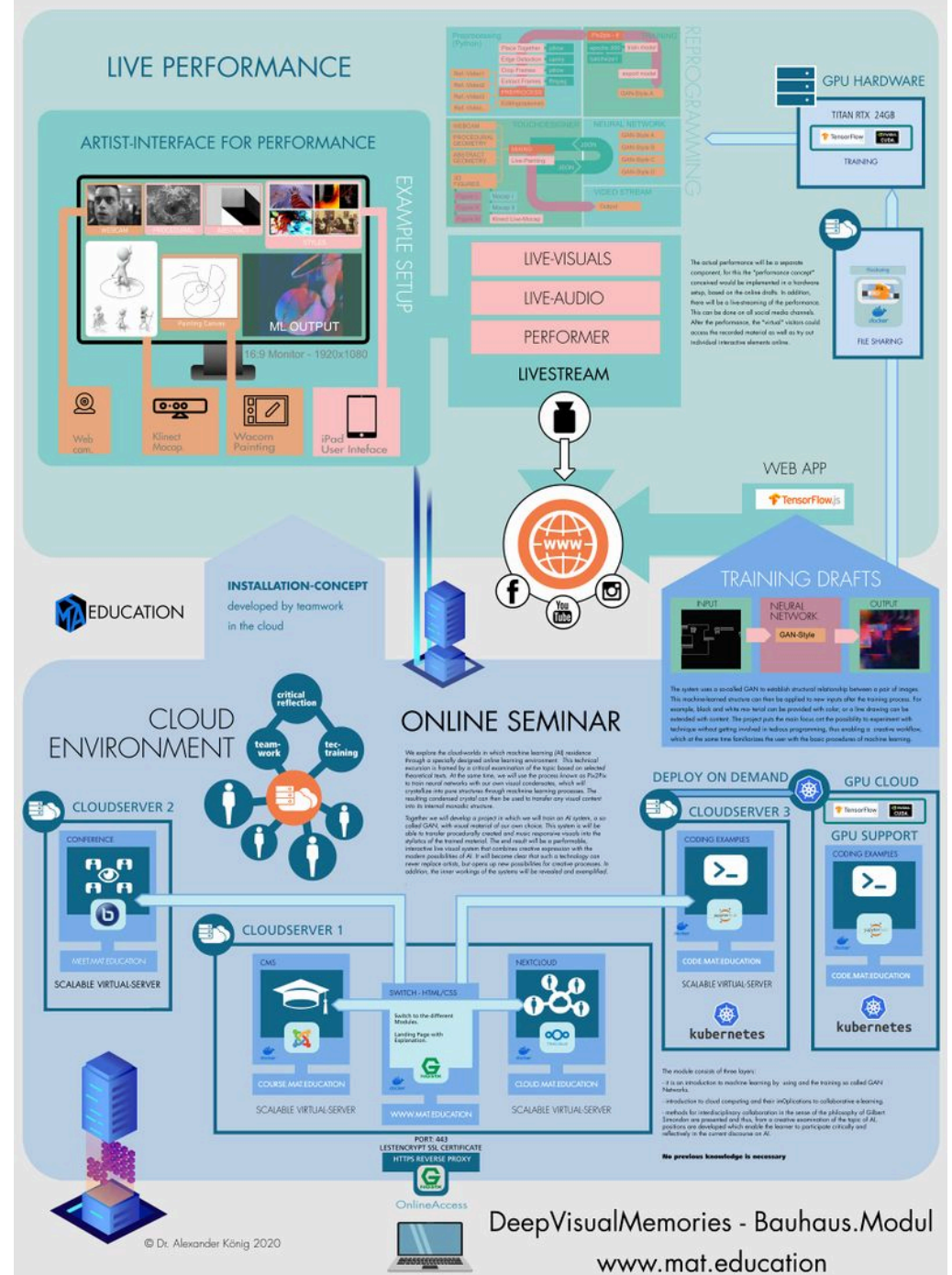
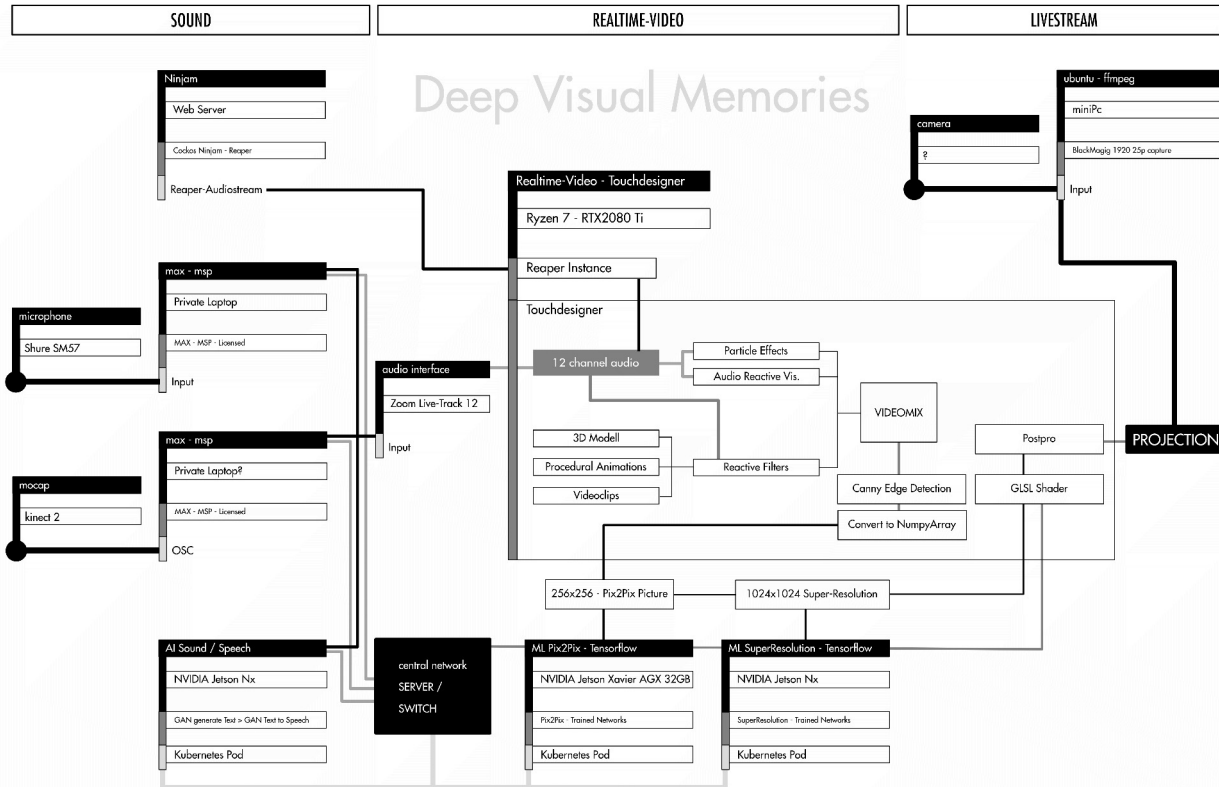


# Das Bild als Erinnerung – AI + Bilder

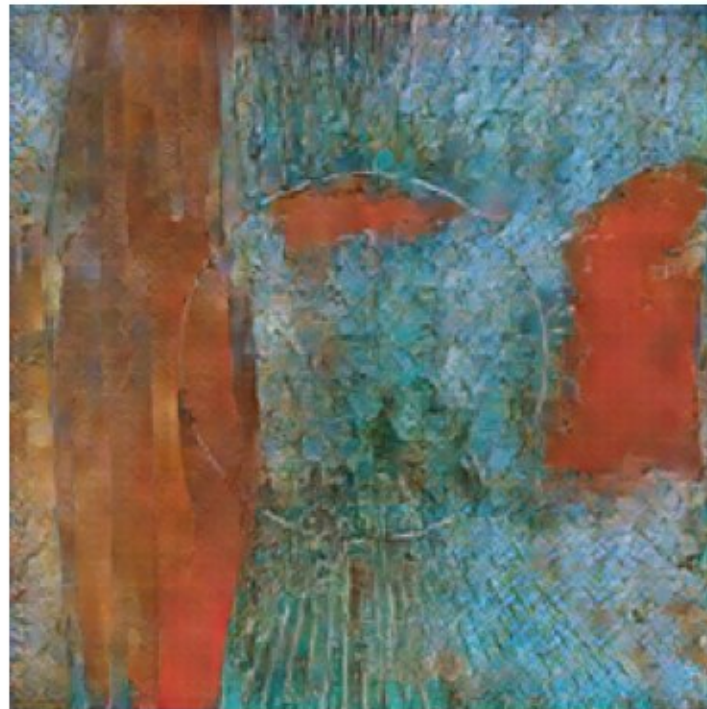
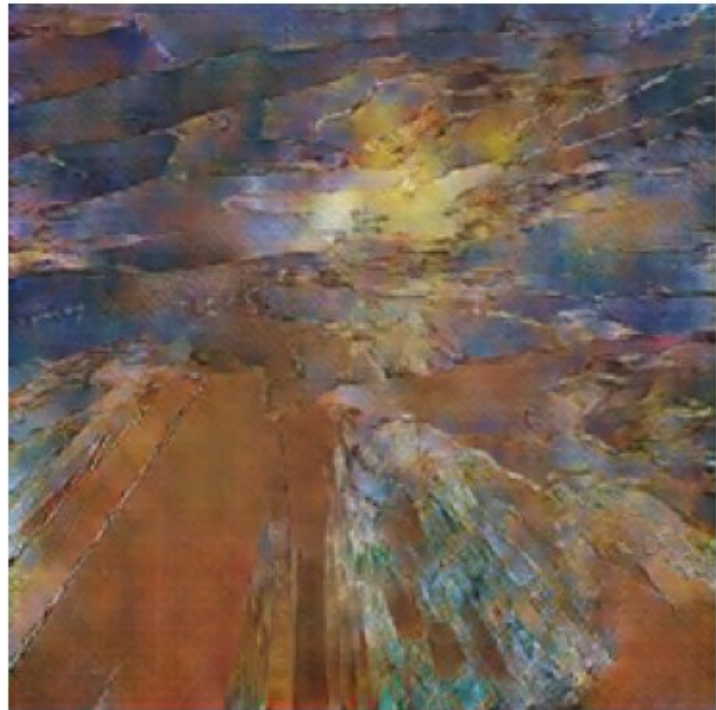


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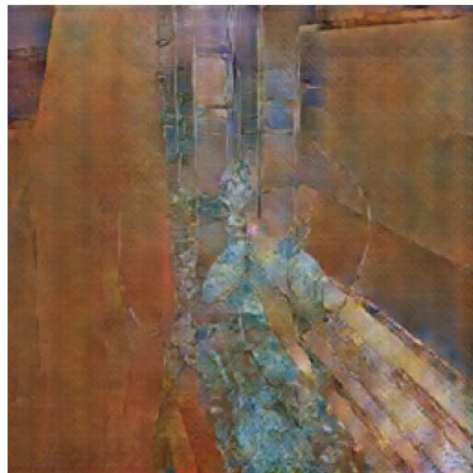
DeepVisualMemories - Bauhaus.Modul  
www.mat.education



deep  
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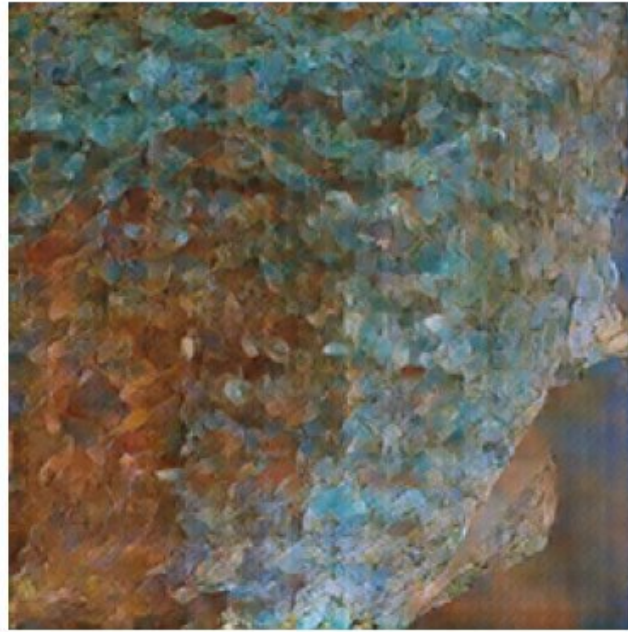
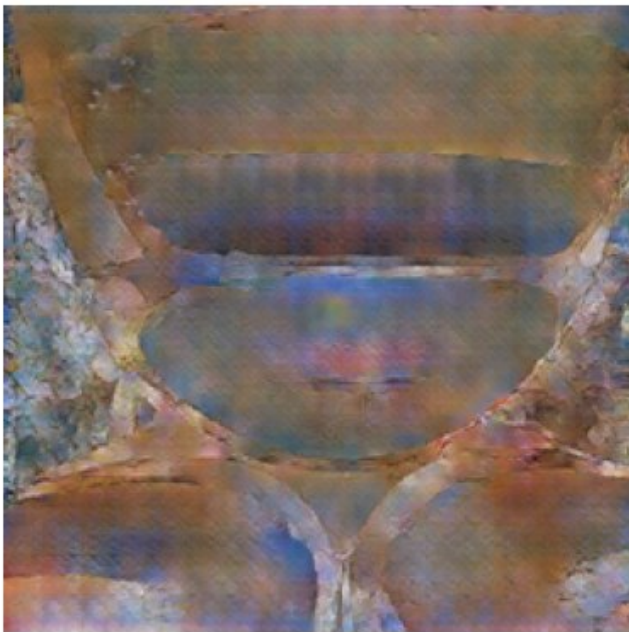


01 \_\_\_\_\_ Deep Visual  
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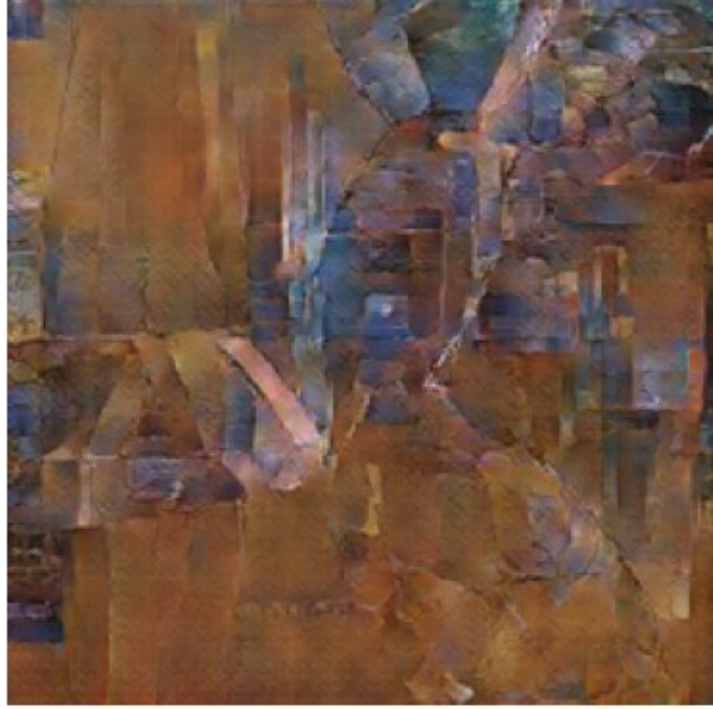
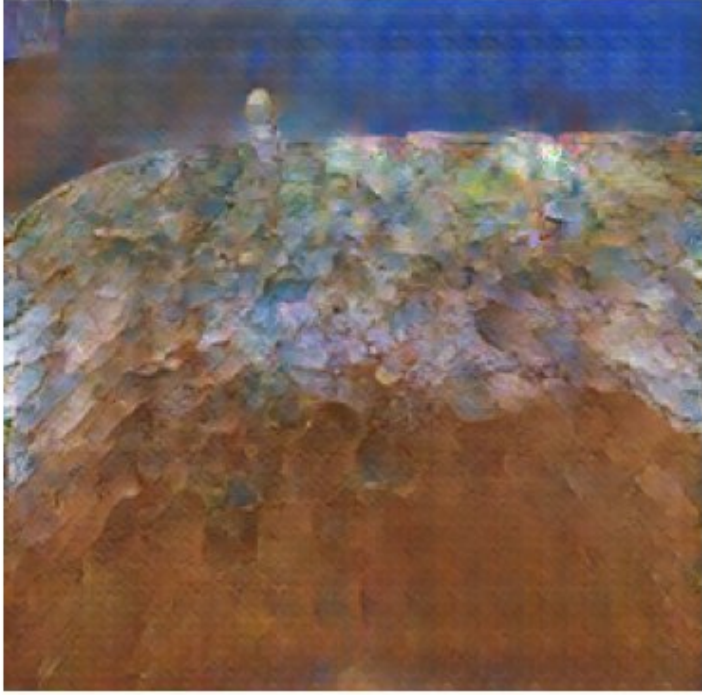


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DEEP  
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02.



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# Theoretical Background and Performance Concept

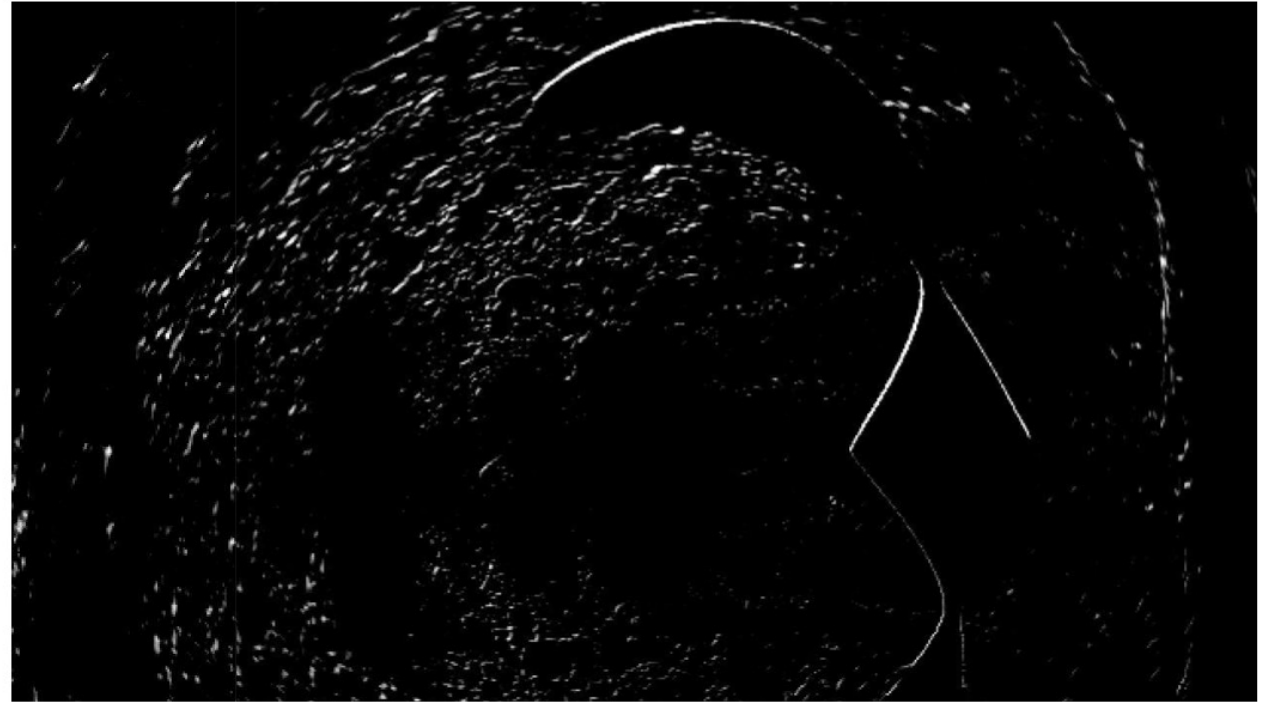
Text: Lennart Oberlies and Christina Schinzel

In our performance for Deep Visual Memories we do not want to stage a performance that merely and exclusively attracts or deludes our spectators. So, no cliché pictures, in which' renditions already everything is shown, told and known. Instead, we want to emphasize the gesture of drawing, of composing and arranging in its full expressivity and fragility: the difference in potential and intensity between the visibly displayed and the invisible, lurking from of all different sides and behind the borders of the screen.

Vague dense sound combined with clear depictions, thwarted with word fragments that spring into sense, anti-sense and non-sense back and forth in an exciting dramaturgy of different speeds between 'slo-mo' and 'warp' speed. Fostering a *virtuality* that is by no mean only imaginary, making the invisible visible in *third picture* and their reverberations. But not overloading the performativity of the 'one-time-only' as well. Rather allow for gestural reflexive expressions in a critically engineered artistic environment.

With Deep Visual Memories we want to push the trained machine in unexpected directions. Artists' images get entangled in the artificial neural

networks, text becomes vectorized, encoded and textualized again. Virtual images are spitted out as memories of the machine, as something that has never been, always altering, always in the becoming. In regard of this we started to wonder maybe it's not the images, but *memory itself that is the virtual*. The 'flux' of consciousness continues, incessantly showing reminiscences of something at once familiar, but then again, all the way through *alien*. Significations are incessantly overlapping hereby, unknown and opaque connections emerge and vanish, becoming the 'not-yet-known', a step beyond? Trails to which our horizon only hint us to.



Shivering images, vague sound, shaking lines.  
TouchDesigner still: Lennart Oberlies

These 'trails' or 'horizons' of which we speak are in some important sense open, because any time any human look at any sign, there is multivariate (*multivalent*) of possible interpretations. These various interpretative meanings of any sign can be found in our genuine responses to these signs that we perceive. Our interpretative activities are constantly altering and postponing sense in a continuous movement process and hereby always relocating and deferring it while accumulating more and more time strata through which 'deep layers' our senses, our ability to be affected and to affect at once moves and is being moved. Here, in this more *liminal zone*, we wander in between the visible and the invisible, the sayable and the ineffable. The aspects which are manifest in images and sounds and movements in contrast to those apparently 'outside' or those in an 'excess' of this 'effective surfaces' foster form of emitted or absorbed intensity, but also make them

rather volatile appearances and temporarily precarious. *Shivering images, vague sound, shaking lines* as it were.

These new perspectives we engage herein were offered by our project sessions with regard to the practices, traditions and revolutions in machine learning, A.I. and computer vision. We considered how artificial neural networks are not at all about neurons, they are rather about linear functions for coefficients, pattern-recognition and statistics. These are patterns based on the past and we can't do pro-tentative intuition here. We use extrapolation, but that is in an important sense something else. In computers we always have this notion of *signal* and *noise*. So below a certain threshold it becomes signal, below certain thresholds it is considered noise – the hiss of electronics. But in terms of sensor technologies and explicitly coding what constitutes this threshold, *it's a choice*.

# VISUAL MEMORIES

ARTIFICIAL  
INTELLIGENCE, IMAGES  
AND MEMORIES  
*twenty* MEDIA ART & TECHNOLOGY



[gmu.deepvisualmemories](http://gmu.deepvisualmemories)

**Aleph A.i.**

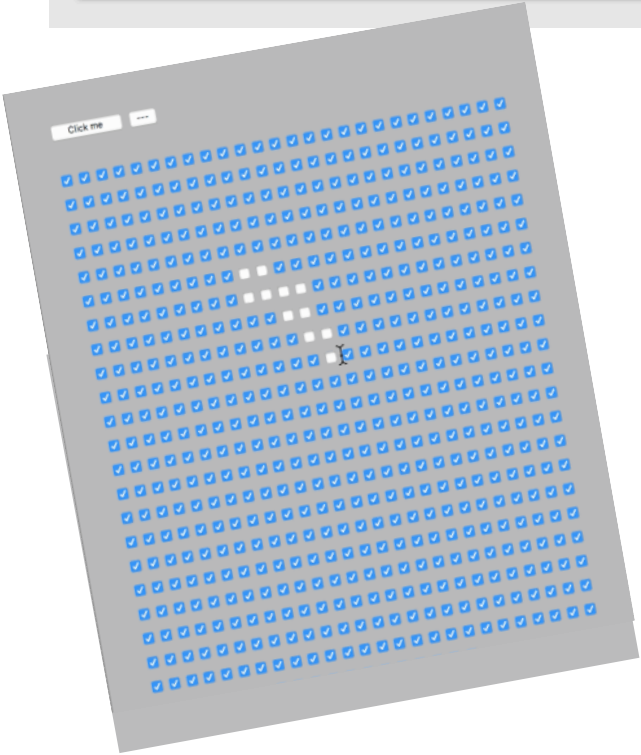
\*\*\*our comment on the use of  
artificial intelligence in  
the art world (ironic take)

FFP VISUAL MEMORIES /

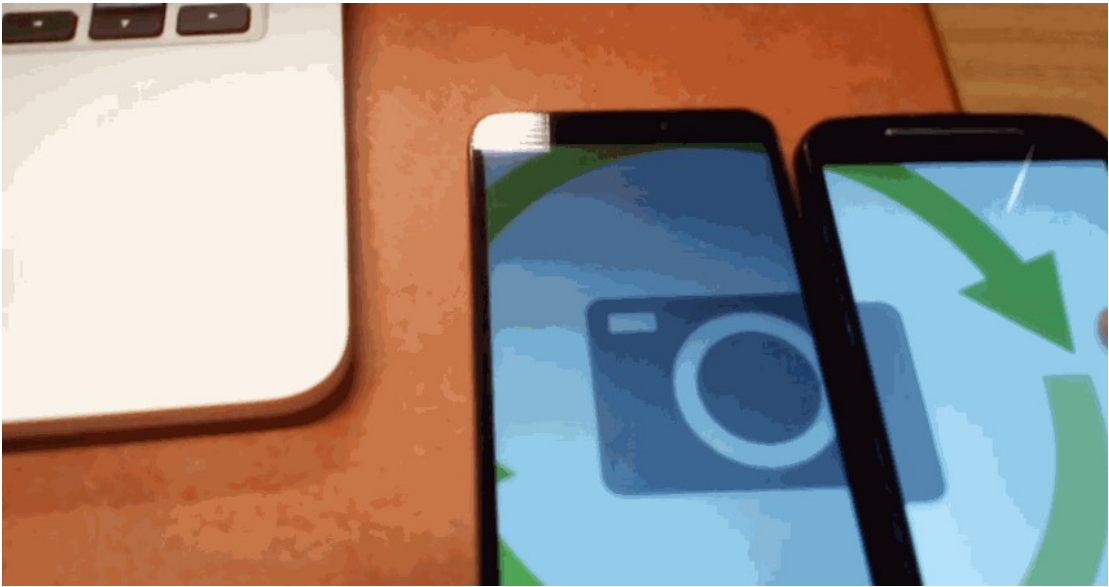
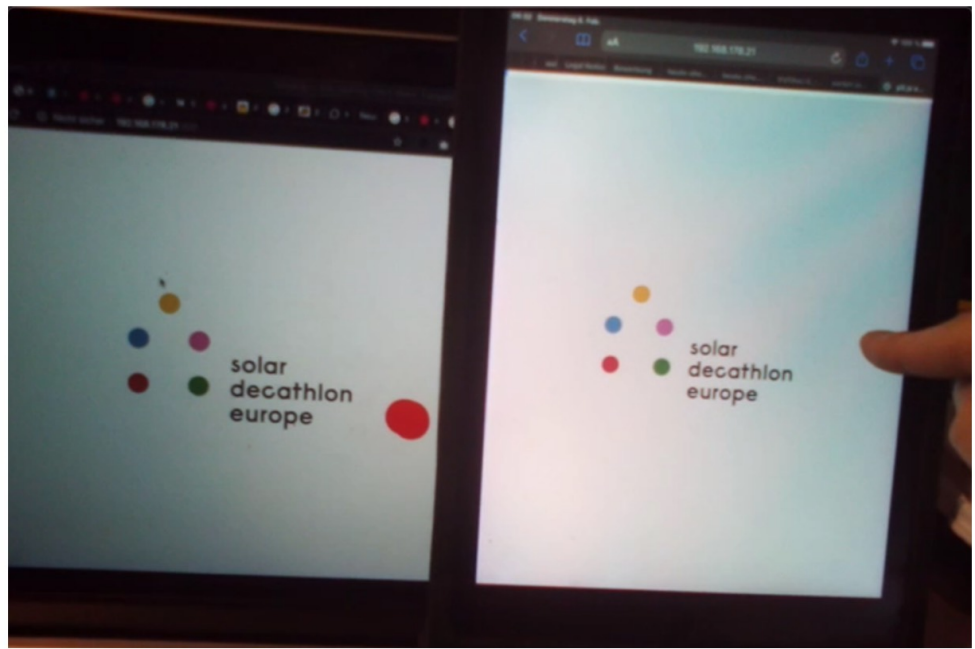


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but hey this webpage is available.

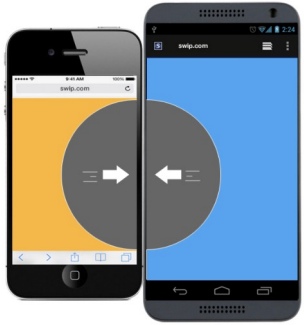
About The Project   Reload







system... Welcome to swip.js



**Features**

- Runs in the browser
  - Completely platform independent
  - Works on every device with a browser
- Open Source
  - Free
  - Open

Laboratories as places to understand phenomena

The hermeneutical location (place) of the humanities



Concepts under stress-test

Problematic Experience, Phenomenal Reality and the Laboratory Experiment



Suchen

Anmelden

Registrieren



( (screen) ) reality is marginal -

Audio-Visual-Live-Show



mediaarttheory • Folgen

Merz Akademie

mediaarttheory  
from presentation  
#touchdesigner #  
jakobpovel So ge



Gefällt 21 Mal

15. DEZEMBER 2017

Melde dich an, um  
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Suchen

Anmelden

Registrieren



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mediaarttheory Workshop #touchdesigner  
#visuals #merzakademie

thomaslcmr Such nice lights

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