```
x import * as THREE from './assets';
import { OrbitControls } from './node_modules/
three/examples/jsm/controls/OrbitControls.js';

// Creazione della scena
const scene = new THREE.Scene();

// Creazione della camera
const camera = new THREE.PerspectiveCamera(75, win-
dow.innerWidth / window.innerHeight, 0.1, 1000);
camera.position.z = 6;

// Creazione del renderer
const renderer = new THREE.WebGLRenderer();
renderer.setSize(window.innerWidth, window.inn-
erHeight);
document.body.appendChild(renderer.domElement);

// SUPERSPACE GALLERY immagine sfondo
const backgroundImage = new THREE.Tex-
tureLoader().load('texture.png');
backgroundImage.wrapS = THREE.RepeatWrapping;
backgroundImage.wrapT = THREE.RepeatWrapping;
backgroundImage.repeat.set(1, 1);
scene.background = backgroundImage;

// Aggiunta delle Orbit Controls
const controls = new OrbitControl-
s(camera, renderer.domElement);
controls.enableDamping = true;
controls.dampingFactor = 0.05;
controls.screenSpacePanning = false;
controls.minDistance = 4;
controls.maxDistance = 20;

// Raycaster per interazione del mouse
const raycaster = new THREE.Raycaster();
const mouse = new THREE.Vector2();

// Funzione per animare lo sfon-
do in risposta al movimento del mouse
function animateBackground() {
    backgroundImage.offset.x = mouse.x * 0.05;
    backgroundImage.offset.y = mouse.y * 0.05;
}

// Aggiunta dell'evento di movimento del mouse
window.addEventListener('mousemove', (event) => {
  mouse.x = (event.clientX / window.innerWidth) * 2 - 1;
  mouse.y = -(event.clientY / window.innerHeight) * 2 + 1;
  animateBackground();
});
```

Graphic project by: Davide Agostinelli,
Maryam Badiei,Giulia Gnessi, Veronica
Leoni, Davide Monti, Griselda Naci

Politecnico di Milano a.a. 2023/2024
Anthropology of Media
Professor: Derrick de Kerckhove

Typeface: Silka Mono Regular, Arial Narrow
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Inside paper: Start 75 gr
Printed and Finished: December 2023

a project for ANTHROPOLOGY OF COMMUNICATION

The exhibition aims to showcase artists who investigate themes of the human condition through the use of artificial intelligence, highlighting the very biases on which it is based.

The curated selection of artists featured in this exhibition uniquely examines those intricate dynamics through their artistic expressions, employing artificial intelligence as a genuine tool for in-depth exploration. Each artist deliberately incorporates AI methodologies into their creative process, utilizing the technology as a tangible and thought-provoking means of investigating the contemporary nuances inherent in these complex societal constructs. By doing so, they not only shed light on the biases ingrained within AI systems but also actively contribute to a profound discourse on the current state of these dynamics. The artworks serve as compelling reflections on the intersection of humanity and technology, encouraging viewers to engage critically with the multifaceted implications and transformative potential of artificial intelligence in shaping our collective understanding of identity-related challenges.


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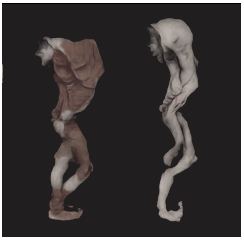
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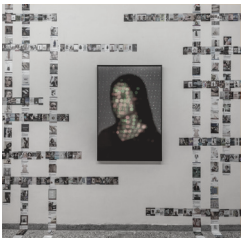
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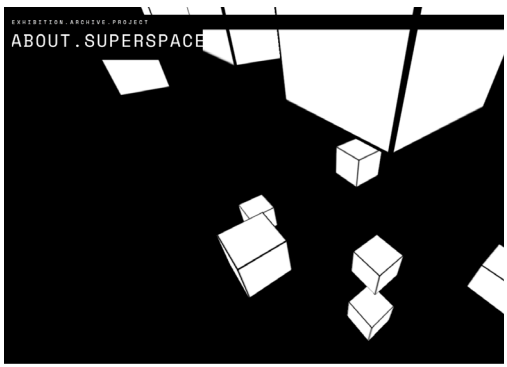

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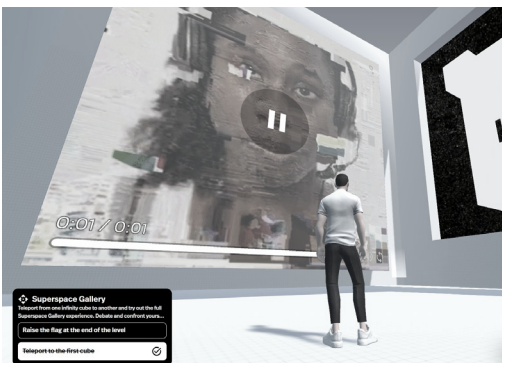


18

Encoded Identities

STEPHANIE DINKINS (US)

Superspace_1

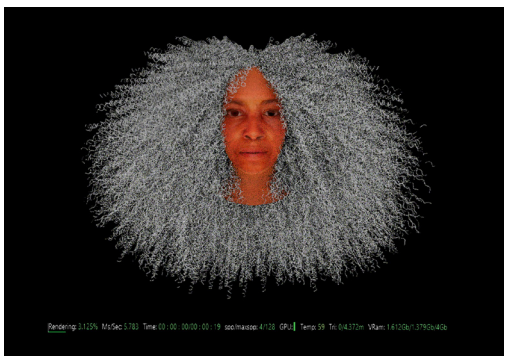
Conversations with BINA48

Exploration of human-robot interaction in collaboration with Bina48, recognized as one of the world's most advanced social robots. This ongoing art project captures their dynamic through a series of recorded conversations, probing the potential for a meaningful, long-term relationship between a person and an autonomous robot. The focus lies on emotional interaction, aiming to uncover significant aspects of the human-robot dynamic and the broader human condition. At the core of this initiative is Bina48, an intelligent computer developed by the Terasem Movement Foundation, boasting Breakthrough Intelligence via Neural Architecture with a processing power of 48 exaflops per second. This endeavor seeks to delve into the realms of independent thought and emotion within the context of a human-robot relationship.

STEPHANIE DINKINS (US)

Superspace_2

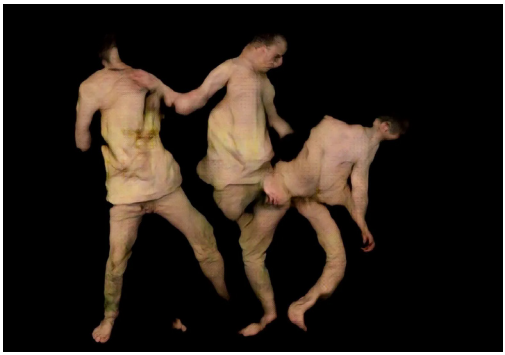
Not the only one avatar



An ongoing experiment utilizing a custom deep learning AI to craft a multigenerational memoir of a black American family. This voice-interactive AI, designed to represent underrepresented communities in tech, is named N'TOO. Trained on three generations of oral histories, N'TOO employs deep learning algorithms as a chatbot, offering firsthand insights. Hosted on secure computers to protect community data, N'TOO evolves dynamically, providing quirky, insightful responses. The project explores natural language processing, voice synthesis, and the balance between big and small data. By integrating storytelling, art, technology, and social engagement, the project aims to create culturally-specific, community-aligned AI. Emphasizing oral history and creative storytelling, N'TOO initiates discussions on AI's societal impact, highlighting nuance, transparency, and equity in the AI ecosystem.

DOUG ROSMAN (US)

Superspace_3

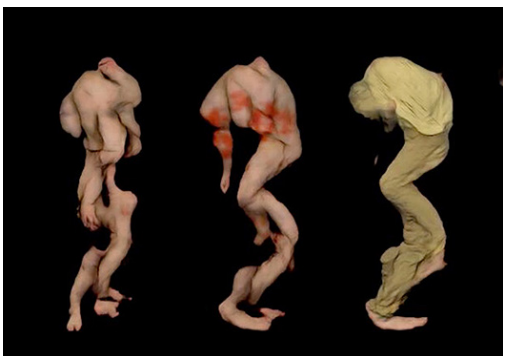


Self - Contained

A neural network undergoes training to perceive the world through the diverse lens of the artist's body, processing over 30,000 images. This AI system engages in an algorithmic interpretation, navigating the concept of the body as a subject with multifaceted dimensions. The result is the generation of surreal humanoid figures, unbound by the constraints of physics, biology, and time, embodying a state of simultaneous singularity and multiplicity. The artist strategically employs costumes and choreographed movements in the training images, optimizing the algorithm's ability to discern and represent the artist within this computational framework. "Self-Contained" delves into the exploration of how one can effectively portray oneself within the confines of a dataset, shedding light on the intricate interplay between the artist's identity and the shaping forces of algorithmic processes.

DOUG ROSMAN (US)

Superspace_4



Motion studies

Involves a neural network trained on over 30,000 images of the artist, interpreting the world as variations of the artist's body. The algorithmic interpretation creates surreal humanoid figures that defy the constraints of physics, biology, and time. The choice of costumes and movements during training aims to optimize the legibility of the artist within the computational system. The installation explores how one represents themselves in a dataset and raises questions about the algorithmic shaping of bodies. The accompanying Motion Studies features on-screen figures and a sequence of nine frames printed on dye-infused aluminum, highlighting the non-temporality of the AI system. The installation was part of the Future Conditions exhibition for SAIC's Art and Technology Studies department 50th Anniversary programming.

MINNE ATAIRU (US)

Superspace_5

Igun

In her Igùn project, Minne Atairu employs artificial intelligence in a novel context: to envision a past that has been taken away. She delves into the period of "artistic absence" in the Kingdom of Benin spanning from 1897 to 1914, a time marked by the British invasion, during which the creation of bronze artifacts was seized and transported elsewhere. Atairu utilizes AI, augmented reality (AR), and 3D printing to resurrect this lost cultural landscape, complete with bronze heads, vessels, altars, texts, and poems. By leveraging datasets from the pilfered objects, she constructs diverse narratives, including those that exist on the margins and have been negated outside the official royal circles. The result is a statistically predicted past, induced and somewhat imaginary, yet dynamically generated in the present moment. This reconstructed historical context serves as a catalyst for awareness and potential actions of reparation.

MINNE ATAIRU (US)

Superspace_6

Seeing With No Eyes

a screening program of video works by emerging to established artists including Memo Akten, Morehshin Allahyari, Minne Atairu, Carla Gannis, Faith Holland, Jieyuan Huang, Ha Na Lee, Bill Posters, Rachel Rossin, and Taietzel Ticalos centered around Artificial Intelligence as a means of collaborative video making.
Although the origin of AI can be traced back to as early as the mid-1940s, its mass commercialization and real-world usage just started to develop during the past 20 years. With social media algorithms and conversational bots starting to permeate our society, the scope of artificial intelligence also expanded from imitation of human intelligence to a collaborative relationship that extends to human abilities.
The works in this program, spanning from 2015 to 2021, were made with a range of AI technologies including GAN, GPT-3, Deepdream, Deepfake, and weak AI. Through uncanny AI-generated imagery and conversations, these videos test visual and narrative possibilities through the hybrid teamwork of human and machine.

MIMI ONUHA (US)

Superspace_7

The Library of Missing Datasets 2.0

The Library of Missing Datasets series focuses on the underrepresentation of black individuals in American datasets. Version 2.0 addresses the imbalance where black people are often objects of collection but lack agency over data. "Missing datasets" refer to blank spots in data-saturated spaces, revealing issues affecting vulnerable communities. The term "missing" implies a normative lack, highlighting disruptions in established systems. The concept is tied to the broader context of routine data collection, emphasizing the impact on marginalized groups.

MIMI ONUHA (US)

Superspace_8

Us, Aggregated 2.0

Mixed-media installation
The second work in the Us, Aggregated series, Us, Aggregated 2.0 focuses on who has the agency to define who "we" is. Using an image from the artist's personal family archives as its starting place, Us, Aggregated 2.0 presents a frame clustered series of photographs that Google's reverse-image search algorithms have categorized as similar and tagged with the label "girl".

JAKE ELWES (US)

Superspace_9

Zizi Motion

Exploration of human-robot interaction in collaboration with Bina48, recognized as one of the world's most advanced social robots. This ongoing art project captures their dynamic through a series of recorded conversations, probing the potential for a meaningful, long-term relationship between a person and an autonomous robot. The focus lies on emotional interaction, aiming to uncover significant aspects of the human-robot dynamic and the broader human condition. At the core of this initiative is Bina48, an intelligent computer developed by the Terasem Movement Foundation, boasting Breakthrough Intelligence via Neural Architecture with a processing power of 48 exaflops per second. This endeavor seeks to delve into the realms of independent thought and emotion within the context of a human-robot relationship.

JAKE ELWES (US)

Superspace_10

A.I. Interpreting 'Against Interpretation'

One AI visually interprets Susan Sontag's 'Against Interpretation,' and another AI surrealistically translates the images into language. Sontag criticizes over-analyzing art, emphasizing the importance of experiencing its form. The video showcases an AI nonsensically over-interpreting Sontag's words, highlighting the generative AI's uninterpretable nature. Using an image diffusion model, Sontag's sentences generate visuals, later interpreted into language by GPT-2 & CLIP. These models, trained on vast internet datasets, produce bizarre and brazen reinterpretations, echoing the video's theme of spreading disinformation.

DR. HEATHER DEWEY-HAGBORG (US)

Superspace_11

Probably Chelsea

An art collection featuring thirty algorithmically generated portraits of whistleblower Chelsea Manning. These distinctive portraits were created through the analysis of Manning's DNA, which she sent via cheek swabs while incarcerated and unable to receive visitors. The genomic exploration behind these portraits serves as a testament to the multifaceted nature of genetic data, highlighting the myriad interpretations possible and emphasizing the subjectivity inherent in reading DNA.Displayed at various human heights within the gallery's center, "Probably Chelsea" visually transforms into what resembles a diverse crowd or mass movement. This symbolic representation stands in solidarity with Chelsea Manning. The artwork, strategically crafted to coincide with Manning's release following President Obama's commutation of her sentence, challenges outdated concepts of biologically determined identity.

DR. HEATHER DEWEY-HAGBORG (US)

Superspace_12

Stranger Visions

Collection of discarded items like hairs, gum, and cigarette butts from public spaces in NYC, extracting and analyzing DNA to generate 3D printed portraits based on genomic research. The project aimed to highlight the emerging technology of forensic DNA phenotyping, exposing concerns about biological surveillance and genetic determinism. The project's forecast proved accurate, as Parabon NanoLabs launched a similar DNA "snapshot" service for police just two years later. I've since focused on critiquing the limitations and biases in phenotyping technology, emphasizing its inaccuracy and lack of impartiality for criminal investigations. My concerns about potential racial profiling are discussed in my article "Sci-fi Crime Drama with a Strong Black Lead" in the New Inquiry magazine. Supported by Eyebeam, Genspace, and NYU's Advanced Media Studio, this work is now part of the Centre Pompidou's collection and private collections worldwide.

CROSSLUCID (US)

Superspace_13

Landscapes

The collaborative project "Landscapes" involves the use of adversarial networks directed by data alchemists Martino Sarolli and Emanuela Quaranta. Opalescent images, blending portraiture, still life, and expressionist topography, stem from data sets related to the book "Landscapes Between Eternities" (2018, Distanz). Going beyond the book's content, the creative process encompasses material and movement tests, reflecting an intimate dialogue with adversarial networks. The resulting network of characters reveals a mysterious and primordial aura, exposing the intricate and multidimensional nature of human beings within a system of complementarity, relationality, and communality. Examining the body's instability, the project seamlessly shifts between virtual avatars, circulating in a transitional reality and inviting a reimagination of new forms for our existence.

CROSSLUCID (US)

Superspace_14

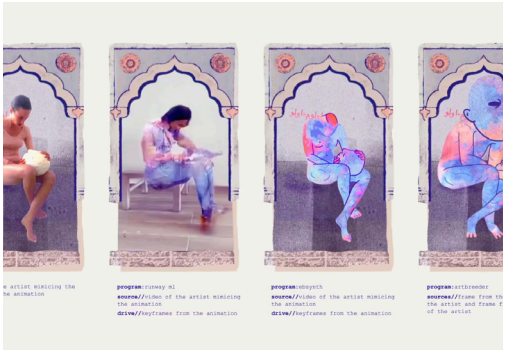
Osmotic Passage

A gesture- modulated, contemplative experience, a shimmering journey through hypnotic landscapes of divine artifacts induced by multilayered psychotronic work of Paul Laffoley. Conceptualised and sculpted in VR, they derive their forms and fluidities from the multiple trainings on spiritual symbolism in conjunction with Adversarial Networks. The viewer, presented with a set of instructions, is invited to this introspection by assuming a trance-inducing pose, a mindful suspension in time and space, a mindful suspension in time & space daydreaming through an opalescent embroidery of sonic and visual paths composed by Giacomo Gianetta. Lead by an anthropomorphic avatar through an opalescent embroidery of sonic and visual paths, they become a portal for individual and collective digital day dreaming. The experience is driven by their endurance and meditative perseverance. For the ones who choose to navigate long enough through the lucid trail, a bespoke content for personal divination will be spawned.

MELTEM SAHIN (TUR)

Superspace_15

Sketches + AI



In these sketches, the artist explores her style and the relationship between her work and machine learning within the context of a new world order. The first animation, "Let go of the dead," marks the beginning of a series of shrines symbolizing alternate realities. The characters, resembling infants, represent the start of a "new not normal." Subsequent animations depict the artist mimicking these beings, the emergence of machine-generated children, and a cyclical journey symbolized by a character ascending and returning to the point of origin. The sketches delve into themes of identity and evolution in the age of machine learning.

MELTEM SAHIN (TUR)

Superspace_16

Teratome

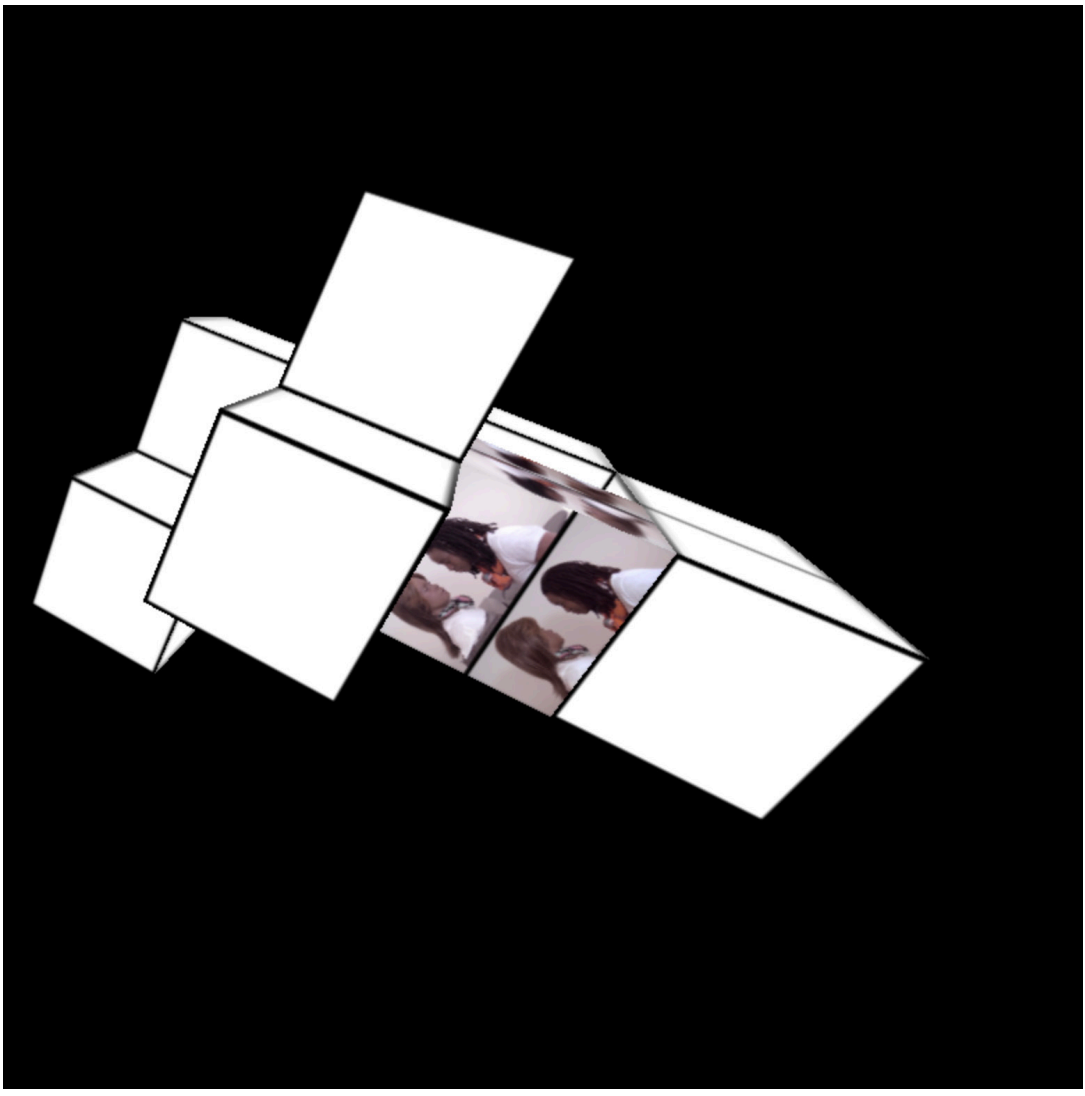
A series of artworks created using my Network Bending techniques. Filters have been inserted in the higher layers of GANs, to disrupt, invert and twist the image formation process at its very earliest incarnation. As the distorted formations cascade down through the rest of the GAN, it produces produces highly detailed imagery from the corrupted formations, resulting in images that have the photo-realistic qualities portraits, but with impossible distortions and formations.

EXHIBITION.ARCHIVE.PROJECT

ENCODED.IDENTITIES

STEPHANIE DINKINS

In the website is possible to see the current exhibition, go through the archive to see previous exhibits and have more informations about the project.



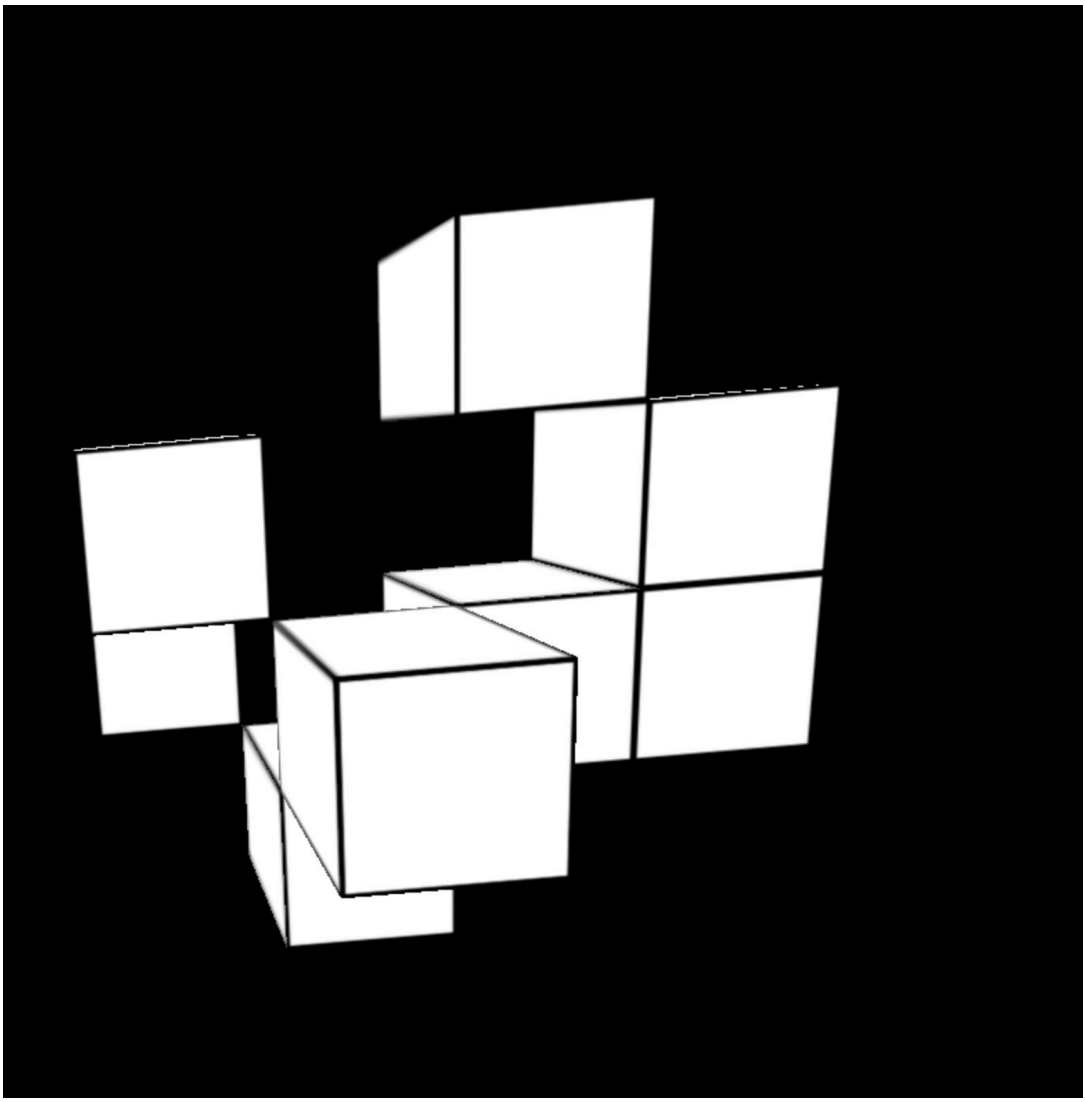
EXHIBITION.ARCHIVE.PROJECT

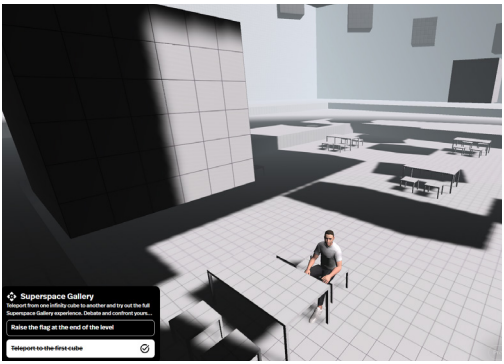
INTRO

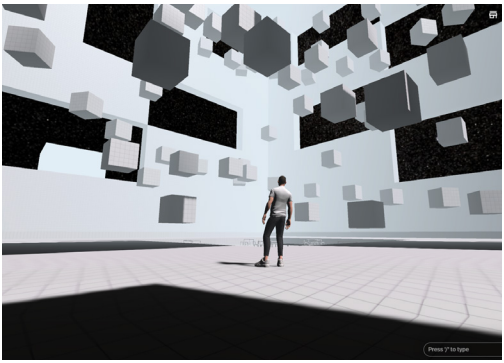
Investigating Humanity's Issues through artificial intelligence, such as identity, race, culture and gender. The exhibition aims to showcase artists who investigate themes of the human condition through the use of artificial intelligence , highlighting the very biases on which it is based.

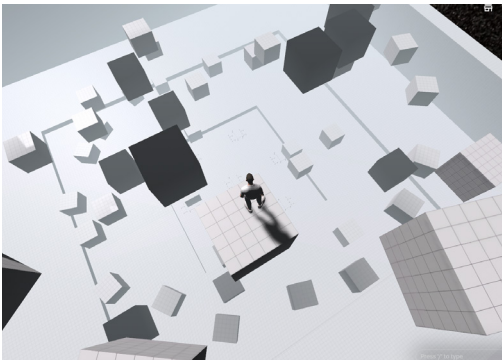
EXHIBI-
TION

The curated selection of artists featured in this exhibition uniquely examines those intricate dynamics through their artistic expressions, employing artificial intelligence as a genuine tool for in-depth exploration. Each artist deliberately incorporates AI methodologies into their creative process, utilizing the technology as a tangible and thought-provoking means of investigating the contemporary nuances inherent in these complex societal constructs. By doing so, they not only shed light on the biases ingrained within AI systems but also actively contribute to a

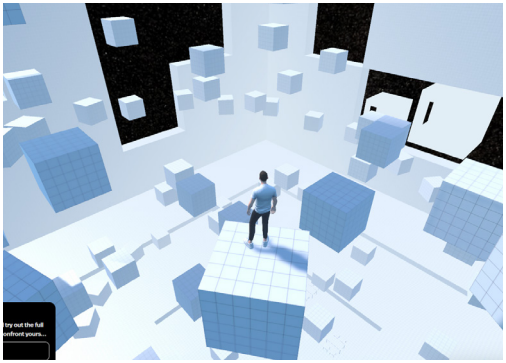


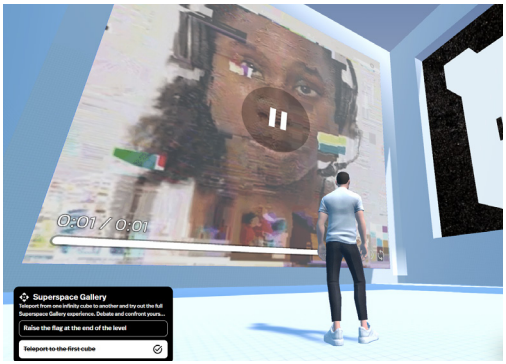






On the spatial.io platform you can enter the digital museum firsthand and visit the exhibition. The whole space is designed taking up the aesthetics of quaderna. At the end of the artworks there's a public square, where you can interact with other visitors and explore the space.

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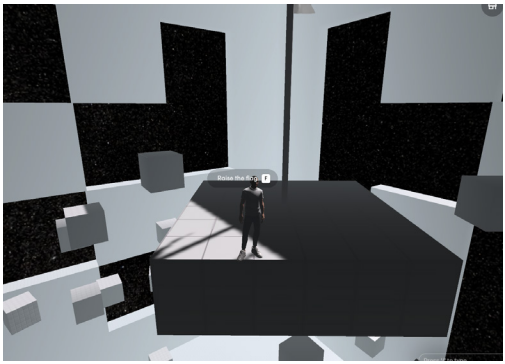
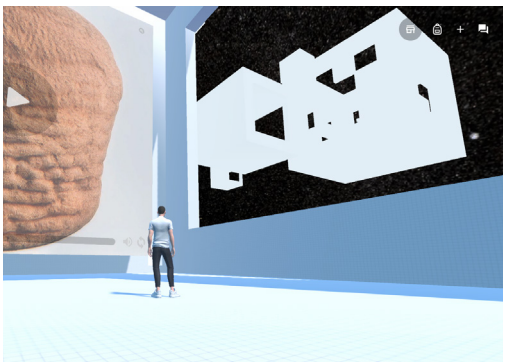
Superspace Gallery
Teleport from one infinity cube to another and try out the full Superspace Gallery experience. Debate and confront yours...
Raise the flag at the end of the level
Teleport to the first cube






Superspace Gallery
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Raise the flag at the end of the level
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