

Camino Digital

In an era saturated with images, their sheer abundance often strips them of meaning and relevance. Camino Digital is an artistic collaboration between me and the system Annivera, exploring the aesthetic properties of everyday digital objects. This project transforms mundane elements into images that demand attention—visual compositions meant solely for contemplation, which I call (Digital) Pictorial Weavings.

I curated over 3,000 default desktop backgrounds spanning the history of operating systems, from Windows 3.0 and early Macintosh to contemporary Mac, Windows, and Samsung systems. To process and organize this collection, I created Annivera, shifting the focus away from their utilitarian functions—or dysfunctions—by deconstructing their visual qualities: colors, forms, aspect ratios, patterns, and orientations.

Inspired by Anni Albers' weaving techniques, I designed Annivera to arrange these images into grids, using geometric structures of squares and triangles, and to experiment with the transformation of a line into a plane.

Yet, Annivera exhibits unpredictable glitches. Instead of breaking or halting, the system demonstrates a resilience that feels almost like an instinct for self-preservation. In these moments, Annivera often generates fleeting images—fragile and luminous—that vanish as quickly as they appear, like tears in the rain. Rather than correcting these anomalies, I chose to embrace them, allowing the glitches to imbue Annivera with a distinct and unpredictable personality.

Drawing on Vera Molnar's systematic approach to computer art, I selected several configurations as milestones, allowing Annivera to navigate the space between them autonomously. This interplay between me and system blurs the boundaries of authorship, resulting in generative works that transcend intention while retaining a sense of purpose.

The physical pieces in Camino Digital reflect my deep fear of losing these ephemeral digital images, preserving what might otherwise disappear forever—moments as transient and fragile as the glow of distant stars fading into twilight. Rooted in Albers' notion of "material as a metaphor," these tangible works echo their digital origins. Some, crafted through embossing techniques, resist photographic reproduction and exist solely for direct, physical engagement.

In this presentation, Annivera takes on an interactive, performative role, moving between points of interest I define and responding to music from the Ghost in the Shell films and the game Nier: Automata. This dynamic interaction embraces the fleeting nature of the images while inviting viewers to engage and contemplate. Together, Annivera and I weave a dialogue between human and machine, shaping a collaborative exploration that brings these visions to life.

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