

*Against the 'Imminently  
imaginable'*

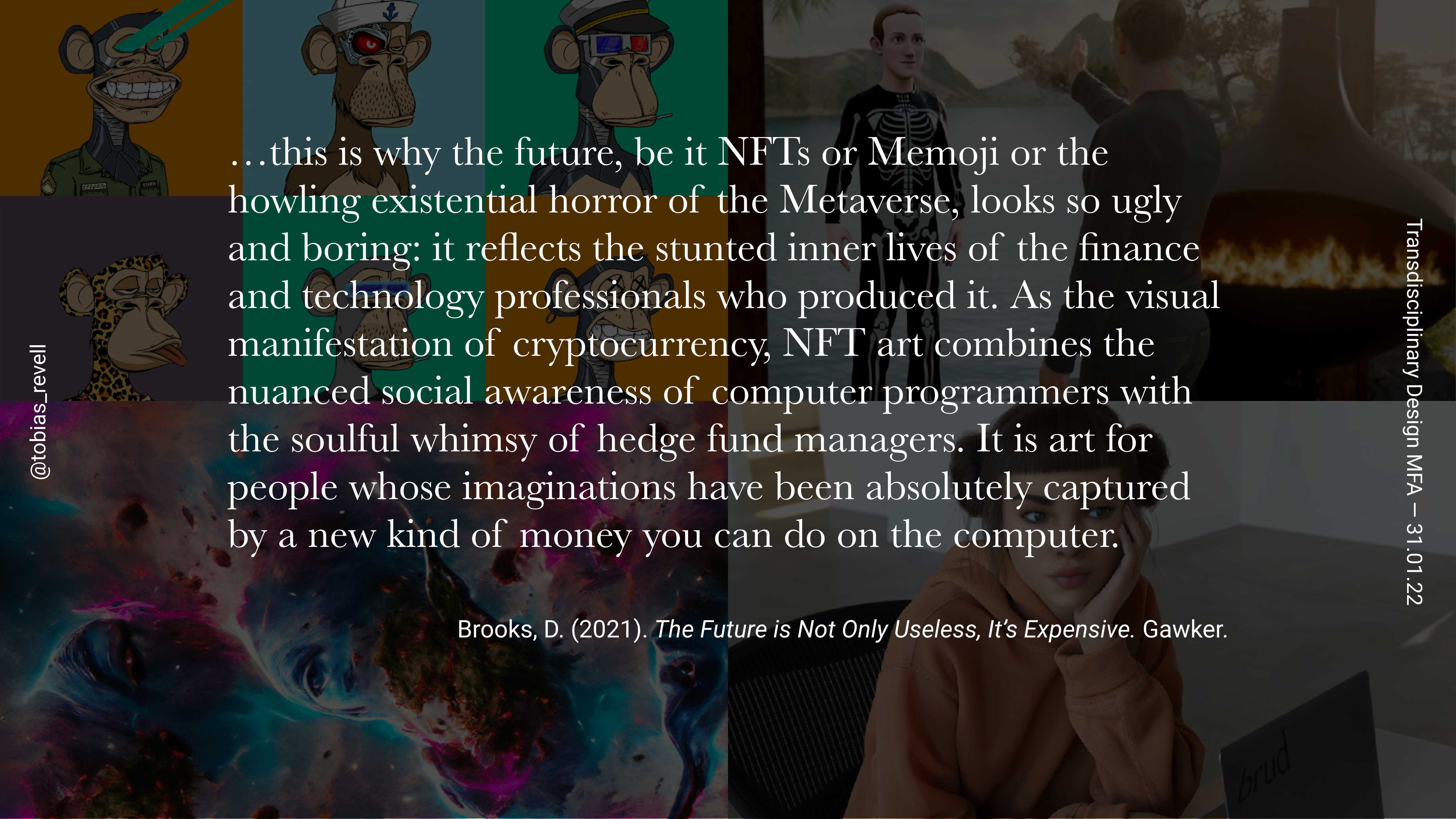




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...this is why the future, be it NFTs or Memoji or the howling existential horror of the Metaverse, looks so ugly and boring: it reflects the stunted inner lives of the finance and technology professionals who produced it. As the visual manifestation of cryptocurrency, NFT art combines the nuanced social awareness of computer programmers with the soulful whimsy of hedge fund managers. It is art for people whose imaginations have been absolutely captured by a new kind of money you can do on the computer.

Brooks, D. (2021). *The Future is Not Only Useless, It's Expensive*. Gawker.





[web 3.0] feels like the fag-end of the boosterism of the last ten to fifteen years... it's an attempt to say 'we're just going to scale this up to a point it's as scaled up as it can be, we're not shifting to a new mode of how we understand technology might impact on our lives.' It is still just smartphones, virtual reality, machine learning and finance joined together and then captured by two or three corporations...

Runciman, D. (2022). *The Next Big Thing*. Talking Politics.



*1: The tools we use to  
imagine shape what is  
imaginable.*



There is no way of framing ethical, political, and philosophical questions that would not also have to be a matter of techne, technique, or technesis, and so would not have to be imagined mechanically.

Connor, S. (2017). *Dream Machines*.



TAB. VII.

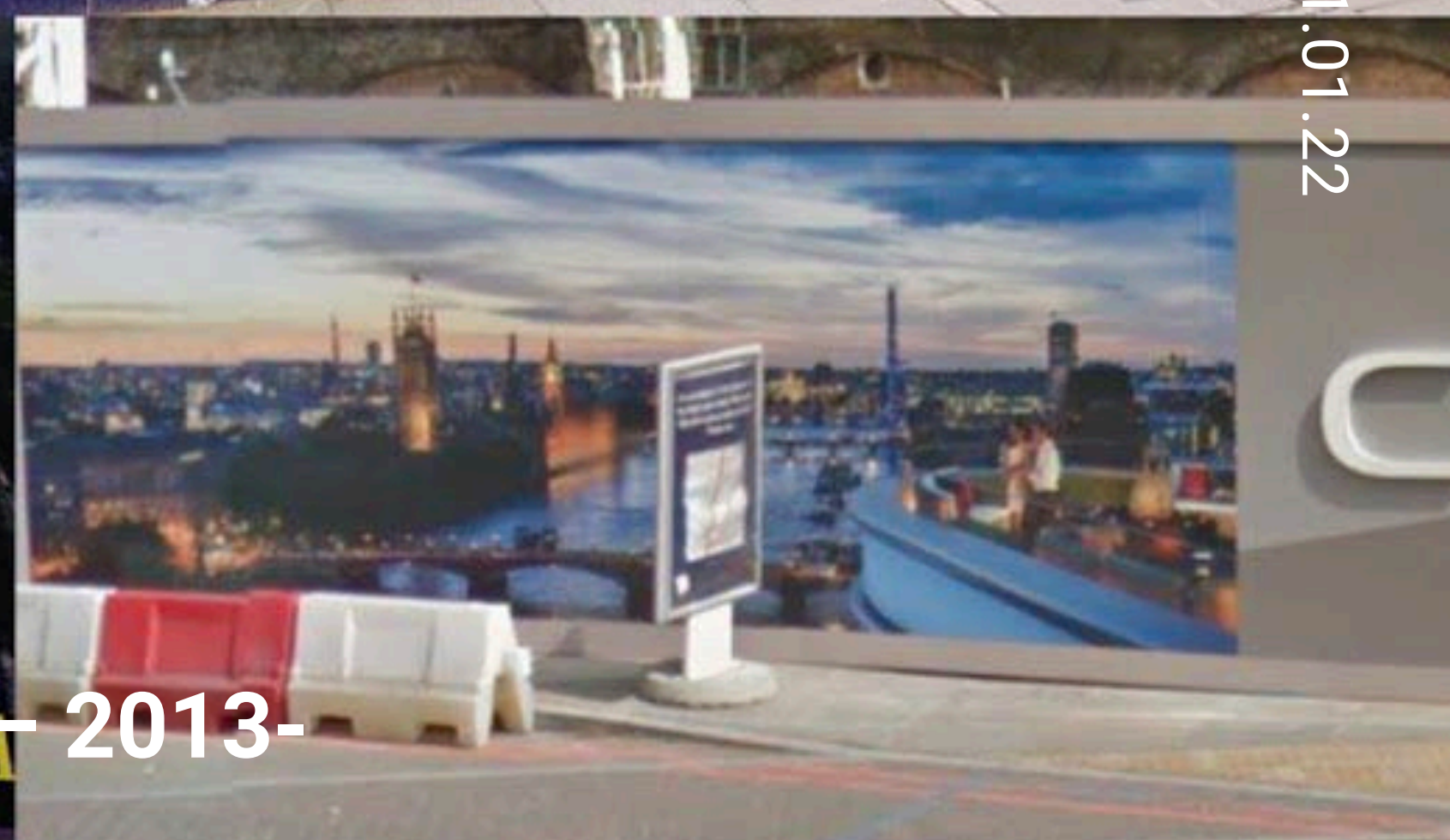


DIERVILLA. Hort. Cliff. 63 sp. 1.  
a. Caulis truncatus unius rami depictus.  
b. Racemi oppositi, subrotundi, sessiles, cum Calycibus & Corollis irregularibus ac fere bilobatis.  
Fruitus bilocularis & carnosus est. Hinc planta Lonicera admodum affinis.

J. WANDelaar del. & sculp.

# Diervilla, Hortus Cliffortianus – Georgius Clifford (Georg Dionysius Ehret) – 1737





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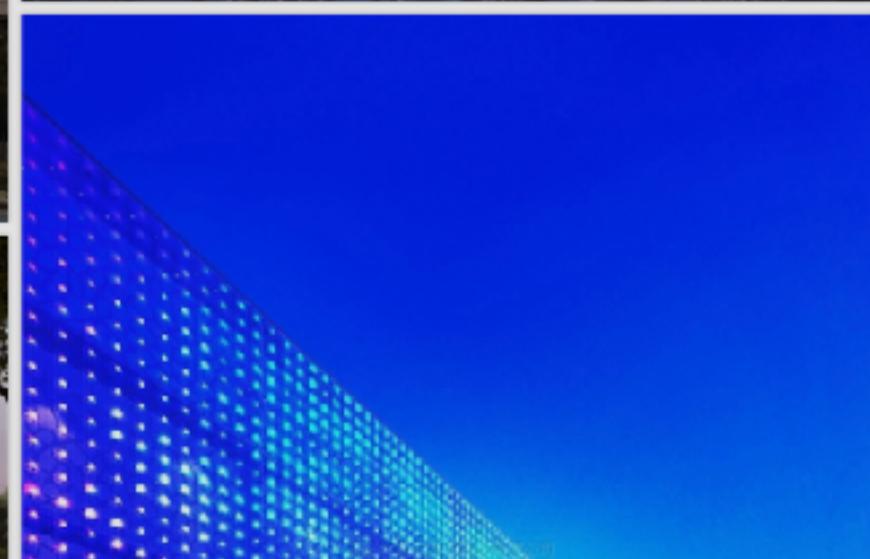
CRYSTAL CG



CRYSTAL CG



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CRYSTAL CG



水晶石



CRYSTAL CG



Crystal CG



CRYSTAL CG



CRYSTAL CG



CRYSTAL CG



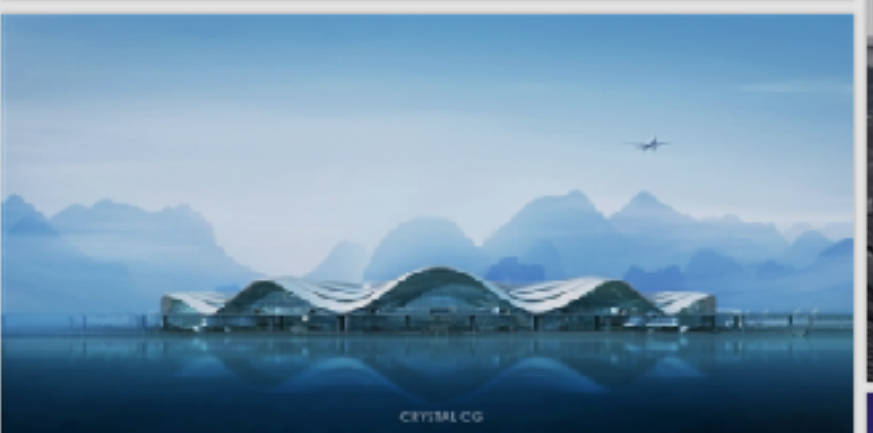
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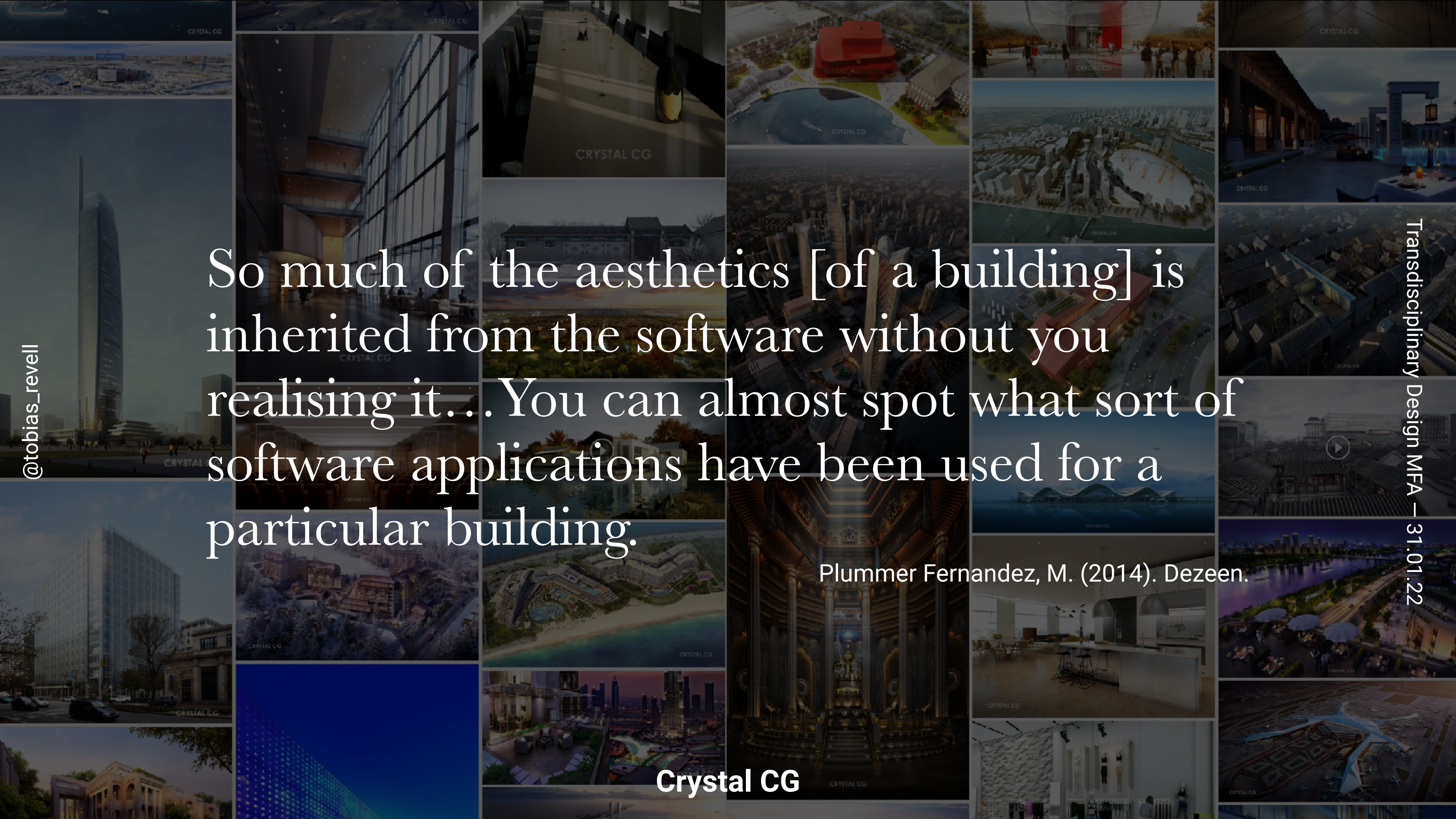
So much of the aesthetics [of a building] is inherited from the software without you realising it... You can almost spot what sort of software applications have been used for a particular building.

Plummer Fernandez, M. (2014). Dezeen.

Crystal CG

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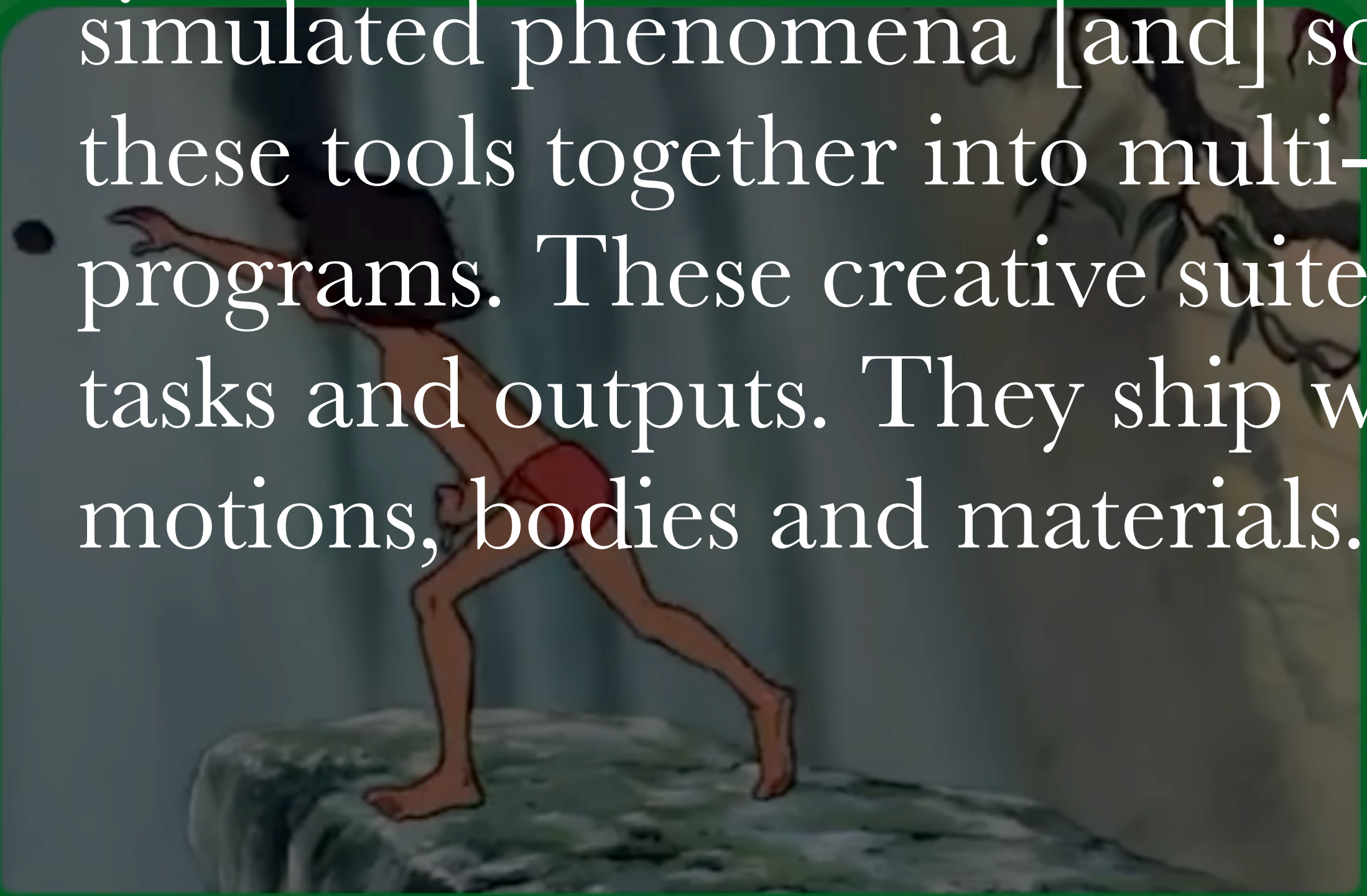




The Jungle Book (1967)

Winnie the Pooh (1977)

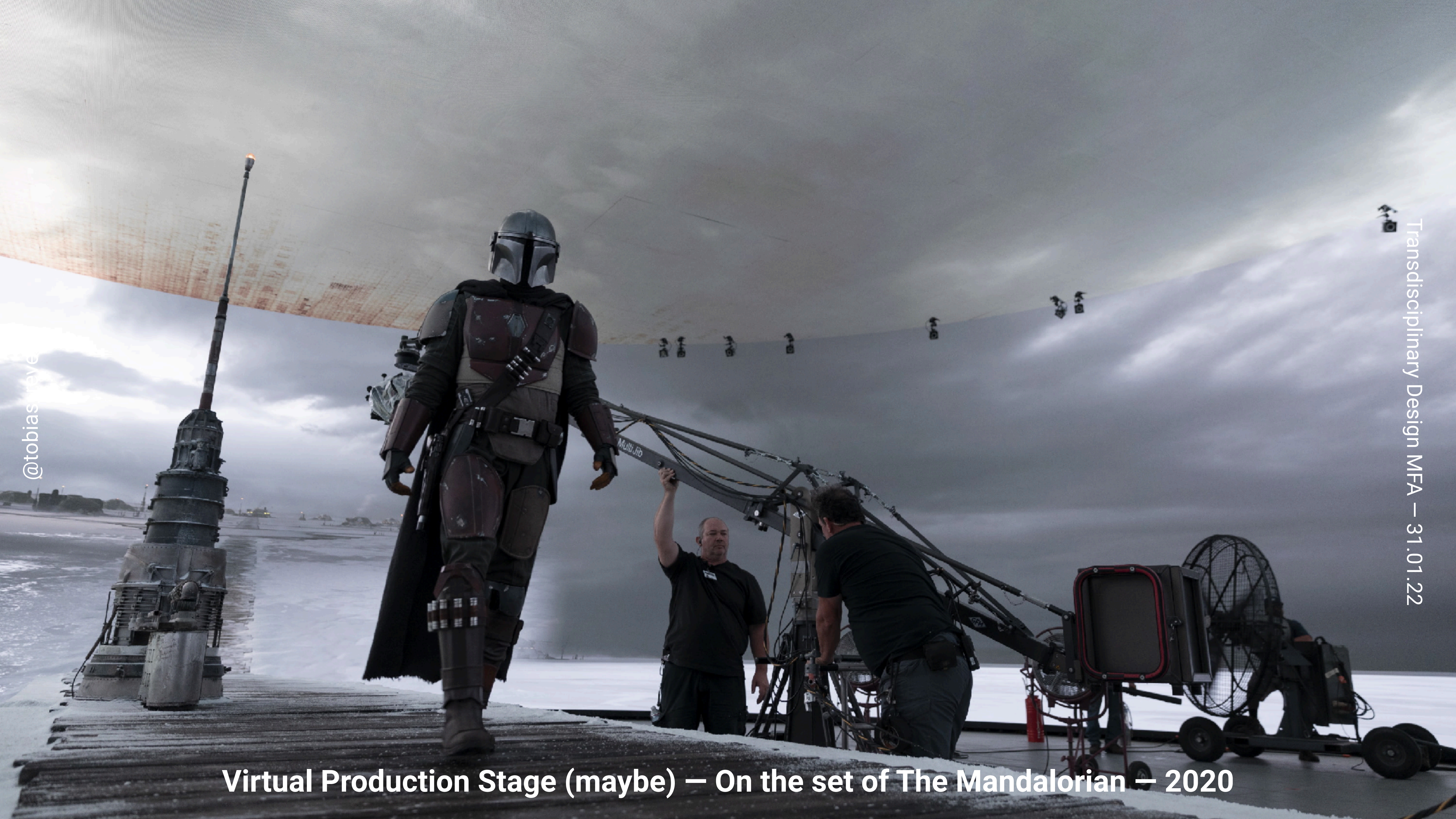
Computer scientists incrementally created a library of simulated phenomena [and] software companies packaged these tools together into multi-purpose 3D animation programs. These creative suites naturally prioritise certain tasks and outputs. They ship with presets for lights, objects, motions, bodies and materials.



Warburton, A. (2017). *Goodbye Uncanny Valley*.

## Efficiency



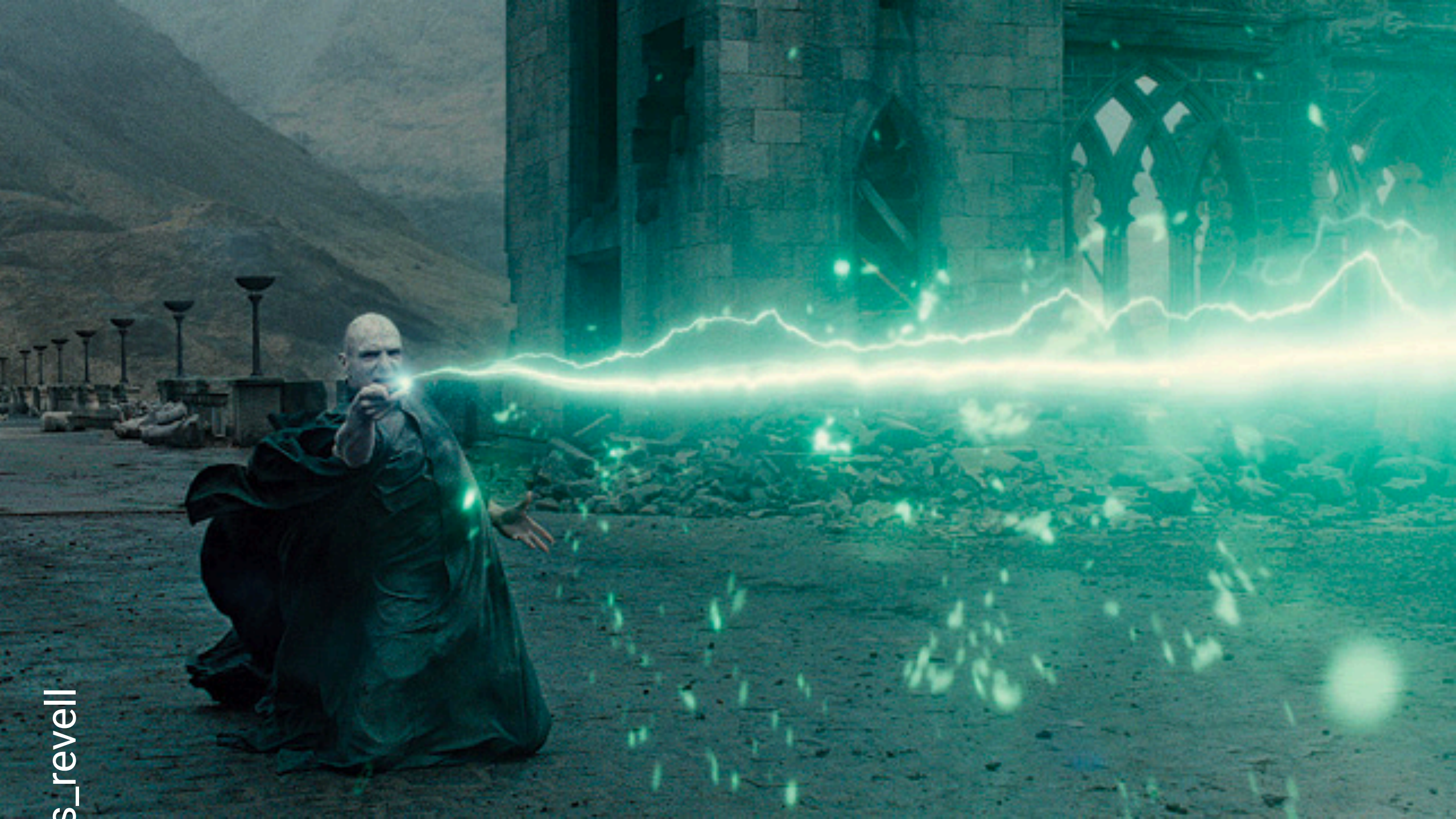


@tobiasreve

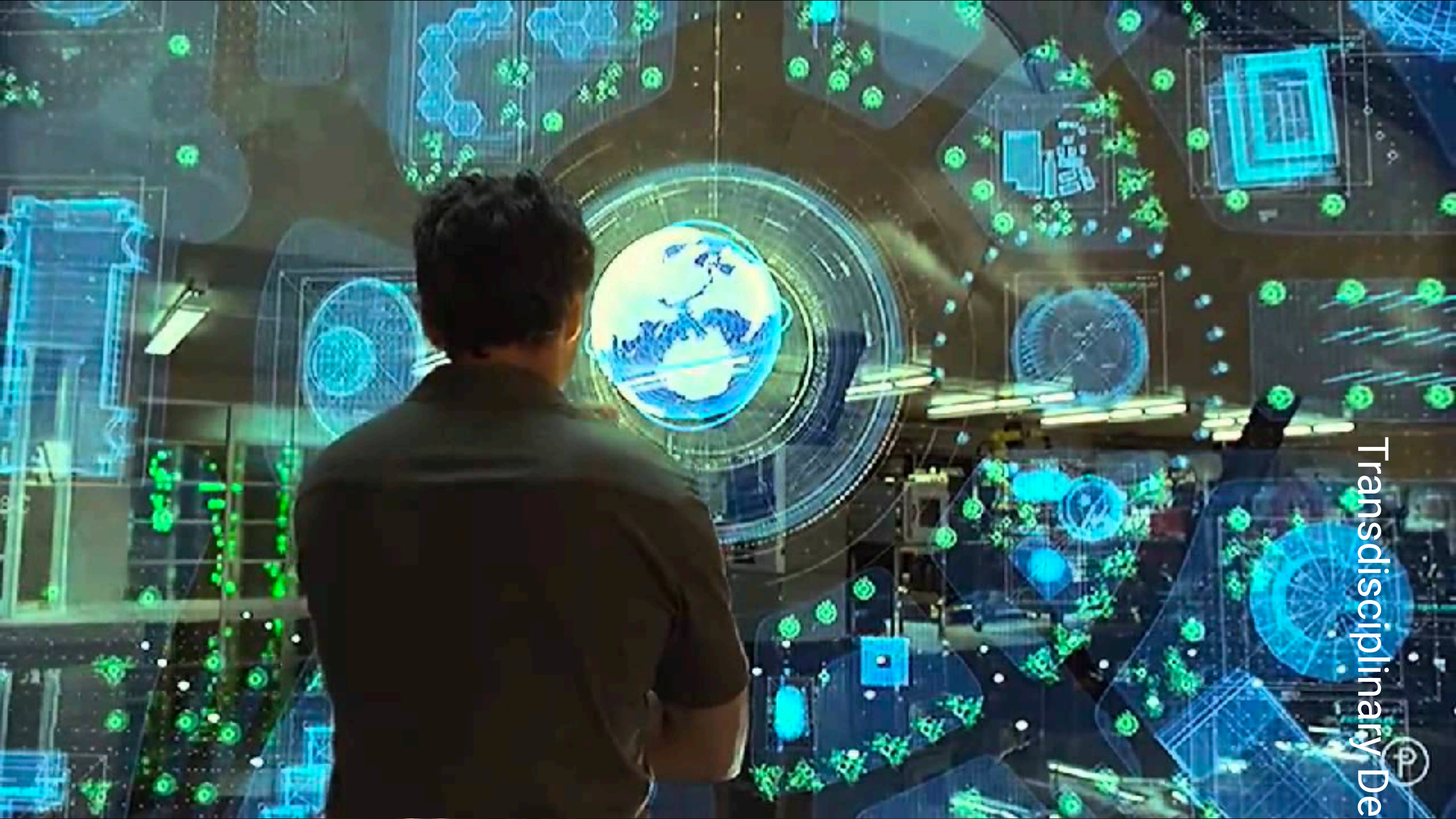
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**Virtual Production Stage (maybe) – On the set of The Mandalorian – 2020**





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artificial intelligence | Science News ... sciencenewsforstudents.org

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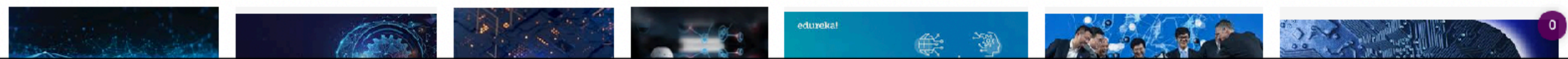
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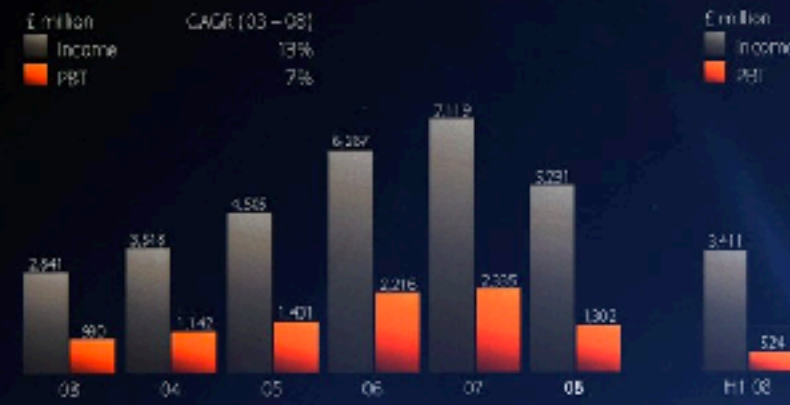
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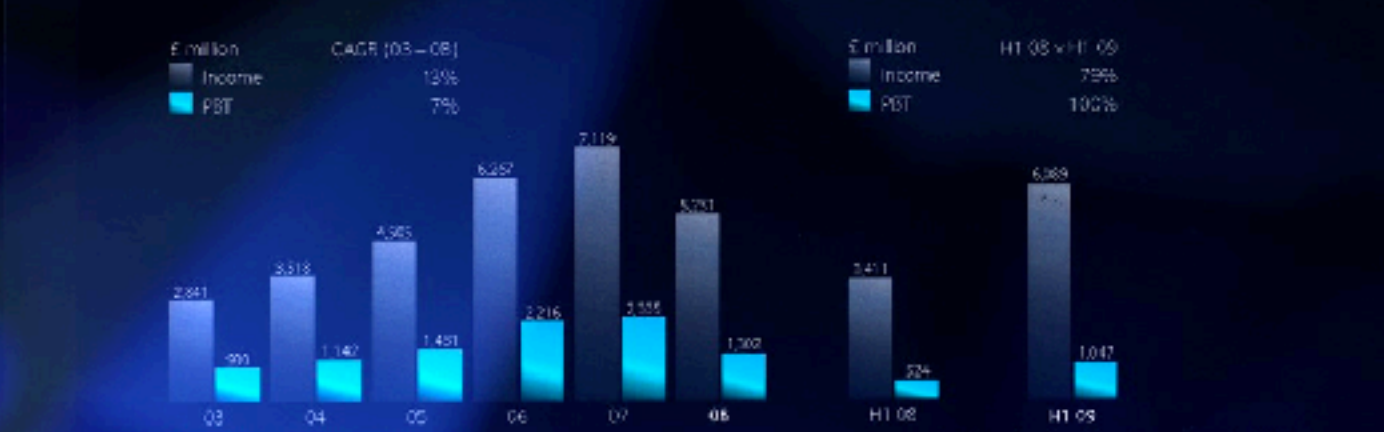
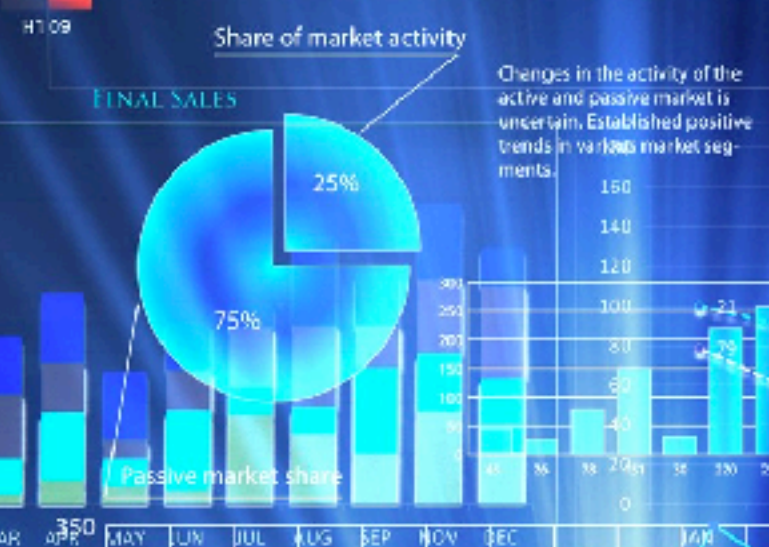
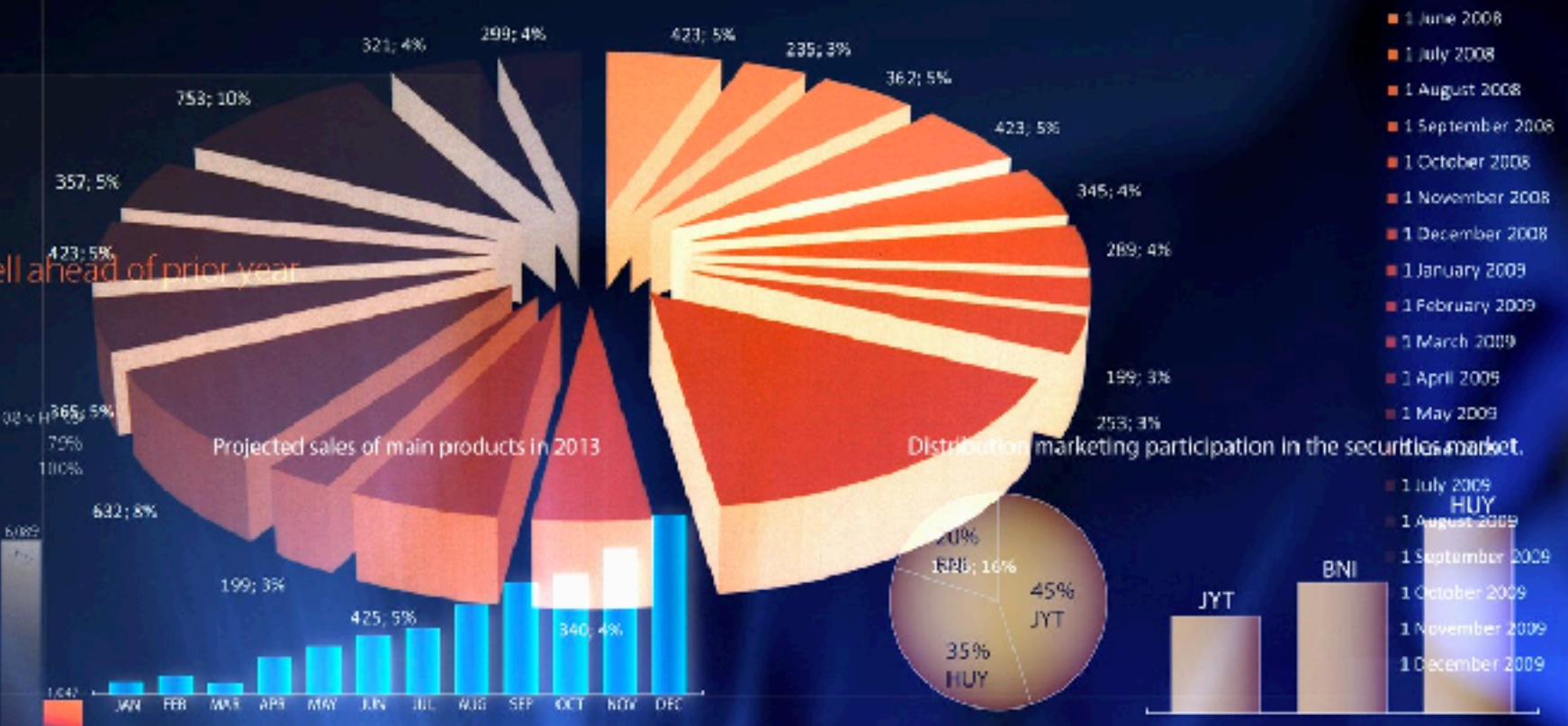
very strong income performance well ahead of prior year

very strong income performance well ahead of prior year



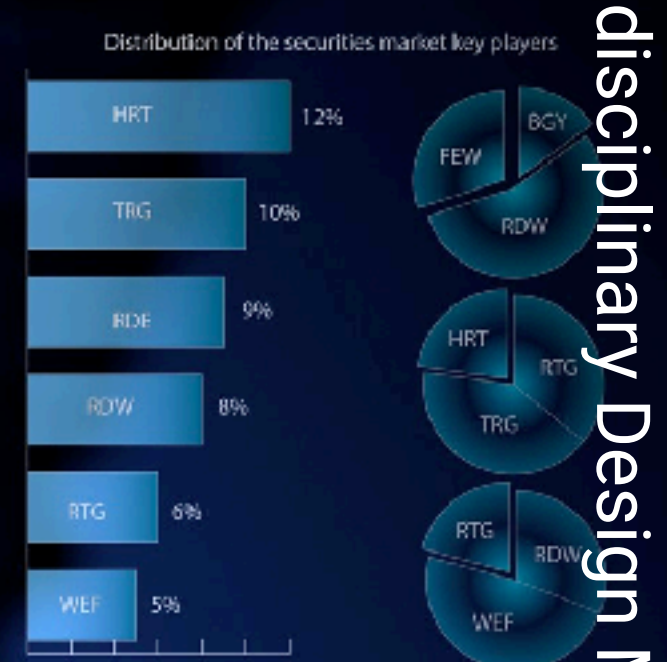
Analysis of total income

	H1 08	H2 08	H1 09
Total income	4,784	5,074	10,489
Credit market losses in income	(2,225)	(4,022)	(3,507)
Overhead	852	811	(893)
Total income	3,411	1,820	6,089
Impairment charges and other credit provisions	(1,226)	(1,197)	(1,874)
Net income	2,185	623	4,215



Revenue growth divisions

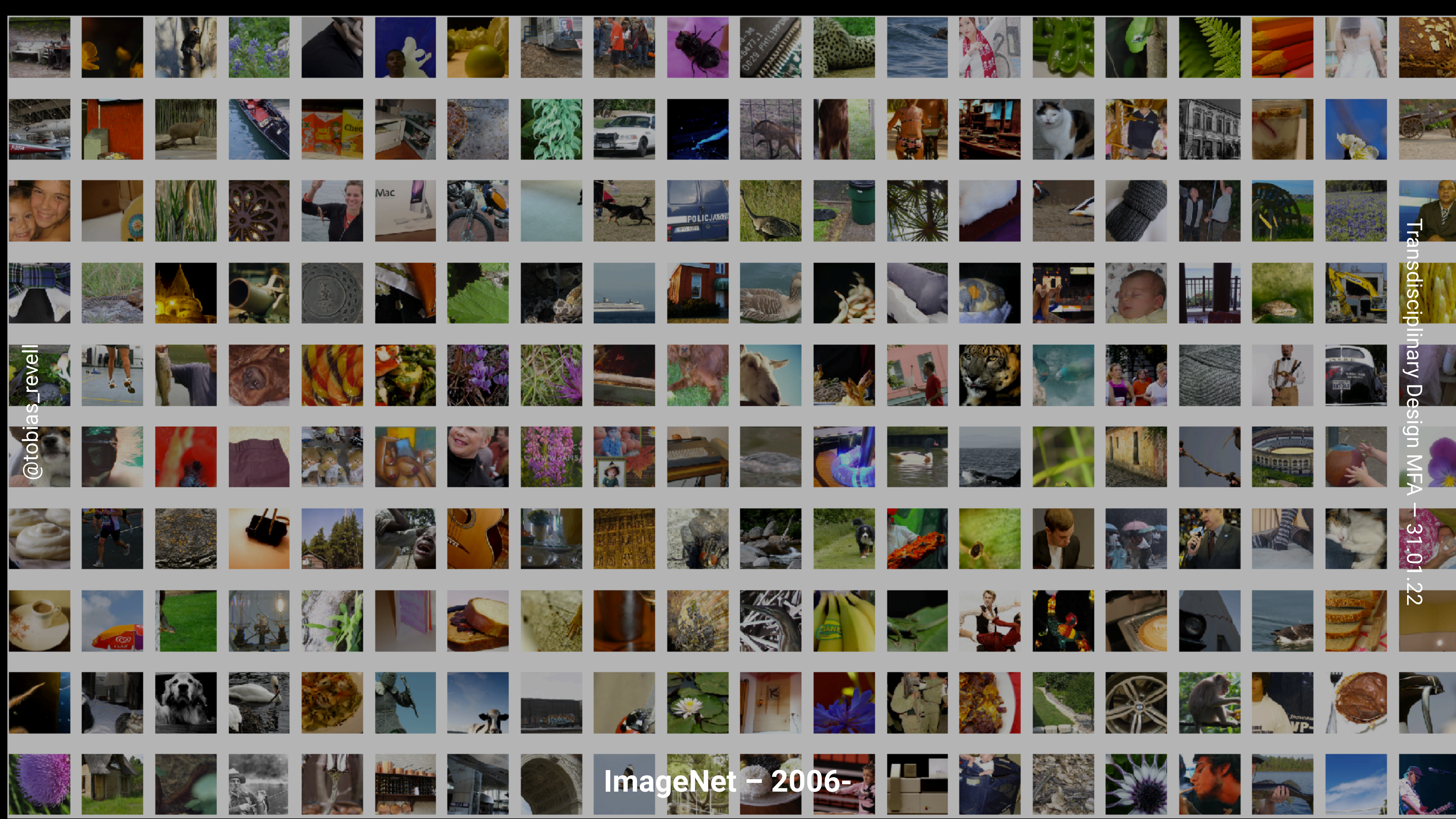
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DAT	BID	ASK	PRO	QUA	DAT	BID	ASK	PRC	QUA
JAN	€ 241,00	€ 598,00	€ 104,00	389	JAN	€ 942,00	€ 348,00	€ 820,00	820
FEB	€ 955,00	€ 50,00	€ 374,00	225	FEB	€ 685,00	€ 920,00	€ 784,00	784
MAR	€ 116,00	€ 430,00	€ 930,00	269	MAR	€ 993,00	€ 609,00	€ 934,00	934
APR	€ 262,00	€ 146,00	€ 107,00	437	APR	€ 228,00	€ 202,00	€ 555,00	555
MAY	€ 839,00	€ 890,00	€ 801,00	934	MAY	€ 468,00	€ 685,00	€ 386,00	386
JUN	€ 706,00	€ 575,00	€ 691,00	933	JUN	€ 605,00	€ 953,00	€ 574,00	574
JUL	€ 622,00	€ 870,00	€ 933,00	601	JUL	€ 617,00	€ 240,00	€ 575,00	575
AUG	€ 557,00	€ 775,00	€ 934,00	801	AUG	€ 929,00	€ 858,00	€ 645,00	645
SEP	€ 50,00	€ 300,00	€ 437,00	107	SEP	€ 654,00	€ 248,00	€ 941,00	941
OCT	€ 817,00	€ 938,00	€ 269,00	930	OCT	€ 911,00	€ 952,00	€ 802,00	802
NOV	€ 173,00	€ 331,00	€ 223,00	374	NOV	€ 829,00	€ 715,00	€ 715,00	715
DEC	€ 608,00	€ 599,00	€ 330,00	104	DEC	€ 748,00	€ 542,00	€ 557,00	557

	TYU division				FRI division				QUA				
	DAT	BID	ASK	PRO	DAT	BID	ASK	PRO	DAT	BID	ASK	PRO	
JAN	€ 241,00	€ 598,00	€ 104,00	389	JAN	€ 942,00	€ 348,00	€ 820,00	820	JAN	€ 598,00	€ 391,00	€ 820,00
FEB	€ 955,00	€ 50,00	€ 374,00	225	FEB	€ 685,00	€ 920,00	€ 784,00	784	FEB	€ 825,00	€ 154,00	€ 891,00
MAR	€ 116,00	€ 430,00	€ 930,00	269	MAR	€ 993,00	€ 609,00	€ 934,00	934	MAR	€ 174,00	€ 748,00	€ 627,00
APR	€ 262,00	€ 146,00	€ 107,00	437	APR	€ 228,00	€ 202,00	€ 555,00	555	APR	€ 274,00	€ 589,00	€ 335,00
MAY	€ 839,00	€ 890,00	€ 801,00	934	MAY	€ 468,00	€ 685,00	€ 386,00	386	MAY	€ 759,00	€ 949,00	€ 885,00
JUN	€ 706,00	€ 575,00	€ 691,00	933	JUN	€ 605,00	€ 953,00	€ 574,00	574	JUN	€ 843,00	€ 256,00	€ 929,00
JUL	€ 622,00	€ 870,00	€ 933,00	601	JUL	€ 617,00	€ 240,00	€ 575,00	575	JUL	€ 836,00	€ 628,00	€ 579,00
AUG	€ 557,00	€ 775,00	€ 934,00	801	AUG	€ 929,00	€ 858,00	€ 645,00	645	AUG	€ 349,00	€ 341,00	€ 645,00
SEP	€ 50,00	€ 300,00	€ 437,00	107	SEP	€ 654,00	€ 248,00	€ 941,00	941	SEP	€ 221,00	€ 441,00	€ 941,00
OCT	€ 817,00	€ 938,00	€ 269,00	930	OCT	€ 911,00	€ 952,00	€ 802,00	802	OCT	€ 886,00	€ 943,00	€ 802,00
NOV	€ 173,00	€ 331,00	€ 223,00	374	NOV	€ 829,00	€ 715,00	€ 715,00	715	NOV	€ 661,00	€ 949,00	€ 715,00
DEC	€ 608,00	€ 599,00	€ 330,00	104	DEC	€ 748,00	€ 542,00	€ 557,00	557	DEC	€ 297,00	€ 440,00	€ 557,00





ImageNet - 2006-

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...the online fund of memory is becoming increasingly homogenized through both the conditioning or standardization of user-generated material and the perpetual re-circulation of a relatively small (and increasingly commercial, rather than amateur) pool of available content.

McKim, J. (2017). *Speculative Animation*.

ImageNet – 2006-

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2: Future imaginaries tend to conform to present expectations.  
*(And are often presented as inevitable)*



# Iowa Caucus



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Alexander Nix in 2016

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# Iowa Caucus

...contemporary discourses around AI rely on the potentials of such technologies as much, if not more, than current functionalities.

Elish, M, C., & danah boyd. (2018). Situating methods in the magic of Big Data and AI, Communication Monographs, 85(1), pp.62

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Alexander Nix in 2016







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Unknown French cartoonist – Mr Mesmer's Tub – c1780s





...the development of new technologies is not only driven by specific social needs but also tends to express or embody more abstract social desires...

...inventors and producers often use impossible fantasies or “enchantments” to promote public acceptance of new technologies and conceal their potentially disastrous side-effects.

Enns, A., (2019). Apocryphal Psychotechnologies. In. Allen, J. & Enns, A. (Eds.). *Continent*. 8(1-2). [Online] Available at: <http://continentcontinent.cc/index.php/continent> (Accessed 11<sup>th</sup> September 2020)

Unknown French cartoonist — Mr Mesmer's Tub — c1780s

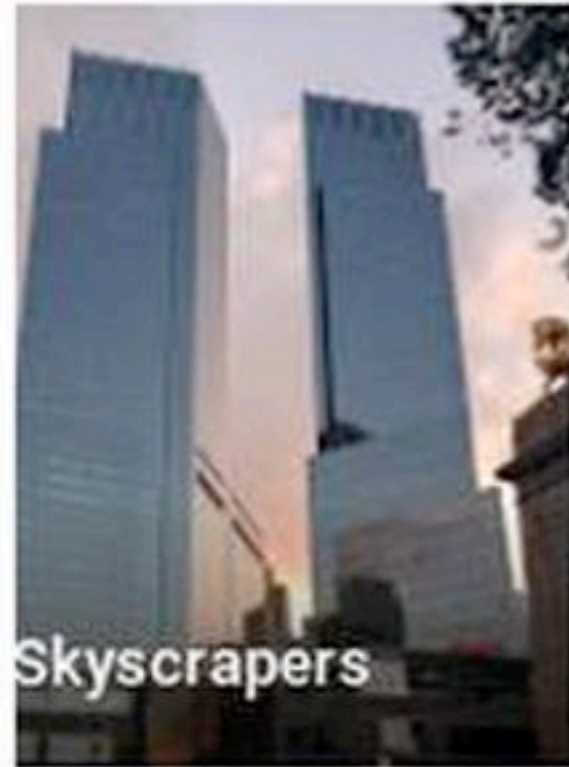


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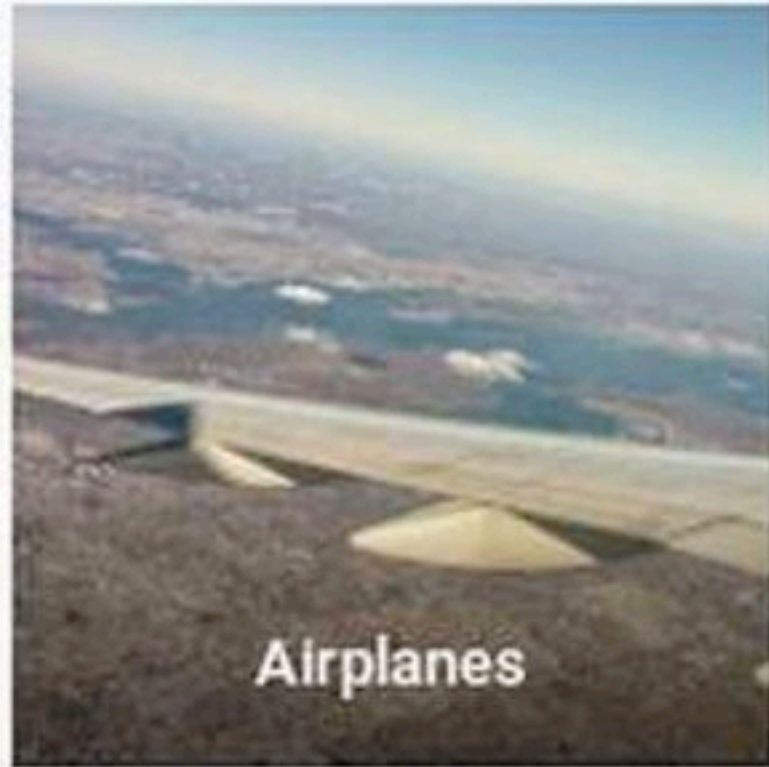


diri noir avec banan @jackyalcine · Jun 28

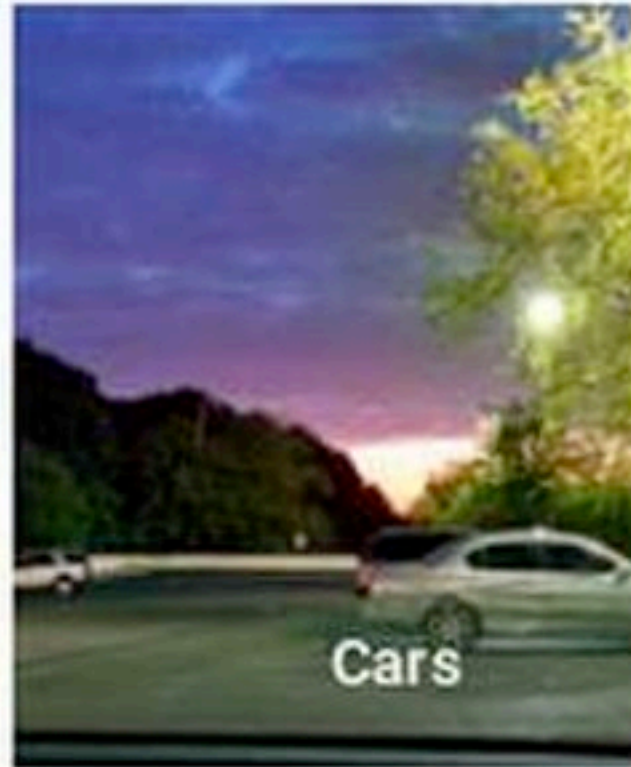
Google Photos, y'all [redacted] up. My friend's not a gorilla.



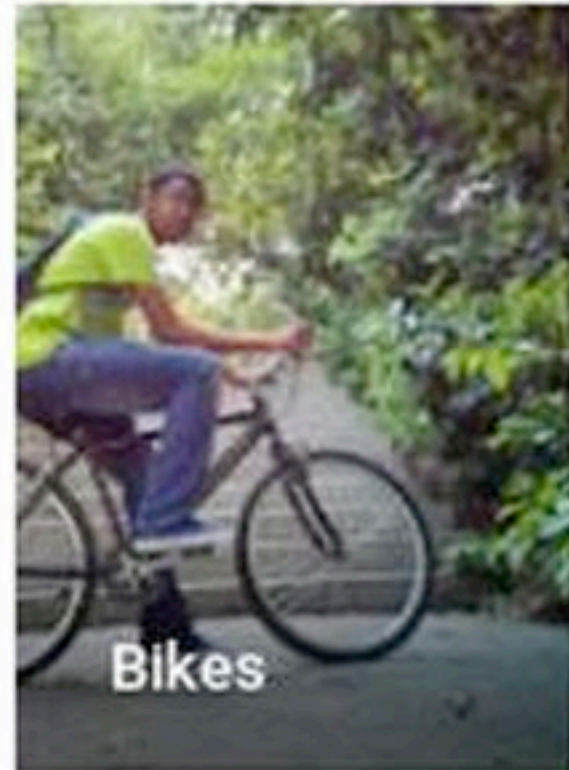
Skyscrapers



Airplanes



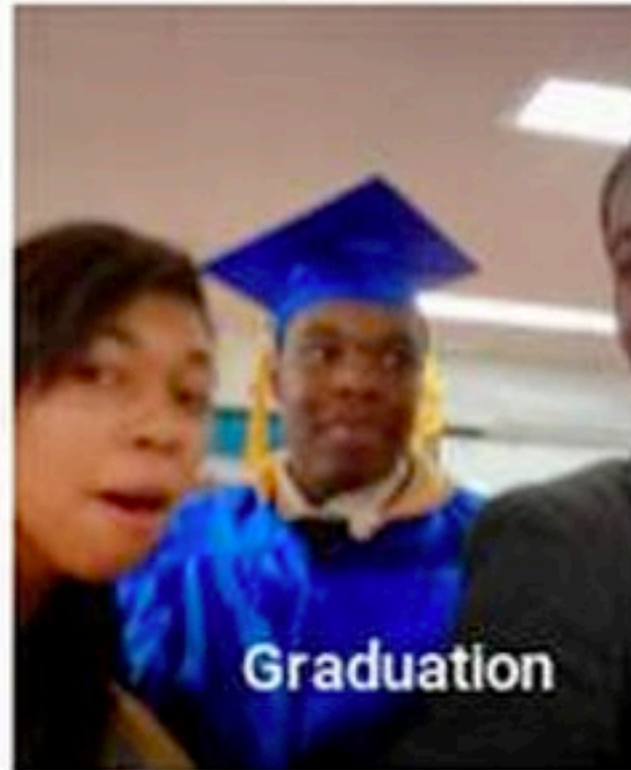
Cars



Bikes



Gorillas



Graduation

RETWEETS  
1,031

FAVORITES  
513







# MIT News

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## Study finds gender and skin-type bias in commercial artificial-intelligence systems

Examination of facial-analysis software shows error rate of 0.8 percent for light-skinned men, 34.7 percent for dark-skinned women.

[Watch Video](#)

Larry Hardesty | MIT News Office  
February 11, 2018

[PRESS INQUIRIES](#)



Joy Buolamwini, a researcher in the MIT Media Lab's Civic Media group

Photo: Bryce Vickmark





The formula was particularly likely to falsely flag black defendants as future criminals, wrongly labeling them this way at almost twice the rate as white defendants.

Angwin, J., Larson, J., Mattu, S. & Kirchner, L. (2016). *Machine Bias*. ProPublica



...“promissory rhetorics” of AI suggest that any shortfalls in the system will be solved in the near future. However, these shortfalls are constituent of how current AI systems work. By calling upon a future that is imminent but always just beyond reach, what technologies can currently do is not as important as what they might yet do in the future.

Elish, M, C., & danah boyd. (2018). Situating methods in the magic of Big Data and AI, Communication Monographs, 85(1), pp.65



TECH

# 40% of A.I. start-ups in Europe have almost nothing to do with A.I., research finds

PUBLISHED WED, MAR 6 2019 4:36 AM EST



Elizabeth Schulze  
@ESCHULZE

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## KEY POINTS

- A new report from London-based venture capital firm MMC Ventures found no evidence that artificial intelligence was an important part of the products offered by 40 percent of Europe's 2,830 AI start-ups.



**Minority Report, Washington DC – Alex McDowell & Steven Spielberg – 2001**





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# Technologies in *Minority Report*

From Wikipedia, the free encyclopedia

The 2002 [science fiction neo-noir](#) film *Minority Report*, based on the 1956 short story of the same name by [Philip K. Dick](#), featured numerous fictional future technologies which have proven prescient based on developments around the world. Before the film's production began, [director Steven Spielberg](#) invited fifteen experts to think about technologies that would be developed by 2054, the setting of the film.

## Contents [\[hide\]](#)

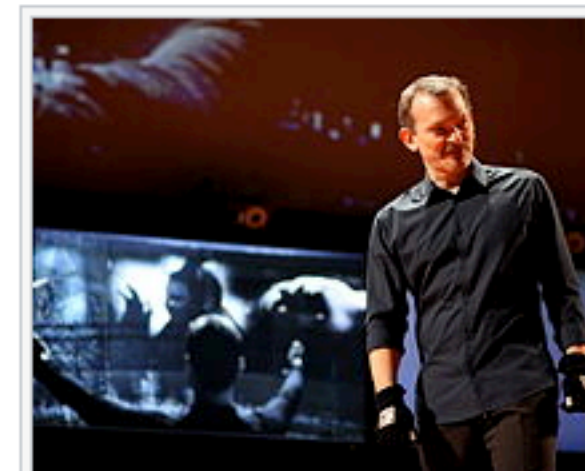
- 1 [Background](#)
- 2 [Real world influence](#)
- 3 [Technologies realized](#)
  - 3.1 [Multi-touch interfaces](#)
  - 3.2 [Retina scanners](#)
- 4 [Technologies in development](#)
  - 4.1 [Autonomous cars](#)
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  - 4.3 [Gesture recognition](#)
  - 4.4 [Personalized advertising](#)
  - 4.5 [Crime prediction software](#)
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- 7 [External links](#)

## Background [\[edit\]](#)

After *E.T.*, Spielberg started to consult experts and put more scientific research into his films.<sup>[2]</sup> In 1999, he invited fifteen experts convened by the [Global Business Network](#), its chairman [Peter Schwartz](#), and its co-founder [Stewart Brand](#) to a hotel in [Santa Monica, California](#) for a three-day "think tank". He also invited journalist [Joel Garreau](#) to cover the event.<sup>[2][3]</sup> He wanted to consult with the group to create a plausible "future reality" for the year 2054 as opposed to a more traditional "science fiction" setting.<sup>[3]</sup> Dubbed the "think tank summit",<sup>[4]</sup> the experts included architect [Peter Calthorpe](#), [Douglas Coupland](#), computer scientist [Neil Gershenfeld](#), biomedical researcher Shaun Jones, computer scientist [Jaron Lanier](#), and former [Massachusetts Institute of Technology](#) (MIT) architecture dean William J. Mitchell.<sup>[3][5]</sup>

[Production Designer Alex McDowell](#) kept what was nicknamed the "2054 bible", an 80-page guide created in preproduction which listed all the decided upon aspects of the future world: architectural, socio-economical, political, and technological.<sup>[4]</sup> While the discussions did not change key elements in the film's action sequences, they were influential in the creation of some of the more utopian aspects of the film, though [John Underkoffler](#), the science and technology advisor for the film, described it as "much grayer and more ambiguous" than what was envisioned in 1999.<sup>[6]</sup> [John Underkoffler](#), who designed most of Anderton's interface after Spielberg told him to make it like "conducting an orchestra," said "it would be hard to identify anything [in the movie] that had no grounding in reality."<sup>[4]</sup> For example, Underkoffler conscientiously treated his cinematic representation of the gestural interface as an actual prototype, "We worked so hard to make the gestural interface in the film real. I really did approach the project as if it were an R&D thing."<sup>[7]</sup> McDowell teamed up with architect [Greg Lynn](#) to work on some of the technical aspects of the production design. McDowell said that "[a] lot of those things Alex cooked up for *Minority Report*, like the 3-D screens, have become real."<sup>[8]</sup>

[Product placement](#) was used to depict the predicted lack of privacy and excessive publicity in a future society.<sup>[9]</sup> The advertisements in *Minority Report* were handled by Jeff Bortz of Concrete

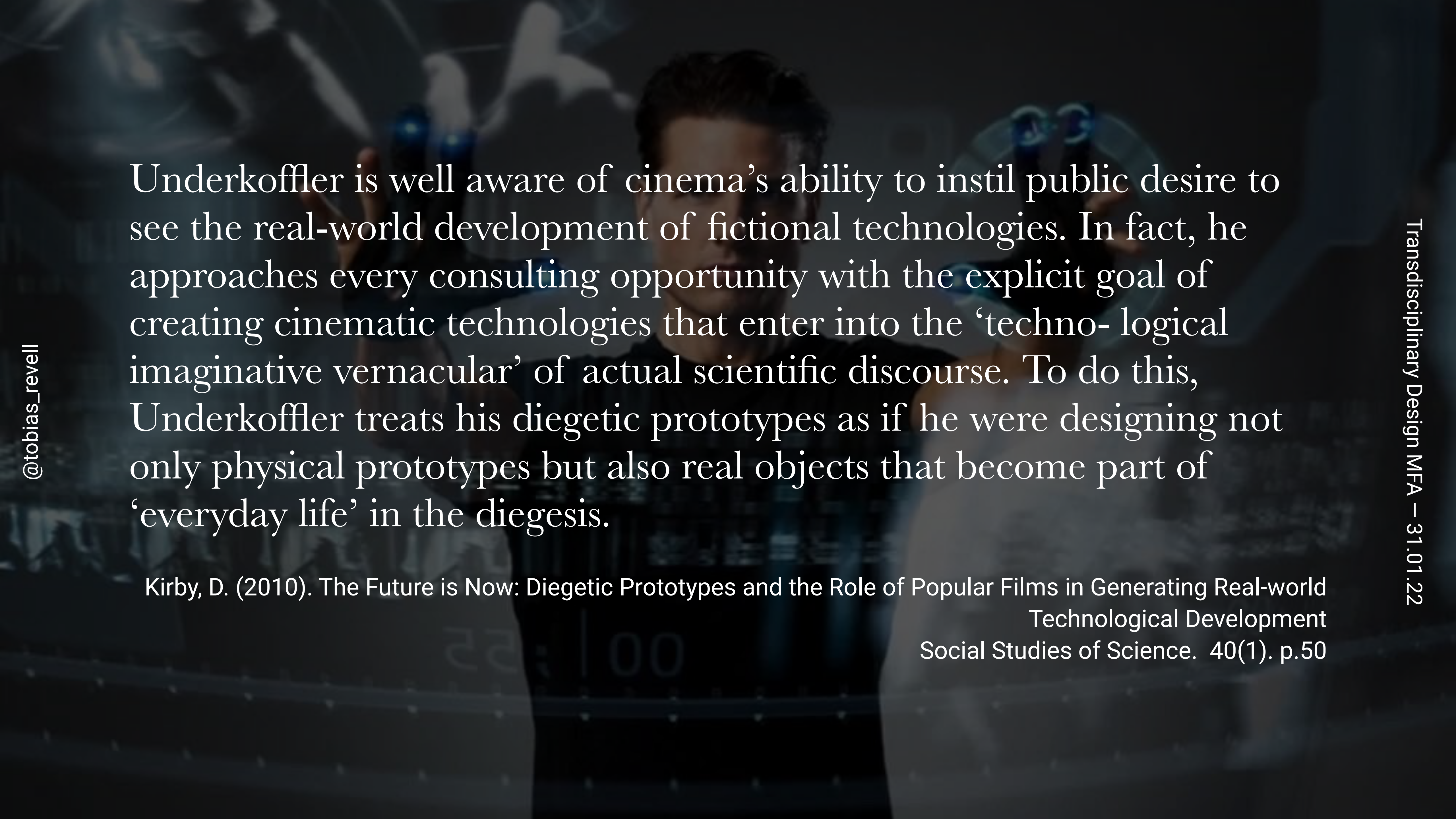


At the 2010 [TED conference](#), *Minority Report's* Science Advisor, [John Underkoffler](#), demos a real life version of the "spatial operating environment" interface.<sup>[1]</sup>

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Underkoffler is well aware of cinema's ability to instil public desire to see the real-world development of fictional technologies. In fact, he approaches every consulting opportunity with the explicit goal of creating cinematic technologies that enter into the 'techno-logical imaginative vernacular' of actual scientific discourse. To do this, Underkoffler treats his diegetic prototypes as if he were designing not only physical prototypes but also real objects that become part of 'everyday life' in the diegesis.

Kirby, D. (2010). The Future is Now: Diegetic Prototypes and the Role of Popular Films in Generating Real-world Technological Development  
Social Studies of Science. 40(1). p.50





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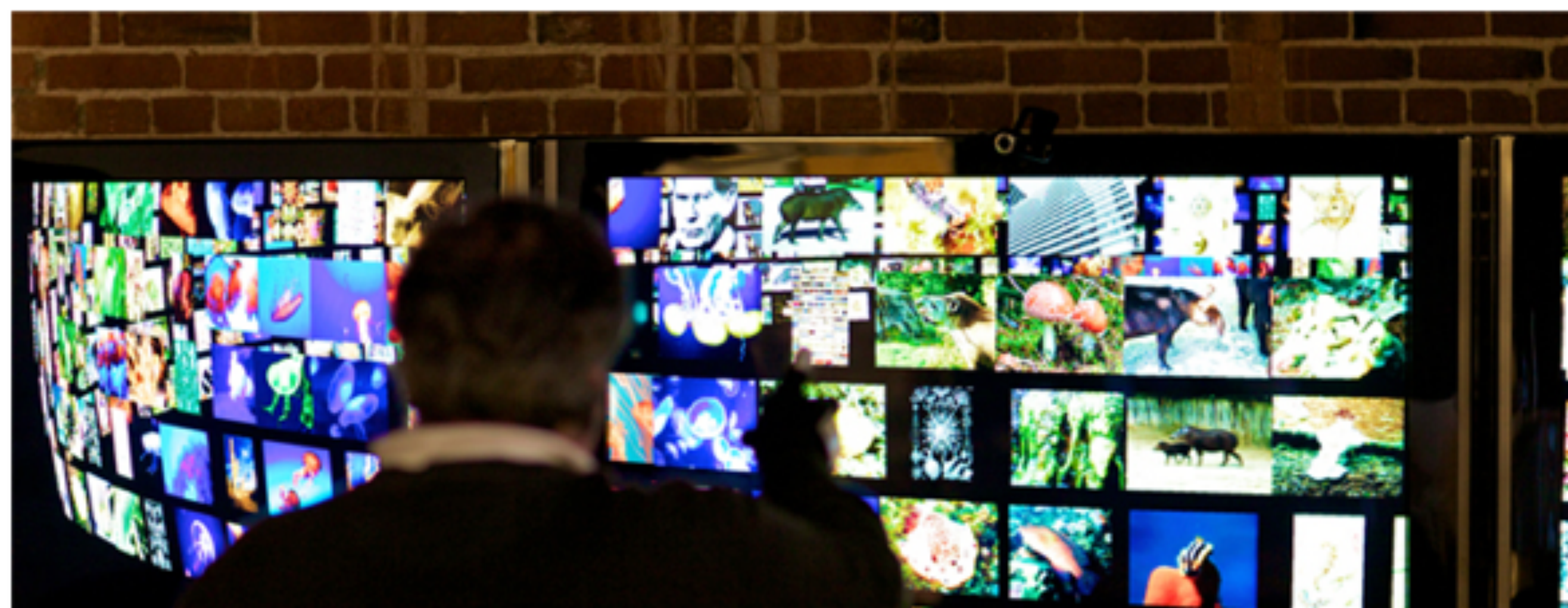
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# Futuristic software from Minority Report is real

Published July 23, 2012 / FoxNews.com



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David Cronenberg — Existenz — 1999



Novel technologies and fundamental changes in scientific principle do not substantively pre-exist themselves, except and only in terms of the imaginings, expectations and visions that have shaped their potential.

Borup, M. Et al. (2006). The Sociology of Expectations in Science and Technology, *Technology Analysis and Strategic Management*, 18(3-4), pp.285

David Cronenberg — Existenz — 1999




I would argue, however, that the most characteristic [futures/science fiction] does not seriously attempt to imagine the "real" future of our social system.

Rather, its multiple mock futures serve the quite different function of transforming our own present into the determinate past of something yet to come.

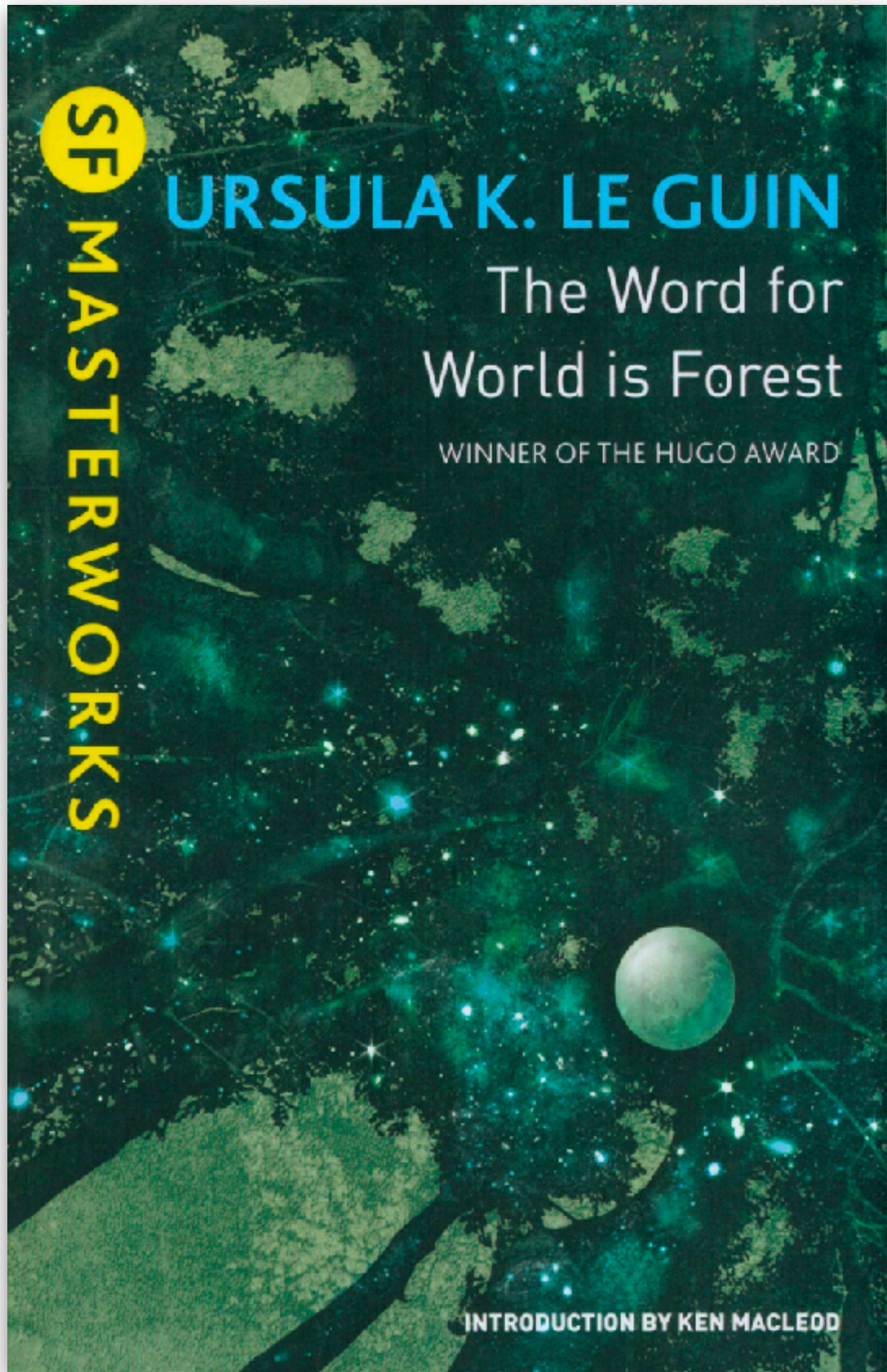
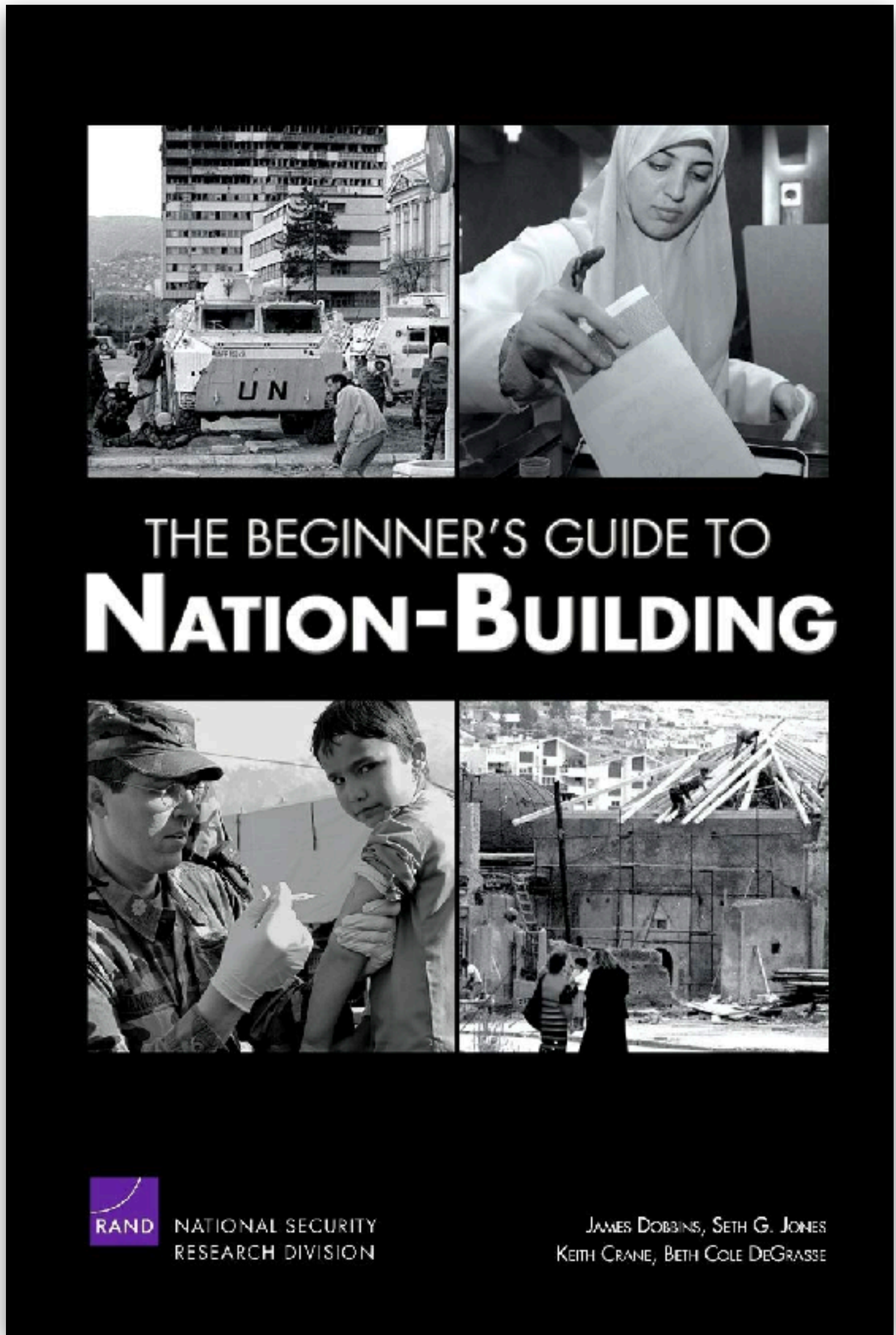
Jameson, F. (1982). Progress versus Utopia; Or, Can We Imagine the Future?  
Science Fiction Studies. 9(2). p.153





3: Other worlds *are*  
imaginable.









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QT.Bot — Lucas LaRochelle — 2020



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Tears of Denial



Homeward Bone

Dark Souls III  
Any%

Iudex	-	5:44
Vordt	-1.5	9:40
Anri	+2.6	10:25
+2 Anri 1E Tears Ring	+1.8	15:07
Wolnir Skip		19:06
Yhorm		19:34
4C 4B 12V 29L		24:21
Aldrich (35H)		35:31
Cinder (24/18H)		

12:41.14

Previous Segment	-0.8	
Possible Time Save		4.36
Sum of Best Segments		34:22

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Dark Souls 3 Any% 35:25 - Watch Dark\_\_ - 2018





Washclothes

Yukari (\*)

30

7:09

Etter Moonwarden

CUZ IM NOT GAY

Washclothes  
<Atrocity>

Bloodsail Admiral Yukari  
<Wasted Souls> (\*)

[Yukari-Azuremyst] whispers: i mean all my chars look the same  
[Nyzen-Azuremyst] says: butt  
[Yukari-Azuremyst] whispers: see what i mean  
To [Yukari-Azuremyst]: what does your dream girl look like?  
[Washclothes] says: are you attracted to your avatar Nyzen?  
[Nyzen-Azuremyst] says: No  
[Washclothes] says: so why does the butt matter so much?  
[Nyzen-Azuremyst] yells: CUZ IM NOT GAY

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Playing A Girl – Angela Washko – 2017

(35)



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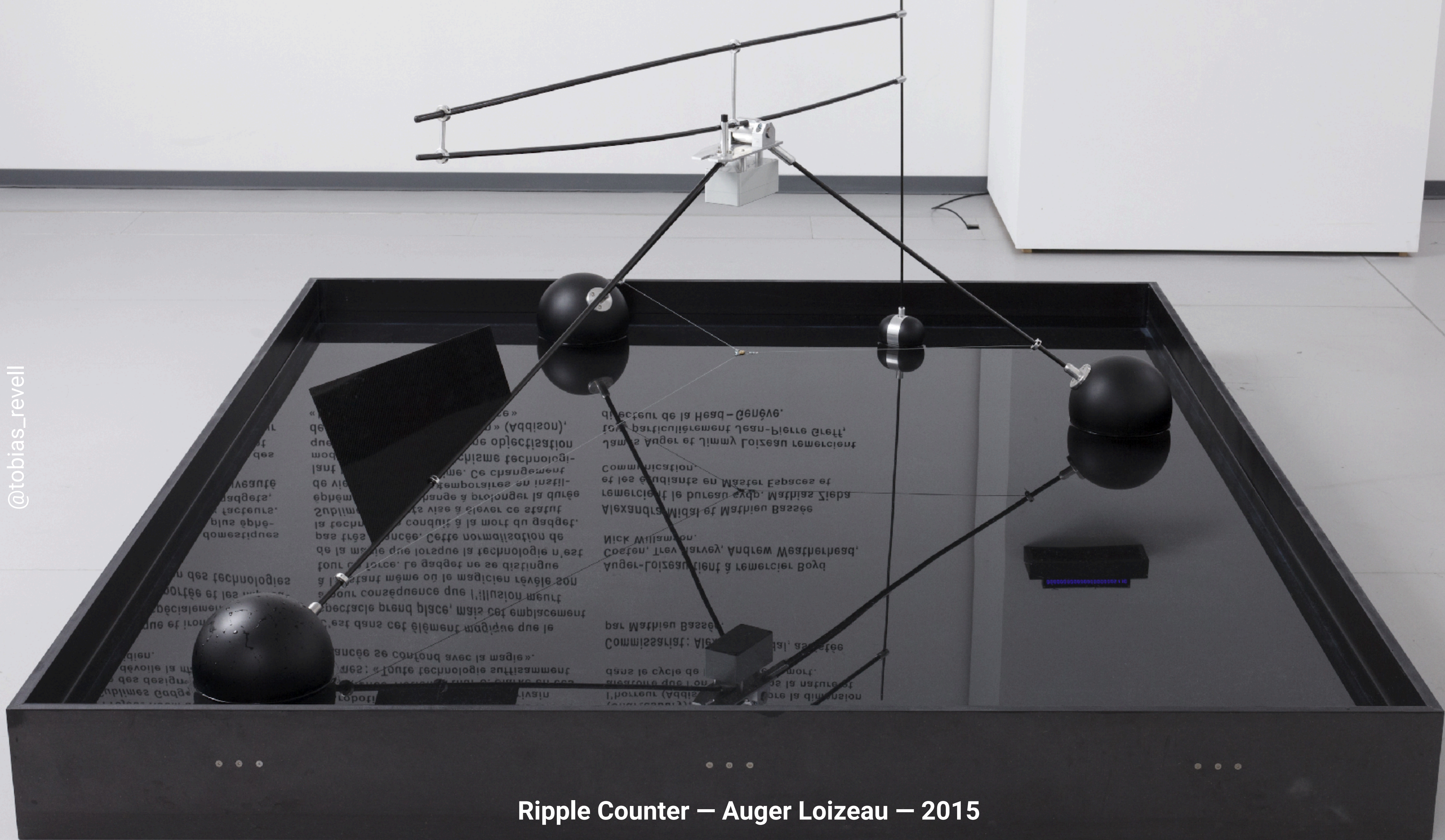
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**MOJO: The Floods – Jeremy Kamal – 2020**



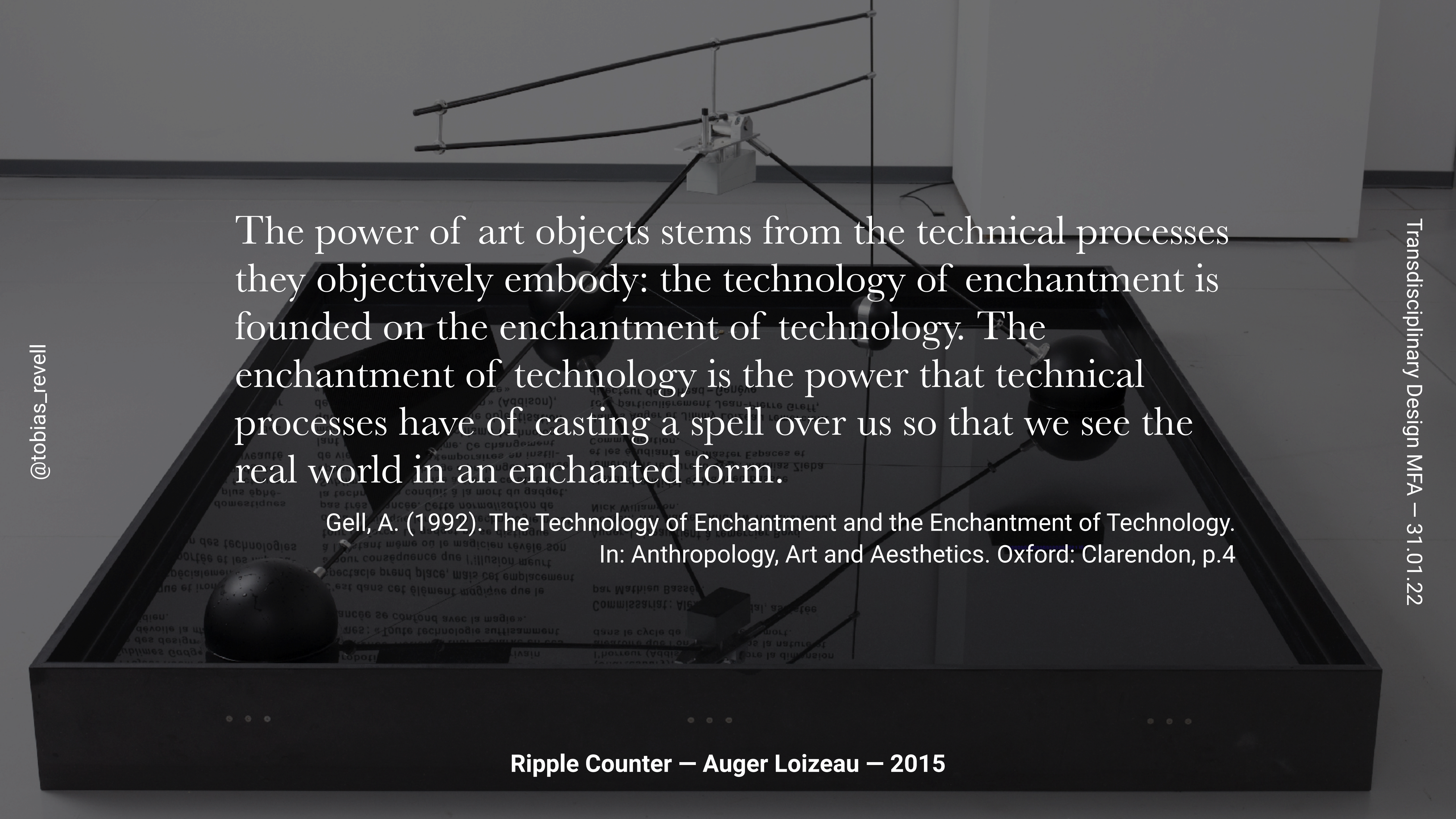






Ripple Counter – Auger Loizeau – 2015





The power of art objects stems from the technical processes they objectively embody: the technology of enchantment is founded on the enchantment of technology. The enchantment of technology is the power that technical processes have of casting a spell over us so that we see the real world in an enchanted form.

Gell, A. (1992). The Technology of Enchantment and the Enchantment of Technology. In: Anthropology, Art and Aesthetics. Oxford: Clarendon, p.4

**Ripple Counter — Auger Loizeau — 2015**



...[humans] yearn for causalities and signs of the supernatural in our environment, we find it hard to comprehend slower or less linear processes. Much of reality happens in plain sight, yet remains outside of our experiential register as it may be too slow, too multitudinous, too distributed.

Pohflepp, S. (2016). Pattern Agnosia and The Image Not Made by Human Hand.