

# In Mineral Unconsciousness and Unobserved

With contributions from Clement Valla, Marcel Wolkenmachine, Gabe Wexler, Graham Johnson, Gemma Copeland, Daniel Lefcourt, Mindy Seu, Hope-Lian Vinson, Meg Miller, Alex Bodkin, Sara Cwynar, Ajmir Kandola, Justin Sloane, Bryce Wilner, Stephanie Winarto, Alexandros Stamatelatos, Thomas Bouillot, Christina Badal, Anastasia Davydova Lewis, Jon-Kyle Mohr, Maxime Delavet, Amelia G, Lukas Eigler-Harding, Matthew Garrett, ultimape , Charles Broskoski, Lukas W, Fran Alvarez, and Lucy Siyao Liu

<http://are.na/in-mineral-unconsciousness-and-unobserved>

Mars was empty before we came. That's not to say that nothing had ever happened. The planet had accreted, melted, roiled and cooled, leaving a surface scarred by enormous geological features: craters, canyons, volcanoes. But all of that happened in mineral unconsciousness, and unobserved. There were no witnesses--except for us, looking from the planet next door, and that only in the last moment of its long history. We are all the consciousness that Mars has ever had.

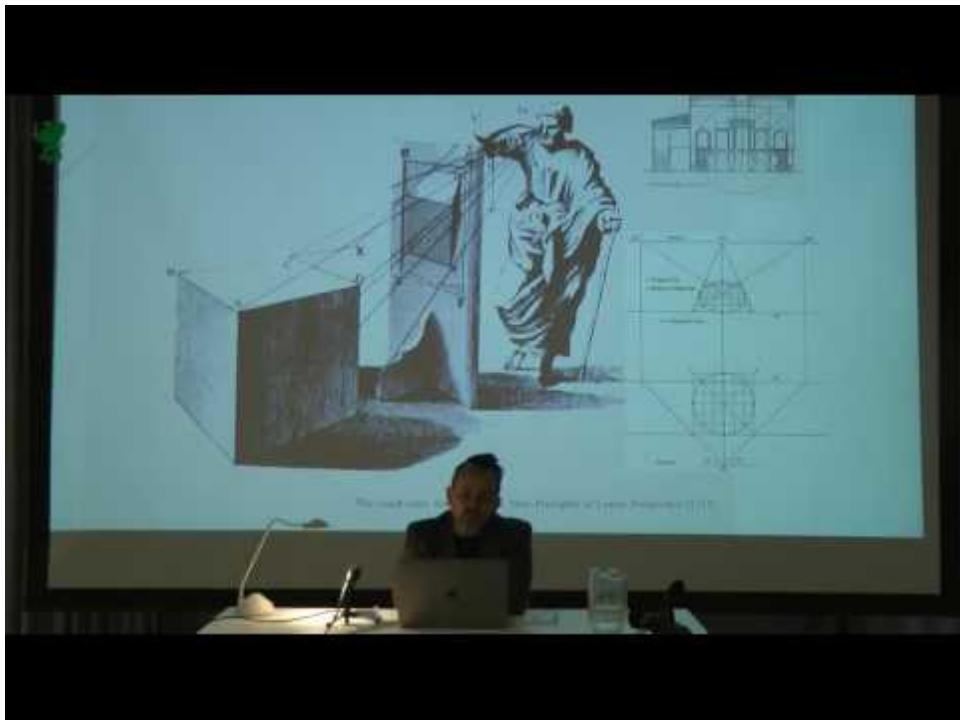
**Kim Stanley Robinson, Red Mars**

Added by Clement Valla @ 10:11pm on 2018-Apr-22



This is "Ursula K. Le Guin, Keynote 5/8/14" by AURA on Vimeo, the home for high quality videos and the people who love them.

**Ursula K. Le Guin, Keynote 5/8/14**  
Added by Clement Valla @ 10:14pm on 2018-Apr-22



<http://www.egs.edu> Benjamin H. Bratton, is an American theorist, sociologist and professor of visual arts, contemporary social and political theory, philosophy, and design. Remarks on the Hole of Representation in Computer 'Vision'. Public open lecture for the for the students of the Division of Philosophy, Art & Critical Thought at the European Graduate School EGS.

**Benjamin Bratton. Remarks on the Hole of Representation in Computer 'Vision'. 2017**

Added by Marcel Wolkenmachine @ 12:39pm on 2018-Mar-26

Connected by Clement Valla @ 10:15pm on 2018-Apr-22

Artificial AI are a kind of mineral intelligence

AI's think without symbols. From them we learn about the limits and potential of our own symbolic faculties, fortunes, and misapprehensions.

All we can guess is that the putative Art of the Plant is entirely different from the Art of the Animal. What it is, we cannot say; we have not yet discovered it. Yet I predict with some certainty that it exists, and that when it is found it will prove to be, not an action, but a reaction: not a communication, but a reception. It will be exactly the opposite of the art we know and recognize. It will be the first passive art known to us. Can we in fact know it? Can we ever understand it?

And with them, or after them, may there not come that even bolder adventurer—the first geolinguist, who, ignoring the delicate, transient lyrics of the lichen, will read beneath it the still less communicative, still more passive, wholly atemporal, cold, volcanic poetry of the rocks: each one a word spoken, how long ago, by the earth itself, in the immense solitude, the immenser community, of space.

Because infection is not interpretation, you don't need to understand a virus in order to catch a code. Instead, what Smithson praised in the work of the Minimalist sculptor Donald Judd, his transformation of "printed matter" into something that "he looks at rather than reads" (18), turns the question of what a thing means into the question of what it looks like or smells like or tastes like.

On Kim Stanley Robinson's Mars, "the landscape itself speaks" in "a kind of glossolalia," "a meaningless jumble" (*Red Mars*,546); the geologist who nevertheless understands it speaks its "ideolect of shapes" (*GreenMars*,409). This conjunction of the meaningless and the linguistic-sometimes by way of the appeal to glossolalia, sometimes by way of an appeal to the model of a computer virus, sometimes (as in Stephenson's *Snow Crash*) by both-is almost a staple of science fiction in the 1990s, but its interest was noted as early as 1967 by the artist Robert Smithson, who prefaces one of his own essays with an epigraph from J. G. Ballard and who associates what he calls Ballard's "environmental coding" with the "coded channels" of computers: "All the content is removed from the 'memory' of an automaton and transformed into a 'shape' or 'object'" (342). In Ballard, what this produces are "landscapes" "covered by strange ciphers," "tall palms" that look like "the symbols of some cryptic alphabet," lakes and limestone hills that speak in "inaudible voices."

In different ways, these thinkers and writers emphasize the importance of emergence, convergence, affinity, and relation, as well as difference, divergence, transformation, and aberrance. They tend to argue for a philosophical or poetic mode that suggests and generates material of/for further thinking—as opposed to an approach that seeks substantive truths. Collectively, this group of thinkers demonstrates a critical interest in events, processes, becomings, and assemblages rather than essences, identities, origins, and coordinates.

**Lorange on her "constellation of coreaders"**

Added by Gabe Wexler @ 12:02am on 2018-Jan-21

Connected by Clement Valla @ 12:16pm on 2018-Apr-23

MY SUBREDDITS ▾ POPULAR · ALL · RANDOM · USERS | ASKREDDIT · WORLDNEWS · VIDEOS · FUNNY · TODAYILEARNED · PICS · GAMING · MOVIES · NEWS · GIFS · MILDLYINTERESTING · AWW · SHOWERTHOUGHTS · TELEVISION · JOKES · SCIENCE · OLDSCHOOLGAMES · MORE »

Everything Shitty | Meta | ShittySFWporn | Help/Advice | Life, Culture & The Arts | Academics/Science

shitonium information technopium thank you asinine potassium science thereforium negotin commoneum  
 SH IT TY AS K SC IE M CE  
 2 411 :) 69 39.098 fuck yeah! 2+2=x TOO+F 80

 reddit

comments

Welcome to Reddit,  
the front page of the internet.

BECOME A REDDITOR and subscribe to one of thousands of communities.

If you split a rock in half, do you have two halves of one rock or two rocks? (self.shittyscience)  
 submitted 3 years ago by Josecanyounotsee  
 22 comments share save hide report

all 22 comments sorted by: best ▾

Want to add to the discussion?  
 Post a comment!

CREATE AN ACCOUNT

[+] Metality 34 points 3 years ago  
 Yes  
 permalink embed save

[+] thpasswordisusername 19 points 3 years ago  
 I feel like this is a question that requires a legitimate answer. I must know.  
 permalink embed save

[+] [deleted] 13 points 3 years ago  
 Rocks are legally required to weigh one ounce or more. If you split a one ounce rock in half, the result is two pebbles. Pebbles also have a specified minimum weight beneath which they become gravel, then sand, then dust. Dust has no mandatory minimum weight.  
 permalink embed save parent

[+] DirtyDirson 3 points 3 years ago  
 The weight doesn't have anything to do with it being a rock or a pebble  
 permalink embed save parent

[+] [deleted] 6 points 3 years ago  
 Well, that is informative, but I was not really trying to be informative on this particular site, I get roundly criticized when I do that.  
 permalink embed save parent

[+] DirtyDirson 5 points 3 years ago  
 My bad take your up vote for my apology.  
 permalink embed save parent

[+] [deleted] 4 points 3 years ago  
 All is forgiven.  
 permalink embed save parent

[+] redbettafish 8 points 3 years ago



Want to join? Log in or sign up in seconds. | English

GEE, MR. WIZARD,  
 ARE YOU WORKING ON  
 YOUR SHELF-SCIENCE  
 SCIENCE FAIR PROJECT?  
 FUCK THAT.  
 I STILL HAVE THREE  
 WEEKS. THERE'S PLENTY  
 OF TIME.  
 I THINK  
 I SMELL POT.



search

this post was submitted on 11 Dec 2014  
**71 positive peer reviews.** (92% upvoted)  
 shortlink: <https://redd.it/2oy54a>

username password  
 remember me [reset password](#)

SUBSCRIBE

577 533 | onic-dodders | 484 currently doing science

If you split a rock in half, do you have two halves of one rock or two rocks?

Added by Clement Valla @ 10:16pm on 2018-Apr-23

## **Giving Depth to the Surface – an Exercise in the Gaia-graphy of Critical Zones\***

Alexandra Arènes°, Bruno Latour§, Jérôme Gaillardet+  
SOC°, Sciences Po§, Physique du Globe+

**Keywords:** critical zone, cartography, Anthropocene, projection, geochemistry  
(accepted for publication in *Anthropocene Review*)

**Abstract:** Foregrounding the importance of soil and more generally the surface of the earth —what is now often called the Critical Zone (CZ)— remains very difficult as long as the usual planetary view, familiar since the scientific revolution, is maintained. In this joint effort coauthored by a landscape architect, a historian of science and a geochemist, we propose what is called in history of drawing an *anamorphosis*, that is, a distortion of image made through an instrument or a change in perspective. Such anamorphosis allows to shift from a planetary vision of sites located in the geographic grid, to a representation of events located in what we call a Gaia-graphic view. We claim that such a view is much better suited to situate the new actors of the Anthropocene because it brings pride of place to the CZ.

One of the problems researchers face in picturing the CZ is to give it a shape. Compared to the immensity of the geophysical globe, the intricacies of the CZ vanish from view. This is the limit of what could be called the “planetary view” of the earth made familiar since the time of the scientific revolution and reinforced by the iconic image of the Blue Planet (Grevsmühl, 2014). In such a planetary view, where earth is viewed as if from out in space, all life forms as well as humans are squashed to the point of becoming invisible. This creates a cognitive dissonance since there is no commensurability between the lived experience of being situated in the CZ and the image provided by the planetary view. Even though the CZ is where all human and non-human forms of life are active, there is literally no room for following their distribution and entanglement from the lower atmosphere to deep rocks.

Because the planetary view does not provide a good grasp of the multiplicity of nested envelopes necessary for sustaining life, another frame is called for. Instead of being viewed from outside, as in the planetary view, such a frame should provide a view from the inside, providing a much better feel for what is necessary for every life form to subsist (Sloterdijk, 2009).

In a very powerful way, provided we situate ourselves in the map, at the border of the vortex simulating the atmosphere, with the soil, the fractures, the trees and the roots all around us and weighing on us, we may begin to feel that the skin of the earth has been, so to speak, reversed like a glove and that we are now inside a deep set of envelopes instead of on the surface of a planet

If it is true that the imagination of infinite space dominated by humans has been largely influenced by maps of the globe from the 16th century onward (Farinelli, 2009), it is interesting to speculate what alternative projections might do to the self-image of the ‘anthropos’ of the Anthropocene (Hamilton, 2017).

**rocks not nature**

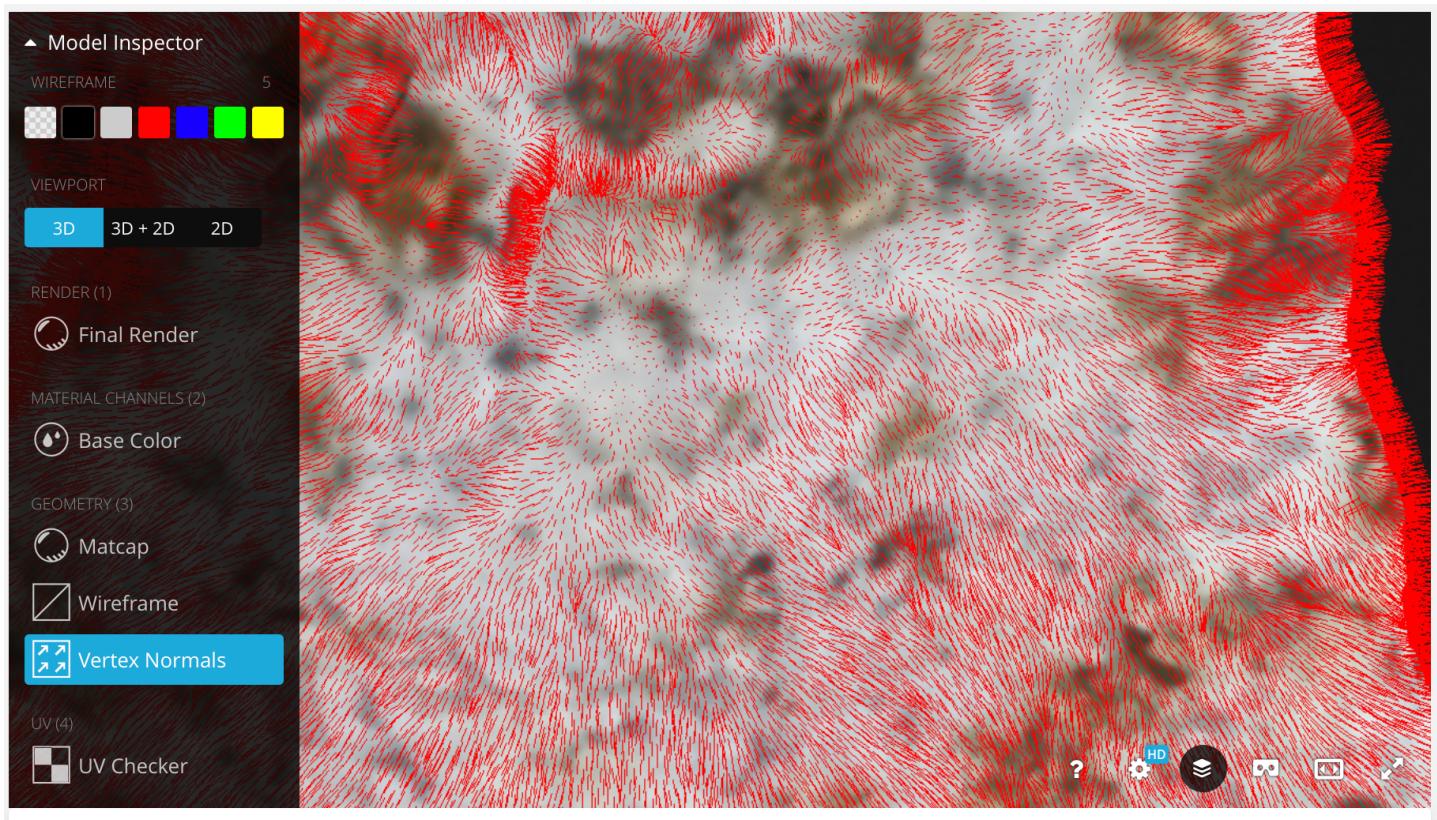
## **Ballast Roofs, Zen Gardens, Corrugated Metal**

The Martian government was created following the Second Martian Revolution which insured Mars's independence from Terra's rule. Its form was established in the Martian constitution created in the Pavonis Mons Congress in 2128.

The global government was a confederation led by a seven-member executive council (inspired by the Swiss system), which was elected by two legislative branches:

the duma, consisting of drafted citizens  
the senate, consisting of elected representatives from every town  
Legislature was mostly left to towns. The judicial branch presented three courts:

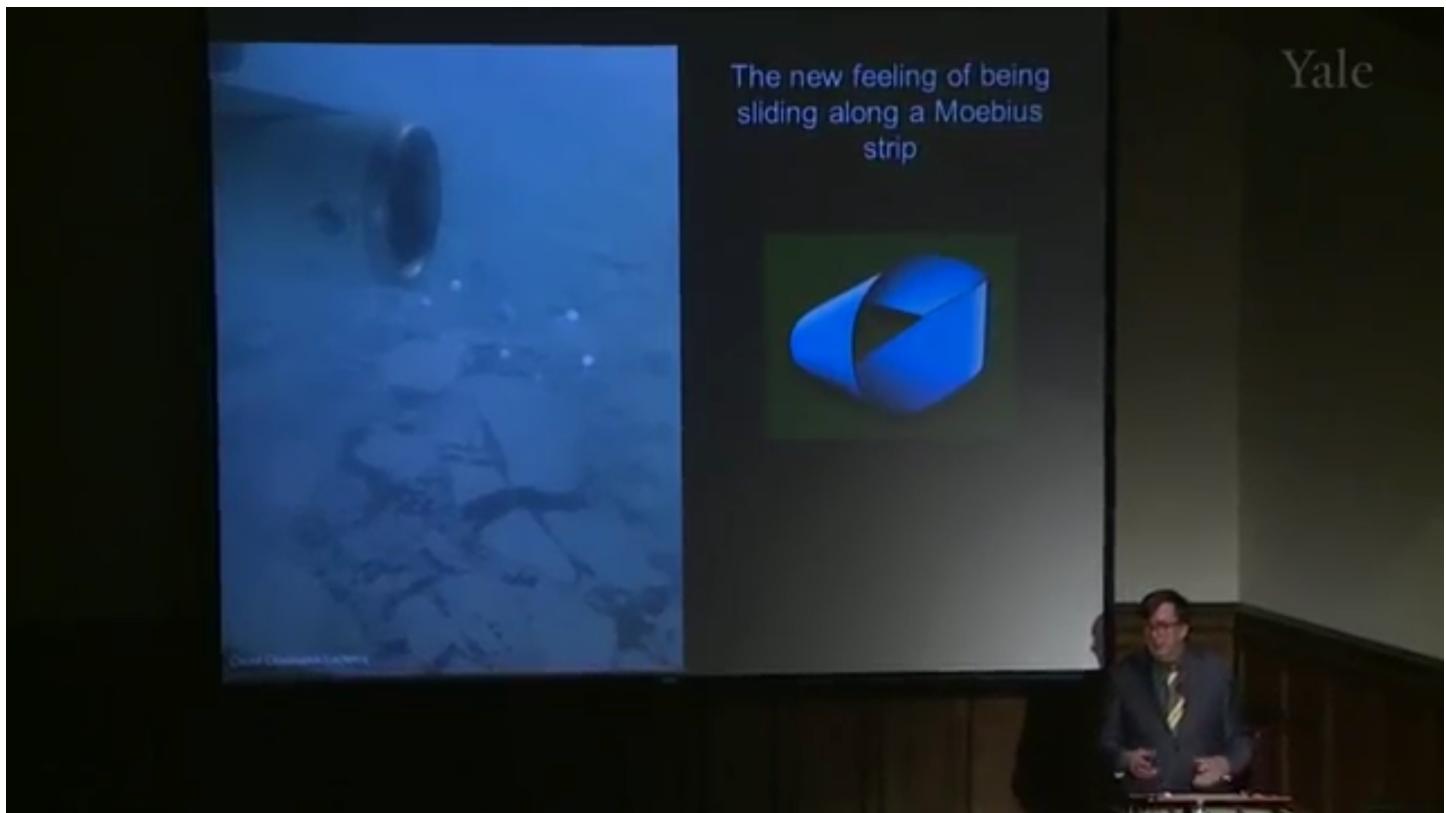
a criminal court  
a constitutional court (including an economic commission for eco-economics)  
an environmental court (including a land commission for no private property), the Global Environmental Court (GEC)  
In all it was a strong global government with a weak executive body.



Screenshot-2018-04-22-21.16.51.png  
Added by Clement Valla @ 01:27pm on 2018-Apr-24

reduction—to anticipate the arguments of the next two sections—that will make the meaningless signifier “Marion” central to de Man and that will in Derrida turn the understanding of the sign into the functioning of the mark). In Smithson, however, the question of the frame will have less to do with the difference between the meaningful and the meaningless than with the difference between the limited (framed) and the unlimited (unframed because unframeable). And, although in “A Sedimenta-

Smithson's enthusiasm for Ballard and for the computer—for the replacement of “supposed meanings” by “shapes and objects”—is thus a version of his enthusiasm for Judd; Judd is doing what Ballard imagined, removing the “content” and replacing it with the “shape” or “object.” And, indeed, it was precisely the status of shape—what Michael Fried called the difference between “shape as a fundamental property of objects and shape as a medium of painting”<sup>2</sup>—that emerged as central not only to Smithson’s work but to the debate over Minimalism (or, as Fried called it, “Literalism”). What was literal about literalism was its refusal precisely of content, a refusal impossible for painting, Smithson thought, because painting as such—even abstract painting (so called)—was intrinsically representational: “There is nothing abstract about any kind of painting—it all represents space” (390). In contrast, Judd’s “specific objects” (or the new work by Morris, Serra, and Smithson himself) inhabited rather than represented space; they existed in what Judd called “real space” or “actual space.”<sup>3</sup> But, of course, this point could be put in just the opposite way: paintings, even abstract paintings, also existed in real or actual space; the conditions toward which specific objects aspired was a condition which every object—as an object—could not help but achieve. Indeed, it is precisely because all objects have shapes that the point of Modernist painting, as Fried described it in “Art and Objecthood,” was to make the painting have a shape that was not simply the shape of the object that the painting is—“otherwise they are experienced as nothing more than objects.”



Latour uses this image to discuss how it is impossible to separate the "background" from the "foreground" in the anthropocene or geostory. The melting ice and the airplane reactor are inextricably linked

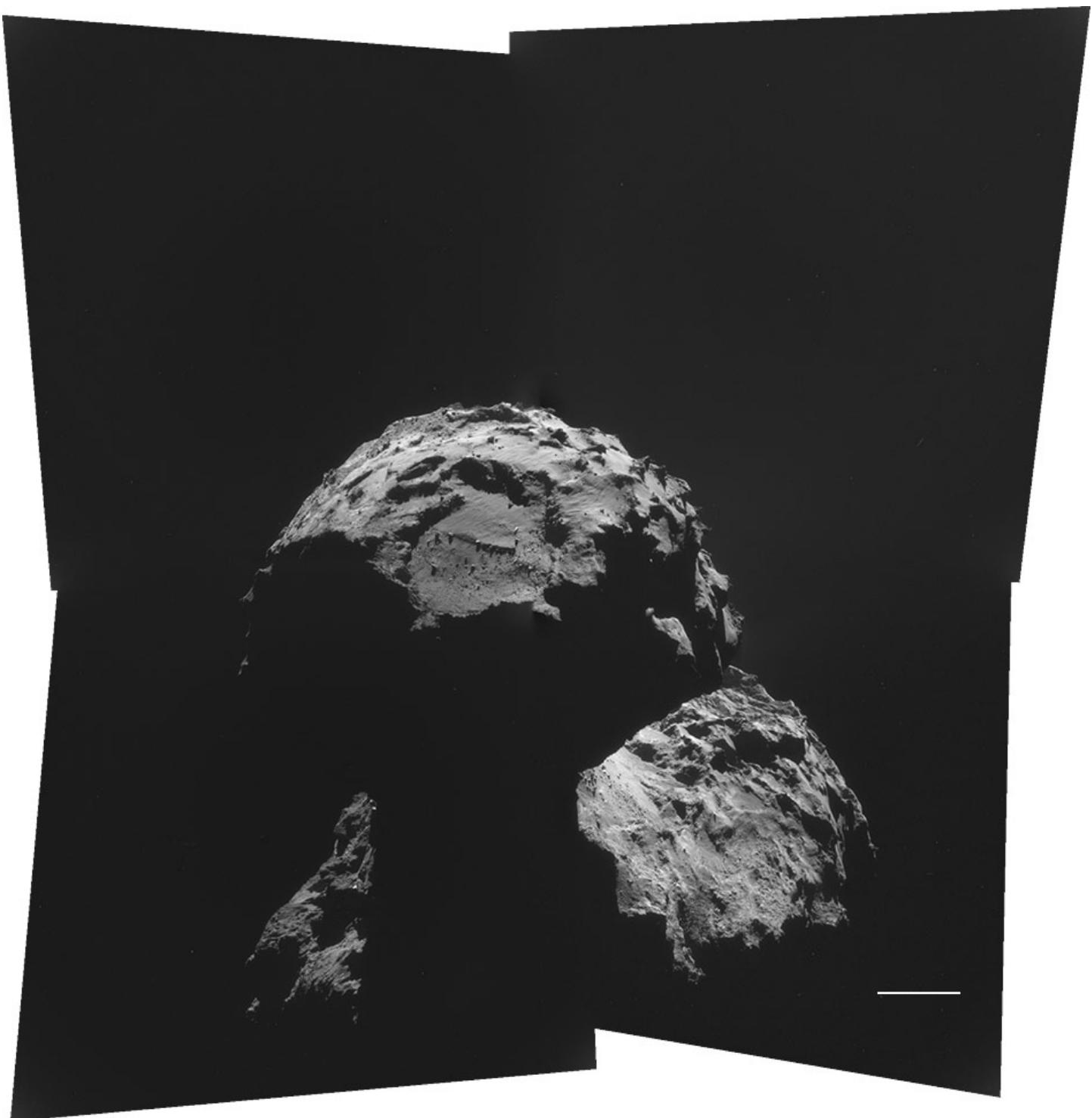
**Bruno Latour Lecture, How to Better Register the Agency of Things, Yale University**  
Added by Clement Valla @ 01:29pm on 2018-Apr-24



Grand Canyon National Park. Model generated from 545 images and sparse point cloud. Try Theater Mode or Full Screen: zoom in (mouse wheel), and hold the shift key to pan.

#### Shamans Gallery

Added by Clement Valla @ 06:24pm on 2018-Apr-05



141106\_NYT\_ESA\_Rosetta\_NAVCAM\_141106.jpg

Added by Gemma Copeland @ 03:21pm on 2014-Nov-12  
Connected by Clement Valla @ 01:45pm on 2018-Apr-24



<http://arstechnica.com/science/2016/05/1-5-billion-year-old-fossils-reveal-organisms-of-unusual-size/>

Gaoyuzhuang-fossil-A-640x738.jpg

Added by Daniel Lefcourt @ 07:39pm on 2017-Nov-28  
Connected by Clement Valla @ 01:46pm on 2018-Apr-24



šoí

@fire\_exit



ballasted rooftops are mechanical zen gardens



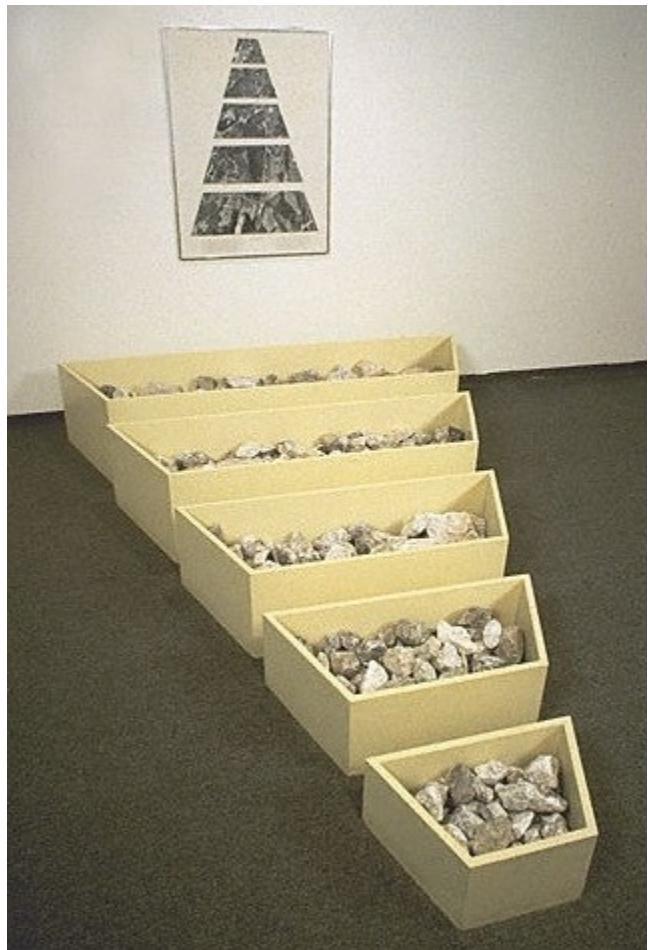
1/25/18, 1:03 PM

---

136 Retweets 416 Likes

EFD7B54B-88DE-4A1C-B8AA-7AA65FFC8E42.jpg

Added by Mindy Seu @ 01:01am on 2018-Feb-20  
Connected by Clement Valla @ 01:47pm on 2018-Apr-24



**Robert Smithson, Non-Sites**

Added by Hope-Lian Vinson @ 06:32pm on 2018-Jan-20  
Connected by Clement Valla @ 01:47pm on 2018-Apr-24



sf16-24-7

sf16-24-2s1-1089.jpg

Added by Clement Valla @ 02:01pm on 2018-Apr-24

While there has been plenty of discussion about “the digital”, this discussion has focused almost exclusively on what we might call image-flow. Image-flow has do with the quantity, mutability, and exchangeability of images. Networks, attention, selection, and dispersion have emerged as the prominent themes in recent issues of Artforum, October and many other texts. [...]

We need to develop an in-depth conversation around production, and the specific nature of images and objects today. We need to be thinking about the way code is actually deployed, and the ideologies that structure its deployment. [...]

A conversation around production and the tangibility of data would leave behind the notions of simulacrum and “Pictures”, and instead try to understand “the real” and “the virtual” in multiple registers. Instead of a division between objecthood and illusion, perhaps a more relevant discussion would focus on the convergence of model and referent, as well as the layering and compositing of surfaces and skins. Instead of the structuring principles of index and icon in relation to process and abstraction, perhaps we need to focus on how physical data is acquired, translated, and made physical again.



WIKIPEDIA  
The Free Encyclopedia

Main page  
Contents  
Featured content  
Current events  
Random article  
Donate to Wikipedia  
Wikipedia store

Interaction

Help  
About Wikipedia  
Community portal  
Recent changes  
Contact page

Tools

What links here  
Related changes  
Upload file  
Special pages  
Permanent link  
Page information  
Wikidata item  
Cite this page

Print/export

Create a book  
Download as PDF  
Printable version

In other projects

Wikimedia Commons

Languages

Español  
Português  
Русский  
Türkçe  
Українська

Edit links

Article Talk

Not logged in Talk Contributions Create account Log in

Read Edit View history

Search Wikipedia

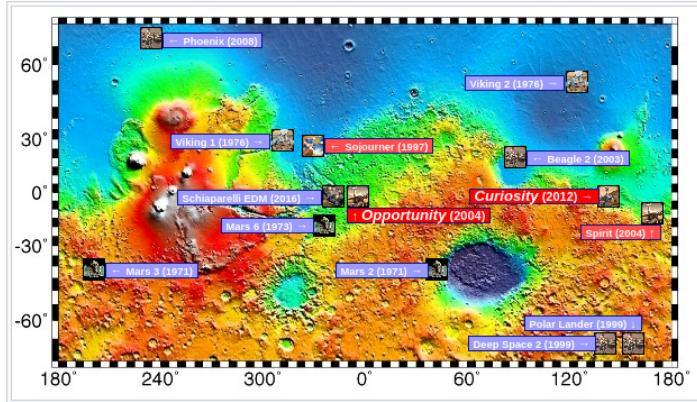


## List of rocks on Mars

From Wikipedia, the free encyclopedia

This is an alphabetical list of named rocks (and meteorites) found on Mars, by mission. This list does not include Martian meteorites found on Earth.

Names for Mars rocks are largely unofficial designations used for ease of discussion purposes, as the International Astronomical Union's official Martian naming system declares that objects smaller than 100 m (330 ft) are not to be given official names. Because of this, some less significant rocks seen in photos returned by Mars rovers have been named more than once, and others have even had their names changed later due to conflicts or even matters of opinion. Often rocks are named after the children or family members of astronauts or NASA employees. The name "Jazzy", for example, was taken from a girl named "Jazzy" who grew up in Grand Junction, CO, USA. Her father worked for NASA and contributed to the findings and naming of the rocks.



Interactive imagemap of the global topography of Mars, overlaid with locations of Mars landers and rovers (Red label = Rover; Blue label = Lander; bold red/blue = currently active). Hover your mouse to see the names of over 25 prominent geographic features, and click to link them. Coloring of the base map indicates relative elevations, based on data from the Mars Orbiter Laser Altimeter on NASA's Mars Global Surveyor. Reds and pinks are higher elevation (+3 km to +8 km); yellow is 0 km; greens and blues are lower elevation (down to -8 km). Whites (>+12 km) and browns (>+8 km) are the highest elevations. Axes are latitude and longitude; Poles are not shown.  
(See also: Mars map & Mars Memorials & Mars Memorials map) (view • discuss)

Notable rocks on Mars



Names for Mars rocks are largely unofficial designations used for ease of discussion purposes, as the International Astronomical Union's official Martian naming system declares that objects smaller than 100 m (330 ft) are not to be given official names.

the International Astronomical Union's official Martian naming system declares that objects smaller than 100 m (330 ft) are not to be given official names

Names for Mars rocks are largely unofficial designations used for ease of discussion purposes, as the International Astronomical Union's official Martian naming system declares that objects smaller than 100 m (330 ft) are not to be given official names. Because of this, some less significant rocks seen in photos returned by Mars rovers have been named more than once, and others have even had their names changed later due to conflicts or even matters of opinion. Often rocks are named after the children or family members of astronauts or NASA employees. The name "Jazzy", for example, was taken from a girl named "Jazzy" who grew up in Grand Junction, CO, USA. Her father worked for NASA and contributed to the findings and naming of the rocks.

In proxy politics the question is literally how to act or represent by using stand-ins (or being used by them) — and also how to use intermediaries to detourn the signals or noise of others. And proxy politics itself can also be turned around and redeployed. Proxy politics stacks surfaces, nodes, terrains, and textures — or disconnects them from one another. It disconnects body parts and switches them on and off to create often astonishing and unforeseen combinations. [...] In the space of proxy politics, bodies could be Leviathans, hashtags, juridical persons, nation states, hair transplant devices, moody chat bots, or freelance SWAT teams. Body is added to bodies by proxy and by stand-in. But these combinations also subtract bodies (and their parts) and erase them from the realm of never-ending surface to face enduring invisibility.

One cannot call “object” the slightly more resistant part of a chain of practices except at the time it is still under the ground, unknown, thrown away, subjected, covered, ignored, invisible, in itself. In other words, there are no visible objects and there never have been. The only objects are invisible and fossilized ones.

Achieve will-less perception of objects simply for the understanding of what they are essentially, in and of themselves, and without regard for the actual or possible relationships those phenomenal objects have to the striving self

Images elevate all these things--complex articulation, holistic gestalt, generic abstraction, and formal composition--over other kinds of expression. In this way images reside in a distinct aesthetic enclave, a space maintained from the oldest cave paintings, to the Renaissance and Baroque, to the most refined twentieth-century abstraction. The computer has merely operationalized the elemental capacities of the image. Thanks to the computer it is now easier to see the kinds of questions asked by the image and, even more fascinating, the kinds of questions to which an image might provide the answer.

## A Sedimentation of the Mind: Earth Projects

The earth's surface and the figments of the mind have a way of disintegrating into discrete regions of art. Various agents, both fictional and real, somehow trade places with each other—one cannot avoid muddy thinking when it comes to earth projects, or what I will call "abstract geology." One's mind and the earth are in a constant state of erosion, mental rivers wear away abstract banks, brain waves undermine cliffs of thought, ideas decompose into stones of unknowing, and conceptual crystallizations break apart into deposits of gritty reason. Vast moving faculties occur in this geological miasma, and they move in the most physical way. This movement seems motionless, yet it crushes the landscape of logic under glacial reveries. This slow flowage makes one conscious of the turbidity of thinking. Slump, debris slides, avalanches all take place within the cracking limits of the brain. The entire body is pulled into

the cerebral sediment, where particles and fragments make themselves known as solid consciousness. A bleached and fractured world surrounds the artist. To organize this mess of corrosion into patterns, grids, and subdivisions is an esthetic process that has scarcely been touched.

The manifestations of technology are at times less "extensions" of man (Marshall McLuhan's anthropomorphism), than they are aggregates of elements. Even the most advanced tools and machines are made of the raw matter of the earth. Today's highly refined technological tools are not much different in this respect from those of the caveman. Most of the better artists prefer processes that have not been idealized, or differentiated into "objective" meanings. Common shovels, awkward looking excavating devices, what Michael Heizer calls "dumb tools," picks, pitchforks, the machine used by suburban contractors, grim tractors that have the clumsiness of armored dinosaurs, and plows that simply push dirt around. Machines like Benjamin Holt's steam tractor (invented in 1885)—"It crawls over mud like a caterpillar." Digging engines and other crawlers that can travel over rough terrain and steep grades. Drills and explosives that can

The Bangor Quarry, Slate site in an uncontaminated condition before being contained in a Non-Site by Robert Smithson. (Photo: Virginia Dwan.)



82

Robert Smithson, *Non-Site (Slate from Bangor, Pa.)*, 1968.



produce shafts and earthquakes. Geometrical trenches could be dug with the help of the "ripper"—steel toothed rakes mounted on tractors. With such equipment construction takes on the look of destruction; perhaps that's why certain architects hate bulldozers and steam shovels. They seem to turn the terrain into unfinished cities of organized wreckage. A sense of chaotic planning engulfs site after site. Subdivisions are made—but to what purpose? Building takes on a singular wildness as loaders scoop and drag soil all over the place. Excavations form shapeless mounds of debris, miniature landslides of dust, mud, sand and gravel. Dump trucks spill soil into an infinity of heaps. The dipper of the giant mining power shovel is 25 feet high and digs 140 cu. yds. (250 tons) in one bite. These processes of heavy construction have a devastating kind of primordial grandeur, and are in many ways more astonishing than the finished project—be it a road or a building. The actual disruption of the earth's crust is at times very compelling, and seems to confirm Heraclitus's *Fragment 124*, "The most beautiful world is like a heap of rubble tossed down in confusion." The tools of art have too long been confined to "the studio." The city gives the illusion

that earth does not exist. Heizer calls his earth projects "The alternative to the absolute city system."

Recently, in Vancouver, Iain Baxter put on an exhibition of *Piles* that were located at different points in the city; he also helped in the presentation of a *Portfolio of Piles*. Dumping and pouring become interesting techniques. Carl Andre's "grave site"—a tiny pile of sand, was displayed under a stairway at the Museum of Contemporary Crafts last year. Andre, unlike Baxter, is more concerned with the *elemental* in things. Andre's piles have no anthropomorphic overtones; he gives it a clarity that avoids the idea of temporal space. A serenification takes place. Dennis Oppenheim has also considered the "pile"—"the basic components of concrete and gypsum ... devoid of manual organization." Some of Oppenheim's proposals suggest desert physiography—mesas, buttes, mushroom mounds, and other "deflations" (the removal of material from beach and other land surfaces by wind action). My own *Tar Pool and Gravel Pit* (1966) proposal makes one conscious of the primal ooze. A molten substance is poured into a square sink that is surrounded by another square sink of coarse gravel. The tar cools and flattens into a

Robert Smithson, *Non-Site (Mica from Portland, Conn.)* 1968.



Buckwheat Mineral Dump. Rock site in an uncontaminated condition before being contained in *Non-Site #3* by Robert Smithson. (Photo: Nancy Holt).



83

The earth's surface and the figments of the mind have a way of disintegrating into discrete regions of art. Various agents, both fictional and real, somehow trade places with each other - one cannot avoid muddy thinking when it comes to earth projects, or what I will call 'abstract geology.'

**Robert Smithson**

Added by Clement Valla @ 03:55pm on 2018-Apr-24

AT&T LTE 8:04 PM Human society. At the end of the day, the mechanic phylum takes more selfies than selves do.

The function of representation is very different however for machines. The “image” likely remains data, and is never rendered to look like a “picture” because there is no need. An algorithm programmed to discern a particular pattern or anomaly can “see” it directly in the data itself. It does not necessarily need for that data to be projected, as if for a mammal, and then re-seen and re-interpreted back into code. Like plants, do machines also

20

IMG\_0219.JPG

Added by Clement Valla @ 05:01pm on 2018-Apr-24

the “scriptor-author” has at most a contingent relation to the text; authors may be useful for the production of marks, but they are by no means essential.<sup>24</sup> If, in other words, it is the shape or the sound that makes any word the word it is, why should it matter whether the shape was produced by or (for that matter) is used by humans? Why can’t it be produced by the flow of a river or the pressure of an earthquake or the lapping of the waves against the shore? Once we are willing to count the marks that appear on the beach as the text of “A Slumber Did My Spirit Seal,” we have already accepted the idea of a world that speaks. In deconstruction and deep ecology both, it is the commitment to the materiality of the signifier (to the primacy of the mark) that makes the world into a text—“there is nothing outside the text,” as Derrida fa-

fluid social interactions constituting them, but they should also be viewed as instruments for enforcing meanings. The boundary is permeable between tool and myth, instrument and concept, historical systems of social relations and historical anatomies of possible bodies, including objects of knowledge. Indeed, myth and tool mutually constitute each other.

Furthermore, communications sciences and modern biologies are constructed by a common move – the translation of the world into a problem of coding, a search for a common language in which all be submitted to disassembly, reassembly, investment and exchange.

In communications sciences, the translation of the world into a problem in coding can be illustrated by looking at cybernetic (feedback-controlled) systems theories applied to telephone technology, computer design, weapons deployment or database construction and maintenance. In each case, solution to the key questions rests on a theory of language and control; the key operation is determining the rates, directions and probabilities of flow of a quantity called information. The world is subdivided by boundaries differentially permeable to information. Information is just that kind of quantifiable element (unit, base of unit) which allows universal translation, and so unhindered instrumental

experiences” (*Dawn*, 237). The point there was that just as the Oankali couldn’t tell a lie (they could only give you the experience or withhold it), they couldn’t tell the truth either—they weren’t, in other words, telling you anything at all; they were letting you feel what they felt, see what they had seen. What giving each other the experience meant was not giving each other representations of the experience. And we saw also that this fantasy of meaning without representation—the text written in blood, the computer virus, the genetic code (we might call it the fantasy of information)—is foundational for posthistoricism.

Information as such, of course, is not itself a fantasy. The moan of pain from the woman the psycho shoots with a nail gun really does give him information about how she’s feeling. The fantasy comes in only when you think of that moan as a kind of text, when you think of the noise that reveals her pain as a speech act that announces her pain. Or,

“I'm an eye. A mechanical eye. I, the machine, show you a world the way only I can see it. I free myself for today and forever from human immobility. I'm in constant movement. I approach and pull away from objects. I creep under them. I move alongside a running horse's mouth. I fall and rise with the falling and rising bodies. This is I, the machine, manoeuvring in the chaotic movements, recording one movement after another in the most complex combinations.

Freed from the boundaries of time and space, I co-ordinate any and all points of the universe, wherever I want them to be. My way leads towards the creation of a fresh perception of the world. Thus I explain in a new way the world unknown to you.”

**Dziga Vertov**

Added by Clement Valla @ 07:19pm on 2018-Apr-25

To look always at the same situation with an ever-changing structure of vision

**Vilem Flusser**

Added by Clement Valla @ 05:05pm on 2018-Apr-26

Nature's silence is its one remark, and every flake of world is a chip off that old mute and immutable block. The Chinese say that we live in the world of the ten thousand things. Each of the ten thousand things cries out to us precisely nothing.

**Annie Dillard, Teaching a Stone to Talk**

Added by Meg Miller @ 07:23pm on 2018-Apr-28  
Connected by Clement Valla @ 05:45am on 2018-Apr-29

If we are looking either to understand or extend the metaphor of «transparency» as used in contemporary political discussion, perhaps we should learn from architecture's own experience of the limits of transparencies in ideological operation.

Here, the idea of transparency becomes more complex. The glass surface, once employed because of its see-through-ness, amplifies other characteristics. Manipulations of curve, angle, lighting, and so on, so that its properties of reflection become the spectacle, promoted over direct transparency. Rather than seeing through, we find ourselves looking at an image of ourselves and our circumstance reflected back, sometimes clearly, sometimes as a distorted or ghostly image.[...]

The contemporary interpretation of transparency is then very different to its modernist root. Rather than assume an idealised positive effect, it presents transparency as a problem, suggesting that as much as we might see through, we also end up looking in the opposite direction.

Journal #75 - September 2016

Donna Haraway

# Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene

We are all lichens.

—Scott Gilbert, “We Are All Lichens Now”<sup>1</sup>*Think we must.* We must think.—Stengers and Despret, *Women Who Make a Fuss*<sup>2</sup>

What happens when human exceptionalism and bounded individualism, those old saws of Western philosophy and political economics, become unthinkable in the best sciences, whether natural or social? Seriously unthinkable: not available to think with. Biological sciences have been especially potent in fermenting notions about all the mortal inhabitants of the Earth since the imperializing eighteenth century. *Homo sapiens*—the Human as species, the Anthropos as the human species, Modern Man—was a chief product of these knowledge practices. What happens when the best biologies of the twenty-first century cannot do their job with bounded individuals plus contexts, when organisms plus environments, or genes plus whatever they need, no longer sustain the overflowing richness of biological knowledges, if they ever did? What happens when organisms plus environments can hardly be remembered for the same reasons that even Western-indebted people can no longer figure themselves as individuals and societies of individuals in human-only histories? Surely such a transformative time on Earth must not be named the Anthropocene!



With all the unfaithful offspring of the sky gods, with my littermates who find a rich wallow in multispecies muddles, I want to make a critical and joyful fuss about these matters. I want to stay with the trouble, and the only way I know to do that is in

[Journal # 75](#)
[Related](#)
[Conversations](#)
[Notes](#)
[Share](#)
[Download PDF](#)

We are all lichens. -Scott Gilbert, "We Are All Lichens Now" Think we must. We must think. -Stengers and Despret, Women Who Make a Fuss What happens when human exceptionalism and bounded individualism, those old saws of Western philosophy and political economics, become unthinkable in the best sciences, whether natural or social?

**Donna Haraway\_Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene**

Added by Alex Bodkin @ 09:11pm on 2017-Oct-17

Connected by Clement Valla @ 07:15pm on 2018-May-02

The octopus retracts its tentacles, curves its back, adapts its color, and thus comes to resemble a stone.

Lamarck's very law. Morphological mimicry could then be, after the fashion of chromatic mimicry, an actual photography, but of the form and the relief, a photography on the level of the object and not on that of the image, a reproduction in three-dimensional space with solids and voids: sculpture-photography



Added by Ajmir Kandola @ 08:27pm on 2017-Aug-11  
Connected by Clement Valla @ 01:25am on 2018-May-03



<http://www.expost.space/jller> (cz) <http://www.prokopbartonicek.com> (en) <http://www.allesblinkt.com> (en) Jller is part of an ongoing research project in the fields of industrial automation and historical geology. It is an apparatus, that sorts pebbles from a specific river by their geologic age.

**Jller - Prokop Bartoníček & Benjamin Maus**

Added by Mindy Seu @ 10:49pm on 2017-May-16  
Connected by Clement Valla @ 01:26am on 2018-May-03



**Outdoor Rock Speakers**

Added by Mindy Seu @ 08:55pm on 2016-Oct-13  
Connected by Clement Valla @ 01:32am on 2018-May-03



**DbPAge6VwAA4-\_A.jpg**

Added by Justin Sloane @ 10:28pm on 2018-Apr-20  
Connected by Clement Valla @ 11:08pm on 2018-May-03

The specific function of modern didactic art has been to show that art does not reside in material entities, but in relations between people and between people and the components of their environment.



WIKIPEDIA  
The Free Encyclopedia

Main page  
Contents  
Featured content  
Current events  
Random article  
Donate to Wikipedia  
Wikipedia store

Interaction

Help  
About Wikipedia  
Community portal  
Recent changes  
Contact page

Tools

What links here  
Related changes  
Upload file  
Special pages  
Permanent link  
Page information  
Wikidata item  
Cite this page

Print/export

Create a book  
Download as PDF  
Printable version

In other projects

Wikimedia Commons

Languages

Español  
Português  
Русский  
Türkçe  
Українська

Edit links

Article Talk

Read Edit View history

Search Wikipedia

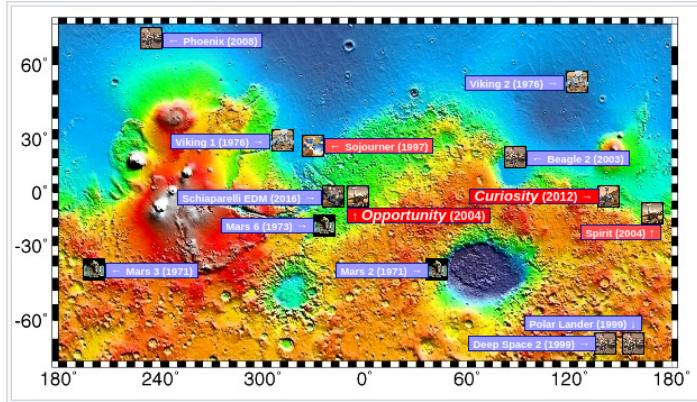
Not logged in Talk Contributions Create account Log in

## List of rocks on Mars

From Wikipedia, the free encyclopedia

This is an alphabetical list of named rocks (and meteorites) found on Mars, by mission. This list does not include Martian meteorites found on Earth.

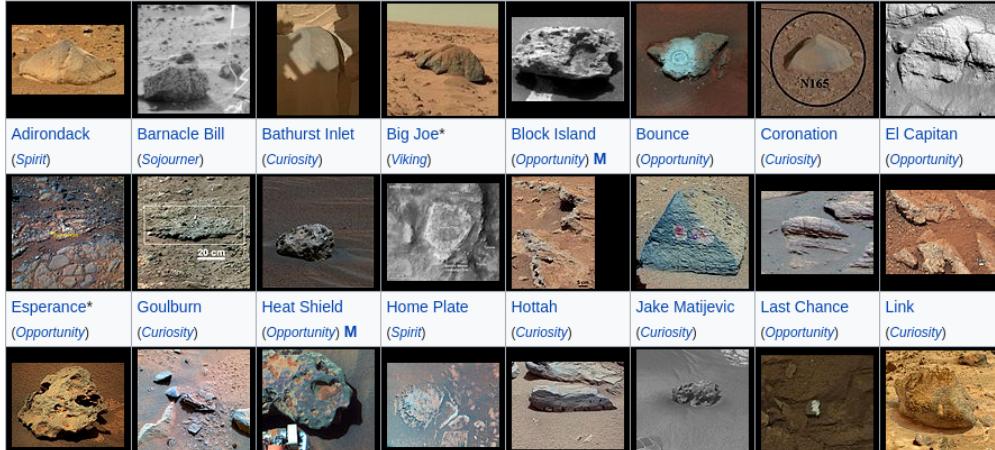
Names for Mars rocks are largely unofficial designations used for ease of discussion purposes, as the International Astronomical Union's official Martian naming system declares that objects smaller than 100 m (330 ft) are not to be given official names. Because of this, some less significant rocks seen in photos returned by Mars rovers have been named more than once, and others have even had their names changed later due to conflicts or even matters of opinion. Often rocks are named after the children or family members of astronauts or NASA employees. The name "Jazzy", for example, was taken from a girl named "Jazzy" who grew up in Grand Junction, CO, USA. Her father worked for NASA and contributed to the findings and naming of the rocks.



Interactive imagemap of the global topography of Mars, overlaid with locations of Mars landers and rovers. (Red label = Rover; Blue label = Lander; bold red/blue = currently active). Hover your mouse to see the names of over 25 prominent geographic features, and click to link them. Coloring of the base map indicates relative elevations, based on data from the Mars Orbiter Laser Altimeter on NASA's Mars Global Surveyor. Reds and pinks are higher elevation (+3 km to +8 km); yellow is 0 km; greens and blues are lower elevation (down to -8 km). Whites (>+12 km) and browns (>+8 km) are the highest elevations. Axes are latitude and longitude; Poles are not shown.

(See also: [Mars map](#) & [Mars Memorials](#) & [Mars Memorials map](#)) (view • discuss)

Notable rocks on Mars



Names for Mars rocks are largely unofficial designations used for ease of discussion purposes, as the International Astronomical Union's official Martian naming system declares that objects smaller than 100 m (330 ft) are not to be given official names.

Please Support Clarkesworld via [Patreon](#) or with a [Digital Subscription](#).

# CLARKESWORLD

HUGO AWARD-WINNING SCIENCE FICTION & FANTASY MAGAZINE



[ABOUT](#) | [E-SUBSCRIPTIONS](#) | [PODCAST](#) | [BACK ISSUES](#) | [COVER GALLERY](#) | [SUBMISSIONS](#) | [ADVERTISING](#) | [SUPPORT US](#) | [MAILING LIST](#)

## The Wine-Dark Sea: Color and Perception in the Ancient World

—by ERIN HOFFMAN —

"And jealous now of me, you gods, because I befriend a man, one I saved as he straddled the keel alone, when Zeus had blasted and shattered his swift ship with a bright lightning bolt, out on the wine-dark sea." —Homer, *The Odyssey*, Book V

Perception is a funny beast. Homer's "wine-dark sea" has puzzled scholars for centuries, leading to such far-fetched hypotheses as strange weather effects, air pollution, and mass Grecian color-blindness.

It's a phrase repeated in the works of W. H. Auden, Patrick O'Brian, and Brian Jacques, among others. Reading it today, we naturally assume that it is intended as allegory, some evocative reference to the sea's mystery, its intoxication.

We may never know for sure, but one peculiar fact casts the mystery in an interesting light: there is no word for "blue" in ancient Greek.

Homer's descriptions of color in *The Iliad* and *The Odyssey*, taken literally, paint an almost psychedelic landscape: in addition to the sea, sheep were also the color of wine; honey was green, as were the fear-filled faces of men; and the sky is often described as bronze.

It gets stranger. Not only was Homer's palette limited to only five colors (metallics, black, white, yellow-green, and red), but a prominent philosopher even centuries later, Empedocles, believed that all color was limited to four categories: white/light, dark/black, red, and yellow. Xenophanes, another philosopher, described the rainbow as having but three bands of color: *porphyra* (dark purple), *khloros*, and *erythros* (red).

The conspicuous absence of blue is not limited to the Greeks. The color "blue" appears not once in the New Testament, and its appearance in the Torah is questioned (there are two words argued to be types of blue, *sappir* and *tekeleth*, but the latter appears to be arguably purple, and neither color is used, for instance, to describe the sky). Ancient Japanese used the same word for blue and green (青 *Ao*), and even modern Japanese describes, for instance, thriving trees as being "very blue," retaining this artifact (青々とした: meaning "lush" or "abundant").

It turns out that the appearance of color in ancient texts, while also reasonably paralleling the frequency of colors that can be found in nature (blue and purple are very rare, red is quite frequent, and greens and browns are everywhere), tends to happen in the same sequence regardless of civilization: red : ochre : green : violet : yellow—and eventually, at least with the Egyptians and Byzantines, blue.

"Why then 'tis none to you; for there is nothing either good or bad, but thinking makes it so."  
—Hamlet, Act 2, Scene 2

Blue certainly existed in the world, even if it was rare, and the Greeks must have stumbled across it occasionally even if they didn't name it. But the thing is, if we don't have a word for something, it turns out that to our perception—which becomes our construction of the universe—it might as well not exist. Specifically, neuroscience suggests that it might not just be "good or bad" for which "thinking makes it so," but quite a lot of what we perceive.

The malleability of our color perception can be demonstrated with a simple diagram, shown here as figure six, "Afterimages". The more our photoreceptors are exposed to the same color, the more fatigued they become, eventually giving out entirely and creating a reversed "afterimage" (yellow becomes blue, red becomes green). This is really just a parlor trick of sorts, and more purely physical, but it shows how easily shifted our vision is; other famous demonstrations like this selective attention test (its name gives away the trick) emphasize the power our cognitive functions have to suppress what we see. Our brains are pattern-recognition engines, built around identifying things that are useful to us and discarding the rest of what we perceive as meaningless noise. (And a good thing that they do; deficiencies in this filtering, called sensory gating, are some of what cause neurological dysfunctions such as schizophrenia and autism.)

## ISSUE 76, JANUARY 2013

COMING 8.28.18

"A man claiming to be an ex-member of the ultra-secret Alien Containment Force ... has agreed to meet us in a secret place..."

SEB DOUBINSKY  
MISSING SIGNAL



[PREORDER NOW](#)

"A THRILLING TALE THAT DEFTLY MERGES SCI-FI AND WESTERN CONCEPTS"  
—KIRKUS REVIEWS

[Read More](#)



a novel by Daniel McFadden

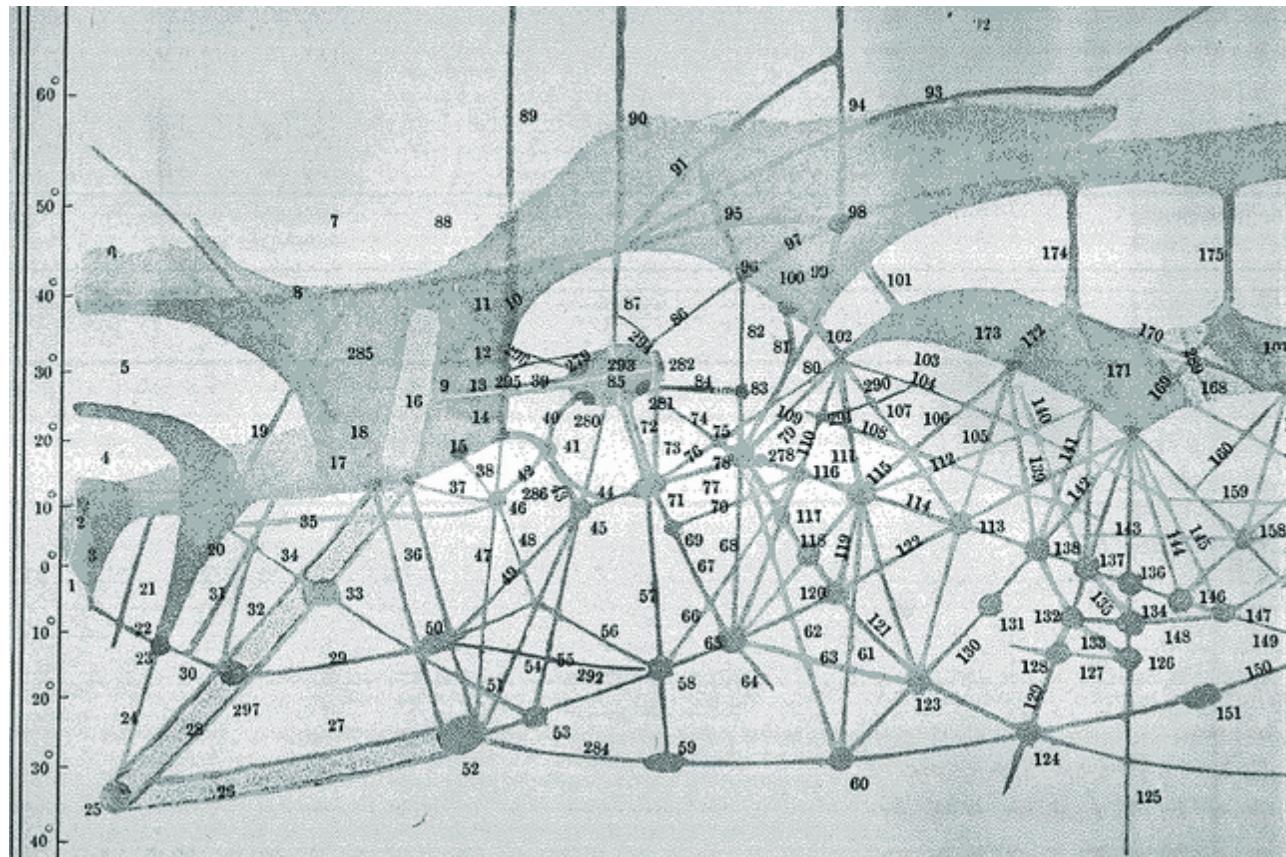
SUBSCRIBE TO  
**LOCUS MAGAZINE**  
FOR THE LATEST SCIENCE FICTION,  
FANTASY, AND HORROR NEWS

NEWS • REVIEWS • COMMENTARY  
PRINT • EPUB • PDF • KINDLE

### ABOUT THE AUTHOR



Erin Hoffman is an author and game designer from California. Her fantasy series The Chaos Knight completes with its third volume *Shield of Sea* and



"He theorized that an advanced but desperate culture had built the canals to tap Mars' polar ice caps, the last source of water on an inexorably drying planet."

**Mars map by Percival Lowell (1855–1916)**

Added by Bryce Wilner @ 11:04pm on 2013-Mar-20  
Connected by Clement Valla @ 01:47pm on 2018-May-07

ARTSTATION    ABOUT    CHALLENGES    JOBS    SHOP    MAGAZINE    Search

 Procedural Landscape Ecosystem // Cinematic Trailer (60fps)

 Procedural Landscape Ecosystem // Cinematic Trailer (60fps)

I has gone to 3 locations a and took a lot of references. I took more than 5,000 photos from these locations for vegetation and photogrammetry.

**PROCEDURAL**  
*Landscape Ecosystem*

PROCEDURAL SOURCE PHOTOS 3 LOCATIONS, MORE THAN 5000 PHOTOS

Gökhan Karadayı Environment | Terrain Artist

Friends of ArtStation

Show us your Unity skills Take the Neon Challenge & win up to \$20K Enter now

Procedural Ecosystem / FEATURES

This ecosystem is based on the "temperate broadleaf forest" biomes. The forest density is made up of pine trees and birch trees. All ecosystem is Real-Time Procedural Placement on landscape. In just 2 minutes, the entire ecosystem is created on 16km<sup>2</sup> landscape. I has gone to 3 locations a and took a lot of references.

Read More

Posted 4 months ago

676 Likes 9,354 Views 19 Comments

f Share P Pin it T Tweet in Share

19 Comments

Marco Romero 3D Certified Professional Designer Awesome work! Congratulations!

4 months ago

Gökhan Karadayı Environment | Terrain Artist Thanks

1 Like 4 months ago

Sergey Pervukhin mcfatstoker@gmail.com Wow! Looks fantastic!

4 months ago

This ecosystem is based on the "temperate broadleaf forest" biomes. The forest density is made up of pine trees and birch trees. All ecosystem is Real-Time Procedural Placement on landscape. In just 2 minutes, the entire ecosystem is created on 16km<sup>2</sup> landscape. I has gone to 3 locations a and took a lot of references.

### Procedural Ecosystem / FEATURES, Gökhan Karadayı

Added by Daniel Lefcourt @ 02:12pm on 2017-Dec-05  
Connected by Clement Valla @ 10:43am on 2018-May-08

**an unmanned exploratory spacecraft designed to transmit information about its environment**

> 'Now objects perceive me', the painter Paul Klee wrote in his Notebooks. This rather startling assertion has recently become objective fact, the truth.

>

> [...] Today it is impossible to talk about the development of the audiovisual without also talking about the development of virtual imagery and its influence on human behaviour, or without pointing to the new industrialisation of vision, to the growth of a veritable market in synthetic perception and all the ethical questions this entails. This should be considered not only in relation to control of surveillance, and the attendant persecution mania, but also primarily in relation to the philosophical question of the splitting of viewpoint, the sharing of perception of the environment between the animate (the living subject) and the inanimate (the object, the seeing machine).

>

> [...] But getting back to photography, if advertising's photographic cliche begins the process whereby the phatic image radically reverses the dependent perceiver-perceived relationship, thereby beautifully illustrating Paul Klee's phrase now objects perceive me, this is because it is already more than a brief memorandum, more than the photographic memento of a more or less distant past. It is in fact will, the will to engage the future, yet again, and not just represent the past.

Paul Virilio, *The Vision Machine* (British Film Institute and Indiana University Press, 1994), pp. 59-64. Translated by Julie Rose, 1994.  
Original Publication: *La machine de vision* (Editions Galilee, 1988)

**Excerpt from Virilio's "The Vision Machine"**

Added by Alexandros Stamatelatos @ 09:56pm on 2011-Nov-14  
Connected by Clement Valla @ 09:53pm on 2018-May-15

"Things are woven together. So we call the weaver the Grandmother." She whistled four notes, looking up the smokehole. "After all," she added, "maybe all this place, the other places too, maybe they're all only one side of the weaving. I don't know. I can only look with one eye at a time, how can I tell how deep it goes?"

## What is an Image?

Harold Cohen  
University of California at San Diego  
B-027, UCSD, La Jolla, CA 92093

Image-making, and more particularly art-making, are considered as rule-based activities in which certain fundamental rule-sets are bound to low-level cognitive processes. AARON, a computer-program, models some aspects of image-making behavior through the action of these rules, and generates, in consequence, an extremely large set of highly evocative "freehand" drawings. The program is described, and examples of its output given. The theoretical basis for the formulation of the program is discussed in terms of cultural considerations, particularly with respect to our relationship to the images of remote cultures. An art-museum environment implementation involving a special-purpose drawing device is discussed. Some speculation is offered concerning the function of randomizing in creative behavior, and an account given of the use of randomness in the program. The conclusions offered bear upon the nature of meaning as a function of an image-mediated transaction rather than as a function of intentionality. They propose also that the structure of all drawn images, derives from the nature of visual, cognition.

### 1. INTRODUCTION

AARON is a computer program designed to model some aspects of human art-making behavior, and to produce as a result "freehand" drawings of a highly evocative kind (figs 1,2). This paper describes the program, and offers in its conclusions a number of propositions concerning the nature of evocation and the nature of the transaction - the making and reading of images - in which evocation occurs. Perhaps unexpectedly - for the program has no access to visual data - some of these conclusions

bear upon the nature of visual representation. This may suggest a view of image-making as a broadly referential activity in which various differentiable modes, including what we call visual representation (note 1), share a significant body of common characteristics.

in some respects the methodology used in this work relates to the modeling of "expert systems" (note 2), and it does in fact rely heavily upon my own "expert" knowledge of image-making. But in its motivations it comes closer to research in the computer simulation of cognition. This is one area, I believe, in which the investigator has no choice but to model the human prototype. Art is valuable to human beings by virtue of being made by other human beings, and the question of finding more efficient modes than those which characterize

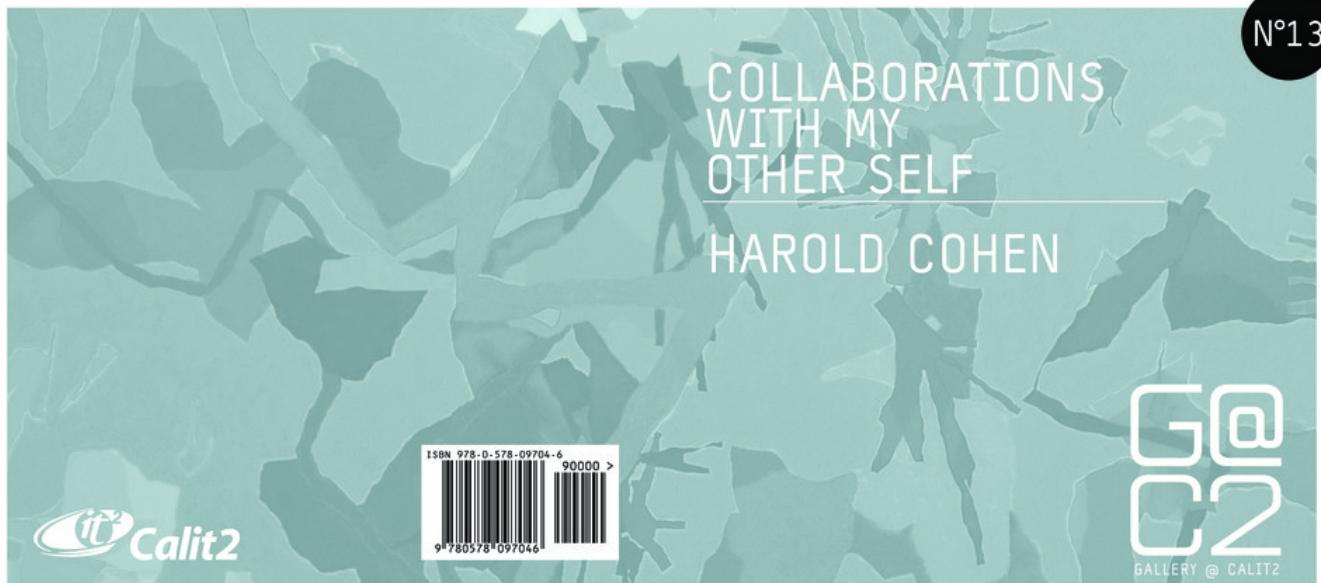
human performance simply does not arise.

My expertise in the area of image-making rests upon many years of professional activity as an artist - a painter, to be precise (note 3) - and it will be clear that my activities as an artist have continued through my last ten years of work in computer-modeling. The motivation for this work has been the desire to understand more about the nature of art-making processes than the making of art itself allows, for under normal circumstances the artist provides a near-perfect example of an obviously-present, but virtually inaccessible body of knowledge. The work has been informal, and *qua* psychology lacks methodological rigor. It is to be hoped, however, that the body of highly specialized knowledge brought to bear on an elusive problem will be some compensation.

AARON is a knowledge-based program, in which knowledge of image-making is represented in rule form. As I have indicated I have been my own source of specialized knowledge, and I have served also as my own knowledge-engineer. Before embarking on a detailed account of the program's workings, I will describe in general terms what sort of program it is, and what it purports to do.

First, what it is 'not. It is not an "artists' tool". I mean that it is not interactive, it is not designed to implement key decisions made by

N°13



**2011-2012-collaborations-self.pdf**  
Added by Clement Valla @ 01:50pm on 2018-May-23

On May 3, 1993. The computer program Deep blue did a strange move that Kasparov "concluded that the counterintuitive play must be a sign of superior intelligence", leading him to lose his capacity and lost the second game

That 44th move was allegedly a bug, A simple error mistaken for a sign of superior intelligence.

#### **Deep Blue Bug**

Added by Thomas Bouillot @ 08:48am on 2018-May-30  
Connected by Clement Valla @ 01:31pm on 2018-May-30

All the mountains boulder after you

**Lou Reed, Andy's Chest**

Added by Clement Valla @ 12:37am on 2018-May-31

In this perspective, a thing is never just an object, but a fossil in which a constellation of forces are petrified. Things are never just inert objects, passive items, or lifeless shucks, but consist of tensions, forces, hidden powers, all being constantly exchanged. While this opinion borders on magical thought, according to which things are invested with supernatural powers, it is also a classical materialist take. Because the commodity, too, is understood not as a simple object, but a condensation of social forces.

But I think the deeper and more interesting aspect of this misreading of the New Aesthetic is that it directly mirrors what it is describing: the illegibility of technology itself to a non-technical audience. From the very first post about the New Aesthetic I have been talking about what these images reveal about the underlying systems that produce them, and/or the human viewpoint which frames them. It is impossible for me, with an academic background in Computer Science and Artificial Intelligence, with a practical background in literary editing and software programming, with a lifetime of interacting with the internet and other systems, not to look at these images and immediately start to think about not what they look like, but how they came to be and what they become: the processes of capture, storage, and distribution; the actions of filters, codecs, algorithms, processes, databases, and transfer protocols; the weight of datacenters, servers, satellites, cables, routers, switches, modems, infrastructures physical and virtual; and the biases and articulations of disposition and intent encoded in all of these things, and our comprehension of them

BOMB 75  
Spring 2001

Art : Interview



Interviews

Film : Interview  
Amos Gitai  
by Minna ProctorFilm : Interview  
Wong Kar-wai  
by Liza BearLiterature : Interview  
Eduardo Galeano  
by Jaime ManriqueLiterature : Interview  
Tobias  
Schneebaum  
by Allan GurganusTheater : Interview  
Wendy  
Wasserstein  
by A.M. HomesArchitecture : Interview  
Samuel Mockbee  
by Judy HudsonArt : Interview  
**Andrea Zittel**  
by Stefano BasilicoArt : Interview  
Michael Goldberg  
by Saul Ostrow

First Proof +

Artists On Artists +

Editor's Choice +

Misc +



Andrea Zittel, *Free Running Rhythms and Patterns: Version II*, 2000, 1/4 inch walnut veneer panels, latex and oil-based vinyl lettering, black and white photographs: 27 panels each 79 x 31 5/8 x 2 inches. All Images Courtesy Andrea Rosen Gallery.

For over a decade, Andrea Zittel's art has investigated the structures of life on every level, from the biological (selective breeding), to the social and domestic (furniture design and clothing), to the fantastic (self-designed escape vehicles). In her latest project, Zittel has moved away from the mundanity of daily life into the terrain of complete separation, in the form of a literal private island. What is apparent in all of her work, however, is that rather than offering definitive answers, Zittel's art continually poses questions not only to her viewers but, most importantly, to herself. Significantly, Zittel has set up her life so that she will live with the consequences. A visit to Zittel's home is like entering the cross between a research facility and an artist's studio. Experiments and projects are everywhere, and like a science laboratory, special equipment is necessary to conduct the work at hand. In Zittel's case this consists of the furniture she uses, the clothes she wears and the food she eats, all of which she has designed and made. While she does use some mass-produced items in her daily life, everything has been customized: from the early Macintosh computer she spray painted black (which looks great, by the way) to the RAUGH workstation, a work-in-progress, where she and her assistants take care of correspondence and other administrative matters. Sometimes design decisions lead to unintended consequences. Instead of regretting those outcomes, Zittel relishes and incorporates the problematic and the unsuccessful into optimistic and productive activities which touch upon some of the major philosophical issues of our day.

+ Share

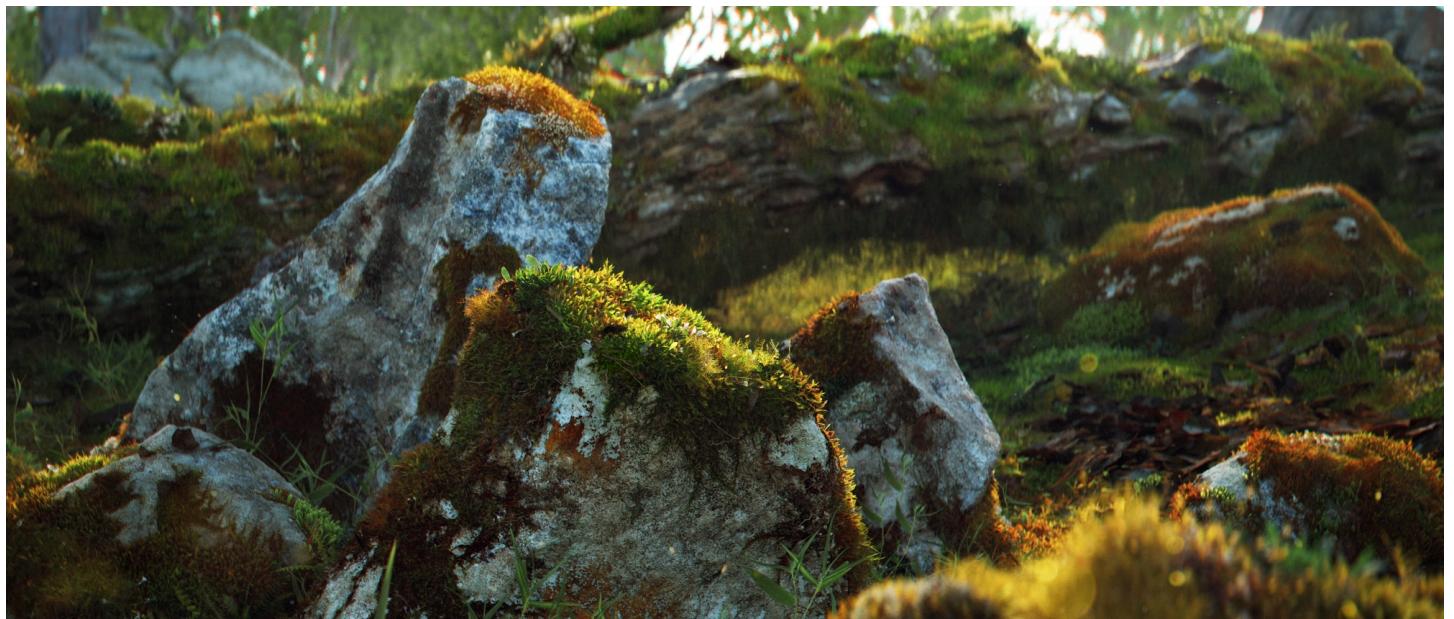
For over a decade, Andrea Zittel's art has investigated the structures of life on every level, from the biological (selective breeding), to the social and domestic (furniture design and clothing), to the fantastic (self-designed escape vehicles). In her latest project, Zittel has moved away from the mundanity of daily life into the terrain of complete separation, in the form of a literal private island.

#### Andrea Zittel

Added by Jon-Kyle Mohr @ 07:49pm on 2016-Nov-26  
Connected by Clement Valla @ 03:15pm on 2018-Jun-03

Advertisements





**Meadow-thumb.jpg**

Added by Maxime Delavet @ 06:50am on 2017-Jun-16  
Connected by Clement Valla @ 08:09pm on 2018-Jun-10

## **Turning to Stone**

Added by Amelia G @ 10:28pm on 2018-Jan-07  
Connected by Clement Valla @ 08:34pm on 2018-Jun-10

GN406  
G73  
2000

MATTER,  
MATERIALITY AND  
MODERN CULTURE

*Edited by*  
*P.M. Graves-Brown*



London and New York

THE LIBRARY  
THE UNIVERSITY OF NORTH CAROLINA  
AT CHAPEL HILL

"And that is very close to thinking of also political systems that transform a space, that transform the way we are dealing with the local or the landscape or the ecology of a place. And that is constantly shifting, as at the same time, those minerals and materials are shifting.

Everything is having this kind of constant transformation, and these are the multiple bodies that I'm interested in working in– not only as we human beings, but how a mineral, how a plant, how the soil is also going through that slow transformation and mutation."

**Otobong Nkanga**

Added by Gabe Wexler @ 07:48pm on 2018-Jun-05  
Connected by Clement Valla @ 12:00am on 2018-Jun-14

## [\*\*#all #images #simulations #texts #shows #faq\*\*](#)

*Inquiries?*

mail@iancheng.com

*Dear Ian, I emailed you over a month ago and still haven't heard back from you, wtf?*

*... try kat@metissuns.org*

*Galleries?*

[Pilar Corrias, London](#), [Standard \(Oslo\), Oslo](#), [Gladstone Gallery, New York](#)

*What is a simulation?*

It is a private game we devise when the aliveness of a situation is too complex to really know. It is drafting reality through an ocean of forking behaviors to find an optimal end. What is a live simulation? It is playing this game in public and not letting it end when the game gets good. Darwin said the greatest live simulation is nature herself, who incessantly tries and fails aloud, never stopping at perfection. But nature is often too fast, too slow, too big, too small, for us. We desire a live simulation at scale with human spacetime, but unending in its variety and blind to our barometers of quality. A live simulation that we can feel, but does not give a fig for us.

*No really, what is a simulation?*

It is a rehearsal run before the big event. It is a video game that plays itself. We simulate election forecasts, climate change models, the origins of the universe. In science, in school, in gambling, we use simulations to study an aspect of the world that has too many dimensions for the human mind to narrativize coherently, too many micro and macro forces at play to predict. It is a form in which i can model a dynamic process or system or composition of systems - for example, an imaginary animal's lifecycle, an ecology, or a manner of thinking - this is a simulation's premise. Then the computer does the work of playing out all the causal consequences of that premise with a rigor beyond human ability, akin to nature playing out its own overwhelming possibilities. You could say simulations always already existed. Some believe the universe is a grand ancestor simulation. Others believe that the law, culture, norms, our habits, our human *umwelt*, all already condition us to live in simulations of our own design. We are infantilized by legacy simulations, yet we can learn to love indeterminacy, the weird, the true troubles of now through the portal of simulation. A form that conjures these contradictions requires renewed lease on its namespace. *Simulation*: a thing we can think of and play with.

*Have you ever thought about live streaming a simulation like a nature cam?*

we're trying it now with MoMA and Twitch [mo.ma/iancheng](http://mo.ma/iancheng)

Ian Cheng on simulations.

### **IAN CHENG on simulations**

Added by Matthew Garrett @ 04:32am on 2018-Jun-14  
Connected by Clement Valla @ 12:33pm on 2018-Jun-14

"It is best to think of such institutions as machines with human parts. They can be constructed and designed by humans who are at the helm, but can easily outlast the humans that created them, even with no replacement at the helm. In this situation, they will not automatically fail, but will shamble along less and less effectively in the preordained direction, sometimes continuing to accumulate material wealth or even ever greater numbers of employees. Their agility and adaptability will vanish, however, as will their ability to achieve their original goals."

<https://medium.com/@samo.burja/institutional-failure-as-surprise-55c0b52a7930>



**Meoto Iwa**

Added by Clement Valla @ 06:37pm on 2017-Dec-30

Gaps are differences or discontinuities, anything that disrupts the continuity of presence. As such, gaps make absence visible and thereby prompting the interpretant to make inferences. Without gaps, the mind would be moving along sluggishly in a sea of homogeneity. The gap between the self and the nonself renders visible to the self an absence of knowledge about the other. Between humans and the machine, there is a bigger gap – a discontinuity in being.

Cohen has capitalized on the gap-making capacities of AARON since the very beginning: Unlike God who created humans in His own image, Cohen created AARON to be different – a wholly other, so to speak. He said in his interview with Scientific American Frontiers in the mid-90s: “I’d be happier if AARON’s work in the future were less like human work, not more like human work” (cited in Cornish, 2011, p. 7). As a programmer, Cohen’s goal had always been program autonomy (Cohen, 2009). He recounts as milestones the progressively widening gap between the human and the machine: the realization in the mid-1980s that human and machine are polar opposites in their coloring abilities; the realization in 2009 that the newly developed algorithms were “very unhuman” in that there is no discernible knowledge base, nor intelligence in the sense of decision making – all rules are local; no grand plans. With the development of the new algorithms, AARON’s autonomy has become “absolute” – the gap between the programmer and the program is now a chasm capable of creating a relationship crisis for Cohen. The gap created by AARON at the epistemological level is no less cataclysmic.



Journal List &gt; Wiley-Blackwell Online Open &gt; PMC4265294



This Article

For Authors

Learn More

Submit

*J Creat Behav.* 2014 Jun; 48(2): 136–151.Published online 2013 Dec 12. doi: [10.1002/jocb.44](https://doi.org/10.1002/jocb.44)

PMCID: PMC4265294

PMID: 25541564

## Mind, Machine, and Creativity: An Artist's Perspective

[Louise Sundararajan](#)[Author information](#) ► [Copyright and License information](#) ► [Disclaimer](#)

Go to: ▾

### Abstract

Harold Cohen is a renowned painter who has developed a computer program, AARON, to create art. While AARON has been hailed as one of the most creative AI programs, Cohen consistently rejects the claims of machine creativity. Questioning the possibility for AI to model human creativity, Cohen suggests in so many words that the human mind takes a different route to creativity, a route that privileges the relational, rather than the computational, dimension of cognition. This unique perspective on the tangled web of mind, machine, and creativity is explored by an application of three relational models of the mind to an analysis of Cohen's talks and writings, which are available on his website: [www.aaronshome.com](http://www.aaronshome.com).

**Keywords:** Harold Cohen, Machine creativity, the extended mind hypothesis, anthropomorphism, Charles Sanders Peirce, Cyborg

*"No one has caused me to think more about creativity in art than Harold Cohen"*  
([Buchanan, 2001](#), p. 26).

Computational creativity ([Boden, 1999, 2009; McCormack & Inverno, 2010](#); see also special issue of *AI Magazine*, fall 2009, vol. 30, no. 3; for different types of computer art, see [Boden & Edmonds, 2009](#)) is situated at the interface of artificial intelligence, cognitive psychology, philosophy, and the arts. The field of computational creativity concerns itself with the theory and performance of creativity—the former, theoretical definition of creativity, needs to be informed by the latter, how the machine performs in its implementation of creative ideas. This point is best articulated by Harold [Cohen \(1995\)](#) as follows:

*It is easy, in short, to assert that machines think, and equally easy to assert that they do not. If you do not know exactly what the machine did, both are equally fruitless in carrying our knowledge, including our self-knowledge, forward (p. 160).*

This article contributes to the studies of machine creativity by giving a first-hand account from Cohen of what he and the machine did. But why Harold Cohen?

Cohen and his painting machine AARON ([McCorduck, 1991](#)) have had outstanding success for decades in the creation of both abstract and representational art. The volume edited by [McCormack and Inverno \(2010\)](#) made extensive reference to Cohen (see especially his conversation with Frieder Nake, pp. 98–100). AARON is featured in <http://aitopics.org/topic/art>, one of the sites maintained by Association for the Advancement of AI, and also in a recent blog on AI and the arts, <http://createquity.com/2012/10/artificial-intelligence-and-the-arts.html>. For the purpose of this study, what is more relevant than prominence in the field is Cohen's unique perspective on computational creativity.

Margaret [Boden \(2009\)](#) distinguishes between two broad categories of computer art—interactive and standing alone. In *interactive* art, some or all of the creativity is attributed to the programmer or the human participants. By contrast, the stand-alone types of programs can be credited with creativity: One is *generative art*, or G-art, in which performance may be a stand-alone matter, wherein the computer generates the result all by itself. *The most eminent case of G-art in the visual arts is AARON, where*

### Formats:

[Article](#) | [PubReader](#) | [ePub \(beta\)](#) | [PDF \(98K\)](#) | [Citation](#)

### Share

[Facebook](#) [Twitter](#) [Google+](#)

### Save items

[Add to Favorites](#)

### Similar articles in PubMed

Imitation, Inspiration, and Creation: Cognitive Process of Creative Drawing by Copying Others' Artworks. [*Cogn Sci.* 2017]The flight and the downfall of the demon: creativity and illness in Rubel's life. [*J Med Biogr.* 2003]Paint with Me: Stimulating Creativity and Empathy While Painting with a Painter in Virtual Reality [*IEEE Trans Vis Comput Graph.* 2...]Artistic creativity, artistic production, and aging. [*Prog Brain Res.* 2013]Psychostimulants and Artistic, Musical, and Literary Creativity. [*Int Rev Neurobiol.* 2015]

See reviews...

See all...

### Links

[PubMed](#)[Taxonomy](#)

### Recent Activity

[Turn Off](#) [Clear](#)[Mind, Machine, and Creativity: An Artist's Perspective](#)

See more...

Harold Cohen is a renowned painter who has developed a computer program, AARON, to create art. While AARON has been hailed as one of the most creative AI programs, Cohen consistently rejects the claims of machine creativity. Questioning the possibility ...

## Mind, Machine, and Creativity: An Artist's Perspective

Added by Clement Valla @ 02:37pm on 2018-Jun-15

Never tired of looking at each other—

Only the Ching-t'ing Mountain and me

**Li Po**

Added by Clement Valla @ 02:45pm on 2018-Jun-15

as a radical vision of the human-machine interface, the Cohen-AARON Cyborg is a juxtaposition of differences and affinities, a creative hybrid that entails neither assimilation of the other, nor fragmentation of the self, but rather the possibility for a better self-integration facilitated by the radical difference between self and the other.

Journal #92

Journal #92 - June 2018

Elvia Wilk

# The Word Made Fresh: Mystical Encounter and the New Weird Divine

[Journal # 92](#)[Related](#)[Conversations](#)[Notes](#)[Share](#)

A biologist enters mysterious territory on a mission to comprehend the incomprehensible. Together with three colleagues—an anthropologist, a psychologist, and a surveyor—she crosses an imperceptible border into a region known as Area X. They are the twelfth expedition to cross the border. They are all women.

## The Word Made Fresh: Mystical Encounter and the New Weird Divine

Added by Charles Broskoski @ 05:11pm on 2018-Jun-22

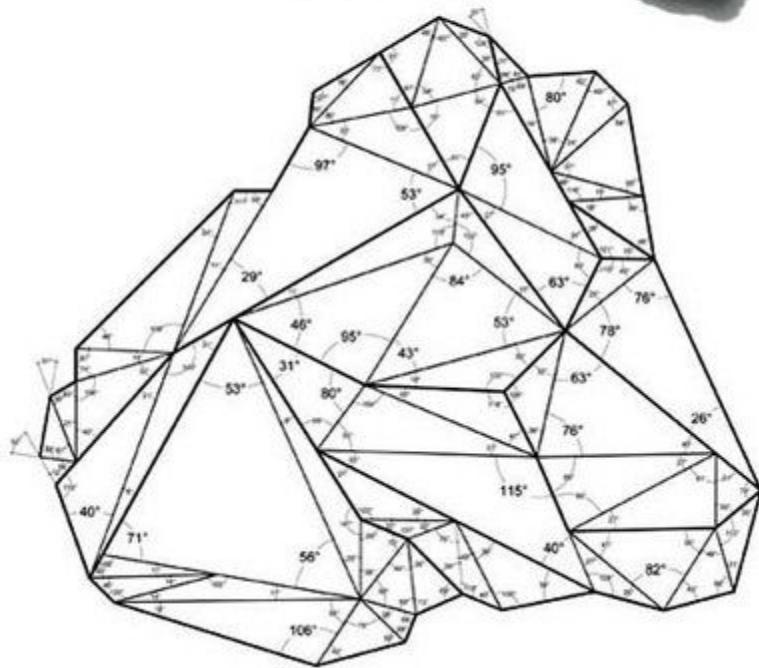
Connected by Clement Valla @ 02:33am on 2018-Jun-24



IBRA, Oman - In the arid vastness of this corner of the Arabian Peninsula, out where goats and the occasional camel roam, rocks form the backdrop practically every way you look. But the stark outcrops and craggy ridges are more than just scenery.

#### How Oman's Rocks Could Help Save the Planet

Added by Lukas W @ 10:37pm on 2018-Jun-30  
Connected by Clement Valla @ 05:13pm on 2018-Jul-01



This Pin was discovered by M I A. Discover (and save!) your own Pins on Pinterest. | See more about rocks, geometry and geometric nature.

#### Infographics

Added by Fran Alvarez @ 10:43pm on 2015-Feb-02  
Connected by Clement Valla @ 05:15pm on 2018-Jul-01

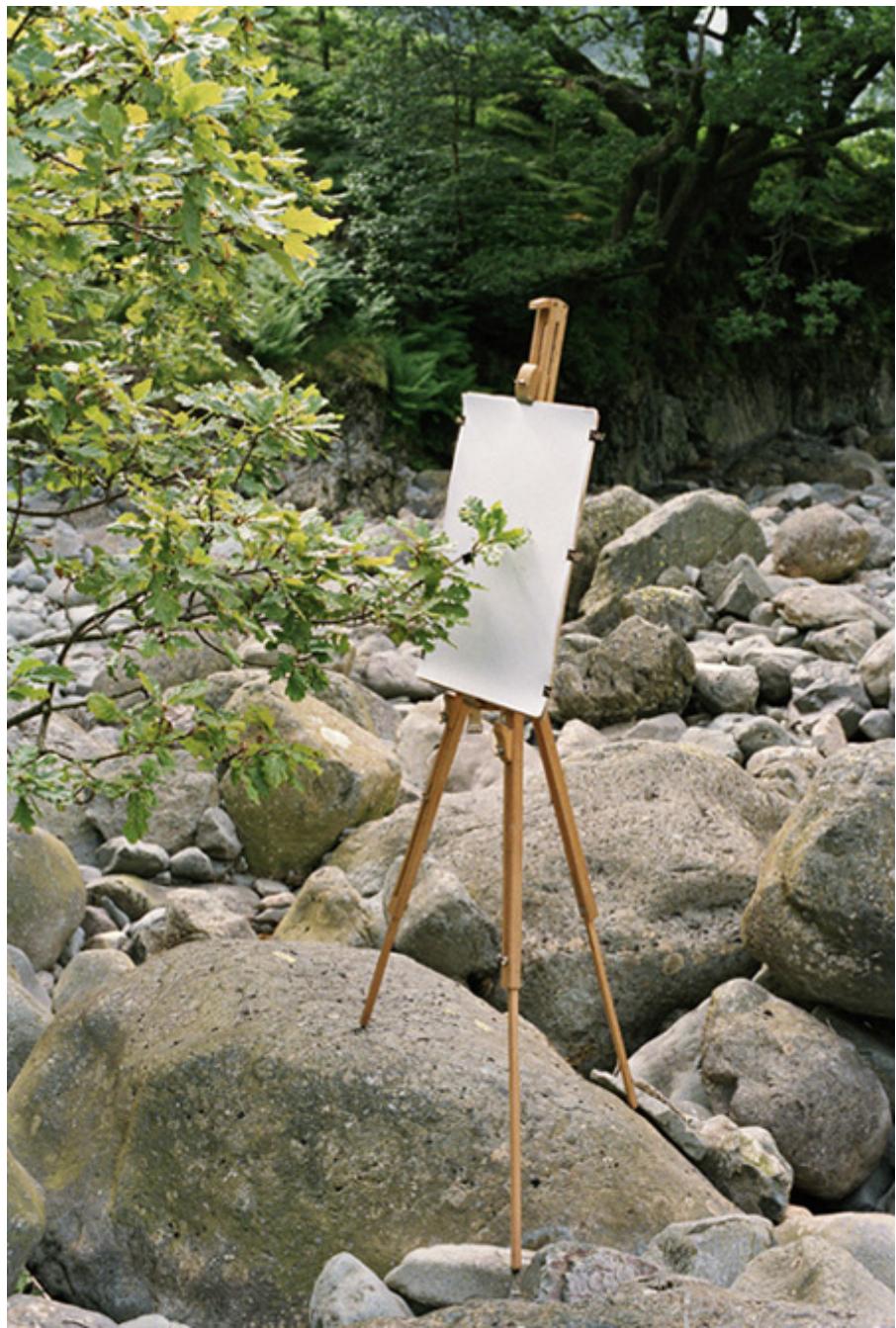
## **Iron Oxide**

Added by Clement Valla @ 04:26pm on 2018-Mar-21

David Abram proposes that it is not we who are thinking, but rather the environment that is thinking through us. Intelligence and thought are things to be found both in and around the self. “Each place is a unique state of mind,” Abram writes. “And the many owners that constitute and dwell within that locale—the spiders and the tree frogs no less than the human—all participate in, and partake of, the particular mind of the place.”

Lynch is able to treat the net as a simulacrum because he thinks knowing is something we do in our heads. We build up to meaning by starting with sensation. But the net, in his view, is sensation without a real referent. It is a representation of a representation. It is therefore too bad that he dismisses Andy Clark and David Chalmer's "extended mind" idea by saying, "it might be right but we don't have to go that far" because the mind is already extended, by which Lynch means that we rely on the testimony of others to justify our beliefs. But the extended mind concept says something more: we think with tools. The physicist cannot think about a problem without using a white board. An accountant needs a calculator. The philosopher needs books and writing materials and perhaps a fire and a glass of sherry. We think with tools. We think out in the world, not in inner representations of the world. And now we have new tools for thought. These tools include not just search engines, but everything from web pages to complex multi-modal networks of experts and amateurs. That is where thinking and knowing is now happening.

**space as prosthetic brain**



**Oak on Easel #1, Tim Knowles**

Added by Lucy Siyao Liu @ 10:48pm on 2018-Jul-06  
Connected by Clement Valla @ 12:05am on 2018-Jul-07



