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ADA'S KEEPSAKE
AS SPACE-TIME MACHINE

cognitive animation

The video *Ada's Keepsake as Space-Time Machine* plays with cognitive theory, women's history, science fiction and technology. These components are put together by means of an aesthetic process. Insofar there is less calculation behind it than curiosity about which kind of interpretations beholders will come up with. These interpretations can be taken in themselves as starting points for scientific investigations, however, they need not be. Beholders of non-science background will understand it in different ways than scientists. Thus, *Ada's Keepsake* contributes to an art-science discourse by trying to trace the tacit connectedness of science and art.

The video builds on the effects of change-blindness by trying to confuse the perception of time-flow and space. When will you see change? When will you see depth? Perhaps the beholder is thus led into the real space-time machine.

Via the abstractness of cross stitch embroidery the video links women's history with digital and neuronal networks. The aesthetic construction method is based on conceptual blending as building metaphor for the art work.

The historical figure of Ada Lovelace as the first person who devised a computer program is seen as anchor point for all these chains of associations. She has left behind farsighted elaborations on the possibilities and ramifications of a programmable calculating machine. She talks about capturing psychological and social processes via mathematics and mentions the Jacquard loom as an example how programming works. She certainly has had training in embroidery as every women of her class would have had in the first half of the 19th century.

To underpin the construction of meaning through arranging simple uniform units a soundscape of rhythmic computer sounds accompanies the pictorial flow. Sometimes the theme of a piece by Fanny Mendelsohn, contemporary of Ada, appears and sheds the melancholy of their time onto the visual experience.

I would like to dedicate this animation to my late grandmother whose work became base for this video, and who would never have fathomed history's rhizome-like structure.

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