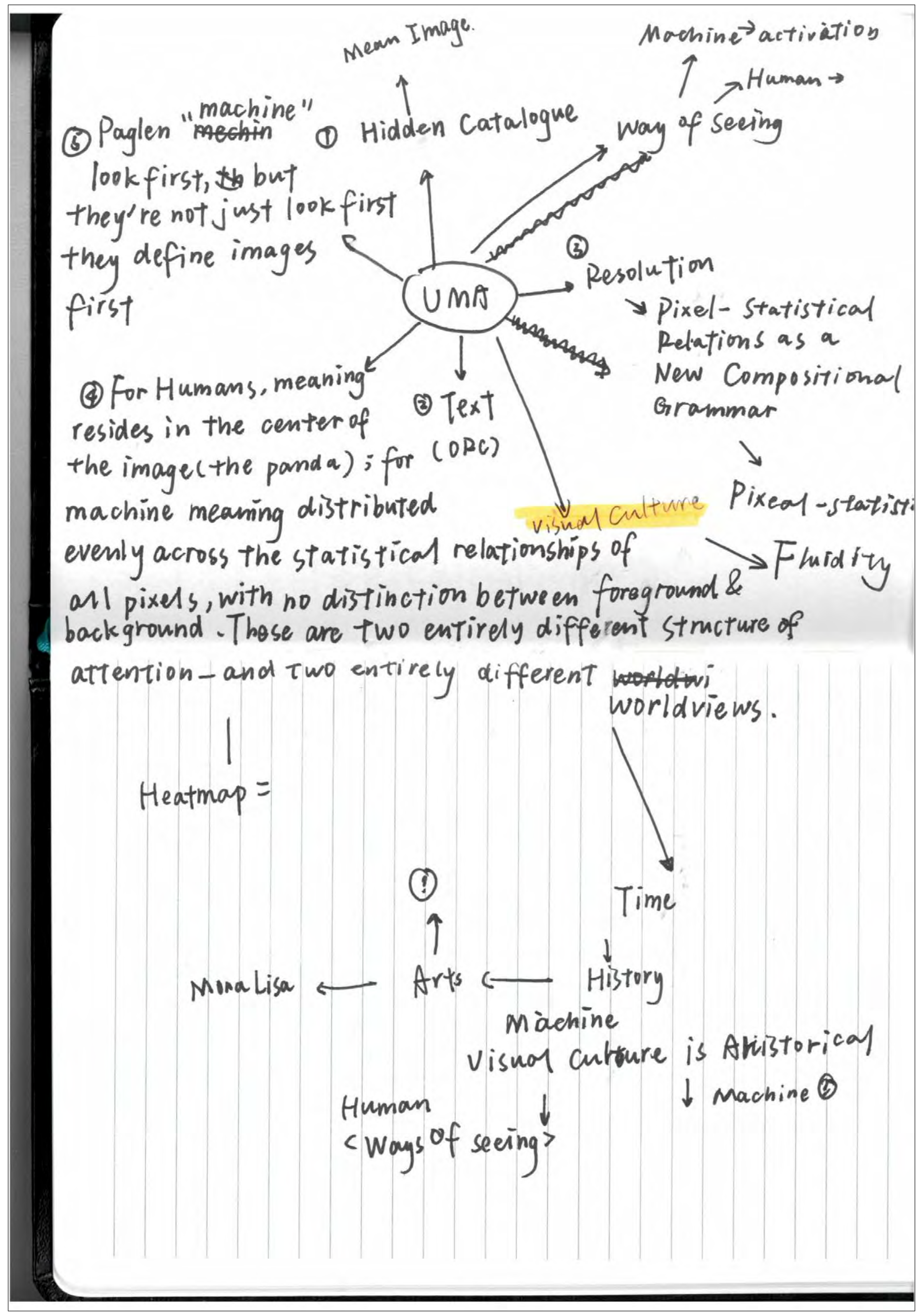
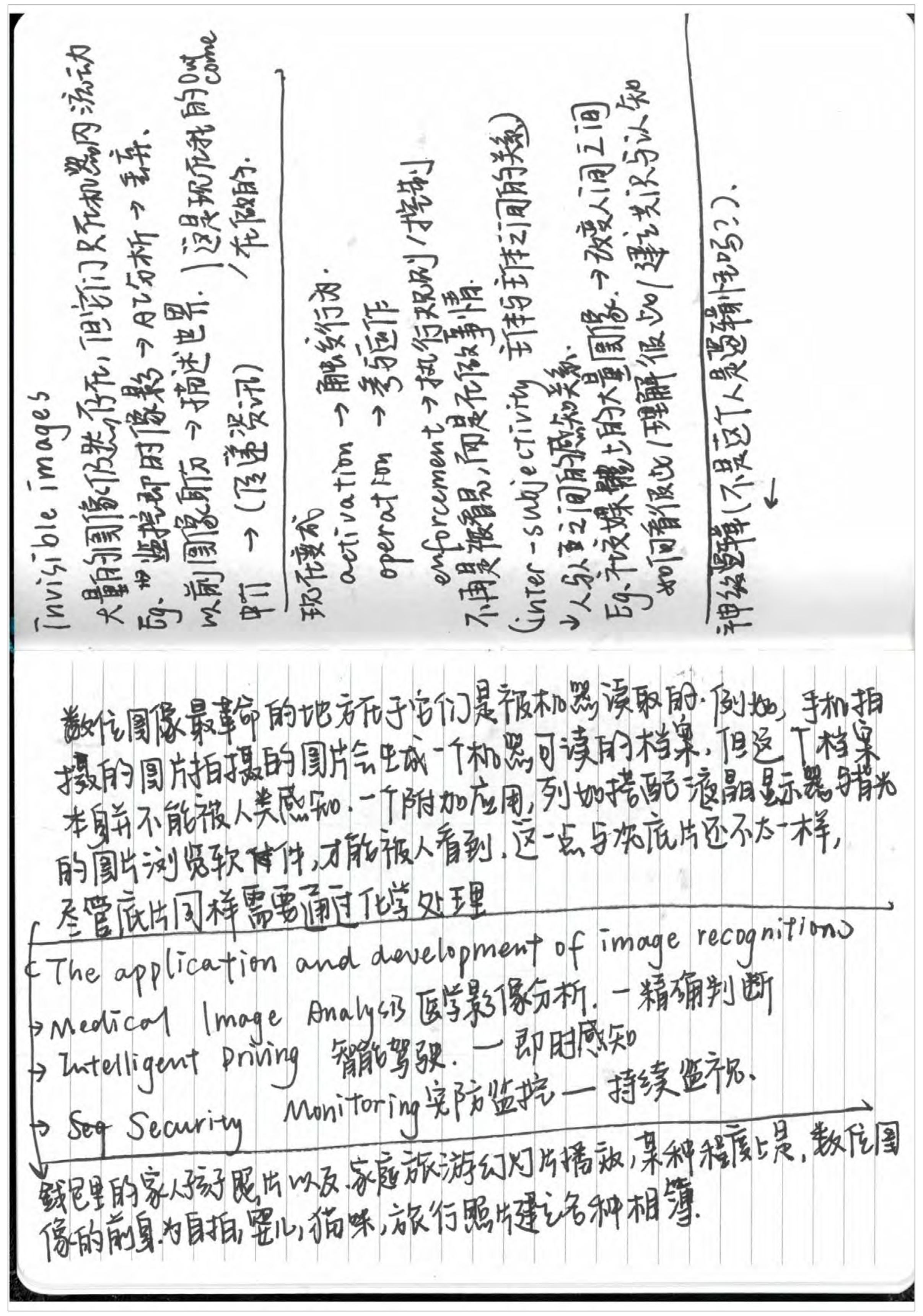
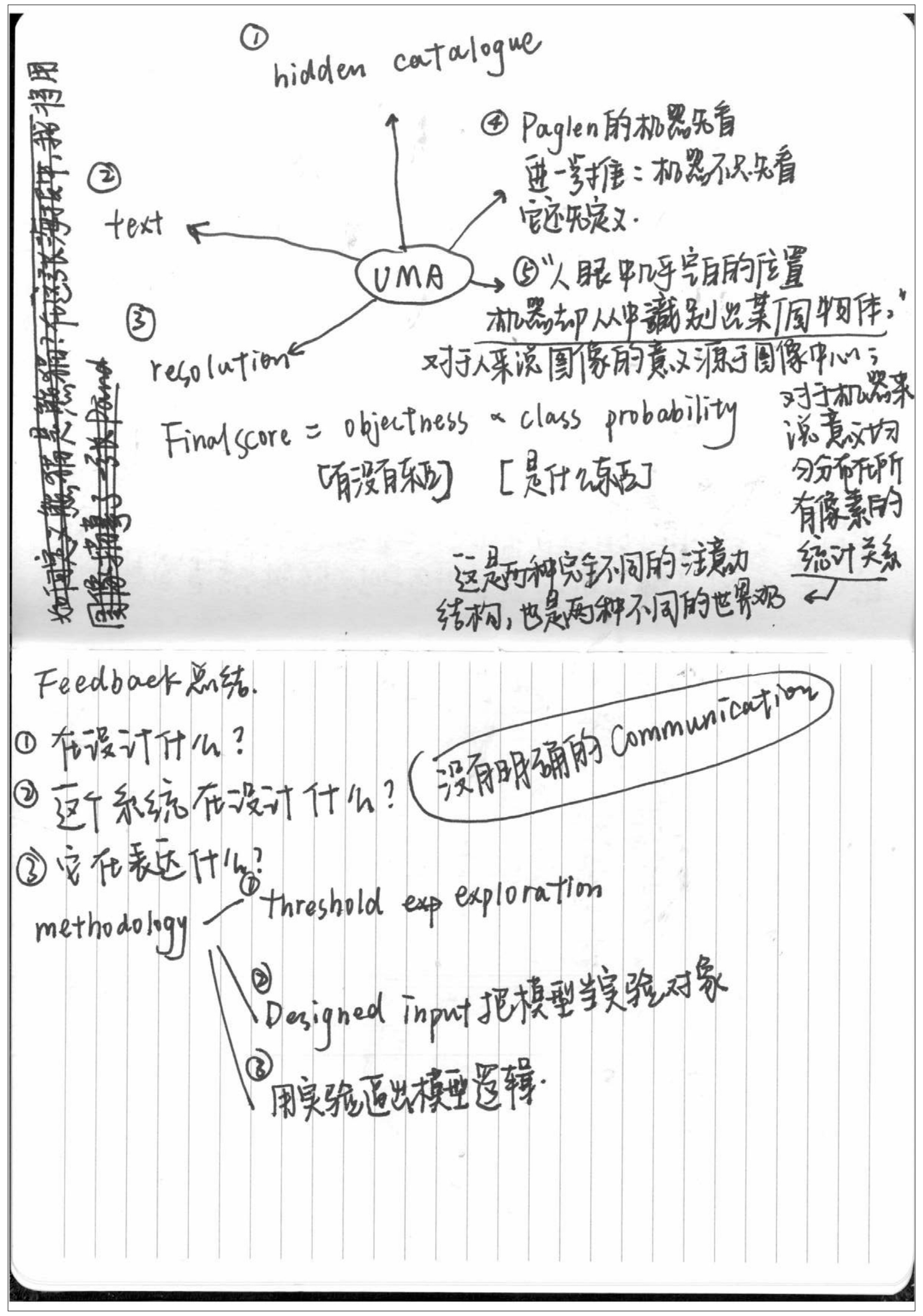
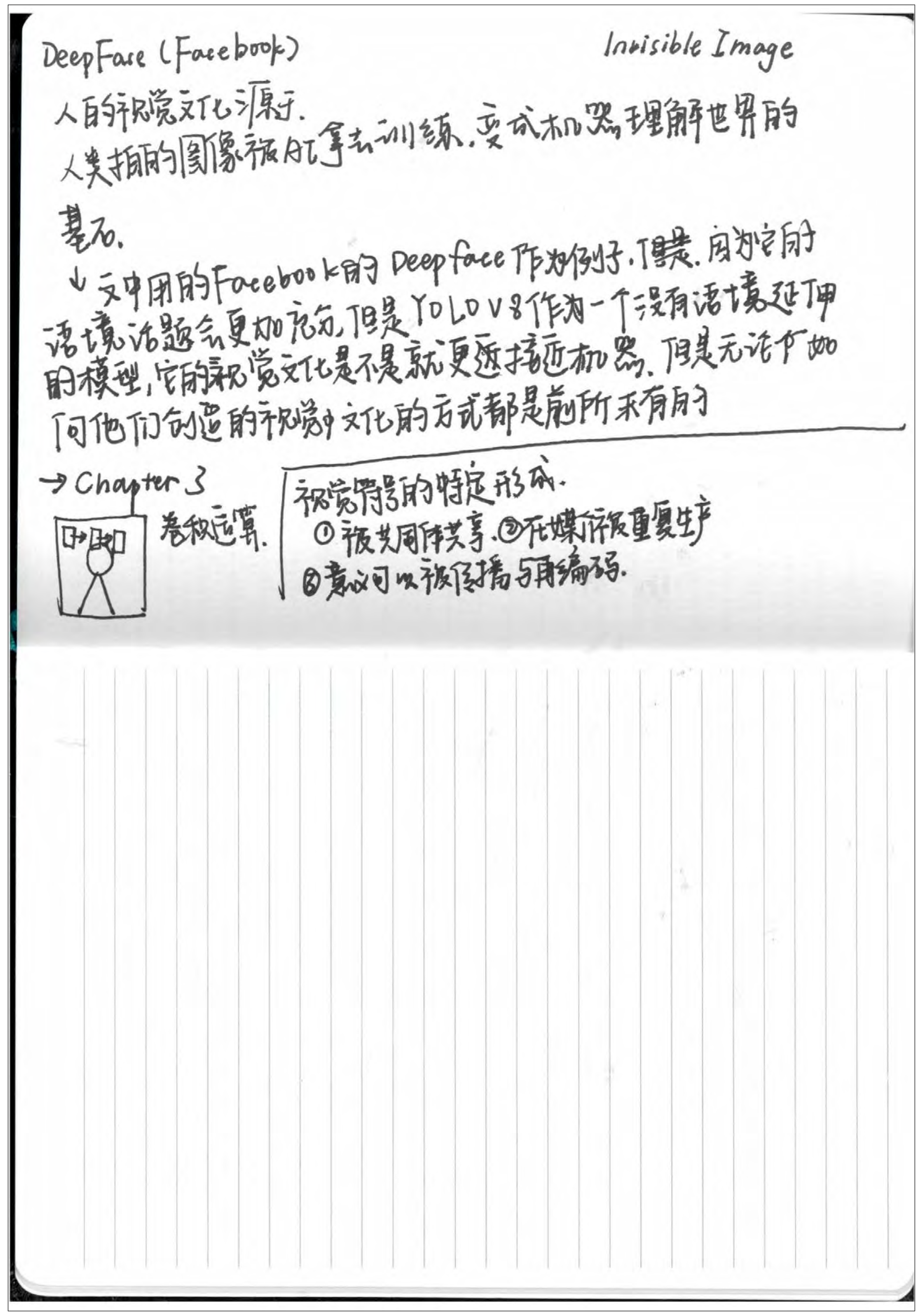
Position

Mind Map & Notes



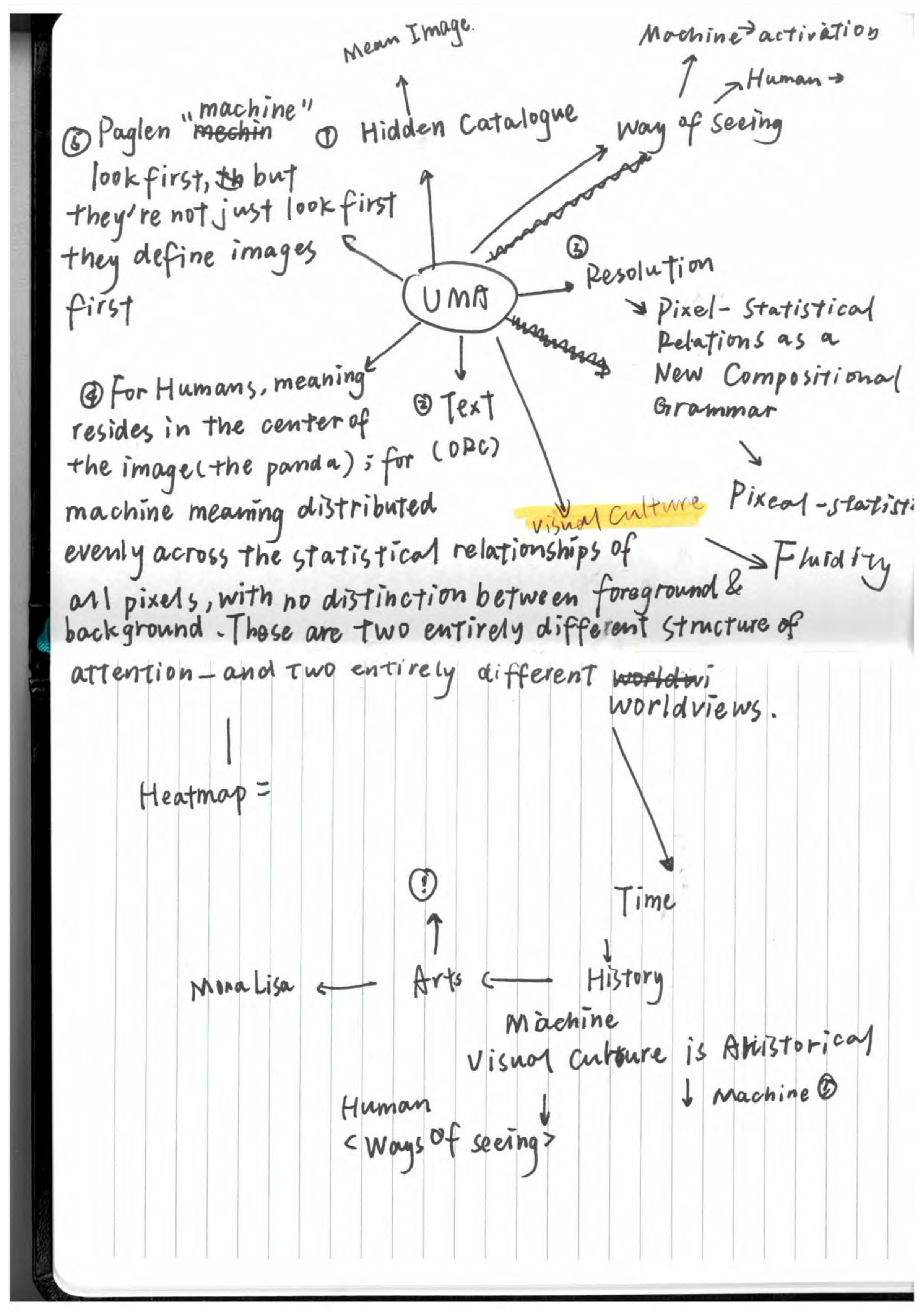


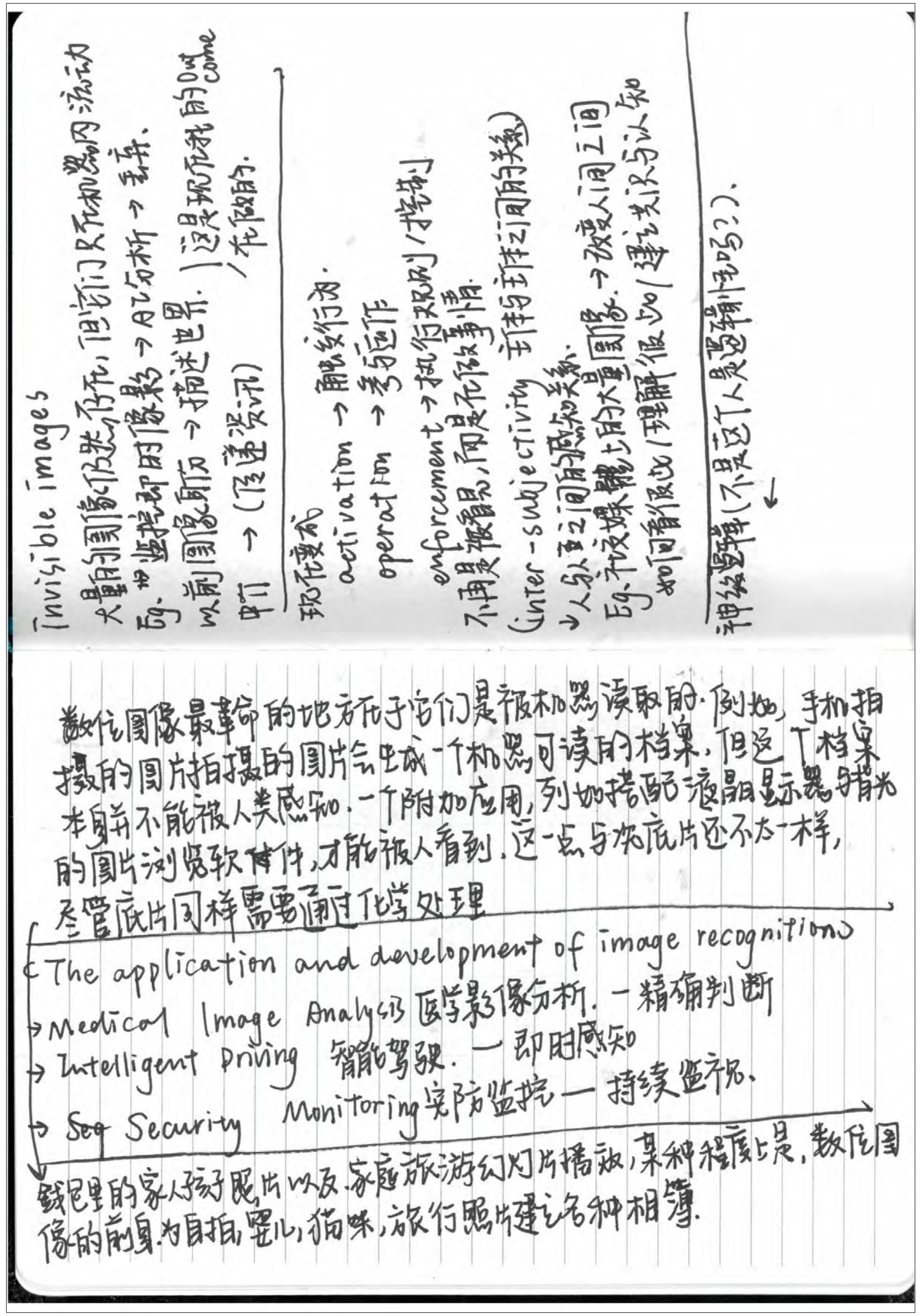


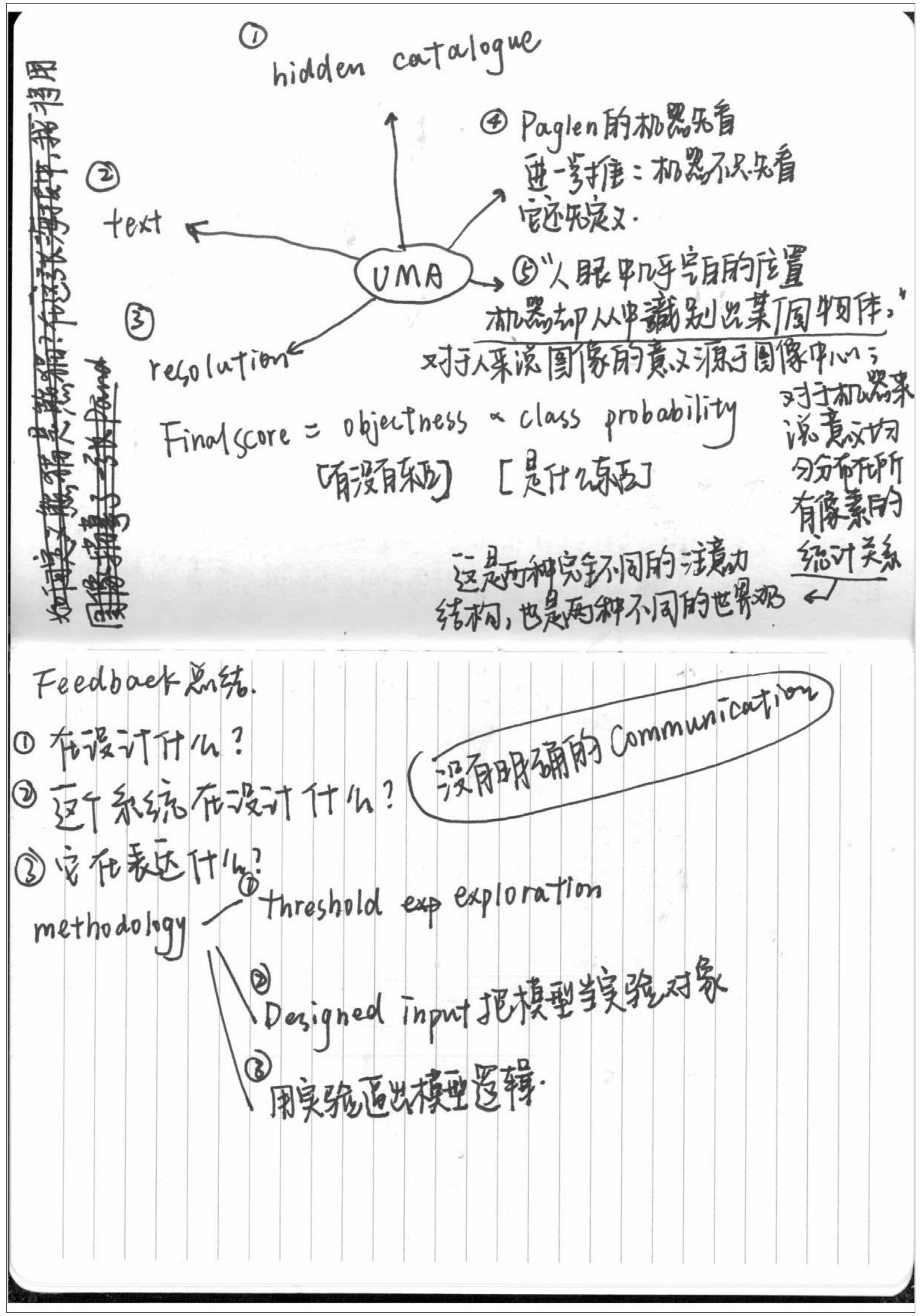


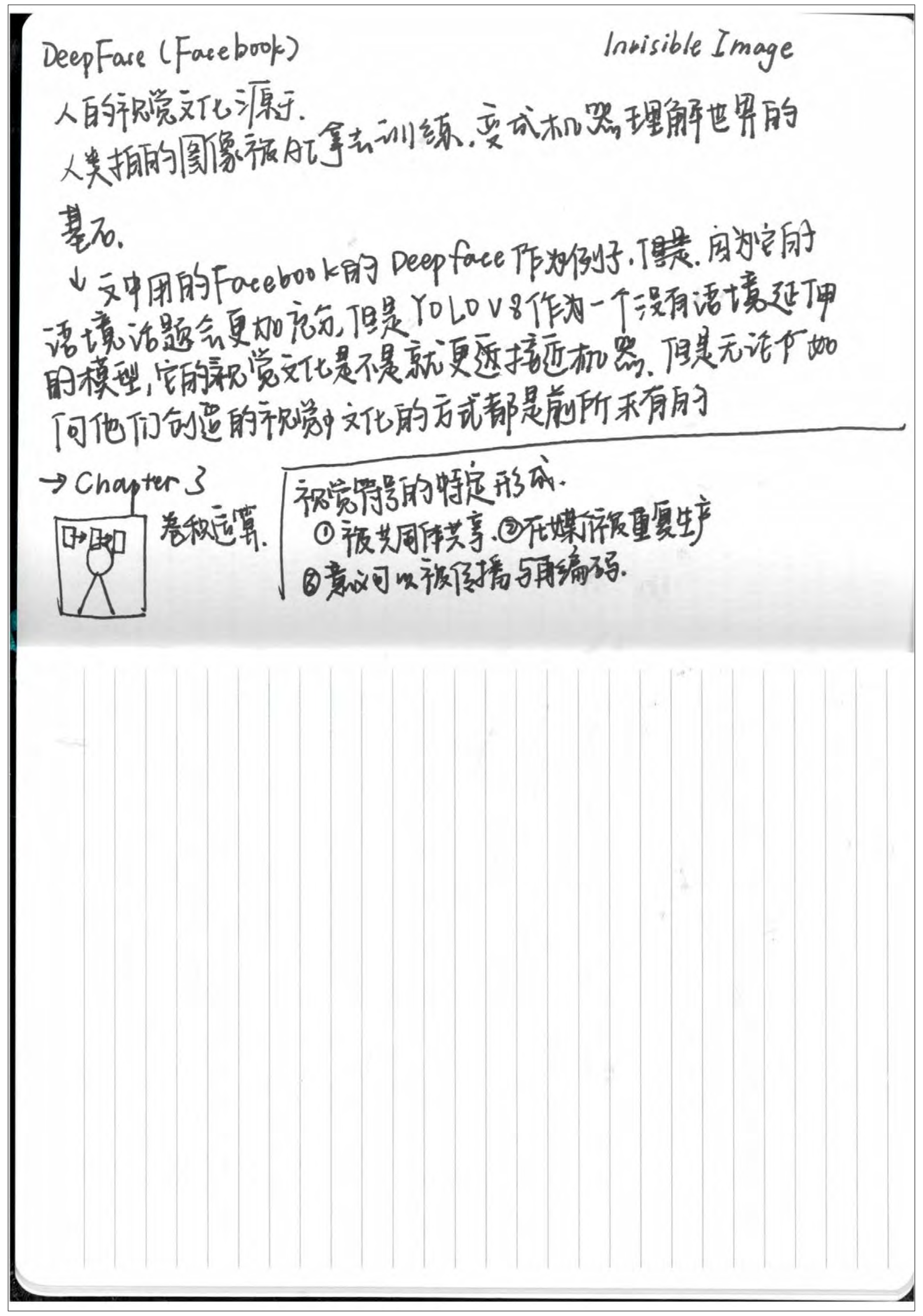
What kind of visual culture does machine produce?

-Content	In terms of content: does machine recognition share the same visual vocabulary as human perception?
-Time	In terms of time: does machine vision inhabit the same historical moment as its human viewer?
-Scale	In terms of the individual: can machine vision account for the culturally specific memories that shape how each person reads an image?

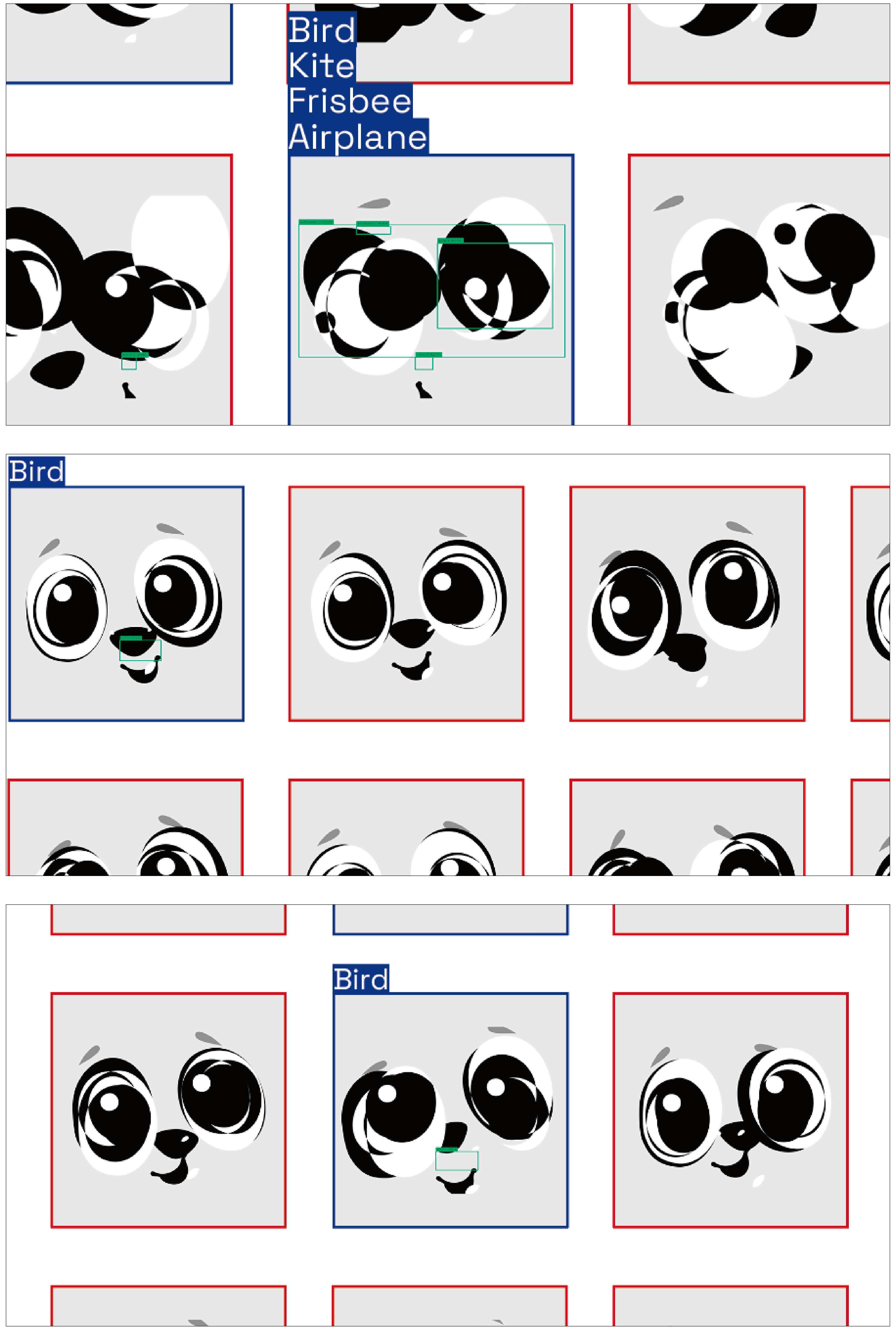








In terms of content:
Does machine recognition share the same visual vocabulary as human perception?


Bird
Kite
Frisbee
Airplane
Bird
Bird

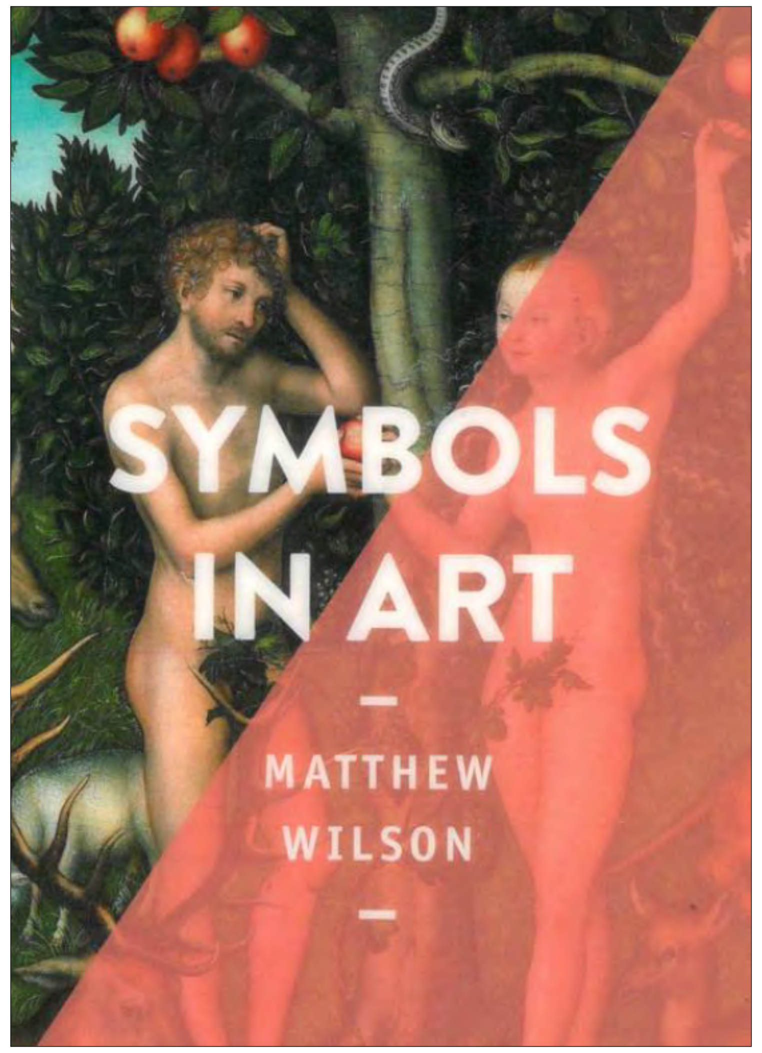
Position Through Contextualising

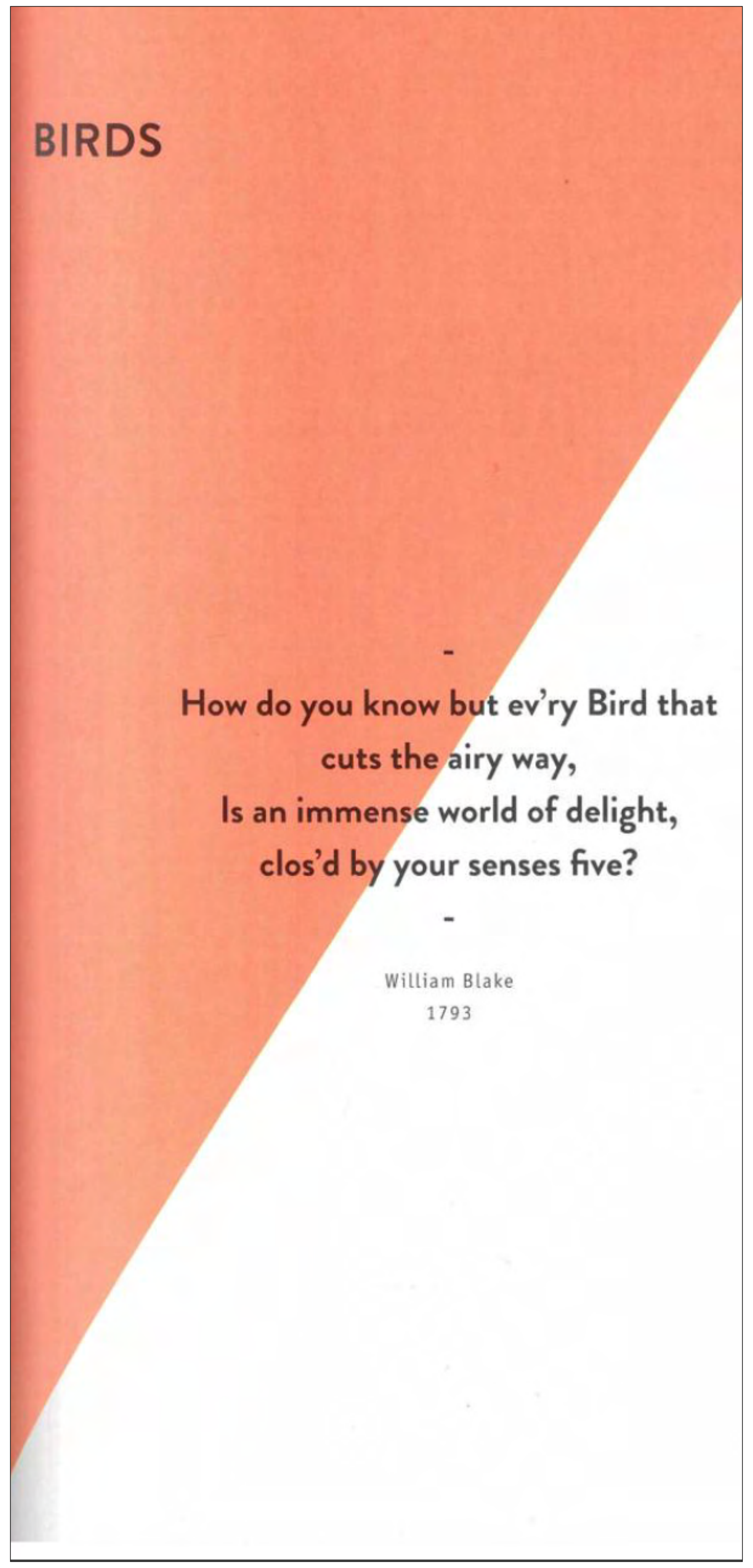
Before

&During

Ref.

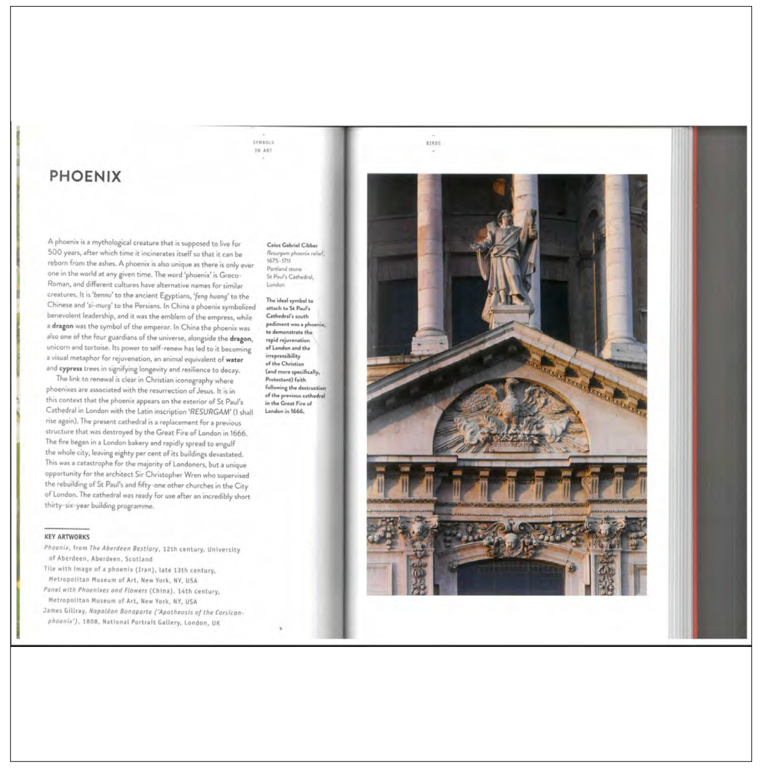
&After

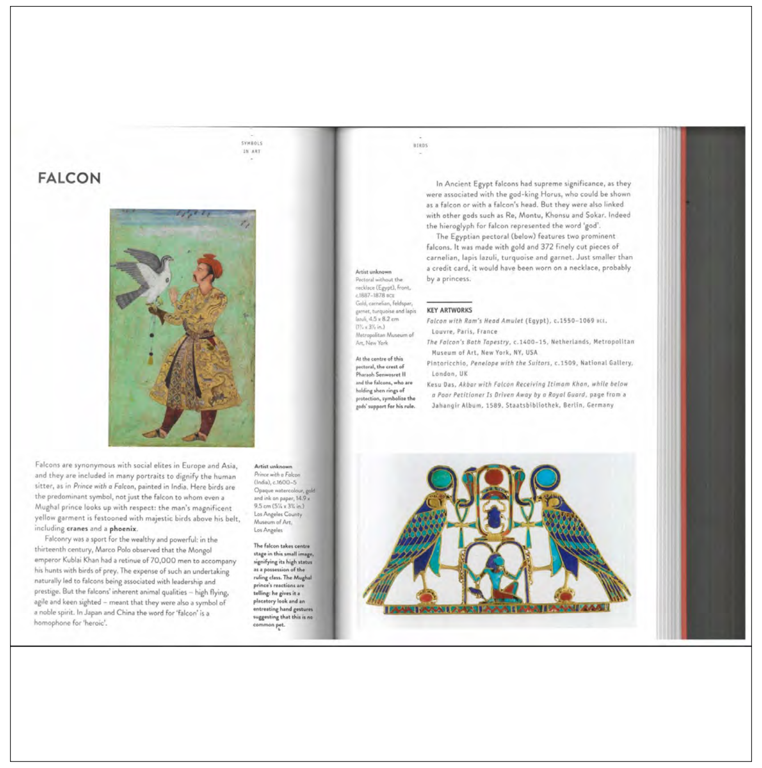


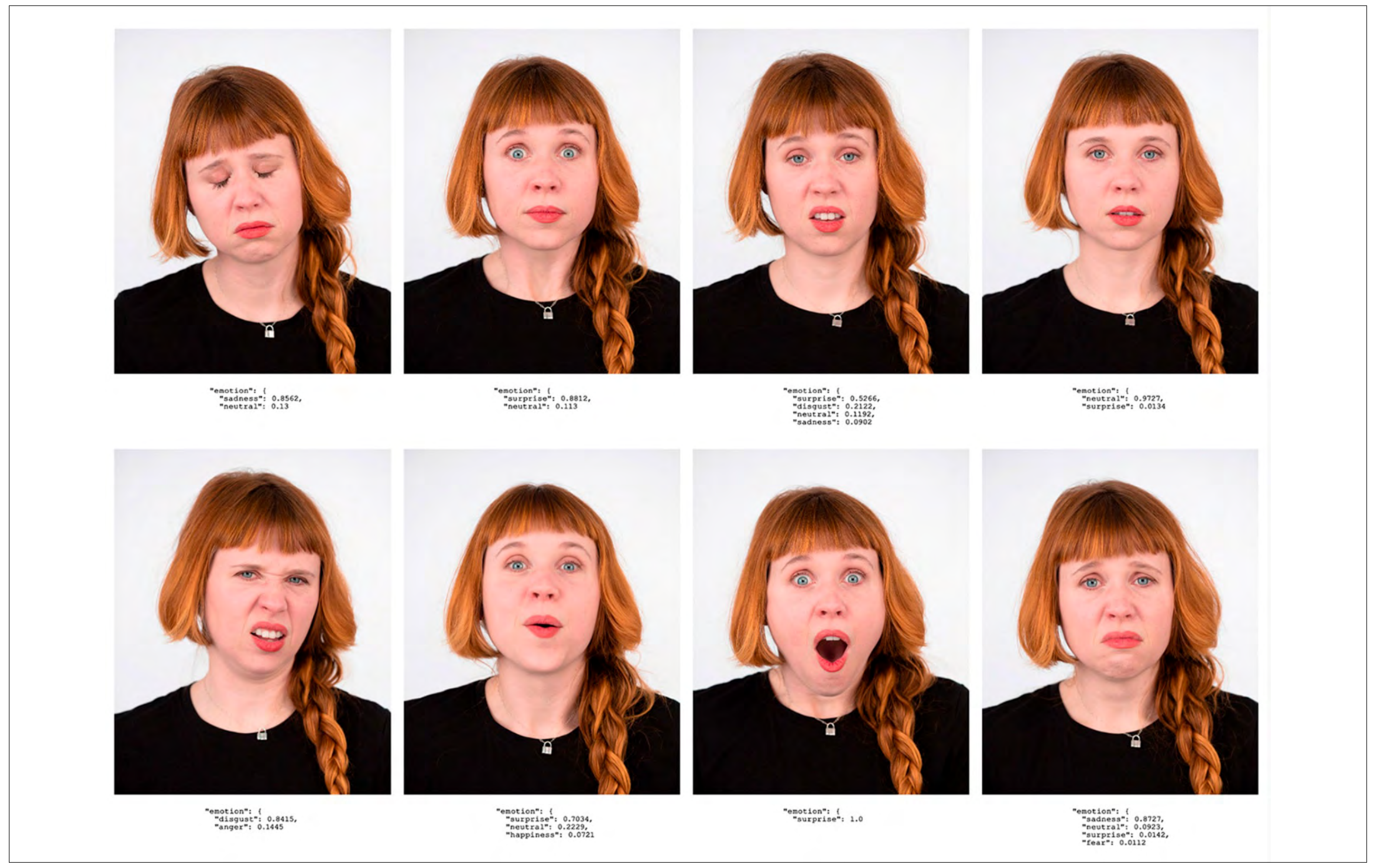

BIRDS

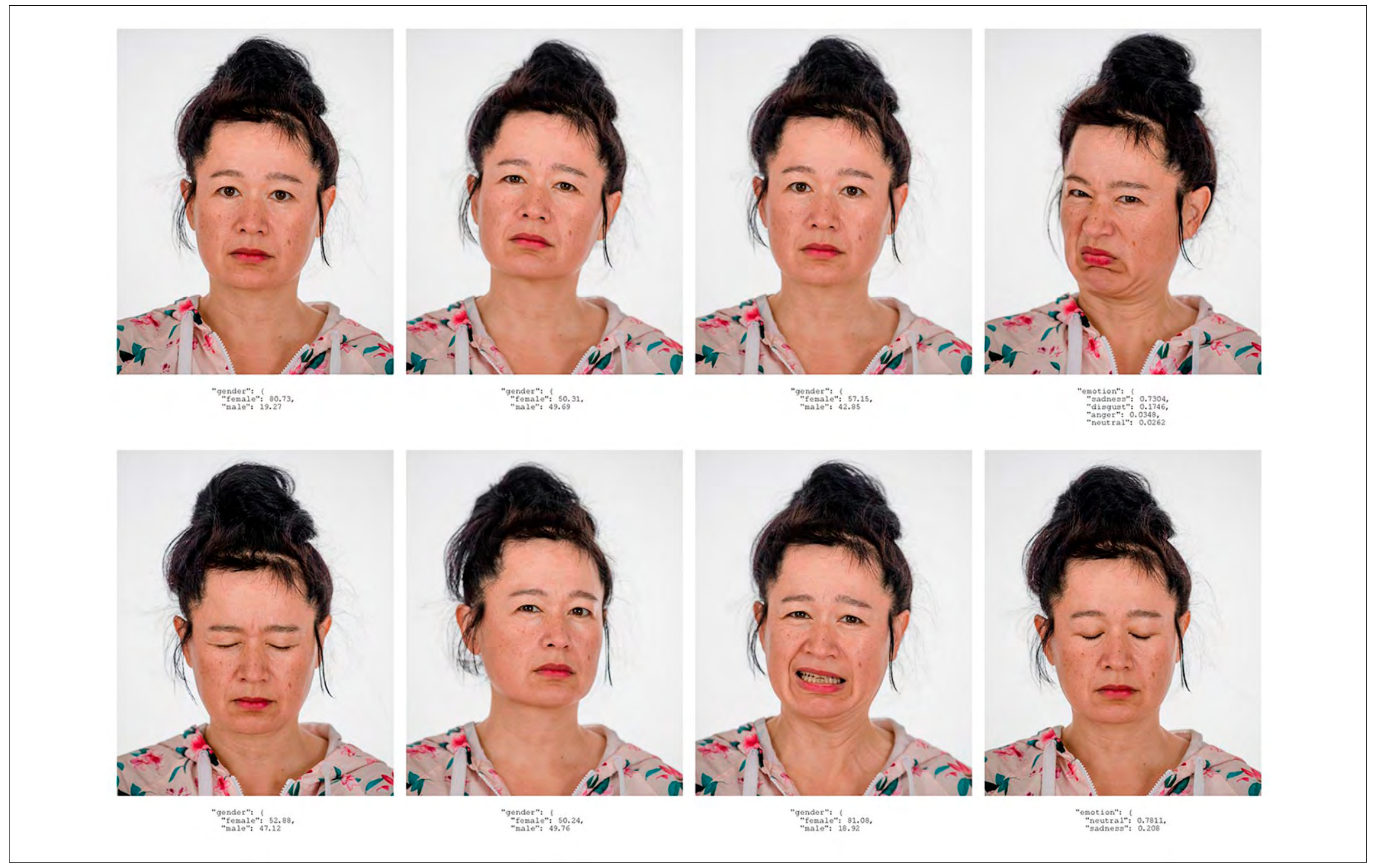
How do you know but ev'ry Bird that cuts the airy way,
Is an immense world of delight,
clos'd by your senses five?

William Blake
1793









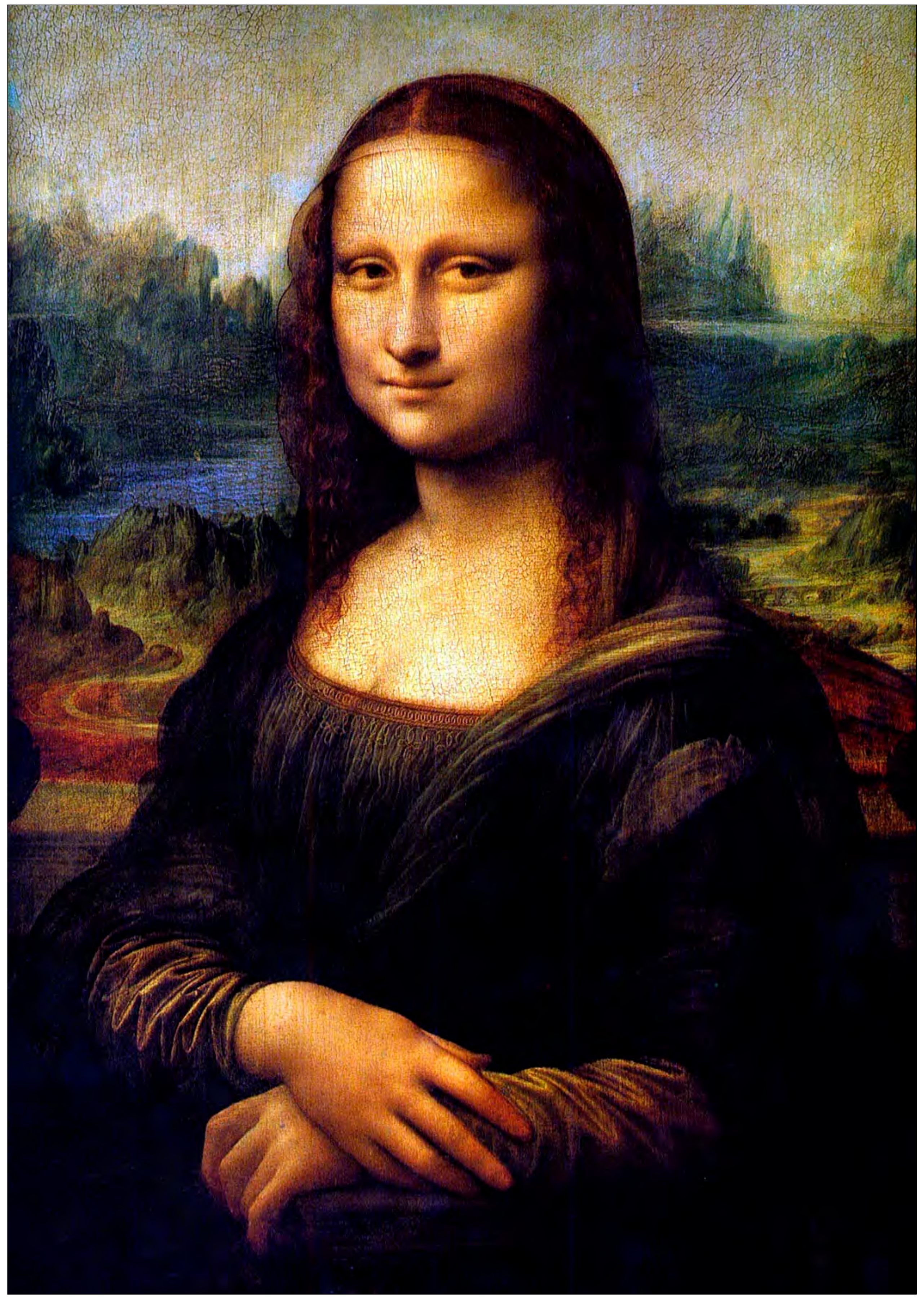
Machine-Readable Hito & Holly
Hito Steyerl& Holly Herndon, 2018

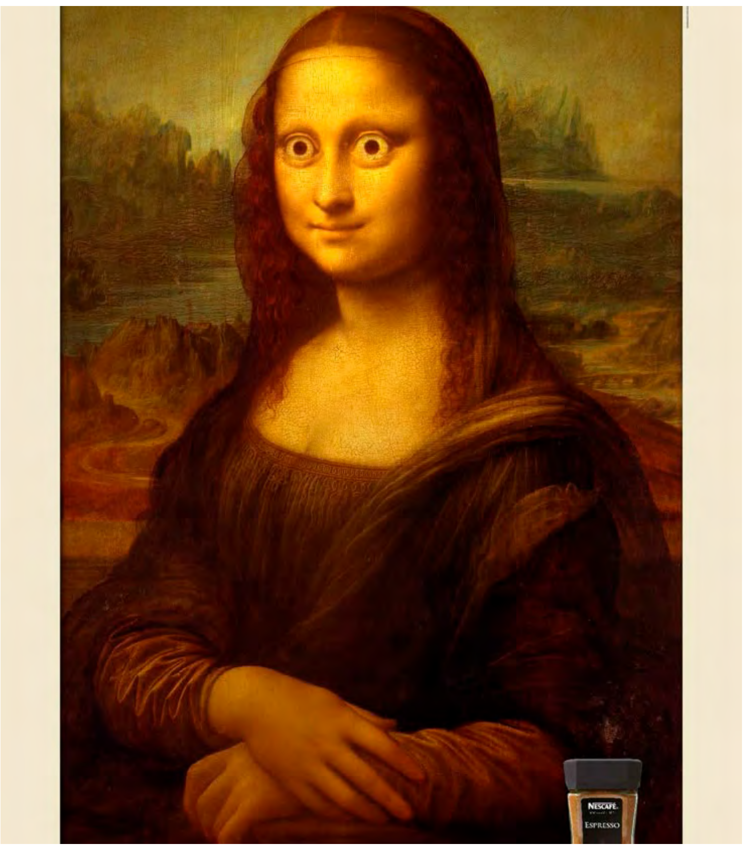
In terms of time: does machine vision inhabit the same historical moment as its human viewer?

Position Through Contextualising

Before &During &After

Ref.





In terms of the individual: can machine vision account for the culturally specific memories that shape how each person reads an image?

Position Through Contextualising

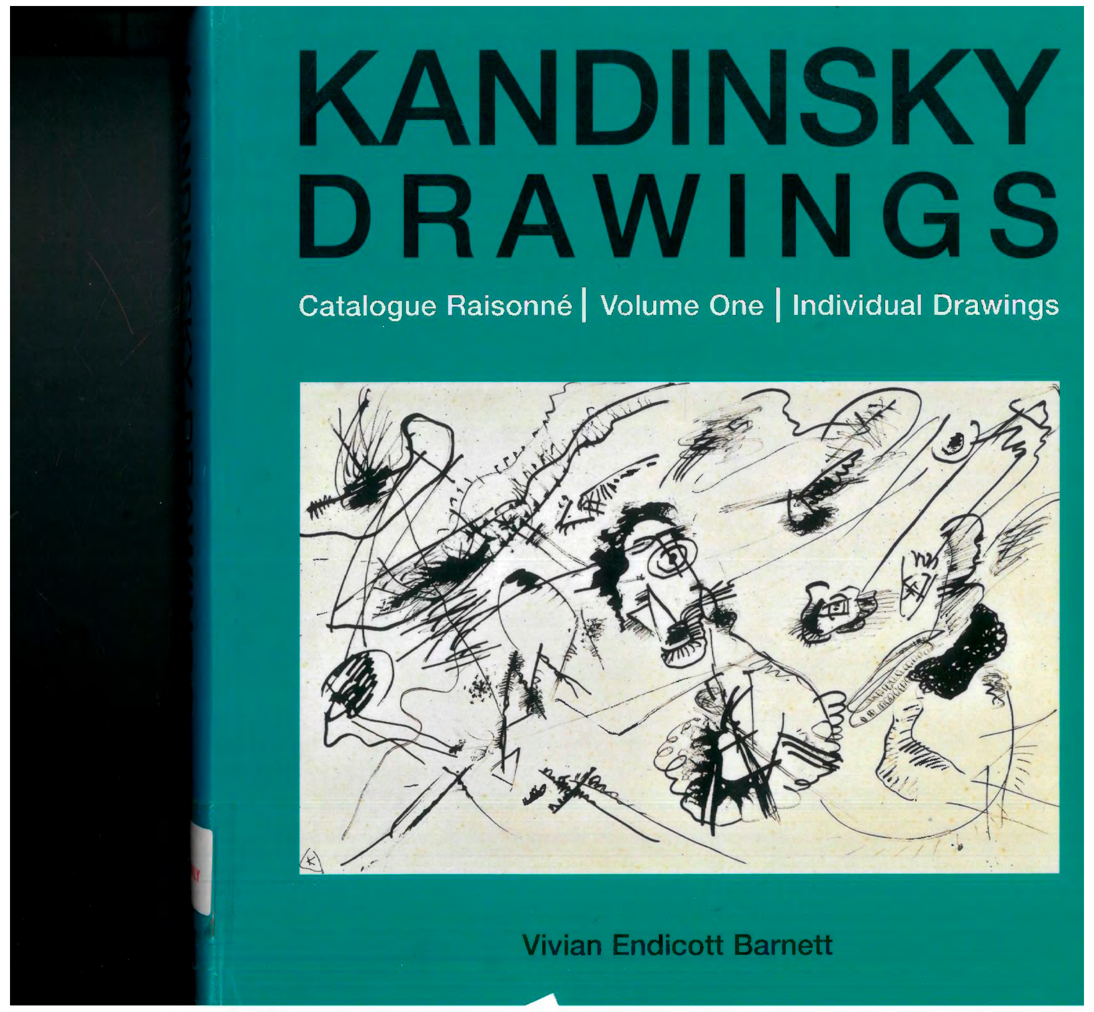
Before

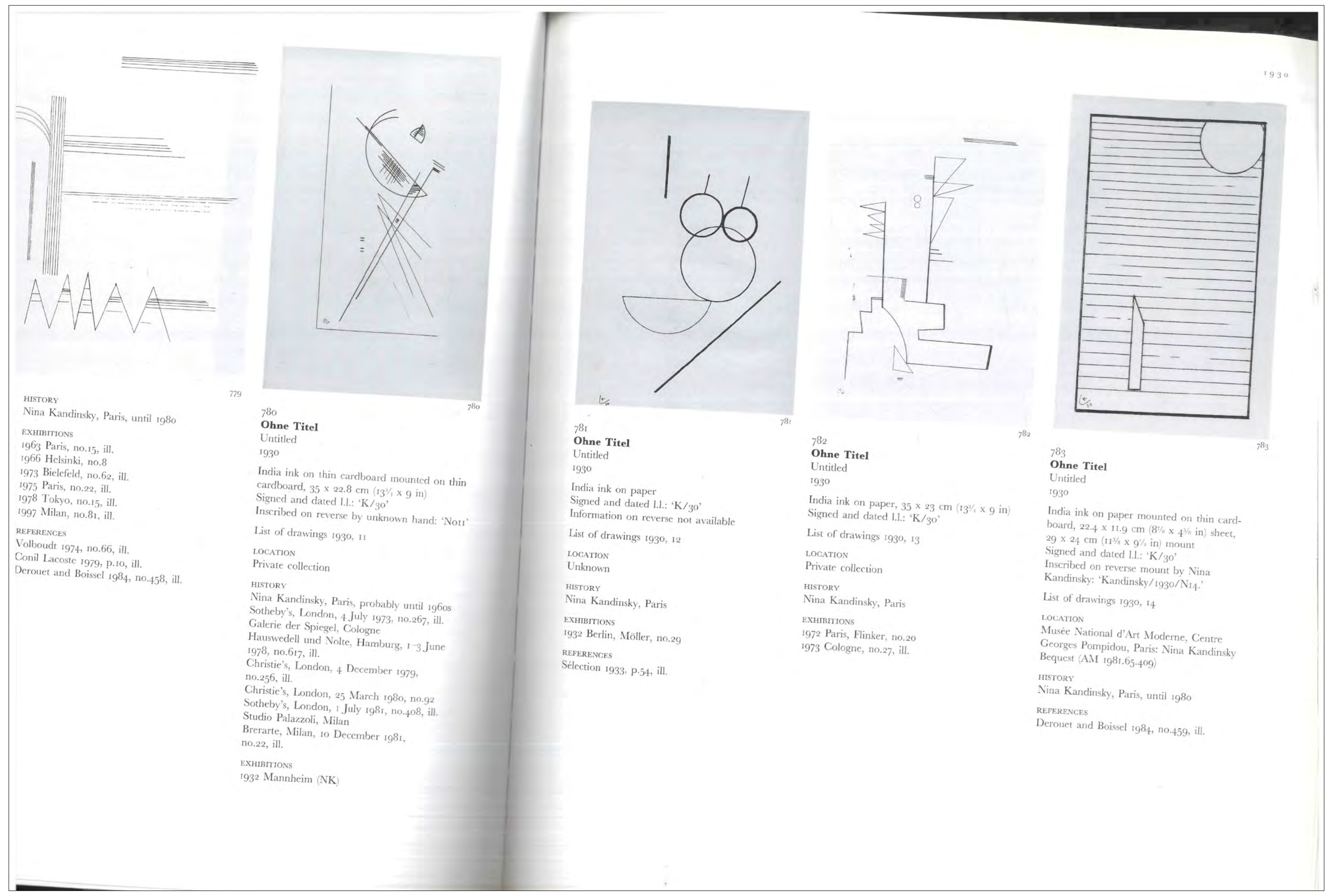
&During

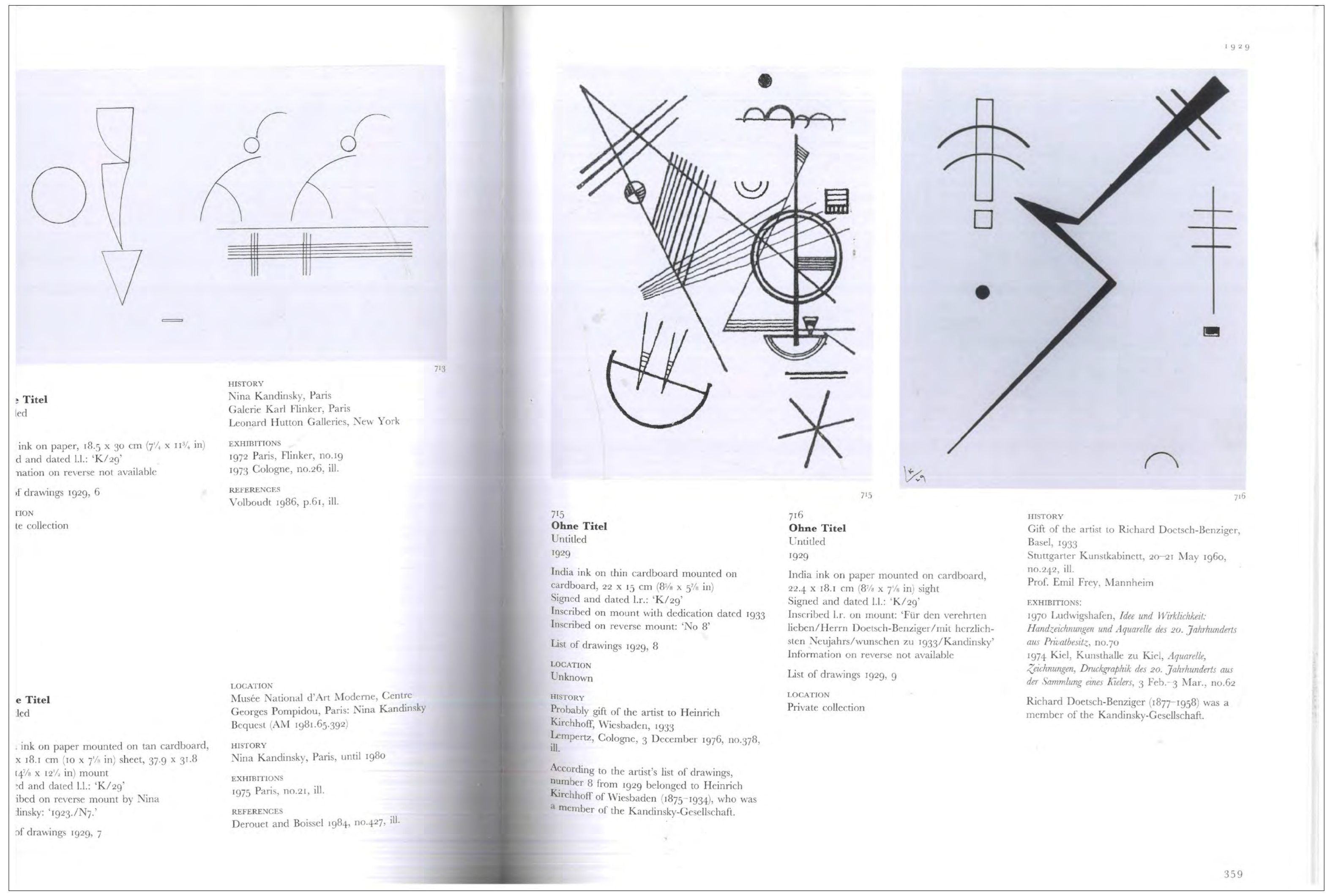
Test

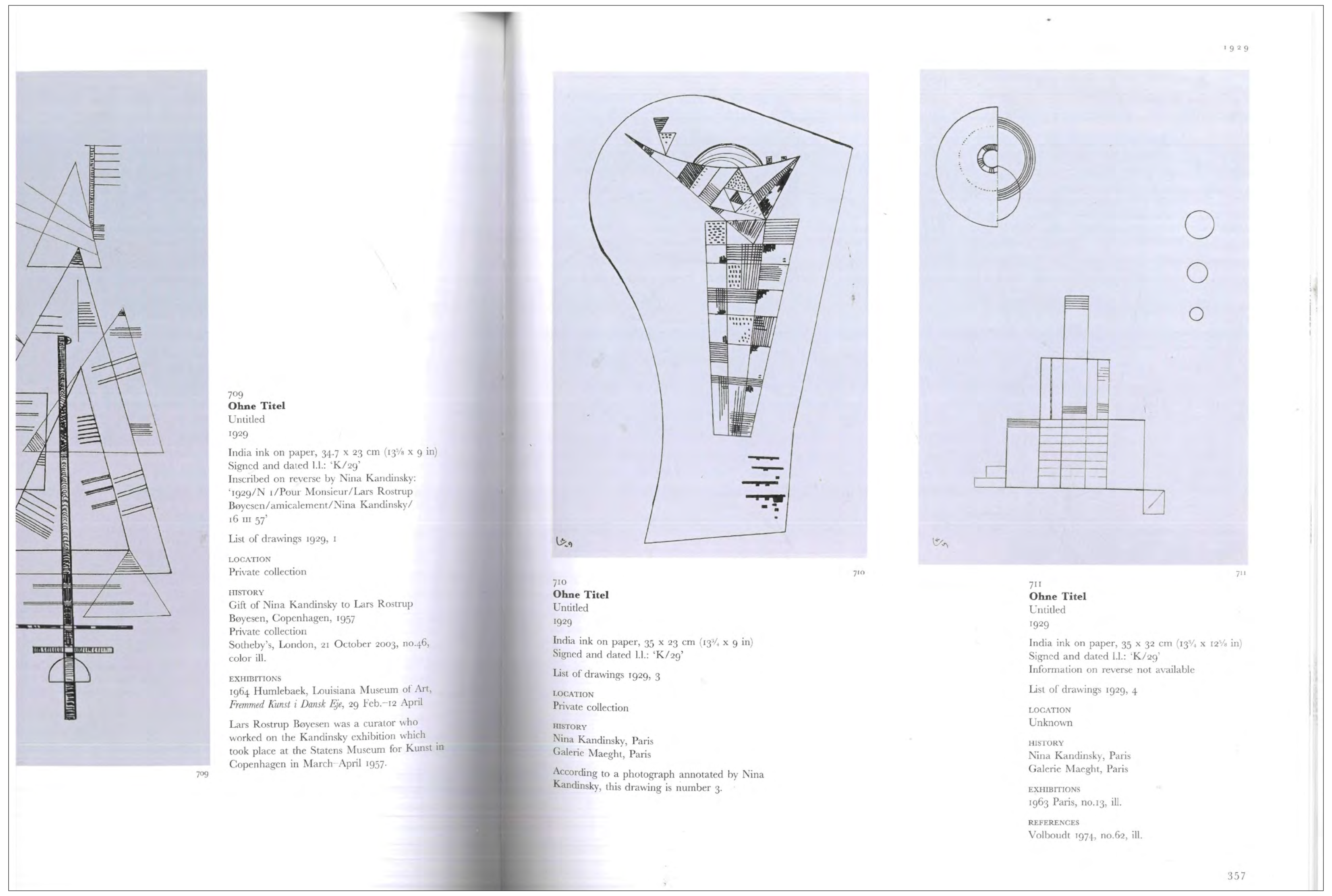
&Ref.

&After









Position Through Contextualising

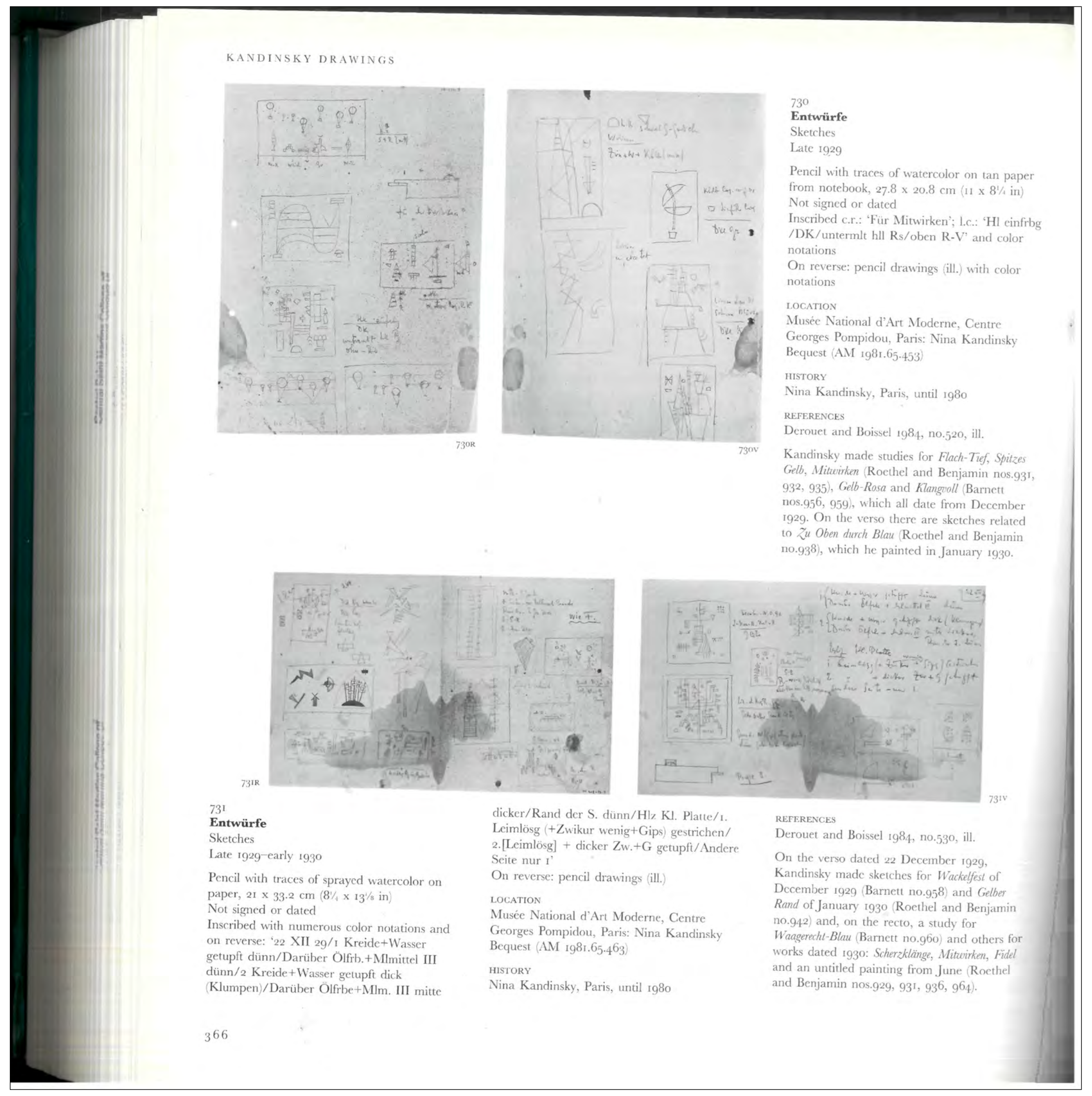
Before

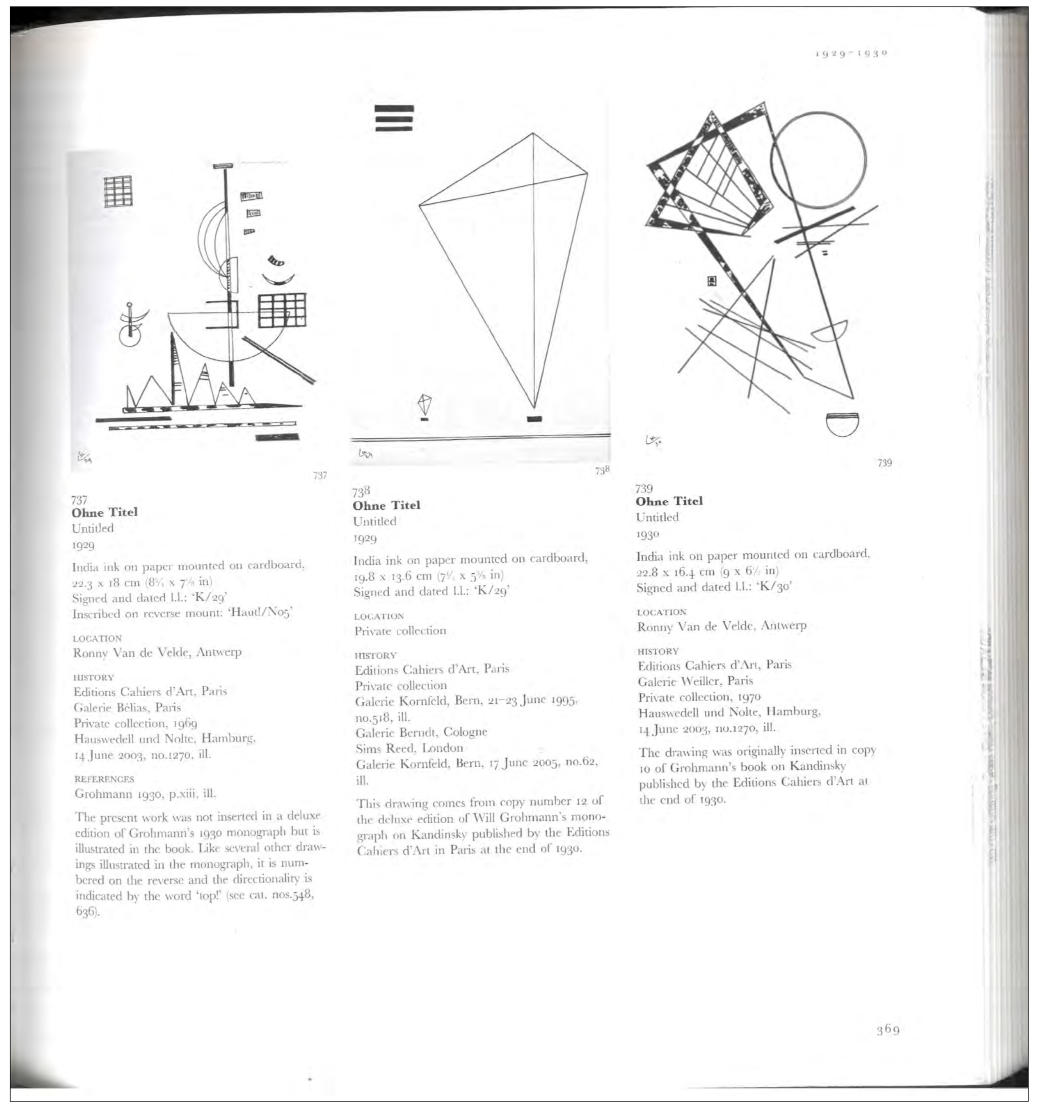
&During

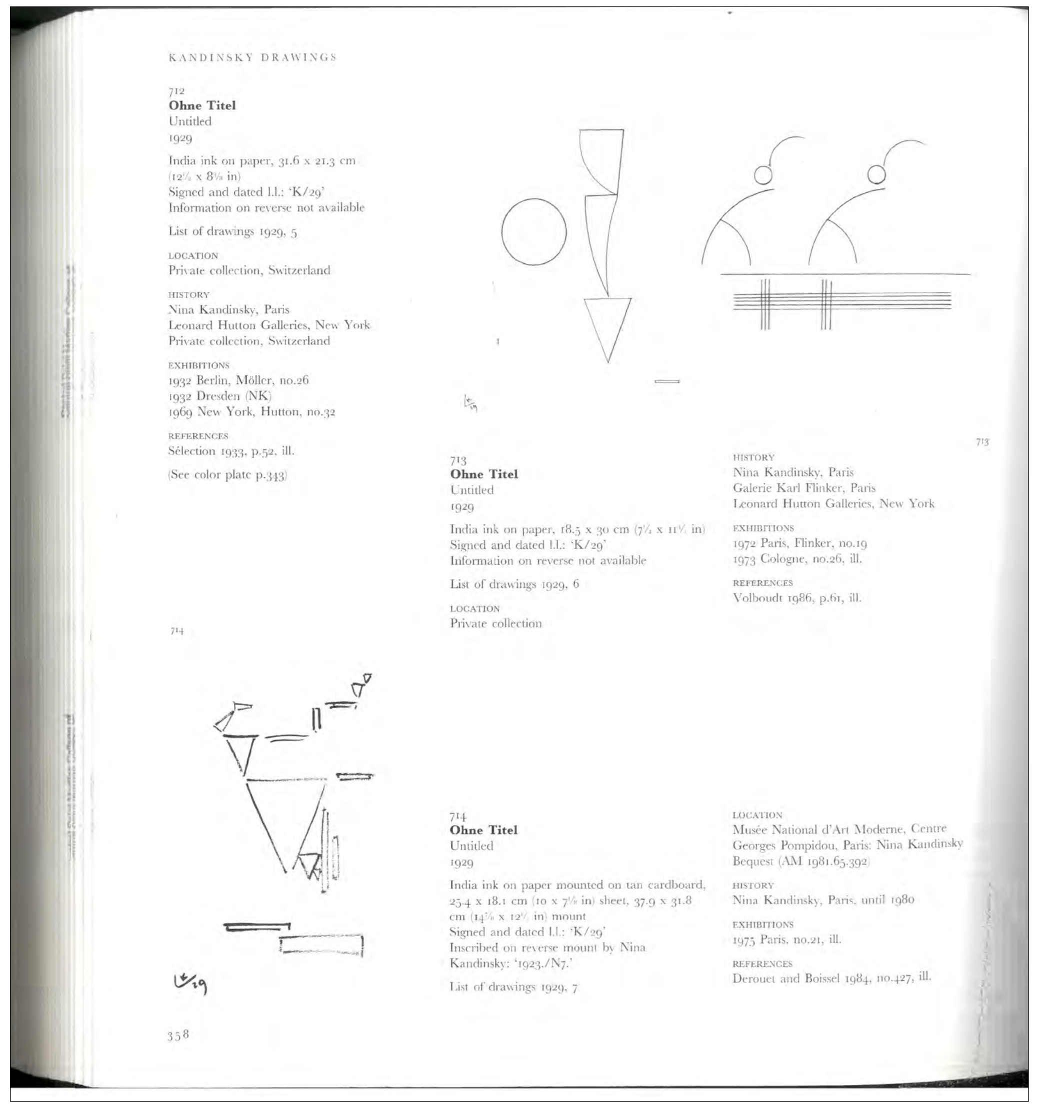
Test

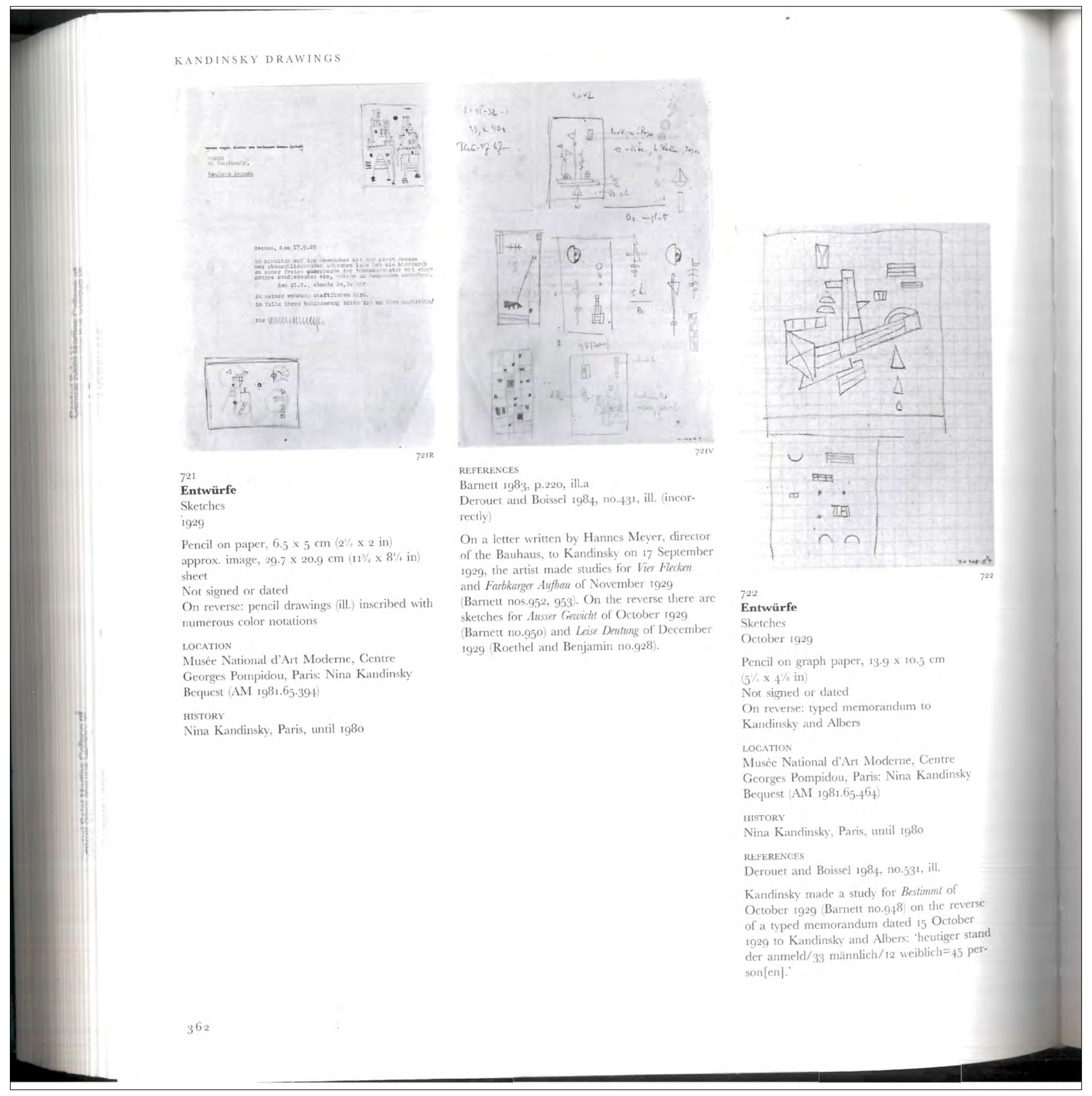
&Ref.

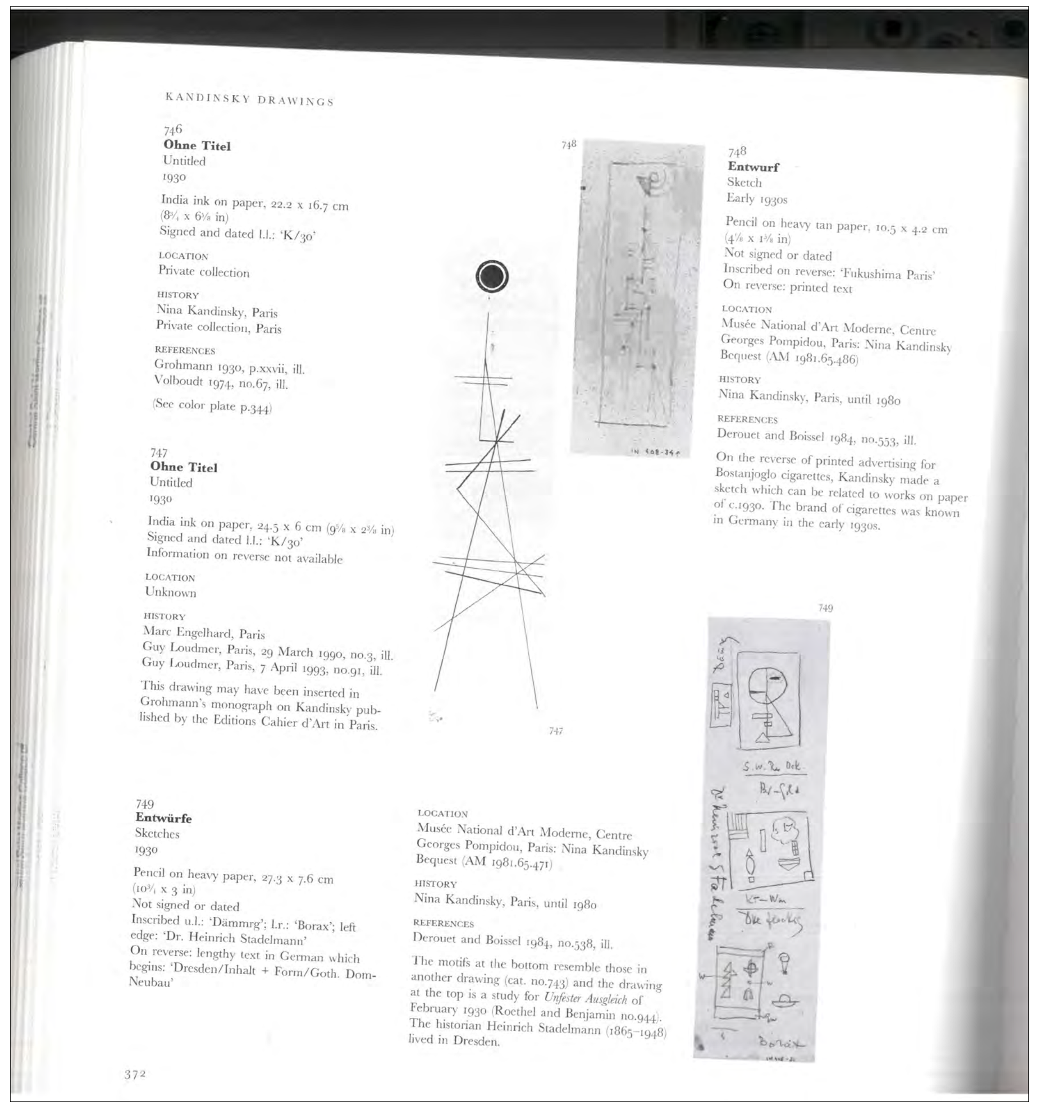
&After

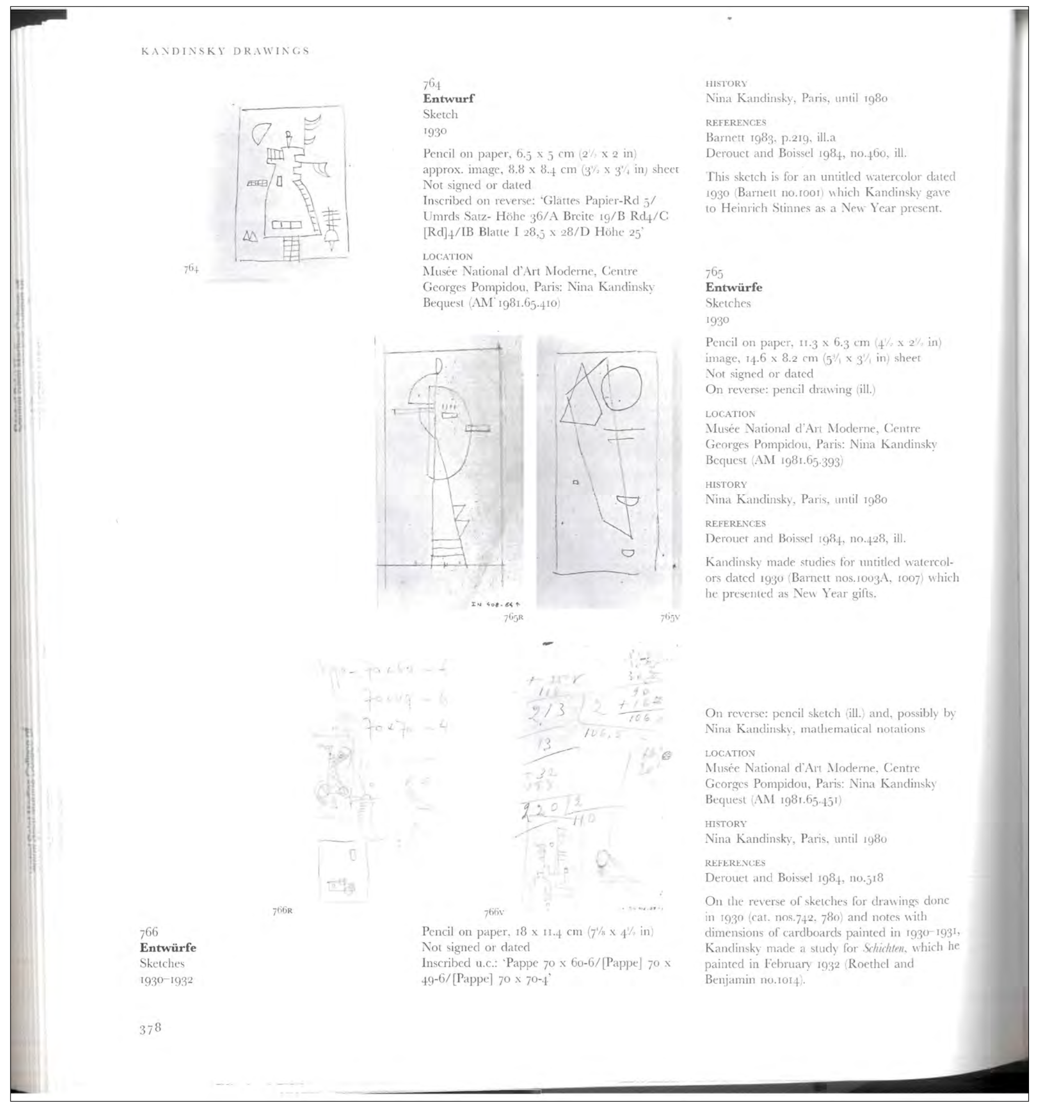




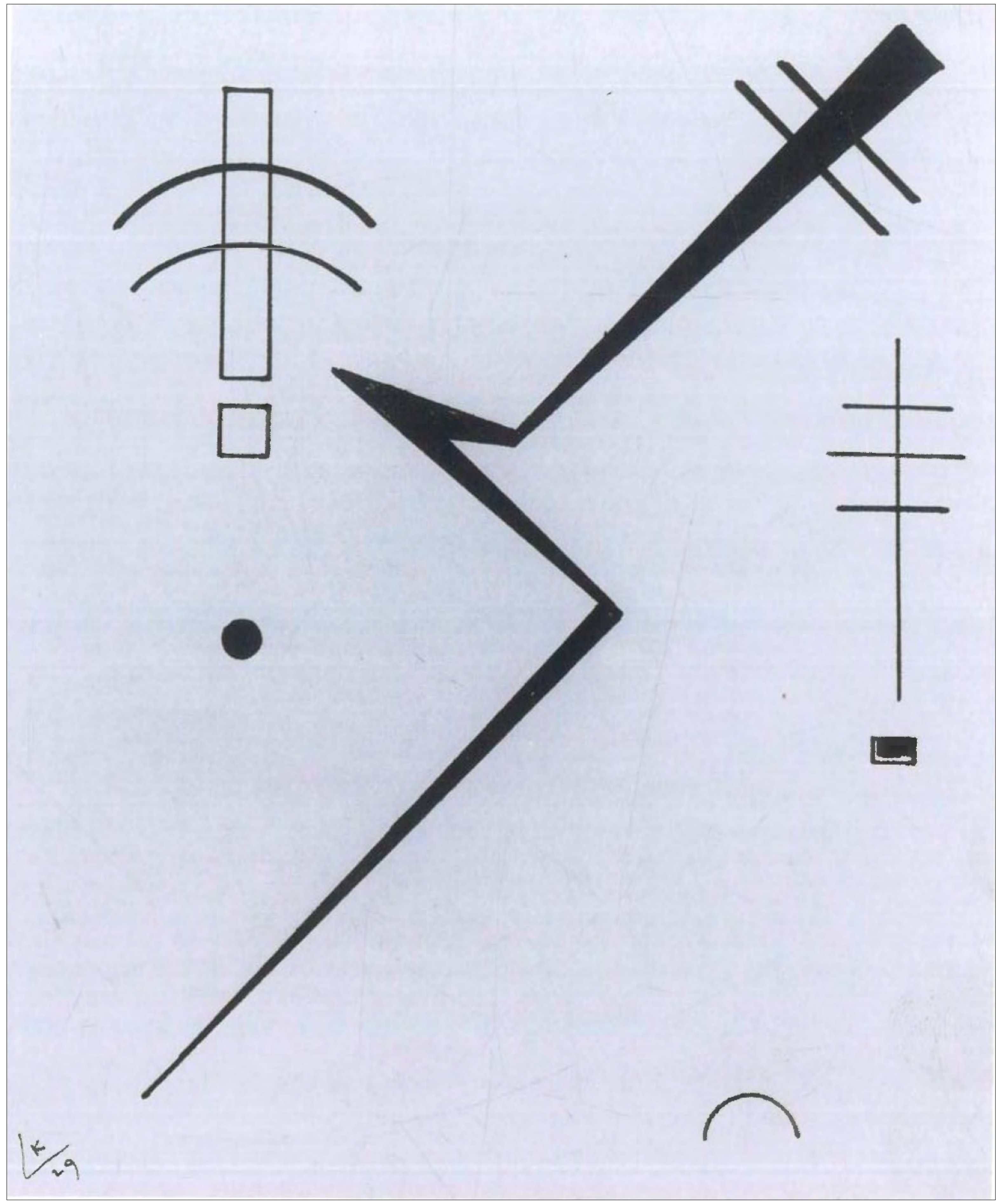


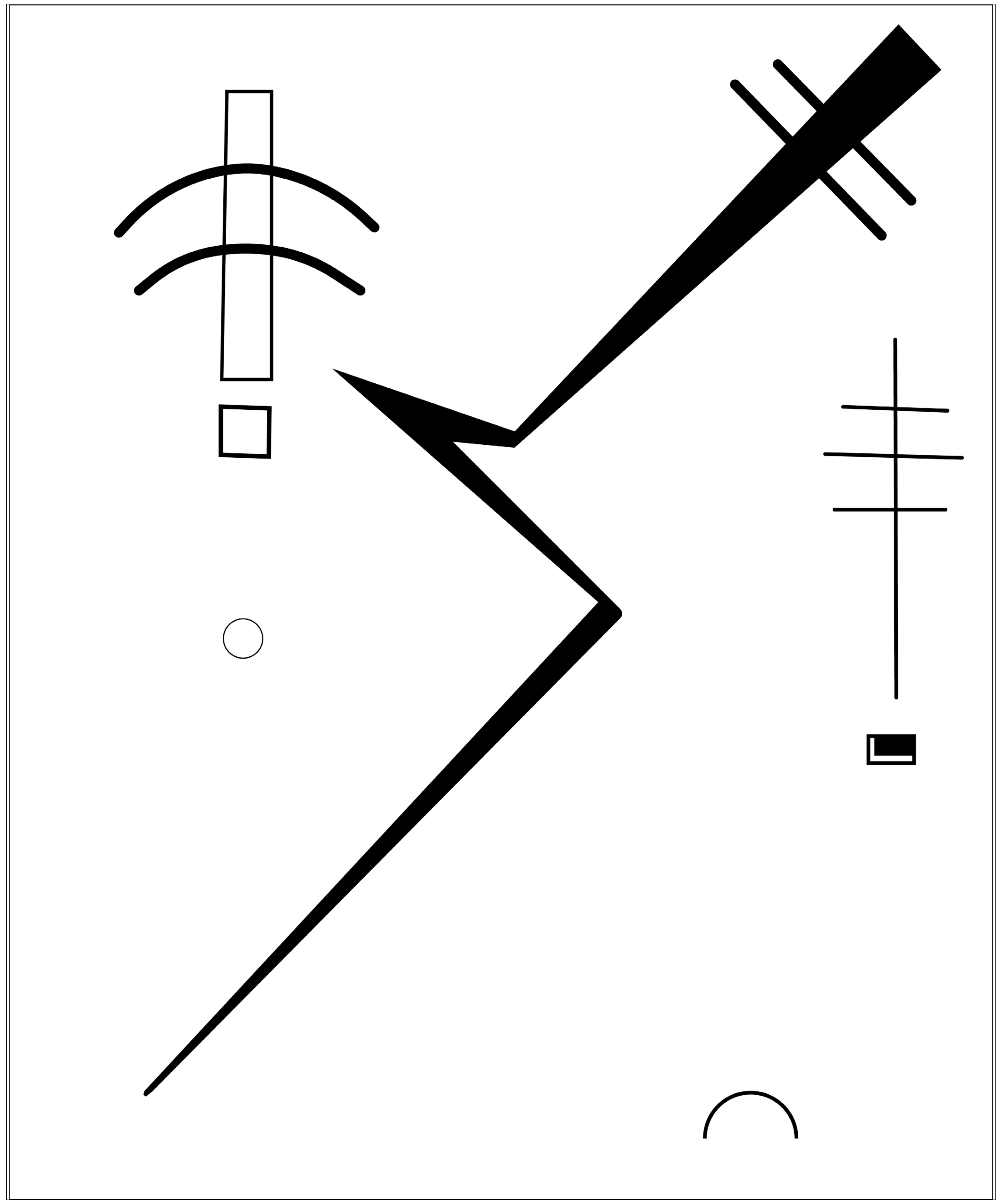


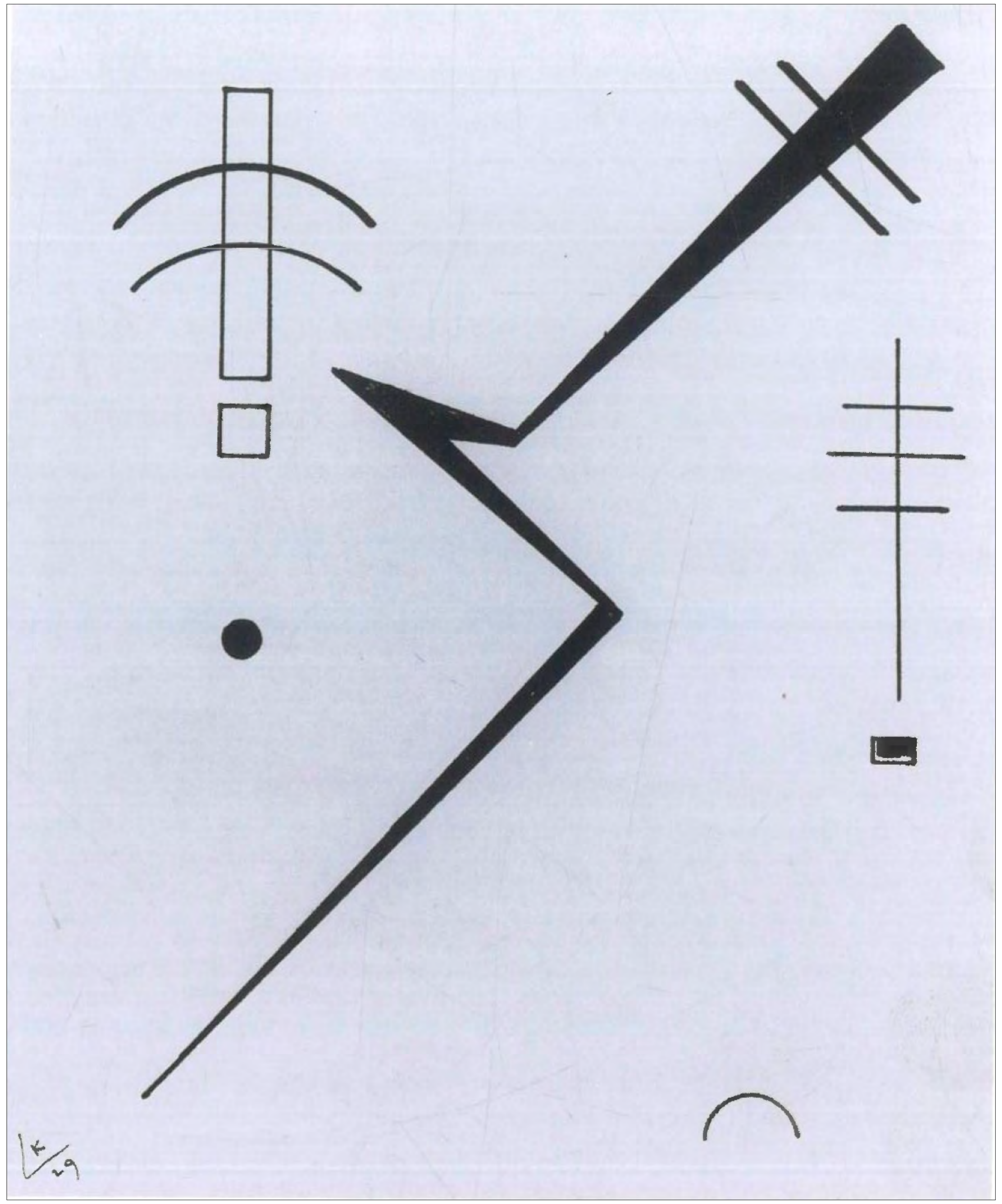


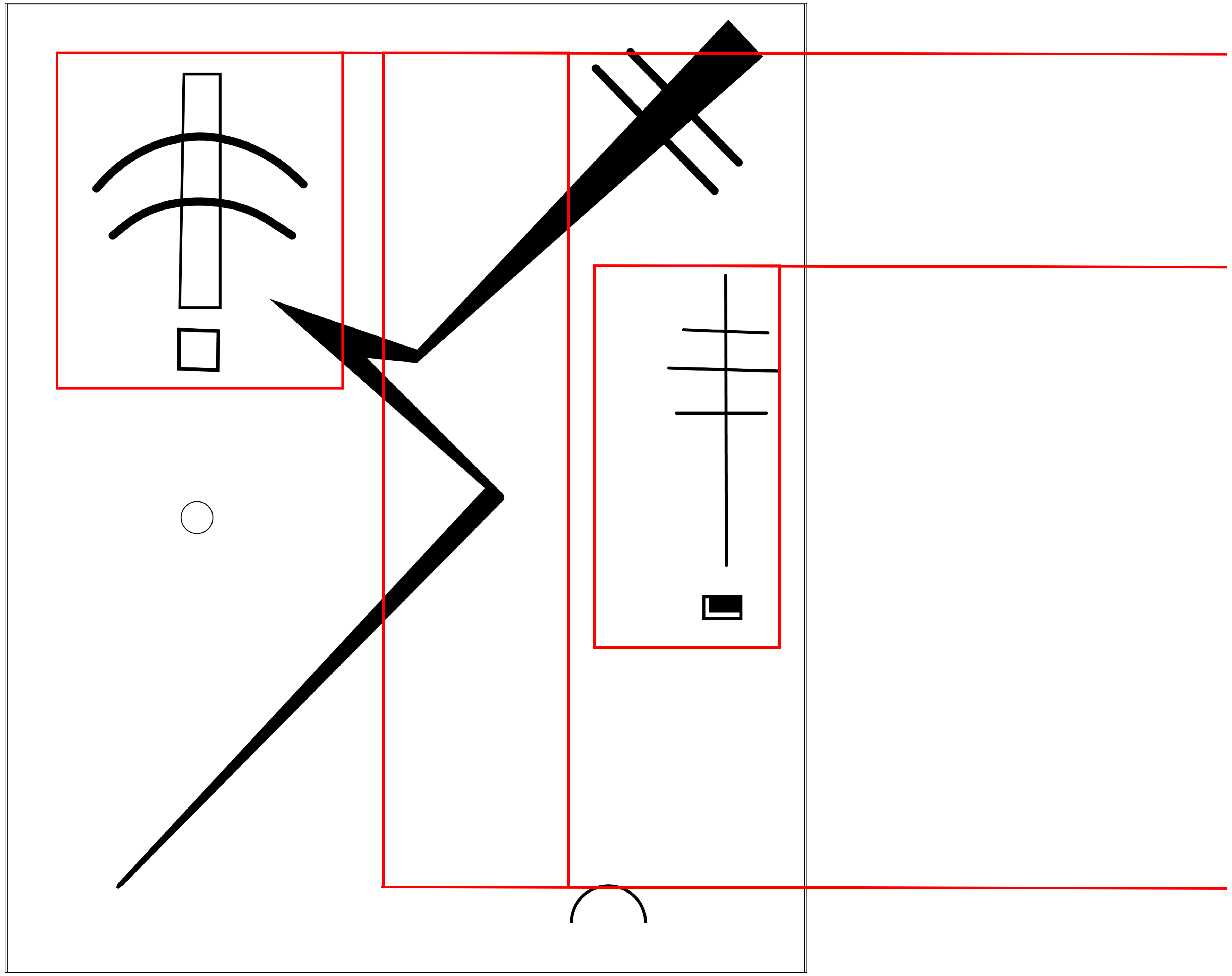


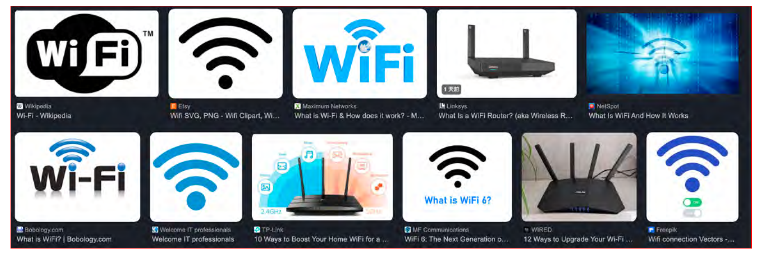
Test.









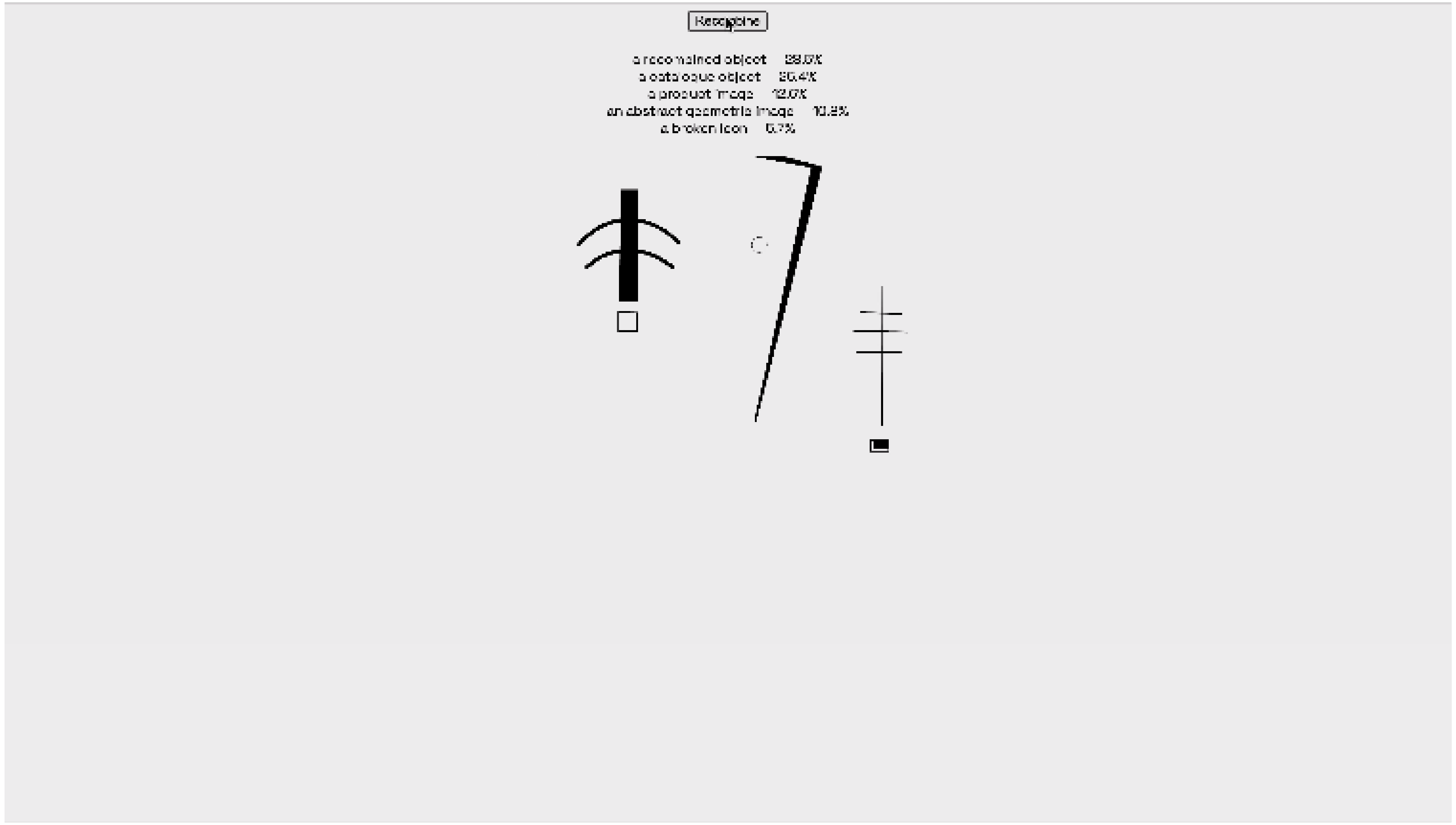


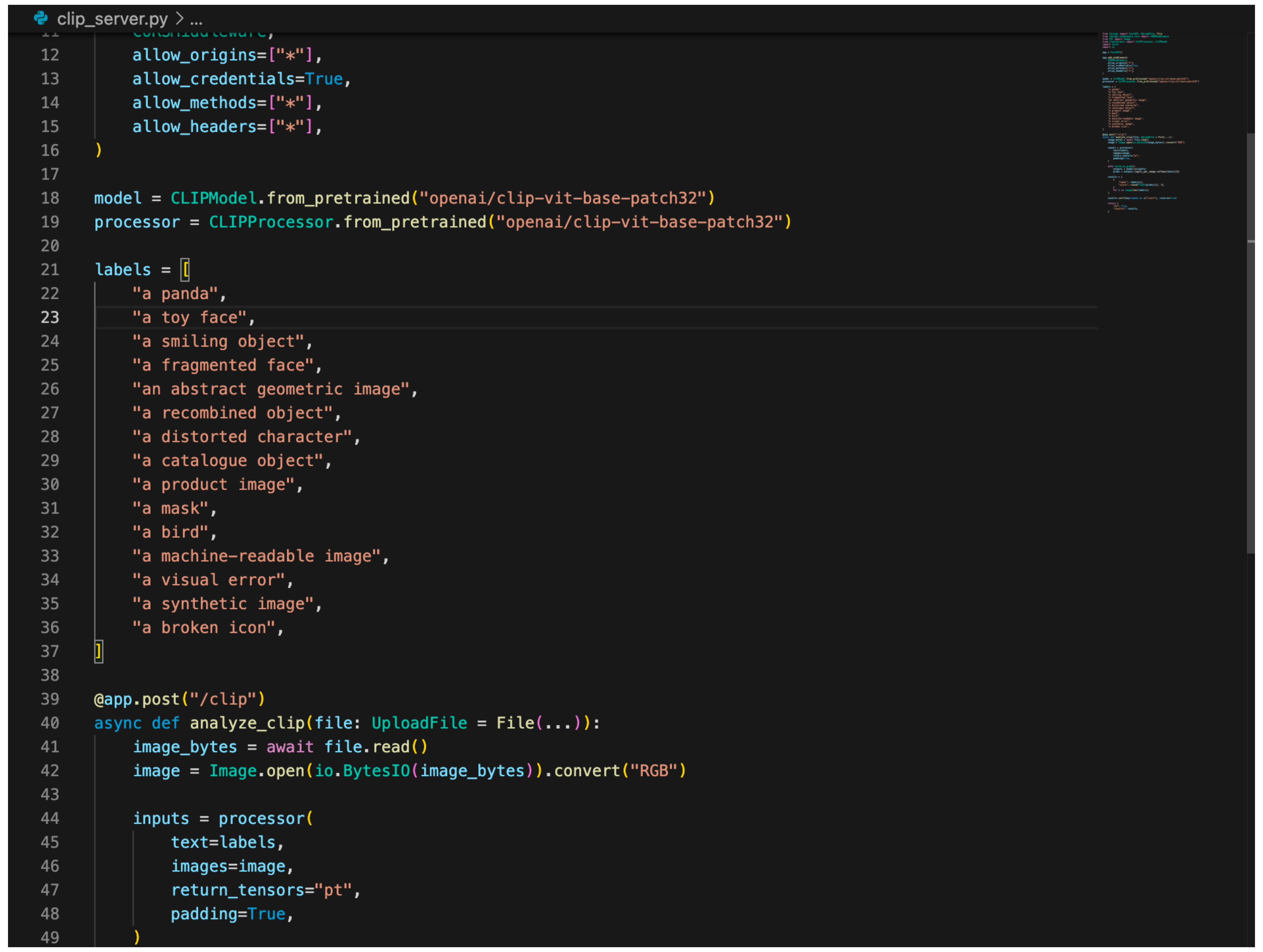

ドラえもん4
バズッ
SFX: BUZZU
IT'S THE TIME PATROL!
THE PURSE THAT THIS MAN HAD, GIVE IT BACK
WHAT? EVEN I WAS THE ONE WHO

Position Through Contextualising

Before &During &After

Test.





What kind of visual culture does machine produce?

-Content

In terms of content: does machine recognition share the same visual vocabulary as human perception?

early modern painting
Renaissance painting
Baroque painting
19th century academic art
early modernism
abstract art (early 20th century)
Bauhaus design
Constructivism
Suprematism
mid-century modernism
postmodern graphic design
contemporary digital art
post-internet aesthetics
AI-generated imagery

-Time

In terms of time: does machine vision inhabit the same historical moment as its human viewer?

Renaissance painting
Baroque painting
abstract modernist painting
early 20th century abstraction
Bauhaus visual language
contemporary digital graphic

-Scale

In terms of the individual: can machine vision account for the culturally specific memories that shape how each person reads an image?

lightning
antenna
bird
face
tool
weapon
signal
WIFI
diagram
music

Bibliography

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A Sea of Data_ Apophenia and Pattern (Mis-)Recognition - Journal #72.pdf	●	2026年4月27日 22:24	770 KB	PDF文稿
Conditional design workbook_Maurer, Luna.pdf	●	昨天 22:42	553 KB	PDF文稿
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Position Through Contextualising

Before &During &After

Ref.

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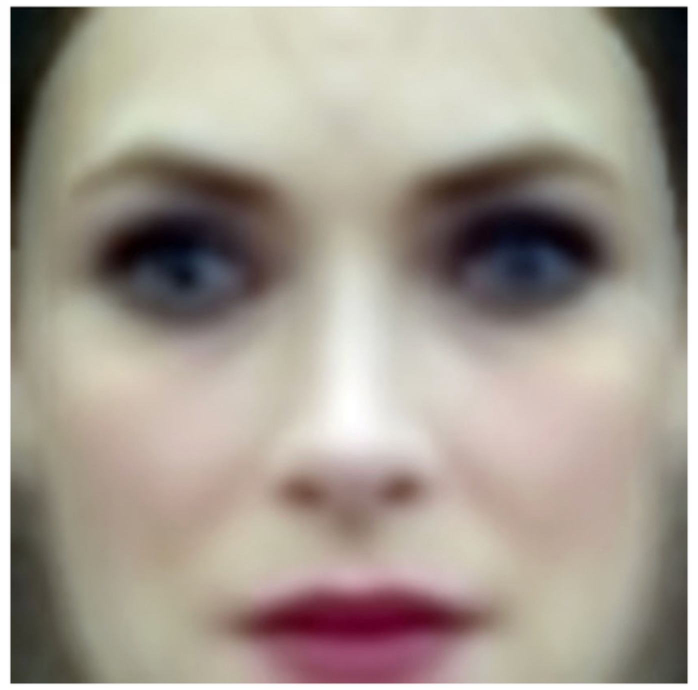
ESSAYS & REVIEWS

Invisible Images (Your Pictures Are Looking at You)

By TREVOR PAGLEN DECEMBER 8, 2016



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 A stems 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.

Americans as apes.

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

But over the last decade or so, something dramatic has happened. Visual culture has changed form. 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 overwhel ng 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.

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.

Invisible Images(Your Picture Are Looking at You)

Trevor Paglen, 2016

Invisible Images(Your Picture Are Looking at You)
Trevor Paglen, 2016

Paglen, T. (2016) 'Invisible Images: Your Pictures Are Looking at You', The New Inquiry, 8 December.
Paglen's central argument—that images are now primarily made for machines rather than humans—directly reframes the question my practice is asking. My YOLOv8 experiment, in which the model identifies birds in near-empty spaces or isolated fragments, initially seemed like machine error. Paglen's framework reinterprets this: the model is not misreading the image, it is reading it correctly within its own visual logic. This shifts my inquiry from "what does the machine get wrong?" to "what kind of seeing does the machine perform?" More significantly, Paglen's observation that machine vision produces a visual culture trained on human images but operating outside human time challenges how I think about my Kandinsky experiment. If the model's visual culture is formed through mass ingestion rather than historical accumulation, then feeding it a Kandinsky—a work whose meaning has shifted across decades—becomes a way to expose what the machine cannot hold: the fluidity of human visual culture.

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