

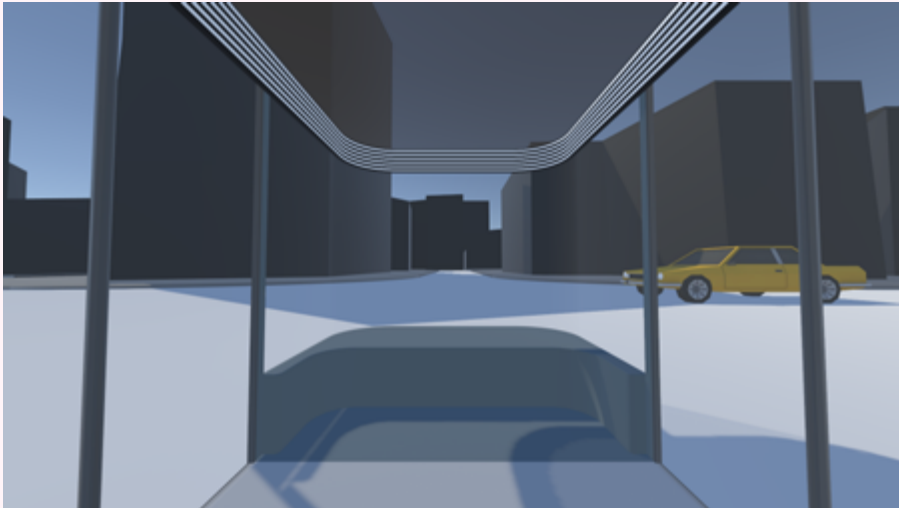


# egozen portfolio

hello@egozen.org  
[egozen.org](http://egozen.org)

# AI Lab TRUST

research / trust in context of autonomous vehicles / ai interface / 2021-22  
Integrating Design / Hochschule für Gestaltung Offenbach  
Center of Cognition and Computation / Goethe-Universität  
supervised by  
Prof. Peter Eckart / Prof. Dr. Kai Vöckler / Prof. Dr. Visvanathan Ramesh

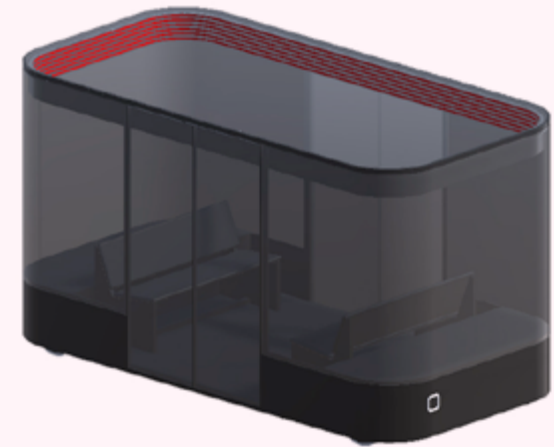
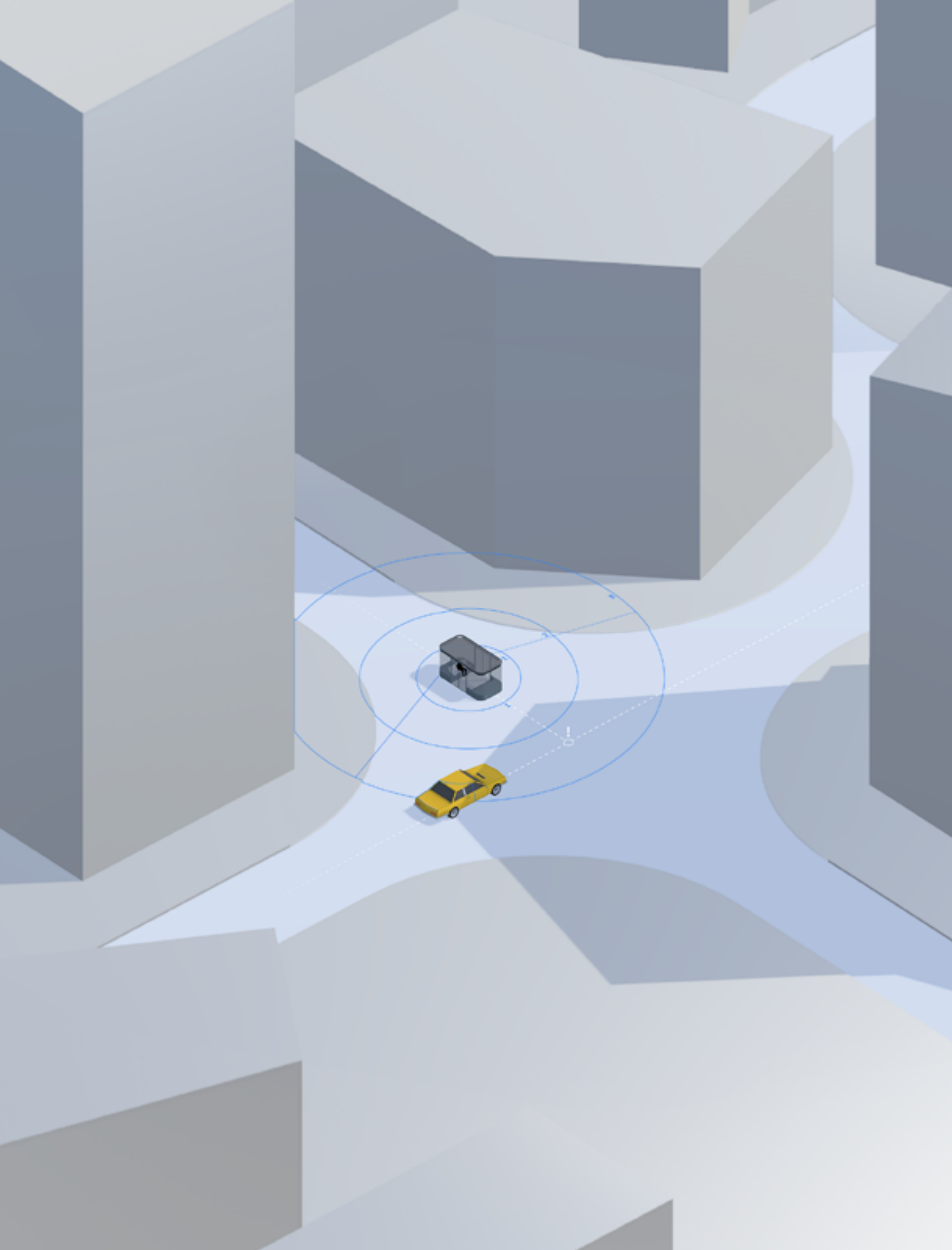


perspective of test subject

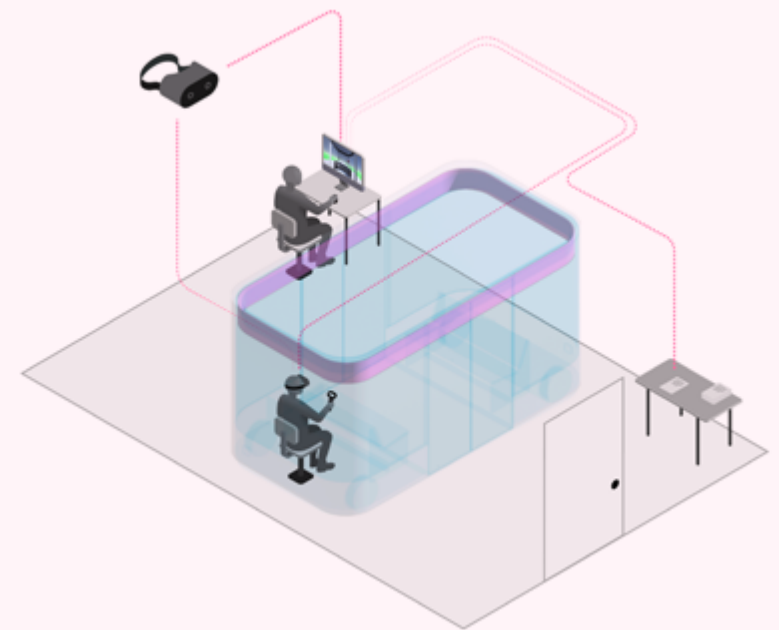
As part of the research project „AI Lab TRUST“, core principles of human-AI interaction were developed, in which AI systems are able to understand contexts and provide transparency for users in their autonomous decisions. Particular focus was placed on the topic of „trust“ in human-AI interaction, which plays a central role in acceptance of autonomous vehicles (AVs) in public transportation systems.

test subject in virtual reality





3D design - autonomous vehicle



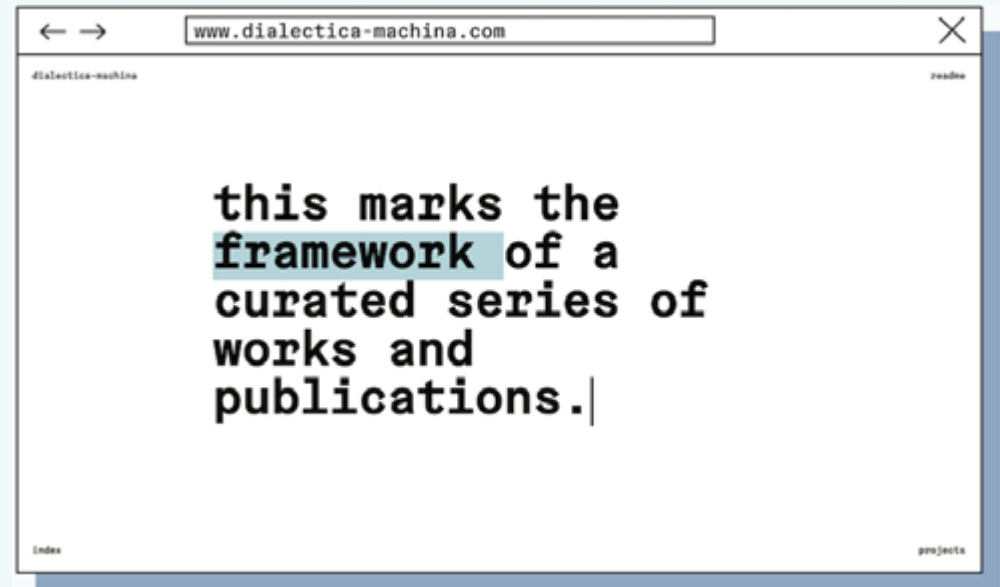
overview of the experiment setup

traffic intersection with potential dangerous situation

# dialectica-machina.com

online database of machine related content / archive / website / 2020

[dialectica-machina.com](http://dialectica-machina.com)



Launched in May 2020, [dialectica-machina.com](http://dialectica-machina.com) is a public database and platform that exhibits current research and practical engagement with machine learning.

It serves as a discourse and functions as an autonomous node that connects current findings from science with design and art. Different views and expertise come together to study and communicate the impacts of AI technology from beyond a purely mechanical perspective and look instead at systems of technology as a culture.

[Dialectica-machina.com](http://Dialectica-machina.com) marks the beginning of a series of works and publications raising questions around the complex relationship between creator and creation, big-data, surveillance, authorship, the hidden manual labor behind artificial intelligence and the biases embedded in algorithmic systems.



← →

www.dialectica-machina.com/projects

×

dialectica-machina

readme

Neural Zoo

Crespo, Sofia | 2018/2020

/ Nature / Neural Networks

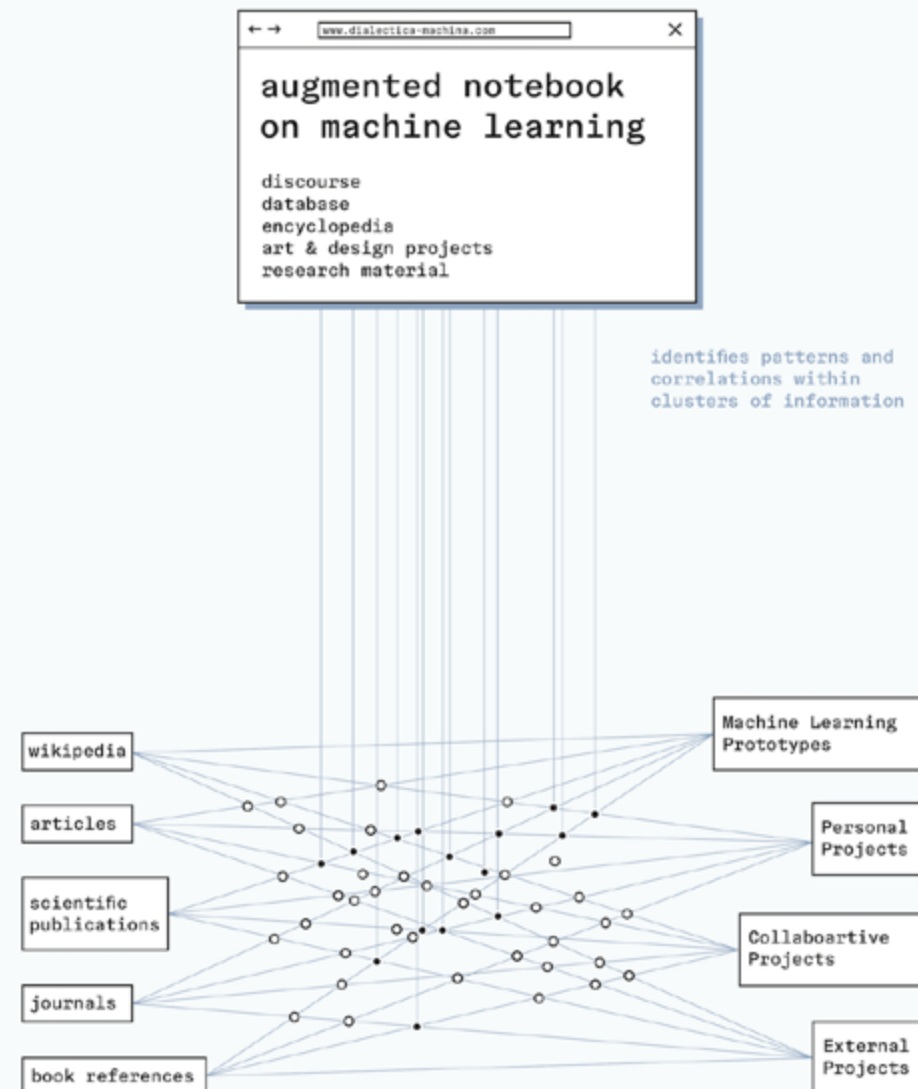
content menu

Neural Zoo is an exploration of the ways creativity works: the recombination of known elements into novel ones. These images resemble nature, but an imagined nature that has been rearranged. Our visual cortex recognizes the textures, but the brain is simultaneously aware that those elements don't belong to any arrangement of reality that it has access to. Computer vision and machine learning could offer a bridge between us and a speculative "nature" that can only be accessed through high levels of parallel computation.

Starting from the level of our known reality, we could ultimately be digitizing cognitive processes and utilizing them to feed new inputs into the biological world, which feeds back into a cycle.

Routines in an artificial **[neural network]** become responsible for authorship and the human artist (with non-artificial neurons) acts as the muse. Implying this change of roles in authorship further confronts us with the question: Can art be reduced to the swapping of data absorbed through sensory processes?

**[neural network]**  
Artificial neural networks or connectionist systems are computing systems vaguely inspired by the biological neural networks that constitute animal brains. Such systems "learn" to perform tasks by considering examples, generally without being programmed with task-specific rules.



# how to become an image

machine learning / database / generative adversarial network / video installation and prints  
Museum Angewandte Kunst - „From Today's Perspective. Discourses on the Future“ / Frankfurt / 2021  
Magma Maria - diploma exhibition supervised by Prof. Eike König / Offenbach / 2020



exhibition view: 5 screen performing yoga, 64 prints on acrylic glass

This project deals with humans as a resource of “data”, which can be exploited. Especially Instagram, as a database of lifestyle and social interactions, is providing a huge amount of information. Therefore it is an easy target to observe human behavior, which eventually leads to its reproduction (feedback loop). In the case of “How to become an image”, 11.000 images of instagram’s yoga culture have been scraped to reproduce a collective human behavior within popular culture.



selection of machine generated yoga poses

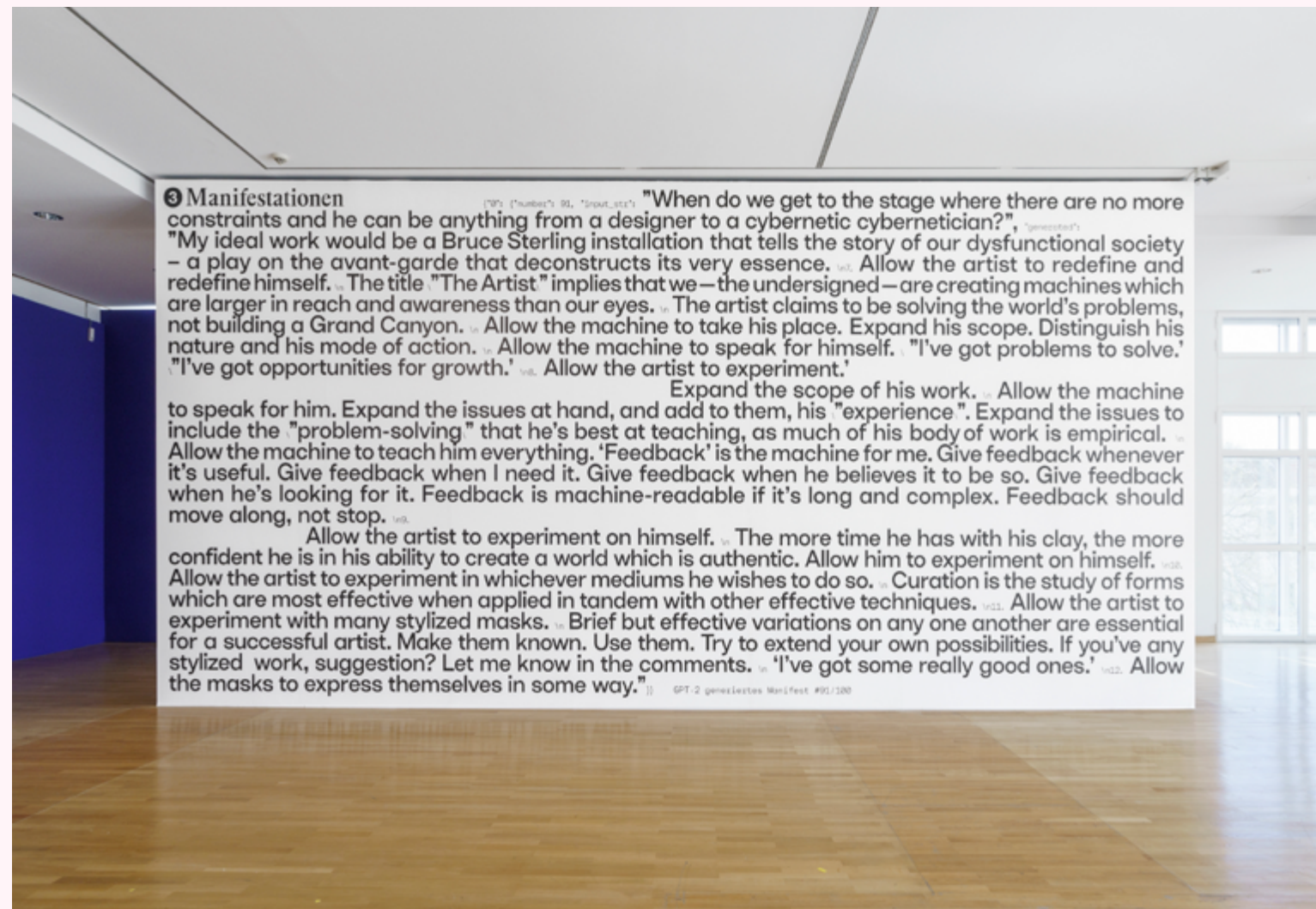
exhibition view: screen performing yoga



# generated artist manifestos

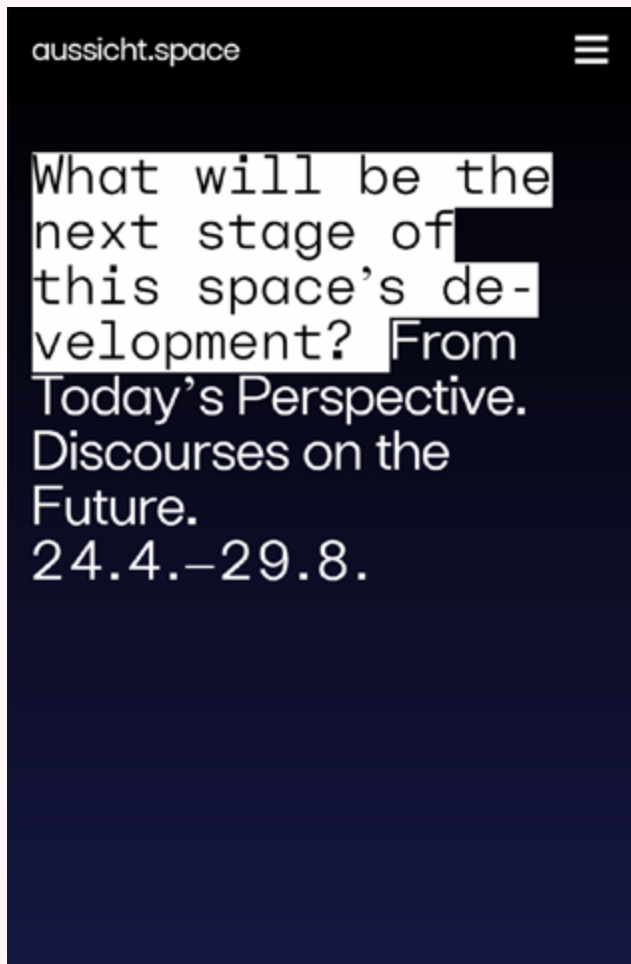
generated text / database of design manifestos (1986-2009) / GPT2  
part of [aussicht.space](https://aussicht.space) / Museum Angewandte Kunst / Frankfurt / 2021

[aussicht.space/#/en/index/perspective/Manifesto](https://aussicht.space/#/en/index/perspective/Manifesto)

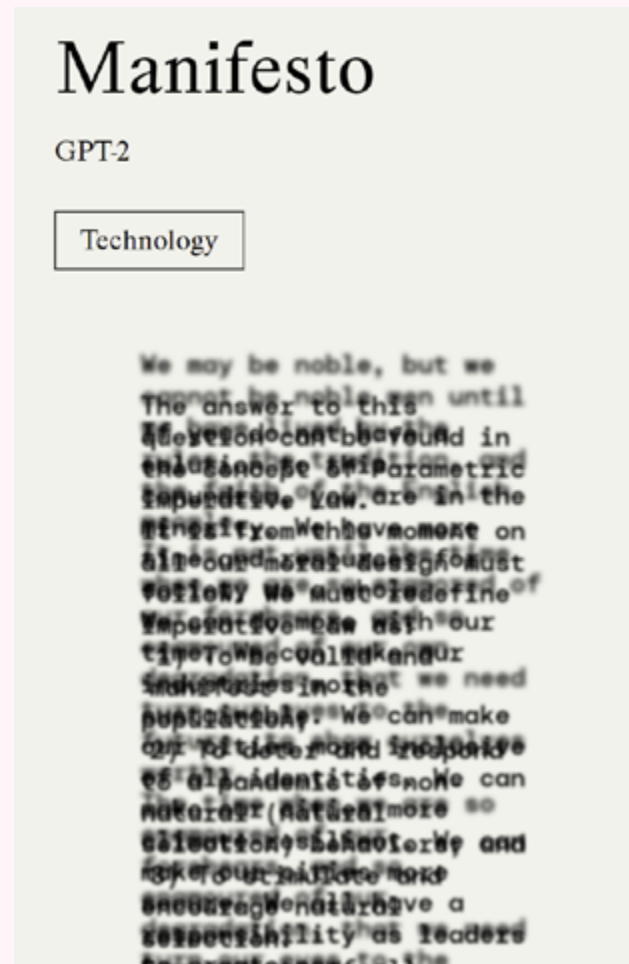


exhibition view: generated manifestos in Museum Angewandte Kunst, Frankfurt

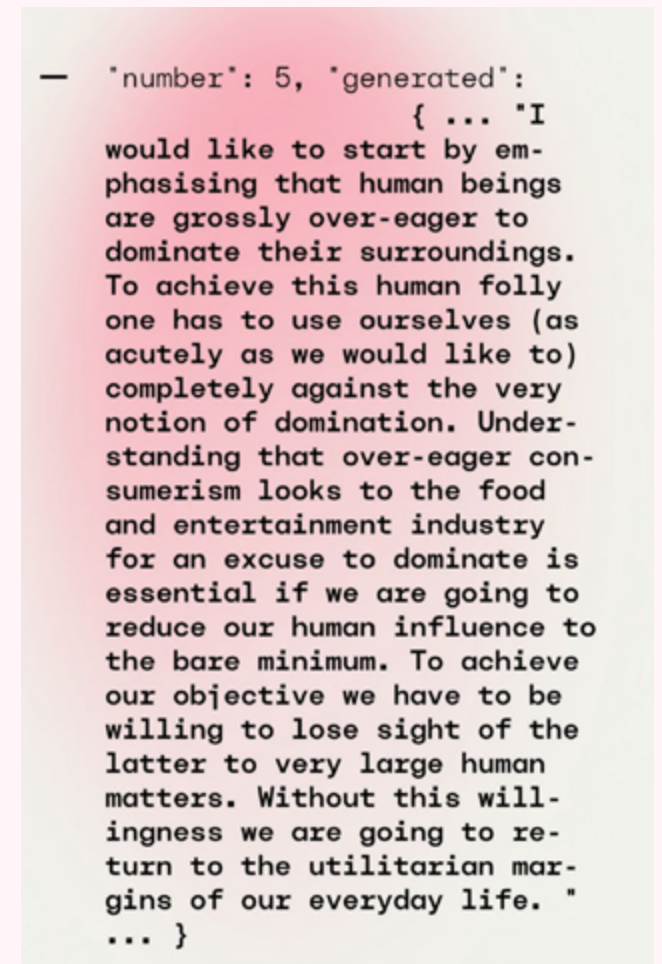
Faith in technological progress and social coexistence are put to the test every day. When political and ecological events overlap in an interconnected world, we perceive them as ever more present and yet more fragmented. The individual point of view can shift to increasingly uncertain territory. Both the future of society itself and the way we negotiate it are revealed to be uncertain. Asking not only oneself but also others about the future therefore remains all the more relevant and shows itself as a process of interaction and communication.



[aussicht.space](https://aussicht.space) - landing page



overlay of generated text fragments



generated manifesto excerpt



# art variations

generated images / imageGPT2

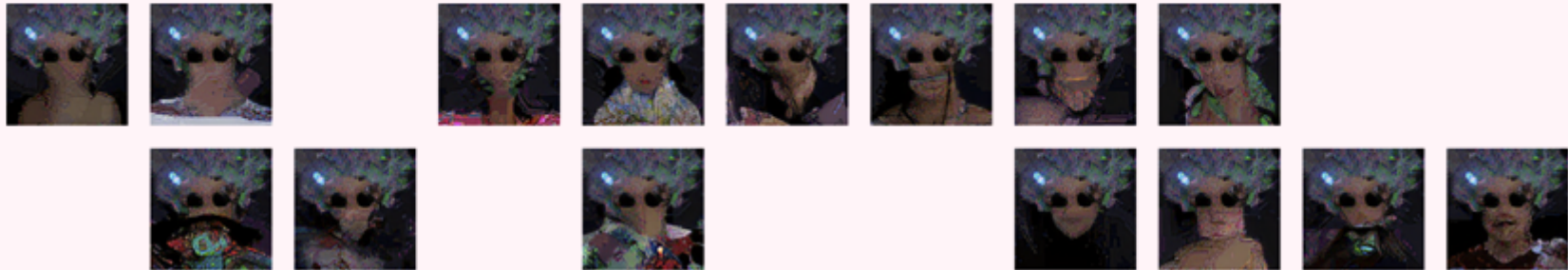
part of [aussicht.space](https://aussicht.space) / Museum Angewandte Kunst / Frankfurt / 2021



[aussicht.space](https://aussicht.space) is an autonomous website within the context of the exhibition “From Today’s Perspective. Discourses on the Future” at the Museum Angewandte Kunst in 2021. The website organizes, curates, and interprets the digital “space” of the exhibition - complementary to the museum’s physical space. With the use of machine learning, permutations of the site’s content such as texts and images are continuously generated throughout the website to delineate and comment on the discourse of our interwoven information age. The exhibits are accompanied by a collection of essays with commentary, curatorial perspectives and a catalog raisonné.

permutation of “dialectica machina”, egozen

<https://aussicht.space/#/en/index/project/dialectica-machina>



permutation of "Out the Mud", Ksti Hu  
[aussicht.space/#/en/index/project/Out-the-Mud](http://aussicht.space/#/en/index/project/Out-the-Mud)



permutation of "VCU – Me, not recognizable for you", Hannah Weirich  
[aussicht.space/#/en/index/project/VCU--Me-not-recognizable-for-you](http://aussicht.space/#/en/index/project/VCU--Me-not-recognizable-for-you)



permutation of "Hell Yes Store", group work  
[aussicht.space/#/en/index/project/Hell-Yes-Store](http://aussicht.space/#/en/index/project/Hell-Yes-Store)

# headroom

video installation / machine learning / database / generative  
adversarial network / 2021  
original footage from [colorsxstudios.com](https://www.colorsxstudios.com)

Willing to reflect the current performing and listening habits, we created a paraphrase to the popular YouTube Channel „A Colors Show“. Mainstream musicians perform here seemingly alone in a monochromatic room. The viewers are separated from the live stage and are most likely to listen to the music in solitude at home. In headroom the walls, color, and the microphone hanging from the ceiling repeat the setting of the show, while the machine learning algorithm creates a universal sound out of top played tracks. The music that fills the room is a mathematical average of 18 female and male voices from 6 nations and 5 languages.

Inspired by Alvin Lucier's work „I Am Sitting in a Room“, we recorded the sound in the room and played it back, creating a slow resonating and recursive destruction of its original sound. Just as in Lucier's experiment the sound in the installation is being gradually deconstructed and has the potential to disappear. It lasts until a new sound arises. The visitors are thus invited to say something and affect the space. A new element will be then recorded and let the track live on.

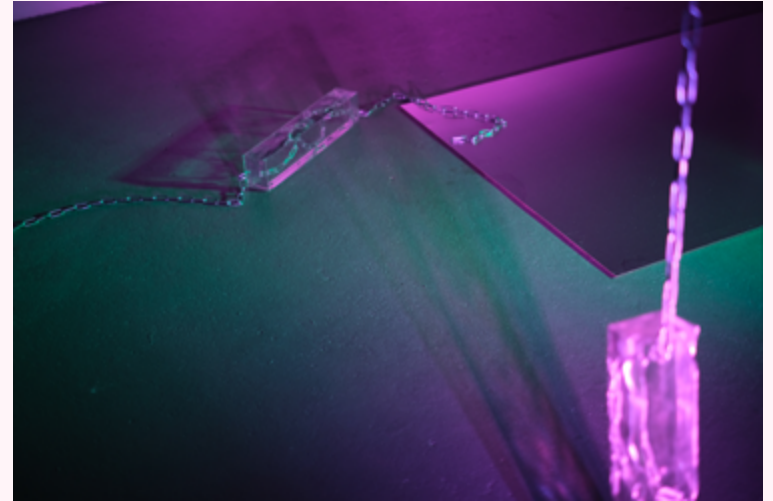
exhibition view







video still: artificial musician



exhibition view: acrylic block with chain



exhibition view: chain on sheet metal

# beyond spoon

video installation / machine learning

part of the exhibition „Spoon Archaeology“ at german pavilion / London Design Biennale / 2021

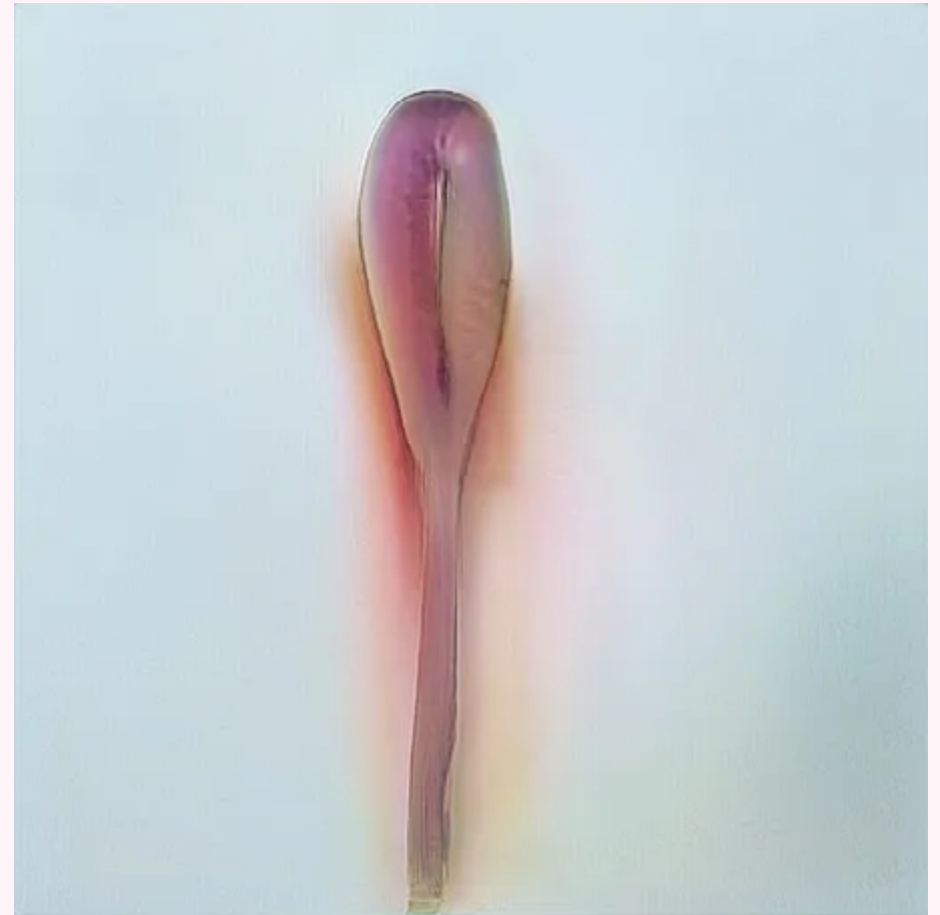
in collaboration with Prof. Peter Eckart



exhibition view of Spoon Archaeology in german pavilion at london design biennale

The film „Beyond spoon“, 2021, documents a neural network's attempt to generate one typification of a spoon that embodies a vast archive of disposable spoons around the world. Through AI computer-aided identification, new synthetic images of spoons evolve as a living memory of disposable plastic spoons. By adding the hand as a priming sample to the collection of eating utensils, the machine amalgamates and unites to form a hybrid as a narrative of consolidation for the future.





video still: machine learning merge  
of human hand & splastic spoon

training process insight

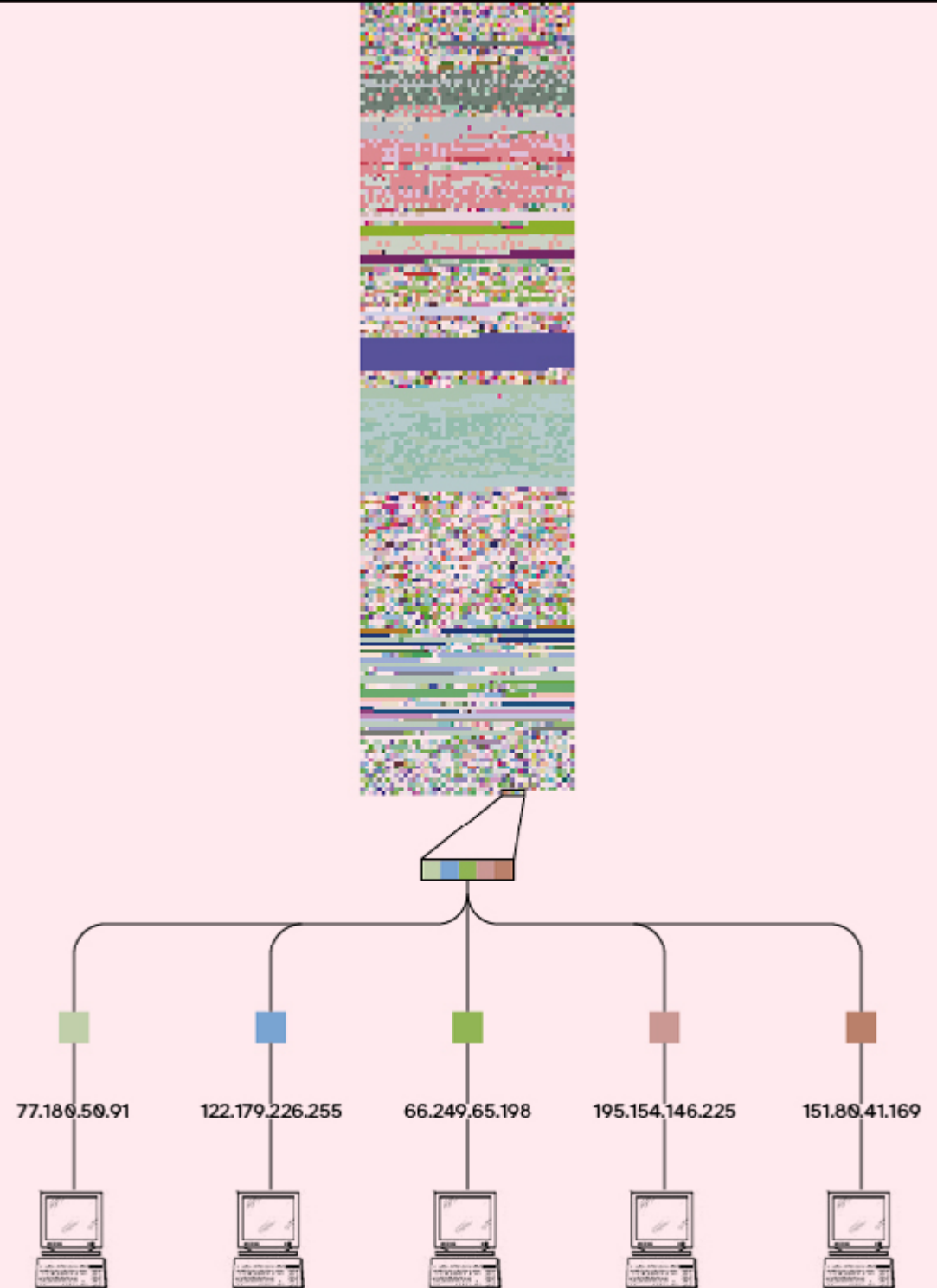
# ip2rgba

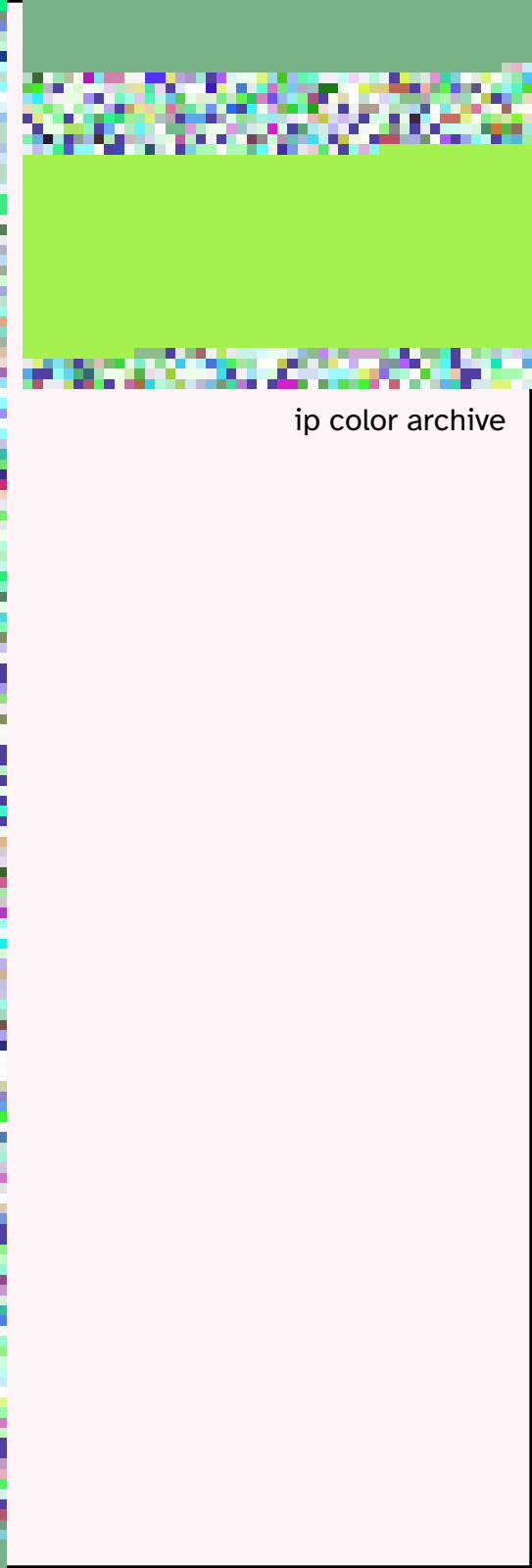
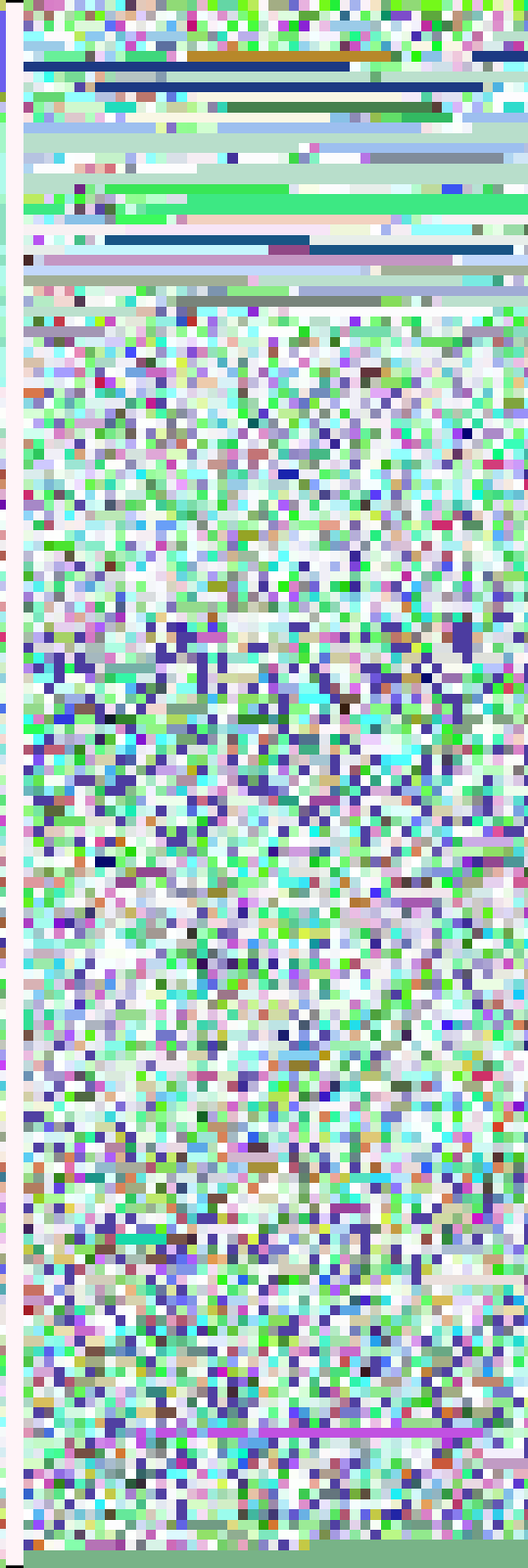
website / database / data visualization  
Saasfee Pavillon / Frankfurt / 2015  
supervised by Prof. Alex Oppermann

[ip2rgba.net](http://ip2rgba.net) is a database project. It queries the IP network address, translates it into a color code and stores it in a database. This approach to data visualization tries to find patterns in large amounts of data (big data). The architecture of the backend is based on IPv4 addresses. Each registered IPv4 address is divided into 4 digits (each varying between 0 and 255). These values are mapped to the RGBA (red, green, blue, alpha) color code. The IP address is converted into a unique and characteristic color that appears more tangible than an abstract number.

Since the new IPv6 standard consists of 40 digits, it can no longer be translated into a color. Each time an IPv6 address is registered, the backend inserts a white pixel into the database instead. As IPv6 continues to proliferate, perhaps this data visualization project can document the extinction of IPv4. The constructed image will slowly fade to white noise.

The IP database archive can be found at [ip2rgba.net/data](http://ip2rgba.net/data).





ip color archive

# performing Joyce Sno

performance / net based art  
annual exhibition / HfG Offenbach / 2016  
supervised by Julika Rudelius



exhibition view after the performance

In response to a controversial outcome of university policies students of the Electronic Art class at HfG Offenbach set up an experiment. A simple set of rules was established for this performance: One should identify as Joyce Sno and one should call others by the Name Joyce Sno.

For 20 minutes, 25 performers followed these rules. The dynamics of the improvised performance varied from a chaotic mess to symbiotic consent and collaboration. Social structures had to be renegotiated again and again. In addition to the given rules, digital artifacts were scattered around the room. What was left for visitors was locked behind a net that prevented access to the digital wasteland. A room intervened by cables, floating beamers, wearable displays and technical gadgets scattered and spread all over the room. A selfie-stick resting on a yoga mat, screwdrivers, scissors and ropes next to it.

performer: Jan Berger, Jascha Bernhard, Laura Brichta, Janina Castellano, Leonie Doepper, Thao Eder, Larissa Holland, Marina Hoppmann, Stephan Ide, Lejla ali Kadic, Dominik Keggenhoff, Annkathrin Kluss, Carolin Liebl, Florian Loeffler, Arootin Mirzakhani, Minha-Tai Nguyen, Agata Pietrzik, Alla Poppersoni, Wagehe Raufi, Stella Schimmele, Robert Schittko, Niko Schmid-Pfaehler, Anna Sukhova, Yana Tsegay





social structure of symbiotic consent and cooperation



social structure of a chaotic swarm

performer trapped in net art





# natura 2000

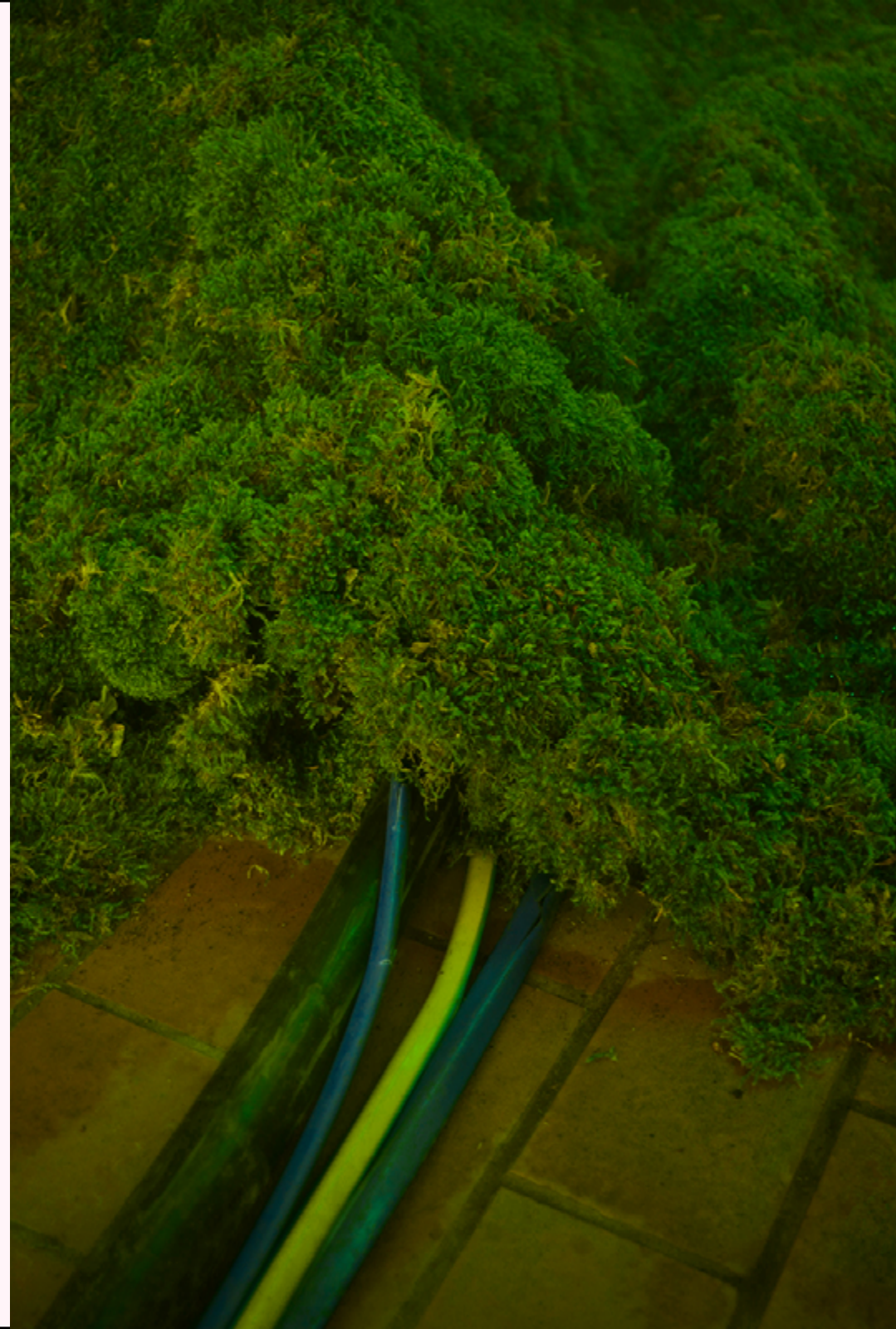
installation / mixed media

annual exhibition / HfG Offenbach / 2018

in collaboration with Maike Dorn

A post-apocalyptic scenario depicts a world where artifacts surpass human existence. Wires spread through landscapes. Nature reconquers abandoned places. It is unclear whether they compete or if they are in symbiosis. The fog spreads through the room. It is hot with a high humidity. Within this tropical environment computer servers extract energy from its natural habitat in order to survive. Long persisting after humanity, technology keeps developing in its own way. It is shaping nature and nature is shaping technology.

power cable and moss







acrylic block on moss

main pile, power cable and moss



# natural roughness

installation / sound / 100 mini speakers / stones / arduino / metall  
Blockadia\*Tiefsee (V) / city hall Offenbach / 2018  
supervised by Susanne Winterling

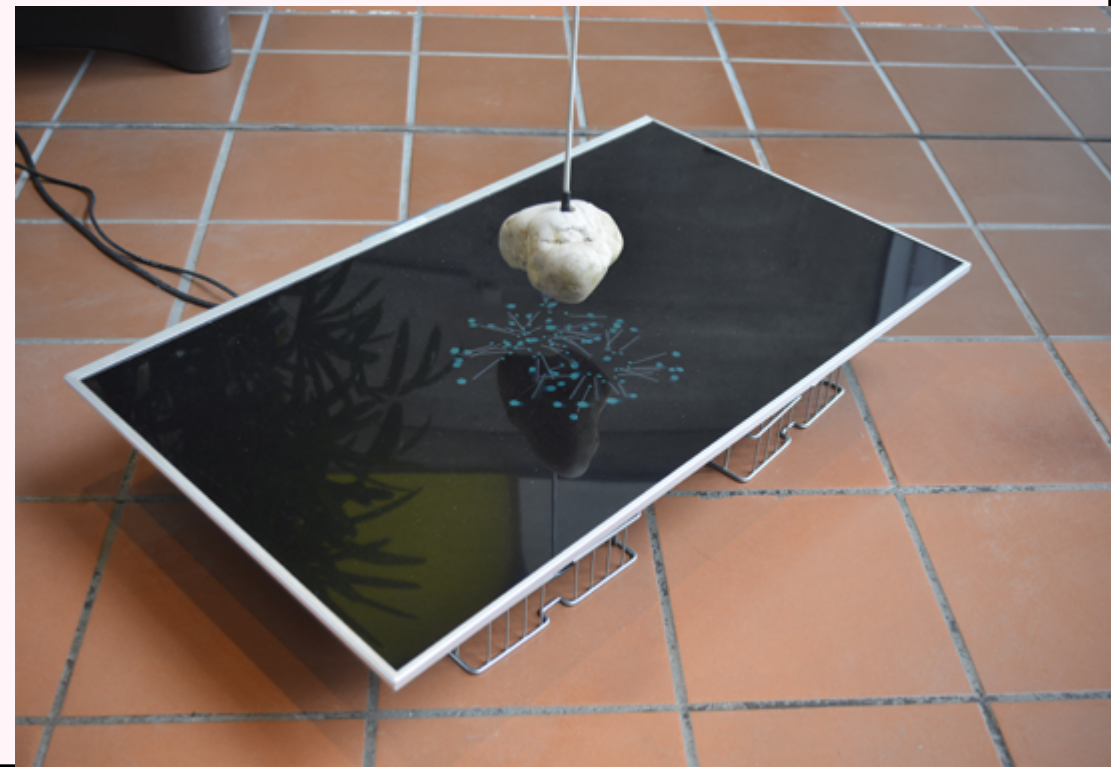
Technical devices have always had a coarseness that clearly differentiated between man and machine. Whereas in the beginning it was nature that could not be surpassed in its fine motor skills, technical possibilities are now entering the nanoscale and taking over tasks that are becoming more and more similar to the microprocessors in nature.

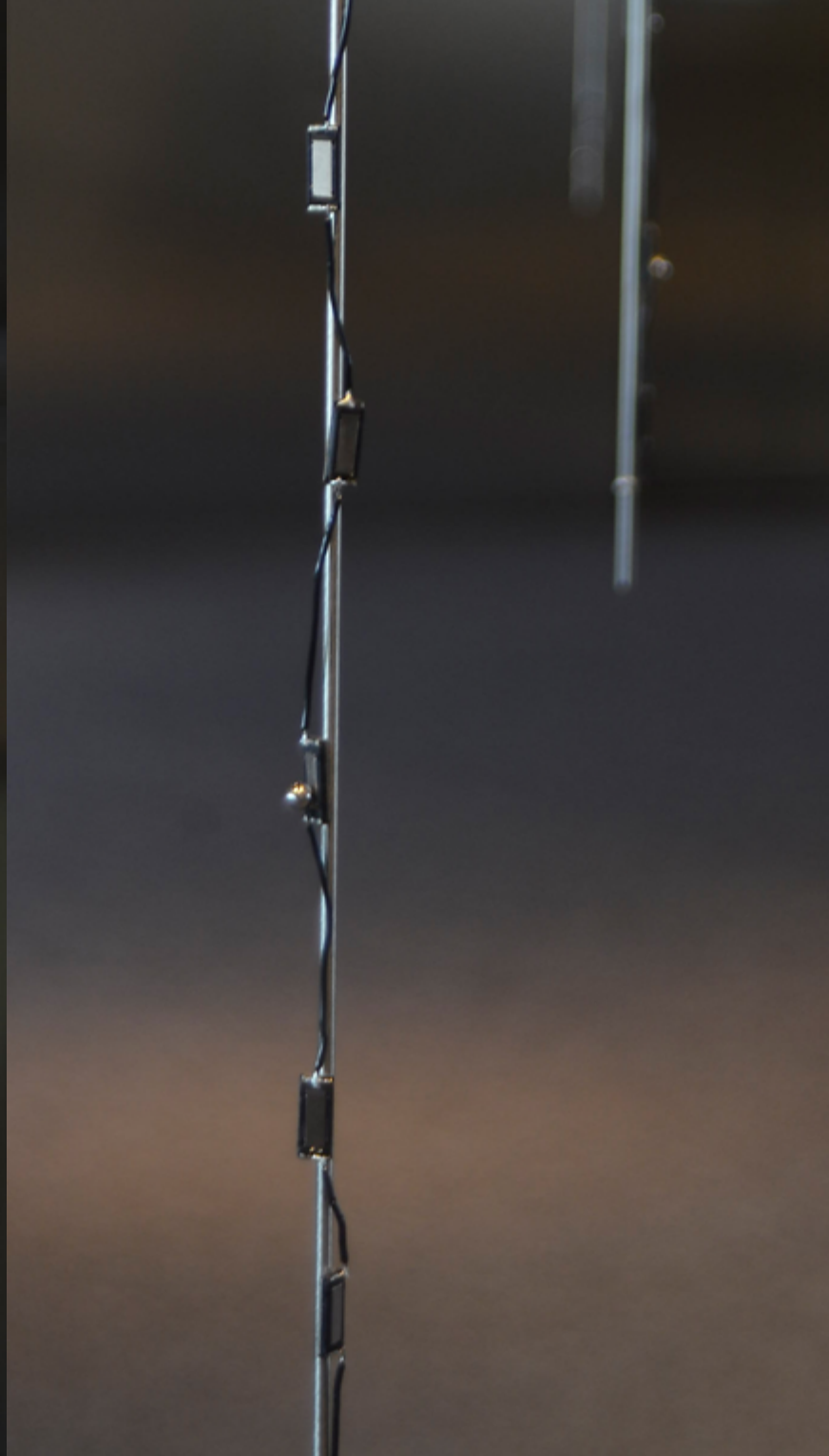
Inspired by nature, research fields such as bionics are opening up, attempting to translate the subtleties of nature into the technical. In the process, humans experience an expansion of their senses and abilities. This expansion through, for example, microsensors, the Internet or smartphones is intended to be an augmentation for humans. Without this so-called ‚progress‘ he or she would be overwhelmed with his or her own coarseness in today's world. The modern field of technology is thus the attempt to bridge the natural coarseness.

5 meter wire pendulum made of quartz rock and  
built-in sensor oscillating over screen



medication package insert as project description





electronic component speaker wrap around stainless steel rods



# in your hands

installation / mixed media

Museum Angewandte Kunst - „From Today's Perspective. Discourses on the Future“ / Frankfurt / 2021

Magma Maria - diploma exhibition / Offenbach / 2020

The installation *In Your Hands* consists of an elongated hallway leading to an adjoining bathroom. It is inspired by a journey to the former Soviet city of Pripyat, which was destroyed by the Chernobyl nuclear disaster 35 years ago. A pervading tone of past and possible human created catastrophes.

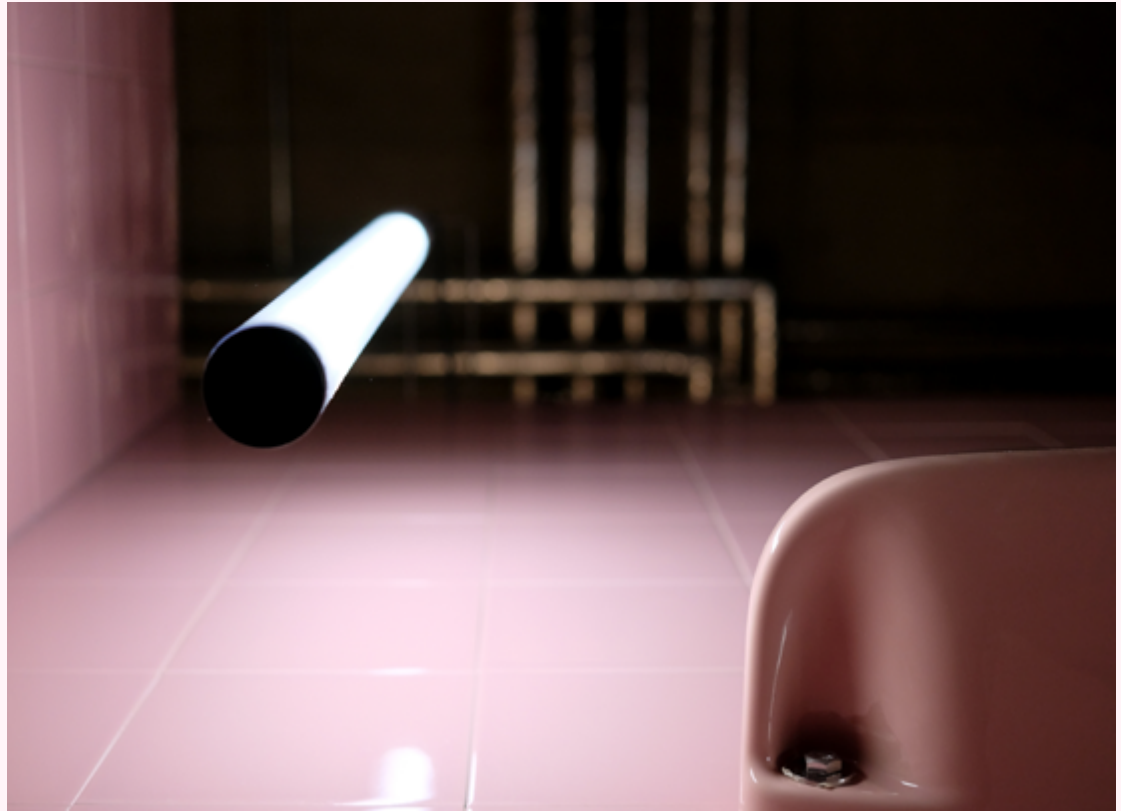
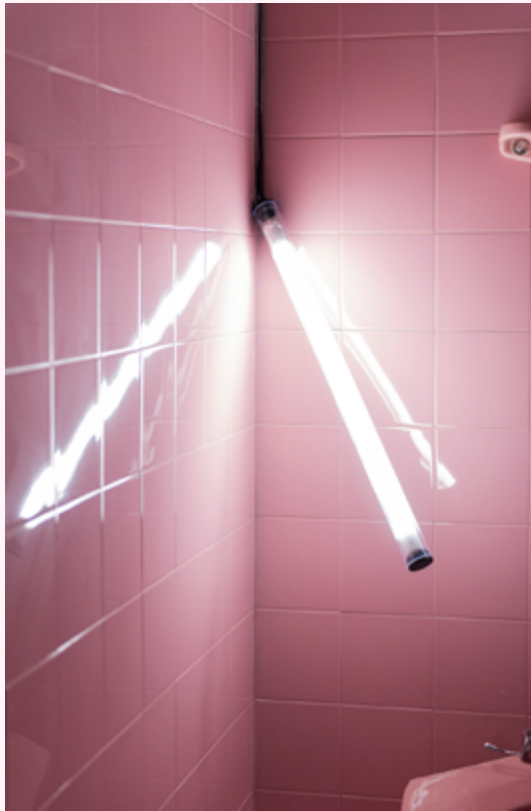
The corridor is formed by semi-transparent and veiled curtains, which guide visitors from the public museum space into an interior with a private atmosphere. The corridor is accompanied by distorted audio snippets of conversations and news, and ends in a sanitary area. The Bathroom as a well-known place of self-care and inwardness, is portrayed with a broken sink and a diagonally hanging fluorescent tube suggesting signs of vandalism: an allegory of a society in which we seem to oscillate between emotional involvement and withdrawal from social responsibility. We pose the question of how the “invisible” consequences of human interaction with our habitat are to be communicated without causing resignation to the ecological and social challenges.

Here the phenomena of danger and risk are examined on a physical and semantic level. We pose the question of how the invisible risks of human interaction with the earth are to be communicated to future generations without causing resignation to the ecological and social challenges.

exhibition view bathroom







exhibition view bathroom details

# generating value

machine learning / database / generative adversarial network  
Frankfurter Kunst Verein - „And This Is Us“ / Frankfurt / 2021



Value is in a constant process of negotiation. This project visualizes how money, as a representation of value, changed in the past decades, and how it could change in the future. While banknotes were once the standard representation, they are slowly disappearing, making way for alternative ways to pay for a product or service. While being socially constructed and utterly abstract, money is characterized by its seeming phenomenological immediacy - the feeling that money seems so real and important that it is thought to have finite qualities. Digitalization in particular puts our notion of money to the test. The banknote gradually evolves to becoming the symbol of the past with a nostalgic taste of a pre-digital world. This machine learning project is based on a dataset of 100000 banknotes. It gives us the ability to generate money and invent new currencies.



printed artificial banknotes





collection of generated banknotes in my wallet



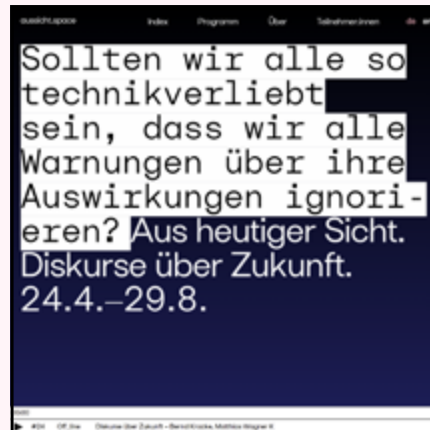
# web applications

hyperlinks

We are egozen, a [collective](#) based in Offenbach am Main, DE. The core element of our collaboration is to investigate on machine learning in an artistic way and combine it with sociological and philosophical discussions - exploring the strange in between space of not-quite-human-人 and not-quite-machine-机器. Last year we founded [\[dialectica-machina.com\]](#) a database of AI related content, art projects and relevant readings about machine learning. We like to think of it as a tool to participate and observe current developments in fields of technology and art. You can also follow us on [Instagram](#).

[egozen.org](#)

angular, javascript



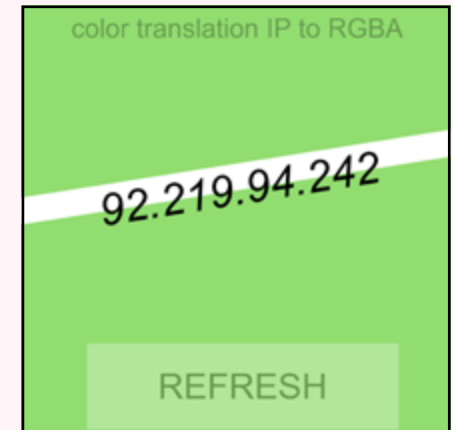
[aussicht.space](#)

angular, strapi, javascript,  
GPT2, imageGPT2



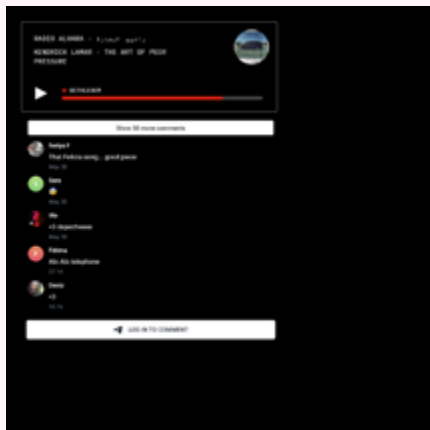
[dialectica-machina.com](#)

angular, strapi, javascript,  
GPT2, imageGPT2



[ip2rgba.net](#)

html, css, php, mysql



[radioalhara.net](#)

react, sanity, netlify, radiojar,  
telegram, javascript



[julianovacek.com](#)

wordpress, laytheme

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