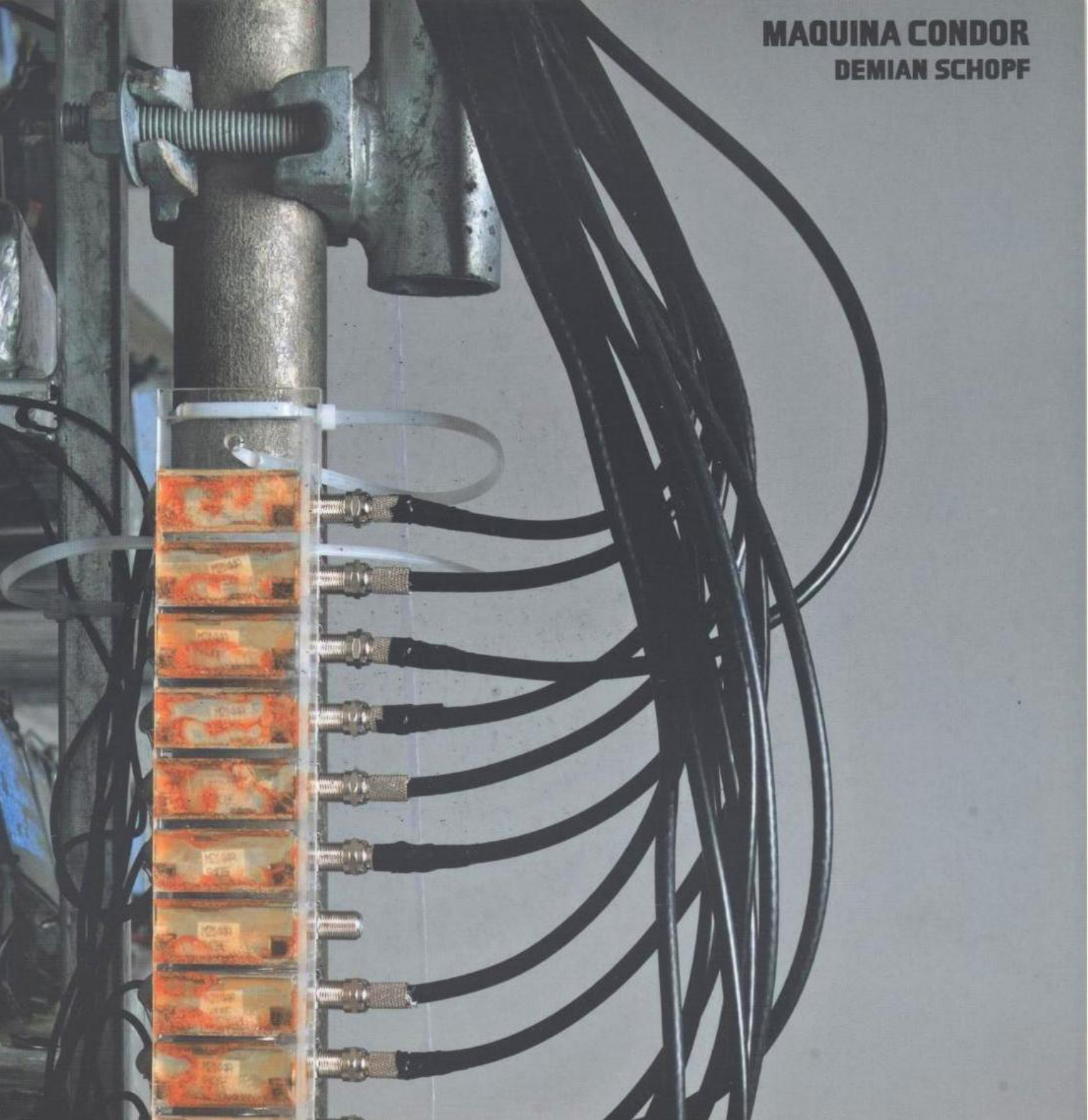
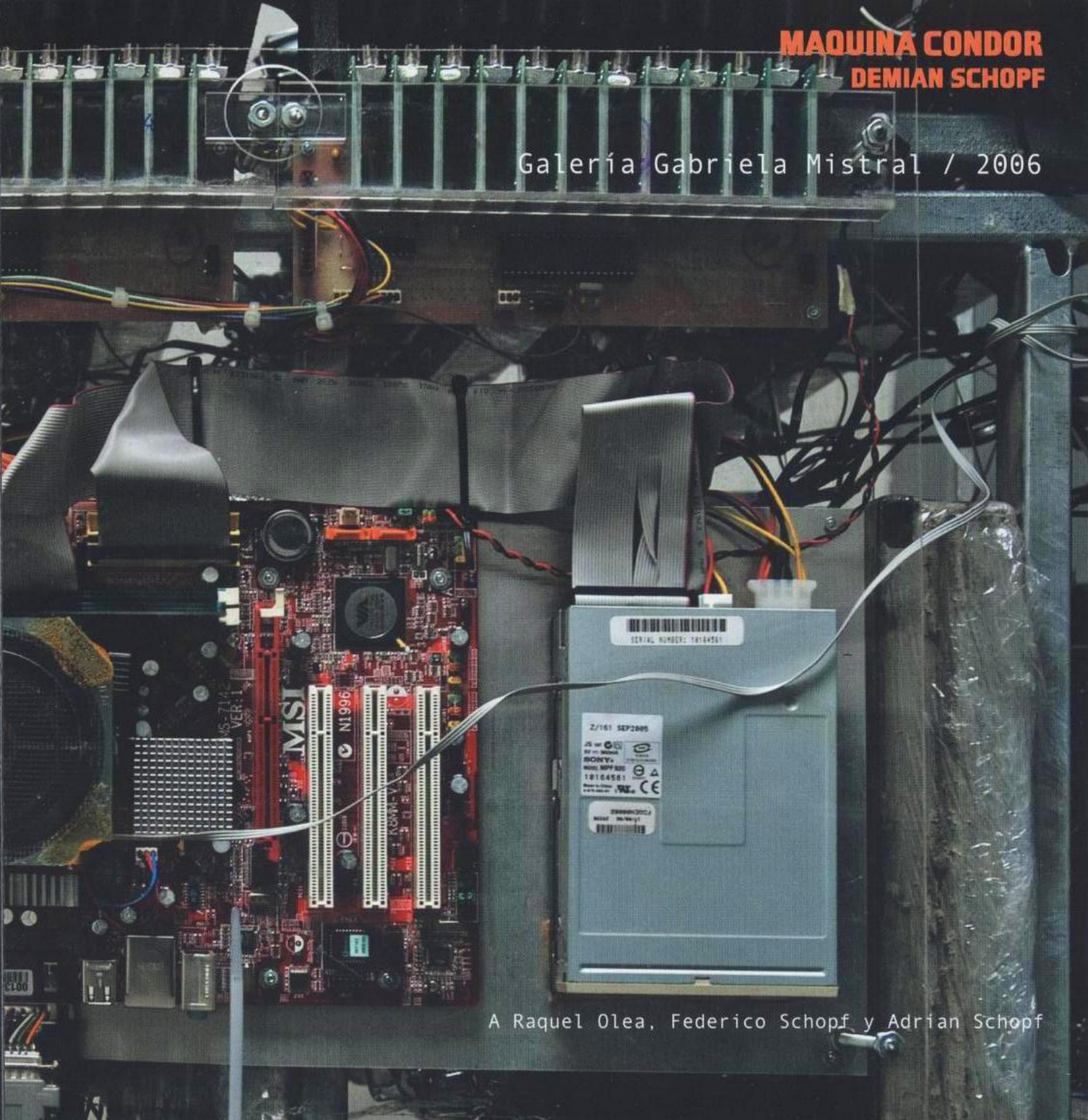


MAQUINA CONDOR
DEMIAN SCHOPF



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Galería Gabriela Mistral / 2006



A Raquel Olea, Federico Schopf y Adrian Schopf



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LA PROSA NEOBARROCA DEL MUNDO

THE NEO-BAROQUE PROSE OF THE WORLD

SERGIO ROJAS

Juan Huarte, en su obra "Examen de ingenios para las ciencias" (1575), definía el ingenio diciendo que este nombre desciende del verbo ingeniero, que quiere decir "engendrar dentro de sí una figura entera y verdadera que represente al vivo la naturaleza del sujeto cuya ciencia se aprende". Una definición como esta señala desde ya el carácter artificioso al que puede llegar la inteligencia, cuando su propósito es ella misma, cosa que ocurriría siempre que la razón debe hacerse -para sí- una imagen del objeto. Pero lo de Huarte señala también el espesor de lenguaje que tienen las expresiones de la inteligencia (de hecho, Chomsky lo considera un antecedente de la lingüística moderna). En el ingenio, la inteligencia del 'contenido' ha sido casi totalmente fagocitada por el cuerpo artificioso que la expresa. La inteligencia deviene una especie de alambicado sistema de relaciones entre elementos preexistentes, que no guardan ninguna relación con lo real. Podría considerarse "Máquina Cóndor", de Demian Schopf,

In 1575, Juan Huarte published his "Examen de ingenios para las ciencias" (first translated into English in 1594 by Richard Carew, from an Italian version, as "The Examination of Mens Wits"), in which he interpreted the Spanish term ingenio -"wit" or "intelligence"- as deriving from the Latin verb ingenere, meaning "to engender within oneself a full and faithful image that depicts to the life the nature of the subject being known". A definition like this immediately alerts us to the ingeniousness at which intelligence may arrive once it is turned upon itself, as seems bound to happen when unaided reason has to create an image of its object. It also alludes, however, to the depth of language found in the expressions of intelligence (indeed, Chomsky regarded Huarte as a forerunner of modern linguistics). With wit -ingenio- the intelligence of the "content" is almost completely subsumed in the ingenious substance that expresses it. Intelligence becomes a kind of

como una puésta en obra de ese concepto del ingenio y de su secreta desmesura contenida, en que la razón se ha idiotizado al generar una relación ininterrumpida consigo misma, teniendo como pre-texto la realidad mundial informatizada.

No es posible en sentido estricto (cristiano) crear desde la nada, sino que todo proceso de producción consiste aquí en un ars combinatoria. La máquina se alimenta con la información que viene desde las noticias de los principales periódicos del mundo. Podría decirse en este sentido que su alimento es la contingencia de un mundo que sometido al tamiz posmoderno de la realidad, se ha transformado en unidades de información. La máquina ejerce una operación de desconstrucción de la información editada en la prensa de circulación internacional, entrando en relación con una instancia de caos, el momento que podríamos concebir como correspondiente a la disputa de los 'mundos posibles', como un conflicto que subyace en cada momento a la verosímil y estandarizada edición que la prensa hace del mundo. Ese curioso efecto tabloide de que, después de todo, la realidad está en orden. La máquina sintoniza con el

convoluted system of relationships between existing elements, with no bearing on reality. Demian Schopf's "Máquina Cóndor" could be seen as the physical embodiment of this concept of wit and its secret, constrained enormity, in which reason has become stupefied by entering into a seamless relationship with itself, with a computerized world as its pre-text.

It is not possible in a strict (Christian) sense to create something out of nothing; instead, any process of production here must consist in an ars combinatoria. The inputs for the machine are news stories from the world's leading periodicals. We might say, accordingly, that these inputs are the contingency of a world strained through the postmodern sieve of reality into units of information. The machine deconstructs information published in the international press by connecting with a nexus of chaos, a point that we might see as representing the clash of "possible worlds", a conflict that is always lurking behind the plausible, standardized version of the world which the press provides, —that curious tabloid effect of a reality that is ultimately orderly. The machine is attuned to chaos, not that this should be

understood as a synonym for "disorder", for what we have is, on the contrary, a surfeit of possible orders vying to break through to reality. This is the entropic coefficient of "Máquina Cóndor". The origin of the universe is the point where the material of the universe begins to behave, and it is possible and even necessary to think that for some time the rules of that behaviour had to "settle" in a random fashion, a kind of stabilization of matter. It was a time, perhaps, when everything that happened was utterly impossible, in the sense that no laws can be formulated for these worldless phenomena. An unrestrained contingency predating the regulated unity of nature. This allows us to understand the meaning of entropy (the term was coined by Rudolf Clausius from a Greek

permite comprender el significado de la entropía (el término, cuyo antecedente griego significa 'transformación', fue acuñado por Rudolf Clausius). En efecto, toda configuración compleja tiende a evolucionar espontáneamente hacia estados de máximo 'desorden', de manera que el grado de complejidad se mide precisamente por el grado de desorden hacia el cual evoluciona. Ahora bien, en el lapso en el que sus múltiples elementos interactúan azarosamente, un sistema complejo da lugar a varios órdenes posibles, de los cuales se dará el más probable, esto es, el que comprenda más desorden. La configuración de 'reposo' implicará tanto más desorden en tanto mayor haya sido la cantidad de órdenes posibles con respecto a los cuales

caos, el que no debe ser entendido, por cierto, como sinónimo de 'desorden', sino más bien, por el contrario, como un exceso de órdenes posibles disputándose el paso a la realidad. He aquí el coeficiente entrópico de "Máquina Cóndor". El origen del universo es el momento en que la materia del universo comienza a comportarse, y es posible y hasta necesario pensar que durante un tiempo, azarosamente, tuvieron que 'resolverse' las reglas de ese comportamiento, en una suerte de estabilización de la materia. Se trata tal vez de un tiempo en el que todo lo que acontecía era por completo imposible, en el sentido de que no es posible determinar leyes para esos fenómenos sin mundo. Contingencia desatada que es anterior a la unidad regulada de la naturaleza. Lo anterior nos

root meaning "transformation"). Any complex configuration tends to evolve spontaneously towards a state of maximum "disorder", so that in fact the degree of complexity is measured by the degree of disorder towards which it evolves.

Now, during the period when its multiple elements interact at random, a complex system gives rise to a number of possible orders of which the most probable will occur, i.e., the one that comprises the most disorder. The greater the number of possible orders producing the final configuration in the state of "rest" (the most disordered), the greater the disorder of this configuration. The likelihood of a particular situation increases in line with the number of possible orders over which this likelihood prevails. Because of this, as we have said, the likeliest situation or configuration is the one that entails the most disorder, and this is considered the most entropic. A high-entropy configuration, then, is one in whose realization a large number of configurations were progressively "discarded" until only one came to pass: the most complex, the hardest to comprehend and also

dicha configuración se destacó como la de mayor desorden. La probabilidad de una situación determinada es más grande en tanto mayor sea la cantidad de órdenes posibles con respecto a la cual dicha probabilidad se destaca. Debido a esto, según hemos dicho, la situación o configuración de más probabilidad es la que implica mayor desorden y se la considera de mayor entropía. Una configuración de entropía alta es, pues, aquella en cuyo proceso se fueron 'descartando' una gran cantidad de configuraciones, hasta que se realizó solo una: la más compleja, la más difícil de comprender y también de anticipar con exactitud. Para una subjetividad que se comporta en el nivel del sentido, sometida al curso histórico del tiempo, los fenómenos entrópicos solo exhiben un alto grado de aleatoriedad.

En cierto sentido, podría decirse que encontramos en este nivel de la realidad elementos claves para comprender la naturaleza del acontecimiento en general, precisamente aquello que el arte occidental no ha cesado de intentar recuperar, alterando los límites de la representación. Hay aquí un cuestionamiento de la idea de una sustancia que opera como soporte de accidentes que constituyen el

to anticipate with accuracy. To a subjectivity that operates at the level of meaning, subject to the historical progress of time, entropic phenomena only display a high degree of randomness.

It could be said in a way that this level of reality offers some elements that are crucial for understanding the nature of the event in general —the very thing Western art has incessantly sought to recover by shifting the limits of representation. This entails a challenge to the idea of a substance that acts as a support for accidents constituting the plane of visibility, or the idea that there is an essence underlying the evolution of the perceptible world. It might be said, then, that "Máquina Cóndor's" project is driven by the idea of neo-baroque art which treats the being of things and the world in general as nothing but an incessant becoming, because contingency is all there is. Neo-baroque art (in constant dialogue with the findings of modern science) is always trying to alter the usual conditions for the perception and interpretation of the world, so that the reader-viewer can connect with the inexhaustible

plano de la visibilidad, o de que existe una esencia que subyace al devenir del mundo sensible. Podría decirse entonces que el proyecto de "Máquina Cóndor" está animado por la idea del arte neobarroco, según la cual el ser de las cosas y del mundo en general no corresponde sino a un incesante devenir, porque solo hay contingencia. El arte neobarroco (en diálogo sostenido con los hallazgos de la ciencia moderna) intenta siempre alterar las condiciones habituales de percepción e interpretación del mundo, para que el lector-espectador entre en relación con la reserva de inagotable contingencia de un universo en el que el devenir ha desplazado a la ideología de la substancia.

Ahora bien, si se trata de proponer una poética (un modelo estético de producción) para esta obra, consideramos que antes que de un 'proceso' habría que hablar en este caso de un sistema de procedimientos, pues el concepto de proceso supone el concepto de obra, y aquél conserva de la obra precisamente su unidad. En este caso, en cambio, la obra en sentido estricto no es el proceso, sino el procedimiento en virtud del cual permanece en una relación concreta, técnica, con una 'exterioridad' que

emerge de continuo como una suerte de totalidad inabarcable y en permanente constitución. "Máquina Cóndor" es un sistema de procedimientos que nos dan a saber del mundo mismo como una 'obra en proceso', en la medida en que ha devenido texto. El mundo es un texto que se está escribiendo en cada instante. Esta es la idea capital de la obra de Schopf. El problema que éste ha debido desarrollar para su producción ha consistido en disponer las condiciones para entrar en relación con esa instantaneidad del mundo. Se trata de la relación con una trascendencia -el mundo- que exige el despliegue de un cuerpo retórico infinito, un mundo barroco que se ha hecho infinito en el lenguaje que lo expresa. La dimensión signifiante del signo del mundo prolifera sin solución de continuidad, alterado por una contingencia allende el lenguaje.

Pero la razón no podría sintonizar de esta manera con la prosa del mundo si

reserve of contingency in a universe where becoming has displaced the ideology of substance.

Now, if we are to try to propose a poetics (an aesthetic model of production) for this work, we believe that it makes sense to speak here not so much of a "process" as of a system of procedures, since the concept of process entails the concept of a work and it is precisely the unity of the latter that it preserves. In the present case, on the other hand, the work is not strictly speaking the process but the procedure whereby it is kept in a concrete, technical relationship with an "exteriority" continually emerging as a kind of immense, unendingly created unity. "Máquina Cóndor" is a system of procedures that reveal the world itself to us as a "work in progress", insofar as it has become a text. The world is a text that is being written at every moment. This is the central idea behind Schopf's work. The problem he has had to address in producing it has been the need to create the conditions for connecting with this instantaneousness of the world. It is about the relationship with a transcendence -the world- which demands the deployment of an infinite body of rhetoric, a baroque world made infinite in the language that expresses it. The significant dimension of the sign of the world proliferates uninteruptedly, altered by a contingency beyond language.

no fuese porque éste ya ha devenido texto, escritura, tejido en el que se ha extraviado el sentido, generando el efecto de un 'relacionismo universal'. Es decir, en sentido estricto, la obra de Schopf es poner de manifiesto la condición esencialmente escritural del ser del mundo en la era posmoderna de las redes planetarias. La máquina procede conforme a una determinada rutina algorítmica, que consiste en que debe buscar en distintos periódicos del mundo palabras relacionadas con dos áreas noticiosas: guerra y economía. Ahora bien, las listas de palabras obtenidas mediante el motor de búsqueda 'reaccionan' con otras palabras provenientes del ámbito de la anatomía y la cirugía, las que han sido previamente incorporadas a la base de datos del motor de escritura del sistema "Máquina Cóndor". Mediante procedimiento estadístico, la máquina hace un ranking hasta llegar a 10 palabras. Ahora bien, la operación por la cual la máquina 'elige' la palabra que reemplazará en cada caso alguna

But reason could not be thus attuned to the prose of the world were it not that the latter has already become text, writing, a fabric in which meaning has been mislaid, generating the effect of a "universal relationism". Strictly speaking, that is, what Schopf's work does is to bring out the essential quality of the world's being -that of writing- in the postmodern era of planetary networks. The machine operates by a particular algorithmic routine whereby it scans various periodicals from around the world for words relating to two areas of news: war and economy. The lists of words obtained by the search engine then "react" with other words from the realm of anatomy and surgery that have been previously incorporated into the database of "Máquina Cóndor" writing engine. The machine uses a statistical procedure to create a ranking containing a total of 10 words. The operation whereby the machine "selects" a word to replace one of the words in the verse of Góngora's in each case is wholly random. This is achieved by simulating a pseudorandom number within a computer (the Condor Machine), which is an automaton specially designed to perform these operations.

A key issue with this work is the relationship between procedures and meaning. It is not to be regarded simply as a "postmodern" creation having another "go" at the ironic dissolution of meaning. On the contrary, we believe that this enterprise transcends irony and ironic

lucidity in their merely negative form. This is a writing machine and it therefore works with the expectations created by the narrative progression inherent in the actual process of reading. The machine performs its work within the strictly bounded horizon of literature in general: the linear, unidirectional and irreversible time that characterizes modernity. The machine picks out words from the flow of information yielded by the world's press and uses them as "triggers" that cause a writing engine to replace words in the four-line verse with others from an internal database which thereby interacts with the search engine. Within the verse, the positions of nine words (shown in square brackets here) are set up so that the machine will "combine" the terms "activated" by the words taken from the Internet. The verse was taken by Schopf from Luís de Góngora's sonnet 157, "On Human Ambition":

[Mariposa] no solo no [cobarde]
mas [temeraria] [fatalmente] [ciega]
lo que la [llama] al [Fénix] aún le niega
quiere [obstinada] que a sus [alas] guarde.

which may be translated:

[Butterfly] not just not [craven]
but [impetuous] [fatally] [blind]
[stubborn] to ask that what the [flame] denies
the [Phoenix] yet should its [palpitations] bind.

The algorithmic procedure of the machine may yield the following verse:

[Cavity] not just not [cranial]
but [inert] [objectively] [unstitched]
[aphasic] to ask that what the [material] denies
the [surgeon] yet should its [necrologies] bind.

The choice of a verse of Góngora's as a mould for the work of the machine in its perpetual becoming is fitting in at least two ways that are fundamental to this project. First, as is well known, Góngora approaches poetry in part as a test of formal ingenuity and wit. Representational resources in other words, are to the very fore and sometimes result in veritable riddles for the reader. The work is not just the expression of an understanding that is exerted in the comprehension of existence

en perpetuo devenir de la máquina, es verosímil al menos en dos aspectos que resultan fundamentales para este proyecto. Primero, como se sabe, Góngora concibe su poesía en parte como una prueba de ingenio e imaginación formal. Es decir, los recursos representacionales operan en un primerísimo plano, llegando a construir en ocasiones verdaderos acertijos para el lector. La obra no es solo la expresión de un entendimiento que se ejerce en la comprensión de la existencia y comunica al lector sus hallazgos, sino que corresponde también al trabajo de un entendimiento que se ejercita y de esta manera la razón se toma como objeto a sí misma. Pero esto solo es posible en cuanto se considere a la razón misma como una máquina, al menos como un sistema de procedimientos. El ensayo maquinico consiste en poner a la razón así determinada en sintonía con el núcleo de contingencia del mundo, y el resultado no es el 'estallido' de la razón por la desmesura del mundo, sino la puesta en obra de la desmesura de la propia razón. Esto ocurre en la medida en que la razón se desarrolla ahora maquinicamente sin sujeto, literalmente des-sujetada. En efecto, "Máquina Cóndor" se enfrenta a un universo desjerarquizado, en el que todo acontece en un mismo plano signifiante.

and communicates its findings to the reader; it is also the work of an understanding that is exercised, and in this way reason takes itself as its object. But this is only possible insofar as reason itself is regarded as a machine or at least a system of procedures. The machine-procedure consists in attuning reason, thus determined, with the world's contingent core and the result is not that reason is "overwhelmed" by the enormity of the world but that reason is realized in its own enormity. This happens because reason is now working mechanically without a subject, is literally un-subjected. "Máquina Cóndor" is dealing with a dehierarchized universe in which everything occurs on the same plane of signification. But the viewer cannot witness this nexus of chaos, in which the difference between being and seeming (a difference essential to any world habitable by humans) has been abolished, unless the machine has provided a simulacrum of finitude or at least a plausible framework that permits of an expectation of meaning—one that is never fulfilled but never wholly discarded. And this is the second thing that makes a Góngora poem essential to the project. The sonnets are, after a fashion, an immense textualization of nature which

Pero el espectador puede asistir a ese momento de caos, en el que se ha suprimido la diferencia entre ser y aparecer (diferencia esencial a todo mundo habitable humanamente), solo en cuanto que la máquina ha dispuesto un simulacro de finitud, al menos la carcasa verosímil que haga posible la expectativa de sentido, nunca cumplida, pero nunca suprimida del todo. He aquí el segundo aspecto en el que un poema de Góngora resulta fundamental al proyecto. Los sonetos son, en cierto sentido, una inmensa textualización de la naturaleza, lo cual no significa solo hacer del mundo un texto, sino hacer de la escritura misma el recorrido del mundo en incesante devenir.

Es por haberse propuesto el mundo que la escritura ha podido devenir inmensa, por lo tanto el objeto no se disuelve simplemente en la proliferación inagotable del cuerpo retórico del signo, sino que es precisamente en esa profusión significativa que la in-mensidad se da a experimentar al lector.

El tiempo es necesariamente su horizonte de sentido, aunque en la práctica concreta de los procedimientos podría decirse que el horizonte

means not just making a text of the world but turning writing itself into a perusal of the world in its incessant becoming. It is by taking the world as its text that writing has been able to become immense and this means that the object does not simply dissolve in the rhetorical substance of the sign, its inexhaustible proliferation; rather, it is precisely in this profusion of meaning that immensity is offered as an experience to the reader.

Time is necessarily the horizon of meaning, although when the procedures are actually operating it could be said to be really space that is the production horizon of the machine. One approach to understanding the "literary" aspect of what the "Máquina Cóndor" produces is to consider the concept of hypertext.

Recently, the rapid development of the Web has repositioned the concept of hypertext, proposed for the first time in the early 1960s by Theodor Nelson to refer to "non-sequential writing". A hypertext consists of text and links that can be opened or activated to jump to other texts which in turn, contain links to further texts, and so on.

Hypertext is generated, then, when a particular text has its virtual continuation in another text which, while remaining just that, another text, opens from the previous text. What is crucial for the seamless virtual substance of the hypertext are the relationships, the links between the texts.

The thing that is required in this dimension is to track the resources specific to the hypertext which thus constitute a kind of "poetics of information". In other words, the specific nature of the hypertext does not appear until the "reader" starts to move from one text to another so that it might well be said that to read a hypertext is to survey its virtual substance through the multiple connections available, even if in many cases this simply means "changing the subject". The rhizomatic character of hypertext should mean that it is unrepresentable, its substance being only a virtuality that is not displayed unless and until it is "read" by someone. The hypertext of the Web is displayed by means of a concrete, material interactivity that is not found in literature

de producción de la máquina es más bien el espacio. Una manera de aproximarse a entender el ~~viso~~ 'literario' de los productos de Máquina Cóndor, es recurrir al concepto de hipertexto.

Recientemente, el acelerado desarrollo de la web ha reposicionado el concepto de hipertexto, propuesto por primera vez, al comienzo de la década de los sesenta, por Theodor Nelson, para referirse a la 'escritura no secuencial'. Un hipertexto está constituido por texto y enlaces (links) que pueden abrirse o activarse para remitir a otros textos que, a su vez, contienen enlaces que remiten a nuevos textos, y así sucesivamente.

El hipertexto se genera, pues, en cuanto que la continuidad virtual de un texto se encuentra en otro texto, el que no obstante ser precisamente eso, otro texto, se abre desde un texto anterior. Por lo tanto, lo decisivo para el cuerpo virtual y sin solución de continuidad del hipertexto resultan ser las relaciones, los vínculos entre los textos. En esta dimensión habría que rastrear los recursos que serían propios

as such (since in literature the reader's will and desire are always guided by the meaning embodied in the text). In our judgement, the fact that the text found in so-called hypertext literature - as a system of interactive procedures - is absolutely independent of its "content" places hypertext in a different sphere from literature. The spatiality suggested by the very image of "the Web" makes explicit the fact that time ends up by becoming wholly subjective (reduced to connection and "surfing" time).

"Máquina Cóndor" is an immense irony on the spatialization of time in postmodernity. As we have said, though, it does not confine itself to repeating the operation (although it does exhibit this critical repetition) but attempts to recover the most crucial moment of signifiability: the expectations of the lucid intellect, confronted with the voraciousness of the language that has been unleashed on a world overwhelmed by contingency. By setting this neo-baroque voraciousness in motion, Schopf is trying to alter the everyday

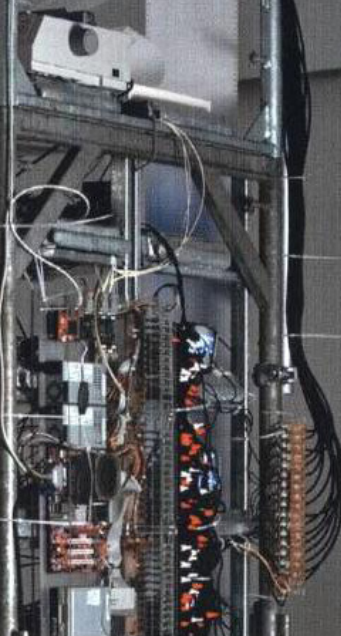
del hipertexto, los que de esta manera corresponden a una especie de 'poética de la información'. Es decir, la naturaleza propia del hipertexto no aparece hasta que el 'lector' comienza a pasar de un texto a otro, por lo que bien podría decirse que leer un hipertexto es recorrer su cuerpo virtual en las múltiples conexiones disponibles, aunque esto implica a menudo incluso simplemente 'cambiar de tema'. El carácter rizomático del hipertexto lo haría en principio irrepresentable, pues su cuerpo sería solo una virtualidad que se despliega en la medida en que alguien lo va 'leyendo'. El hipertexto de la web se despliega conforme a una interactividad concreta, material, que no se encuentra en la literatura propiamente tal (pues en ésta el arbitrio y el deseo del lector están siempre orientados por el sentido inscrito en el texto). Pues bien, a nuestro juicio esa absoluta autonomía del texto que se encuentra en la denominada literatura hipertextual - como un sistema de procedimientos interactivos -, con respecto al 'contenido' sitúa al hipertexto en

scale on which facts are perceived, whereby the world always seems to be ordered and duly hierarchized (in news publications, for example) by the "invisible hand" of meaning.

un ámbito extraño a la literatura. La espacialidad que sugiere la imagen misma de 'la red' explicita el hecho de que el tiempo termina por hacerse totalmente subjetivo (como mero tiempo de conexión y 'navegación'). "Máquina Cóndor" es una inmensa ironía sobre la espacialización del tiempo en la posmodernidad. Pero, como venimos diciendo, no se limita a repetir la operación (repetición crítica que expone), sino que ensaya la recuperación del momento más intenso de la significabilidad: la expectativa del intelecto lúcido, enfrentado a la voracidad del lenguaje que se ha volcado sobre un mundo estallado en la contingencia. Mediante la puesta en obra de esa voracidad neobarroca, Schopf ensaya alterar la escala cotidiana de percepción de los hechos, en que el mundo pareciera estar siempre puesto en orden y debidamente jerarquizado (en las noticias de prensa, por ejemplo) por la 'mano invisible' del sentido.

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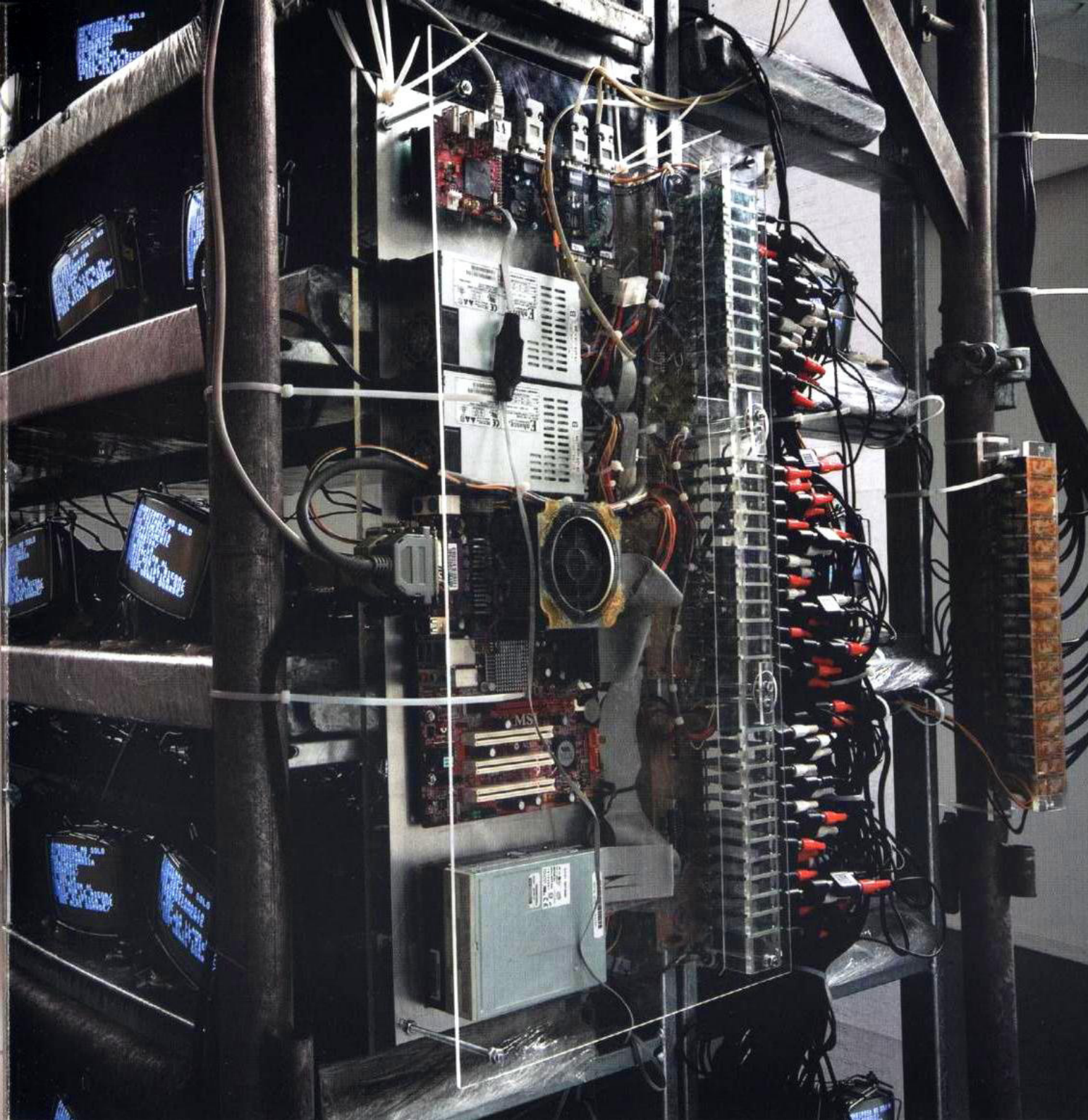
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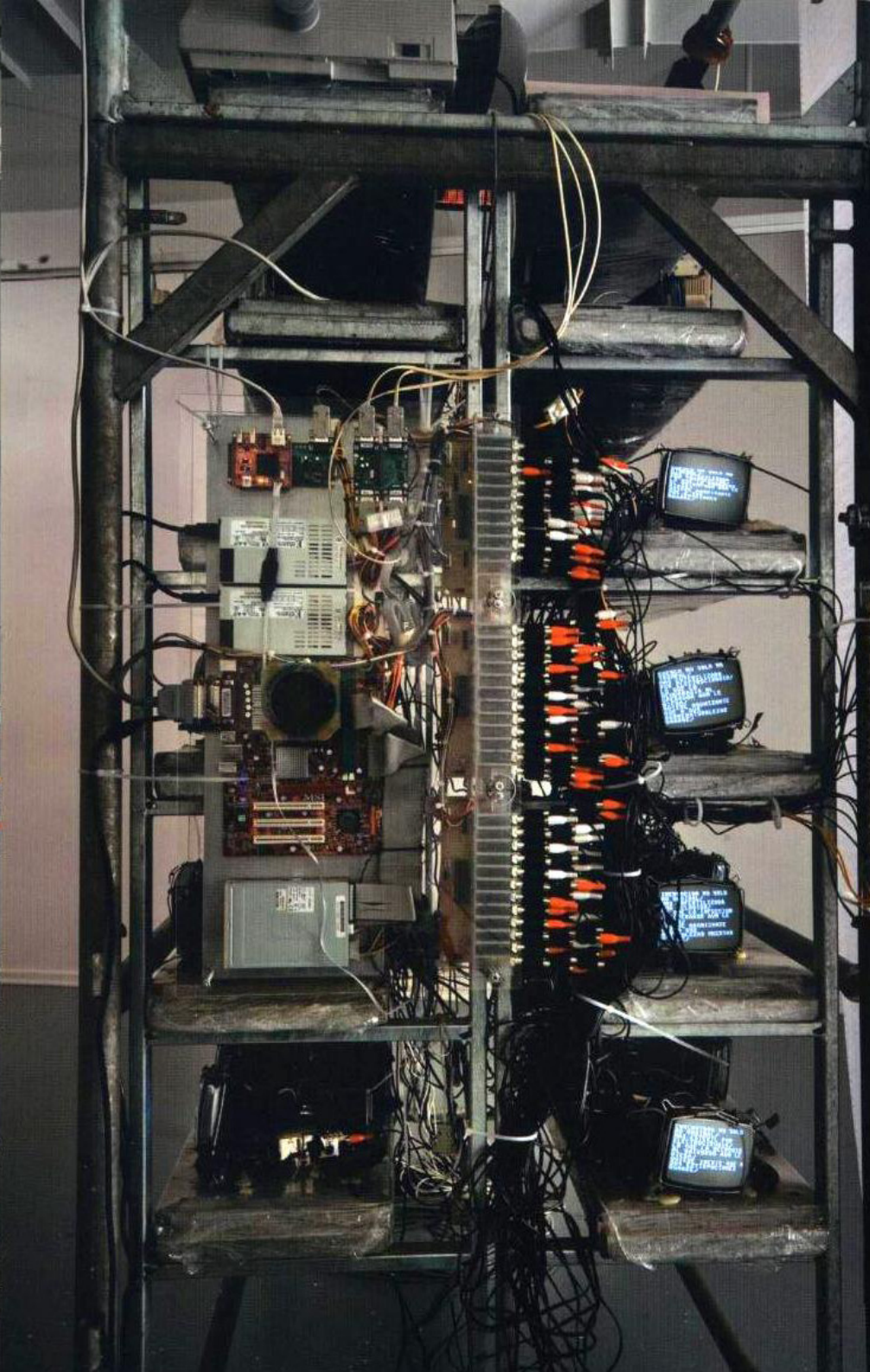
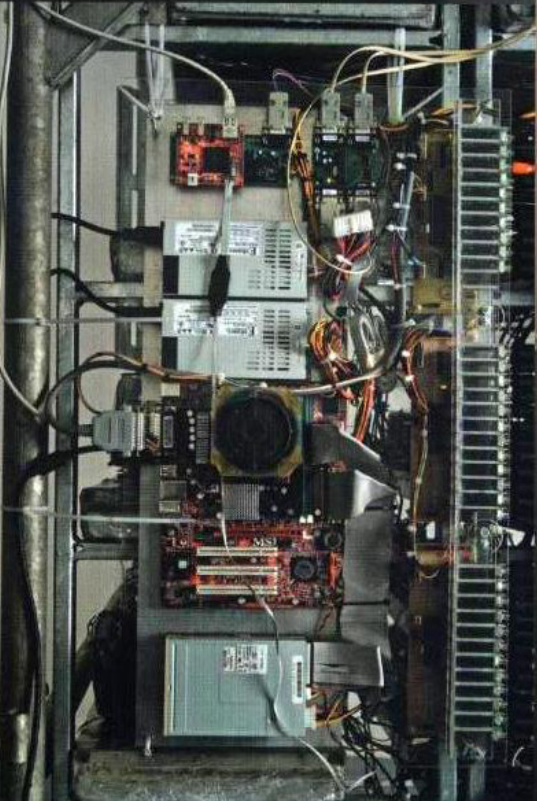
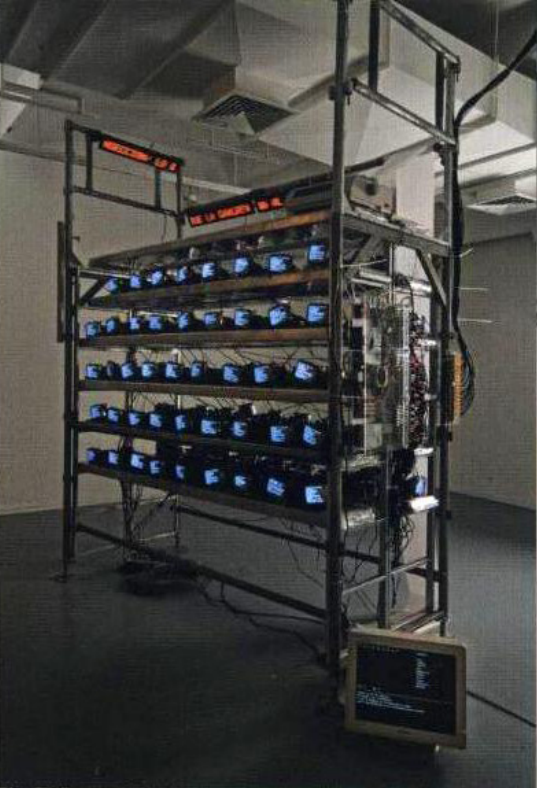


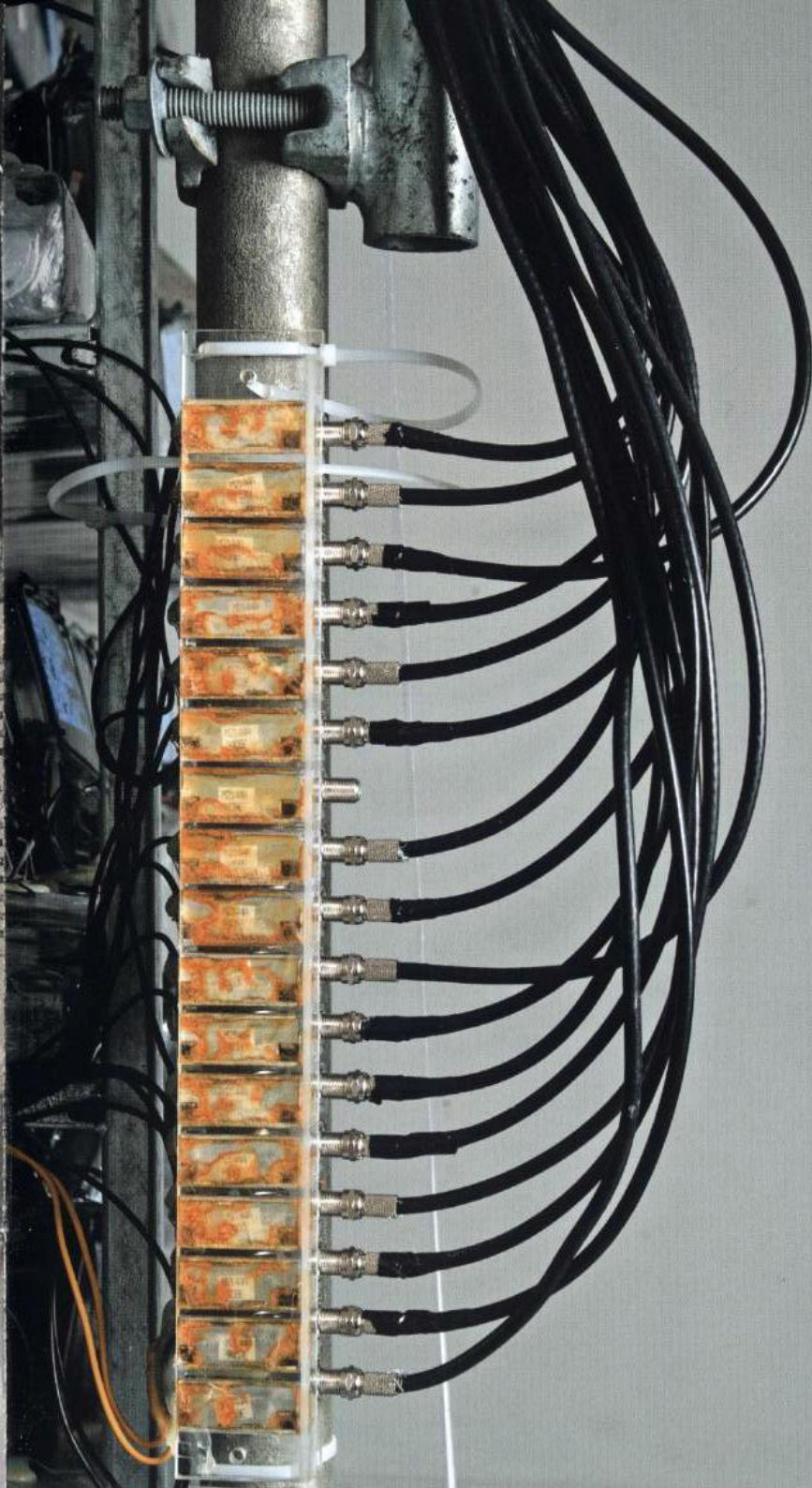
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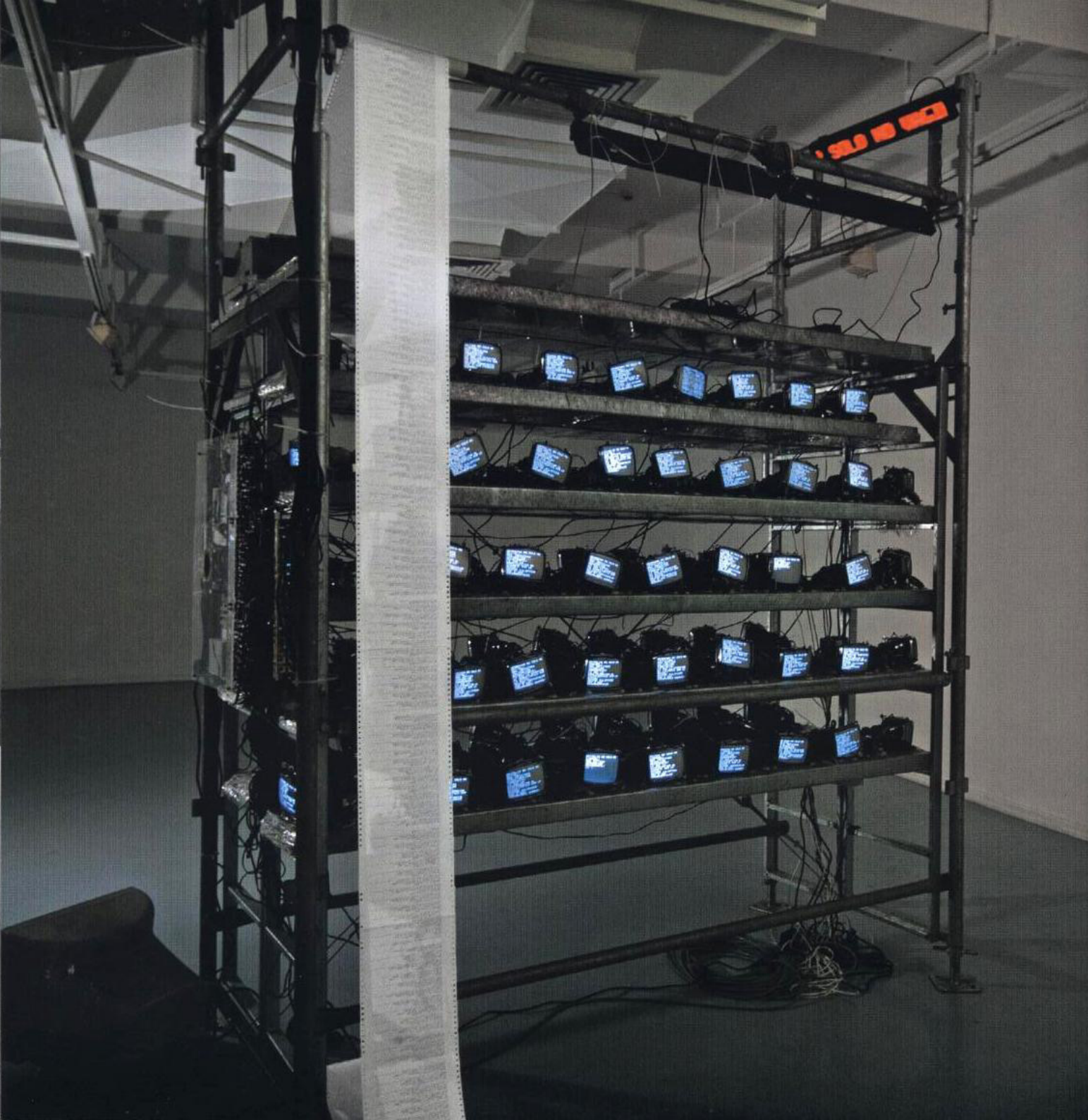


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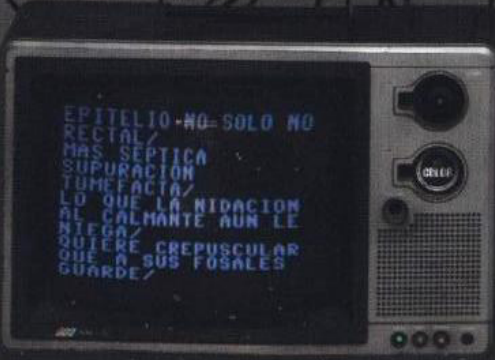
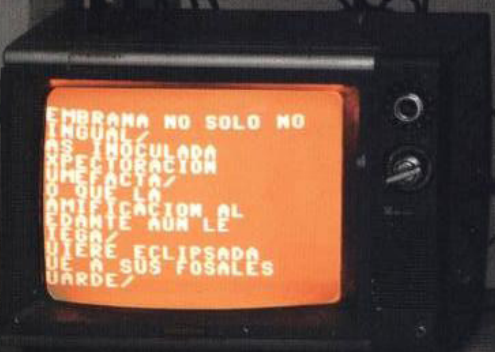
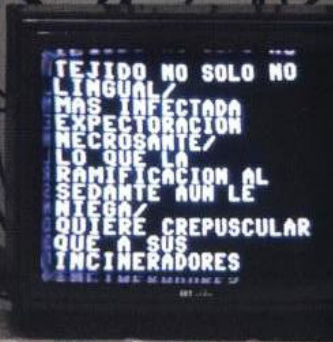
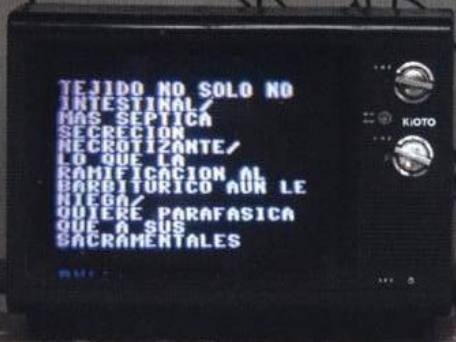
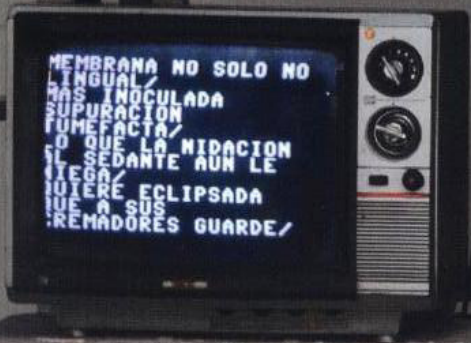
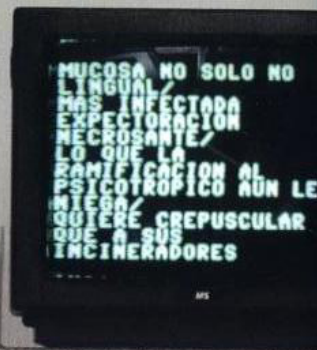
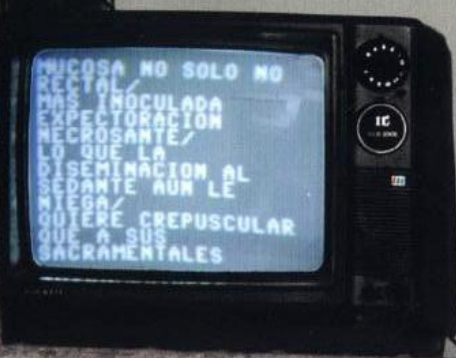
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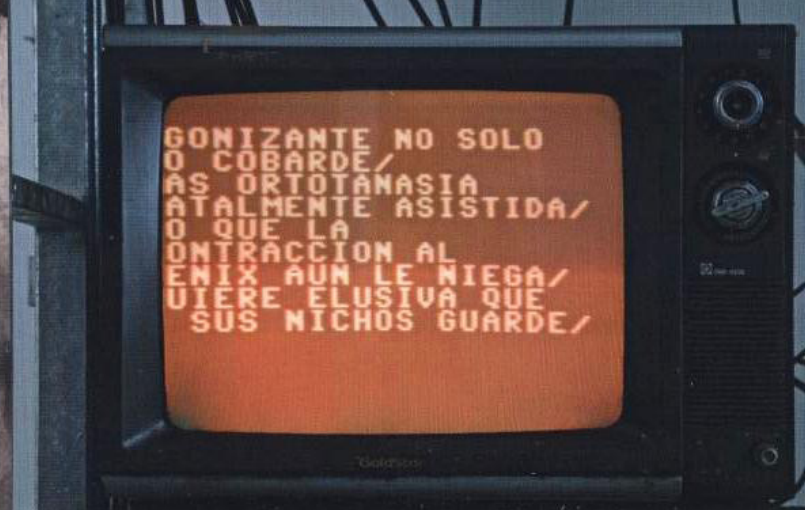
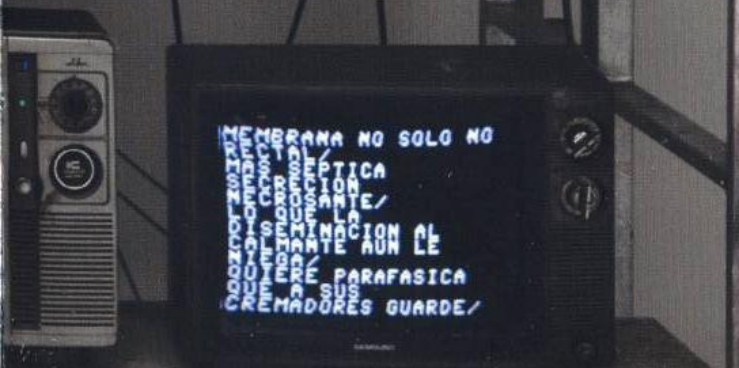
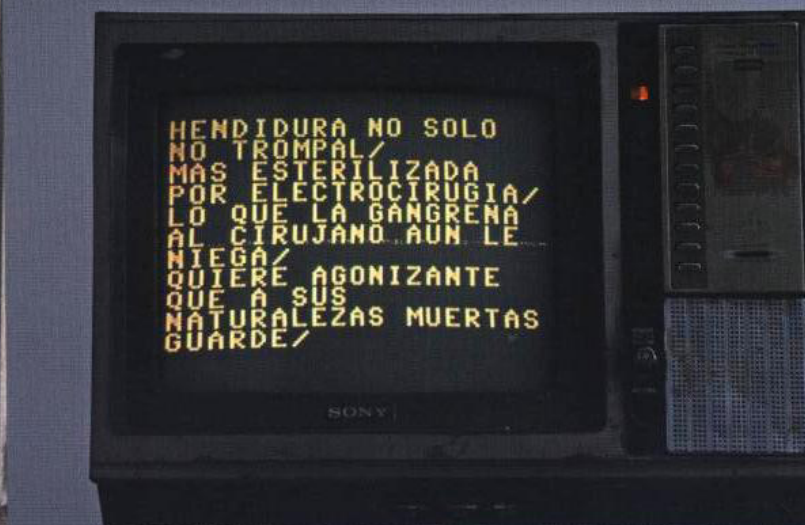
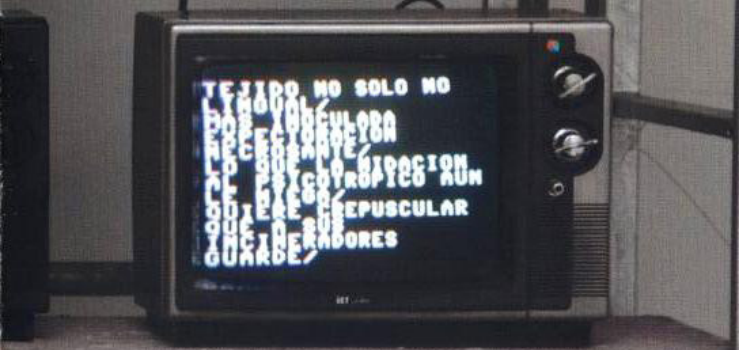
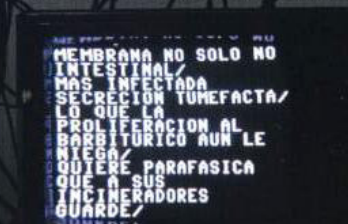
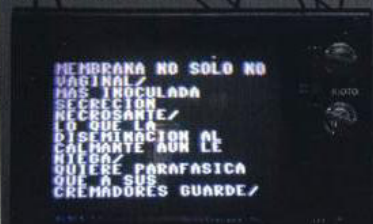
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TECHNICAL SPECIFICATION

DEMIAN SCHOPF

"Máquina Cóndor" is an installation consisting of two scaffolds measuring 110 x 250 x 300 meters supporting 108 television sets, three alphanumeric panels, one PC -Máquina Cóndor- a PC screen and one printer.

These devices are controlled by a computer designed specifically for this purpose.

"Máquina Cóndor" is also the name of this computer whose main function is to generate texts from Internet searches. Its specificity resides in the fact that it can also execute the search and text generation routines, converting the digital signals of the self-generated texts into pseudo-analogous signals that allow it to communicate with the 108 televisions sets. For this, the system has 36 cards that perform this conversion. This allows the deployment of web-based applications on television screens that operate on the basis of analogous signals and which as artifacts, belong to an earlier period of the history of mass communications media, prior to the mass production of the PC and the Internet. These texts are also deployed on a gigantic advertising screen at the intersections of Ahumada and Nueva York streets in Santiago. The search process is executed by a "C" compiler. The remainder of the text generation process is executed in Quick Basic. The signals are distributed through 40 different processors that feed them via three multiplex or ports and three other cards through the various visual and audiovisual devices mentioned earlier.

The process of text generation is divided into the following stages: The first stage is a constant trawling of the websites of some of the most widely read newspapers in the world, such as the New York Times, The Guardian or The Miami Herald. These searches use a search engine with a limited database of words related to two specific news areas: war and economy.

Once the system has completed its scrutiny of one of these sites, it

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creates a ranking by counting the frequency with which these terms appear in each edition of the reference journal. Because these publications are updated relatively frequently, the position of the words in such rankings also varies. This ranking is therefore nothing but a simple statistic. As well as the search engine, there is a writing engine. The latter also has its own database which groups together in a very rigid categorization, words coming from the field of medicine, surgery and anatomy of the human body. Each one of the terms in the search engine database is assigned a discrete number of the terms in the writing engine database. When the system encounters one of the terms it is seeking and positions it within the statistical table, this produces a reaction in the writing engine which will then randomly decide which one of its terms to insert within a four-verse stanza which is based on the following stanza drawn from sonnet 157 "De la Ambición Humana" ("On Human Ambition") by Luis de Góngora:

Mariposa no solo cobarde
mas temeraria fatalmente ciega
lo que la llama al Fénix aún le niega
Quiere obstinada que a sus alas guarde
which may be translated:

[Butterfly] not just not [craven]
but [impetuous] [fatally] [blind]
[stubborn] to ask that what the [flame] denies
the [Phoenix] yet should its [palpitations] bind.

Within this stanza, the Spanish words 'Mariposa', 'cobarde', 'temeraria', 'fatalmente', 'ciega', 'llama', 'Fénix', 'obstinada' and 'alas' are alternated with words from the writing engine's database according to the criteria described above. I must add here that the original words are also considered variables, so that in principle at least, given the right statistical conditions, the system could reproduce Góngora's stanza. However, this is highly unlikely. Just like the statistics vary, so do the combinations of words that make up each stanza. Considering that the possible combinations are reduced to approximately four million, an exact reproduction of Góngora's stanza is highly unlikely in the course of the

resistance/religious/revolutionary/re
shells/shells/strikes/territory/u.n./
cuba's/analysts/barrel/bussines/barre
companies/crude/cubic/cents/chevron/c
consumption/costs/company's/commerce/
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exhibition and even during the period of online existence of the piece; though it is not impossible. For this to happen, the objective conditions that generate the statistics would have to coincide too, as well as the unforeseeable conditions that randomly decide what word will be inserted in which position. This could happen in a first "throw of the dice" or it could happen in the moment equivalent to 250,000. What we have here then, is a work of art whose permanently changing form is essentially impossible to forecast, all we know is that it does not cease to occur.

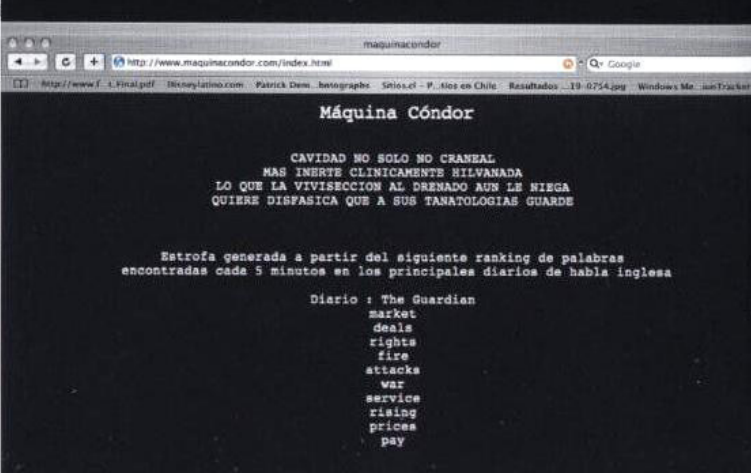
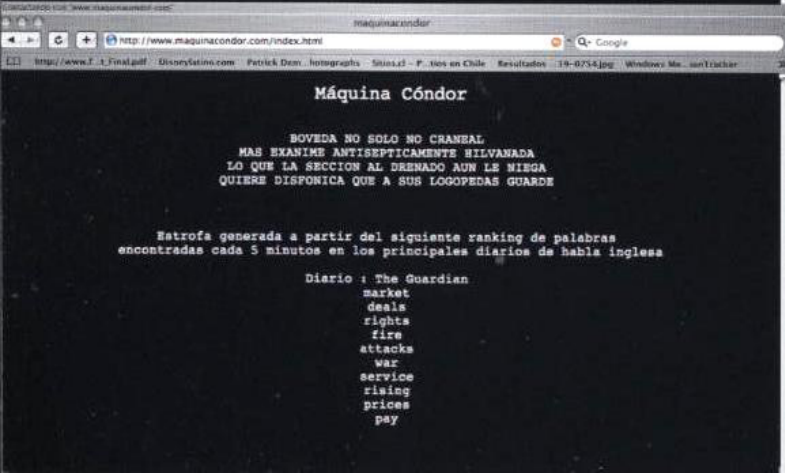
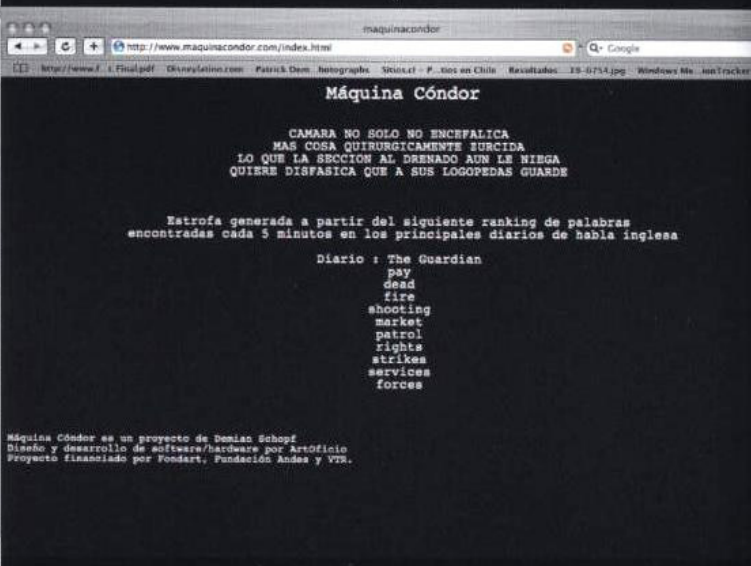
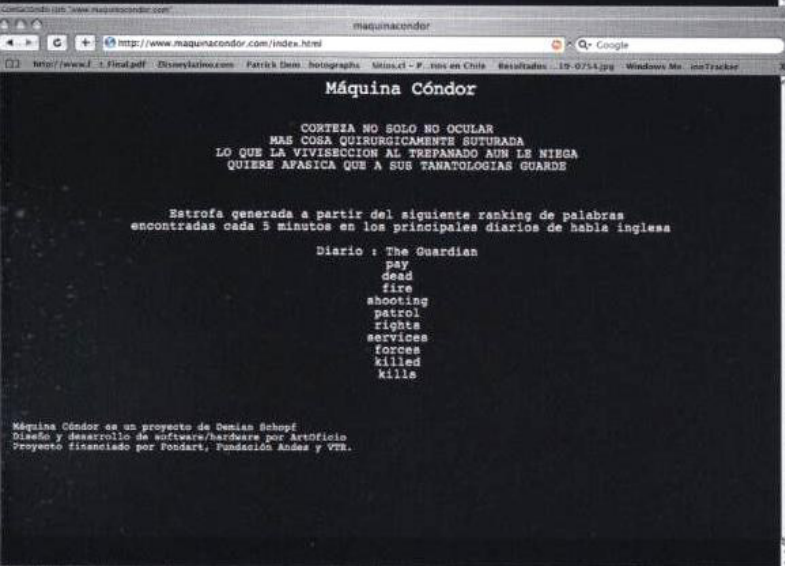
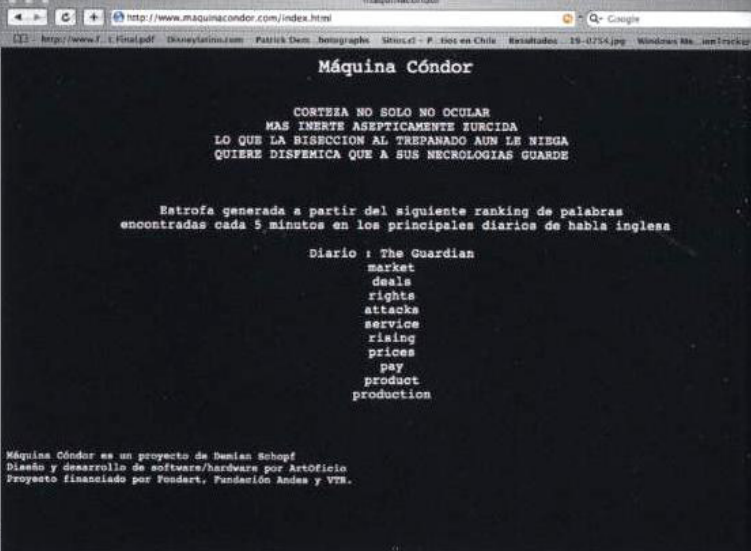
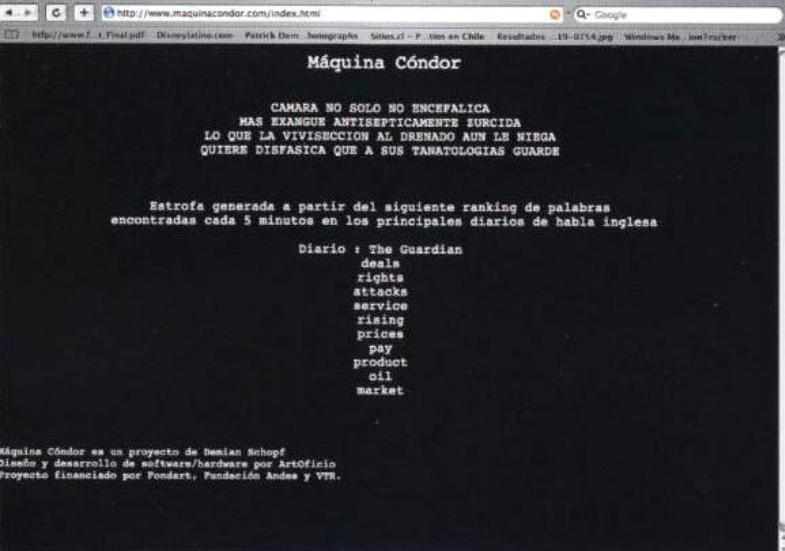
The verse generated by "Máquina Cóndor" in real time is shown permanently on the Internet on www.maquinacondor.com or www.vtrbandaancha.cl during the exhibition.

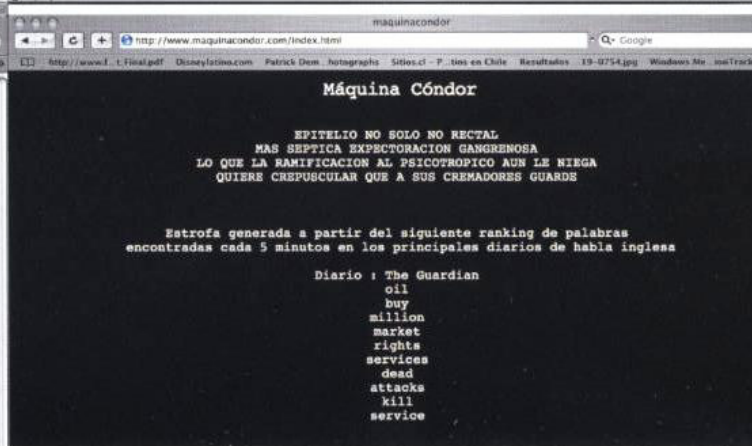
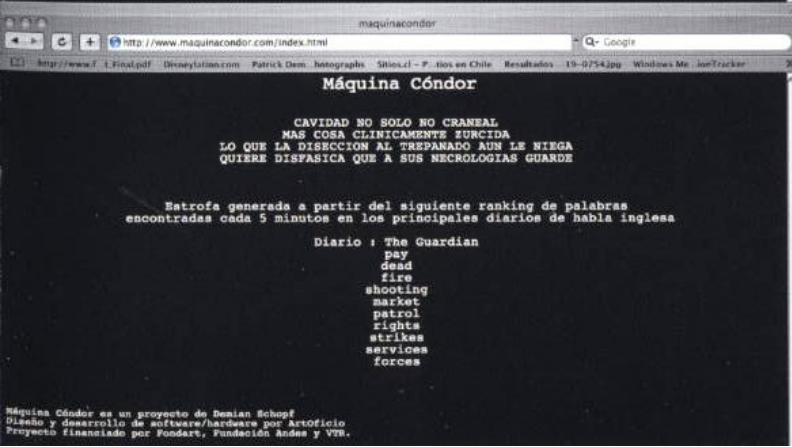
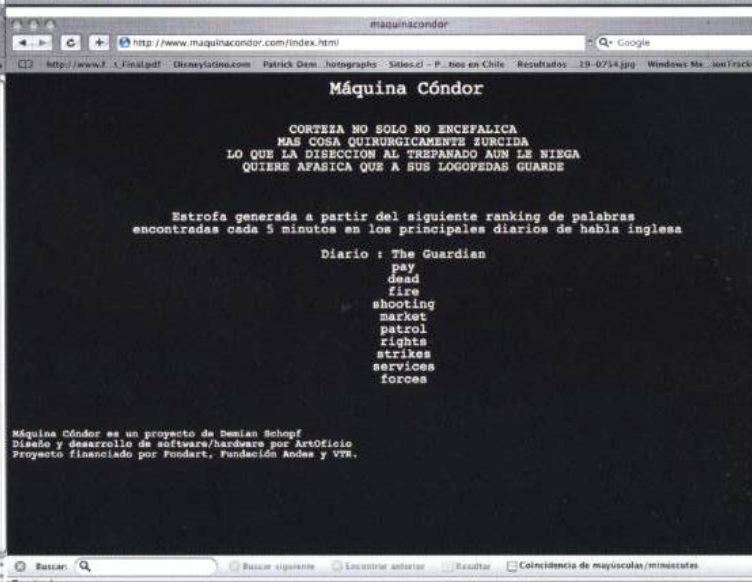
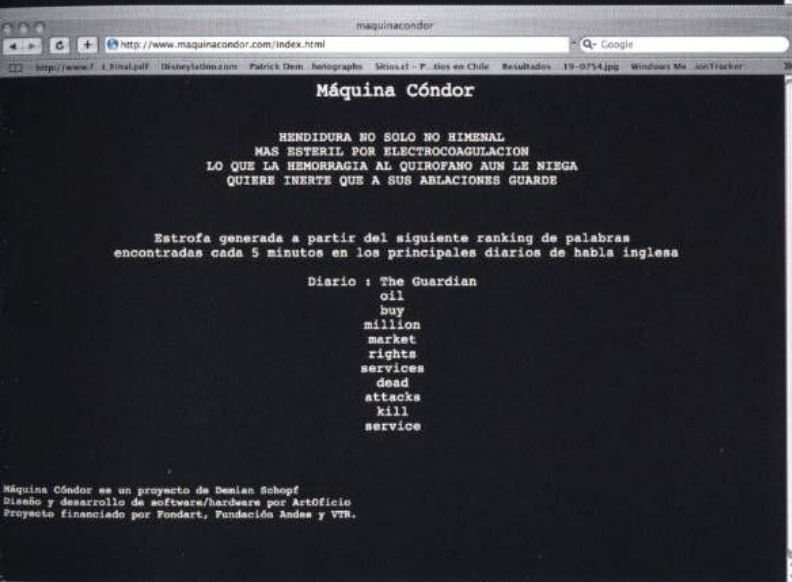
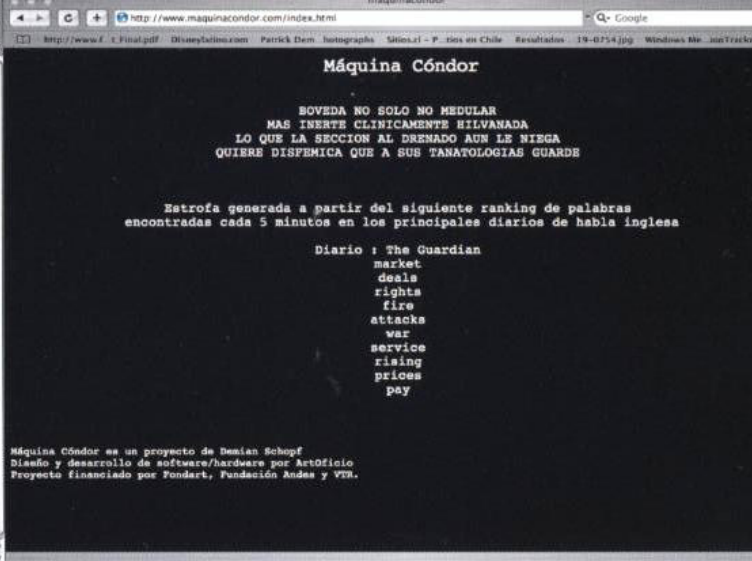
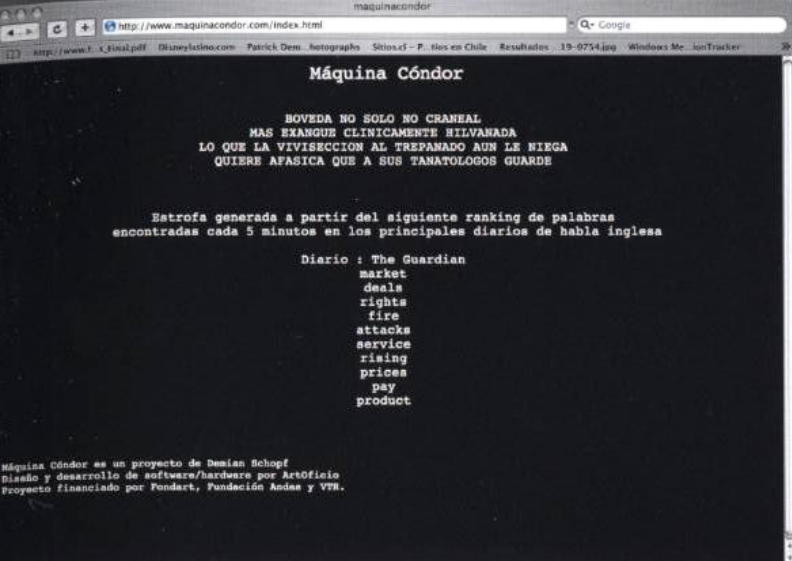
This viewing site is parallel to the duration of the exhibition but survives it so that once the exhibition is over it will still be possible to view on line what "Máquina Cóndor" writes ad infinitum.

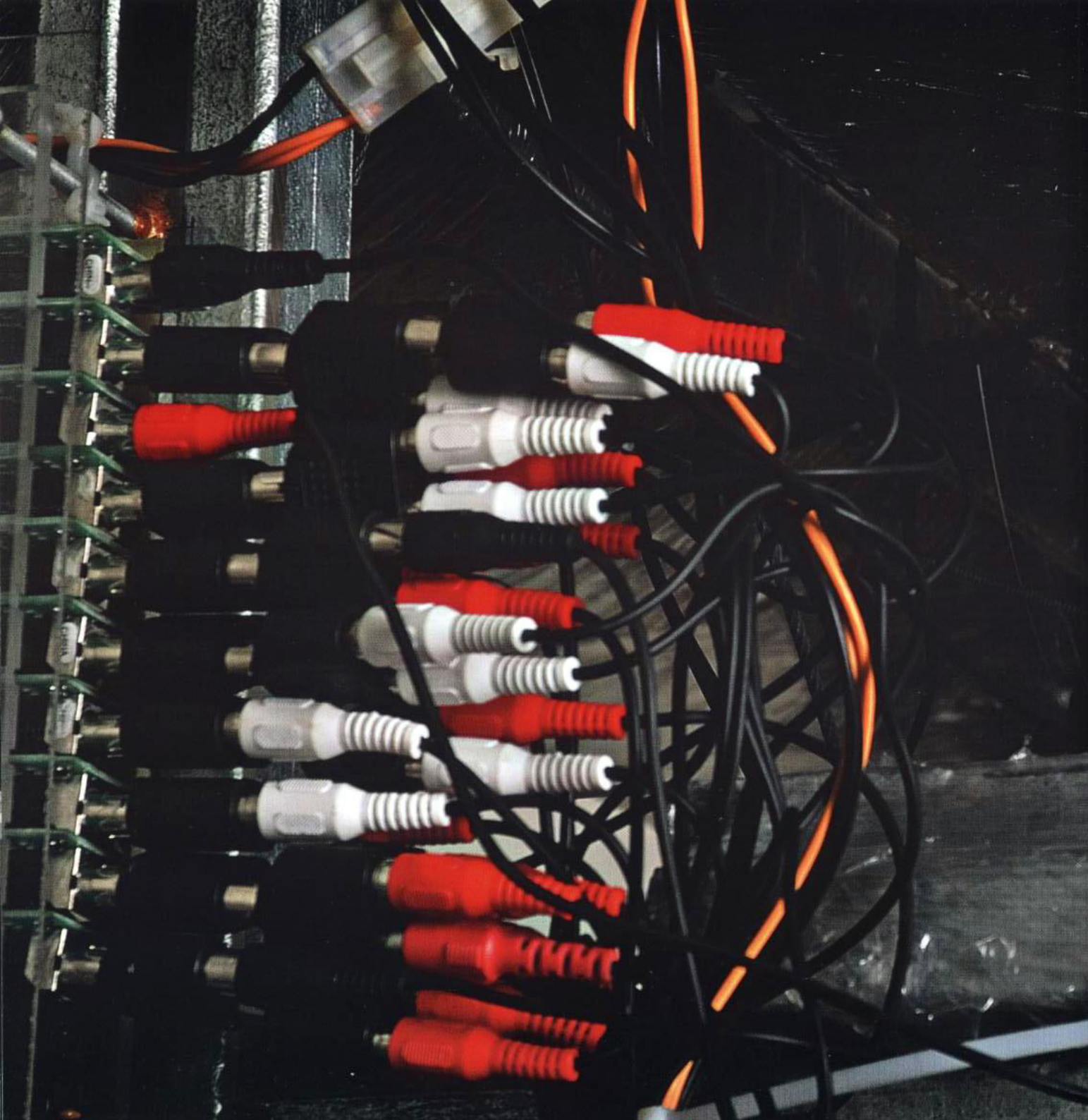
Thus, we see that several instances participate in the generation of texts. First of all, chaos which we might understand as the most likely grounds to determine the laws that generate the events that the press transforms into "news". Secondly, statistics which measure the way the press reports what is going on, and thirdly, chance which associated with the two previous instances, generates the texts that "Máquina Cóndor" writes on an ongoing basis.

These verses are born on a screen where they live for about 3.26 minutes and then disappear, perhaps forever.

"Máquina Condor" is a project by Demian Schopf.
Hardware and Software developed by artOficio.

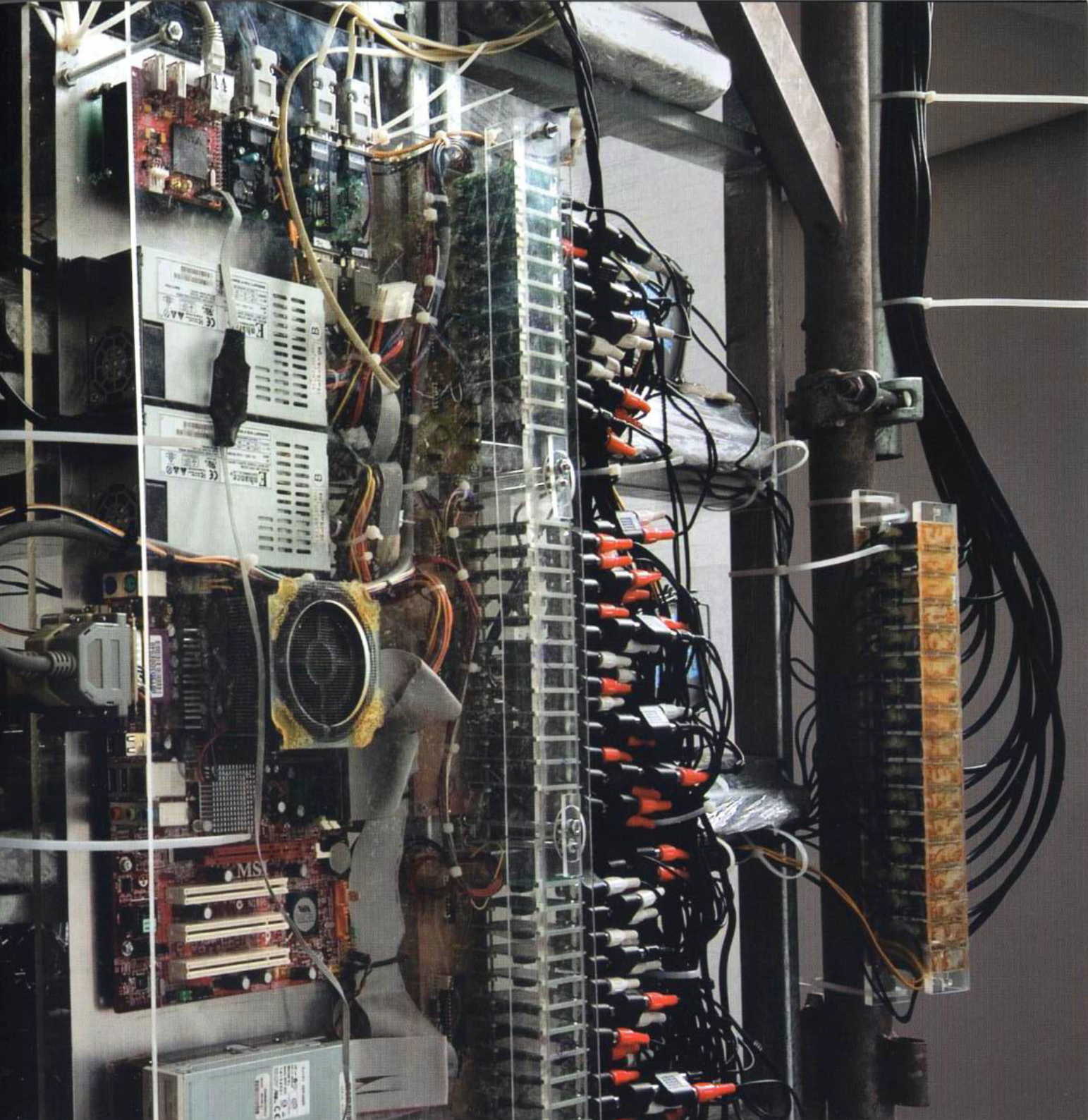






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mas exanime asepticamente zurcida/
lo que la viviseccion al drenado aun le niega/
quiere afasica que a sus necrologias guarde/



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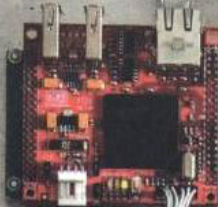
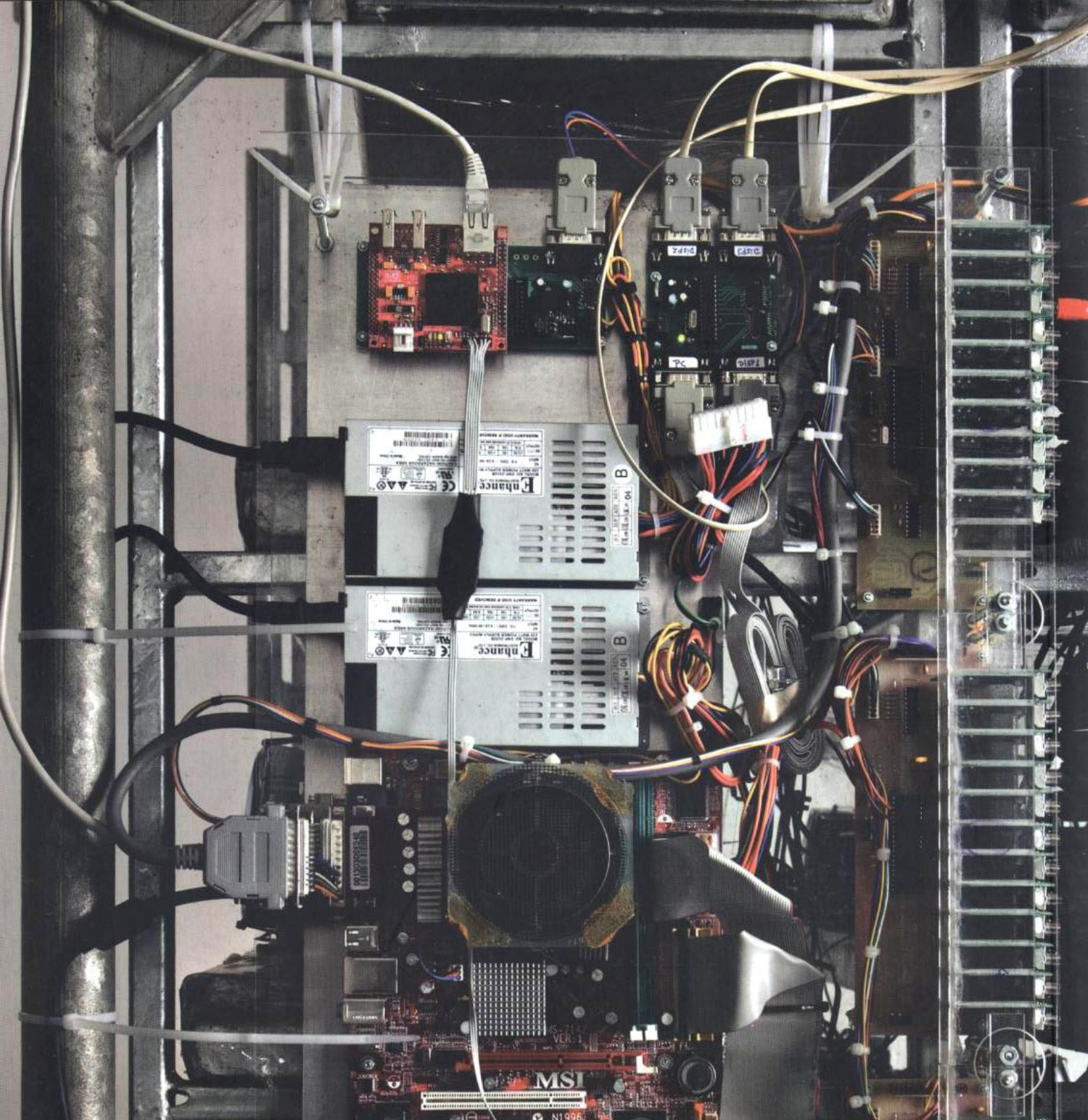
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