

non-logical axioms : some propositions

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swipe to navigate

"johoka shakai"

click signals

taras coal and other stories

kiss and run

subsiding synapses

In mathematical terms 'non-logical axiom' are formulas which attempt to interpret certain speculations relating to defined theories. They postulate, suggest and are full of doubt.

the apprehension of an interaction :

mediating spaces, presentation strategies and experimentations with dynamic images

Lorna stood frozen staring at the screen, at the wall, in the space, surrounded by white rectangles, a confined environment somewhat resembling a cube.

Her thoughts overwhelmed by the offer, by the volume.

Swipe to navigate it said. What does that mean?

Am I allowed? What if it breaks or falls on the floor?

What does it do... I'm confused... I'm scared,

what do I do? / ... I think I'll walk away

Information shadows

shift: the digital re-interpretation of the social

It's a typical Tuesday morning. My smart phone pipes out its customised wake up call, the slightly digitized sound of birds chirping or the rattling clanking of alarm clocks reeking of nostalgia signalling the start of another day. The automated world of breaking news stories and fluctuating financial markets announce themselves as they are streamed to my device. Social connections are re-established as my circle of 'friends' keep me updated on their latest meanderings, misadventures, boastings and discoveries. My device advises me of the possible repercussions of consuming too much caffeine, that there is a product out there that will counter-act their affects, getting me through the day without anxiety, monitoring my heart beat, measuring my breathing.

Mike Kuniavsky explains that an information shadow is the "digitally accessible information" which is associated with a product or service such as its name, or its position in space and time (Kuniavsky, 2014, para. 16). Objects or resources, which contain data can be classified as being 'smart' and according to Bruce Sterling, it is these 'spimes' (a term he has coined from the contraction of the words 'space' and 'time') which disseminate information around the internet today. These 'spimes' have the ability to track their own existence throughout their lifetime and beyond in the

form of historical data. He believes that they are able to be "folded back into the manufacturing stream" and describes them as "virtual images" which are most likely to be "a glamour publicity photo, [which] is also deep-linked to the genuine, three dimensional computer designed engineering specifications of the object" (Sterling, 2005, p. 76).

As we continue to expand the digital milieu in our interconnected lives the data and information we manufacture is susceptible to an unknowing appropriation. What we activate on our screens may not directly correlate with the output of our intent. Our intent is assimilated through our sharing, exposing the polyvalent nature of our connected networks. We can think of the interactions we have with our devices as a type of 'user activated labour', where the data we create contains a work/value relationship. There is a transduction that occurs, an exchange of goods or information. A barter of value. But this transaction is not a transparent exchange of one product for another of equal or perceived worth. In the digital space our intent only returns us the desired value we give it or need from it, for example a date, a location or a product. But that bit of logged intent also goes on to have other multiple uses, where it can be re-used by third parties, therefore having far more value than what the user intended it for.

Our interaction with these spaces is further amplified by the emotional lure of gaining greater acceptance,

of widening our social circles by the desire to be 'liked', 'shared', and 'followed'. These multidimensional transactions form an invisible pattern of our trace as we are constantly being recorded and logged. It is this register that creates the shadows of our residue, much like heat haze refracting on the horizon or the emanating electromagnetic fields of our connected devices.

Patterns abound in nature, in science and in art. They are part of the cycle of life and exist in highly complex systems. In nature they tend to be flowing entities, adapting to variables, shaping themselves to accommodate. But what of the computational reinterpretation of reality? The machine made pattern, an augmentation, which are repeated infinitum without the ability to morph, to reshape or conform? Does this artificial reality create an immutable "disruption, through time-stretches, hyperrealities, cadence, colour, movement, layering, rhythm, concealment or abstraction, [forcing] us to shift the way our senses decode a situation, event, emotion or artwork?" (Valenti, 2014, p.9).

Machine learning is sometimes referred to as pattern recognition and is part of the science of artificial intelligence and augmented realities. The digital space we navigate is one of augmented realities, graphical representations of space and precise expressions of time, where we are asked to suspend the physical world around us and trust our machines to navigate us through the present.

They are places of interactions and of transference enacted through an interface. Language is the tool with which we use to transfer our thoughts, ideas and emotions into the world. We craft these digits into complex arrangements and we create systematic patterns which can be understood and decoded to express our intent. Language has purpose, it provides us with a network through which we can navigate. Language can be written, visual or aural and it engages all of our senses allowing a viewer to interpret its greater intent and individually define its function. Language is also ambiguous, full of innuendos, reliant on a cultural ambit for its relevancy. But whose language are we engaged with? Code is also language but I wonder if it helps us understand the complexity of the contemporary? Or does this lack of understanding simultaneously allow us to further hide behind its meaning?

As we begin to entrench the everyday with new modes of seeing, new modes of expression and understanding, how might our 'reality' be perceived through this coded digital interface. This new interface consist of a 'space' which is mediated and according to Anthony Galloway it has become a place where "the catoptrics of the society of the spectacle are now the dioptrics of the society of control" and that "reflective surfaces have been overthrown by transparent thresholds" (Galloway, 2012, p. 25).

Recent Nobel prize winner John O'Keef in collaboration

with May-Britt Moser and Edvard Moser discovered an 'inner GPS' in the brain. This discovery seems to link our ability to navigate spaces with the process of encoding and decoding spatial information, as in reading a physical map. When we return to a space we are able to use our inner GPS, which has mapped out this space like the coordinates of our globe, to locate where we are (Sample & Gani, 2014, para 12). In 1960, Constant Nieuwenhuis declares in his manifesto *New Babylon* that a new relationship between the psychological and the physicality of space is needed. As our urban environments are increasingly becoming congested, he suggests that we need new modes of being able to navigate these environments and in order to recoup our spaces a new mental approach would be needed (Wigley, 2009, p. 9).

The modernist movement inspired a generation of thinkers, creatives and radicals to explore social issues and to question the role that aesthetics, function and intent can play towards the betterment of society. We have been negotiating space since time immortal and today not only do we navigate our physical space, we also navigate an augmented digital interface. One which is a complex structure of polymers and code and we are faced with new challenges which will have a lasting impact on our understanding of the world around us including our relationship with the physical, social and emotional.

the dynamic image

The digital environment is massive. It traverses unimaginable terrains, includes every possible facet of life, mirrors our existence and expands indefinitely. It is a place of no boundaries where volume is of no consequence, constantly in a state of flux. Our propensity to engage with data and to create endless information streams provides us with new material and new content which is constantly being manipulated, reinterpreted, cut, pasted and altered. This culture encourages a multiplicity which stimulates a compounded experience imparting new meanings, reshaping its content, creating new languages and new ideas to engage with.

In a series of short videos, I looked to capture fragments of this unbounded vastness. These moving images represent snippets of time and explore some of the multifaceted character of the digital realm. They peer into the machinations behind the glossed over manufactured exterior and express the unseen connections which occur behind our screens. They aim to document events which are being played out on our devices, in our daily lives and to look deeper into the medium of dispersion.

In putting these propositions together some questions kept surfacing. Where am I going with these works, do they express my intent and what is their function? Although these questions may seem broad in scope they

underline the challenge to find new languages, both visual and written, within the larger context of my thinking. Within these works I attempt to express the conditional experiences of the contemporary in relation to the societal, political and philosophical issues which are manifested through our consumption, interaction and participation with the digital spaces we inhabit.

Some of these explorations relate to an early installation, *the search for a residual affect*, while others become divergent and begin to investigate other themes and interests. Fundamentally, they sit within the technological boundaries with which we are engaged in today. They endeavour to expand on the notion of the 'disruption of reality' or to uncover the 'illusion of an external action' and to enquire where concepts and ideas, 'function and intent', might exist beyond the boundaries of conventions, outside the walls of institutions.

As these projects unfold I hope to find patterns of thought and patterns of resonance which I can explore further. These short works form the basis of larger investigations into the shift that may be occurring as we observe the world around us through the interjection of technology. They open up more questions. As patterns become entrenched in our psyche how do our perceptions become augmented or abstracted as the increased use of machines is relied on to mediate order and to expand our knowledge? However, we should also be aware that

order can be misleading and just as patterns can be seen to create order, patterns can also be seen to be misleading or illusionary.

This leave me with further uncertainties and questions as to where these types of work belong? Where should they reside, what is their scale? How do we interact with them? Artworks which initiate a viewer interaction engender a condition of apprehension as all objects carry a certain value. When a device is mounted on the wall like a painting, drawing or photograph, it alters its' original function, but it still requires an interaction, a swipe, or a purpose for navigating. As propositions, these works sat on their own without text, without definition and in a way without a purpose, amassed together, ambiguous in their intent and unsure of their function. The following texts hope to bring some purpose to the moving images, not necessarily in an explanatory way but rather in a way which might open up a dialogue and leave a cue or a fragment to consider in the larger expanse of their content.

postscript : the peripheral shift

Transactions occur across all levels of our existence, they are not always free and flowing or mutually agreed upon. They require a give and take, a read and write and can be modular in arrangement, as one bit fits in with the other, completing a process or initiating an exchange. They are mediated by an interface, one which expresses an event and sets criteria in

motion. But at that intersection, where a transduction occurs, there is a split moment where outcomes are undefined.

Susan Star first introduced us to the concept of boundary objects in the late 80's. She describes them as being "objects which are both plastic enough to adapt to local needs and the constraints of the several parties employing them, yet robust enough to maintain a common identity across sites. [...] These objects may be abstract or concrete. They have different meanings in different social worlds but their structure is common enough to more than one world to make them recognizable, a means of translation." (Star, S. L. & Griesemer, J. 1989)

Her observations were made in reference to how greater scientific collaborations are needed to engender divergent viewpoints and was based on the model of 'interessement'. Concepts which find their roots in Actor-network theories first developed by Bruno Latour and Michael Callon and influenced by the writings of philosopher Michel Serres and others.

There is a distinctive comparison between these concepts and that of the modular. Modularity is defined as the ability of separate components to connect, interact and attach themselves to other components. This type of reciprocity can also be found in the everyday and one can see a parallel to the way in which we go about our world. We navigate spaces with a modular perspective, using signals, identifying locations and using referencing

techniques to build up a pattern which we then recall as we move along a route. Modularity might be seen as a way of thinking. As we gather and index information we store each of these packets into categories and classify these into sub-categories, retrieving each bit of information only when it becomes relevant, connecting certain 'bits' to fit in with other 'bits'. At each juncture, or encounter, where an idea, emotion or experience comes together there is a 'creep' as thoughts shift from the periphery to the core of our understanding, as one gains more importance over the other. Interconnecting modules becoming boundary objects.

Our technological present is increasingly becoming modular in its structure. As we continue to be influenced by the digital spaces we inhabit, the content of the contemporary manifests itself in modular form. We consume bits of information, we interact with modular products, we communicate in 'bytes', a 'text', a 'tweet'. Truncated ideas. We see things as being particular to an individual yet interconnecting with other like-wise social circles where we have become 'spimes' to the contemporary leaving behind our digital shadow, ready to be moulded back into the ever expanding network of desire.

“johoka shakai”

Truth and the information society. On May 14th the New York Times ran a story on a ruling by the European Court of Justice in Luxembourg to grant users the right to remove links about themselves. This case was prompted by a Spanish lawyer who wanted past records of his misconduct removed from search results. The “so-called right to be forgotten, or erasure” ruling presents a host of uncertainties and outcomes for our privacy, rights to knowledge and the way we place trust in the online search engine to validate our identities. While researching I went back to a link to check the reference but was unable to find the original document. The link lead me to a different article where the content, title and authors had been changed. As content on the internet is forever changeable this raises questions around the validity and authenticity of information and exposes some wider concerns around the issues of confidence and trust.

Also, it can be argued that what we leave behind is just as important as what we engage with in the present as the digital sphere forgets nothing. Traditionally our sources of information were printed with ink, on machines made of steel and iron; on substrates made from trees and organic matter, “the essence of objects”, elements working in synchronicity to express the ideas and thoughts of humanity, vulnerable to the fragility of re-industrialisation. However, the information society is vulnerable too, but to a

different type of fragility, such as the bending of reality, the corruption of our senses, of being forgotten, of being wiped away by aggregation, amassed in clouds, reduced to a drop, an expression, where we are distributed and disseminated by the data flows of ascendancy. [[HTTP://WP.ME/P526ZT-WA](http://wp.me/p526zt-wa)]

click signals

Surveillance permeates our society. It takes on multiple forms, sometimes disguised as research, sometimes as the promise of something better, or possibly even a chance to win, masquerading itself under the premises of language, actions which we enact through the click of a mouse, the tap on a screen. Where the promise of something ‘free’ comes with the compromise between the lure of desire and the acquiescence of the unique. We live in a world of ‘follows’, ‘likes’ and ‘shares’, where every transaction we encounter is measured, categorised, aggregated and compiled. As we go about our quotidian lives these modes of measure are with us through every ‘trans/inter-action’ we enable. Through the swipe of a card, an IM tagged with a locale, a ‘share’ activated at a time of proximity with a repeater. Our actions are measured as click signals, analytics and user interactions. They turn the mundane of walking down a street, moving from one destination to another into a series of events, bytes, data and pixel points; a measure of time. A linear traverse.

Engagement with our devices means that they are

with us everywhere and increasingly are becoming fully integrated into the everyday. Inevitably they also map us, not only physically, in our environment but also in-terms of our movement within the digital space. Navigation is part of how we traverse both rural and urban spaces and the networks which we engage with is how space and time are being defined today. Whether it is Castells' vision of a "globally connected elite" or Virillos' description of "annihilating space in favour of time" (Terranova, 2004, p. 43) one thing is certain, today we have become beacons, tracking nodes and these pulsating loci have become the methodology for the discreet and unobtrusive act of observation, forming a triangulation of dependency which suspends the tensions between autonomy and obsession. [[HTTP://WP.ME/P526ZT-WU](http://wp.me/p526zt-wu)]

taras coal and other stories

The flow of natural resources and the amateurs eye. Our media tells us little, we analyse, we speculate, we palliate.

"Everything moves, everything passes, and there is no end. Where did it all disappear? From where did it all come? Both the fool and the wise man know nothing." T. Shevchenko

We are all fools as the world once again is muted in disbelief as another flying machine disappears from the radar controllers screens. The sky falls silent and

astounds us as we watch helplessly while a dark plume interrupts the cerulean aether. The 'wise' man from Terez throws a lump of coal and scratches the sky which casts a shadow on life as it changes in a flash. One day becoming a tourist town and everything will pass. The incendiary of bright light briefly reminds us of the volatility, the tension of independence and the fight for autonomy. Language divides and colours define. Power is mapped out, east versus west, yellow versus red. Your voice taken away and the mutual intelligibility confuses as a fricative consonant brings history full circle, where did you come from? Battles fought on the ground mirror the space above, they belong to no one but those silenced, those who crossed your path, those who disappeared. [[HTTP://WP.ME/P526ZT-WW](http://wp.me/p526zt-ww)]

Kiss and run

Somewhere between code and understanding a flickering thought. Memory is retrieved and as it is enacted again and again as the brain searches for a sequence to hold on to. The synapses twitching, adjusting and fusing to its 'cargo', those bits of information, then detaches to recycles itself. A day at the beach, a familiar face, the circumscribe of a boundary, of textures melding, of time shifting light where colours abstract and parallels are made. A connection between past, present and future is muddled and events are separated through acts of process and relevance.

The bridge between desire and need is crossed as these

connections take us to the trace of our patterns which dance under the penumbra of our understanding. A shadow cast requires a cause but information no longer casts its density as the age of ubiquity envelopes us, a third wave.

Here the affect of a transaction happens deep within the brain which cannot escape a metaphor: trafficking, docking, priming, fusion, modulations, pools, transmitters. Nodes within networks, conduits and transfer points all which disintegrate as the obsolescence of learning is forever modified. As we shift from 'digital immigrants' to 'digital natives' (Prensky, M., 2001) we continually expose our propensity to make larger connections, embedding our spheres of comprehension in a digital reliance.

As structures are altered, patterns become symbols, and clarity is distorted. Time is stretched or even reversed and the sensation of a shiver is felt at the periphery, temporarily brushing with the essential. There is a register of emotion which is subsequently retrieved as occurrences repeat themselves, as patterns become tangible, encoded, decoded and encoded. [[HTTP://WP.ME/P526ZT-WX](http://wp.me/p526zt-wx)]

subsiding synapses

Machines help to bring our worlds into focus. Technology facilitates a hyper sense of vanity as it allows us to exist into infinity, continually recording our existence, continually looking back at our selves. A form of digital procreation. A digital reflection. The polymers and syntax mediating the

world in front and beyond us, mirroring what it records, what it sees, reflecting a world in symmetry, the perfect double of the present. But our world is never symmetrical, never perfect. How does the digital reinterpretation of the present return the world to us? What happens to the signals, the waves and particles as they are turn back on themselves? The backscatter of the present? The mediation of optics through glass, that re-interpretation as code? The prosthetic of vision recorded to a sensor, a chip; an image static or dynamic re-playing itself as pixels, as hyper-colour, enhanced realities, altered truths.

Nature is a place of chirality where symmetry is never questioned, never precise, where aesthetic balance is always at play and the subtleties of precision and exactness are discarded. The manufactured object or a mathematical abstractions are said to be true symmetry. A manufactured space where the precision of repetition is the pattern of rhetoric.

What happens when this visual language is turned on itself? When the mirror looks at the mirror? An object into infinity? A self replicating digital world? Is it our emotions caught in the loop of desire where the machine, the code of perfection is abstracted by its inability to understand itself, as the pathway to comprehension is altered? Or, a prosthetic glitch, a chiral transformation where return is no longer truly in symmetry as it begins to distort and to repeat itself in a non-linear fashion. Where colour is

saturated and a static image begins to pulsate, engrossed in motion, twitching, energy distorting its reason, and where reason abstracts, mesmerised by its spatial fluidity. [[HTTP://WP.ME/P526ZT-WY](http://wp.me/p526zt-wy)]

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