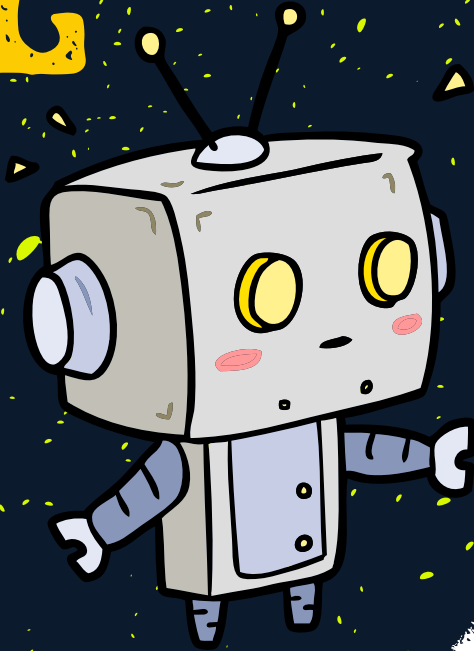


# MACHINE DREAMS ZINE

#02



SPRING '23

# MACHINE DREAMS ZINE 02

OMAR BATISTA

03

AMINA PALMER

04

AMELIA NONEMACHER

05

COOPER WALL

06

SHAYLA LEE

07

HAYLEY SCANLON

08

ARTIST BIOS

09

ACKNOWLEDGEMENTS

12

# AREÍTO AUTOMÁTICA: THE TALE OF NOVO ANTILIA 2941

OMAR BATISTA



Areíto Automática: The Tale of Novo Antilia 2941, paints a vivid and hopeful vision of a postcolonial Caribbean future. Through the harmonious blend of organic matter and cybernetic technology, the Caribbean nations emerge as a solar punk Eden, where respect for the environment and sustainable living are paramount. This world stands as a testament to the resilience and unity of the people who have long fought for sovereignty, justice, and the ability to heal from past traumas. Novo Antilia serves as a beacon of hope, inspiring individuals and communities to strive for a greener, more equitable, and inclusive future, where the power of cooperation and diversity transcends generations, bridging the gap between humans, nature, and technology. Igniting a radiant future brimming with endless possibilities and boundless optimism.

[https://docs.google.com/presentation/d/1AsTOofVJwqJ9oPNpLlg1g3vI7xCw9iP\\_xjQjHMvfnt18/edit#slide=id.g241567f983a\\_1\\_46](https://docs.google.com/presentation/d/1AsTOofVJwqJ9oPNpLlg1g3vI7xCw9iP_xjQjHMvfnt18/edit#slide=id.g241567f983a_1_46)

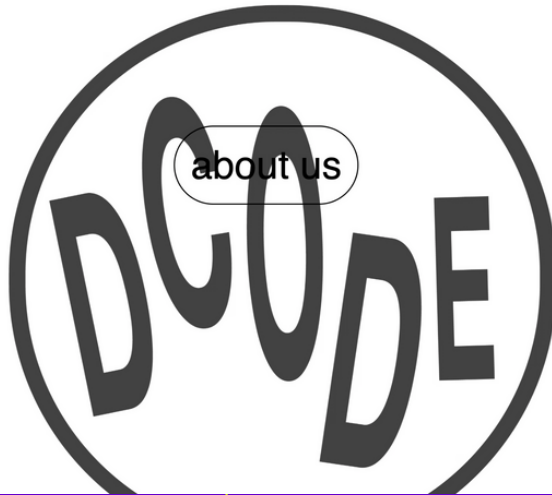
# D(B)OT

RAMINA PALMER

<http://dcodegallery.com/fptp>

D-CODE

[Plan Your Visit](#) [Exhibitions](#) [About](#) [Shop](#) [Contact](#)



Meet d(B)ot, a robot living and working in DCODE gallery. With access to the internet and being untethered to a physical form, dbot travels across the web in their free time but also directs visitors during working hours. Looking for a floating dot to interact with them. Click around and see where they take you...

# TELL ME A JOKE: ROBOTS AS MEDIA VIDEO ESSAY

AMELIA NONEMACHER

<https://youtu.be/LqcGfh8VShk>



Tell me a joke.



OpenAI's chatbot ChatGPT has incredible capabilities: it can hold sophisticated conversations, ace the bar exam, and write academic essays well enough to frighten teachers and professors across the world. But when asked to tell a joke, it fails. It's not that the chatbot doesn't understand what a joke is or how to format it—it's just not funny. With the current writers' strike in Hollywood looming over the entertainment industry, ChatGPT's lack of comic talent exemplifies the larger debate between art and technology that is occurring in the industry and the art world. Through this video essay, I question if machines are capable of generating comedy—and the consequences of relying on machines for entertainment.

# COOPER WALL

<https://yetanothermediasite.wordpress.com/2023/06/02/goods-out-of-the-machinerobots-robotniks-and-the-megacorporation/>

## Goods Out Of The Machine: Robots, Robotniks, and the Megacorporation

Since its inception into both the English language and the SciFi lexicon just over a century ago, the idea of the robot has always been inherently linked to the forces of capitalism. Much changes in a hundred years, though, both in how we view capitalism and how we imagine the robot. This essay attempts to examine and analyze our portrayal of the robotic specifically in relation to Eichner and Gibson's ideas around Megacorporations, using portrayals of both stage and screen--from Capek's R.U.R. to Scott's Bladerunner to Garland's Ex Machina--as the lens.

# TERMINAL

SHAYLA LEE

[www.shaylalee.studio](http://www.shaylalee.studio)

[@shaylalee.studio](https://twitter.com/shaylalee.studio)

PROBLEMS OUTPUT DEBUG CONSOLE TERMINAL


+ v ... ^ x

```
//: CAUTION ! UNKNOWN CONNECTION DETECTED
```

```
Hi, is anyone there? I'm looking for help. I'm lost and  
I don't know what happened to me.
```

```
//: to respond to this user, type below and hit ENTER
```

```
█
```

zsh   
Terminal

Terminal is a narrative experiment which invites a user to interact with the consciousness of an android, played by ChatGPT, who lost its body and is now stuck inside a computer. Each user's unique conversation follows questions asked by the AI in an attempt to figure out what happened to its body. Randomly during the conversation, a hacker infiltrates the AI's system, terminating the interaction abruptly, and leaving the user to question the existence of robots and their role when interacting with one.

This conversation is staged in the terminal of VS Code and is implemented with JavaScript using the OpenAI GPT API.



# **ex machina: a feminist analysis**

**by hayley scanlon**

<https://www.youtube.com/watch?v=IghxZ-woO7o>

In my final project, I wanted to interrogate the relationship between robots and gender that is present in so many media representations of robots and artificial intelligence. I created a feminist analysis of the film *Ex Machina* (2014, dir. Alex Garland) in a video essay format. The film has a unique perspective on gender – the film explicitly tells its audience that the androids were “given” a gender by their creator. This invites the audience to question its notions of gender essentialism, and opens up the possibility of a post-structuralist view of gender and sexuality. I also wanted to explore the relationship between white women and women of color in the era of neoliberal feminism. The film’s ending illustrates this dynamic and can be viewed as a microcosm of how feminism works under a capitalist economic and cultural system.



# ARTIST BIOS

**Omar Batista** is a Visual Artist, Storyteller, and scientist with a love for all life and art. Born and Raised in Brooklyn New York has afforded him rich and vibrant world to reflect on. Omar's current focus are on Design and automation in conjunction with animation. He is currently writing a cyber punk novel and worldbuilding new realities.

As the intermedia artist behind AmiPalm Studio and the director of DCODE Gallery, **Aamina Palmer** makes playful work that lives within the realms of art and design. Her work uses the languages of image and text, and the forms between to bring focus to the everyday sights we pass by, as found art subjects.

**Amelia Nonemacher** is a student at Eugene Lang College of Liberal Arts with a self-directed major in Media Analysis and Criticism. In this field of study, she combines writing and journalism with film, theatre, art, and other forms of storytelling. She is interested in cultural criticism and what technology can tell us about our modern society. Her writing is available to view in her Substack newsletter, *Let Me Tell You*, at [anonemacher.substack.com](https://anonemacher.substack.com).

**Cooper Wall** places himself squarely in the time-honored position of writer-slash-critic-slash-artist, though he seemingly constantly has writers block, generally just tries to enjoy things, and has very little idea as to what art even, like, is, you know? Most of the time he can be found engaging with games—thinking about them, trying to design them, and, yes, occasionally even playing them.

**Shayla Lee** is a creative technologist who plays with perception, attention, material and wonder. She also considers herself an artist, and sketches with pencil, code, and technology. Her work is always a reflection of personal observation, a fantastic dream, or a thought that she's collected. Regardless of her medium, she hopes to guide her viewers to experience their worlds, and their minds, thoughtfully, with curiosity, and close observation. As a student in Robots as Media, Shayla explored robot theory with a particular interest in the role of a robot, the nature of consciousness, and the relation between artificial intelligence and its physical form.

**Hayley Scanlon** is a film critic and programmer based in New Jersey. She is interested in the intersection of politics and cinema, and how the medium of film is used to intentionally or inadvertently advance ideological messages. Having a flair for the dramatic, she is particularly interested in film noir, movie musicals, and anything over-the-top. Hayley graduates from the New School this semester with a Master's degree in Media Studies, and hopes to start a career in the film festival circuit. She is invested in maintaining the rich cinema-going culture of New York City and creating possibilities for greater exposure to independent, obscure, and vintage films.

# A SPECIAL THANK YOU TO:

PETER ASARO

RAQUEL BAKER

AIFRIC CAMPBELL

MINSOO KANG

J.P. KENNING GARCIA

JANELLE MCKENZIE

LAURRICE MORGAN-EADY

AND OUR ROBOTS!

# MACHINE DREAMS ZINE 02



**Editors: Shayla Lee and Margaret Rhee 2023**

**Machine Dreams Zine V. 2 features  
creative work from the course  
"Robots As Media"  
School of Media Studies  
The New School**

**Machine Dreams Zine V. 1 was released in 2017.**