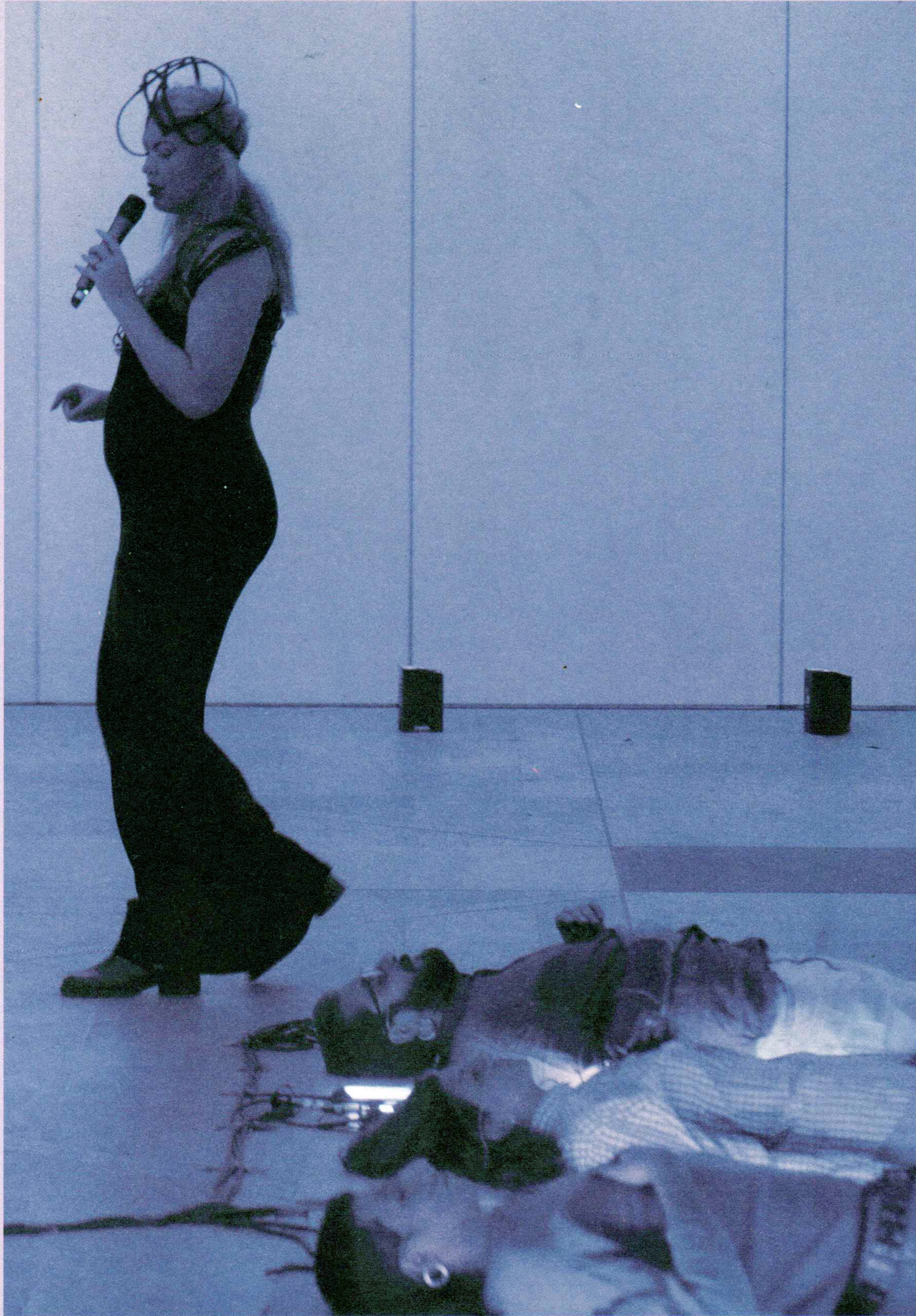


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ISSUE 78



Voices, Humans, Machines

INTERVIEWS — Erin Gee — Machine Listening

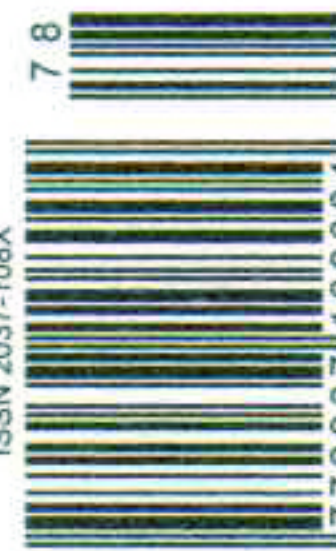
Tomomi Adachi — Pedro Oliveira

ARTICLES — The Watery Graves of Electronic speech,
or Phonemes in Davey Jones' Locker

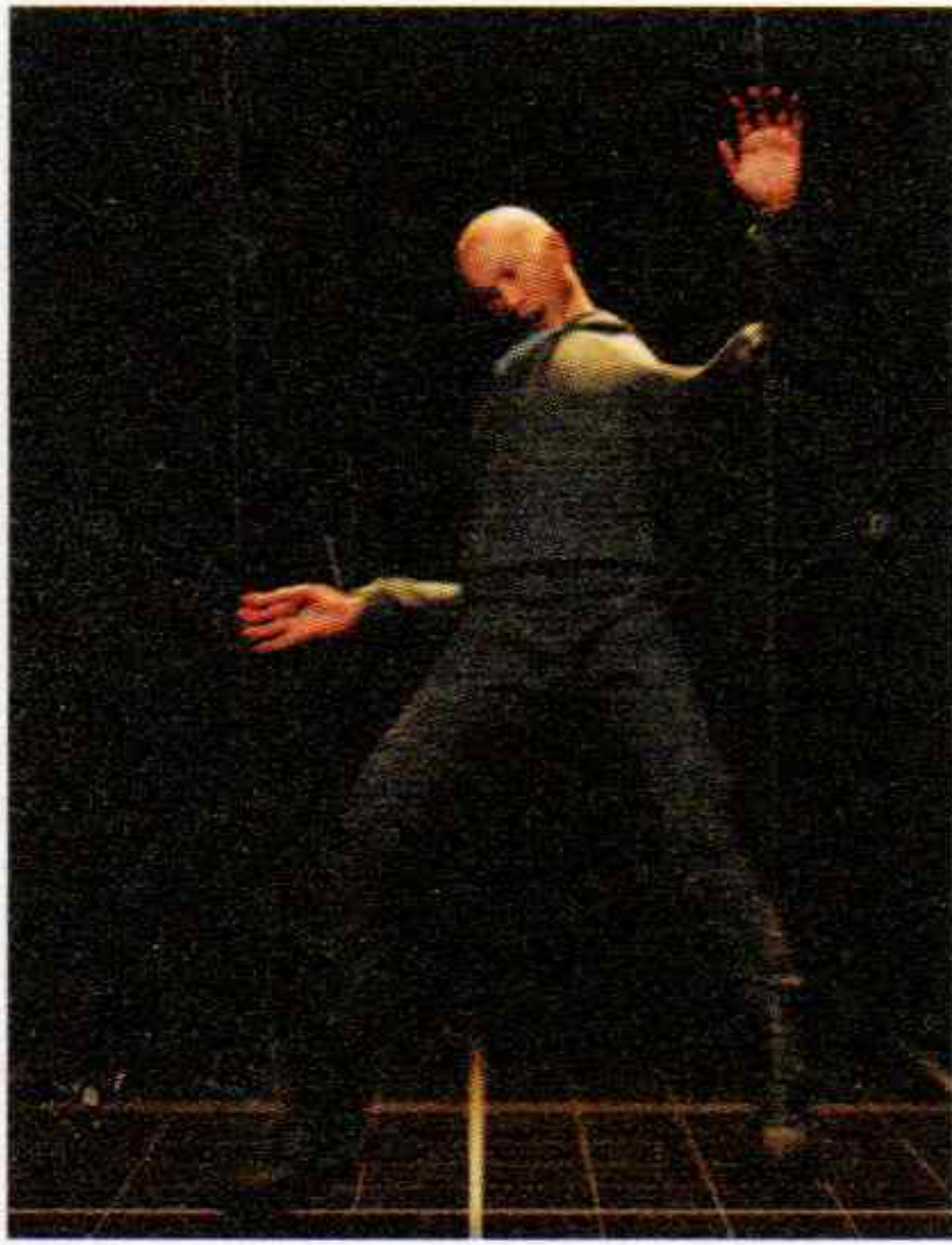
REPORTS — Choose your Filters, Festival de la Imagen 2025

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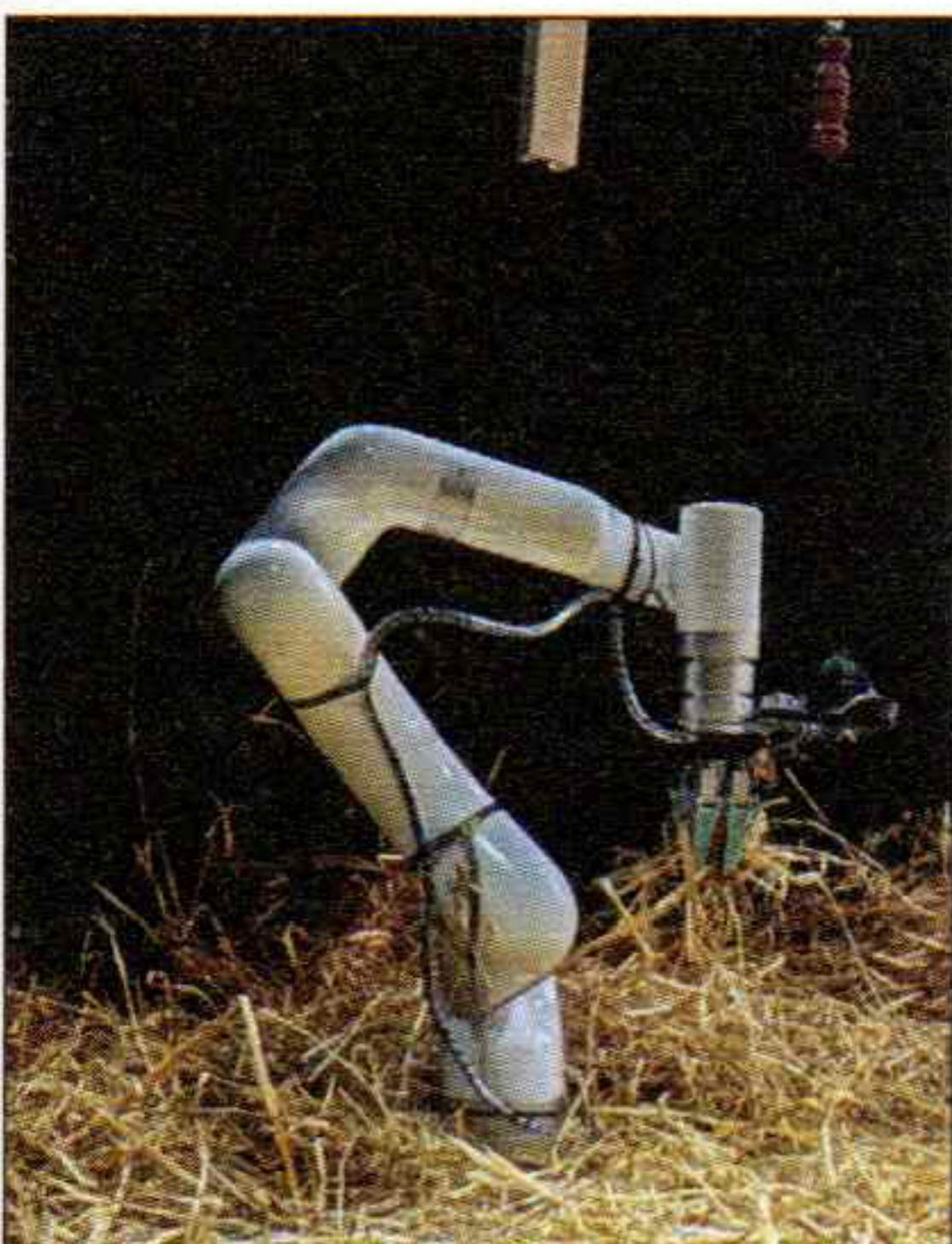
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Puppet, disarticulated visual sound synthesiser.

The computer animation universe has often been one of its own, privileging technical virtuosity, spotless aesthetics, removed from other fields of art. This is not the case for *Puppet* which is meant to be a music composition software that uses a 3D video game aesthetic of a puppet to control melody, rhythm, or effects in a synthesiser. The realistic expression and disarticulated bodily movements, reminds us of alternative video games and artists' animations, while the cause-effect mechanisms of the interface seem to remain consistent. Developed by 1024 architecture & electronic music producer Vitalic, *Puppet* is an imaginative implementation of the 'audiovisual' concept.

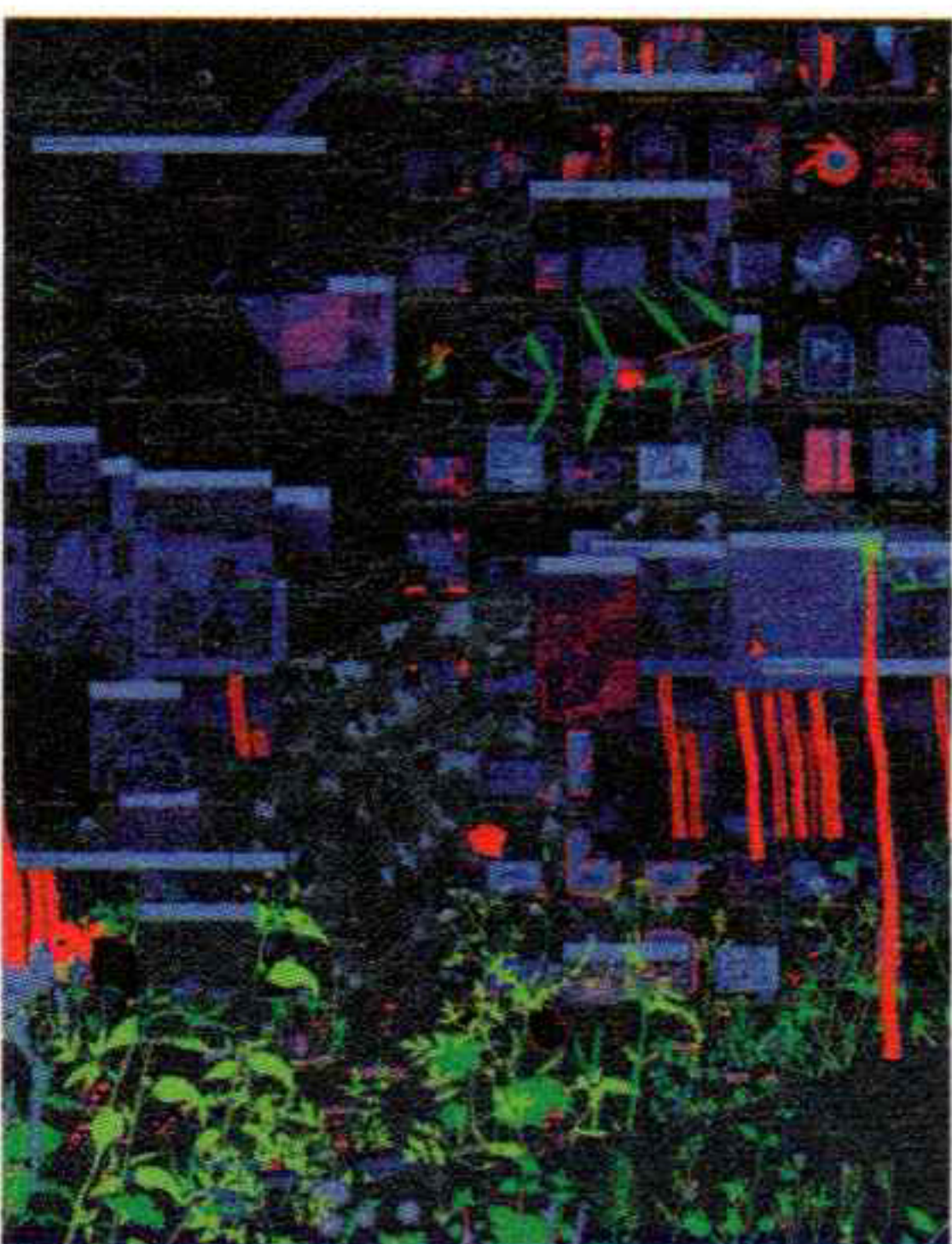
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A needle in a haystack, superhuman machines.

The superhuman qualities we attribute to machines have historically concerned tasks related to labour and efficiency. However, with *A Needle in a Haystack*, Varvara & Mar explore what happens when these qualities are used to implement metaphors in their work. This paradoxical task is enacted by a Yaskawa industrial robot, which is given superhuman abilities as it rapidly scans the stacked hay. These abilities are demonstrated when the robot successfully finds the needle. The artists employ AI to develop a metaphor linking the ambitions inspired by technology to real-world problems, creating a confrontation between science fiction-like futures and ecological concerns.

neural.it/78/027



Natural Contacts, gardening malware.

When can malware be considered artwork? The art created with computer viruses in the early 2000s demonstrated how unproductive and disruptive code can foster critical ideas. Peter Burr, Mark Fingerhut, Bridget DeFranco, and Matthew D. Gantt developed *Natural Contacts*, a malware that prevents its host machine from being accessed for 24 hours, during which it nurtures a virtual garden. The obstruction of the machine's availability enforces a halt to all forms of productivity, which is visually replaced by simulated plants and birds. The users' situation temporarily recalls the era before the first desktop computers, as they are compelled to confront the non-digital world.

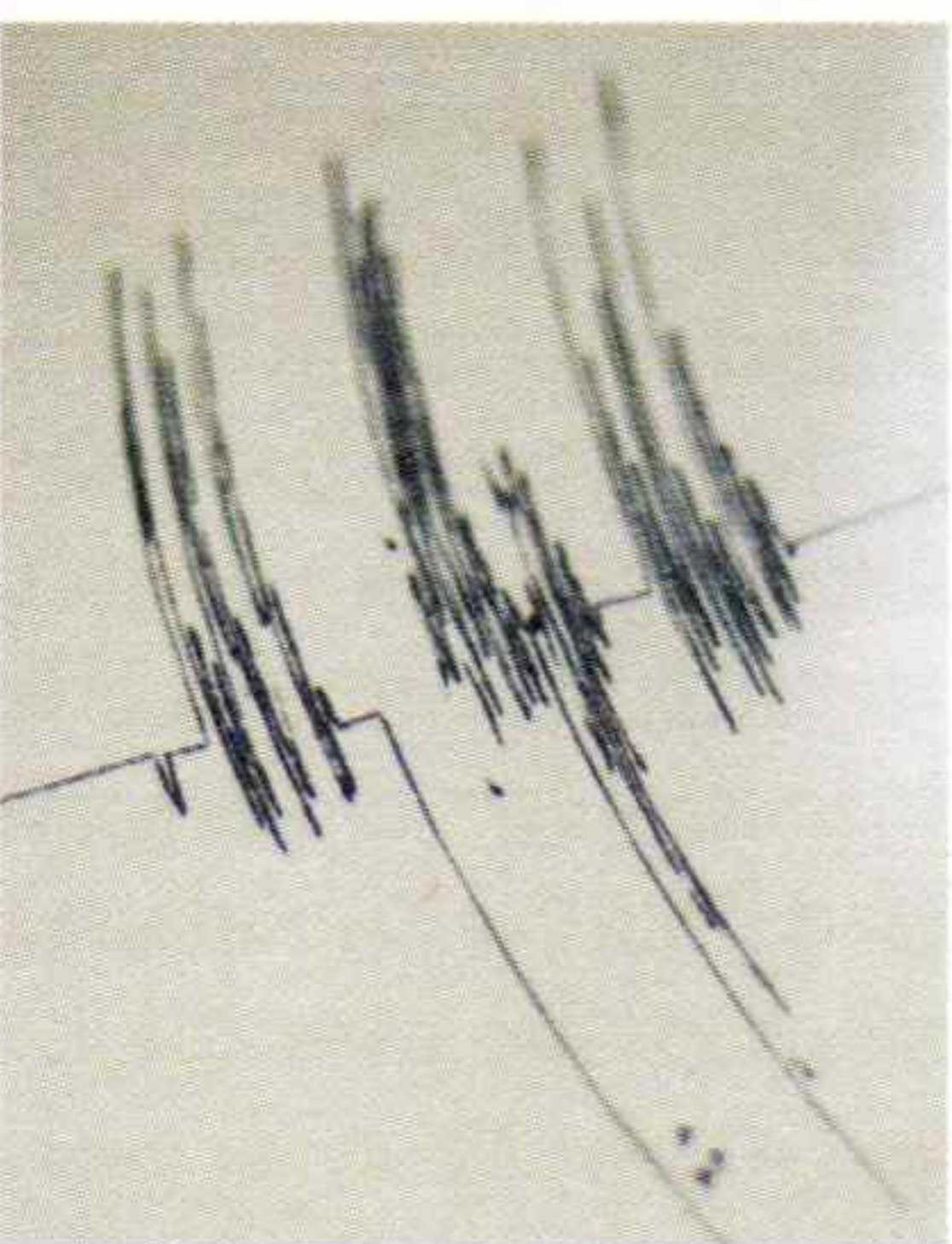
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The Werlit Incident, struggling for the light.

The Werlit Incident is a video game created by Dorian Jovanovic. It is set in a dystopian world inhabited by miniature, black hole-like creatures that consume all light. Humanity's last hope is an artificial sun powered by bioluminescent beings. All objects and environments have been scanned from real life, and many field recordings have been used to produce the audio featured in the game. With simple controls - four keys on a keyboard - *The Werlit Incident* closes the circle between the demanding reality behind it, the sombre depiction of the consequences (our insatiable appetite for energy), and the one resource we should unconditionally respect: organic light.

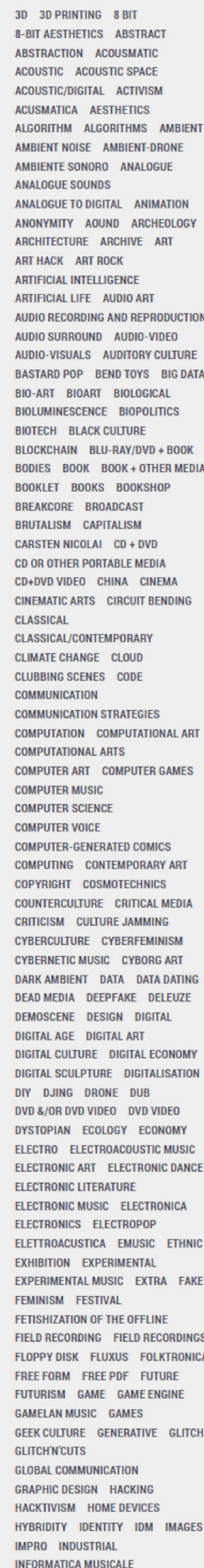
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Asemograph, good vibes

The technical solution of making mobile phones vibrate to avoid the intrusiveness of ringtones, also called silent mode, was first introduced on pagers in the 1980s and later on mobile phones by Motorola with their StarTAC model released in 1996. Since then, it has been widely adopted after the dramatic increase in (mostly) social media notifications. *Asemograph* is a custom device made by Kalen Iwamoto that translates the micro-tremors from calls or notifications into marks on a paper scroll, using a pen-wielding arm and software. The smartphones' vibrations are thus visually recorded, displaying a map of the seismographic frequencies of our social engagements.

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