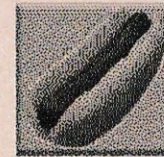




D.O.T.T.D



Anna Eyler & Nicolas Lapointe

*Thesis Defense
2020 - University of Concordia
Faculty of Arts - Studio Arts
Thesis Advisor - Kelly Jazvac*

MMXX

DEFINITIONS

techno-demonology, n.

An understanding of the ways that technologies increasingly confront us as indifferent or malign agencies.

divination, n.

The practice of seeking knowledge of the future or the unknown by supernatural means.

artificial intelligence, n.

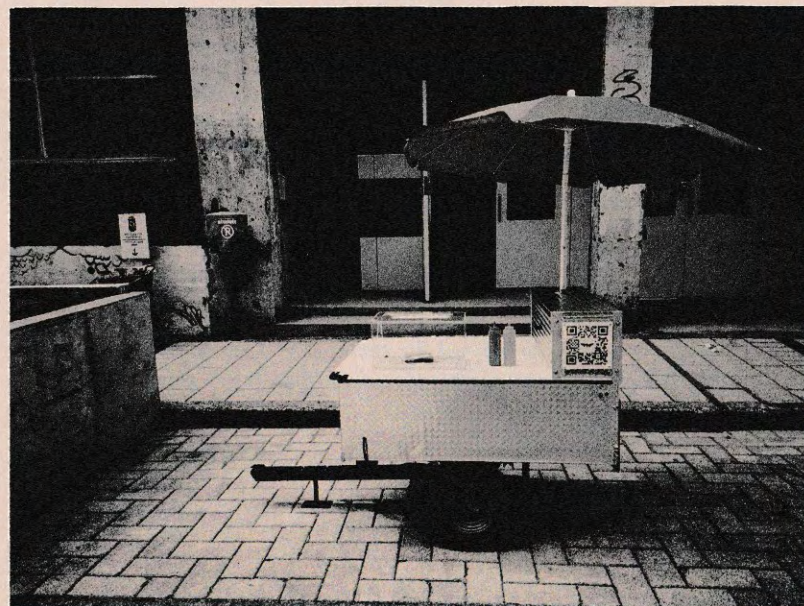
The theory and development of computer systems able to perform tasks that normally require human intelligence, such as visual perception, speech recognition, decision-making, and translation between languages.

augmented reality, n.

An interactive experience of a real-world environment where the objects that reside in the real world are enhanced by computer-generated perceptual information, sometimes across multiple sensory modalities, including visual, auditory, haptic, somatosensory and olfactory.



screenshot, D.o.t.T.D mobile app (iOS)



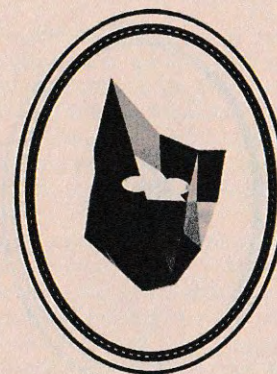
installation view, D.o.t.T.D, Fonderie Darling, 16 July 2020

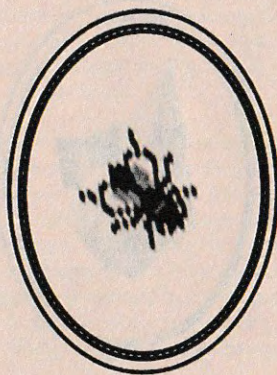
ANNA EYLER

As life moves more and more into virtual spaces, I am interested in the ways that digital technology influences our relationship to the natural world. Through a combination of sculpture and new media, I explore emerging forms of technological nature; that is, how technology mediates, augments, or simulates depictions of the natural world. I look to the materiality of the screen---as both portal and container---in an effort to probe this changing relationship. I focus on the porous boundary between virtual and actual space, looking to materialize the digital and dematerialize the physical. Drawing on the visual vocabularies of science fiction, nature documentaries, and online virtual worlds, my work speaks to the new ways that we experience nature in a contemporary context, examining the gains and losses therein.

The materiality of the digital is a core dimension of my practice, as I bring forms and materials from the physical world into virtual space and back again. Using 3D modelling software, I simulate and deconstruct objects from the natural world and embed them within virtual environments. Documented through looping videos, digital subjects are animated in unexpected ways that trouble their apparent material identities. At times, their forms are flexible and geometric, and at others, rigid and organic. In certain works, these virtual subjects are embedded in digital biospheres. In others, they are extracted from their "natural habitats" and forced to negotiate the void of digital space.

My recent work is centred on how we imagine and inhabit virtual spaces. I am interested in the ways that the global media industry---from cinema to video games---informs our online interactions, with particular attention to how real life power imbalances leak into virtual space, both in terms of design and use. At the same time, virtual spaces can operate as platforms for playful subversion and pointed resistance. Focusing on multiplayer online worlds and games, I examine virtual spaces as sites of emergence, where participant interactions exceed prescribed game dynamics and relationships. Although our visions of virtuality are deeply conditioned, I consider how online environments can function as spaces for radical imaginings of the future, both in-game and out.





NICOLAS LAPOINTE

Through kinetic sculpture and video, my work probes the relationship between digital technology and the mystical-occult. I am interested in looking beyond the utilitarian dimensions of technology to instead acknowledge its role as a complex cultural apparatus that profoundly influences our ways of knowing and being in the world.

Moving at almost imperceptible speeds, my works operate through a process of slow reveal in an effort to trouble the immediacy and efficiency expected of technology. I construct apparatuses to perform quotidian rituals and acts of nature. In a playful reversal of expectations, technology functions not to make simple actions more efficient or economical, but rather, more elusive and enigmatic. By conflating the artificial and the natural, I explore the complex relationship between nature, technology, and spirituality.

I consider cyberspace---in its immateriality, atemporality, and connectivity---as a convergence of the technological/mystical. In my recent work, I seek to create a dialogue between the virtual and the actual. Screens function as windows onto computer-generated environments, conflating the architectures of physical and virtual spaces. At the same time, stark, mechanical structures recall the polish and precision of industrial and scientific production. By appropriating the visual language of science and combining it with esoteric content, I aim to open up a dialogue on mysticism and authenticity in the digital age.

```

function generateSentencePlease(){

//numbers
var num1 = int(random(2, 10));
var num2 = int(random(1000, 10000));
var num3 = int(random(5000, 50000));
var num4 = int(random(3000, 10000));
var numDegree = int(random(0, 360));
var nums = int(random(2,20));

//mystical prophecies
let mysticalSourcecFull1 = [random(mysticalSourcecsp) + ' ' + random(mysticalVerbss)]
let mysticalSourcecFull1 = [random(mysticalSourcecs) + ' ' + random(mysticalVerbssp)]
let mysticalSources = [random(mysticalSourcecFull1), random(mysticalSourcecFull1)]

//variables
let PR1a = [random(ProphecyPos1)]
let PR1b = ['ID #' + num2 + ' ' + random(PR1a) + ' ' + random(indefiniteAdjectives) + ' ' + random(numericalOrder) + ' ' + random(attempts) + ' ' + 'for' + ' ' + num1 + ' ' + random(times) + ' ' + '']

let PR2a = [random(ProphecyPos2)]
let PR2b = [random(ProphecyElectroArea) + ' ' + num1 + ' ' + random(PEArea)]
let PR2c = ['ID #' + num2 + ' ' + random(PR2a) + ' ' + random(PR2b) + ' ' + '']

let PR8a = [random(ProphecyPos2)]
let PR8b = [random(ProphecyElectroArea) + ' ' + num1 + ' ' + random(PEArea)]
let PR8c = ['ID #' + num2 + ' ' + random(PR8a) + ' ' + random(PR8b) + ' ' + '']

let PR3a = [random(distressa) + random(distressb)]
let PR3b = [random(PR3a)]

let PR4 = ['ID #' + num2 + ' ' + random(ProphecyPos2) + ' ' + random(ProphecyElectroTime) + ' ' + num5 + ' ' + random(times) + ' ' + '']

let PR5a = ['ID #' + num2 + ' ' + random(ProphecyPos3b1) + ' ' + num1 + ' ' + random(ProphecyPos3b2) + ' ' + num5 + ' ' + random(times) + ' ' + '']
let PR5b = ['ID #' + num2 + ' ' + random(PR5a) + ' ' + ' ' + random(ProphecyPos3b2) + ' ' + ' ' + 'for' + ' ' + num5 + ' ' + random(times) + ' ' + '']

let PR6a = ['ID #' + num2 + ' ' + random(ProphecyPos3a) + ' ' + random(ProphecyPos3c1) + ' ' + random(ProphecyPos3c2) + ' ' + ' ' + random(PR6a) + ' ' + 'within' + ' ' + num5 + ' ' + random(times) + ' ' + '']
let PR6b = ['ID #' + num2 + ' ' + random(ProphecyPos3a) + ' ' + random(ProphecyPos3c1) + ' ' + random(ProphecyPos3c2) + ' ' + 'by the next ' + ' ' + random(moonPhases) + ' ' + 'moon. ' + '']

let PR7a = ['A' + ' ' + random(propheticAdjectives) + ' ' + random(technobibliophilia) + ' ' + random(actionVerbs) + ' ' + random(prepositions) + ' ' + 'the' + ' ' + random(directions) + ' ' + 'ern' + ' ' + random(parcel) + ' ' + '']
let PR7b = ['A' + ' ' + random(propheticAdjectives) + ' ' + random(technobibliophilia) + ' ' + random(actionVerbs) + ' ' + random(prepositions) + ' ' + 'the' + ' ' + random(orientations) + ' ' + '']
let PR7c = [random(mysticalSources) + ' ' + random(mysticalPreps) + ' ' + random(mysticalSites) + ' ' + '']
let PR7d = [random(PR7a), random(PR7b), random(PR7d)]

let PR8 = ['ID #' + num2 + ' ' + random(ProphecyPos3a) + ' ' + random(ProphecyPos4)]

let prognosis = [random(PR1b), random(PR2c), random(PR3b), random(PR4), random(PR5a), random(PR6c), random(PR8)]

//full output structure
let fortune =
//Enabling ID # 7566...
random(verbCaps) + 'ing' + ' ' + 'ID #' + num2 + '...' +
'\n' + '\n' +

//6125MB implemented.
num4 + random(storage) + ' ' + random(technoVerbs) + 'ed.' + ' ' +

//5125 propitious outcomes systematized.
' ' + num3 + ' ' + random(outcomes) + ' ' + 'outcomes' + ' ' + random(technoVerbs) + 'ed.' + ' ' + random(pauses) +
'\n' + '\n' +

//A dark tide descends beyond the southeastern zone.
random(PR7c) +
'\n' + '\n' +

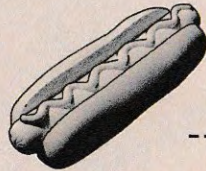
//ID #7566 should attempt to turn off any wifi devices for at least 4 weeks.
random(prognosis) ;

//text formatting
fortune =
fortune.replace(fortune.charAt(0),
fortune.charAt(0).
toLowerCase());
text(fortune, 12, height/2)

}

```





D.o.t.T.D (dance of the techno-demons) exists at the interstices of the natural, technological, and the sacral worlds. From early animistic to modern-day societies, mysticism and technology have been intimately interconnected, yet our ideas of the sacred have shifted alongside our tools. The Western sacred no longer lives in the rocks, trees, and rivers, but has moved to more amorphous terrains. Has the evacuation of these supernatural agencies from the natural world opened it up to technological exploitation and destruction? Or are we bearing witness to the rise of new forces, what sociologist Bronislaw Szerszynski calls techno-demons? When our technologies become ends in themselves, or when they set off unpredictable chains of consequences, they become seemingly autonomous forces, shaping our lives in untold ways. As technology assumes an ever-increasing presence in our lives, how can we form new relationships with our digital kin? In the graduating exhibition of Anna Eyler and Nicolas Lapointe, we are confronted with the creatureliness of technology, while simultaneously asked to question its limitations. D.o.t.T.D (dance of the techno-demons) speaks to humanity's enduring pursuit of a higher power, questioning the ways that technology has been---and continues to be---implicated in this pursuit.

Combining an AR application, website, and performative installation, D.o.t.T.D reflects on humanity's need for meaning in the face of technological uncertainty. Bringing together equal parts nostalgia and humour, this work hyperbolizes the relationship between consumption, technology, and anxiety. D.o.t.T.D features a mobile food cart which is periodically activated by the artists over the course of the summer, who prepare and serve augmented reality hot dogs to participants. Through a custom application accessed via QR code, participants receive a unique prognostication on their own smartphones or tablets. Each prognostication is the product of an artificially intelligent hotdog techno-demon, which is accessed through the digital medium. Ranging from the sincere to the absurd, these "fortunes" are both meditations on collective anxiety and speculations on our shared future. By inviting participants to in turn consume their own virtual prophecies, the artists question how we might get closer to the digital divine, while acknowledging the ephemeral union inherent to all consumption.

D.o.t.T.D. simultaneously occupies the hallucinatory space of the Internet. Referencing 1990s web aesthetics, D.o.t.T.D hearkens back to utopian visions of the net. Despite the claims of cyber-enthusiasts, however, our online environment has not flourished into a democratic techno-utopia, but rather, it has become a complex material and immaterial site dominated by global market capitalism. Our virtual worlds and digital devices at first appear to satisfy our needs and desires, but ultimately, their algorithmic ends are not our own. But even if the web has failed to deliver on its promise, perhaps there is still room for virtual redemption? cart At www.dottd.net/, participants are invited to consult the digital oracle from anywhere in the world. By uploading an image of a hotdog, participants receive a speculation on their digital future generated by an A.I. entity. Meanwhile, an archive on the site displays every sausage-induced fortune, offering a snapshot of our collective future. In its transmedial nature, D.o.t.T.D operates somewhere between mythology and corporate brand. Gliding from the physical to the virtual and back again, the techno-demons of D.o.t.T.D---at once beyond our understanding but also deeply familiar---ask us to reconsider the faith that we place in technology---both old and new---while offering some level of intimacy with our digital kin.



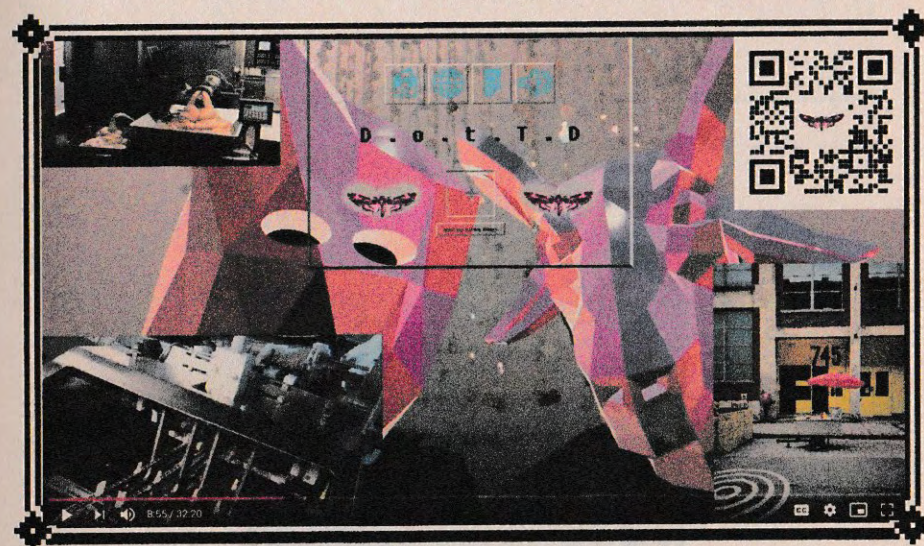
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artists livestream via Facebook Live, 16 July, 2020.



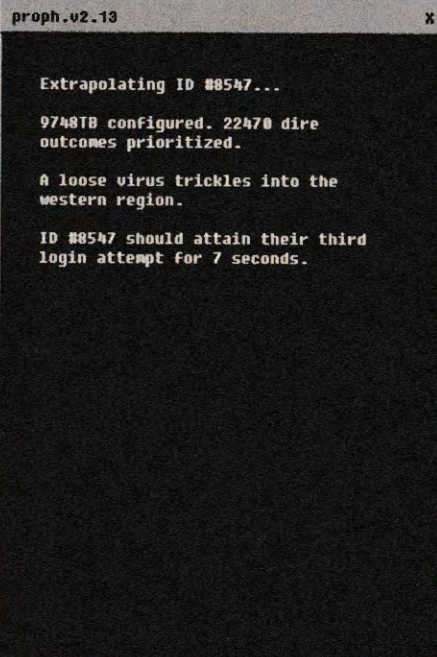
D . o . t . T . D



Builing nothing image...



www.dottd.net - home page



www.dottd.net - prophetic modal

D.o.t.T.D



D.T.J.O.D



ID# 10794 7 8 2020 17:26

Configuring ID #10794...

12949MB calibrated. 31333 propitious outcomes evaluated. Remain calm...

A gossamer virus smoulders across the x-y-z axis.

ID #10794 should virtually cleanse all electronics within an area of 9 blocks squared.



ID# 10919 7 8 2020 17:23

Configuring ID #10919...

11495GB recovered. 21593 auspicious possible outcomes programmed.

A tender cell cascades across the northwestern net.

ID #10919 is advised to archive all e-mails including the letter "r" within 8 seconds.



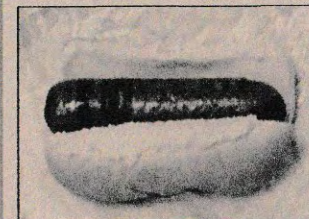
ID# 8547 7 8 2020 13:50

Extrapolating ID #8547...

9748TB configured. 22470 dire outcomes prioritized.

A loose virus trickles into the western region.

ID #8547 should attain their third login attempt for 7 seconds.



ID# 4702 6 8 2020 20:24

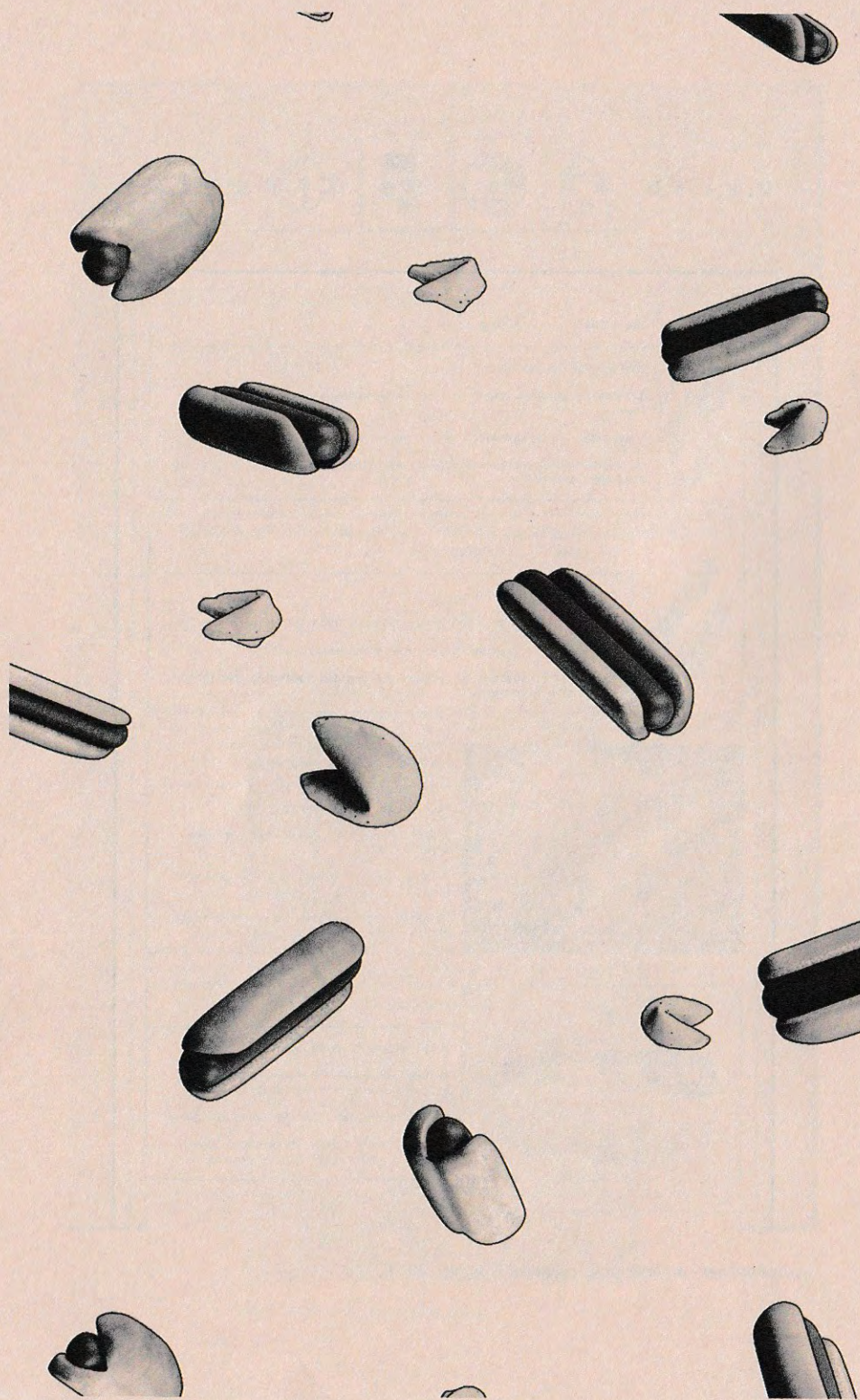
Replicating ID #4702...

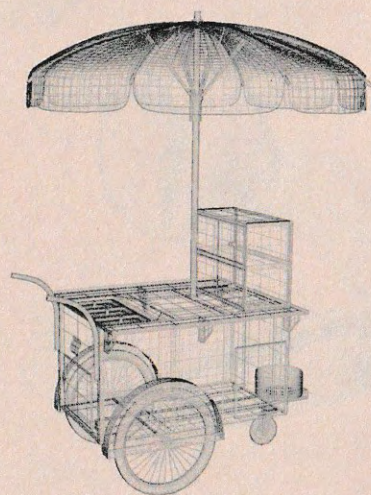
6515MB networked. 35102 propitious outcomes corrected. Calibrating...

A soft web blows into the cross section.

ID #4702 should turn off all LED lights within a radius of 9 blocks squared.

www.dottd.net - archive page, accessed 7 August, 2020





THANK YOU

Kelly Jazvac

Conan Lai

Jean-François Robin

Fonderie Darling

