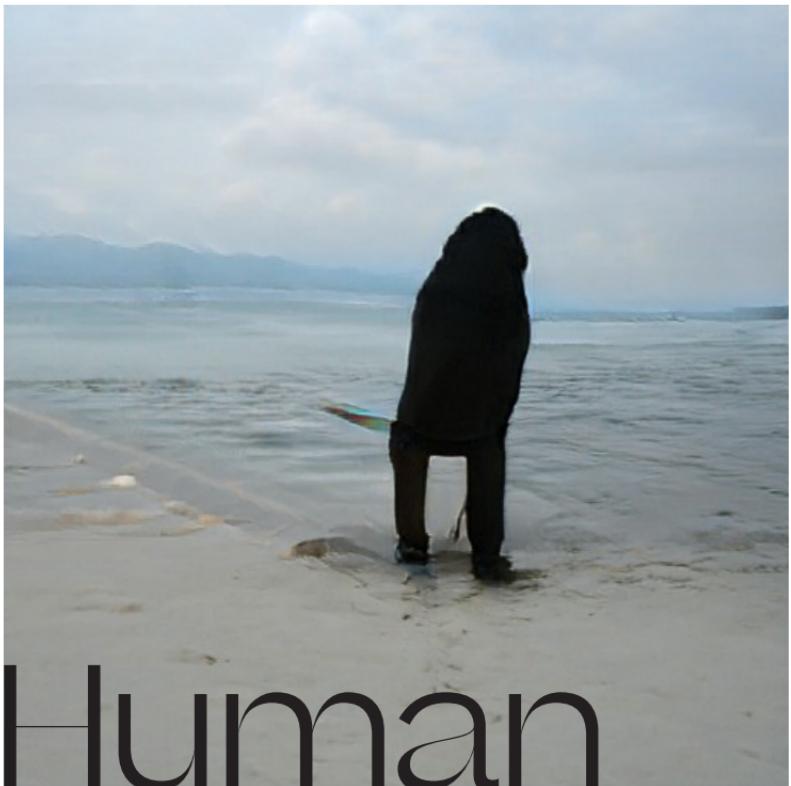


Vol. 1



# Human Artifacts



Vol. 1

# Human Artifacts

An anthology of peripheral thoughts



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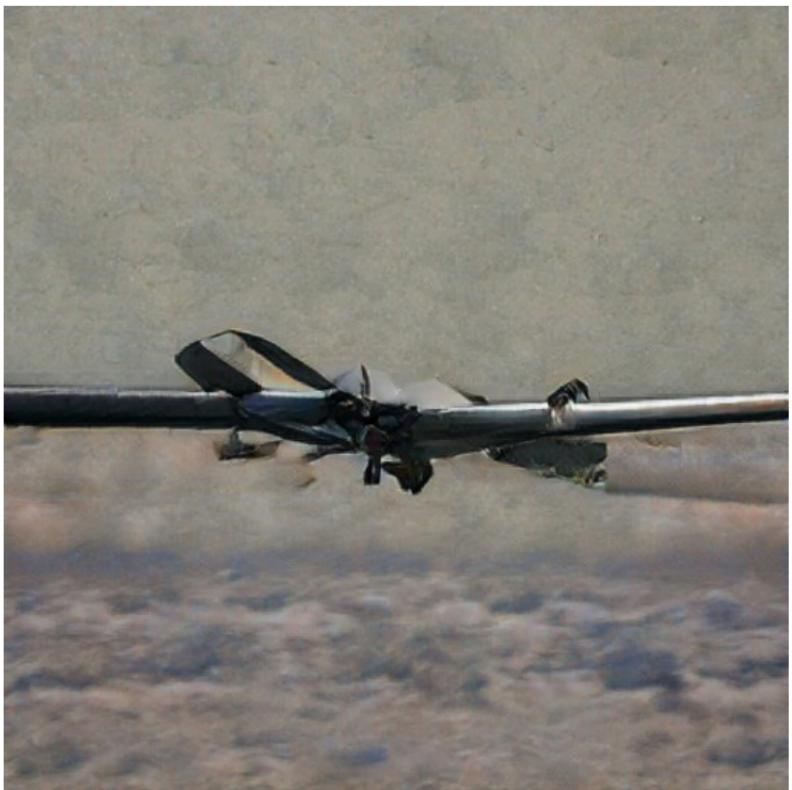
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# Chapter 1

## Grounding

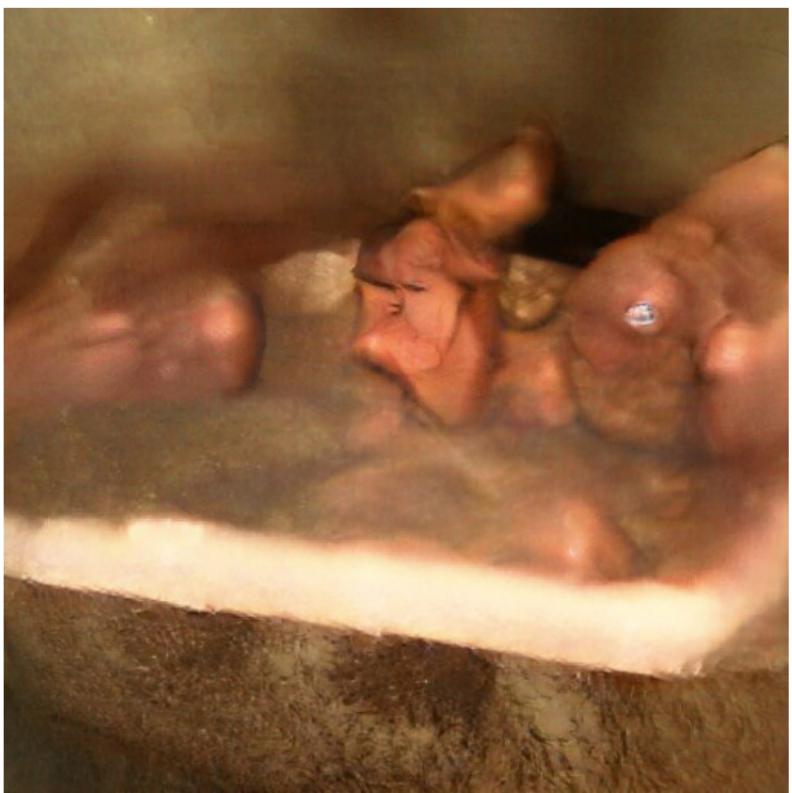








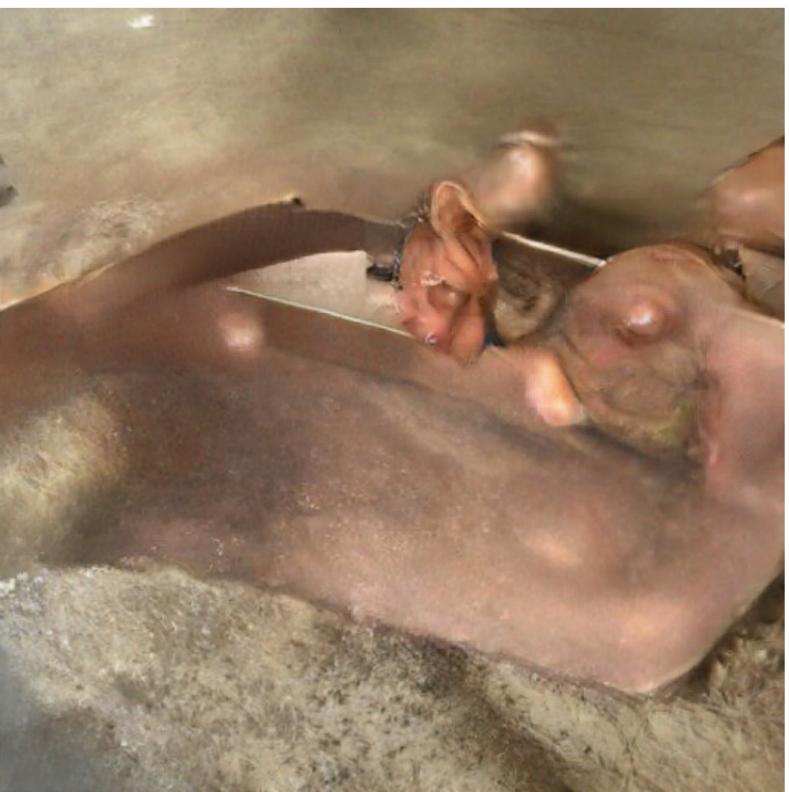




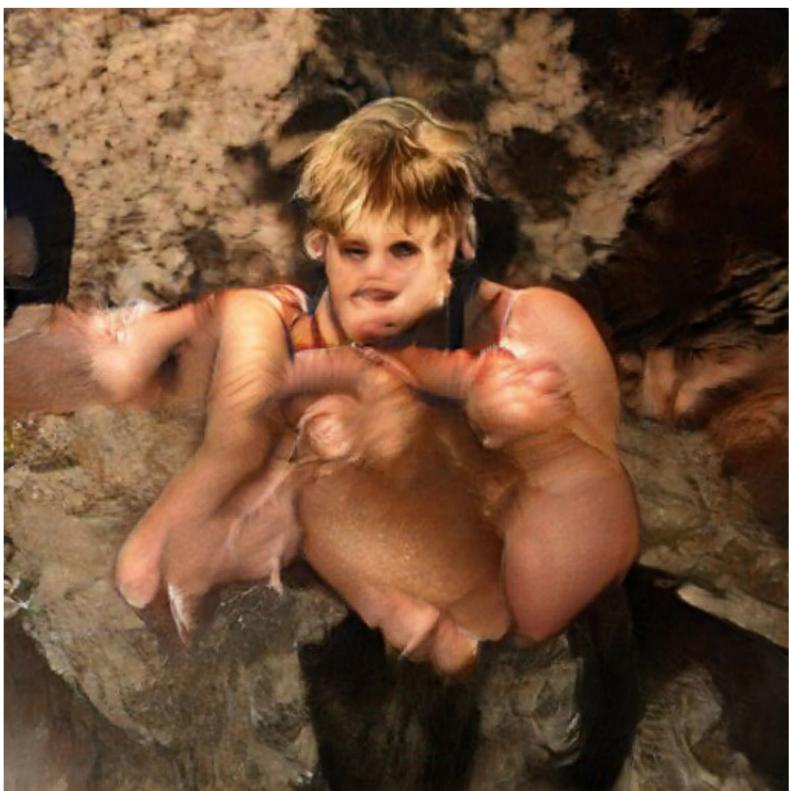














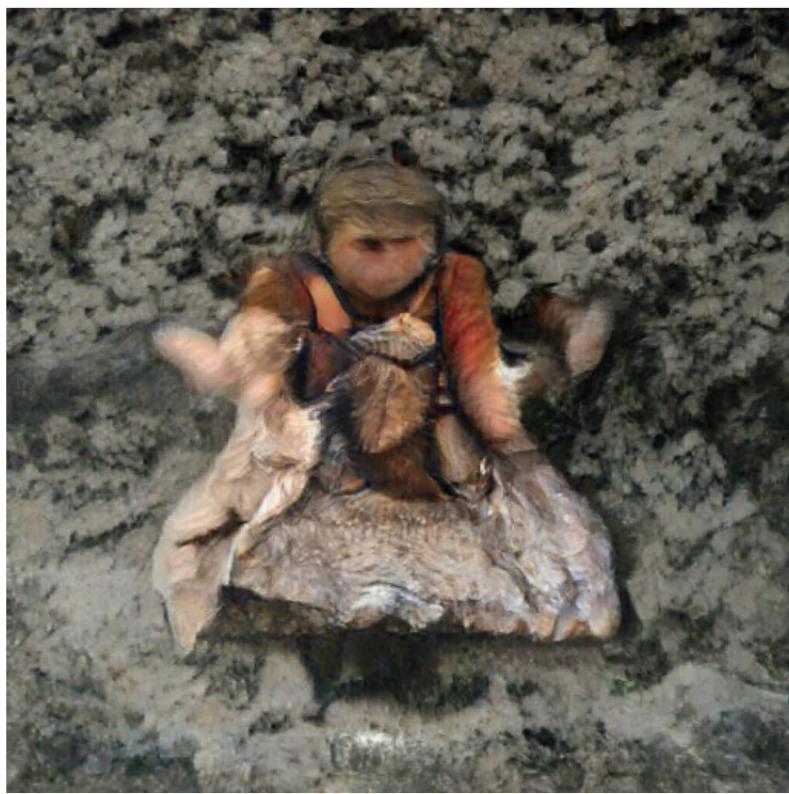




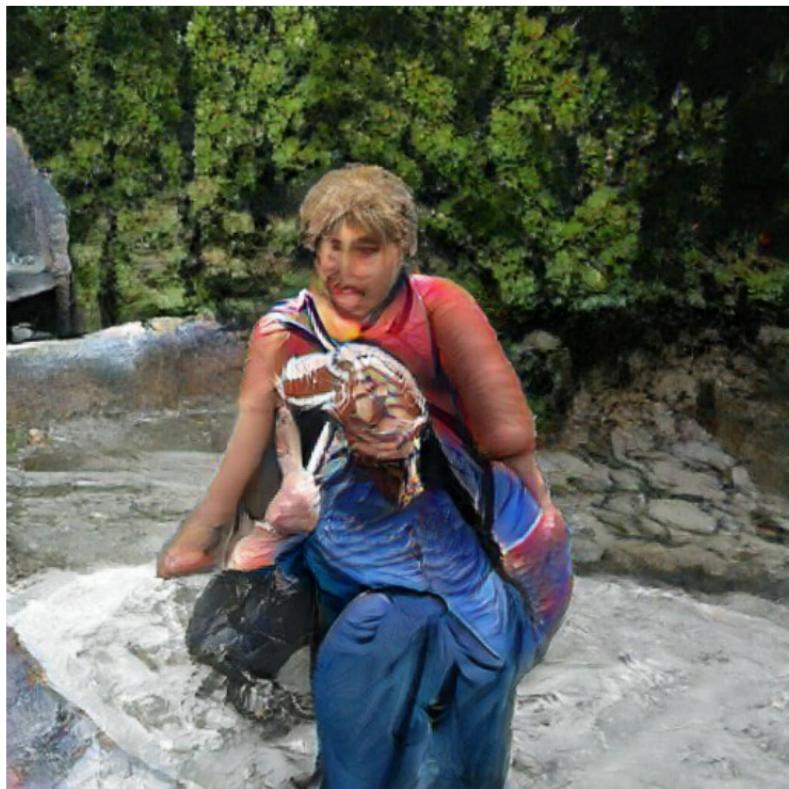


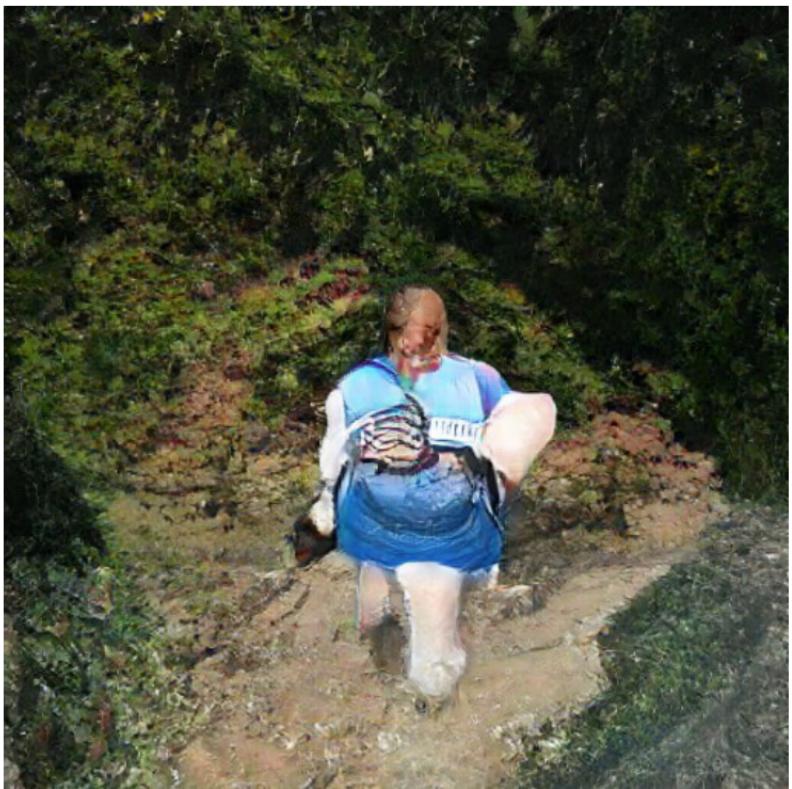




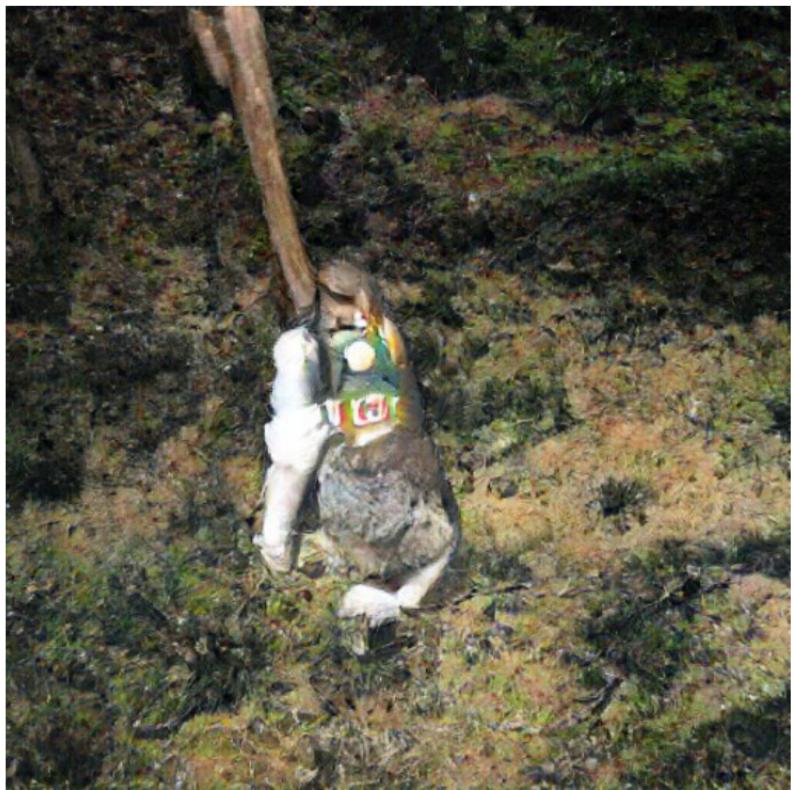


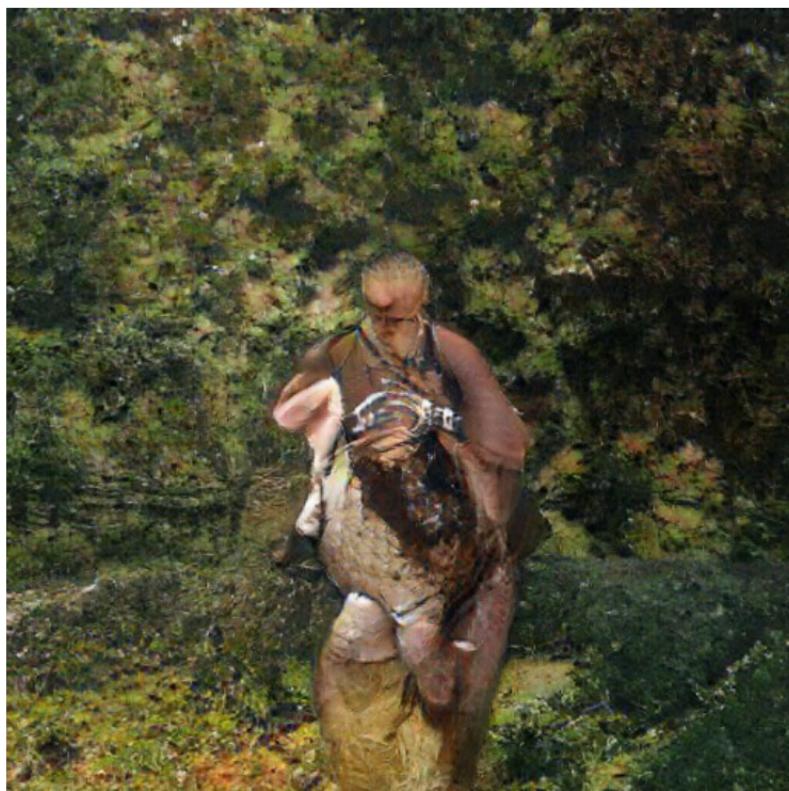




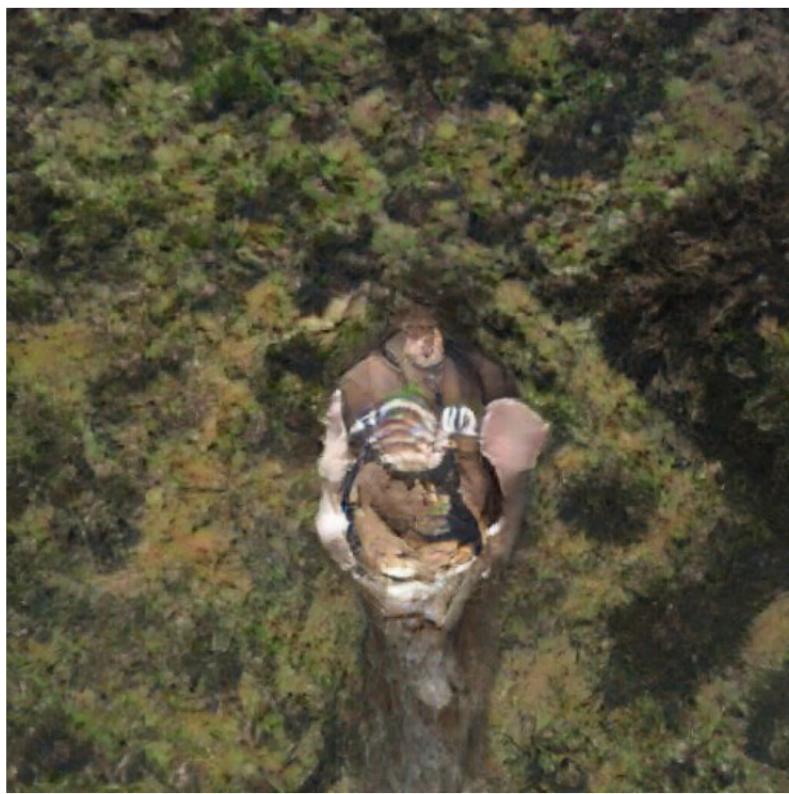


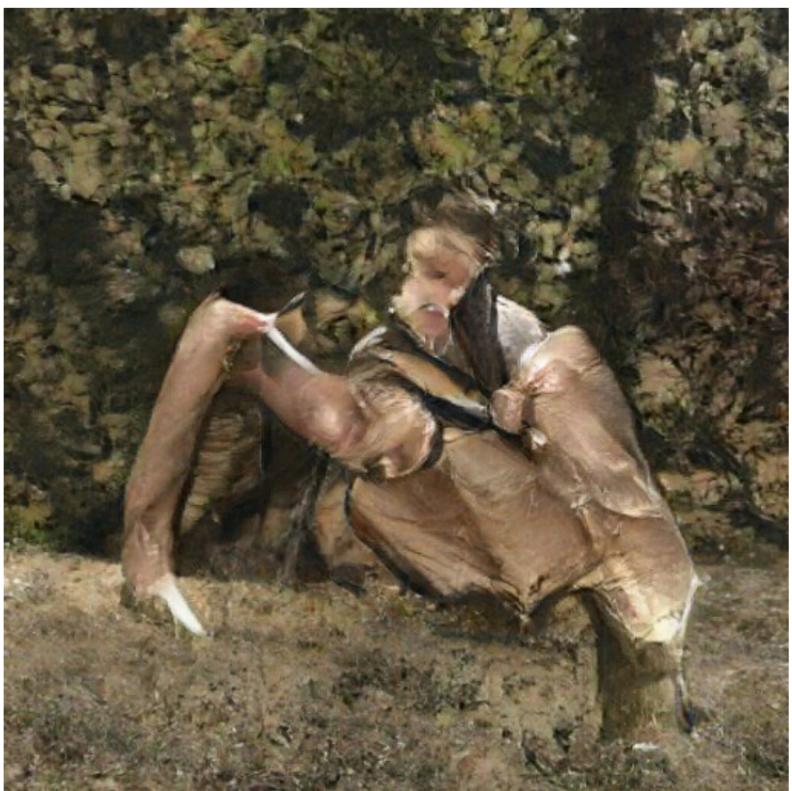






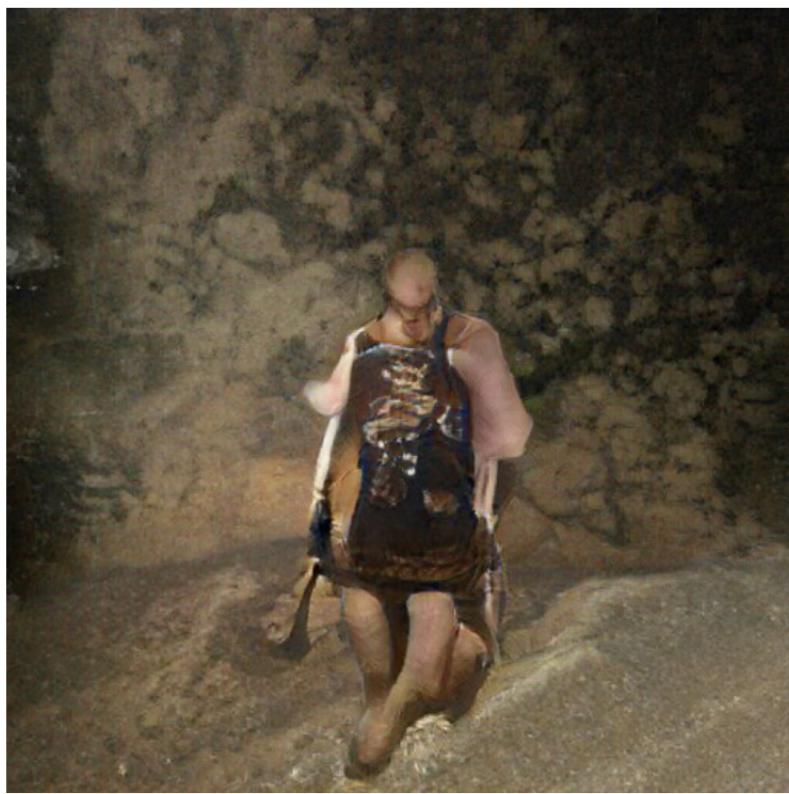


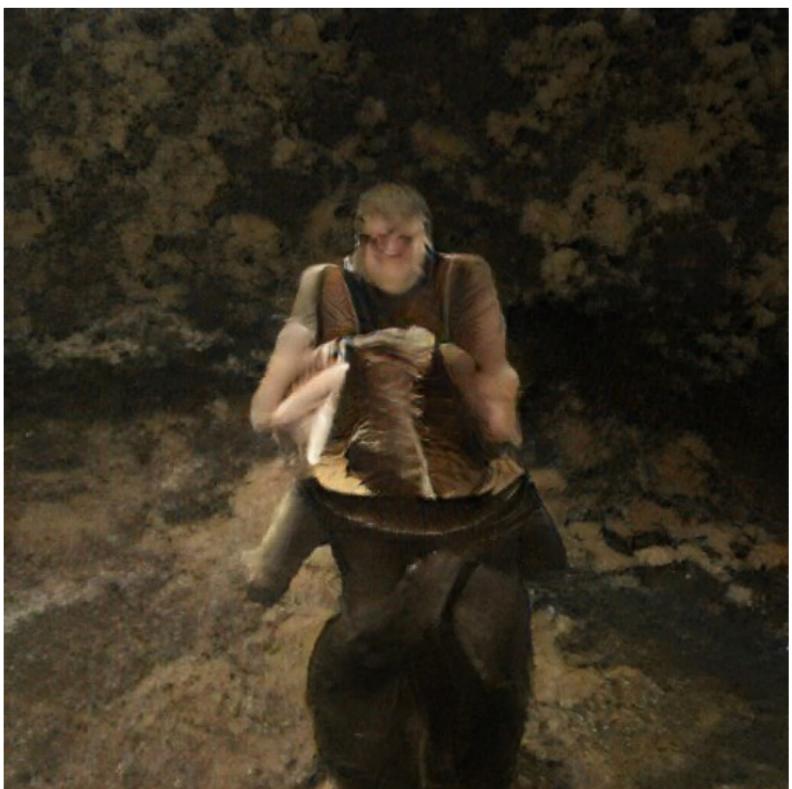


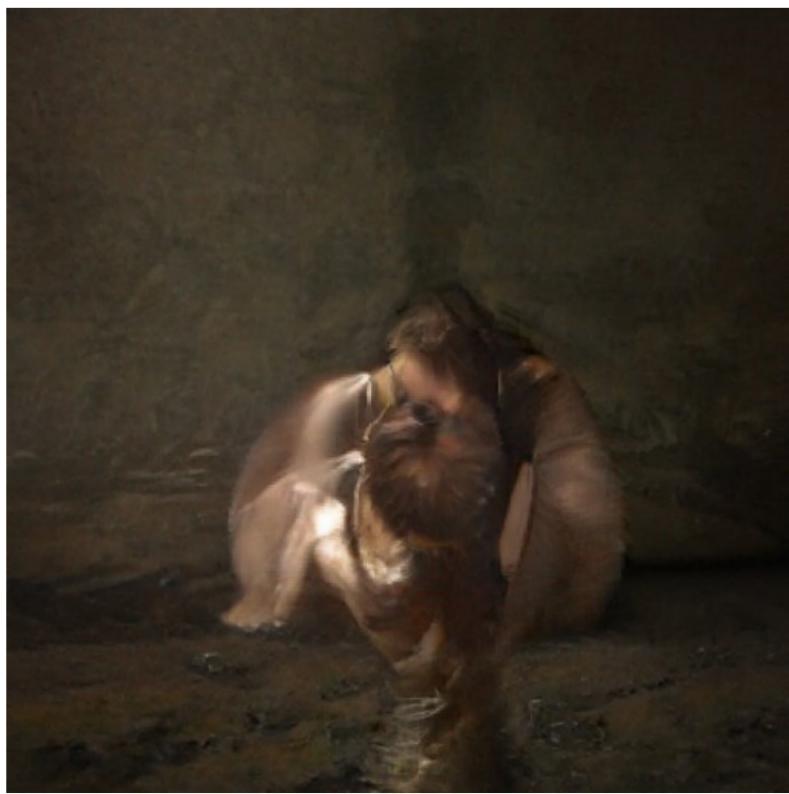
























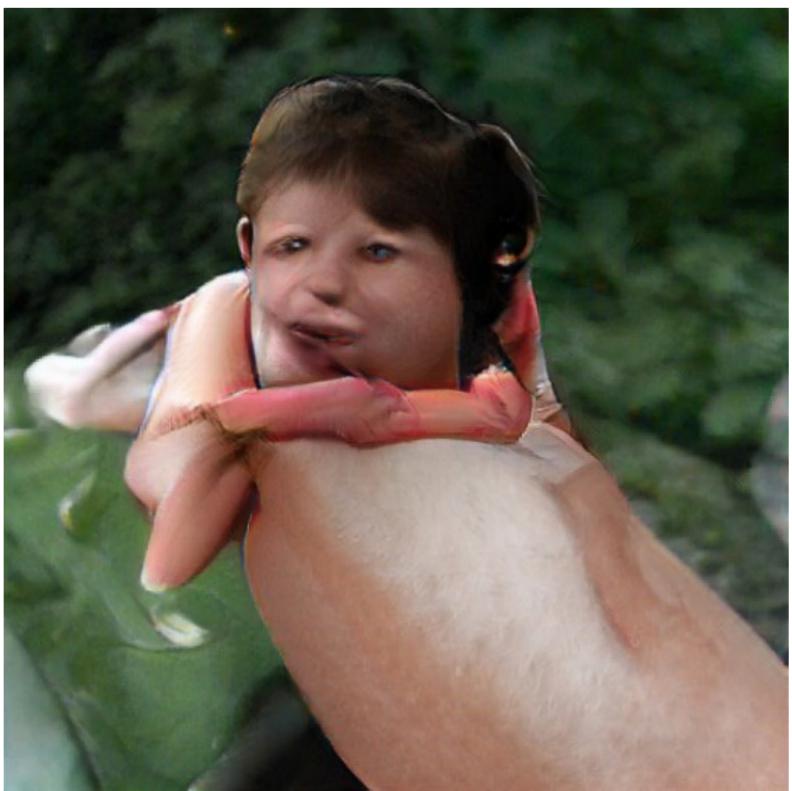




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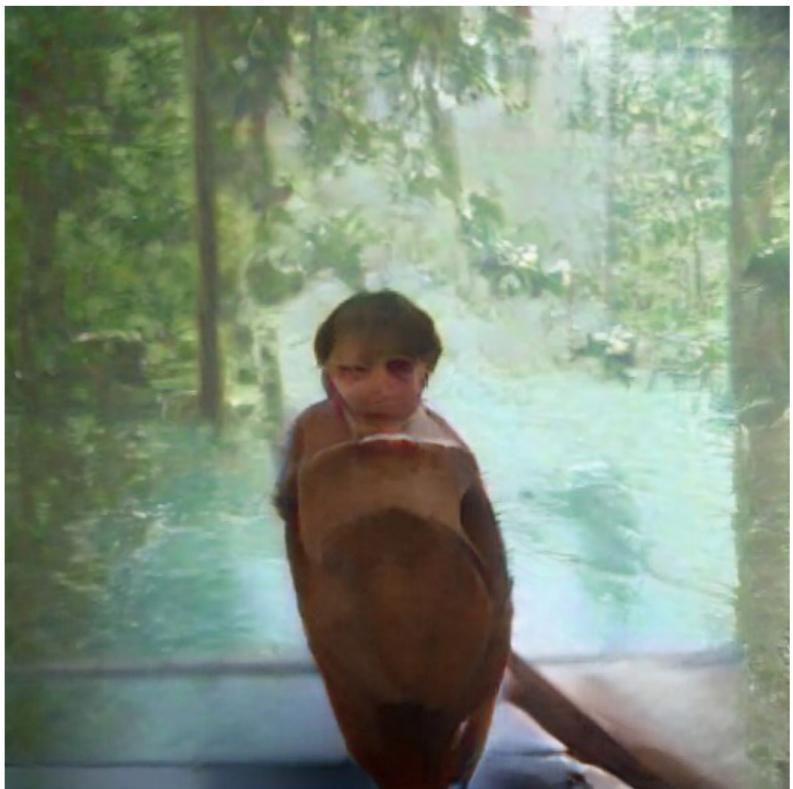




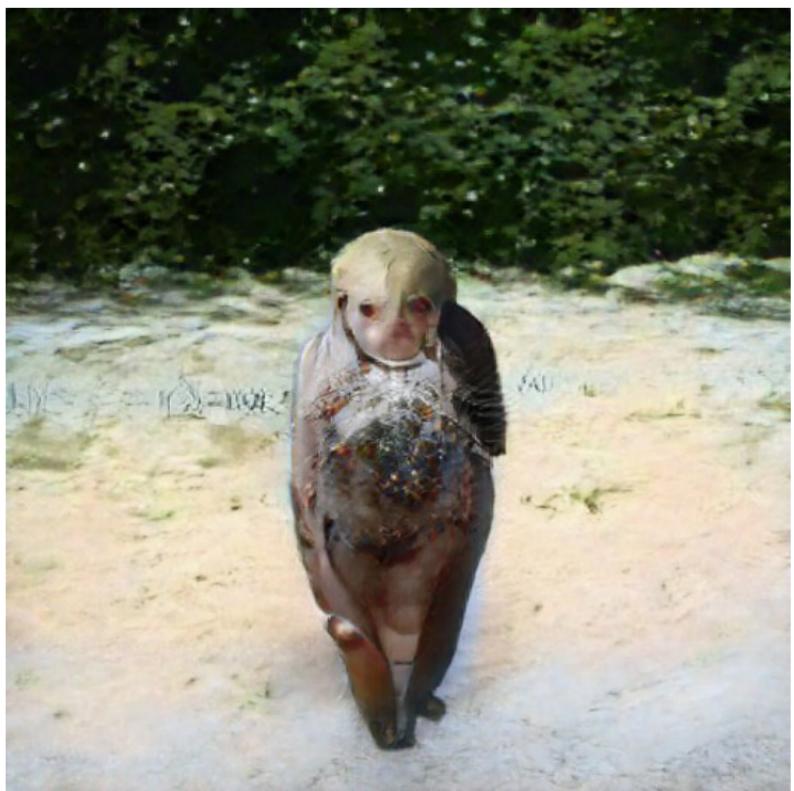


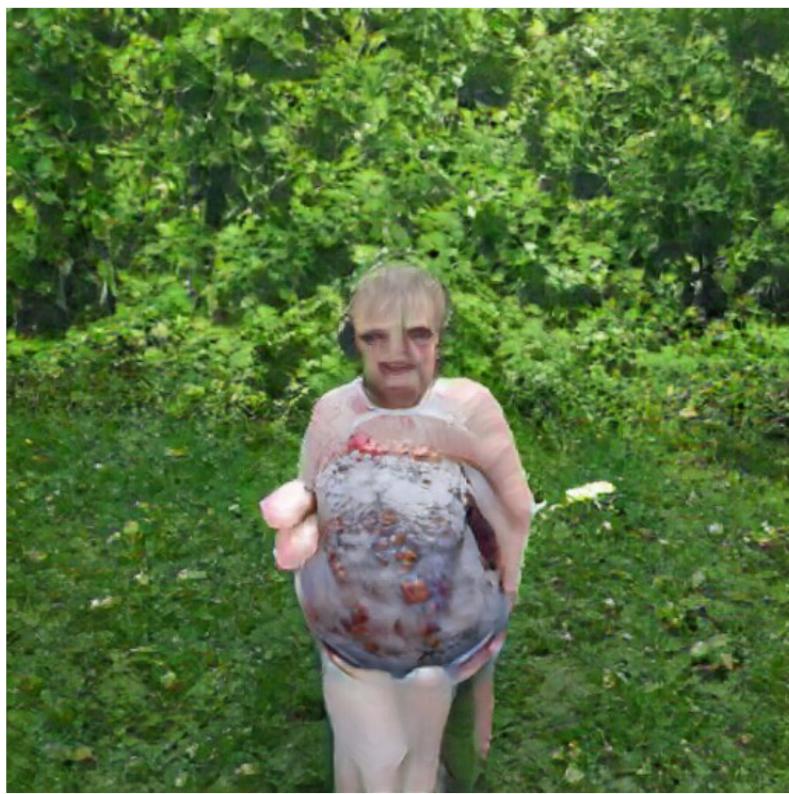


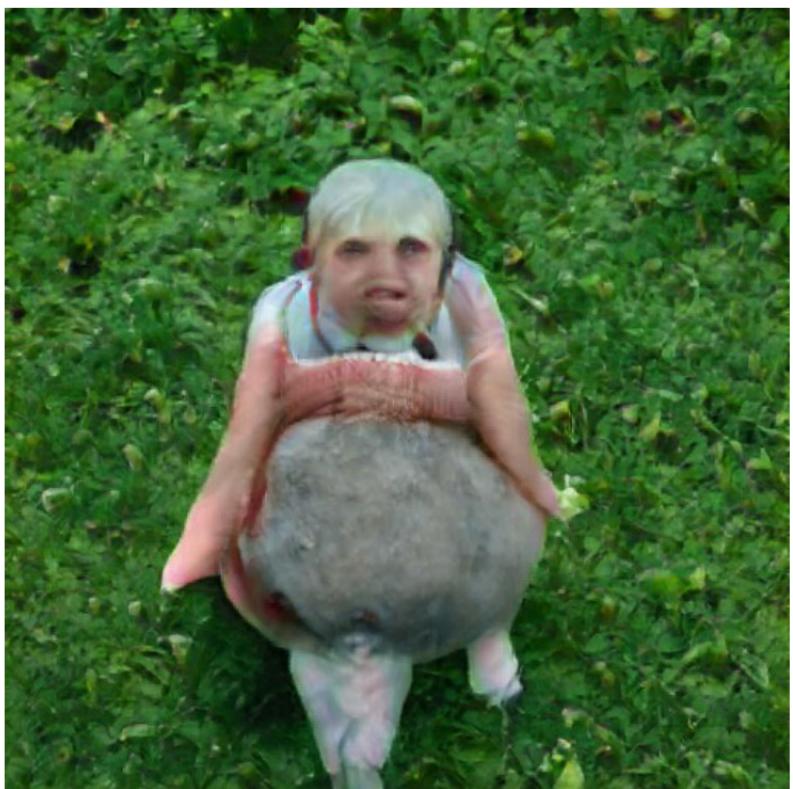


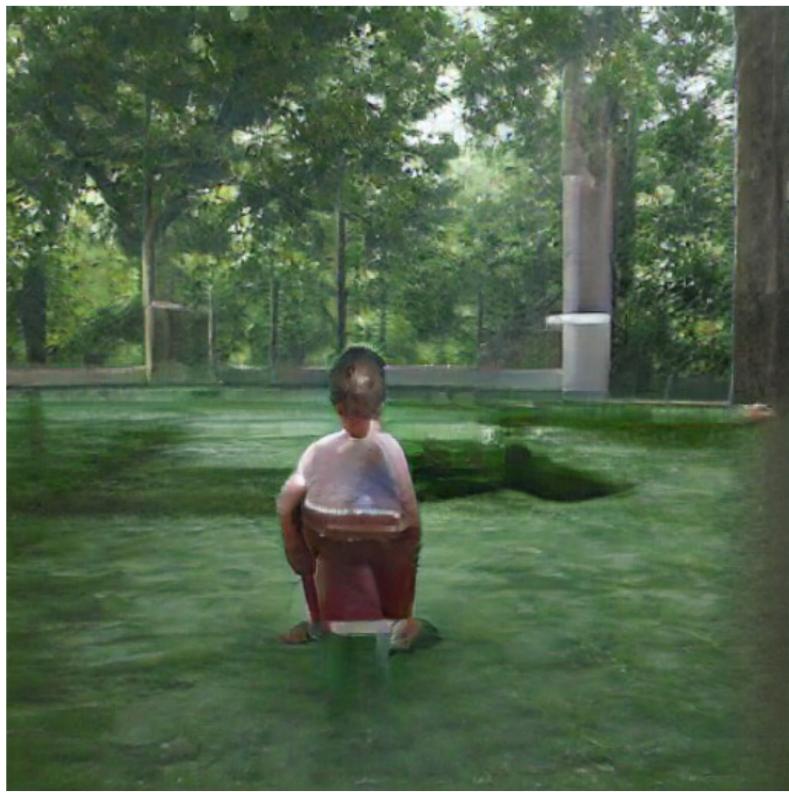


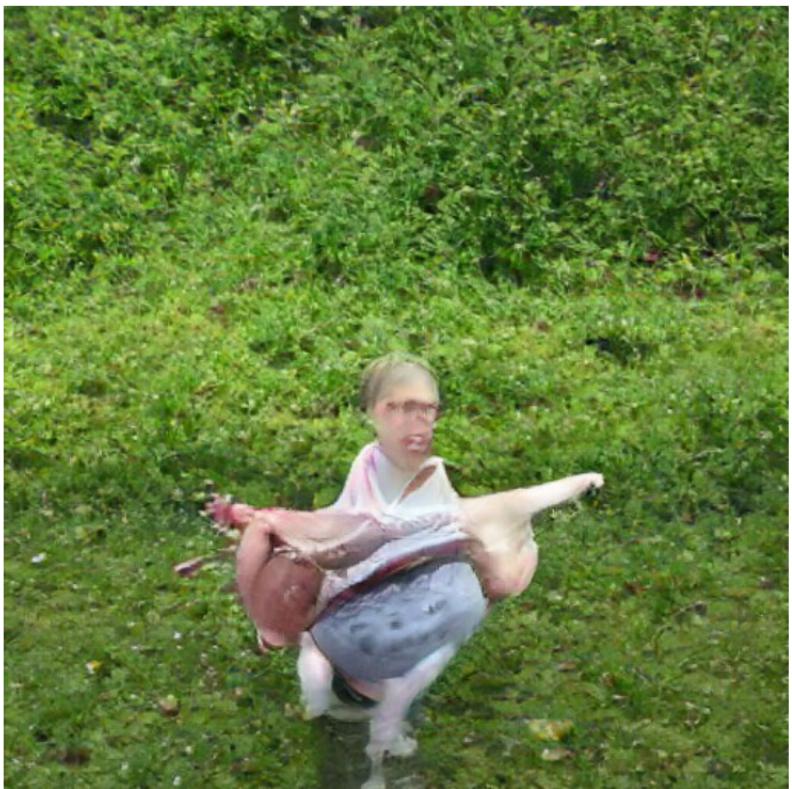


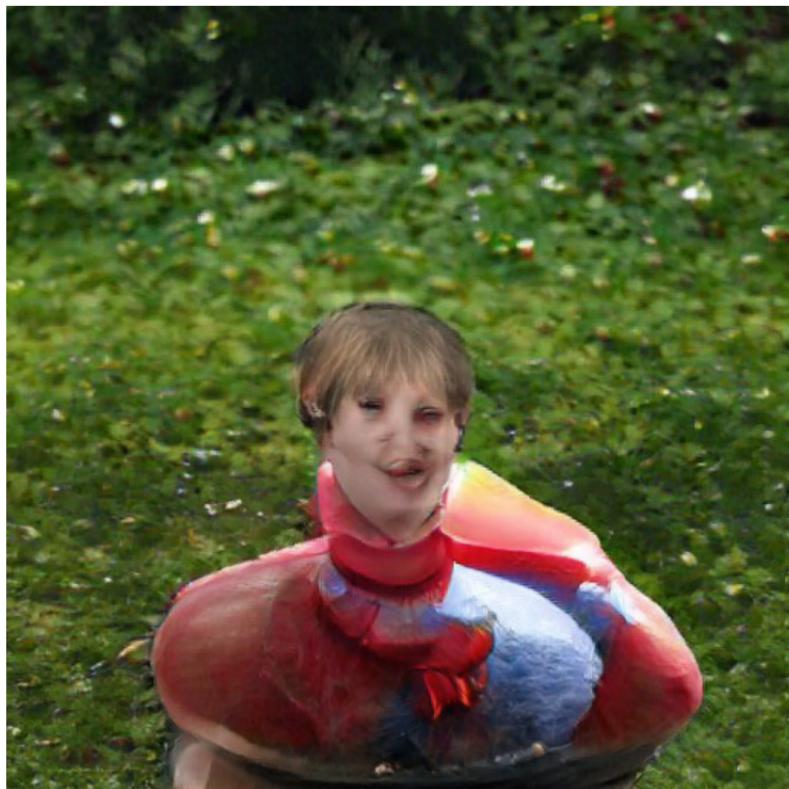






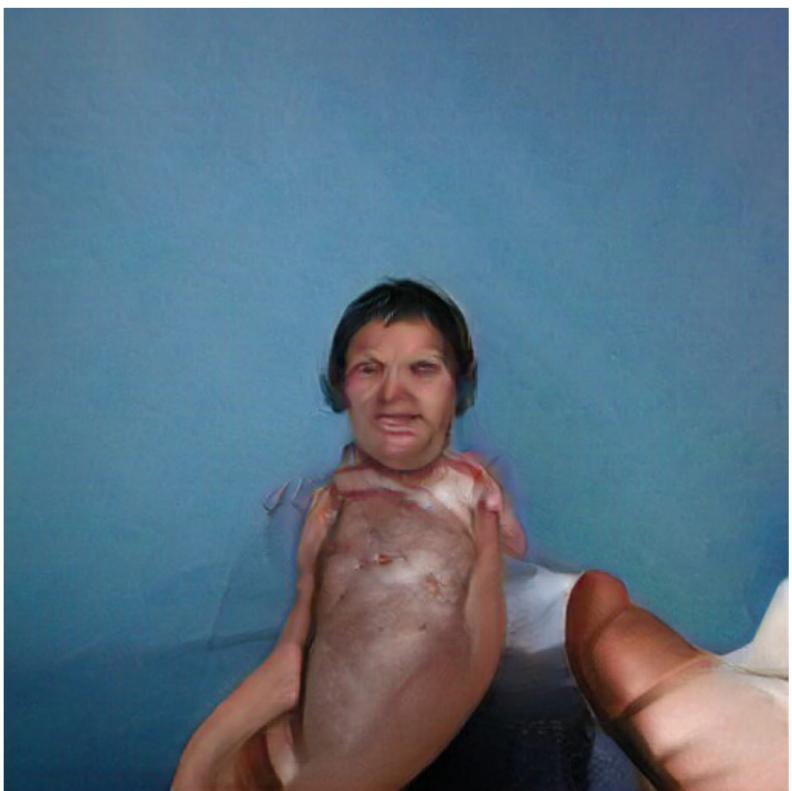




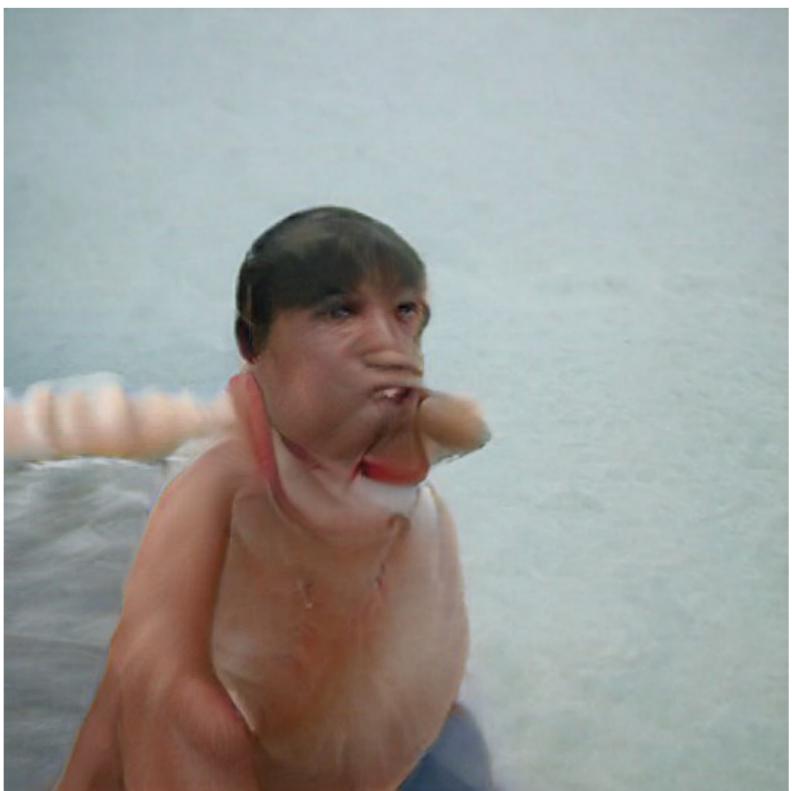


















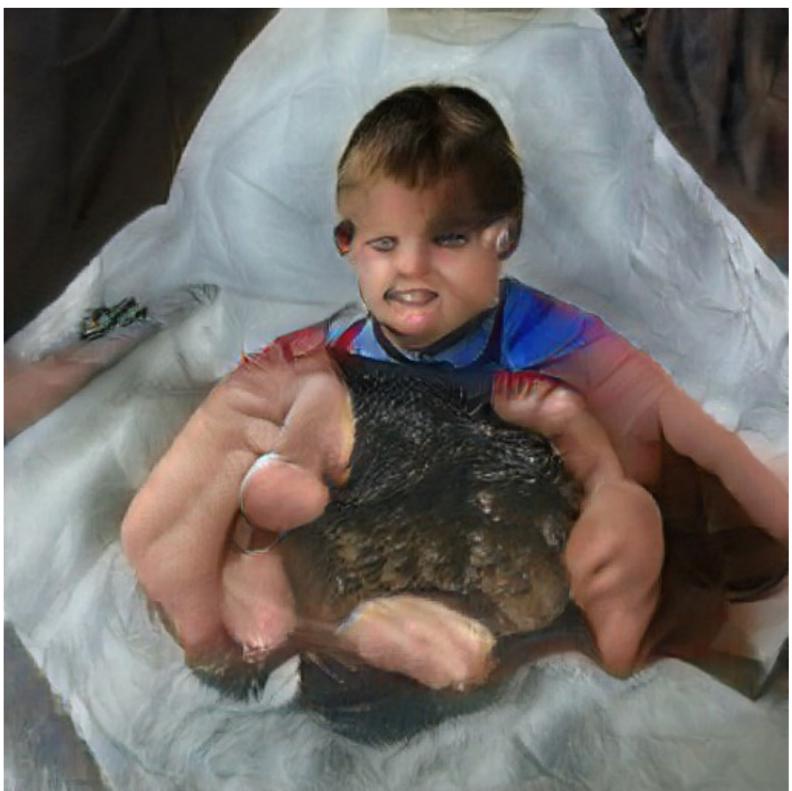
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Two Brothers





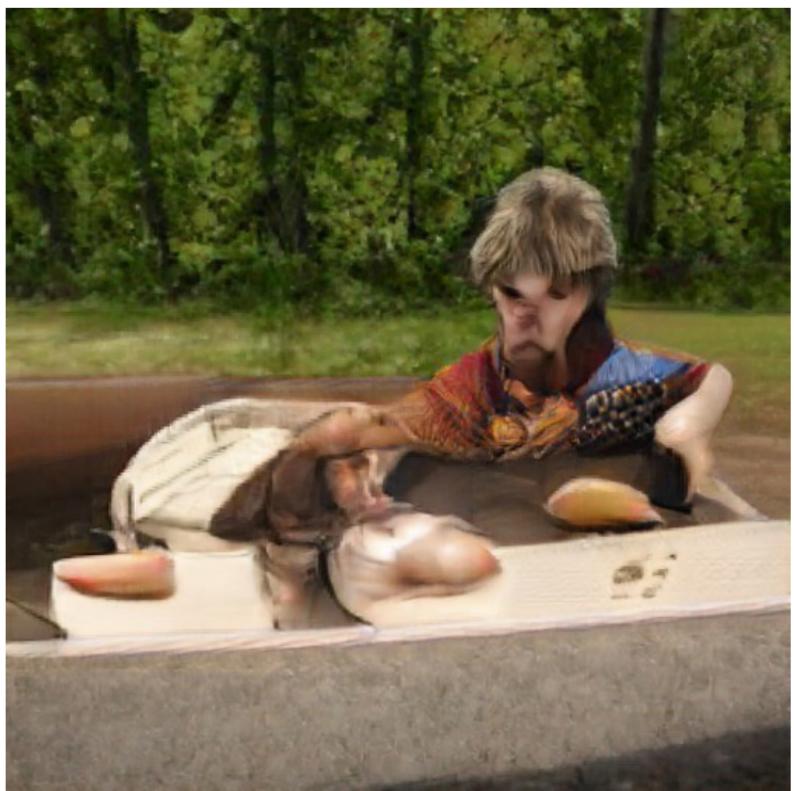
































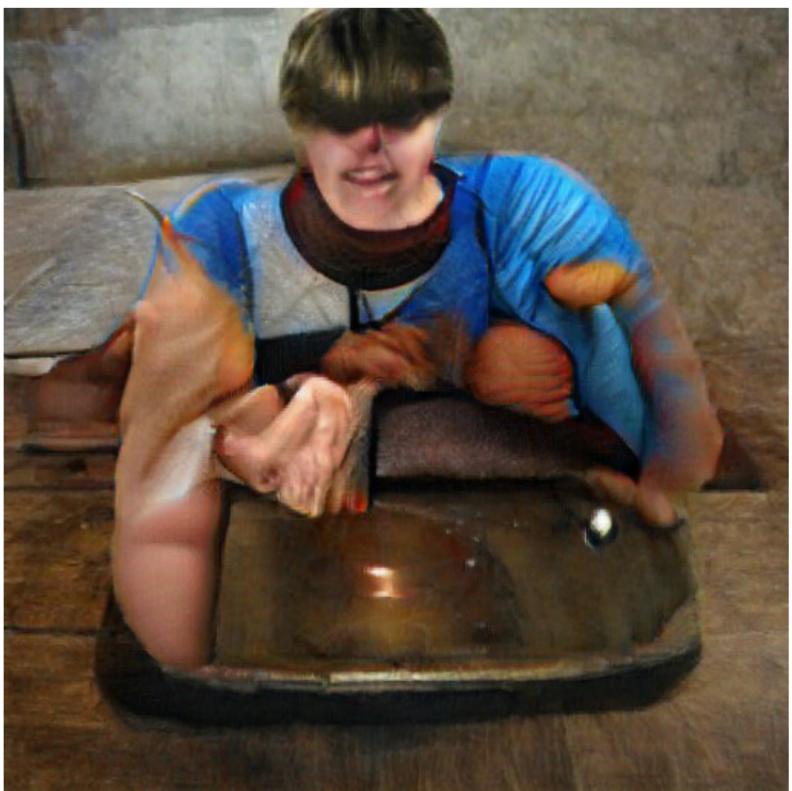












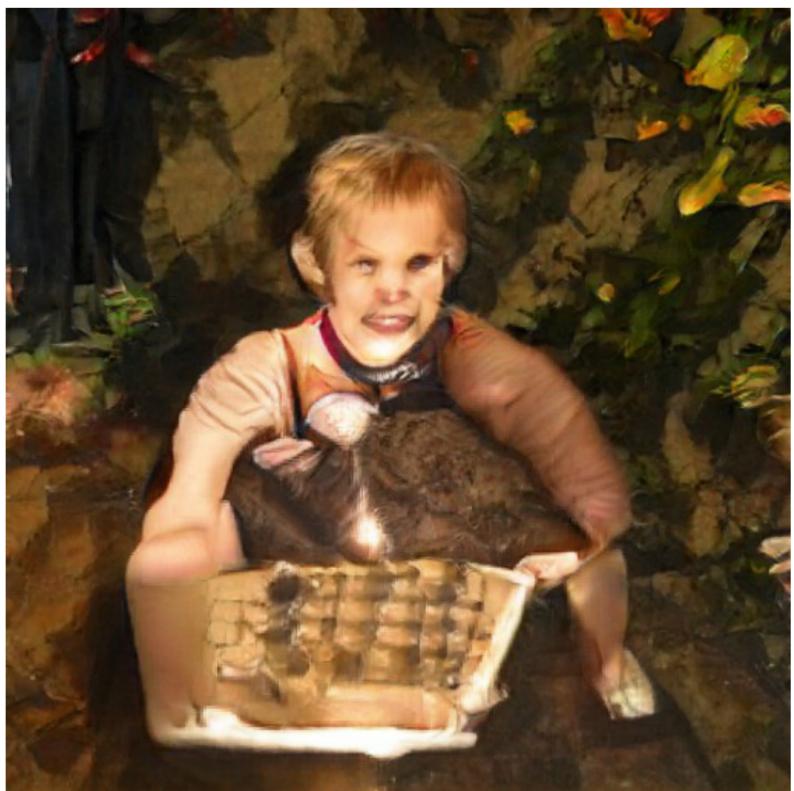




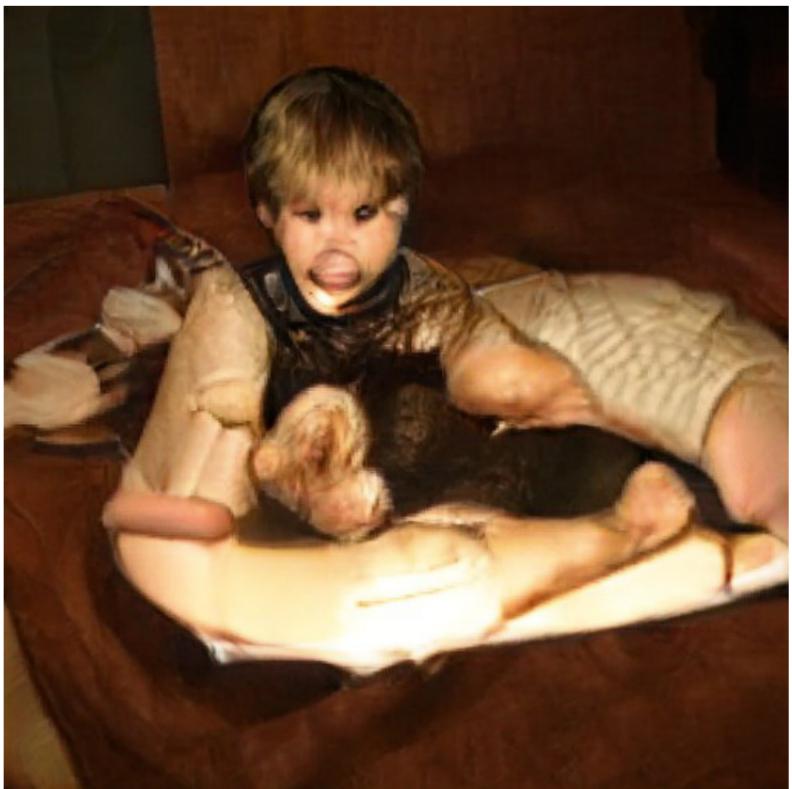


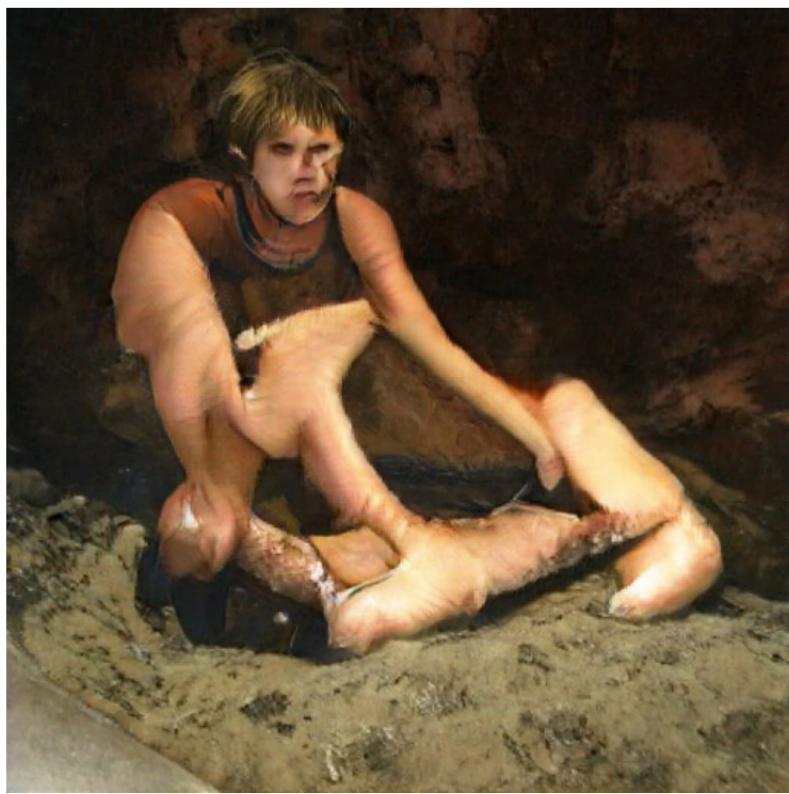










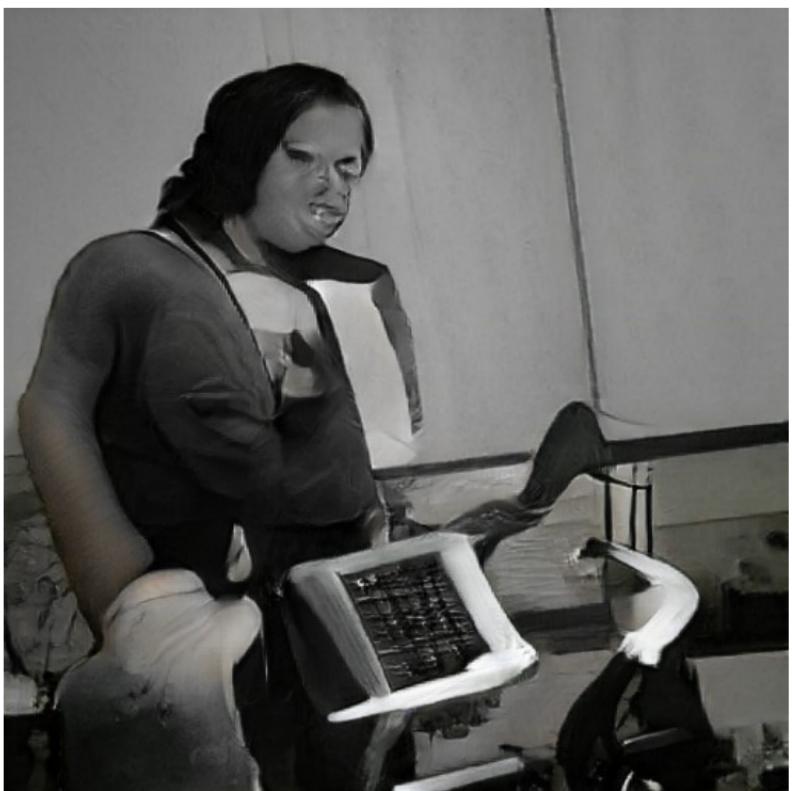










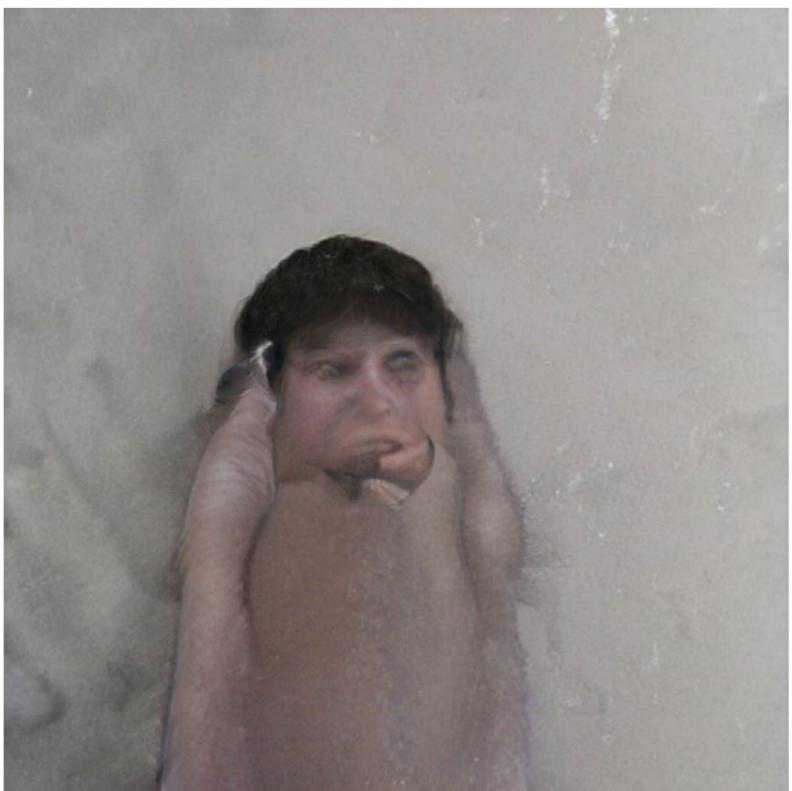




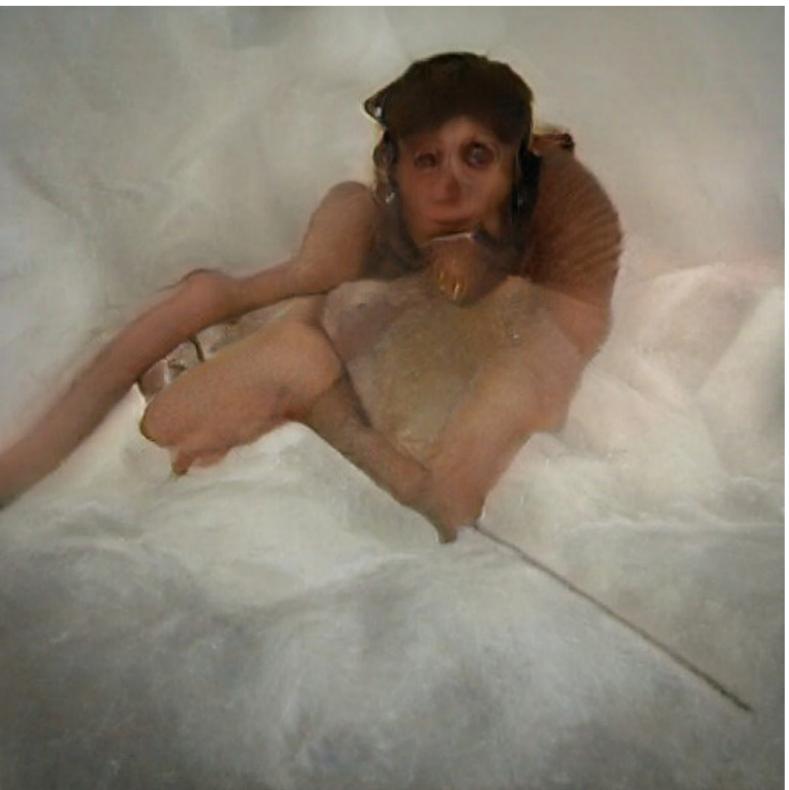
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## Prophecy

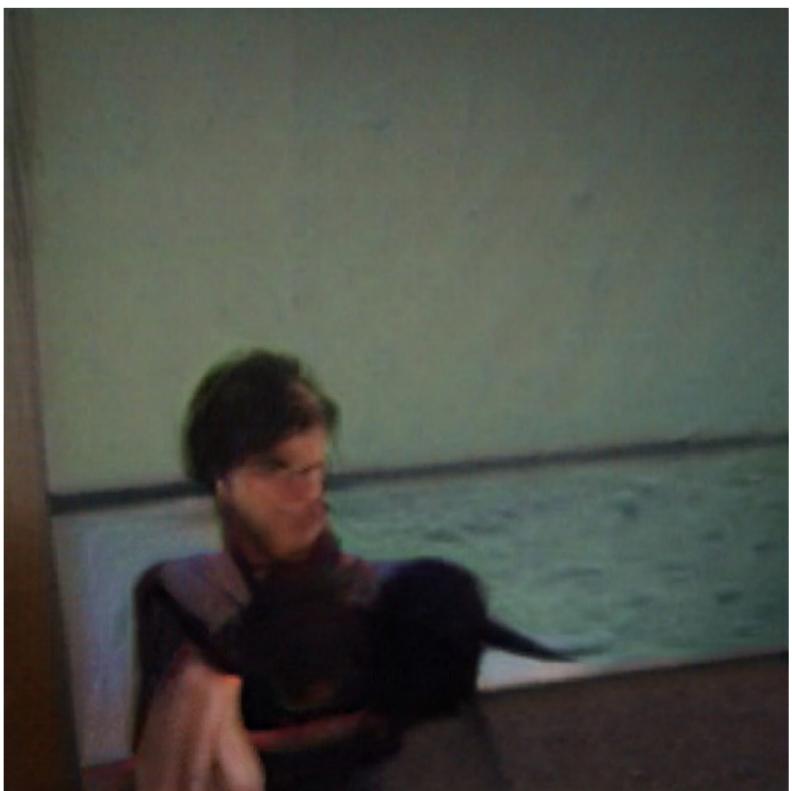




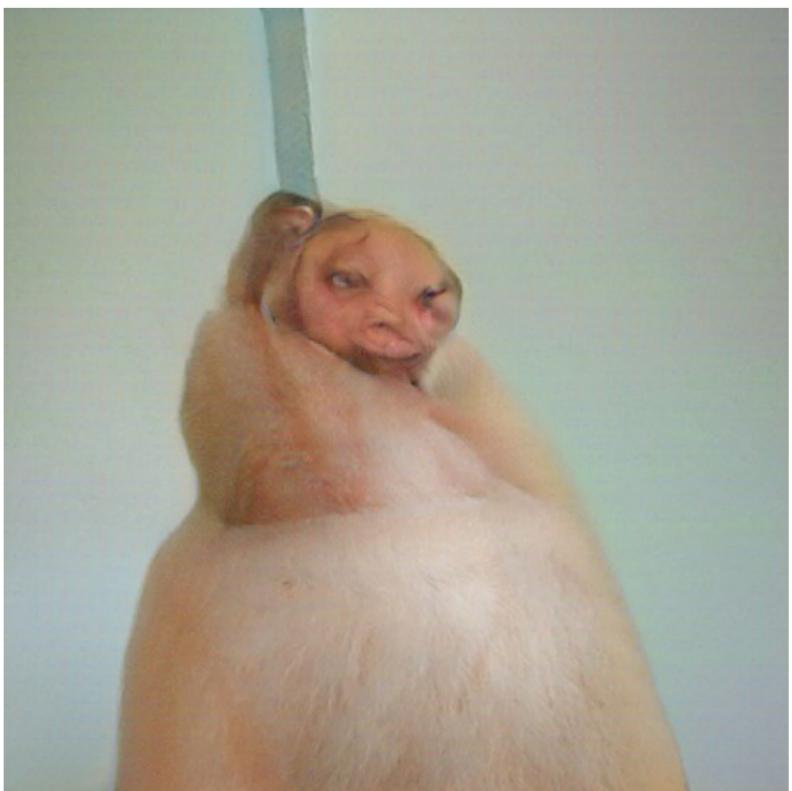








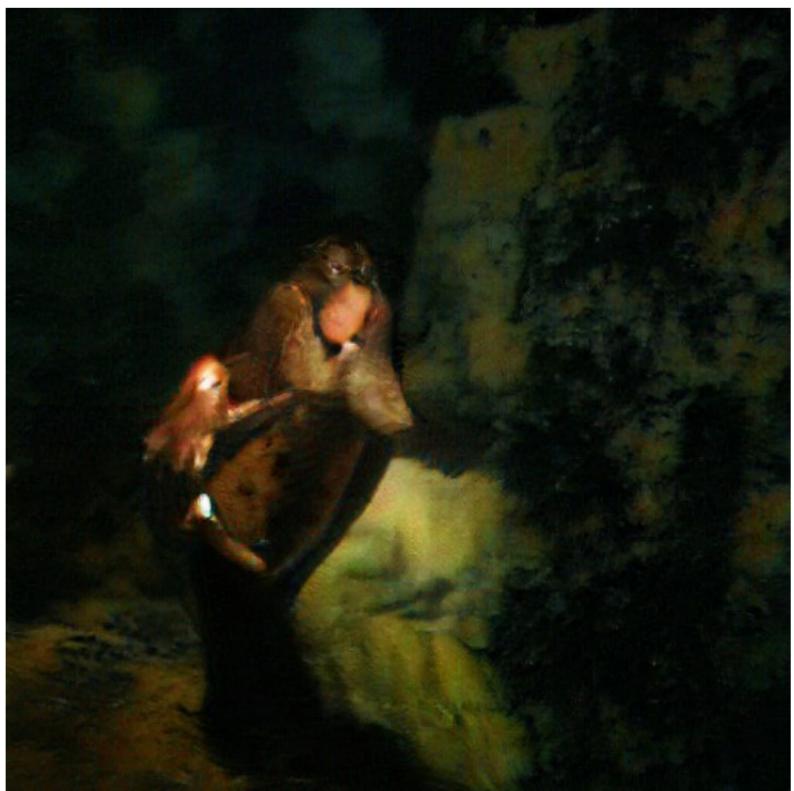




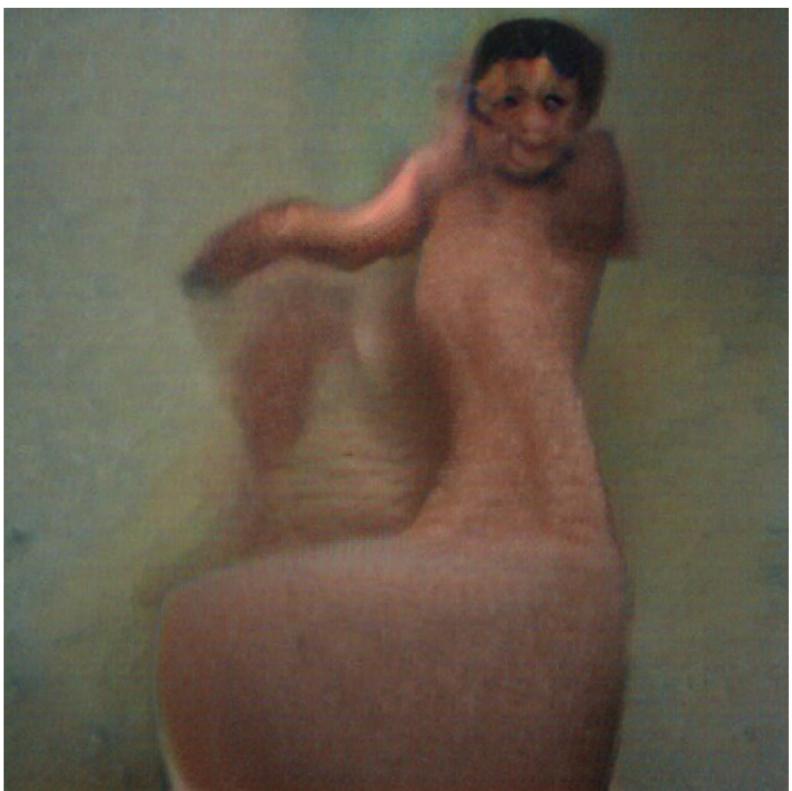








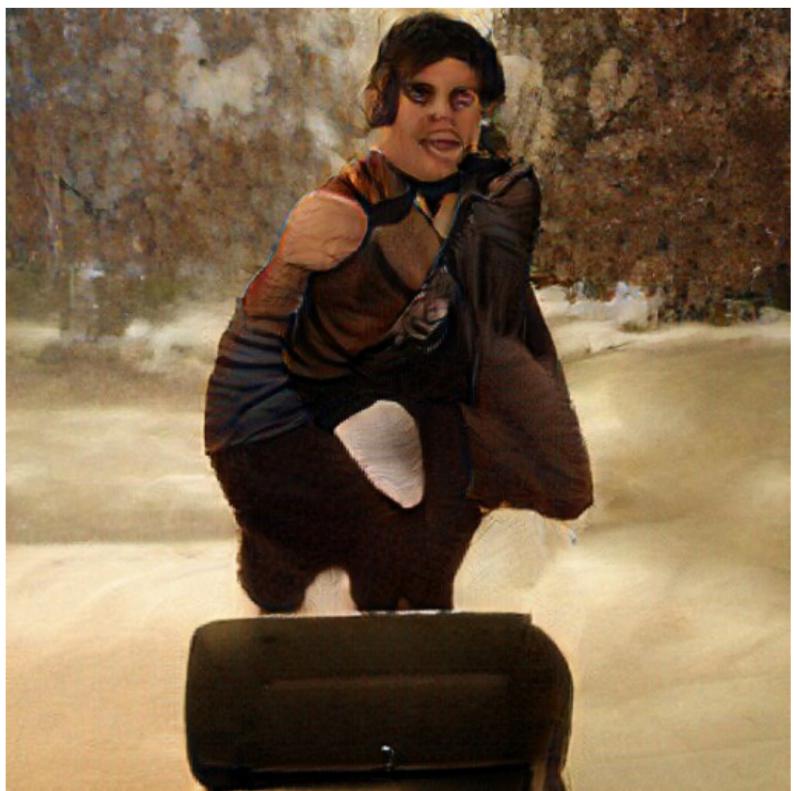


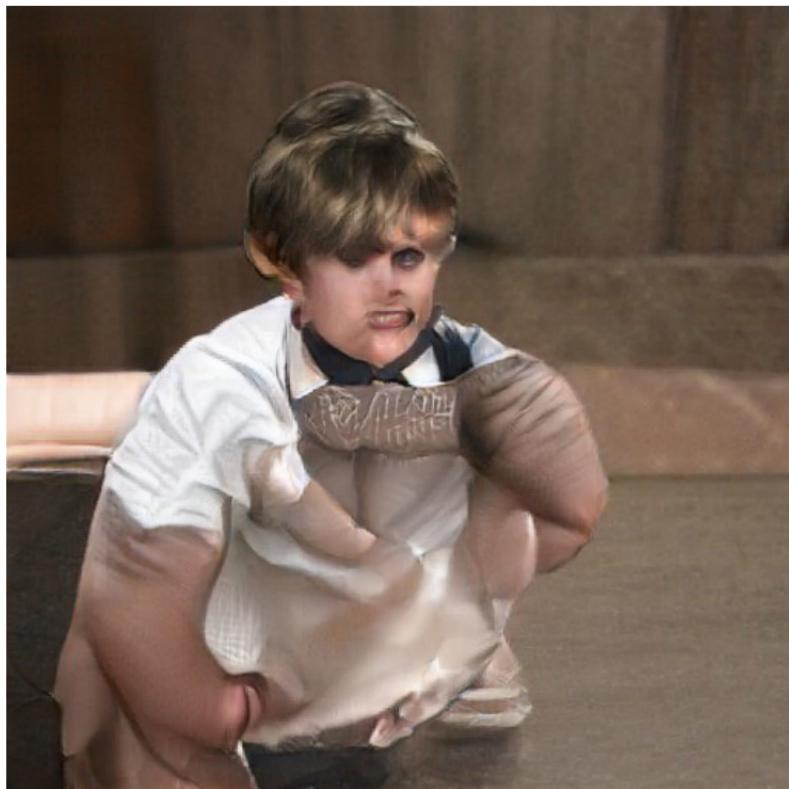


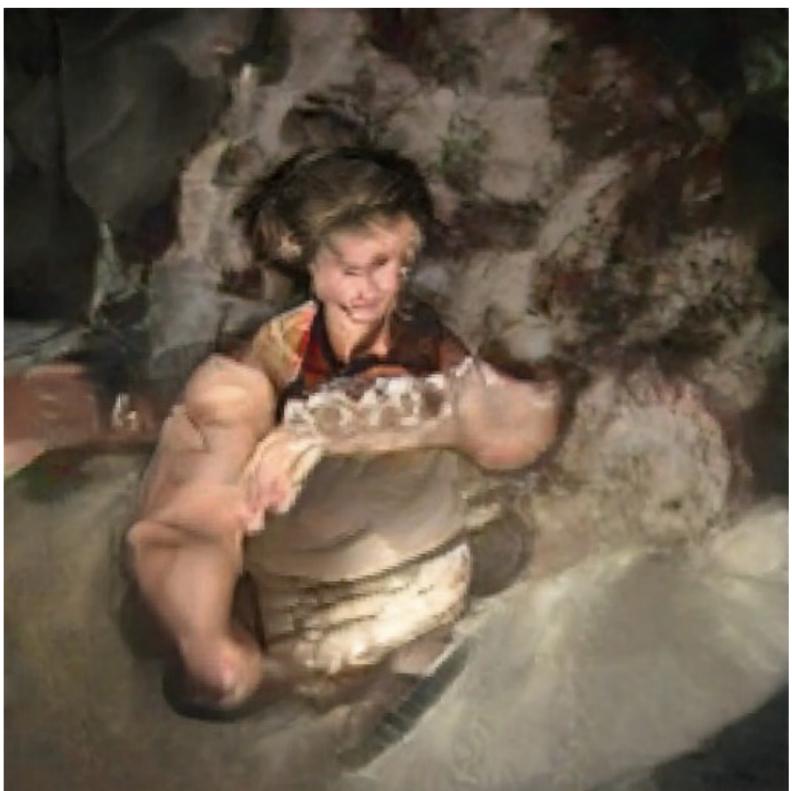










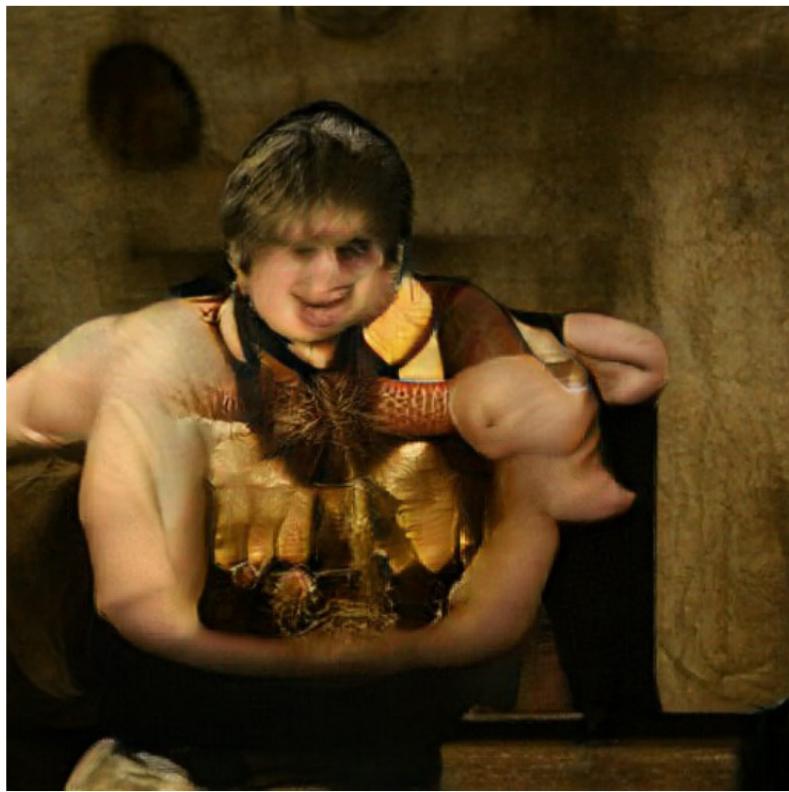


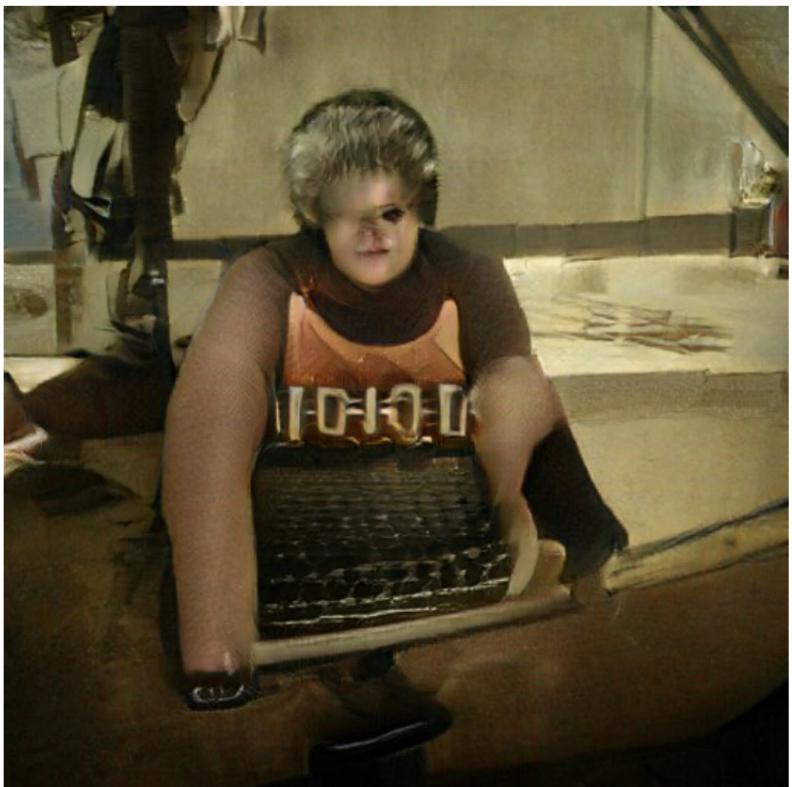


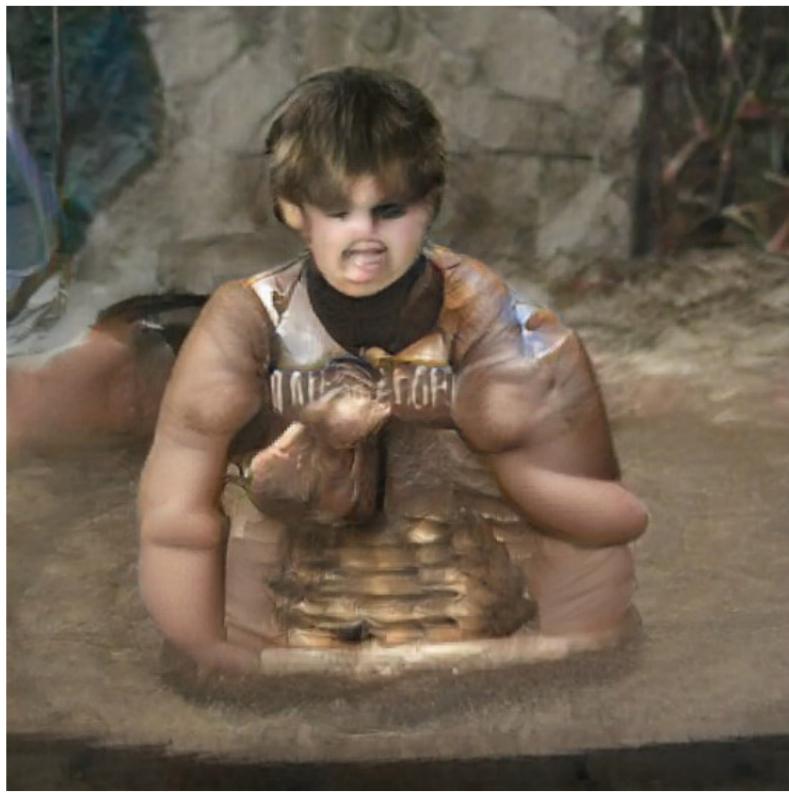










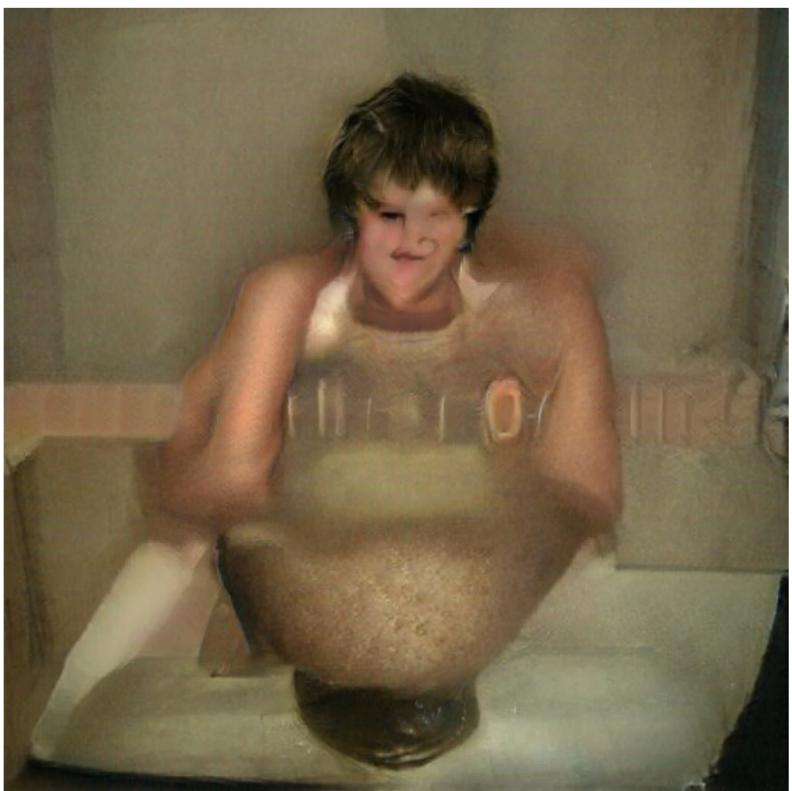


















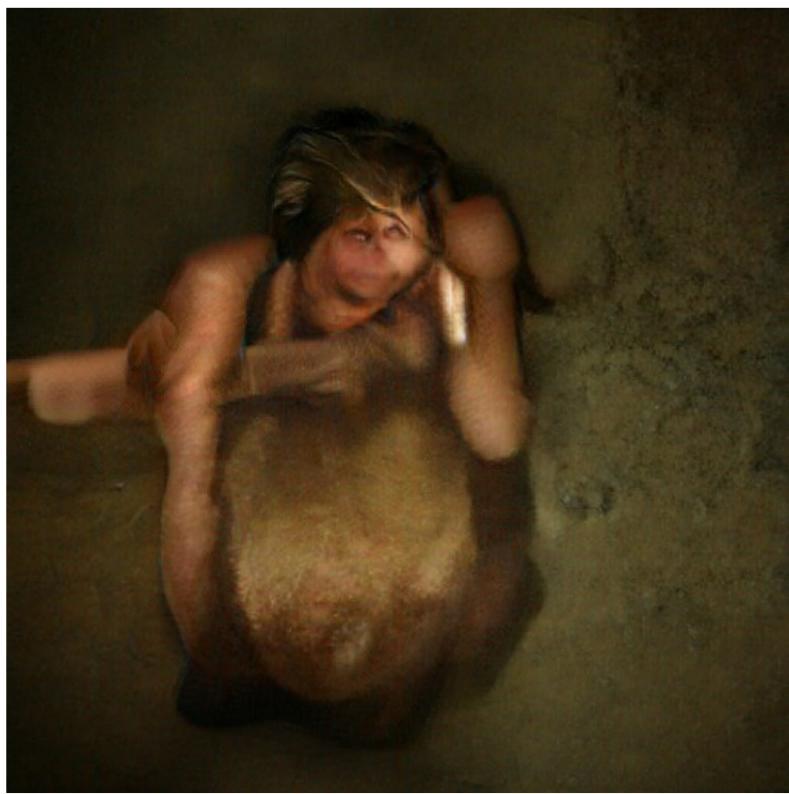


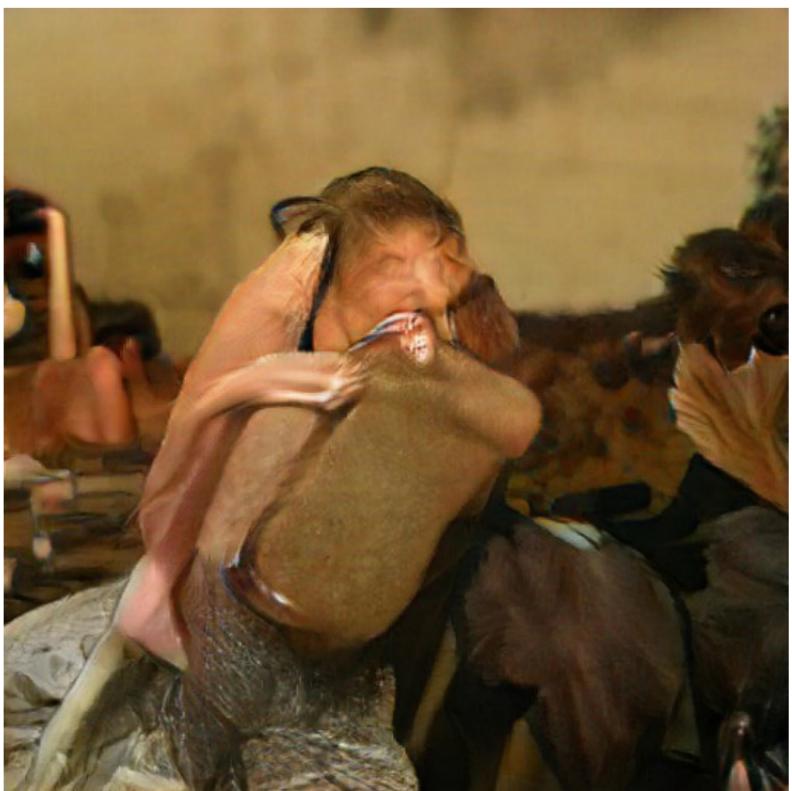


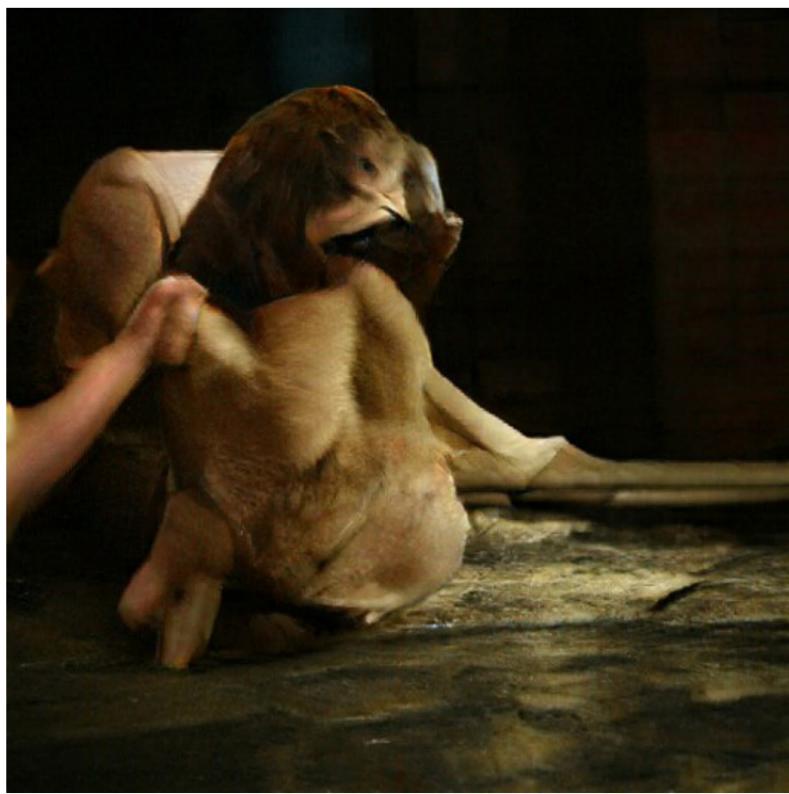






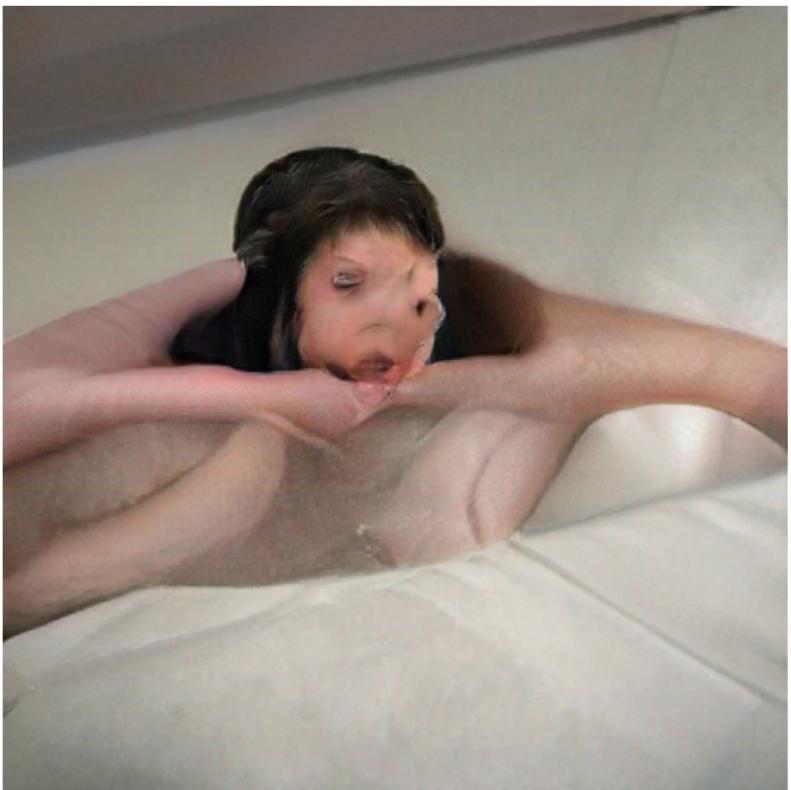


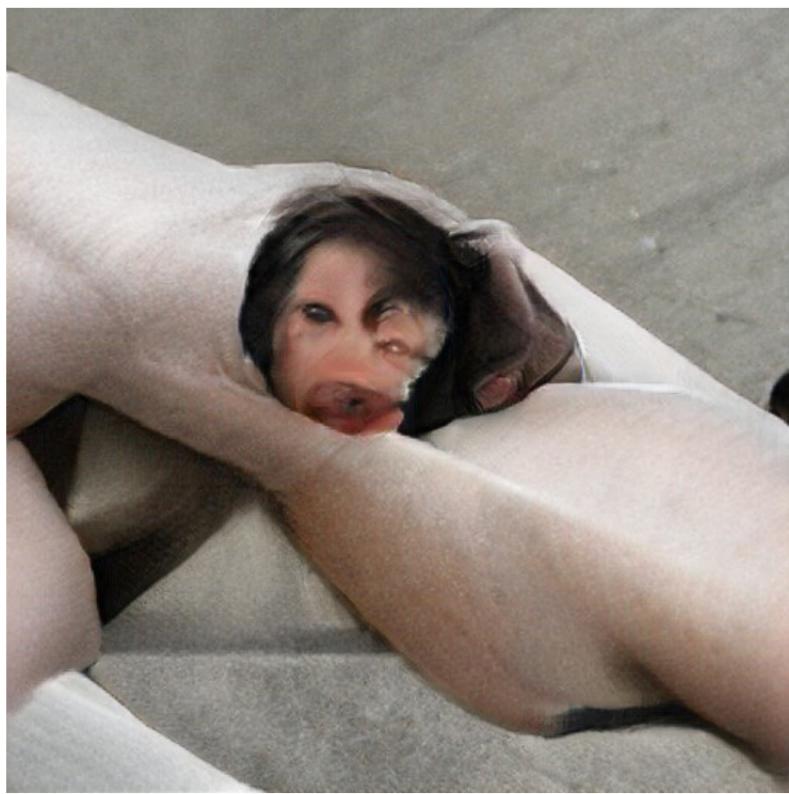


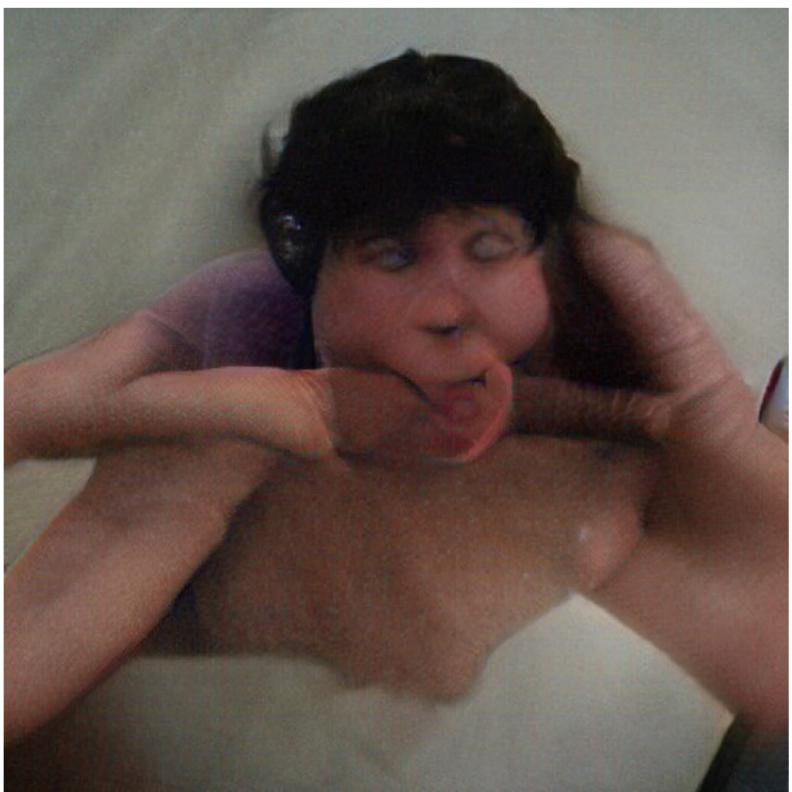








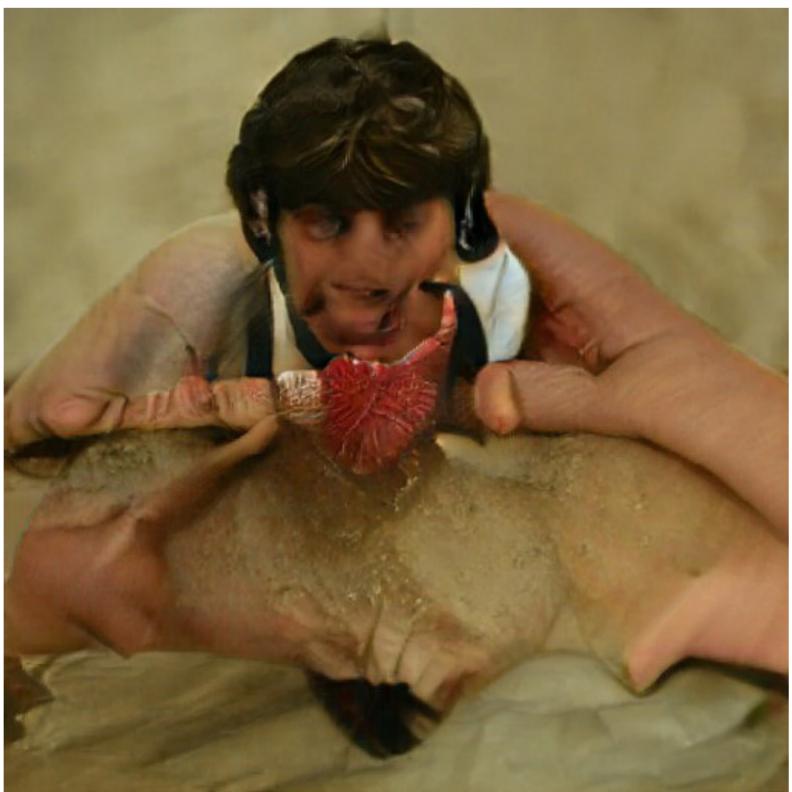
















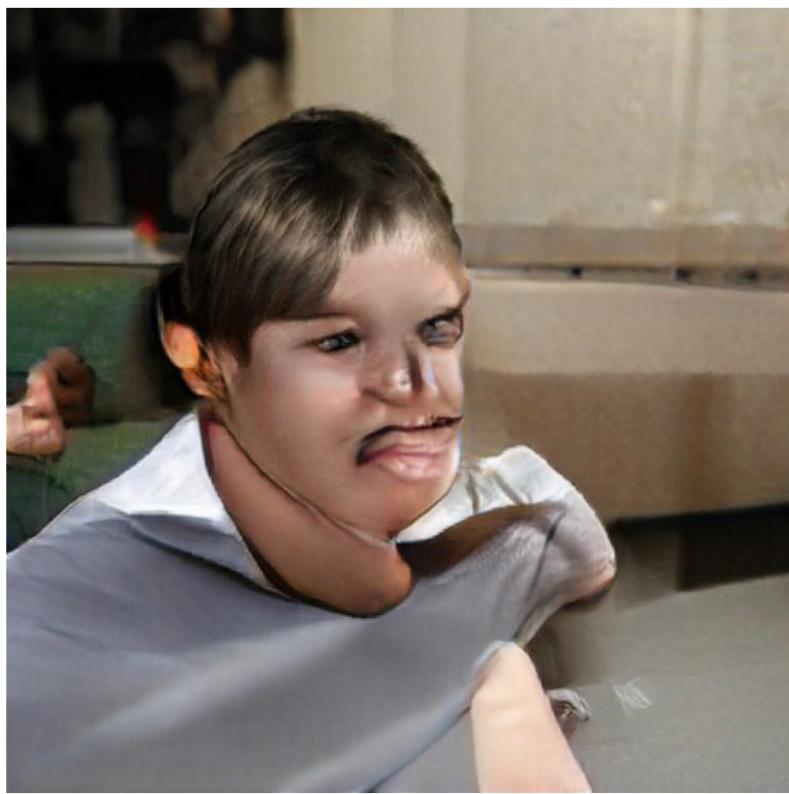


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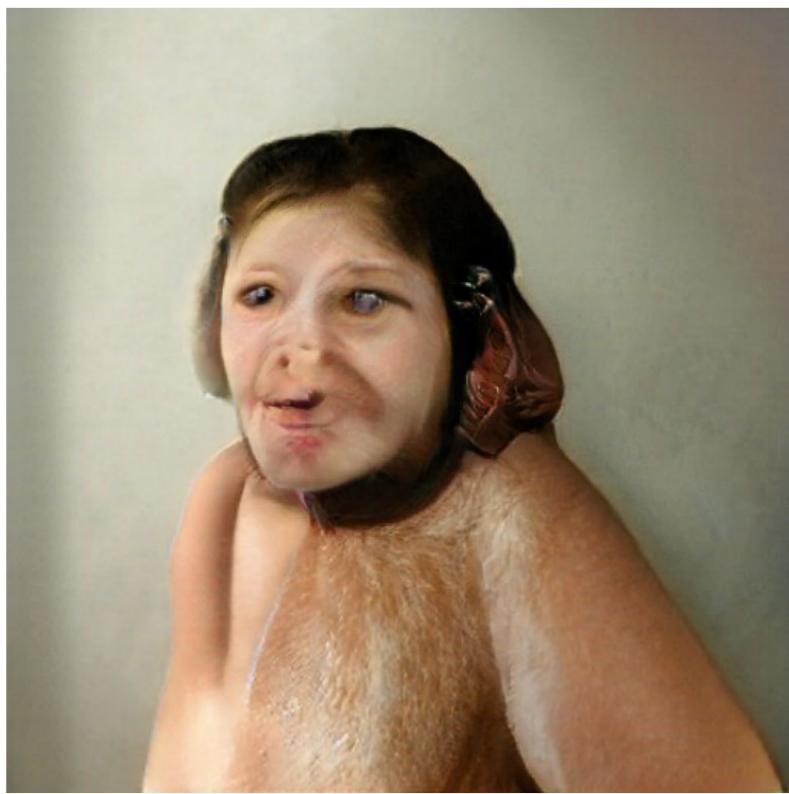
Staring Contest



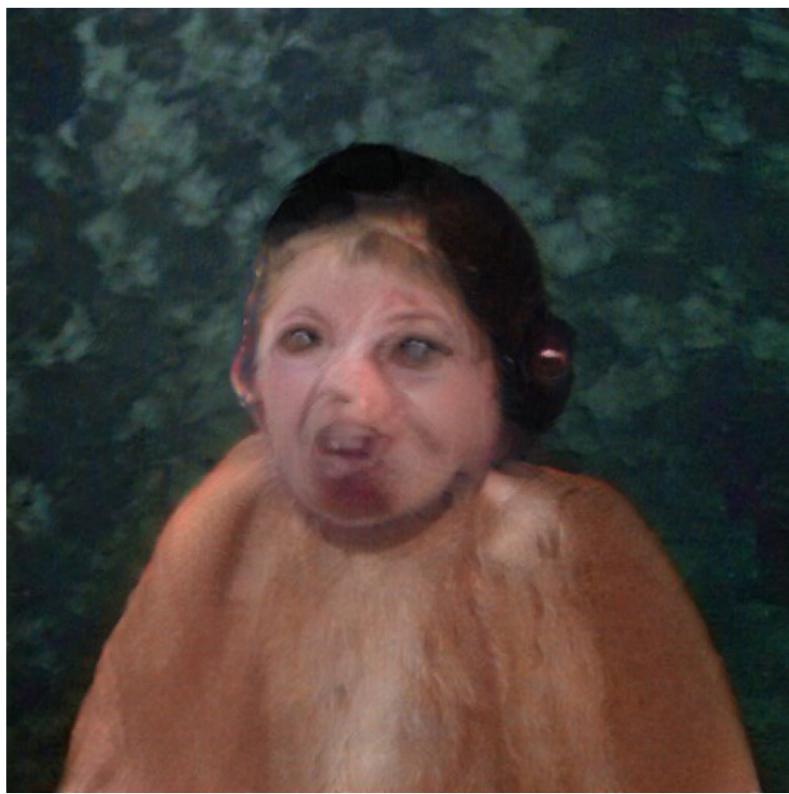


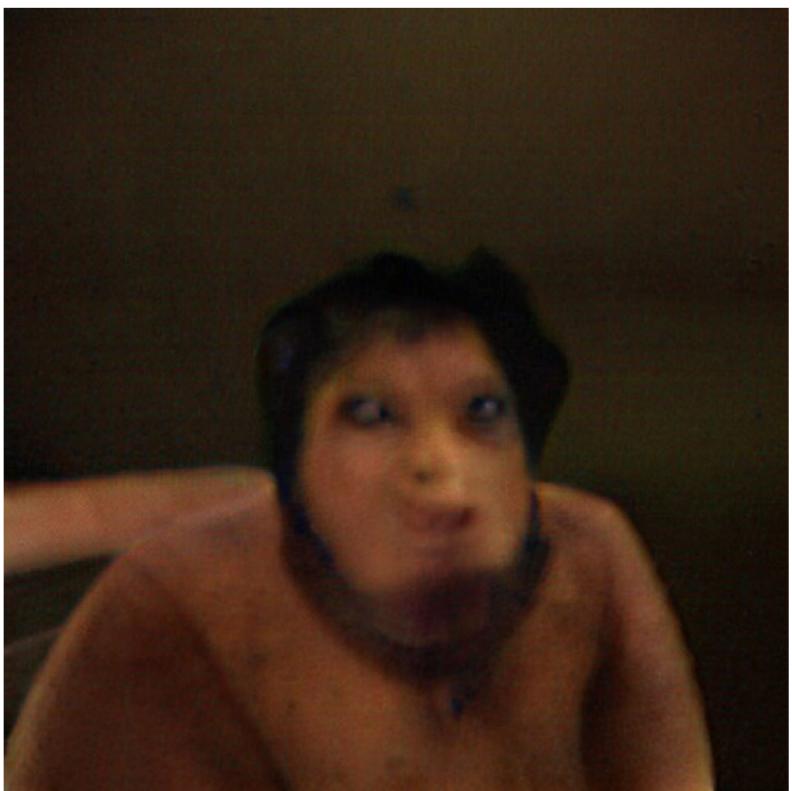


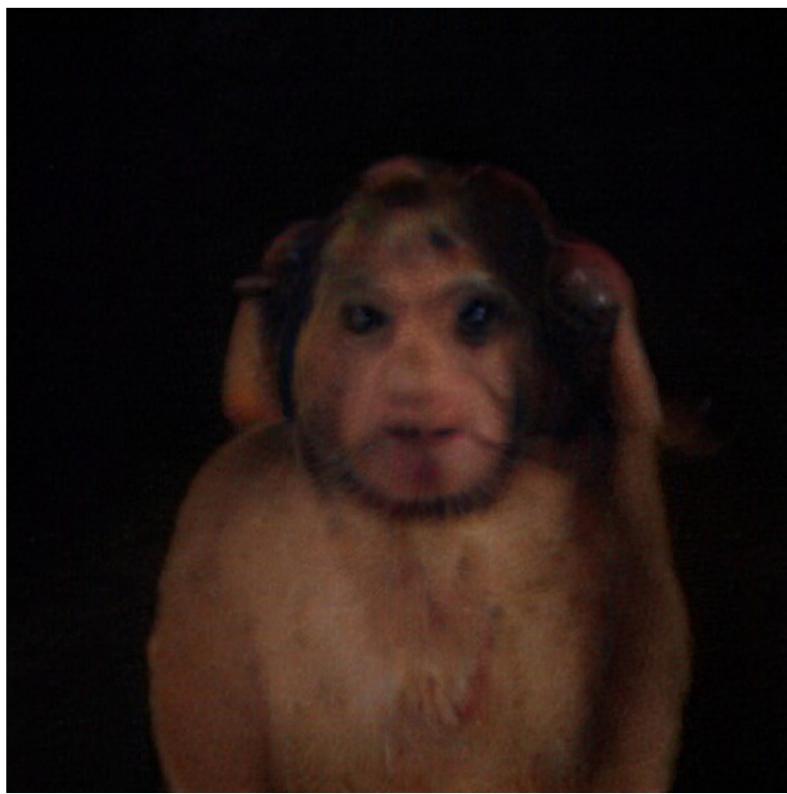


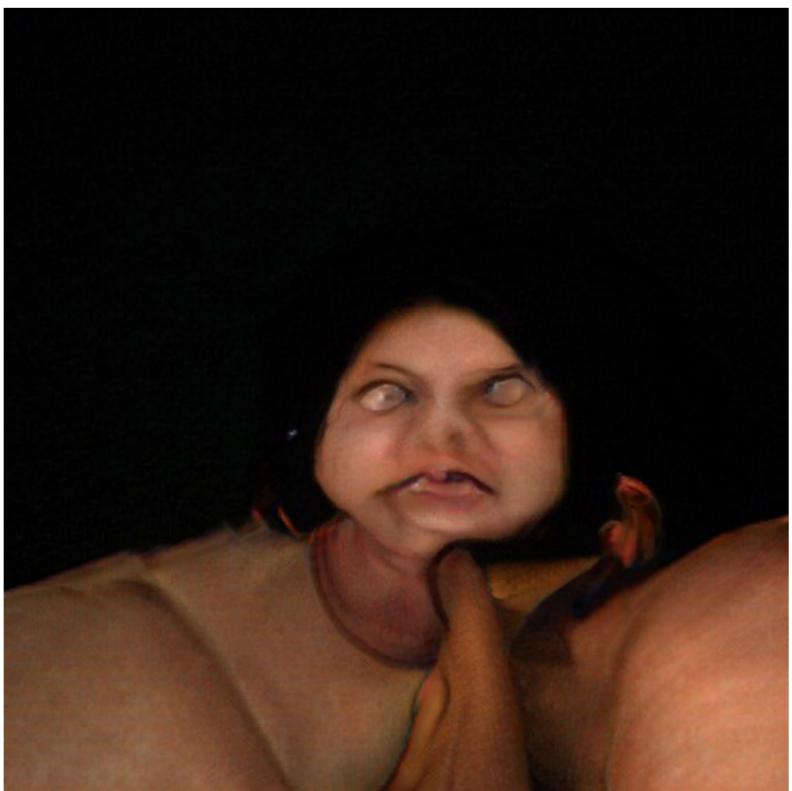




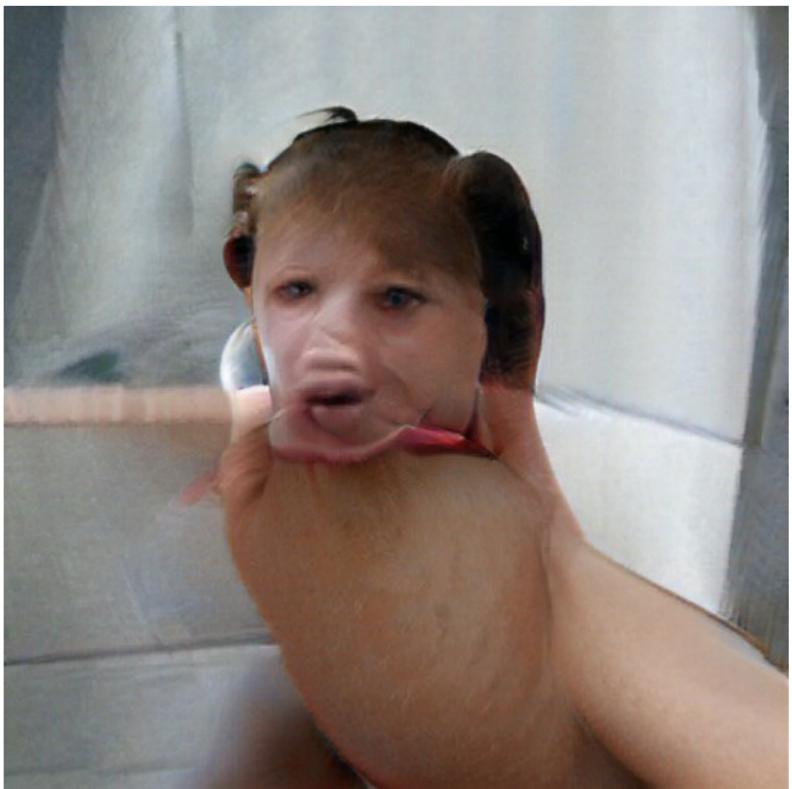


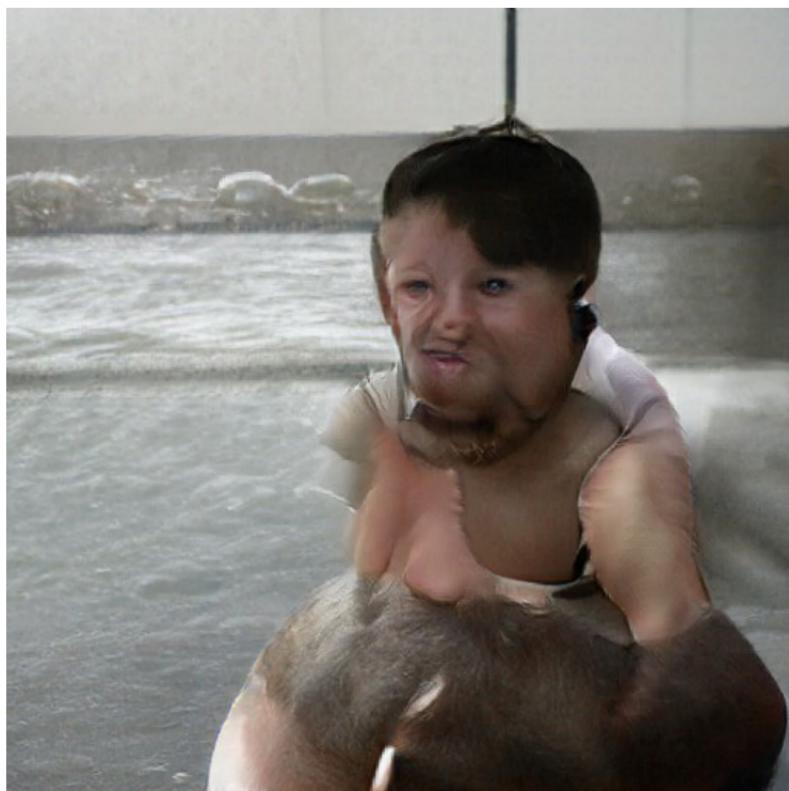


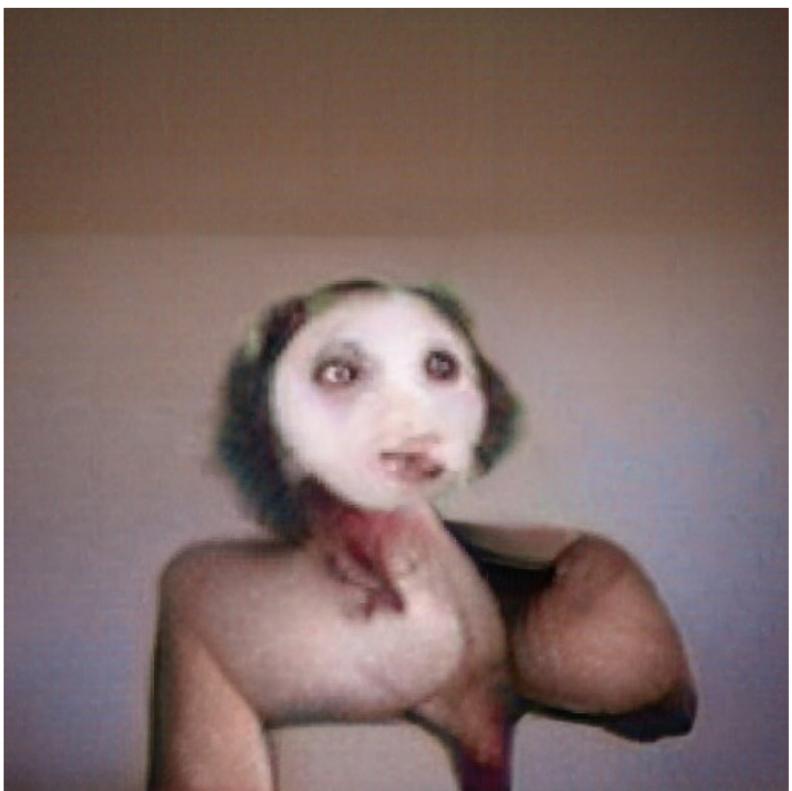


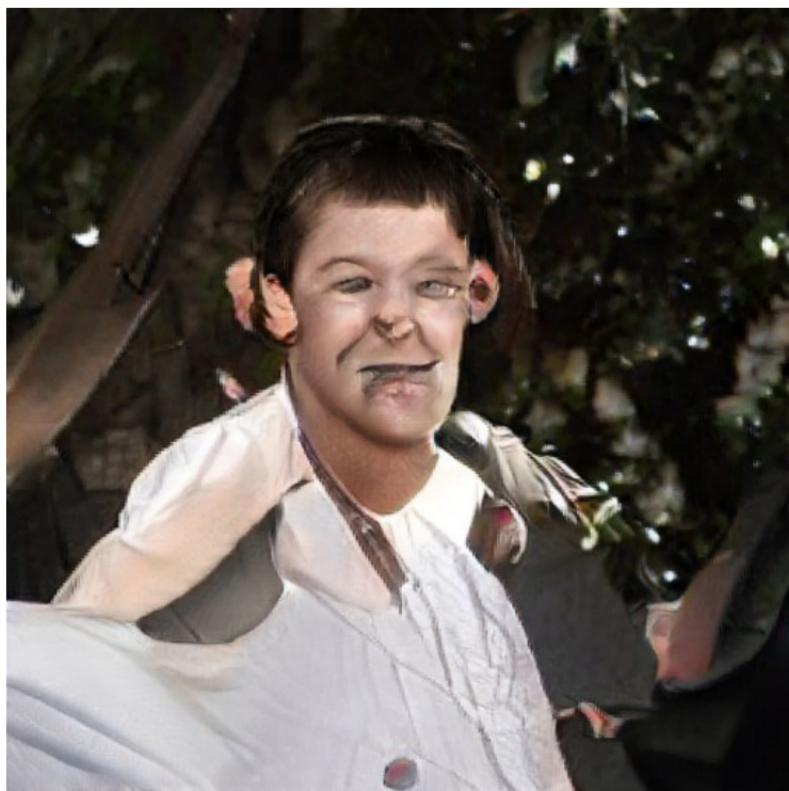


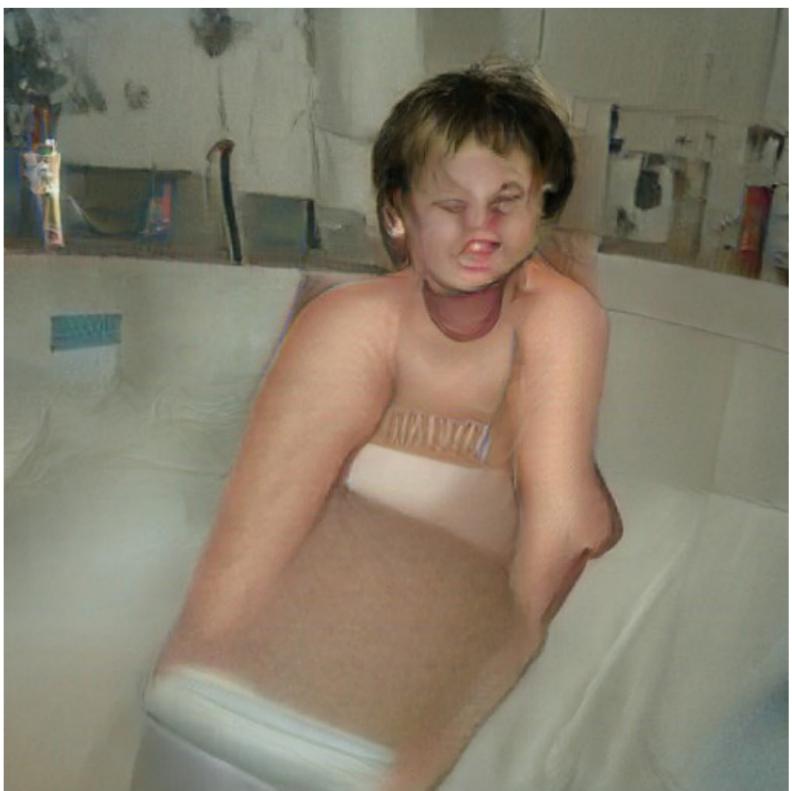




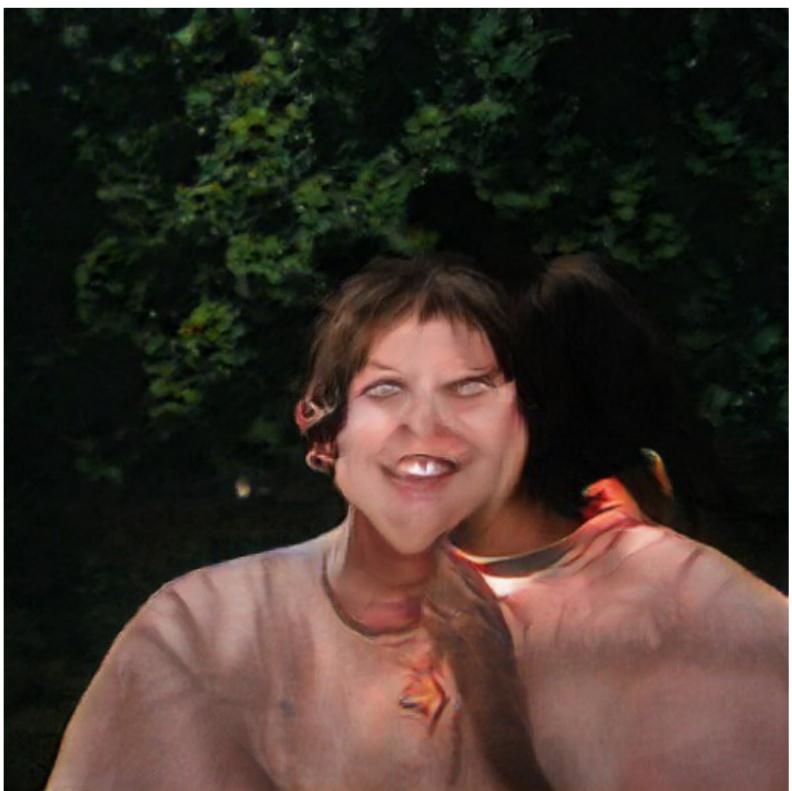




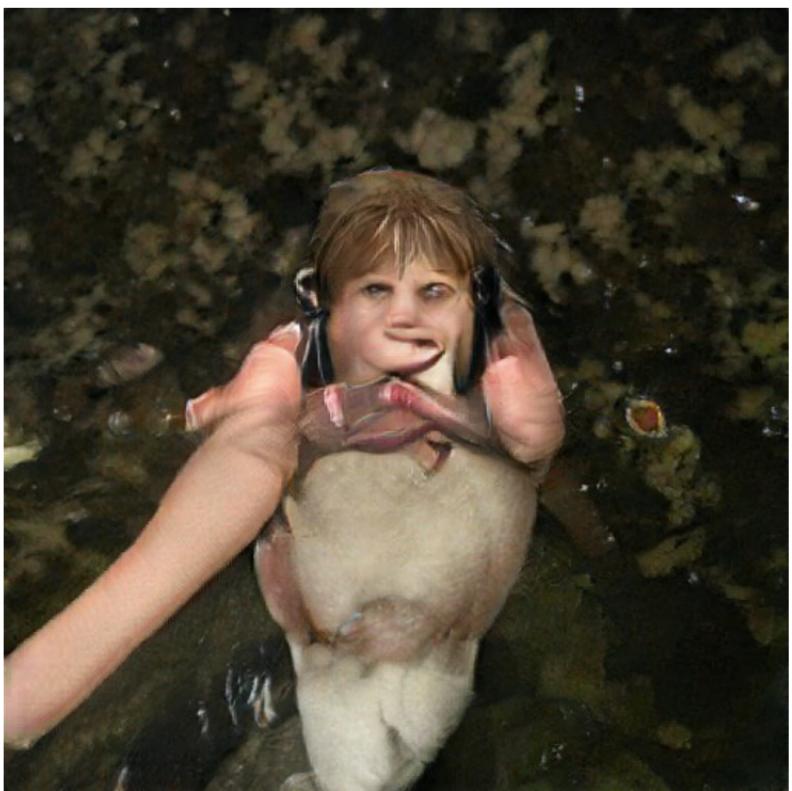




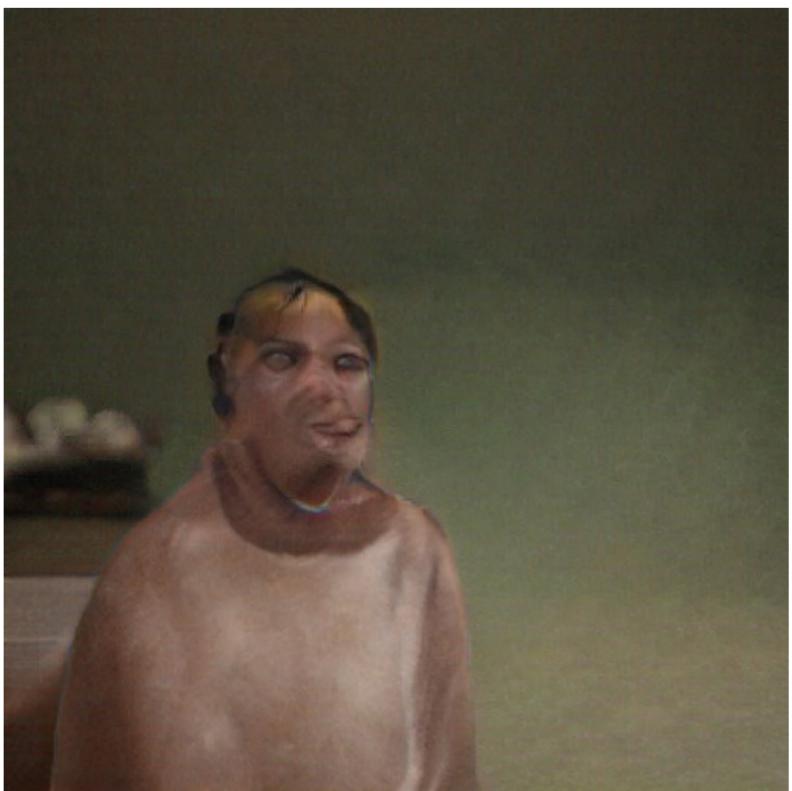






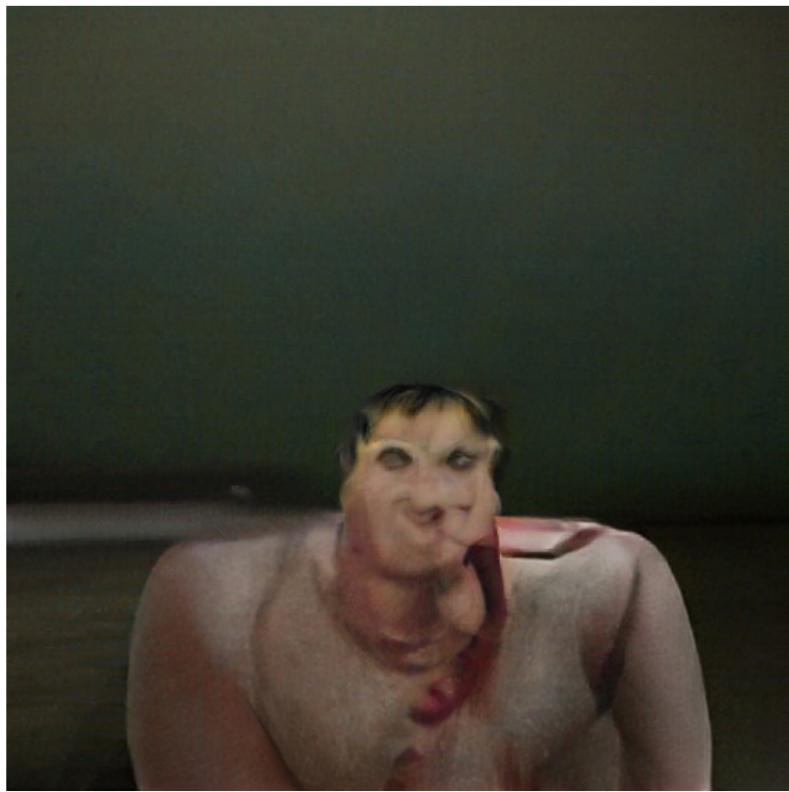


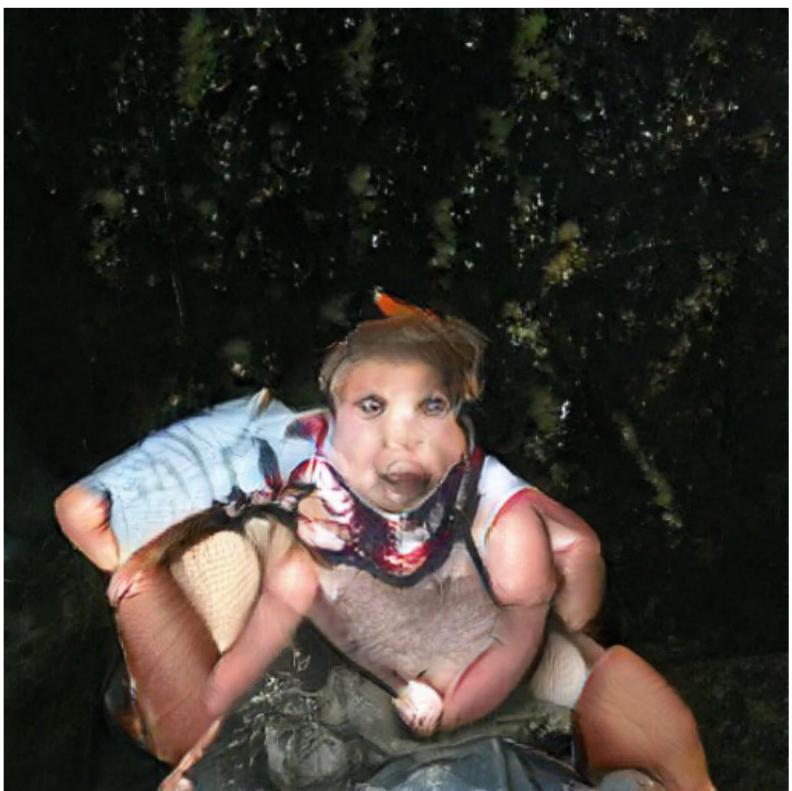




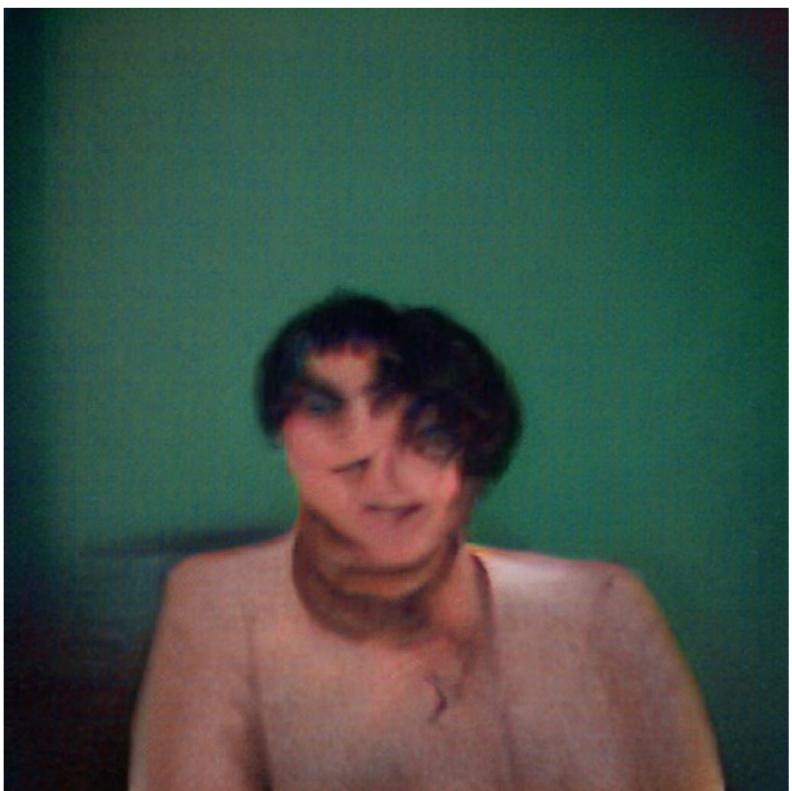


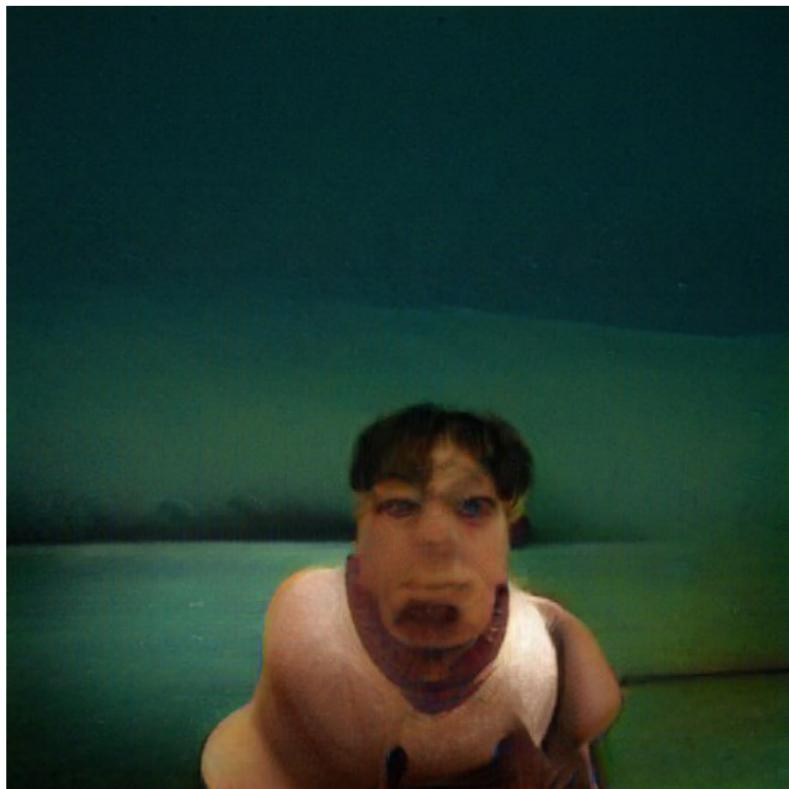


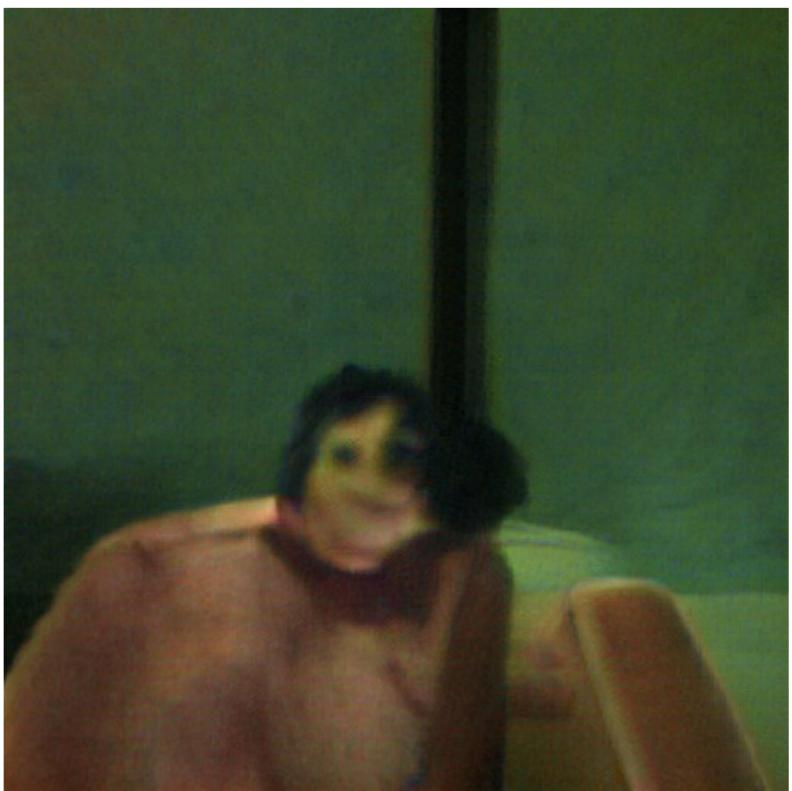


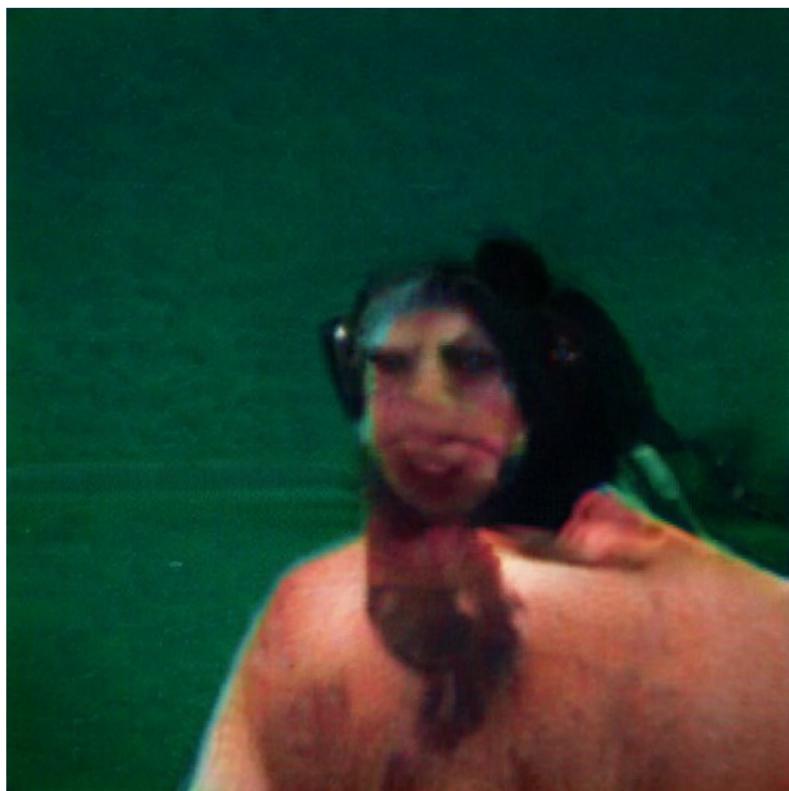


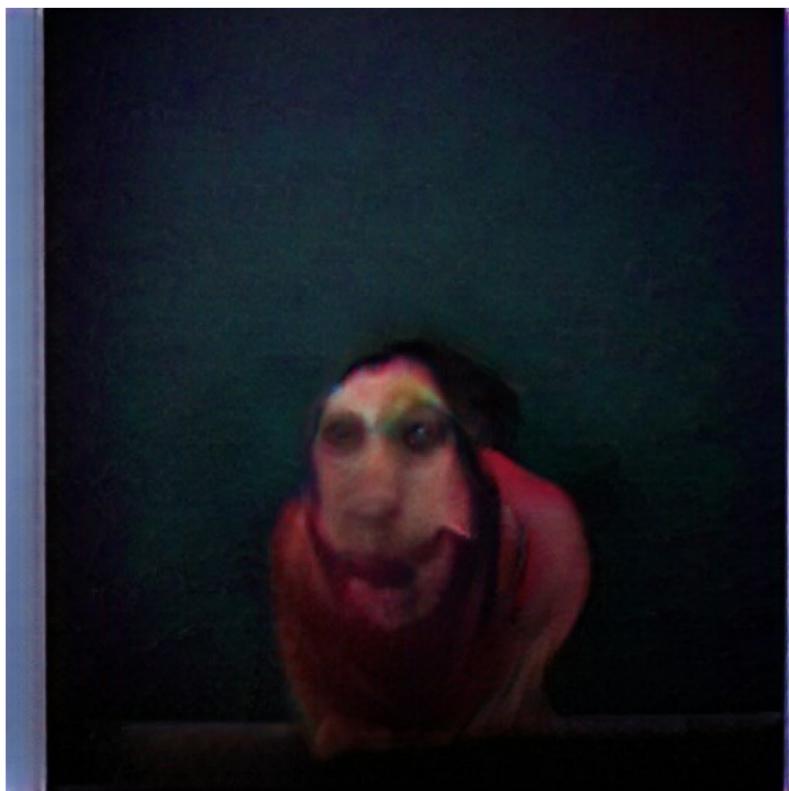


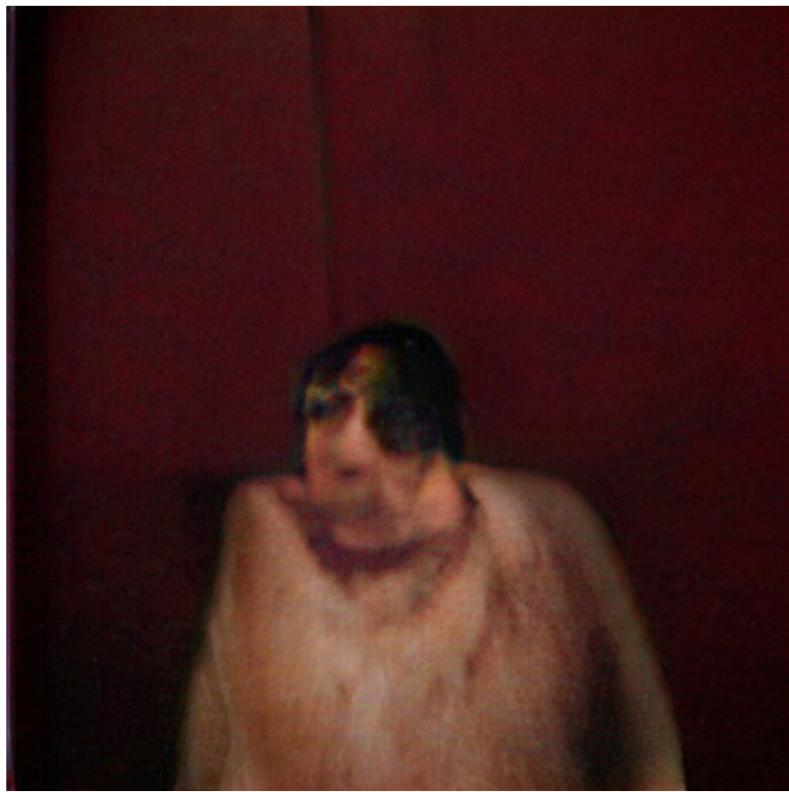


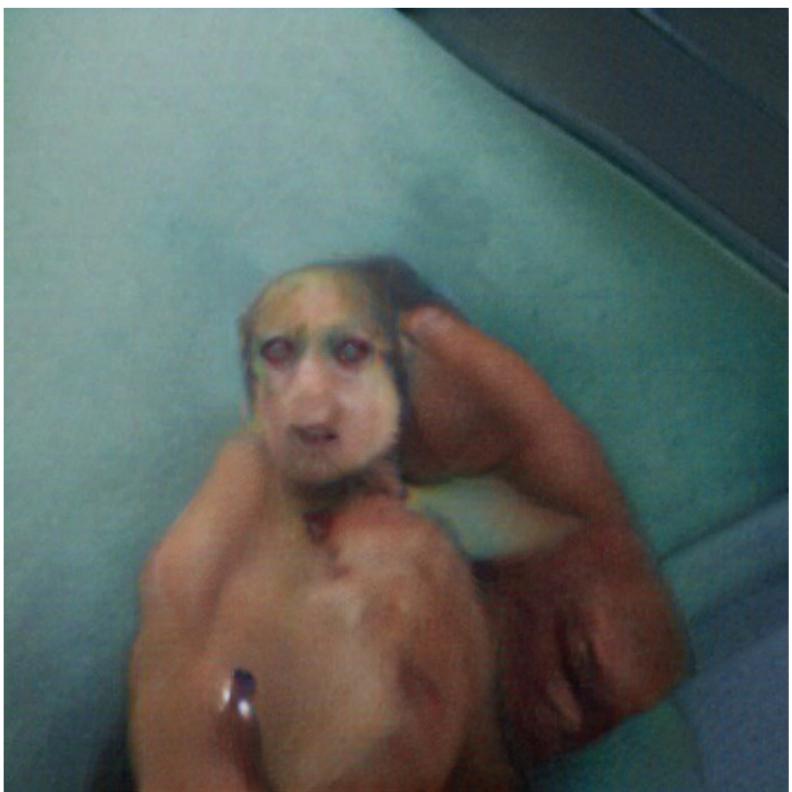


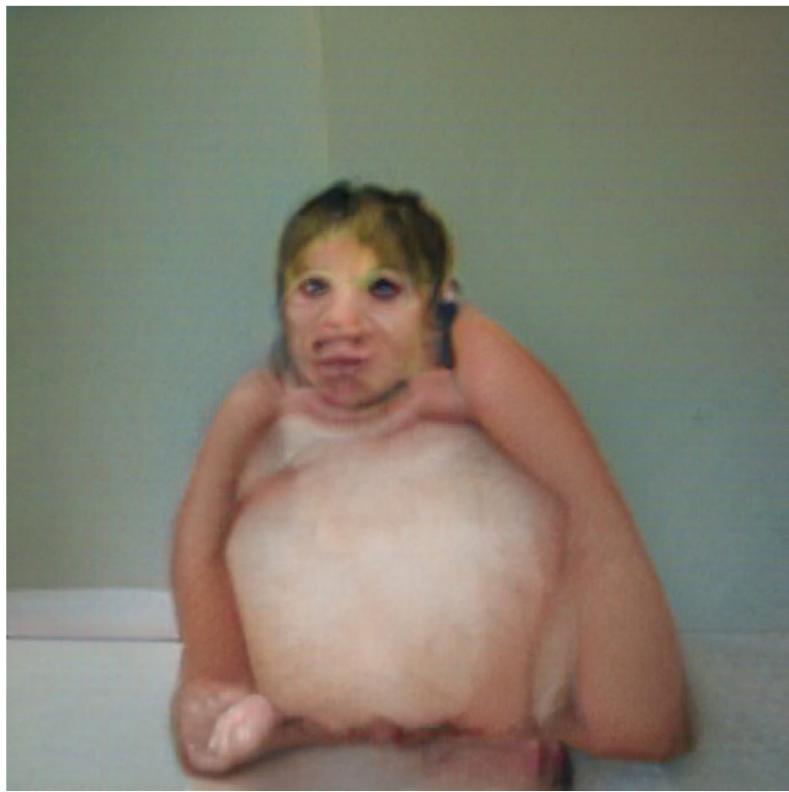




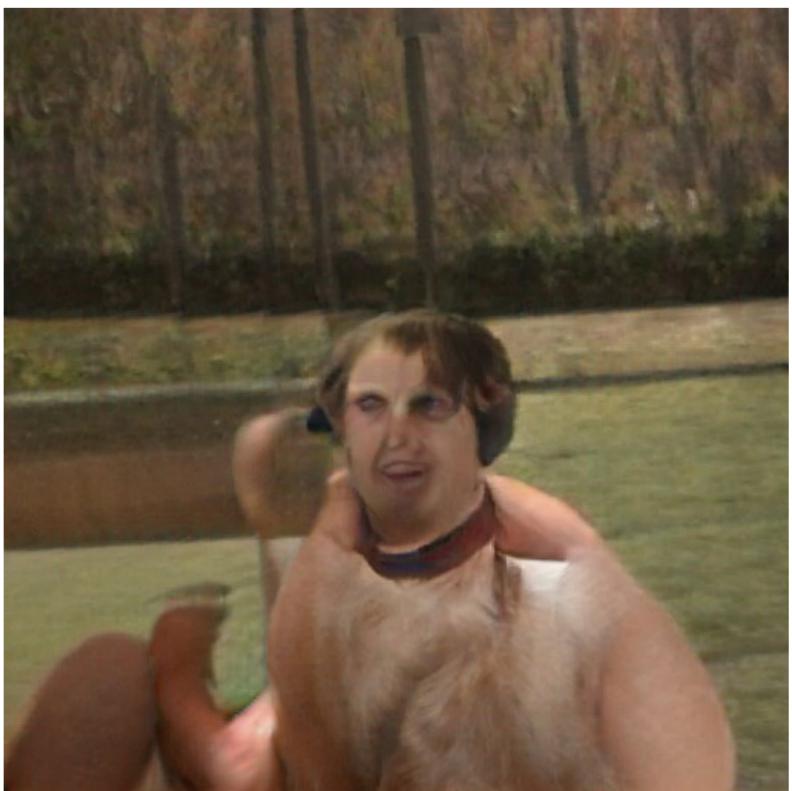


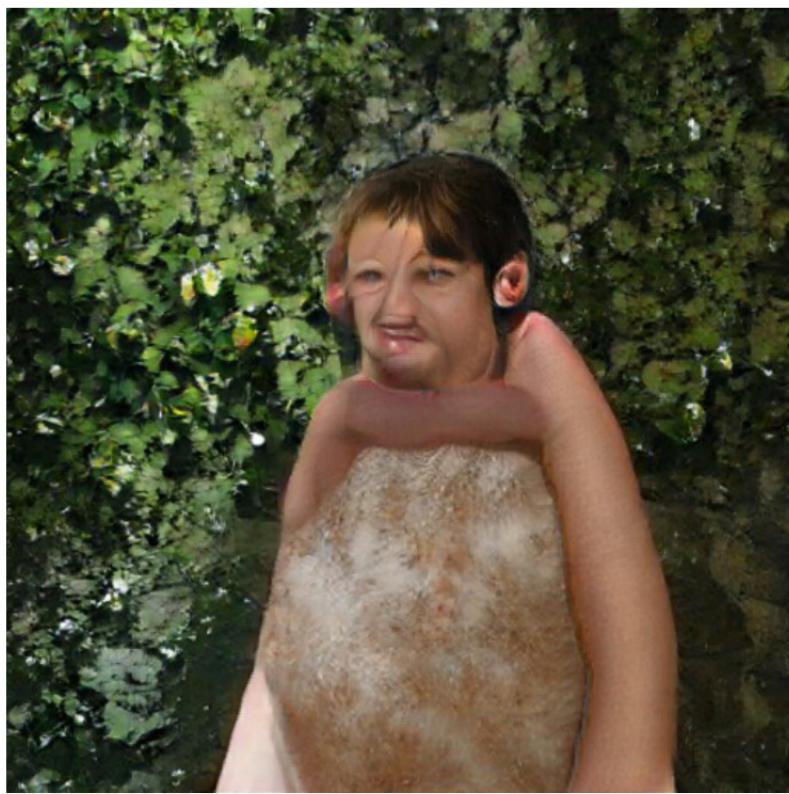


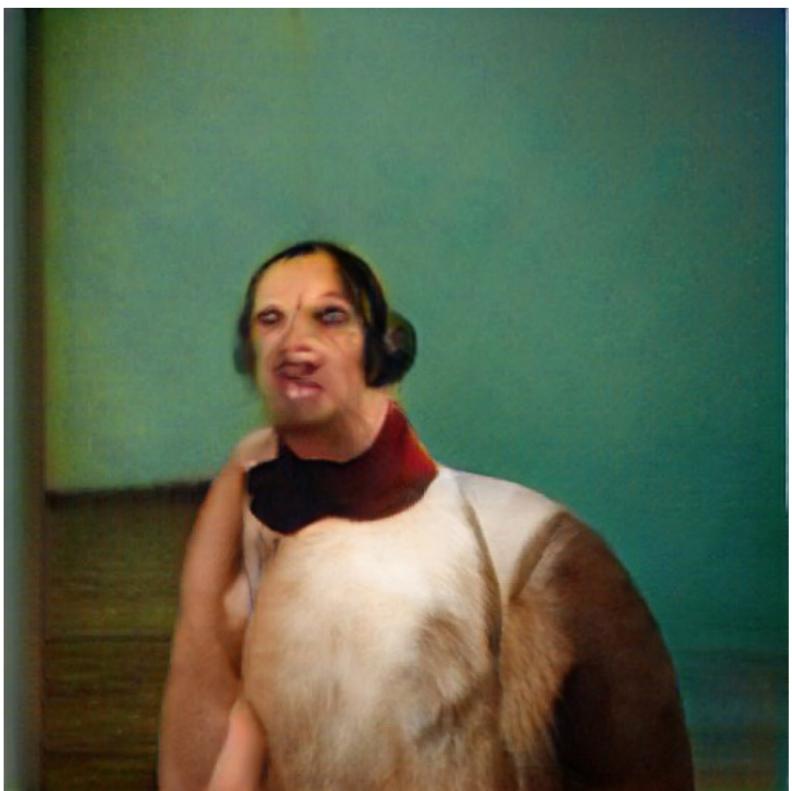


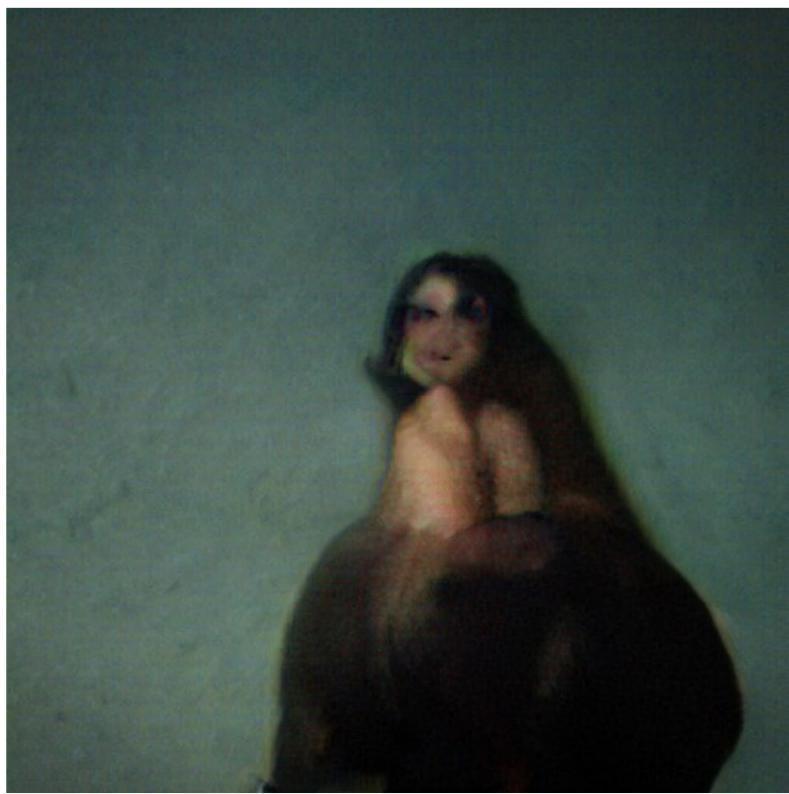


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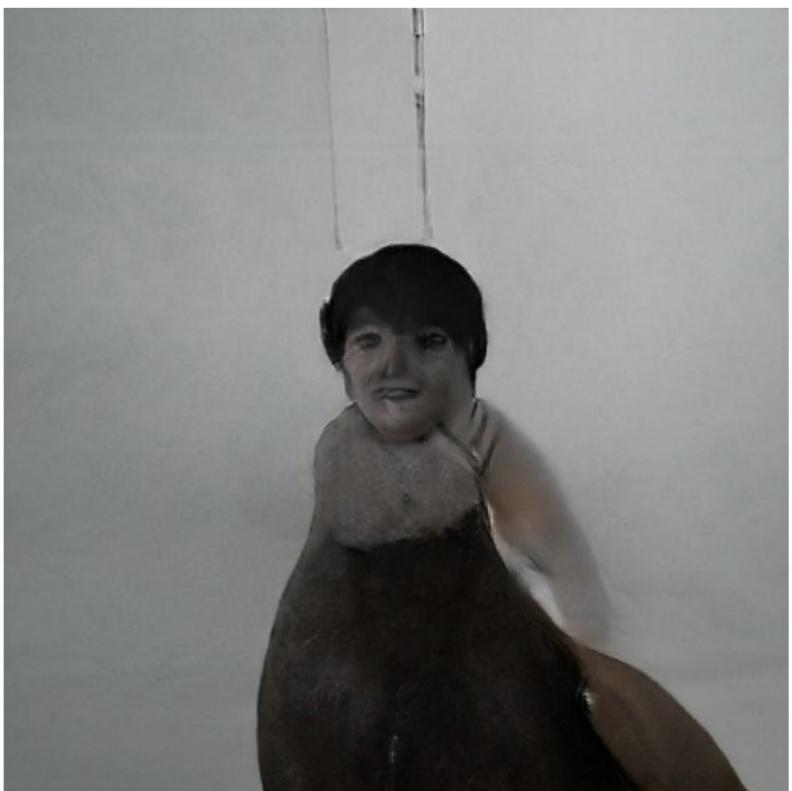








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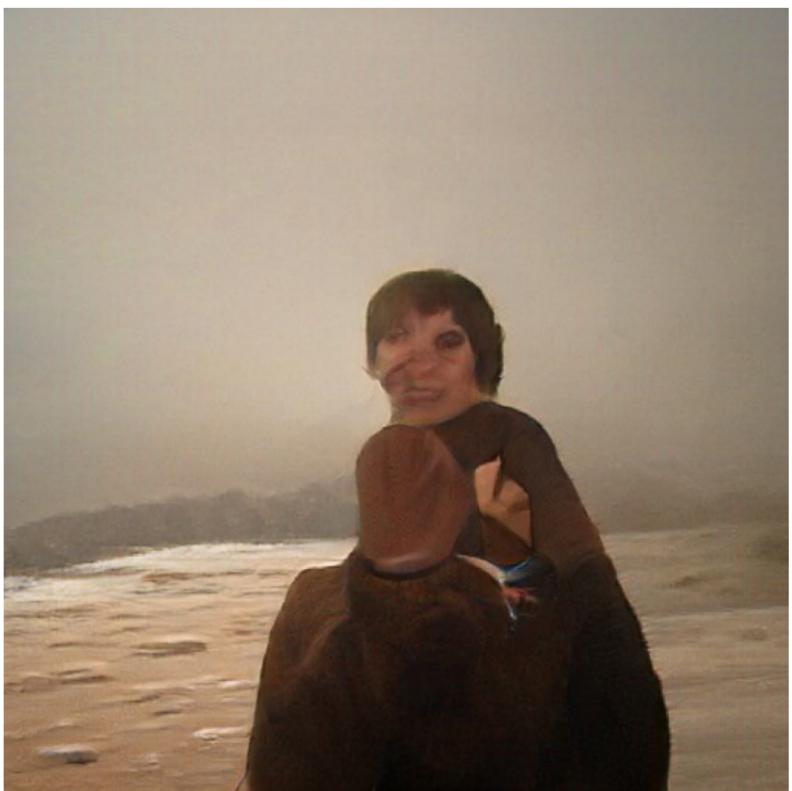




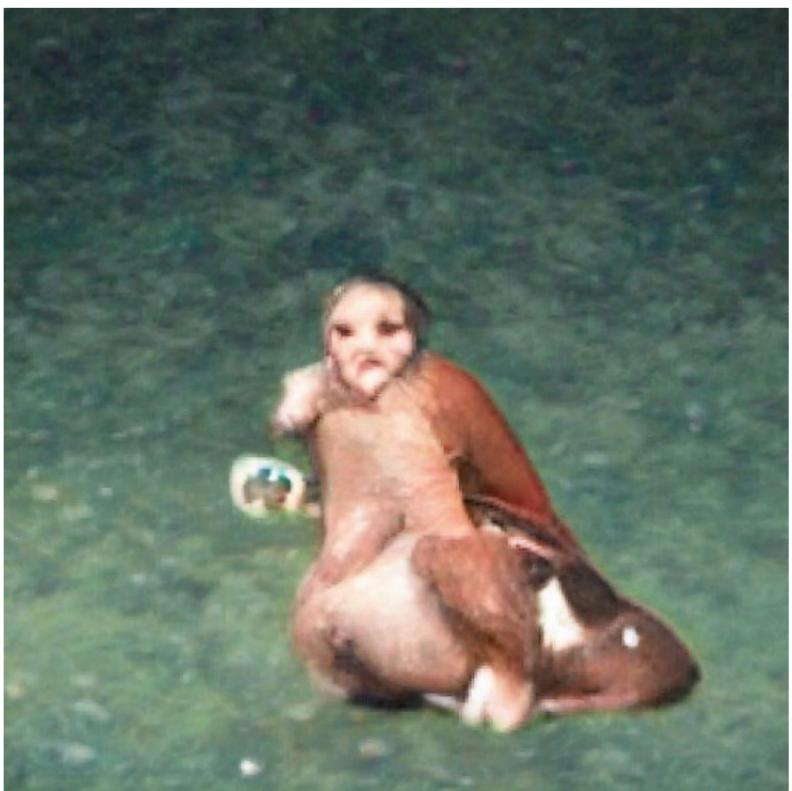
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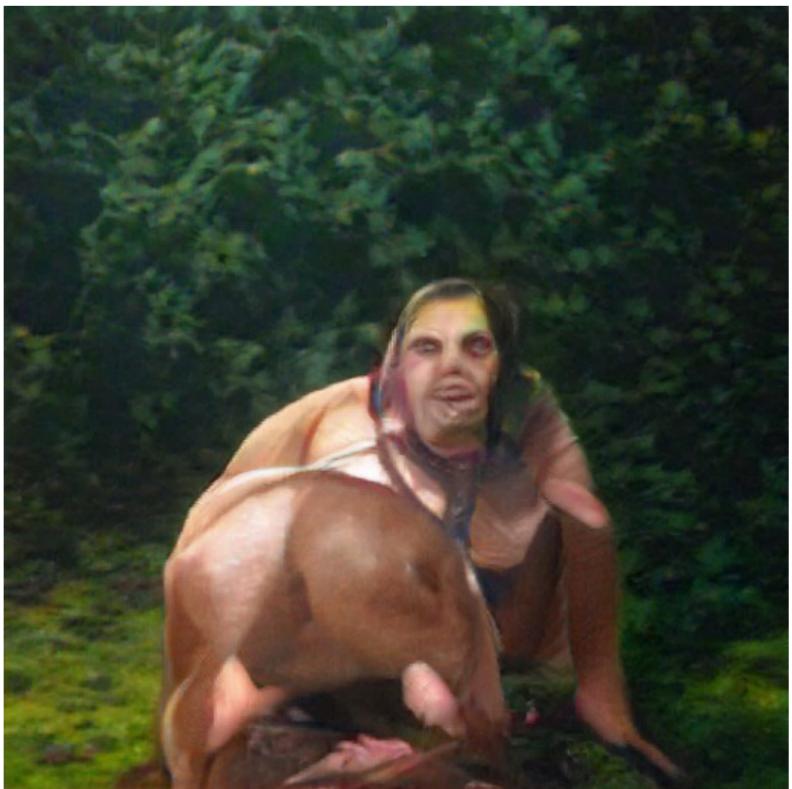




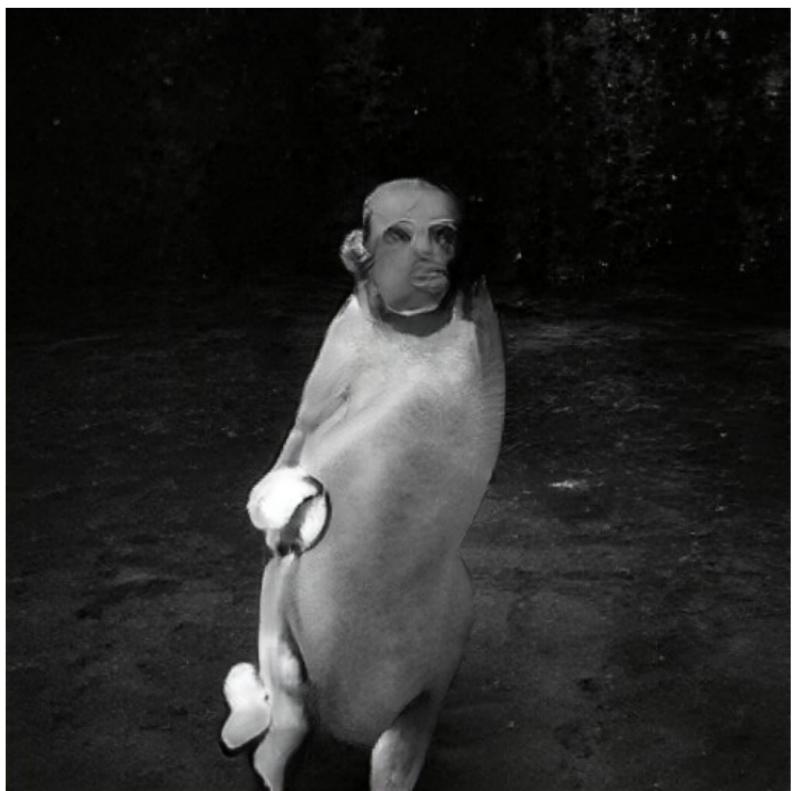


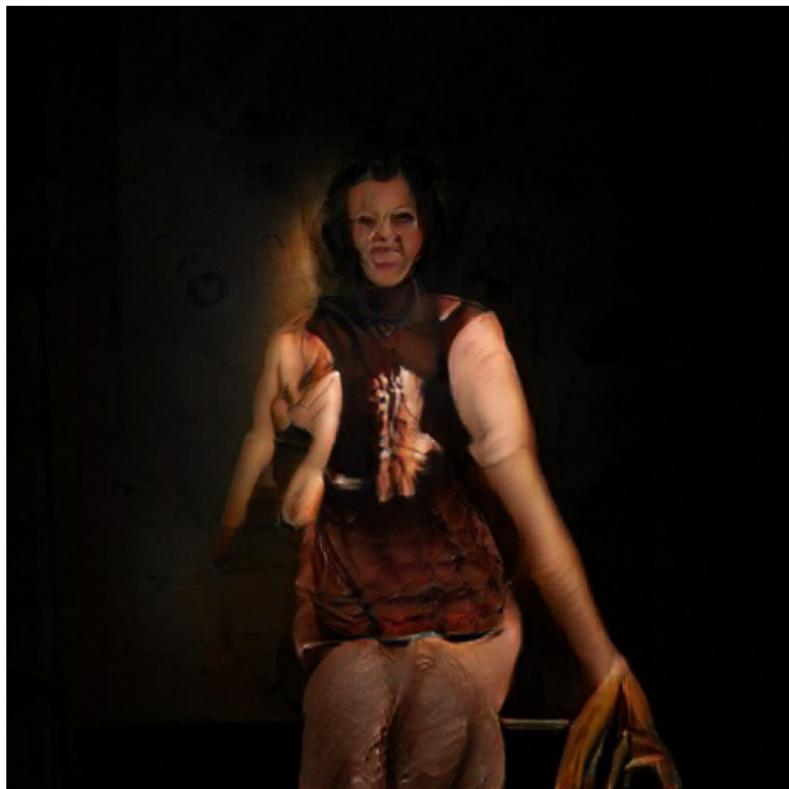


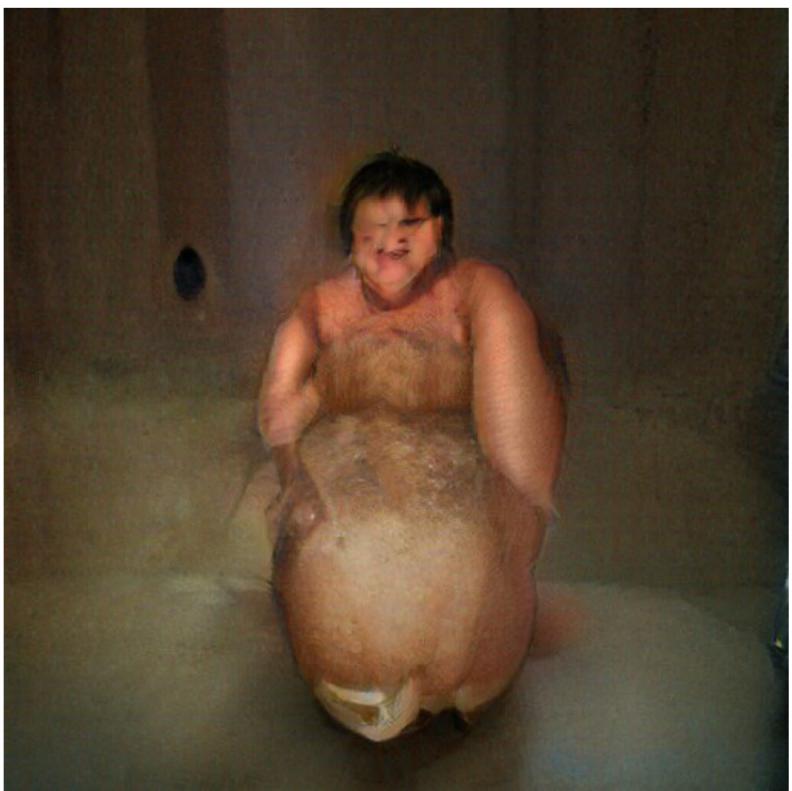


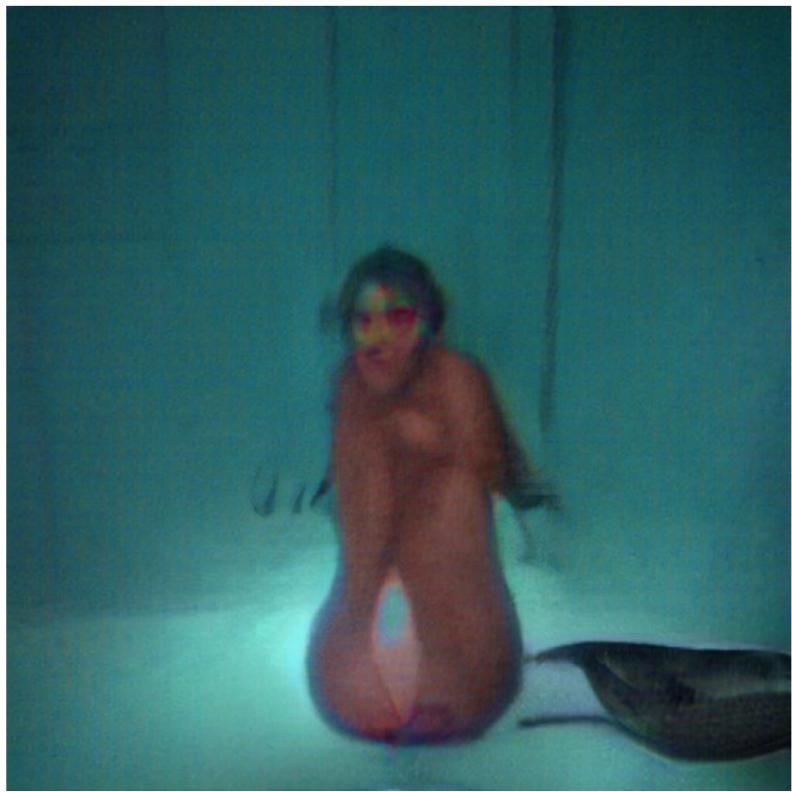




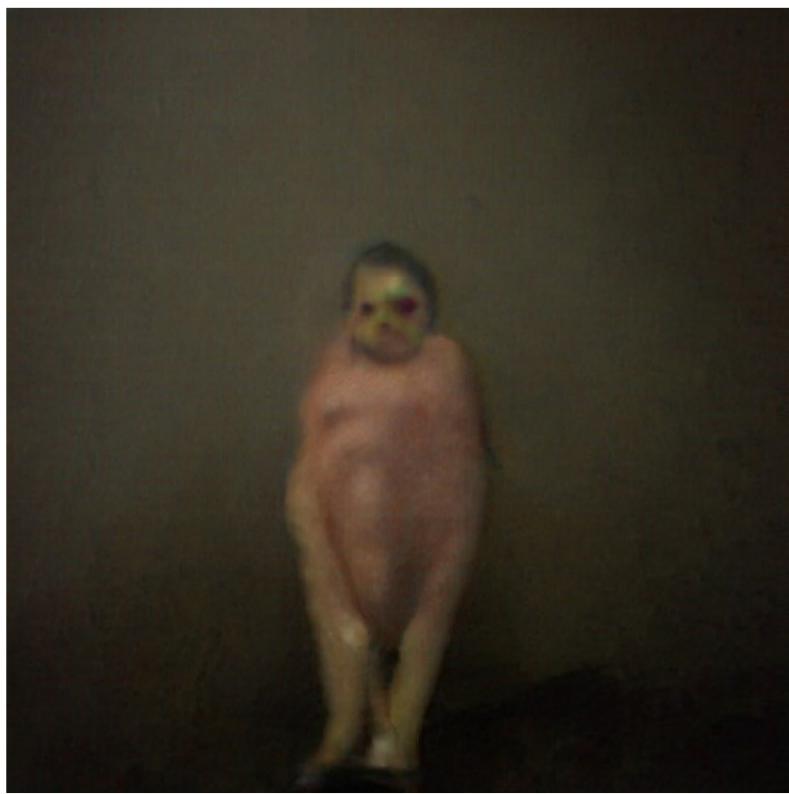




















# Chapter 6

Me & You







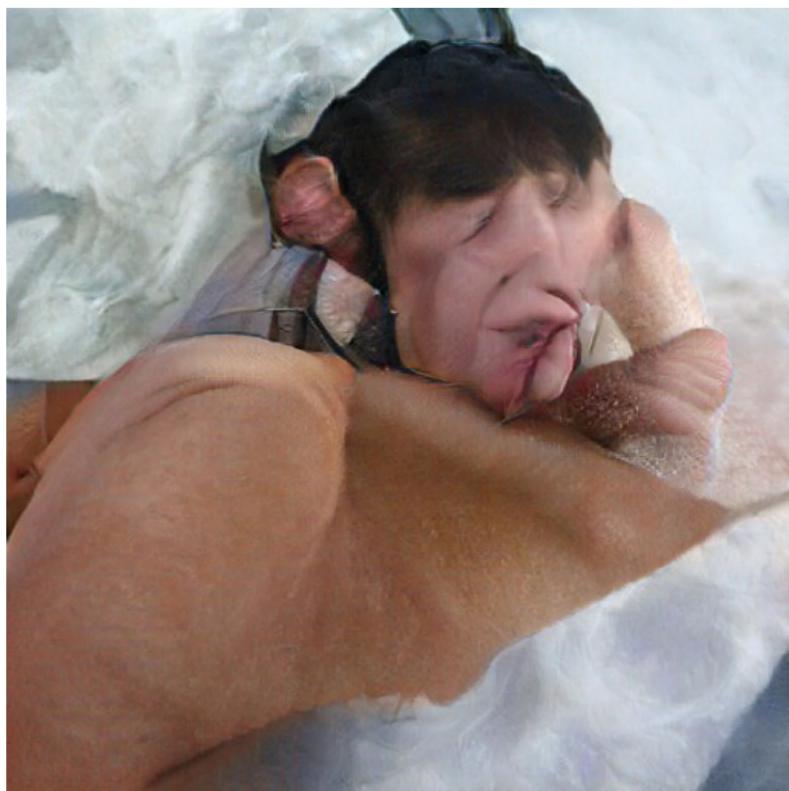










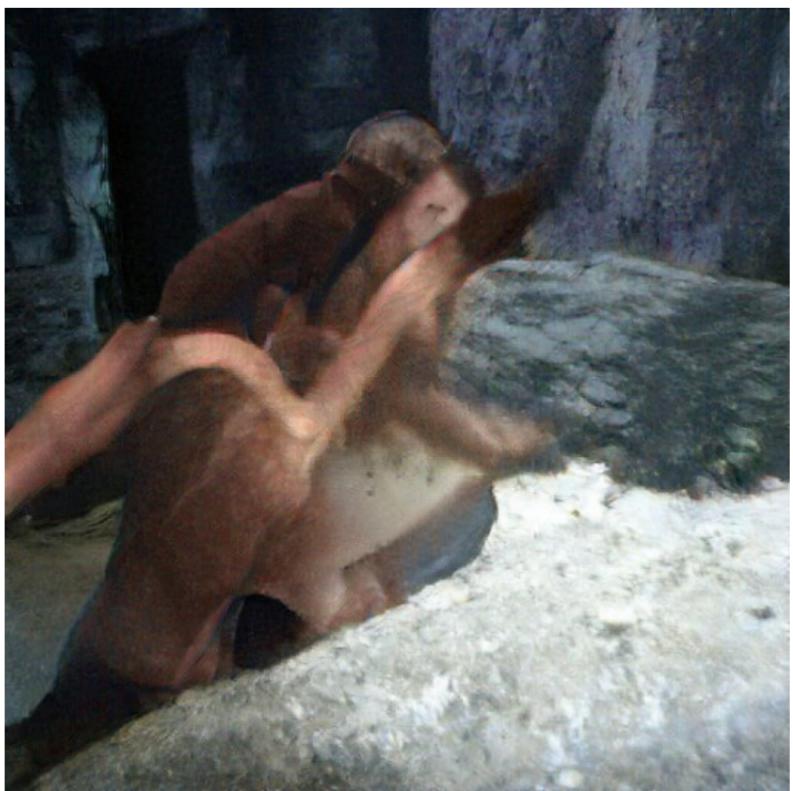


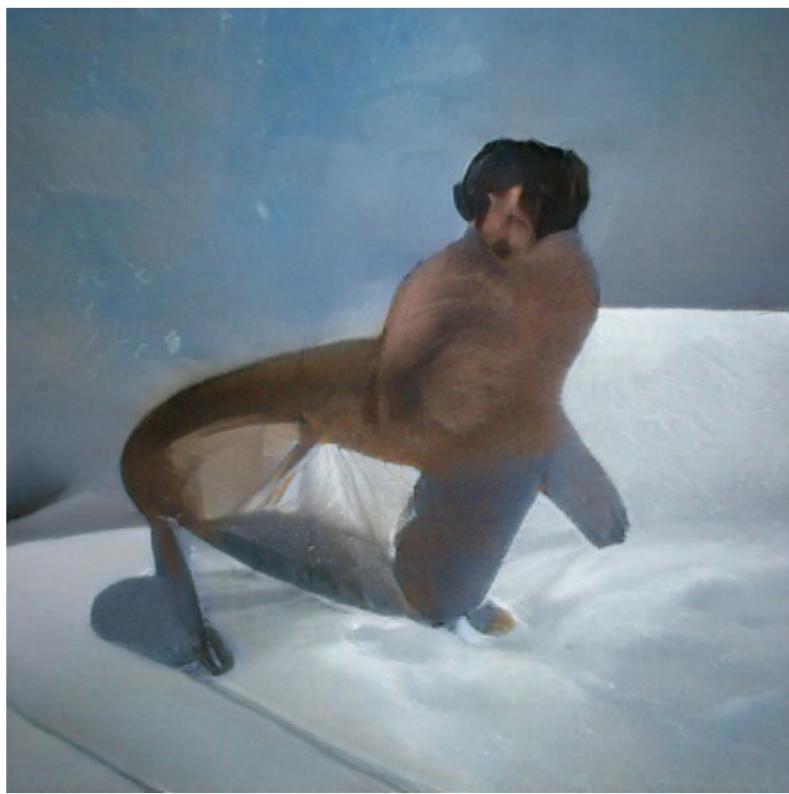


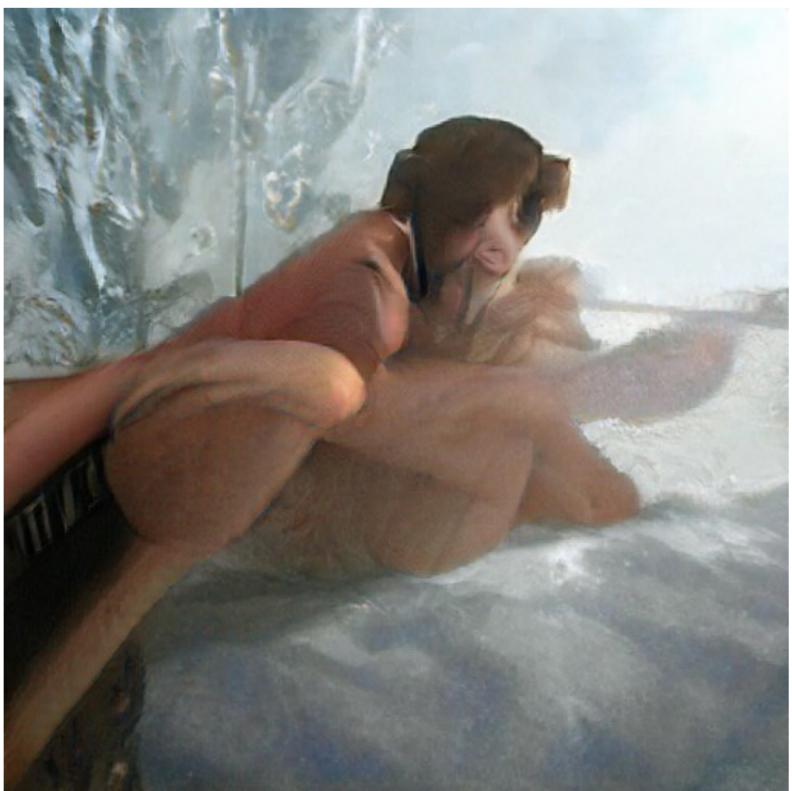


















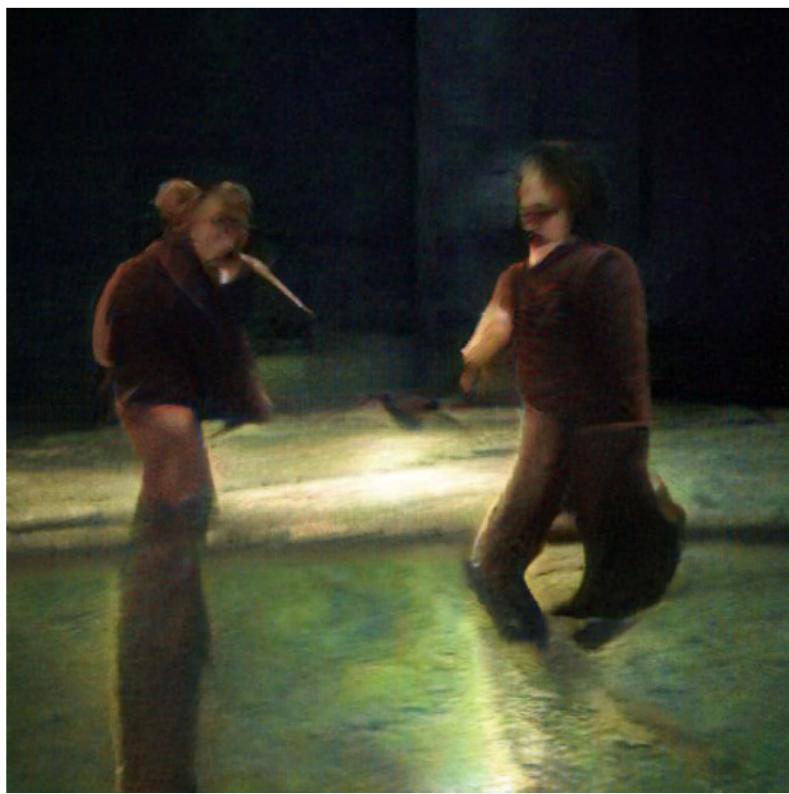
















































# Chapter 7

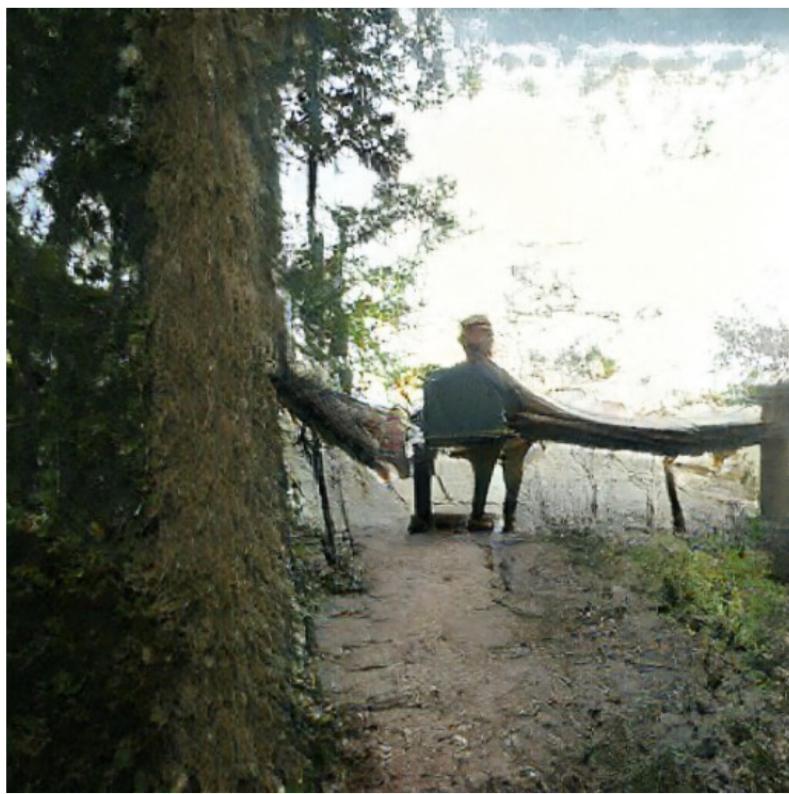
Solo

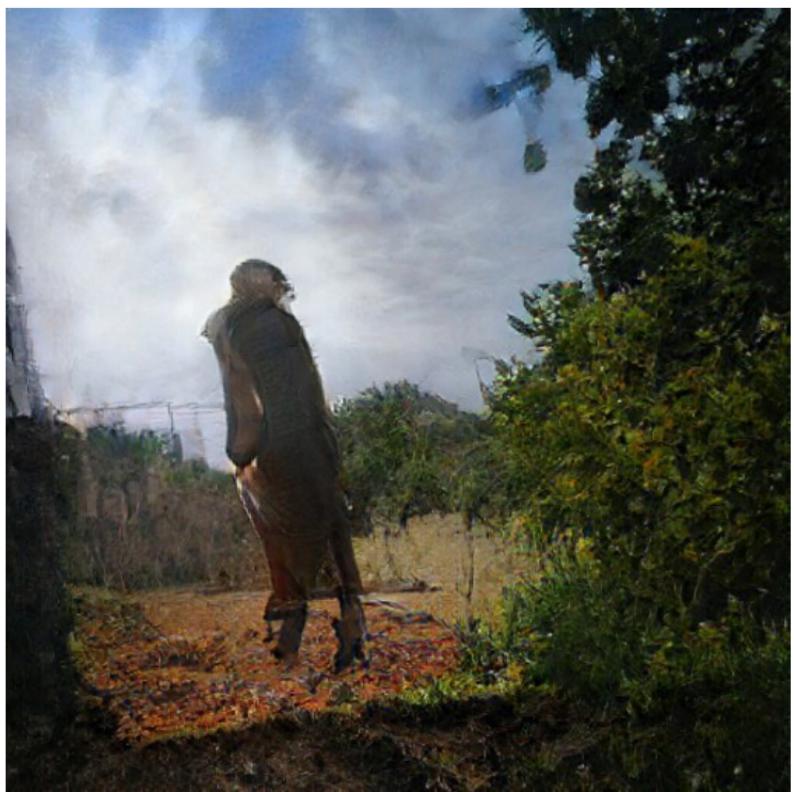




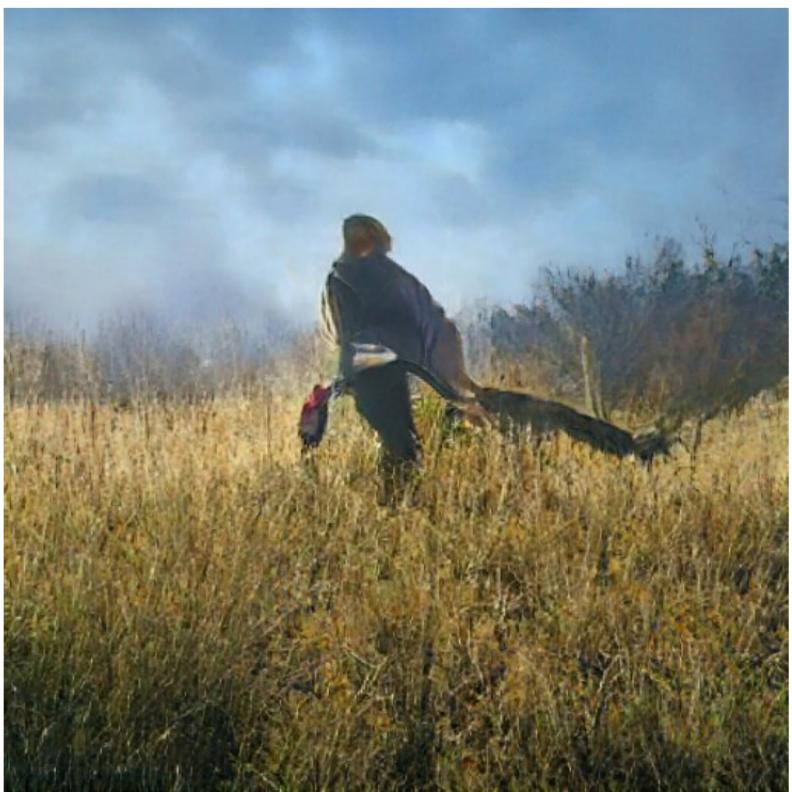








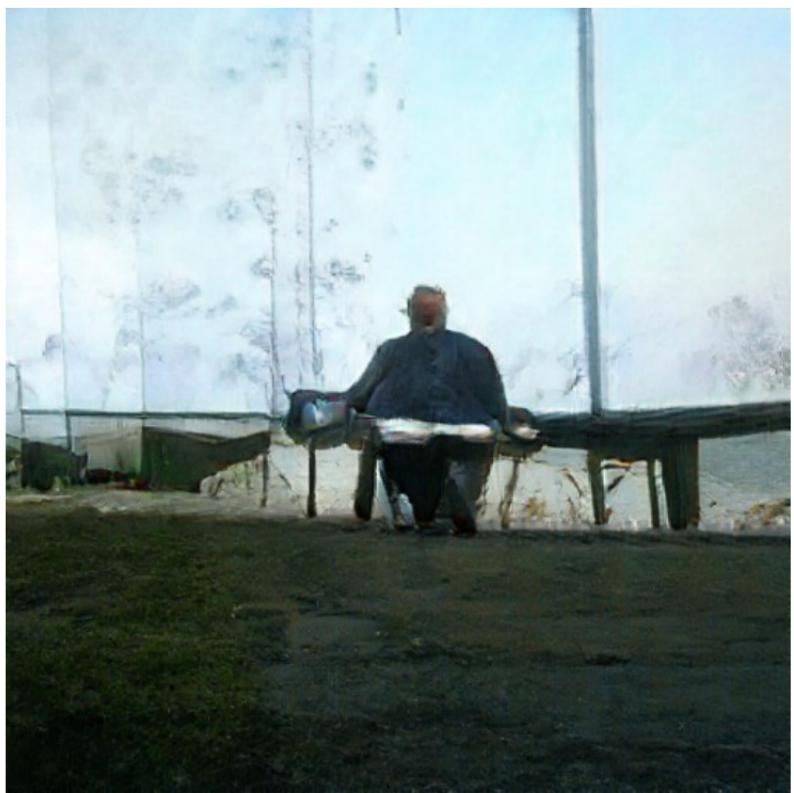






































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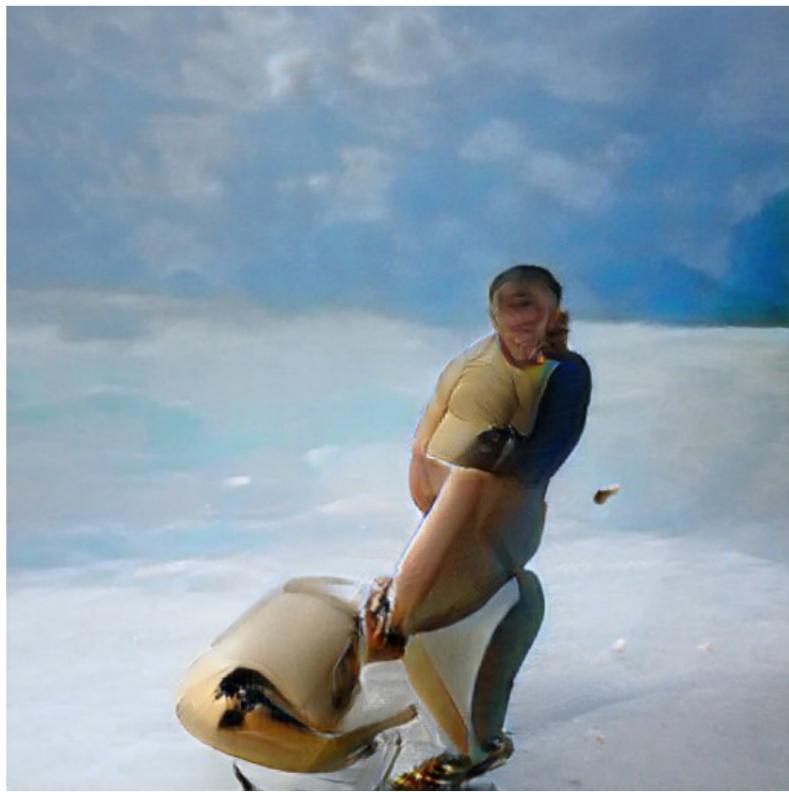






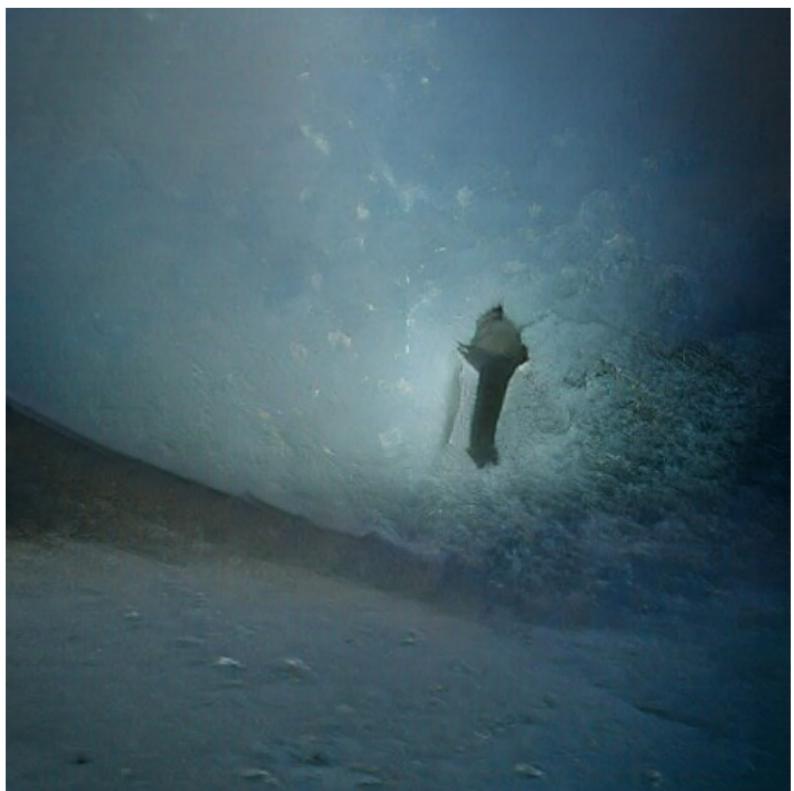
















































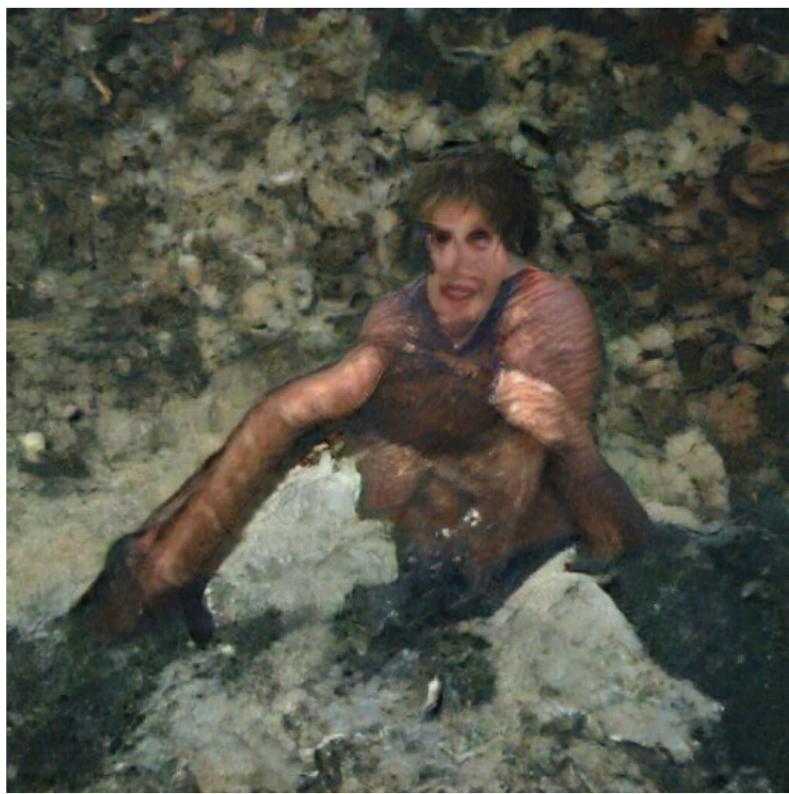


# Chapter 8

## One Last Haunting















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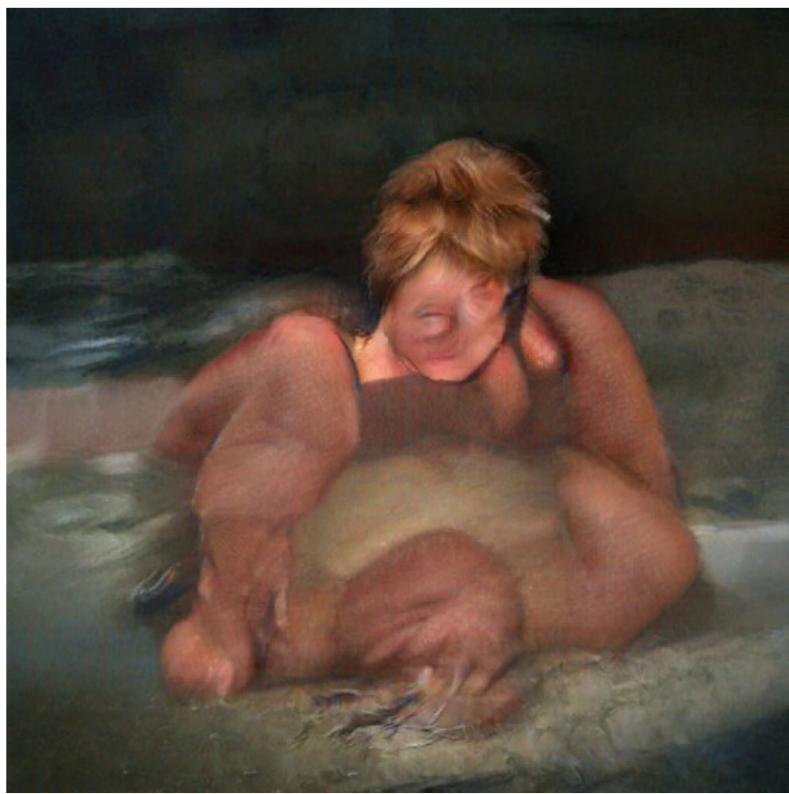


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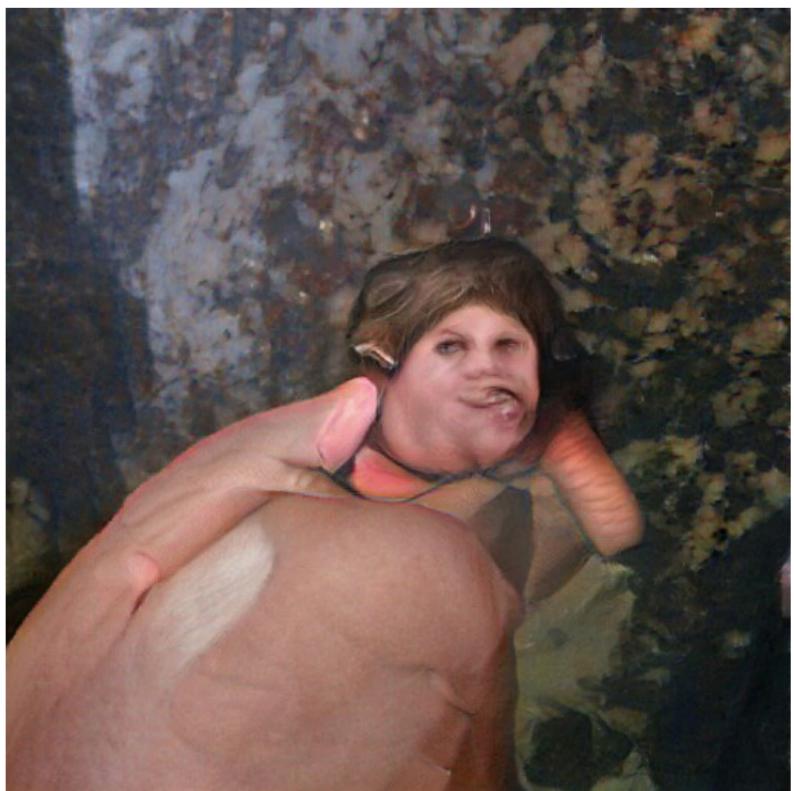


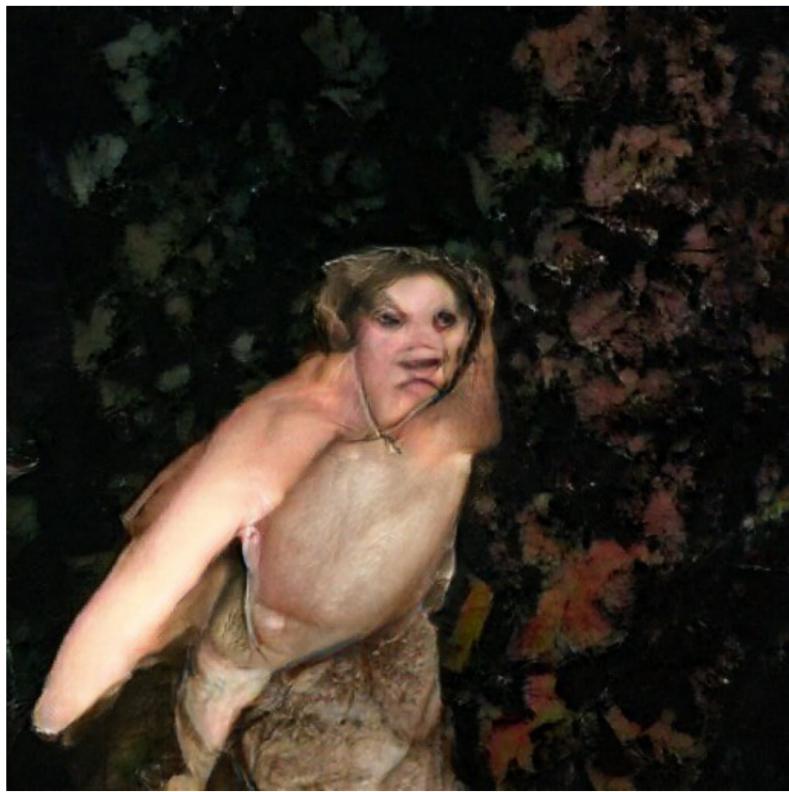






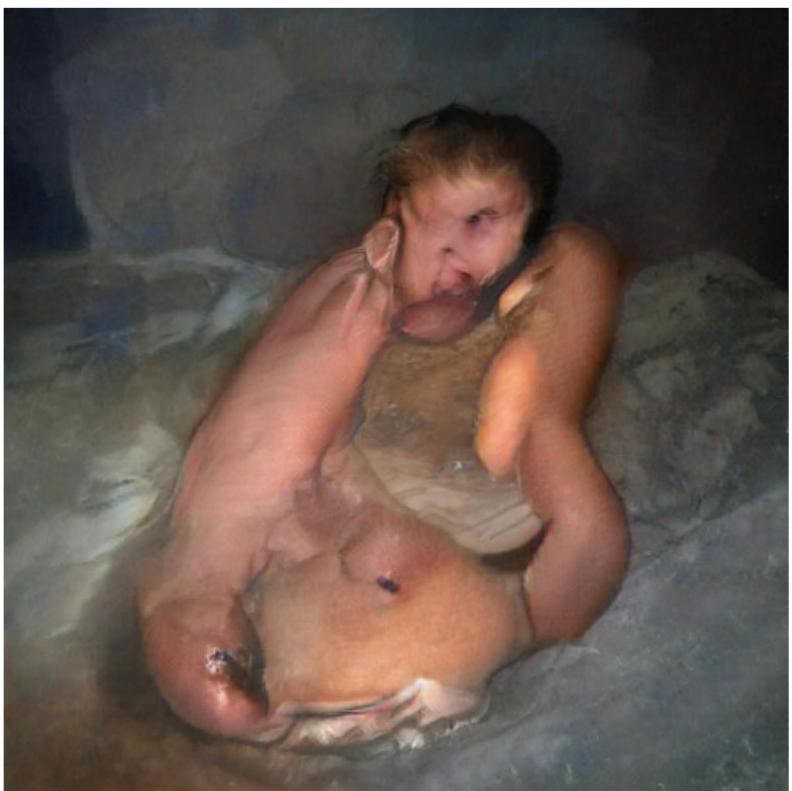








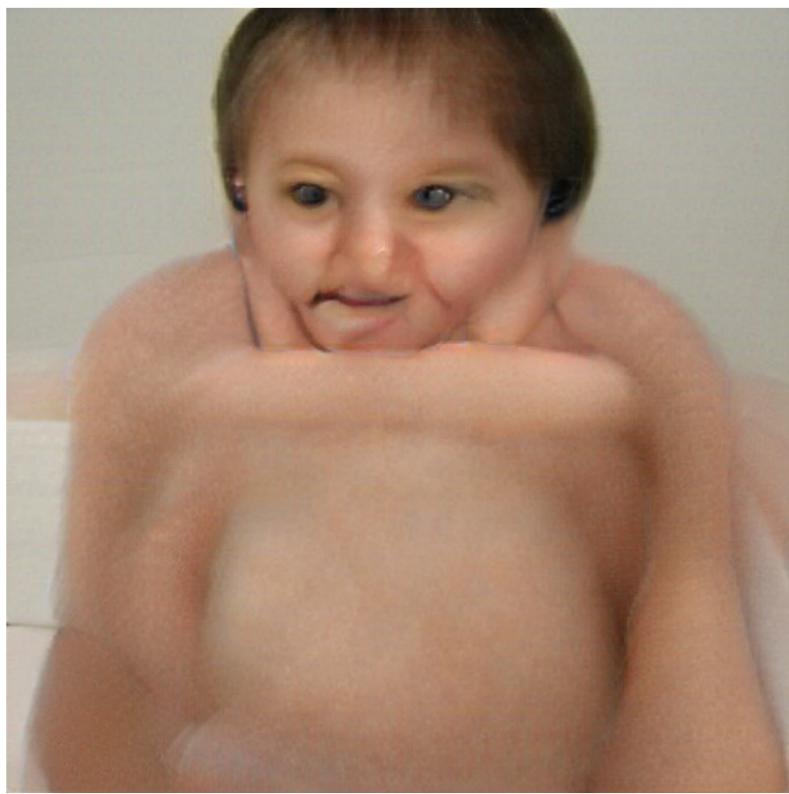




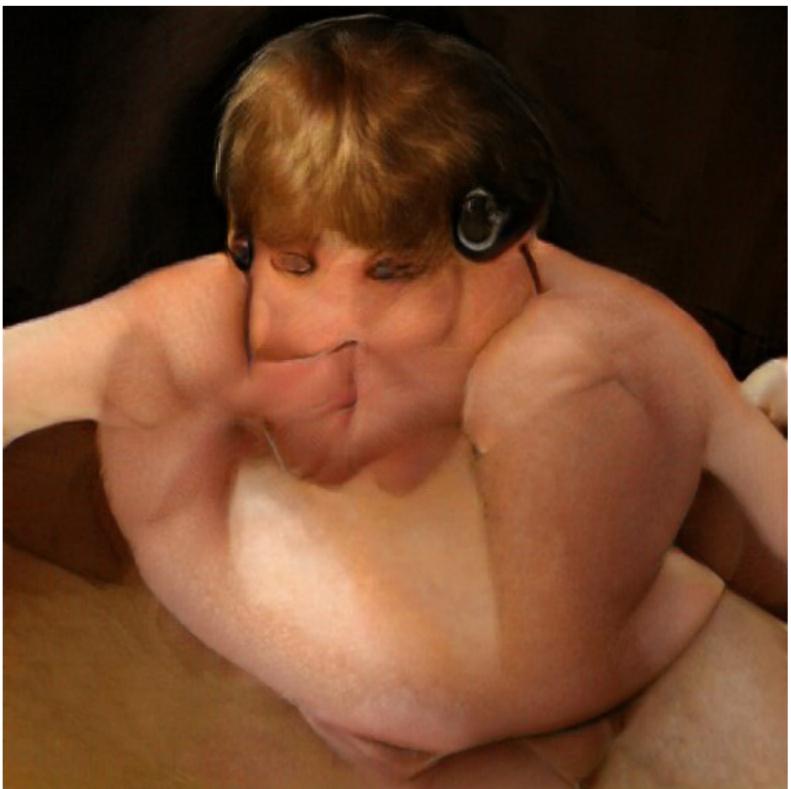


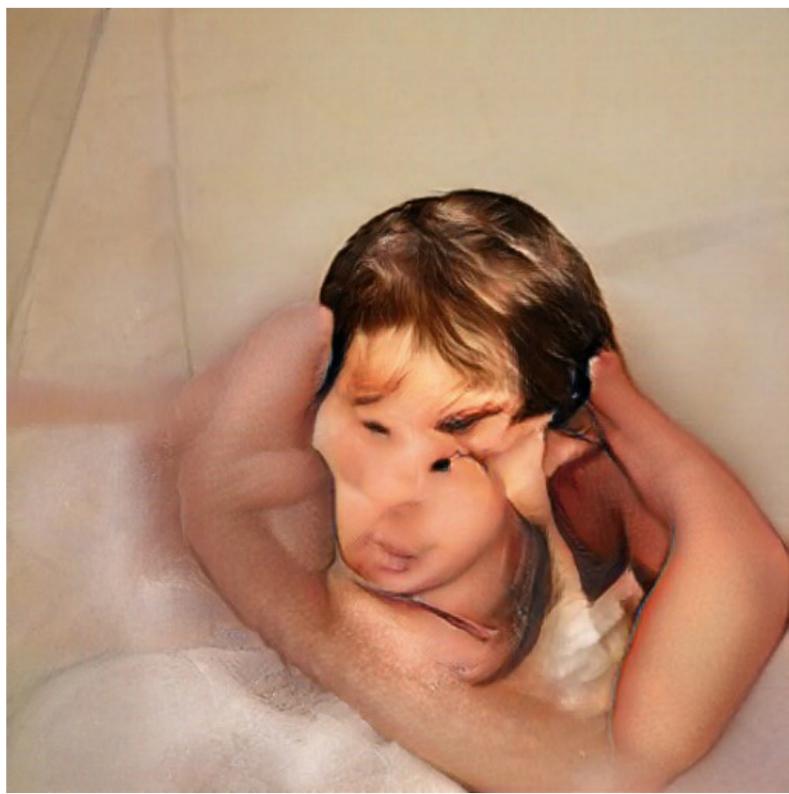
350

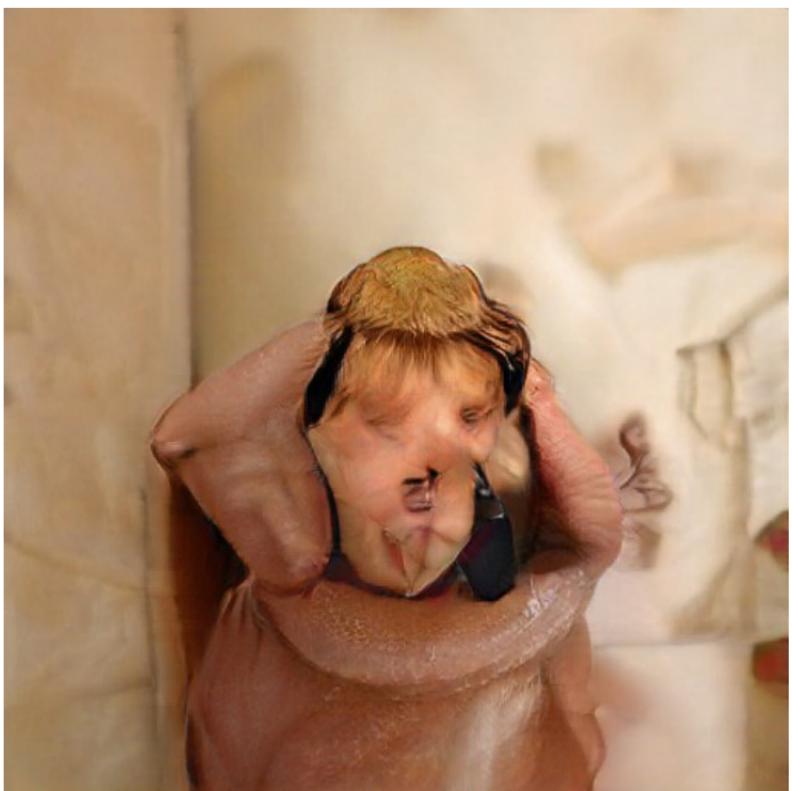




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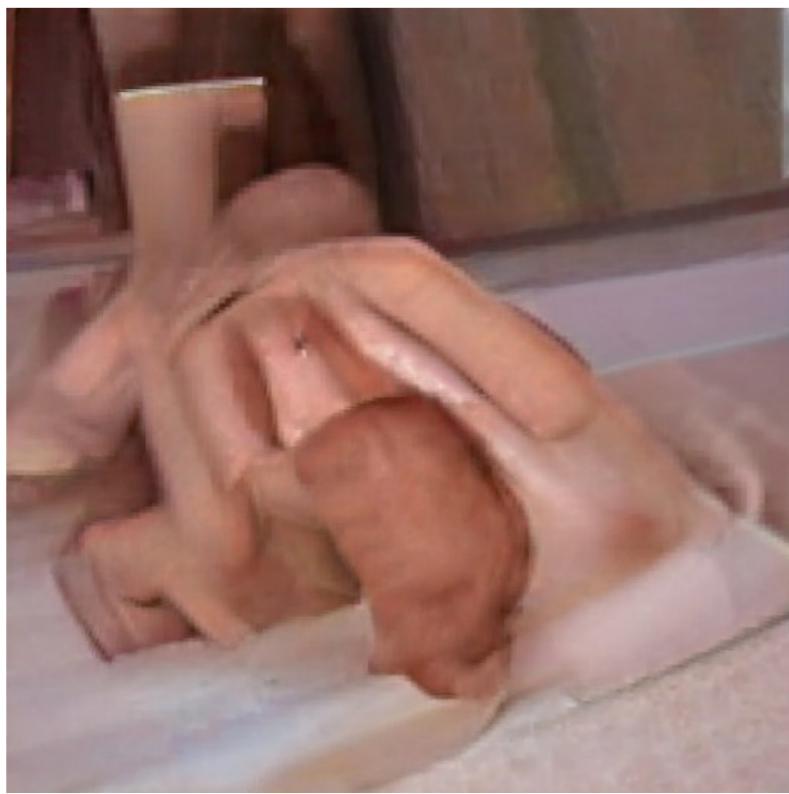




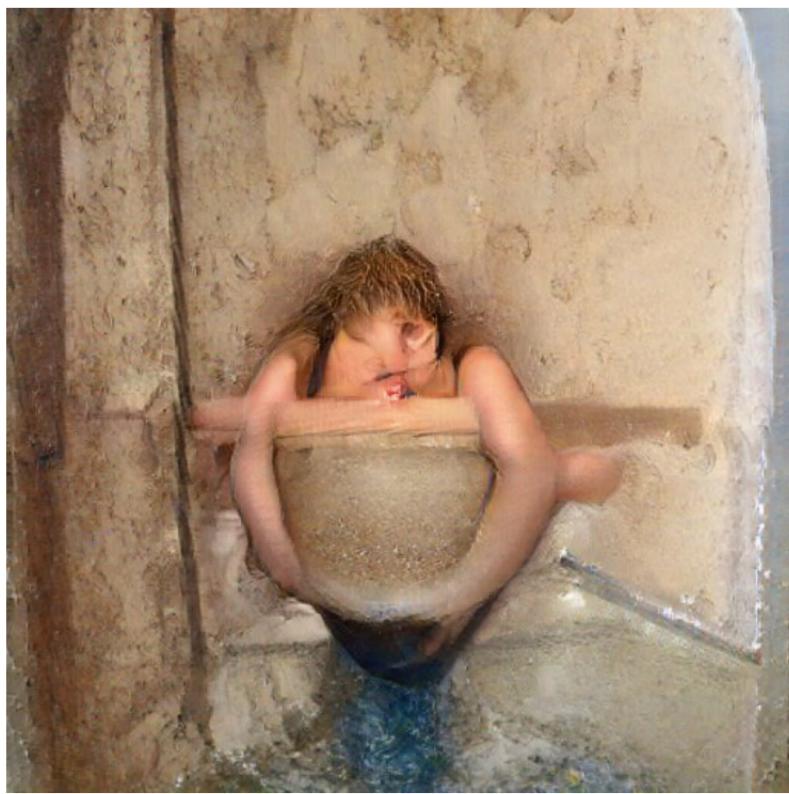






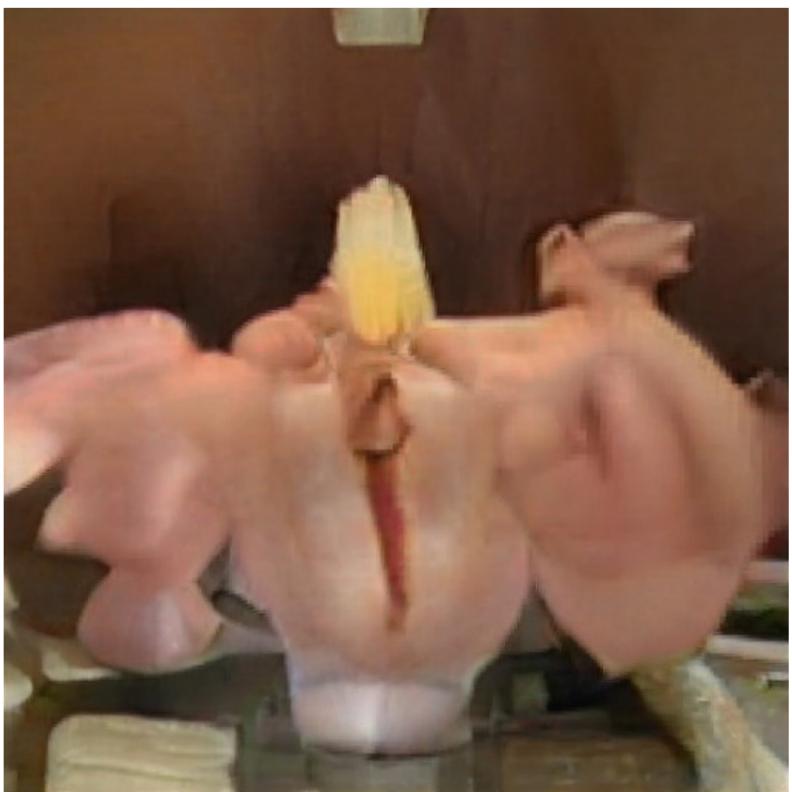


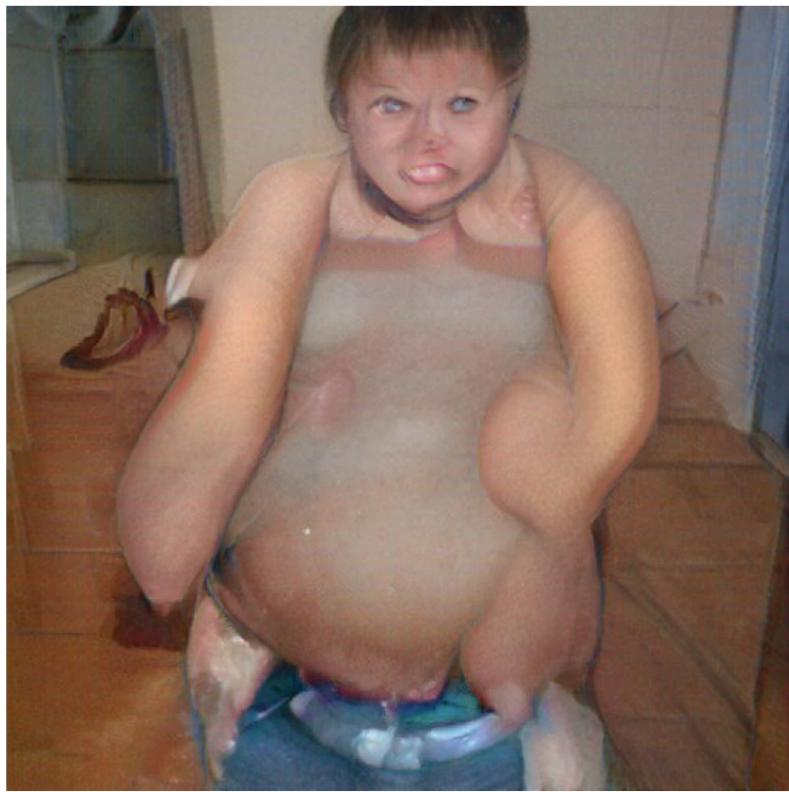






























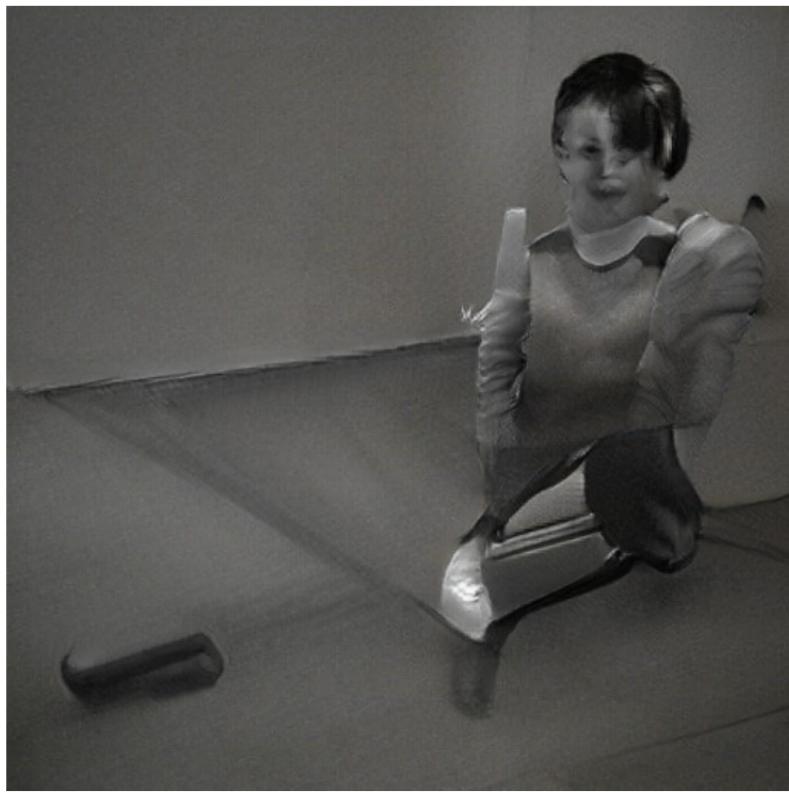


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# Afterword

None of these images were meant to include human figures. At the very least, they do not include any genes that might hint at their anthropomorphic origins. *Barbershop, running shoe, tree frog, flamingo, Schipperke, fire engine* are all things that these images proclaim themselves to be. But, there's something more to this, isn't there? There must be, or how else am I able to see a child grow up or watch two lovers drift apart?

Of course, such a feat is unachievable without some level of human intervention that shapes and manipulates these uncanny forms into something that feels a bit more familiar. These images were selected, sequenced, and titled by myself, but their actual creation was dictated by something beyond our shared understanding of image-making. In other words, each image was made using machine-learning algorithms that bred one shadowy frame with another to form each of these almost-humans.

Does it surprise you to know that the neural network that produced these portraits does not even know what a human is? These networks do not learn in the same way we learn. While they were modelled after the human brain, in reality these algorithms were

made to read and identify pixels and make relationships between them without the need to understand what meaning was held within these 512 x 512 grids. Images, along with their assigned tags and labels, were fed to them by people—people with their own complex lives, partialities, and preferences. A machine-learning algorithm can only learn and produce from what its been given. Yet, *81.1% tub*, *12.3% angora*, *3.5% monastery*, and *3.1% lumbermill* produces something so powerful and tactile that you end up forgetting about all of that.

This isn't to say that the making of these images are immune to human influence. Rather, it is this bias in its very nature that has subconsciously guided the selection of training images to allow scatterings of people to appear in the backgrounds or sidelines of the targetted subjects. It is these peripheral figures that reemerge into the ghostly entities that fill these pages.

The making of *Human Artifacts* was possible thanks to Joel Simon's *Artbreeder* project.



