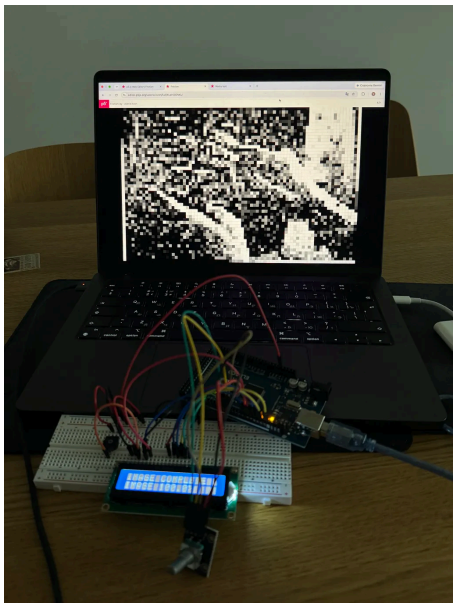
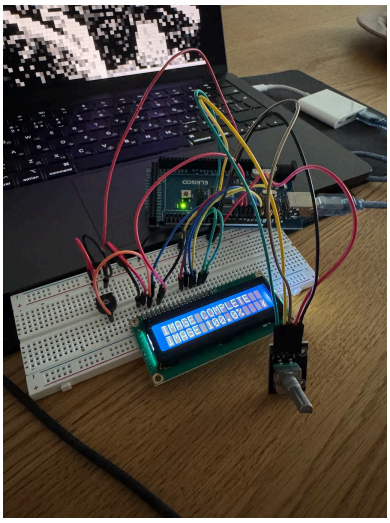


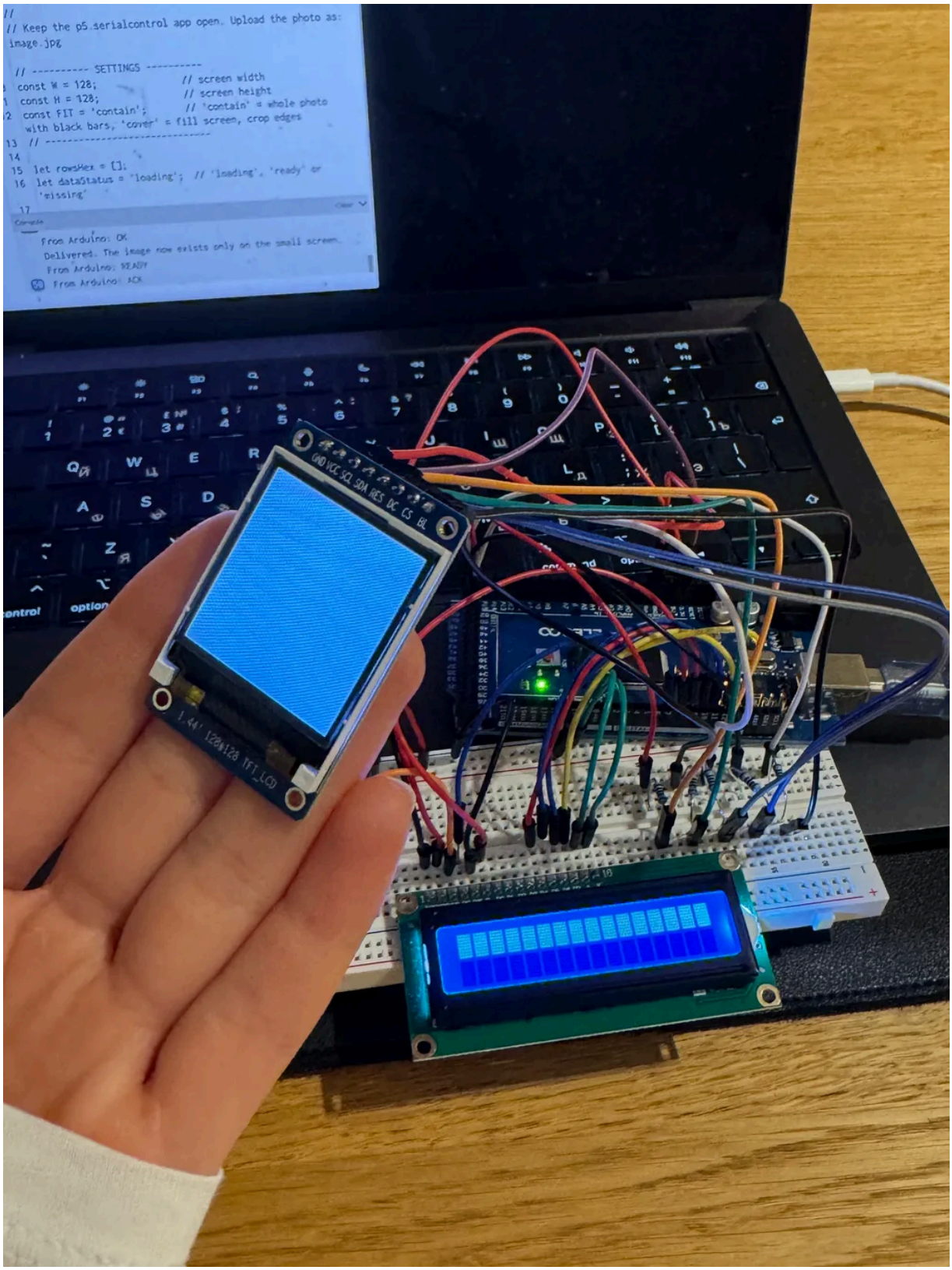


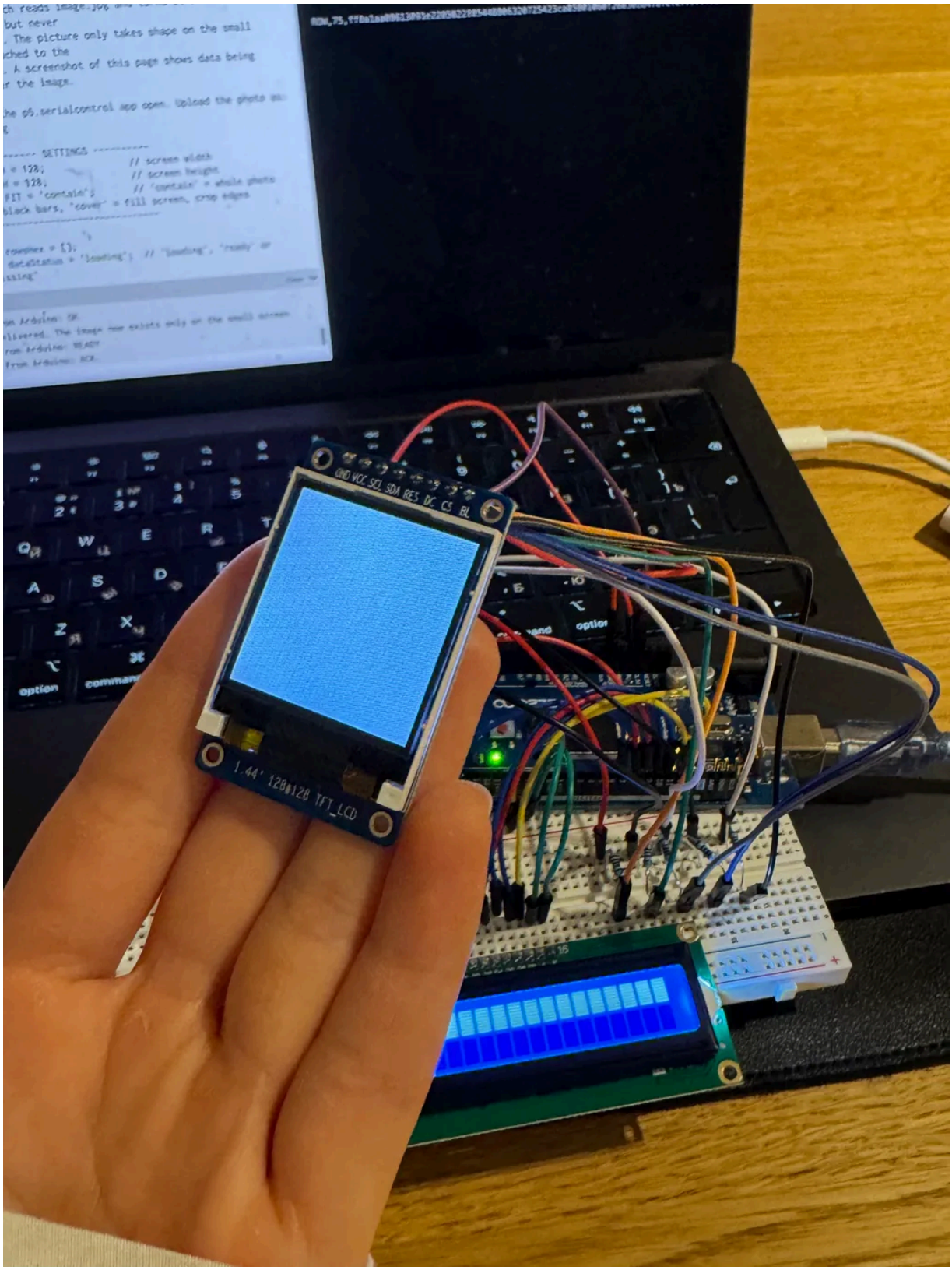
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▼ **Unmeasurability**

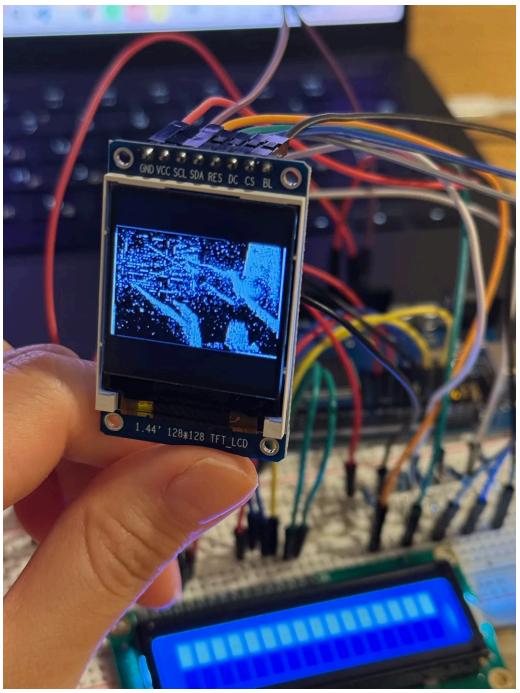
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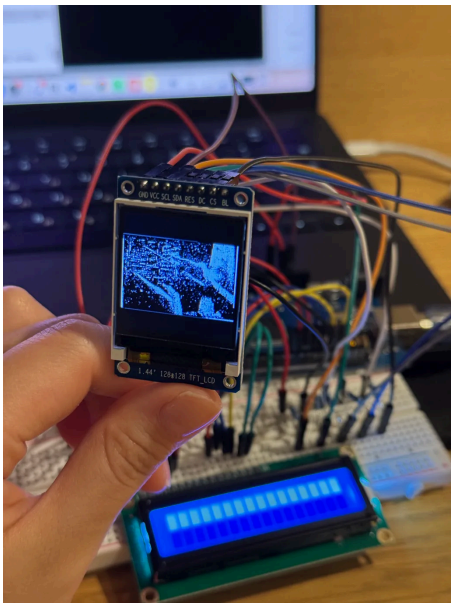
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//
// Keep the p5.serialcontrol app open. Upload the photo as:
image.jpg
// ---------- SETTINGS ----------
const W = 128;
// screen width
const H = 128;
// screen height
const FIT = 'contain';
// 'contain' = whole photo
with black bars, 'cover' = fill screen, crop edges
// ------------------------------
let rowsHex = [];
let dataStatus = 'loading'; // 'loading', 'ready' or
'missing'
From Arduino: OK
Delivered. The image now exists only on the small screen.
From Arduino: READY
From Arduino: ACK
GND VCC SCL SDA RES DC CS BL
1.44' 128x128 TFT_LCD


GND VCC SCL SDA RES DC CS BL
1.44' 128*128 TFT_LCD

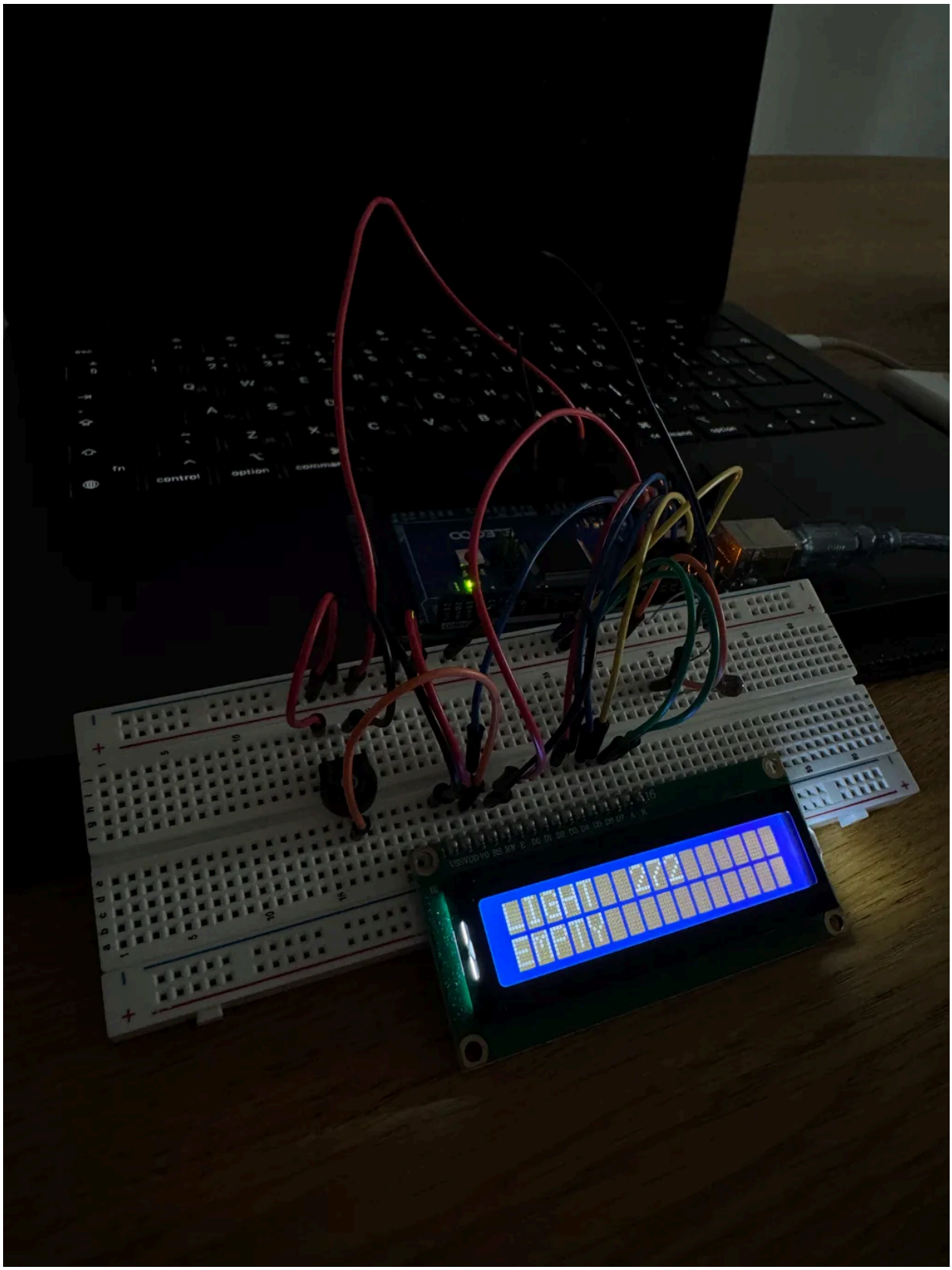
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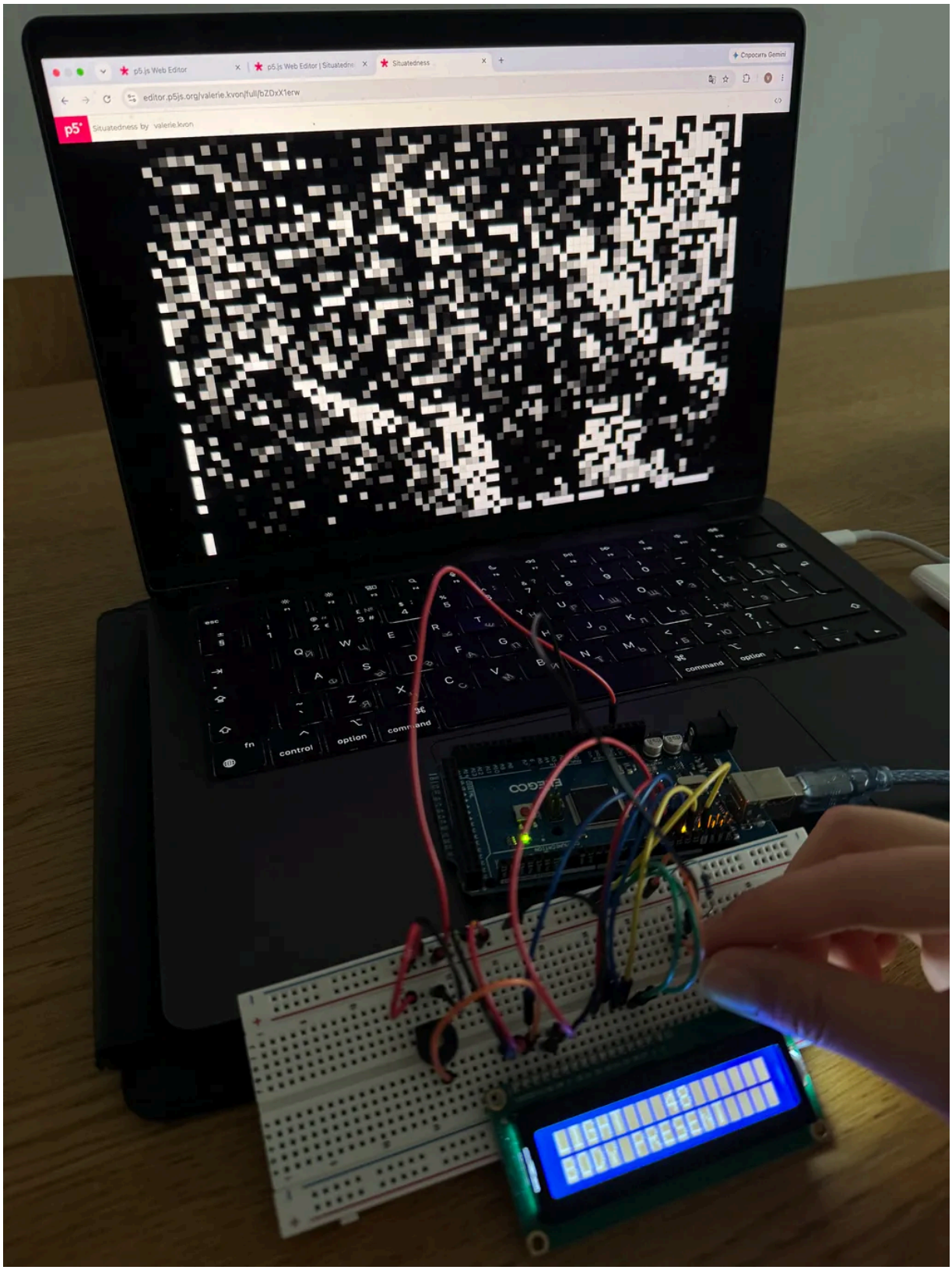


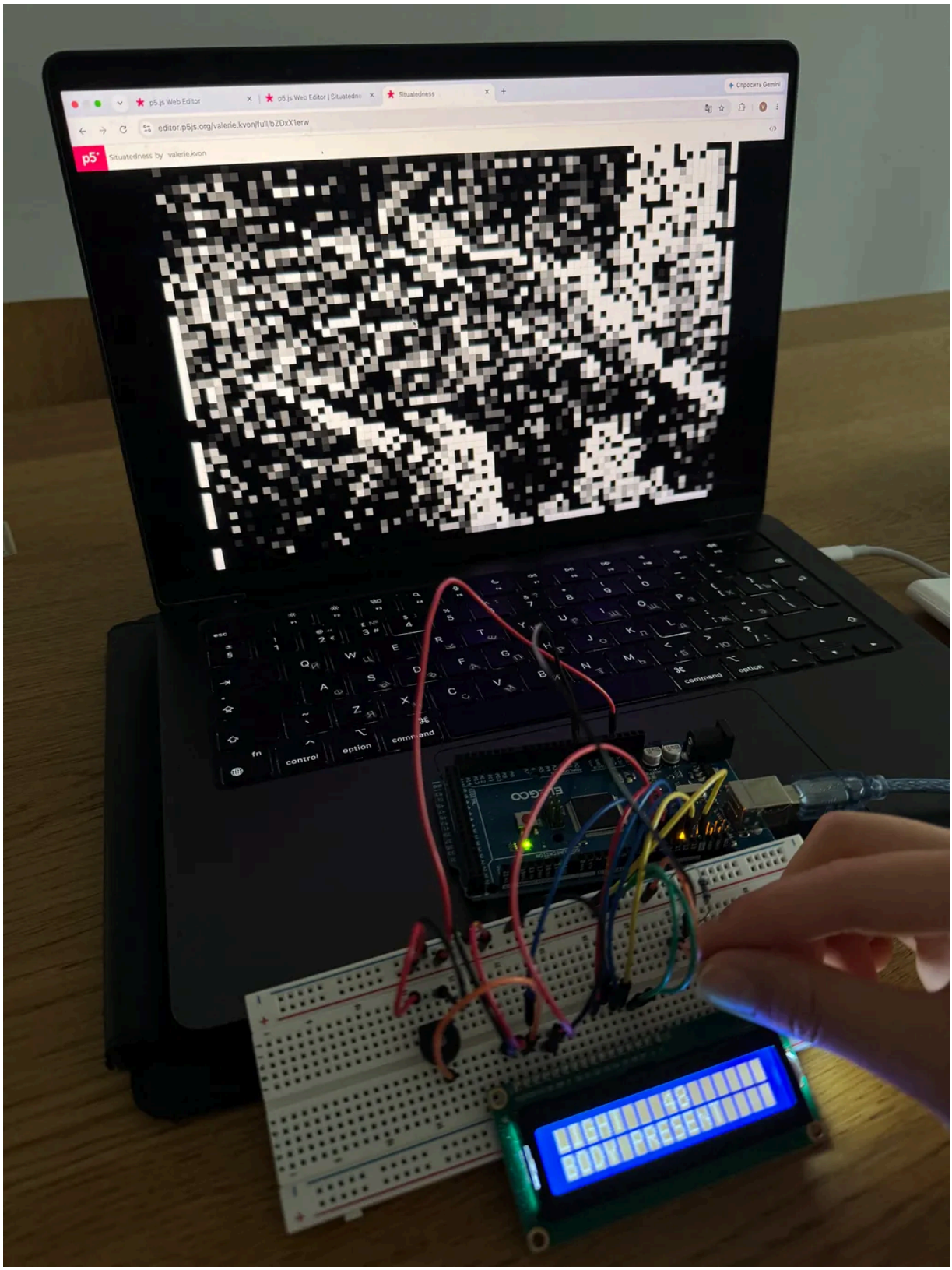


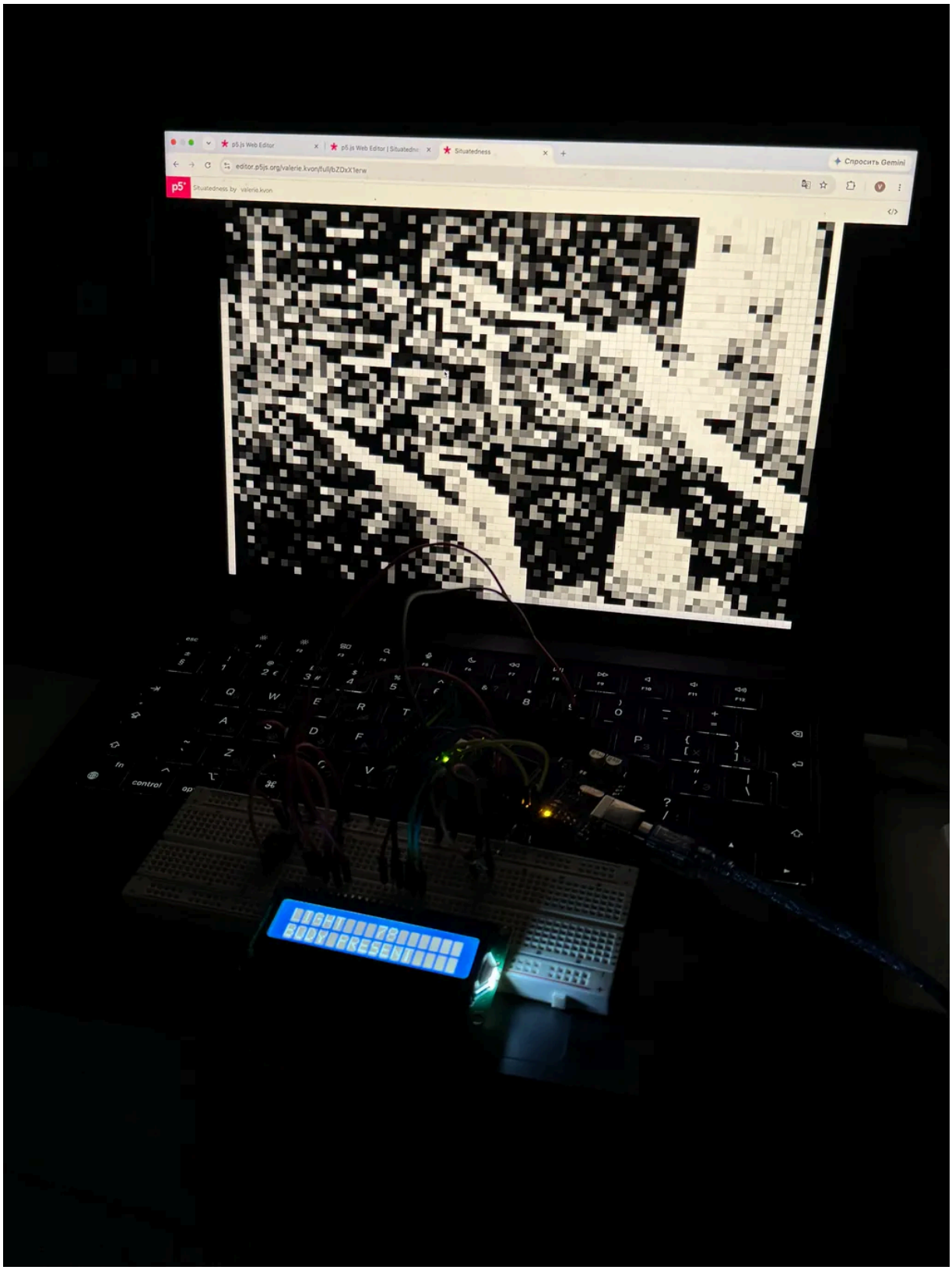
▼ **Situatedness**

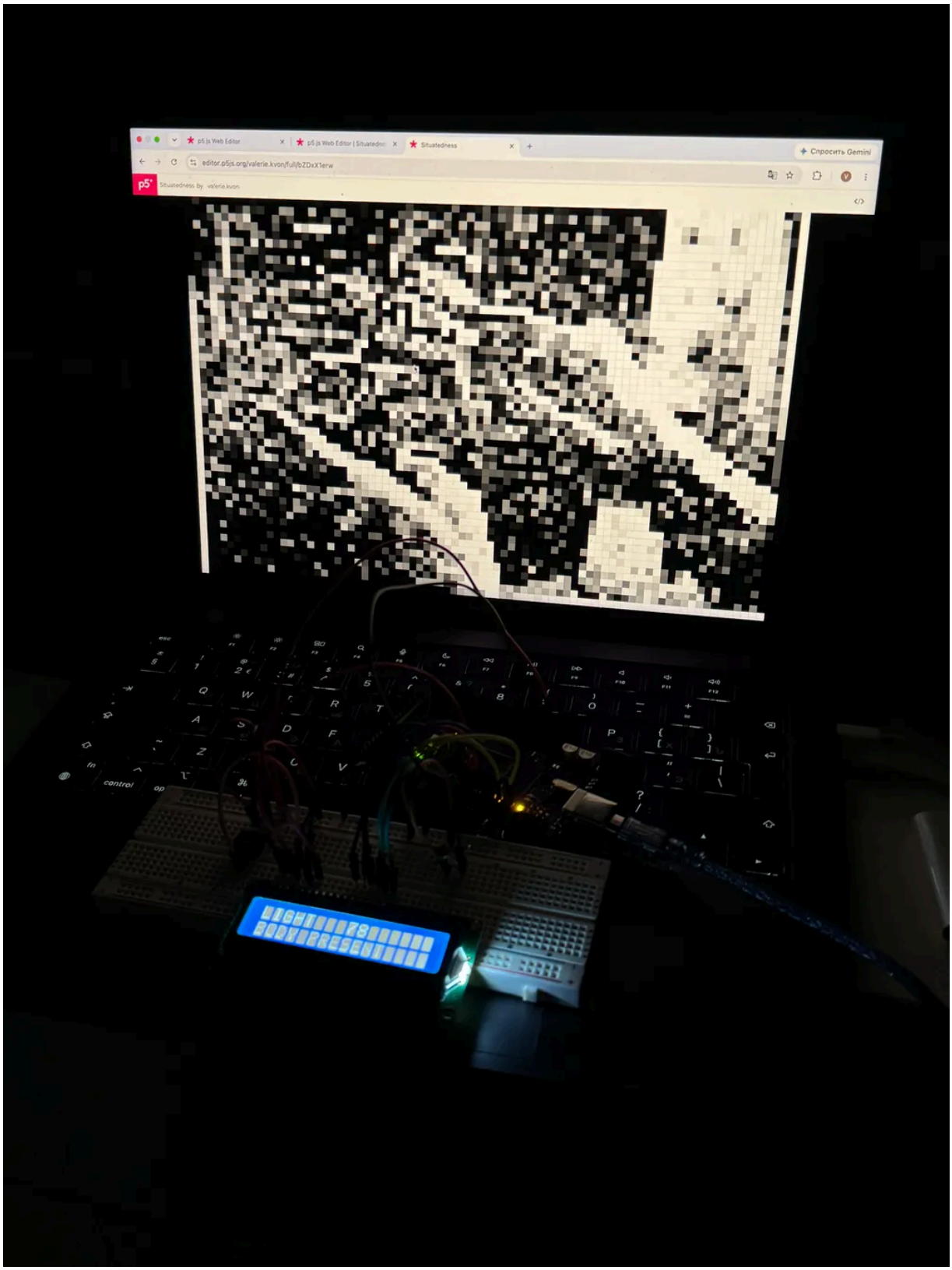
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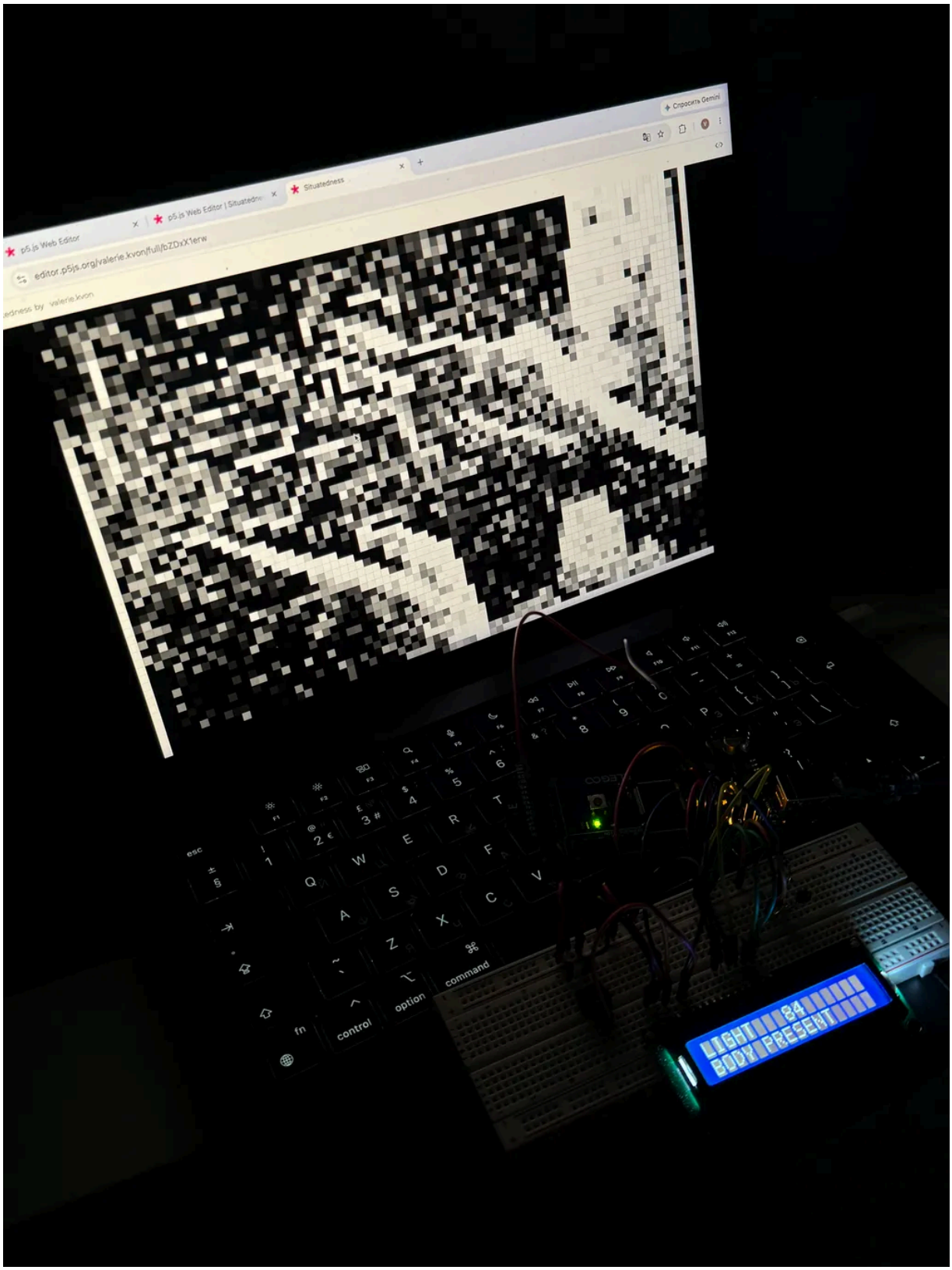

control
option

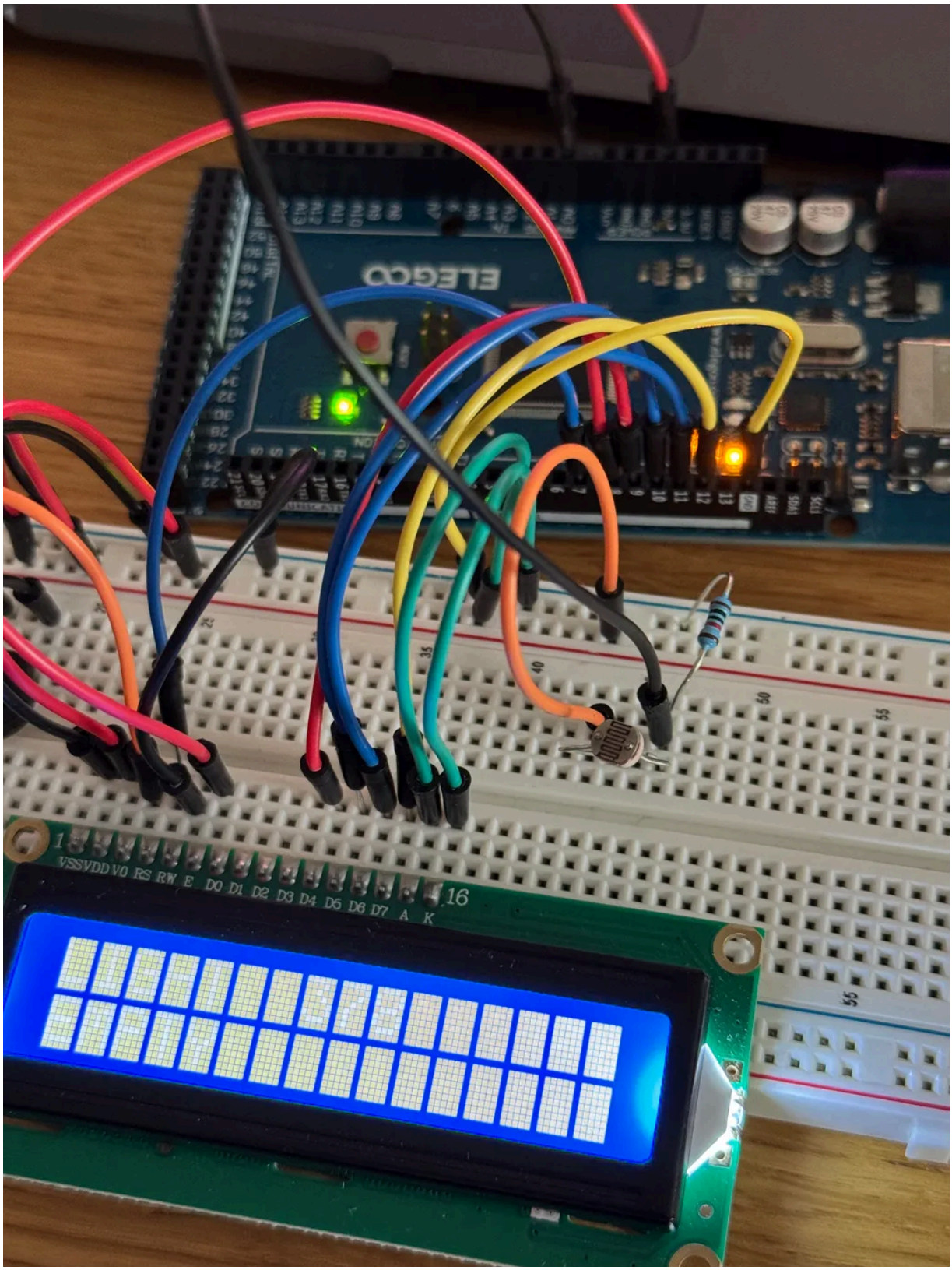

p5.js Web Editor
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Situatedness by valerie.kvon
esc
fn
control
option
command


p5.js Web Editor
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Situatedness by valerie.kvon
command
option
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option

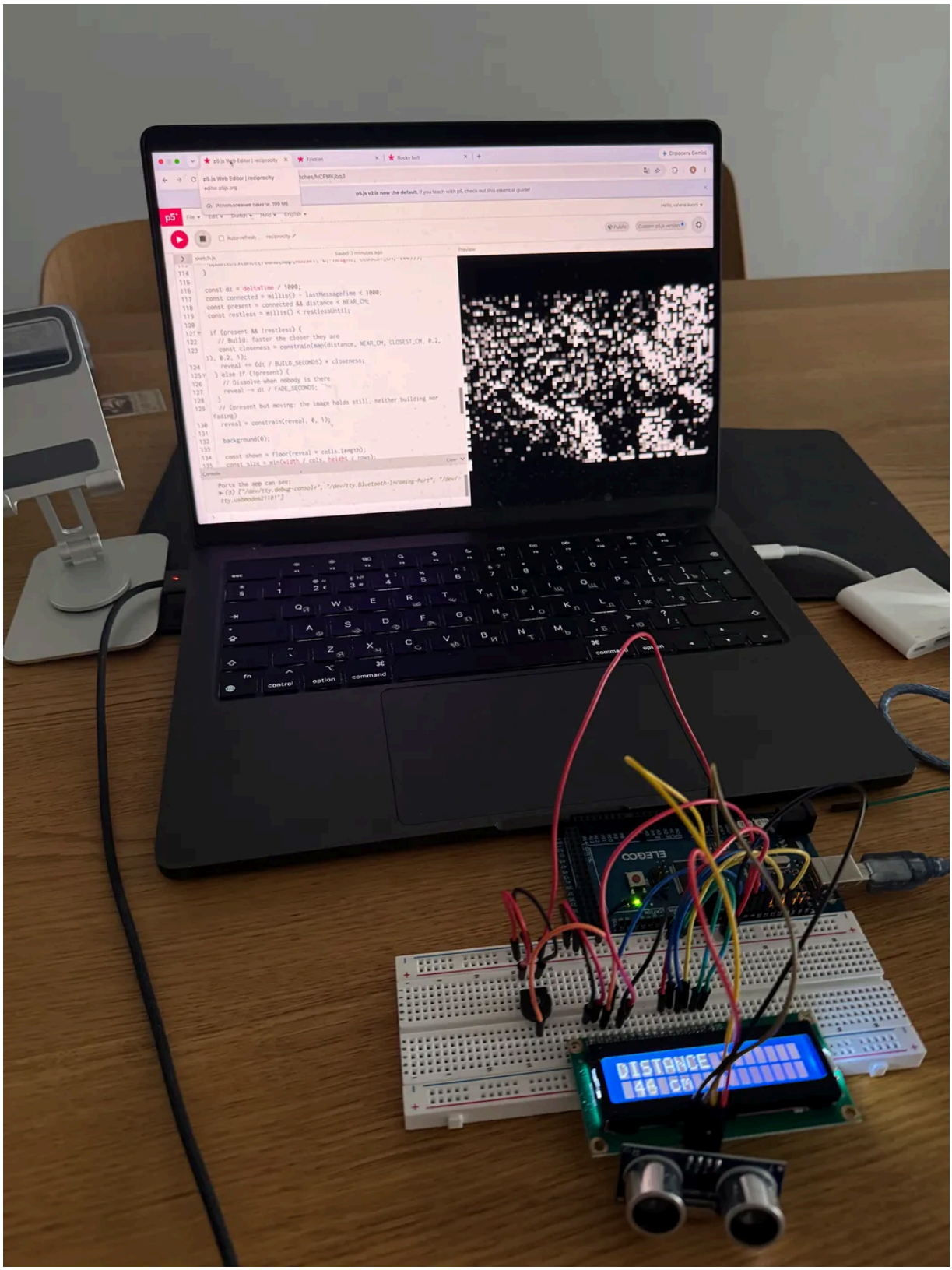

p5.js Web Editor
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Situatedness by valerie.kvon
Спросить Gemini


p5 js Web Editor
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Спросить Gemini
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control


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esc
control
option
command
fn
LIGHT 84
BODY PRESENT


VSS VDD VO RS RW E D0 D1 D2 D3 D4 D5 D6 D7 A K
1
16

▼ **Reciprocity**



attachment:2bdc0f7b-d131-418a-a2db-5799aa25b465:IMG_9849.mov

IMAGES FOR HUMANS? CAME ACROSS THIS REFERENCE:

Continuation of research:

▼ https://thenewinquiry.com/invisible-images-your-pictures-are-looking-at-you/
Images now created by machines for machines as images now became fundamentally machine-readable. **In the machine-machine visual landscape the photograph never goes away. It becomes an active participant in the modulations of her life, with long-term consequences.** T**o mediate against the optimizations and predations of a machinic landscape, one must create deliberate inefficiencies and spheres of life removed from market and political predations--"safe houses" in the invisible digital sphere. It is in inefficiency, experimentation, self-expression, and often law-breaking that freedom and political self-representation can be found.** We no longer look at images--images look at us. **They no longer simply represent things, but actively intervene in everyday life. We must begin to understand these changes if we are to challenge the exceptional forms of power flowing through the invisible visual culture that we find ourselves enmeshed within.**

> It has become detached from human eyes and has largely become invisible. Human visual culture has become a special case of vision, an exception to the rule. The overwhelming majority of images are now **made by machines for other machines**, with humans rarely in the loop. The advent of machine-to-machine seeing has been barely noticed at large, and poorly understood by those of us who've begun to notice the tectonic shift invisibly taking place before our very eyes.
>
> Images have begun to intervene in everyday life, their functions changing from representation and mediation, to activations, operations, and enforcement. Invisible images are actively watching us, poking and prodding, guiding our movements, inflicting pain and inducing pleasure. But all of this is hard to see.
>
> What's truly revolutionary about the advent of digital images is the fact that they are **fundamentally machine-readable:** they can only be seen by humans in special circumstances and for short periods of time. **A photograph shot on a phone creates a machine-readable file that does not reflect light in such a way as to be perceptible to a human eye**. A secondary application, like a software-based photo viewer paired with a liquid crystal display and backlight may create something that a human can look at, but the image only appears to human eyes temporarily before reverting back to its immaterial machine form when the phone is put away or the display is turned off. **However, the image doesn't need to be turned into human-readable form in order for a machine to do something with it**. This is fundamentally different than a roll of undeveloped film. Although film, too, must be coaxed by a chemical process into a form visible by human eyes, the undeveloped film negative isn't readable by a human or machine.
>
> That could be more human than a desire to show off one's children? Interfaces designed for digital image-sharing largely parrot these forms, creating "albums" for selfies, baby pictures, cats, and travel photos.
>
> But the analogy is deeply misleading, because something completely different happens when you share a picture on Facebook than when you bore your neighbors with projected slide shows. When you put an image on Facebook or other social media, you're feeding an array of immensely powerful artificial intelligence systems information about how to identify people and how to recognize places and objects, habits and preferences, race, class, and gender identifications, economic statuses, and much more.
>
> Regardless of whether a human subject actually sees any of the 2 billion photographs uploaded daily to Facebook-controlled platforms, the photographs on social media are scrutinized by neural networks with a degree of attention that would make even the most steadfast art historian blush. Facebook's "DeepFace" algorithm, developed in 2014 and deployed in 2015, produces three-dimensional abstractions of individuals' faces and uses a neural network that achieves over 97 percent accuracy at identifying individuals-- a percentage comparable to what a human can achieve, ignoring for a second that no human can recall the faces of billions of people.
>
> In aggregate, **AI systems have appropriated human visual culture and transformed it into a massive, flexible training set.** The more images Facebook and Google's AI systems ingest, the more accurate they become, and the more

influence they have on everyday life. The trillions of images we've been trained to treat as human-to-human culture are the foundation for increasingly autonomous ways of seeing that bear little resemblance to the visual culture of the past.

The point here is that if we want to understand the invisible world of machine-machine visual culture, we need to unlearn how to see like humans. We need to learn how to see a parallel universe composed of activations, keypoints, eigenfaces, feature transforms, classifiers, training sets, and the like. But it's not just as simple as learning a different vocabulary. Formal concepts contain epistemological assumptions, which in turn have ethical consequences. **The theoretical concepts we use to analyze visual culture are profoundly misleading when applied to the machinic landscape, producing distortions, vast blind spots, and wild misinterpretations.**

The invisible world of images isn't simply an alternative taxonomy of visuality. It is an active, cunning, exercise of power, one ideally suited to molecular police and market operations--one designed to insert its tendrils into ever-smaller slices of everyday life.

In the machine-machine visual landscape the photograph never goes away. It becomes an active participant in the modulations of her life, with long-term consequences.

Smaller and smaller moments of human life are being transformed into capital, whether it's the ability to automatically scan thousands of cars for outstanding court fees, or a moment of recklessness captured from a photograph uploaded to the Internet. Your health insurance will be modulated by the baby pictures your parents uploaded of you without your consent. The level of police scrutiny you receive will be guided by your "pattern of life" signature.

Dense Captioning, Age, Gender, Adult Content Detection

Cultural producers have developed very good tactics and strategies for making interventions into human-human visual culture in order to challenge inequality, racism, and injustice. Counter-hegemonic visual strategies and tactics employed by artists and cultural producers in the human-human sphere often capitalize on the ambiguity of human-human visual culture to produce forms of counter-culture--to make claims, to assert rights, and to expand the field of represented peoples and positions in visual culture. Martha Rosler's influential artwork "Semiotics of the Kitchen," for example, transformed the patriarchal image of the kitchen as a representation of masculinist order into a kind of prison; Emory Douglas's images of African American resistance and solidarity created a visual landscape of self-empowerment; Catherine Opie's images of queerness developed an alternate vocabulary of gender and power. **All of these strategies, and many more, rely on the fact that the relationship between meaning and representation is elastic. But this idea of ambiguity, a cornerstone of semiotic theory from Saussure through Derrida, simply ceases to exist on the plane of quantified machine-machine seeing. There's no obvious way to intervene in machine-machine systems using visual strategies developed from human-human culture.**

Faced with this impasse, some artists and cultural workers are attempting to challenge machine vision systems by creating forms of seeing that are legible to humans but illegible to machines. Artist Adam Harvey, in particular, has developed makeup schemes to thwart facial recognition algorithms, clothing to suppress heat signatures, and pockets designed to prevent cellphones from continually broadcasting their location to sensors in the surrounding landscape. Julian Oliver often takes the opposite tack, developing hyper-predatory machines intended to show the extent to which we are surrounded by sensing machines, and the kinds of intimate information they're collecting all the time. These are noteworthy projects that help humans learn about the existence of ubiquitous sensing. But these tactics cannot be generalized.

What's more, in order to truly hide from machine vision systems, the tactics deployed today must be able to resist not only algorithms deployed at present, but algorithms that will be deployed in the future. To hide one's face from Facebook, one would not only have to develop a tactic to thwart the "DeepFace" algorithm of today, but also a facial recognition system from the future.

An effective resistance to the totalizing police and market powers exercised through machine vision won't be mounted through ad hoc technology. In the long run, there's no technical "fix" for the exacerbation of the political and economic inequalities that invisible visual culture is primed to encourage. T**o mediate against the optimizations and predations of a machinic landscape, one must create deliberate inefficiencies and spheres of life removed from market and political predations--"safe houses" in the invisible digital sphere. It is in inefficiency, experimentation, self-expression, and often law-breaking that freedom and political self-representation can be found.**

We no longer look at images--images look at us. **They no longer simply represent things, but actively intervene in everyday life. We must begin to understand these changes if we are to challenge the exceptional forms of power**

flowing through the invisible visual culture that we find ourselves enmeshed within.

Feedback:

- Conditions echoes - Benjamin - Work of art in the age in mechanical reproduction - soul of the image
- idea of the gaze - place between the image the person - what happens in-between them two, is attention different from the gaze, is that the same thing (not one term)
- Hito Steyerl - meaning changes over the lifetime, over the lifetime image veal, certain parts of the reality get captured in the image, only certain parts of the reality get captured, eventually, **image get attuned to different infrastructures**
- capture the complexity of the terms in the experiments - currently not capturing the complexity?
- how do you study that?(idk)
- **performative/analogue medium,** dark room setup - maybe have performance into mind, (performative nature of the image)
- Image is assembled based on the distance feel like real life painting - gallery setting, how to articulate that particular medium - zooming in, zooming out
- Whats special about digital images I should stick with?
- **tamagotchi image - care, this is my image, this the picture I grow**
- image is something that grows overtime - how to convey complexity
- owning the image if its mutating and changing, singularity of the image
- its never the same image, the person is a variable and the image is constructed every time differently
- I**s there a point of full re-construction , image your own, personal and subjective opinion to the image, your own personal interpretation**
- https://taubaauerbach.com/view.php?id=1712&alt=5088
- https://www.nullsociety.co/encyclopedia/low-res-resolution-paintings-by-dan-hays
- digital life is real, a lot of our lives are real in the digital medium

previously zoom out to see a full picture, zoom in to see the whole picture

Image for machines are readable, what if they’re not readable at all.

The cold surveillance eyes of landscape webcams offer a glimpse into a largely unmediated world in terms of pictorial composition, being there to relay fluctuating information about the weather rather than a picturesque view. Again, this echoed impressionist approaches, thinking especially of Monet’s returns to the same subjects in different light conditions.

DH: My art is increasingly anachronistic.

Even back in 2000, the digital images I was drawn to painting were at the poorest, low-resolution, heavily compressed end of the spectrum. Amazing glitches abounded. Imaging technology is now reaching a level of transparent perfection that we are barely aware of the screen interface.

Low-resolution images invite imaginitive projection, for the visual cortex to work to fill in the blanks. There are huge experiential differences between the painted surface and the electronic screen in terms of materiality and visual interaction. A screen emits light, a painting reflects incident light. Screens are totally flat and innumerably various, whereas paintings have a tangible surface and are singular. Ideally, my paintings confuse these distinctions, with the hope of reconciling them somehow. I consider the weave of a canvas to be akin to the pixelated matrix of the screen.