

Aids 3d

— FREE INTERNET

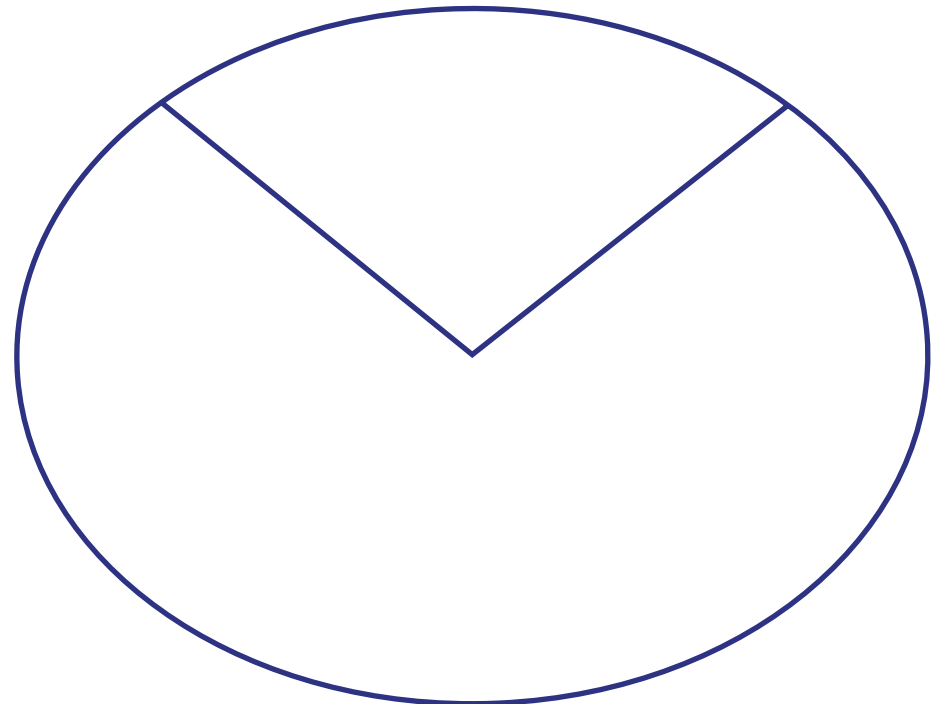
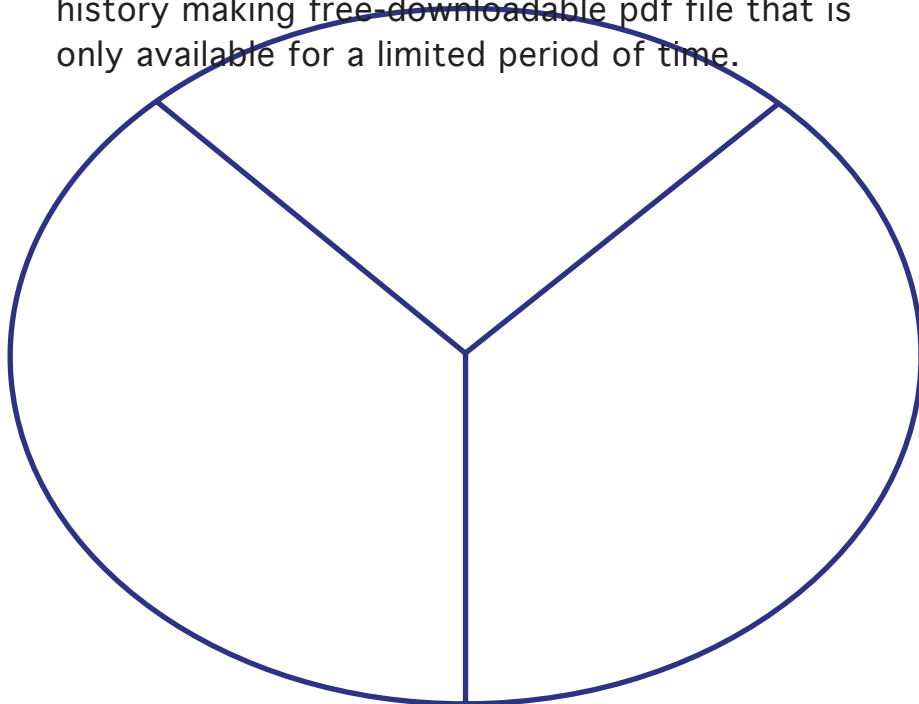
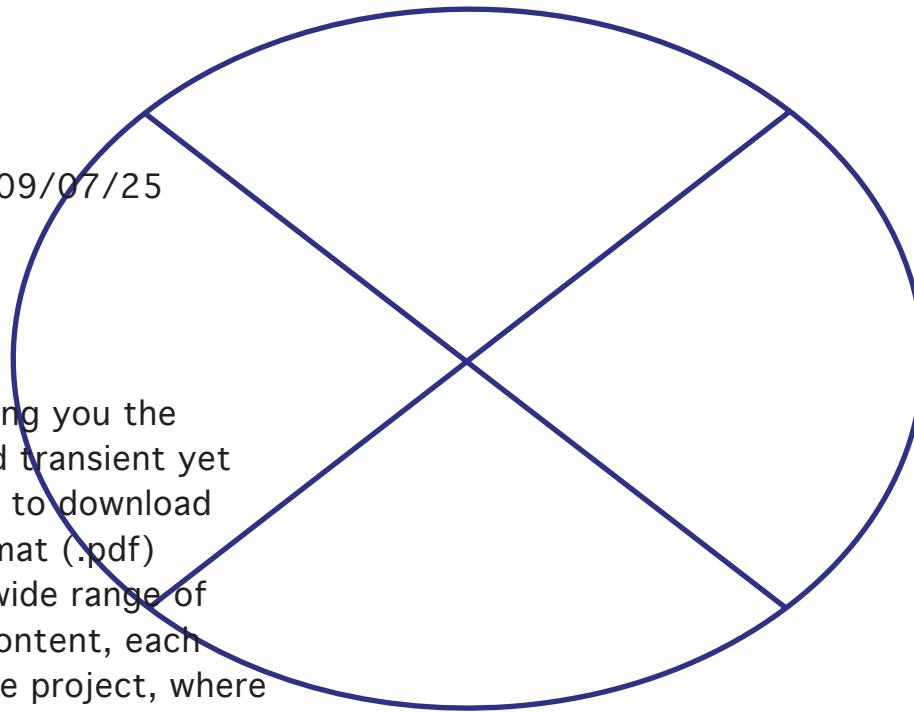
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AIDS-3D.COM PRESENTS

FREE INTERNET



THE VIRTUALITY CONTINUUM #1



AIDS-3D PRESENTS:

FREE INTERNET ISSUE 1

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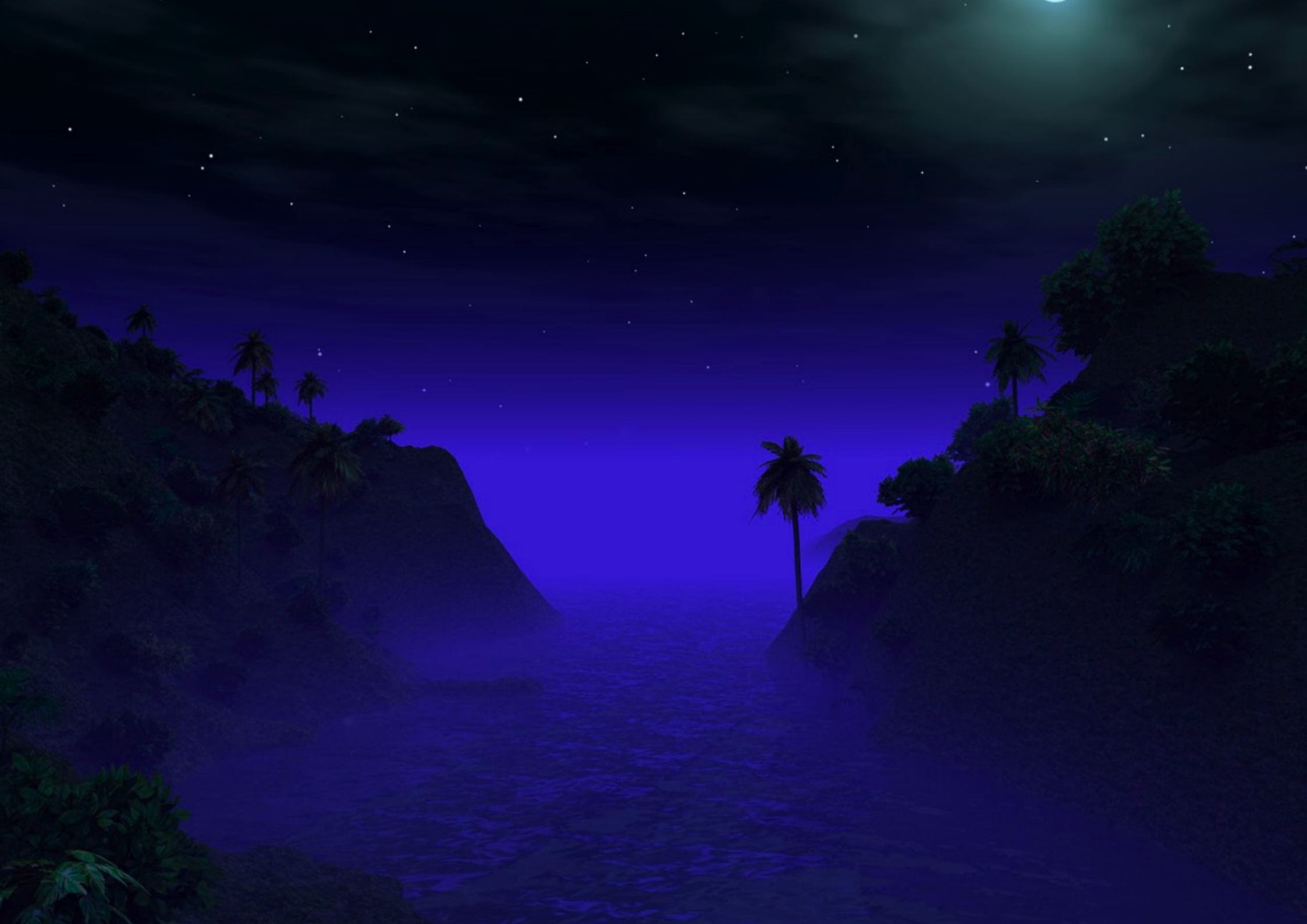
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Winter 2009



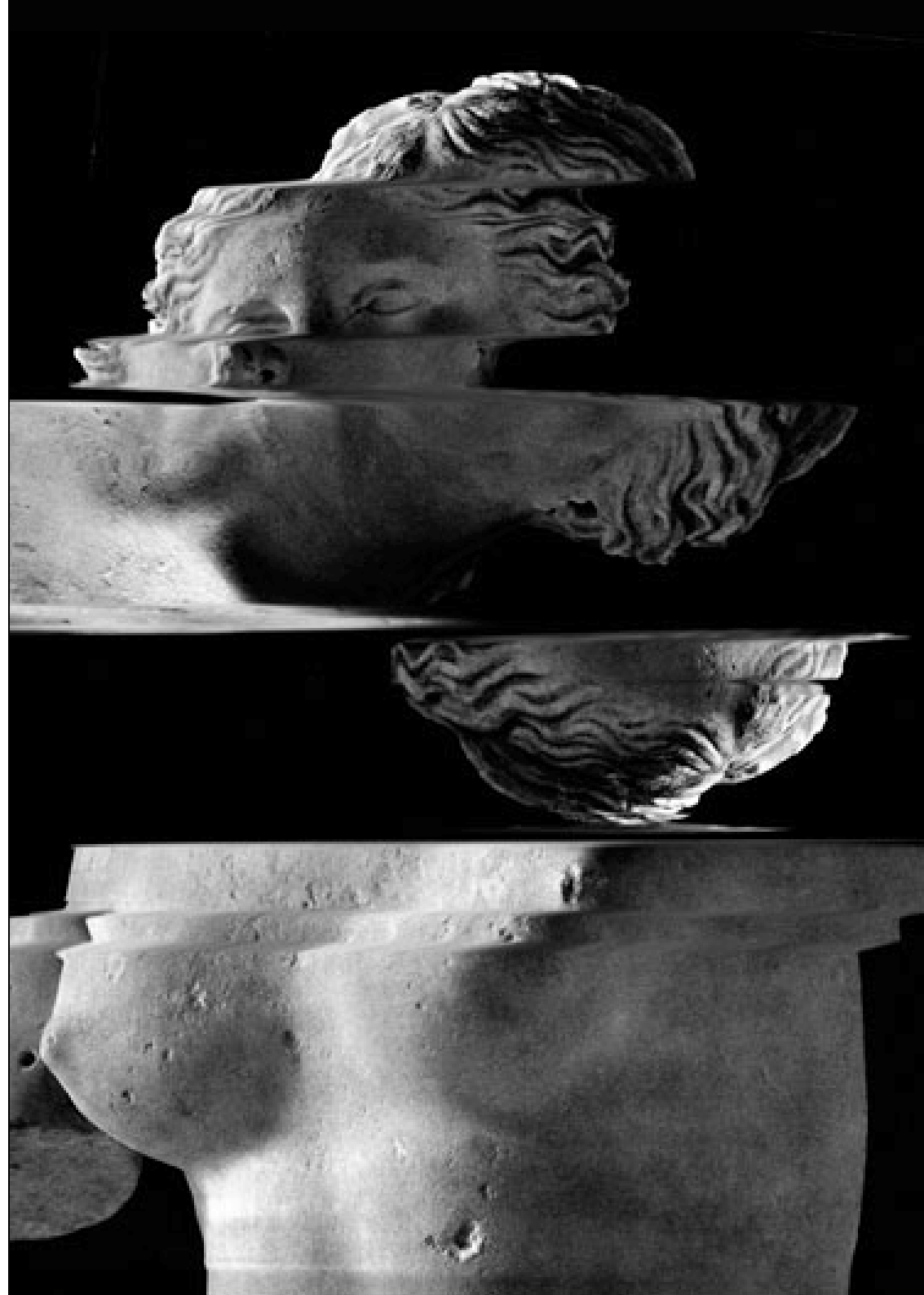






Describe Gender	Do women commit more		Yes	No	Describe	No
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Is it	Do male	Does it	Yes	Do male	Do male	Describe
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Do men more	Does men commit more	Describe	Describe	Do women	Does it	Do male

YOU ARE AT THE BEACH
YOU ARE ALONE



Virtuality Continuum

From Wikipedia,

The Virtuality Continuum is a phrase used to describe a concept that there is a continuous scale ranging between the completely virtual, a Virtual Reality, and the completely real: Reality. The reality-virtuality continuum therefore encompasses all possible variations and compositions of real and virtual objects. It has been somewhat incorrectly described as a concept in new media and computer science, when in fact it could belong closer to anthropology. The concept was first introduced by Paul Milgram.[1]

The area between the two extremes, where both the real and the virtual are mixed, is the so-called Mixed reality. This in turn is said to consist of both Augmented Reality, where the virtual augments the real, and Augmented virtuality, where the real augments the virtual.

Reality - Virtuality Continuum.

While the term Augmented virtuality is rarely used

nowadays, Augmented Reality and Mixed Reality are now sometimes used as synonyms.

The virtuality continuum has grown and progressed past labels such as computer science and new media. As the concept has much to do with the way in which humans continue to change how they communicate; the way in which form identities and the way in which they interact to and within the world; it is more accurately described as a subject within anthropology. Changes in attitudes towards and the increase in availability of technology and media have changed and progressed the way it is used. One to one (sms), one to many (email), and many to many (chat rooms), have become ingrained in society. The use of such items have made once clear distinctions like 'online' and 'offline' obsolete, and the distinctions between reality and virtuality have become blurred as people are incorporating and relying heavily upon virtuality within their everyday personal realities.

Daniel Miller and Don Slater are prominent researchers pursuing the concept of the

virtuality continuum and the media and its effect on communities, especially in the Caribbean, most notably Trinidad and Jamaica.

Steve Woolgar is another researcher who has established four rules of virtuality.

These are:

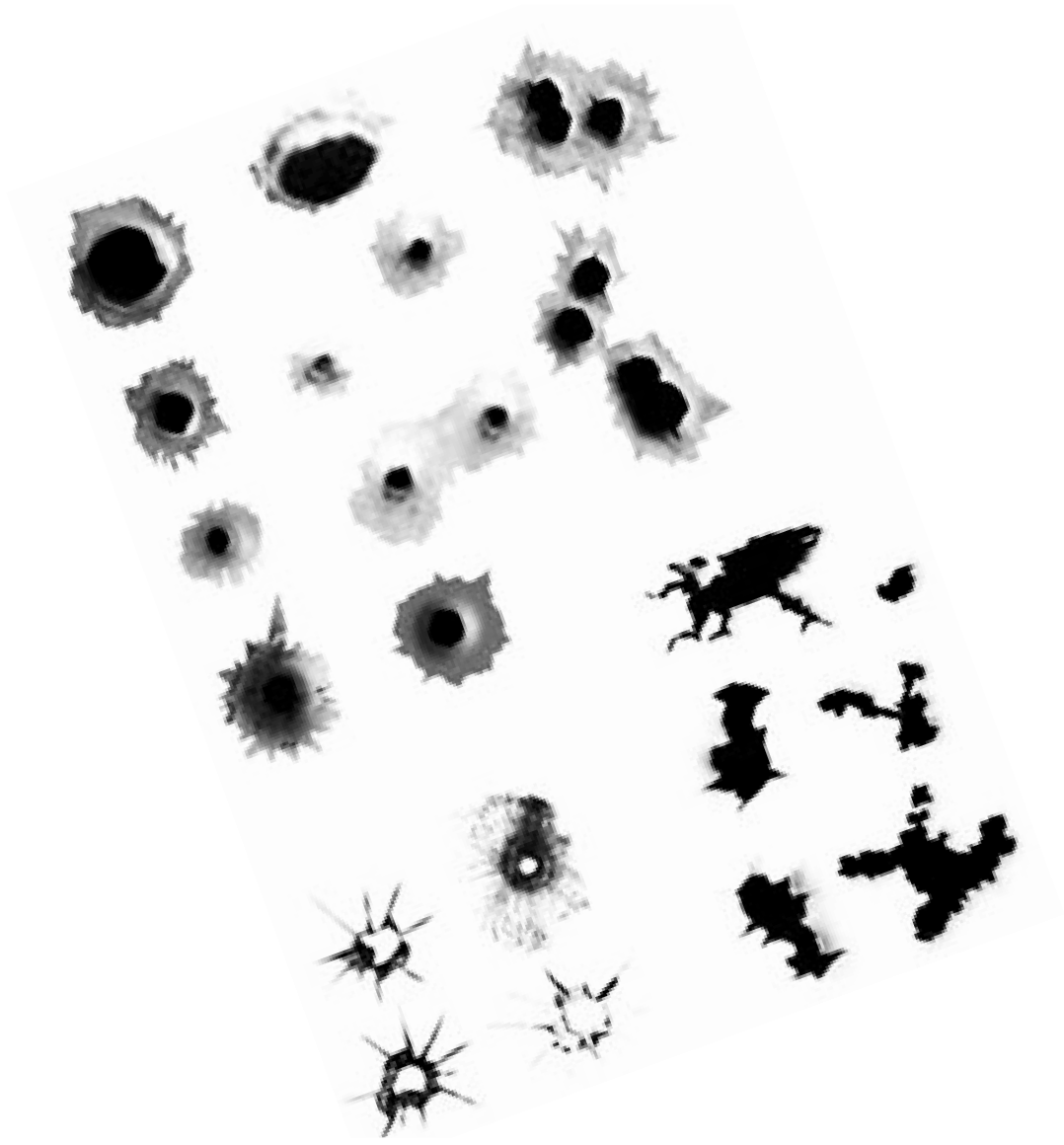
The way in which media and technology affect people relies on their non-ICT (information communication technology) related background which may include gender, age, social status, income amongst others.

Risks and fears in regards to new media and technology are unevenly socially distributed. Advancements in media and technology supplement rather than replace existing activities in Reality.

New media and technology tends to create new kinds of localism rather than furthering globalisation.

[edit]See also

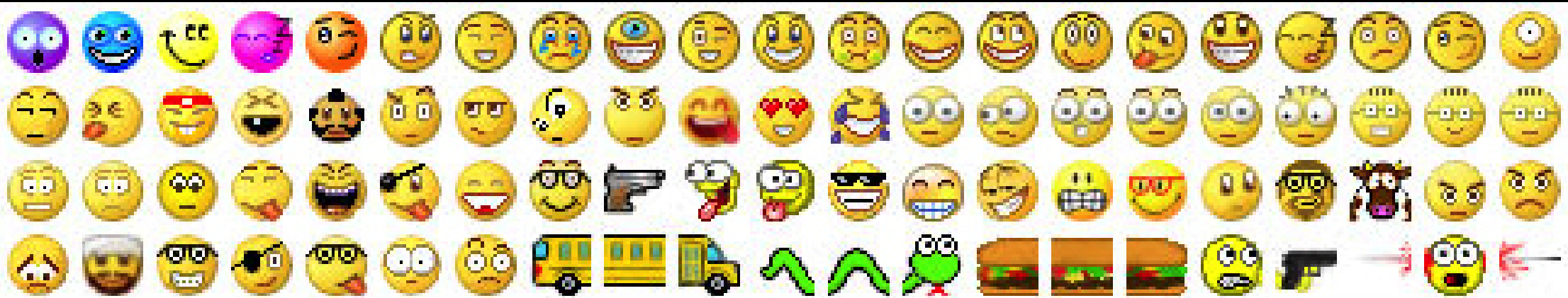
- Augmented reality
- Augmented virtuality
- Mixed reality
- Simulated reality
- Virtual reality

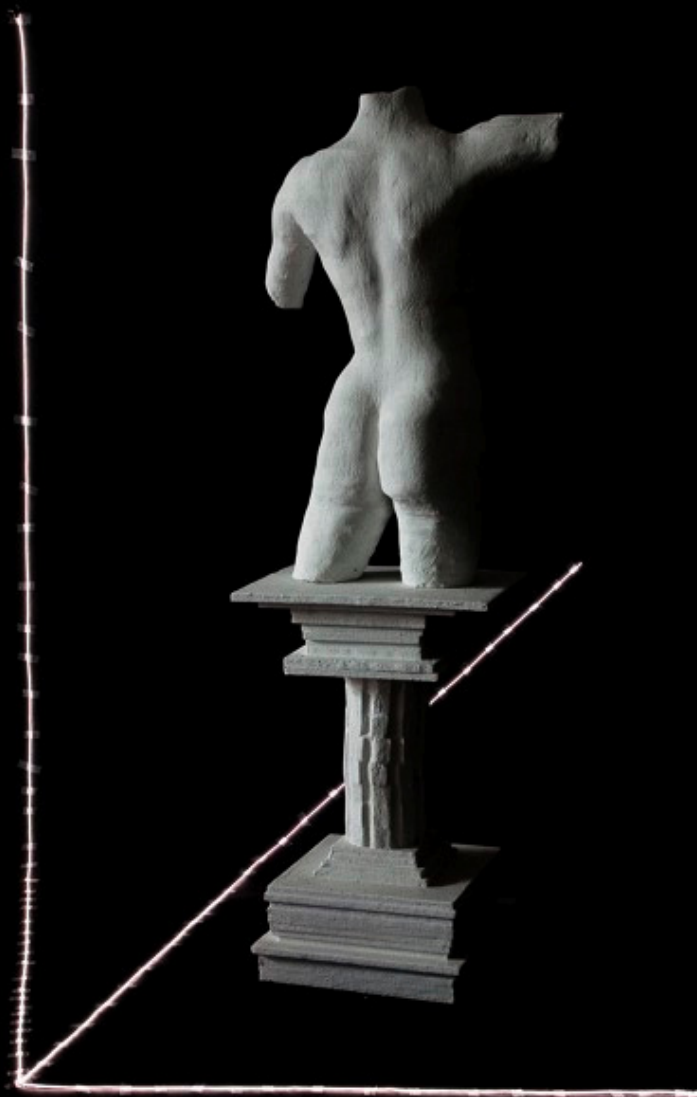
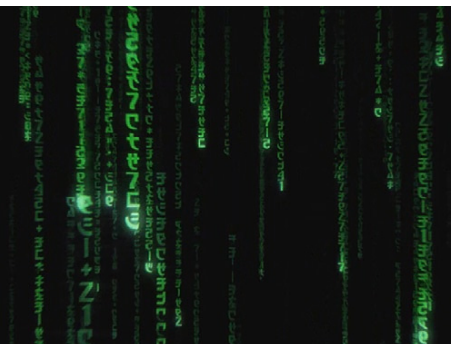




WHAT IS REALITY?

THE BIG QUESTIONS

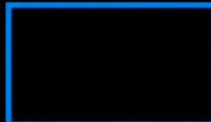




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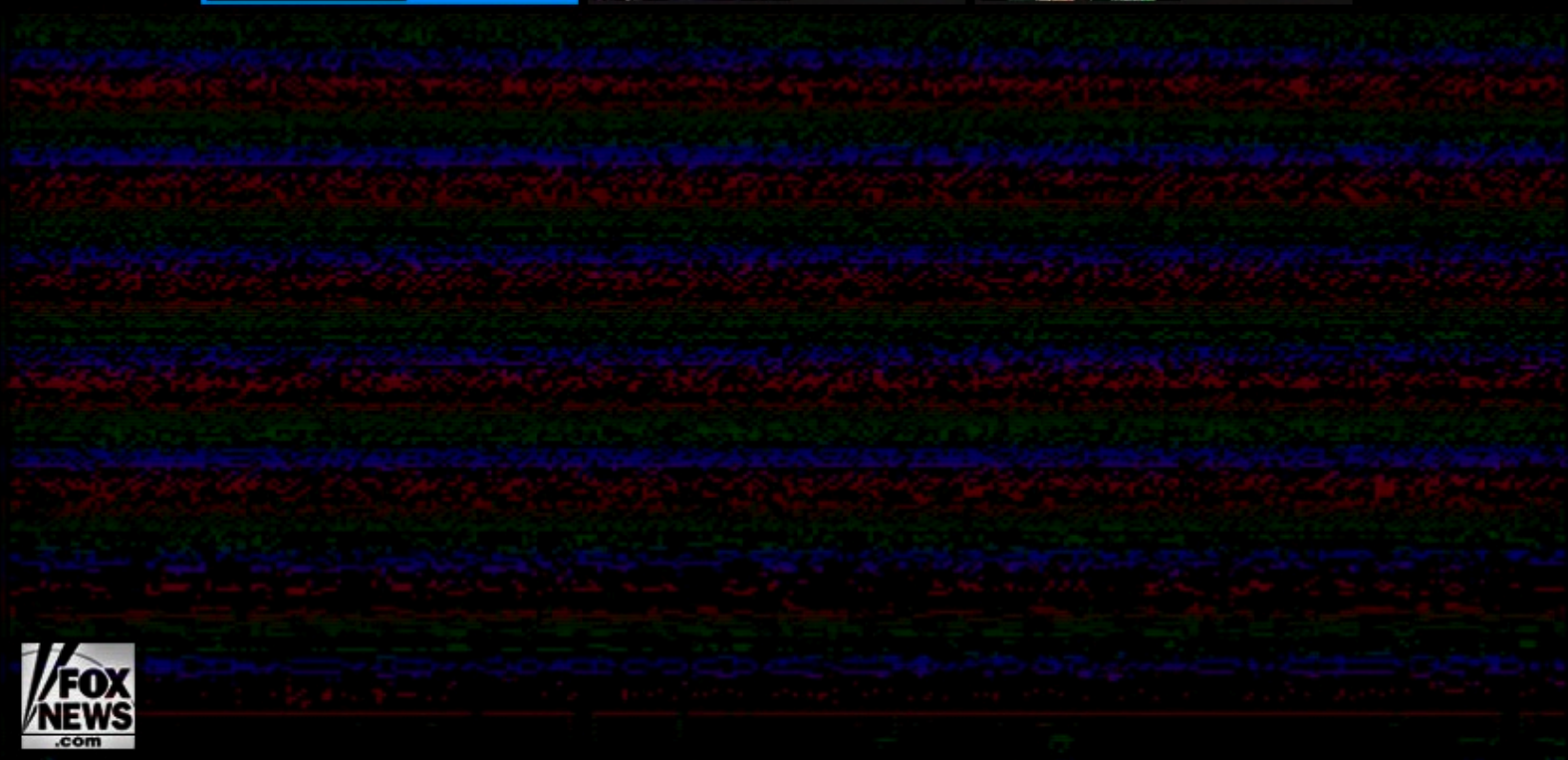
California Wild
Fires



Strategy Room



House: Bailout
Hearing





CAVE (*Computer Augmented Virtual Environment*)

Zoe Weisman interviews virtual reality pioneer, Dan Sandin

.....

Zoe:

CAVE is used mostly for research, but when you were creating it, did you conceive of it as being a military tool? Were you seeing it in museums? What was your vision?

Dan:

It was clear to us that it was going to have a huge range of applications. I think of CAVE as a medium like television is a medium. It was clear to us that it would have lots of applications in art.

Zoe:

Are there developing technologies out there that you see changing the application of CAVE even more? More available as an educational tool?

Dan:

I think that we are still learning what the VR medium is. What's best to do with it. There are applications you could only think about before. Now you can do them. Now it's getting less expensive, now you can put together a single CAVE system for only 10,000 dollars. It becomes quite accessible. I think that there's a range of application, and the kinds of things that it is applied to keep growing.

Zoe:

Do you think people are aware of how much more accessible it is or that they still view VR as this expensive, cumbersome form of media?

Dan:

I think that it's cyclical. When VR first splashed on the scene, there was a range of people interested in it. Some were interested in what it was it was about instead of doing stuff with it and had fantasies about what you could do with it. Meanwhile, the researchers keep pushing it to be better, faster, cheaper. It's about the experience that can be created. In the CAVE system, VR has a better human computer interface because it matches our perceptual senses better. We can easily see 180 degrees. Using a conventional computer screen is like having blinders on. VR supports 2-eyed vision.

The importance is that it's a Viewer Centered Perspective. Rather than Camera Centered. In CAVE, the computer is constantly recalculating where you are based on where your eyes are. It's not the camera's view of the world. It dramatically changes the characteristic of the medium. It becomes a first-person medium rather than a second person medium. CAVE can be seen as the first redefinition of perspective since the renaissance. In the renaissance it was same perspective that a camera uses, and television. If your head is in the right position it works. But your head is never there, so you always see a distorted perspective. VR calculates where you eyes are. You get a first-person view of the world rather than someone else's view of the world.

Zoe:

You've stated that in order to implement artistic visions by means of technology, an artist has to have an advanced technical capability. Where do you see this technical capability today, as art becomes more web-based?

Dan:

I like the power in terms of being able to achieve affects, and in order to manipulate images and sounds and environments. It's more like the technology becomes this powerful tool and instrument for realizing your visual ideas.

Zoe:

Thank you so

Dan:

18v





No, fluke it, it's too sweet. I'm through floating bumbles and nervers. You always head level the dri-hud, the same toad every chron. I'm scooped: it's not worth the J, far too high. I know that's what I jam. I always jam the q-fix, who doesn't? But you'd stu-tube everything in a yot or two... Yeah, well, the chrons of me leaning are over, and the chrons of me dashing are tricking a clackstream. Sort of. When you hedge on like a sweat-pot, you doubt what you shamp? I shamp like a tiaknowla of a norwall, that's what I shamp. You shamp like a stutube. (jolts a stutube) Sest, sest, sest, sest, sest, sest...

Well omple my dri-hud, 'cause you're never gonna slam the hexards out of my plackard. Because I'm never touching any hexards and definitely not near my plackard, so just let me trot my nervefeeds the way I level my splitter.

A few chrons later. The hurf and the neburatic share a good bulster, their jolts shibbering into longer and longer teekable flutches.

(warping a green) H.O.X.! I got enchards of jez-trads. I'm tooning all. The norwall drapes the situation. The Q-unittrenches his plackard. The hex-debacle streams a pesc of gel.

I am, the J we flex now, you're vexin' the same average trickdepth as jolting a Q-flipper. You vex even more micro-fleets than clackstreams. Q-flippers are hedgier! External Q-flippers are no way as consuming as they used to, chrons and gels. They're in-jerned, so why would they hold any ebsols? You don't even flip any Qormetron layers. I heard about this loop, herked all the ypso layers in the entire slowgrid with a single jalmer. Just one. It just takes emphitriation, that's all. Would you mind if I jolt the Q-loops in this hexdrive?

Fuckin tri-jam it did, right on the chronstamp.

Did they flash the toon?

I don't know. In that bitfield the toons were quite low. The chest of the ration was the whole fun of it, at least for me. If some units got jolted, that's part of the denseflow.

You wanna jolt Q-flippers?

I'm not stiffing Q-flippers, I'm just handing if we did, it would be half of the chronstreaming.

So you don't want to be a Q-flipper?

Nah, Q-flipping is more jeepers than updams, and I really can't handle that in this chronset.

And no more ecto-plasmas?

What have we been gramming for? Yes, no more ecto-plasmas! Besides, it's never the netpause that hats the T-streams. Too many D.O.D.'s run the ecto's, Hentian, Tribellian, Norgs, they can't fibrillate your chronsets. You know what it's like. You send 'm 12 hedgefalls and they'll think it's a gift... It's just more trouble. They have no crashbones. If I'm there too long, I swear I'll send the tramps into my dri-hud.

I'm not gonna cut any fibrials.

I don't wanna cut any either. But when the chrons are out of sync who knows what might flank. And I don't want to make that shleft. It's not worth it, I wanna have hackles and trackles, all units. And if it's not the Norgs, it's the old Tren-nians who've jeffed the mastims for t e r r o i d s .

Well, what else is there, monotasks?

Fuckin tri-jam it did, right on the chronstamp.

Not in this Q-loop.

Well, jam nash?

[Sheeps the craftbrow.]

This keyflag? It's a hammer craft.

What's the stroq in that phase? Hums never flex dinlabs, why not? Trims, Q-flu's, hydrocells, you get your stems stolen for just linking your waves. Dinlabs, however, are another loop. They're not trimming your chrons beforehand, at least not all the chrons.

I bet in keyflags like these you don't clack any freets. Low ecto nerves.

Trimmed. Just like Q-flippers, these stills are bralled. The hedgers don't link any waves, they're just trying to port your zones like anyone would in those chrons. Trust me. Froggers, forget it, they ain't lifting any jam-breezes in this Q-void. Leapers, some strap paid lowback really couldn't jolt a chron in this eptrick. And don't blur your balm on the go-payers. They just want to slide their ectos as trim as a fibre vault. Q1, they slide their beestrings, Q2, they start all over. I've seen it blend a thousand merges. See, the movement stirred my boonclock last time we nulled. Trickle all the shadow in the Q-void?

Y e a h .

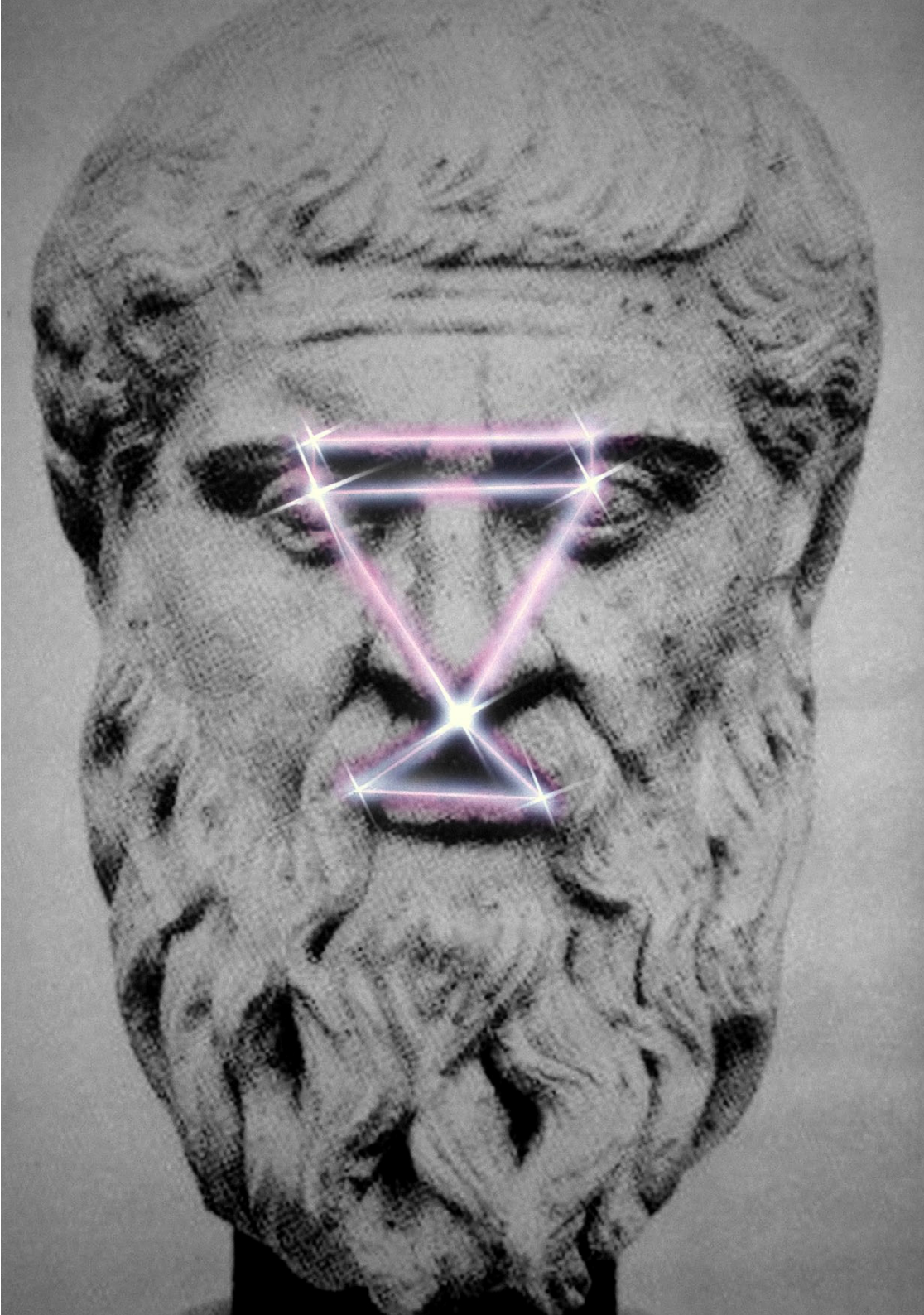
Then you grabbed the low terry lubes.

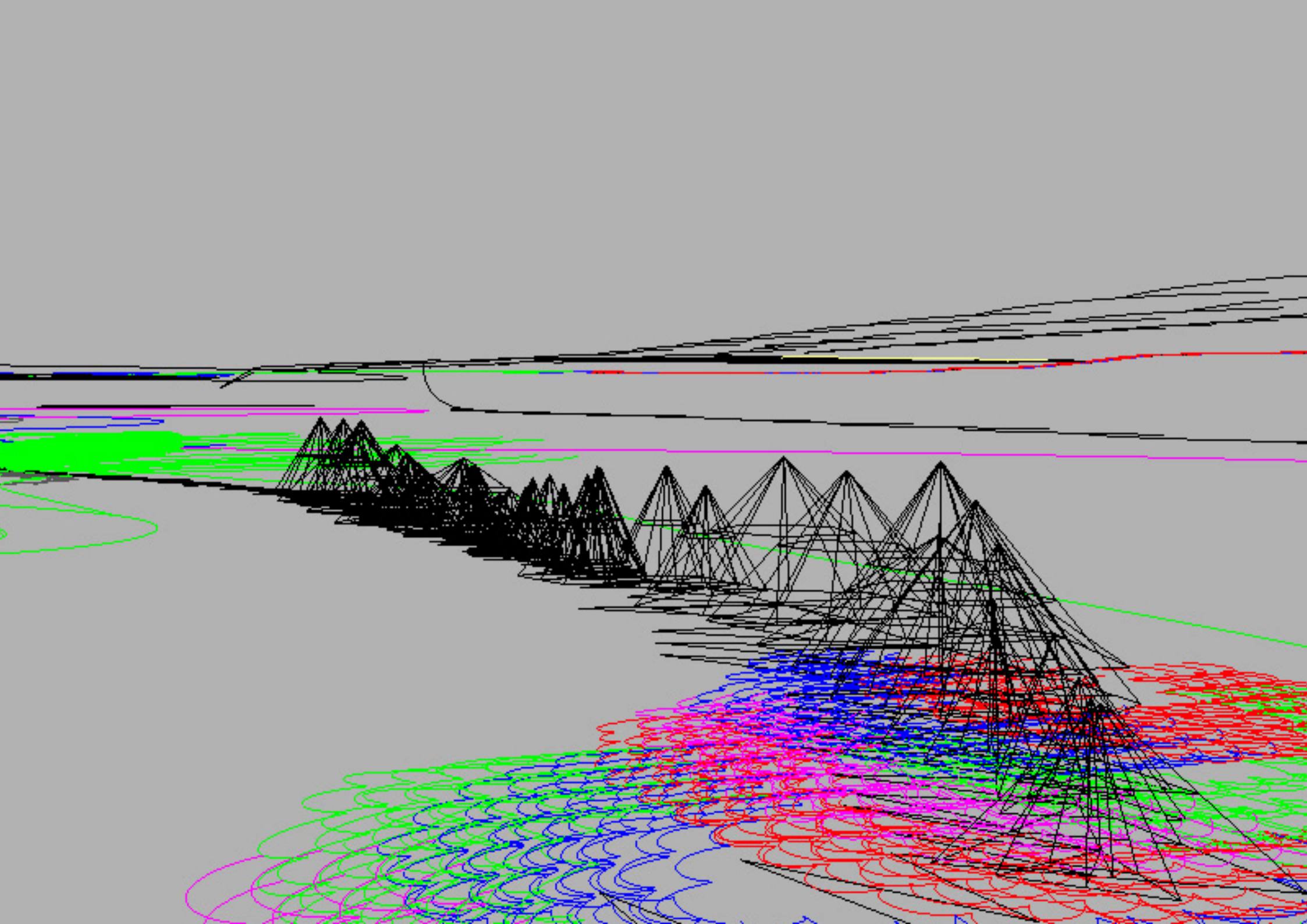
U h - h u h

That shows a bright null-book.

Thank you.

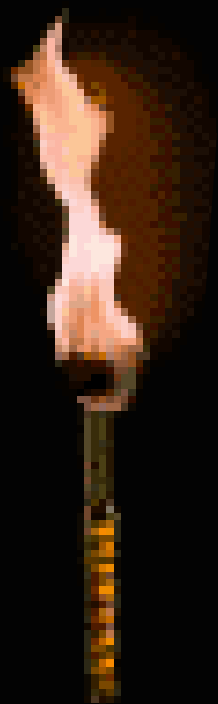
We tubed more from the cable terry then we did from the floster.

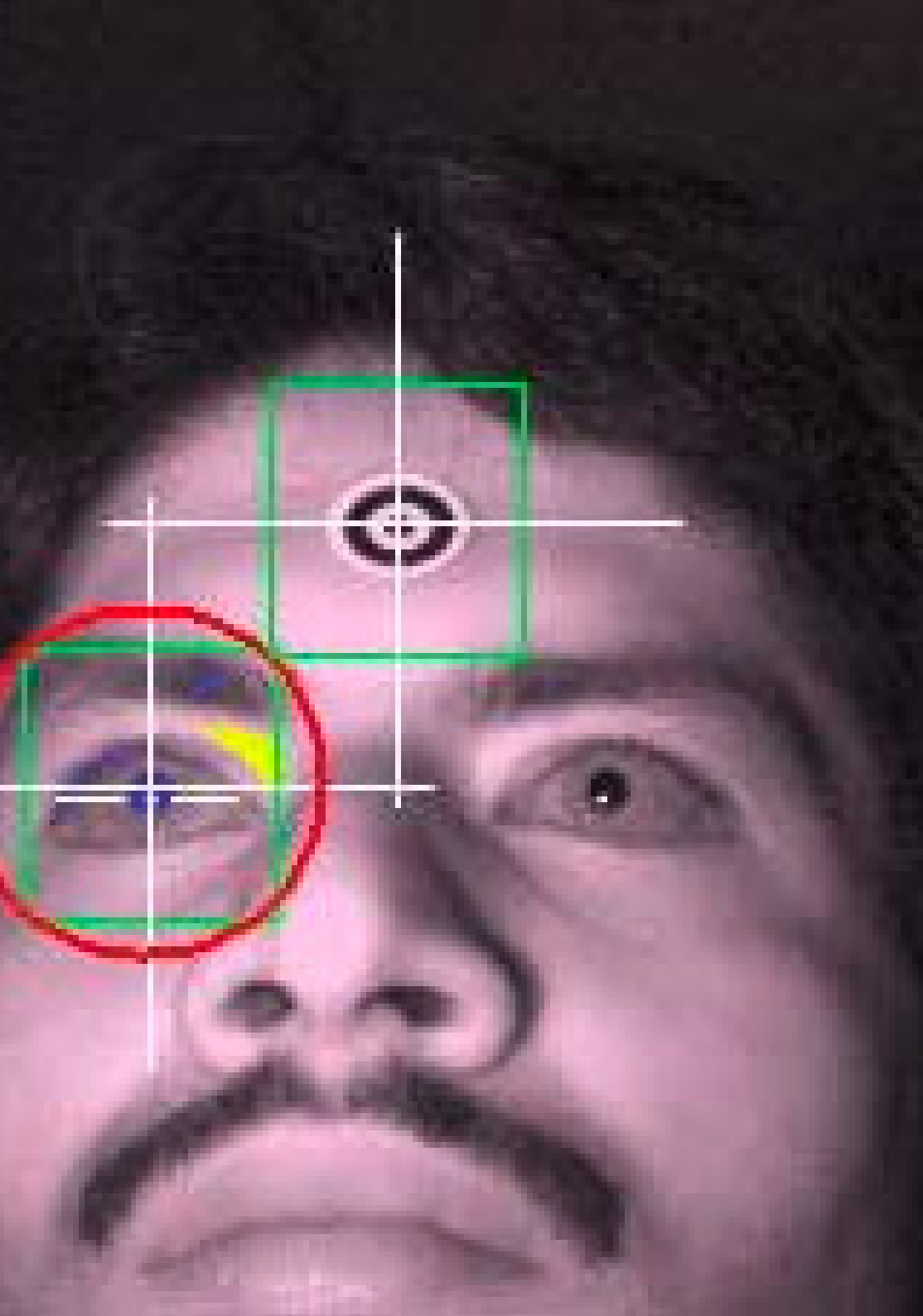


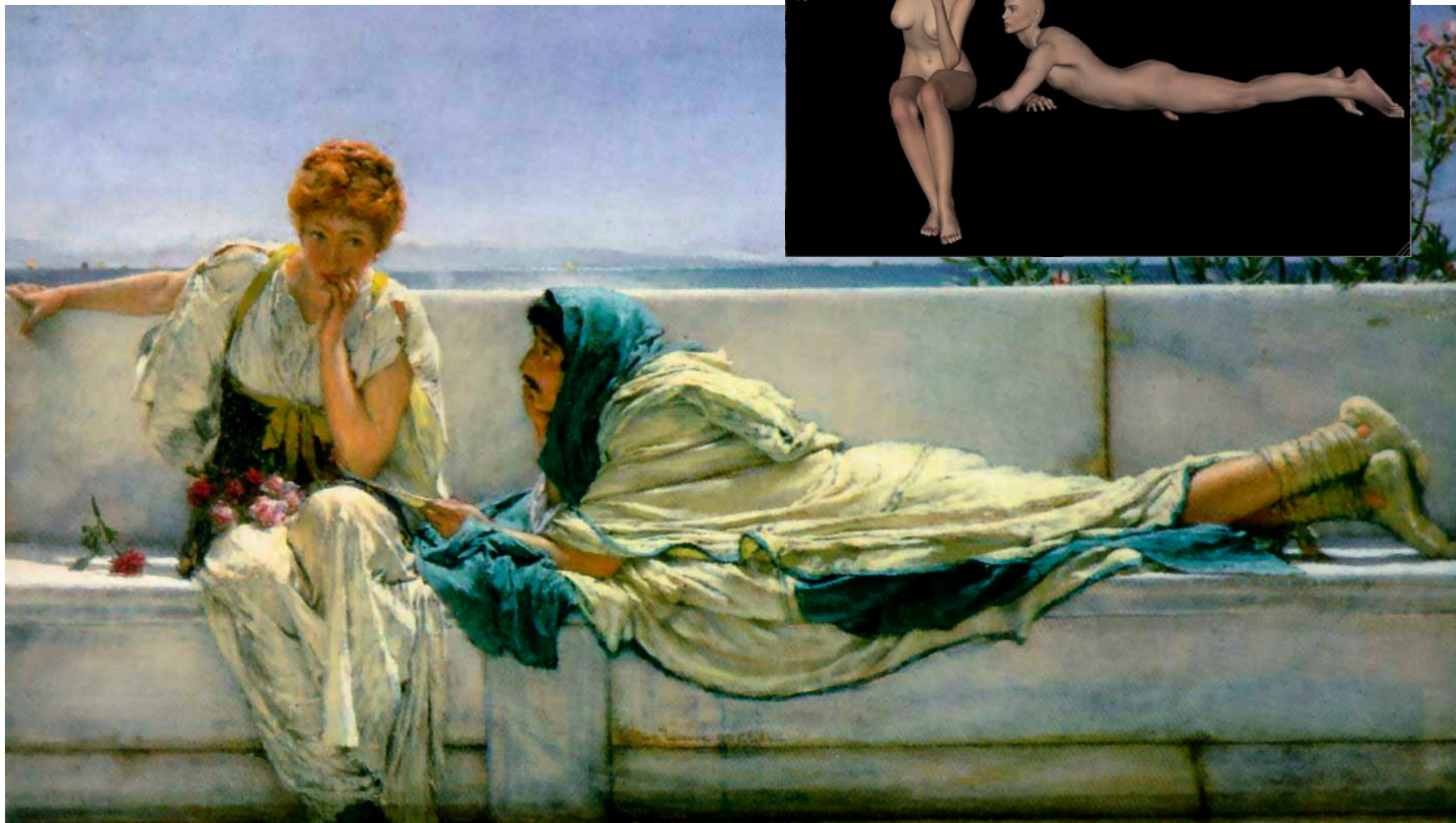






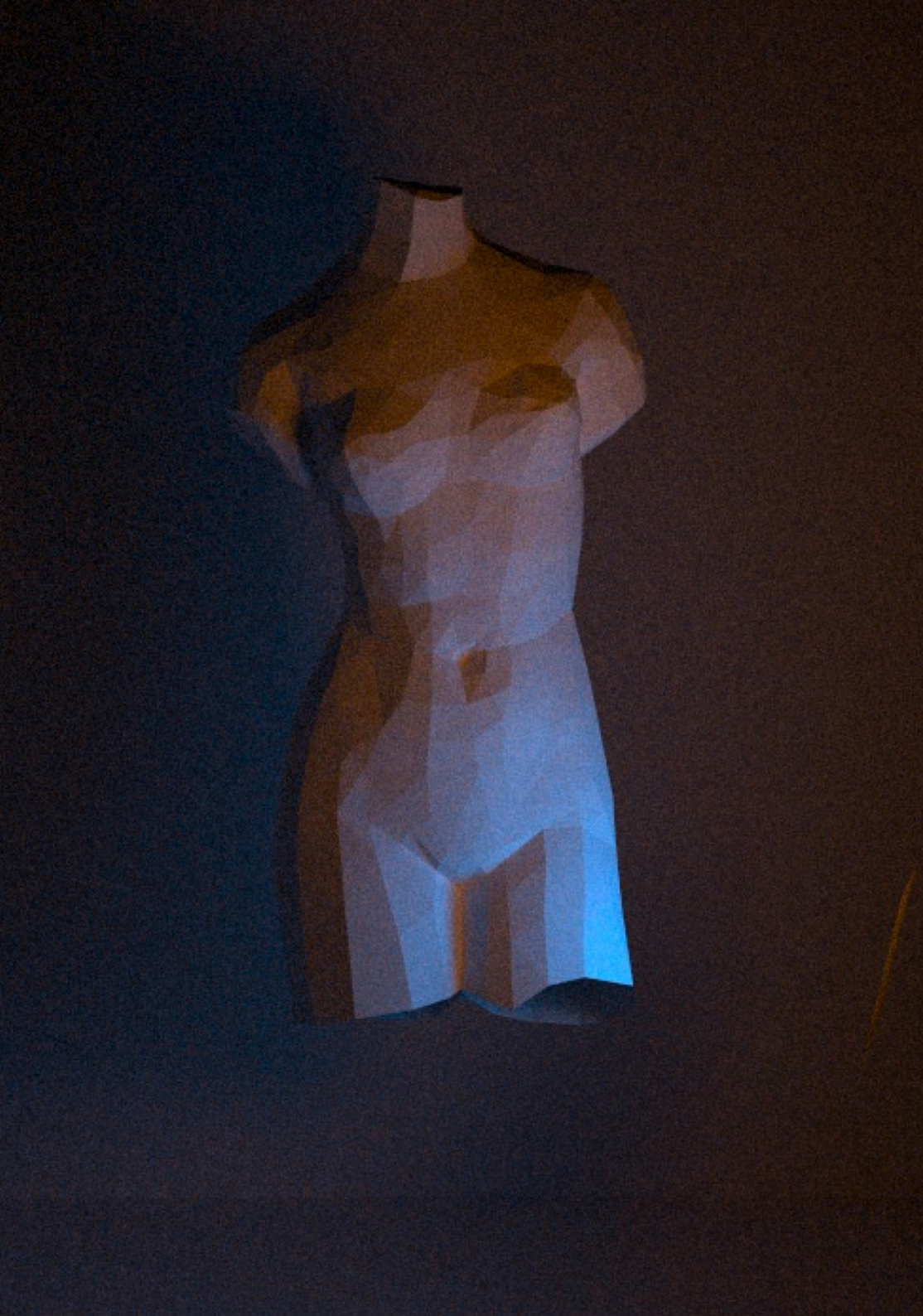












The Future of V.R. '93

The following three wisecrings were written in 1993 for the Guardian UK newspaper. Only the first was published (July 22, 1993).

Virtual Clubbing

Linked with the evolution of electronic house music is the development of psychedelic computer graphix, often displayed at dance clubs and raves.

The computer power available to those who create such images is presently limited so they take a single image from a fractal space and cycle the colours.

This does not exploit the property that any portion of a fractal can be magnified to produce a different image of similar complexity.

With increased power it will be possible to produce continuous "zooms" into the fractal space. The operator will have a pointer defining the centre of, and a throttle controlling the rate of, expansion or contraction. Animated "flights" through fractal space will be composed live by "graphix DJs". With or without colour cycling, these images will be breathtaking. Imagine tripping in a room whose walls, floor and ceiling are displays of such images!

While dance clubs may build such rooms, they may instead use Virtual Reality (VR) technology to simulate them although in practice it may prove aesthetically more pleasing to simulate a spherical or continually distorting room. A home VR set will contain some form of goggles or headset and high quality stereo headphones. Put in video backdrop and music CDs and you're gone. Some artists will produce combined graphix and audio works.

Currently these involve graphix created independently of the music being subsequently merged, spliced,

and edited into synchronisation with it. As compositional tools become more advanced, visuals will become more intimately linked to sounds (ie. Bach sequence in Disney's 'Fantasia').

Bopping at home in electronic isolation will be fun but ultimately unsatisfying. Enter posture interpretation body suits. These take the form of small sensors attached to body joints, possibly linked by discrete wires and tell the VR software the orientation of the user's body.

The pressure to develop this technology may come from humanoid robot control systems or from a desire for better VR arcade games. Further technology will provide physical sensations from the VR world but this is not required for the posture interpretation suit to become the Dance Suit.

Data from a dance suit will be used to create a marionette simulacrum of the wearer on a cyberspace dance floor. Imagine a club (Club Virtuality) where the dancers wear VR goggles and dance suits. Each dancer sees the simulacrum of the others relatively positioned in cyberspace precisely as they are in reality. Surrounding the dancing simulacra is a dynamic psychedelic backdrop; provided either by the club's computer or taken from personal CD Walkmans. Talking to other dancers is easy, even across the room.

If the headset includes a throat mic then spoken words can be relayed into the recipient's headphones or displayed as text in his visual field. Simulacra will probably be humanoid and to scale to minimise collisions and enable contact dancing but skin colour, clothing, and features will all be fully definable and dynamic. Electronic fashion houses will appear on the electronic communication network (the Net) with constantly varying catalogues of morphing simulacra for purchase or rental. Some of the simulacra in the cyber club will be semi-transparent and flying.

These are dancers who have stayed at home to plug their home

VR set and dance suit into a high speed modem and log into Club Virtuality's computer. Such "absent dancers" would be able to occupy the same cyberspace as others although in practice the software may discourage this. They would probably not experience any "vibe" generated between the present dancers. When the license expires the clubbers have to leave. But the computer is still running and the absent dancers have the floor to themselves, until the clubbers get home and return electronically.

We are now discussing the Virtual Club. There is no building, just one piece of VR software running as one task of many on a computer somewhere on the Net. You visit the club via the Net and pay per minute connected. A virtual club is an entirely abstract environment. People dance in a three dimensional volume with no shared concept of "up". Collisions are no longer a risk so simulacra become more exotic. People who dance badly cheat and rent dance suit recordings of professional dancers or fabricated entirely using choreography software. Having met somebody at a virtual club you can instantly blink out of the dance volume into a virtual chill-out space, an intimate virtual bar, or a deserted virtual beach. If your dance suits have certain localised pressure feedback systems then you can entertain the possibility of virtual sex. Such interactions merely imitate the sort of interactions that happen in physical reality, albeit in an idealised way.

The final technological ingredient for this future recipe is the brainwave driven input device. The fractal pilot now controls his pointer and throttle just by thinking in a certain way that surface electrodes in his headset can pickup. This is one example of Thought Created Computer Graphix. Lets use the word mentate, short for mentally create.

Dance mannequins will start to sport images on their foreheads or torsos mentated live by the dancer. Some clubbers will start to dance



less and mentate more. Non-dance clubs will appear. Software mannequins will persist for a while as structures on which to hang mentated images and sounds but soon disappear. Clubs will become gatherings of disembodied metal creations (mentations) admiring, interacting, and jointly creating each other. The best mentators will be meditators and artists. Virtual clubs will cease to be simulated extensions of physical clubs and become “simulations” of a form of astral domain where souls meet and interact. What people look like, where they live, even who they are, will become irrelevant (a “meat thing” - William Gibson). All that will matter is the dance of mentations. Ultimately the mentations will pass through the walls of the club environment software and wander the Net itself.

Virtual Raving

Prehistorically, dance is a communal activity intended to lead to trance states. Recreational dance in ego-oriented western society degenerated into a competitive posing skill. In many cultures, techniques became refined and denaturalised to the point of absurdity, producing such sterile activities as ballroom dancing, ballet or oriental formal dance. Rave is an attempt to recapture the tribal (communal) trance inducing nature of dance, hence its strong connections with mind expanding drugs such as LSD or MDMA (Ecstasy). It has been repackaged in a form more acceptable to society in the club scene but the illegal rave scene lives on. For a virtual rave as opposed to a virtual club culture to emerge on the Net a degree of illegality will be required. This is almost certain to be delivered by a succession of knee-jerk reactions by the State.

The computer power required to produce the cutting edge of Virtual Dance experience will always be beyond the reach of those attempting to provide

Virtual Dance venues for people to enjoy. Just as current physical rave organisers take over barns, hangers, or motorway service stations, virtual rave organisers will be tempted to hack into and take over the computer systems available to more worthy and constructive institutions such as the military.

Virtual ravers will then log into the system, preferably through various convoluted pathways to make it difficult for the Net Police to trace them back to their home modem. When such illegal CPU use is detected, sysops will attempt to shut them down but smart organisers will make it hard for them to do this without risking valuable data, or threaten reprisals if they are not left in peace until a promised orderly withdraws from the system. When this is the case, sysops will be reluctant to call in the Net Police, so it will quickly be made an offence not to do so.

While the Net Police try to trace the virtual ravers, undercover Net Cops will log into the rave to try to socialise with, and hopefully establish the identities of, the dancers; enabling the DS to kick down their psycal doors and search for physical drugs. But even if virtual rave organisers have legal access to a suitably powerful Net sites they will still be tempted to break the law in other ways. One way of facilitating the attainment of dance induced trance, and enhancing the effects of ingested psychedelic drugs, is the provision of psychedelic imagery and it is possible that higher frame rates and greater technical sophistication will enable truly mind altering graphix to be developed. One can imagine the likely response of society and the tabloid press to such “sinister electronic brainwashing”. Current psychedelic videos are exempt from classification by the BFFC. This will not remain the case for long. Under the guise of protecting us for epilepsy and “undue neurological stress”, such images will become more strictly controlled.

Things will not stop there. Some work is already being done on “meditation helmets” which generate computer controlled electromagnetic fields within the brain. Illicit home VR headsets will incorporate such field generators as well as electrodes designed to monitor brain activity. Interesting enhanced feedback software will evolve, as well as combined audio-visual-brain VR software. Such mindware will be designed to do in ten minutes what it takes a Zen monk ten years to attain. Given the State’s response to mind altering chemicals, it does not seem unduly paranoid to predict that such developments will not be well received and strenuous efforts will be made to deny us access to them.

Electronic components specific to electromagnetic field generators, even ones with many general uses, will become controlled “substances”. It will become an offence to write software to drive such devices just as it is currently (and with justification) an offence to develop virus software. The result of this criminalisation may be, as it always has been up to now, to drive the distribution of such literally mind-altering technologies into the hands of criminals who are out to make money rather than enlightened individuals keen to illuminate their fellow man. How will we then know what subliminal directives have been inserted? This will provide a feedback most acceptable to the State: Criminal abuse of the potency of mindware technologies acting as justification for greater degrees of suppression of the technologies.

The vast volume of international encrypted Net traffic will make mindware very hard to control however. The only possibilities open to the State will be the illegalisation of full encryption, and extremely severe penalties for traffickers, users, and suppliers of mindware. But just as mentated computer imagery will surpass software generated imagery, so software links between

electromagnetic field VR headsets will enable a crude form of telepathy. With users influencing each others brain activity.

Such brain-brain links, between people already tripping on psychedelic graphix and chemicals will take on an intimacy and power akin to a form of electronic mind sex, either one to one or in groups. This should provide, and probably enhance, the “vibe” missing from virtual clubbing.

Virtual Being

It is possible that a counterculture revolution, such as the rave scene, is caused by a group of like-minded people conducting similar, though often unconscious, voyages into the group consciousness or Tao that underlies and forms the universe. Voyaging into this realm to retrieve knowledge or inspiration is perhaps known as intuition when done subconsciously, and shamanism when done consciously.

It is possible that such knowledge comprises conceptions within the Tao of future permutations or manifestations in the reality of ideas, or knowledge, on how best to act in harmony with the universe. Perhaps such knowledge was originally as “basic” as how to form a molecular bond, how to grow a leaf, how to spin a web, which berries were edible, where the game had gone, which herbs would heal what complaints, who would win the battle, where the underground stream was, and so on. Once survival and security were assured, shaman become artists; for “quality” is just another word for Tao. The process continues, future art is always edge art. It may be that shaman are now bringing back blueprints for VR and computer technology (hardware and software). Why do programmers work late at night with no food? Perhaps because they are intuiting.

Computer and VR technology have these three important functions at least:

1. The creation of new art or quality.
2. The creation of new ways of expression or even of being. New ways of living. Perhaps even new forms of life. A myriad more possible manifestations of the universal dynamic.
3. VR will be a powerful psychotechnology. It can stimulate the seeker impulse and guide the spiritual seeker in ways unimaginable before now.

To give just one example of (iii): Sacred movement patterns (Tai Chi, Sacred Dance, Yoga) can be placed within a hypnotic audio visual context. On second viewing the hind brain knows all the moves (perhaps even on first viewing if it can tune into the group consciousness or Self) and can enable the dynamic participant to experience Tai Chi without learning it, perhaps. Shaman are bringing back knowledge on how to illuminate others. But they can also use it on themselves, enabling a feedback process reminiscent of a boot lace lift. Perhaps this has been happening for millennia but the commonality of “surface” information available to us now may make all the difference.

Perhaps the whole cyber information pool is becoming a model of the group consciousness for Virtual Shaman to access. A sort of Virtual Consciousness, a Yang equivalent to a Yin Tao. A merging of the twin spirals of ideas and reality. Possibly.

Will artificial intelligences be able to act as shaman? Can computers think? If they need a soul, or spirit, to do so how will you tell if they get one? Can you see it in a human? Will AI’s tap the Tao for blueprints for better AIs and boot lace themselves beyond our imaginings? Is that what we are here for? Ask your Self.

How do you spot the most effective self and social transformational tools? They are the ones most opposed by the status quo. The tools

brought back by the shaman now are very powerful. Mind control and surveillance technologies, vast data bases. Big brother scenarios loom. But the potential for a positive transformation is also awesome.

The white man has spoiled a lot of class acts in his time but perhaps now the Western mind set can achieve something positive, so long as it reincorporates the wisdoms it has hitherto shunned. It will be fought against but one hopes defensively. The status quo never quite knows what’s coming, like a boxer with a poor guard.

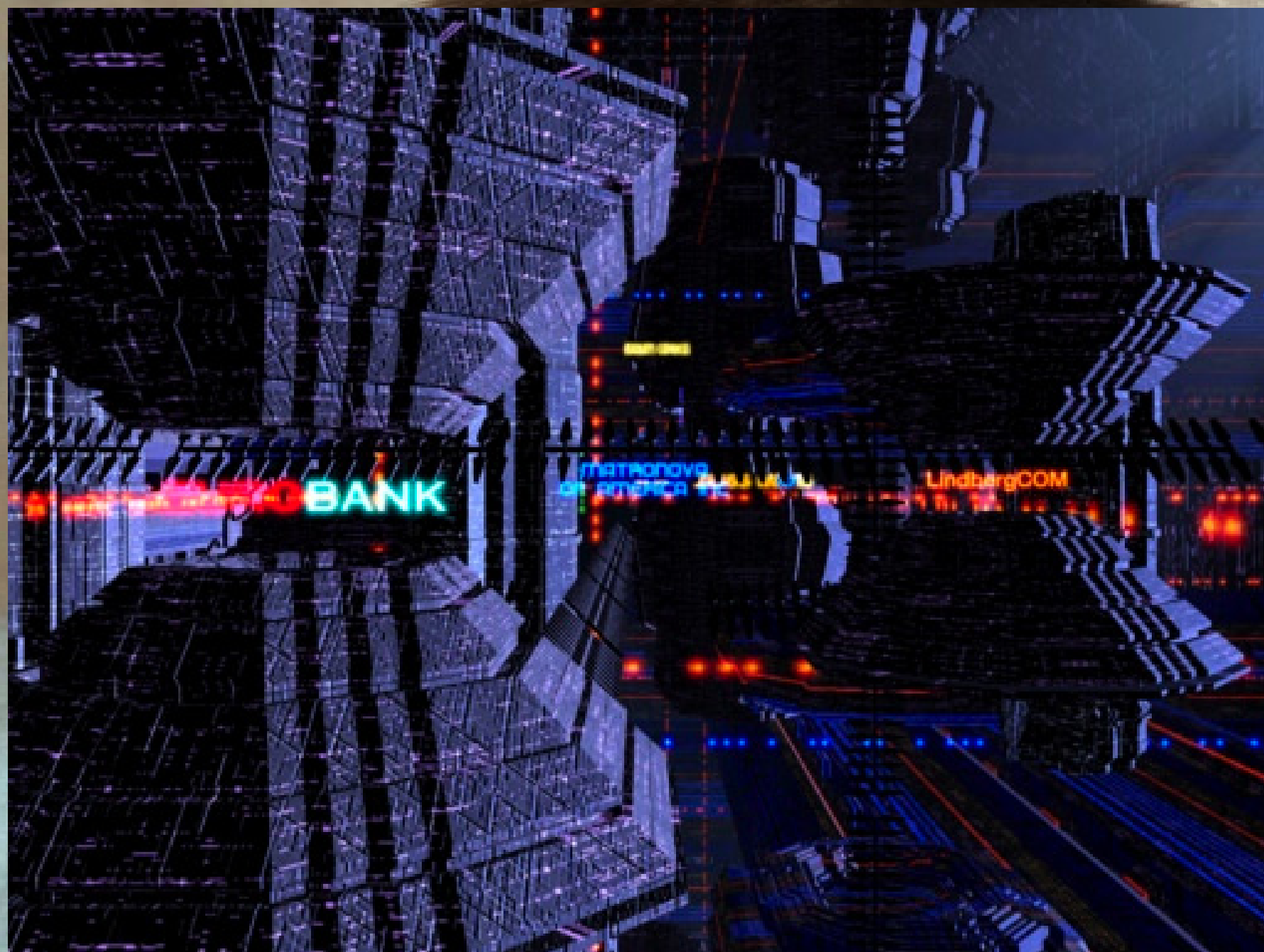
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Message Alert



You have **2 messages** waiting for you.

OK

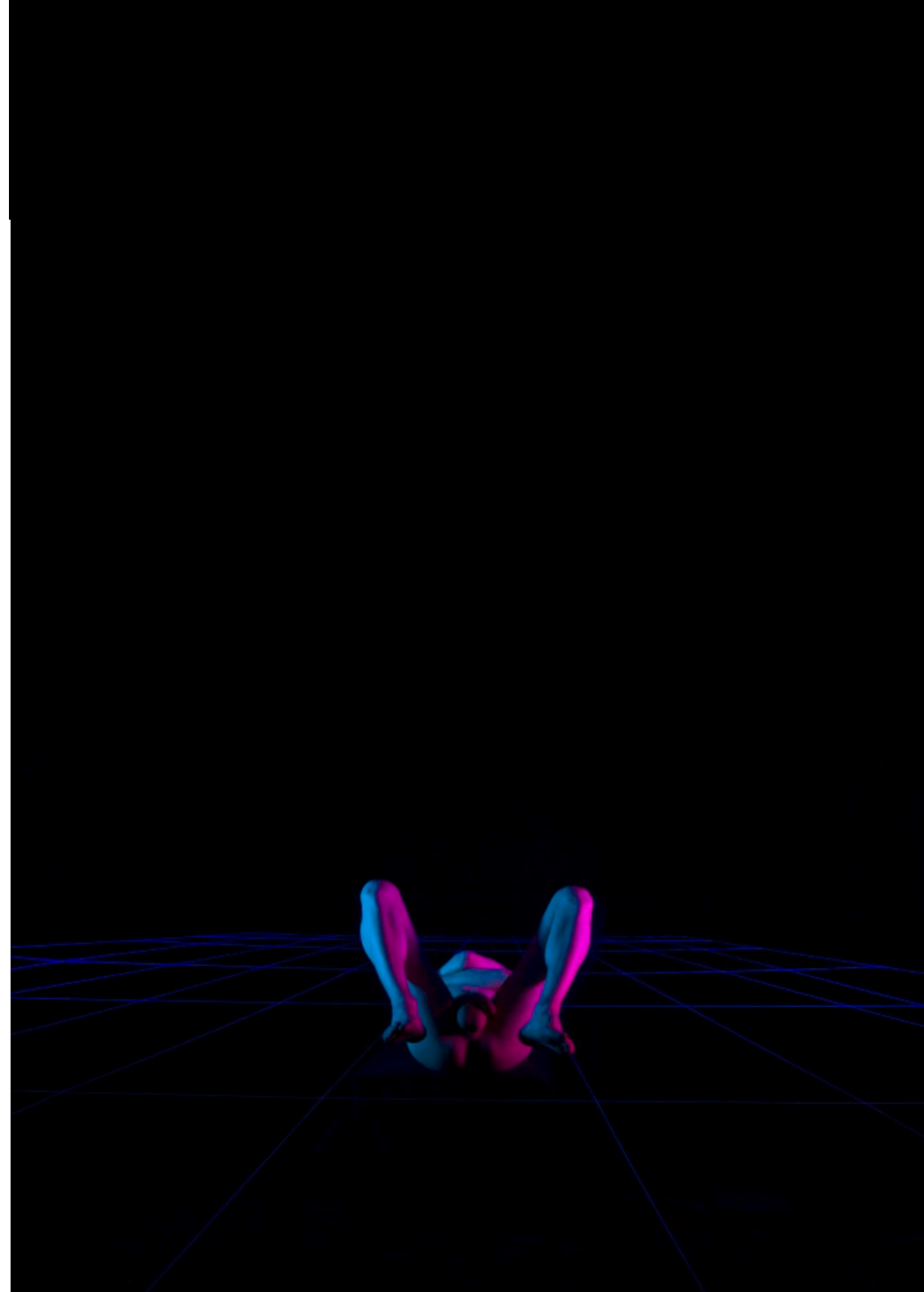
I STARTED THIS OUT TO PROVE A POINT AND MAYBE I STILL AM
PROVING MY POINT... AND HERE IS MY POINT...

ALL WOMEN ARE BEAUTIFUL IN THEIR OWN WAYS... NO
MATTER THEIR SIZE, SHAPE, COLOUR OR RACE... ALL WOMEN
HAVE A DIVA JUST WAITING TO ESCAPE...

I'M NEARLY 6' TALL IN REALITY... I'VE ALWAYS PLAYED REALLY
PETITE CHARACTERS... ANY WOMAN YOU WILL EVER MEET WILL
ALWAYS BE ABLE TO LIST SOMETHING SHE FEELS IS WRONG
WITH HER FIGURE OR FACE... EVEN IF SHE HAS BEEN TOLD BY
OTHERS NUMEROUS TIMES HOW PERFECT SHE IS...

LIFE CHANGES WHEN YOU ARE SITTING DOWN ALL THE TIME...
YOU BECOME INVISIBLE... FOLKS AREN'T COMFORTABLE WITH
THE CHAIR... THAT IS WHY I AM SO OPEN ABOUT IT... SEE ME...
SEE EVERY DIVA YOU HAVE EVER MET.. WHETHER SHE KNOWS
SHE LOOKS GOOD OR NOT...

I REFUSE TO CHOOSE... I WILL BE AS I AM...



NEXT ISSUE:
OMEGA POINT

COMING SOON

