

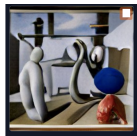
lyndsey gillespie | oct 21, 2022

_u_ask_if_im_dancing *

1:40min video rendering of maya 3D sculpt;
felt twined & thread entangled copper wire sculpture;

As a way to process feeling, I generate artificial intelligence compositions from text through my filtered mediated horizon. I must take from Oxford Language's second definition of horizon referring to the limit of my mental perception, experience and interest.¹ I reflect upon the tangibility of feelings & the labor of my individual expression through the process of felting and 3D sculpting. Taking the written language, something that is innately abstract, yet also incredibly concrete, to then "transform into" (but really, "generate an output of") another mode of visual abstraction that I then make from allows me to correspond with words that at times hinder true connection when trying to use in communication. Materializing is a way of dematerializing constrictions of communicating with language. The text that I used to create these digital compositions are in collaboration with the entanglement of the information age. What is public, what is private? What is permanent or temporal? What is digital, what is embodied and where does one's agency and sense of security navigate these spaces? I see these correspondences as a way of stretching the attention of my inclinations.²

Whatever method of making you use materializes information differently.³ There is a rooted history of algorithms describing the social division of labor that is embedded within spiritual ritualism and performance; preceding the division of labor derived out of the algorithms seen in artificial intelligence models.⁴ I appreciate the unstriated nature of felt; implying chaos and mythos in contrast to structural institutions and order.⁵ By combining and twining these materials in a meditative way, I can perform rituals of my own making. The rhythm of felting and the temporality of 3D sculpting gives a language to my internal sense. I am choosing to expand the provenance of the generated composition found below as it gives stage to a voice of mine that I don't always give attention to without the restrictions that I feel are commonplace when we attempt to communicate the human condition through archetypal language.



sketch generated from artificial intelligence model crayon.com
sound sourced by kratzwerk from archive.org, then edited by me, lyndsey g
*[[title is inspired by a lyric to cod liver oil and orange juice by the mary wallopers]]

¹ "Oxford Languages and Google - English | Oxford Languages." n.d. Accessed October 21, 2022.
<https://languages.oup.com/google-dictionary-en/>.

² Art of Research Conference, dir. 2018. *Tim Ingold. The Art of Paying Attention.*
<https://www.youtube.com/watch?v=2Mytf47SqOs>.

³ Marshall McLuhan - *The Medium Is The Massage.Pdf (PDFy Mirror)*. 2014.
<http://archive.org/details/pdfy-vNiFct6b-L5ucJEa>.

⁴ "Three Thousand Years of Algorithmic Rituals: The Emergence of AI from the Computation of Space - Journal #101 June 2019 - e-Flux." n.d. Accessed September 25, 2022.
<https://www.e-flux.com/journal/101/273221/three-thousand-years-of-algorithmic-rituals-the-emergence-of-ai-from-the-computation-of-space/>.

⁵ "Deleuze & Guattari - Smooth and Striated Space PDF | PDF." n.d. Scribd. Accessed October 3, 2022.
<https://www.scribd.com/document/491415060/Deleuze-Guattari-smooth-and-striated-space-pdf>.