

<Banz & Bowinkel> What terrain are we on?

<Arno Beck>
Does AI photograph better?

<Julius Brauckmann>

<Ralf Brueck> These pieces can only be made using digital technology.

<Raphael Brunk>

<Philipp Goldbach> How do we undermine the programming of digital devices without having to become a (creative) programmer ourselves?

<Alex Grein>
Screenmemories.

<Beate Gütschow>

<Florian Kuhlmann> In the digital realm everything is photography!

<Achim Mohné>

<Susan Morris> This must be tested, tried out, it is an experiment. There are questions that I didn't know before and there are possibilities that I didn't have before.

<Johannes Post>

<Michael Reisch> Extended perception.

<Anna Ridler>

<Ria Patricia Röder> Probably one would have to differentiate philosophically very subtly between different degrees of physical-real and techno-imaginary at this point.

<Aaron Scheer>

<Björn Siebert> The theoretical idea is to make the image DNA mutate.

<David Young>
We refer to digitally changed living conditions.

I try to invert the purpose of the programs, to use them against themselves, so one gets insights into their substructure, into their modes of action.

<digitalimaging>

<algorithm> Reality = Virtuality.

<ComputerGeneratedImaging>

<HybridDigitalWorkingMethods> Digital photography can no longer be regarded as an isolated medium. The (meta) photographers today work in a kind of black box, in which the means of production are not permeated, understood and identified.

<digitaltools>

<digitalimageediting>

<machinelearning> It is about the possibility of getting in very close contact with the material, to get into the space in between, the friction surface, where a form is created by technical means.

<computationalphotography>

<programming> Algorithms are invisible and therefore not photographable, one has to find other ways to visualize them.

<digitalphotography>

<AI> Melancholy and realism. Prognosis of a coming, post-organic and post-natural world.

<digitalimagecapture>

<software> The computer has no button for reality.

<recordingcomposingrendering>

<cloningtool> What role does the body play under digital conditions? Will we still need it?

<photoshop>

<scanography> Photo-genetic-engineering.

<app>
We work media-reflexively and not technology-affirmatively.

<DigitalField>

<postphotographicprototyping> What can you discover in the program? Is the digital space larger than the real space?

<motiontracking>

<CGI> The activity of "photographing", digital imaging, is probably more free in itself than ever before, with all the new technical possibilities.

<cinema4D>

<digitalcamera>

<3Dprint> Are laser-based scanning techniques photography?

<software> How much software is in the iPhone? Or is it only software?

<computationalphotography>
 <lenslessimaging> Can a GAN, or indeed a training set, become an actor and agent within artistic processes in the way that other material, like oil paints or charcoal or video are?
 <machinelearning>

<digitalimageediting> How to deal with the changed, digital conditions?
 Do "photographers" have to become programmers now?

<DigitalAnalogHybrids> What will our activity and identity be?

<coding>
 <freeformfabrication> The new digital tools are the key to the digital, traditional photography has no means to access this.

<noiseglitchhack>
 <GAN> The media boundaries become completely blurred.

<motioncapture> Hyper-technization.

<imagebasedrepresentation>
 <deepfake> This flood of digital images has actually made me helpless for the time being. As an artistic photographer, how should I position myself against all these images?
 <cameraphone> What should I photograph at all? And then, of course, it was obvious to make this question my work.

<generativedigitaltools>
 <Photogrammetry> Input-bias.
 <lenslessimaging>

<digitalcomputation> Photography is the common historical basis or matrix on which the new digital tools develop.
 <digitalimaging>

<geotaggedphotography> To attempt to enter into the hermetic apparatuses and programs, to cross this border, that is deliberately created by the corporations, and to undermine this power divide with the means of art, is part of our motivation,
 <ImageRecognitionSoftware> this is a socially critical aspect of our work.

<RGBCMYK>
 <algorithm> Material/immaterial/intermaterial.
 <digitalphotography>

<photogrammetry> Prototypical.

<generativedigitaltools>
 <programming> I do think that AI is a tool, like any other used by artists, just like a brush or a camera. And I am using that tool in my own particular way.
 <photoshop>

<augmentedreality> With photography understood as a model, I think it makes sense to think about the character of production and individual work under technological conditions.
 <deeplearning>

<dataediting>
 <computation> Digitalization was a revolutionary, clear break. It is a very exciting and open situation at the moment.
 <hyperparameter>

<digitalimageediting> Creation of fictional image-themes.

<artificialintelligence> Do I take a picture or does the device take a picture?
 <digitalprinting>

<3Dcomputergraphics> The space, our living environment, is fogged and dematerialized by virtual reality, and our bodies; ourselves, shift. We crawl into our smartphones, we are inside them; somewhere else, are no longer as usual with ourselves, but stretched, extended, and also transported, displaced.

<computerizedmachinetool>
 <screengrabs>

<app>
 <motioncapture> Now it is about what are the new questions, what are the new images? And these new images no longer have to assert themselves against painting, but rather have to deal again with their own photographic processes, which are in an accelerated state of flux.
 <cinema4D>
 <algorithm>
 <photoshop> What I do is basic work within the digital hysteria.
 <video> Does the better and better resolution drive dissolution?
 <code>

<interface> I am not trying to enforce immersion, immersion is rather my topic, or better to say I am trying to reverse it.

<digitalcamera> I am interested in becoming conscious, in locating in real space. Sensing, an awareness of the body under digital conditions, must ultimately be at the end of the chain, otherwise all of this makes no sense to me.

<digitalimagingsystems>

<streaming> We all love the illusion.

<deepfake>

<digitalimagecapture> Future Archeology. In a utopian future, in which the digital will be completely overcome and forgotten, archaeologists will find artefacts of our digital present.

<cameraphone>

<computationalimaging> The cyberspace of 2019 is no longer a space through which we navigate or steer in search of new content and knowledge.

<digitalimageediting> It has - on the contrary - in large parts become a space in which we ourselves are navigated through algorithms and interfaces, i.e. are cybernetically controlled.

<CAD>

<cloningtool>

<data> In my work I speak only of "photography-based".

<artificialIntelligence> Digital imaging solves the problems of photography, which then is no longer photography.

<TIFGIF>

<Internet> Presenceabsence.

<digitallyalteredimagery>

<HybridDigitalWorkingMethods> We are on a threshold.

<algorithmicworkingprocess>

<digitalmemory> Although we have installed them, such algorithms are now beginning to elude our control, solely by the sheer speed at which they run and deliver results. Like the head of Medusa, the devices meant to penetrate reality create new impenetrable realities.

<computeraideddesign>

<freeformfabrication>

<postphotographicprototyping> How can I depict something which is denied to the technical possibilities of the camera?

<laserscan>

<facerecognitionsoftware> The whole digital insanity!

<freeformfabrication>

<PhotoGPS> My focus is on visualizing digital or algorithmic processes.

<machinelearning> The 'artist's touch', in terms of the handmade or authentic gesture, is something I aim at eliminating as much as possible.

<scanography>

<generativedigitaltools> One cannot transfer theory, which is designed for utility photography to art. This creates gaps in reception-history.

<digitalphotography>

<augmentedreality> Photography has developed from a demanding craft into a banal mass medium. It has become uninteresting for me as such. Only the possibilities that arise beyond photography are interesting.

<AI>

<digitalcamera>

<file> The disappearance of the real-physical world.

<software>

<cameralessphotography> The computer doesn't care whether it calculates the trajectory of a golf ball, a drone, or a dragon. For it, everything is a concatenation of binary operations.

<scanography>

<algorithm> Postphotography is over!

<deepfake>

<digitalimagingsystems> To the general understanding of digitality I consider the transitions from real to simulated, real-physical to virtual-bodyless, physical to disembodied to be extremely important.

<generativedigitaltools>

<DigitalField> Something that really intrigues me with GANs is the looping that you get with the process and also the decay. I've tried to use both of these things as part of my practise.

<GAN>

<hackingtool>

<program> In my work, both digital photographic and digital algorithmic working methods are used.

<3Dcomputergraphics> SoftWhere?

<computationalphotography> The idea of "programmer's control" might be an outdated metaphor when talking about AI. For, unlike traditional programming, where the rules of the code are explicitly written out, AI is a bottom-up organic learning process.

<artificialintelligence>

<DigitalCamera>

<RAWIFJPGPNGmovobjSTLRGBCMYKmpegmovgif> In fact, I am more interested in placing the subject's positive cognitive and physical possibilities in relation to technology and apparatus-mediated production, which we all currently use.

<cameralessphotography>

<digitalimagingystems>

<digitalphotography> Computer work is compulsive, everything always takes place in a rectangle, all movements and glances are strictly standardized from a motorical point of view.

<digitalimageediting>

<3Dprinting>

<scanography> Why did photography experience such an extreme hype and then invisibility in art?

<digitalmovingimage>

<CNC> One loses the dimension and no longer has any proportions.

<video>

<calculation> I see myself more as a data chemist researching the "becoming an image" of various digital tools, seeing myself confronted with the coincidences of the occurring computer generated image-results.

<program>

<VRglasses> A highly annoying hysterical background noise in everyday life.

<digitalphotography>

<software> Right now is proto.

<photography> The question of the physical component, the body.

<internet>

<RAW> Again haptic, wanting to touch something.

<bit>

<RAM> I have chosen to work with various forms of digital technology to produce works that record a body living in a northern European city during a period of high capitalism - i.e. with not much natural light but with 24/7 working practices that need artificial lighting and that are governed by man made, artificial, systems such as clock and calendrical time. I do this in order to comment on these systems and the effect they have on us as human subjects.

<algorithmicworkingprocess>

<digitalcamera>

<streaming>

<machinelearning> I do not want to imagine post-natural!

<code> The apparatus functions after us, we after it. It is my choreographer. I interpret it.

<app>

<hyperparameter> In the mass of images, can there still be criteria for unique or authenticity characteristics of an image?

<formatting>

<digital> The electronic, digital image is present at any time at any place nowadays, which leads to the fact that the images are not only available to us today, but quasi follow us, threaten us. There is no distance at all any more.

<RGBCMYK>

<algorithm>

<4k8k>

<photogrammetry> When we look at a photograph, we look not only at what it represents, but also at the fact that it is represented as a photograph. The technique is part of the statement of the image and functions in it as a sign of a worldview.

<machinelearning>

<digitalimagecapture> Postinternet ≠ Email.

<digitalimaging>

<polygonmodel> My digital superego.

<interface>

<app> Since most of us don't write the software ourselves, other ways need to be found.

<algorithm>

<imagebasedrepresentation> Can there be anything without there being anything?

<photoplotting> Faithbook.

<printer>
Automatic, machinic.

<digitalimagingssystem>

<hyperparameter> I find it increasingly unsatisfactory to see technology only as a means to make an image, to have the image, so to speak,

<software> bring it to the factory, plot it and laminate it, and finally get a standardized product back. We cannot go back behind

<algorithm> this form of industrial-technical production, that is not the point. Neither can it be about giving a technical image

<digitalimageediting> the aura of the handmade. The goal must rather be to break through a culture of the artist as consumer and reopen the

<imagefile> technical process, to reclaim it in a comprehensive way.

<data>
Visibility and invisibility.

<motioncapture>

<code> The technical image.

<AI>

<algorithm> The digitalization of photography for me was the 'striking moment' to put down the camera and to seek other means.

<photoshop>

<interface> No digitality without program.

<movingimage> Lost in photography!

<programming>

<software> Does the digital image need photography?

<digitalimagingssystem> I work generatively until the image reminds me of something.

<photoplotting>

<pointcloud> To understand photographic elements as vocabulary.

<algorithmicworkingprocess> A digital world that generates itself out of itself.

<calculatory>

<RAM> The question of the apparatus.

<computer>

<software> The current state is not defined!

<digitalcamera> Parasitic occupation of already existing image systems: satellite cameras, Google Earth.

<photoshop>

<interface> We want to show possibilities and new, current free space, beyond the limits of traditional photography.

<DigitalRecording>

<digitalcamera> It's about potential.

<app>

<Metadata> Are most renderings closer to painting than to photography?

<deeplearning> We are all in polygon mode.

<coding>

<programming> I don't like to sit in front of the screen, it sucks me in, it erases my memories or doesn't even let any of them arise,

<ComputerGeneratedImaging> but it is a conscious strategy to expose myself to this.

<photoplotting> On the one hand, digital photography has become a kind

<BIT> of colloquial language when you look at the pragmatics of producing, distributing and communicating in images,

<software> especially in social networks. It is already very meaningful that every telephone is also a camera, the sending and sharing

<computation> of the image, its exchange directly linked to the making.

<computerbased> I'm less interested in trying to push the technological aspects

<recording> of AI but rather trying to find ways in which AI, technically, can push aspects of the work that I am trying to make.

<composing>

<rendering> How does the development of photography in art relate to the development of utility photography?

<neuralnetwork>

<AI> I provoke the algorithm until it becomes visible.

<algorithmicworkingprocess>
Photography turned from an analog craft into a
<algorithm> computer job I never wanted to do. The computerfreaks
threatened to be the better photographers.

<augmentedreality>
<VR> The whole post-photography-talk, democratization
of authorship, collective copyright, the end of
<imagefile> the picture, I think we are over this.

<software>
<hardware> It's something that occupies me a lot, that this form of
writing, an alphanumeric code lies in the background of the
<computer> picture, gives it its power and at the same time wanders
into the intangible. Yes, and to trace this, to approach
it somehow, is something I'm very interested in.

<digitalimaging>
<cameraphone> Errorism.

<digitalmemory>
<displacertool> To what extent is the ongoing reconstitution of our
perception through apps, streaming, Google Earth
<cloningtool> and digital imaging determined by photography?

<morphingtool> Instagram-Attention-Span.

<digitalfield>
<program> Since its 'invention', photography has repeatedly been
placed in the context of a universal language, i.e. a
<Gcode> language of global reach and general comprehensibility,
which continues into the digital discourse.

<computerizednumericalcontrol>
<photoplotting> The term "photography" is hopelessly
overcharged under digital conditions.

<computationalphotography>
<CAD> How much AI is in there?

<machinelearning>
The body-in-digital topic.

<data>
<3Dscanner> Is digital photography a simulation of analog photography?

<coding>
The calming emptiness of perfect calculation.

<DigitalPhotography>
<digitalcamera> One day we will simply no longer be able to distinguish a
real world from an artificial one. The question that arises
<smartphone> here is: who will ultimately control these worlds?

<computer>
CTRL + SHIFT + DEL.

<3Dcomputergraphics>
<noiseglitchhack> In the digital, photography dominates all areas of life!

<cameraphone>
<GenerativeDigitalWorkingMethods> The disappearance of the real world, of
the physical, real, corporeal.

<STL>
<CCD> But there is definitely a discomfort that technically
generated images are increasingly penetrating real
space and expand it into a kind of technosphere.

<algorithmicworkingprocess>
<ImageRecognitionSoftware> Virtuality and reality are thus connected, and through
<BinaryCode> the computer one develops out of the other.

<Hyperparameter>
The disappearance of the physical, real, corporeal.

<metadata>
<RAW> I simply think it makes sense to think about the
character of production and individual work under
<chip> technological conditions on the basis of photography.

<computer>
The whole photography-is-over nonsense.

<software>
<DigitalCamera> The algorithms that I use and that I am particularly
interested in, are those that make GANs, which are

<digital> notoriously unstable and not well understood.

<coding> I imitate painting with the graphic means that the computer makes available to me.

<deeplearning> Things are virtually overlaid and no longer clearly perceptible.

<algorithmicworkingprocess> Things are virtually overlaid and no longer clearly perceptible.

<digitalimageediting> Things are virtually overlaid and no longer clearly perceptible.

<cloningtool> The program controls the process, the user operates the program.

<programming> There is a decision to first look at the photograph itself and its changed conditions.

<deeplearning> There is a decision to first look at the photograph itself and its changed conditions.

<incameracomputation> So I don't doubt photography at all, I consider it a very rich, beautiful and perhaps even truthful medium. It is clear to everyone that it is essentially involved in constructing the objects to which it establishes a relationship and with which it connects. But I doubt the current possibility, the relevance of its use for primarily depicting, even if it refers to the new technical environments with its visual effects.

<formatting> So I don't doubt photography at all, I consider it a very rich, beautiful and perhaps even truthful medium. It is clear to everyone that it is essentially involved in constructing the objects to which it establishes a relationship and with which it connects. But I doubt the current possibility, the relevance of its use for primarily depicting, even if it refers to the new technical environments with its visual effects.

<ArtificialIntelligence> to everyone that it is essentially involved in constructing the objects to which it establishes a relationship and with which it connects. But I doubt the current possibility, the relevance of its use for primarily depicting, even if it refers to the new technical environments with its visual effects.

<geotaggedphotography> to the new technical environments with its visual effects.

<freeformfabrication> to the new technical environments with its visual effects.

<NeuralNetwork> Output is always a function of input.

<computer> Output is always a function of input.

<mesh> Is a photo two-dimensional?

<PNGaviJPGmovmp4gif> In my work, the boundary between painting, digital photographic elements, media art, etc. blurs continuously.

<screenshot> In my work, the boundary between painting, digital photographic elements, media art, etc. blurs continuously.

<computationalphotography> Dig-it-all!

<RAM> Dig-it-all!

<photoshop> It's hard to answer the question as to whether the AI ever comes up with something it has never seen before because the results are always based on what it was trained on. But, in some of my work it has invented colors and shapes it never saw. So there is some sort of imagination happening in the machine that is different from how our minds work.

<facerecognitionsoftware> the results are always based on what it was trained on. But, in some of my work it has invented colors and shapes it never saw. So there is some sort of imagination happening in the machine that is different from how our minds work.

<interface> never saw. So there is some sort of imagination happening in the machine that is different from how our minds work.

<computer> never saw. So there is some sort of imagination happening in the machine that is different from how our minds work.

<algorithm> It is nothing new that as a "photographer" one has the feeling that everything is already photographed and archived. The project of photography is finished.

<generativedigitaltools> archived. The project of photography is finished.

<screen> archived. The project of photography is finished.

<cameraphone> From my point of view, we are only at the beginning of these developments. Maybe in a few decades we will have own tradition lines for CGI or photogrammetry.

<lenslessimaging> From my point of view, we are only at the beginning of these developments. Maybe in a few decades we will have own tradition lines for CGI or photogrammetry.

<digitalcamera> The photographic image as a perfect hybrid.

<photoshop> The photographic image as a perfect hybrid.

<app> Recording means copying something that is already there, rendering means inventing something that is not yet there, this is the fictional, generative aspect.

<machinelearning> Recording means copying something that is already there, rendering means inventing something that is not yet there, this is the fictional, generative aspect.

<terabyte> Digital technology has allowed me to produce, automatically, charts, notations and diagrams that record information drawn directly from the body.

<GAN> Digital technology has allowed me to produce, automatically, charts, notations and diagrams that record information drawn directly from the body.

<ArtificialIntelligence> Digital technology has allowed me to produce, automatically, charts, notations and diagrams that record information drawn directly from the body.

<2D3D4D> Central perspective is only one of many possibilities.

<digitalimagingystems> An art-historically more neutral term such as "digital imaging" allows me to use photographic means, whereby one has to make a clear separation between consumer photography and the understanding of photography in the artistic context.

<photogrammetry> allows me to use photographic means, whereby one has to make a clear separation between consumer photography and the understanding of photography in the artistic context.

<recordingcomposingrendering> the understanding of photography in the artistic context.

<postphotographicprototyping> Something with cybernetic, algorithmic, digital, etc.

<calculatory> Something with cybernetic, algorithmic, digital, etc.

<streaming> Speaking as an artist, the term photography is currently more of a speed limit, a brake.

<program> Speaking as an artist, the term photography is currently more of a speed limit, a brake.

<hardware> Random = Programmed coincident.

<internet> Digital technology has allowed me to explore and develop

<motioncapture> the legacy of the Surrealists and their ideas about automaticity, without repeating their methodologies.

<ComputerGeneratedImaging>

<machinelearning> There is a point in the digital where medial categories, what is photography, what is video, what is architecture, where all that stops playing a role, where everything is free of categories for a short moment. At least the digital field makes this chain of thought possible, which I find extremely interesting.

<DigitalImaging>

<screen>

<motioncapture>

<CAD> Google has taken over our world.

<hackingtool> Is photography in itself historical and are there categories for new understanding, new conception of medium?

<hacking>

<photogrammetry> In Google-search images are representative of the typed word.

<software>

<algorithm> Everything is resisting within me.

<computer>

Materiality.

<computeraideddesign>

<machinelearning> Because one can no longer rely on anything that has worked for many decades before - the laws or conventions of photography are simply made redundant. One enters completely new territory; one would have to come up with something profoundly new in order to get a grip on the situation, both on the artists' side and on the reception side.

<data>

<CGI>

<algorithm>

<coding> On the other hand, there are no longer any restrictions regarding the usage of cross medial methods and tools.

<binary>

<NeuralNetwork> For at each stage of the GAN's training there exists an almost infinite number of possible images that it can generate.

<streaming> The challenge is finding the ones that are interesting.

<additivemanufacturing>

<hack> For the finished works the impression is important to me that they could have 'made themselves'.

<deeplearning>

<coding> I believe in analog human perception.

<photogrammetry> Digital art is first of all immaterial.

<programming>

<screen> I don't find it pleasant at all, but that's precisely why I'm interested in the automatic, the machinic, the deindividualized. We are all exposed to this as soon as we sit in front of the computer, in the real world, and I work with it artistically, symbolically, if you want.

<digitalcamera>

<computer>

<GAN> The deceleration is a central aspect of my work.

<programming>

<ComputerGeneratedImaging> In the digital, you have an infinite number of attempts.

<freeformfabrication>

<memory> Deception should be brought back to the foreground, the illusion.

<data> I would argue that digitalisation can give form to - make manifest - phenomena that are invisible or appear to come from nowhere. Digital recording produces 'real' marks, not imaginary constructs or representations. Rather than encoding reality, therefore, I can imprint it.

<generativedigitaltools>

<internet>

<byte> The first smartphones are pre-algorithmography.

<opensource>

<code> Where is the start, where does the evolution of images begin?

<imagebasedrepresentation>

<photoplotting> In current post-photographic conditions, images are decontextualized, liquefied and mobile. If we as artists react to this, it doesn't mean that we also have to participate in this liquefaction, my endeavour is rather to oppose something sustainable to it.

<printer>

<screenshot>

<screen> Despite the new digital possibilities, the photographic eye always bounces off the physical surface of its subject.

<algorithmicworkingprocess>

<application> While working with AI, for me self-generated data is important - either generating it myself or by

<photoshop> constructing it from an existing data source, for me it becomes the decisive creative act. It is the thing that

<video> is within my control. And there is an art to it.

<3Dcomputergraphics>

<computationalphotography> For me, the 'becoming an image' goes beyond the genre boundaries of photography and post-photography.

<machinelearning>

<hyperparameter> There is always an image, one that already exists, that was made by others, between oneself and reality, I believe this experience currently plays a major role for photography.

<computerizedmachinetool>

<memory> The things that accompany us in everyday life no longer have to be materially existent in the first place in order to have a claim of reality.

<data>

<screenshot>

<streaming> We should never accept new technologies purely for their novelty.

<coding> The comprehensible form is not bound to a material.

<screengrab>

<photoshop> What we do does not fit into existing categories.

<3Dprinting>

<computer> Photogrammetry will possibly change our relationship to objects, since we think of the objects exclusively as shells.

<software>

<digitalimagecapture> I strongly believe, that the term "photography" is a historical one.

<postphotographicprototyping>

<programming> It's about reappropriation.

<DigitalField> In the digital world you can design and therefore you are free.

<generativedigitaltools>

<software> Photos will soon only be generated by AI, from images that are already there, from post-photographic databases.

<algorithmicworkingprocess>

<calculatory> The possibilities of "photography" are extremely increased, it can do so much more than before, the terminology should do justice to this.

<RAM>

<computer> Digital image worlds originate from a sphere of accelerated image reception and form a strong contrast to the extremely time-consuming working process that I apply to my images.

<software>

<digitalcamera>

<photoshop> The theming of the media apparatuses, an approach to the phenomenon of interface and the media surface.

<interface>

<DigitalRecording> In the end, the important thing is not that we have a new name for photography, but that things are understood in a fundamentally different way.

<deeplearning>

<coding>

<programming> Post-postdigital/postinternet/postphotography. Year of the prefix.

<ComputerGeneratedImaging> I want to work specifically against the beautiful picture, bend, distort.

<photoplotting>

<BIT> Simulated.

<software>

<computation> Can you 'take' pictures at all or just 'make'/build/construct pictures?

<computerbased>

<algorithm> Why even speak of photography? Why keep the term historically alive? Instead use a variable? SomethingFormerlyKnownAsPhotography. So kill the term first? Resurrection follows J.

<augmentedreality>

<digitalcamera>
 <App> I think it's interesting to use the program
 in a way it's not being usually used.
 <Metadata>
 <deeplearning> The smartphone is really the first step of our coming
 hybrid reality. It has become a natural part of our
 body. An extension of our arm, but really of our
 <coding> brain. It is supposed to improve the human species by
 collecting our data and controlling our decisions.
 <programming>
 <ComputerGeneratedImaging> In the digital there is no physical memory.
 <photoplotting>
 <BIT> Can there be photos without existing
 "photographable" outside world? The matrix?
 <software>
 <computation> Visualization of the syntax.
 <computerbased>
 <recording> This moment of insertion, of integration into technology
 seems to have taken on another dimension with the digital
 possibilities and networks. This is no longer just a theoretical
 <composing> idea, but the separation between technology and body could
 just be overridden in a new, quite fundamental way.
 <rendering>
 <NeuralNetwork>
 <KI>
 <algorithmicworkingprocess>
 <algorithm>
 <augmentedreality>
 <VR>
 <imagefile>
 <software>
 <hardware>
 <computer>
 <DigitalImaging>
 <cameraphone>
 <deeplearning>
 <digitalmemory>
 <displacertool>
 <cloningtool>
 <morphingtool>
 <DigitalField>
 <algorithmicworkingprocess>
 <program>

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