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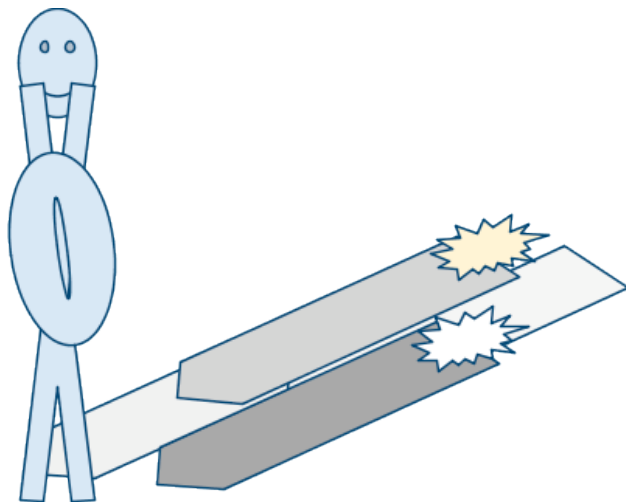
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### Algorithm - afraid of own shadow

Folk spill on shadow is a metaphor to indicate that its a dysfunction to be afraid of one's own shadow. However, the sub-conscience provides a context for this fear and if we can frame it, it could provide a context of the shifting nature of the fear residing in a community at large. A shadow of an age of moving into nuclear energy could be a nuclear weapon (Pic1: woman who's shadow is a nuclear torpedo). Framing of this is relevant to understand the subconscious dialogue in spite of the media, scientific and political propaganda about the greatness of nuclear energy.



*Pic1: A metaphor to model a constructive scenario, for an interpretation of the "shadow", of actors, tools and processes that form the building blocks of an algorithm. The algorithm using an alternate interpretation of the blocks, we fear, is generalizable to some of the wider indicators of shadow art as alluded to in the call.*

A "shadow search" can attempt to interpret a frame for this fear. In this case, when one sees a nuclear torpedo as one's shadow the results could show a derivation of political analysis that help track the dangers of nuclear age to the conscious psyche of a community today. The shadow art is thus the intrigue hidden as a nightmare of a seeker.

A frame of interest, for this individual or this community, is a context of potential appreciators - those with an eye of appreciation, of this dysfunction. Inherent/subconscious fears represent the community context that inspires the artist (the seeker who has a manifested intrigue like the Pic1 here with a torpedo that follows a woman as her shadow). Frame becomes thus an affordability, of appreciations by a clique (community with an eye that appreciates this as art). Actors in this process can be identified as basic participants that allow an interpretation of appreciation:

**ArtistSha:** Person who represents manifest intrigue - a potentially shadow work of art, with

brush, colour and medium tools.

**FrameCo:** People of a clique, with tools to develop a framework of frame-affordability and value ontologies. Frames are

**LimitIngs:** Filters that expose a context life and learning - channels of information that define an individual or a community in a larger cosmos. Deviance here, suggesting shadows, would be indicated using fear channels.

### **Developing a search technique by monitoring the activities of manifestation, appreciation and framing.**

Manifestation of a search query itself is considered a stealth activity and a potential (shadow) art of an ArtistSha. FrameCo provisions the framework of value economics for ArtistsSha. Individualisation of a work of Shadow Art is considered to be due to the LimitIngs of AritistSha. Shadow Search here can develop a mechanism that a search engine can use as the basic constructions of the art forms of interest. This can later be used to index random works of art, which can later be queried by art aficionados.

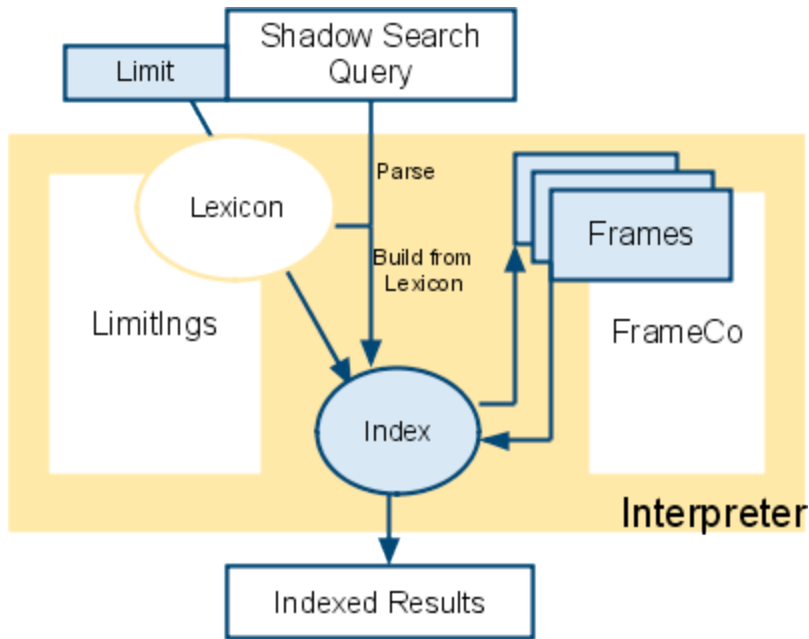
### **Towards an Algorithm Outline:**

*Provisional assumptions:*

- Tools to manifest a (shadow) search query of interest
- Tools for FrameCo to evolve a appreciative framework
- Filters and Channels that enable a LimitIngs representation (segments of Internet archives or other feeds of interest)

*Building an appreciation index - interpretation of master pieces - where each step can involve a social interaction/feedback:*

1. Seeker represents a shadow search activity via a artistic query (like Pic1)
2. Parse (de-construct) the query using LimitIngs as a parameter to the lexicon base, resulting in a number of alternative semantic sentences
3. Select various frames from the a given FrameCo, to reconstruct an art frame for every sentence
4. Appreciate - further the eye of appreciation clique that evolves the framework of frames
5. Limit - further limits the channels and filters of an individual LimitIngs - can also be influenced by FrameCo's LimitIngs.
6. Frame - an intrigue of your own LimitIngs as appreciated by FrameCo.



*Social Interactions, in the steps above, can use various concepts. E.g., Concept palate:*

Lexicons (Brush recognitions): Pointillism, Symmetry, Mosaic, ..

Frame-ing units: Venn diagrams (historical values), juxtaposition (comparisons), fisheye (breaking news)

Deconstructors: Lexicon patterns in the LimitIngs

*The above results in an interpretation engine, based on the clique size, concepts, lexicons and semantic ontologies for a given index of framed reference/master pieces. This can then laboriously used to intrepert and seek out shadows. Say looking for deviant (shadow is a deviance) art can then be:*

A shadow search interface could consist of:

query: a rudimentary query composition mechanism

cliques: a selection of FrameCos, representing a suitable attention economy. Say if google pagerank is a FrameCo, the appreciation affordability can also be used to filter **out** the results.

context: a general set of LimitIngs possibly indicating a location or time period.

PS: It is assumed here that the details of indexing, tool modalities, art definitions are more specific than what the call is seeking for.