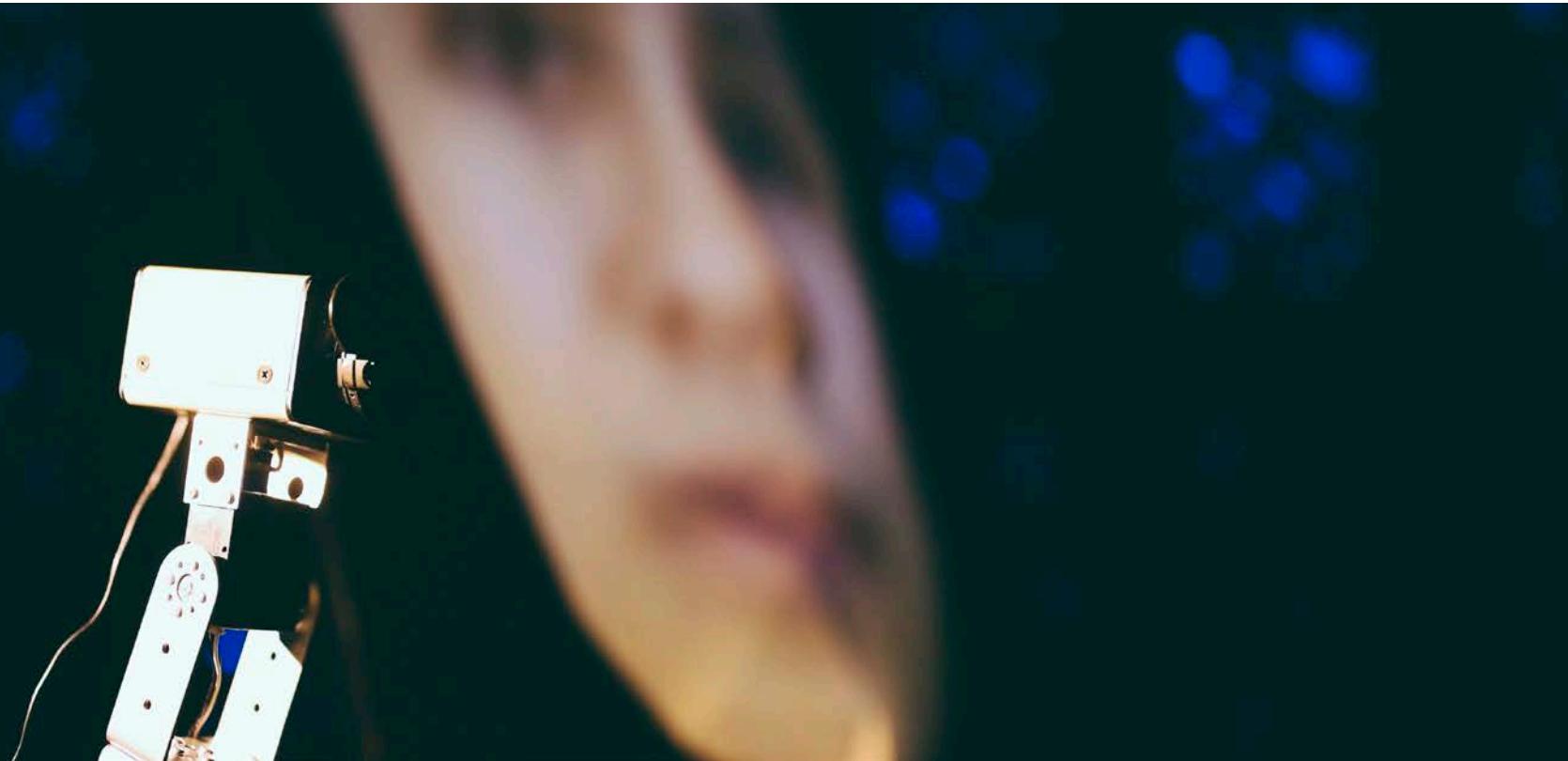


STORIES UNDER THE INFLUENCE

as told to RAY LC

FORDHAM
NMDD
2019



STORIES UNDER THE INFLUENCE

PLAN FOR
TODAY

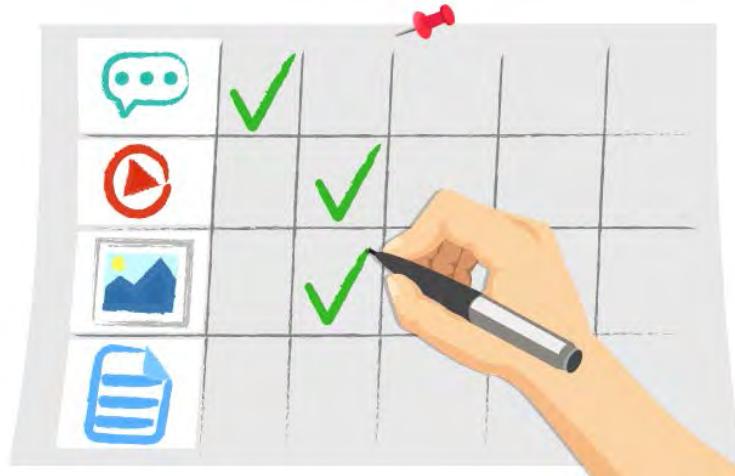
Listening to stories

Making stories

Study: telling stories with machines

Study: telling stories with technology

Study: telling stories with empowerment



STORIES TELL US ABOUT THE PEOPLE WHO TELL THEM

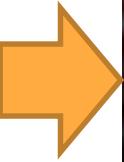


“taught me how to swim by throwing in water”



“have to take risks to create a business”

STORIES TELL US ABOUT THE PEOPLE WHO TELL THEM

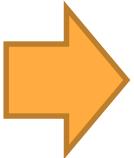


“taught me how to swim by throwing in water”

“never trust authority, fight for your rights”

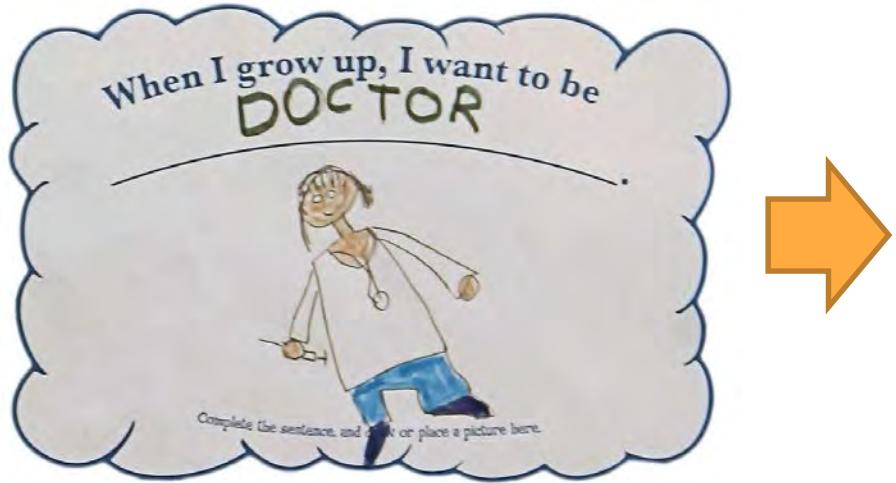
WE EDIT STORIES FOR PURPOSE

stories under our influence



OUR STORIES COMMIT US TO PURPOSE

stories influence us



WE COMMUNICATE USING STORIES



transcendental idealism

WE COMMUNICATE USING STORIES



transcendental idealism



semantics

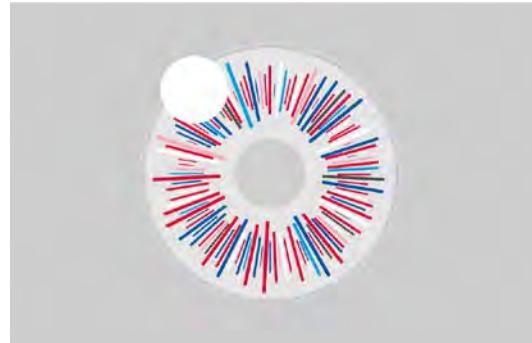
WE COMMUNICATE USING STORIES



transcendental idealism



semantics



transdisciplinary

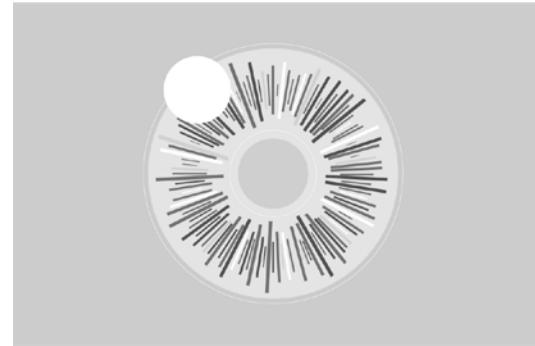
WE COMMUNICATE USING STORIES



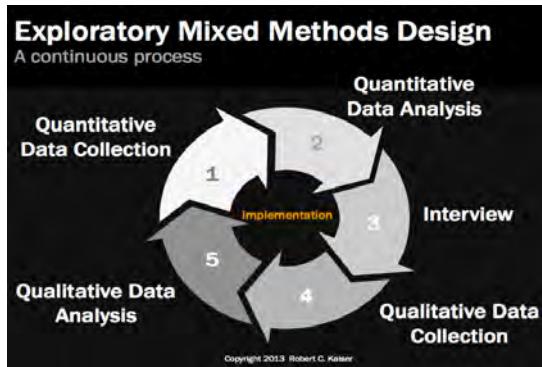
transcendental idealism



semantics



transdisciplinary



mixed methods

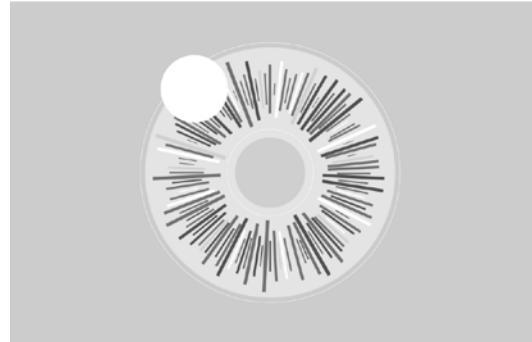
WE COMMUNICATE USING STORIES



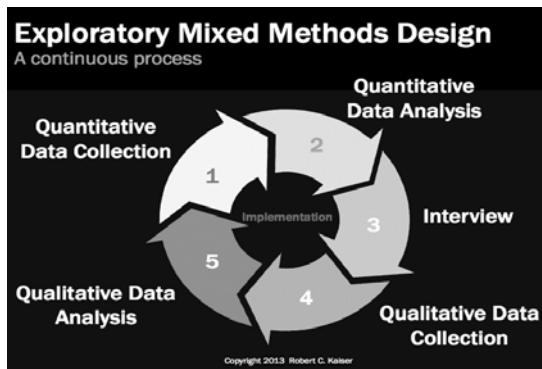
transcendental idealism



semantics



transdisciplinary



mixed methods



grants/fellowships/pitches

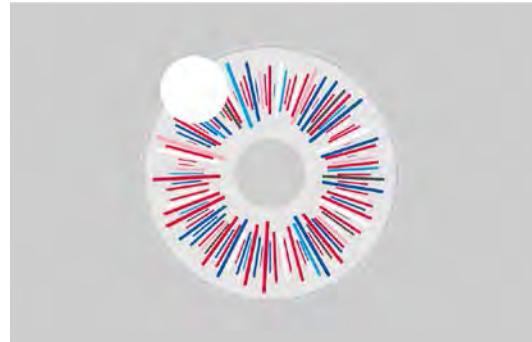
WE COMMUNICATE USING STORIES



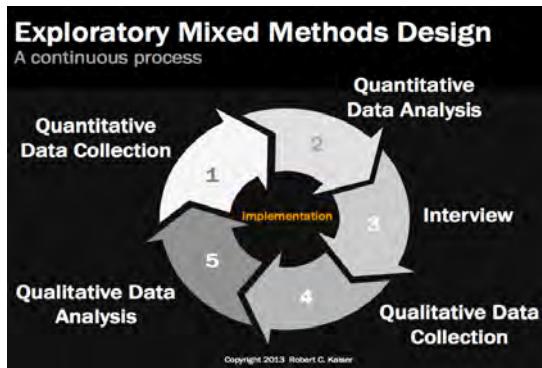
transcendental idealism



semantics



transdisciplinary



mixed methods



grants/fellowships/pitches



art

STORIES OF HYBRID PRACTICE

LAMP: AN ODYSSEY

as told to RAY LC

2017



SECRET LIVES OF MACHINES

as told to RAY LC

2017



MACHINE GAZE

as told to RAY LC

2017



ARTISTIC INTELLIGENCE

as told to RAY LC

2019



LOOK AT ME, THINK OF ME

as told to RAY LC

2019



A CASE FOR PLAY: ROHINGYA REFUGEE EXPERIENCE

as told to RAY LC

2019



LAMP: AN ODYSSEY

2017

as told to RAY LC





CURRENT USES OF MACHINE INTELLIGENCE

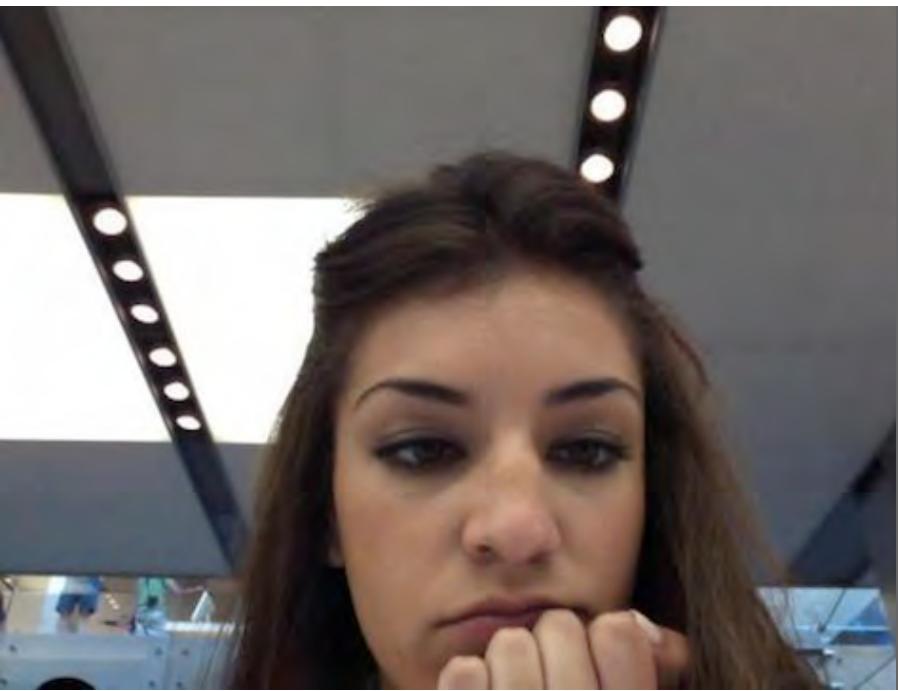


AARON mimicking Harold Cohen's style.



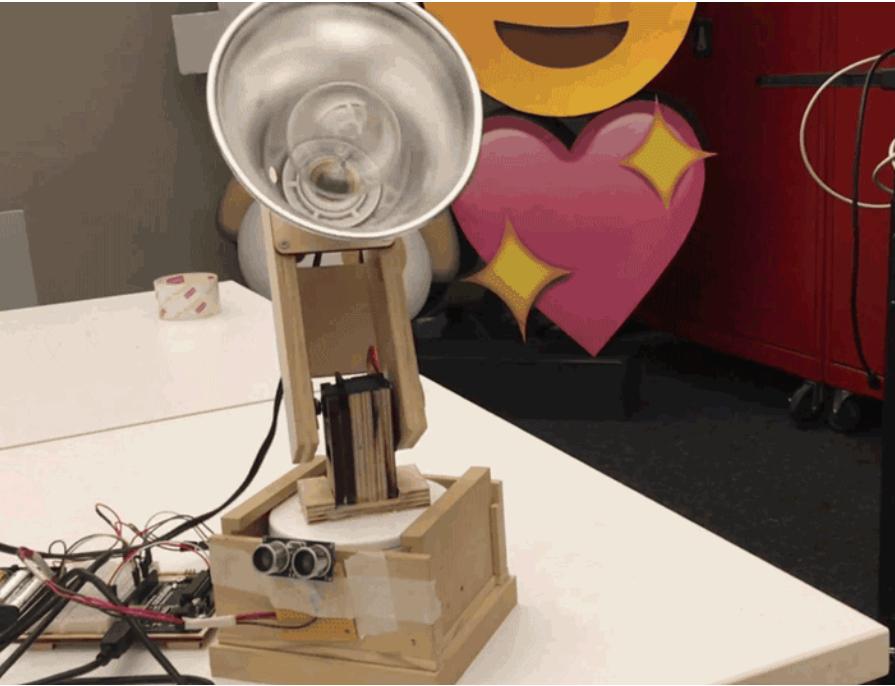
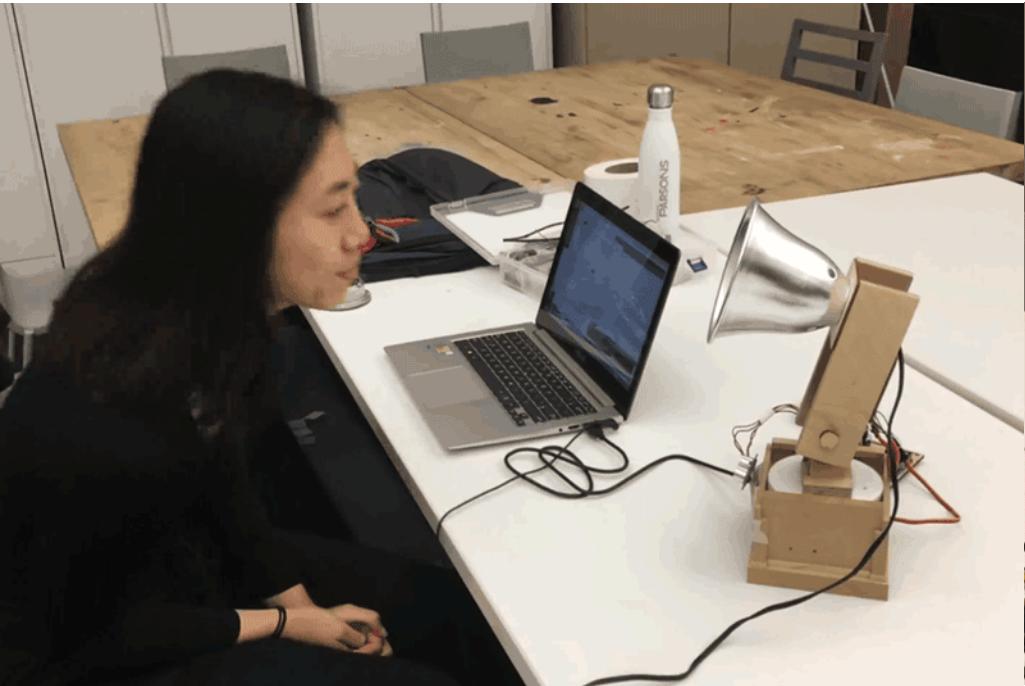
NSynth makes sounds from existing material.

MACHINES WITH AURA OF MYSTERY



I'm not sure I understand you
fully.

MACHINES WITH HUMAN GESTURES

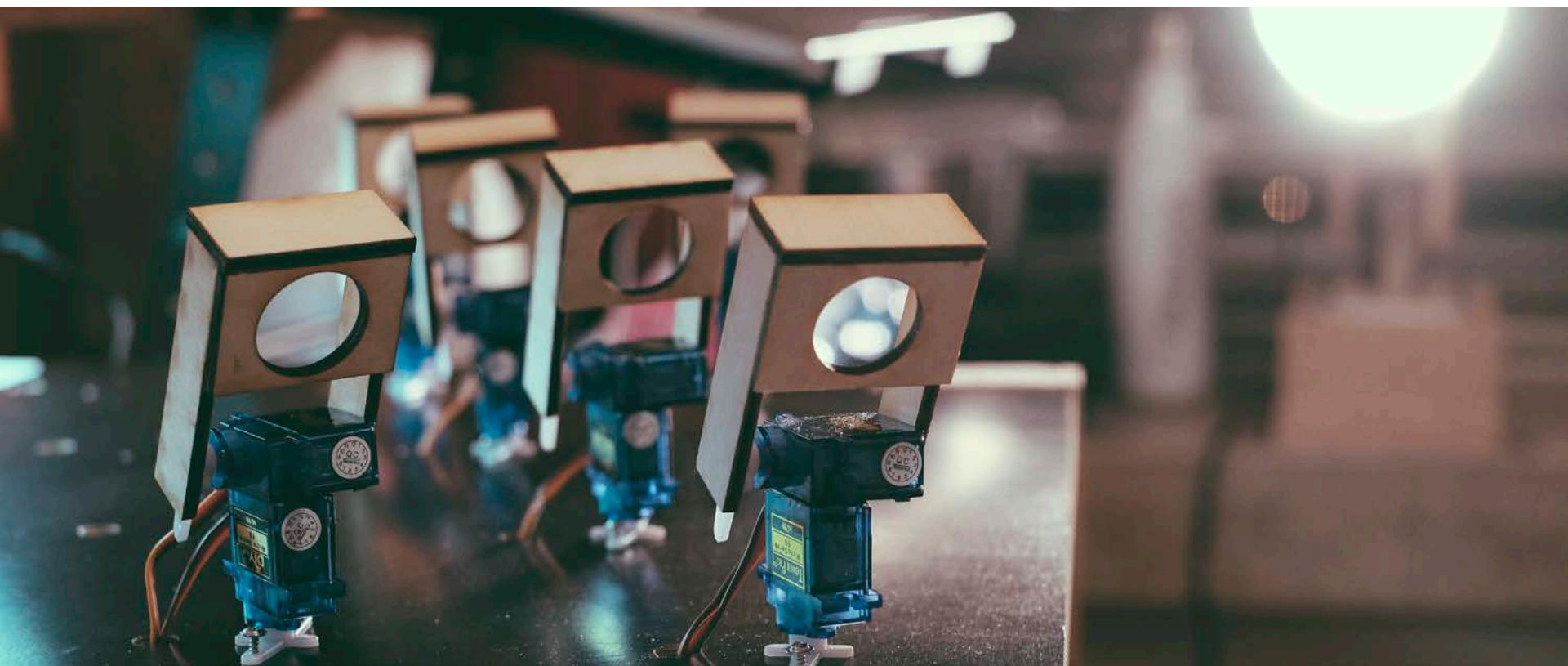


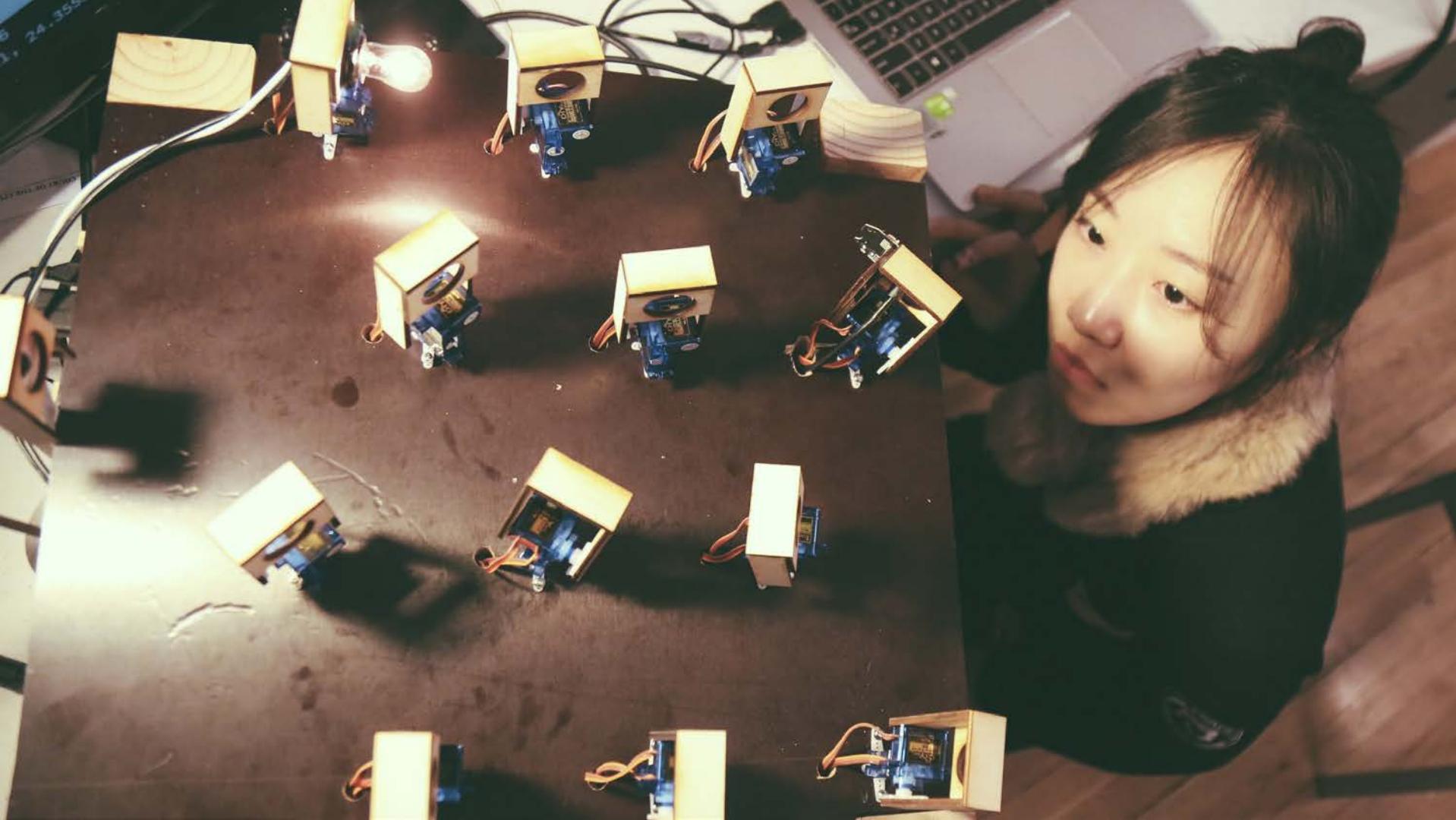


SECRET LIVES OF MACHINES

2017

as told to RAY LC





6, 24.355

THE STARE: COLLECTIVE INTERACTIVITY





MACHINE GAZE

as told to RAY LC

2019

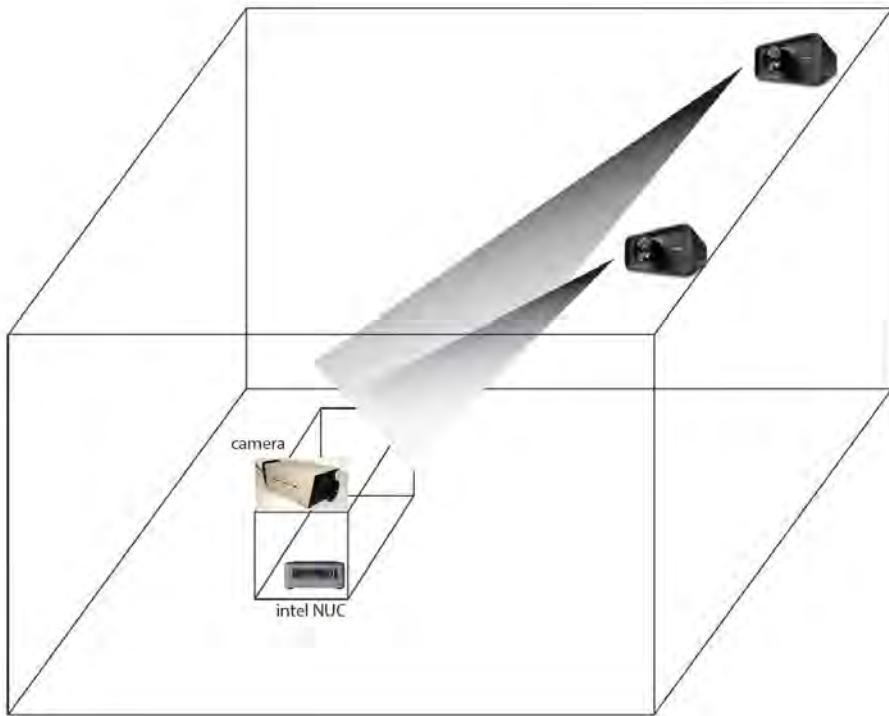
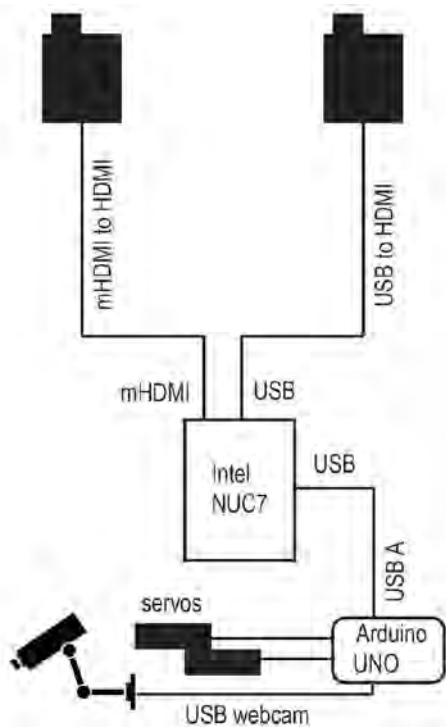




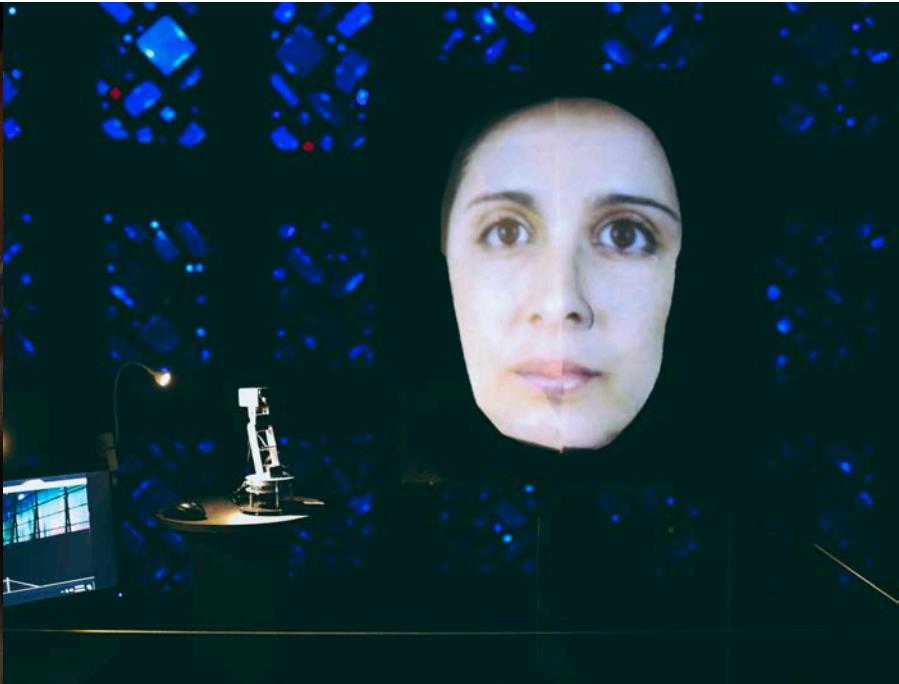
A SURVEILLANCE CAMERA FROM THE 60s + COMPUTER VISION



COUPLED TO SERVO CONTROL AND PROJECTION



FACE PROJECTION ON SCULPTURE





ARTISTIC INTELLIGENCE

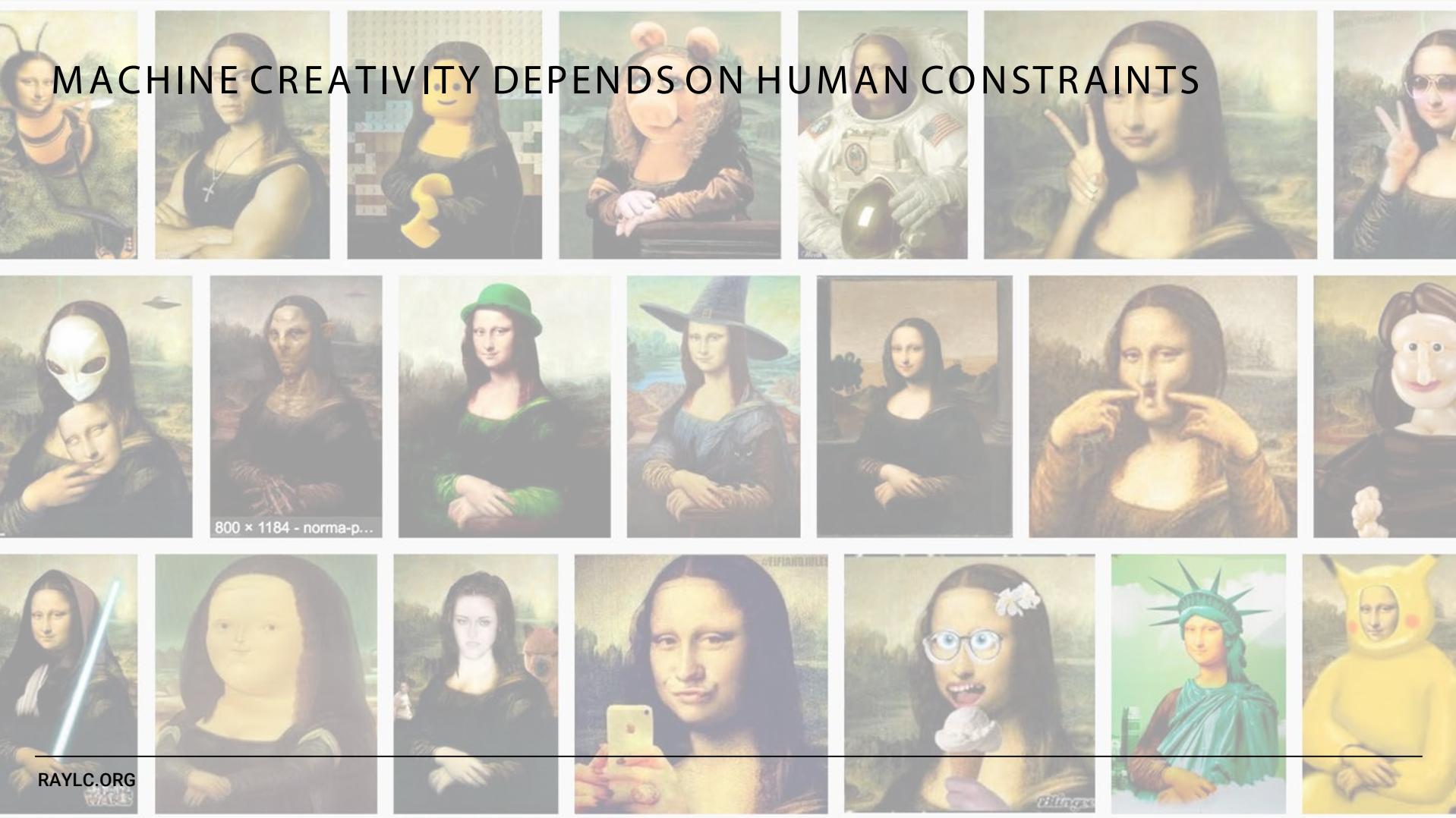
2018

as told to RAY LC





MACHINE CREATIVITY DEPENDS ON HUMAN CONSTRAINTS



CREATIVITY HAS TO SURPRISE



THE ANTICIPATOR

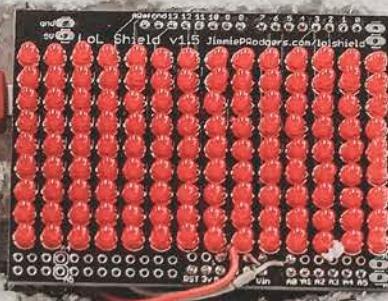
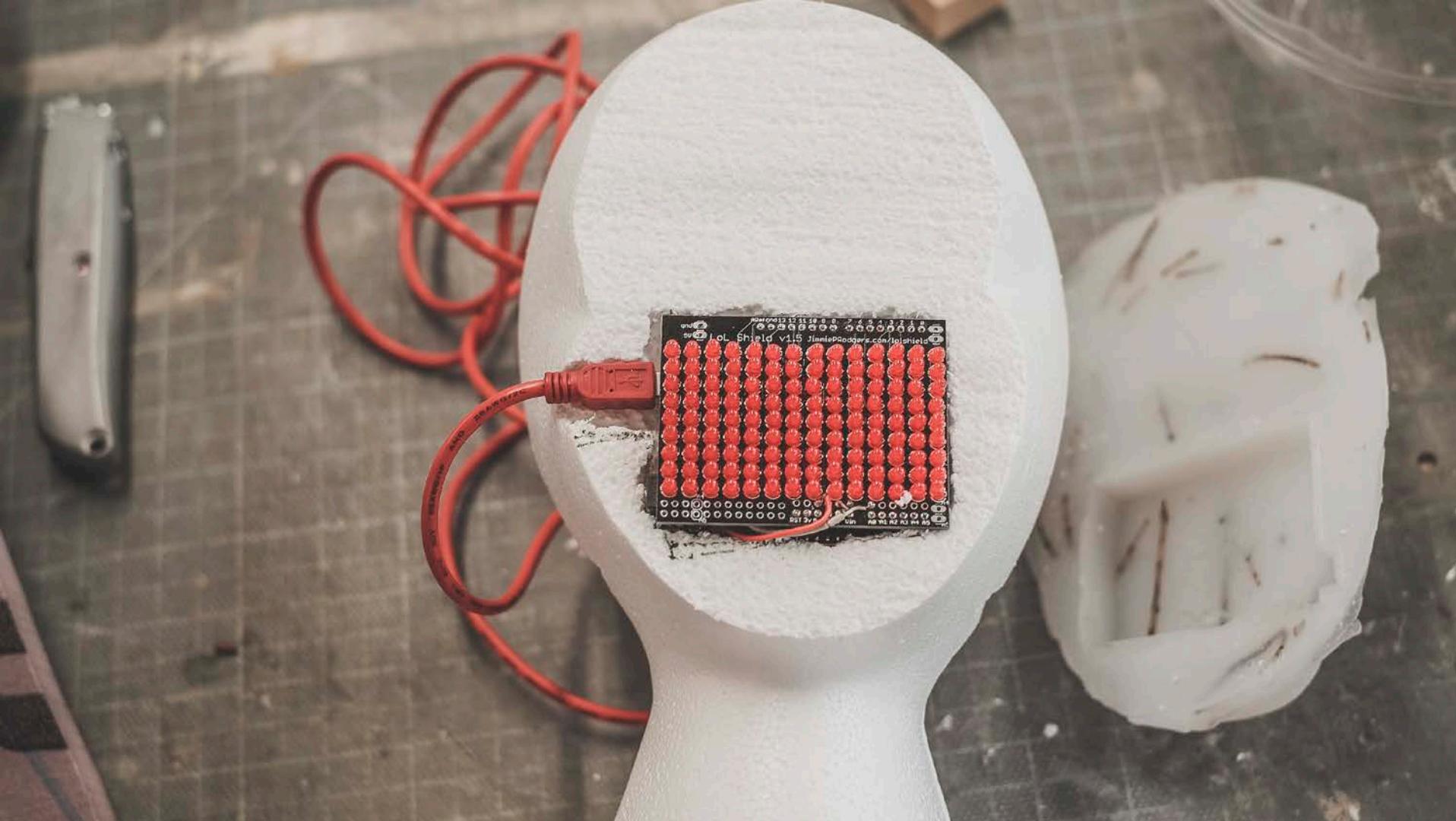


THE ARGUER



THE ANALYST





LOOK AT ME, THINK OF ME

2018

as told to RAY LC and FIFI ZHANG





INFORMATION



SPEAKER



LISTENER



ATTENTION



ATTENTION IS THE COMMODITY

we talk to gain attention to ourselves

but shouldn't we actually pay
attention to get attention?



INSPIRATIONS



Moritz Wehrmann's Alter Ego (2013) - schizophrenia



Ray LC & Fifi Zhang (2018) - speech and EEG interactivity

LOOK AT ME, THINK OF ME





A CASE FOR PLAY: ROHINGYA REFUGEE EXPERIENCE

2019

as told to RAY LC, ANIKA ULLAH, and FABEHA MONIR





FULLER PERSPECTIVE FROM DIVERSE MODES OF STORYTELLING



DOCUMENTARY

Narrates the loss of child on
the way from Myanmar,
memory in Ramadan



VR EXPERIENCE

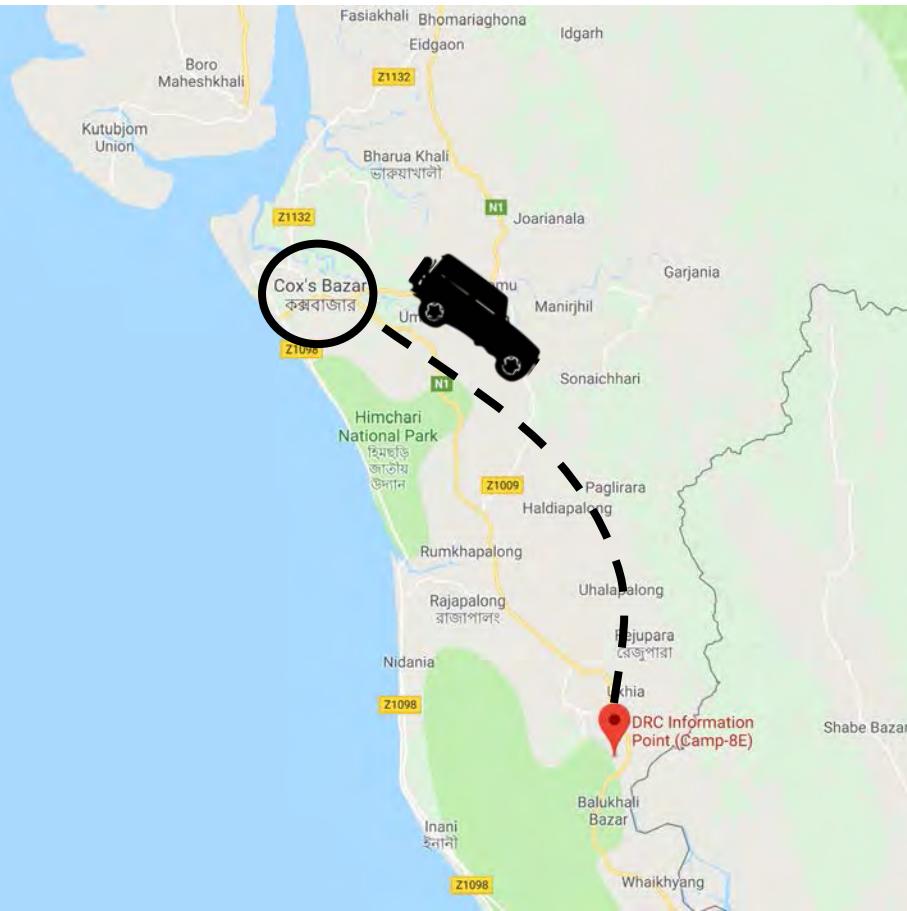
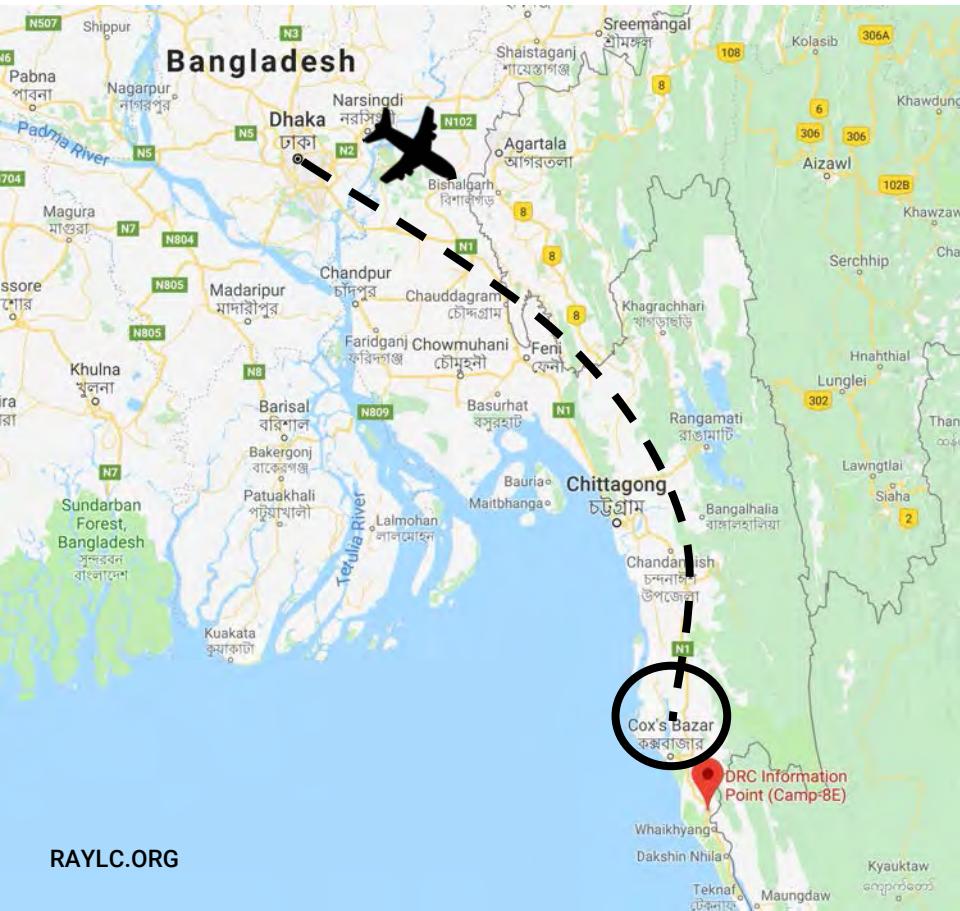
Rohingya child takes you
around the camps in daily life
activities



EMPOWERMENT

Teaching refugees how to
use phone and 360 camera
to record and express

JOURNEY TO ROHINGYA



JOURNEY TO ROHINGYA



FACES OF ROHINGYA



FACES OF ROHINGYA



CHILDREN OF ROHINGYA





CREATIVE TECHNOLOGIES FOR SOCIAL GOOD



REFUGEE EXPERIENCE: VR

static

agenda

hidden director/creator – objective?

sad – according to whom?

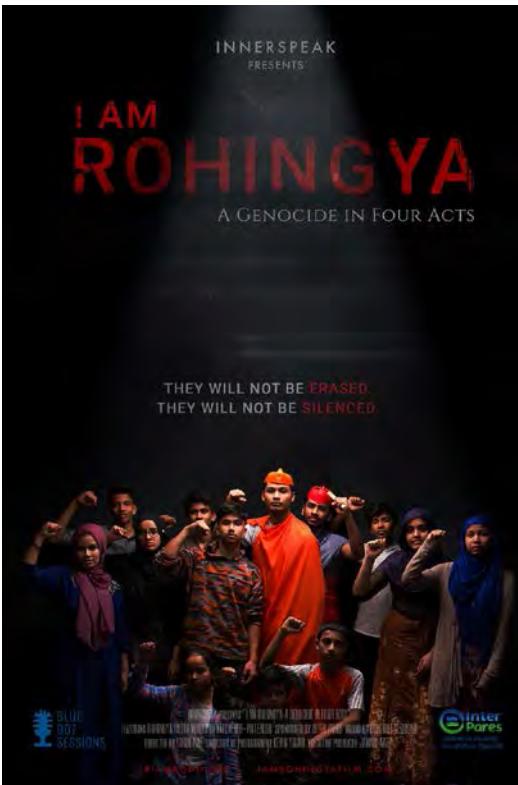
2D like movie

western music/sensibility

frequently dubbed



REFUGEE EXPERIENCE: DIVERSE PERSPECTIVES



A NEW LANGUAGE FOR A NEW MEDIUM

movement – perspective change

show the auteur - subjective

surprising sound – VR power in invisible

use their own voice and sound

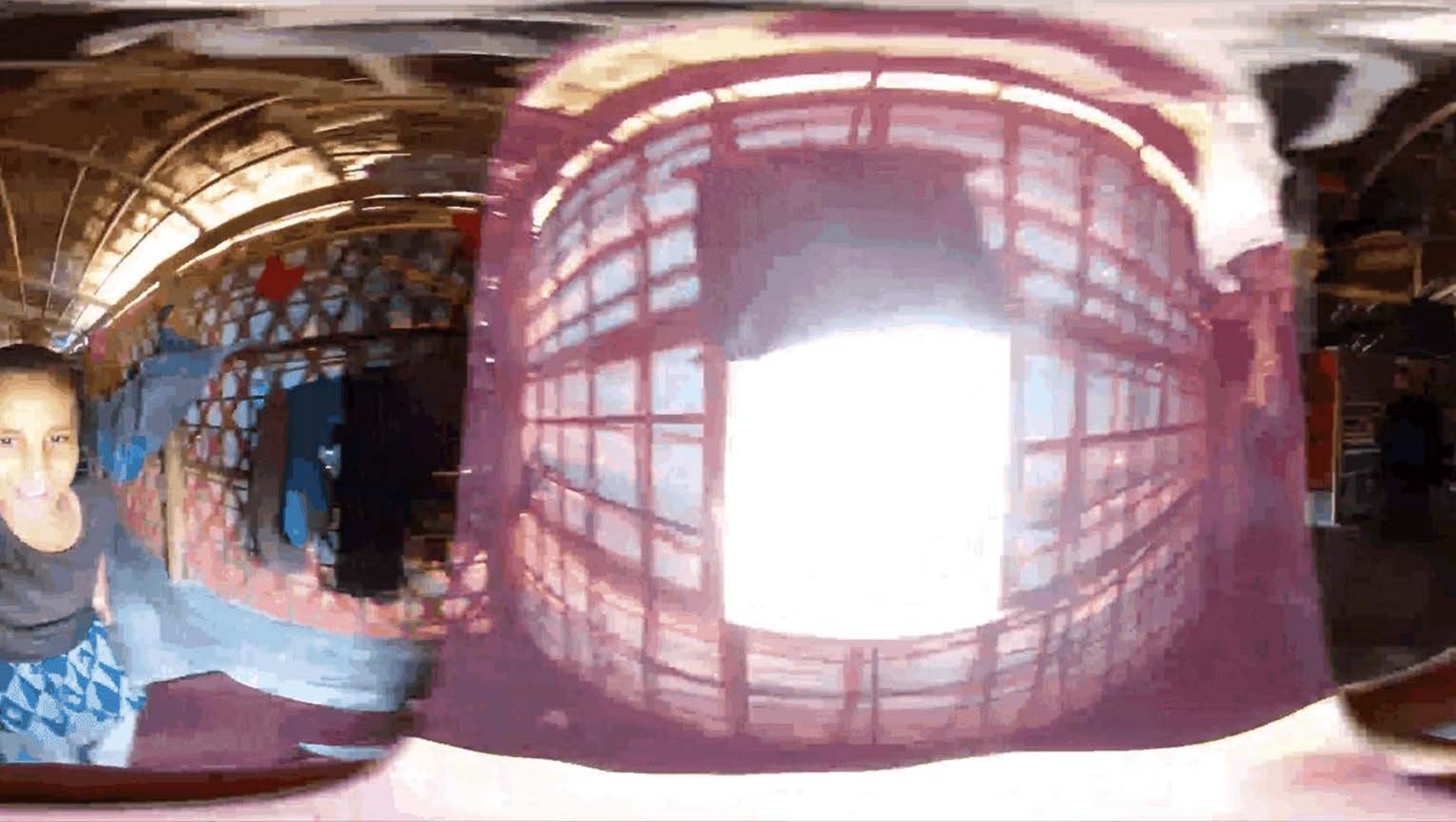
subtitle the viewer not the scene

expressive language over rendering









WHAT WE LEARNED

frame narratives, not journalism

multiple projects, fuller story

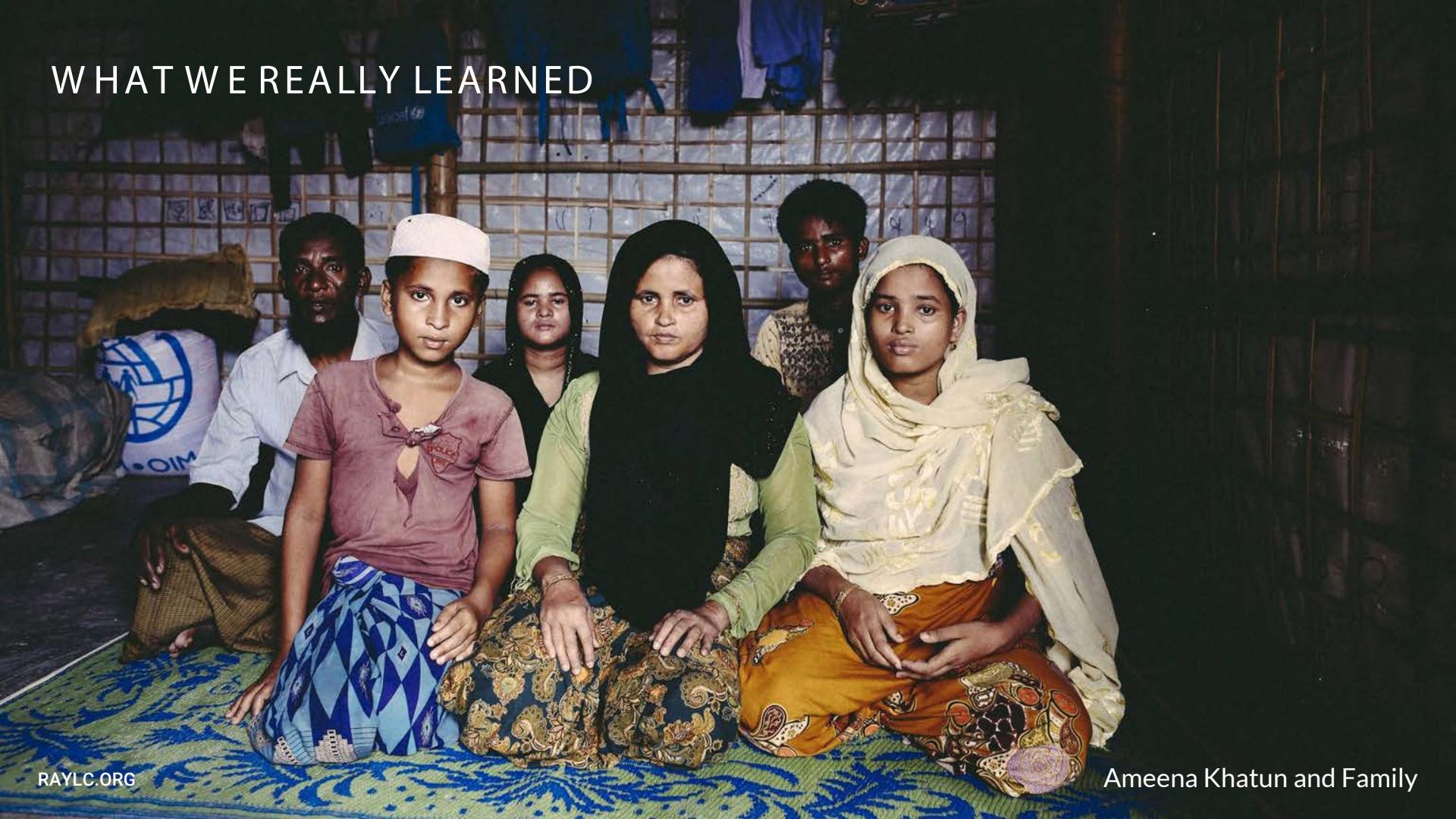
communication by coop action

immersive film language based on:

MOVEMENT
INTERACTION
EXPRESSION



WHAT WE REALLY LEARNED



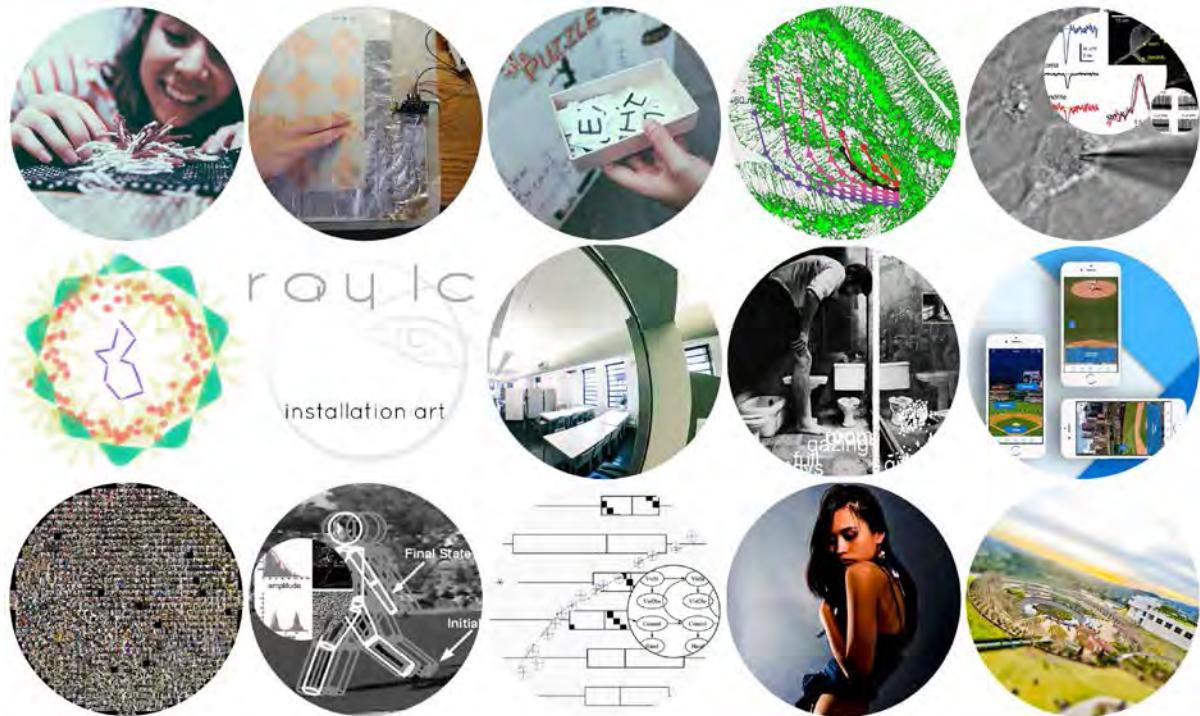
THANK YOU!

<http://www.raylc.org/>

Support by:
NYSCI Designer-in-Residence
Parsons Provost Fellowship
National Science Foundation
Davis Peace Foundation

Acknowledgments:
Aaliyah Alibar, Alejandro Baez,
Stefanie Torossian (Machine Gaze)
Fifi Zhang (Look At Me)
Anika Ullah and Fabeha Monir
(Rohingya Refugees Experience)

Thanks to:
Catherine Katsafouros
Amy Aronson



CREATIVE FLOW: WEARABLE BEATS

2019

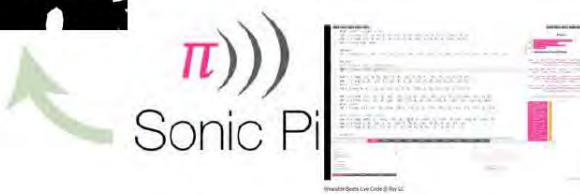
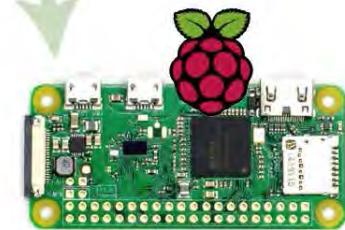
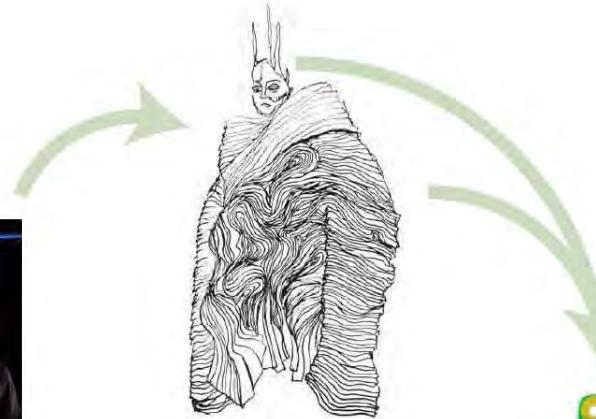
as told to RAY LC and BOWEN HU





SYSTEM

live coding music
+
movement sensing
=
wearable composing



SYSTEM

improvisation:
music
+
dance



- Accelerometer /Sensor
- Raspberry Pi(Zero W) / Micro computer
- Mini portable battery

