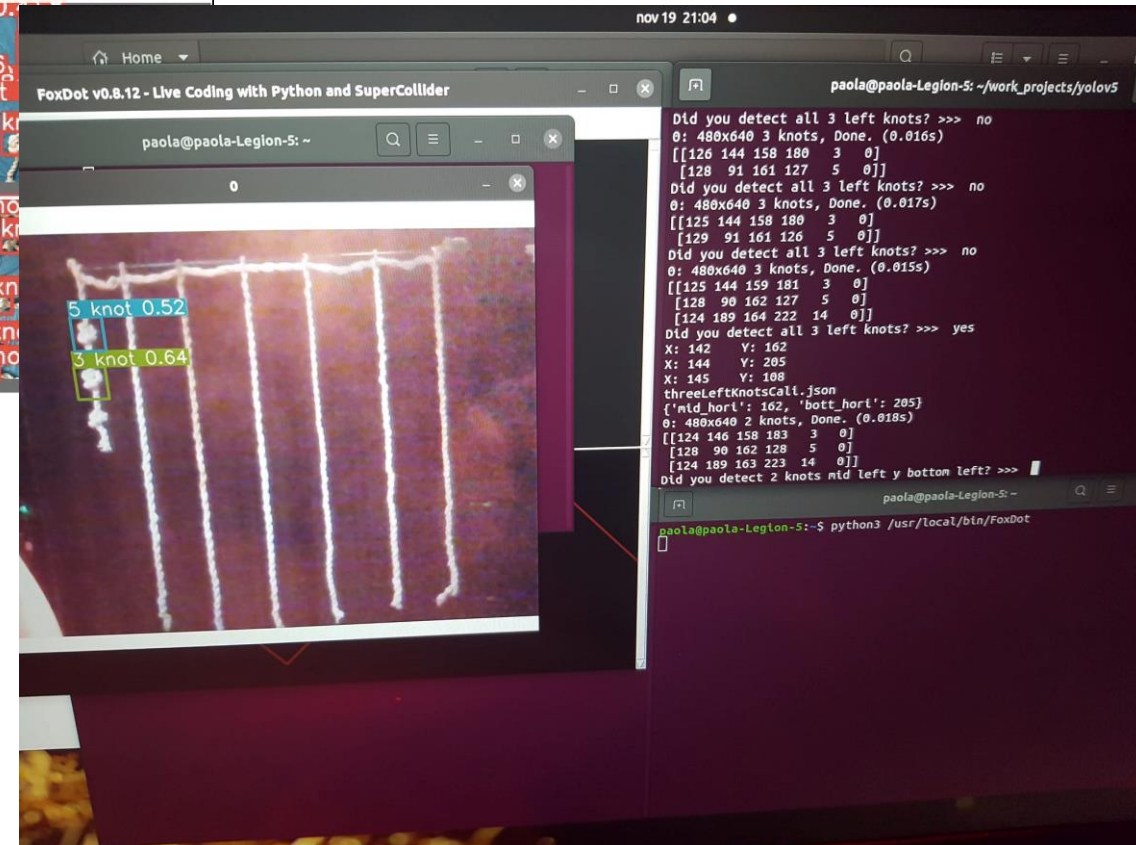
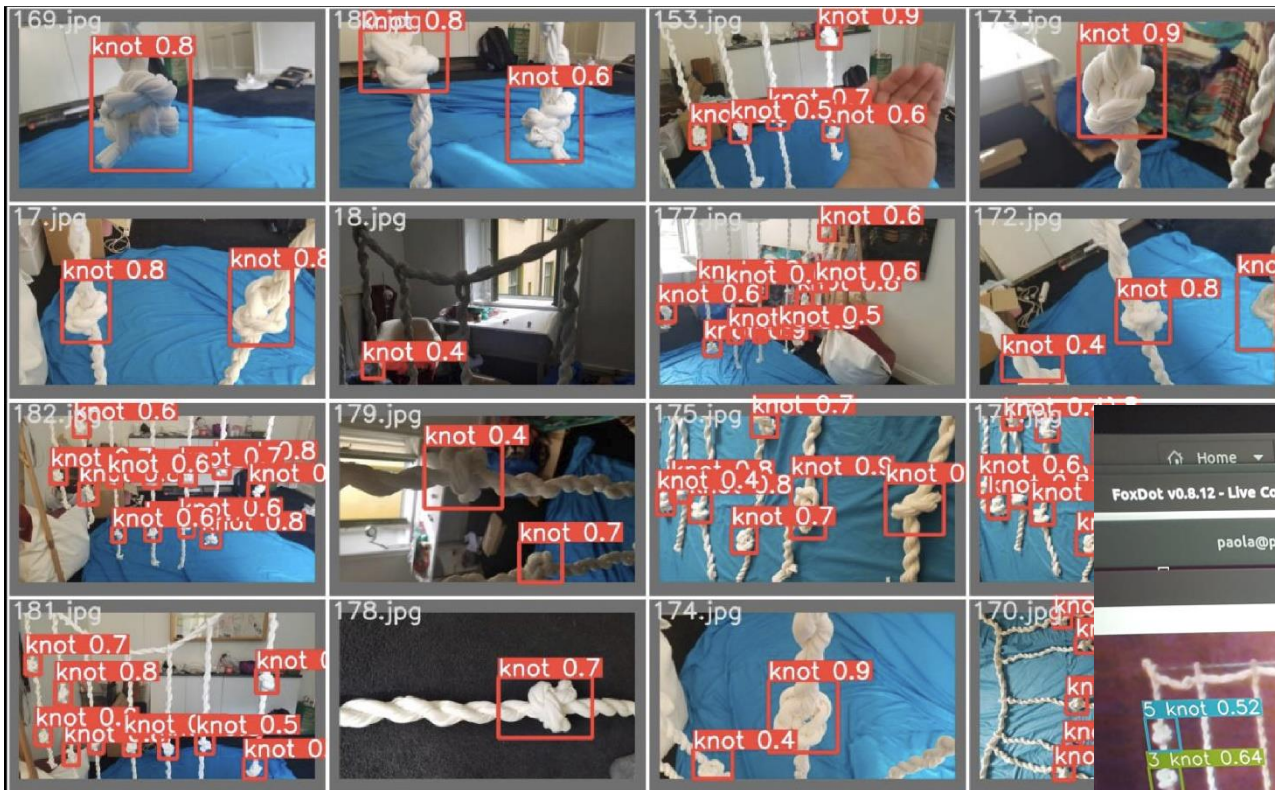


1

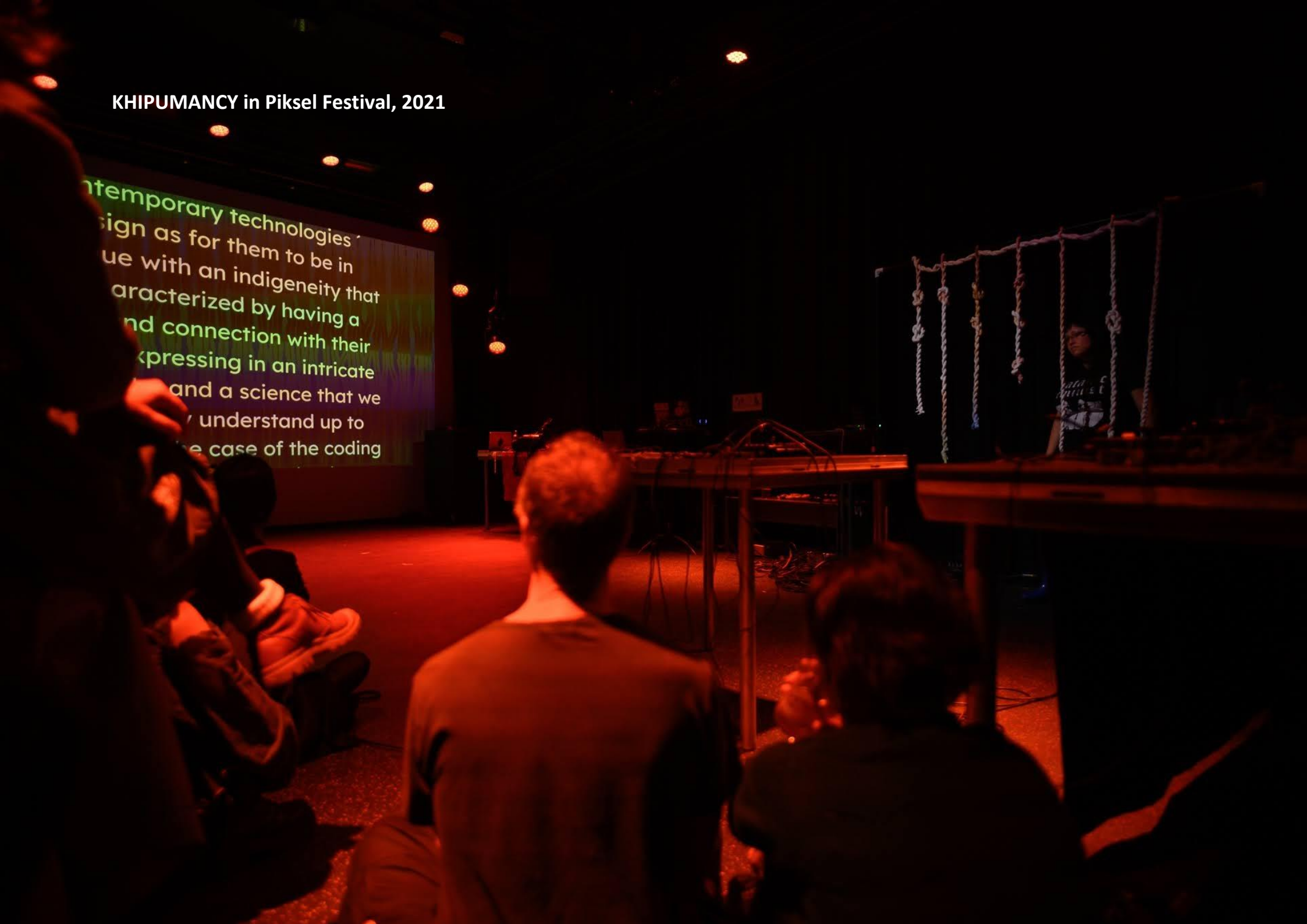
Khipumancy – Performance in Ars Electronica
Paola Torres Nuñez del Prado (PE), Patricia Cadavid H. (COL)
2021

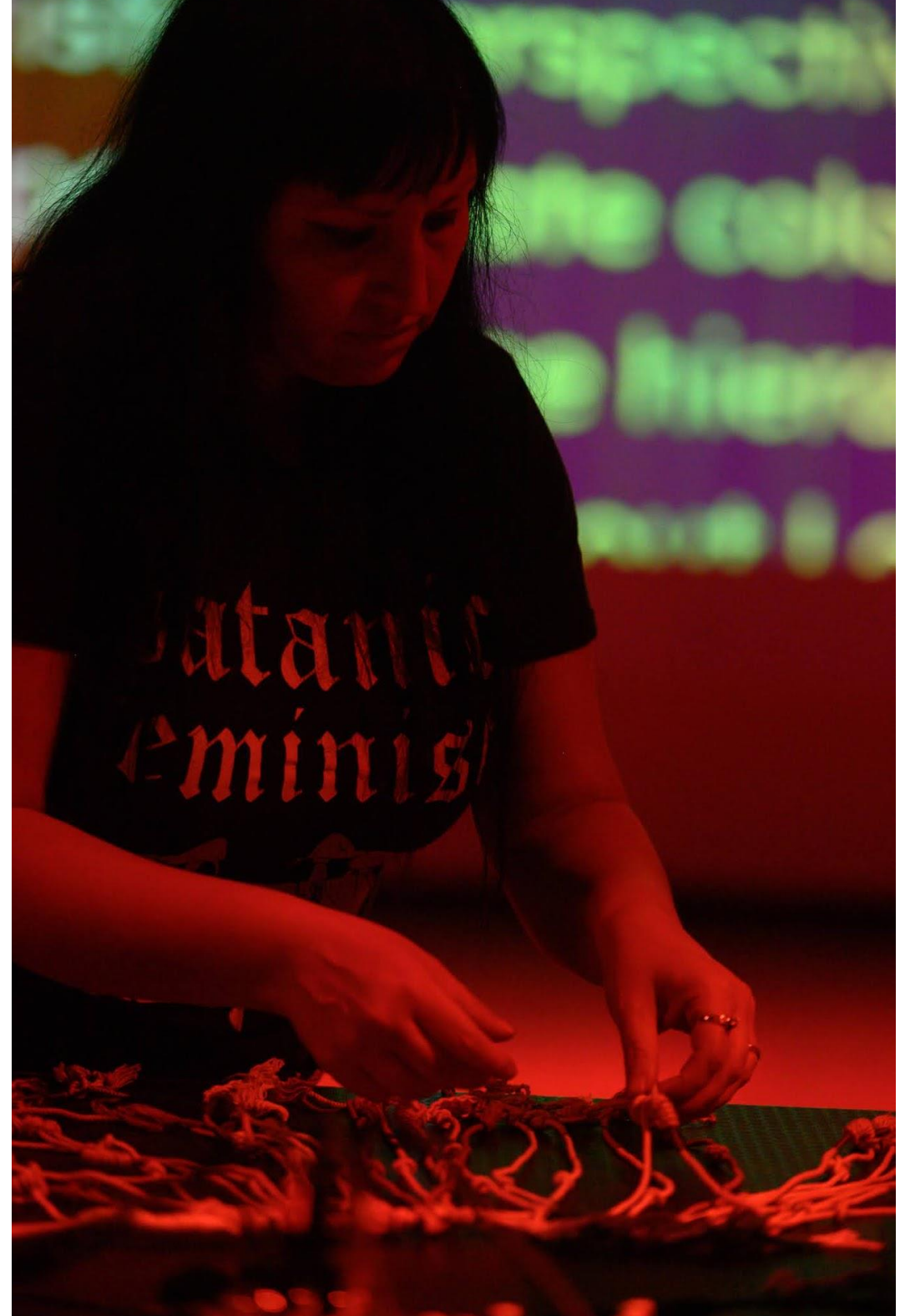
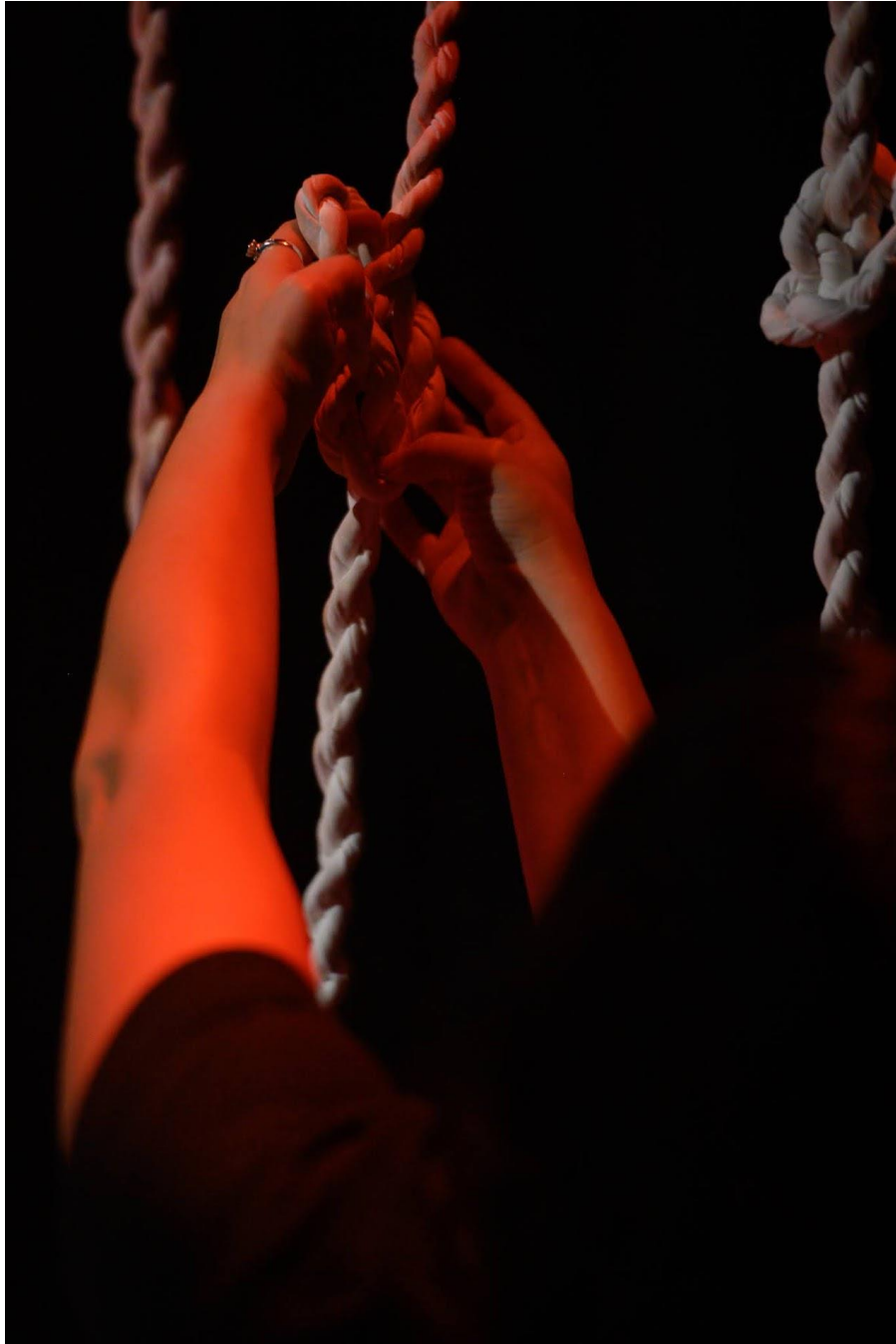


I developed the ML:Knot() Khipu for this performance, which is a knot-based sonic instrument that consists of a knot-recognition system using Machine Learning + Computer vision to do a “Live Coding” act referencing the Khipus (andean fiber notation devices). <https://www.youtube.com/watch?v=yA4hR9DS82k>

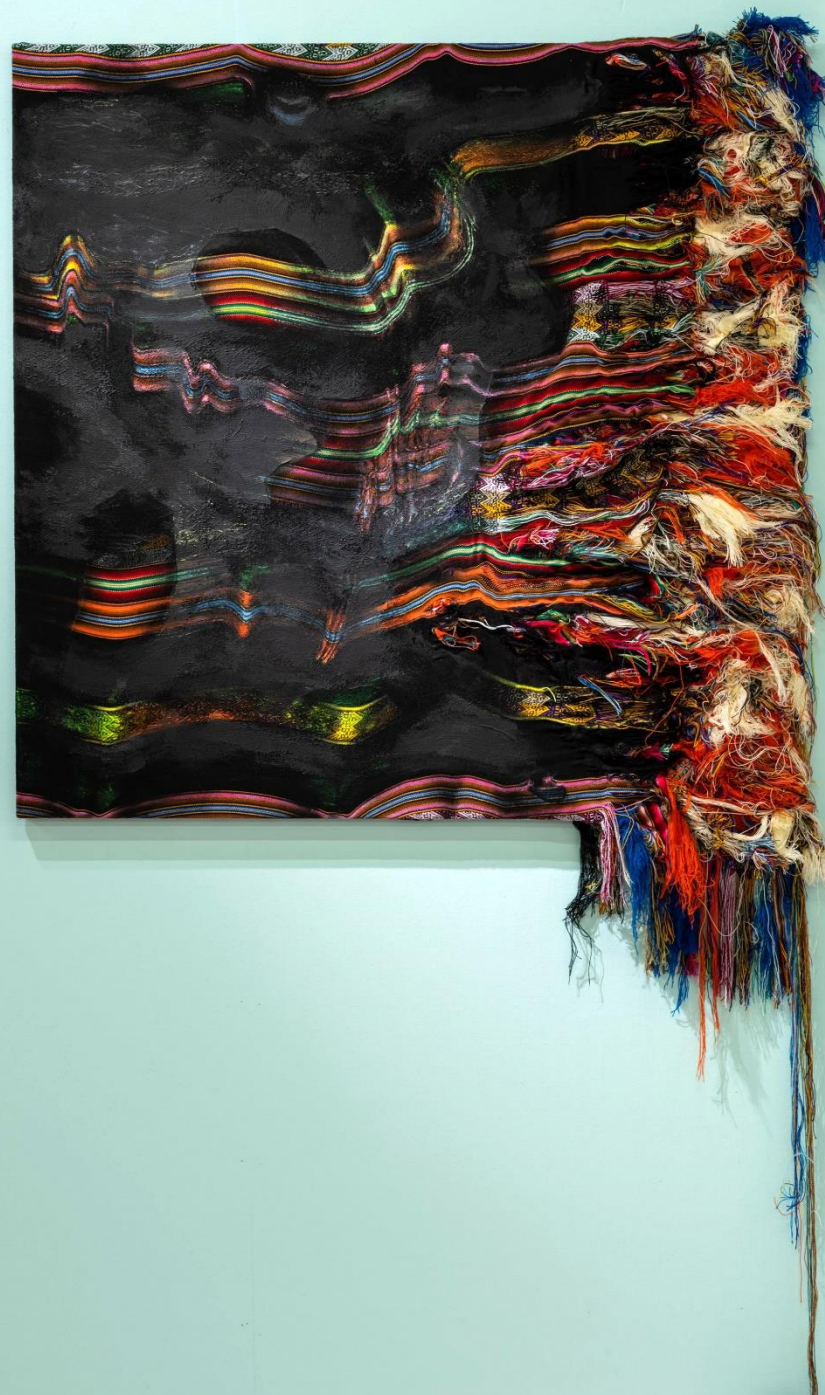


KHIPUMANCY in Piksel Festival, 2021





From Noise to Music, Painting, 1m x 1m, 2021



Andean Glitch, Painting, 1m x 1m, 2020



voxINformatio, Videoperformance, 6 mins, 2021



<https://vimeo.com/523759790>

I dig a hole with a traditional Pan-American agricultural tool so to bury the THE TIME OF MAN album, referencing archaeological remnants from our time (which will mostly be plastic and synthetic) while also being a feminist action (me, a female, burying “The Time of Man”).

The sounds is the AIELSON system learning how to speak.

THE TIME OF MAN – AIELSON, 2020



This is the first Artificial Intelligence album of its kind: a Spoken Word entirely generated by an AI, both the voice and the poems themselves, printed in a set of vinyl albums.

<https://vimeo.com/444243666>



Singing Rivers, Various Deep Learning Systems, 2021

One of the portraits generated by a StyleGAN 3 trained for this Web-based Decolonial project that consist of also three other pre-Trained Neural Network models managing data related to the Amazonia. The next image shows a still of reconstructed video using DAIN/RIFE Machine Learning models to analyze deforestation in the Amazonia.

<https://singingrivers.github.io/>



How rivers connected to the Amazonas river and its surrounding areas have changed since the 70s. At this stage, Machine Learning becomes a tool that allows us to “fill in the gaps,” recreating missing data that has been transformed, alongside the river bed itself, for the last 50 years.

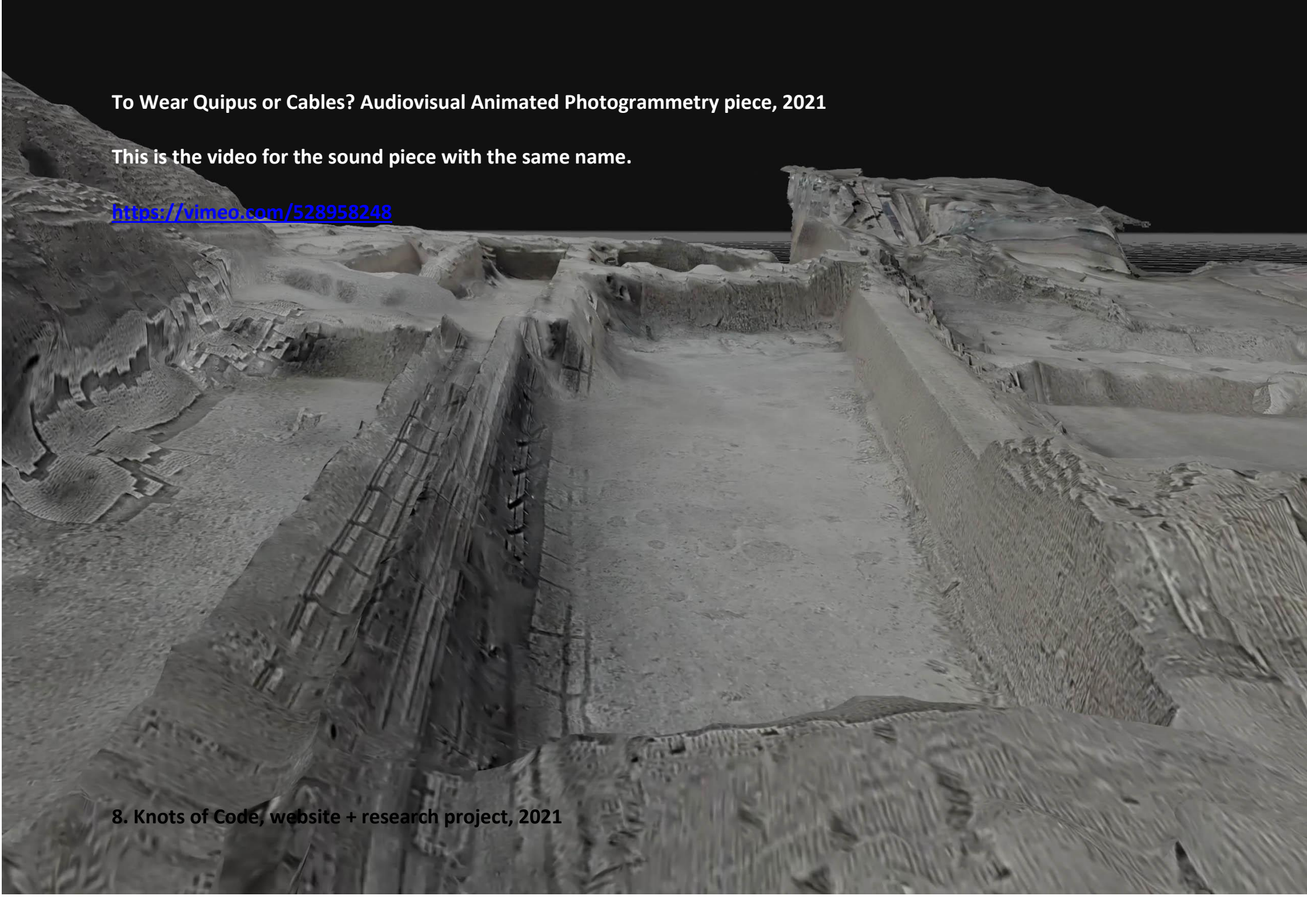


To Wear Quipus or Cables? Audiovisual Animated Photogrammetry piece, 2021

This is the video for the sound piece with the same name.

<https://vimeo.com/528958248>

8. Knots of Code, website + research project, 2021



ANDEAN AESTHETIC INFORMATICS

THE NEOKHIPUKAMAYOQS

[ABOUT](#)[MANIFESTO](#)[MANIFIESTO \(ES\)](#)

Vessel (Quipu Performance in New York)
Paola Torres Núñez del Prado (2003-)

THE TECHNOKHIPUMANCERS' NEOKHIPUKAMAYOQ MANIFESTO

<https://khipucamayoc.github.io/>

The Neokhipukamayok Manifesto

website + research project, 2021

<https://khipumantes.github.io/>

We are the Technokhipumancers, also called Khipunks or Neokhipumancers, part of the extended movement of the now called Neokhipukamayocs; we define ourselves as the third generation of a long but not yet recognized artistic trend in Latin American arts and beyond, whose name we now chose to define ourselves with, refers to the Andean experts of the Inca period, the Khipucamayocs, the specialists who once could decipher and code the content of data with knots, within the rope-based devices known as Khipus, memory-storing instruments that today enjoy a renewed interest both by researchers and artists immersed in technological topics.

Knowing that the Khipucamayocs survived beyond Colonial times, and being aware of the possibility that there could be Andean experts capable of interpreting the data encoded in these instruments living in the Andes, we openly recognize the Khipu as part of the culture of various peoples inhabiting the region. In this context, we choose to position ourselves as the heirs of a millennial tradition where the prefix "Neo" is what marks a division that is, in practice, more linked to the cultural milieu than to a temporal framework: as we resignify these artifacts of pre-Columbian origin within the Modern and Contemporary arts, we highlight its long history that goes beyond archaeological remnants.

It is in the recognizing of the Khipu as living culture where we begin to consider a re-reading of Andean knowledge from our mostly globalized point of view yet with the respect and responsibility that comes with it: many of us are South Americans, and, as such, these instruments and their associated knowledge are part of our own cultural heritage. Yet, confronting current problematics that now make obvious the marginalization and mistreatment of our brothers and sisters, the Indigenous peoples of the Americas, we now make explicit our commitment on placing these interests and needs above, in case we come from urban or more Westernized areas.

It is now our mission that this movement, and all of its multiple manifestations, that is, whenever a Khipu is used within the Arts, it should be recognized as part of a movement originating in South America a hundred years ago at the writing of this Manifesto. We are aware that, by now, the trend has long crossed the borders of the Andean area, thus, the fact that it was born at the foot of the Andes in the beginning of the 20th Century becomes extremely relevant as we now present the Neokhipucamayoc art movement as another branch of the current, diverse of Global Modern Art.

Knots of Code, 2020

Multidisciplinary Arts + Machine Intelligence project that involves various sub-projects and includes subjects such as current and possible applications of ML algorithms for artistic and audiovisual creation, as a tool for archaeological research, and an experimental path for literary compositions...

<https://khipucamayoc.github.io/>

KNOT OF CODE

Multidisciplinary Arts + Machine Intelligence
project involving the history of Khipus

START

The Sonified Textiles Performance

Video: <https://www.youtube.com/watch?v=XSBQ-IUKYko>

