

Intelli-ware

With respect that the functional characteristic of ceramics is not its only role, I refer to ceramics' role in our everyday objects. Pottery in ceramics is often designated as a craft-based practice because technologies of mass production, as well as capitalism, have forced artists' hands to devalue their work. So I consider my studies of ceramics, from their origin as vessels for utilitarian value, to a lot of mass-produced products that surround us. Since ceramics have lost their identity (with the exception of the visual arts), what else could be lost or found when even creative processes are digitized? From this question, I hope to explore different generative design programs and attempt to create my own in order to understand the purpose and influence of digitizing this creative process.

Google's "Inceptionalism" described in Hito Steyerl's article *A Sea of Data*¹ uses 'noise' to create patterns or images. The outcomes of 'noise' become visualized makeup of Google's interpretation mind. This spectacle reflected similar results when I was experimenting with an AI image-creation tool called *ArtBreeder*. *ArtBreeder*'s rules were the user could create a new image out of any image of the user's choosing and arrangement, supplemented with the user's description with a maximum word count of 250 words of what the final image should be. I wanted to generate a soap dish where the head of a sea monster would peak out from the drainage grate of the dish. My image inputs were stock photos found from *ArtBreeder*'s selection of a soap dish with a drain and a snail placed inside it (Fig.1). The final image was rendered using the phrase "sea monster soap dish with water separator". It shows a glass jar in the background with a ceramic-like dish with a disembodied shark head in the middle (Fig.2). So I can only deduce from my result: the glass jar came from my original image of a soap dish made of a transparent material, the program believes the word 'dish' is associated with ceramic dishes and that sharks are the monsters of the sea. I recognize the patterns drawn from the given data and I question if there was any 'dirty data' ² from my provided phrase that have potentially manipulated the outcome. It is also an irry demonstration explained by Mimi Onuoha of some of her theses on data collection³. My resulted image would be differnt had I chosen different starting images as well as phrase - *Data sets are the results of their means of collection*. The program categorized and reduced the meaning of my images and words - *As we collect more data, we prioritize things that fit patterns of collection*. Not to forget that the process is systematic and established by humans - *Data collection is a transaction that is the result of an invisible relationship*.

¹ "A Sea of Data: Apophenia and Pattern (Mis-)Recognition - Journal #72 April 2016 - e-Flux."

² "A Sea of Data: Apophenia and Pattern (Mis-)Recognition - Journal #72 April 2016 - e-Flux."

³ Onuoha, "The Point of Collection."



I plan to make a web-based generative design program that can manipulate to manufacture outcomes from my perspective. Much like how many image generators function, by collecting data in the form of a 2d image provided by the user. I understand that since it is impossible to produce the right outcome, I would try to subvert the outcome by feeding the program wrong data and disrupt the user's intention to the program.

Artist Research

HeHe - <http://www.hehe.org/>

HeHe is two artists, Helen Evans and Heiko Hansen who are based in Le Havre, France. Their work uses current technological approaches with humor to emphasize social and ecological systems of control. Their work ranges from visually pronouncing emission clouds by image mapping onto real-time smokestacks, to installing life-size but flimsy tower cranes that act like weather vanes, to putting toy cars that emit purple smoke in a busy city. Their use of humor and simplistic approach is quite satisfying. I hope that I could somehow channel similar reactions from this type of expression.

Patrick Tresset - <https://patricktresset.com>

Patric Tresset is an artist based in Brussels who tries to embody the human experience of expression and understanding of time and memory. A lot of his works use 'robot actors' and digital systems to draw and act out stories in installations.

Darsha Hewitt - <https://darsha.org/>

Darsha Hewitt, a Canadian artist seeks to de/re-mystify systems in obsolete technology to expose underlying designs that imply economy, power, and control. Her work takes form through visual media, new media such as electro-mechanical sound installations, and performances. A simple work shown by Hewitt called *Feedback Babies* is two Fisher-Price Nursery Monitors made in the 80s that malfunction and transmit audible feedback if they are too close to each other. Hewitt exploits the electromechanical system and how it uses motors to transmit

information to make audio notes sound like whining electronic babies. Her process of learning electro-mechanical processes allowed her to express the disrupted internal communication of the Nursery Monitors.

Bibliography

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