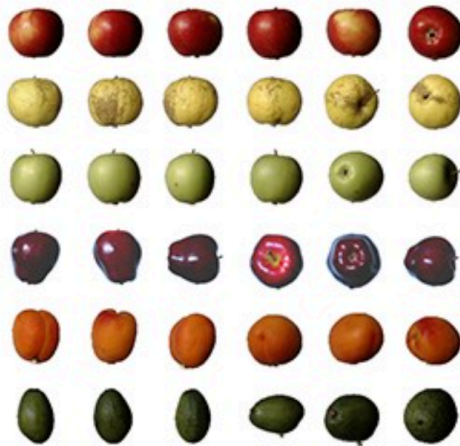


Machine Vision

Machines are becoming intelligent agents that read, organise and valorise images while taking decisions and performing actions that mirror the human.

In 'Machine Vision', we examine ways of seeing generated through the computational apparatus. From the mechanical eyes of drones, GoPro cameras or the indexed options of search engines, the ways that we conceive the world today are commonly affected by a machine's decisive moment. But what are the politics behind machine optics and what are the challenges for photographic culture under conditions of algorithmic governance?



Heather Dewey-Hagborg December 2018

Generative Representation

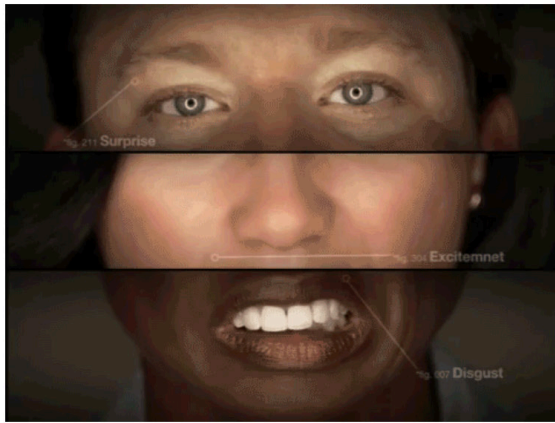
For the past six years Heather Dewey-Hagborg has been researching, writing and producing artwork engaging the methodology of 'forensic DNA phenotyping'. In this essay, she explores a different aspect of this technology and questions: is forensic DNA phenotyping a photographic process?

Nye Thompson May 2017

Domestic (in)security



These (in)security cameras are all around us. In our streets, shops, buses, restaurants, homes. They are looking, listening and recording. Their omnipresent gaze pierces, protects us, keeps us safe. Through them we are delivered from unknown evils, from the nameless things that might creep up on us if we don't watch out. Through their panopticon gaze we are quantified, verified, analysed,

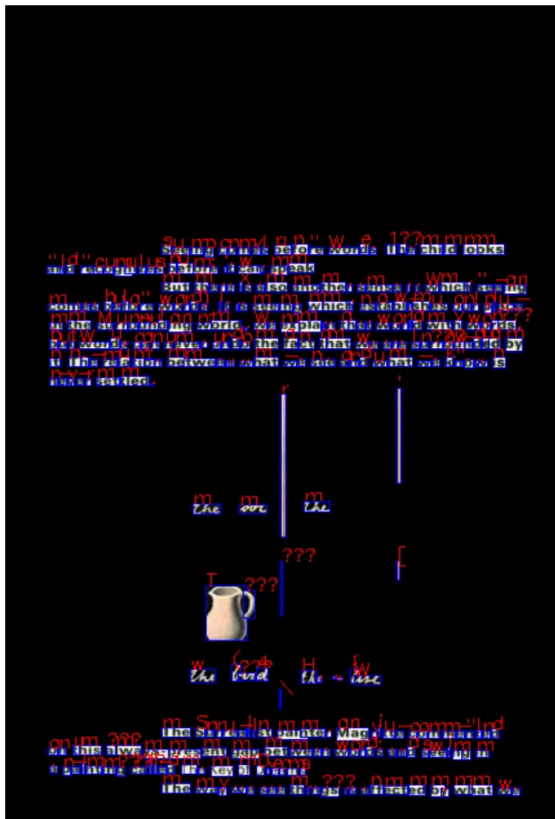


Joanne
McNeil

November
2016

Listening to a Face

"The truth is written all over our faces" was a tagline for *Lie to Me*, a procedural drama on network television several years ago.



Geoff
Cox

November
2016

Ways of Machine Seeing

"The relation between what we see and what we know is never settled."



Joanne
McNeil

February
2019

The Windshield and the Screen

"A Google Street View car in Los Angeles once captured a picture of Leonard Cohen. It happened a couple of years before he died. He was sitting with an acquaintance on lawn chairs outside his modest home in the Mid-Wilshire neighbourhood. The driver was an accidental paparazzi. Cohen didn't even notice him. (...)

Google Street View isn't photography as aesthetic representation, but the production of leftovers that happen to be images. These images are the husk — the dead skin of a surveillance charade. This archive can be