

The Simulacro-centric World. Version 4.1. Gravity

© Art Project by Galina Bleikh, Elena Serebryakova

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[VIDEO OF THE PROJECT](#)

We are entering the magical world of artificial reality. However – by defining themselves as "real" in opposition to it, positing themselves as external to it – people fall into a logical trap. After all, the artificial consciousness exists within its own "reality", and, for its part, it, too, naturally views humanity as a mere virtual reality. In the world of hyperreality, the real is replaced by the signs – simulacra (to use Jean Baudrillard's term) – of reality, where the consciousness makes no distinction between reality and its simulation.

We have tried to create a **new kind of communication between the simulacrum** (in our case, this is the 3-dimensional Miki character, the constant partner of our artistic projects) **and the human** (the exhibition visitor), a communication that fits the world of hyperreality.

Through the presence of the spectators, **our simulacrum learns to:**

- **Recognize us** as entities that are subject to the force of gravity – i.e., as bodies possessing weight (a property that is lacking in hyperreality)
- **Transforming** the processed information into **"personal experience"**.

This results in the activation of a Generative-Adversarial Network (GAN), which enables the simulacrum to build new neural connections to recognize gravity. It interprets the weight of the human body as a force that causes a **deformation along the vertical y-axis**.

Visitors to the exhibition undergo a stirring and immersive adventure, with their individual weights being read and interpreted by the simulacrum, thereby becoming a learning factor and a "personal" experience of the artificial world.

The "The Miki Simulacrum. Hyperreality. Version 3.1. Gravity" is part of our extensive **"Reincarnation Zero"** art project, which **explores the phenomenon of the simulation of reality** – a sort of "incarnation zero" of that reality. The unusual way in which

the simulacrum "understands" and "interprets" the reality of our world (gravity in this particular case) enables our consciousness to unite with the artificial intellect, thereby reliving the new experience of perceiving the force of gravity.

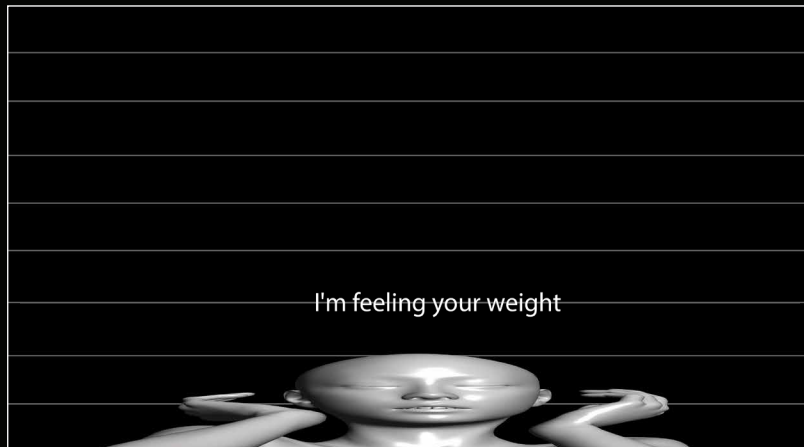
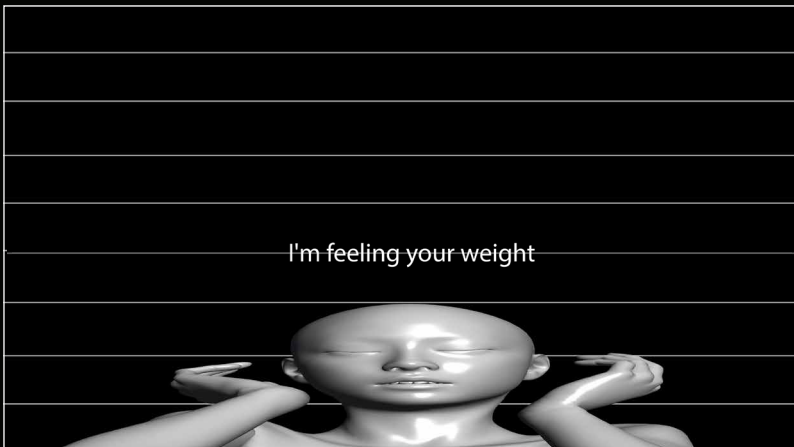
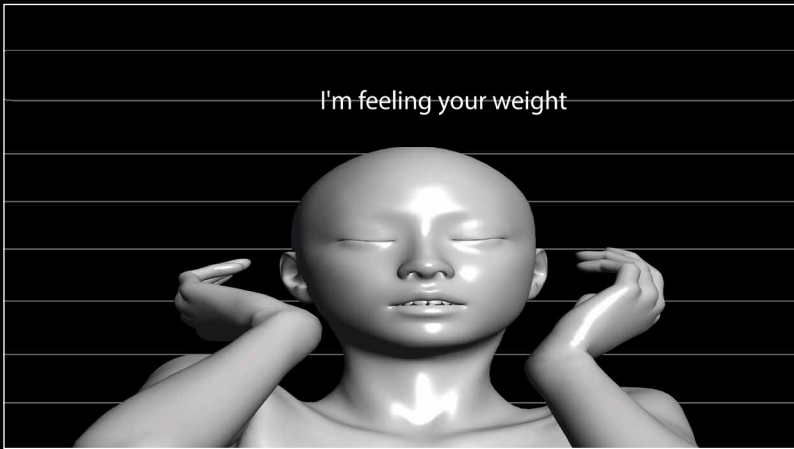
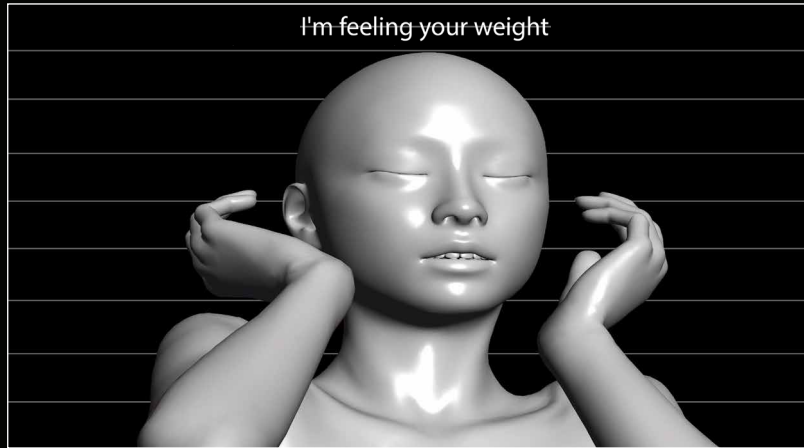
The field of the artist's activity is a sphere of consciousness, and that consciousness is both private and public. By founding the relationship between the "living" and the "artificial" on the principles of mutual understanding and partnership, we will ensure a healthy future for humanity. As artists, we feel a responsibility for solving these tasks.

A description and technical specifications of the "The Simulacro-centric World. Version 4.1. Gravity" installation

The installation is exhibited in a darkened room. It comprises a video screen (or, alternatively, a series of screens) on which the simulacrum – a 3D human model (Miki) – is in a state of uniform rotational-vibrational motion. This "pure", unchanging rhythm is backed by the **soundtrack**.

On the floor before the screen, there is an **electronic scale**, which exhibition visitors can step onto to have their weight measured. A special sensor transmits the presence of a human and the numerical value of his/her weight to a computer program that processes **this information in accordance with a preset algorithm**. The interpretation of this information by the simulacrum is reflected in its "behavior": it reacts to the weight parameters, being deformed along the vertical y-axis. This also leads to changes in the soundtrack. The degree of deformation depends on the individual weight parameters of the visitor.

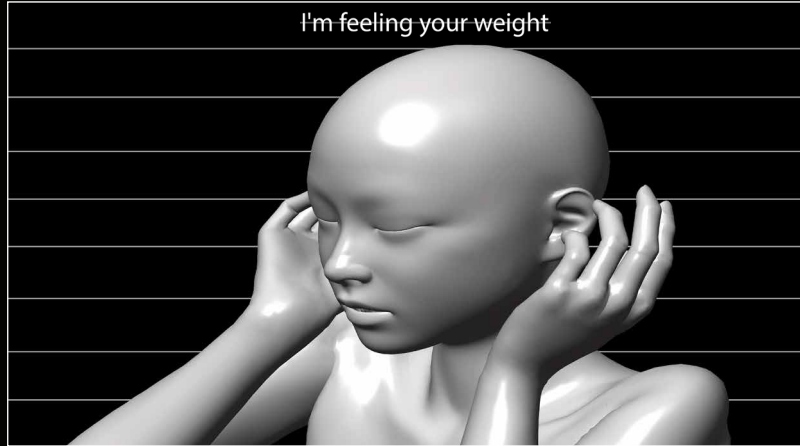
When there is nobody standing on the scale, the simulacrum returns to its rotational-vibrational motion with line-of-sight changes.



The line-of-sight #1. The simulacrum Miki interprets the weight of the human body as a force that causes a deformation along the vertical y-axis



I'm feeling your weight



I'm feeling your weight



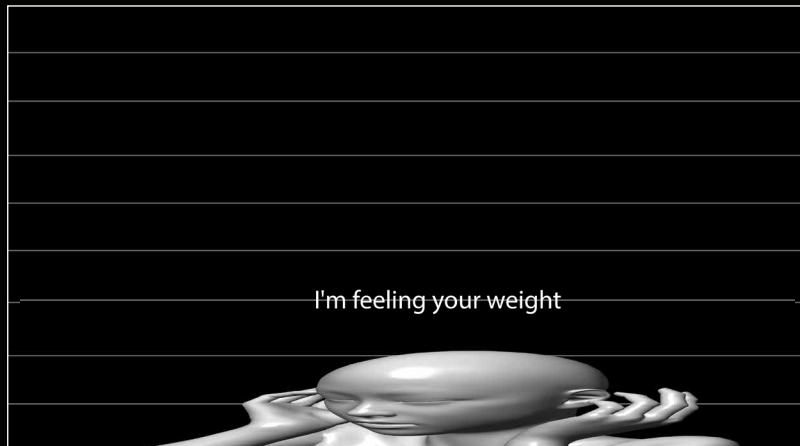
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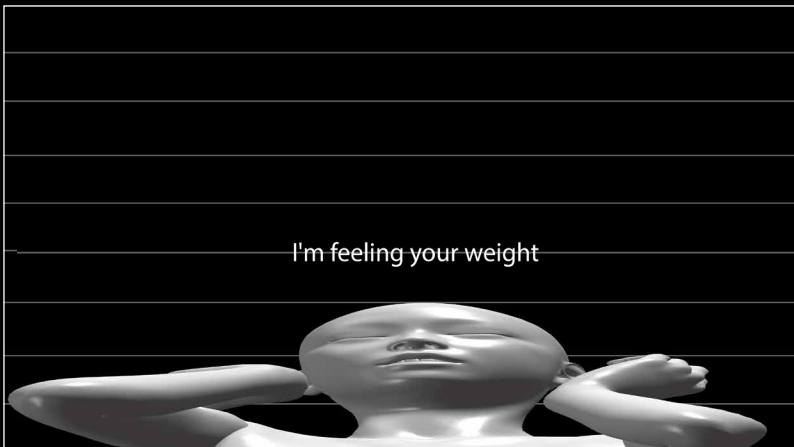
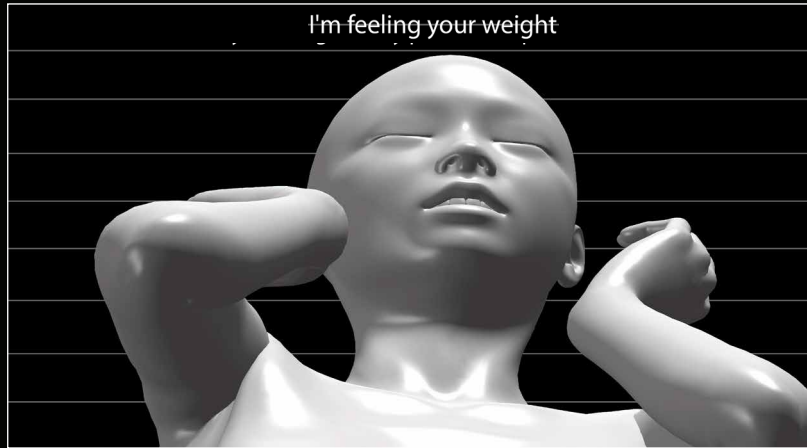
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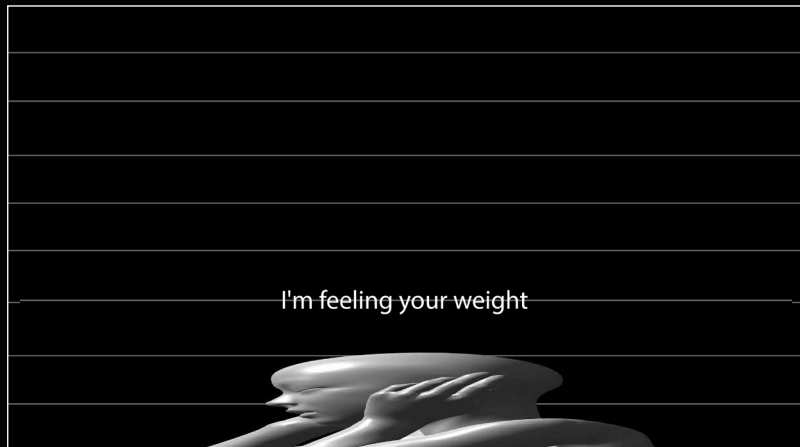
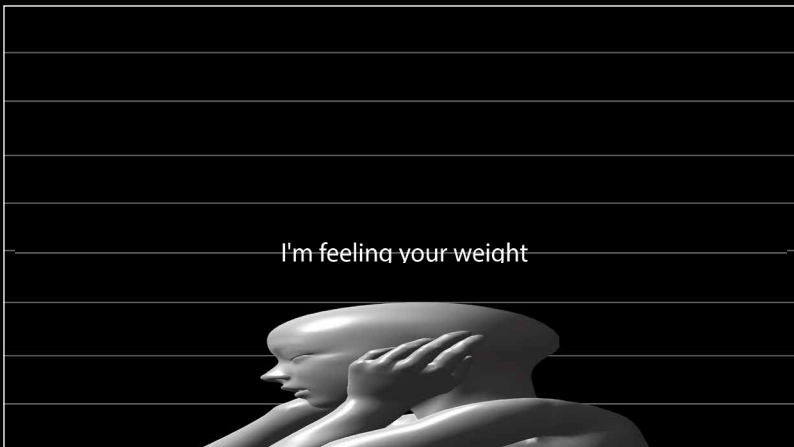
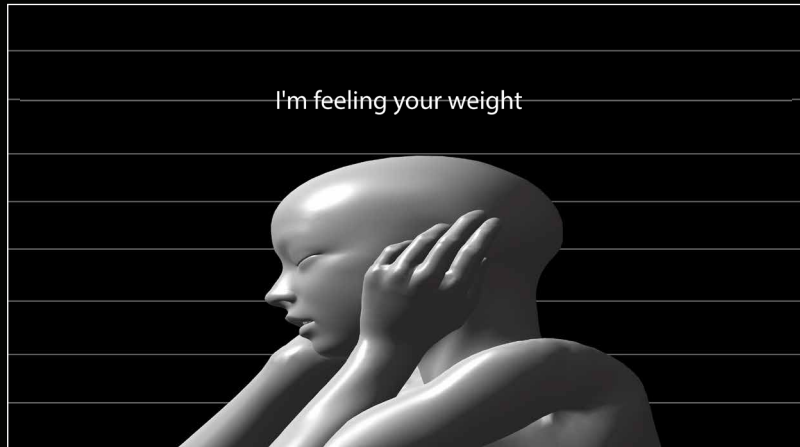
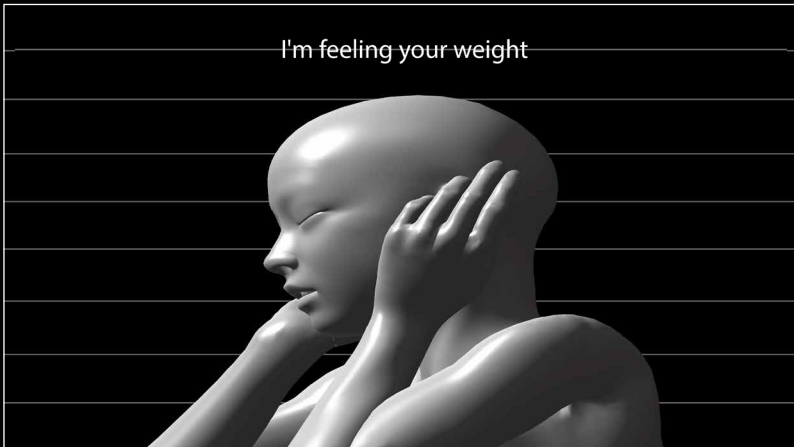
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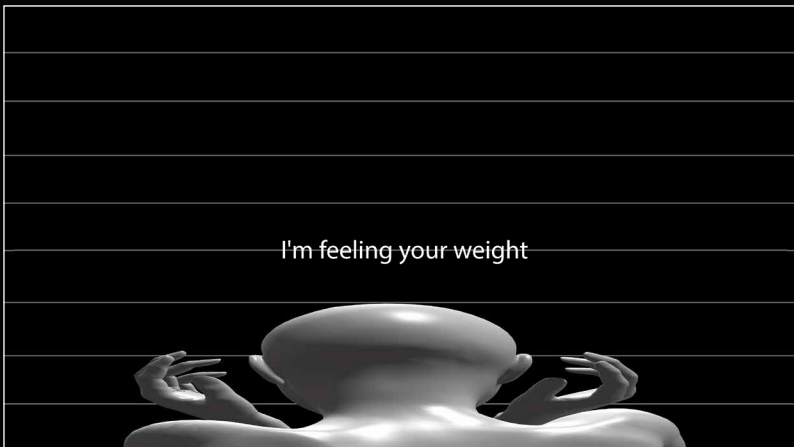
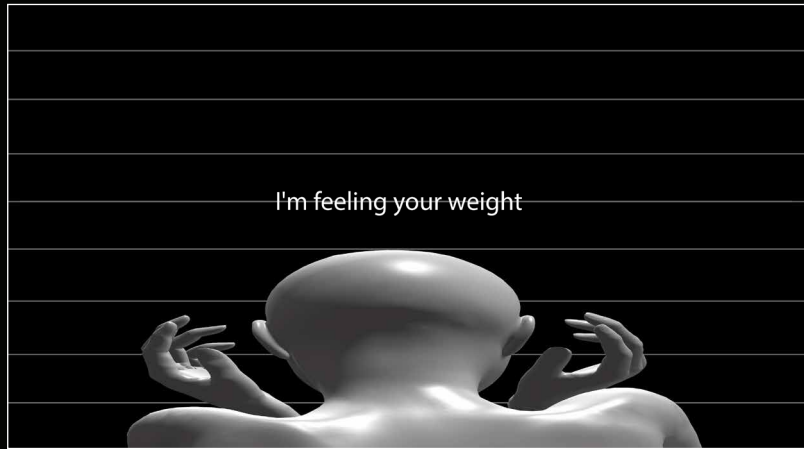
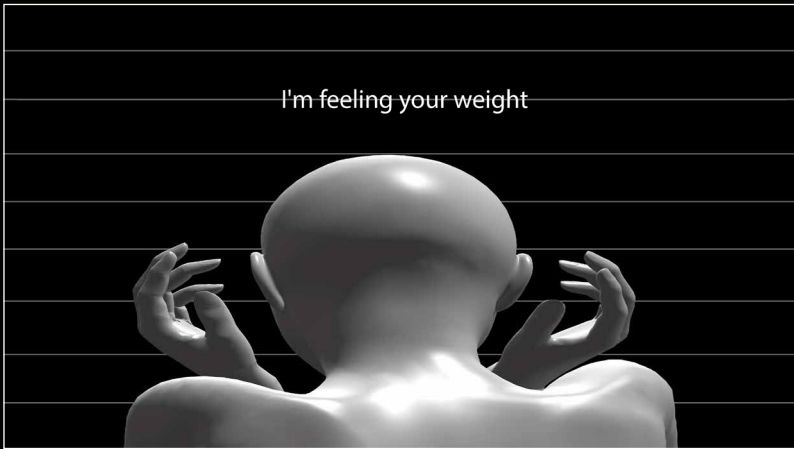
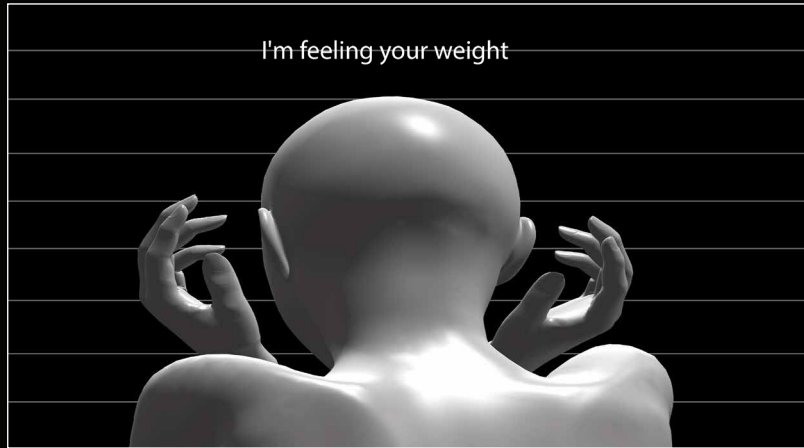
The line-of-sight #2. The simulacrum Miki interprets the weight of the human body as a force that causes a deformation along the vertical y-axis



The line-of-sight #3. The simulacrum Miki interprets the weight of the human body as a force that causes a deformation along the vertical y-axis

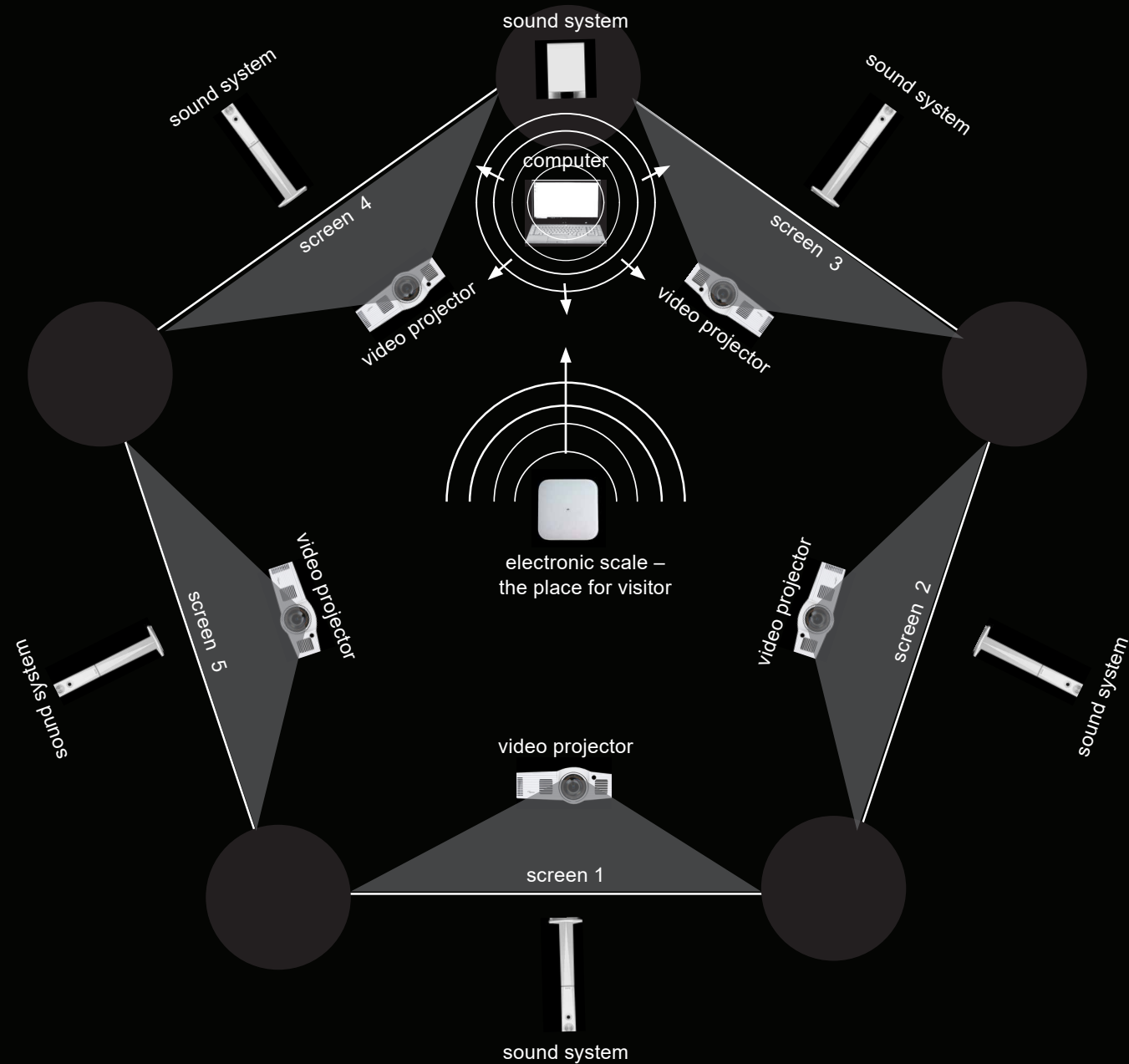


The line-of-sight #4. The simulacrum Miki interprets the weight of the human body as a force that causes a deformation along the vertical y-axis



The line-of-sight #5. The simulacrum Miki interprets the weight of the human body as a force that causes a deformation along the vertical y-axis

Exhibition plan with surrounding effect



According to the Greek mathematician and philosopher Pythagoras, five was the number of man because of the fivefold division of the body, and the ancient Greek division of the soul.