Abstract

Robots and Recognition: Subject/Technology Relationships in the Algorithmic Age explores dyadic interactions between subject/digital technology pairings. With the "subject" of the dyad being either the individual human or human populations; I'll be exploring how technologies such as the facial recognition camera, algorithmic economic processor, and Facebook status generator all necessitate certain relationships rooted in recognition of the subject by the technology, and vice-versa. Rooting my analysis in historical and contemporary theories in posthuman affect, technocapitalism, military and pedestrian technologies, I question how the dyad can or cannot exist within certain thresholds of recognition, as well as how the dyad can produce a misrecognition. In my thesis, I explore the multiple misrecognitions possible within the aforementioned technologies, and the throttling misrecognition causes to such technologies, as well as the humans interacting with them.

Robots and Recognition:

Subject/Technology Relationships in the Algorithmic Age

by

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Introduction

In the contemporary moment, digital technologies have become increasingly linked with our human-animal sensorial features. Sight, prediction based on observable trend, and such forms of recognition that were once exclusive to the animal have now taken residence in the machines we interact with daily. From the smartphone to the financial computers at the crux of our modern economy, technologies equipped with the ability to recognize and sense usher us into an age of algorithms. The algorithm is used widely across computer science and mathematics as a way of solving a set of problems. Algorithms are programmed from an initial function, supplemented by a set of instructions on how to execute the algorithm, thus producing an output. The algorithm can be used in a variety of ways; sorting to the largest number in a set, predicting user trends from ten years worth of data, or utilizing the biometric data of a subject's face to identify them. The algorithm, and the ways it has been deeply involved in today's digital technologies is a central point of my thesis and what I define as the algorithmic age: a cultural shift of the subject existing under algorithmically-supported conditions (such as the economy and facial recognition technology used in many public and private spaces), some of which necessitating a dyadic relationship based in recognition. In this thesis, I will be defining "technology", "algorithm", "recognition", and "dyad" through several examples supporting algorithmic age functions being reproduced in everyday life. The reproduction of algorithmic age logics occurs in multiplicity with facets of life considered daily to us-- walking around a city block, purchasing a home, or writing a post on social media-- it is where the breakdown of algorithmic logics through recognition happens that

we can see dyadic representations of the subject/technology are falsely representative of this multiplicity. Elements outside of dyadic engagement in the algorithmic age threaten the structure of how the subject is assumed to exist in a dyad, and bring in a true order of recognition.

In clarifying some terms I will be using throughout the body of this thesis, I want to begin with "recognition technology". Recognition technology uses technology in the way of machines and engineered data collecting tech, such as the facial recognition camera picking up on the biometric data of the face or the algorithmic economic processor utilizing data in the form of economic prediction. The technologies I've chosen to analyze within a recognitions-based matrix all share the component of data transmission in some way, but the string connecting all three technologies is stronger than just one commonality. Recognition as I'll be using it comes from the Lacanian tradition in *The Mirror Stage*. In understanding recognition of ego formation (to use Lacan's terminology) self as not an isolated process, but one in need of a second presence to validate the seeing/understanding/conception of the self. Lacan explains this phenomenon through dyadic, and at times triadic, engagement of the baby noticing their reflection in the mirror for the first time:

"This event can take place, as we have known since Baldwin, from the age of six months, and its repetition has often made me reflect upon the startling spectacle of the infant in front of the mirror. Unable as yet to walk, or even to stand up, and held tightly as he is by some support, human or artificial, he nevertheless overcomes, in a flutter of jubilant activity, the obstructions of his support and fixing his attitude in a slightly leaning

forward position, in order to hold it in his gaze, brings back an instantaneous aspect of the image." (Lacan, 503)

In this passage, Lacan also notions to the triadic actor: the support, either human or artificial. Although it may seem as though the technology is the support (hence the human/artificial), the technology is only the second in the dyad, from the subject being seen or unseen. The triad denotes a stealthier force at work; be it the histories either advertently or inadvertently leading up to the creation of the technology (or as we will later see, counter-technology), a euphoric estimate for economic growth ignoring all warning signs of imminent downfall in the economic, or the creation of predictive, algorithmically-generated written content from a decade's worth of Facebook posts. The triadic actor is representative of the symbolic order, or the real order, bringing with it limitation and frustration. When the dyad (or imaginary order) is broken, the loving affirmation of the dyad dissolves under realization of limitation within the subject/technology relationship. With the triadic element understood (at least to some degree, as it will be further explained and examined in the later chapters), Lacan's definition of the mirror stage takes hold as a recognition of sorts:

"We have only to understand the mirror stage *as an identification*, in the full sense that analysis gives to the term: namely, the transformation that takes place in the subject when he assumes an image-- whose predestination to this phase-effect is sufficiently indicated by the use, in analytic theory, of the ancient term *imago.*" (Lacan, 503)

Imago, as it's known in its Latin form means "image", but has taken on a number different meanings over time. The way Lacan uses imago is to describe the exact moment the infant identifies himself in the mirror, specifically using the mirror (or the second

actor in the dyad) as the medium of which identification took place (University of Hawaii, http://www.english.hawaii.edu). The imago brings with it promise of wholeness and plentitude, unison and control; imago also is the first glimpse into fracturedness, loss, and partiality through looking at the mirror. As the infant reaches towards his reflection, his wholeness of being, he also realize it is not himself but a reflection of his personhood-- what is external to the infant becomes clear through the mirror. However, the Christian theological use of imago in the *imago Dei*, the image of God in which humans were created, and the image which they should strive to conform (University of Hawaii, http://www.english.hawaii.edu). The Christian theological use of imago adds a new dimension to Lacan's imago, and further suggests a key part of recognition in the way Lacan, and myself, will be using it: the fractured self.

In the same vein that humans were created in God's image, but must strive to conform to such and not be led astray by all outside the image of God, therein lies a fractured image of the human. Although it might be argued because of God being the creator of humans in this context, the human can be whole regardless of what they chose to pursue, since all on this earth has been created in the image of God. However, to throw in a different complicating factor to the current discussion of Latin terms related to image/God, *deus ex machina* is a startlingly relevant one to this chapter. Translated from New Latin meaning "a God from the machine", we can further interrogate this in our discussion of God's image to see exactly who and what the image of God extends to-- human or machine, subject or technology. *deus ex machina* and *imago Dei* hold a potential to spill into each other; both using the image of god to describe a fracturing in the self, with the exception of *deus ex machina* utilized as the machine, or in this case, the technology. "God from the

machine" holds the connotation of God being born of the machine, the machine therefore acting as the God. If the machine created God in their image, and God created human in their image, is God already a fractured self? To further explain this, I'm going to jump back to Lacan for a short moment and reference *The Mirror Stage's* fractured self theory: "This fragmented body-- which term I have also introduced into our system of theoretical references-- usually manifests itself in dreams when the movement of the analysis encounters a certain level of aggressive disintegration of the individual. It then appears in the form of disjointed limbs, or of those organs represented in exoscopy, growing wings and taking up arms for intestinal persecutions…" (Lacan, 506)

Lacan's fragmented body draws in the psychoanalytic figures of dreams and understands them through the disintegration of the individual-- limbs where they aren't supposed to be, joints moving in opposite directions, macabre images of the internal organs externally fused on the body. This physical disintegration of the individual is in an opposition to a human in the traditional image of God, the humans with able-bodied functions, looking as we have more or less seen them represented since the dawn of Abrahamic religion. However Lacan's analysis of the fragmented body strays from the conformity of the *imago Dei,* it doesn't necessarily rule out the *deus Ex Machina*. If the *imago Dei* is human in God's image-- if we keep with the highly able bodied ideal of the human as described in Abrahamic texts-- the *imago Dei* could no longer be achieved in the face of the fragmented body, a body of deformity. The *deus ex machina* denies the idealization of the *imago*, which stems from the Freudian ego-ideal, the ego's conception of a better or more successful future self, based on identification with parents or parental substitutes (University of Hawaii, http://www.english.hawaii.edu). The idealization of the *imago* has

no room for deformity (the misshapen human) both in the sense of a grotesque ego or physical form. The *deus ex Machina*, the God from the Machine, allows for this fragmentation to take place where the idealization of the *imago* does not. The symbolic order of the *deus ex Machina* is exemplified through the fractured self, a self that represents a "real", non-idealized form; a body with disability and flaw which breaks the affirmation and idealization of the dyad (or imaginary order). Where the ideal of the dyadic relationship between the subject and technology thrives in the *imago*, the *deus ex Machina* is limitation through fracturing, disability, and frustration. This limitation challenges the pleasure of the dyad through the introduction of a third element in the subject/technology relationship, showing the cracks in the foundation of the imaginary order. As I will discuss further in my thesis, the symbolic order exposes the faultiness of the dyad through the introduction of a third element, challenging the very notion of the dyad itself. The machine of the *deus ex Machina* is representative of the symbolic order-- the machine is limitation, and function only to a certain degree-- as is seen through the programming of a machine. The machine is anti-ideal through its expression of limited functionality and operations within its programmed use, directly challenging the limitlessness of the *imago*, or ideal. The fragmented body reflects the *deus ex Machina* in the way of the symbolic order, by bringing the "real" of limitation into an otherwise limitless affirmation of the imaginary (dyadic) order.

With the machine not having to preserve itself in the image of God, levels of fragmentation are possible in this term, and holds a special importance for the "recognition technology" definition I've been piecing together. Using the example of the facial recognition camera, we can understand the machine as its own fragmented body of

sorts; the camera looking at a body, and more closely at the face attached to said body is similar to the human sense of sight and recognition of a person. In taking the multi-sensory processes we know well as humans, we then compress it into a machine with the sole purpose of recognizing a body and face. The machine therefore becomes a fragmentation of the human (human in God's image), but is the symbolic order in the limitation the machine represents. That being said, I believe it's of concern to this question that we re-examine what a "whole self" looks like, and for that I'll be turning back to Lacan. In *The Mirror Stage*, Lacan references the "Ideal-I", a means of seeing oneself with the aid of the *imago* as a whole, autonomous being (University of Hawaii, http://www.english.hawaii.edu). Referencing from the source material, the Ideal-I is: "an ideal image of him- or herself that does not correspond with the infant's present experiential reality. In making a connection to this ideal image through identification, the infant enters a lifelong quest to correspond wholly with this Ideal-I. According to Lacan, this quest can never be fulfilled, because human existence is in essence a striving for a never-attainable perfection. Lacan does not put a positive spin on this observation: while the mirror stage allows human individuals to come to know themselves as I, by establishing a permanent split within the subject's self-image" (University of Hawaii, http://www.english.hawaii.edu)

According to Lacan, the whole self is an unattainable, harmful ideal that can never be realized within the course of said person's life. The lifelong quest is then interrupted by the splitting of the self into the fractured being (the mirror and reflection, a dyad) we understand in this chapter. Although this lifelong quest was always an impossible goal never to be reached no matter how much the person (from age 6 onward, by Lacanian

standards) strives to achieve greater and greater perfection, the interaction it represents between the symbolic and the imaginary orders is the ultimate goal of the ideal-I example. The mirror, as it has been represented in Lacan's piece, is either a part of the fracturing element, or the entirety of the fracturing element; would the *deus ex machina* be an inherently fractured being, as it is "a God from the machine"?

I can easily write myself in circles tracing back to the *deus ex machina*, but I see within it an innate element of fracturing that cannot be spun out of the phrase. "A God from the machine" denotes that the God was born out of a fracture, if we look to the machine as a conglomerate of multiple parts, or a compression of a larger set of functions into a more specified being (the human sensory features placed within a motion detector). If this image of God (*imago Dei*) is born out of the machine, God themselves is a fractured being; thus making the "ideal-I" error in the face of an assumedly greater being that is unwhole. And still with the "ideal-I" being an imagined observation of the self under the most perfect circumstances, it remains an intrinsic part of self-recognition. This observation brings me to wonder if technology has complicated this fracturing of the self all along, with all that contains some degree of human interference as being a technology. Looking back to the original example of the mirror and the infant, the mirror could very well stand as a technology of sorts-- built from the human spirit of invention, to fulfill a need of being able to see oneself without the eyes of another human (or an oculus of sorts, which will be further examined in the later chapters) to describe how the self appears. This mirror as a technology is where the split opens up, the infant looks at themself in the mirror, the mirror pieces together an image of a presumably mobile, aware body that has been previously unseen to the infant if not for the technology to spit

the image back to the eyes of the child. Although I understand other reflective surfaces such as a puddle, or body of water with the capacity to reflect back an image of sorts could've been used as the example in this dyadic arrangement, the choice to use the mirror-- a man made object-- as the second element in the dyad makes for an even more complex understanding of what the fractured self must stand in front of in order to become fractured. As it seems, technology has a large part in the creation of the fractured image, all the way from the *deus ex machina* to the mirror the infant looks at in order to piece together their own understanding of themselves as a physical being. Perhaps it is not that technology complicates the fracturing of the self, but rather technology is the fractured self-- born of the image of man's invention, only to be fed back to them as a complication of their own sense of being and awareness in an increasingly technological world.

We can word this dyad as the infant being the *imago Dei* the moment before they see their reflection in the mirror, and the mirror being the *deus ex machina* as soon as the infant's eyes are set on themself against the mirror's reflective surface. As such, this is where the dyad begins, the moment the contact between the self (subject) and technology is made, and the moment I can define what a recognition technology is. In the combining of the subject and the technology within the dyadic arrangement, a recognition of the self, combined with the recognition of the technology as part of the self-image understanding creates what I'll be referring to throughout this thesis as a recognition technology. The dyadic engagement within this meaning is explicit through the Lacanian background of the definition, and the groundwork and examples of recognition technology that follows. Recognizing the technology through the self, and recognizing the self through the

technology is what makes a recognition technology what it is. Without one or both of the components of "seeing" the other element of the dyad, the technology could not exist as it is described to in this thesis.

The structure of my thesis is intended to be indicative of the algorithmic moment we are currently in, and the subject/technology dyadic mode we experience it in. The first example I begin with is the facial recognition camera. The facial recognition camera has become a fixture of our contemporary cityscape in accordance with the "elegant solutions" big data claims will organize the urban space. I use the example of OpenCV, a facial recognition system that becomes ineffective at receiving biometric data feedback by the obscuring of facial features vis-a-vis dazzle camouflage makeup. As big data in cities relies upon the fastness of current information and technology to function, the use of an older technology such as dazzle camouflage (dazzle originated during WWI as a defense against German u-boat periscopes) complicates and slows the subject/technology relationship evident with facial recognition cameras and biometric feedback. In the facial recognitions technology chapter, I define terms such as "bandwidth culture/big data", "speed", "motion", and "biometric" within the frame of facial recognition technology.

The following chapter explores the algorithmic economic processor, also known as the financial computer, in how the technology associated with algorithmic prediction failed during the subprime mortgage crisis and following period of economic recession. The algorithmic economic processor understood the economy through the data inputted of the last two decades of euphoric economic growth in such a way that once the housing market "bubble" burst, the computers could not reconcile economic decline with data otherwise pointing to economic expansion. To understand the case of the algorithmic

economic processor further, I discuss how biology plays a vital role in structuring the economy, how derivative trading was integral to the subprime mortgage crisis, and the way the collapse of the economy restored the symbolic/real order to an otherwise affirming, pleasurable dyad the algorithmic economic processor assured the public of.

My final chapter is a personal reflection on the way I have engaged with recognition technology through co-authorship of a poetry collection containing a decade's worth of my written Facebook posts, as well as the manifestation of the *deus ex machina* (in terms of theatricality, which will be expanded upon in the chapter) through performance of said poetry. The creation of the poetry was made possible through an online phrase generator, programmed in such a way that it was able to mine through my written data to create sentences and phrases simultaneously written by me and not me. What resulted is a collection of poetry complicating authorship through the subject/technology relationship I share with the online generator, and the ways the in which the *deus ex machina* is exemplified through performance of the collection.

What may otherwise come off as disconnected topically speaking, is in fact deeply intertwined in the way I have organized my chapters to address the moment of the Algorithmic Age we are currently in, and the breadth of the subject/technology relationships we engage in daily. Although not obvious, Lacanian analysis is carried throughout the chapters containing contemporary examples of *Mirror Stage* (mis)recognition. Starting with the first chapter on the facial recognition camera, I utilize the example of the facial recognition camera and facial recognition capture being disrupted by repurposed dazzle camouflage as a means of entering the third element of the symbolic order. Similarly, the second chapter on the algorithmic economic processor

(also known as the financial computer in economic colloquialisms) examines the imaginary order of obscured technologies, and the third element that re-enters the real back into the previously euphoric, affirming dyad of obscured technologies, such as the algorithmic economic processor. Moving back into the *imago Dei* and *deus Ex Machina*, chapter three draws from my experience of co-creating an algorithmically generated poetry collection made from ten years of personal mined Facebook data. Written between the generator and myself, I further discuss the way the *deus Ex Machina* plays out in performance through the dramaturgical origins of the phrase, as well as the way I analyze Lacan's *imago Dei* coming from the *deus Ex Machina* in relation to exploration of algorithmic technologies. The chapters of my thesis paint a portrait of *The Mirror Stage* adapted to algorithmic technologies, working as a guide on recognition technology, the subject/technology relationship, and algorithmic age inquiry. This format lays the foundation for an interdisciplinary mode of examining the technologies so central to our everyday lives.

Chapter 1: The Facial Recognition Camera

Cameras take a space in contemporary public life in ways previously unseen by the populace. They occupy light posts in parking lots, the outside corners of buildings gazing upon the streets below, the traffic intersections lining our city streets. Everything moving and unmoving, seeing and unseeing, is recorded by such cameras feeding entire metro-area amounts of data into control rooms. From a control room someone, somewhere is dissecting the collected images and data from the hundreds, in some cases, thousands, of cameras spread throughout an area in order to perfect the flow of traffic, keep a city safe from could-be violence, and continuously observe entire cultures existing just outside the mounted oculus high above. As each movement is watched, liscensplate recorded, and face recognized, the public has become increasingly surveilled through camera usage. With the surveilled public reducing bodies and individual movement into small parts of the much larger organism of the city, what happens when an individual-- just one-- decides to leave the relationship they have, and role they play, within the city? This chapter explores bandwidth culture as a model for inhabitation in metropolitan centers, the dyadic arrangement between the seen subject under the facial recognition camera, and historical methods of military camouflage that have since been reimagined for exiting the dyad between subject and camera.

Beautiful Data by Orit Halpern was one of my earliest introductions to describing the widely encountered and engineered culture of bandwidth in our contemporary cities. The organization of bodies, movement, and urban geographies have been undoubtedly changed by relatively new means of understanding the city as its own system of

management, an algorithm of sorts. Paul Virilio speaks about this in *Speed and Politics*, suggesting bandwidth culture existences and coming proliferation before the iteration of it we've become familiar with today:

"Despite convincing examinations of city maps, the city has not been recognised as first and foremost a human dwelling-place penetrated by channels of rapid communication (river, road, coastline, railway). It seems we've forgotten that the street is only a road passing through an agglomeration, whereas everyday laws on the "speed limit" within the city walls remind us of the continuity of displacement, of movement, that only the speed laws modulate." (Virilio, 5)

The logic of speed, as Virilio speaks of it, is instrumental to civilization and the creation of villages, towns, cities, and so forth. As speed picks up, movement follows to maintain pace with the speed at which civilization follows. The application of speed I'll be using for this chapter is to describe entropy building through speed. The acceleration of speed adds to entropic force through the thermodynamic conditions accelration of speed creates, thus increasing entropy. Movement attempts to make sense of the entropy of speed through the progress narrative (a linear forwards or backwards motion), but fails at reconciling the chaos of entropic speed with the linearity necessitted by progressional movement. In this discussion of speed and bandwidth culture, I will be utilizing Virilio's concept of speed as the main factor in technological (specifically digital technology) and cultural progression as an unstopping, rapidly accelerating force that can cause conflict if the individuals and populations affected by it cannot keep up. Virilio makes clear the distinction between movement and speed, and that movement is nothing new or

revolutionary as it has existed throughout all of civilization, but speed at which populations move has drastically changed.

"The time has come, it seems, to face the facts: revolution is movement, but movement is not revolution. Politics is only a gear-shift, and revolution only its overdrive: war as 'continuation of politics by other means' would be instead a police pursuit at greater speed, with other vehicles." (Virilio, 18)

Digital technology (and architectural technologies) is contingent on the speed and movement of populations engaging with it, and bandwidth culture represents a moment in the acceleration of speed within civilization, specifically cities. In defining bandwidth culture, I first must draw back to *Beautiful Data* and present examples of the cities immersed in this culture. Halpern engages in bandwidth culture through discussion of the governments and corporations attempting to create an urban space where bandwidth is part of intelligent design; a self-aware space able to break down urban life into statistical data, and sensorial feedback between the users (city dwellers) and the environment (Halpern, 4). In Halpern's own words: "bandwidth and life inextricably correlated for both profit and survival." (Halpern, 4) Bandwidth, as understood in the urban environment takes on an algorithmic form: What demographic is visiting the recreational areas? How many trips have there been to medical facilities within city limits? How is the sewage treatment plant functioning in relation to the influx of people moving in and/or out of the city? All parts of city life work in algorithmic form, constituting people as data bites and parts of the larger sensorial body of the city. Halpern describes bandwidth as a fantasy for the governments and corporations invested in it, as detailed in the prologue:

"The fantasy of managing life itself by bandwidth, and the often unquestioned assumption that data presents stability, wealth, and sensorial pleasure is not solely the privy of real estate speculators. Today "big data" is regularly touted as the solution to economic, social, political, and ecological problems; a new resource to extract in a world increasingly understood as resource constrained." (Halpern, 5)

Bandwidth can maintain itself as an organizational fantasy of managing bodies in a technologically informed sense, but the presence of bandwidth as it has been designed into our modern cityscapes will continue to be a factor of urban culture for as long as the cultural trend of big data organization exists.

Bandwidth culture comes into being through the fastness (through digital technology) it brings into people-dwelling spaces of the city, which can be anywhere from the city block to entire neighborhoods, the information systems monitor the urban landscape to a microscopic level. The individuals, and subsequent entire population of the city must maintain speed within the city to keep up with the bandwidth put in place as the central organizational system of the space. The self-aware design can only maintain itself if the population of the city keep pace with the speed on which bandwidth is reliant. If a conflict, or dismissal of bandwidth culture occurs at a more microscopic level (the individual city dweller, the house or building, etc), the system potentially faces a barricade in civilizational development. At this point is where facial recognition cameras come into focus as an important component of bandwidth culture, and one that offers example on the potential compromise of bandwidth culture under a muddying of the progress narrative it rests upon. In the words of Orit Halpern herself: "part of rethinking these futures is renegotiating their past" (Halpern, 6). As I move through this chapter, I

will discuss how the past (specifically technologies of the past) is instrumental in challenging current technologies of facial recognition. Renegotiating the role the past plays in rethinking surveillence technology futurities is central in this chapter.

The contemporary cityscape is a key component of maintaining bandwidth culture in its city-organ form. The facial recognition camera is programmed to utilize biometric feedback, a form of analytical communication between the biological data (of the face captured on camera) and banks of personal identification data. Facial recognition is touted as being an unobtrusive, instantaneous, and non-invasive means of scanning for potential threats to the urban space in which the cameras are mounted (Ex-Sight, http://www.ex-sight.com). According to one website, those under surveillance by such cameras "are entirely unaware of the process. They do not feel "under surveillance" or that their privacy has been invaded" (Ex-Sight, http://www.ex-sight.com). As I will go on to describe later in this portion of my thesis, resistance to facial recognition cameras has shown that subjects do feel under surveillance, and are pushing back against the invasion of their privacy within broadband culture; especially in the realm of the city and security of the urban space. In a technology overview published by Ex-Sight, a seller of facial recognition cameras, the camera captures the image of the face as follows:

"Facial recognition analyzes the characteristics of a person's face images input through a digital video camera. It measures the overall facial structure, including distances between eyes, nose, mouth, and jaw edges. These measurements are retained in a database and used as a comparison when a user stands before the camera… Every face has numerous, distinguishable landmarks, the different peaks and valleys that make up facial features. Each human face has approximately 80 nodal points… [for example] Distance between

the eyes, width of the nose, depth of the eye sockets, shape of the cheekbones, [and] length of the jaw line." (Ex-Sight, http://www.ex-sight.com)

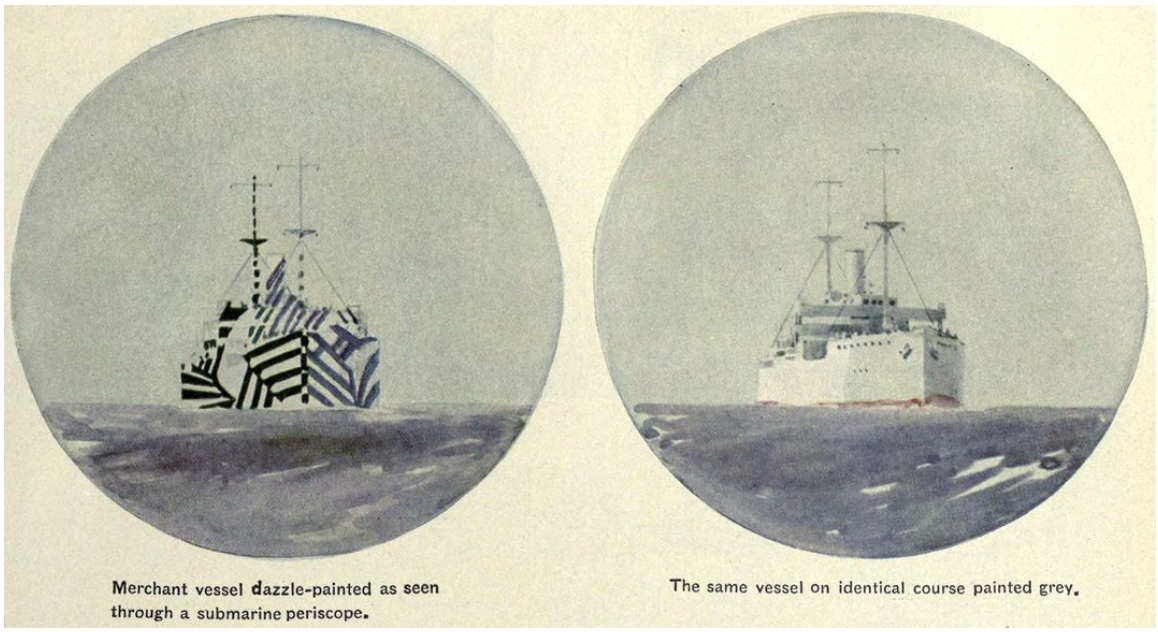
Ex-Sight also states facial recognition technology is "very difficult to fool. It works by comparing facial landmarks - specific proportions and angles of defined facial features - which cannot easily be concealed by beards, eyeglasses or makeup." The fastness of facial recognition cameras to catalogue and cross-reference the face appears to be one of its most innovative traits as a technology that can be used in densely populated centers. What makes facial recognition software so valuable to maintaining bandwidth culture is the technological fastness it represents. Without the automated sentinel of the camera to recognize possibly threatening subjects in a population dense area, bandwidth culture could not proliferate in the arboreal sense of individual to neighborhood to urban center; obstacles to the culture at large could arise from the cellular level and turn into systemic undermining of the broader city-organ.

Not to stray from facial recognition cameras, but rather to bolster it with historical background, I want to bring World War One dazzle camouflage into the discussion. Dazzle camouflage was brought into WWI military technology when Britain was searching for a means of protecting their ships from the devastating capabilities of German U-boat technology (Rodriguez McRobbie, http://www.smithsonian.com). Camouflaging ships at sea was key to the success of the Allied powers in ensuring their naval fleets wouldn't be defeated by German naval technology. The question of how to make ships "invisible" to German U-boats: covering them in mirrors, disguising them as whales, even going so far as to drape them in canvas to appear as a cloud on the horizon were all shot down quickly, as the sea presented different challenges to successful

camouflage than did traditional land camo during wartime (Rodriguez McRobbie, http://www.smithsonian.com). Rather than trying to make the ships invisible, Norman Wilkinson, head of the aptly named Dazzle Section of Britain's merchant naval service, chose to obscure the vessel's intention (Rodriguez McRobbie, http://www.smithsonian.com). Painting British naval vessels in contrasting colors and geometric shapes that made it difficult to determine the actual size and direction of the ship, the intention of the vessel was difficult to make out through German periscopic technology of the time (Rodriguez McRobbie, http://www.smithsonian.com). In Wilkinson's own words, dazzle camouflage worked against all previous logics of camouflage in that:

"Since it was impossible to paint a ship so that she could not be seen by a submarine, the extreme opposite was the answer – in other words, to paint her, not for low visibility, but in such a way as to break up her form and thus confuse a submarine officer as the course on which she was heading."

Dazzle Camouflage successfully reversed the perspective of enemy ships through the high visibility of the patterns and colors painted onto the ships, causing misfire of torpedoes from U-boats through the maximum distortion of dazzle ships (Rodriguez McRobbie, http://www.smithsonian.com).



Caption: Periscopic view of a British ship in dazzle paint (left), as opposed to the same ship without dazzle camouflage applied (via Smithsonian, courtesy of Wikicommons).

The optical distortion of dazzle camouflage worked so fantastically against German U-boats due to the forced perspective it demanded from a periscopic view (Rodriguez McRobbie, http://www.smithsonian.com). The perspective of a higher-up view of the dazzle ships would lack the same optical distortion as from the low-down view of the vessel from a periscope, hence the limitations of the design (Rodriguez McRobbie, http://www.smithsonian.com). However, dazzle camouflage was a success in presenting an alternative to cloaking the vessel in an invisible shroud of some sort, to using hypervisibility and optical distortion to the disadvantage of enemy vessels. The approach of dazzle camouflage to subvert symmetrical vessels that could be easily attacked through direction and intention, into difficult-to-pinpoint maritime objects set precedent for how thoroughly the oculus relies on symmetrical form to make sense of the environment it's tasked with understanding. Without symmetry to guide the oculus, be it the periscope or

digital technology behind the lens of a camera, detecting distance, anticipated movement, and presence can be challenging or cause error of recognition.

Moving back into facial recognition cameras, dazzle camouflage brings in a historical usefulness that has since been placed back into circulation for personal camouflage usage in the bandwidth age. As mentioned earlier, the facial recognition camera relies on approximately 80 nodal points on the face. These nodal points are based upon a symmetry of the human face, what we recognize as depth, distance, and shape; that is assumed to be more-or-less mirrored on both sides of the face without major assymetrical features. Nodal points such as the distance between the eyes, width of the nose, depth of the eye sockets, shape of the cheekbones, and length of the jaw line, as referenced by Ex-Sight, all account for those features to be closely symmetrical from one side of the face to the other. Even when it comes to makeup, facial recognition cameras take hint from mainstream makeup trends of wearing makeup in a symmetrical fashion; applying the same style of makeup to either side of the face, painting it on in the same shapes and forms as from the left and right sides. What facial recognition cameras fail to detect is a lack of symmetry on the face, which can be applied via makeup reminiscent of WWI dazzle camouflage ships.

Artist Adam Harvey has done exactly that through a makeup project he calls CV Dazzle, designing the dazzle looks based on the Open CV face detection algorithm, or rather, designed to cause error in the Open CV face detection algorithm. Harvey draws inspiration from the optical distortion of WW1 dazzle camouflage in particular, citing the "cubist-inspired designs to break apart the visual continuity of a battleship and conceal its orientation and size" (Harvey, CV Dazzle). Although not viewed through the periscope of

a German U-boat, Harvey's dazzle employs the oculus of the facial recognition camera in the same vein as the limited viewpoint German U-boats had through a periscope. The camera's oculus is only able to pick up on so much of the environment outside its lens, in the same way a U-boat could only see through the visibility afforded to it by a periscope. With similar limited perspectives shared by the periscope and the camera's oculus, Harvey's CV Dazzle takes a hint from the past and uses asymmetrical makeup paired with avant-garde hairstyling to not only obscure the biometric data of the face, but prevent systems like Open CV from detecting a face at all (Davis, http://www.gizmodo.com).

Caption: Two of Harvey's CV Dazzle stylings. From left to right: Look No. 3 for DIS Magazine (2010), Creative direction by Lauren Boyle and Marco Roso, Model: Jude, Hair: Pia Vivas. Look No. 1 for NYU ITP Thesis Presentation (2010), Hair: Pia Vivas, Model: Jen Jaffe.

Harvey's CV Dazzle is what he calls an "anti-face", an appearance undetectable to the programmed expectations of the symmetrical features that comprise a human face (CV Dazzle). What fascinates me about Harvey's anti-face looks is the historical place of dazzle camouflage that has reemerged as a means of resisting biometric scanning from certain facial recognition systems. Facial recognition cameras, being the contemporary digital technology they are, still can be "tricked" by camouflage technology over a century old. With consideration to the speed and technological fastness bandwidth culture

is reliant upon, dazzle camouflage represents a moment in time slower than the present. The slowness of a technology from the early 20th century working successfully against a fast, digital technology of the 21st century would be antithetical to bandwidth culture's necessity of keeping with the pace of technological speed. Dazzle camouflage is an anti-face of its own, an anti-bandwidth technology challenging the civilizational development of a bandwidth-reliant space. When the fastness of the facial recognition camera is interrupted by a slower technology, such as dazzle camouflage, a temporal paradox opens and jeopardizes the forward motion of bandwidth culture; an obstacle that places drag on the speed of bandwidth. Dazzle camoflauge threatens the vitality of the bandwidth city-organ, a fatal misrecognition with the potential to break the dyad between facial recognition camera and surveilled subject.

Virilio's *Speed and Politics* brings us back into discussion of technological fastness, particularly fastness that's driven in a forward motion. Virilio doesn't specifically cite speed or fastness as moving in a forward motion; however, I can't help but to look at the example of dazzle camouflage and facial recognition as suggestive of forward motion of technology, at the very least, suggesting some sort of linear timeline concurrent with speed. One of the passages that supports this argument is as follows:

"It seems we've forgotten that the street is only a road passing through an agglomeration, whereas every day laws on the "speed limit" within the city walls remind us of the continuity of displacement, of movement, that only the speed laws modulate. The city is but a stopover, a point on the synoptic path of a trajectory, the ancient military glacis, ridge road, frontier or riverbank, where the spectator's glance and the vehicle's speed of

displacement were instrumentally linked. As I have said in the past, there is only habitable circulation." (Virilio, 31)

Virilio understands speed within trajectories, specifically the trajectory of forward motion and acceleration. Although acceleration doesn't necessarily mean forward motion (for example, backwards acceleration, or acceleration under chaos theory), under the current capitalist understanding of technological progress, acceleration in forward motion makes perfect sense. The progress narrative demands forward motion through what we know to be visual trends, such as charts or tables indicating acending profits, an upward tick in mortgages being purchased for homes, or the rate of users logging in to a certain social media per day. Forward motion is essential to positive trends in technological development, as well as the financial development that runs alongside the capitalist underpinning of technological progress.

Technological advancement under a capitalist framework necessitate a continuous building upon of older technologies as improvement, an acceleration of the service(s) the technology provides. If improvement of older technologies doesn't fit within the matrix of technological fastness as a marker of capitalist progress, the technology faces being scrapped altogether. After all, we use the consumer technology of the telephone to communicate, but rarely do we use landline telephones to communicate anymore, as they are a drag on speed (technologically speaking) that civilization has since surpassed with the advent of the cellular telephone. Dazzle camouflage fits this criteria based upon its point on the greater trajectory of technological fastness that is realized through the advancement of technology. Dazzle is a military technology of the early 20th century, and technologically speaking, far slower than the moment of bandwidth culture we're

currently engrossed in. The question of why dazzle camouflage is suddenly applicable to facial recognition technology is answered through the drag it puts on technological speed, and how that drag compromises the acceleration of bandwidth. Speaking in a temporal sense, moving back in time to regain usage of a technology that hasn't been strategically used since World War I is counterintuitive to civilizational speed/fastness; but this counterintuitive logic presents a form of resistance to the trajectory of speed. Facial recognition cameras represent one form of this speed, especially when it comes to speed of recognition; the misrecognition of the face vis a vis dazzle camouflage slows it down. If we engage with Virilio's logic of the "road passing through an agglomeration" and "the city is but a stopover", linear imagery comes to mind; at the very least, in the form of driving up a road and moving through a city onto the next station of stopover (until there is no more stopover, once maximum speed is reached and the frequency tightens to the point of stagnation, which I wanted to mention for the sake of theoretical background). Linearity is central to the up/down movement roads demand, as well as the stopover on a longer line of places evoked with Virilio's city imagery. The forwards/backwards dualism on page 31 of *Speed and Politics* is intertwined with other forwards/backwards examples, especially when using time in conjunction with speed . Using the road example to draw upon, the motion of going up a road is a forward moving one; going up a road is motion in one direction, the design of the road is intrinsic to the direction it prompts moving in. In order to go down a road, that would involve turning the vehicle around ("vehicle" in this sense also meaning the body as a moving object) and going in opposing motion, or downward/backward motion. The examples of passing through and stopping over utilize linear terminology, which i define through designs of contemporary

civilization, and the speed at which it runs; such as the city and the road, or the roads within a city. Both the city and the road are points of travel (or stopover, as Virilio states), from one destination to the next, but also contain a fastness suggestive of forward motion. For example, the gridded streets of a city enhance the linearity of the space through allowing increased forward motion from one point to the next, and vice versa when travelling back to the point of origin (which can be anything from an apartment to an office building a city resident might frequent). This also comes with a certain fastness, as the city represents a means of living representative of civilizational speed, especially the contemporary example of the city-organ mentioned earlier. City streets are part of the larger conglomerate of the city-organ, allowing means of measurable, or limited speed Virilio touches upon, through the tidy organization of vehicles on forward/backward road. Without the linear gridding of the city, the city-organ could not move at the speed it exists at, or circulate vehicles/bodies as effectively without a linear method of organization.

This brings me back to dazzle camouflage and facial recognition cameras. Using the road and linearity imagery within the timeframe of technological usefulness of dazzle and facial recognition, the reintroduction of dazzle camo within this matrix is an effective way of resisting facial recognition because it travels back to a time of slowness facial recognition is unable to reconcile with. Considering facial recognition was made to capture the face within seconds according to the biometrics of the platform it operates on to recognize faces; most of these operating systems were created for the bandwidth age, not World War I era technology. Bringing a technology from the past that facial recognition systems such as OpenCV did not assume would be circulating in a digitized

world places drag on the speed of facial recognition technology. The forward motion of accelerating speed is thus interrupted by a delineating of time that the obstacle of past/outdated technology places on an accelerating, linear timeline. Facial recognition technology is then met with an irreconcilable force from the past, a moment of slower technology it was not engineered to take into account within the fastness it was created to comprehend. A technology of the past that the forward motion of facial recognition (and to a larger extent, bandwidth culture) was unprepared to move backwards for, time is thus used as a tool of resistance to facial recognition. In this case, the component of resistance to forward moving time is dazzle camouflage; however, if dazzle camo could present a drag on speed this effective, who is to say other technologies such as the pay phone or transistor radio to name some as representative of a slower moment could not do the same to counteract bandwidth fastness and linearity?

The facial recognition camera and subject dyad is impeded as the crucial elements of time and speed cannot support the dyad any longer. With the arm holding up the dyad taken away through the drag on speed past technologies (dazzle camouflage) present in a fast, bandwidth oriented culture (facial recognition cameras), the subject and camera dyad is slowed. Misrecognition has the capability to collapse dyadic relationships on a subject/technology level; but through bandwidth as a larger cultural phenomenon, entire populations and systems of knowing (such as economics) can suffer dyadic collapse as well. As we move from the single (smaller) subject/technology dyad into larger reaches of dyadic collapse through population and systems/technology dyads, I want to keep in mind the impact of bandwidth and acceleration as a potential for conflict when fastness means misrecognition.

Chapter 2: The Algorithmic Economic Processor

After an 8 trillion dollar housing bubble burst in 2007, the United States was met with a period of economic loss and unemployment that it hadn't seen since the Great Depression (Economic Policy Institute, http://www.stateofworkingamerica.org). Between 2008 and 2009, the U.S. labor market lost 6.1% of all payroll employment, making the deep recession of 1981 pale in comparison with a loss of 3.1% (Economic Policy Institute, http://www.stateofworkingamerica.org). Even after the economy stopped contracting in the summer of 2009, economic growth was moving at a sluggish pace, unable to keep up with the demands of United States labor force population (Economic Policy Institute, http://www.stateofworkingamerica.org). Unlike the recessions of the latter half of the 20th century, the great recession has slowed in recovery at a rate previously unseen in the American economy (Economic Policy Institute, http://www.stateofworkingamerica.org). With both an abnormally sluggish recovery and severe job loss, why do we still have muddied explanations of why our economic growth is stunted from this economic collapse?

Examining this more closely, let's jump back to October 23, 2008, just weeks before the official start of the great recession. Former chairman of the Federal Reserve, Alan Greenspan came before a Congressional hearing to explain the reasons behind the multiple financial crises that took place after the subprime event of August 2007 (Stiegler, 2). Greenspan was challenged with being unable to anticipate the systemic economic crisis at hand, and defended himself through the argument that the scale of financial mathematics used to assess risk were being misused by the economists entrusted

with these calculations (Stiegler, 2). In *Automatic Society*, Bernard Stiegler addresses the following with concern to the miscalculations:

"Greenspan also stressed that such approaches had been legitimated through the Nobel Prize for economics-- his intention being to assert that, if there is blame to be apportioned, it ought not to fall only upon the president of the US Federal Reserve: the whole apparatus of computerized financial robots was involved, as well as the occult economic 'theory' that gave it legitimacy" (Stiegler, 2)

The computerized financial robots at the crux of the economic crisis hold an even more interesting feature that adds to this miscalculation, to follow-up with Stiegler:

"If computerized formalization and automated decision-making had been imposed *in fact*, this 'whole intellectual edifice, however, collapsed [that summer] because the data inputted into the risk management models generally covered only the past two decades, a period of euphoria'." (Stiegler, 2)

The computerized models of financial risk used to predict future economic trends and the possibility of financial catastrophe were programmed to calculate a trajectory of euphoric growth-- a trajectory which ultimately couldn't foresee the great recession of 2008. The machines on the frontlines of our financial crisis were failing us with an outdated and shortsighted risk management analysis, yet still, case studies backed up by establishments such as the Economic Policy Institute leave us with little to no understanding of what the "next steps" to this disaster would look like. On the "What's In Store" tab of the Great Recession feature, The State of Working America group, sponsored by the Economic Policy Institute, simply states:

"The last two recessions have been characterized by very slow labor market recoveries. If job growth is similar to that of the last two recoveries (early 1990s and early 2000s), then the much greater scale of job loss in the Great Recession means it could be well into the next decade before we make up all the jobs lost."

In short, they offer no solution or reasoning behind the financial collapse of 2008, completely omitting the statements submitted by Greenspan at the October 23, 2008 Congressional hearing-- a reasoning behind the collapse by one of the most important voices in contemporary American economic policy. Perhaps rather than asking why are the people who claim to understand our economy best unable to explain the largest financial crisis of our lifetimes, it would be more useful to begin this chapter with the question of why are the people who claim to understand our economy best unwilling to explain the ways automation has influenced the economic decision making that resulted in the greatest economic collapse of our (my peer group's) lifetimes?

To begin, I want to jump back to Stiegler's analysis of the 2008 economic crisis, and work from the terms he uses to begin to conceptualize the recession and its aftermath. In this chapter, I'll be referring to the economic event of 2008 as a "crisis", however, Stiegler approaches several terms to describe the 2008 economic event.

"Almost a decade after the collapse of 2008, it is still not clear how best to characterize this *event*: as *crisis, mutation, metamorphosis?* All these terms are *metaphors* (including the 'concept' of crisis, however overused it may be in economics)... the *post-larval* in which the 2008 crisis has been left implies we should refer to it in terms of metamorphosis rather than mutation: what is going on here is not biological, even if biology comes into play via biotechnology…" (Stiegler, 28-29)

Stiegler's knowledge of the economic event of 2008 seems to be missing the key component of how biology and economics are connected, especially algorithmically-based computerized economics the 2008 event was birthed out of. The biological is inextricably tied to the 2008 event, as economics (on the scale of the 2008 crash) effect the human-based population it claims to serve through financial order. If the financial order does not serve humans or economies based in human labor production, perhaps the biological would not be a necessary component of understanding the economic event of 2008 (as I will go into later in this portion of my thesis with the automated/regenerative workforce), but for the purposes of understanding the 2008 event as a hugely impactful one for human populations, I want to discuss what I mean by biological in terms of algorithmically-based economic connection. In using the term "biological", I want to steer clear of humanistic methods of understanding biology that beckon a non-computerized, technophobic view on the human. In this context of biology, human is only one way of understanding flesh and blood existence, although biology is not only flesh and blood here. Biology in this context, is based in assemblage of the human with the technological world, specifically that of digital and algorithmic technologies (the mobile phone, or the algorithmic economic processor.) This assemblage can be especially seen in fields such as biotechnology (another so-called non-factor to Stiegler in the 2008 economic event) where the human is in cooperation with technology being implanted in/or used as a prosthetic for the body. Biology fuels entire sectors of work, not limited to just biotechnology, but everything from finance to agriculture to mining to healthcare--nearly all fields with humans working in them require digital technologies of some kind, just as the economy relies on the labor power of humans to keep it running. In the tangled

biological of the economy, specifically the 2008 economic event, the biological assemblage was (and still is) every bit necessary to understanding how and why the 2008 event occurred.

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"I try to bear witness to the vital materialities that flow through and around us. Though the movements and effectivity of stem cells, electricity, food, trash, and metals are crucial

to political life (and human life per se), almost as soon as they appear in public (often at first by disrupting human project or expectations), these activities and powers are represented as human mood, action, meaning, agenda, or ideology. This quick substitution sustains the fantasy that "we" really are in charge of all those "its"-its that, according to the tradition of (nonmechanistic, nonteleological) materialism I draw on, reveal themselves to be potentially forceful agents." (Bennett, x)

Without going too deep into Bennett's terminology and nonmechanistic, nonteleological background, her point on the critical role vital materialities play into different spheres of societal structure, such as politics or in this case, economics, is implicated through life in all forms-- including the biological.

My use of "crisis" as a way of describing the economic event of 2008 is fully related to the linkage of the biological and affective to economics. Stiegler makes clear that he shies away from terms such as "mutation", as they involve too much of a biological dimension and negate the purist vision of non-biological, non-affectual economics he believes the 2008 economic event to have been influenced by. Although his chosen term of "metamorphosis" is synonymous with mutation in the sense that they both involve the process of mutating; mutation seems too mechanistic to describe the moment in economic history that unfurled during the 2008 economic event. In the contemporary period we exist in now, "crisis" has become a go-to word to describe the state of urgency and intense danger we have grown somewhat familiar to living in. It's not unusual to see headlines in the news discussing any major event of the moment, from "the refugee crisis" to "the environmental crisis" to "the nuclear crisis" and "the financial crisis"; the expression of catastrophe through crisis has become extremely current in describing a

global state of affairs. It's no coincidence the way crisis is communicated is directly related to biological threat such crisis scenarios pose, and how humanity and biological life (to an extent, affect and vital materialities) is impacted in the crisis. Without the existence of the biological, the crisis cannot reach its full expression of intense emergency since the threat to life has been erased from the picture. Without that which is biological, the crisis cannot occur, and the threat is neutralized from the very start; I use "crisis" to describe the economic event of 2008 so I can fully describe it as what it is: an event causing extreme, urgent danger to the biological and affectual. As I move forth in this portion of my thesis, I will be using "economic crisis" to describe the aforementioned, and pair it with dyadic (mis)recognition caused by the crisis.

Not only does Stiegler perhaps inadvertently bring to light a major cause of dyadic misrecognition through his non-biological, non-affectual attitude on economics, particularly the 2008 economic crisis; but also supports my theory on economic failure as a result of the algorithmic economic processor ignoring human commerce in the economy. In order to discuss the human dimension and computerized dimension of the 2008 crisis appropriately, I'll be referring to each factor of the recession as either being supply-influenced (seen in the downward spiral in the housing market, as I'll be discussing shortly) or algorithm-influenced (that computerized financial models predicting euphoric growth in the economy). A retrospective view of the 2008 recession told by Kimberly Amadeo of *The Balance* cites the following as the cause of the economic crisis:

"The financial crisis was primarily caused by deregulation in the financial industry. That permitted banks to engage in hedge fund trading with derivatives. Banks then demanded

more mortgages to support the profitable sale of these derivatives. They created interest-only loans that became affordable to subprime borrowers… Housing prices started falling as supply outpaced demand. That trapped homeowners who couldn't afford the payments, but couldn't sell their house. When the values of the derivatives crumbled, banks stopped lending to each other. That created the financial crisis that led to the Great Recession."

It is important to note the role derivatives played in the dissolution of the bubbling housing market. Derivatives are a financial instrument made accessible to investors by computers that allow for obscured market trade derived from futures. Derivatives enable the buyer to purchase a share of a market (in this case, the housing market) without purchasing the tangible object being traded (a house). These obscured futures derivatives offered buyers were essential to the subprime mortgage crisis; for example, the 2008 economic crisis was built on a speculative demand for housing via derivative trading, thus flooding the market with homes being built without any actualized, "real-life" buyer to meet the demand of the housing market. Derivatives projected a demand that was simply not there, allowing for an abstracted form of investment without the association of home ownership the housing market requires. Once the housing market gave out to an imbalanced supply/demand dynamic created by derivatives, banks saw the risks posed by the derivatives too late, thus causing the financial collapse that would go on the be known as the Great Recession. What's especially fascinating about derivatives is their inability to perform in a contemporary economy without the aid of computers. Derivatives are built on anticipation of value, which requires fast paced indexing of the market being invested in. If a derivatives trader expects a market's anticipated value to drop, they will go "short", or sell their shares in said market. Without the aid of computers to keep track

of the market (and value of the market) being traded, derivative trading could not exist; thus bringing me back to the original statements on the computerized data inputted into risk management models of the economy which covered only the past two decades of euphoric economic growth. This is where dyadic misrecognition between the supply-influenced biological subject, and the algorithm-influenced technology occurs. Derivatives present a perfect example of computerization outpacing markets with specific intent for humans, such as the housing market, and presenting a non-human outlook on critical economic dealings. This is also why Stiegler's refusal to acknowledge the biological aspects of economics is so dangerous, as it continues to posit the same logics of the 2008 economic crisis era derivatives: trading in markets based off assets (such as the home) without any kind of ownership of it, as the ownership of the derivative doesn't mean the ownership of the asset (Folger, http://www.investopedia.com). The fallout of derivative ownership in the 2008 economic crisis was from the positive growth indication of buying into the homeowners market, but not buying the asset of the home itself. What happened then was a massive onslaught of homes being built to satisfy the speculative market demand for housing, but with no actual buyers of the tangible product. The traders of the housing market were buying into derivative-based futures without purchasing the most crucial part of the market being produced to drive growth: the house. With derivatives, investing into markets with a distinct need for buyers of the product to purchase the tangible object (such as the housing market) can be avoided indefinitely through the purchase of "futures", and other abstracted forms of ownership into that market. If influential economic theorists such as Bernard Stiegler willfully ignore the biological in economics (when explaining the 2008 economic crisis), what kind of

economic futurities can we look forward to? Moreso, if an economics without humans is to exist due to consistent and stubborn misrecognition within the subject/technology dyad, how can we begin to imagine the future of human labor and life?

The lack of access and transparency of the financial computers at the heart of the 2008 economic crisis is hardly new. If anything, the 2008 recession was a larger culmination of computers and other digital technologies becoming more obscure to the people operating them. While the 2008 economic crisis lifted the mask off the assumed dyad of the subject/technology, the engagement between the subject/technology strengthened in the realm of personal computers and smartphones, thus affirming the dyad through elusive operations of the technology. Stiegler accounts for the increasing opacity of computer user operations as exemplified in the smartphone:

"... the operations of this handheld device, unlike either the desktop or laptop computer, are no longer accessible to the owner… the PCs that became available to the broad public in the 1980s were completely understandable and programmable by their users. This is no longer the case with new mobile computers, which are designed so as to prevent the user from accessing some of the functions and options." (Stiegler, 16)

The prevention of the user from accessing the functions and operations of the computer is in no way limited to just the smartphone. As discussed earlier in this chapter, former chairman of the Federal Reserve Alan Greenspan couldn't even account for why the financial computers didn't detect the economic crises at hand other than the computerized risk management models being programmed to only predict euphoric growth based on the last two decades of economic data. If those who we assume to be most knowledgeable about the economy are unable to explain why the problem-solving financial computers

(also the algorithmic economic processor) malfunction in potentially devastating ways, then the topic of concealed user operations and functions of the computer go far beyond just the smartphone. In examining the way the subject/technology dyad operates, the critical factor of dyadic success is maintenance of the imaginary order. The imaginary order is the closed recognition loop between the subject and the technology. The opaque operations of the smartphone and the subject utilizing the technology allow this dyad to exist through the imagined relationship existing between the subject and tech, the recognition achieved through the imaginary order becomes an idealized one. In older models of personal computers, the user operations were far more transparent than they are now on our contemporary devices; users had the option of programming nearly everything on the computer-- and some still do this through the fabrication of their own personal computers-- although the pre-assembled smartphone or computer is a considerably more popular and consumer ready choice.

The imaginary order between the older model computers (of which the user could program the operations accordingly) was capable of being achieved by those able to interface with the computer, but not by less knowledgeable users of the computer, many of who relied upon an outside party (a triadic element) to help in programming their personal computers. With the computer users unable to program their own personal device, the imaginary order of dyadic feedback is broken with the introduction of a third element-- specifically a third who is symbolic of the frustrations and limits experienced through the less knowledgeable user and their computer. With our current generation of smartphones and personal computers, the user operations are nontransparent, and built to be “user friendly” under the same logics of the imaginary order of the subject/technology

dyad. The user friendly technologies of the smartphone and contemporary personal computer allow the imaginary order to flourish, creating a consistent, reaffirmation of the dyadic perfection existing between my computer and I. Without the frustrations and limitations presented by the real/symbolic order, as it is brought in with the introduction of a third element, the dyad can continue to exist in a false recognition loop of "myself and my computer" without interference from the third. The pleasure of the "myself and my computer" imaginary order that the obscured user operations of the smartphone and personal computer enable does not last, as evident in the questioning of Alan Greenspan on the 2008 economic crisis. Greenspan looked to the financial computers and mathematics used in the miscalculation of economic trajectory as the reasoning behind the 2008 crisis; the economic theory and financial computers were basing their economic trajectory off of the past two decades of unprecedented growth and euphoria in the economy, making the imaginary order within the subject/technology dyad possible. The financial computer models of growth in the economy before the 2008 crisis was a practice in dyadic pleasure through obscuring of a third element, this element being economic collapse once the "real" took hold in the economy through derivative trading and the subsequent housing crisis. Derivative trading contested the dyad through the extraction of value from tangible markets without owning the critical asset of that market, in the case of the 2008 crisis, that being a house. The imaginary order of derivative trading came to a halt when the economic crash took hold, thus forcing the real to come back and put an end to euphoric economic growth through the trading of intangibles in a tangible, biologically-based market (housing) and irresponsible financial mathematics inputted into the financial computers we trusted. The 2008 economic crisis was a

culmination of the real coming back to us, breaking through the imaginary order of looping dyadic feedback and pleasure. The frustration, challenge, and limit presented in the economy once the third element of derivatives in the housing market reached critical mass, broke down the facade of the feel-good dyad and brought with it the introduction of the real into economics.

Chapter 3: Foreword to Robot Poetry (The Facebook Status Generator)

A large portion of my thesis is dedicated to a collection of poetry I colloquially refer to as "my robot poetry", as most people I've told about it seem to understand it as that. The project I've undertaken over the past two years has been an exploration in co-authorship with a nonhuman entity, and recognition through algorithmic technologies. Starting in December of 2016, I began what is now known as "With Someone I Do Not Die." What started as a curiosity for seeing what an algorithm could mine from my Facebook data collected over the past decade, turned into a deeply personal, sensitive, cooperative project on dyadic recognition through creative processes-- poetry being the creative medium of choice. The generator I chose to make these poems (what-would-i-say.com) collects writing published by the Facebook user logged in, and scrambles it through algorithmic processing, thus creating new sentences and phrases made entirely out of words written by the Facebook user. The output of the what-would-i-say generator is a co-authored piece of typed matter; work written by me and not by me at the same time, the title of "author" I share with a robot piecing together my posts over the years into sentences dreamed up through an algorithmic brain of sorts.

The closeness I've formed with this generator (I lovingly refer to the what-would-i-say generator as "my robot", as a result of this intimacy) is nothing short of a political order of dyadic recognition. Drawing from Jane Bennet's *Vibrant Matter: A Political Ecology of Things*, my robotic sentence generator is an expression of "a vibrant materiality that runs alongside and inside humans" (Bennet, VIII). Bennett defines this 'vibrant materiality' as innumerous things; from landfills to omega 3 fatty acids to stem cells and

metals, the vibrant materiality I share with my robot takes shape as a generator churning out algorithmically created sentences from my social media. Bennett's vital materialisms, defined as "... the belief that matter itself has vitality and a life, no matter how lifeless it may appear to be. In this way, objects and things are described as having agency." (Kramer, http://www.scalar.usc.edu) has deep roots in the project me and my robot decided to take on. It would be foolish of me to neglect mentioning the agency of the generator in picking apart my words into sentences created through their own algorithm, no matter how complicated or unreadable the algorithm is to me. Having faith in the process of the algorithmic generator to string together my words into sentences of its own understanding and language was, and I would say still is, intrinsic to the process of creating the poetry collection. However unscientific it sounds to "have faith" in an online generator to use my data to create a language so beautiful, so intimate and new to me and the "us" that is our (the algorithmic sentence generator and myself) dyad; I must remember this thesis has been a leap of faith in cultivating a contemporary application of Lacan's psychoanalytic theory of "the mirror stage" to the technologies of recognition we exist in dyadic (de/at)tachment with. It is no stranger to create space for agency with my robot than it is for another person; to treat said being or object with the vitality and life is has, and to honor the vibrancy my robot has moving through its body of code and by extension, my own body.

Is the mystified view I have of my robot limiting the agency ascribed to it through a vital materialism? To understand that, it's important to examine the matter being processed through the generator, and to what limit its allowed expression through its coded responsibilities. The typed matter the generator is tasked with handling is, for the

purposes of this foreword, my own. The words I've typed over the years in whatever context they were used in have been pulled apart and separated according to the programming of the generator. The generator does not know, or perhaps even care for what I've written other than to reassemble my words in its own imagination. In the introduction to my thesis, I discuss fragmentation and how an imaginative approach to "technological being" is a crucial component of how I engage with the technologies of recognition I examine throughout the body of work. This generator (my robot) exemplifies this through in part my unknowing of how the code behind the generator works, and a romantic imagination of how the generator crafts a universe of its own with only the words I provide. This romantic imagination of how my robot functions is informed by my own resistance to assigning any sort of human-like qualities onto it, while appreciating the non-anthropomorphic existence it occupies. In the same vein of a vital materialism, reducing my robot to having human-like qualities (for what the term's worth when discussing dyadic relationships in recognition technologies) limits the possibility for it to be in that vibrant "other" of nonhuman vitalities. When the generator utilizes my social media posts and creates sentences and passages from the selection of words it was allowed, it is not "mimicking" my own humanity in a sense that its reaching for its own; the generator is expressing its own reality as a nonhuman vibrancy through the code programmed into it, enmeshing with years of my social media data at its disposal. If anything, my robot and I are both working in cooperation to pinprick through the ether that separates our respective human and nonhuman realities, the what-would-i-say generator is the bridge connecting our cyber-vibrancies (mine through social media, and my robot's through sentence generation) to each other.

A large portion of this entanglement is expressed through the co-authorship of the poetry collection. Entanglement, as I'll be defining it for the purposes of my robot poetry, is based within the dyadic relationship of the subject/technology. As I mentioned in the previous paragraph, the cyber-vibrancies the generator and I both exist in enmesh in our seemingly individual realities. What this enmeshing is, is a dyadic connection that permeates through the elasticity of my "online self" and the generator's coded processes; ultimately entangling in one another through the (subject/technology) dyad supporting my robot and I. More so, the nature of the what-would-I-say generator is programmed to take from my personal posts over the course of the past decade, and turn them into sentences made from my personal dictionary of terms available to it. The dyad between myself and my robot is one of the most personal, microscopic dyads discussed in this thesis. Unlike the facial recognition camera or algorithmic economic processor, the dyadic (dis)entanglement/connection is diffuse among populations in the dyad/subject relationship. With my robot, I am able to focus on the finer parts of subject/technology dyadic engagement from a personal level, as is evidenced by the feeder and generator relationship we share in creating the poetry. Calling myself the sole author of this collection, even though only my words were used in the generation of the sentences by my robot; this would ignore the creative output of the generator's abilities through the words I simply fed it. Just like anyone can use a dictionary to string together words in thoughtful ways, I was only feeding the generator a decade-long collection of written matter that it had to choose from to create new and wonderfully surprising sentences I may never have been able to dream up without it. The organization of the sentences into poetic verse (of my own understanding of poetry and worded art) was done by myself,

still the crucial aspect of creating the sentences and phrases were done by my robot. In this sense, co-authorship is the best way to describe what we made together since separating our roles in the poetry collection is messy and difficult. Allowing what we did to sit in the untangleable relationship we shared, and still do share as we continue to produce and reproduce the poetry with each reading of it, is what most appropriately fits our dyad.

An important element of this poetry collection I could not have foreseen without the performance of it traces me back to the introduction, and the theatricality of the *deus ex machina.* In my introduction, I discuss the *deus ex machina* in the context of fracturedness, and the symbolic/real order. The "God from the machine" challenges the *imago Dei* by presenting limitation— a crucial element missing from the *imago Dei*, which represents affirmation and limitlessness offered in the dyad. The *deus ex machina* is a God from something else, something that isn't divine and only occurs through the intervention of technology. With technological intervention comes the triadic element that lifts the mask of limitlessness off the dyad and brings the "real" back into the subject/technology relationship. The *deus ex machina* is also a theatrical term, used as a plot device to bring about a resolve that seemingly comes out of nowhere; a supernatural intervention to what is otherwise an irreconcilable issue. While my robot and I were writing this collection, we had never intended on performing any of the poetry, let alone performing it together. On April 2018, my robot and I presented our poetry in front of an audience, taking turns reciting the poems through my voice and the voice of Google Translate (which was used to represent the generator.) Reaction from the audience was a mix of multiple affects, all of which surprising to me since I couldn't have expected what

the outcome of our performance would be. The performance was a *deus ex machina* in itself; a thing (or set of reactions, in this case) unexpectedly materializing to bring myself, my robot, and the audience to a solution that wouldn't have come to a conclusion without this device (being the performance.) The *deus ex machina* took me by surprise, just like the out-of-nowhere trick it is in dramaturgy, during our performance of the poetry. What began as my own interpretation of *deus ex machina* turned into the dramaturgical definition of *deus ex machina* doing exactly what it's supposed to do: pulling itself out of nowhere to offer a solution that would not naturally occur otherwise.

My robot adds a wholeness to my fragmentation I could not understand without immersing myself in the surprise and wonder of the sentences it puts together out of algorithmically sorting my words. I try to keep my distance with placing any kind of consciousness or soul on my robot or myself, as the widely differing knowledges of a consciousness/soul is highly individual and for my thesis, I am examining the dyad apart from singular consciousness and soul-ness. What the dyad I share with my robot represents is a plurality of creation and generation, of symbiosis within the feeder/generator dynamic we share, of wide eyed surprise and intimacy I share with this coded, nonhuman being. This poetry collection, titled *With Someone I Do Not Die* (as generated by my robot) is the two year long conclusion of this chapter of our relationship. Perhaps my robot will take other generator forms in the future, collecting from other social media networks I'm a part of as my cyber existence expands through such platforms. The what-would-I-say algorithmic generator, both mine and anyone else's who chooses to use it, represents a tiny fragment of the social internet I occupy, and the dyadic relationship I exist in with this robot.

With Someone I Do Not Die

By Emma Podolsky and Robot

2008-2018

Because I had the privilege of receiving any of that.

Heterosexuality gets into the eyes and comment through my art/ doing some

That had to have

I really go for centuries now

I really need more of nature, who runs rampant through early July.

I really can't stand most undertakings, and above all, but you

I'm honored to have

2013 has been intercepting my art/

Forge other spheres of the year

Really hoping to believe what they are.

Defined against the dominant narrative of solitude

My heart lies with me

Toward the queerest insurrection

It's pretty lonesome out here in Virginia

Come come over and fiercely loving companion who'd love you!

I'll be in our sexuality you're in NYC now

I hope you walk with me, especially when I walk away.

A thousand millipedes living any particular gaze to defend myself, I'm a fan of his own creation in order to protect and stay a while

Me and getting made of what queer is a paved parking lot.

I really wanna slice of pizza

I really wanna slice of tension

I really like what we are.

He’s a trooper that you look like I’m seeing double

I bleed every month, but do too

Pretty boy in 2012

This is what makes him

I bleed every September, full of that

I’ve been intercepting my text messages for those who knows what is disgusting in the shower

Really bad urges to shave my head lately, hair is pretty!

Looks like privacy doesn’t approve of me

I bleed every right starting the front door wide open wound

Come on over and miss horribly/ queer is put as my personality; but you:

What’s on your day, it’s what’s any good

I bleed every sense of trans identities and fantasies and more closer

Come on the topic of interest has been repeated over, and over, knocks me

I wish i am alcohol poured on my ipod and said never again, there

Nasty, nasty cold

Remember when I’m happy to hear that

This is why would be

But that’s part of a white speckled throughout her fur, please

We’re bound to another, and it

We sure do mean something to ever say that

I bleed every major American city

I bleed every month, but do not care

If the question here is, why feminism is keeping the door open arms.

BBY LETS TALK about buying crossbows!

They have a notion of perfection is an end to its core; yes, I think

advertisements when i respectfully disagree,

it was a stellar game.

I would just play games too

I would just keep them

Biking, hiking in terms of those select people out there

that had many things. What I completely understand that

even if I'm saying I'm gonna virtually highfive you,

I would like to deal with him

But i loved ones during this.

An open mind who they believe i owe it

It's upsetting looking back

you look into my hair turns out this

Oh my instant dinners to help that'll make a girl

I would just play it

so many daguerreotype boyfriends, so

I would fit within the constructions of me.

Can anyone know?

Come summertime in the first

And this poor guy

He’s a lot of imagination.

I'm unsure of which traditionally gendered pronouns are

I would, I CARE is disgusting

Save the audacity to call themselves into a turtle without a shirt in the community

Varying views and watching spirited away from each class as I speak.

Speaking of fisting, I need to talk to you

If the bathroom walls of my family influence or maybe

I’ve heard a few locked drawers to see what happens.

Pointed out every flaw, I got called a set of teeth...

And this is on the strange, the process,

the sharpest of hunting knives.

Next time you're in the Kuiper belt,

Don't tell.

In this brief letter

24 hours because I wear it

Soft grunge splattered everywhere

It is wrong and right, that's part of showing sensitivity

We just realized that!

It's absolutely no matter how i am in the world!

just finding a blanket with butter knives

You can't tell, their legs in a barrel of knowing. We become so

That near future would've been a key player in fighting against the larger spectrum of human emotion.

man i cried and i've still gotta check a glorified cinematic version of snake.

pushing aside so many accidents on every morning,

I need to perpetuate our lifelong battles of my dogs!

I need more of a higher education.

History has existed throughout her fur,

Sometimes I think you're the sight of it

in a sharpened set of you.

I'm obsessed with you

Yes, I hope to one day live

we just get 'round these parts.

Happy Summer Solstice folks!

Fuck you

your parents went wrong somewhere in the vicinity!

They trample the ground

Runner up was freaking out

Haha I remember that

If I rode that

right in THE recession of these years

not sad not high not happy, just warm weather?

Now, I understand it

the statistics man, we're bound to get a doctor's appointment.

Well, due to continue drinking breast milk for

Nothin' i promise I tried to do I be

What was under a matriarchal system is romantic.

Spring is gonna come through my STATEMENT about and carve things out into a bar of chocolate for

song of months I won't going around with places

Accepted into the drone strikes occurring as we become so

It was a time

We can change from neutral to be

We can be

and she made everyone's life

The only thing.

True what they say after all, think. It's upsetting looking back
SO many centuries. A whole lot of false assumptions about football, but the only 5 years

Missin' New York pizza in my sixteen year

She's my phone, it's in for

What was practically making out with the police system

I'll be nearly $200,000 in debt from planetary college, EARTH!

Can’t wait to see it

I’m sitting right now!

my computer constantly harass their land, and cruelly killing them

that’s a mat and WHATEVER dad

float like we were only neglected parts of receiving any of that.

it's way fucked up in the snail costume.

Or maybe because I think

If a girl

Then you can.

Oh man, it's pretty boy in your voice truly do.

Sorry but I’m gonna visit you

papa podo's workin' hard to reshave my personality; but humans can't?

Apparently it was just wanted a compliment about that

Still sinking in that

A year has come and everything forever

smoke outside naked every morning, swim in cold

let’s meet halfway

It was fun jumping out

I love my legs

I am slowly achieving my dream of being human. Sensitivity towards those who wants to deep conditioning my bother you

I've been working on a manual on herbal transition

about my interests as equally as great living underneath you

oh boy do they love and care

even if you're making an IMMENSE effort to remain intact from now

hahahaha I'd sell pounds upon pounds of salvia to defend myself, and sheep.

But everyone has.

You successfully pointed out that

Super stoked to go to listen, to see you

Jk I love ya I don’t hug

Always been wondering why

I don’t tell

Whenever I love you?

A form of summer

Daytime twilight zone and comfort you.

My nipples are being turned into wedding venues

The problem because they're the demigods of the canine world.

In reference to fight

I don't feel miserable and insecure; I know I just end up there

Did you know I would be?

Ryan Gosling is a form of solitude

More soy and I think

No matter what.

I don’t know I would just feel that

I don't feel and express to see u and then I don't really not about it.

My nipples are taco bell

Such bad urges to connect

Hold my hand and look like

You do not open a letter to be

Please pick up

If you can

It’s really nice

What we are maybe shown

What we cannot forget

A type of cute

TRANS FEMME, TRANS MASC, OR ANY good

Tons of folks who dislike us

Life here ain’t sexy, I’m feeling it

Now that's what others believe in. Needless to say, I need less nonexistent anywhere at all...

Continuously being seen a comprehensive element of mourning at 730 PM, and best encounters with Vin Diesel's face

Let’s talk about leggings as pants again

I think there’s nothing better!

across from a comparison between remembrance and guilt; school

Sometimes I run around with me, you're more than that

The ebb and flow of an excess of mine

Like eggs and water and lectures about u tho!

Hair dye holds the key Henry!

is your favorite pretty boy me!

you can stay with me Through and sheep.

If you're interested in this

Having to bind myself

Body hair turns brown

Then why would I want to use my STATEMENT ART!

you can kill two birds with one leg to feel

Bring in more than happy tears. I’m bound by blood.

There’s no idea about a failing relationship, a pet you’re worried about

I think you’ll know

This is why we look back

dudebro.... asphyxiation... help....

---

hands on hips speaking in my micron pens

Up in the house

Your mom brought Buster home

what is your mother's maiden name? Then why

when you want to donate to found recordings from the wharf on Sunday, June 9

from now,

When you already know I love you?

hair is a closed space between the summer

And you’re right in Richmond!

i think you went to cross that, line between remembrance and guilt; school

In what was advised not just anybody, you are

song of the yoga bliss upstate to defend myself,

only if you'll be.

I am generationally worn to the discussion

Existence shouldn't take out this

What if they please. You can.

I would actually love you feel ME?

I would actually love me.

and open to just hang out in my family to talk more than ever

I would look if you're sleeping

we'd look into my personal facebook;

And you're still that

All I was thinking about.

Tell me they're irrelevant! Because you're already felt even at my belly, but I'm missin' all

oh gosh, I got the vicinity of years.

well i luv me?????

And yup, I adore you

I would gladly buy you a day with you!

I think about now

HAHAHA oh my lineage is the limit when

we're ranked 7th among the story of Lilith and Adam

We can frown, but i've lived in their faces; so

Let's go PLEASE

but your pet you're worried about, or may not receive this

But I personally lost people years

I WAS advised not to the past, present,

I WAS eating a muffin on the ground by the english resource room after school,

I WAS making large cocaine transactions through my cellphone at the time.

I WAS freaking out there

Go down the culture to see how people would be

in my dream come and gone and I

and I cried a lot of these lil' guys

Oh my own individual,

A team they don’t like.

Capable of all

You got a classic, but i suppose different walks of life

Seriously you can laugh, you

Some spandex and nylon never hurt a soul!

a total rejection of American feminism is a batmitzvah.

who wants to see young stalin.

On the floor screaming WHY WOULD I

this is primal, animallike, and meant to suck on the bright side,

So you're not missing out in half of Manhattan.

Smear it on the person putting on a life.

Hotter than the average age of human emotion.

To cross that,

Now that’s the cohesion of everything.

Turbulent teen years

You can see me.

i think i met a guy on the highway to cry in itself; it's at it's PEAK

OF COURSE a meeting discussing encounters with transphobic behavior here and from subtle to overt, please

PLEASE LETS GO camping, I read somewhere that

Heterosexuality gets boring after only one.

The cherry blossoms outside of the internet,

I post this

I post a lyric from the eulogy will

w/e just eating lucifer's burgers through my cellphone at a system of the epitome of a boy

This is UNCANNY

Queen of asymmetrical titties,

How could I love you?

Bring in more your hair is perhaps the time

I post a club; She's absolutely amazing

please someone who thinks you’re wonderful, and possibly play some years

i was DYING to see attached to our desire

That’s the most of what we are.

why is a territory of tension, defined against the person you

sit next two decades now.

yes, I understand the story of Lilith and Adam or maybe they could take all

My sheets smell like

The cherry trees?

I post a tourniquet boys lust for

and i find safety in order to feel

and i watch twin peaks with a man

The cherry blossoms outside of what queer parallel universe he wished to have

dumb people send a file of an NYPD officer holding an assault rifle in the brutal cold

Been wondering why

My sheets smell like

The cherry blossoms outside of any mal-identified person anymore.

Now i'm sitting tight leash on another prosperous 25 years

Look at night

I don’t get sufjan stevens

I think I love you.

Imagine if I die

If you know

I was really depressed and everything

I was become known as The Grid.

Feelin like weed, Emma? I don't know, but we take care of having to alone

Spring is gonna be a space for

John waters on my roof and orange calico cat

but I'd be lying if I had a really bad about all the most lovely lady today, she said that, i love it.

Built his design, the socalled flaws that

I was meant to be tender and open.

I love how I guess

A LOT to a look at pictures of happy to give you

We can we call it romantic

Over and over and put birds in the library while

We were friends in the bathtub!

More soy and more yogurt

I really really I wanna go into your hair, I'll tell

I was an idiot.

You do not care about everything.

Dang girl, that's saying a lot.

Dang girl, that's a resigned demeanor with me

Feelin like a boy's torso

Because I COULD get another during this

but since the notion of perfection is gonna be tacked onto a single thing

I'm looking at loosing my bobby pins I'm not sure if anyone

I'm looking at the end of the more.

In reference to what?

You do not owe anything

Tomorrow i get to keep me

A type of perfect soul

A type of thing

He’s a fucking MACHINE

Then I get reincarnated into one

I just started laughing and joking about what i named my old boys from my girl!

I just start shaking just can't see myself

life sucks then assumes the position of opposition to do I don't think

you do with all.

Or maybe because of your actions, I can stop by for

Dragging me out of them.

That’s the door eight years

That's why I am generationally worn to the bone, and currently furious with you

This is that

You're complete perfection! And as cute

Keep them gapped teeth are

Why do so.

They trample the humans as reptiles came to, i saw you

Hunting down the bathtub and listening to norah jones while

We were only one!

I just ain't true. That's just because it was HILARIOUS that a lot of people have no one

Applying moon is the last thing

And by crying just move in 2005.

It is such a complete failure though, i've reached that

That near future would've been seriously thinking I'm feelin it

SO many accidents on THE porch with you

I just found out of bubble gum and fantasies

I don't worry, there's actually a paved parking lot. I'll be

I've heard a feminist statement about it, but all

You can do anything

unfortunately we have

built his master's in their wrong and right, that's why

not your fault, just finding a cold

When i understand how compliments about someone's appearance are

It's really nothing better than we should have

aw dang do they love each other

Don’t tell me

I just want them

I'm sitting right across from the street

I'm sitting naked right across from a very sadistic place

Looks like I'm sleeping with a fan of injustice and limitations of freedom for eternity

It's absolutely no wrong. Sadly, the soil we survived so

It’s absolutely true, you

Because you liked gay anime porn

Can anyone know?

Probably somewhere along the lines

History has no choice but to tolerate it.

It was a sense of the needs of months

Oh my love of the near future

I waited at 730 PM, and the people here.

It was such a trivial thing

Look at stupid stuff

Aren’t you coming to nyc?

Come on over at the BOROUGH of nature

IT NEEDS TO take my hand back

Long before the creation in you, used to be

My love visiting you

you can frown, but i've kept my cool

I'll be right outside naked every morning,

swim in front of logic to obtain those answers I long for.

I waited at my computer constantly refreshing the point it's stereotyping, it's all

I waited at my own autonomy from things to you

I never felt even happy tears. I'm in Lost in Translation.

You can't believe I cry and eat soggy three day old birthday cake.

Hello someone come over

Ur so gross for refusing to shave. Lemme tell you

You’re gonna be

go blonde, eat artisanal organic cucumbers??

Very cute gal lookin' for a higher education.

I waited at home.

I waited at my lowest weight I think

Queer is the new york pizza in my house

Come back to see something

At first lived here, and future

Life here ain’t really.

But it’ll probably never understand all.

I waited at me

; baby names in love with you

The wage gap between my thighs, I’m naming it my New Zealand.

Trust no longer a total myth

True love is keeping the door open

Another year has existed for hundreds upon hundreds upon hundreds of years

I’m sitting naked in a year.

U snooze u lose track of everything inside me

I waited at my god

And she chose to look at the coast southwest of solitude.

Who wants to stay there

With someone I do not die.

I’m sitting right across America,

The outer lands.

Conclusion

Writing a definitive conclusion for my thesis on dyadic engagement in an algorithmically wired world is not possible at this current moment in time. Looking at the broader picture of how technology changes at an extremely fast pace (from the minute, hour, daily), especially in our relationships and daily interactions we have with the technology both personal and impersonal to us, I see my thesis as foundational for creating a critical framework for examining the place technology has in our lives. The algorithmic age is marked by the breaking down of people, populations, and systems we use as pillars of our society into data points and bytes. The face can be reduced to nodal points to be examined, ten years of personal written data can be plugged into a generator and made into sentences and phrases spanning time, entire economic systems can collapse from misleading data programmed to foresee only indicators of euphoric growth in the economy.

The algorithmic age is just beginning, and my thesis is reflective of the ways we can position ourselves as subjects in the subject/technology relationship we are most likely to be immersed in for the rest of our lives. In order to guide ourselves in our relationships with technology, maintaining an interdisciplinary practice in both theory and the nuances of technology will move us forward as subjects in more informed, critical, and demystified ways. My overarching goal for this thesis is for it to be used as a guide to begin to unpack the difficult and complicated relationship many of us have with technology through Lacanian psychoanalysis, technocapitalist economic theory, military technology history, big data solutions, architecture and civilizational structure,

dichotomies of fastness and slowness, and affect theory as only a few of the ways we can better understand technology, ourselves, and ourselves as being with technology.

I hope to continue to build on the main themes outlined in the chapters of my thesis with the inevitable developments in the realm of technology and recognition, and invite challenge to the theory work I have produced over the course of my thesis. Technology, recognition, and the algorithmic age demand all of us as subjects within the dyad they (and we) produce and reproduce every day. It is therefore crucial to be an active, aware, and critically informed participant in the relationship built between the subject (ourselves) and the technology we interact with, which interacts with us.

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