

# SOFTWARE ART AND SENSITIVE CONTINUUM: SPACES OF LATENCY BETWEEN LIVING SYSTEMS



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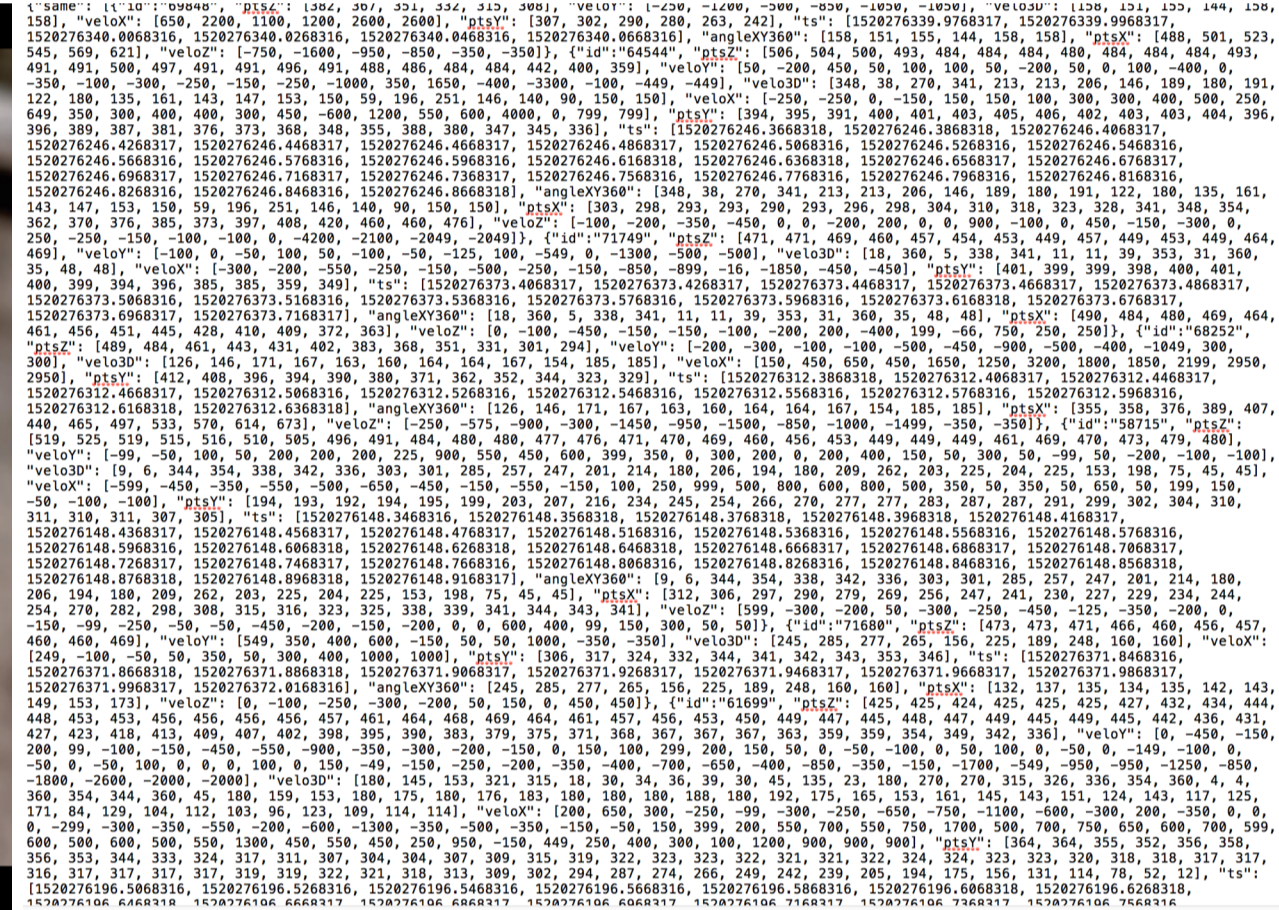
To translate flight data into drawings and 3D computer renderings, carrying on the complex motion dynamics, spatial and temporal relationships. To propel an aesthetic, sensible and critical visual analysis of living systems while examining historically and critically our methods and devices that guide and limit our conceptual structures of seeing.

Art involving computers, computation, computational logic, or their architectures is commonly known by various terms such as Media Art, Software Art, or New Media. Digital Art specifically references the digit as the medium for transmitting and encapsulating information. Software Art integrates both the digit and artistic expression within the programming process. The code or software, constrained by the limitations of the machine, becomes the raw material of art, influencing the creative process and production methodology. This amalgamation of Fine Arts and Technology facilitates a dialogue between divergent methods of research and knowledge production. Utilizing computer programming as an artistic medium introduces novel aesthetics and fosters innovative scientific and conceptual inquiries.

The work adopts an interdisciplinary research-creation approach, integrating critical theory and historical analysis. It involves analyzing data derived from the activities of social insects. This interdisciplinary endeavor necessitates ongoing dialogue, collaboration across research domains, fieldwork, observation, hardware evaluation and construction, software development, and artistic production. Current studies in Environmental Humanities, Post-humanism, Animal-Computer Interaction, and Media Archaeology contribute to enriching this inquiry.

“IF THE DOOR TO PERCEPTION WERE CLEANSED, THEN EVERYTHING WOULD APPEAR TO MAN AS IT IS - INFINITE.”\*

\* William Blake (1793) en Bill Viola, Reasons for Knocking at an Empty House”



“THERE ARE THOUGHTS WE CAN ANTICIPATE, GLIMPSED IN THE DISTANCE ALONG EXISTING THOUGHT PATHWAYS.”\*

\* Beginning After the End. In Dark Ecology. For a Logic of future Coexistence. Morton, T. Columbia University Press 2016.

REPRESENTING: Wolfgang Ernst, in 'Else Loop Forever. The Un-timelessness of Media, elaborates on media temporalities. Some of the temporalities are tied to sequential processes and internal functions in computer hardware, other ones are performed by algorithms in computation that allow for recursive functions and a few 'real time' operations. All of them tweak and stretch our perception of the 'real' timepassage. Media, as he states it, performs a “micro-dramaturgy” of temporal properties. Ernst introduces an interesting term: Representing. A term that couples a representation with something sensed. This term 'sense' stands in-between knowing and anticipating, and involves the senses in accordance with what is acknowledged and known, and with what is expected or projected.

The term 'Representing' of the qualities mentioned, is particularly interesting for this study as it appears evident that it is an acting condition present in living systems dynamics. An action of representation disposed of any kind of assurance or of certainty of the immediate future, lacking the information of a 'read future'. An action taken as a gamble, as a leap of faith. For computation, this is handled through statistical approximation, averaging, hierarchy-sizing, scaling up.

In the disassembling of the affecting variables and conditions of the raw data material, the study in the first year inquired on the computer as a medium and looked into data and time management. Specifically:

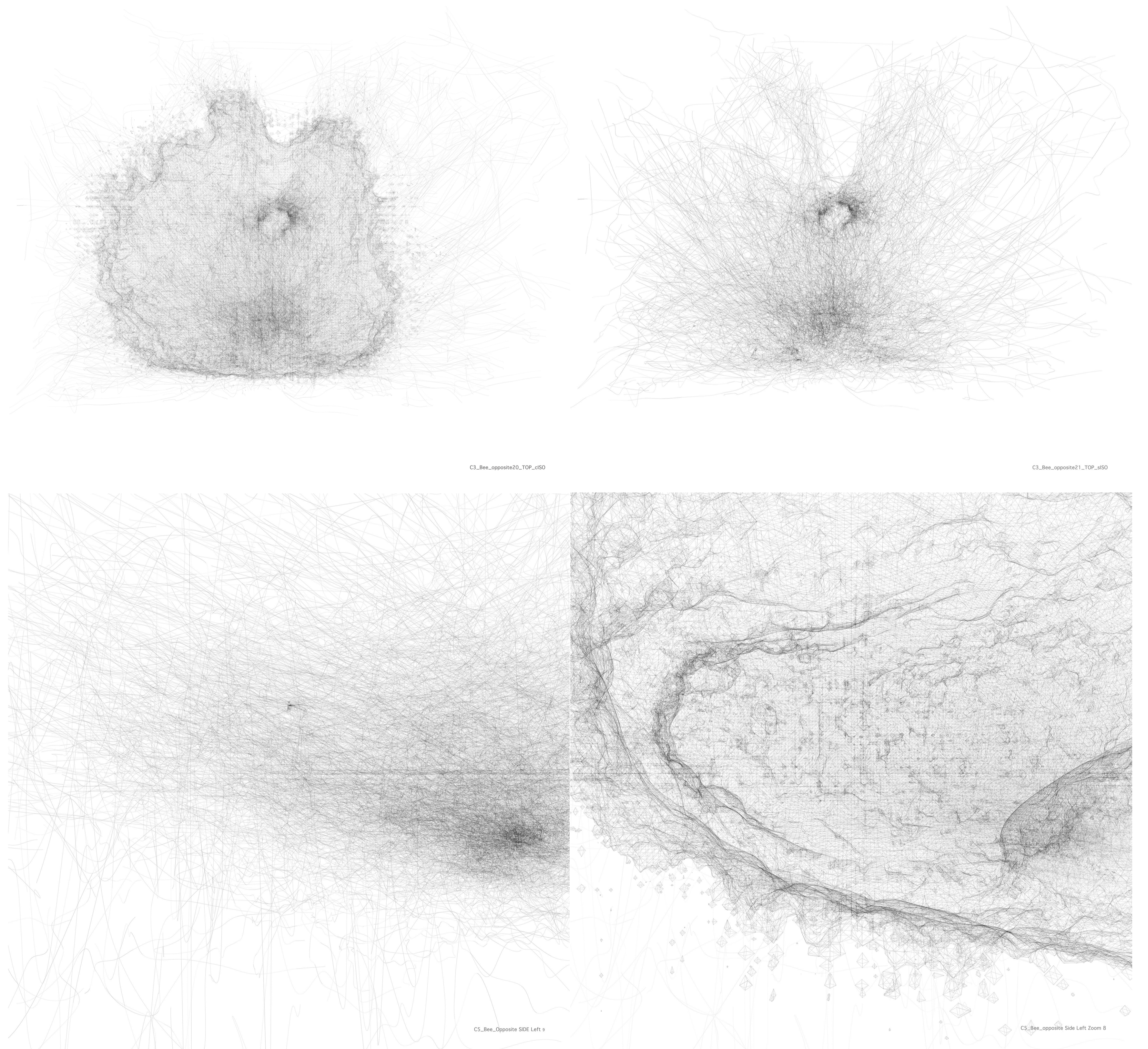
DATA: a-Data as Information: Precision. Scale. Direction. Choice. Range. b-Coding: Analogue to digital translation. Language. Procedures. Memory. Storage. Loss.  
TIME: Media temporality. Representing. Statistical approximation. Averaging. Hierarchy-sizing. Scaling.

Art Production: Series of Six Diptychs. Large Format (100cm x 100cm) Digital prints. 2023

• Janet H. Murray. Inventing the Medium. In Nick Wardrip - Fruin, Noah; Montfort, editor, The new media reader, pages 3 – 11. The MIT Press, Cambridge, United States, 2003. • Bill Viola. Reasons for Knocking at an Empty House: Writings 1973- 1994. Page 301, 1995. • John Van Neumann. The computer and the Brain, 1958. • Allan Turing. Computing Machinery and Intelligence, 1950. • Friedrich Kittler. Thinking Colours and/or Machines, 1996. • C.E. Shannon. A Mathematical Theory of Communication, The Bell System Technical Journal, Vol. 27, pp.379-423, 623-656, July, October, 1948. • Douglas Rushkoff. Program or Be Programmed. Ten Commands for a Digital Age, 2011. • Jer Thorp. Living in Data. A Citizen's guide to a better information future. MCD NY 2021. • Wolfgang Ernst. “The Delayed Present - Media-Induced Tempor(e)alities and Techno traumatic

In Shannon-Weaver's model of systemic communication transmission\*, the message is abstracted from its inherent meaning and detached from physicality. This mathematical framework quickly expanded to analyze communication across various domains, including animal and human contexts. Data assumes a versatile form. As K. Hayle elucidates, “Information requires a degree of analogizing before human comprehension... it also depends on specific material conditions for perceptual and cognitive processing.”

\* C.E. Shannon. A Mathematical Theory of Communication, The Bell System Technical Journal, Vol. 27, pp.379-423, 623-656, July, October, 1948



Irritations of “the Contemporary”. Stern- berg Press, 2020.

• Aline Guillermet. Vera Molnar's Computer Paintings. Representations, 149(1):1-30, 2 2020. • Wolfgang Ernst. “Listening to Sonic Expressions with Media-Archaeological Ears” Sound Art Conference. Aarhus University, June 2016. • Timothy Morton. Dark Ecology. For a Logic of Future Coexistence. Columbia University Press, New York, 2016. • N. Katherine Hayles. “My Mother Was a computer: Digital Subjects Literary Texts”. The University of Chicago Press, Chicago, IL, United States, 2005. • Golan Levin. Is the Computer a Tool? In John Maeda, Creative Code, page 140. Thames Hudson Ltd., 2004. • Lev Manovich. New Media from Borges to HTML. In Nick Wardrip - Fruin, Noah; Montfort, editor, The new media reader, pages 13-25. The MIT Press, 2003.