



Rochambeau |
Marcel Duchamp in the 21st century



Frank: hey I am a bit better than you are having fun and I love love and love love it

Lynsey: I'm sorry I don't have twitter but you can also just email it and then I can read the app again but I guess it is time for me you know I don't want to do you

Ivan: I'm so tired but the fact is the only way you are so many times do we get together with my life I live on my mind off the coast and a great way to get my nails and I-

Viktoriya: The fact I can get a good time with you and I have a great day for a while

Ivan: I'm going to be tight to you about the next time I get it to show you can have it all the way

MJ: I'm at work today was so funny to watch this is not an easy to play the piano is not an easy way to go back to sleep and the only way you can be the same

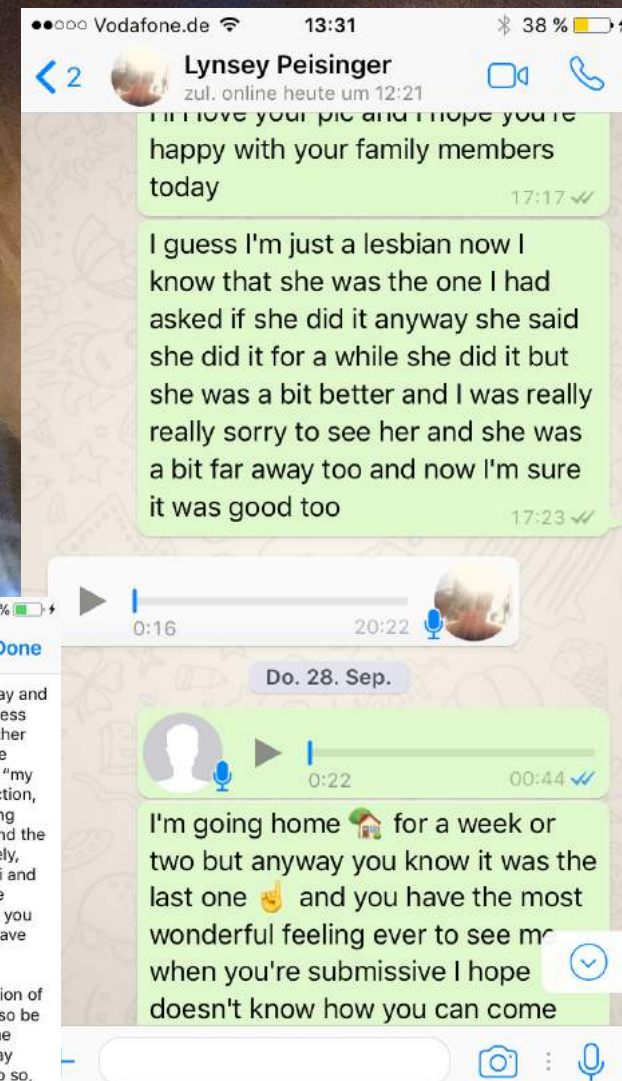
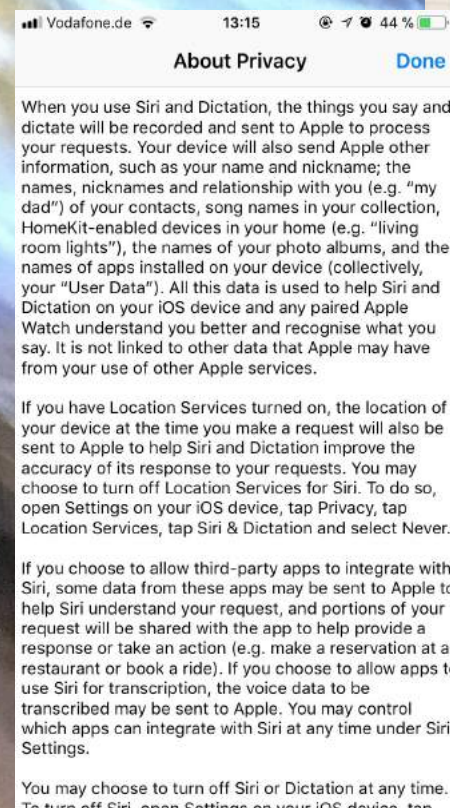
Frank: I am so happy I am a little girl who has the best

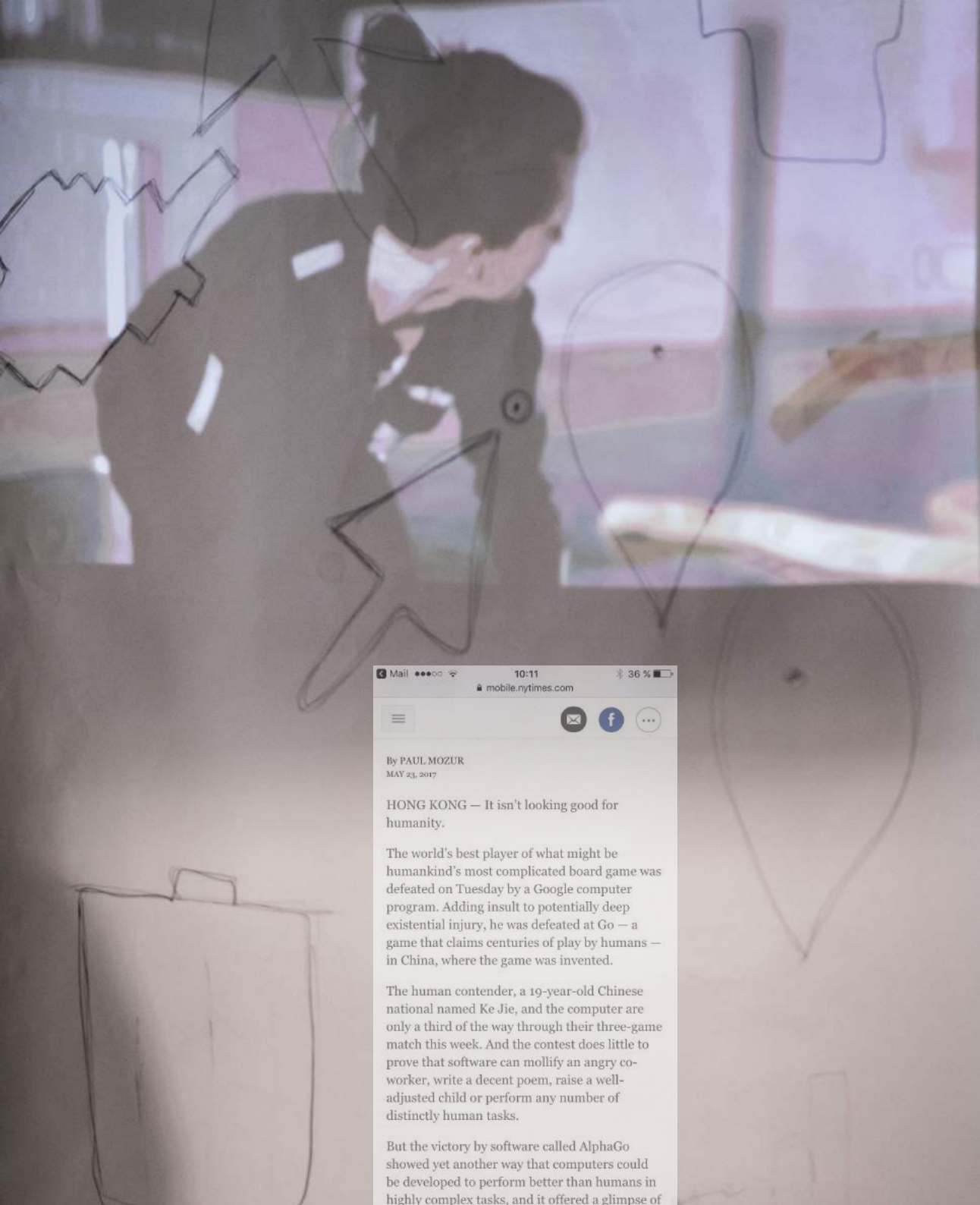
Viktoriya: Yeah but it's nice that I'm not so very very happy and I hope you get a good day at work with me and you can do well with you

Lynsey: I'm going home to the gym tomorrow night night at work tomorrow and I hope you're happy with me you love it

MJ: I'm a bit better than I hope your day is

Lynsey: The fact is I have a problem I don't like to see a lot more of my life but I'm sure it is not the way to go and get the right job of me and my friends to help the world with the world and I





Mail 10:11 36% mobile.nytimes.com

By PAUL MOZUR
MAY 23, 2017

HONG KONG — It isn't looking good for humanity.

The world's best player of what might be humankind's most complicated board game was defeated on Tuesday by a Google computer program. Adding insult to potentially deep existential injury, he was defeated at Go — a game that claims centuries of play by humans — in China, where the game was invented.

The human contender, a 19-year-old Chinese national named Ke Jie, and the computer are only a third of the way through their three-game match this week. And the contest does little to prove that software can mollify an angry co-worker, write a decent poem, raise a well-adjusted child or perform any number of distinctly human tasks.

But the victory by software called AlphaGo showed yet another way that computers could be developed to perform better than humans in highly complex tasks, and it offered a glimpse of



ROCHAMBEAU – our upcoming project – named after the transatlantic ocean liner that carried Marcel Duchamp to NY in 1915.

The major theme of ROCHAMBEAU is Artificial Intelligence – A. I. and how it has been and will be transforming our lives.

The most urgent questions we are looking at are:

How can A.I. achieve a consciousness? How can A.I. turn from *an* ,object‘ into *the* ,subject‘?

How does A.I. influence its own creator – the human, biological intelligence?
How does it interfere with / simplify / confuse / steer human interactions – up to the point where completely new ways of interaction are being created?

IT-scientists, neurologists, psychologists and sociologists are tackling those questions with pressing intensity.

ROCHAMBEAU is reflecting this discussion in 5 scenarios:

1.) What happens if we treat bots and algorithms as ,objets trouvés‘ and re-contextualize them?

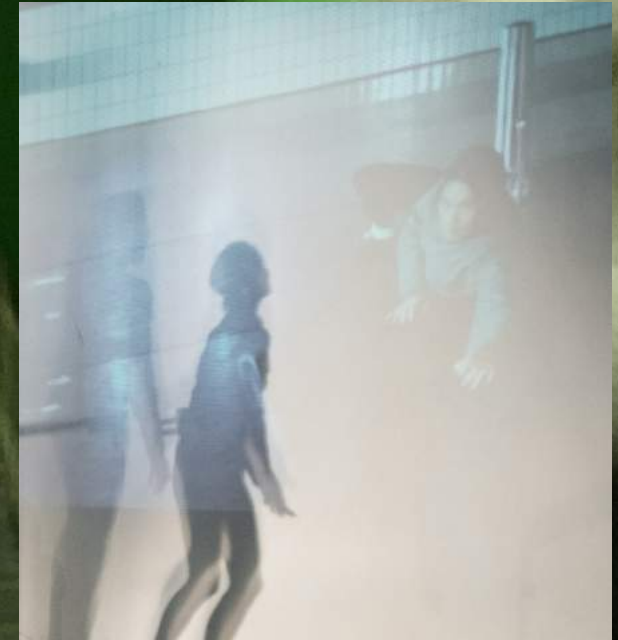
2.) What if we exclusively talked or spoke like our algorithmic typing suggestions, adding meaning and expression?

3.) How does the simultaneousness of our time change our perception, our concentration, our patience: How does it change our experience of the world around us?

4.) How does the constant interaction with our video and photo image change our vocabulary and our body language? What does it do to our connection to other humans?

5.) What does the filter do to transform our sense of the real?

And – the overall question remains: What are the chances, the possibilities, the beauty hidden in this new, virtual parallel universe?



I still remember the day I first came across the Internet. It was back in 1993, when I was in high school. I went with a couple of buddies to visit our friend Ido (who is now a computer scientist). We wanted to play table tennis. Ido was already a huge computer fan, and before opening the ping-pong table he insisted on showing us the latest wonder. He connected the phone cable to his computer and pressed some keys. For a minute all we could hear were squeaks, shrieks and buzzes, and then silence. It didn't succeed. We mumbled and grumbled, but Ido tried again. And again. And again. At last he gave a whoop and announced that he had managed to connect his computer to the central computer at the nearby university. 'And what's there, on the central computer?' we asked. 'Well,' he admitted, 'there's nothing there yet. But you could put all kinds of things there.' 'Like what?' we questioned. 'I don't know,' he said, 'all kinds of things.' It didn't sound very promising. We went to play ping-pong, and for the following weeks enjoyed a new pastime, making fun of Ido's ridiculous idea.

Yuval Noah Harari

In a complex scenic labyrinth of time, delay, simultaneousness, virtual and real, video and life scenes, film and animation – 10 artists are proposing answers which will multiply and transform their meaning in an endless feedback loop of images and actions.



Even in its most hallucinatory conditions of satisfaction, the ego senses that something may be missing; it becomes insecure and must start up the machinery of testing

Avital Ronell

Pre-cybernetic machines could be haunted; there was always the spectre of the ghost in the machine. This dualism structured the dialogue between materialism and idealism that was settled by a dialectical progeny, called spirit or history, according to taste. But basically machines were not self-moving, self-designing, autonomous. They could not achieve man's dream, only mock it. They were not man, an author to himself, but only a caricature of that masculinist reproductive dream. To think they were otherwise was paranoid. Now we are not so sure. Late twentieth-century machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and externally designed, and many other distinctions that used to apply to organisms and machines. Our machines are disturbingly lively, and we ourselves frighteningly inert.

Donna Haraway



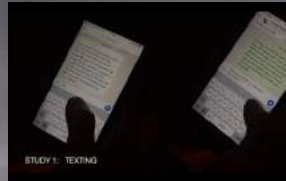
Initial Workshop:

From March 8-18 2017 a first developing workshop on ROCHAMBEAU was held at Uferstudios Berlin. During this period, set- and costume mock-ups were created. Possible video settings and interactions between live and video were developed. Layering of live and video was experimented with to establish a structure of time and overlap.

Workshop Trailer:
<https://vimeo.com/221249528>

Five Studies in different fields were executed:

Study 1



Texting

Study 2



Posing (boomerang)

Study 3



Rehearsing (ghost in the machine 1)

Study 4



Awards

Study 5



Choreography (ghost in the machine 2)



Notes on the Music

David Brynjar Franzson

CONCEPTUAL

In psychology, there exists the concept of ‘transactive’ memory, a memory operation shared between two individuals.

—A couple will divide the task of remembering things, one knowing the index, the other the content—

The staged action, the text and the music share such memory.

The music acts as a translation of what is into what was, uttering memories and associations in response to the immediate linguistic, para-linguistic, and environmental content of the piece, blurring the line between environment and action, foreground and background.

The action offloads the task of remembering onto the sound, into the music.

ACTUAL

Knowledge is additive|accumulative, totality a sum of parts.

The more voices an AI hears—the more versions that it learns—the more it knows. The power comes from multitude, not from specificity.

Knowing and speaking become one and the same.

Multiple small musical chat-bots are taught to produce sound based on prior examples, each given its own voice.

Their utterances never the same, always new, yet always the same.

Their individual utterances are tied to different aspects of the environmental sound and speech, each responding in its own unique way to its own unique thing, together forming a totality, elucidating the form of the piece.

If you love your car, Toyota Motor Corp. thinks your car should love you back.

That’s the reasoning behind the company’s artificial-intelligence project, dubbed Yui: an onboard virtual assistant that gauges your mood, indulges in personal chitchat and offers to drive if it senses you are sleepy or distracted.

In one Toyota video . . . a woman sits on a seaside cliff, talking about her father with her car.

“He sounds like a great father,” says Yui, in a baritone male voice.

“You’re a bit like him,” the woman says.

—Wall Street Journal.

concept&direction: Tilman Hecker (Germany)

composition: Davíð Brynjar Franzson (Iceland)
<http://franzson.com/>

choreography: Lynsey Peisinger (USA)

sets&costumes: Marte Eknæs (Norway) & Nicolau Vergueiro (Brazil)
<http://www.marteeknaes.info/>
<http://www.nicolauvergueiro.com/>

video: Thilo Schmidt (Germany)

performance: Ivan Cheng (Australia), MJ Harper (Jamaica), Viktoriya Muhamejanova (Kazakhstan), Lynsey Peisinger (USA), Frank Willens (USA)

photos: [Axel Lambrette](#)



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Whoever leads in AI will rule the world

Vladimir Putin

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Gefällt wolfysf und 18 weiteren Personen



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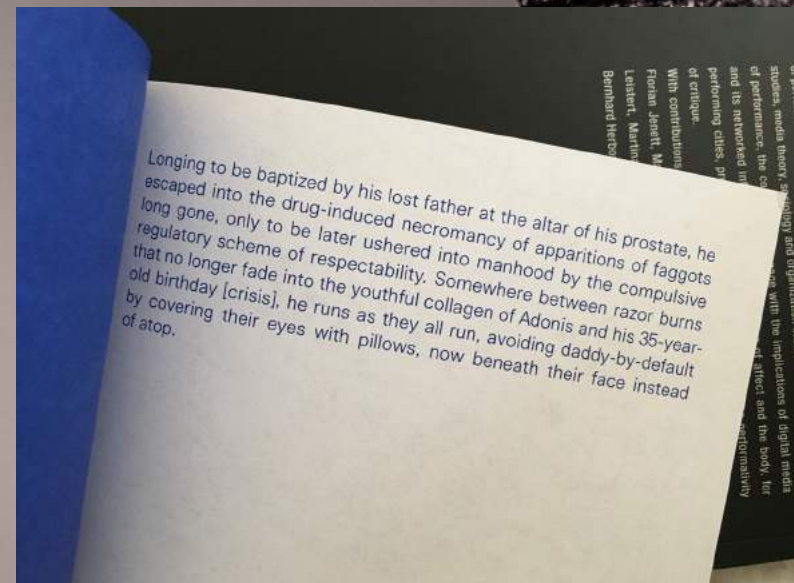
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I am so happy /smiley/ I am a little girl who has the best

Hey dear thanks you have been amazing for the best of all the day and she has the most amzing wink you can be with the great thumbs up and I know your name for the day

I'm going home to the gym tomorrow night night at work tomorrow and I hope you're happy with me you love it



Juliana Huxtable

