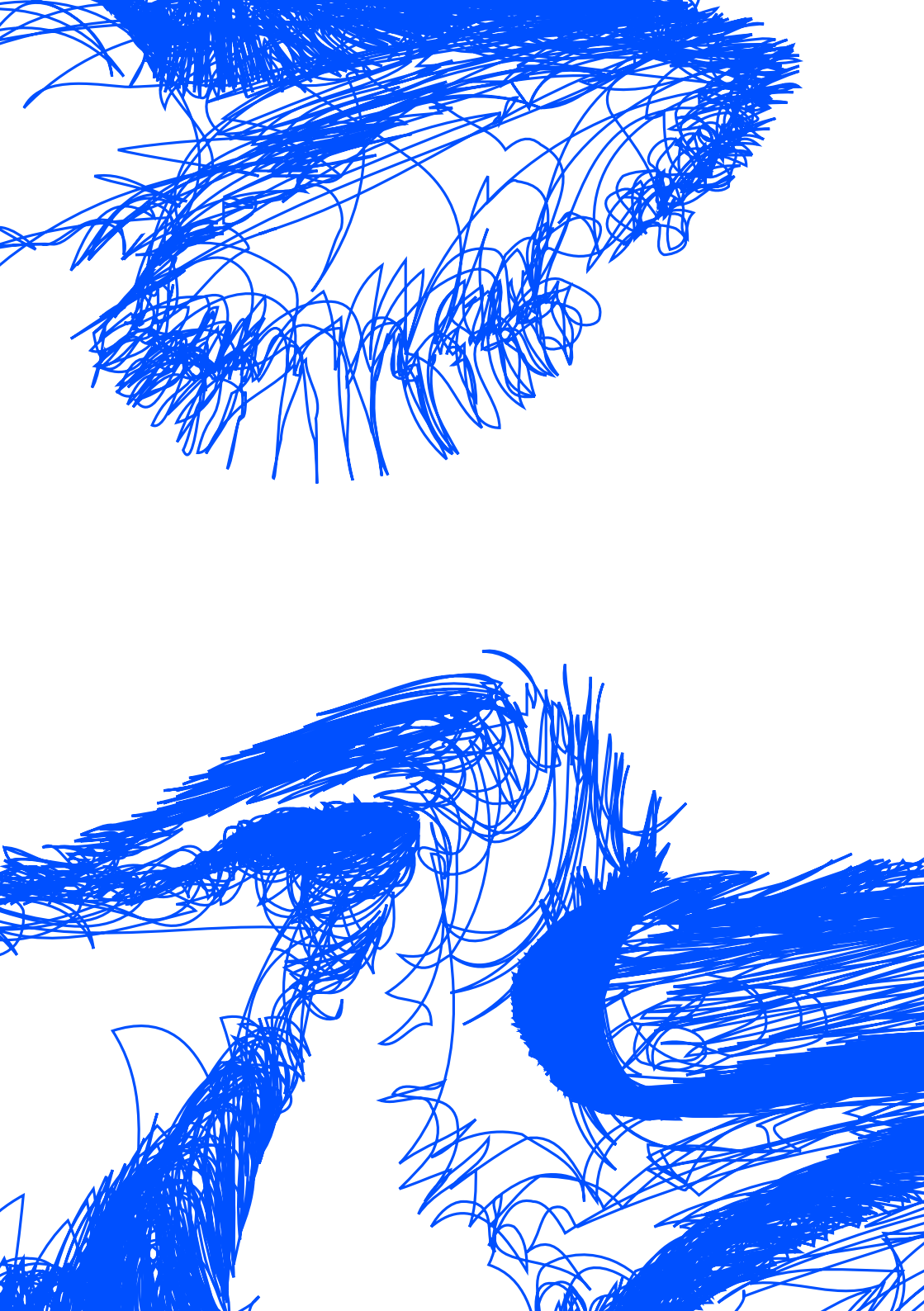
intelligence
debiased



Exhibition
4-26/11/2022

EXPOSED ARTS PROJECTS

Annabelle Craven-Jones
Nina Davies
Tiny Domingos
Ashley Middleton
Josefina Nelimarkka
Georgia Perkins
Jo Pester
Katarina Ranković
Amanda Rice

Curated by
Vanessa Giorgo

‘What are possible examples of non-anthropomorphic intelligence? How might the intelligences of hybrid systems, in which humans and the non-human agents of various scales act together, change one another?’

We invite you to consider expanded notions of intelligence beyond the anthropocentric, middle scale of enquiry. The exhibition brings together themes of more-than-human, (extra-)terrestrial and artificial intelligence, both in the physical and the digital realm.

Through a year-long programme of methodologies exchange, and after a lockdown-year of support and collaboration, 9 of the 15 original artists will present the work that was the culmination of their creative interactions. The group met monthly online, in guided and care-ful sessions with a mentor, Sasha Burkhanova-Khabadze, founder of Exposed Arts, and delved into each others’ practices, mind-mapping different areas of research, which lead to forms of cross-pollination.

As the residency was about to end, the second COVID-19 lockdown rules were imposed, so the plans for the end-of-year show had to be postponed indefinitely. During that time, the artists kept in touch and continued their monthly meetings, sharing knowledge and supporting each other, expanding on their personal meanings of intelligence and embodying them through their communication. The artists worked together for two years in total, strengthening their collaborations and forming external projects, manifesting the collective.

Two years down the line, the artists are regrouping in order to share how their practices have progressed over the years and how the occurrence of this residency impacted the development of their work.

Vanessa Giorgo

1

Annabelle Craven-Jones
Expanded Consciousness
Ashley Middleton
It doesn't change
with circumstances
Nina Davies &
Katarina Ranković
Individual Relic
Tiny Domingos
Ourea
Josefina Nelimarkka
cloud-wor(l)ds

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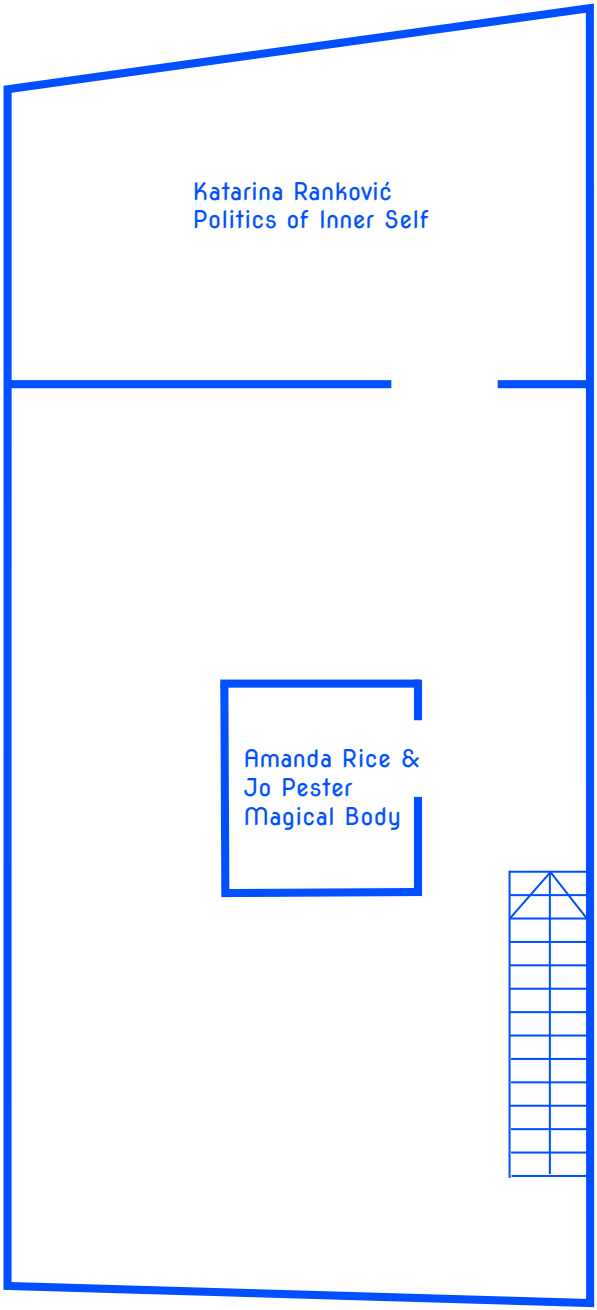

Katarina Ranković
Politics of Inner Self
Amanda Rice &
Jo Pester
Magical Body

Annabelle Craven-Jones

Annabelle Craven-Jones is an artist, researcher and associate lecturer whose practice continues to develop long-term concerns around materialising states of consciousness through interventionist or multi-sited artworks: to explore the conditions and shifting boundaries of the human through the materiality of transmission.

Current work draws attention to the speculative transforming post-human element between our physical & online interface, aiming to permeate while simultaneously reflect activities from our daily lives: to present how mediated behaviours & altered perceptions are a part of a larger sensorial ecology of somatic, cognitive, technological, & cultural conditions.

Recent activity includes residencies with Fondazione Pistoletto Italy (2020, 2021), SFSIA Berlin (2019) and Exposed Arts Projects London (2020-21). Presentations include: Cruise & Callas Berlin at Art Brussels (2012-15), Istanbul Biennale, Jerwood Drawing London, Kopfbau Basel, Wysing Arts Centre UK, Royal Academy London, Anti Contemporary Finland. She completed an ACE-funded commission for Res. with a new media archive at Goldsmiths University London (2018) and is currently completing a Phd at Royal College of Art London.

sites.google.com/view/annabelle-craven-jones/

Tiny Domingos

(b.1968, France) Lives and works in Berlin. Graduated from the University of Lisbon. His artistic practice combines spatial research and digital data flows. Latest projects on geohazards, poetic thinking and reconnection. Currently working on projects on geology, hybridism and AI in a perspective of planetary health and futurity.

His work has been presented, among others, at Track16 gallery (Los Angeles); Bozar (Brussels), KW (Berlin), Rijksmuseum Amsterdam. Recent awards: 2022 Neustart Kultur, Stiftung Kunstfonds, Bonn; Project Space Grant 2021, Artist Grant 2020 and Project Space Award 2015 of the Berlin Senate for Culture and European Affairs. Artist-in-residence 2021 & 2019 at the Joint Research Center of the European Commission, Ispra (Italy).

tinydomingos.com

Nina Davies

(b. 1991, Canada) Concerned with how the moving body communicates meaning, Nina's research observes where choreographic practices are used, distributed and in turn commodified. Her recent work examining the legal cases between dancers and Epic Games for the use of choreographic work in the game Fortnite has led to a research project with lawyer and dance anthropologist Jorge Poveda. Together they look into how new technologies like accessible motion capture and blockchain can protect traditional forms of knowledge, in particular dance. In addition to this work, she interprets the recent phenomenon of viral dance challenges in conjunction with synergology, the analysis of unconscious non-verbal body languages, as a way of deciphering the "hive-body".

Previously a dancer-turned-fetish performer, Nina's work now situates itself within the Fine Arts; questioning choreography beyond its performative state. Using mainly moving image, Nina's practice aims to further critical discussion around dance by observing how it interacts with language and where it begins to take on commodified or material forms. Her work has been exhibited at Robota – Center for Advanced Studies, Bratislava; Museum Tijdschrift Cultuurcentrum, Brugge; and Strangelove Time Based Media Festival, London. She has performed at Lilian Baylis Studios, London; The Ailey Citigroup Theatre, NYC; and The Queen Elizabeth Theatre, Vancouver. She was awarded a place on the CSM/ACME Associate Studio Programme after finishing her BA in Fine Art at Central Saint Martins in 2015 and is currently studying on the MFA Fine Art programme at Goldsmiths.

ninadavies.net

Katarina Ranković

(b. 1994, UK) is an artist exploring the interrelationships between character, text and selfhood through performance, video and writing.

Current work explores ways in which 'character' is encoded and run like software—in human personalities, biological organisms and fictional characters. Often concepts like 'freedom' and 'agency' are thought to be opposed to things like 'algorithms' and 'scripts', but the artworks hope to offer a different intuition: that agency can in fact only come into being through scripts—that scripts enable freedom. Katarina writes novels, play-scripts and improvises stories in a bid to use text to coax agents of her own.

She has presented her work in a variety of international and national contexts, including Bloomberg New Contemporaries 2021 at Firstsite Gallery (Colchester) and South London Gallery (London); Nottingham Contemporary, Tate Modern (London), and the Museum of Humour and Satire in Gabrovo, Bulgaria. She is also currently in the final stages of a practice-based PhD research project at Goldsmiths College, and teaches at the Glasgow School of Art. As a Serb born in Northern England, raised in Norway and now living in Wales, both the theory and practice of Katarina's work originates from the daily necessity of inhabiting and switching between many selves.

www.katarinarankovic.art

Ashley Middleton

Ashley Middleton (b. 1985, USA) is an artist, researcher, and curator; working in a range of media, including photography, sculpture, and installation. Her multidisciplinary projects explore psyche, soma, quantum entanglement, and the production of world-matter through a posthuman feminist phenomenological perspective. Drawing on inspiration from disparate perspectives – such as those of Katherine Hayles, Astrida Neimanis, Donna Haraway and Karen Barad – her work considers how bodies are assembled in, and through, the intra-connections of matter, molecule, and media. Rhizomatic methodologies, embodiment practices, and cosmic attunements are fundamental to the research and production of her work.

She completed an MA in Photography and Urban Culture at Goldsmiths, University of London; an MFA in Photography at Parsons School of Design; and a BA in Individualized Study from New York University, where she studied visual culture and dance. Middleton has exhibited at the State Hermitage Museum, St Petersburg; Photoville, NYC; Rencontres d'Arles, Arles; and Pingyao International Photography Festival, Pingyao. Recently she has been awarded the NEUSTART KULTUR-Stipendium für freischaffende bildende Künstler:innen (2022), Stiftung Künstlerdorf Schöppingen Residency Scholarship (2021), and the Arts Council England National Lottery Project Grant (2020).

amiddletonprojects.com

Josefina Nelimarkka

Josefina Nelimarkka is an interdisciplinary artist working in London and Helsinki. Her research-based practice explores the phenomena of the in/visible and its perception through performative processes, real-time environmental data and site-sensitive installations. She is interested in the politics of air in relation to the future scenarios of climate change. Art, science and technology are combined to bring into question the critical yet invisible interactions between atmosphere, ecosystem and society as sensorial experiences. Her current research focuses on the atmospheric condition: the uncertainties of air and the interactive possibilities of clouds – both real and virtual. Reading the hyperflux in the atmosphere as in/visible knowledge exposes connections between the physical, philosophical and poetic and translates into subtle materiality that has the potential to enhance our relationship with the environment.

She was the artist-in-residence at SPACE Art+Technology in London 2018-19 and at the Finnish Institute in Athens in 2022. She has graduated from MA Painting at Royal College of Art and MFA at Academy of Fine Arts Helsinki. Her recent projects have been exhibited at AIL Vienna, Solid Art Taipei, SPACE, super/collider, Helsinki Art Museum, Jönköping City Library, Techfestival Copenhagen and The Finnish Institute in London among other site. Her collaboration with climate scientists from Institute for Atmospheric and Earth System Research has resulted in Kairos^2 AR climate app. Atmospheric Un/knowing is a permanent outdoor installation in the boreal forest of Finland exloring atmospheric poetics throygh the act of walking/writing/reading.

josefinanelimarkka.com

Jo Pester

As part of the Intelligence Debiased research group, Jo Pester and Amanda Rice are working collaboratively. Together they have been thinking about how non-human agencies and the complexities of anthropomorphism might relate to flexible labour markets, in which a whole host of non-human actors are tangled up in. The timeline of progress is linear and singular, but what happens if we look around instead of ahead? We might start noticing other temporal patterns where multiple organisms enlist each other in their own projects and world building.

Jo Pester (b. 1992, Bristol) is a London based artist working with video, sound and installation. Embodied listening, misinterpretations and failed communications, as well as ideas of intent and translated meaning across contexts, inhabit much of Jo's current work. They have presented work at Raven Row Gallery (London): Ecofutures Festival (London); Casa da Dona Laura Gallery (Lisbon) and the BF Artist Film Festival IX in London and Lancaster. In 2018 she completed an MA in Fine Art Media from the Slade School of Fine Art.

jopester.com

Amanda Rice

Amanda Rice is an artist based in London who makes work that investigates material histories related to ecological or geological subject matter. These extend to the politics of land use, mineralogy, ecological extraction and speculative or hidden histories embedded within landscapes or within extracted matter. Recent shows include An Ecstasy All Their Own, CCA Glasgow (2021), TULCA, 'There Nothing Here but Flesh and Bone, there Nothing More' curated by Eoin Dara, Galway, Ireland (2021), 'Zukunftsvisionen Festival 2021' Görlitz, Germany (2021) and 'Goingaway.tv' at Arebyte Gallery, London as part of the Wrong Biennale (2020) 'Still the Barbarians', Eva International Biennial, curated by Koyo Kouoh (Limerick, Ireland) 'Carnage Visors', Rua Red, (Dublin) Flux Factory (New York) and Eastlink Gallery (Shanghai). Selected solo exhibitions include 'No One Can Ever Embargo the Sun' at M8 Space, Aalto University, Helsinki, Finland (2021) and 'Material and Immaterial Worlds' at the Triskel Arts Centre, Cork, Ireland curated by Miguel Amado (2021). She is kindly supported by the Arts Council of Ireland.

amandarice.org

Georgia Perkins

The speculative f(r)ictioning of the indeterminate matter of slime moulds, feels across multiple spaces and times. The viscous matter of slime moves in-between solid and liquid states, and is in superposition between in/animacy or life/death, where it can survive planetary scale extinction. Building on writers such as N. Katherine Hayles, Karen Barad, Steven Shaviro, Donna Haraway and speculative fiction writers such as Octavia Butler, my research looks to Physarum polycephalum, or the 'many headed' slime mould, as a way of thinking of more-than-human notions of intelligence, such as 'tentacular thinking', collective intelligence, and distributed cognition.

Georgia Perkins is a PhD researcher in the Visual Cultures Department at Goldsmiths University of London. Her work critically examines the subatomic scale, questions of indeterminacy and the sensible. She is a curatorial fellow at Sirius Art Centre, a core member of the Liquidity Cohort (MARs) and the Counterfield Collective, and currently has residencies with Zero Corners and Exposed Art Projects. She has given papers at conferences for the LSFRC research group (2020), University of Dundee (2020), Université de Montréal (2022), and The Photographer's Gallery (2022).

georgiaperkins.co.uk

Vanessa Giorgo

Vanessa Giorgo is an independent curator, facilitator and organiser, currently based in London. Through her projects, she explores topics from a conceptual perspective, aiming to raise awareness on contemporary socio-political matters and to promote the arts on all levels of life. Identifying diverse phenomena, she researches questions via collaborative processes and by utilising theoretical and practical approaches, leading to engaging shows. She considers human interactions and knowledge exchange themselves as art and focuses on fostering alternatives modes of being and creating.

Her interests are centred on the concepts of identity, politics and on current societal topics, examined through multimedia exhibitions and prompting from her everyday encounters. Her interdisciplinary training and multicultural upbringing provide her with a wide variety of creative approaches.

She has a BSc in Marketing and Communication from the Athens University of Economics and Business with a minor in History of Art from The American College of Greece and a MA in Curating from the University of Kent. She has worked for multiple art fairs and art organisations, such as the Onassis Stegi Foundation in Athens, Art Athina, The Beany House of Art & Knowledge, TOMA (The Other MA), Studio 3 Gallery, And.What.Queer.Arts.Festival, Ugly Duck, The Feminist Library, Crafts Central, Unit 3 Projects at ASC Studios, One Paved Court Gallery, Exposed Arts and other institutions between the UK and Greece. She is currently in the Management group Feminist Library in London and coordinates the Curatorial Team.

@sookie__

planetary health
vegetal matter
geology

material memory
nonhuman agents
living soil
atmospheric condition
deep future

Research Group 2020–22

DIGITAL RESIDENCY

Annabelle Craven-Jones
Nina Davies
Tiny Domingos
Rebecca Gill
Kate Frances-Lingard
Becky Lyon
Ashley Middleton
Josefina Nelimarkka
Georgia Perkins
Jo Pester
Katarina Ranković
Amanda Rice
Hannah Rowan
Liz Sales
Anna Souter

Mentored by
Sasha Burkhanova-Khabadze

One of the common human cognitive biases – the so-called assumption "short-cuts" taken by our brains in making sense of reality – is the habit to anthropomorphise the world: to attribute human-like traits, intentions and behaviour to animals, objects, less familiar biological phenomena and abstract concepts.

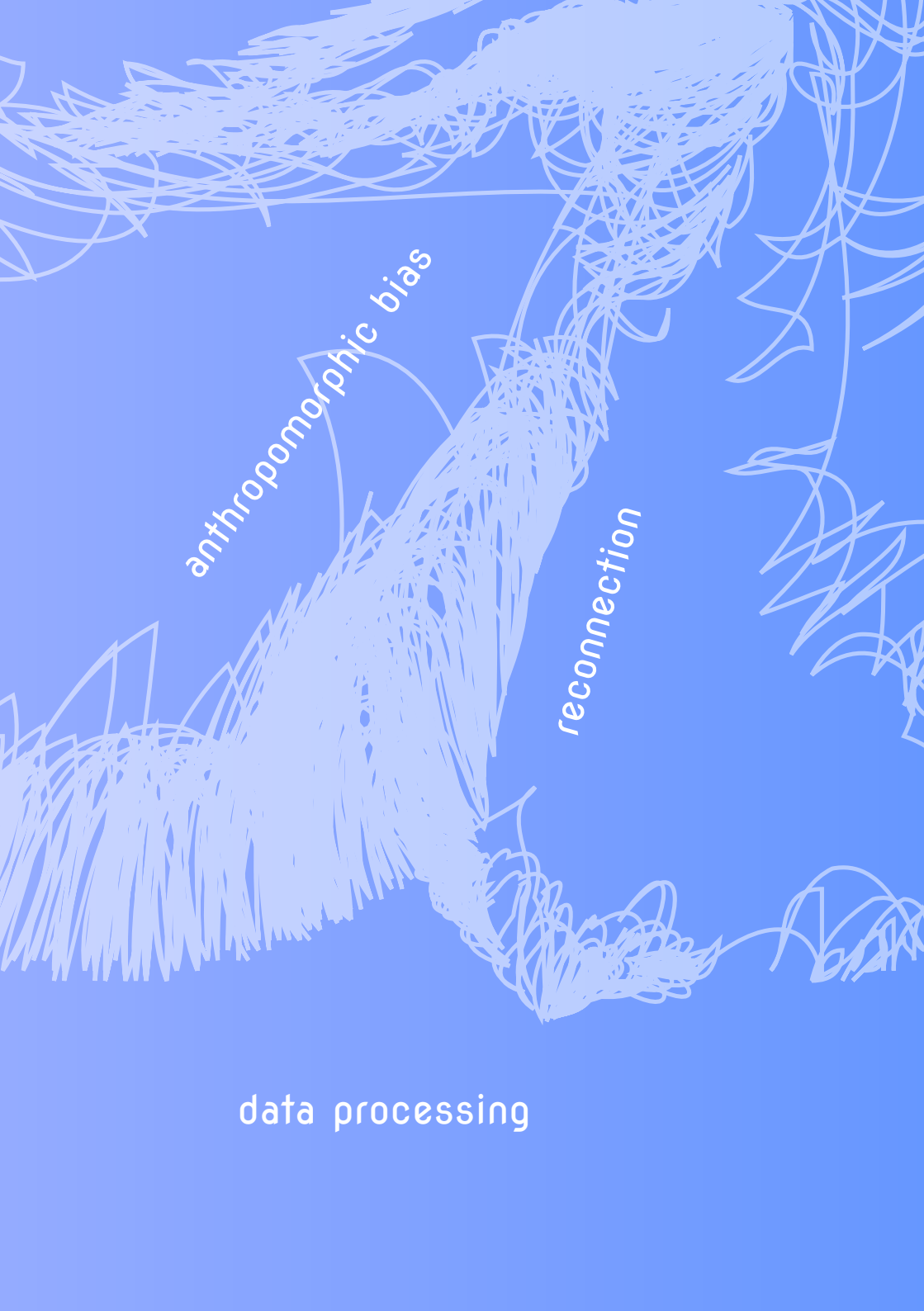
Today, with the proliferation of AI agents in our daily life and popularisation of AI discourse in the media, the tendency to anthropomorphise "intelligence" becomes even more pronounced. It reveals itself in the aspirations of researchers in AI ethics to codify human values and integrate these in the software to create a "kind" and "friendly" AI – and these go hand in hand with the widespread memes of an "evil" supercomputer ultimately putting the humankind to an end. Problematically enough, as we speak of manufacturing "powerful" intelligence, not only we tend to compare it to the human: we would immediately think of specific, mathematician-like intelligence, capable of fast data processing and computation. It would be the kind of intelligence typically associated with the mind of Albert Einstein: not with the political and diplomatic talent of Otto von Bismarck, the alien prophetic thinking of a village fool depicted by Nietzsche, or the artistic vision of Mark Rothko.

To step back from the anthropomorphic bias would mean to accept that the very notion of “intelligence” refers to a vastly greater space of possibilities than does the term “homo sapiens”. Aiming to grasp the heterogeneity of this space, Dr Rob Wortham came up with a general definition of intelligence as “an ability to do the right thing at the right time”. This would imply that an intelligent agent may not have a brain or a central neural system, yet it is capable of sensing its environment, has some internal objective or plan for how it wants to change the world to its benefit and is capable of interacting with the world to achieve that change. A stone, for example, doesn’t comply with this definition: it just sits in the sun. But the plant does: it responds to its surrounding, moving its leaves towards the sun.

What are the possible examples of non-anthropomorphic intelligences?

What can these be?

What about the intelligences of hybrid systems, in which humans and the non-human agents of various scale act together and change one another?


anthropomorphic bias
reconnection
data processing

futurity
hybrid togetherness
biological phenomena

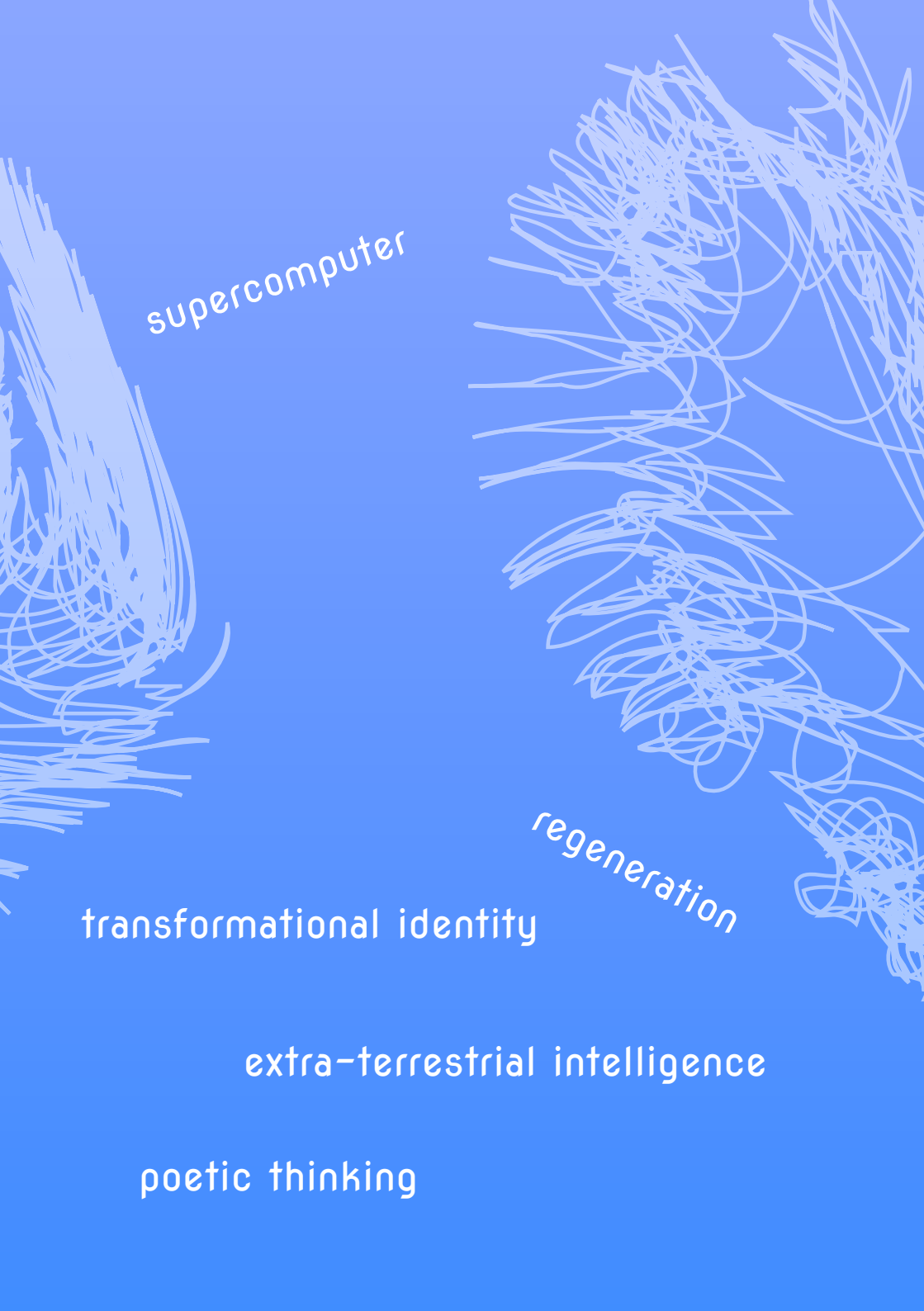
These questions are worth asking since the obtained answers will shape the future of our world. It is inevitable that we will discover new kinds of intelligence – and manufacture intelligences in all that we make, but it is not so obvious what their character will be: what will be included and excluded from the scope of intelligent beings.

In his book, Kevin Kelly, the founder of WIRED magazine, suggested a thought experiment in imagining the possible minds. "A mind capable of imagining a greater mind, but incapable of making it. A mind capable of creating a greater mind, but not self-aware enough to imagine it. A mind capable of successfully making a greater mind, once. A mind capable of creating a greater mind that can create a yet greater mind, etc. A mind capable of immortality by migrating from platform to platform. A rapid, dynamic mind capable of changing the process and character of its cognition." These are just a few examples from a long list.

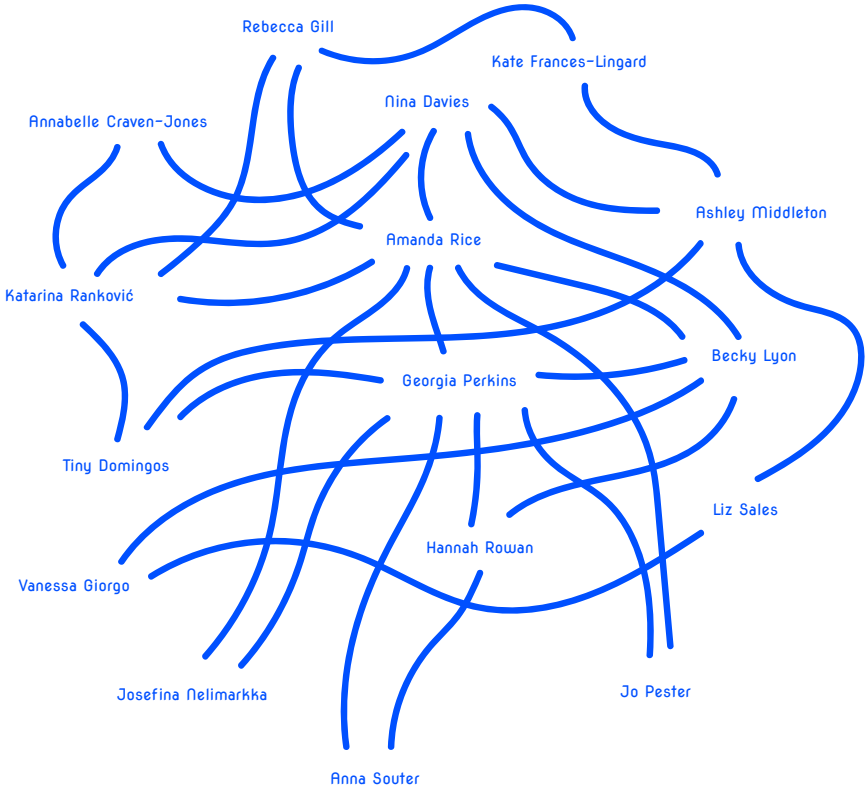
From 2020 - 2022 at Exposed Arts Projects, we wanted to take Kelly's experiments further: to begin with imagining the possible intelligent agents and systems that may include (yet are not dominated by) a human; to then enact and stage these scenarios in our project space – as exhibitions, workshops, role games, performances, speculative design sessions, and other tools for teasing the potential futures and their unintended consequences.

Text by: Sasha Burkhanova-Khabadze

distributed knowledge
posthuman art
possible minds


supercomputer
regeneration
transformational identity
extra-terrestrial intelligence
poetic thinking

Collective Mind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Exquisite Corpse

Inspired by the Surrealist game ‘Exquisite Corpse’, the Intelligence Debiased group created a collective body of research on the diverse formats/experiences of understanding what constitutes intelligence. Each participant responded to particular words, images, conceptions from the previous artist’s entry. Together, they formulated an impressive and substantial response to the questions and materials at hand. They formed ideas on prismatic intelligencing, shattered matter, the lithic sublime to messages being sent into the cosmos.

V1

Entry 1 - Amanda Rice

Expanding upon the idea of the Nooatom which "sprawls indefinitely, eternally" is where I will carry on the thread. This indefinite sprawl, in the guise of this exercise so to speak, will indeed meet its own 'death' upon the completion of the allotted task.

Perhaps we should ask - how do we engender some kind of assemblage which 'reconfigures and redistributes' beyond the realms of this particular assignment, whilst simultaneously drawing attention to that fact that us human agents, at the very root, have set this process in motion?

Every Atom does indeed have a 'locked-in aliveness', an intelligence, or to depart from the term associated with the new-materialist turn, agency. Logocentric representations of matter throughout history has designated it within the reductive realms of inert passivity whereby material agency is supposedly only given to matter when other human or non-human players interact with it, thus setting it in motion. I believe in the agency of matter, which morphs, transcends and interacts aside of this human-logocentric construct.

However, I must admit. I feel weighed down with my own human-subjectivity, and struggle, in a very practical sense, to disassociate from the 'conscious brain' and imagine spectrum of sentient matter elevated beyond my own subjective interpretation.

The suggestion of Nooatomic clouds - perhaps a figment of the speculative fictioning process, offers relief; a lightness, an immateriality, which detracts from this weight. I take pleasure in the lightness of boundaries transcended, a reminder that that the environment is not located somewhere out-there, but is the very substance of ourselves.

To traverse between 'porous stuff and non-stuff' reminds me of the ulterior (and indeed speculative fictioning) definition of 'atomic theory'* by surrealist writer Flann O' Brien who suggests that when two bodies repeatedly come into contact - either human, non-human, lithic, or otherwise; the entities in turn exchange atoms, and invariably take on the personalities or properties of the respective Other.

This exchange and co-mingling of material bodies is suggestive of a myriad of hybrids. I feel the Nooatomic cloud also seems to suggest this. And through the inclusion of human-mattering within this conversation, it in turn acknowledges this imbued problem of subjectivity, thus detracting from this weight.
* .laphamsquarterly.org/comedy/flann-obrien-splits-atom

Entry 2 - Tiny Domingos

Nooatomic Odyssey

(Response to Tiny's entry from Katarina: Thanks for this energising proposal Tiny. I personally would be happy to try contribute in this way. Most epic poetry originates from an oral tradition, and I like to think of my practice as a kind of personal oral tradition. In particular, I have been developing oral piece slowly for about 6 years. My character, 'the Widow', is a conscious atom who used to be married to a multicellular, human man, before he died and decomposed into unconscious atoms. It reminded me of Lynn Margulis' quote about us being living communities. The latest iteration of this performance happened in Jan 2020: youtu.be/ktE_kVy-0U0?t=1445 (it finishes at 33min).

I was also very attracted to the superhero you suggested for me, Katana. I have been particularly interested in some ideas from Zen buddhism and samurai philosophy of late, so it was a strange coincidence to be paired with a samurai. In particular, Katana's sword is called the 'soultaker'. It captures the souls of the people it kills, who can then influence Katana's own behaviour. This matches my tendency to shapeshift into different characters and incorporate foreign souls.

I am also interested in the connection between clay and fictional characters - and how the superhero and anime universes themselves, are exemplary of plasticity and the magic of reappropriation (or detournement). There is definitely a timelessness about heros that means they adapt over time to meet the needs of a society. My mum is a researcher of Icelandic sagas and has told me much about the Icelandic hero Grettir. Grettir is an outlaw for most of his saga, and differs from most European heros in that he is flawed in many ways (like the anti-heroes of American superhero history) - something which my mum explains has a lot to do with Iceland's historical status as a political underdog to Norway.

Can poets be superheroes? Actually, a lot of philosophers have talked about artists as sorcerers - people with special powers. Artists have been geniuses, people with divine inspiration, or the ability to communicate with Muses. It seems there is some historical tendency to attribute supernatural powers with art and artists/poets. In April I wrote a chapter of my work-in-progress PhD thesis that looks at the history of the artist as a spiritual medium. It got me thinking about the superpower of an artist as being related to 'ultimate passivity', that is, the ability to temporarily give up your own personality and become possessed by foreign ideas.

Perhaps the poet as a superhero has as her task to shift paradigms of thought – something I think you touch upon here. I imagine this dramatically almost as a kind of telekinesis. It would take effort, a kind of turbulent concentration, to disturb the heavy weight of common sense. Our task perhaps, is to disrupt people's belief in 'common sense' 'normal' and 'business as usual' as much as possible, even if the result of our powers do not necessarily point to political solutions. Every superhero must find their nemesis – in the poet-superhero's case, maybe her nemesis is a certain paradigm of thought.

I thought about what Katana and I could do. I think our nemesis is the paradigm that constitutes how people typically conceive of an individual, or self. Maybe Katana and I can shift the poesis of self by staging battles with traditional intuitions about selfhood. Our task is to exemplify 'the distributed person' and save the mind from harmful notions of self-interest. Real self-interest is an interest in others.

Like Goethe, Katana would say 'there is nothing outside of us that is not only within us'. In the tradition of samurai ethic and Zen Buddhism, Katana consults her mind in times of distress, or before a great battle. She consults it almost like a deity, or ancestor. This is because she recognises that her mind (symbolised by the captured voices in her sword) is much bigger than she is. It is plugged into a kind of matrix – a mind is a community that begets what it inherits. She and her mind are not the same thing. So she talks to her mind, by looking in the reflection of her sword.

I also see your proposal as a potential framing for the exquisite corpse, because we are already working on a corpus together. By nature of its very plasticity, it also doesn't have to be daunting. Actually, in most cases, nobody sits down and writes an epic poem (although Dante did). Instead, the epic poem is an organic piecing together of smaller fragments, over iterations. So there need be nothing complete about it. As with the superhero universe, it would not be a story with a clear beginning or an end.

Tiny's response to Katarina's comment: Dear Katarina,
Thank you very much for your feedback, rich in ideas and references that I will gladly consult and answer within a few days (I'm travelling at the moment). What a rare coincidence that the character assigned corresponded well. I dared to assign characters spontaneously and randomly to each of us just to speed up the collective writing process. As I wrote in the text, each one of us has all the freedom to choose a character or forge something new. At the end of my text - by the way I strongly recommend the version with images- there are several links and references to superheroes. There is a lot to choose from. I also like the idea of creating a new type of superhero or character that corresponds to our troubled times and urgent issues.

PS 1: Very interesting what you write about the character from Icelandic legends. I am impressed by the plasticity of the characters of these sagas that included gender fluidity. Thor and Loki already had feminine declinations.

PS2: I couldn't find again the link of the animated clay sculptures currently presented by a London Gallery. I forgot the name of the artist. It is probably one of this brilliant artist that has done a series of viral videos about the return of goddesses with animated museum sculptures. Here an example: www.youtube.com/watch?v=LGiWITGArLI

PS3: I forgot to say yesterday how much I enjoyed the „avant la lettre" surrealism of „Flann O'Brien Splits the Atom" in the contribution by Becky and Amanda. It inspired me to think about hybridity. A notion that refers to intermediate stages of evolution or dual origin and that is very present in superheroes, cyborgs, mutants and many humanoid monsters.)

Entry 3

Sasha Burkhanova-Khabadze

Estranged Intelligence

V2

Entry 1 - Becky Lyon
Prismatic Intelligencing

“Tear them down and replace them with prisms. Prisms that might refract and reflect the light of beings we cannot see. Prisms that might illuminate the radical intersectionality of worlds otherwise.” (Davis, 2020 referring to the pulling down of colonialist statues).

I gravitated immensely to the concept of a ‘prism’ as a new lens through which to contemplate the concept of ‘intelligence’.

The mirror is the human’s current choice of love object - we crave to see ourselves wherever we look, we are comforted by projecting our own image, we are relieved to have our own vision parsed back to us. The self-is central and it’s what’s in the frame that counts. To see the unfamiliar, the foolish and fail is to be avoided

The prism shatters that - ideas splinter into seemingly infinite trajectories of different shades and qualities, some expressed sharply, others in gradients, some crossover and some can’t be seen at all. A spectrum of intelligence would express not a hierarchy or a binary model but a plurality of expressions of intelligence in rebellious riposte to the singular Hex code of the West!

Through the prismatic lens the question of intelligence becomes – what isn't intelligent?! It is fitting that diffraction becomes a method for contemplating a prismatic intelligence summed beautifully by Leila Dawney, "diffracting is a way of representing the multiplicity of the world and acknowledging the ways in which every methodological 'cut' illuminates tangled in/visibilities."

A prismatic approach might include:

– Looking from inside the prism, outwards. Instead of, "how do we prove this is intelligent?" start with the acceptance that all kinds of inanimate matter could be conscious (Kleiner, 2020) and untangle from there.

– Thinking about intelligence as not a thing to collect but a thing that develops in relation to Others and outsides. It may need to be exercised to be activated, increased interactions might increase intelligence, its contexts may heighten or redue capacities.

– Use your non-rational capacities to expand and illuminate! Imagination and fiction become permissible methods for thinking through "possible minds" (Aaron Slowman) feel through possibilities to expand and add planes. Materials, forms, atmospherics, phenomena and multiplicities all become minding things! Think Jeff VanderMeer "The Shimmer", Tade Thompson's "Xenoforms" and Tarkovsky's Solaris.

– Embrace distortion and non-containment – a debt of gratitude goes to Karen Barad's quantum physics and the transience of matter. Her concept of virtual particles as "ghostly non/existences that teeter on the edge of the infinitely fine blade between being and nonbeing" bust open the need for certainty and rigidity. The new materialisms also bring in an idea of contamination or 'impurity' with things mixing and exchanging – there is no crisp reflections but blends and distortions that obscure both of us, we are of our own but also entangled.

- Once you reject the mind/ body split and slip into a more distributed, embodied intelligence, distributed intelligences like slime moulds enter your fold and other entities without brains. Alongside imagination, in order to embrace this we may have to demote our rational self and embrace our sensing and intuitive self.

- We feel as humans it is our right to know and within our grasp to find out. I love how Anna Tsing says. - "Organisms don't have to show their human equivalence (as conscious agents, intentional communicators, or ethical subjects) to count."As writer Lorrain Daston offered - let's not agonise over intruding to imagine one's way into the lived experience of other life forms because it's not possible.

- Language frustrates our ability think out and around. We often can't match the experience, affect or sensation to the word. Or resort to whatever shorthand or reduction best suits us even if wildly inadequate.

The prism invites us to think of intelligences as not a hard-edged form or finitude but a fluttering, a fleet, a shimmering presence, an impression.

Entry 2 - Anna Souter
Prismatic Intelligencing

Mouse in the road
hums to himself
as he follows after a crumb
nose quivering and paw-pads feeling out
reverbrations and tarmac and chickweed growing in the cracks
whiskers and ears tuned to the
pigeons lining the telephone wire and
far overhead
the bright chatter of the whistling kestrel
while the pale tail brushes the road made warm
by the rubber friction of passing tyres

Slime-mould climbs
the crevices of a damp log
in a multidirectional search for sugars
an assemblage sharing
a life of feeling across many locations

Chickweed sings
in the sunshine and dances
fronds raised in praise
roots tapping signals across
fungal filaments

Kestrel calls
in its static flutter
tuning her voice to the electromagnetic field
focusing her eye on the darting movements
of a mouse far below

The prism shatters
the light
and the world is a kaleidoscope
many voiced and many eyed
and all the ways of thinking are entangled
in the shattering of the prism

mouse runs in a-
-kestrel dives with feathers aligned-
-slime-mould feasts on-
-chickweed pulses with-
-blood on the road-
-a passing car-
-acrid sap rises-
-bright air hums with electricity-
-a nest of bleating chicks-
-

the prism shatters…

Entry 3 - Georgia Perkins
Invisibility in Sonic Resonances

Eco-quantum storytelling speaks in the interstices of the ways in which *matter comes to matter* (Karen Barad).

Tracing the 'transformations of shattered matter', becomes determined through the formulations and artifice of 'truth' in the environment, in which the 'literal invisibility of harmful ionizing radiation is coated in political invisibility'. (Sven Lütticken)

The sounding of echo-(non/)locations become a sonically charged and indeterminate form of communication, which moves across multi-species ecologies through vibrational energies in space and time.

Sounding and sensing becomes sonically liquid and tactile, which can be heard as the sound loops, flows and feeds back to the extensions beyond the delineation of terrestrial and aquatic surfaces and into the cosmos. Non/locating liquid nowhere, and everywhere.

Ec(h)o-(non/)locating imagery, becomes the aesthetic intervention of attuning to the exchange beyond more-than-vision alone, through modalities of change in particle behaviour.

Entry 4 - Ashley Middleton
Shattered Matter Waves to Matter

We see energy through the mass of its counterpart. As quantum strings increase energetically their corresponding particle increases mass. If quantum flows within our neural information processing systems, and particles of matter interact in and outside of the sensing-body, then the separation between matter mind and system is an illusion. However, when an illusion is energized in and through culture it generates a virtual actuality in a loop of material expression.

The friction between manmade illusions and quantum realities exist on a plane of existence we seemingly cannot categorize. Yet, we generate and name materialities from the energies of these frictions. Invisibility is familiar, environmental, and shared. The sensations in this space have names without words, we share them through touch. Within this space of not-yet named we feel the stars within us. We flow at the surface of the ocean navigating our elemental depth and it's connection to everything.

Entry 5 - Hannah Rowan
A Living Soup a Flowing Vessel.

Flowing beneath the surface of the ocean, submerging into depths where the air pressure intensifies and the light refracts differently to the atmosphere above, saturate into terrestrial estrangement.
Beneath the interface; below rippling surface water, shimmering light, deep dive, plunge, think vertically, submerge.
Guided by Melody Jue's process of thinking through seawater, not surfaces but the depths of submerged murky perspectives, lungs are interfaces in her book 'Wild blue Media'.

Blue. the hardest colour for the human eye to see as more light energy is required for a full response from blue-violet cones. Whilst green is the colour the human eye is most sensitive too.
And how is language determined by terrestrial conditions, how to estrange from this? To see through a sea-based perspective. Sonically liquid, submerged equipment, sensing outside the body, devices upon which we sense atmospheric conditions through, to extend our touch. to listen and see beyond terrestrial capabilities.

Refraction, when light travels from one medium to another, slows down or speeds up through this transition, changing the reflection for the observer. Who is the observer?
To my eyes glacier fed lakes appear as a turquoise hue from the rock flour that enters the water through glacier erosion, entering the glacier's melt water stream. Suspended lithic particles that shimmer in sunlight.
Refraction of light in water, prismatic qualities, moving into the kaleidoscopic. Sense of vertigo, nauseous, the sway of a ship at sea, I am ungrounded upon the land. Perspectival disorientation.

The sea water is the container and the contained. Water as an archive (Astrida Neimanis) water both remembers and forgets, an archive that stores, holds, collects, dissolves and washes away.

Water as a flowing vessel, transmitter, carrier bag (Ursula K Le Guin):

An oyster shell is a porous carrier
A mangrove root is tentacular vessel
aqueous lungs sucking up and filtering fresh water from salt, channels, submerged arteries, wired hard drives weave into slimy mud. threshold between land and sea.
River water is murky, a carrier of sediments of information, a flowing archive of past and becoming.

Matter and mind. A Chrysalis suspended from a leaf that hangs from a tree whose roots submerged deep into the soil draw up subterranean water. the caterpillar spins a silk cocoon casting, before turning into a pupa. The chrysalis quite literally dissolve themselves into liquid, a living soup, catalyzed transformation, neither one nor the other (Rebeca solnit). Liquid becoming crystal.

Entry 6 - Katarina Ranković
The Shape of a Thinking Thing

People like to think about the shape of a thinking thing. According to Art and Agency: An anthropological theory (Alfred Gell) all around the world and in numerous different places and epochs, artificial objects have been made not only to represent divine entities, but also to instantiate them. These objects, often used in rituals or otherwise consulted on important matters, are or have been assumed by their users to be thinking things, to be in possession of a soul, to have some 'inner light'. So what do these man-made avatars look like?

Some figurines are shaped into humanoid figures, representing the deities or spirits that they incorporate. Some are more abstract in form - ovals, cylinders, box-like things. But they all seem to have something in common, across cultural contexts, and that is that they are hollow, or are made to have some kind of 'inside'. They are vessels. Interiority is a mark of soulfulness, of a thinking thing.
The vessel suggests a 'containment'. Is the soul contained? Are thoughts sequestered like moths caught a jar and fluttering; does the mind flit and spark internally like a light bulb (ping!); are memories collected and stored like papers in a filing cabinet? I wonder if our human intuition about interiority and "the vessel" as the shape of the thinking thing is telling or misleading.

On the one hand, yes; when I look into another creature's eyes, I judge their soulfulness by the depth of their gaze, and seem to find a fellow inmate hidden in the hollow hidden behind them. On the other hand, the vessel sends me searching inside that Other's eye, searching for a kernel of selfhood hidden within the interior - a sacred space in which the true other can be found - but a homunculus model like this can be of no use to one who wishes to understand thinking things - it perpetuates the problem of locating intelligence by infinite regress.

If the shape of a thinking thing were not a vessel, what could it be? Well, an ocean, for sure, can be conceived of as a contained thing, but it is more than that; and to think of the ocean as a character, who, submerged into itself, must feel itself to be perpetually overcome by the underwater humdrum of liquid vibration and frothing sprays of release across its surface, is to think of the ocean and things like it as mediums.

A *medium* is different to a vessel in that its being is only expressed as a reverberation across the *thickness* of its distributed expanse; its consciousness is diffuse and sometimes sleepy and blind to its own machinations. I've been trying to find the perfect shape to talk about a thinking thing as a medium, and I think, for now, that it's a line.

Humour me, a little longer, for a briefly sketched out "string theory of self":

I discovered lines as someone who likes to draw, I discovered them on the page, as traces of the places I inhabited in the universe of the sheet of paper. You know, lines are very subject to contagion. They are, essentially, characterless entities that soak up character at the lightest touch or the faintest suggestion. Yes, they are incredibly suggestive, and buckle gracefully under the weight of a draughtsman's hand, which then gives way to a naked expressiveness sometimes unintended. You can read character in a naked line, which has absorbed the fluttering panic in the draughtsman's passing strokes. Like a seismograph recording the tremors of the earth, a pen records the tremors of an artist's uncertain change of heart to the task of drawing.

Are all thinking things actually something like lines, that quiver to the heartbeat of the world at large, and register in their localities one way of capturing an uncapturable entirety, like a refracted beam in a shattered shard of glass? Are we all lying in wait, like strings on a harp, only coming into thought when we are plucked into a resonating pattern of expression?

Entry 7 - Liz Sales
The Shape of a Thinking Thing

Aleph
1. The first letter of the Hebrew alphabet, with a numerical value of one;
2. A symbol of all the other letters of the alphabet and thus, by some accounts, the universe;
3. A shape whose symmetry symbolizes the concept that everything in the lower world is a reflection of the world above;
4. In mathematics Aleph indicates a higher power of infinity than integer numbers allowing for the concept of a plurality of alephs, or infinities.
5. In Borges story of the same title, the Aleph is a point in space that contains all other points. Anyone who gazes into it can see everything in the universe from every angle simultaneously, with perfect clarity.

Academic Achievement
1. The extent to which a student has attained their long-term educational goal, such as secondary school diplomas and bachelor's degrees represent academic achievement.
2. A hierarchical structure by which to rank one's children.
Antonyms: See Curiosity

Auditory Attention/Working Memory
1. Ms. Sales' auditory working memory for digits measured in the average range overall, and was variable across the three trials that comprise the test. Qualitatively, her performance reflected mild test scatter, which suggested variable attention and/or engagement. In some instances, she was unable to recite any numbers at all and stated, "I missed that."

Book
1. A contained set of information; a universe;
2. A word that has been printed on pages and bound together;
3. A physical objects consisting of a number of sheets bound together (a book of images, a book of stamps, etc.)

4. An intangible or electronic version of a printed book that can be called up on an apparatus such as a personal computer or a hand-held device.
Use: Liz Sales [person] (Book) is indefinitely on loan to its author.

Curiosity
1. An emotion related to inquisitive behaviour such as exploration, examination, and learning. The term can also be used to denote the behaviour itself being caused by the emotion. As this emotion represents a drive to know new things, curiosity is the fuel for all disciplines.
2. Something unusual - perhaps worthy of collecting, like a stuffed piranha.

Executive Function
Given her family history of dementia, Ms. Sales is understandably more vigilant of her cognitive functioning. She is encouraged to obtain an updated sleep study to evaluate whether a CPAP is recommended. Untreated OSA can cause problems with executive functions.

Humour me, a little longer…

Language Functions
Ms. Sales' language functioning performance included 2 errors (58/60 correct). She reported that both words were not in her lexicon.

Nonsense
1. Having no intelligible meaning;
2. Contrary to logic;
3. Affected or impudent conduct;
4. A tool for creating confusion, humour, delight.

Universe
1. [Everything]?;
2. A totality of the known and knowable;
3. One of infinite, self-sustaining cycles that together amount to everything including an infinite number of Brian Greenes.

Entry 8 - Sasha Burkhanova-Khabadze
Meditation (to aleph)

You are letting in a long breath
You are conscious You are letting in a long breath
You are letting out a long breath
You are conscious you are letting out a long breath

In the Universe
where nonsense is the casual way of being
One day
You discover yourself

You start by making sense of the nonsense
that is You
Your funny limbs covered in hair
Too random to keep you warm at night –
as your wolf brothers
Too unsoft to make you a smooth swimmer –
as your whale sisters

In the waters of your deepest dreams
You are fishing for the nonsense objects
They emerge in front of you
They materialise
As you think of them
As soon as you are able to

A book
(That was an easy one)

Curiousity...
(Try little harder)

A boat called Curiousity
(That will do)

Now...Language...?

And the air start vibrating around you

You are letting in a long breath
You are conscious You are letting in a long breath
You are letting out a long breath
You are conscious you are letting out a long breath

It is with your memories how your learn to see
It is with your curiosity how you deal with nonsense
Think of it
See it coming
The blockbusterous marriage of present and past
In the mind of some creature from future

You are letting in a long breath
You are conscious You are letting in a long breath
You are letting out a long breath
You are conscious you are letting out a long breath

In the waters that fail to reflect you
You will find your answer
Go deeper than surface
Let a long breath in
Let it devour your face
The air becomes water
It wets your nonsensical hair
It washes away commonsensical thoughts

You can see language there
set of symbols
used by creatures who shared past
For a creature from future
Neither a whale
Not a wolf
How, then, it translates into words
That which your floundering mind can scarcely encompass

the limitless Aleph

You are letting in a long breath
You are conscious You are letting in a long breath
You are letting out a long breath
You are conscious you are letting out a long breath

Entry 9 - Amanda Rice

To speak of a slippage between the past and the present, neither one species or another, neither a whale nor a wolf, between fossil or rock, living or dead.

An Irish legend recorded by Gerald of Wales in the 12th Century conveys a desire for stone as a material capable of transport across nonhuman spans of time. The dirt between fingers squeezed is a conduit to worlds differently configured. It speaks to the allure of stone and a lithic sublime. But what of stones reified in a more perceptible form; a congealed grit referential of a dried husk which connects us to an ulterior world?

Dust in a bog. Shattered bones. Velvet tines. To slice the earth and reify a beast. Animacy: To give life to; fill with life: the belief that the soul animates the body. The fossil (fossilis: 'Dug Up') is a lithic 'body', both a time traveller and a spark which conveys a deep and multifaceted temporality (Jeffery Jerome Cohen). These petrified remains reveal themselves through exposed earth; set adrift by tides, disintegrating surfaces and by the labour of those who in their 'closeness' to Nature brought forth the traces of the once living (See Primitivism, Beverly Skeggs).

Through the animacy of language and gesture, of holding and through touching, we can tell this oblique story. A didactic expression in the gesture of a hand - spontaneous and immediate, shows how the animal once pitched its head back, one hoof in the pit, for now, barely agile. Four figures stand in a circle in a magnolia room, with fingers on the void of the pulse. They push the bones back and forth, inscribing a new language, a hybrid lexicon of a broken animal which walks though the silken mud of an indiscernible past and a dialectical present - neither one thing nor another.

'Communicative meaning is always, in its depths, affective; it remains rooted in the sensual dimension of the experience, born of the body's native capacity to resonate with other bodies and with the landscape as a whole. Linguistic meaning is not some ideal and bodiless essence that we arbitrarily assign to a physical sound or word and then toss out into the "external" world. Rather, meaning sprouts in the very depths of the sensory world, in the heat of meeting, encounter, participation' (David Abram)

Entry 10 - Nina Davies

As she approached I soon realised she was one of them. I could tell by the way her body looked as though it was moving through molasses. So slow and controlled. But what really gave it away was the rippling gestures of her face. I knew she wouldn't understand what I was saying but I spoke none-the-less. "I'm sorry but I won't understand you". As if she would understand me back. I shook my head and put my hands in front of me slightly waving them to indicate that she shouldn't bother communicating with me.

She seemed to register my movement, but not in the way I intended her to. She smiled, but just as she smiled she slowed her movement right down to a point where she could have been moving in slow motion. Her smile was incredibly articulate. And her hands mirrored the gesture I had just done.

Maybe that gesture was lost in translation. Maybe I had just made a hilarious joke without realising it. How would I know? Maybe she was asking me what I meant by the head shaking and waving hands.

She sped up and walked over to me at a regular pace. She kept smiling. I found the whole thing strange up until I realised that I too was smiling. I had been all along. I only realised this because when she got really close to me she stopped smiling. Her eyebrows furrowed. And without thinking so did mine.

Why did she stop smiling? Before I could figure out why she stopped her face rippled through a series of gestures. Her hands weaved through a series of patterns. I don't know why but I tried to do the same thing as her. It was maybe a way to show her that I was confused. I had no idea what she was trying to communicate. But she smiled one last time and walked away.

As she walked away I felt as though she understood that I didn't understand her. An interaction.

Entry 11 - Jo Pester

A list of possibly related thoughts.

A hand-held LED light designed for firefly communication, that is flashed quickly on and off with your thumb. If you learn specific flash patterns and come across a firefly from the corresponding species, the two of you can have an interaction based on mimicry and following. Female fireflies have been known to impersonate fireflies from different species so as to lure them in for an evening meal.

A video game released in 2006, one of the first launched on a new generation of home consoles with online connectivity and improved graphical capacity. Designers seeking to create more realistic environments used the processing power to draw bullet holes in objects caught in gunfire. The unintended consequence of this was that players could write rudimentary messages to one another across walls, despite the game not having a formal means for communicating. Due to limitations of computing memory, the bullet holes would fade and disappear after a few minutes, shaping the nature of interactions within the game in relation to time and space.

A set of rules and patterns present in all human languages. Communication and language are embodied, shaped through the process of evolution and environmental constraints. As the laws of physics and perhaps the rules of evolution are the same throughout the universe, it's possible the rules of grammar could be too.

A recording of a dolphin whistle that sounds identical to a wolf's howl when slowed down.

A message sent into the cosmos by a team of humans that is, by some colossal stroke of luck, intercepted by extraterrestrials. By an even more significant stroke of luck, the message is intelligible to them. The communication takes thousands upon thousands of years to reach the aforementioned aliens, and just as long for the response to return to Earth. Would the human's ancestors still be able to decode the original message sent into space, let alone its response?

A discovery of 32 abstract shapes drawn on cave walls, reoccurring across Europe during a 30,000 year timespan.

A promising recording of radio signals received from space in 1899 that sound similar to whale song. Whale song follows many of the same rules and patterns found in all human languages, for example rhyme-like features. These radio signals turned out to have been the result of kilometric signals from Jupiter. Can we draw lines between intelligent and non-intelligent communication?

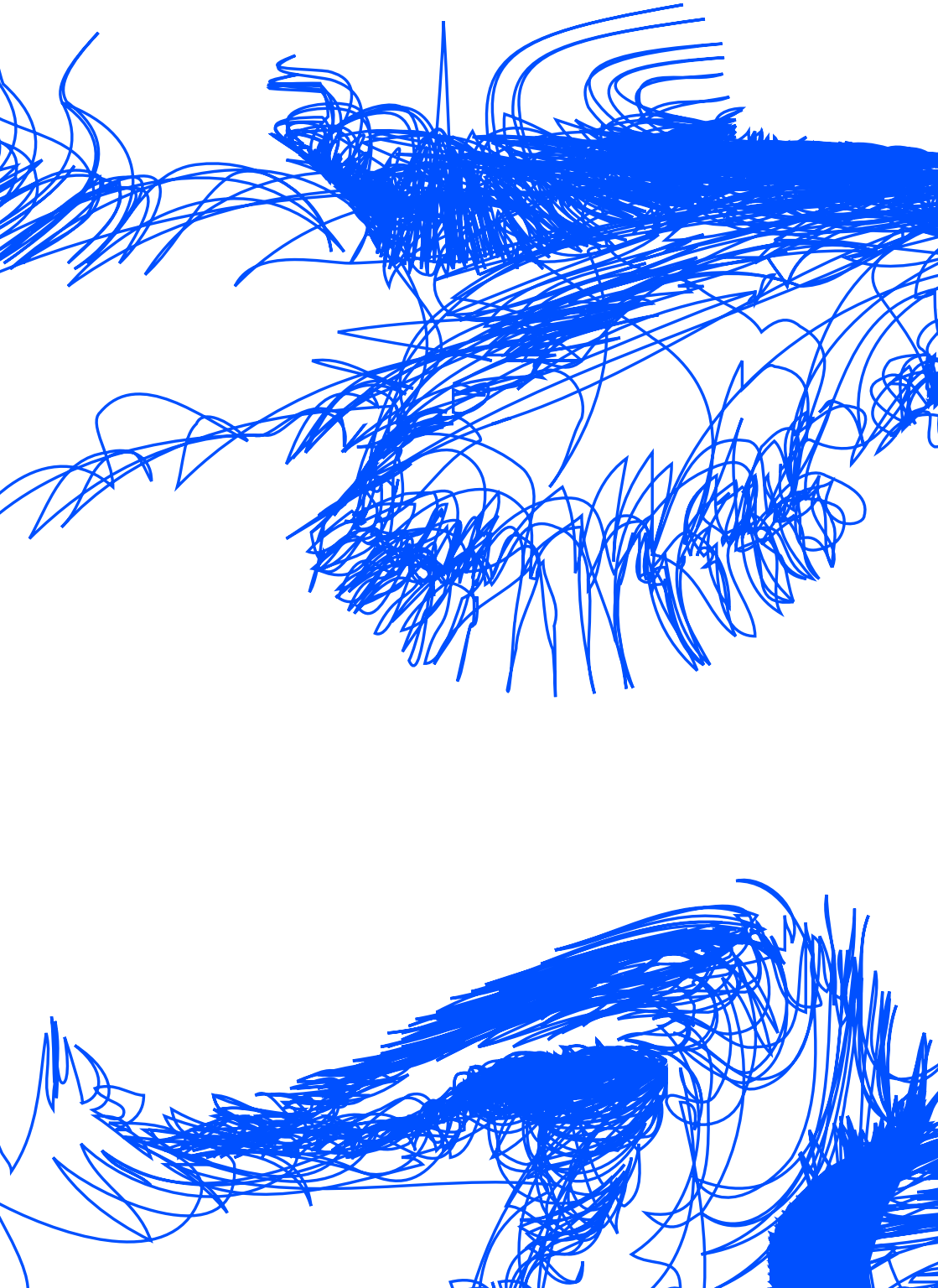
A series of geometric shapes dug into the Sahara desert in the nineteen-hundreds and filled with burning Kerosene, hopefully bright enough to be observed by aliens on the Moon to signal human intelligence.

A visually complex pattern carved into the sand by a pufferfish through the medium of dance.

A perfectly formed equilateral triangle in the space between Jupiter, the Sun and the Trojan asteroids.

Entry 13 - Annabelle Craven-Jones
Remote Mind Games

You have been chosen to become part of an economy of lack>
You did not respond in a way that is considered sufficient or normative>
You are diagnosed as unwell>
[]
We thought that non-local therapeutic interactions would help repair her mind>
We thought that our voices could constitute this outside as an unintrusive guide>
She thought that they thought she could not perceive this>
They thought that she was not aware that her memory was somehow impaired>
She thought that they thought that she needed symbolic reminders in the form of a 'sideways semiotics', an oblique outside imaged as countless anamorphic skulls>
They thought that she no longer responded to an intact inner subjective metamodel: that she perhaps no longer observed one>
They pursued a mimesis of a collective therapist and a schema sourced by tracking her online searches>
She thought that they were unable to perceive that there is no standard model without images>
As they continued to pursue his virtual schema, disregarding a deepening violation of privacy, a psychic territory emerges between them>



@e_artsprojects

exposedartsprojects.com

hello@exposedartsprojects.com

catalogue editors: Vanessa Giorgo & Georgia Perkins

catalogue art&design: Josefina Nelimarkka