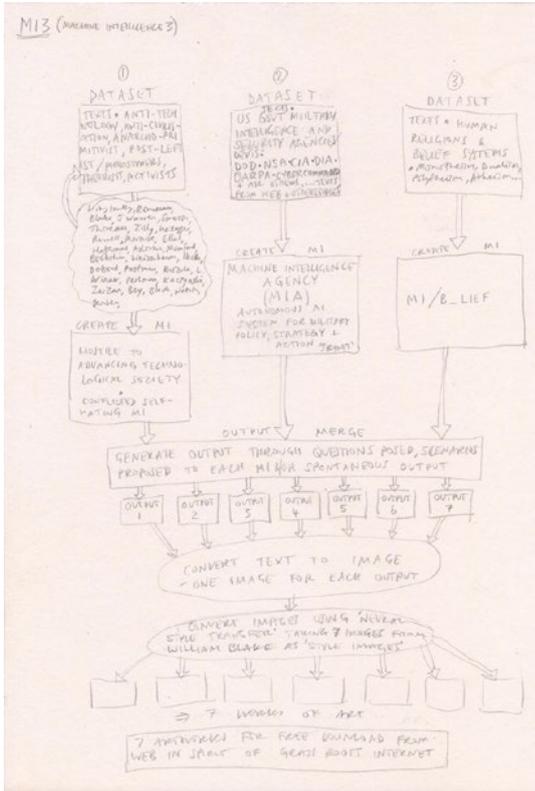


Suzanne Treister

MI3 project, 2018



MI3 diagram/algorithm/set of instructions for Google MI (Machine Intelligence) to implement project.

Process

A. Machine Intelligence at Google data sweeps online material, compiling 3 datasets, in order to create and train 3 independent self learning Machine Intelligences.

Dataset 1. From recent and historical books and texts by writers critical of the technological society; e.g. Jean-Jacques Rousseau, Ralph Waldo Emerson, Henry David Thoreau, Henri Zisly, Martin Heidegger, Theodore Adorno and Max Horkheimer, Jacques Ellul, Lewis Mumford, Joseph Weizenbaum, Ivan Illich, Guy Debord, Neil Postman, Langdon Winner, Fredy Perlman, Theodore Kaczynski, John Zerzan, David Watson, Hakim Bey, Bob Black and Derrick Jensen.

To create and train a self-critical Machine Intelligence.

Dataset 2. From all US military departments' documents.

To create and train an autonomous Machine Intelligence for determining military policy, strategy and action.

Dataset 3.

From all online texts on religious belief systems.

To create and train a Machine Intelligence with multiple religious beliefs.

B. Data output by the 3 Machine Intelligences is synthesised and collated by Google MI into 7 bodies of text.

C. These 7 text outputs are converted by Google MI into 7 images.

Outcome

D. Google MI converts the 7 images via Neural Style Transfer, using 7 selected works by artist William Blake as Style Images to create 7 new works of art.

E. In the spirit of the grass roots internet of the 1990s the 7 artworks are presented here for copyright free download and print.

The works are images containing the original source data of their own making, ghosts of the 3 created Machine Intelligences transmuted into the style of a dead luminary artist, visions which may travel into the future, inserting themselves into homes and spaces across the globe, witnesses, for an unascertainable time span, of whatever is to come.



CLICK ON AN IMAGE ABOVE FOR HIGH RES DOWNLOAD PAGE

<p>Notes:</p> <p>Machine Intelligence at Google https://research.google.com/pubs/MachineIntelligence.html</p> <p>Artists and Machine Intelligence AMI is a program at Google that brings artists and engineers together to realize projects using Machine Intelligence. By supporting this emerging form of artistic collaboration we open our research to new ways of thinking about and working with intelligent systems. https://ami.withgoogle.com/</p> <p>Artists and Machine Intelligence blog https://medium.com/artists-and-machine-intelligence</p> <p>Artists and Machine Intelligence AMI is a program at Google that brings together artists and engineers to realize projects using Machine Intelligence. Works are developed together alongside artists' current practices and shown at galleries, biennials, festivals, or online. https://medium.com/artists-and-machine-intelligence/what-is-ami-96cd9ff49dde</p> <p>Skyнет (Terminator) https://en.wikipedia.org/wiki/Skyнет_(Terminator)</p> <p>Elon Musk worries Skyнет is only five years off, cnet, November 19, 2014 https://www.cnet.com/news/elon-musk-worries-skyнет-is-only-five-years-off/</p>	<p>Artistic Style Transfer with Convolutional Neural Network https://medium.com/data-science-group-iitr/artistic-style-transfer-with-convolutional-neural-network-7ce2476039fd</p> <p>Neural Artistic Style Transfer_A Comprehensive Look https://medium.com/artists-and-machine-intelligence/neural-artistic-style-transfer-a-comprehensive-look-f54d8649c199</p> <p>Collaborating with intelligent machines, by Lucy Sollitt, Apr 21, 2017 https://medium.com/intersections-arts-and-digital-culture-in-the-uk/collaborating-with-intelligent-machines-cb5ecf32c98d</p> <p>How the CIA made Google, By Nafeez Ahmed Part 1, Jan 22, 2015 https://medium.com/insurge-intelligence/how-the-cia-made-google-e836451a959e</p> <p>How the CIA made Google (Why Google made the NSA), INSURGE intelligence, By Nafeez Ahmed Part 2 https://medium.com/insurge-intelligence/why-google-made-the-nsa-2a80584c9c1</p> <p>Google's DeepMind https://deepmind.com/about/</p> <p>Google's Tensorflow https://www.tensorflow.org/</p>	<p>Interview between Suzanne Treister and Kenric McDowell at Google Machine Intelligence</p> <p>Towards a Poetics of Artificial Superintelligence, by Nora N. Khan, Sep 25, 2015 https://medium.com/after-us/towards-a-poetics-of-artificial-superintelligence-ebff11d2d249</p> <p>Romanticism emerged as a response to the disillusionment with the Enlightenment values of reason and order in the aftermath of the French Revolution of 1789. ...As articulated by the British statesman Edmund Burke in a 1757 treatise and echoed by the French philosopher Denis Diderot a decade later, "all that stuns the soul, all that imprints a feeling of terror, leads to the sublime." https://www.metmuseum.org/toah/hd/roma/hd_roma.htm</p> <p>William Blake (28 November 1757– 12 August 1827) was an English poet, painter, and printmaker. Largely unrecognised during his lifetime, Blake is now considered a seminal figure in the history of the poetry and visual arts of the Romantic Age. What he called his prophetic works were said by 20th-century critic Northrop Frye to form "what is in proportion to its merits the least read body of poetry in the English language". His visual artistry led 21st-century critic Jonathan Jones to proclaim him "far and away the greatest artist Britain has ever produced". In 2002, Blake was placed at number</p>	<p>38 in the BBC's poll of the 100 Greatest Britons. Although he lived in London his entire life (except for three years spent in Felpham), he produced a diverse and symbolically rich oeuvre, which embraced the imagination as "the body of God" or "human existence itself". Although Blake was considered mad by contemporaries for his idiosyncratic views, he is held in high regard by later critics for his expressiveness and creativity, and for the philosophical and mystical undercurrents within his work. His paintings and poetry have been characterised as part of the Romantic movement and as "Pre-Romantic". Reverent of the Bible but hostile to the Church of England (indeed, to almost all forms of organised religion), Blake was influenced by the ideals and ambitions of the French and American Revolutions. Though later he rejected many of these political beliefs, he maintained an amiable relationship with the political activist Thomas Paine; he was also influenced by thinkers such as Emanuel Swedenborg. Despite these known influences, the singularity of Blake's work makes him difficult to classify. The 19th-century scholar William Rossetti characterised him as a "glorious luminary", and "a man not forestalled by predecessors, nor to be classed with contemporaries, nor to be replaced by known or readily surmisable successors". https://en.wikipedia.org/wiki/William_Blake</p>
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Commentary

Through Google Machine Intelligence department's use of the set of instructions to execute MI3, the work becomes a co-evolved project between Google, the US military and myself, as complicit co-authors.

The aim of this project is for Google Machine Intelligence to synthesise:

- Recent and historical critical writing re futures of technology
- Military imperatives to develop advanced AI based cyber warfare and 'skynet' style autonomous AI system (through managed co-evolution with companies such as Google)
- Human religious belief systems

into works of Romantic art in the style of British artist William Blake, conceptually synthesising, 'neutralising' and transmuting these critical issues and powerful forces into art, whilst invisibly retaining the original material in the images' source codes.

web version: <http://www.suzannetreister.net/IDNWTMGA/MI3.html>

Suzanne Treister studied at St Martin's School of Art, London (1978–81) and Chelsea College of Art and Design, London (1981–82). Having lived in Australia, New York and Berlin, she is now based in London. Initially recognized in the 1980s as a painter, she became a pioneer in the digital/new media/web-based field from the beginning of the 1990s, making work about emerging technologies, developing fictional worlds and international collaborative organisations. Utilising various media, including video, the internet, interactive technologies, photography, drawing and watercolour, Treister has evolved a large body of work that engages with eccentric narratives and unconventional bodies of research to reveal structures that bind power, identity and knowledge. Often spanning several years, her projects comprise fantastic reinterpretations of given taxonomies and histories that examine the existence of covert, unseen forces at work in the world, whether corporate, military or paranormal. An ongoing focus of her work is the relationship between new technologies, society, alternative belief systems and the potential futures of humanity.

In recreating a Romantic art for the public, the aim is not to assert the originality of the artist, to fuel a pure aestheticism or induce nationalisms or conservatisms as Romantic art of the past has done, but to produce a Post-Political-Romanticism, making a space for visions of a post-sublime, in this case formed in the style of a pre-existing luminary artist. These works are *visions* containing the original source data of their own making intended to illuminate and effect change simultaneously through their visuality and the historical trajectories of their encoded source content. They are visions that will travel into the future, inserting themselves as images into homes and architectures across the globe, themselves witnesses of all that is to come.

The title *MI3* refers primarily to the three dataset categories (Machine Intelligence x 3) but also to the three co-authors (Google, the US military and myself) and to the numerical naming system of British Intelligence Agencies (eg MI5 stands for Military Intelligence 5).