RUTH

Martínez Yepes

www.ruthmy.com

ARTIST'S STATEMENT

Data is a way of measuring reality by assigning values that express a quantity or quality and from which information can be obtained by operating them together. My research and creation project focuses mainly on problems, questions or notions related to the accuracy of measurement, data representation, model creation, value relationships, the usefulness of information and its possible symbolic relationships with subjective expressions. From these issues, more singular questions have arisen such as what relationship can be established between affective characteristics and a plane of coordinates; what are the consequences of graphing an infinite sequence of numbers on a 1:1 scale between one centimeter and one unit of a graph, or how to design an optimal keyboard layout to compose the lyrics of a salsa romántica music album.

During the process of creation, my artistic practice dialogues with concepts inherent to software programming: the role of the spectator as a user of a system, the construction of a narrative line around the interaction of the audience, the reciprocal action of the spectator-user with a digital system that results in a type of data to be computed and operated; computer image processing: the power of algorithms for the visual identification of objects and characteristics, as well as the collection of data from this operation to generate a control system in an interactive interface; the non-computerized algorithm: the relationship between data, abstraction and processes; drawing: the creation of the image on a flat space through the interaction of the spectator, the other one as the image creator, the dialogue between the manual work and the creation of the digital image.

Jeannette Wing, computer theorist, defines computational thinking as the cognitive process involved in formulating a problem and its solutions, thus the answers are represented in a way that they can be delivered to an information processing agent. Making algorithms is a key cultural practice, as are representing, measuring, and interpreting. **My artistic practice is based on creating formal systems, from subjectivity, that guide the decision making to represent my premises.**

CARTAGRAFIA

2019

Interactive installation.
System for which hand gestures are read by a sensor to control navigation through a personal epistolary file.

The installation is composed of furniture located in the center of the space, and the surface has two lamps located in parallel that limit the space of interaction. In the middle of the lights is the infrared optical sensor that reads the movements of the hands.

The viewer's interaction generates a point track, which is projected on the wall, while the phrases from the letter archive are displayed on a monitor located on the unit.

The sentences were assigned a value according to magnitudes of affective characteristics:

Intimacy (0 - 2)
Intensity (0 - 8)
Intentionality (0 - 2)

The value of the magnitude is indicated according to the position of the spectator's hands in the space of interaction.

The sensor used was the LEAP MOTION. I programmed it in Processing, adapting the available libraries to my conceptual and aesthetic needs.

INTIMIDAD   INTENSIDAD   INTENCIONALIDAD
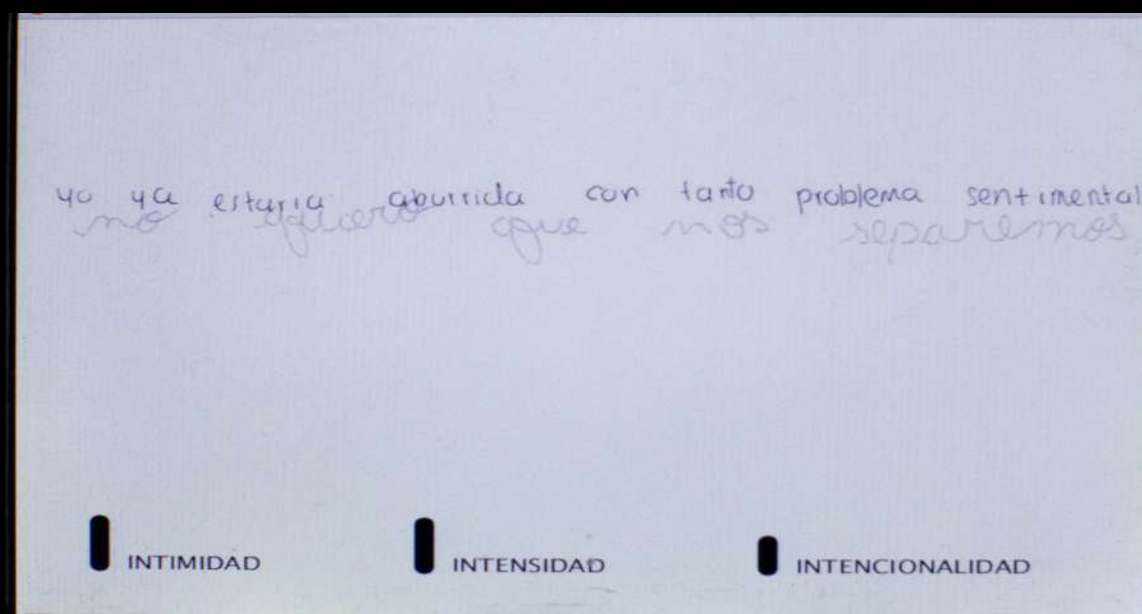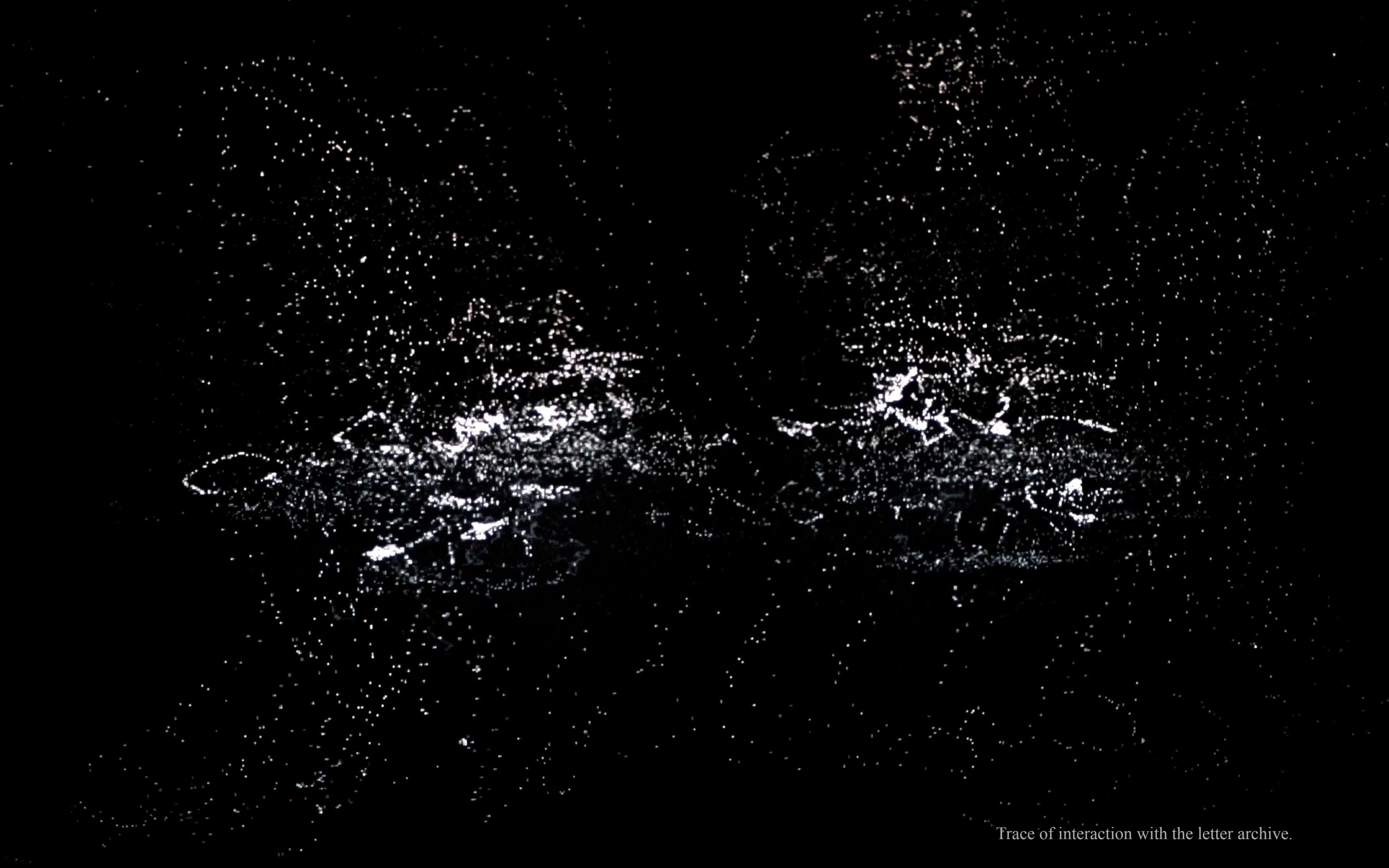
Trace of interaction with the letter archive.
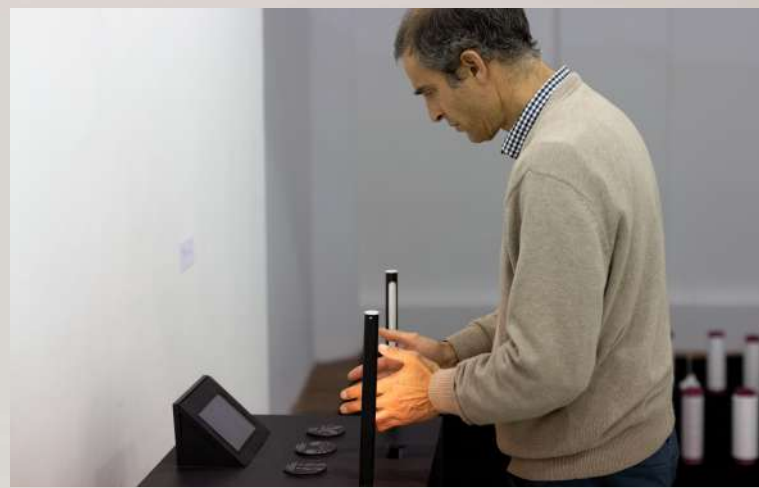
Spectators interacting with the piece during
its exhibition at Voltaje: Salon of Art and
Technology Sixth Edition 2019

Video:
https://youtu.be/vuflo7AW-Ls
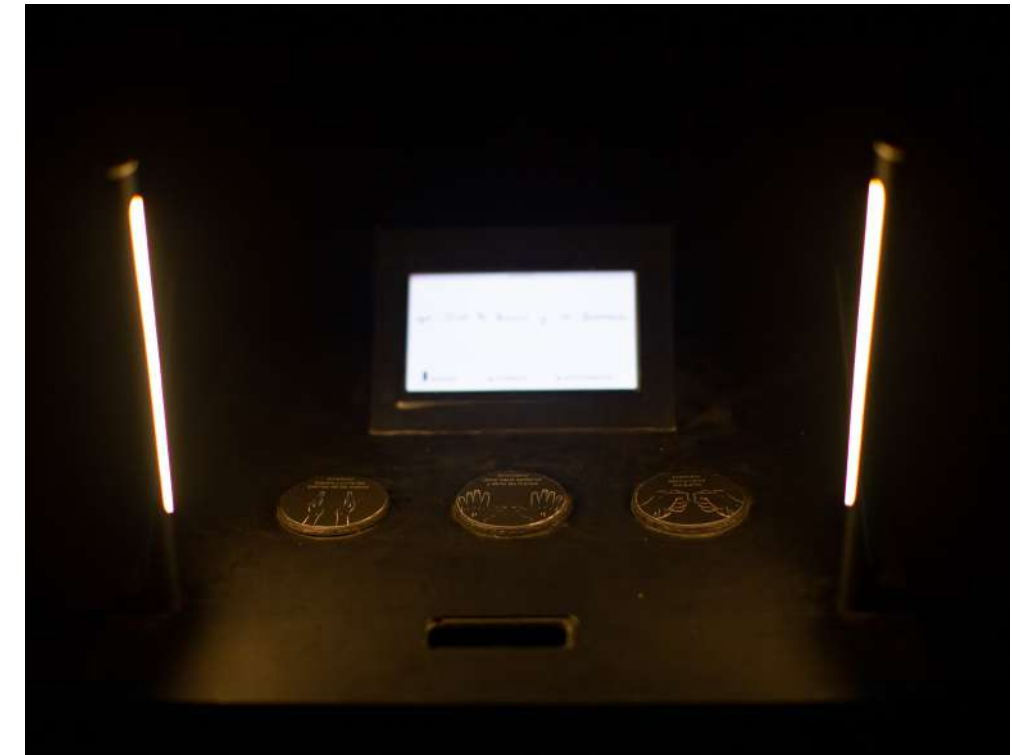
Blood on Drywall.

$$f(n) = f_{n-1} + f_{n-2}$$

2019
640 x 120 cms

Representation of the algorithm $f(n) = f(n-1) + f(n-2)$ to calculate
the Fibonacci sequence. One unit is equivalent to one centimeter of
the graph. As a consequence, the visualization of this function takes
up considerable space. Only the first fifteen positions occupy more
than six meters of surface, generating reflection on the perception of
digital dimensions versus physical ones.

Detail

DVORAK KEYBOARDS
ALBUMS THAT I LOVE
IN SPANISH

2019

Keyboards 14x35 cms
Printing 30x45 cms

Intervened keyboards and printing.
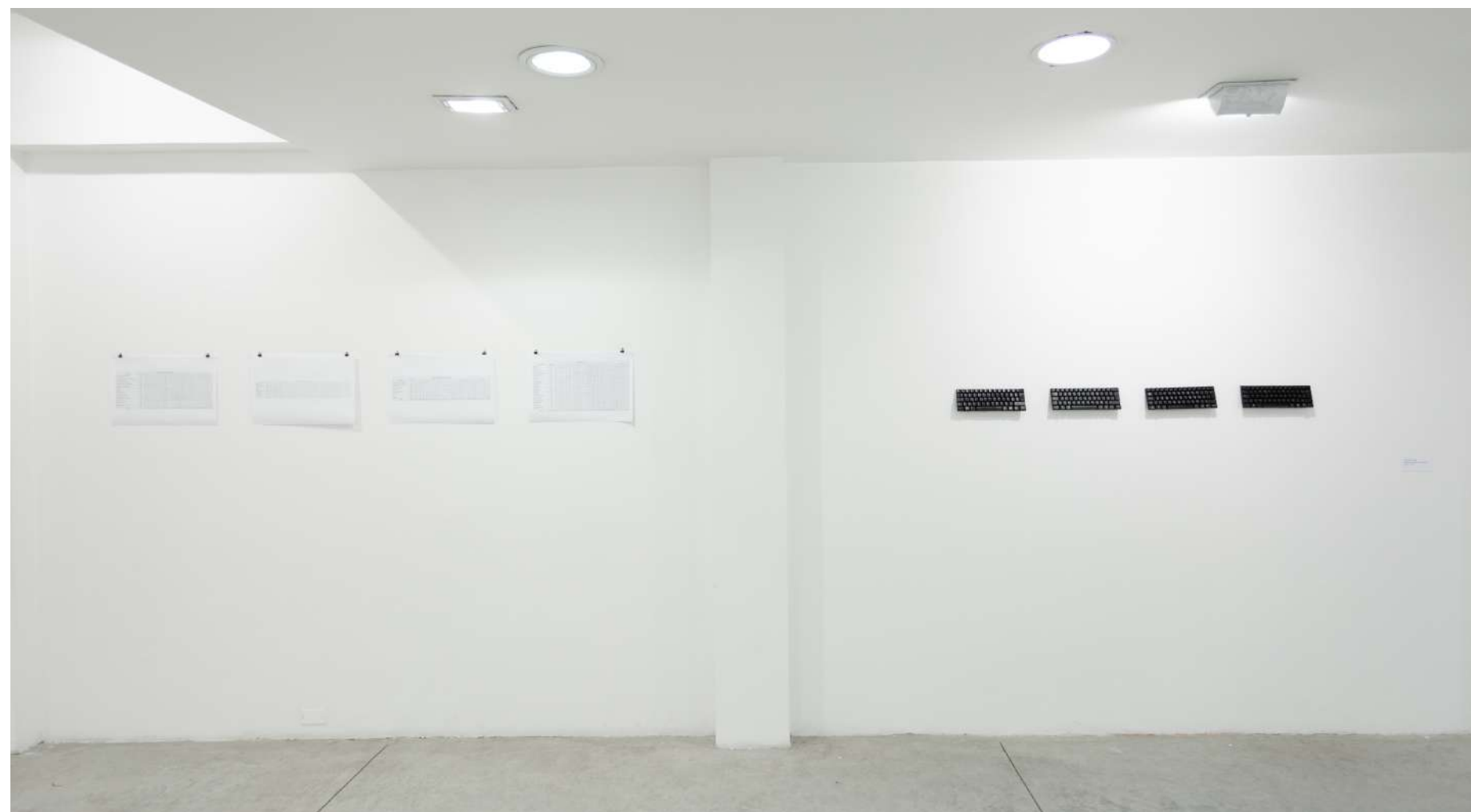
Following the rules of design of the Dvorak format keyboards, the data obtained from counting the use of each letter is displayed in four different samples that are part of the category: Music Albums I Love in Spanish. Depending on the number of repetitions, the key of each letter is placed on a section of the keyboard that has been played.

Datasets of the repetition of characters in the songs of each album.

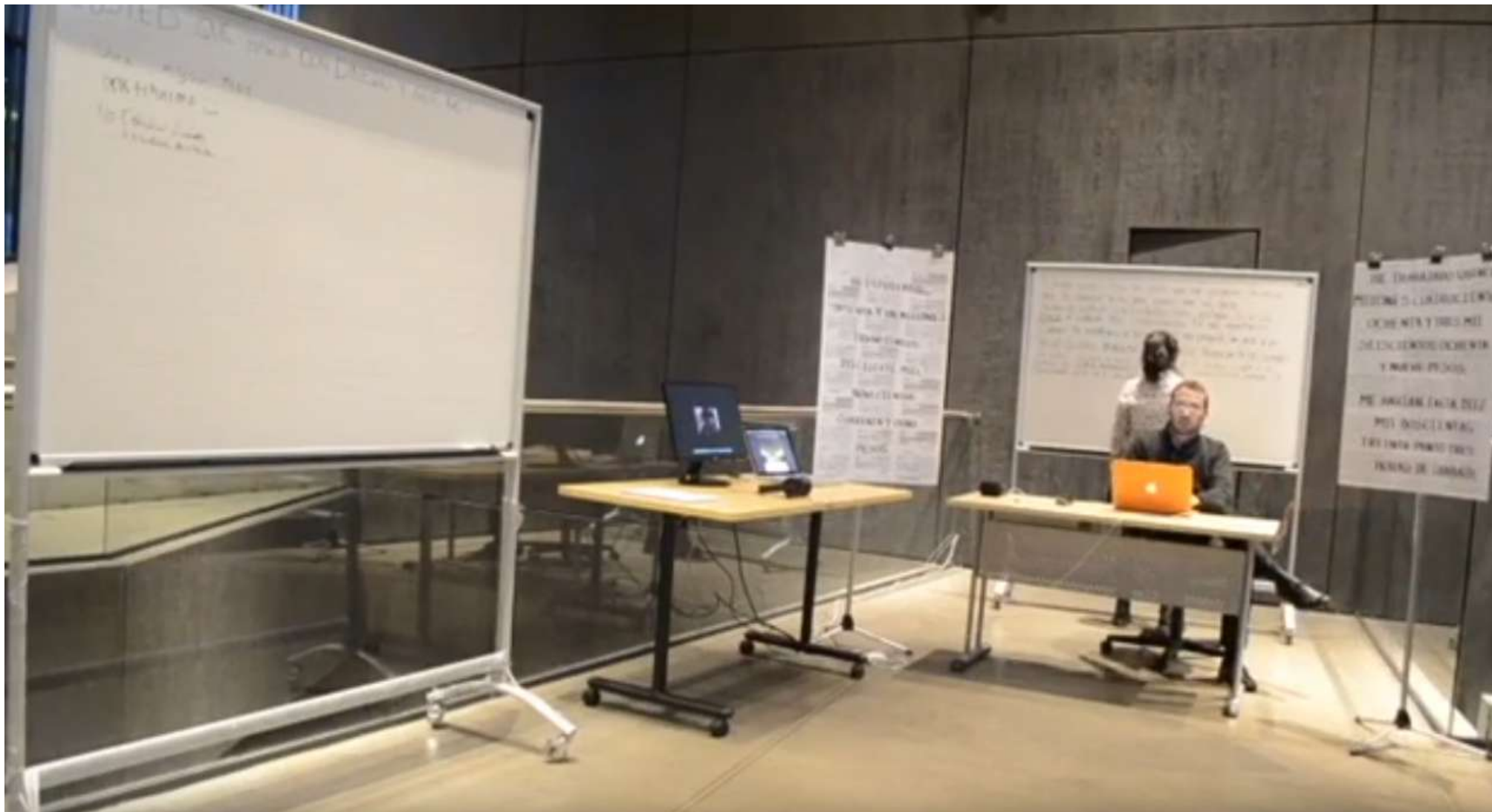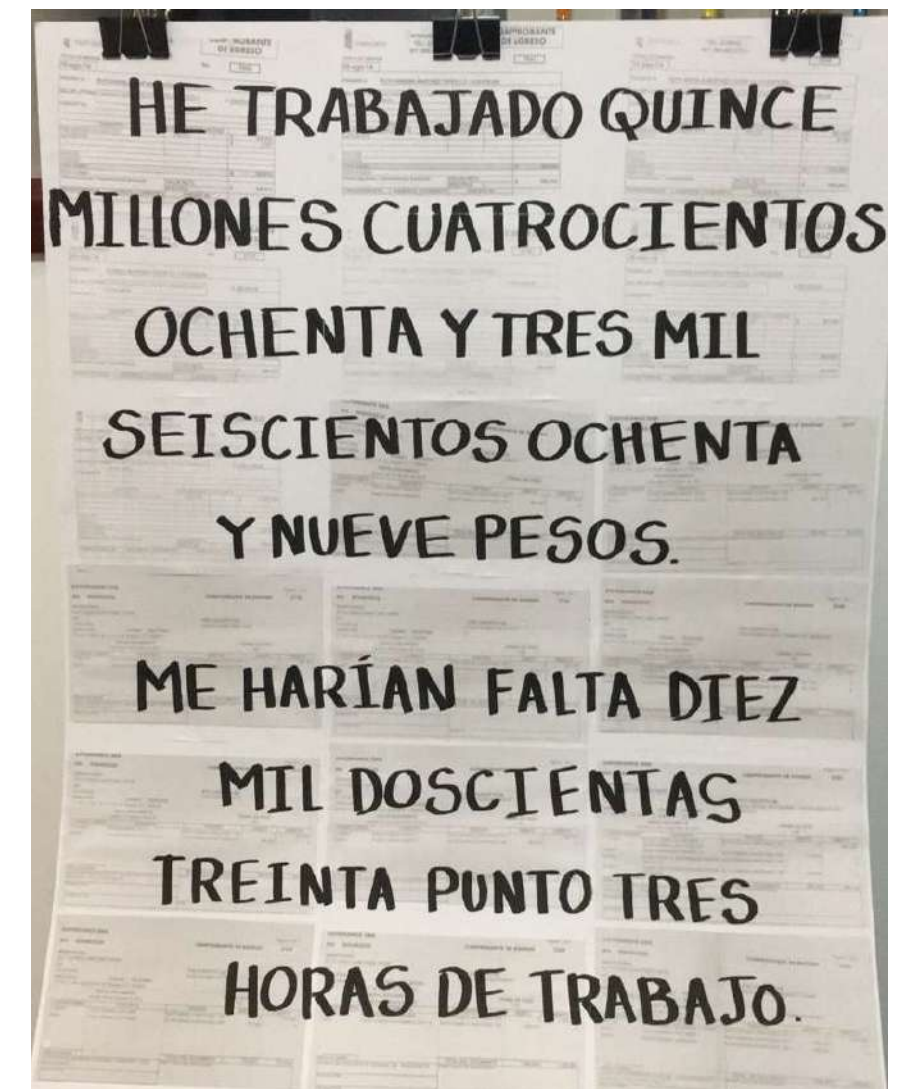| MUESTRA	Palabras	Letras	A	E	I	O	U	B	C	D	F	G	H	J	K	L	M	N	Ñ	P	Q	R	S	T	V	W	X	Y	Z
Sucio Plan	180	1085	97	107	64	68	47	8	34	42	8	11	1	4	0	33	26	74	5	16	13	57	67	40	14	0	1	9	2
Sin Afán	180	1012	86	106	30	67	41	4	24	38	1	5	9	18	0	32	16	45	2	19	12	38	57	39	16	0	0	16	2
Nuevo Orden	68	465	45	31	37	52	18	5	15	11	1	8	1	2	0	13	14	35	0	5	1	29	28	18	8	0	0	3	1
Ojos Sangrados	157	1020	124	87	49	75	20	6	58	34	1	6	13	3	0	39	29	58	0	16	3	84	63	32	7	0	0	2	4
Quemando Banderas	121	797	70	79	32	73	22	9	20	33	4	7	4	1	0	25	20	52	1	17	12	58	61	26	6	0	0	5	5
No Lo Olvido	108	593	53	45	35	51	23	2	17	24	6	4	13	3	0	19	12	26	0	11	3	43	33	18	10	0	0	5	6
Aumentan	113	790	110	72	35	48	42	4	14	15	3	6	0	2	0	42	35	66	0	21	10	28	49	47	4	0	2	3	2
El Garaje	119	813	102	93	52	48	16	18	23	41	0	21	4	3	0	26	17	31	0	7	3	55	64	25	19	0	2	3	0
Firmes	91	645	40	68	41	34	14	3	7	19	21	4	4	0	0	17	32	35	2	15	0	42	57	15	5	0	0	4	1
Tragos Amargos	150	865	81	96	42	79	19	9	23	30	4	11	5	3	0	27	24	51	2	27	7	47	62	21	8	0	0	9	0
Impotentes	111	631	90	58	36	32	23	1	19	30	0	5	7	0	0	15	12	45	0	21	6	33	31	26	10	0	0	4	2
Victimas	146	937	76	89	67	66	34	1	44	18	2	13	6	0	1	26	48	52	0	18	4	54	90	32	15	0	0	3	0
Estoy Jodido	154	791	75	84	34	71	29	8	14	26	4	6	0	8	0	30	24	42	3	13	8	40	41	32	12	0	0	19	2
Pacificar	119	641	80	61	33	45	13	2	13	20	2	7	2	3	1	27	15	39	0	14	5	41	39	35	6	0	1	3	1
Maflocracia	139	897	104	81	51	67	26	6	49	22	14	2	7	0	0	28	32	48	0	16	10	52	46	26	10	0	0	4	1
Cataclismo	88	547	60	40	27	47	18	5	24	17	1	1	8	1	0	32	20	23	0	12	2	27	32	18	5	0	1	5	2
Atacados	105	668	78	63	29	54	19	13	16	30	3	8	6	1	0	27	13	41	1	9	3	38	44	27	8	0	2	4	3
Nueva Esclavitud	213	1244	156	109	53	66	72	8	38	48	4	12	12	6	0	54	11	75	0	25	8	49	84	46	30	0	0	8	6
Lo del Cangu	265	1436	144	161	66	101	54	9	37	63	3	7	6	7	0	49	33	81	4	40	23	84	69	41	30	0	2	9	1
Mi Punk Amor	160	803	59	91	46	62	37	6	10	17	4	3	4	1	6	20	42	28	0	19	14	45	52	25	2	0	2	8	2
Tu Discapacidad	201	1044	107	109	34	73	53	6	30	35	0	6	7	1	0	30	14	51	4	27	12	66	80	46	9	0	1	4	1
Los ochentas	212	1231	135	119	47	100	34	18	47	48	3	5	23	2	1	47	21	85	2	22	11	46	69	40	18	1	0	11	2
Harry Punker	164	1036	84	109	30	72	45	8	26	44	1	6	23	5	7	21	22	69	1	25	8	80	51	39	9	0	0	20	0
Insostenible	106	736	60	75	49	65	15	18	14	28	2	1	2	3	0	36	20	54	2	10	5	18	70	33	10	0	0	6	1
Crisis de pánico	92	581	58	41	39	60	13	1	25	21	0	1	2	0	0	22	8	36	0	16	5	31	47	18	3	0	0	3	0
Razones	115	658	76	67	18	44	21	4	13	19	2	3	8	0	0	17	9	50	0	16	11	37	46	12	2	0	1	13	14
TOTAL	3677	21966	2250	2141	1076	1620	768	182	654	773	94	169	177	77	16	754	569	1292	29	457	199	1222	1432	777	276	1	15	183	61

MUESTRA	Palabras	Letras	A	E	I	O	U	B	C	D	F	G	H	J	K	L	M	N	Ñ	P	Q	R	S	T	V	W	X	Y	Z
Ahora Que Estoy Solo	100	518	30	63	25	54	21	3	9	25	3	4	5	0	0	7	11	24	3	13	10	22	30	23	2	0	1	12	1
Amores como el nuestro	205	1130	107	121	33	112	28	8	31	39	1	4	6	7	0	38	47	60	0	16	8	63	87	33	5	0	0	14	2
Cara de niño	377	1885	146	204	76	174	47	20	55	72	4	9	32	9	0	49	79	106	23	35	17	104	76	50	15	0	0	35	10
Casi un Hechizo	377	1885	146	204	76	174	47	20	55	72	4	9	32	9	0	49	79	106	0	35	17	104	76	50	15	0	0	35	10
Dime	409	2098	114	211	190	113	97	19	28	131	6	12	28	8	0	58	110	71	0	39	16	75	108	94	25	0	0	10	5
En Las Nubes	166	905	72	116	43	65	57	10	23	28	0	9	10	0	0	38	15	43	2	13	36	42	42	19	4	0	1	6	5
Esa niña	378	1919	187	232	124	106	93	26	23	55	11	17	6	1	13	36	35	90	37	27	45	72	107	78	26	0	0	18	10
Ese	268	1335	101	184	37	81	78	15	35	30	2	9	13	0	0	63	17	67	2	14	38	51	70	50	17	0	0	24	3
Magía	314	1784	194	147	85	125	84	27	50	25	8	35	9	13	0	43	61	94	3	19	18	75	70	75	5	0	1	26	14
TOTAL	2594	13459	1097	1482	689	1004	552	148	309	477	39	108	141	47	13	381	454	661	70	211	205	608	666	472	114	0	3	180	60

Installation and performance.

BORN - GROW - WORK - DIE

2016

HE TRABAJADO QUINCE
MILLONES CUATROCIENTOS
OCHENTA Y TRES MIL
SEISCIENTOS OCHENTA
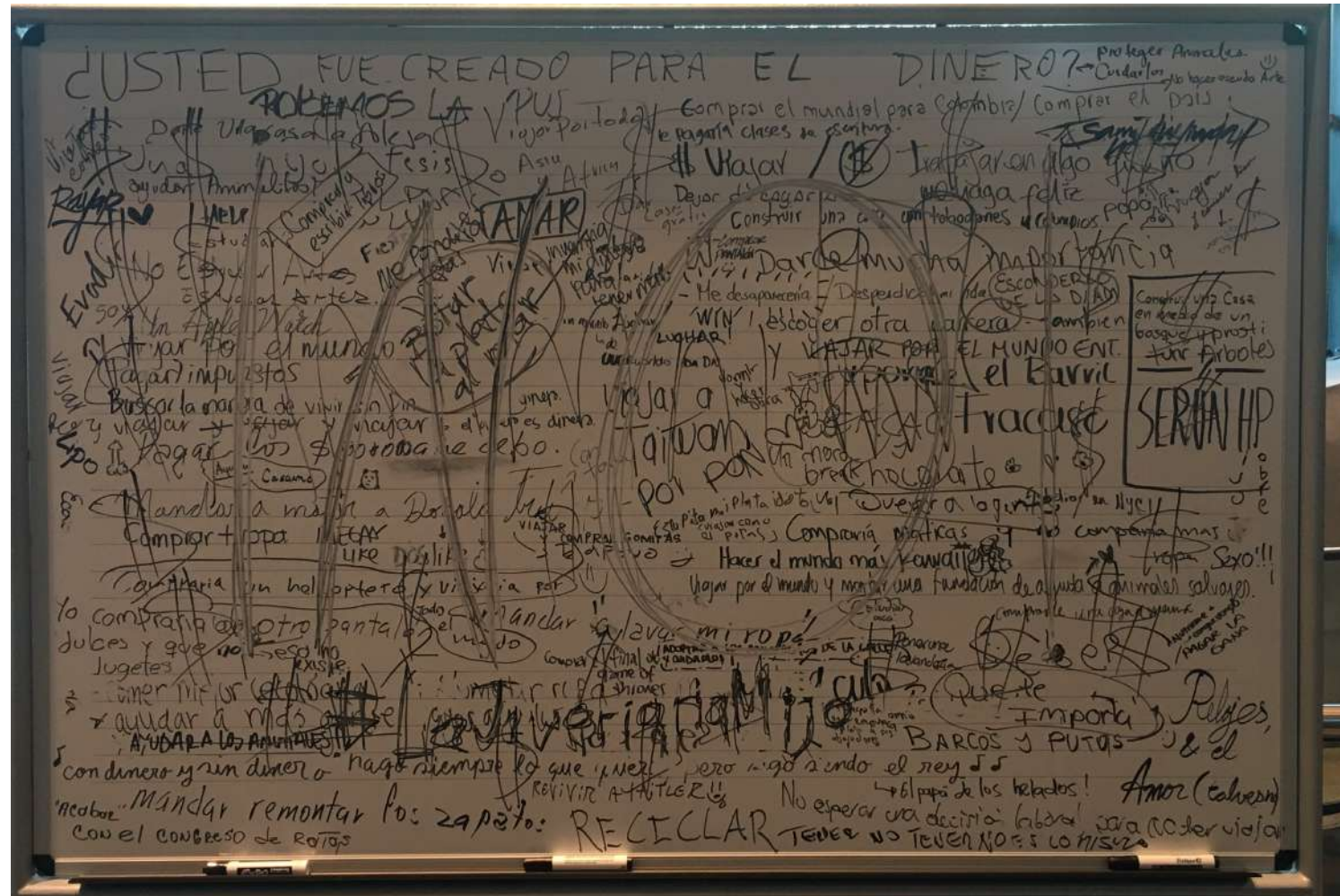Y NUEVE PESOS.

ME HARÍAN FALTA DIEZ
MIL DOSCIENTAS
TREINTA PUNTO TRES
HORAS DE TRABAJO.

I have worked fifteen million four hundred and eighty-three thousand six hundred and eighty-nine pesos.

I would need one thousand two hundred and thirty point three hours of work.

During a working day, of 8 hours, the work environment of a person is recreated, who in this case was the boss of the company where he worked. We signed an agreement for him to be working for me during the time of the show, reversing the employee-employer relationship. Meanwhile, on a board located behind his back, I was writing phrases of dissatisfaction with my workplace.

Framing the scene were two posters, one done on the compilation of college tuition receipts and the other on the compilation of salary vouchers I had received to date.

On a board the viewers answered the question *What would you do with/for money?*, along with a series of first person videos answering this same question.

One thousand Colombian pesos bills with the title of the artwork were handed out, waiting to circulate in the market.

Video
https://youtu.be/ZwvKiovxYuM

Cartagrafía

CARTAGRAFIA.NET

2015-2016

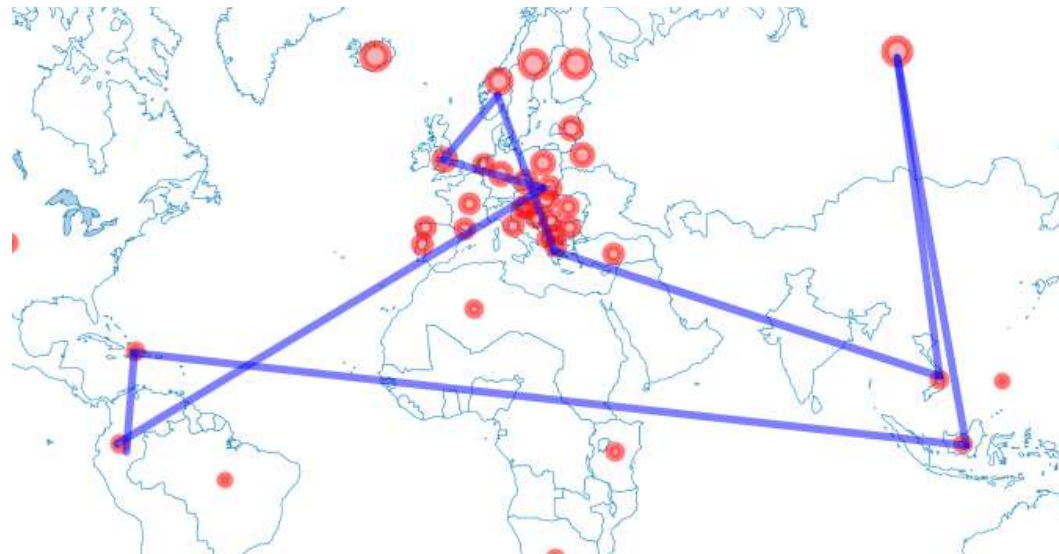Web page with
GoogleTranslate API.

Cartagrafía

Español/Spanish

Antes de comenzar esta
carta, de la cual me
arrepiento, le quería
decir que me arrepiento de
haberla querido, es más de
haber sido su amigo
6 De Febrero 2011 a las
4:30 am
Daniela
Desde que te conocí,
hablando horas y horas por
teléfono, casi todos los
días, empecé a sentir algo
por ti. Algo que como te
he dicho en anteriores
ocasiones es algo que no
sé qué es. No sé si sea
amor o qué, no se si vaya
mas allá del amor o qué.
Pero estoy seguro que no
es lo que dice David "una
simple traga", ni lo que
dice Nathaly "es sólo un
capricho". Es lo que yo
creo que es y lo que cree
Luisa Y Felipe. Pero el
caso lo que pasó ayer es
lo peor que te he podido
hacer. Eso de devolverte
algo muy importante tanto
para ti como para mi, pero
estaba herido hasta el
fondo y se que te herí
muchisisisimo más de lo
que yo estaba. Y haberme

Húngaro/Hungarian

Mielőtt elkezdtem ezt a
levelet, amelyet sajnálom, azt
akartam mondani, hogy sajnálom,
hogy szerettem őt, több, mint
hogy barátja volt, 2011.
február 6-án, 4:30kor Daniela.
Mivel találkoztam veled,
beszélgetési órák és órák
Telefonon, szinte minden nap
kezdtem érezni valamit neked.
Valami, amit a korábbi
alkalmakkor mondtam, valami
olyasmit nem tudok, mi az. Nem
tudom, hogy ez a szeretet vagy
mi, nem tudom, hogy túlmutat-e
a szeretet, vagy mi. De biztos
vagyok benne, hogy nem az, amit
David mond: "egyszerű fecske",
sem Nathaly azt mondja, hogy
"csak szeszély". Szerintem ez
az, és Luisa Y Felipe hisz
abban. De a tegnap történt a
legrosszabb dolog, amit tehetek
veled. Amit adsz neked valami
nagyon fontos neked és nekem
egyaránt, de a legfontosabb
sérülést szenvedtem, és tudom,
hogy sokkal jobban bántottam
téged, mint én. És az utolsó
ital elfogyasztása volt a
legrosszabb dolog, amit valaha
csináltam. De te vagy az
életem. Mindenki azt mondja
nekem, hogy felejtsem el, hogy
nem tartozik. De nem tudom

The map is divided according to official languages, so the division of the territory is by language.
When you click on the red dots, the text of a love letter is translated. When using Google Translate
for this operation, the meaning of the message is deformed with each transformation.

Original

Antes de comenzar esta carta, de la cual me arrepiento, le
quería decir que me arrepiento de haberla querido, es más
de haber sido su amigo.

6 De Febrero 2011 a las 4:30 am

Daniela

Desde que te conocí, hablando horas y horas por teléfono,
casi todos los días, empecé a sentir algo por ti. Algo que
como te he dicho en anteriores ocasiones es algo que no
sé qué es. No sé si sea amor o qué, no se si vaya mas allá
del amor o qué.

Correct translation

Before starting this letter, which I regret, I wanted to tell you that
I regret having loved you, even having been your friend.

February 6, 2011 at 4:30 am

Daniela

Since I met you, talking for hours and hours on the phone, almost
every day, I started to feel something for you. Something that, as
I have told you on previous occasions, is something I don't know
what it is. I don't know if it's love or what, I don't know if it goes
beyond love or what.

Example of message distortion:

Before I start this research that I regret, I try to say that I regret
loving him, who is more than his friend.

February 6, 2011, 4:30 p.m.
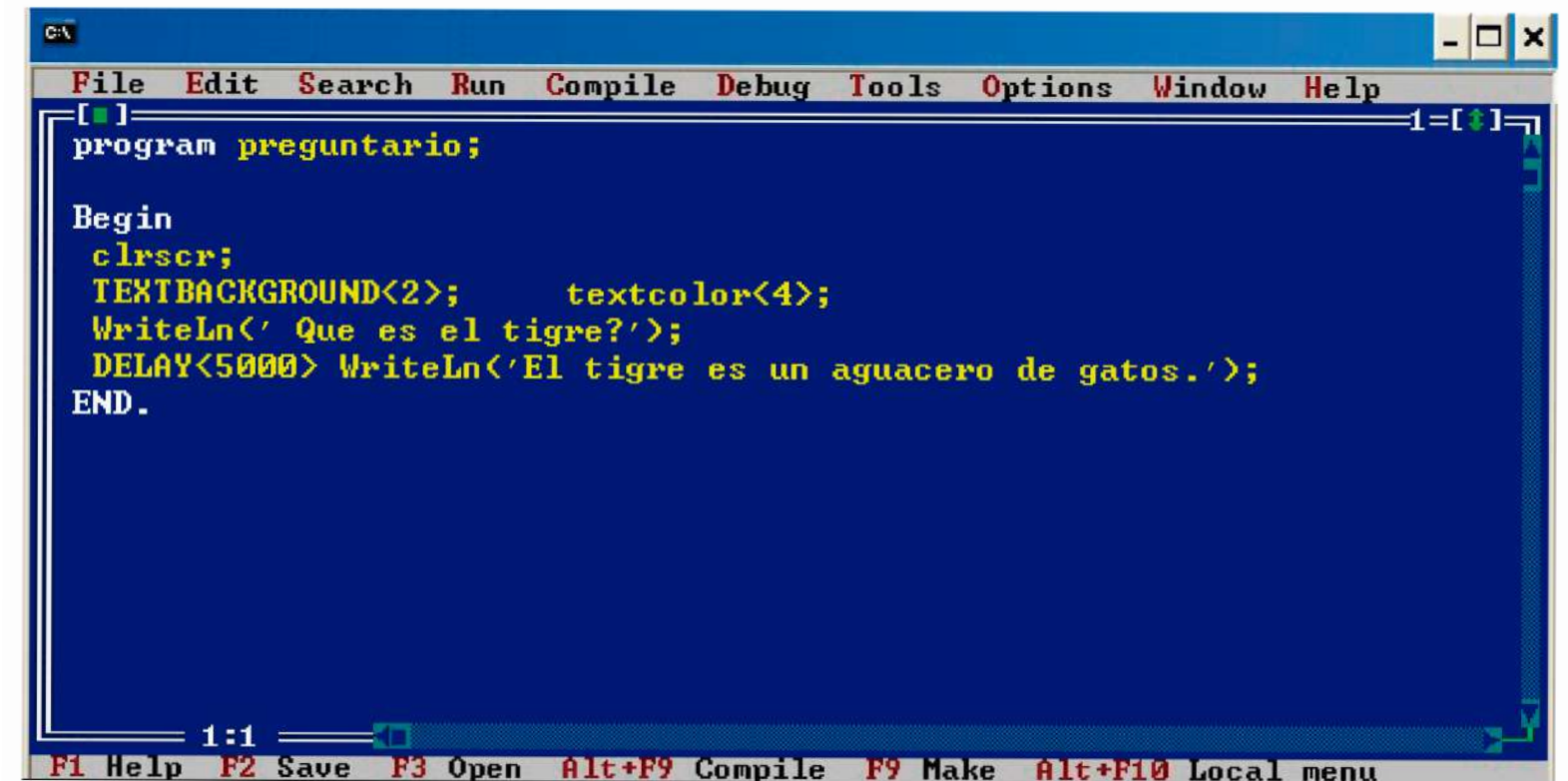
Daniel

From the time I first met you, talking for hours and hours on the
phone, I started to see something for you every day. What I told
you in the past, I do not know what it is. I don't know if it was love
love or whatever.

Guía de programación
de Preguntario
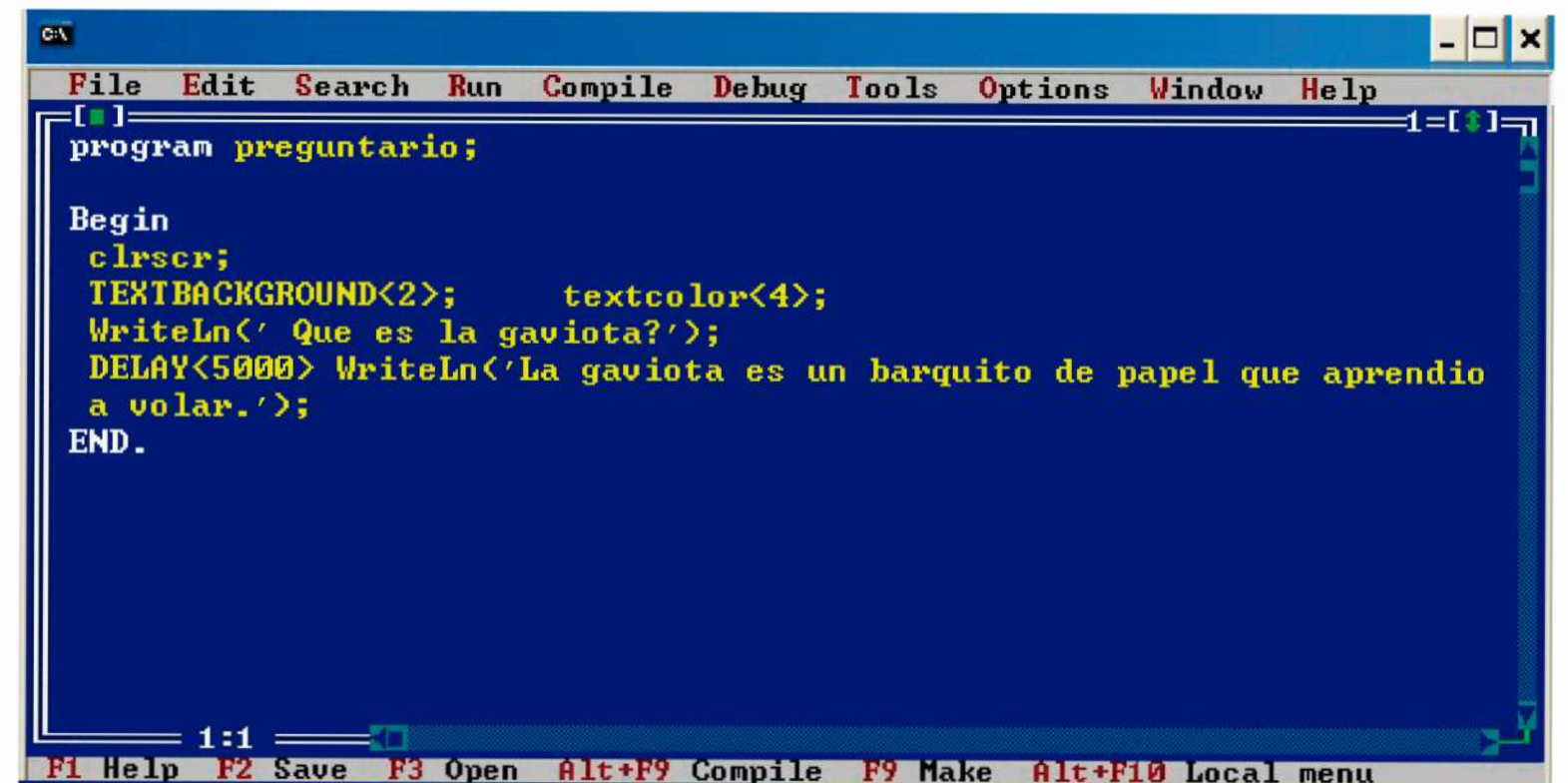
GUIDE FOR CODING PREGUNTARIO

```
File   Edit   Search   Run   Compile   Debug   Tools   Options   Window   Help
program preguntario;

Begin
 clrscr;
 TEXTBACKGROUND<2>;        textcolor<4>;
 WriteLn(' Que es el tigre?');
 DELAY<5000> WriteLn('El tigre es un aguacero de gatos.');
END.
```

```
1:1
F1 Help   F2 Save   F3 Open   Alt+F9 Compile   F9 Make   Alt+F10 Local menu
```



```
File   Edit   Search   Run   Compile   Debug   Tools   Options   Window   Help
program preguntario;

Begin
 clrscr;
 TEXTBACKGROUND<2>;        textcolor<4>;
 WriteLn(' Que es la gaviota?');
 DELAY<5000> WriteLn('La gaviota es un barquito de papel que aprendio
 a volar.');
END.
```

```
1:1
F1 Help   F2 Save   F3 Open   Alt+F9 Compile   F9 Make   Alt+F10 Local menu
```

```
C:\                                                          - □ ×
 File   Edit   Search   Run   Compile   Debug   Tools   Options   Window   Help
┌─[■]════════════════════════════════════════════════════════════1═[↕]─┐
│ program preguntario;                                                   │
│                                                                        │
│ Begin                                                                  │
│  clrscr;                                                               │
│  TEXTBACKGROUND<2>;       textcolor<4>;                                │
│  WriteLn('¿Qué es la pintura?');                                       │
│  DELAY<5000> WriteLn('La pintura es la mano que mira.');               │
│ END.                                                                   │
│                                                                        │
│                                                                        │
│                                                                        │
│                                                                        │
│                                                                        │
│                                                                        │
│═══════ 1:1 ═══════◄□                                                   │
└ F1 Help   F2 Save   F3 Open   Alt+F9 Compile   F9 Make   Alt+F10 Local menu ┘
```

Guide for coding Preguntario is made with the aesthetics of the early days of programming.
Each sheet has the instructions in pseudo-code to visualize on screen one of the questions and answers
of the book Preguntario by Jairo Aníbal Niño. In other words, it is designed to be read by a computer
that can execute these instructions and not a human. However, as a material object
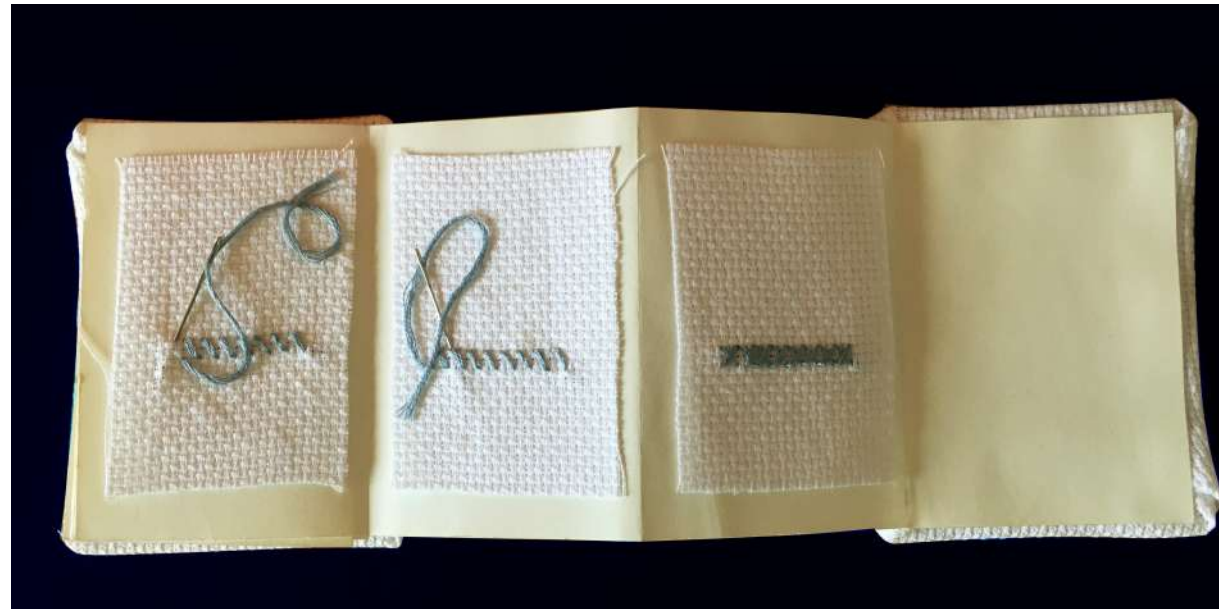it is not possible for the instructions to be read by a machine, nor executed.
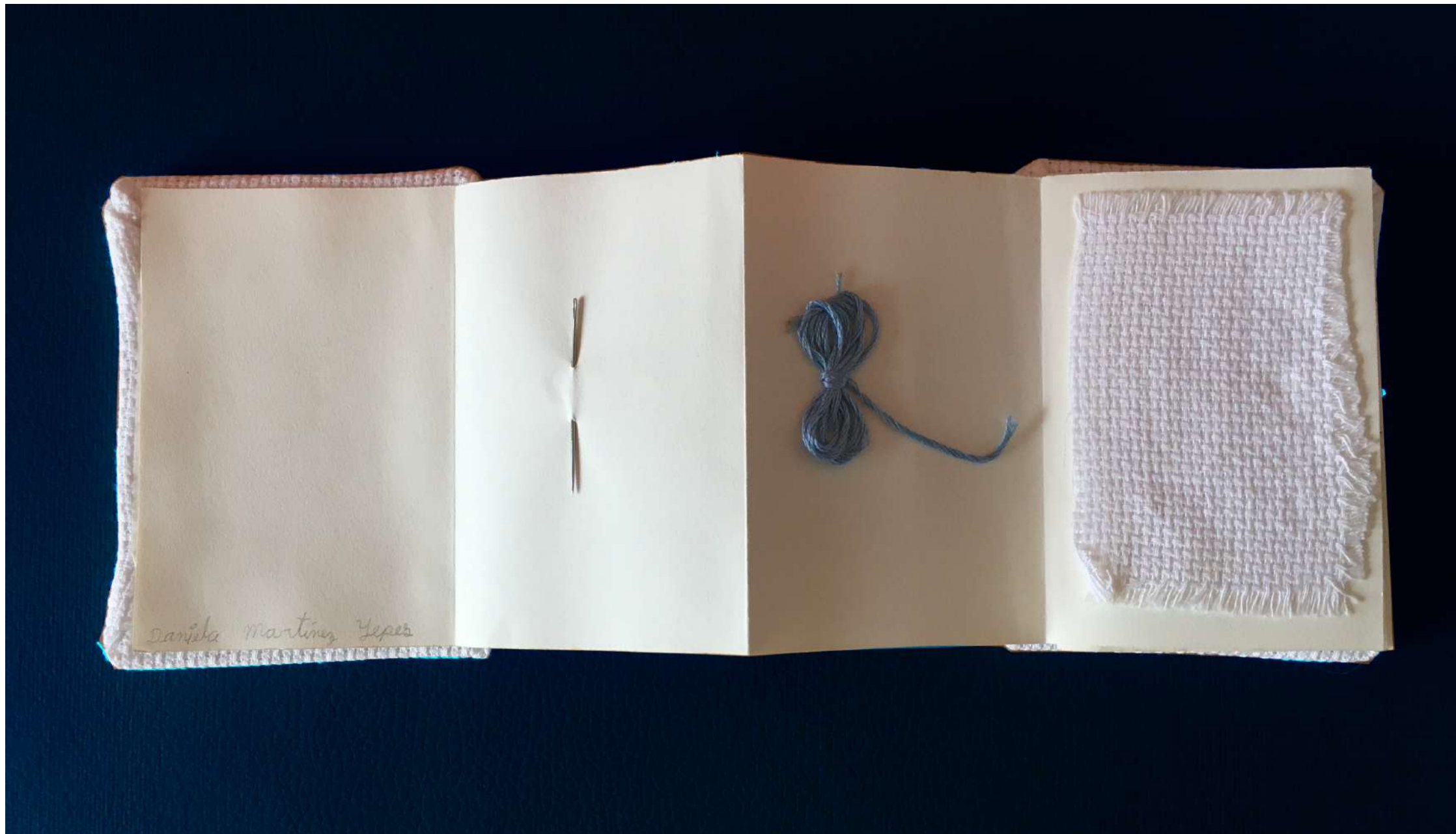
Artist's book

SIX STITCHES
IN CROSS-STITCH

2014
8 x 11 x 2,5 cms

Accordion-like book of graphic instructions for
embroidering a straight line of 6 contiguous
stitches in cross-stitch. Each page has an instruction,
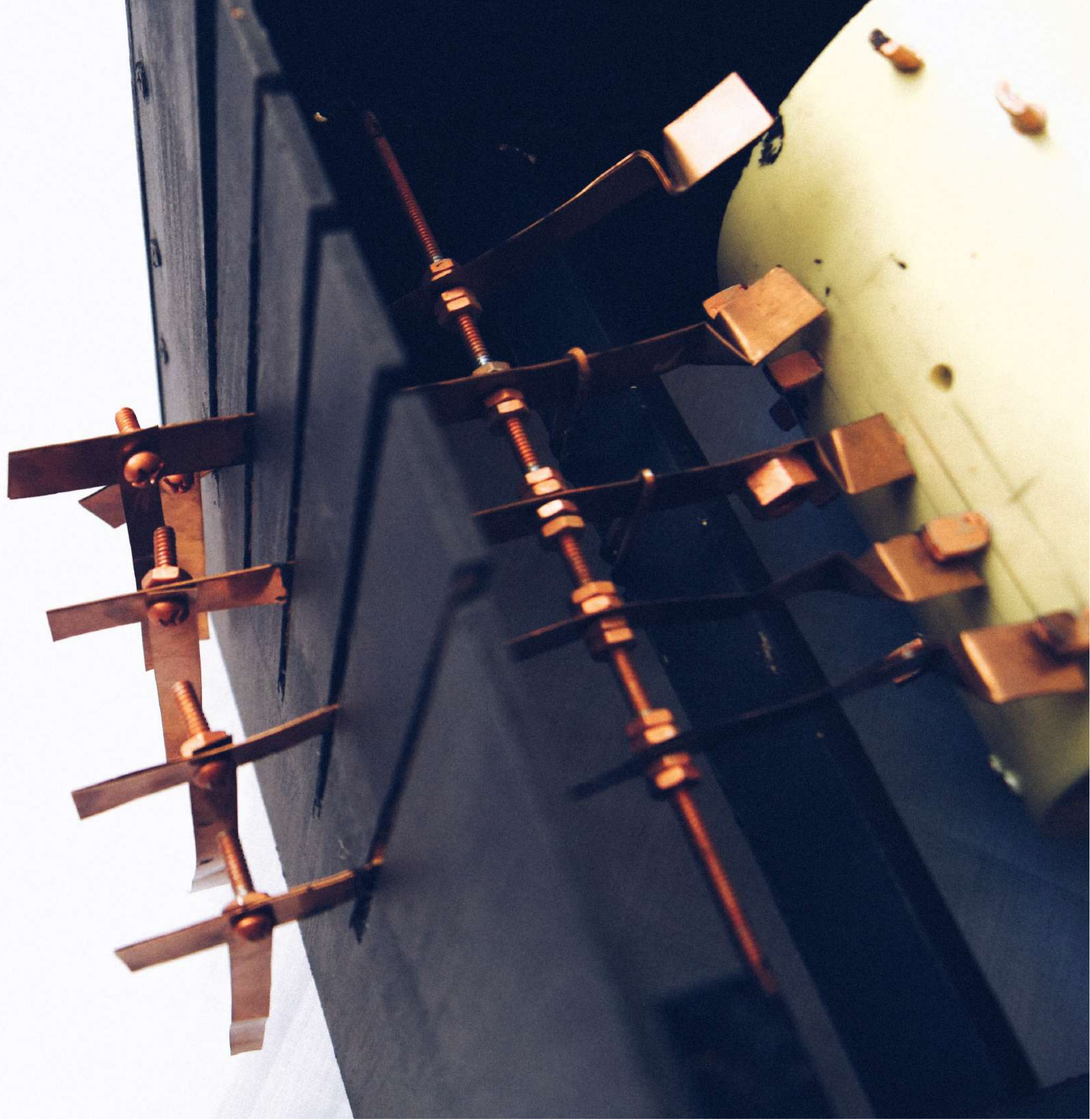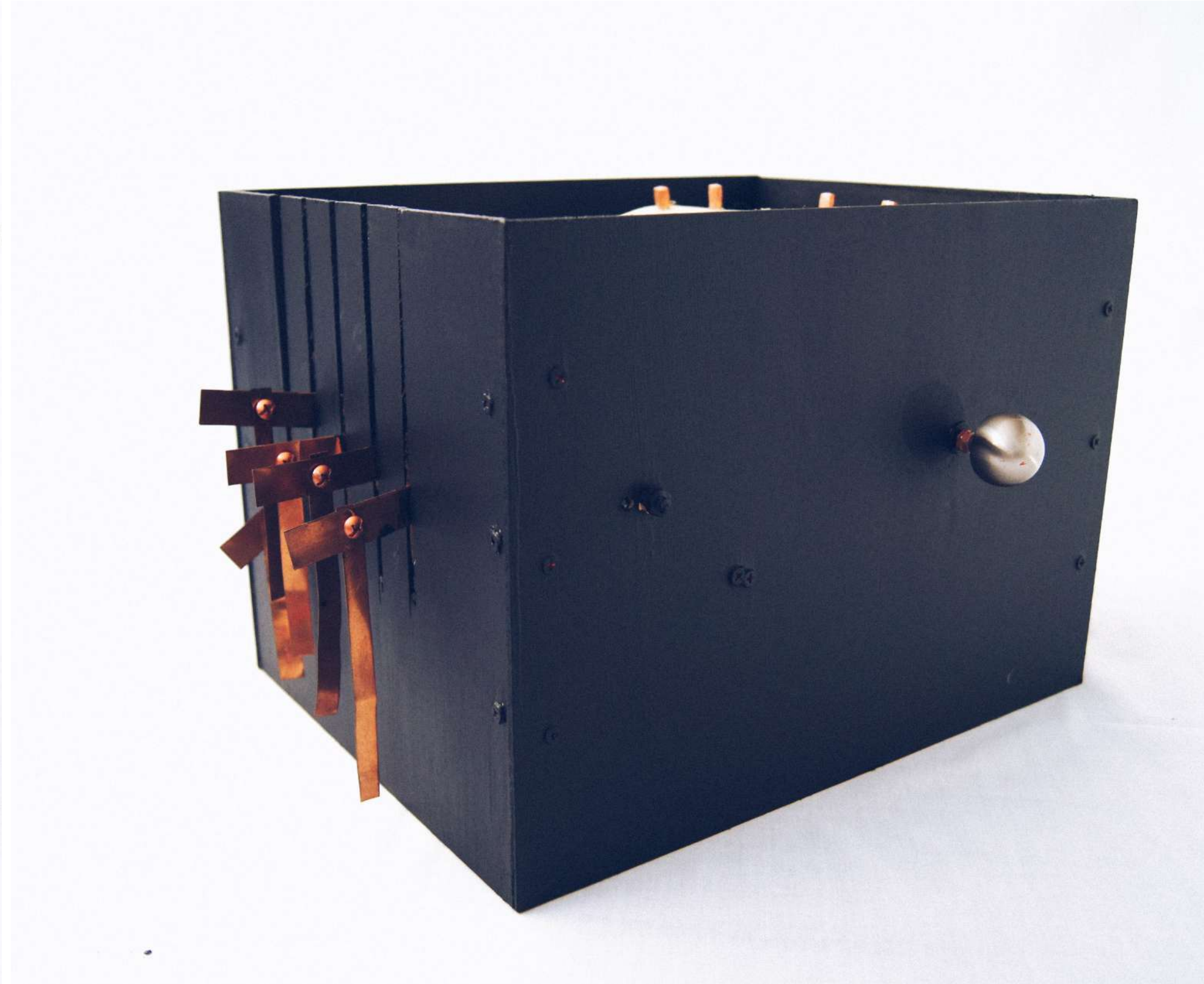along with the necessary elements for its realization.

ALGORITHM TO CLIMB FIVE STEPS

2015

25 x 26,5 x 35 cms

Wooden box, inner rotating cylinder,
metal plates and handle.

On the cylinder, metal pins are located in groups on 5 lines, which correspond to 5 steps. Each group of lines represents one of the ways to climb the ladder, respecting the rule of climbing a maximum of two steps. Thus, the algorithm and its parameters are represented: number of steps and possibilities to climb the ladder.

When the handle is turned, the cylinder rotates and the metal plates collide with the pins. The sound produced is the result of executing the algorithm.

RUTH

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2020