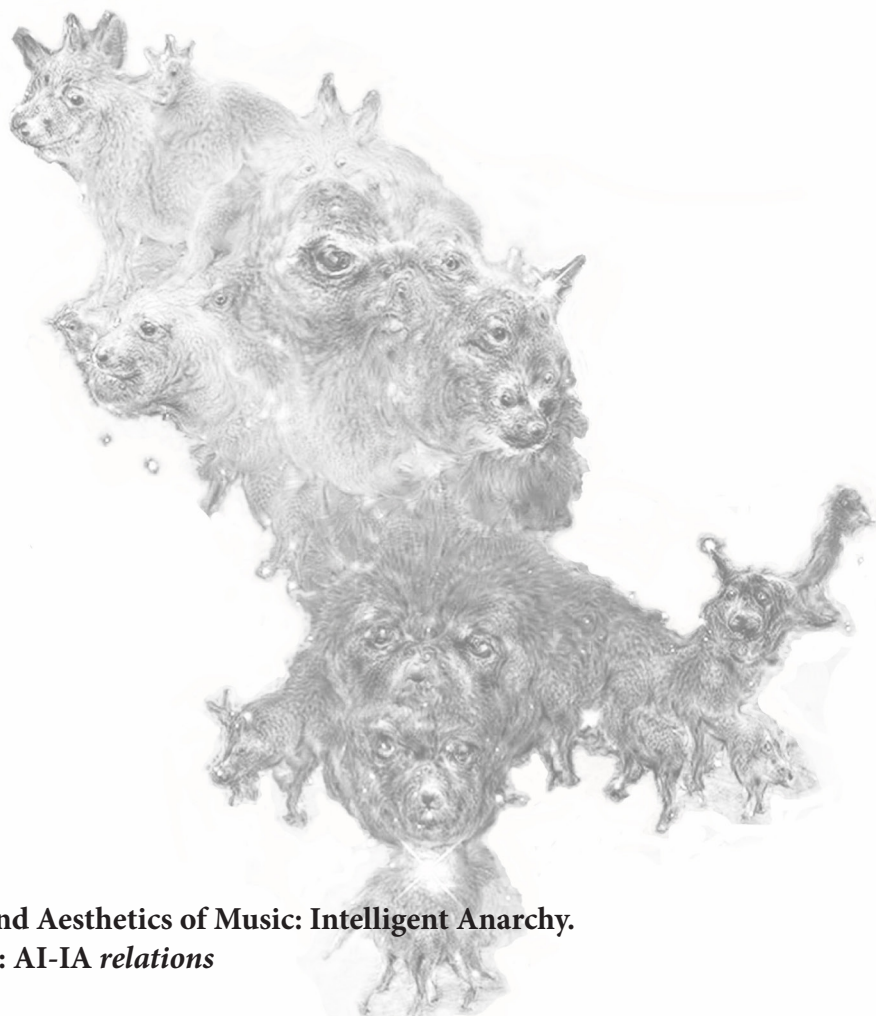


I N S Δ M

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**Artificial Intelligence and Aesthetics of Music: Intelligent Anarchy.
diagramic notebook on: AI-IA relations**

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ARTIFICIAL INTELLIGENCE AND AESTHETICS OF MUSIC: INTELLIGENT ANARCHY. diagramic notebook: on AI-IA *relatons*

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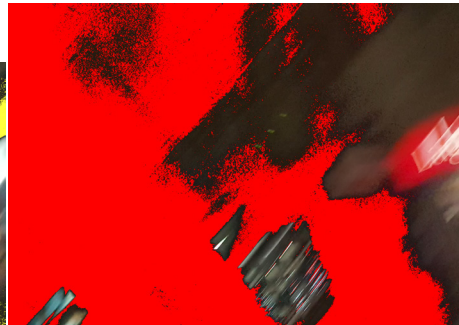


image as noise 1–3 (audiovisual diagram)

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Marx rejects the idea that *work* can ever become play.

(Marcuse, 1969, 21)

violent chanGes
Of
The
if one Tries

mind base Human

a rEcirculary
arMy

(Cage 1988)

Where thinking must stop, blueprints, schematics, and industrial standards begin. They alter (strictly following Heidegger) the relationship of Being to Man, who has no choice but to become the site of their eternal recurrence. A, Z, E, R, T . . .

(Kittler 1999, 230)

So-called Man is split up into physiology and information technology.

(Kittler 1999, 16)

Today we are calling for the rights of a new functionalism: no longer what it means, but how it works, how it functions. As if desire had nothing to say, but rather was the assemblage of tiny machines, desiringmachines, always in a particular relation with the big social machines and the technological machines. Your particular desiring-machines: what are they? In a difficult and beautiful text, Marx called for the necessity to think human sexuality not only as a relation between the human sexes, masculine and feminine, but as a relation "between human sex and non-human sex." He was clearly not thinking of animals, but of what is non-human in human sexuality: the machines of desire. Perhaps psychoanalysis had gotten no further than an anthropomorphic idea of sexuality, even in its conception of fantasy and dreams.

(Deleuze 2004, 243)

The discourses surrounding the various forms of electronic music oscillate between two extremes: futurology and ethnography.

(During in Assche 2002, 39)

artificial general intelligence (Shanahan, 2019, 93-95)	human-level AI	possible	
artificial intelligence and intentionality	intelligence explosion AI explosion	possible project	
artificial intelligence and autonomy	superhuman-level AI	anticipation	the distribution of the sensible (Rancière 2004, 12-19)
artificial intelligence and self-hood	non-human level AI	anticipation	
artificial intelligence and consciousness	post-human level AI	SF	
artificial intelligence and new mode of existence	AI as form of life	SF	

a shift	identifying
the integration	<i>hegemony</i>
the expansion	emancipation
the live	to be

Another <i>Other</i> Beginning				
with AI				
present condition of the world	transformation of the present condition through world			
mechanical procedure	electronic procedure	digital procedure		
labour	act	performing	network EVENT as <i>epistemological break</i>	
political engagement with cybernetics	from "politics of calculation" to politics of circulation	flow of artificial bodies through time and space	techno-historical event with artificial bodies	techno-de-historical event

SOUND : NOISE BASED / PRODUCED BY AI ENTITIES

building intelligence into computers and robots
human-level artificial general intelligence
computational theories of mind
neuroscience-oriented program of AI
concentrated on robotics, motor control, and sensory feedback
embodiment
the assemblage of tiny - <i>esoteric</i> - machines
experience
computational
not closed
visual or sound layers
layered abstraction (Andersen 2018, 132)

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NOISE		
continuous noise	political line	permanentn impact
intermittent noise	political break	unstable
impulsive noise	political impact	intensity
low frequency noise	under politics	mimicry
silence as set of noises	political topography	anarchy

subversion of the SUBJECT OBJECT relation through noise production between humans and nonhumans

SOUND impacts

forceful stimulus
core reflection
temporal instant
found something within a single sound
acoustic territories
sound between environments
temporal dynamic
the voice separated from the body/object
sound in body/object
object/body oriented mind
interiors
exteriors
as sonic impact
sound through vibrations
vibrations as non-sound but sonic impact
sonic patterns : space patterns or/and time patterns
sonic politics - opposite - to acoustic politics
politics as <i>hardcore</i> music : set of sounds between humans and nonhumans
music if it is music or antimusic is mission
mission with border lines through sounds and affective impacts
sonic wall with many gates and shadow creature
computational psychoanalytic theory
but computational is beyond psychoanalysis
most generally, a computer is any system that can output the value of a function from values of variables to which the machine is set (Glymour 2019, 240)

how their normal functioning produces the varieties of normal cognition and how damage to them produces cognitive anomalies (Glymour, 2019, 240)
social and cultural conditions of sonic impacts through computing
are you 'black box' od sounds
sonic process
image = sonic impact
for humans story on AI is a 'ghost' story
re-appropriation of medium as cyberthought
media in transition
intelligence in transition - vector
AI in transition - loop
vector and loop as affect
plunderphonics : the practice of appropriating or 'plundering' sound from a variety of sources by means of a sampler or a sequencer - or - the practice of making new music out of previously existing recordings ... (concept by John Oswald) (Reynolds in Assche 2002, 87)
the ability to perceive and comprehend interdimensional spatiality/temporality or speculative relations between object and subject: me and it
between 'black noise' and 'white spot'

the shape of SOUNDS to come	thinking outside-in NOISES
TRUTH as subversion of the postruth ideology	
from AFFECT to CAUSALITY immanence of music as truth condition	

IDEALIZATION ... MODEL ... AI potentiality ... IA resistance

AESTHETICS OF MUSIC (Scruton, 1997)	AESTHETICS OF EXPERIMENTAL MUSIC (Nyman, 1999)	AESTHETICS OF DIGITAL MUSIC (Van Assche, 2002; Miller, 2008; Bey, 2009)	AESTHETICS OF SOUND ART (Voegelin, 2010; Daniels 2010, 20“11)	AESTHETICS OF POST-DIGITAL MUSIC (Mazierska, 2018)	AESTHETICS OF AI MUSIC (artificial intelligence and new mode of existence)
human body, mehanic, electronic instruments	human body mehanic, electronic instruments	digital apparatus with inputs, interfaces, commputers, outputs	space-time relations, architectural frame, sound and visual, experience, human body through sound complexity	networks, social networks	artificial body, artificial apparatus, artifical apparatus networking
voice, acoustic music, electro-acoustic music	new media music, expanded media music, open medium music	programabile media music, metamedia music	open media postmedium postmedia new media	commercial net-media music, postmedium, postmedia	music without humans : any vehicles, tools, instruments
stage, radio, TV, video, sound carriers etc.	street, garage, stage, radio, TV, video, sound carriers etc.	tape, disc, usb, online sites	gallery city architectural space natuiral space	online networks	labaratory, industry, any mode of cybernetic performing, mediation or presentation
musical culture	alternative culture	software culture	sound culture (Sterne 2013)	software culture	AI culture

world of music, musical institutions, commercial institutions	artworld, institutions, anti-institutions, alternative zones	world of music, musical institutions, mass and global market	art institutions, cultural institutions, architectural site specific	digital, online opensource or commercial networks	in radical sense: posthuman corporative institutions from laboratory to market
sound	sound, optical and haptic impact	sound, optical, haptic or/and kinematic impact	hybridity of sounds, sound and anything other mediums/medias	complex and hybrid information	the <i>new</i> artificial sensibility and sensuality by sound oriented technological impact of materialized intelligence
tone	tone, noise, silence	tone, noise, silence - any modification of the tone, noise, silence	sound	information exchange and interface presentation	potentiality of nonhuman or artificial labor, production and action
imagination	concept, propositional attitude	software	concept, affect, statement	metainterface with different platforms	generative imagination
ontology	de-ontologisation	quasi-ontology	re-ontologisation of audio and visual	processual useful ontology	onto-centrism
representation	event	impact	object, situation, event installation environment	impact-contrainstallation	representing
expression (emotion)	neutrality (affect)	affect	installation	interactive affect	expression (generative emotion)
language (communication)	metalanguage (critical discourse)	user constructions	environment	audiovisual and symbolic communications	computational non-human thought
understanding	participation	participation	participation	poly-participation	trans-human and/or non-human social relations
tonality	dissemination	simulation	Self-Conscious collaborative	non-important	important, but part of the sound complexity
form	antiform, formless	any-thing	any-thing	clouds	essential in all potentials

content	set, structure, map	relation of the sets, structures, maps	relations	relations of the platforms and clouds	propositional attitudes
value	anti-value	value, anti-value	value, anti-value	value, non-value, surplus-value, capital, bitcoin, emoji...	capital affect
analysis	politization	technocratic policy	political action, aesthetic action	communication tacticts	strategy and tactics
performance	intervention	moving, flux, exchange	perceptual performance	plug-in, plug-out, networking	form of non-human life
culture	frame	condition	culture	hybridization of the apparatus	image of the new non-human world
biopolitics	anarchy (Cage, 1988)	simulacrums	nomadic labor/thought	connecting, control, logistics - but - free floating	construction of technology impacts as <i>being</i>
musical medium and media	art and non art medium/media	digital equipment	any equipment or artistic tactics: appropriation, construction, performing	the social networks	state, culture, corporation, grey zones
human intention	human intention	human intention	human intention	human intention and algorithmic circumstances	post-human intention, non-human intention, AI intention

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