Artist Talk with Tristan Espinoza on January 15, 2021 Transcript

1
00:00:01,920 --> 00:00:07,200
Okay. Hello everyone,

2
00:00:03,919 --> 00:00:09,360
my name is Jamie Costa and I am the

3
00:00:07,200 --> 00:00:11,120
Gallery Experience Associate at the Los

4
00:00:09,360 --> 00:00:14,040
Angeles Municipal Art

5
00:00:11,120 --> 00:00:17,440
Gallery, and we're excited to kick off

6
00:00:14,040 --> 00:00:20,000
2021 with our new virtual exhibition,

7
00:00:17,440 --> 00:00:21,439
Index Interiors, which again, just went

8
00:00:20,000 --> 00:00:23,439
live yesterday.

9
00:00:21,439 --> 00:00:26,160
And we're really excited to have

10
00:00:23,439 --> 00:00:29,679
exhibition artist Tristan Espinosa

11
00:00:26,160 --> 00:00:32,880
here to talk about their new work in the

12
00:00:29,679 --> 00:00:37,040
show. Before I hand it over

13
00:00:32,880 --> 00:00:40,320
to Steve, I do have a few housekeeping

14
00:00:37,040 --> 00:00:41,920
bits that I wanted to go over really

15
00:00:40,320 --> 00:00:43,680
quickly.

16
00:00:41,920 --> 00:00:45,280
The first being, please make sure your

17
00:00:43,680 --> 00:00:48,160
microphone is

18
00:00:45,280 --> 00:00:50,079
muted during the speaker's presentation.

19
00:00:48,160 --> 00:00:50,879
We'll have a few minutes toward the end

20
00:00:50,079 --> 00:00:55,120
of the program

21
00:00:50,879 --> 00:00:56,239
for a Q&A, so if you have any questions

22
00:00:55,120 --> 00:00:59,520
that you think of

23
00:00:56,239 --> 00:01:00,000

during Tristan's presentation, feel free

24
00:00:59,520 --> 00:01:03,039
to

25
00:01:00,000 --> 00:01:06,640
enter them into the chat, or

26
00:01:03,039 --> 00:01:08,640
you can ask Tristan yourself

27
00:01:06,640 --> 00:01:10,000
when that time comes toward the end of

28
00:01:08,640 --> 00:01:12,159
the program.

29
00:01:10,000 --> 00:01:13,760
And also, just as another reminder, the

30
00:01:12,159 --> 00:01:16,400
program is being recorded

31
00:01:13,760 --> 00:01:18,320
so that it can be made available on

32
00:01:16,400 --> 00:01:21,119
LAMAG's website at a

33
00:01:18,320 --> 00:01:22,479
later date. And with that, I'm happy to

34
00:01:21,119 --> 00:01:25,119
pass it on to

35
00:01:22,479 --> 00:01:26,080
LAMAG's curator, Steve Wong, who will

36
00:01:25,119 --> 00:01:30,159
briefly talk about

37
00:01:26,080 --> 00:01:31,520
the exhibition and introduce Tristan.

38
00:01:30,159 --> 00:01:34,000
Sure, thank you Jamie for the

39
00:01:31,520 --> 00:01:36,400
introduction. I did want to thank you all

40
00:01:34,000 --> 00:01:38,079
for spending a Friday afternoon with us.

41
00:01:36,400 --> 00:01:38,799
It is beautiful outside. I was just

42
00:01:38,079 --> 00:01:40,880
outside,

43
00:01:38,799 --> 00:01:42,799
so I do appreciate it even more that

44
00:01:40,880 --> 00:01:44,880
you're in front of a computer screen

45
00:01:42,799 --> 00:01:47,759
on this program. It should be a fabulous

46
00:01:44,880 --> 00:01:50,640

program with Tristan Espinoza.

47
00:01:47,759 --> 00:01:50,960
I wanted to thank the staff too here,

48
00:01:50,640 --> 00:01:52,799
uh,

49
00:01:50,960 --> 00:01:54,079
everyone a part of the curatorial

50
00:01:52,799 --> 00:01:54,799
team, but also everyone at the Los

51
00:01:54,079 --> 00:01:57,119
Angeles

52
00:01:54,799 --> 00:01:58,640
Municipal Art Gallery who have made this

53
00:01:57,119 --> 00:02:00,640
show even possible,

54
00:01:58,640 --> 00:02:02,479
and the series of shows. And I also want

55
00:02:00,640 --> 00:02:03,680
to thank Department of Cultural Affairs,

56
00:02:02,479 --> 00:02:06,399
which we are part of,

57
00:02:03,680 --> 00:02:07,600
but their work, especially Gabriel, in

58
00:02:06,399 --> 00:02:10,879
helping promote this

59
00:02:07,600 --> 00:02:13,840
exhibition. There's a few things

60
00:02:10,879 --> 00:02:14,400
that I wanted to talk about before I

61
00:02:13,840 --> 00:02:16,319
introduce

62
00:02:14,400 --> 00:02:17,920
Tristan, who will walk us through their

63
00:02:16,319 --> 00:02:21,599
new work, *perennial.*

64
00:02:17,920 --> 00:02:22,000
This is a part of a series of four

65
00:02:21,599 --> 00:02:25,280
solo

66
00:02:22,000 --> 00:02:28,480
exhibitions for winter season,

67
00:02:25,280 --> 00:02:31,280
and as Jamie had mentioned,

68
00:02:28,480 --> 00:02:32,879
Tristan's is now up and live, so

69
00:02:31,280 --> 00:02:33,599

definitely check out the link in the

70
00:02:32,879 --> 00:02:36,560
chat

71
00:02:33,599 --> 00:02:37,840
or go to our website, lamag.org, to see

72
00:02:36,560 --> 00:02:39,599
his show.

73
00:02:37,840 --> 00:02:41,360
But also in the series of shows coming

74
00:02:39,599 --> 00:02:45,599
up, February 4th

75
00:02:41,360 --> 00:02:49,200
we have Panteha Abareshi, March 4th

76
00:02:45,599 --> 00:02:51,360
we do have Maru Garcia coming up, and

77
00:02:49,200 --> 00:02:52,879
we're going to close it out with

78
00:02:51,360 --> 00:02:55,680
Alexander Dorriz

79
00:02:52,879 --> 00:02:55,920
opening—and all of these projects

80
00:02:55,680 --> 00:02:58,319
and

81
00:02:55,920 --> 00:03:00,080
installations are what will be online

82
00:02:58,319 --> 00:03:01,840
and accessible through our website of

83
00:03:00,080 --> 00:03:04,959
course, due to Covid.

84
00:03:01,840 --> 00:03:06,640
As a reminder, nothing is currently in

85
00:03:04,959 --> 00:03:08,800
our physical gallery, so please don't

86
00:03:06,640 --> 00:03:10,000
show up and try knocking on our doors,

87
00:03:08,800 --> 00:03:12,000
but they will be accessible on our

88
00:03:10,000 --> 00:03:14,720
website. And one last plug that I wanted

89
00:03:12,000 --> 00:03:20,159
to do before we get started today

90
00:03:14,720 --> 00:03:23,599
is coming up. Tristan again will be

91
00:03:20,159 --> 00:03:26,640
leading a code literacy workshop

92
00:03:23,599 --> 00:03:28,720

that is for family,

93
00:03:26,640 --> 00:03:30,319
is more family-friendly, I should say.

94
00:03:28,720 --> 00:03:33,360
And that is coming up

95
00:03:30,319 --> 00:03:36,319
Friday, January 29th at 1 pm.

96
00:03:33,360 --> 00:03:38,640
And so, we have lots of other

97
00:03:36,319 --> 00:03:40,239
fabulous programs coming up,

98
00:03:38,640 --> 00:03:42,879
so please join our mailing list on our

99
00:03:40,239 --> 00:03:46,000
website, and/or you can follow us

100
00:03:42,879 --> 00:03:47,840
on our social media, and perhaps Jamie

101
00:03:46,000 --> 00:03:49,200
could give another plug with the actual

102
00:03:47,840 --> 00:03:50,000
handles towards the end of this

103
00:03:49,200 --> 00:03:52,400
program.

104
00:03:50,000 --> 00:03:53,519
But that being said, just really

105
00:03:52,400 --> 00:03:54,959
quickly, you know,

106
00:03:53,519 --> 00:03:56,560
you're not here to see me. We want to

107
00:03:54,959 --> 00:03:59,680
hear Tristan talk.

108
00:03:56,560 --> 00:04:01,760
But, you know, just to

109
00:03:59,680 --> 00:04:03,120
give some brief context, you know,

110
00:04:01,760 --> 00:04:03,599
Tristan is here is going to walk us

111
00:04:03,120 --> 00:04:06,959
through

112
00:04:03,599 --> 00:04:08,799
perennial, and, you know, in general,

113
00:04:06,959 --> 00:04:11,760
Tristan's practice investigates the

114
00:04:08,799 --> 00:04:14,319
inherent biases of systems, data,

115
00:04:11,760 --> 00:04:15,599

and technologies, and how that dictates

116
00:04:14,319 --> 00:04:18,720
how we interact with

117
00:04:15,599 --> 00:04:19,440
one another. But furthermore, he's

118
00:04:18,720 --> 00:04:22,000
examining

119
00:04:19,440 --> 00:04:24,160
and reinventing technological

120
00:04:22,000 --> 00:04:27,280
systems that help facilitate

121
00:04:24,160 --> 00:04:28,080
conversations and relationships. So, as

122
00:04:27,280 --> 00:04:31,360
technology,

123
00:04:28,080 --> 00:04:34,240
you know, being critical, helps

124
00:04:31,360 --> 00:04:35,280
atomize and separate oftentimes in

125
00:04:34,240 --> 00:04:37,040
society.

126
00:04:35,280 --> 00:04:39,680
I think it's really important to

127
00:04:37,040 --> 00:04:42,240
understand these technologies and

128
00:04:39,680 --> 00:04:43,600
Tristan is at the forefront in really

129
00:04:42,240 --> 00:04:45,759
examining how

130
00:04:43,600 --> 00:04:46,639
they could be utilized in a positive way

131
00:04:45,759 --> 00:04:49,680
in bringing

132
00:04:46,639 --> 00:04:50,320
people together. *perennial*

133
00:04:49,680 --> 00:04:53,680
comes

134
00:04:50,320 --> 00:04:56,720
out of this

135
00:04:53,680 --> 00:04:59,520
investigation. So, without further ado,

136
00:04:56,720 --> 00:05:00,160
I would like to introduce Tristan for

137
00:04:59,520 --> 00:05:04,240
today's

138
00:05:00,160 --> 00:05:04,240

talk. Tristan.

139
00:05:04,320 --> 00:05:09,199
Hi everyone. I'm so glad to be here. I

140
00:05:07,680 --> 00:05:09,840
wish that I could engage with you all in

141
00:05:09,199 --> 00:05:12,320
person and

142
00:05:09,840 --> 00:05:13,680
have something a little more intimate,

143
00:05:12,320 --> 00:05:15,840
maybe

144
00:05:13,680 --> 00:05:17,600
we'd be able to have a picnic at the

145
00:05:15,840 --> 00:05:19,280
park right after this or something, if we

146
00:05:17,600 --> 00:05:22,800
were in better times, but

147
00:05:19,280 --> 00:05:25,600
hopefully later in the year.

148
00:05:22,800 --> 00:05:26,560
I guess it's time to get started.

149
00:05:25,600 --> 00:05:28,960
Jamie can you—

150
00:05:26,560 --> 00:05:28,960
thank you.

151
00:05:30,400 --> 00:05:38,880
So go ahead and go to the next slide

152
00:05:32,720 --> 00:05:42,160
whenever you're ready.

153
00:05:38,880 --> 00:05:42,160
Can you play the video for me?

154
00:05:44,639 --> 00:05:48,400
I wanted to show this video of some

155
00:05:46,880 --> 00:05:51,600
software I made that was installed

156
00:05:48,400 --> 00:05:53,199
in a show at Human Resources in 2019.

157
00:05:51,600 --> 00:05:55,199
As Steve was kind of alluding to, a lot

158
00:05:53,199 --> 00:05:57,600
of my interests are in the

159
00:05:55,199 --> 00:05:59,280
poetics of data and how we come to

160
00:05:57,600 --> 00:06:01,680
understand space.

161
00:05:59,280 --> 00:06:03,520

So this video is a screen-recording of a

162
00:06:01,680 --> 00:06:04,960
program that I had written where it was

163
00:06:03,520 --> 00:06:06,639
interpreting live footage of the space

164
00:06:04,960 --> 00:06:09,039
and kind of constructing these

165
00:06:06,639 --> 00:06:11,440
topographical maps on the fly, based on

166
00:06:09,039 --> 00:06:13,039
the contours of objects and people's

167
00:06:11,440 --> 00:06:16,960
bodies.

168
00:06:13,039 --> 00:06:18,160
At the time, I was learning about—

169
00:06:16,960 --> 00:06:20,000
well, I was trying to get into these

170
00:06:18,160 --> 00:06:21,840
classes at UCLA

171
00:06:20,000 --> 00:06:23,120
that were in like, teaching mapping

172
00:06:21,840 --> 00:06:24,880
technologies,

173
00:06:23,120 --> 00:06:26,000
but I wasn't able to kind of enroll in

174
00:06:24,880 --> 00:06:28,160
them, and so instead I was combing

175
00:06:26,000 --> 00:06:30,800
through the US geological surveys

176
00:06:28,160 --> 00:06:32,960
GIS data, and that's how I found this map

177
00:06:30,800 --> 00:06:35,120
of the Mississippi river on the right.

178
00:06:32,960 --> 00:06:38,160
It was made by Harold Fisk, and they used

179
00:06:35,120 --> 00:06:40,880
it for the US army corps.

180
00:06:38,160 --> 00:06:42,160
And I guess I was really drawn into how

181
00:06:40,880 --> 00:06:44,240
much it deviated from

182
00:06:42,160 --> 00:06:47,440
traditional representations of rivers,

183
00:06:44,240 --> 00:06:50,000
streams, and other waterways.

184
00:06:47,440 --> 00:06:51,599

I guess by that I mean, instead of a

185
00:06:50,000 --> 00:06:53,759
single blue line, there's this like

186
00:06:51,599 --> 00:06:54,880
explosion of colors there, and each color

187
00:06:53,759 --> 00:06:56,479
is supposed to represent a past

188
00:06:54,880 --> 00:06:57,759
iteration of the river and the paths

189
00:06:56,479 --> 00:07:00,160
that it took.

190
00:06:57,759 --> 00:07:01,680
So what Harold Fisk was

191
00:07:00,160 --> 00:07:02,880
emphasizing was trying to kind of

192
00:07:01,680 --> 00:07:06,560
represent

193
00:07:02,880 --> 00:07:08,720
this river's evolution over time.

194
00:07:06,560 --> 00:07:11,039
Most maps aren't really concerned with

195
00:07:08,720 --> 00:07:11,759
this, and they just kind of focus on a

196
00:07:11,039 --> 00:07:13,199
fixed set

197
00:07:11,759 --> 00:07:15,280
of details to help you navigate your

198
00:07:13,199 --> 00:07:16,000
environment. And that's kind of really

199
00:07:15,280 --> 00:07:17,840
what's powerful

200
00:07:16,000 --> 00:07:19,840
about the map as a representational

201
00:07:17,840 --> 00:07:21,680
image. They make a place knowable,

202
00:07:19,840 --> 00:07:24,639
and like, allow something immense and

203
00:07:21,680 --> 00:07:26,639
complicated like the Mississippi River,

204
00:07:24,639 --> 00:07:29,039
or a city, or another landscape, or

205
00:07:26,639 --> 00:07:30,720
environment,

206
00:07:29,039 --> 00:07:32,160
make it knowable and able to be resolved

207
00:07:30,720 --> 00:07:33,759

right away.

208
00:07:32,160 --> 00:07:35,520
In the case of the Mississippi River,

209
00:07:33,759 --> 00:07:36,720
like if you look into the history of

210
00:07:35,520 --> 00:07:40,400
how it's been

211
00:07:36,720 --> 00:07:41,919
used, this knowability ended up becoming

212
00:07:40,400 --> 00:07:44,639
the precursor to

213
00:07:41,919 --> 00:07:46,639
its management and extraction as a

214
00:07:44,639 --> 00:07:49,840
natural resource.

215
00:07:46,639 --> 00:07:51,680
So, if you read maps in this way, they

216
00:07:49,840 --> 00:07:52,879
kind of become entangled in power and

217
00:07:51,680 --> 00:07:55,440
infrastructure, and

218
00:07:52,879 --> 00:07:56,240
political boundaries, and also land

219
00:07:55,440 --> 00:07:57,680
ownership,

220
00:07:56,240 --> 00:08:01,039
which is one of the oldest ways of

221
00:07:57,680 --> 00:08:03,360
accumulating wealth in America.

222
00:08:01,039 --> 00:08:04,720
And one way that the *perennial* project

223
00:08:03,360 --> 00:08:06,319
was functioning for me is that it's this

224
00:08:04,720 --> 00:08:07,440
kind of sustained inquiry into mapping

225
00:08:06,319 --> 00:08:10,319
and observation.

226
00:08:07,440 --> 00:08:11,520
So this software was kind of an

227
00:08:10,319 --> 00:08:16,639
exploratory

228
00:08:11,520 --> 00:08:16,639
genesis for that. Next slide please.

229
00:08:24,879 --> 00:08:28,639
So, what eventually led up to the book

230
00:08:28,000 --> 00:08:32,080

was this

231
00:08:28,639 --> 00:08:33,839
personal website I made

232
00:08:32,080 --> 00:08:35,120
where I took this 3D scanner to this

233
00:08:33,839 --> 00:08:37,760
orange tree in my backyard and

234
00:08:35,120 --> 00:08:39,360
mapped the lighting in the scene to the

235
00:08:37,760 --> 00:08:41,599
sun's position in the sky, and so

236
00:08:39,360 --> 00:08:44,240
where the lighting is kind of

237
00:08:41,599 --> 00:08:46,720
coming from is supposed to

238
00:08:44,240 --> 00:08:48,800
map one-to-one to where the sun was at

239
00:08:46,720 --> 00:08:50,480
that point in time.

240
00:08:48,800 --> 00:08:52,160
And at this point, I was getting kind of

241
00:08:50,480 --> 00:08:53,600
frustrated with technology, actually,

242
00:08:52,160 --> 00:08:55,680
and this frustration had been just

243
00:08:53,600 --> 00:08:57,360
stating for a while, because

244
00:08:55,680 --> 00:08:58,800
in the summer prior, I had been in this

245
00:08:57,360 --> 00:09:01,360
weird "startup

246
00:08:58,800 --> 00:09:03,440
masquerading as social good" situation in

247
00:09:01,360 --> 00:09:06,000
the Philippines, and it had this

248
00:09:03,440 --> 00:09:06,480
Silicon Valley sensation where we

249
00:09:06,000 --> 00:09:08,000
weren't

250
00:09:06,480 --> 00:09:10,320
really questioning the kind of

251
00:09:08,000 --> 00:09:12,800
extractive settler colonial ideologies

252
00:09:10,320 --> 00:09:15,519
that were embedded in technology.

253
00:09:12,800 --> 00:09:16,560

And so, we were making things on a screen

254
00:09:15,519 --> 00:09:18,000
at this point,

255
00:09:16,560 --> 00:09:20,320
in the year, I think it was like

256
00:09:18,000 --> 00:09:22,640
around 2019, it felt so alienating.

257
00:09:20,320 --> 00:09:25,200
Everything I did was so mediated in a

258
00:09:22,640 --> 00:09:28,080
way that didn't satisfy me.

259
00:09:25,200 --> 00:09:30,480
And it was partly this alienation, and

260
00:09:28,080 --> 00:09:31,920
also kind of just the osmosis of living

261
00:09:30,480 --> 00:09:33,440
with my roommate, who was doing really

262
00:09:31,920 --> 00:09:34,399
beautiful work with cyanotypes at the

263
00:09:33,440 --> 00:09:37,680
time,

264
00:09:34,399 --> 00:09:40,560
but I started making my own. I was

265
00:09:37,680 --> 00:09:41,920
excited by the idea of kind of, using my

266
00:09:40,560 --> 00:09:43,600
own data for some of the machine

267
00:09:41,920 --> 00:09:45,279
learning I was getting into, because so

268
00:09:43,600 --> 00:09:46,640
many issues in machine learning and

269
00:09:45,279 --> 00:09:49,279
artificial intelligence

270
00:09:46,640 --> 00:09:50,480
is this like, collection of people's data

271
00:09:49,279 --> 00:09:52,720
without their consent,

272
00:09:50,480 --> 00:09:54,160
awareness, or no frameworks for

273
00:09:52,720 --> 00:09:56,480
accountability.

274
00:09:54,160 --> 00:09:57,440
And this was an opportunity to kind of,

275
00:09:56,480 --> 00:10:00,480
not really,

276
00:09:57,440 --> 00:10:04,160

not sidestep those issues,

277
00:10:00,480 --> 00:10:06,000
but to perform all of these calculations

278
00:10:04,160 --> 00:10:07,360
on myself, and to kind of work with my

279
00:10:06,000 --> 00:10:08,560
own data set, and not just things that I

280
00:10:07,360 --> 00:10:11,360
scrape online

281
00:10:08,560 --> 00:10:11,360
without permission.

282
00:10:11,680 --> 00:10:19,839
Next slide, please.

283
00:10:20,640 --> 00:10:25,680
This is funny. Okay, so I was still

284
00:10:24,079 --> 00:10:29,279
kind of interested in the

285
00:10:25,680 --> 00:10:29,920
visual language of maps, so I figured out

286
00:10:29,279 --> 00:10:33,519
how to

287
00:10:29,920 --> 00:10:34,560
brush off the—it's a short video, you can

288
00:10:33,519 --> 00:10:37,839
loop it, Jamie,

289
00:10:34,560 --> 00:10:37,839
by right-clicking on it, I think.

290
00:10:39,680 --> 00:10:43,920
I figured out how to brush off the

291
00:10:42,240 --> 00:10:46,399
external tissue

292
00:10:43,920 --> 00:10:48,320
of these leaves in a way that preserve

293
00:10:46,399 --> 00:10:50,720
the vascular structure.

294
00:10:48,320 --> 00:10:52,079
You have to be really gentle, or else you

295
00:10:50,720 --> 00:10:54,320
risk destroying

296
00:10:52,079 --> 00:10:55,440
the whole thing. And I was pretty tender

297
00:10:54,320 --> 00:10:57,279
in this video, but

298
00:10:55,440 --> 00:10:58,880
you'll see in some of the cyanotypes

299
00:10:57,279 --> 00:11:00,399

later that I wasn't as careful, and I

300
00:10:58,880 --> 00:11:02,320
kind of just learned to

301
00:11:00,399 --> 00:11:03,760
embrace how some of them resisted

302
00:11:02,320 --> 00:11:06,320
preservation.

303
00:11:03,760 --> 00:11:06,320
Next slide.

304
00:11:11,279 --> 00:11:18,720
So, I bought this contact printing frame

305
00:11:14,480 --> 00:11:20,880
off of Ebay, and—

306
00:11:18,720 --> 00:11:22,480
well, I needed it because the way

307
00:11:20,880 --> 00:11:24,160
that contact printing frame works is

308
00:11:22,480 --> 00:11:27,120
that there's a spring at the back that

309
00:11:24,160 --> 00:11:29,519
kind of pushes the pad

310
00:11:27,120 --> 00:11:30,480
against the glass, and so you get this

311
00:11:29,519 --> 00:11:34,240
really kind of flush

312
00:11:30,480 --> 00:11:35,760
contact with the paper and the specimen,

313
00:11:34,240 --> 00:11:37,440
and that allows you to get a lot more

314
00:11:35,760 --> 00:11:41,200
details out of the

315
00:11:37,440 --> 00:11:42,959
print so that the light isn't

316
00:11:41,200 --> 00:11:45,519
kind of bouncing underneath the leaf and

317
00:11:42,959 --> 00:11:48,079
exposing those sections prematurely.

318
00:11:45,519 --> 00:11:48,079
Next slide.

319
00:11:48,880 --> 00:11:52,560
And this is how that cyanotype ended up

320
00:11:50,399 --> 00:11:54,240
turning out.

321
00:11:52,560 --> 00:11:56,000
This was actually kind of nice. I didn't

322
00:11:54,240 --> 00:11:59,120

end up using it in

323
00:11:56,000 --> 00:12:00,880
the—in the book, but there was

324
00:11:59,120 --> 00:12:03,040
this kind of interaction, I think, between

325
00:12:00,880 --> 00:12:04,399
just the chemicals of the leaf,

326
00:12:03,040 --> 00:12:06,639
and the chemicals of the paper that

327
00:12:04,399 --> 00:12:10,000
produce that kind of

328
00:12:06,639 --> 00:12:15,519
folkerish brown-yellow color

329
00:12:10,000 --> 00:12:15,519
that I wasn't anticipating. Next slide.

330
00:12:18,160 --> 00:12:21,839
Yeah, these next few slides are

331
00:12:20,720 --> 00:12:24,800
cyanotypes from

332
00:12:21,839 --> 00:12:27,279
April last year. And I think that was the

333
00:12:24,800 --> 00:12:29,279
point when I was starting to get into,

334
00:12:27,279 --> 00:12:30,560
I guess, sort of a production mode where

335
00:12:29,279 --> 00:12:33,440
I was

336
00:12:30,560 --> 00:12:34,320
becoming really familiar with the

337
00:12:33,440 --> 00:12:37,760
process of

338
00:12:34,320 --> 00:12:38,959
producing these images. Something that I

339
00:12:37,760 --> 00:12:40,160
haven't really emphasized yet is how

340
00:12:38,959 --> 00:12:44,240
long it takes to kind of make

341
00:12:40,160 --> 00:12:46,480
this image. The leaves have to soak in

342
00:12:44,240 --> 00:12:48,240
water for a few weeks, or if you have a

343
00:12:46,480 --> 00:12:49,760
more abrasive solution, like washing soda,

344
00:12:48,240 --> 00:12:50,480
you can kind of boil it for a few hours,

345
00:12:49,760 --> 00:12:52,320

and then

346
00:12:50,480 --> 00:12:54,880
it makes the exterior tender enough for

347
00:12:52,320 --> 00:12:57,760
you to remove that material.

348
00:12:54,880 --> 00:12:59,279
But then kind of removing each

349
00:12:57,760 --> 00:13:00,720
leaf took around 30 minutes to an hour,

350
00:12:59,279 --> 00:13:02,480
depending on how large it was, and so

351
00:13:00,720 --> 00:13:06,160
there was this kind of repetitive,

352
00:13:02,480 --> 00:13:07,440
ritualistic motion of removing

353
00:13:06,160 --> 00:13:10,079
this kind of like, life-sustaining

354
00:13:07,440 --> 00:13:10,720
material, this membrane from the leaf

355
00:13:10,079 --> 00:13:14,320
that

356
00:13:10,720 --> 00:13:20,320
protected it from external

357
00:13:14,320 --> 00:13:24,880
forces. Can you go to the next slide?

358
00:13:20,320 --> 00:13:24,880
It's just another example. Next slide.

359
00:13:26,880 --> 00:13:34,880
Next slide.

360
00:13:30,720 --> 00:13:37,760
Oh, you can stop there.

361
00:13:34,880 --> 00:13:38,079
So, I guess this is where I was also kind

362
00:13:37,760 --> 00:13:41,040
of

363
00:13:38,079 --> 00:13:42,880
more directly engaging with Anna Atkins

364
00:13:41,040 --> 00:13:45,680
and her cyanotype book.

365
00:13:42,880 --> 00:13:47,519
But where Atkins was kind of

366
00:13:45,680 --> 00:13:49,199
interested in creating this codex that

367
00:13:47,519 --> 00:13:52,079
documented

368
00:13:49,199 --> 00:13:54,240

various species of algae, I was more

369
00:13:52,079 --> 00:13:56,480
interested in indexing a single tree and

370
00:13:54,240 --> 00:13:57,600
representing it over time.

371
00:13:56,480 --> 00:13:59,600
And that was kind of like, more of a

372
00:13:57,600 --> 00:14:02,480
decision that carried from

373
00:13:59,600 --> 00:14:05,040
my obsession with Harold Fisk's map,

374
00:14:02,480 --> 00:14:09,040
where it was like, super-imposition of

375
00:14:05,040 --> 00:14:11,600
the Mississippi River across years.

376
00:14:09,040 --> 00:14:11,600
Next slide.

377
00:14:14,480 --> 00:14:17,519
And next slide.

378
00:14:18,079 --> 00:14:21,440
So, these are kind of funny, or, well, maybe

379
00:14:20,639 --> 00:14:24,720
not.

380
00:14:21,440 --> 00:14:25,920
But in the 20s, the largest grower-

381
00:14:24,720 --> 00:14:28,480
cooperative at the time called the

382
00:14:25,920 --> 00:14:31,440
California Fruit Growers Exchange—

383
00:14:28,480 --> 00:14:33,279
they're Sun-Kissed now, by the way—they

384
00:14:31,440 --> 00:14:35,199
started distributing educational

385
00:14:33,279 --> 00:14:37,600
pamphlets to

386
00:14:35,199 --> 00:14:39,440
Spanish-speaking citrus workers as a way

387
00:14:37,600 --> 00:14:40,959
of supporting Americanization programs.

388
00:14:39,440 --> 00:14:43,040
And they were meant to be lessons in

389
00:14:40,959 --> 00:14:45,040
every-day English, and so they included

390
00:14:43,040 --> 00:14:47,279
lines like these—like "insects spoil the

391
00:14:45,040 --> 00:14:49,360

fruit, hydrocyanic acid gas kills the

392
00:14:47,279 --> 00:14:50,880
insects,

393
00:14:49,360 --> 00:14:53,519
men put the great white tents over the

394
00:14:50,880 --> 00:14:55,680
orange trees, etc, etc."

395
00:14:53,519 --> 00:14:56,560
There was a departmental director at the

396
00:14:55,680 --> 00:15:00,000
time who

397
00:14:56,560 --> 00:15:01,199
had this statement—let me see if I can

398
00:15:00,000 --> 00:15:04,560
try to remember it.

399
00:15:01,199 --> 00:15:07,519
He said something along the lines of,

400
00:15:04,560 --> 00:15:08,560
instead of giving them such sentences as

401
00:15:07,519 --> 00:15:10,720
"see the red hen

402
00:15:08,560 --> 00:15:12,000
cross the street," give them something

403
00:15:10,720 --> 00:15:14,000
about the business

404
00:15:12,000 --> 00:15:17,120
in which they derive their

405
00:15:14,000 --> 00:15:20,639
livelihood, or something like that.

406
00:15:17,120 --> 00:15:21,839
So the educational material that

407
00:15:20,639 --> 00:15:23,920
they were distributing

408
00:15:21,839 --> 00:15:26,320
to these agricultural workers were

409
00:15:23,920 --> 00:15:29,199
kind of directly tied to

410
00:15:26,320 --> 00:15:30,320
their labor. And what I ended up doing

411
00:15:29,199 --> 00:15:31,920
was laser-cutting some of those

412
00:15:30,320 --> 00:15:34,959
sentences into acrylic

413
00:15:31,920 --> 00:15:38,000
and using those as the glass to make,

414
00:15:34,959 --> 00:15:38,399

well not glass, but as the screen to kind

415
00:15:38,000 --> 00:15:42,560
of make

416
00:15:38,399 --> 00:15:42,560
cyanotypes with. Next slide.

417
00:15:45,279 --> 00:15:48,800
And I expose them using grow lights, so

418
00:15:48,399 --> 00:15:52,000
that's

419
00:15:48,800 --> 00:15:57,199
why the intensity of the color

420
00:15:52,000 --> 00:15:58,639
radiates outward and fades.

421
00:15:57,199 --> 00:16:00,639
They're hard to parse, but I was kind of

422
00:15:58,639 --> 00:16:04,399
interested in that,

423
00:16:00,639 --> 00:16:06,800
because I think parts of this project

424
00:16:04,399 --> 00:16:08,480
were about the schematization of images

425
00:16:06,800 --> 00:16:09,920
and kind of classifying and cataloging

426
00:16:08,480 --> 00:16:11,199
them,

427
00:16:09,920 --> 00:16:13,600
and how to capture them in absolute

428
00:16:11,199 --> 00:16:15,120
detail. And these were the only

429
00:16:13,600 --> 00:16:17,040
cyanotypes that I had made that have

430
00:16:15,120 --> 00:16:18,240
this like, kind of wonderful quality

431
00:16:17,040 --> 00:16:21,040
resisting

432
00:16:18,240 --> 00:16:22,079
legibility. And then I was thinking about

433
00:16:21,040 --> 00:16:26,320
how that connected back

434
00:16:22,079 --> 00:16:28,079
to—

435
00:16:26,320 --> 00:16:29,600
how that inverted the functionality of

436
00:16:28,079 --> 00:16:30,240
these sentences, which were meant to be

437
00:16:29,600 --> 00:16:32,320

kind of

438
00:16:30,240 --> 00:16:33,519
learning material, but now since you

439
00:16:32,320 --> 00:16:36,240
can't read them,

440
00:16:33,519 --> 00:16:38,240
it is separated from that

441
00:16:36,240 --> 00:16:39,600
instrumentality.

442
00:16:38,240 --> 00:16:41,440
Something that I was also thinking about

443
00:16:39,600 --> 00:16:43,600
with these slides was,

444
00:16:41,440 --> 00:16:45,440
just because of like this specific

445
00:16:43,600 --> 00:16:48,480
collection of sentences, were,

446
00:16:45,440 --> 00:16:50,000
was talking about death and

447
00:16:48,480 --> 00:16:51,759
killing insects, and kind of preserving

448
00:16:50,000 --> 00:16:54,880
the fruit,

449
00:16:51,759 --> 00:16:56,480
and so I was tying some of those themes

450
00:16:54,880 --> 00:16:58,000
back to—

451
00:16:56,480 --> 00:17:00,880
or I guess just thinking about how death

452
00:16:58,000 --> 00:17:03,199
connects back to worship and ritual,

453
00:17:00,880 --> 00:17:04,400
and how in the process of making these

454
00:17:03,199 --> 00:17:05,600
cyanotypes, I

455
00:17:04,400 --> 00:17:07,439
essentially had to kind of kill the

456
00:17:05,600 --> 00:17:09,439
leaf

457
00:17:07,439 --> 00:17:12,720
in order to preserve it, or like have it

458
00:17:09,439 --> 00:17:19,520
undergo this like, kind of fossilization

459
00:17:12,720 --> 00:17:23,919
of material. Next slide.

460
00:17:19,520 --> 00:17:26,000

These are all of my cyanotypes. So

461
00:17:23,919 --> 00:17:28,000
over the course of about seven months, I

462
00:17:26,000 --> 00:17:31,520
made around 70-

463
00:17:28,000 --> 00:17:32,799
75 of them, which was,

464
00:17:31,520 --> 00:17:36,000
I don't know, anywhere between five to

465
00:17:32,799 --> 00:17:36,000
ten a month, I guess.

466
00:17:37,039 --> 00:17:40,799
These were pretty much all of the—this

467
00:17:39,200 --> 00:17:41,360
was all of the material that went into

468
00:17:40,799 --> 00:17:44,400
the book.

469
00:17:41,360 --> 00:17:44,960
Not all of them are easily identifiable.

470
00:17:44,400 --> 00:17:46,559
In fact,

471
00:17:44,960 --> 00:17:48,320
none of them are, and I kind

472
00:17:46,559 --> 00:17:51,360
of like to go into

473
00:17:48,320 --> 00:17:53,600
why that is later.

474
00:17:51,360 --> 00:17:55,120
But this was essentially the archive

475
00:17:53,600 --> 00:17:58,480
that I had created

476
00:17:55,120 --> 00:18:01,840
over the course of seven months.

477
00:17:58,480 --> 00:18:01,840
Next slide.

478
00:18:03,120 --> 00:18:08,400
So, we're getting to the

479
00:18:06,240 --> 00:18:10,000
part of the work where I was starting to

480
00:18:08,400 --> 00:18:12,640
perform

481
00:18:10,000 --> 00:18:13,440
statistical analyses on the entire

482
00:18:12,640 --> 00:18:16,240
collection,

483
00:18:13,440 --> 00:18:17,600

and doing some image processing. This

484
00:18:16,240 --> 00:18:20,720
picture is the mean

485
00:18:17,600 --> 00:18:21,520
of all of the cyanotypes. So I'd written

486
00:18:20,720 --> 00:18:24,320
code

487
00:18:21,520 --> 00:18:25,840
to add all of the pixels in every

488
00:18:24,320 --> 00:18:27,280
cyanotype together, and kind of just average

489
00:18:25,840 --> 00:18:29,120
them out.

490
00:18:27,280 --> 00:18:30,320
You'd probably see like similar kinds of

491
00:18:29,120 --> 00:18:33,120
images on

492
00:18:30,320 --> 00:18:33,840
clickbait websites or something, where

493
00:18:33,120 --> 00:18:35,840
maybe they're

494
00:18:33,840 --> 00:18:37,600
combining all the pictures of like, the

495
00:18:35,840 --> 00:18:40,320
sexiest man alive and try to make "the

496
00:18:37,600 --> 00:18:40,320
perfect guy."

497
00:18:40,840 --> 00:18:44,559
Um.

498
00:18:42,400 --> 00:18:46,320
So the processes there are kind

499
00:18:44,559 --> 00:18:48,880
of similar.

500
00:18:46,320 --> 00:18:48,880
Next slide.

501
00:18:50,799 --> 00:18:57,120
This is the standard deviation

502
00:18:54,400 --> 00:18:58,640
of the mean, if I remember that

503
00:18:57,120 --> 00:19:00,480
correctly.

504
00:18:58,640 --> 00:19:04,080
So adding or subtracting values from the

505
00:19:00,480 --> 00:19:08,000
average and seeing what image is there.

506
00:19:04,080 --> 00:19:11,280

There's kind of like an inversion of

507
00:19:08,000 --> 00:19:12,799
color happening,

508
00:19:11,280 --> 00:19:15,039
and then all of the detail gets washed

509
00:19:12,799 --> 00:19:15,039
out.

510
00:19:15,840 --> 00:19:18,400
Next slide.

511
00:19:19,679 --> 00:19:25,520
This is a—

512
00:19:24,400 --> 00:19:27,120
it's kind of just like, it's an

513
00:19:25,520 --> 00:19:28,960
algorithm that grouped the images

514
00:19:27,120 --> 00:19:32,160
together based on patterns

515
00:19:28,960 --> 00:19:34,880
that it learned how to recognize.

516
00:19:32,160 --> 00:19:36,720
So, you can see in the larger cluster

517
00:19:34,880 --> 00:19:38,000
that there's kind of more of a focus on

518
00:19:36,720 --> 00:19:41,440
the

519
00:19:38,000 --> 00:19:42,960
images that like center the venation

520
00:19:41,440 --> 00:19:45,679
patterns,

521
00:19:42,960 --> 00:19:46,559
and kind of like structural integrity

522
00:19:45,679 --> 00:19:49,280
of the

523
00:19:46,559 --> 00:19:50,080
leaf. And then towards the top

524
00:19:49,280 --> 00:19:52,880
left,

525
00:19:50,080 --> 00:19:53,919
those are more where—those are the parts

526
00:19:52,880 --> 00:19:55,919
of the images that

527
00:19:53,919 --> 00:19:57,280
are the borders of the paper, essentially,

528
00:19:55,919 --> 00:19:58,559
and so that's kind of what the larger

529
00:19:57,280 --> 00:20:00,480

splotches of white are,

530
00:19:58,559 --> 00:20:01,600
and the algorithm learned to pick up

531
00:20:00,480 --> 00:20:04,799
on that

532
00:20:01,600 --> 00:20:08,880
and kind of seg them into

533
00:20:04,799 --> 00:20:08,880
a group away from this larger cluster.

534
00:20:09,280 --> 00:20:11,760
Next slide.

535
00:20:13,440 --> 00:20:17,840
This is the same thing. It's

536
00:20:16,080 --> 00:20:21,039
the same algorithm, except

537
00:20:17,840 --> 00:20:22,799
they are organized into a 2D grid.

538
00:20:21,039 --> 00:20:24,159
And so there are different ways of kind

539
00:20:22,799 --> 00:20:27,280
of working

540
00:20:24,159 --> 00:20:31,039
with that

541
00:20:27,280 --> 00:20:33,120
data once you get it, like the

542
00:20:31,039 --> 00:20:35,120
data that identifies what cluster an

543
00:20:33,120 --> 00:20:37,120
image might belong to.

544
00:20:35,120 --> 00:20:38,720
And one of the more common ways of doing

545
00:20:37,120 --> 00:20:41,600
it is just assigning each image

546
00:20:38,720 --> 00:20:42,880
onto a point on the 2D grid, and so that

547
00:20:41,600 --> 00:20:46,720
you can kind of see

548
00:20:42,880 --> 00:20:49,120
a somewhat linear relationship between

549
00:20:46,720 --> 00:20:51,039
the formal qualities of each image. You

550
00:20:49,120 --> 00:20:53,840
could take that data and map it onto

551
00:20:51,039 --> 00:20:55,600
other kinds of surfaces as well, like 3D

552
00:20:53,840 --> 00:20:59,200

projection surfaces, or even like

553
00:20:55,600 --> 00:21:00,480
polygonal, other kinds of shapes,

554
00:20:59,200 --> 00:21:02,400
but those explorations weren't really

555
00:21:00,480 --> 00:21:06,720
useful for me,

556
00:21:02,400 --> 00:21:08,000
and I just stopped here.

557
00:21:06,720 --> 00:21:11,039
Actually, what I ended up doing with

558
00:21:08,000 --> 00:21:13,200
these is that, again, none of them

559
00:21:11,039 --> 00:21:14,960
were made into the work, but I thought

560
00:21:13,200 --> 00:21:19,760
that they were useful

561
00:21:14,960 --> 00:21:22,960
kind of just as sketching exercises.

562
00:21:19,760 --> 00:21:24,320
Like, if I were to

563
00:21:22,960 --> 00:21:26,080
try to sort all of these manually by

564
00:21:24,320 --> 00:21:28,799
myself,

565
00:21:26,080 --> 00:21:30,320
it would take a longer amount of time

566
00:21:28,799 --> 00:21:31,520
that would maybe be outside of the scope

567
00:21:30,320 --> 00:21:34,640
of what was possible

568
00:21:31,520 --> 00:21:36,480
kind of in my capacity.

569
00:21:34,640 --> 00:21:38,320
But these let me kind of really iterate

570
00:21:36,480 --> 00:21:40,720
through all of the images quickly,

571
00:21:38,320 --> 00:21:42,559
and identify if there were any like,

572
00:21:40,720 --> 00:21:44,240
relevant patterns or relationships that

573
00:21:42,559 --> 00:21:45,679
I wanted to emphasize,

574
00:21:44,240 --> 00:21:48,000
and so were really good as kind of like,

575
00:21:45,679 --> 00:21:49,440

a storyboarding tool, essentially.

576
00:21:48,000 --> 00:21:51,840
Also, when you do machine learning when

577
00:21:49,440 --> 00:21:54,559
you work with algorithms, it's

578
00:21:51,840 --> 00:21:55,679
useful, it can be useful to understand

579
00:21:54,559 --> 00:21:57,360
the math

580
00:21:55,679 --> 00:21:59,520
that's happening underneath, because then

581
00:21:57,360 --> 00:22:01,760
you have more control,

582
00:21:59,520 --> 00:22:03,120
and therefore more agency when

583
00:22:01,760 --> 00:22:06,240
collaborating

584
00:22:03,120 --> 00:22:09,200
with the algorithms. And that's not like,

585
00:22:06,240 --> 00:22:10,320
that's not the case for every kind

586
00:22:09,200 --> 00:22:12,080
of collaboration

587
00:22:10,320 --> 00:22:13,600
you might have with machine learning, but

588
00:22:12,080 --> 00:22:15,520
for the most part, if you're able to kind

589
00:22:13,600 --> 00:22:18,640
of understand the underlying systems,

590
00:22:15,520 --> 00:22:20,559
then you know where to prod

591
00:22:18,640 --> 00:22:21,919
the code to kind of make it do more of

592
00:22:20,559 --> 00:22:25,200
what you want,

593
00:22:21,919 --> 00:22:29,120
and also to kind of excise out

594
00:22:25,200 --> 00:22:30,720
any of the biases or toxic ideologies

595
00:22:29,120 --> 00:22:34,000
that may be there.

596
00:22:30,720 --> 00:22:35,600
So it's an exercise in building

597
00:22:34,000 --> 00:22:41,840
autonomy,

598
00:22:35,600 --> 00:22:41,840

I would say. Next slide.

599
00:22:42,640 --> 00:22:51,200
What can I say about this one?

600
00:22:46,720 --> 00:22:53,520
Well, so, when you go onto

601
00:22:51,200 --> 00:22:55,600
the website, onto the book, on one of the

602
00:22:53,520 --> 00:22:59,360
first pages, there's a

603
00:22:55,600 --> 00:23:03,200
like gif animation

604
00:22:59,360 --> 00:23:05,919
that I ended up rotoscoping, and

605
00:23:03,200 --> 00:23:07,280
that animation—the original animation

606
00:23:05,919 --> 00:23:11,360
that wasn't rotoscoped was

607
00:23:07,280 --> 00:23:12,799
machine-generated. But the way to

608
00:23:11,360 --> 00:23:14,880
produce those animations is that you

609
00:23:12,799 --> 00:23:18,000
need a large

610
00:23:14,880 --> 00:23:19,760
dataset in order to—for the algorithm

611
00:23:18,000 --> 00:23:20,720
to be able to like, learn and understand

612
00:23:19,760 --> 00:23:22,000
what the patterns are

613
00:23:20,720 --> 00:23:24,640
and be able to kind of start producing

614
00:23:22,000 --> 00:23:25,600
its own images. But an issue that I was

615
00:23:24,640 --> 00:23:29,320
running into

616
00:23:25,600 --> 00:23:31,919
early in the process was that 70,

617
00:23:29,320 --> 00:23:34,799
75-ish cyanotypes were not enough to

618
00:23:31,919 --> 00:23:34,799
really produce anything.

619
00:23:35,600 --> 00:23:39,679
Well, you could technically still

620
00:23:37,440 --> 00:23:41,760
make something with them, but

621
00:23:39,679 --> 00:23:43,200

it wasn't making the images that I was

622
00:23:41,760 --> 00:23:44,880
going for.

623
00:23:43,200 --> 00:23:47,360
And so what I needed was a larger data

624
00:23:44,880 --> 00:23:49,200
set to work with.

625
00:23:47,360 --> 00:23:51,600
So I had written a separate piece of

626
00:23:49,200 --> 00:23:56,000
software to essentially

627
00:23:51,600 --> 00:23:57,760
cut up each cyanotype into a grid,

628
00:23:56,000 --> 00:24:00,400
and then save out each square of that

629
00:23:57,760 --> 00:24:02,880
grid as a separate image.

630
00:24:00,400 --> 00:24:04,880
And I was able to do this because the

631
00:24:02,880 --> 00:24:08,400
cyanotypes are actually quite small.

632
00:24:04,880 --> 00:24:11,520
They're maybe around four,

633
00:24:08,400 --> 00:24:13,520
four by five inches.

634
00:24:11,520 --> 00:24:14,720
But I scanned them in at something

635
00:24:13,520 --> 00:24:18,880
really absurd, like

636
00:24:14,720 --> 00:24:21,360
2400 dpi. And then the image

637
00:24:18,880 --> 00:24:22,159
that I ended up using came out to

638
00:24:21,360 --> 00:24:25,600
be around 10,000

639
00:24:22,159 --> 00:24:28,320
by 12,000 pixels, and so it was

640
00:24:25,600 --> 00:24:29,520
easy to kind of write code that would

641
00:24:28,320 --> 00:24:32,080
say,

642
00:24:29,520 --> 00:24:35,600
okay, divide up this image into like,

643
00:24:32,080 --> 00:24:38,400
2,400 by 2,400 pixel squares or something,

644
00:24:35,600 --> 00:24:40,159

and then save that image out. So what

645
00:24:38,400 --> 00:24:44,320
ended up happening was that I

646
00:24:40,159 --> 00:24:47,360
ran that piece of code for every image,

647
00:24:44,320 --> 00:24:50,400
and then it turned—I essentially got 25

648
00:24:47,360 --> 00:24:51,200
more pictures out of one cyanotype. So

649
00:24:50,400 --> 00:24:56,159
the final

650
00:24:51,200 --> 00:24:56,159
data set came out to around

651
00:24:56,200 --> 00:25:02,320
2,127 pictures, I think.

652
00:24:58,880 --> 00:25:04,559
And that's what I used to generate,

653
00:25:02,320 --> 00:25:06,400
to train the machine-learning algorithm

654
00:25:04,559 --> 00:25:09,840
to kind of generate additional cyanotypes

655
00:25:06,400 --> 00:25:13,200
and pictures. And this is just

656
00:25:09,840 --> 00:25:16,000
all of them at once,

657
00:25:13,200 --> 00:25:16,559
and it's kind of interesting to see. You

658
00:25:16,000 --> 00:25:20,880
can

659
00:25:16,559 --> 00:25:22,720
really make out where

660
00:25:20,880 --> 00:25:24,320
the pictures are like focusing on the

661
00:25:22,720 --> 00:25:27,120
left side of

662
00:25:24,320 --> 00:25:28,159
the paper, like where the border starts

663
00:25:27,120 --> 00:25:31,279
to meet

664
00:25:28,159 --> 00:25:32,720
the edge, or maybe the top and bottom of

665
00:25:31,279 --> 00:25:35,600
the image,

666
00:25:32,720 --> 00:25:35,600
etc, etc.

667
00:25:35,919 --> 00:25:38,400

Next slide.

668
00:25:40,240 --> 00:25:45,279
Okay, this is kind of funny.

669
00:25:43,440 --> 00:25:47,279
So part of the work also is that there

670
00:25:45,279 --> 00:25:50,320
are these kind of interpretive readings

671
00:25:47,279 --> 00:25:53,360
that are also machine-generated.

672
00:25:50,320 --> 00:25:56,799
And this was the output for some of the

673
00:25:53,360 --> 00:26:00,240
like, first tests that I was doing.

674
00:25:56,799 --> 00:26:03,360
None of this, obviously,

675
00:26:00,240 --> 00:26:06,559
is in the work itself.

676
00:26:03,360 --> 00:26:10,000
I got a lot of head

677
00:26:06,559 --> 00:26:14,159
cabbages, head cabbage which,

678
00:26:10,000 --> 00:26:17,440
I mean isn't wrong, really,

679
00:26:14,159 --> 00:26:18,640
but again, it wasn't what I was going

680
00:26:17,440 --> 00:26:21,039
for.

681
00:26:18,640 --> 00:26:22,840
And so these were kind of the—these

682
00:26:21,039 --> 00:26:24,320
were the words that the algorithm was

683
00:26:22,840 --> 00:26:29,039
predicting

684
00:26:24,320 --> 00:26:29,039
was maybe in the image or not.

685
00:26:29,200 --> 00:26:32,640
And I mean, I think I'm just kind of like

686
00:26:30,880 --> 00:26:34,799
impressed that it was able to interpret

687
00:26:32,640 --> 00:26:37,520
anything at all, considering how abstract

688
00:26:34,799 --> 00:26:39,120
some of those images are.

689
00:26:37,520 --> 00:26:40,640
But this set of words wasn't really

690
00:26:39,120 --> 00:26:42,080

useful for me,

691
00:26:40,640 --> 00:26:44,400
but it was kind of like an

692
00:26:42,080 --> 00:26:46,480
interesting thing that emerged out of

693
00:26:44,400 --> 00:26:53,440
the process.

694
00:26:46,480 --> 00:26:56,720
Next slide.

695
00:26:53,440 --> 00:26:58,880
Yeah so, that

696
00:26:56,720 --> 00:27:02,240
output wasn't really useful for me and

697
00:26:58,880 --> 00:27:02,240
so I was trying to figure out ways to,

698
00:27:03,679 --> 00:27:09,919
I guess, make it

699
00:27:06,720 --> 00:27:10,880
compelling. And one thing that I was

700
00:27:09,919 --> 00:27:12,400
noticing

701
00:27:10,880 --> 00:27:14,559
during this project while I was working

702
00:27:12,400 --> 00:27:17,919
on it was that I was starting to

703
00:27:14,559 --> 00:27:20,720
experience that same kind of alienation

704
00:27:17,919 --> 00:27:22,640
from what I was making that I was before,

705
00:27:20,720 --> 00:27:25,279
when I was focusing purely on

706
00:27:22,640 --> 00:27:27,840
the kind of speculative, like interactive

707
00:27:25,279 --> 00:27:31,440
software.

708
00:27:27,840 --> 00:27:35,760
And so what I ended up doing was

709
00:27:31,440 --> 00:27:39,840
scanning in these family photos that had

710
00:27:35,760 --> 00:27:39,840
handwritten captions on the back of them,

711
00:27:40,880 --> 00:27:45,440
and then populating the data set, or like

712
00:27:43,840 --> 00:27:46,240
the algorithm that was generating the

713
00:27:45,440 --> 00:27:49,600

text

714
00:27:46,240 --> 00:27:52,640
with these captions. So on the left,

715
00:27:49,600 --> 00:27:55,039
it says "Tang's

716
00:27:52,640 --> 00:27:56,320
welcome address during the Mayflower

717
00:27:55,039 --> 00:28:00,080
Festival."

718
00:27:56,320 --> 00:28:02,799
He is the president of Men's Big Org,

719
00:28:00,080 --> 00:28:03,600
or something. And then on the right, it

720
00:28:02,799 --> 00:28:06,480
says "at the

721
00:28:03,600 --> 00:28:08,320
Manila Yard Town Hall." And so there were

722
00:28:06,480 --> 00:28:10,960
these—

723
00:28:08,320 --> 00:28:11,919
I don't know, moments like this that

724
00:28:10,960 --> 00:28:13,520
were kind of—

725
00:28:11,919 --> 00:28:16,000
I had found while going through some of

726
00:28:13,520 --> 00:28:16,960
my family archives and just thinking

727
00:28:16,000 --> 00:28:20,000
through how to

728
00:28:16,960 --> 00:28:21,360
ground this project into something more

729
00:28:20,000 --> 00:28:24,159
personal.

730
00:28:21,360 --> 00:28:25,760
So I gathered as many of these captions

731
00:28:24,159 --> 00:28:28,960
as I could find,

732
00:28:25,760 --> 00:28:30,159
and then used them to weigh the algorithm,

733
00:28:28,960 --> 00:28:33,360
essentially, and so

734
00:28:30,159 --> 00:28:36,080
where it was going to lean towards

735
00:28:33,360 --> 00:28:37,760
"head cabbage," maybe it would say

736
00:28:36,080 --> 00:28:39,600

something else instead.

737
00:28:37,760 --> 00:28:41,600
And this was kind of just to make the

738
00:28:39,600 --> 00:28:44,640
output more

739
00:28:41,600 --> 00:28:45,919
robust, but then also start connecting

740
00:28:44,640 --> 00:28:49,360
this idea

741
00:28:45,919 --> 00:28:51,679
of—I was working with these archives

742
00:28:49,360 --> 00:28:55,279
that I was producing,

743
00:28:51,679 --> 00:28:56,840
but I also had access to

744
00:28:55,279 --> 00:28:59,039
all of these images that were already

745
00:28:56,840 --> 00:29:01,840
made,

746
00:28:59,039 --> 00:29:01,840
and thinking about,

747
00:29:02,080 --> 00:29:06,159
I guess, modulating that distance again,

748
00:29:04,720 --> 00:29:08,799
and how it would feel to

749
00:29:06,159 --> 00:29:10,559
bring these personal narratives and

750
00:29:08,799 --> 00:29:14,559
history into the work.

751
00:29:10,559 --> 00:29:16,159
I don't know that—the specificity of

752
00:29:14,559 --> 00:29:19,039
these images don't really come through

753
00:29:16,159 --> 00:29:20,799
in the captions, but they kind of like,

754
00:29:19,039 --> 00:29:24,000
reorganize the language

755
00:29:20,799 --> 00:29:25,600
in a different way, and so you'll see

756
00:29:24,000 --> 00:29:28,720
that when you read some of the

757
00:29:25,600 --> 00:29:32,159
text that the sentences are

758
00:29:28,720 --> 00:29:32,159
a little bit more robust.

759
00:29:32,799 --> 00:29:38,320

They don't all make sense, but

760
00:29:35,919 --> 00:29:39,520
they are more evocative than they were

761
00:29:38,320 --> 00:29:42,720
before

762
00:29:39,520 --> 00:29:45,919
because of this.

763
00:29:42,720 --> 00:29:48,159
And I think that may be it. Is there something

764
00:29:45,919 --> 00:29:48,159
else?

765
00:29:48,399 --> 00:29:52,080
Oh, right.

766
00:29:52,320 --> 00:29:59,200
So this isn't

767
00:29:55,919 --> 00:30:03,200
part of the kind of conceptual

768
00:29:59,200 --> 00:30:05,919
grounding for the project,

769
00:30:03,200 --> 00:30:08,399
but when you go on to the book, you'll

770
00:30:05,919 --> 00:30:11,679
see that I've kind of like separated out

771
00:30:08,399 --> 00:30:13,360
the work into

772
00:30:11,679 --> 00:30:15,039
like a flip book essentially, where you

773
00:30:13,360 --> 00:30:17,120
can just click through the pages,

774
00:30:15,039 --> 00:30:19,440
and just kind of a large, scrollable web

775
00:30:17,120 --> 00:30:19,440
page.

776
00:30:19,600 --> 00:30:27,679
And in one sense that was me trying to

777
00:30:23,760 --> 00:30:30,240
work with scale,

778
00:30:27,679 --> 00:30:31,520
and—because the experience is different

779
00:30:30,240 --> 00:30:33,120
with the flip book, right? Because

780
00:30:31,520 --> 00:30:34,640
you only ever have two pages available

781
00:30:33,120 --> 00:30:36,320
to you at one time, and that really

782
00:30:34,640 --> 00:30:37,600

affects how you end up viewing and

783
00:30:36,320 --> 00:30:39,360
experiencing the work,

784
00:30:37,600 --> 00:30:41,600
especially in relationship to the

785
00:30:39,360 --> 00:30:42,000
physical book, where that experience

786
00:30:41,600 --> 00:30:44,960
may be

787
00:30:42,000 --> 00:30:46,399
a little bit different. And then with

788
00:30:44,960 --> 00:30:47,760
the scrollable webpage, you kind of get

789
00:30:46,399 --> 00:30:50,159
more information at once,

790
00:30:47,760 --> 00:30:51,679
and you get to see some of the larger

791
00:30:50,159 --> 00:30:53,279
visual patterns that I was trying to

792
00:30:51,679 --> 00:30:55,520
work with and kind of composite into the

793
00:30:53,279 --> 00:31:00,000
work.

794
00:30:55,520 --> 00:31:02,559
And so the experiences are—I guess

795
00:31:00,000 --> 00:31:03,360
what ended up happening is that when I

796
00:31:02,559 --> 00:31:04,640
was focusing

797
00:31:03,360 --> 00:31:06,880
only on the flipbook, I noticed that

798
00:31:04,640 --> 00:31:09,279
there were accessibility issues with the

799
00:31:06,880 --> 00:31:11,919
library that I was using.

800
00:31:09,279 --> 00:31:14,159
And so the library is called Bindery JS.

801
00:31:11,919 --> 00:31:16,080
It's an open-source library.

802
00:31:14,159 --> 00:31:18,240
That means that the code is available

803
00:31:16,080 --> 00:31:21,679
online for people to

804
00:31:18,240 --> 00:31:23,200
see and potentially reuse,

805
00:31:21,679 --> 00:31:24,720

or sell, or turn into something

806
00:31:23,200 --> 00:31:26,000
commercial, depending on what the license

807
00:31:24,720 --> 00:31:29,039
are—

808
00:31:26,000 --> 00:31:31,120
on what the license is. But

809
00:31:29,039 --> 00:31:32,559
one positive thing about open-source

810
00:31:31,120 --> 00:31:36,159
work is that it

811
00:31:32,559 --> 00:31:39,440
allows people like me, who may have

812
00:31:36,159 --> 00:31:39,760
different needs or priorities than what

813
00:31:39,440 --> 00:31:41,919
the

814
00:31:39,760 --> 00:31:42,880
creator had originally intended, to kind

815
00:31:41,919 --> 00:31:44,720
of come in and

816
00:31:42,880 --> 00:31:46,880
voice those needs and see if there is

817
00:31:44,720 --> 00:31:48,240
capacity for things to change.

818
00:31:46,880 --> 00:31:49,840
And so this screenshot was kind of

819
00:31:48,240 --> 00:31:51,840
documenting this interaction between me

820
00:31:49,840 --> 00:31:55,519
and the creator of the library,

821
00:31:51,840 --> 00:31:58,960
where I was asking them to add some

822
00:31:55,519 --> 00:32:02,559
accessibility features to their—

823
00:31:58,960 --> 00:32:04,720
to Bindery JS,

824
00:32:02,559 --> 00:32:06,240
mainly kind of keyboard navigation,

825
00:32:04,720 --> 00:32:07,360
because you couldn't flip through the

826
00:32:06,240 --> 00:32:09,440
pages

827
00:32:07,360 --> 00:32:11,039
using your keys, or like for folks who

828
00:32:09,440 --> 00:32:11,760

are only using keyboard to navigate

829
00:32:11,039 --> 00:32:13,279
websites,

830
00:32:11,760 --> 00:32:15,840
then they wouldn't be able to access

831
00:32:13,279 --> 00:32:20,320
the work.

832
00:32:15,840 --> 00:32:23,039
And so this interaction is recording

833
00:32:20,320 --> 00:32:23,840
when I had approached the creator to

834
00:32:23,039 --> 00:32:27,120
maybe

835
00:32:23,840 --> 00:32:29,679
add some key press events

836
00:32:27,120 --> 00:32:31,279
into the work so that they could either

837
00:32:29,679 --> 00:32:31,679
use the arrow keys to flip through the

838
00:32:31,279 --> 00:32:33,919
book,

839
00:32:31,679 --> 00:32:37,919
or potentially change kind of display

840
00:32:33,919 --> 00:32:37,919
modes by clicking on certain keys.

841
00:32:38,720 --> 00:32:42,240
And that just felt like something

842
00:32:39,679 --> 00:32:44,240
important to attend to, because

843
00:32:42,240 --> 00:32:46,320
making something and putting it online

844
00:32:44,240 --> 00:32:50,720
was so—

845
00:32:46,320 --> 00:32:53,360
it was a new experience for me, and

846
00:32:50,720 --> 00:32:56,240
it's different from installing something

847
00:32:53,360 --> 00:32:56,240
in a gallery, or—

848
00:32:56,399 --> 00:33:02,000
there's just a whole list of

849
00:33:00,000 --> 00:33:03,519
experiences and realities that you have

850
00:33:02,000 --> 00:33:04,640
to really accommodate for when you put

851
00:33:03,519 --> 00:33:06,159

something online.

852
00:33:04,640 --> 00:33:07,360
And so this is kind of just like, one

853
00:33:06,159 --> 00:33:08,880
way where I was trying to acknowledge

854
00:33:07,360 --> 00:33:11,840
that, or like be more literate

855
00:33:08,880 --> 00:33:11,840
in it.

856
00:33:15,600 --> 00:33:20,799
Okay. I think that's it. Or actually, if

857
00:33:18,480 --> 00:33:22,000
you could stop screen-sharing,

858
00:33:20,799 --> 00:33:24,000
or maybe you don't need to stop screen-

859
00:33:22,000 --> 00:33:26,799
sharing, but I did want to show

860
00:33:24,000 --> 00:33:27,440
the physical version of the book. This

861
00:33:26,799 --> 00:33:29,120
isn't—

862
00:33:27,440 --> 00:33:30,880
this isn't the book, it's one of the

863
00:33:29,120 --> 00:33:33,120
first tests for it,

864
00:33:30,880 --> 00:33:33,120
um,

865
00:33:33,919 --> 00:33:39,360
but they were—this version of the book

866
00:33:37,039 --> 00:33:40,000
uses exclusively the machine-generated

867
00:33:39,360 --> 00:33:41,760
pictures.

868
00:33:40,000 --> 00:33:43,760
So whereas the online one is kind of like

869
00:33:41,760 --> 00:33:47,679
a blend between

870
00:33:43,760 --> 00:33:50,799
the cropped-out cyanotypes

871
00:33:47,679 --> 00:33:55,840
and the AI-generated ones,

872
00:33:50,799 --> 00:33:58,640
these ones are only the machine pictures.

873
00:33:55,840 --> 00:33:59,279
And what I did to make these was just

874
00:33:58,640 --> 00:34:03,519

turn

875
00:33:59,279 --> 00:34:07,840
the images into negatives

876
00:34:03,519 --> 00:34:12,240
and print them out in transparencies

877
00:34:07,840 --> 00:34:12,240
to make them. So,

878
00:34:13,280 --> 00:34:16,639
this is what it sort of looks like when

879
00:34:15,599 --> 00:34:19,919
it's all

880
00:34:16,639 --> 00:34:21,119
displayed out. And maybe in a different

881
00:34:19,919 --> 00:34:23,119
time

882
00:34:21,119 --> 00:34:26,079
you would have been able to pick this up

883
00:34:23,119 --> 00:34:26,079
and hold it in your hand.

884
00:34:30,240 --> 00:34:38,079
I hope I'm not over time. Are we okay?

885
00:34:34,720 --> 00:34:41,359
Yeah, you're good, Tristan.

886
00:34:38,079 --> 00:34:44,800
We're good.

887
00:34:41,359 --> 00:34:46,000
Thank you so much, Tristan, for sharing

888
00:34:44,800 --> 00:34:50,000
your insights,

889
00:34:46,000 --> 00:34:53,359
and we do have a few minutes

890
00:34:50,000 --> 00:34:55,839
for some questions if folks have any

891
00:34:53,359 --> 00:34:57,839
questions that they would either like to

892
00:34:55,839 --> 00:34:59,119
enter into the chat, or if you feel

893
00:34:57,839 --> 00:35:02,480
comfortable taking yourself

894
00:34:59,119 --> 00:35:05,520
off mute, you can ask Tristan yourself.

895
00:35:02,480 --> 00:35:07,920
While maybe

896
00:35:05,520 --> 00:35:09,680
everyone is thinking of some

897
00:35:07,920 --> 00:35:13,040

questions, or just

898
00:35:09,680 --> 00:35:15,200
digesting Tristan's presentation,

899
00:35:13,040 --> 00:35:16,640
I have a few questions I would like to

900
00:35:15,200 --> 00:35:19,680
just kick off and ask you,

901
00:35:16,640 --> 00:35:22,560
Tristan. Can you

902
00:35:19,680 --> 00:35:23,280
describe a little bit about how the

903
00:35:22,560 --> 00:35:26,240
physical

904
00:35:23,280 --> 00:35:29,200
materials that you used connect to your

905
00:35:26,240 --> 00:35:29,200
digital practice?

906
00:35:29,680 --> 00:35:33,760
Yeah, so I would say that that's kind

907
00:35:32,800 --> 00:35:36,480
of like a

908
00:35:33,760 --> 00:35:37,520
departure from my practice in a lot of

909
00:35:36,480 --> 00:35:39,520
ways.

910
00:35:37,520 --> 00:35:40,880
Before this project, I was making mostly

911
00:35:39,520 --> 00:35:42,880
software-based works,

912
00:35:40,880 --> 00:35:44,560
and again as I was kind of explaining

913
00:35:42,880 --> 00:35:47,680
in the beginning

914
00:35:44,560 --> 00:35:50,640
of the talk, I was

915
00:35:47,680 --> 00:35:52,160
feeling kind of alienated and also

916
00:35:50,640 --> 00:35:54,400
restricted by what the possibilities

917
00:35:52,160 --> 00:35:56,480
were.

918
00:35:54,400 --> 00:35:58,240
And that was partly becoming

919
00:35:56,480 --> 00:35:59,200
more intimate with the issues of

920
00:35:58,240 --> 00:36:03,040

continuing to use

921
00:35:59,200 --> 00:36:06,720
technologies in an uncritical way.

922
00:36:03,040 --> 00:36:09,520
And so the physical

923
00:36:06,720 --> 00:36:09,520
materials were—

924
00:36:10,079 --> 00:36:13,920
well, in one part, kind of just like a

925
00:36:12,320 --> 00:36:17,520
return to

926
00:36:13,920 --> 00:36:19,119
maybe like, inner-child

927
00:36:17,520 --> 00:36:20,960
things. That's kind of corny but also

928
00:36:19,119 --> 00:36:24,320
feels real at the same time.

929
00:36:20,960 --> 00:36:28,320
But also brought a lot of depth

930
00:36:24,320 --> 00:36:31,599
and complexity to the

931
00:36:28,320 --> 00:36:33,920
images that I was making,

932
00:36:31,599 --> 00:36:35,200
and catered to this need that I think

933
00:36:33,920 --> 00:36:37,040
felt more intense during

934
00:36:35,200 --> 00:36:38,839
quarantine, where I was really

935
00:36:37,040 --> 00:36:41,440
fetishizing the

936
00:36:38,839 --> 00:36:42,960
physical. And I don't think I mean

937
00:36:41,440 --> 00:36:45,599
that in an entirely negative way, but

938
00:36:42,960 --> 00:36:48,880
there was this desire for touch

939
00:36:45,599 --> 00:36:53,200
that I was

940
00:36:48,880 --> 00:36:56,560
finding myself needing, and so

941
00:36:53,200 --> 00:36:56,560
having a tactile

942
00:36:56,720 --> 00:37:01,680
component to this project, I think, really

943
00:37:00,000 --> 00:37:04,079

satisfied

944
00:37:01,680 --> 00:37:06,400
that part for me. And it also opened up

945
00:37:04,079 --> 00:37:06,400
different,

946
00:37:07,280 --> 00:37:13,440
I guess newer interests, that

947
00:37:10,560 --> 00:37:14,640
were relatively new, like bookmaking was

948
00:37:13,440 --> 00:37:18,240
something new,

949
00:37:14,640 --> 00:37:21,280
and then

950
00:37:18,240 --> 00:37:22,560
I'm actually kind of cultivating a

951
00:37:21,280 --> 00:37:25,599
series of ideas that are

952
00:37:22,560 --> 00:37:26,880
sculptural, which is funny because maybe

953
00:37:25,599 --> 00:37:27,839
people won't be able to experience

954
00:37:26,880 --> 00:37:31,040
some or like kind of

955
00:37:27,839 --> 00:37:34,240
be in proximity to them until much later.

956
00:37:31,040 --> 00:37:38,079
But they–

957
00:37:34,240 --> 00:37:39,520
yeah, I don't know, they're kind of.

958
00:37:38,079 --> 00:37:41,760
I think it's about just building

959
00:37:39,520 --> 00:37:46,079
more flexibility, being more capacious

960
00:37:41,760 --> 00:37:48,960
in your practice. Great, and just

961
00:37:46,079 --> 00:37:49,599
piggy-backing off of that question—

962
00:37:48,960 --> 00:37:51,200
can you

963
00:37:49,599 --> 00:37:53,760
tell us a little bit more about what

964
00:37:51,200 --> 00:37:58,160
specifically made you decide to

965
00:37:53,760 --> 00:38:01,599
pursue working with cyanotypes?

966
00:37:58,160 --> 00:38:03,200

Yeah, it's just something I had to do.

967
00:38:01,599 --> 00:38:05,839
Just something that needed to happen

968
00:38:03,200 --> 00:38:07,520
for me.

969
00:38:05,839 --> 00:38:08,960
And like I mentioned in the beginning, it

970
00:38:07,520 --> 00:38:10,640
was this combination of like, being

971
00:38:08,960 --> 00:38:12,320
alienated from the work and

972
00:38:10,640 --> 00:38:14,160
also being in close proximity to my

973
00:38:12,320 --> 00:38:16,560
roommate, who was making these like,

974
00:38:14,160 --> 00:38:19,760
really gorgeous

975
00:38:16,560 --> 00:38:23,359
projects with cyanotypes, and I

976
00:38:19,760 --> 00:38:26,960
was inspired by their kind of attention

977
00:38:23,359 --> 00:38:29,440
to form and

978
00:38:26,960 --> 00:38:30,880
just like, obsessive inquiry into things.

979
00:38:29,440 --> 00:38:31,520
And I think when you're around people

980
00:38:30,880 --> 00:38:34,480
who are

981
00:38:31,520 --> 00:38:34,960
that passionate and interested and stuff,

982
00:38:34,480 --> 00:38:36,800
it's

983
00:38:34,960 --> 00:38:38,400
hard not to be impacted by that same

984
00:38:36,800 --> 00:38:41,839
kind of enthusiasm.

985
00:38:38,400 --> 00:38:45,280
But I think for me, the conceptual

986
00:38:41,839 --> 00:38:48,800
grounding for cyanotypes was working with

987
00:38:45,280 --> 00:38:50,480
material as memory, and thinking about

988
00:38:48,800 --> 00:38:52,320
what happens to

989
00:38:50,480 --> 00:38:54,640

that memory of physicality once it

990
00:38:52,320 --> 00:38:56,560
undergoes these computational

991
00:38:54,640 --> 00:38:58,000
processes of like, translation and

992
00:38:56,560 --> 00:39:02,160
interpolation.

993
00:38:58,000 --> 00:39:06,720
The cyanotype fills a visceral

994
00:39:02,160 --> 00:39:07,920
and physical space,

995
00:39:06,720 --> 00:39:09,839
and it's so weird, because when I was

996
00:39:07,920 --> 00:39:10,400
using the machine-learning algorithms,

997
00:39:09,839 --> 00:39:12,160
like—

998
00:39:10,400 --> 00:39:14,160
so it took me like almost a year to make

999
00:39:12,160 --> 00:39:16,000
70 cyanotypes, right?

1000
00:39:14,160 --> 00:39:17,599
But then in under 10 minutes, I made

1001
00:39:16,000 --> 00:39:20,079
another 500 of them.

1002
00:39:17,599 --> 00:39:20,079
And that was

1003
00:39:20,880 --> 00:39:28,240
so—it separated me from

1004
00:39:25,040 --> 00:39:31,119
my own labor

1005
00:39:28,240 --> 00:39:32,480
in ways I hadn't anticipated. But I

1006
00:39:31,119 --> 00:39:34,160
thought that was interesting for me too,

1007
00:39:32,480 --> 00:39:36,079
and I was kind of interested in

1008
00:39:34,160 --> 00:39:37,359
understanding where that

1009
00:39:36,079 --> 00:39:40,960
discomfort was,

1010
00:39:37,359 --> 00:39:44,880
and focusing on that

1011
00:39:40,960 --> 00:39:44,880
as a place to work from.

1012
00:39:45,280 --> 00:39:48,720

Are cyanotypes something you're thinking

1013
00:39:47,680 --> 00:39:50,160
that will be—

1014
00:39:48,720 --> 00:39:52,160
you're going to continue to

1015
00:39:50,160 --> 00:39:56,079
experiment and incorporate into your

1016
00:39:52,160 --> 00:39:58,720
work moving forward?

1017
00:39:56,079 --> 00:39:58,720
I think I'm done with cyanotypes.

1018
00:39:59,119 --> 00:40:05,200
And that

1019
00:40:03,119 --> 00:40:06,880
sounded more final than I intended,

1020
00:40:05,200 --> 00:40:10,319
but I

1021
00:40:06,880 --> 00:40:11,920
have a different—

1022
00:40:10,319 --> 00:40:13,920
what this project really kind of

1023
00:40:11,920 --> 00:40:16,960
brought up for me was

1024
00:40:13,920 --> 00:40:16,960
a kind of—

1025
00:40:18,720 --> 00:40:22,240
I guess my practice right now, because

1026
00:40:21,520 --> 00:40:25,119
I'm

1027
00:40:22,240 --> 00:40:26,480
at home, quarantining with my family,

1028
00:40:25,119 --> 00:40:29,359
and returning to the space

1029
00:40:26,480 --> 00:40:31,119
that was kind of the original site for a

1030
00:40:29,359 --> 00:40:34,720
lot of my own trauma

1031
00:40:31,119 --> 00:40:36,800
and oppression,

1032
00:40:34,720 --> 00:40:38,240
that I really need my work to respond to

1033
00:40:36,800 --> 00:40:40,480
that right now, just in a way to kind of

1034
00:40:38,240 --> 00:40:45,599
build more capacity for myself.

1035
00:40:40,480 --> 00:40:45,599

And so I think I'm reaching the

1036
00:40:46,720 --> 00:40:53,040
end

1037
00:40:49,920 --> 00:40:56,240
of this kind of inquiry with

1038
00:40:53,040 --> 00:41:00,000
the cyanotypes. Not necessarily with

1039
00:40:56,240 --> 00:41:03,040
making images or prints or books,

1040
00:41:00,000 --> 00:41:04,480
but that there's a different form

1041
00:41:03,040 --> 00:41:07,119
and different approaches that I'm

1042
00:41:04,480 --> 00:41:09,599
interested in looking into.

1043
00:41:07,119 --> 00:41:10,800
So I actually am making some newer

1044
00:41:09,599 --> 00:41:14,079
videos that

1045
00:41:10,800 --> 00:41:17,119
are focused in using

1046
00:41:14,079 --> 00:41:19,040
simulation software. So I'm rendering

1047
00:41:17,119 --> 00:41:21,520
some stuff in Autodesk right now,

1048
00:41:19,040 --> 00:41:23,040
and also learning motion-tracking and

1049
00:41:21,520 --> 00:41:28,000
motion-capturing

1050
00:41:23,040 --> 00:41:28,000
in order to—but like,

1051
00:41:29,440 --> 00:41:34,000
making the camera gaze at myself now,

1052
00:41:32,800 --> 00:41:35,520
because I think I want to do some kind

1053
00:41:34,000 --> 00:41:37,280
of embarrassing things in the work but I

1054
00:41:35,520 --> 00:41:39,760
don't really want my family to be the

1055
00:41:37,280 --> 00:41:42,079
performers, or like kind of force them to

1056
00:41:39,760 --> 00:41:43,040
do the embarrassing or like vile

1057
00:41:42,079 --> 00:41:44,560
things I might

1058
00:41:43,040 --> 00:41:46,560

be interested in representing in the

1059
00:41:44,560 --> 00:41:49,839
work, and so

1060
00:41:46,560 --> 00:41:52,720
I kind of need to shift my attention

1061
00:41:49,839 --> 00:41:54,319
onto myself and using some of those

1062
00:41:52,720 --> 00:41:56,560
simulation technologies seems like the

1063
00:41:54,319 --> 00:41:59,359
only way to go right now,

1064
00:41:56,560 --> 00:42:01,119
for my practice anyway. Yeah, great, thank

1065
00:41:59,359 --> 00:42:04,880
you. And

1066
00:42:01,119 --> 00:42:06,720
I did get a direct

1067
00:42:04,880 --> 00:42:08,720
message with a question for you that

1068
00:42:06,720 --> 00:42:11,119
I'll read out.

1069
00:42:08,720 --> 00:42:15,440
The question is, did you feel that you

1070
00:42:11,119 --> 00:42:15,440
were in a constant learning experience?

1071
00:42:15,520 --> 00:42:22,240
Yeah, of course. Absolutely. I mean,

1072
00:42:19,200 --> 00:42:25,280
this entire situation has been such

1073
00:42:22,240 --> 00:42:27,440
a shift, and

1074
00:42:25,280 --> 00:42:29,760
I think also it's compounded by just

1075
00:42:27,440 --> 00:42:30,800
being in grad school at the same time. I

1076
00:42:29,760 --> 00:42:31,440
don't know if I mentioned that in the

1077
00:42:30,800 --> 00:42:32,720
beginning,

1078
00:42:31,440 --> 00:42:34,800
but I'm in grad school right now and

1079
00:42:32,720 --> 00:42:38,720
it's my last year.

1080
00:42:34,800 --> 00:42:42,240
And so, everyone in the program when I

1081
00:42:38,720 --> 00:42:42,240

was sharing this project with them—

1082
00:42:42,560 --> 00:42:45,920
you all weren't there for some of

1083
00:42:44,640 --> 00:42:49,280
the earlier stages,

1084
00:42:45,920 --> 00:42:52,000
but they really helped to shape the

1085
00:42:49,280 --> 00:42:52,880
feedback of how this project turned out,

1086
00:42:52,000 --> 00:42:54,240
um.

1087
00:42:52,880 --> 00:42:55,760
And in the beginning it wasn't actually

1088
00:42:54,240 --> 00:42:58,480
even going to be a book. It was just

1089
00:42:55,760 --> 00:43:02,240
going to be like, a web installation

1090
00:42:58,480 --> 00:43:03,440
without any kind of physical

1091
00:43:02,240 --> 00:43:06,240
reference.

1092
00:43:03,440 --> 00:43:07,040
And so there were many points of

1093
00:43:06,240 --> 00:43:11,040
departure

1094
00:43:07,040 --> 00:43:13,280
for this work that kind of came out of

1095
00:43:11,040 --> 00:43:15,280
coming up against those boundaries,

1096
00:43:13,280 --> 00:43:18,720
feeling out where my own boundaries were,

1097
00:43:15,280 --> 00:43:18,720
and noticing what needed to shift.

1098
00:43:20,079 --> 00:43:26,640
Thank you for that. Next question.

1099
00:43:23,359 --> 00:43:29,280
Yeah,

1100
00:43:26,640 --> 00:43:30,000
I have a few more questions for you.

1101
00:43:29,280 --> 00:43:32,319
And just

1102
00:43:30,000 --> 00:43:33,520
again, if anyone does have any questions,

1103
00:43:32,319 --> 00:43:36,240
feel free to

1104
00:43:33,520 --> 00:43:37,119

again, take yourself off—oh, I see a

1105
00:43:36,240 --> 00:43:41,280
raised hand

1106
00:43:37,119 --> 00:43:44,720
from Lauren. Yeah,

1107
00:43:41,280 --> 00:43:48,880
hi Tristan.

1108
00:43:44,720 --> 00:43:51,599
Nice to see you. I

1109
00:43:48,880 --> 00:43:52,839
moved from LA a while ago so I haven't

1110
00:43:51,599 --> 00:43:56,240
seen Tristan in years.

1111
00:43:52,839 --> 00:43:57,760
But this is—I don't know if this is

1112
00:43:56,240 --> 00:43:59,359
really a question, but I'm

1113
00:43:57,760 --> 00:44:01,040
really interested in the alluvial

1114
00:43:59,359 --> 00:44:04,000
maps, the Harold Fisk ones

1115
00:44:01,040 --> 00:44:05,040
that you talked about as a reference

1116
00:44:04,000 --> 00:44:08,079
in the beginning,

1117
00:44:05,040 --> 00:44:09,280
because I read about them in a

1118
00:44:08,079 --> 00:44:10,960
piece that Rumi

1119
00:44:09,280 --> 00:44:12,400
wrote, who you might have met through

1120
00:44:10,960 --> 00:44:16,880
some of the processing.

1121
00:44:12,400 --> 00:44:18,880
And

1122
00:44:16,880 --> 00:44:20,079
I've been thinking about them a lot, in a

1123
00:44:18,880 --> 00:44:23,760
like a really

1124
00:44:20,079 --> 00:44:26,720
heavily metaphorical way,

1125
00:44:23,760 --> 00:44:29,280
thinking about time, and like you

1126
00:44:26,720 --> 00:44:31,599
said, the way it's representing

1127
00:44:29,280 --> 00:44:33,680

the reality of a river not being a

1128
00:44:31,599 --> 00:44:36,160
fixed, static

1129
00:44:33,680 --> 00:44:38,160
object, and the way that we typically

1130
00:44:36,160 --> 00:44:40,800
see them represented on maps.

1131
00:44:38,160 --> 00:44:41,839
And so I guess I'm just curious if

1132
00:44:40,800 --> 00:44:44,560
that

1133
00:44:41,839 --> 00:44:45,599
is shaping your work in other ways, or

1134
00:44:44,560 --> 00:44:48,640
like,

1135
00:44:45,599 --> 00:44:50,400
I think it's clear how it

1136
00:44:48,640 --> 00:44:51,040
related to what you made here, but it

1137
00:44:50,400 --> 00:44:53,040
seems like

1138
00:44:51,040 --> 00:44:55,440
if you take it in a very

1139
00:44:53,040 --> 00:44:58,560
poetic way, it also kind of

1140
00:44:55,440 --> 00:45:02,400
relates to temporality and

1141
00:44:58,560 --> 00:45:02,400
sort of histories, and

1142
00:45:03,200 --> 00:45:06,800
some of the other things that I know

1143
00:45:04,560 --> 00:45:09,359
that you've worked on

1144
00:45:06,800 --> 00:45:10,800
and probably continue to work on, so yeah.

1145
00:45:09,359 --> 00:45:12,000
I don't know. I'm just curious how else

1146
00:45:10,800 --> 00:45:13,920
it's affecting

1147
00:45:12,000 --> 00:45:15,920
the way that you think or the

1148
00:45:13,920 --> 00:45:18,880
questions that you're asking,

1149
00:45:15,920 --> 00:45:20,480
or what it might mean for you going

1150
00:45:18,880 --> 00:45:24,160

forward.

1151
00:45:20,480 --> 00:45:27,680
Yeah, definitely.

1152
00:45:24,160 --> 00:45:28,960
I'm so glad you're here. But I guess

1153
00:45:27,680 --> 00:45:31,280
an extended way that I was thinking

1154
00:45:28,960 --> 00:45:33,839
about those maps,

1155
00:45:31,280 --> 00:45:33,839
are that—

1156
00:45:34,640 --> 00:45:41,680
I mean, this like,

1157
00:45:38,000 --> 00:45:43,119
the way that we interpret maps are, I

1158
00:45:41,680 --> 00:45:46,240
feel like, really

1159
00:45:43,119 --> 00:45:47,839
shift our relationship with space

1160
00:45:46,240 --> 00:45:49,440
and in place and kind of the things that

1161
00:45:47,839 --> 00:45:53,280
are there.

1162
00:45:49,440 --> 00:45:56,160
And what was really compelling about

1163
00:45:53,280 --> 00:45:57,280
Harold Fisk's maps for me, was that the

1164
00:45:56,160 --> 00:45:59,680
river

1165
00:45:57,280 --> 00:46:01,760
stopped becoming like a subject, right, or

1166
00:45:59,680 --> 00:46:05,040
something that was like enacted upon.

1167
00:46:01,760 --> 00:46:06,079
But it really emphasized its own kind

1168
00:46:05,040 --> 00:46:11,359
of autonomy

1169
00:46:06,079 --> 00:46:11,359
and change over time.

1170
00:46:11,760 --> 00:46:17,520
And I think that having less of that

1171
00:46:14,960 --> 00:46:17,520
fixity

1172
00:46:17,839 --> 00:46:20,960
like repositions what your own

1173
00:46:19,920 --> 00:46:25,839

relationship

1174
00:46:20,960 --> 00:46:25,839
to the environment would be.

1175
00:46:27,920 --> 00:46:31,359
So yeah, I think that's kind of like how

1176
00:46:30,720 --> 00:46:34,960
it's

1177
00:46:31,359 --> 00:46:37,359
starting to map out as, is that

1178
00:46:34,960 --> 00:46:38,079
you start to look at these places as not

1179
00:46:37,359 --> 00:46:40,800
just things that

1180
00:46:38,079 --> 00:46:41,359
are like, that you can enact force upon,

1181
00:46:40,800 --> 00:46:42,800
um,

1182
00:46:41,359 --> 00:46:43,760
but then you can kind of like—I think it

1183
00:46:42,800 --> 00:46:46,079
starts to open up a different

1184
00:46:43,760 --> 00:46:49,440
relationship

1185
00:46:46,079 --> 00:46:50,720
with non-living things and also living

1186
00:46:49,440 --> 00:46:51,839
things,

1187
00:46:50,720 --> 00:46:53,040
where you're kind of like, in this

1188
00:46:51,839 --> 00:46:54,480
environment together and everything is

1189
00:46:53,040 --> 00:46:55,680
affecting one another. It's more of an

1190
00:46:54,480 --> 00:46:58,960
ecological framework,

1191
00:46:55,680 --> 00:47:01,200
I think. You might know a lot about that

1192
00:46:58,960 --> 00:47:01,200
too.

1193
00:47:04,000 --> 00:47:11,839
Not, probably not more than you, but yeah,

1194
00:47:06,079 --> 00:47:11,839
that makes a lot of sense.

1195
00:47:14,079 --> 00:47:20,559
Thank you Lauren, for your question.

1196
00:47:17,520 --> 00:47:22,000

Before we wrap it up, does anybody—I have,

1197
00:47:20,559 --> 00:47:23,760
I do have one last question I want

1198
00:47:22,000 --> 00:47:24,000
to ask Tristan, but does anybody else

1199
00:47:23,760 --> 00:47:26,880
have

1200
00:47:24,000 --> 00:47:28,720
any questions that they would like to

1201
00:47:26,880 --> 00:47:30,880
ask?

1202
00:47:28,720 --> 00:47:32,400
I have a quick question. Yeah, go for it

1203
00:47:30,880 --> 00:47:34,640
Stephanie.

1204
00:47:32,400 --> 00:47:35,680
I was so curious about the way

1205
00:47:34,640 --> 00:47:37,760
that you

1206
00:47:35,680 --> 00:47:40,160
collaborate with the

1207
00:47:37,760 --> 00:47:42,640
algorithms and with the computer,

1208
00:47:40,160 --> 00:47:44,000
and using and manipulating different

1209
00:47:42,640 --> 00:47:46,880
data sets.

1210
00:47:44,000 --> 00:47:48,720
I was just kind of curious about

1211
00:47:46,880 --> 00:47:50,480
kind of how you approached—

1212
00:47:48,720 --> 00:47:52,480
you spoke about it a little bit,

1213
00:47:50,480 --> 00:47:54,640
when you showed the family

1214
00:47:52,480 --> 00:47:57,680
photographs and feeding in those

1215
00:47:54,640 --> 00:48:01,280
hand-written captions

1216
00:47:57,680 --> 00:48:01,520
into the data set, and as a way to try

1217
00:48:01,280 --> 00:48:04,000
and

1218
00:48:01,520 --> 00:48:04,960
manipulate the output. I'm curious

1219
00:48:04,000 --> 00:48:07,280

about

1220
00:48:04,960 --> 00:48:10,559
that process for you, going back and

1221
00:48:07,280 --> 00:48:10,559
forth with the collaborator.

1222
00:48:10,720 --> 00:48:14,079
Yeah, I mean I think that's kind of an

1223
00:48:12,480 --> 00:48:17,599
interesting question because

1224
00:48:14,079 --> 00:48:17,599
in the same way that I feel

1225
00:48:17,680 --> 00:48:22,720
kind of done with

1226
00:48:21,040 --> 00:48:25,440
cyanotypes or like wanting to move on, I

1227
00:48:22,720 --> 00:48:28,720
also kind of want to shift away from

1228
00:48:25,440 --> 00:48:31,040
machine-learning, or the way that I'm

1229
00:48:28,720 --> 00:48:33,520
thinking about it has changed towards—

1230
00:48:31,040 --> 00:48:34,160
now I think I'm thinking about it

1231
00:48:33,520 --> 00:48:36,880
like as,

1232
00:48:34,160 --> 00:48:37,280
more as what it is, which is a tool

1233
00:48:36,880 --> 00:48:40,800
that

1234
00:48:37,280 --> 00:48:45,119
aids in a particular process.

1235
00:48:40,800 --> 00:48:47,200
Like I

1236
00:48:45,119 --> 00:48:48,400
am noticing a personal need for me in my

1237
00:48:47,200 --> 00:48:51,200
practice where I want to kind of just

1238
00:48:48,400 --> 00:48:51,200
shift away from

1239
00:48:52,319 --> 00:48:56,880
machine-learning being a place where the

1240
00:48:54,880 --> 00:48:58,400
content of my work is residing.

1241
00:48:56,880 --> 00:49:00,160
Like ideally, the pictures could be

1242
00:48:58,400 --> 00:49:03,520

interpreted outside of the

1243
00:49:00,160 --> 00:49:05,200
specificity of any one framework, right,

1244
00:49:03,520 --> 00:49:06,720
and not kind of be grounded in the

1245
00:49:05,200 --> 00:49:08,000
fact that it was like, made by a machine

1246
00:49:06,720 --> 00:49:11,040
or something.

1247
00:49:08,000 --> 00:49:14,079
But them,

1248
00:49:11,040 --> 00:49:18,079
this kind of interaction with

1249
00:49:14,079 --> 00:49:20,319
the algorithm is a way,

1250
00:49:18,079 --> 00:49:20,319
again—

1251
00:49:23,119 --> 00:49:28,240
I think future-building, essentially.

1252
00:49:28,880 --> 00:49:32,400
And so what was happening for me was

1253
00:49:31,920 --> 00:49:35,440
that I was

1254
00:49:32,400 --> 00:49:38,000
noticing things about this process

1255
00:49:35,440 --> 00:49:39,359
that were not getting me to where I

1256
00:49:38,000 --> 00:49:40,640
needed to go, and weren't doing the

1257
00:49:39,359 --> 00:49:44,319
things that I needed

1258
00:49:40,640 --> 00:49:47,680
and weren't satisfying like my own

1259
00:49:44,319 --> 00:49:49,200
conceptual interests, but also kind of

1260
00:49:47,680 --> 00:49:53,040
like my ethical

1261
00:49:49,200 --> 00:49:53,040
and social values.

1262
00:49:53,520 --> 00:49:56,559
And so

1263
00:49:57,280 --> 00:50:05,359
weighing the algorithms

1264
00:50:01,520 --> 00:50:06,960
with data that I

1265
00:50:05,359 --> 00:50:08,720

collected from like, my own personal

1266
00:50:06,960 --> 00:50:11,200
archives and family histories

1267
00:50:08,720 --> 00:50:12,800
was an experiment for me, and seeing

1268
00:50:11,200 --> 00:50:14,319
if I could,

1269
00:50:12,800 --> 00:50:15,920
if there was like a version of this

1270
00:50:14,319 --> 00:50:17,760
algorithm that would be

1271
00:50:15,920 --> 00:50:19,040
cooperative, instead of extractive,

1272
00:50:17,760 --> 00:50:24,000
essentially.

1273
00:50:19,040 --> 00:50:24,000
Kind of like how they would be

1274
00:50:24,839 --> 00:50:29,440
otherwise.

1275
00:50:26,079 --> 00:50:33,280
Yeah. It's just

1276
00:50:29,440 --> 00:50:36,640
thinking about the future

1277
00:50:33,280 --> 00:50:38,880
and what kind of—

1278
00:50:36,640 --> 00:50:40,800
in my most like, expansive vision of what

1279
00:50:38,880 --> 00:50:44,240
I need and want from technology,

1280
00:50:40,800 --> 00:50:47,359
what is in that, and this kind of like

1281
00:50:44,240 --> 00:50:47,359
cold and calculating

1282
00:50:48,000 --> 00:50:53,839
approach from Silicon Valley that's like

1283
00:50:51,119 --> 00:50:54,640
divested from community interests and

1284
00:50:53,839 --> 00:50:58,079
local knowledge

1285
00:50:54,640 --> 00:50:59,680
is not what I need. And so that was kind

1286
00:50:58,079 --> 00:51:03,119
of a gesture of trying to insert that

1287
00:50:59,680 --> 00:51:03,119
where it was not present.

1288
00:51:03,280 --> 00:51:13,760

Thank you. Yeah. I hope that made sense.

1289
00:51:09,760 --> 00:51:17,200
Thank you, Stephanie, for your question.

1290
00:51:13,760 --> 00:51:19,440
Unless anybody else would like to

1291
00:51:17,200 --> 00:51:20,240
unmute themselves and ask Tristan a

1292
00:51:19,440 --> 00:51:22,319
question,

1293
00:51:20,240 --> 00:51:24,800
I do have one last question. It's kind

1294
00:51:22,319 --> 00:51:27,520
of a two-part question for you, Tristan.

1295
00:51:24,800 --> 00:51:28,960
I'm curious if you could tell us a

1296
00:51:27,520 --> 00:51:29,680
little bit more about the work that you

1297
00:51:28,960 --> 00:51:33,040
do with

1298
00:51:29,680 --> 00:51:36,559
Tiny Tech Zines, and how that

1299
00:51:33,040 --> 00:51:37,440
factored in with your new work and

1300
00:51:36,559 --> 00:51:40,720
exhibition,

1301
00:51:37,440 --> 00:51:42,559
and also, if you have anything, any

1302
00:51:40,720 --> 00:51:44,720
news you can share about any other shows

1303
00:51:42,559 --> 00:51:48,839
you have upcoming for

1304
00:51:44,720 --> 00:51:50,079
this year. Yes, absolutely, thank you so

1305
00:51:48,839 --> 00:51:53,119
much.

1306
00:51:50,079 --> 00:51:56,559
Tiny Tech Zines was—there were

1307
00:51:53,119 --> 00:52:00,000
a collective, and also kind of like—

1308
00:51:56,559 --> 00:52:01,839
we're a group of people who

1309
00:52:00,000 --> 00:52:03,040
have been organizing zine fairs in Los

1310
00:52:01,839 --> 00:52:06,400
Angeles,

1311
00:52:03,040 --> 00:52:09,520

and also in Barcelona last year,

1312
00:52:06,400 --> 00:52:11,200
where the zines are kind of centered

1313
00:52:09,520 --> 00:52:13,440
around issues and technology.

1314
00:52:11,200 --> 00:52:14,680
Now zine makers have been kind of

1315
00:52:13,440 --> 00:52:19,720
articulating,

1316
00:52:14,680 --> 00:52:22,720
or

1317
00:52:19,720 --> 00:52:24,400
responding to

1318
00:52:22,720 --> 00:52:26,240
issues that relate to their interactions

1319
00:52:24,400 --> 00:52:30,319
with technology.

1320
00:52:26,240 --> 00:52:32,160
So it's a part of my practice that is—

1321
00:52:30,319 --> 00:52:34,319
that bleeds into my work in the sense

1322
00:52:32,160 --> 00:52:34,319
that

1323
00:52:35,520 --> 00:52:38,559
our priority is to create a space where

1324
00:52:38,160 --> 00:52:42,720
care

1325
00:52:38,559 --> 00:52:42,720
is centered.

1326
00:52:42,960 --> 00:52:47,839
So just thinking about how like,

1327
00:52:46,079 --> 00:52:49,599
again, in this vision of the future,

1328
00:52:47,839 --> 00:52:51,760
what is the most like, loving

1329
00:52:49,599 --> 00:52:53,760
and supportive and sustainable

1330
00:52:51,760 --> 00:52:56,559
environment for us all to kind of

1331
00:52:53,760 --> 00:52:58,960
exist and relate to one another? And

1332
00:52:56,559 --> 00:53:02,319
Tiny Tech Zines is just like a manifestation

1333
00:52:58,960 --> 00:53:03,760
of that. So we put together like cultural

1334
00:53:02,319 --> 00:53:06,800

programming

1335
00:53:03,760 --> 00:53:06,800
and organize events,

1336
00:53:07,599 --> 00:53:15,839
and are currently contributing to a

1337
00:53:11,040 --> 00:53:15,839
collective zine.

1338
00:53:16,480 --> 00:53:21,960
And it was also, it kind of just like

1339
00:53:18,240 --> 00:53:24,640
made sense to——so we had started in

1340
00:53:21,960 --> 00:53:26,079
2019, I think, if

1341
00:53:24,640 --> 00:53:28,240
I remember that correctly. It's already

1342
00:53:26,079 --> 00:53:31,680
been so

1343
00:53:28,240 --> 00:53:32,800
long. But we, you know, we

1344
00:53:31,680 --> 00:53:33,520
were this org that was kind of like

1345
00:53:32,800 --> 00:53:35,119
thinking about

1346
00:53:33,520 --> 00:53:36,720
publishing zines and like making books

1347
00:53:35,119 --> 00:53:38,000
and stuff, and then I had yet to make my

1348
00:53:36,720 --> 00:53:39,920
own book, and so it seemed like there was

1349
00:53:38,000 --> 00:53:41,119
kind of a disparity there.

1350
00:53:39,920 --> 00:53:43,839
So those are just kind of a few of the

1351
00:53:41,119 --> 00:53:44,240
ways that my organizing practice bleeds

1352
00:53:43,839 --> 00:53:47,359
into

1353
00:53:44,240 --> 00:53:47,359
the creative practice.

1354
00:53:47,520 --> 00:53:55,040
As for upcoming shows and

1355
00:53:51,040 --> 00:53:58,640
works, I have

1356
00:53:55,040 --> 00:54:00,160
two final things

1357
00:53:58,640 --> 00:54:02,079

that lead up into the summer. So I have

1358
00:54:00,160 --> 00:54:05,440
another solo show in March,

1359
00:54:02,079 --> 00:54:07,760
and then an MFA show

1360
00:54:05,440 --> 00:54:08,839
that'll conclude my program at UCLA. And

1361
00:54:07,760 --> 00:54:12,160
that's going to happen

1362
00:54:08,839 --> 00:54:12,720
in May or June, sometime during the

1363
00:54:12,160 --> 00:54:16,240
summer,

1364
00:54:12,720 --> 00:54:18,240
like the opening. And at that point

1365
00:54:16,240 --> 00:54:21,359
I'll be releasing a new body of work

1366
00:54:18,240 --> 00:54:23,520
that are these,

1367
00:54:21,359 --> 00:54:25,520
kind of like rendered, simulated

1368
00:54:23,520 --> 00:54:26,960
documentary videos essentially,

1369
00:54:25,520 --> 00:54:29,520
where I'm like re-performing the

1370
00:54:26,960 --> 00:54:31,520
archival footage that I have at home,

1371
00:54:29,520 --> 00:54:34,640
but in kind of like fantastical or

1372
00:54:31,520 --> 00:54:34,640
like, mundane environments.

1373
00:54:36,960 --> 00:54:41,599
Yeah, that's what I have upcoming this

1374
00:54:38,400 --> 00:54:41,599
year, then I graduate.

1375
00:54:42,400 --> 00:54:46,480
Great, well, thank you for sharing that

1376
00:54:44,559 --> 00:54:49,280
information with us, Tristan,

1377
00:54:46,480 --> 00:54:50,000
and just thank you again for the work

1378
00:54:49,280 --> 00:54:52,720
that you do

1379
00:54:50,000 --> 00:54:53,280
and for sharing insights about your new

1380
00:54:52,720 --> 00:54:57,040

work

1381
00:54:53,280 --> 00:54:58,799
in *index interiors.* We're super excited

1382
00:54:57,040 --> 00:55:01,359
to

1383
00:54:58,799 --> 00:55:02,079
work with you and really proud to

1384
00:55:01,359 --> 00:55:04,720
present

1385
00:55:02,079 --> 00:55:06,559
this new work for everyone. And again, if

1386
00:55:04,720 --> 00:55:09,680
you have not checked out

1387
00:55:06,559 --> 00:55:13,520
index interiors, it is available now

1388
00:55:09,680 --> 00:55:16,960
at lamag.org, and I will make sure to

1389
00:55:13,520 --> 00:55:20,319
send that link again for everyone

1390
00:55:16,960 --> 00:55:23,359
in an email after we wrap up, as well as

1391
00:55:20,319 --> 00:55:24,000
if you're around January 29th, Tristan

1392
00:55:23,359 --> 00:55:26,799
will be

1393
00:55:24,000 --> 00:55:28,160
leading a code literacy workshop, so

1394
00:55:26,799 --> 00:55:30,880
we'll send the

1395
00:55:28,160 --> 00:55:33,359
info for that also. Thank you again

1396
00:55:30,880 --> 00:55:36,720
everyone for being here with us today,

1397
00:55:33,359 --> 00:55:40,319
and that concludes our program.

1398
00:55:36,720 --> 00:55:42,480
Thank you again and

1399
00:55:40,319 --> 00:55:45,440
stay safe, and we'll see you all

1400
00:55:42,480 --> 00:55:49,839
virtually again soon.

1401
00:55:45,440 --> 00:55:49,839
Talk to you later, bye. Bye.