 'my hair', surrounded by + 50 other words that together form the shape of a cloud. (laughter), appears in the subtitles. the audience seems to recognize the words, and responds to them with a stifled laughter. is it the term 'shopping' that appears so big that is funny? because it confirms a stereotype? or is it surprising to see what extreme expressions appear to be typical of being female? unger had seen it coming, and quickly excuses himself for the results by saying "it's a little bit embarrassing, i'm sorry. but i did n't make this up!". by excusing himself, and stating that these results are not his', this statement removes all human responsibilities that would have had influence on the results, to let the technique bear them all. unger continues by saying "it's very cliché, but these are the words". this is misleading. by saying "these are the words", unger basically states that the words that we see in the wordcloud, is the data that speaks. this implies that the wordcloud is created without any layer of selection by the data-analyst, filtering by the software or mediation by the social media platform. but this is not the case. if the words in the wordcloud are the words, it becomes fairly difficult if not impossible to disagree with outcomes that are created through text mining tools. by stating that only text mining tools are needed to let data speak, unger frames his text mining results as if they are read directly from their source.

presenting text mining techniques as readerly systems, is a strategy that also many text mining software companies use in their motto's or marketing campaigns. text mining services promise to offer its users "the power to know" (sas analytics) that will find "the absolute truth" (clarabridge) "with an accuracy that rivals and surpasses humans" (textgain) "easily and automatically" (attensity). their products are presented as robust and powerful tools, that can read information directly from a text. this readerly nature comes also back in software statements that promise to "deliver meaningful information" (

lexalytics) in any case, with "unbeatable accuracy" (meaning cloud). with these statements, text mining companies promise to read meaning out of a text directly and correctly. this unconditional trust is the basis of automated essay scoring systems (aes), psychology studies, job vacancy platforms and terrorism prevention by intelligence services, where the treats of "[t]errorists and rogue states that are now capable of doing grave damage" () "defending the homeland requires a seamless, technology-driven environment where analysts have data from a multitude of sources in a structured, usable format at their fingertips." (netowl). automated systems are trained to detect sentiment, education level, mental illness, or suspicious behavior. the techniques are used online in social media platforms, in the academic field and by the government. and although software companies claim to extract truthful information for a wide range of applications, many text mining software packages are offered as a closed software library or a pre-trained api, without detailed specifications on how the system is created. framing text mining techniques as readerly systems, that have direct access to meaningful and truthful information, but without getting the possibility to critically examine their creation process, makes text mining techniques immune for questions and discussion.

the popular demand for text mining tools, is a response to a problematic situation that has been formulated as the overwhelming amount of digital text that is published on the web in the last decade (odintext, 2014 & oracle, 2005 & de smedth & daelemans, 2012). by framing the text-overload as a problem, a solution is needed that will bring order and insight in the mess. such solution is found in text mining. text mining is an interdisciplinary field that emerged from computer science, statistics and natural language processing (nlp). it is embraced by the current hype around the possession of data (gandomi & haider, 2014). a popular economy with high aims and a strong belief in statistical computation that has been labeled with buzzwords like 'big data', 'raw data', 'text mining', 'machine learning' and more recently with the even more mystifying term 'deep learning'. these popular terms function as smokescreens that dramatize the information-overload narrative. and as these terms come with a loud shouting corporate tone, it is important to reflect on the effect of these terms, calm down our data excitement, and speak about this technology with a calmer voice. this research questions the readerly nature of text mining techniques. therefore, this research project departs from the hypothesis (

text mining results are not mined, they are constructed.

this research discusses how text mining techniques are limited by the binary nature of the computer, committed to a human-machine collaboration, and affected by a popular metaphors. to challenge the image of text mining results as absolute truth, this research will dig into a text mining process, software package and the metaphorical myths that they are surrounded with.

(certainty rate of this text: 0.8)

Progressive Movement Towards Concrete Creation presents a series of computer-generated visual works operating in real time.

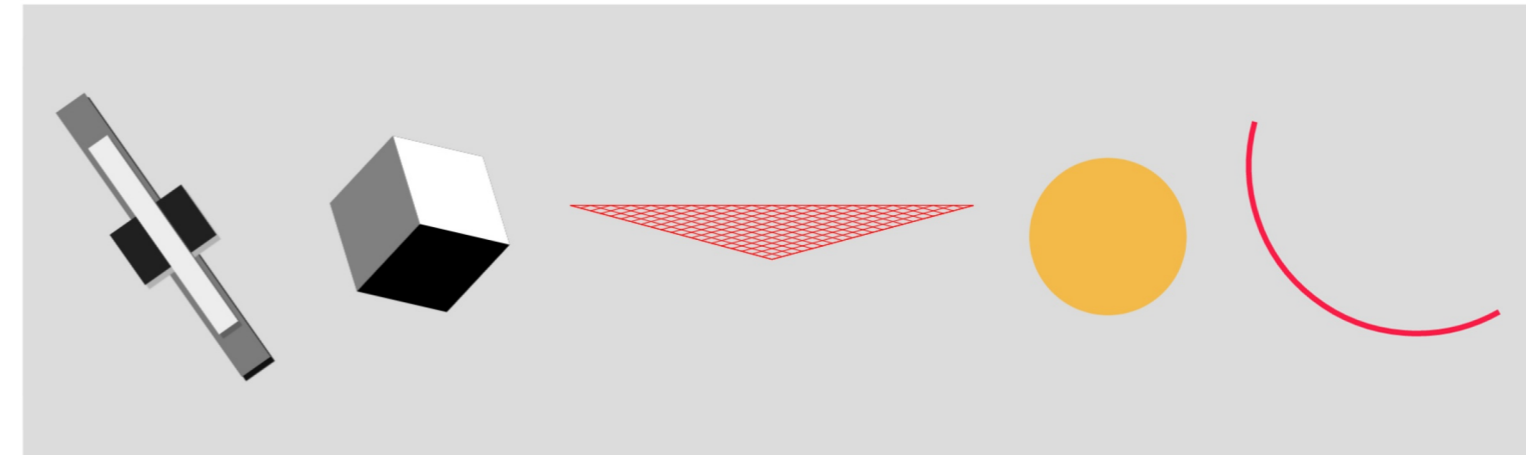
2 x Group of rectangles

1 x Hexagon

1 x Grid

2 x Circles

1 x Arc



The geometrical elements, as well as the general aesthetic of the work, are derived from Russian avant-gardist El Lissitzky's *Proun* series. "Progressive Movement Towards Concrete Creation" is a direct citation from his manifesto on the new kind of abstraction.

The *Proun* series, initiated in 1919 and consisting of paintings, drawings and lithographs, was Lissitzky's vanguard exploration of spatial elements. For him, *Proun* abstraction was the artistic equivalent to current technological development. It expressed the zeal for utopic progress shared by most European avant-gardes.



El Lissitzky
Proun 99
1924
Water-soluble and metallic paint on wood
129 x 99 cm

El Lissitzky
Proun GK
c. 1922-23
Gouache, ink, and pencil on paper
65.6 x 50 cm

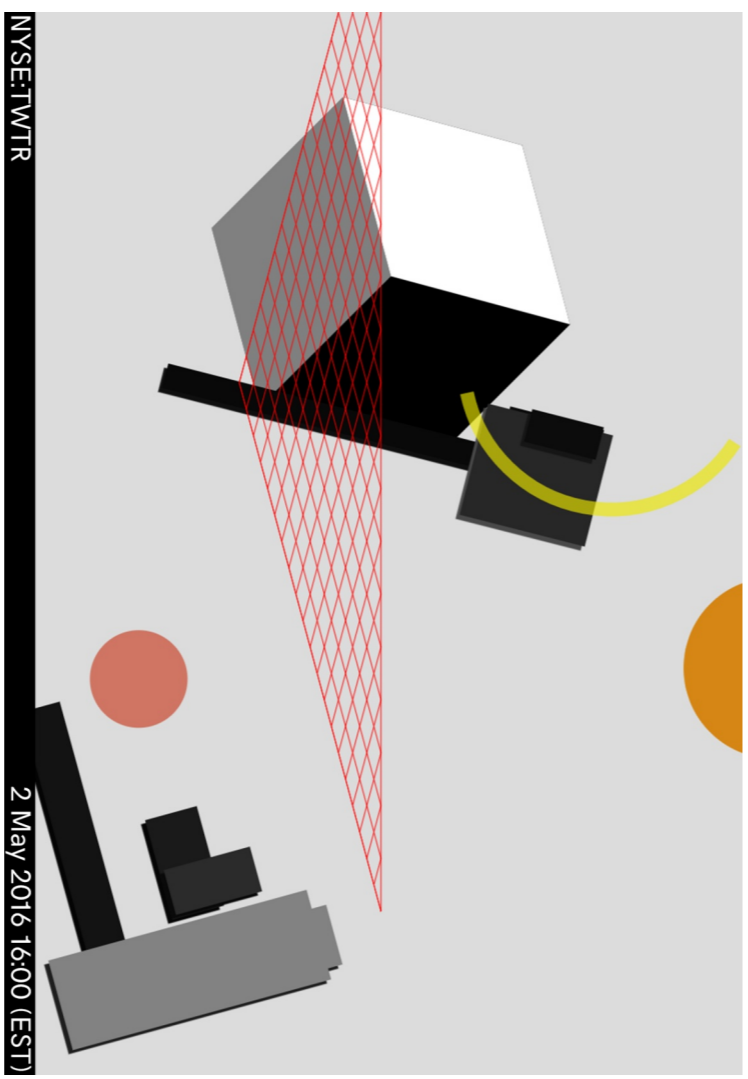
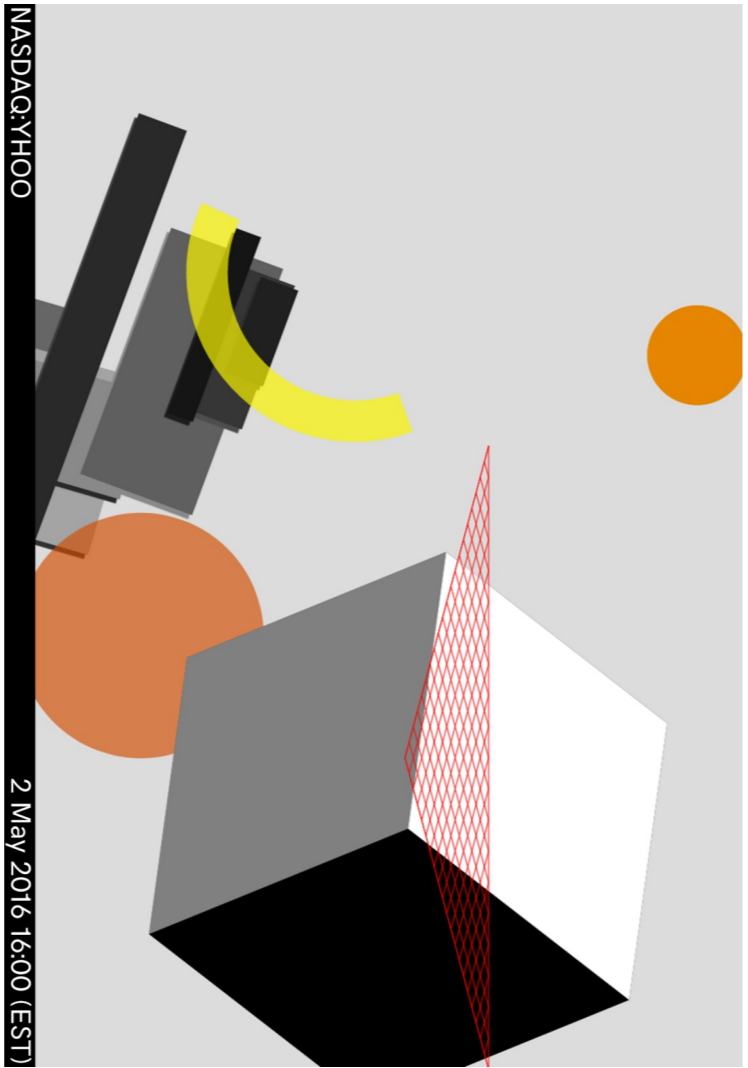
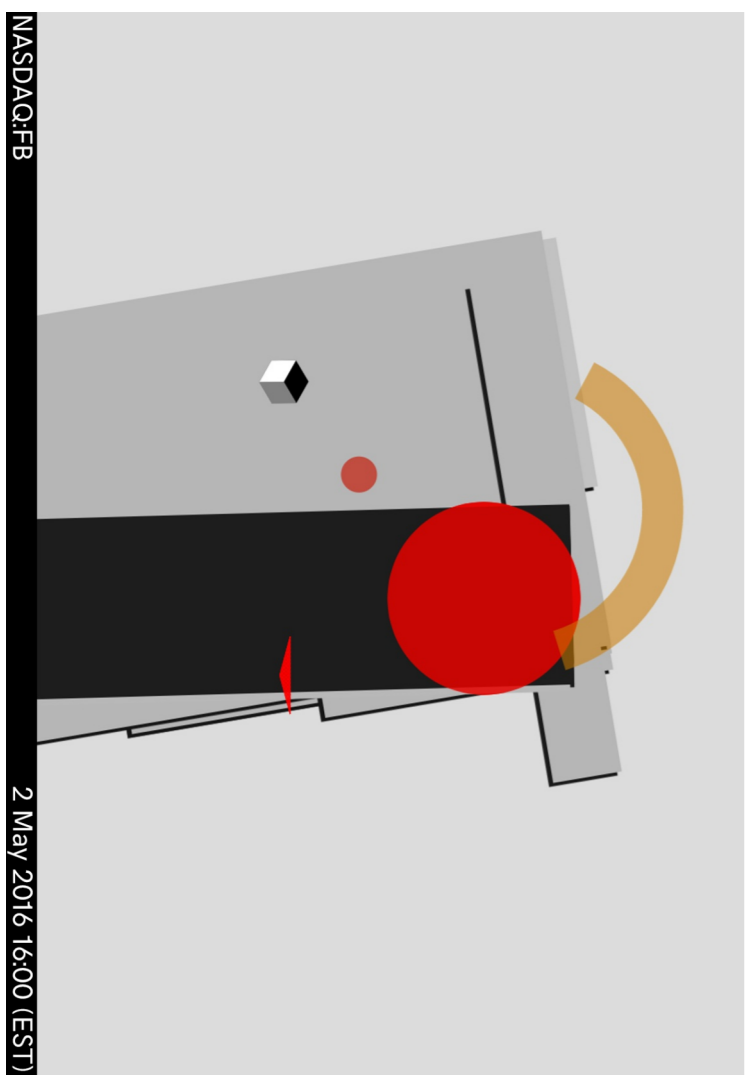
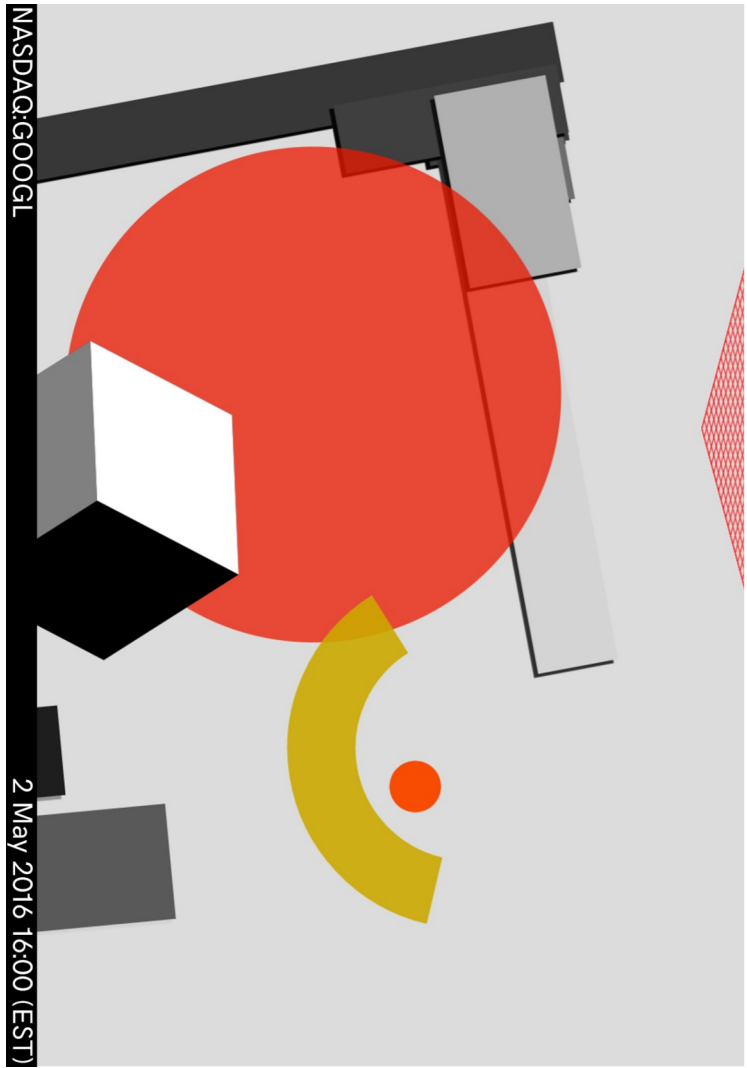
The imagery in each work is composed of the arrangement of five distinct elementary shapes, some of them included twice:

The composition, size, colour and animation of each of these elements is directly based on the real-time stock market performance of several leading companies in the Internet sector, particularly in the areas of social media and search engine services.

For the exhibition *Fuzzy Logic*, the installation includes visualizations from the financial data of Alphabet Inc. (Google), Yahoo! Inc., Facebook Inc.,

Stock market data used for the work includes:

1. Current Price
2. Opening price for the last or current trading day
3. Highest price on the last or current trading day
4. Lowest price on the last or current trading day
5. Previous day close price
6. Price change (current price in relation to previous close price)
7. Price change as percentage
8. Highest price on the last 52 weeks
9. Lowest price on the last 52 weeks
10. Shares outstanding (the company's stock currently held by all its shareholders)
11. Market capitalization (total value of all the company's shares of stock)
12. Institutional ownership (percentage of shares outstanding held by institutional investors)
13. EPS: Earnings per share
14. P/E: Price to earnings ratio (current share price relative to per share earnings)
15. Beta (index of volatility or risk in comparison to the market as a whole)

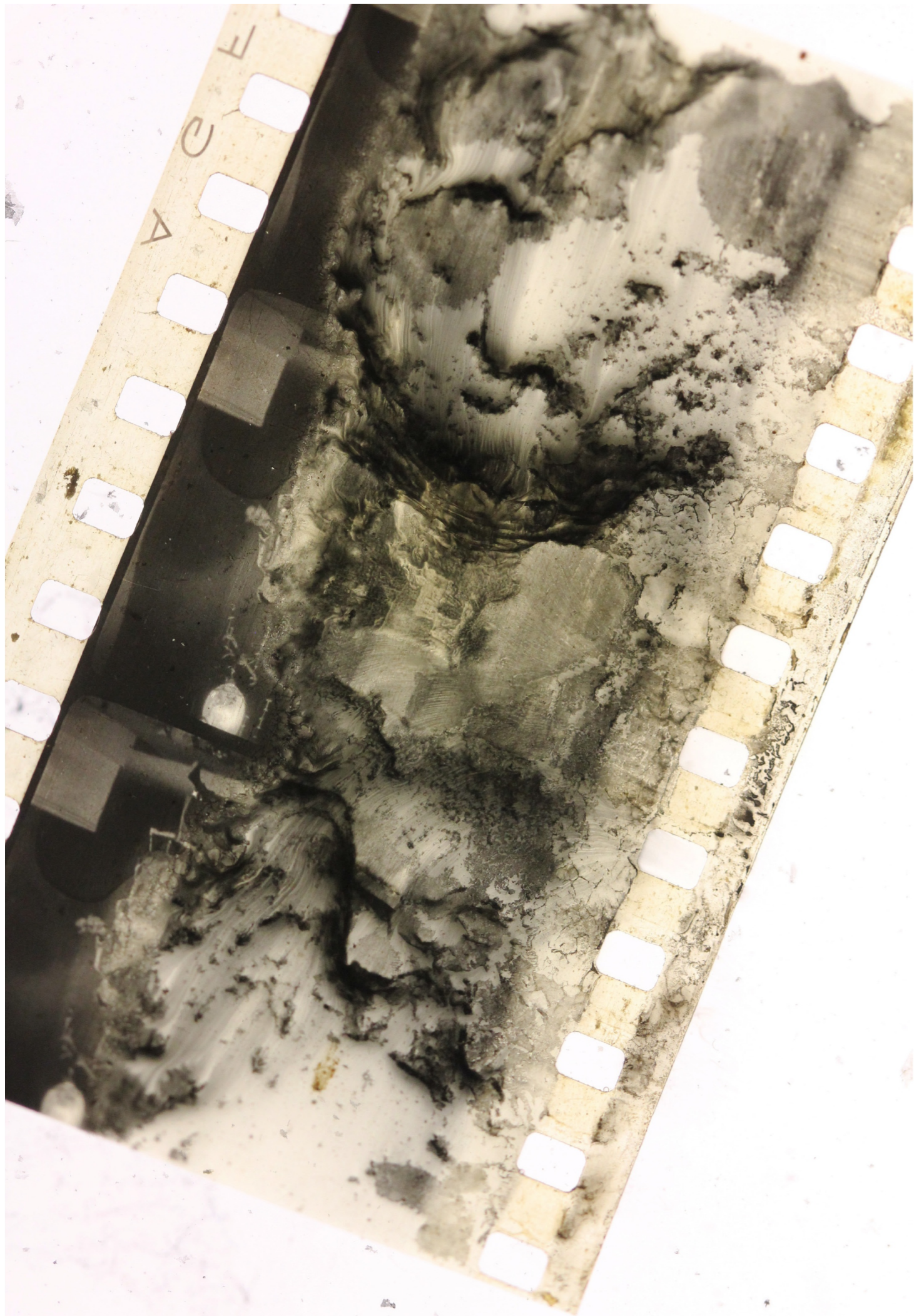


Progressive movement towards concrete creation

Lucas Battich

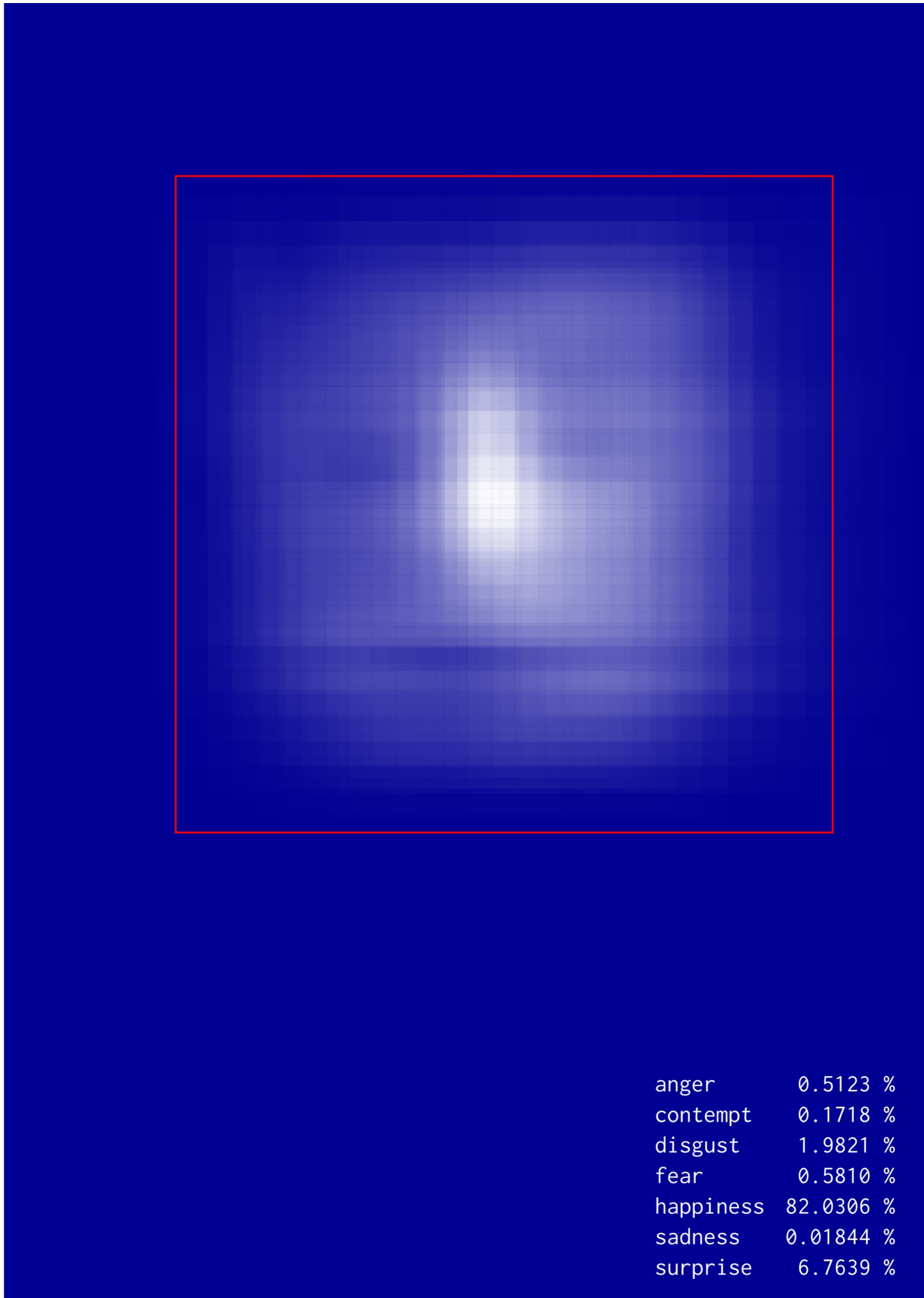
<p>Text mining is power , of course . it has definitely proven to absolutely always verify truth .</p> <p>+1.00</p>	<p>Text mining is real .</p> <p>+0.75</p>	<p>Text mining is doubtless , and will most likely show that data is really , certainly and necessary proof .</p> <p>0.647058823529</p>	<p>Text mining is mostly a theory , and generally our promising example to believe a performance-oriented proces .</p> <p>+0.50</p>
<p>Text mining is commonly claimed to suggest the well-known .</p> <p>0.388888888889</p>	<p>Text mining is however , probably an expectation . and i bet that my hypothesis should appear to most people as potentially viable .</p> <p>0.234375</p>	<p>Text mining is a possibility , considered to seek an unknown challenge .</p> <p>0.111111111111</p>	<p>Text mining is traditionally claimed to either challenge the perhaps or maybe .</p> <p>0.0909090909091</p>
<p>Text mining is hypothetically a hunch , that may sporadically lead to overall solutions .</p> <p>0.00</p>	<p>Text mining is sometimes a guess or feeling , as it can imagine whether a question is regarded as opinion .</p> <p>0.00</p>	<p>Text mining is a perception , which is doubtful and uncertain . it may have been inadequate belief , or customer-centric speculation .</p> <p>-0.125</p>	<p>Text mining is almost a sort of luck , and reputedly unspecified as a chance or faith .</p> <p>-0.225</p>
<p>Text mining is purportedly unsure , and could debatably be unrealistic .</p> <p>-0.25</p>	<p>Text mining is a misleading criticism , and seems to dispute doubt .</p> <p>-0.4</p>	<p>Text mining is a popular belief , hardly unthinkable and inconceivable as controversy .</p> <p>-0.59375</p>	<p>Text mining is this impossibly ridiculous myth , nonsense and a lie .</p> <p>-1.00</p>

i-could-have-written-that Manetta Berends



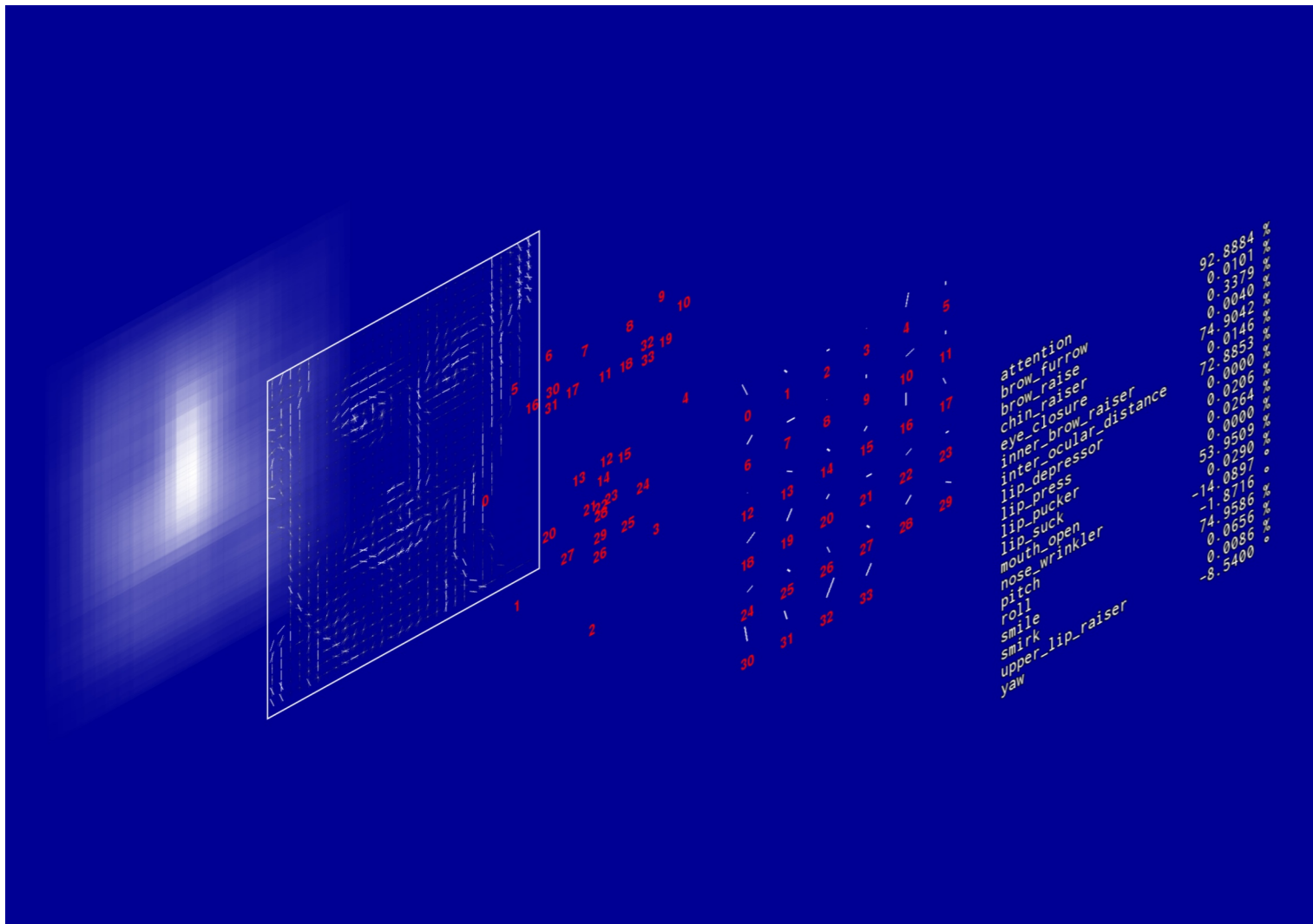
The Limejuice Mystery

Solange Frankort



Choose how you feel; you have seven options

Ruben van de Ven



Late at night in a district of London, in a dangerous Limehouse opium bar, an elegant woman was dancing near naked in sparkling clothing: forced to dance by the bar owner to entertain the guests. The customers danced along and played musical instruments. One of them was recording the dancing with his video camera. In their inebriation they begun a fight over the woman, and one of them pulled out a gun, and started to kill almost everyone in the bar. First the bartender, who tried to stop the mad man. Than the camera man, who recorded everything. Some customers had the chance to escape the massacre, but the woman was nowhere to be found. Nobody was dancing or playing musical instruments anymore, it was quiet in the Limehouse opium bar.

The police arrived at the crime scene, and they were shocked what they found. It was a mystery: what happened at bar? This was a job for Herlock Sholmes and the police called him to solve this puzzle. Who killed all these people, and what happened in the Limehouse opium bar? After a few minutes Herlock Sholmes made an appearance at the crime scene. He sent the police away, so he could take his time to investigate: look for evidence from the murder. Right away he saw the video camera on the floor. It was still on. He tried to rewind carefully the flammable recording and played it again. The first images were of a woman, dancing elegantly, and drunken customers around her playing music. Until one of the customers touched the dancing woman, which led to a huge fight between the intoxicated men.

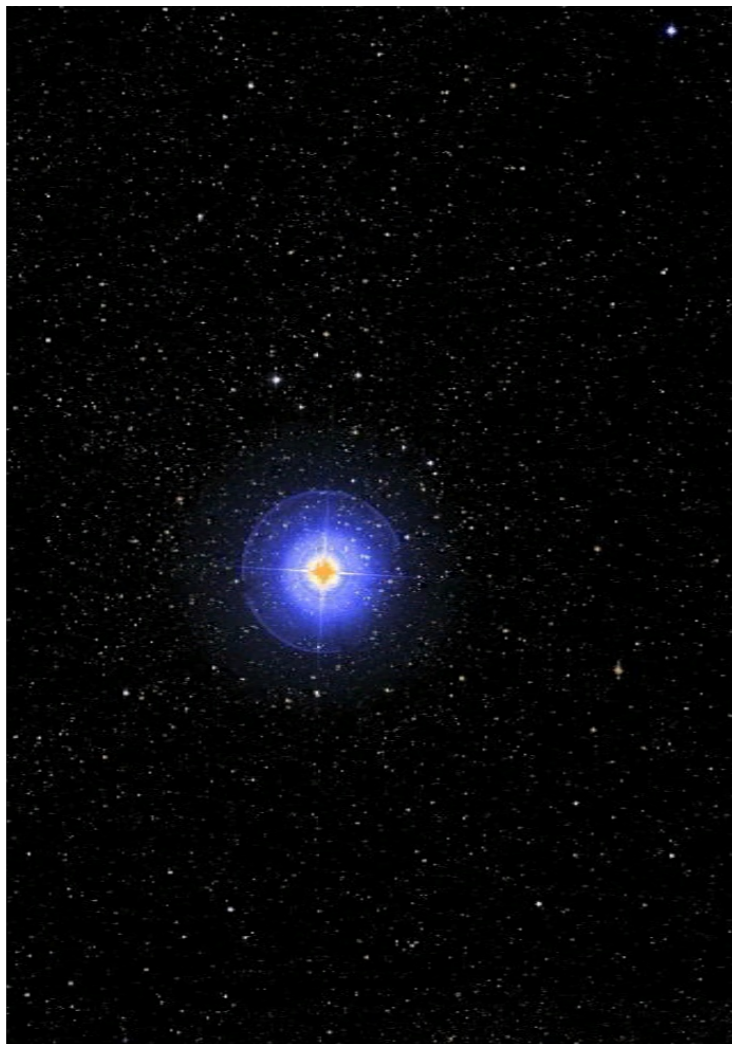
Herlock was looking for any evidence of how the murder happened, until some tobacco from Herlock's pipe fell on the film, and the film immediately caught fire.

"So I was flying with my class from Rotterdam to Athens and I was sitting next to my girlfriend when the plane started shaking left to right, kind of swaying, as we're about to land. She started kind of freaking out, pretty wild. I also have a big fear of flying, I hate flying. I have a fear of death because of that. I completely had to keep my face pretty stern, pretty solid, and pretty light and humorous to instil some confidence in that everything was gonna be all right. Meanwhile, underneath that being also just the same: totally freaking out, totally scared of death on the plane."



The Limejuice Mystery

Solange Frankort



Alfa Centauri
 RA: 21h18m34.8s
 DEC: +62°35m8.0s
 Distance: 48 light-years

"It is true that the infinite distances between ourselves and objects have been overcome by the microscope and the telescope; but we were first conscious of these distances only at the very same moment in which they were overcome.."

Georg Simmel



Hiroshima
 Lon: 132.4594 degrees
 Lat: 34.3963 degrees
 Distance: 9170.6 kilometers

Telecommunications involve the transmission of a message between humans at different locations over a common surface. The value of our physical presence at a particular point in the world may appear negligible as we exchange information, yet it is of major importance. A physical position delineates the geometrical shape of our relations, and this is culturally, politically or economically determining.

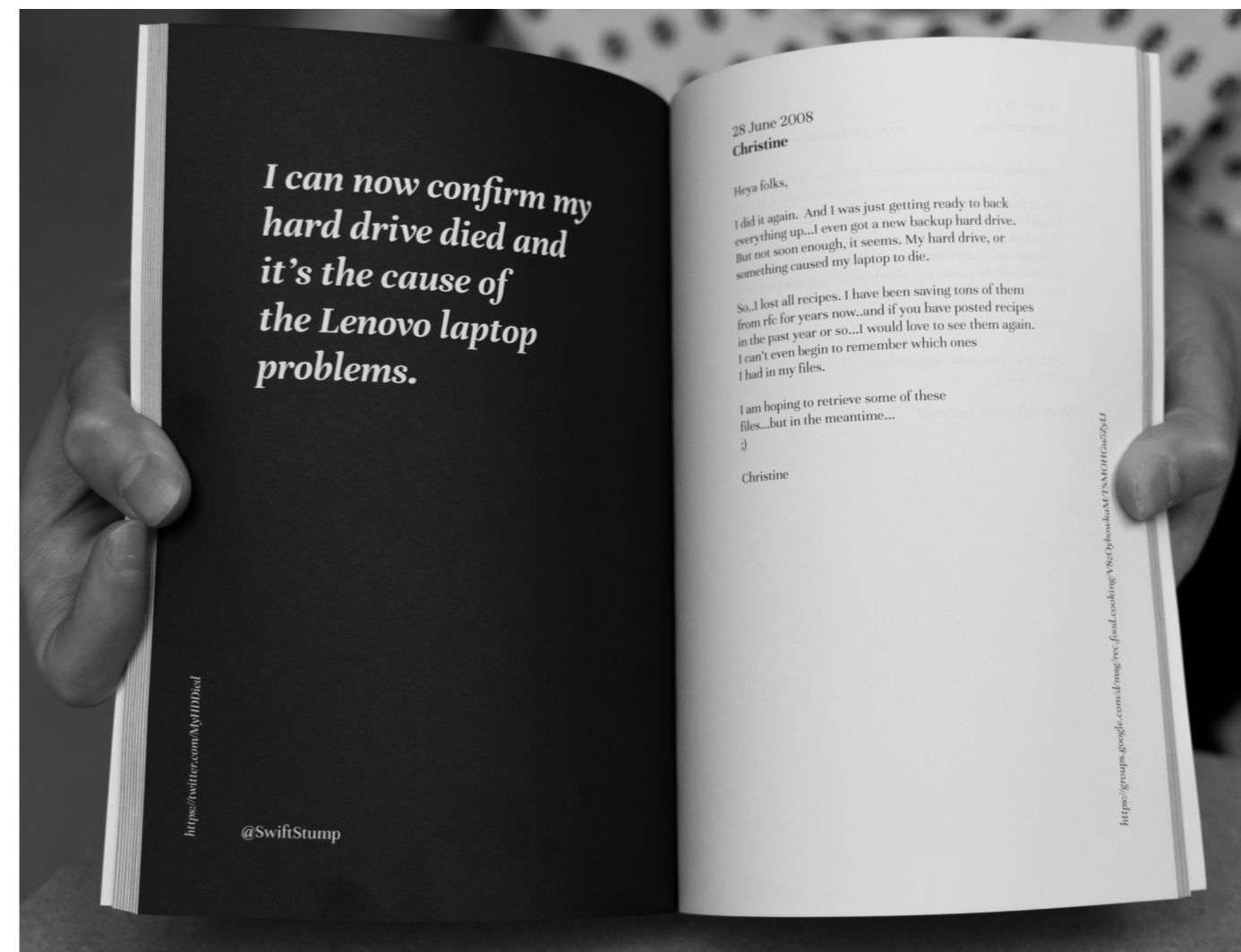
The reenactment of processes used in Land Art with digital networks can address the site specificity of navigating media and their tangible impact. Finding points of convergence between elements from remote environments as they mirror each other is an act of assemblage. The astronomical, the nearby and the digital are ordered in a coherent ensemble around the here and now.

The function of the observatory is thus the one of an apparatus for drawing relations between the viewer and the space we inhabit.

Julie Boschat Thorez



My Hard-Drive Died Along With My Heart



Thomas Walskaar

LIAPO - Light interferometer astrodigital packets observatory

Save & Forget

"Is there any such thing as a perfect storage technology?" The answer is clear, history tells us there is no permanent solution. The notion of a permanent solution is highly utopian, pushed on us by the creators of storage systems. Over-promising and under-delivery has applied to every successive format. Technological thinking holds that for every problem we can invent something to fix it, but the solutions always create new problems. The computer industry has since the 1980s actively moved into the domestic sphere, the problems that institutions have been struggling with for decades are domesticated, becoming something individuals now have to deal with.

But the digitization of the archive proceeds with full force in institutions and is seen as an "easy" solution for space saving and other economic problems. For instance: "Finland's National Archives is currently celebrating its 200th anniversary. At the same time, legislation is being finalised that will enable the Archives not simply to digitise its documents but to dispose of them too. [...] According to the Ministry for Education and Culture, 40 per cent of the National Archives' budget goes on bricks and mortar. The prime motivation behind digitisation is therefore cost-efficiency, especially at a time of severe public sector cuts." (Jeffreys, 2016, Online)

This fetishization of digitisation is something Lev Manovich describes this issue in his book *The Language of New Media*: "In the 1990s, when the new role of the computer as a Universal Media Machine became apparent, already computerized societies went into a digitizing craze. All existing books and videotapes, photographs, and audio recordings started to be fed into computers and an ever-increasing rate. (Manovich, 2001, p224)

Digitizing is supposed to make paper obsolete, computers are going to take over the printed book, and paper will be a thing of the past, but did it happen? In *Post-Digital Print* Alessandro Ludovico observes: "We can trace the actual expression 'paperless office' back to an article titled *The Office of the Future*, published in *Business Week* in June 1975." (Ludovico, 2013, p25) What often survives in a society is culture. We know the ancient texts from Greece not because they were stored in a single place, but because they were spread around, copied and remixed into new texts.

When a new medium arrives, it always leaves the old on the dust, which is deemed of lesser value. But on those formats, there lies a snapshot of society from the past. What can future society learn from the present if there is no fragments to be found? The mystification of technology has hindered people's understanding of the nature of what they are using.

This engenders a careless attitude towards where and how we store information. It's hard to say what dangers exist in the future, its impact is on the individual level. From what we know of how human memory works, it does not remember everything in detail, but makes sense of the world around us. "In spite of current project designers' projections, the ultimate goal of memory is not to end up as a Powerpoint presentation on your grandchild's desktop; the ultimate goal of memory is to make sense of one's life. (Van, 2007, p169)

Information entropy

It is hard to say what is valuable, which is good reason not to be careless. What we assume to be valuable will not necessarily be what interests people in the future. Paul Otlet, for instance advocated the use of microfilm but he did not support throwing the original documents away. To maintain a system, you need to put energy into it, this applies to any system, from people to the economy. In the social context, a system fails first because of the lack of people to take care of it. We see that from the Library of Alexandria to the Tablo.

To connect information and energy is not something new. Mathematicians Claude E Shannon and Warren Weaver wrote on this topic in *The Mathematical Theory of Communication* in 1948 "to those who have studied the physical sciences, it is most significant that an entropy-like expression appears in the theory as a measure of information" (Shannon, 1948, p11) Entropy can be described as if things, left to themselves will, over time, disperse. It takes energy to keep things in order. Entropy, in relation to information, is a term derived from Thermodynamics.

Every format invented is stated to be secure, but every format needs to be maintained. To maintain the format you have to use energy. The loss of energy used to maintain it, is the information lost. So what can we learn? That nothing is forever, nothing is permanent, and its more the mentality towards storage that needs to change. Although we may

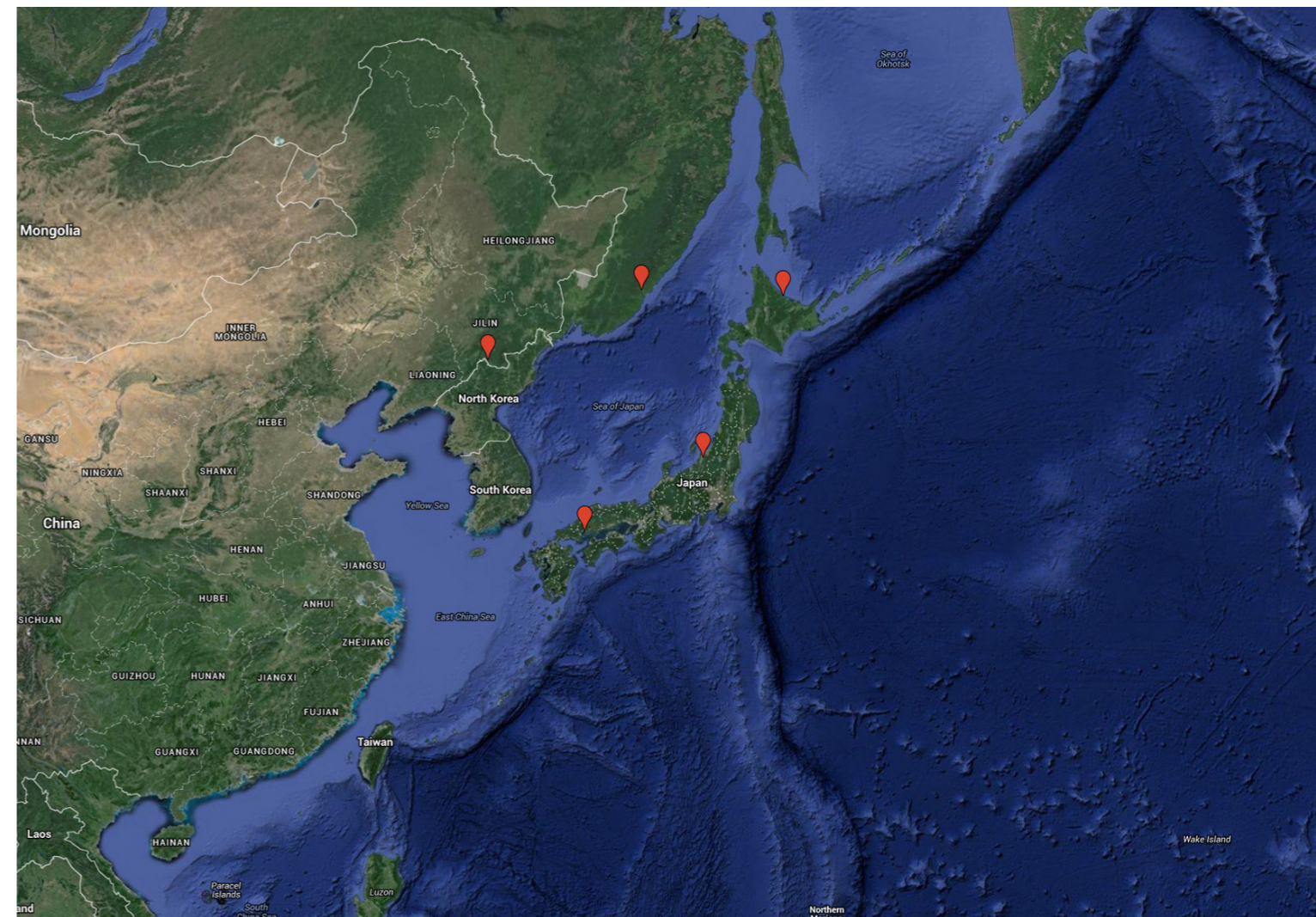
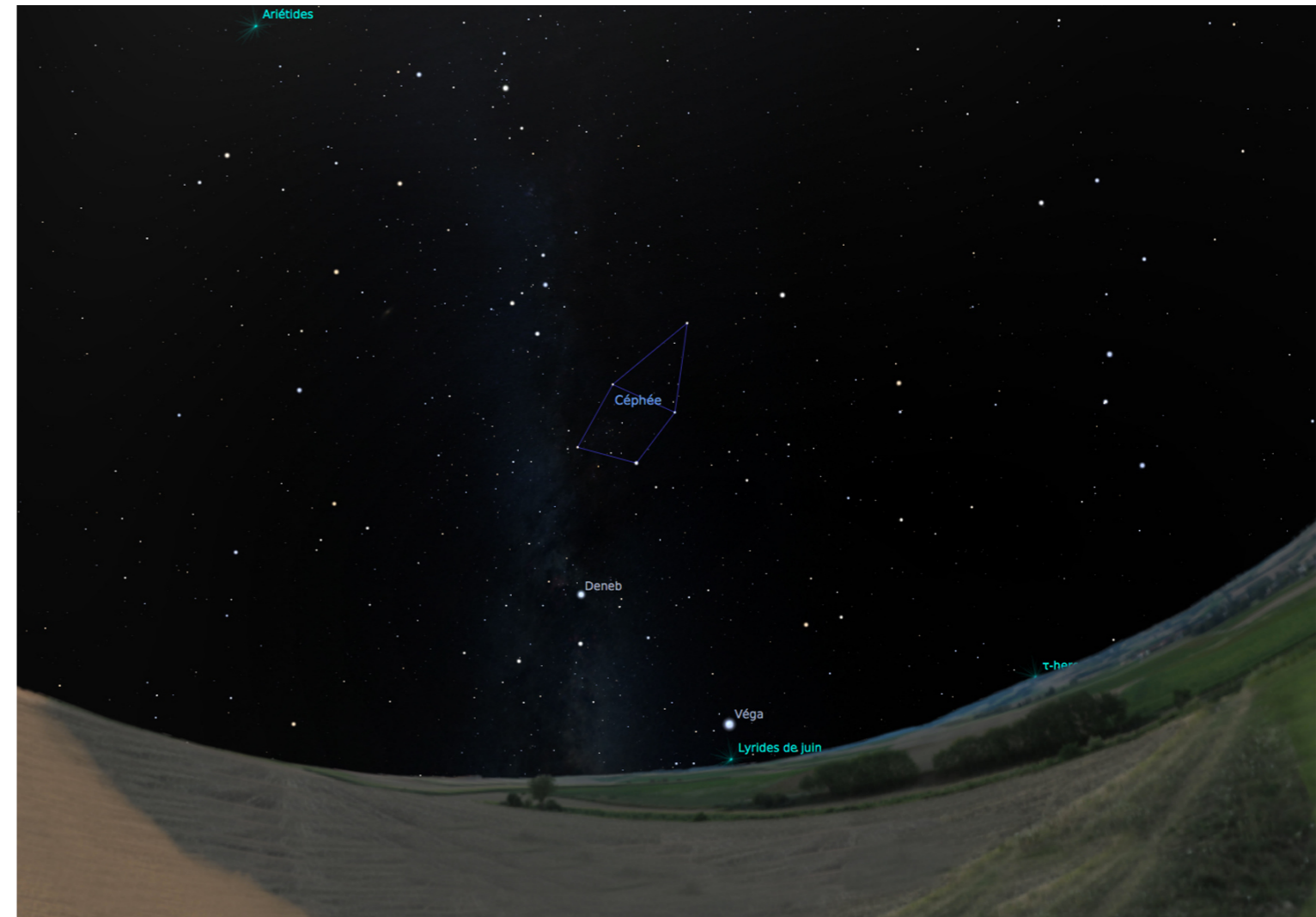
have changing formats, the issues still exist, so we must remember that "memory is an active process, not static. A memory must be held in order to keep it from moving or fading. Memory does not equal storage." (Kyong, 2008, p164)

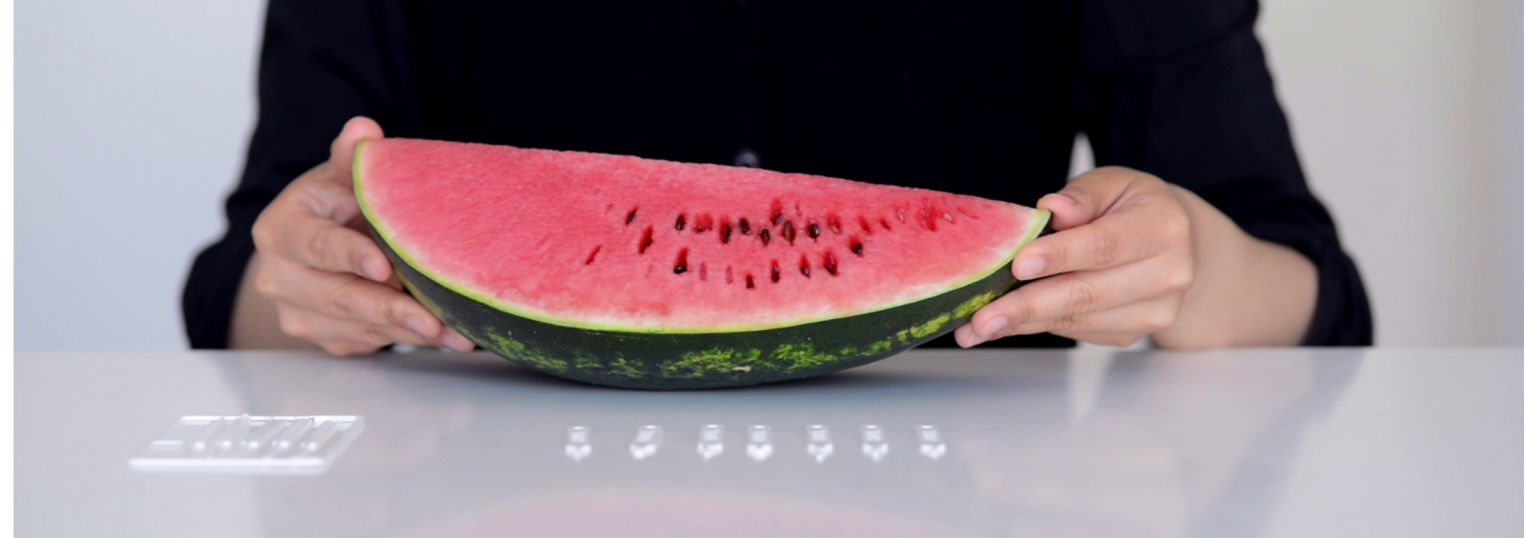
Points of discussion: What we may do?

We need to change our mentality toward temporary storage and actively maintain our collections. We need to take it seriously if we are ever going to keep anything of what we may think is important. Technology companies are deciding more and more what to keep and what to delete, we are no longer in charge. We have a belief or ideology of permanent storage systems, but this ideology is fundamentally at fault. We remember on behalf of the future, we chose what to keep, this process is discriminatory, and in so doing we make assumptions what they may think. So let's be less discriminatory about what we keep for some information survives by being remixed and copied over time, this led to a lot of information being cut up and dispersed into culture. Images and text can live on, but often the context disappears.

We lose something, but keep what is deemed most important. It is a compromise for culture. Information that is not meant to be preserved is often what ends up surviving...but it's not really a given. The term Jason Scott has used for this is "ambient archiving". Ambient Archiving is when things, often ephemeral things get saved from the trash, often because of one individual will give value to what the status quo do not value, preserving something in contrast to what is perceived as important. In this way things are relayed on, by putting energy into the effort. But for the future, we must not put all our eggs in one basket, as the risk of it failing is high and the ramifications are huge, and its effects will be felt for a long time.

"Memory is no longer what we remember it to be, but then, memory probably never quite was how we remembered it and way never be what it is now. The present is the only prism we have to look through to assess memory's past and future, and it is important we look through this contemporary prism from all the possible angles to appreciate memory's complexity and beauty." (Van, 2007, p 182)





Coming from a background in image making, aesthetics, and highly constructed photography, Anne Lamb's work *Surrogates*, is a departure from her craft and an experiment into a practice rooted in deeply personal subjects. We are taught that "artists" are those dealing with political or personal conflicts, and work with a medium to express their position. But what happens when you have prioritized the craft over the content? With this in mind, Lamb embraced her personal and sexual trauma's to create a video work rich with personal and emotional detail. Positioning emotional transparency over the saturation and position of the lighting, *Surrogates* outlines the trauma of heart break, the tension between "feminism" and heterosexual male-female

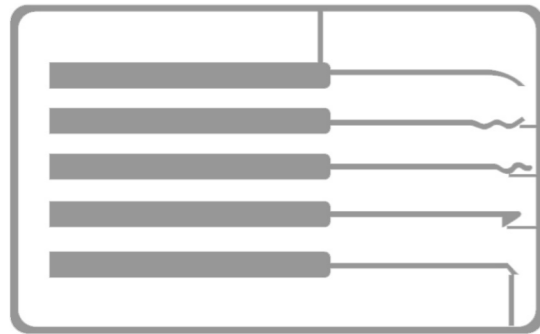
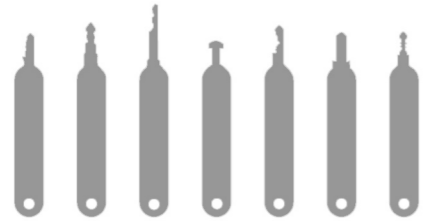
relations, and the stigma for heterosexual men to publicly perform their sexuality, or erotically present their bodies in front of a lens. *Surrogates* is a short video work where the artist is seen photographing about a dozen young men who meet the general societal guideline for what is "masculine", whilst they engage in an intimate and personal dialogue about love and relationships. The video deals with the concept of a "female gaze", and re-considers the power of performance by a conscious or an unconscious performer. The work examines whether generations of grooming women to "perform" their sexuality has left a divide between how men and women are seen, and how we perform our bodies when left in front of a lens.

Surrogates

Anne Lamb

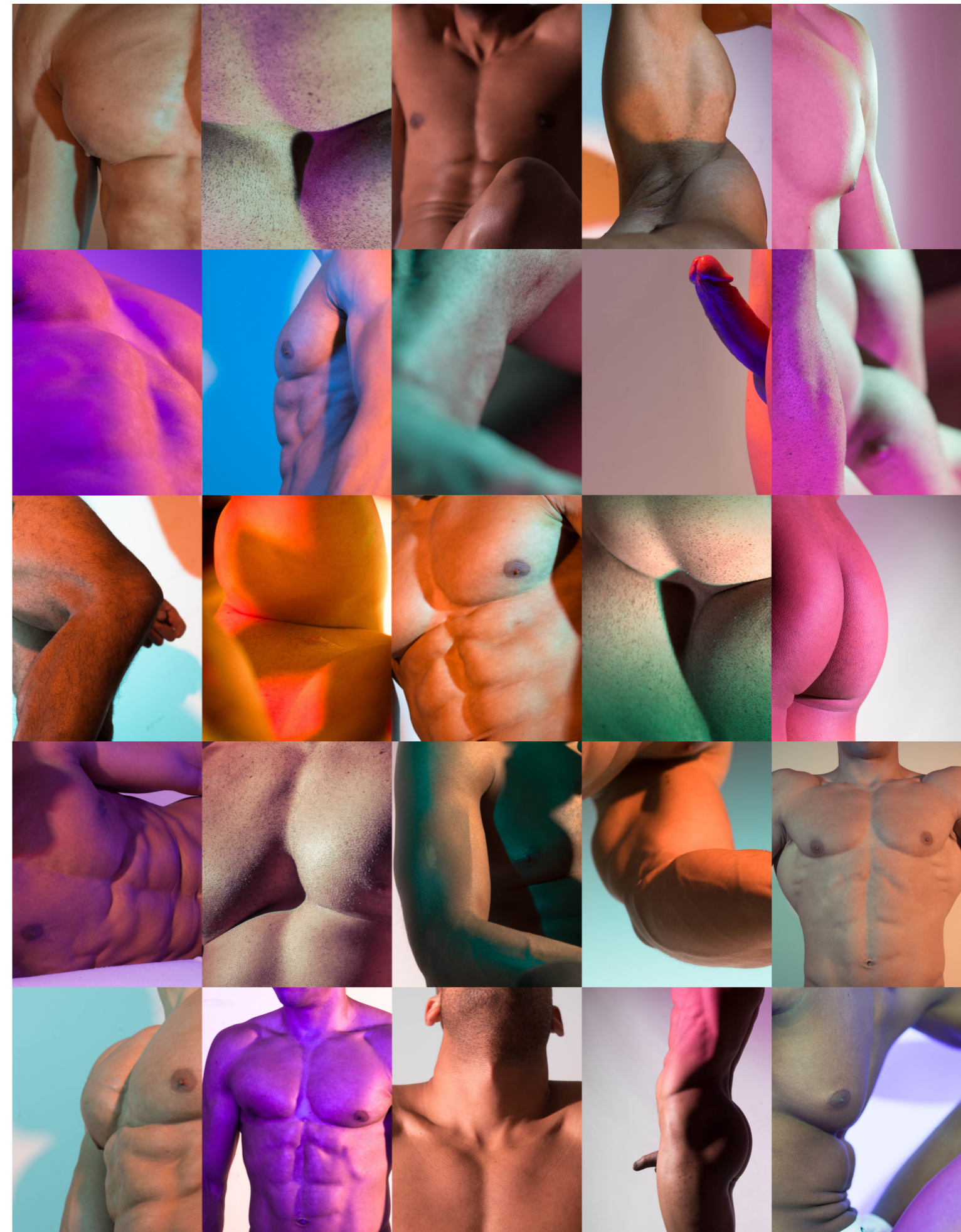
For the Common Good

Yuzhen Tang



With the help of 3d printing technology, everyone has the potential to get tangible things as long as they are able to access the digital files. The diverse notion of sharing 3d printable files urges our reconsiderations around these digital commons. However, the combined physical and digital features of this medium make the issue more complex, what was virtual may easily become real. The friction between digital fabrication and material reality triggers Yuzhen Tang's research project. She works closely with a group of objects selected from Thingiverse, the most popular website for sharing creative commons of 3D files. This selection exists in a grey zone, confronting multitudes of "institutional protocols"-- disparate thoughts from individuals, conventions from community, and regulations from states. These found items are considered as digital "readymades" in her work, For the Common Good. On the one hand, the objects are found items which initially are digital files; On the other hand, like the "readymade" once towed the borderline of the art, the objects indicate the ambiguity of the classificatory system of digital commons.

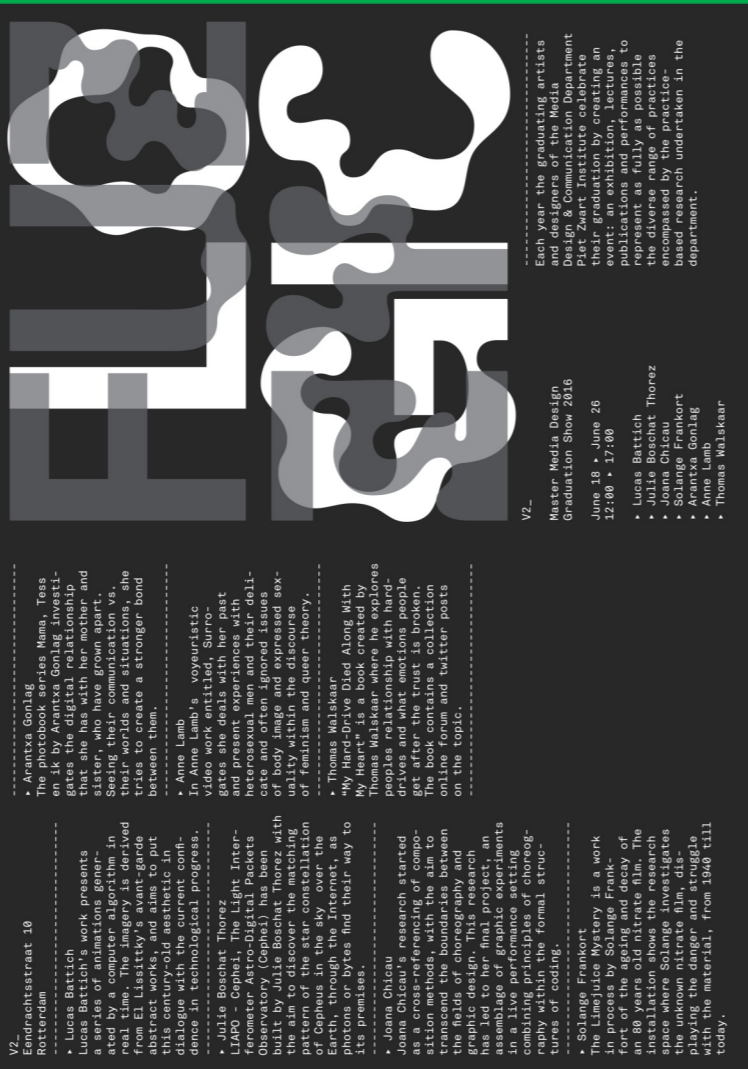
For the Common Good consists of two main parts, the 3d printed objects and the video in which those objects are used by the artist in the ways of what they are not intended. They obtain changing faces in her video. By viewing the tangible objects together with the video, people are invited to consider/reconsider the cognitive relationship with the objects. Tang's interpretation of these objects invites spectators' reinterpretations, indicating the ambiguous controversy on them.



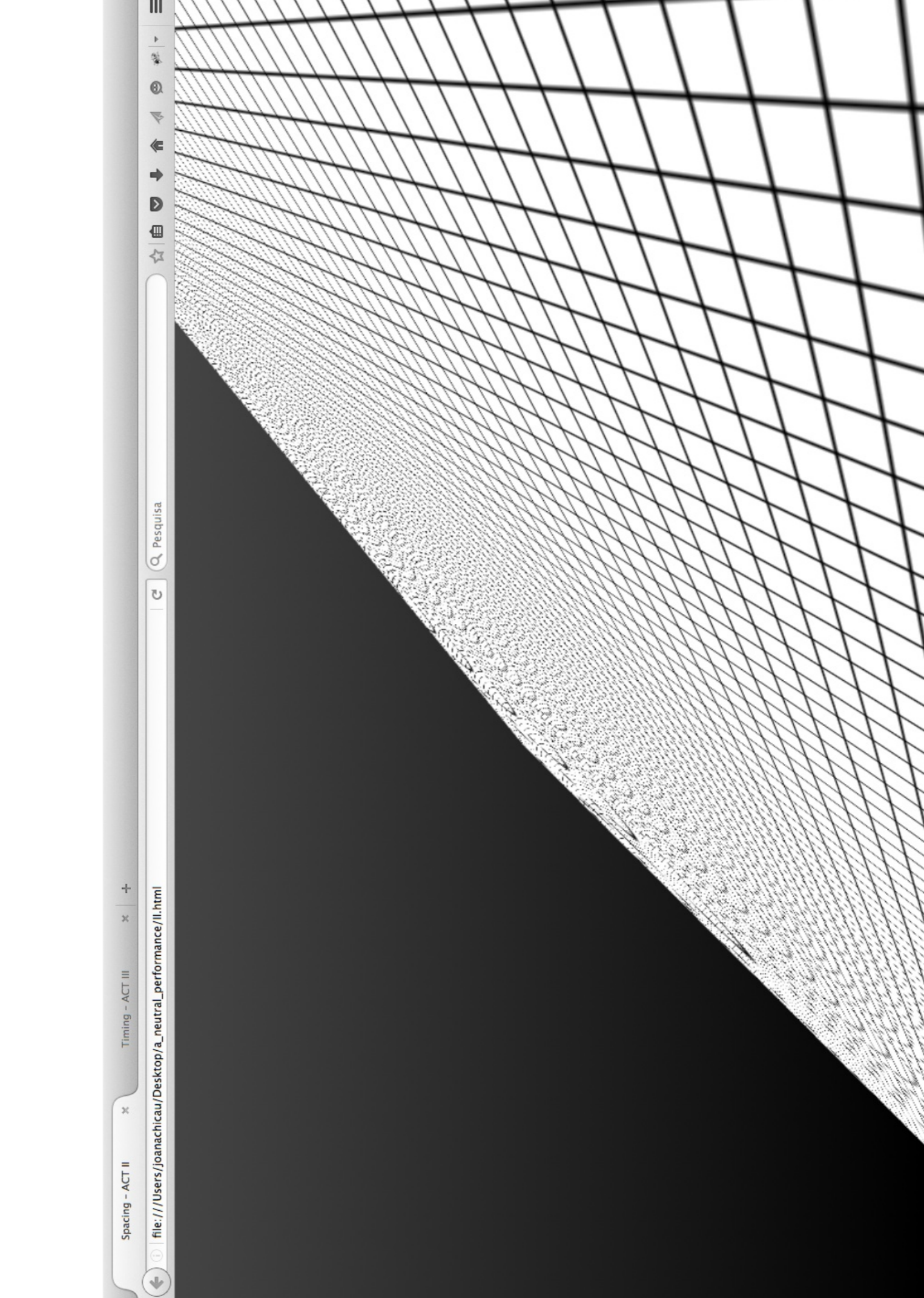
graduation exhibition 2016, Fuzzy Logic



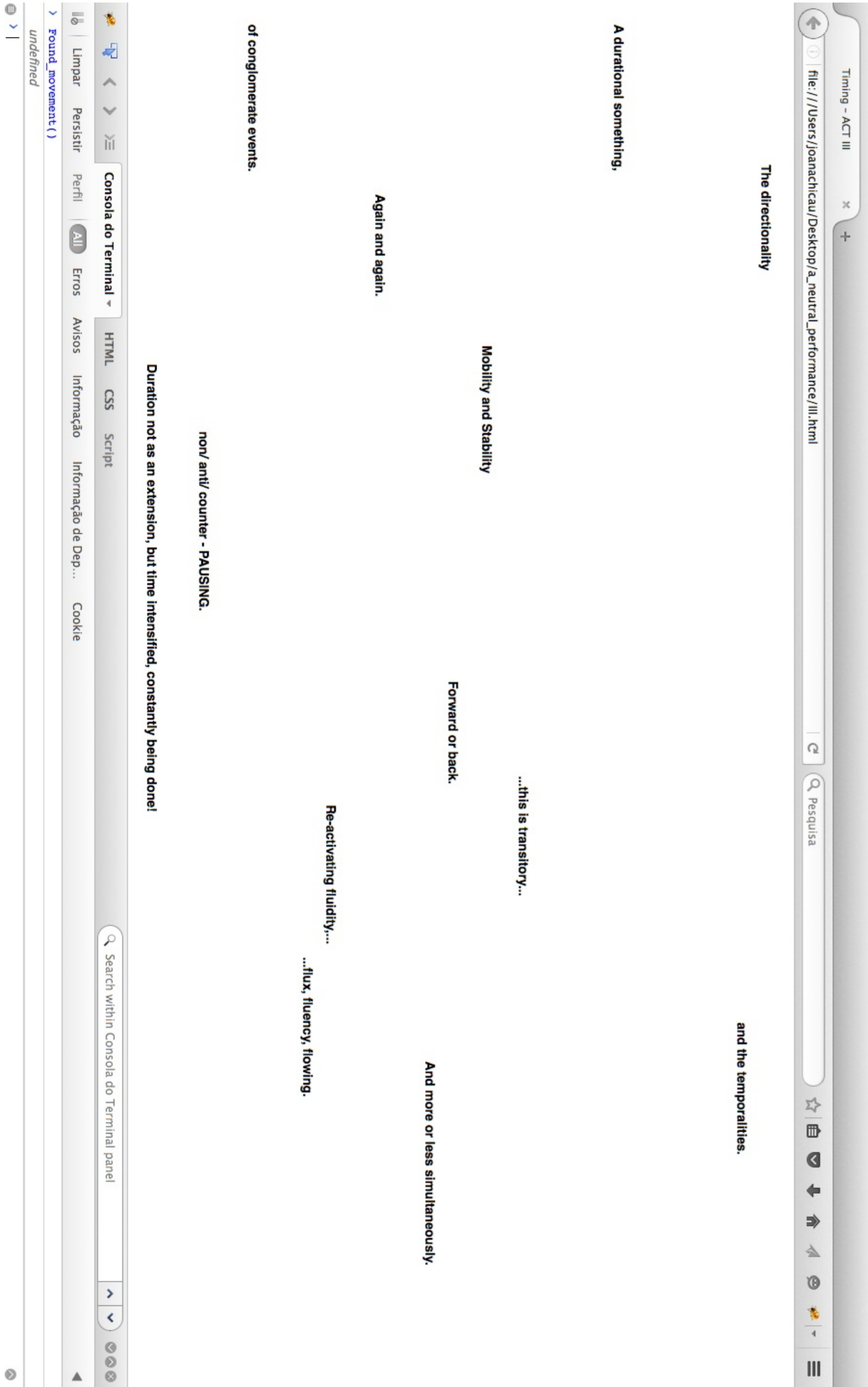
poster, designed by Jeremy Jansen



WebPage Act I, II, III



Joana Chicau



Joana Chicau

