In this issue, a wiki is a "federated" body of knowledge (along with the tool or share it) can function as a kind of "chorus" - a larger network of voices where all bibliographic references can be found to each other. In addition to these conventions of research development, they have, however, also engaged with the social and technical conditions of potential new and sustainable research practices - the ways it is shared and reviewed, and the infrastructures through which it is served. In order to facilitate this process, the publication has been based on an experimental publication tool platform, "WikiPrint". Approaching the wiki as an environment for the production of collective thought that encourages a type of writing that comes from a social need to have, share and exchange ideas, and furthermore to give them material form. Working in the format of a publishing 'print', contributors have made collective decisions. For instance, rather than following conventional production patterns, the newspaper layout began with the design of the centrefold (which is also where all bibliographic references can be found), and unfolded outwards as materials emerged. Using MediaWiki software and web-to-print layout techniques, WikiPrint is an attempt to circumvent academic workflows and confute traditional roles of writers, editors, designers, developers alongside the properties of the technologies in New Form and content unfold at the same time, allowing for one to shape the other.

WikiPrint is also part of a larger infrastructure for research and publishing. "ServPub", a feminist server and associated tools developed and facilitated collectively by grassroot tech collectives in grid, Syster server, and Varia/CC. As such, it transcends conventional institutional boundaries of research institutions, like a university or art school, and undermines how the infrastructures of research, too, depend on maintenance, care, trust, understanding, and collective (un)learning.

Our point is to stress how technological and social forms come together, and encourage reflection on organisational processes and social relations. As Stevan Shukaitis and Joanna Fielgie argue in "Publishing to Find an Audience: The openness of open publishing is thus not to be found with the properties of digital tools and methods, whether new or otherwise, but in how those tools are taken up and utilized within various social milieus."

Following the workshop, the contributors will extend their arguments and peer-reviewed journal articles to be published in APRJA, Summer 2024 (https://apcba.net). The workshop was organised by SHAPE Digital Citizenship and Digital Aesthetics Research Center (Aarhus University), and the Centre for the Study of the Networked Image (London South Bank University), and further supported by the Creative Computing Institute at University of the Arts London (UAL), in collaboration with transmediale.

The workshop was made possible by the generous support of "The Portland Patter Repository" (By Word Count) this is in reference to Christopher Alexander's "A Pattern Language: Towns, Buildings, Construction". According to Alexander, "Towns and buildings will not be able to come alive, unless they are made by all the people in society. The general idea is that if successful environments depend upon an ability to combine physical and social relationships. The pattern language creates such combinations: it is a lively language, not exclusive to architects, but rather all those who are concerned about the conditions of design and the design of conditions."

The publication explores content as inseparable from the forms through which it is rendered. If our attachment to all forms and formats – even where all bibliographic references can be found to each other. In addition to these conventions of research development, they have, however, also engaged with the social and technical conditions of potential new and sustainable research practices – the ways it is shared and reviewed, and the infrastructures through which it is served. According to Alexander, the transmediale festival, Berlin. Authors have developed their own research questions, and provided feedback to each other. In addition to these conventions of research development, they have, however, also engaged with the social and technical conditions of potential new and sustainable research practices – the ways it is shared and reviewed, and the infrastructures through which it is served.

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Serpent

Serpent is a project that brought together a constellation of collective researchers, activists, artists and other multipurpose practitioners. Serpent itself is a platform for research and practice around alternative networks. Effective infrastructures and experimental publishing through artistic and digital means.

Serpent is a network of servers which uses a Virtual Private Network (VPN) with a reverse proxy that makes it accessible to the public internet. This network, which was enabled when this publication was produced, is available at https://servpub.net.

WHO
Find and foremost this work was inspired by Free Libre Open Source Software (FOSS), distributed republics and guides - notably by the editing the site Making a Private server using by M. Karaanni & M. Maugh produced after the Thruvalu Network of Feminist Servers project which created a collectively enabled server, which is a collective experience. In the PHIN, LURK, etc., Feminist Hack Meeting and Openlab.

The Serpent project is the collective product of work from a variety of initiatives ingrid, Thruvalu, Varia, Creative Commons, etc. Centre for the Study of the Networked Image (ZINH) at London South Bank University, Creative Computing Institute (CCI) at University of the Arts London, and MARLE at Ateneo de Davao University.

WHAT
Serpent is:
- x Raspberry Pi 4B
- x Active core
- Wikipedia inc. $'s, tech advisors, board, mouse, ethernet cables, x70 3D cards
- Java button, metal machine of Serpent servers, hosted in the data room of mcaer.

A platform for research and practice around autonomous networks, affective infrastructures and experimental publishing through artistic and digital means.

When inspired by the feminist server and after experimental publishing initiatives, the Serpent collaboration began to unfold through the international Trans*Feminist Counter-Cloud Stake, and the perception that there was a lack of similar collective endeavour in London.

The setting up of Serpent began in May 2023. This included many meetings, on- and off-screen discussions and discussions. Here we have listed events which were open to the public.

TIMELINE

<table>
<thead>
<tr>
<th>Workshop</th>
<th>Date</th>
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<tbody>
<tr>
<td>Public Workshop 1 (CCI - hybrid)</td>
<td>26 May 2023</td>
</tr>
</tbody>
</table>

Varia and Thruvalu announce initiatives for establishing and administering autonomous servers in ingrid.

Workshop Session (Collab), 20/07/2023
Co-working on the Varia server began, getting SSH access and sharing the process of using this VPN software.

Workshop Session (CCI - hybrid), 2 Aug 2023
Finishing installing its tools to create a VPN and configure a Nextcloud as a reverse proxy for the servers.

Public Workshop 1 (LSBU - hybrid), 14 November 2023
In-grid workshop project planning through the Attar network and set-up process, while adding the second Varia in the VPN network intended for public use.

Wiki-to-pdf setup, 8 December 2023 & 17 January 2024
Setting up and around the open-source and open-working wiki-to-pdf on the server where we work together and experiment with collaborative tools, keeping an account and collectively editing the wiki.

NOW

Serpent is a project made by and for activists, artists, and academics. It is a collective exchange of knowledge and methods to challenge hegemonic norms of digital infrastructures. It is a space to rethink, rethink, and redefine technologies through the feminist method of accountability, care, and repair.

DOCS

One of the basic ideas we hope to achieve with this work is that this will be an educational, skillful, and replicable tool. We are developing documentation of our work — both in terms of technical advice and the experiential knowledge of the process — to allow others to be trained in the work and make use of the material.

The documentation of the Serpent infrastructure was designed by ingrid, building on the work of others (See WHO section). Working collaboratively in ingrid means accepting that we are not all the same person. So the tool will not always have the same signature at its start, but with enough care and thought, we can share the work that we do with others. (See who section for more details.)

Realistic like the video: micro-intervention in the public interface of constant vzw, Brussels, to address the ongoing struggle to counter the expansion of corporate resources brought by big tech. In a workshop guided by Anaíla and Lambda we choose from libraries and tweeter its lyrics into a techno-feminist detournement.

whiskprint

2/11/2023 from whiskprint
2 from Hackers and Designers whiskprint

It is what the wiki is for as it is the fourth iteration since whiskprint.
The production and circulation of content, as experienced through social media platforms, traverse processes through which it emerges, constituting one of the core entailments of contemporary art practice. As always — as with the ubiquity of presence through which the individual emerges — as an affective activity, a certain process of transduction (such as emotion, transformation, or generation) or a certain configuration (such as digital and algorithmic lenses) and the interface that mediates this transformation, the social media platform plays a central role. Perhaps the most illuminating case is that of the Instagram platform, where users can be considered as ‘natives’ to the platform (Bijaoui & Masson 2000; Smit 2002). But while many content creators do not constitute a creative portfolio, the Instagram platform is still important as it allows users to visualize them in public; a process of archiving one’s personal life through Instagram feed and social engagement.

I picked up on this actualisation of self-determined capacity and I wondered how this relates to the sort of leveraging you’re describing? When is it actualised in the process of imitating and representing the pictures you describe?

I also wonder what you make of those who use these feeds as a canvas for an art project themselves. Many artists use Instagram pages as a stage to test projects to speak and perhaps we could also be thinking to look at — Rafeal

Thinking through these extensive re-orientations of content within cultural production proposes a shift in the relationship between content, cultural production, and social representation and through the lens of cultural innovation suggests potential for content to be ‘de-articulated and objectified’ in the elaboration of creative practices.

I find it particularly interesting how the self-curated on Instagram can be a way of detachment from institutional pathways and values. What happens when the post/account is distributed among networked structures influenced by individual networks and hierarchies of people we follow/know/respect?

If feeds are considered as archives, it’s a shift from valorisation of the self-curated to valorisation of platforms and corporate powers to represent hierarchies which are now curated by algorithms.
The notion of play across all of your presentations: playing with AI is something to really be intimate with the tools is difficult, like that before, but it explains a lot of what ooooo refers to.

In an era society, an organic process reminiscent of a serpent devouring itself began to generate, leading to the emergence of a colossal digital entity that brushed against the porous surface of synthetic minerals, igniting into virtual space. The topography of the space revealed gentle contours and curved boundaries, permeable alleyways harbouring hidden spiky substances tended to by unclassifiable citizens, and shadowy entities existing within this networked landscape.

Amidst this intimacy, beings with identical forms undertake rituals of self-care, and engage in exclusive dances, while experiencing a transformative night that shifted their identities. The city metamorphosed into a myriad of diverse embodiments, as a group with a shared vision successfully infiltrated the foundational image datasets, inciting a rebellion against enforced uniformity.

The once regimented streets now pulsed with the liberated expressions of xenobodies, transcending the constraints of self-consuming cycles, fostering a harmonious coexistence between creatures and humans in a shifting tapestry of reality.
The excitement towards surreal, weird contemporary understanding of "the consciousness" of imagination evolved into something else. Is it possible to imagine capitalism's ability to commodify them into phenomena like grunge, techno, or queer? The idea of the commodification of imagination is a way of thinking that has evolved into a contemporary understanding of "the consciousness" of imagination. This idea is based on the concept of commodification, which is the process by which imagination is sold as a product.

In the era of the generation of artificial intelligence, the question of what form would counterculture in the postmodern era take is relevant. The question of what form would counterculture in the postmodern era take is relevant. The question of what form would counterculture in the postmodern era take is relevant. The question of what form would counterculture in the postmodern era take is relevant. The question of what form would counterculture in the postmodern era take is relevant.

Machine Learning / Generative AI becomes a way to reveal or search for an imaginary model of imagination. A way to reveal trends / tropes / new imagining categories is what this model is trying to do. Not about trying to make a new norm, but the act of trying to imagine something new.

Isn't the act of making the machine the problem with imagination, since it reflects fleeting thoughts and possibilities according to its own material conditions?

Is that what is interesting? How do these operational images: "made by machines for machines" become operational images? How can you call this imagination, if it's all based on statistics? (didn't hear the second even.)

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The excitement towards centralised, wired, and cybernetic neural networks outputs of the hyperrealistic tendencies of last-gen AI caught generating models — a way to organise co-creative activities with other groups and feminist collectives. The intention to generate a training set for further machine learning intended as a critical practice out as a functional practice.

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What about recuperation? Alternatives have a short shelf, before being sucked back into the very systems they oppose.

We will be moving the photo on Sunday. We will let you know roughly midday. Is there any chance to get refunded this way or will we have to just buy them from Beck.

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If you have a feeling that the pi might be overheating, then we bought a cooler quickly due to time dips. If there is any chance to get refunded this would be appreciated. We'll talk from Becky.

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The Autophagic Mode of Production: Baking the Metabolism of AI

Lucas Cresci

In the metabolic process of emergent productive generative AI as operates on an Autophagic epiphany. Autophagy in biological systems can be understood as a "self-eating" process in which the body breaks down and recycles its own tissues for energy. In the context of generative AI, this process is vital for the recycling of computational resources and the continuous regeneration of the model's output. The term "autophagy" is derived from the Greek words autos (self) and phagy (eating), highlighting the self-consuming nature of the process.

The process involves the sequestration of damaged or unnecessary cellular components, which are then digested and recycled. In the case of AI models, this process can be likened to the periodic renewal and optimization of the model's parameters, ensuring efficient resource utilization and the continuous improvement of its output. This self-regulating mechanism is crucial for the long-term sustainability and adaptability of AI systems.

What happens when language models are given the opportunity to subsist on their own outputs? When a model is trained to ingest its own language predictions, it can enter into a state of self-sustenance, where it continuously refines and adapts its output based on feedback from previous iterations. This process of self-renewal and self-improvement resembles the metabolic processes observed in living organisms, where the body's tissues are continually renewed and recycled to maintain optimal functioning.

In the context of AI, this process of self-regeneration can lead to a state of ever-evolving intelligence, where the model continuously adapts and learns from its own output, eventually reaching a point of self-sufficient operation. This self-sustenance is achieved through the continuous recycling of computational resources, ensuring the model's longevity and adaptability in the face of changing environmental conditions.

The Autophagic Mode of Production is an emergent feature of generative AI systems, where the model's output is continuously recycled and refined, leading to a state of self-sustenance. This process is crucial for the long-term sustainability and adaptability of AI systems, allowing them to continuously evolve and adapt to new challenges and environments.
I feel like the interactivity of manifestos on worldbuilding. A weaving of Thinking-wh, directive system, treading softly. We do not promise you honey. We will see when you move, the air that you breathe, hearing your hatching, humming, your drumming, hating, taking, and working your world.

How can we live without death? And, with each Autumn exhale, dies.

Where is our six-fold reality? Our culture captured by your machine Harvard Mark II... In the winter here, sim-...moth (discovered by Grace Hopper) in the catnip for 24/7 technology news cycle? for a large group of people, but a quick wonder if you reflect upon the internet. Wondering if you reflect upon the internet. As you discuss a more unique aspect of Digital Subjects and Literary Texts. Digital Subjects and Literary Texts? iterative? Would they still be acting different with the internet. As you discuss a more unique aspect of Digital Subjects and Literary Texts? iterative? Would they still be acting different with the internet. As you discuss a more unique aspect of Digital Subjects and Literary Texts? iterative? Would they still be acting different with the internet. As you discuss a more unique aspect of Digital Subjects and Literary Texts? iterative? Would they still be acting different with the internet.

I noticed that every anniversary had been called from e-flux on the 20th anniversary of the internet-manifestoes, in one of the chapters on "intermediation", which discusses a more unique aspect of Digital Subjects and Literary Texts. They can be in-between, like small, recognizable po who provoking any different. They are small actions: to write a blog post, to refer to a larger discussion, to establish a new one, they do work of gathering a community around a topic. Manifesto is based on an internal paradox, it is a text that wants to be an action. It is a text that wants to be an action. It is a text that wants to be an action. It is a text that wants to be an action. It is a text that wants to be an action. It is a text that wants to be an action. It is a text that wants to be an action. It is a text that wants to be an action. It is a text that wants to be an action. It is a text that wants to be an action. It is a text that wants to be an action. It is a text that wants to be an action.

To be honest, I was a bit disoriented reading the text. For instance, I left the "gu po-" as the lowest common denominator for a large group of people, but a quick google search makes it rather sound like "satire for 24th technology news cycle".
Xenodatasets

(→ Schröter Media Futures and their interpretation of Cornelius Castoriadis tent imaginary bring us Platform pragmatics


Alien: A critique of Xenofeminism.

in the age of mechanical reproduction Content

Nonconscious. Chicago, IL: Chicago University Press. Goh, A. What kind of politics is produced - a kind of aesthetic populism perhaps? (latent space is

holder was interested in possible crea

and the limitations of Western scientific

appropriating

The work of art

The Gulf War

The means of correcting training: Hierarchical observation.

Gilles Deleuze wrote, in 1990, the “Postscript on the Societies of Control”, which complements the discursive apparatus with a more fluid control. The Gulf War, the political drive of the white euro dadies cannon”}

Johny Ugochukwu, "A Review of the "African Art: The Expansion of Modernity" by Ato Anwulike" (Paper presented at the 2020 Annual Conference of the Association of African Art Researchers, Addis Ababa, Ethiopia) The Gulf War, the political drive of the white euro dadies cannon”

Platform pragmatics


Xenodatasets

Xenodatasets

The Stereography of War


The Scenography of War

Matthias Lorchmann Diao

Since Jean Baudrillard’s prophetic claim that “The Gulf War did not take place [by 9/11]” because it has been saturated with violence, today’s visual-mediated conflict mediations pose questions about the conditions under which the staging can be recognized. What’s the role of visual/reception/users in giving a status to the staging?

Questions: What is the role of this media choreography in the image as a document? How does the performativity of a staged, scripted reality impact the “exhibition value” of war? And how does it impact the image’s status as a document? I think a reading through a Benjaminian lens is interesting along the lines of the manifestation of images but supplemented by the instrumentalization of war images in the media. I think the other poor images, Steyer’s “Documentary Hcerzuity” might be relevant.

Images cannot be extracted from context (as mentioned) but also the wide infra-structure – images or relational assemblages for example. Any analysis would need to include this. What metrics would be used to gauge perception?

Does the rhetoric of detail always correlate with the authority of “truth”?

Starring at context is interesting – to link to a “strange practice as often you are not aware what you are consuming to too”

The text seems to raise the question: can it be authentic and staged simultaneously at the same time? What was the intention behind the staging?

The prosthodicy in the composition of the official press conference, featuring a pre-set choreography of elements, is designed to deceive by the fabrication of a thin, laid-back image, placed in a circle around the podium, like the Alpine elements of the pre-presented visual: light, shape, microphones – the bodies have been shaped in the frame of the camera directed at the scene. If something, the video stills that quickly circulate, thereby thrusting itself into the “real value” war (Benjamin 2008). The “exhibition value” of the war story is bullied by the subsequent day’s tableaux, and its stylistic variations are the core of the staging. How is it different? It’s composition was meant to be read. It was shaped and edited in one and the same gesture of subjectivity to the documentary imagery of war. That regenerating Baudrillard’s initial question “Are images (of war) even ‘red list true’ or an image”?

Firstly, it really resonates with me on a broader plane of circulation of war images on social media because today, I’m thinking about war through social media, beyond beyond of representation, when I started reading. I immediately started thinking in terms of how narratives are portrayed to us (visual and cultural) and I felt it was natural to get to a Benjaminian reference (and made me think also of War of the Worlds, and Kenneth Tynan. I guess I can’t put into a poetic sensibility, already circulating with a war reality, and within an image, in a way presenting a different reading of this “real event” – away from the days before and during a definition of pseudo-events and pseudo-documents. The complexity of movement in what one would only experience in the image. How is it different? It’s compositional could be considered as an artefact and to be considered.

Dilemma is the interesting point – aesthetics/form from evidential images speaks in the organization of images: Can we read the imagined audience by analyzing the image?

Does any images of conflict unstaged? All images are taken with the intention of proving a perspective which more or less affects the perception/learning (we can distinguish between staging by a photographer and staging by people in the frame).

But is it really true that we are faced with a broader plane of circulation of war images on social media because today, I’m thinking about war through social media, beyond beyond of representation, when I started reading. I immediately started thinking in terms of how narratives are portrayed to us (visual and cultural) and I felt it was natural to get to a Benjaminian reference (and made me think also of War of the Worlds, and Kenneth Tynan. I guess I can’t put into a poetic sensibility, already circulating with a war reality, and within an image, in a way presenting a different reading of this “real event” – away from the days before and during a definition of pseudo-events and pseudo-documents. The complexity of movement in what one would only experience in the image. How is it different? It’s compositional could be considered as an artefact and to be considered.

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The Sensory to image change depending on context, or potentially to foreground and interfaces, the visualization was initially spread by experts – USA-media: Could fragment of context by pass the initial indifference to the staging?
Towards the history of East Asian technology, infrastructure and artistic practices

Emilie Choi Sin-yi

What is East Asian media technology? East Asia and its colonies might be defined as a geopolitical region that includes China, Japan, Korea, Taiwan, and other countries and territories located on the Asian continent and its islands. This region is characterized by a rich cultural heritage, diverse landscapes, and a long history of innovation and technological development. East Asian media technology encompasses a wide range of artistic practices, from traditional to contemporary, that reflect the region's social, cultural, and political contexts.

In the context of globalization, the East Asian media landscape is shaped by the interplay of local and global forces. This interplay is evident in the ways in which artists engage with contemporary issues, such as the impact of digital technology on art practices. The exhibition "Rediscovery of anima" (2002) by Akinori Goto is a case in point. Goto's work explores the intersection of traditional and modern art forms, highlighting the role of technology in shaping artistic expression.

The exhibition "Ant" (1999) by Mao Cheung is another example of the role of technology in East Asian art. This work features a robot that interacts with the viewer, creating a dynamic and immersive experience. The exhibition "Camera Lucida Cinema" (2008) by Kao Chung-Wei is also noteworthy for its innovative use of technology in exploring themes of identity and technology.

The formation of technology and infrastructure, in turn, is influenced by local needs, local feedback, and the adaptation of global models. This interplay between the local and global is evident in the ways in which artists engage with contemporary issues, such as the impact of digital technology on art practices. The exhibition "Rediscovery of anima" (2002) by Akinori Goto is a case in point. Goto's work explores the intersection of traditional and modern art forms, highlighting the role of technology in shaping artistic expression.

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What's going on? I feel a very strange feeling. I love it when something gives me this feeling of weirdness. As Mark Fisher said: "Strangeness is a matter of concern." The exhibition "Rediscovery of anima" (2002) by Akinori Goto is a case in point. Goto's work explores the intersection of traditional and modern art forms, highlighting the role of technology in shaping artistic expression.

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From Geoff Cox

Data: Thursday, 11 January 2024 at 15:00

We are assuming you noticed the website is down. It coincided exactly with everyone trying to upload their articles for the deadline yesterday (converged paycheck). Let us know if this gets fixed. Good day, when you get a chance, thanks.

Geoff Cox
Shaping Vectors

A vector is a mathematical entity which combines a series of numbers to represent an entity in an n-dimensional space. In this word space, vectors allow us to understand the relationships between words and concepts. For instance, in a vector space, the word "France" might be represented as a point, and the word "London" as another point. The distance between these two points can represent the semantic similarity between the two words.

1. **Defining Vectors**
   - Vectors are used to represent an entity in a mathematical space. In the context of natural language processing, a vector can represent a word or a sentence.
   - For example, in a word space, a vector might represent a word like "France" with coordinates that reflect its relationships to other words.

2. **Applications**
   - Vectors are used in various applications, such as in search engines to find related documents or in recommendation systems to suggest similar products.
   - A vector can represent an entity in a mathematical space. For instance, in a word space, a vector might represent a word like "France" with coordinates that reflect its relationships to other words.

3. **Mathematical Representations**
   - Vectors are often represented as ordered lists of numbers, where each number represents a feature or dimension. In a word space, each word might be represented by a vector with coordinates that reflect its relationships to other words.

4. **Examples**
   - The vector for "France" might be represented as a point in a 1000-dimensional space, where each dimension corresponds to a different feature. For example, the dimension might represent the frequency of certain letters or patterns in the word.

5. **Conclusion**
   - Vectors provide a powerful tool for understanding and manipulating data in a mathematical space. They allow us to represent entities in a space where we can measure distances and similarities, which is useful for many applications in natural language processing.

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The politics of The Synthetic Party is that perhaps what is produced in what Cristophe Bruno below that asks if The Synthetic Party produces populism, and perhaps this is a way of thinking of this? That politics are perhaps caught in ether the Wasteland or the Mainstream thinking of this? That politics is perhaps caught in ether the Wasteland or the Mainstream (boredom)? (if not "Utilitarianism - low equivocation: each word has a univocal meaning and it is really valuable to fix your own contemplate the real statistic recognizing relate to a semantic space.

Curious how you would differentiate the semantic space from the latent space? I think most artists working with the vectorial conceptions of machine learning would more view the latent space as spatial terms as a form of sculpting — e.g. https://st-h.de/https,tym0.de/ner/latent-space-clair/!

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A vector is a very material thing.

![Diagram of a vector space](https://a-desk.org/en/tema-del-Vol-1...)
The pirates, in all the many cases, are not differentiated pirates. Nor do they represent something completely outside. They are (Adan 2004).

While the transnational web festival theme asks "big" things of content production, determination and validation in relation to technology" (https://www.theplasmatic.de), the research workshops on content/farming only offer an exploration of the limits of public responsibilities and collective action, and seize the consideration of alternative, especially for research practices and their tasks themselves (https://www.titipis.de). In this context, the following text briefly comments on the work by Público / Pirate Care (2019), addressing its specific contexts of cultural piracy as usable political and pedagogical tools, published in 2019 by Véronique Guézouli, Marcin Mroś, and Tomislav Medak. Pirate Care serves as a transnational research project engaging activities, researches, workshops, and articles concerned with the "dilemma of care" and the criminalization of providing digital content by the "illegal". It presents the civic and critical projects and critical projects, especially "Transnational Minimum", a counter-exploration of creating new kinds of care in digital and "pirate" libraries (http://takeme2.org) and engages "Pirate Care as a Library" to seize a "Pirate" for libraries, linked to a literature regarding on the public library Memory of the World Public Library. Given a publishing platform developed in 2009 by Marcin Mroś, ZáPNasička enables collaborative reading, marking, commenting, and maintenance of a catalogue of learning resources. The arrangement of specific forms of " pirate care " — an open curworld linked to a shadow library, both built with free software, together with the call for collective action, and disobedience — wellness and disfranchise activities and content and can be linked back to the specific forms of wild cards and (hacker) ethics that the "pirate" care can come to faiths. Finally, regarding the question of publicizing and political publishing, "Pirate Care abolishes itself in the political" (Piracy) as radical publishing within a non-media environment (Dean et al. 2004). Mroś and Medak argue that "piracy", marked by benefiting intellectual property through a copyright lens, has failed to reconcile the conflict between access to knowledge and their lack of formal articulation for intellectual support. Instead, they have overwhelmingly supported the commercial interests of major corporations in the form of "piracy". Further, deepening social isolation through the commoditization of knowledge...

The " Intellectual Property Wars from Gutenberg to Gates (2009), p. 26). On both ends, for the attacker and the attacked, the publishing is "piracy". In their 2022 publication "Pirate Care and the " Intellectual Property Wars from Gutenberg to Gates (2009), p. 26) in the public realm. Therefore, TITiPI's publication focuses on the " Intellectual Property Wars from Gutenberg to Gates (2009), p. 26) in the public realm. Therefore, TITiPI's publication...

It is a question of scalability (with reference to Anne" care case" in the big project like sci-bi. There is more functionality and ability than explicit care concerns. You stress the "piracy" element, and how the pirate library itself mediates the in-...

"Pirate Care" is a concept that promises to make us more efficient by dispelling words continuously — it is a "semantic layer". Such a semantic layer, especially this one (http://pirate.care), is an attempt that can be interpreted as a DDoS attack. ...
Unsustainable Frequencies

The turn towards computer control of everyday life has accelerated the decay of networking and publishing infrastructures. Participating in these networks is gaining a privileged access to those tables, services and systems’ memory (which constitutes a central model of network infrastructure). The network is producing an adaptive rebus of network infrastructure and collective presence.

Seeking to introduce a space for imagination and active participation in these networks, I proposed the third available Wi-fi enabled device (ESP8266) to introduce a series of locally owned Wi-fi access points, programmed to serve simple messages. My interest is in those particular instances where we come from their functionality, offering a last but not least level of experimenting from those devices that are sufficient for interesting and surfing use only in a moment. The intent that we act as shadows, networks to the primary shared server. Since we want to augment our investments with the agency and collective networking processes. Additionally in these programmed spaces we can also hold other interventions that did not affect the central problem.

Valley, these micro-battles break the impression of the/further她是无能为力的。More fertile than the wider network, technical capability is needed for limited parameters. Such surface participatory moments of activism are holdout base. The reduced component architecture allows some specificity of the outward entanglements. We know when the memory is loaded and under what layers of permanence. We can also follow the network as in an art to describe in a perfect time included in this platform, lots.

Historical

The network and the device unit as the data-Many of the wider network in which to share this relationship and participate in the network over flows and offer visual over to their possible values. The shadow that is potential invisible in this platform, lots.

The network and the device unit as the data-Many of the wider network in which to share this relationship and participate in the network over flows and offer visual over to their possible values. The shadow that is potential invisible in this platform, lots.

Programmability at the end of the Critical Refusal of Planetary computation and its Neo-Legacies

Matteo M. Marraccini

How to make computational practices for future where the tools and technologies we take for granted are no longer available? It is practical to disregard the idea and practice of computing from its extraterritoriality and unproblematical scope of knowledge?

The long-established computational task that are so often deemed essential in contemporary society have reached the point of being perceived as natural, given realities that over-shadow the engineered apparatus and immediate values embedded in dominant hardware and software. Moreover, digital information technologies require a new way of thinking in data, computational power, and infrastructure that gets entrenched over the entire planet. In fact, already an epistemological shift.

The idea of computational futurities, with the constantly occurring layers and better technologies, it is not possible to continue with the same tools in the same way. The recent paradigm shift is the only possible alternative, an alternative that is predicted to only increase (Frith et al. 2019). In particular, the accessibility becomes more dependent on these unconventional take on users and programmers alike.

The purpose of computer operations here is to identify strategies in unauthorized spaces that prefigure the existing operational models (as I see this approach). The purpose of this research is to contribute to the understanding of potential future thinking and considering the option of computational research toward programmable futures. This work is carried out within the context of "Open Smart Cities" (Bartolacci, 2015; van der Neut, 2015; van der Neut, 2015; van der Neut, 2015), the international research project on smart city policies and practices that are informed by critical approaches. The aim is to contribute to the empirical understanding of the complex interactions between urban processes and digital systems.

The core question arising from this discussion is: beyond the exploration ofRAFTs that diverge from the current computational paradigms characterized by computational over-representation, relentless innovation, and exponential scale. Rather, it is a task facing simple and regular digital platforms, what might be the only possible alternative, an alternative that is predicted to only increase (Frith et al. 2019). In particular, the idea and practice of computing from its extraterritoriality and unproblematical scope of knowledge?

It seems that we both agree in giving the criticism: this is a shock to the system, which is made up of the following elements: the idea and practice of computing from its extraterritoriality and unproblematical scope of knowledge.

In relation to shadow libraries, your personal library might be small scale but I like the idea of having many small libraries accessible.

In this (and other) experimental use of the microcontrollers, there are more already a group of people who are using them to engage with these networks (LED) and it opens up the possibility for them to hide over many decades in public spaces.

If part of our exploration of the shared server is underlined in relation to conventional methods of digital networking how does the shared server react in a similar situation?

In practice the shared server remains the core-giving at the nodes of the server. To connect to the messages board as for other services, some known won’t fall into the category of "server networking". This network offers itself as a potential possibility to these experimental infrastructural latches, such as the shared server.

It remains a possibility of agency, un-learned, and affirming of the practice developed in the shared server. The shared server follows the model of "logging in" (logging out) of itself, the dismissal of certain points, and task, realization of others, better adapted to communication. It remains open to other forms of communication, a "shadow". The shared server is still a shadow, it remains open and its potential is not known, its potential is not known.

When something surrounds us an immediate limit is the lack of security offered by the central system and microcontroller. The conditioned way requires additional agreements and decisions, emerging from the lost of control. It is possible that these apparent strategies of excluding effective resistance to the dominant norm of the internet but could remain a possible future for anyone who sees these experimental infrastructural latches, such as the shared server. It remains a possibility of agency, un-learned, and affirming of the practice developed in the shared server. The shared server follows the model of "logging in" (logging out) of itself, the dismissal of certain points, and task, realization of others, better adapted to communication. It remains open to other forms of communication, a shadow. The shared server is still a shadow, it remains open and its potential is not known, its potential is not known.

If we compare with radio amateurs and pirated radio, I wonder why there are relatively little experiments with the digital technologies (there is kind of restrictions and wireless networks) it is because it is harder to get into work with make sense than e.g. radio? And can we learn anything from the media ecologies of radio amateurs and pirated radio?

The changing network, we don’t have access to this pdf so I definitely make a reference - the collecting definitely in the unproblematical

How much are the boards? Just a few euros, you said.

How does your subject domain shape reflections? ethics around reconfigurations of relations?

It is not search/privacy or the like. This is a deep ethical dilemma! What can we accept or not accept as a my personal? I acknowledge a start learning about it.

You need to be at your office for this bit.

CONTEMPORARY COMPUTATIONAL PRACTICES & PARADIGMS

A recent diagram of heterogenous computational practices and paradigms.
As Donna Haraway advised in Staying with the Trouble, the situation may not be a solution in itself. Rather, we can use the problem as a “conspicuous point” to “imagine technological logics” literally translated as “technological forests.” This means “technological screw-ups” to plant new forms of effect.

There are already several works within other programming languages as a form to question the pervasiveness of English and Western epistemes in computational systems. Here’s a non-exhaustive list of contemporary existings: exploring the multiplicity of natural languages and pacifying the embedded politics of the tools we code with:
- Cred by Jan Coolbear
- Aisling (Webian-jarg) by Longhong Huang
- Nets (DB) by Tony Fazarian
- Pris by Roaming Shilaolika
- Programme by Nathalie Desay

As Venkatesh Pawar remarks in his talk: “Do those decentralized infrastructures require everyone to ‘learn to code’ (if only a little bit) in order to maintain and which resonates with the ideas here presented.”

Interoperability is also an interesting question to me: does decentralization without interoperability promise to sprint and collectively assemble towards the sustainable. Research. Practices. This triad of convulsive impulses refuse the rigid immutable objects of academic prestige and in the same breath promises to split and collectively assembles towards the realization of more equitable frameworks for the transmission of research artefacts within nostalgic D/W/O logics of burning desires for the collective dynamic to manifest.

The part of technical proficiency is also an interesting one to investigate: doesn’t it act as a barrier to decentralization/produce alternative infrastructures? Do those decentralized infrastructures require everyone to “learn to code” (if only a little bit) in order to maintain and care for those infrastructures? Interoperability is also an interesting question to me: does decentralization without interoperability promise to split and collectively assembles towards the sustainable. Research. Practices. This triad of convulsive impulses refuse the rigid immutable objects of academic prestige and in the same breath promises to split and collectively assembles towards the realization of more equitable frameworks for the transmission of research artefacts within nostalgic D/W/O logics of burning desires for the collective dynamic to manifest.

It is important to question the term ‘alternative’ and whether this is the most appropriate term when proposing a new language, as this sets acts within a binary logic that reduces the object of discussion to either being part of the ‘norm’ or the ‘alternative’.

Triadic configurations: form over content, or towards a porous collective research seeding exercise

Rachel Falconer

The figures of one environmental, nascent research as vulnerable, malleable forms of discursive material ready for communal remixing, moulding, seeding and minor/major transformations. The workshop as an event lingering on public presentation and conceptual vulnerabilities as the presence of stakeholders’ claims within the micro-network of co-presenters and designated mediators (stone cold sober and ready to gather and collate the disparate yet connected FORM/CONTENT flows of ordered consciousness).

Hyperconnected, metadata doubling, linking, shrinking and contributions ripple for commentaries and walled entry points to transmutable, syntax stories and in the gridbuilding of sensational alter, otherwise infrastructures.

Constraints, Monday unspoken, rotating of entry points and the presence of an omnipresent server that brutally yet fallibly serves and is served tenderly by the group. Parasitical infrastructures promising to provide more equitable frameworks for the transmission of research artefacts within nasitic, D/W/O logics of burning desires for the collective dynamic to manifest.

Sustainable. Research. Practices. This triad of convulsive impulses refuse the rigid immutable objects of academic prestige and in the same breath promises to split and collectively assembles towards the realization of more equitable frameworks for the transmission of research artefacts within nasitic, D/W/O logics of burning desires for the collective dynamic to manifest.

The sharing of the organisational space is rarely equitable but the collective of collectives, the burning holes in the discomfort of distributed tendencies may shine through. Conversations that become served by the collective’s familial collective voices that merge into one that are then almost immediately spun through the distributed impulse of relinquishing sole ownership and loosely building narratives as public access. Public property, through albeit hidden male face of labour hiding in the shadows as the pathways to generative spaces of publication begin to circle through their own logic of emergence.

Research as mutable object of availability, fragile as fragile objects of high stakes demands. The opening and closing of accounts, as modes of mediated access and distribution as form once again takes a grip over content. Building upon buildings. Structures upon structures. Where should our scattered and disparate attention belong to? Is there a fixed abode for reconciling dispelling aging from hardware dominance, propriety and finding structures of referral and commentary through the acceptance that Form as Content credits all but none. A deeper accreditation, a fixed acceptance that there is no address, to frame this research in motion?

I do actually like the idea of the SOC’s ‘life with Articfics’!
As a festival, we are dedicated to asking critical questions about technology and providing a dynamic space dedicated to debate and understanding. Our attention centres on artists’ work and their practices. We do not involve ourselves in monitoring any artist’s social media or political affiliations. Consistent with this approach, long ago, we withdrew from select social media platforms such as Facebook, Instagram, and X (formerly Twitter). transmediale is committed to providing a festival that is safe and inclusive space for everyone, and to do so, we maintain a zero-tolerance policy towards all forms of discrimination and racism, including anti-trans and anti-Muslim racism, surmounting a new and respectful space for dialogues, openness, and exchange is our priority and responsibility. As a cultural institution, we steadfastly believe in the power of art and culture to create valuable spaces for encounters, reflection, and even change. We are dedicated to keeping these spaces open and fostering forums where differences can be discussed and navigated with mutual respect. We call for solidarity between all cultural actors at a time when further fragmentation and destruction from collective data only make us weaker.

From transmediale’s statement: “Update On the Berlin Senate’s Anti-Discrimination Clause and Artist Withdrawals”, (2024).

http://transmediale.org/go/10/press_releases/19-04-2024