

Cultural Analytics:
webcomics and video games
(guest material during Lev Manovich keynote address)

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cultural analytics

example approaches to visual datasets

WEB COMICS

VIDEO GAMEPLAY

WEBSITES

PAINTINGS

FEATURE FILMS

MAPS

WEB COMICS

VIDEO GAMEPLAY

focus today on two areas

web comics

data mining
images published over a
long time-series

patterns in
templating and reuse:
*A Softer World &
Dinosaur Comics*

A Softer World



e home and j comeau



asofteworld.com

low-level repetition as internal structure



e home and j comeau



asofterworld.com

comic generated from one
photo asset, placed 3 times



I took the wrong
delivery van
for a joy ride.

e home and j comeau



They hunted me down.
They took me from my home.



They fed me ice cream cake
until I passed out.

asofterworld.com



Operator, put God on.
Yes, I'll hold.

e home and j comeau

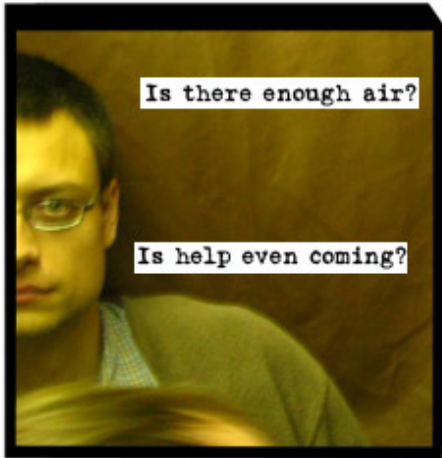


XXXXXXXXXX XXXX XXXXXXXXXXXX



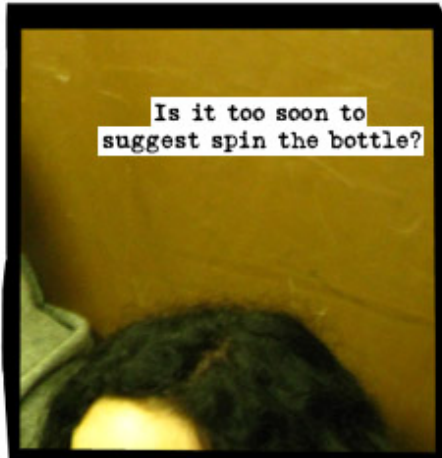
God?
You're next.

asofterworld.com



Is there enough air?
Is help even coming?

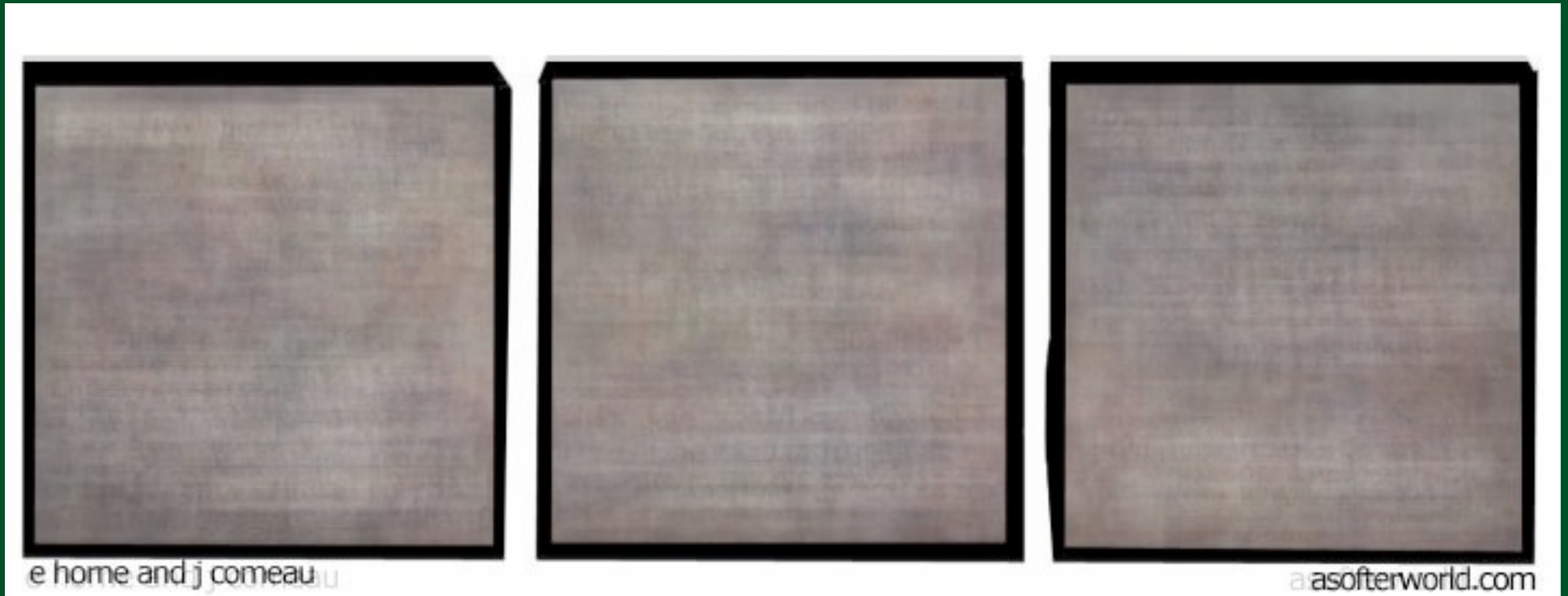
e horne and j comeau



Is it too soon to
suggest spin the bottle?

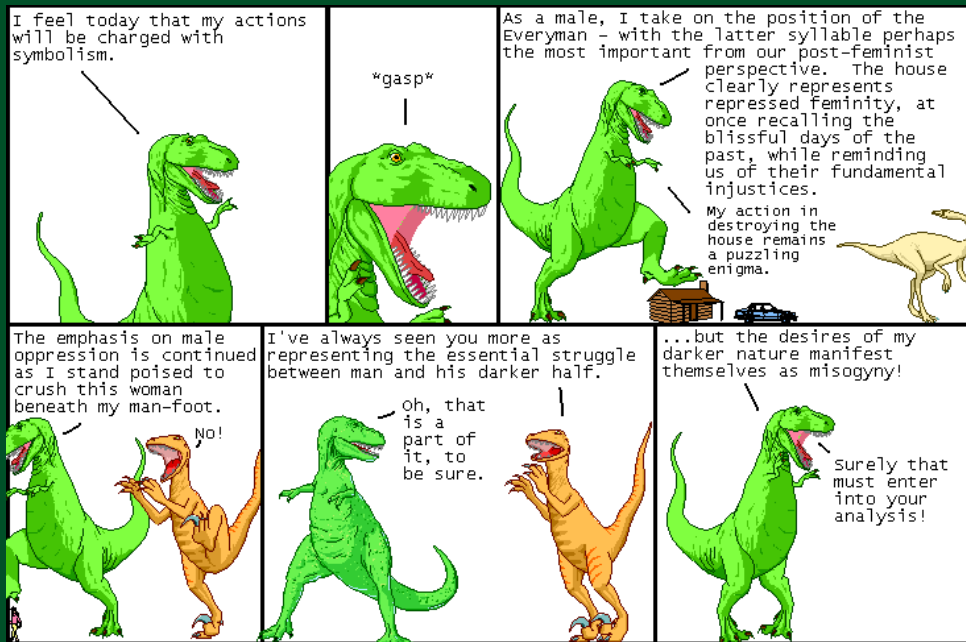
asofterworld.com

cultural objects as their templates



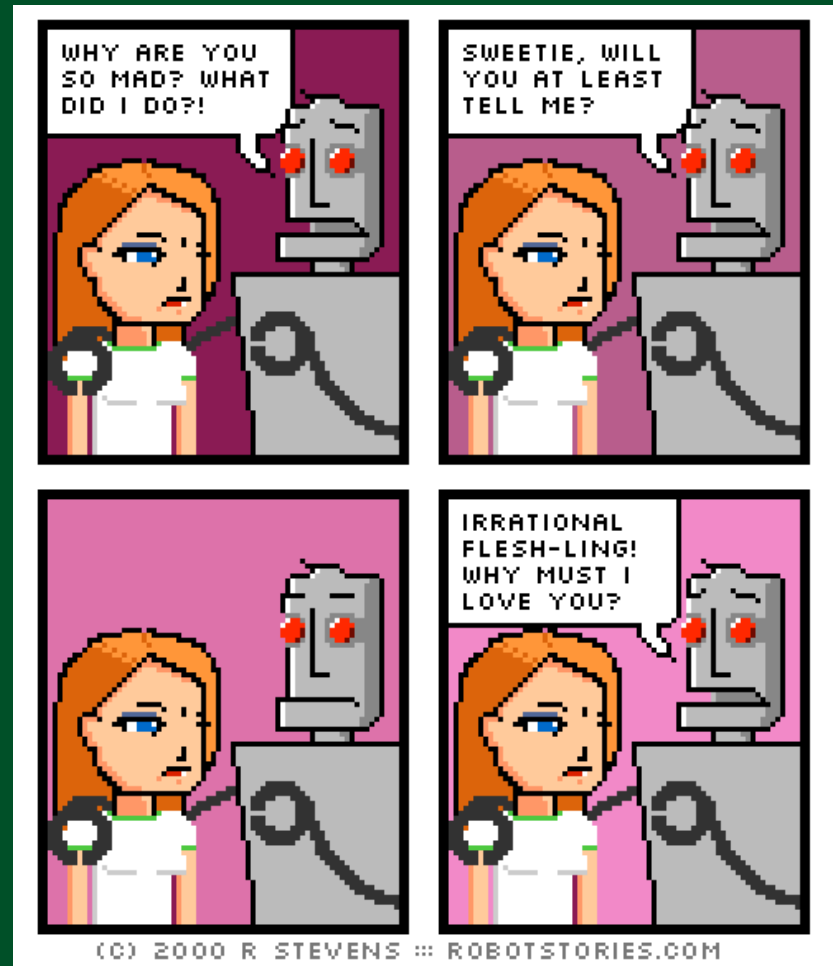
mean image generated from
100 days of *A Softer World*

Dinosaur Comics

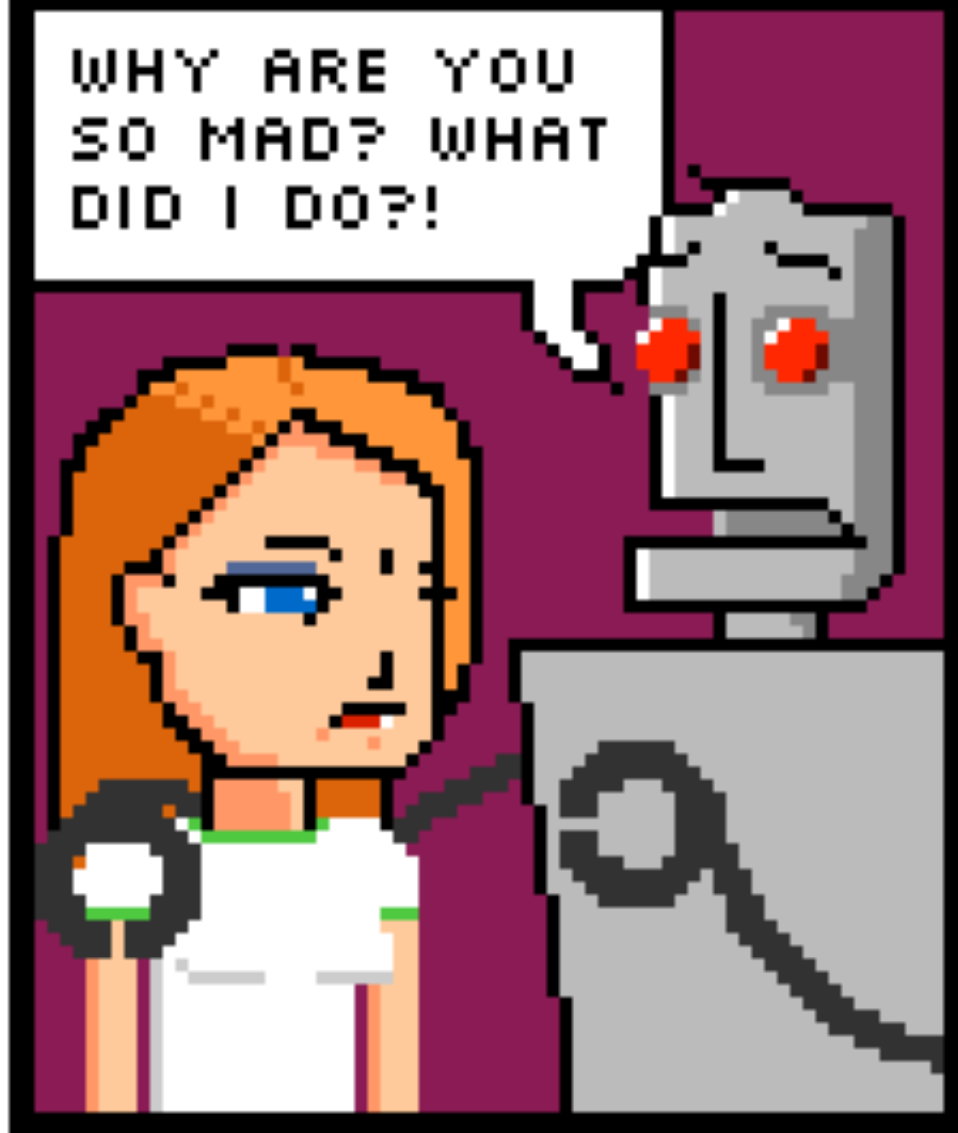


patterns in
texture over time:
*Diesel Sweeties &
8-bit Theatre*

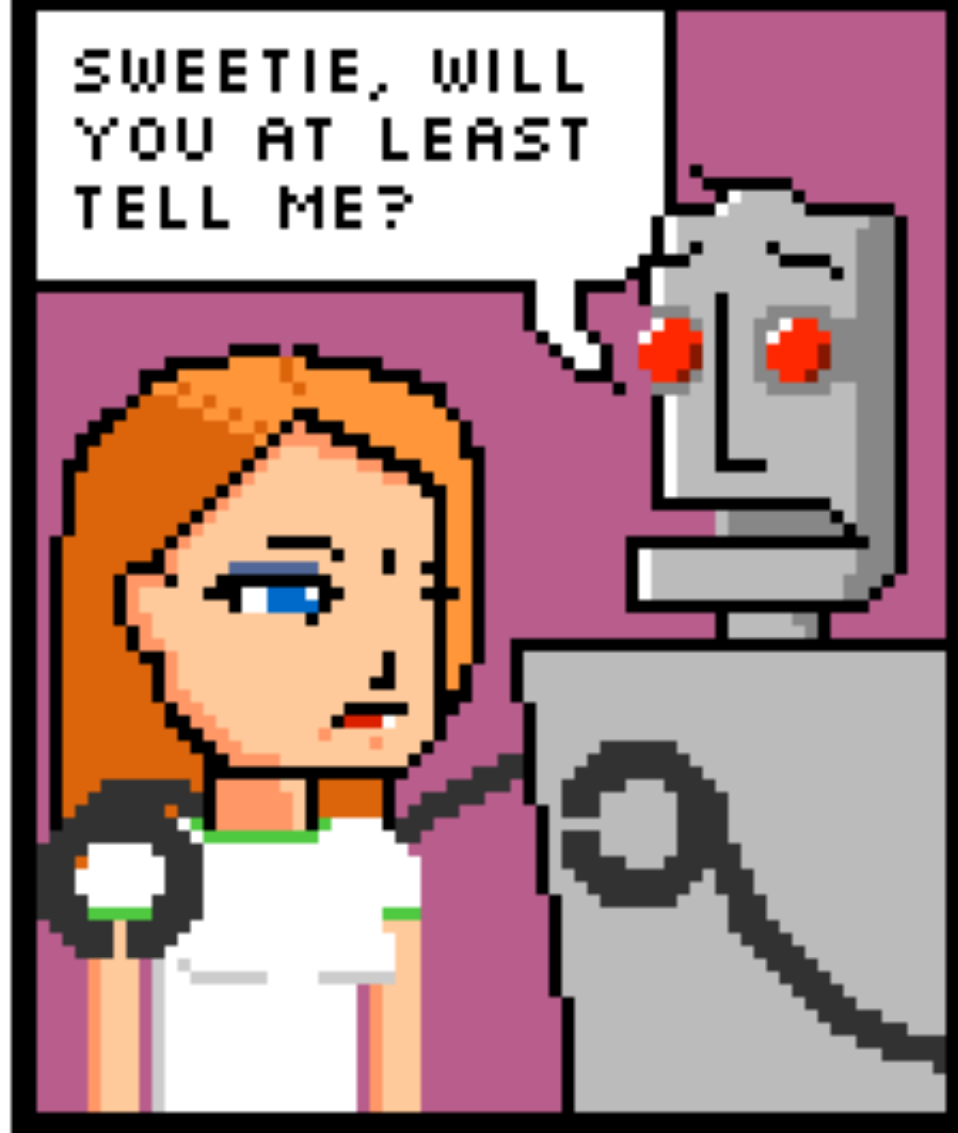
Diesel Sweeties



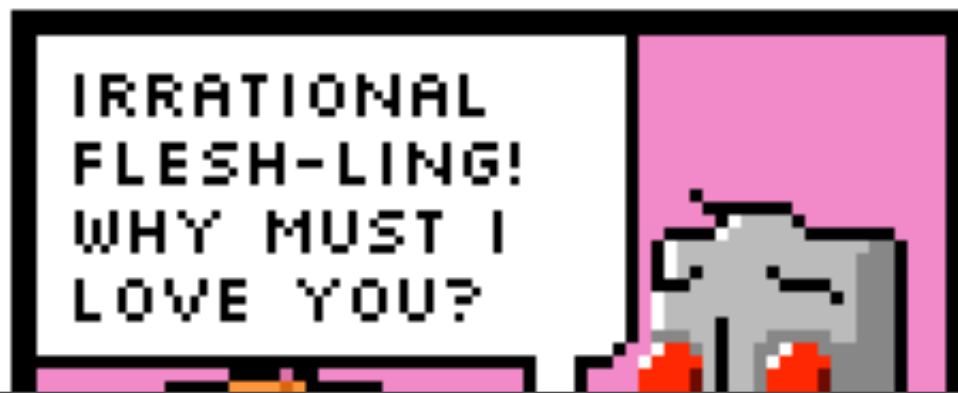
WHY ARE YOU
SO MAD? WHAT
DID I DO?!

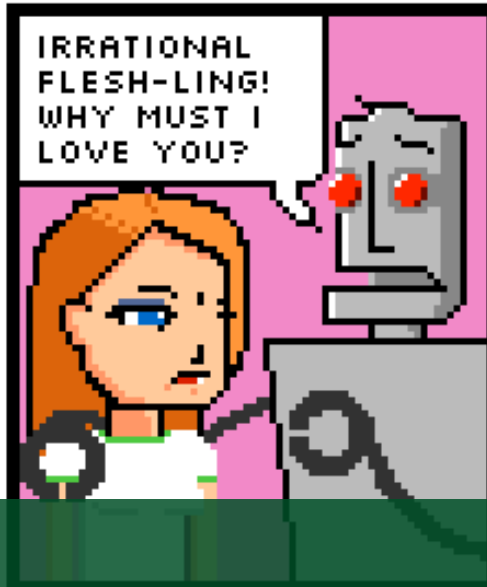
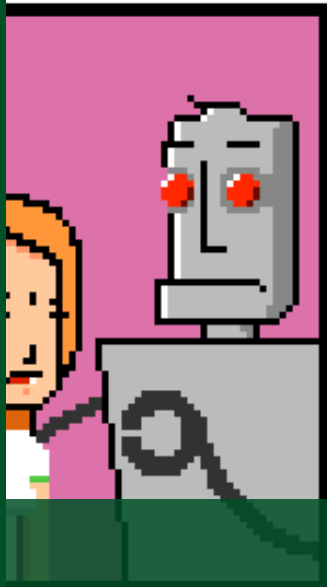
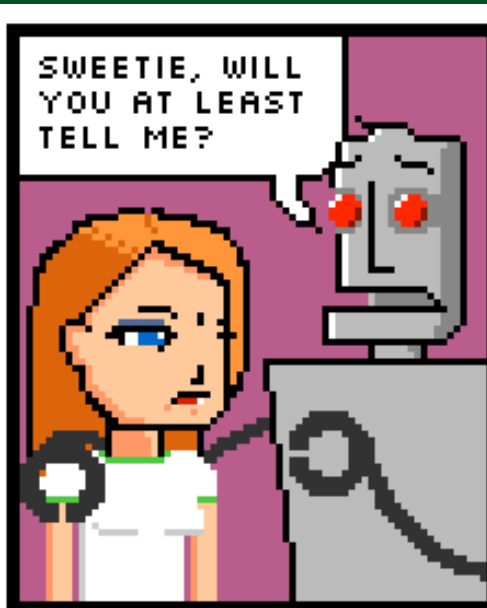
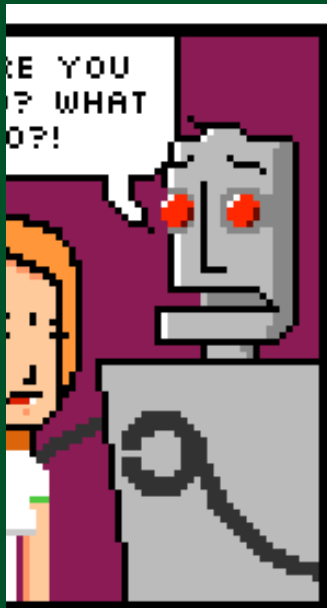


SWEETIE, WILL
YOU AT LEAST
TELL ME?



IRRATIONAL
FLESH-LING!
WHY MUST I
LOVE YOU?





pixel purism: 9 years of Diesel Sweeties

8-bit Theatre





hybrid techniques: pixel, clip, filter art

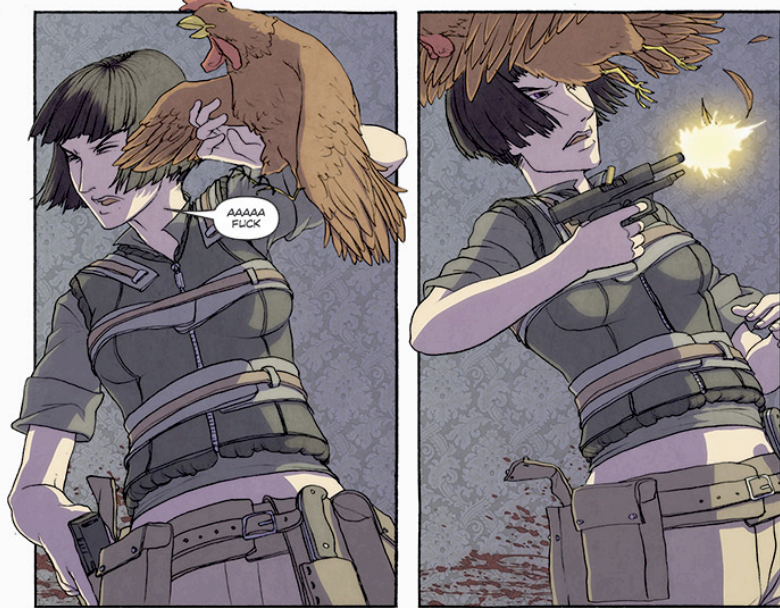
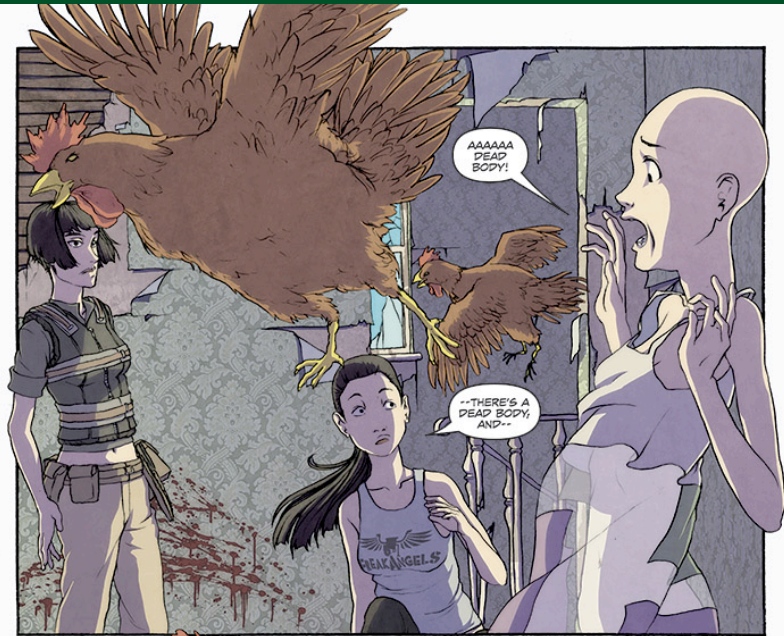


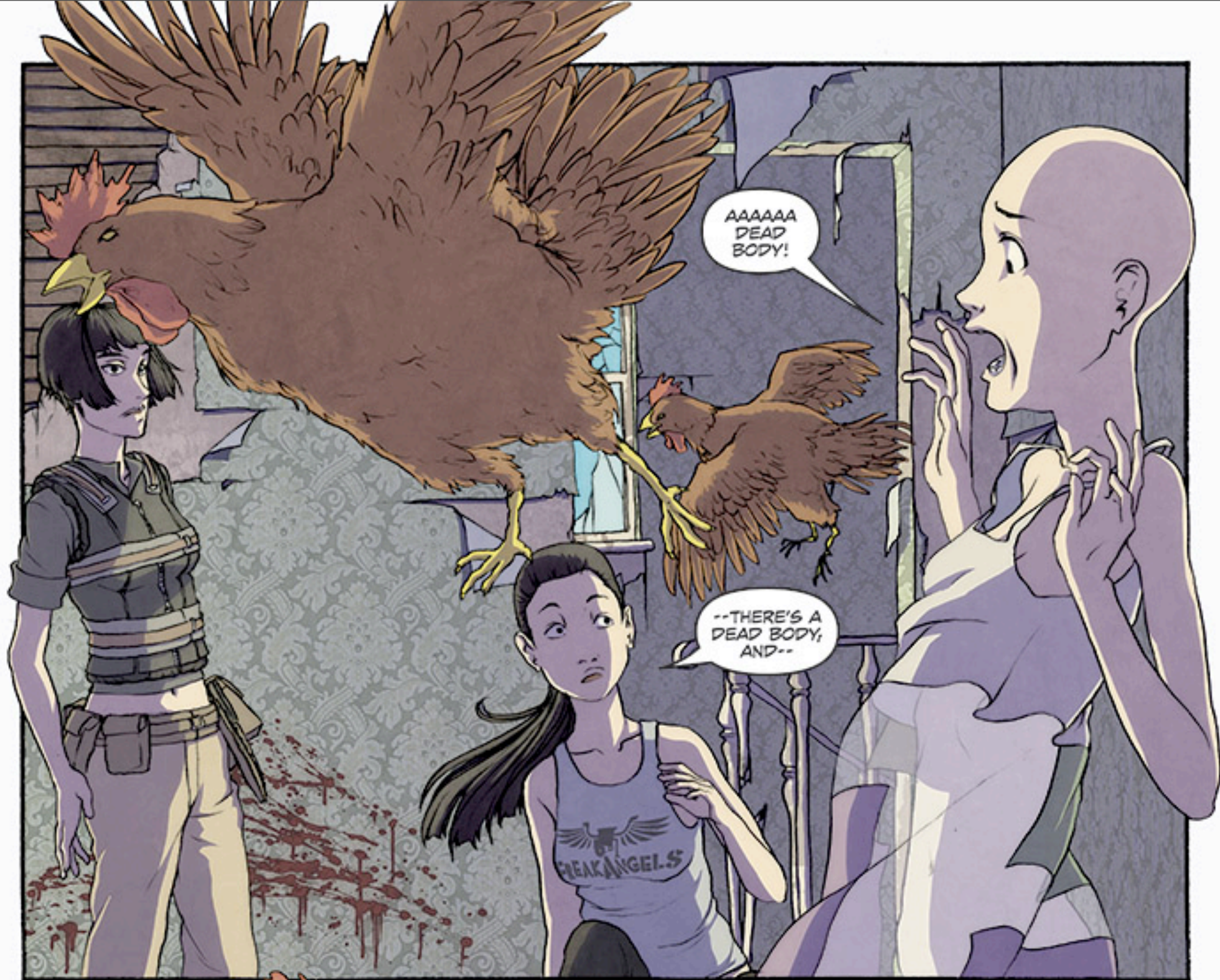
texture evolution: 8 years of 8-bit Theatre

inside the web comics form:
data mining
“juxtaposed images”

Freakangels

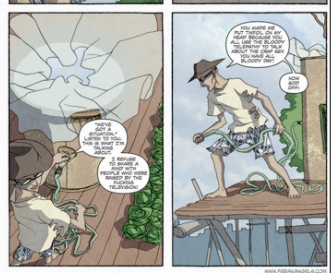
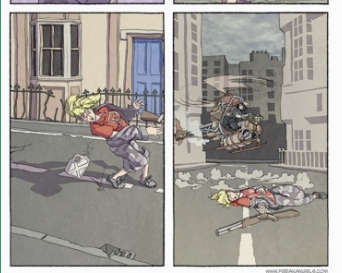
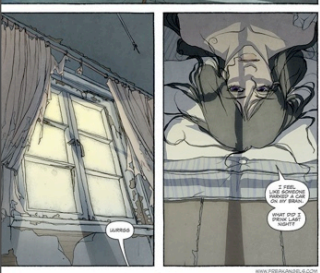
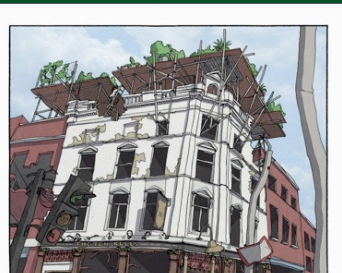
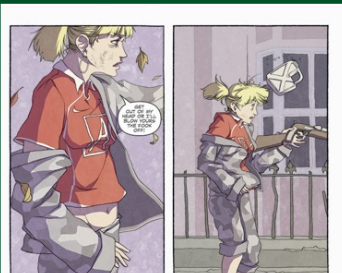
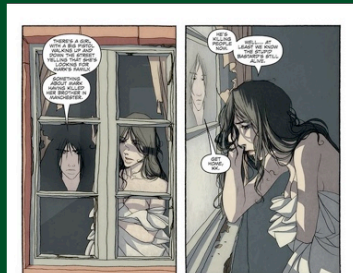
(Warren Ellis, 2008)





AAAAAA
DEAD
BODY!

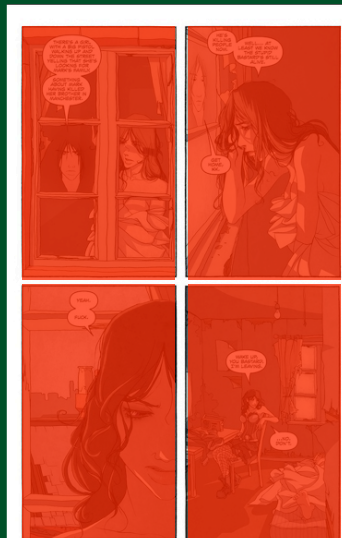
--THERE'S A
DEAD BODY,
AND--



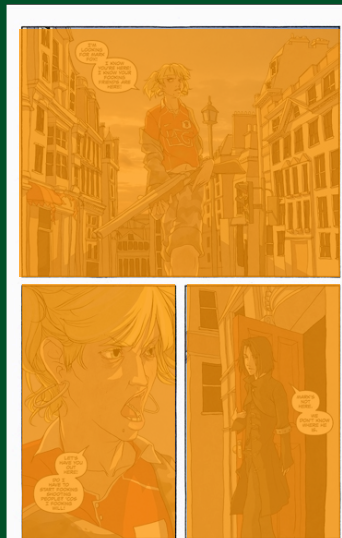
Freakangels, six pages



F&A001-1



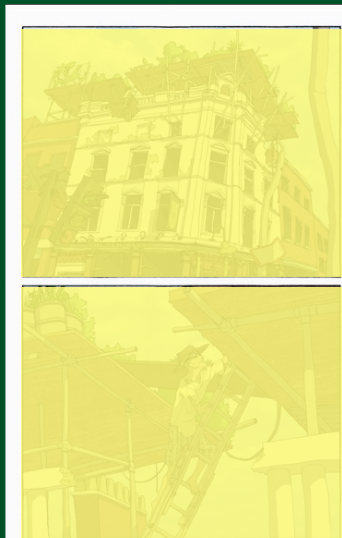
F&A001-4



F&A001-1



F&A001-4



F&A001-1



F&A001-4

3

4

3

4

2

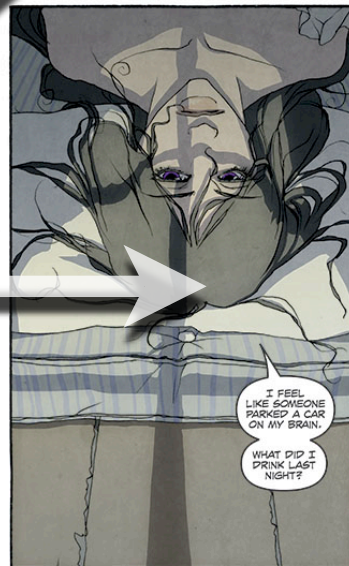
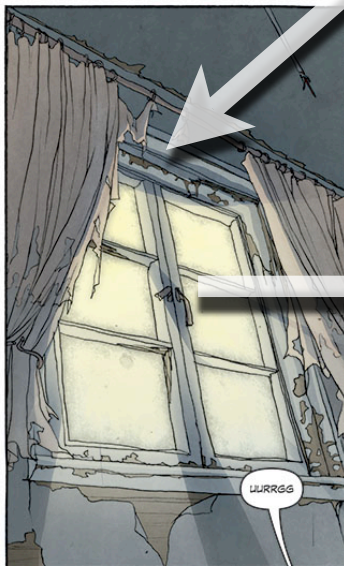
4

Freakangels, pages by panel count

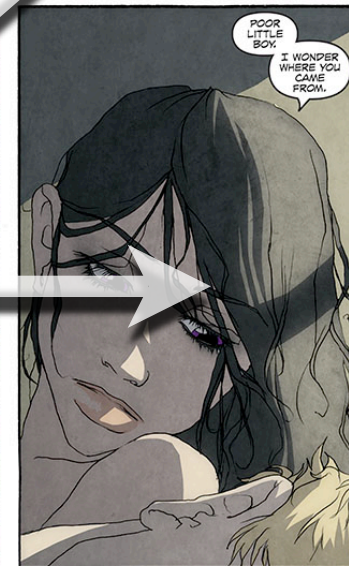
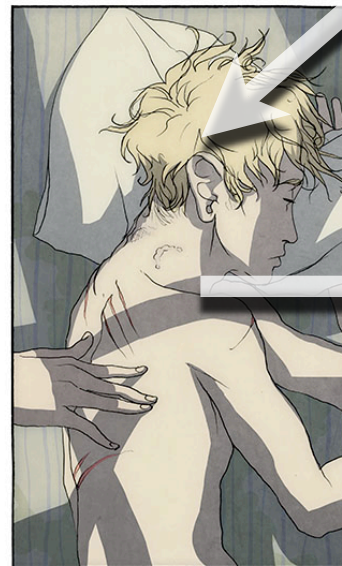
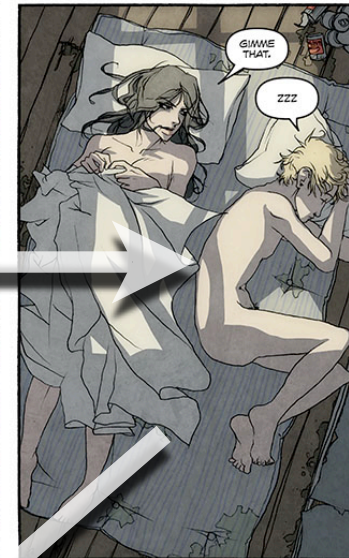


1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16

Freakangels, panel sequence

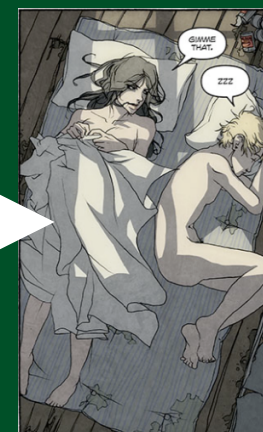
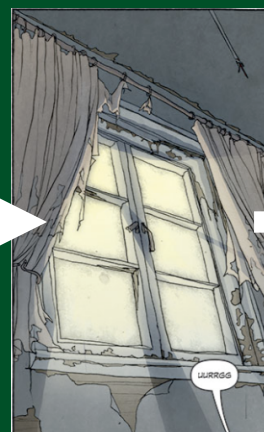
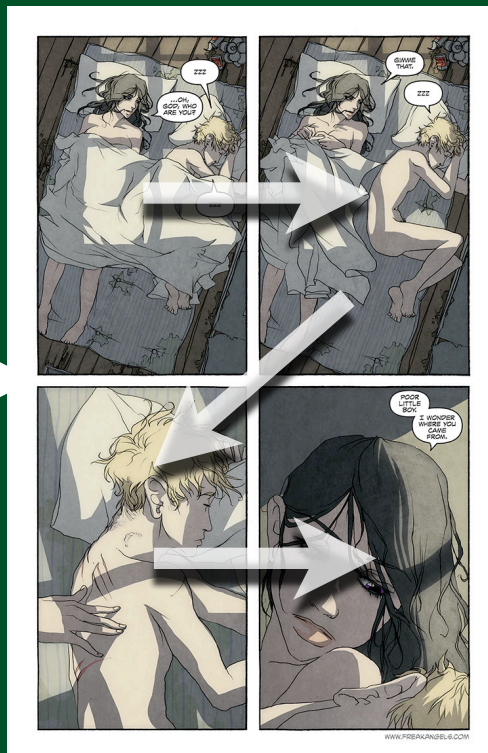
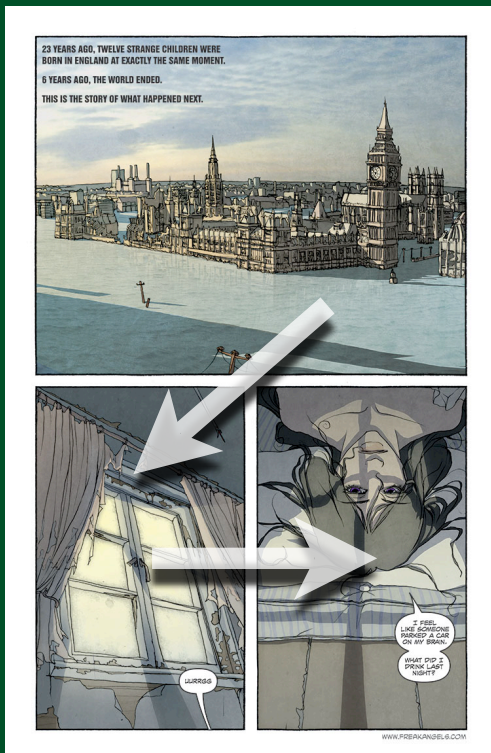


WWW.FREAKANGELS.COM

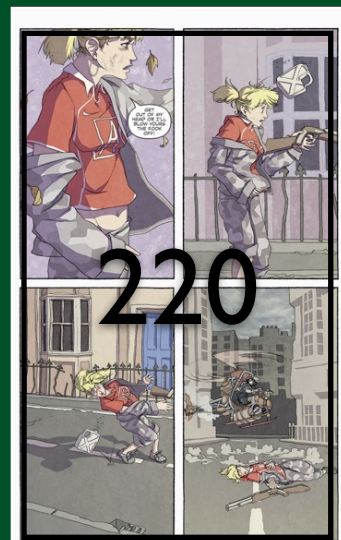


WWW.FREAKANGELS.COM

Freakangels, panel reading order

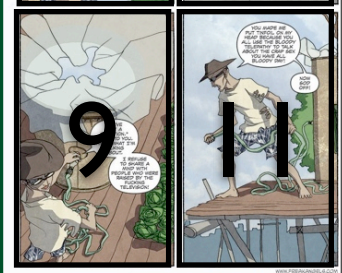
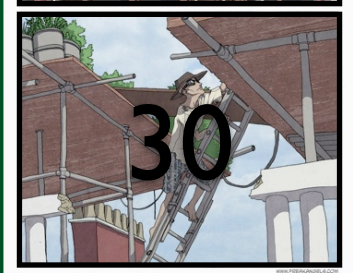
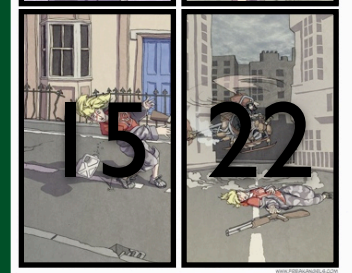
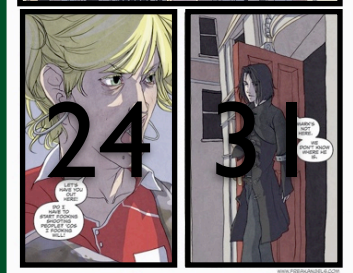
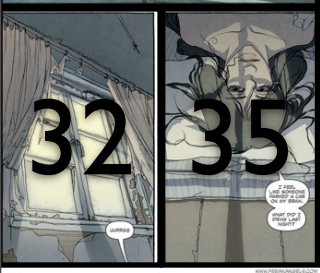
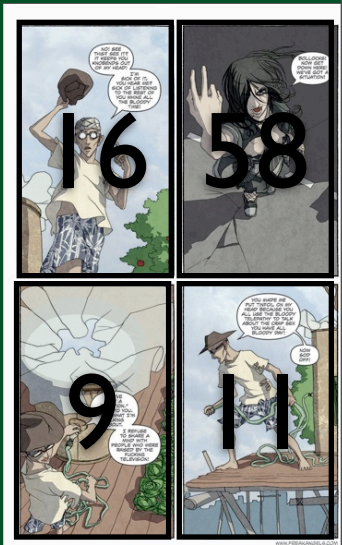
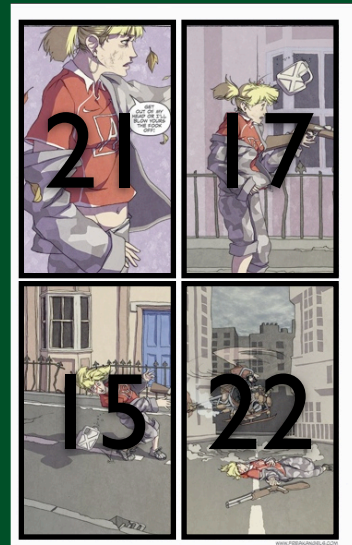
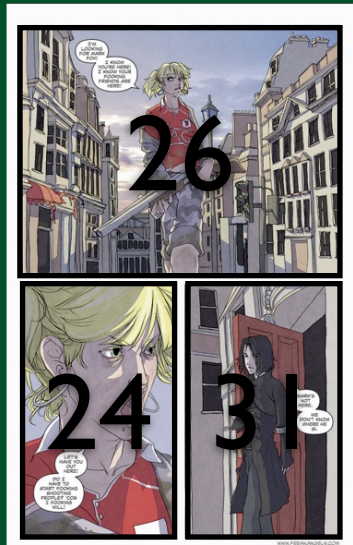
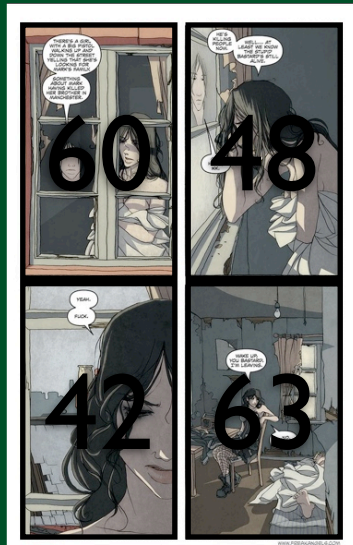
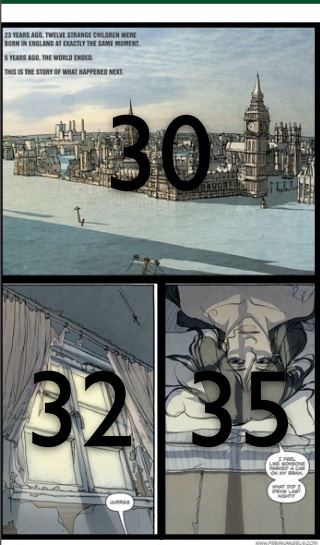


Freakangels, panel reading order



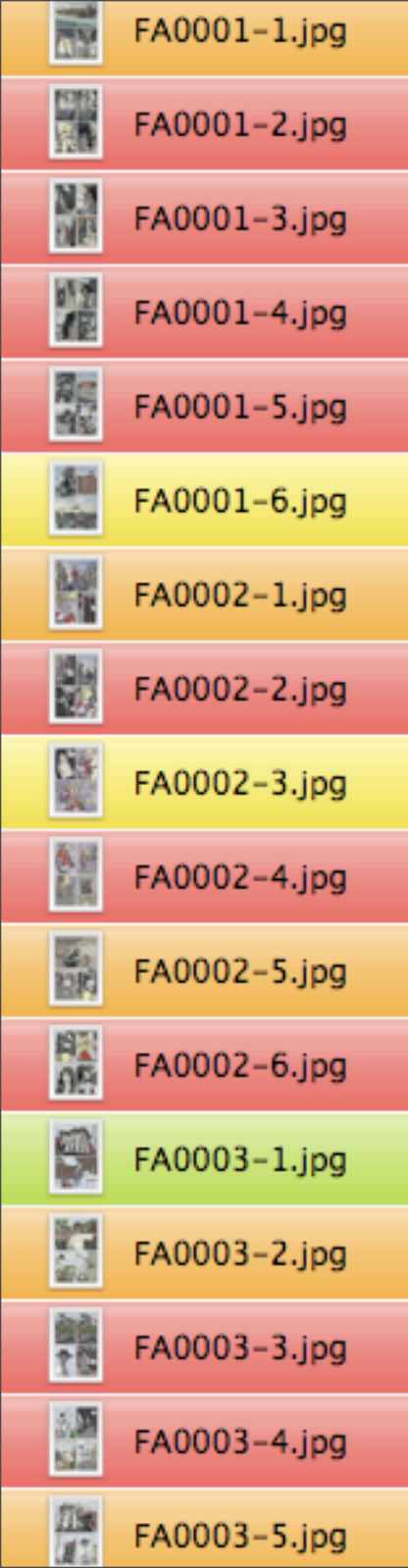
193, 148, 212, 220, 167, 180

Freakangels, brightness by page



30, 32, 35, 60, 48, 42, 63, 26, 24, 31, 21, 17

Freakangels, saturation by panel



Freakangels

pages classified by
page type in
OS X Finder



FA0001-1.jpg FA0001-2.jpg FA0001-3.jpg FA0001-4.jpg FA0001-5.jpg FA0001-6.jpg FA0002-1.jpg FA0002-2.jpg FA0002-3.jpg FA0002-4.jpg FA0002-5.jpg FA0002-6.jpg



FA0003-1.jpg FA0003-2.jpg FA0003-3.jpg FA0003-4.jpg FA0003-5.jpg FA0003-6.jpg FA0004-1.jpg FA0004-2.jpg FA0004-3.jpg FA0004-4.jpg FA0004-5.jpg FA0004-6.jpg



FA0005-1.jpg FA0005-2.jpg FA0005-3.jpg FA0005-4.jpg FA0005-5.jpg FA0005-6.jpg FA0006-1.jpg FA0006-2.jpg FA0006-3.jpg FA0006-4.jpg FA0006-5.jpg FA0006-6.jpg



FA0007-1.jpg FA0007-2.jpg FA0007-3.jpg FA0007-4.jpg FA0007-5.jpg FA0007-6.jpg FA0008-1.jpg FA0008-2.jpg FA0008-3.jpg FA0008-4.jpg FA0008-5.jpg FA0008-6.jpg



FA0009-1.jpg FA0009-2.jpg FA0009-3.jpg FA0009-4.jpg FA0009-5.jpg FA0009-6.jpg FA0010-1.jpg FA0010-2.jpg FA0010-3.jpg FA0010-4.jpg FA0010-5.jpg FA0010-6.jpg



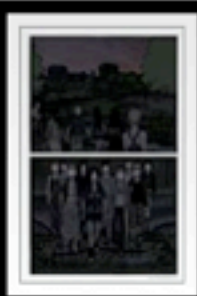
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FA0013-1.jpg FA0013-2.jpg FA0013-3.jpg FA0013-4.jpg FA0013-5.jpg FA0013-6.jpg FA0014-1.jpg FA0014-2.jpg FA0014-3.jpg FA0014-4.jpg FA0014-5.jpg FA0014-6.jpg



FA0015-1.jpg FA0015-2.jpg FA0015-3.jpg FA0015-4.jpg FA0015-5.jpg FA0015-6.jpg FA0016-1.jpg FA0016-2.jpg FA0016-3.jpg FA0016-4.jpg FA0016-5.jpg FA0016-6.jpg



FA0043-4.jpg



FA0044-2.jpg



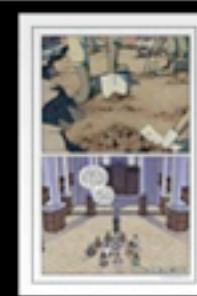
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FA0048-5.jpg



FA0048-6.jpg



FA0050-2.jpg



FA0050-3.jpg



FA0053-1.jpg



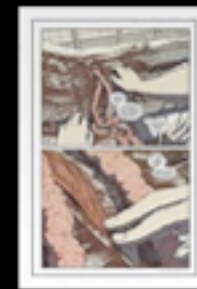
FA0056-5.jpg



FA0056-6.jpg



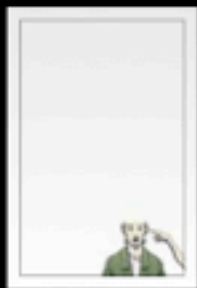
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FA0057-2.jpg



FA0004-6.jpg



FA0011-3.jpg



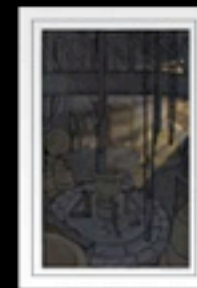
FA0014-4.jpg



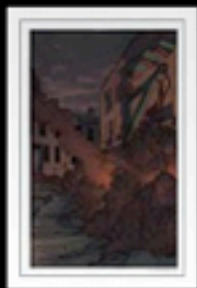
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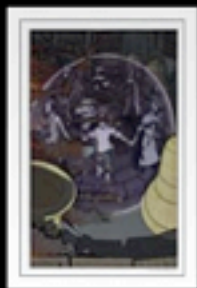
FA0024-6.jpg



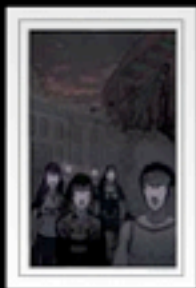
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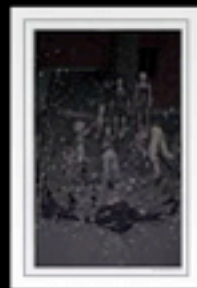
FA0035-4.jpg



FA0035-5.jpg



FA0036-4.jpg



FA0040-2.jpg

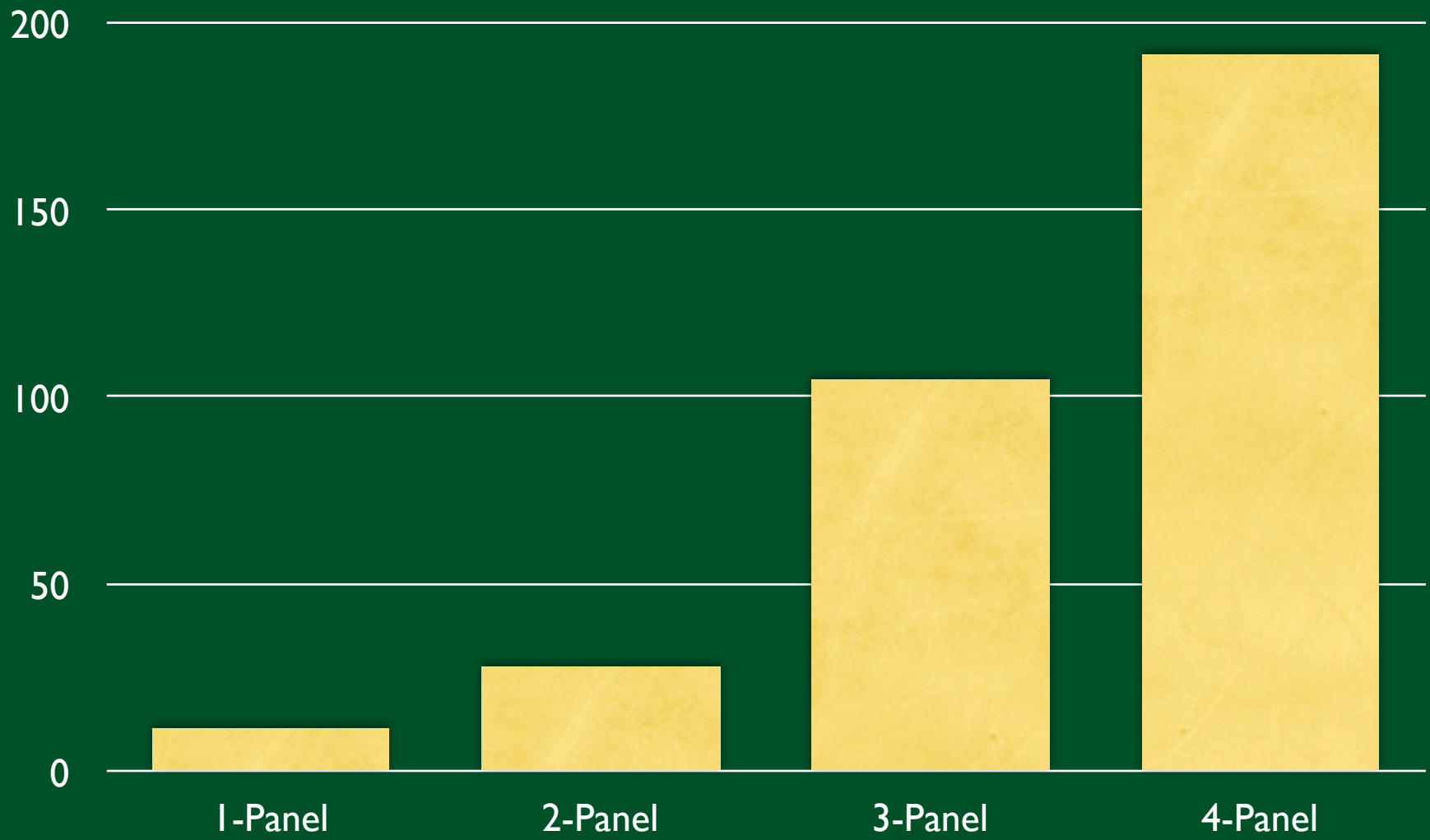


FA0043-3.jpg



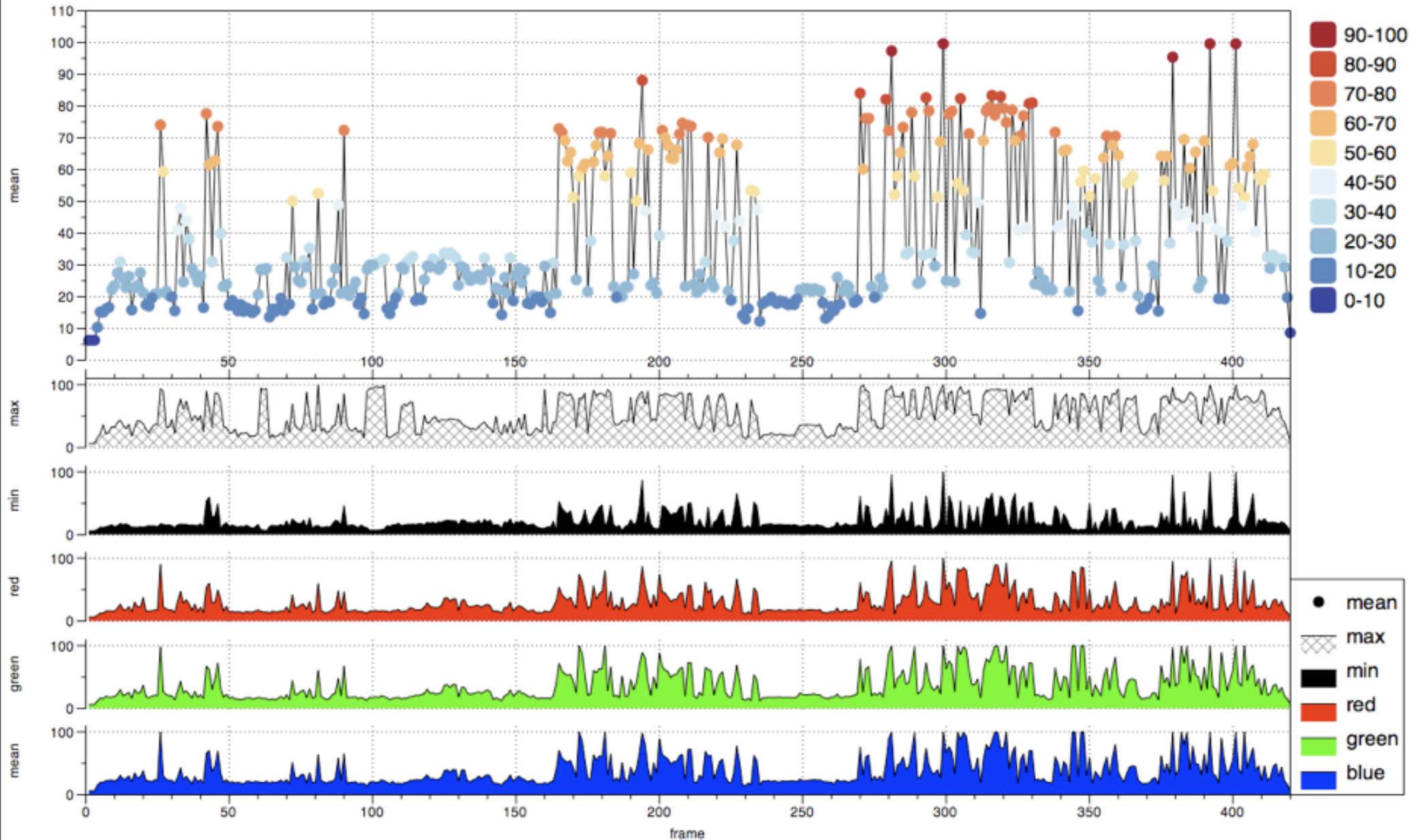
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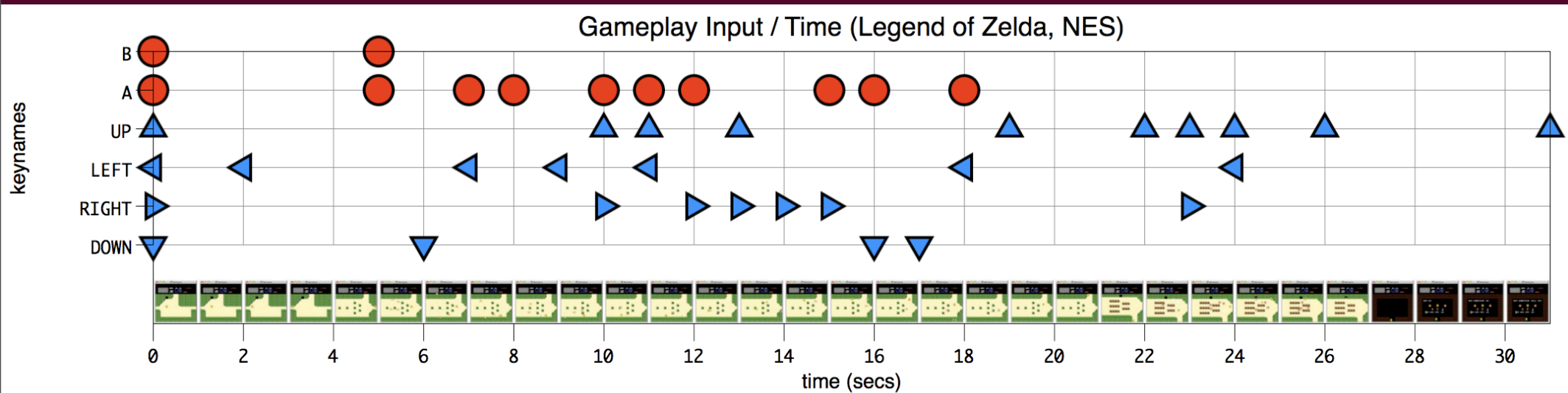
■ Freakangels, panels per page



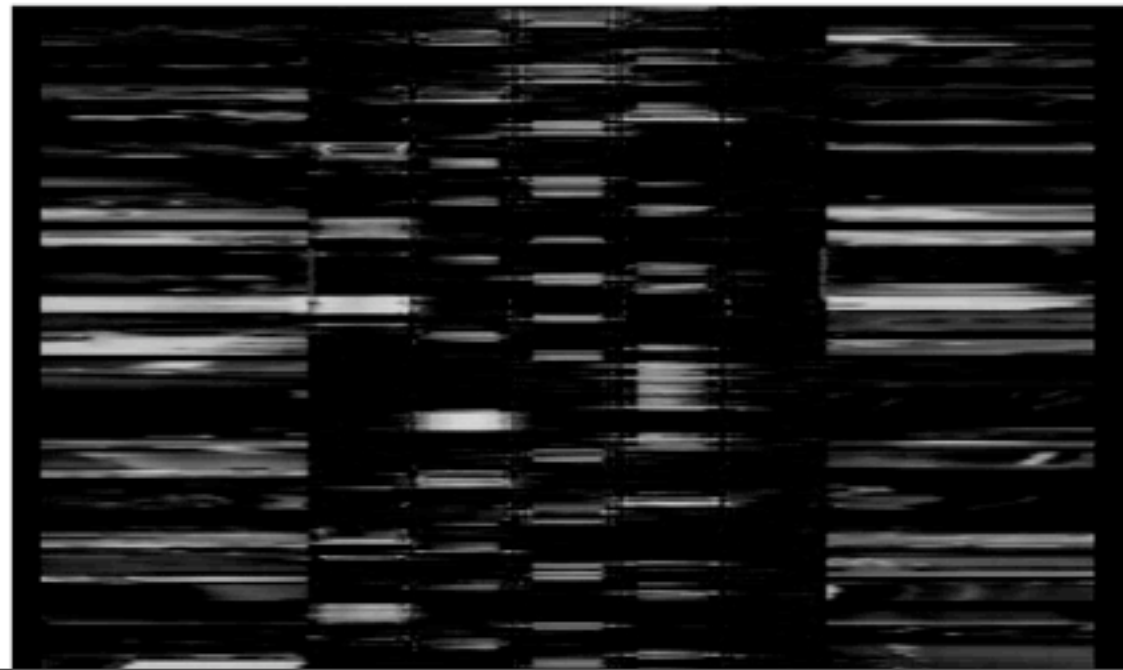
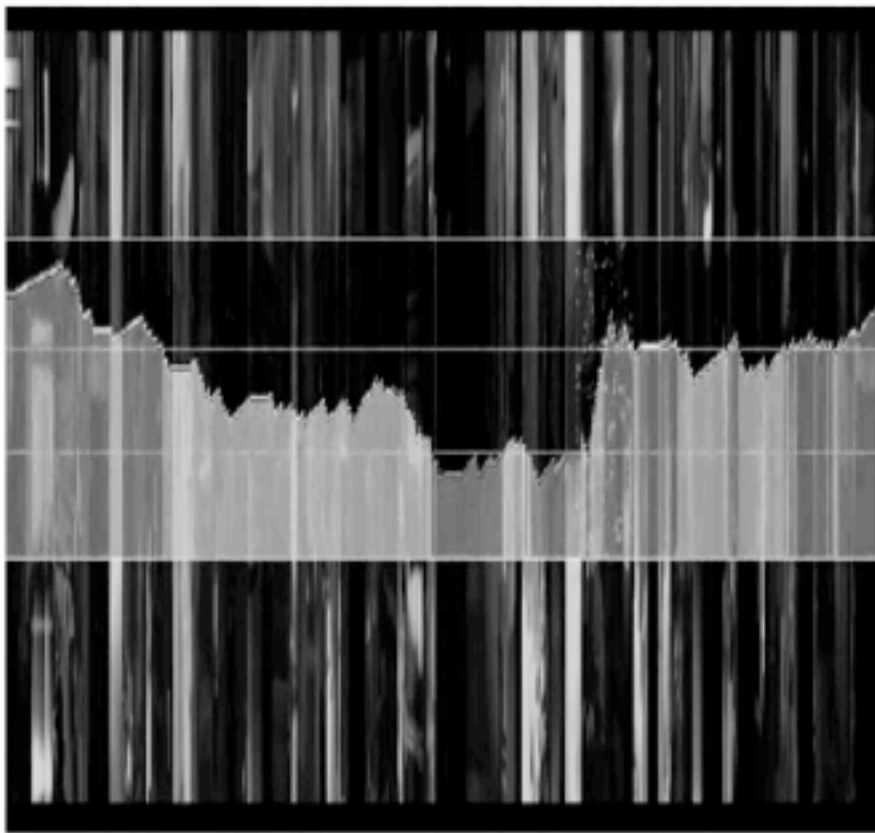
video gameplay

Color Distribution over Time





Key input over the duration of a gameplay session. Each row corresponds to a key, each column to a moment in time. -- Jeremy Douglas, Oct 19 2008

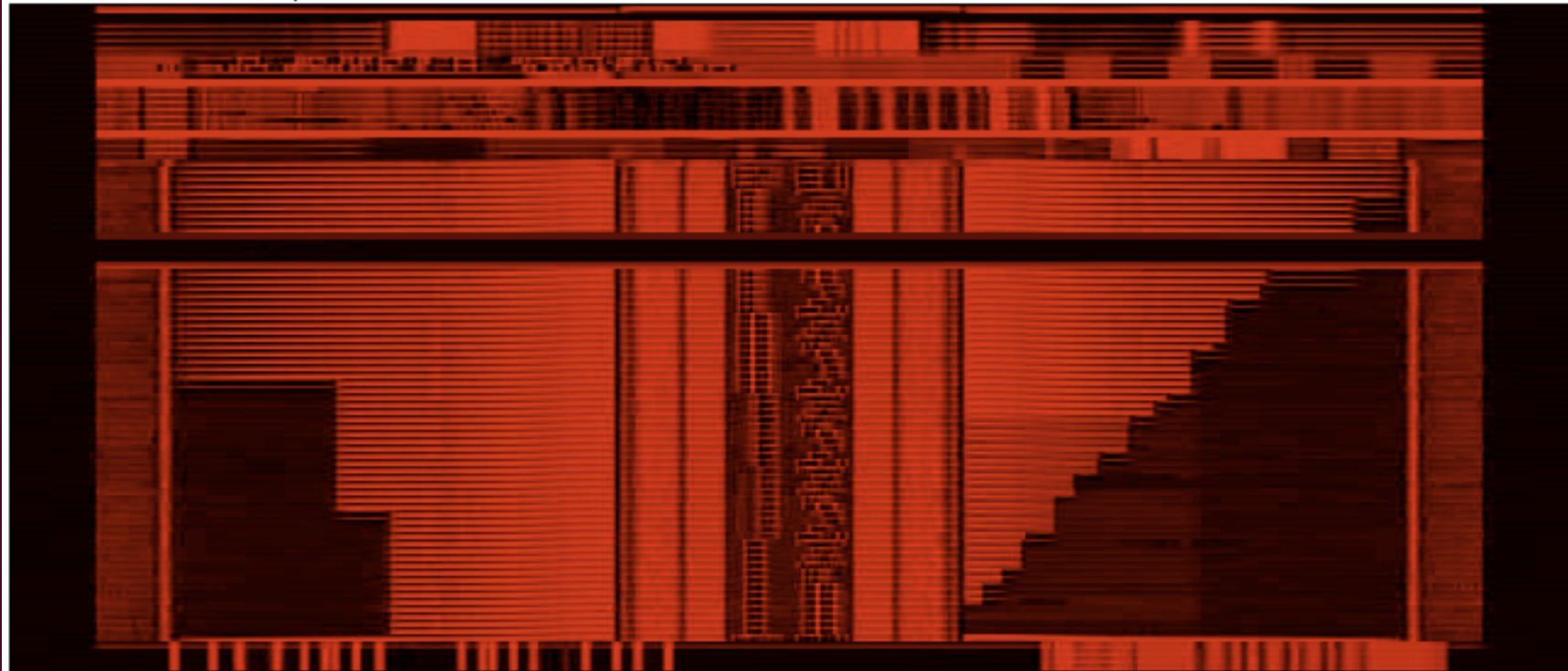


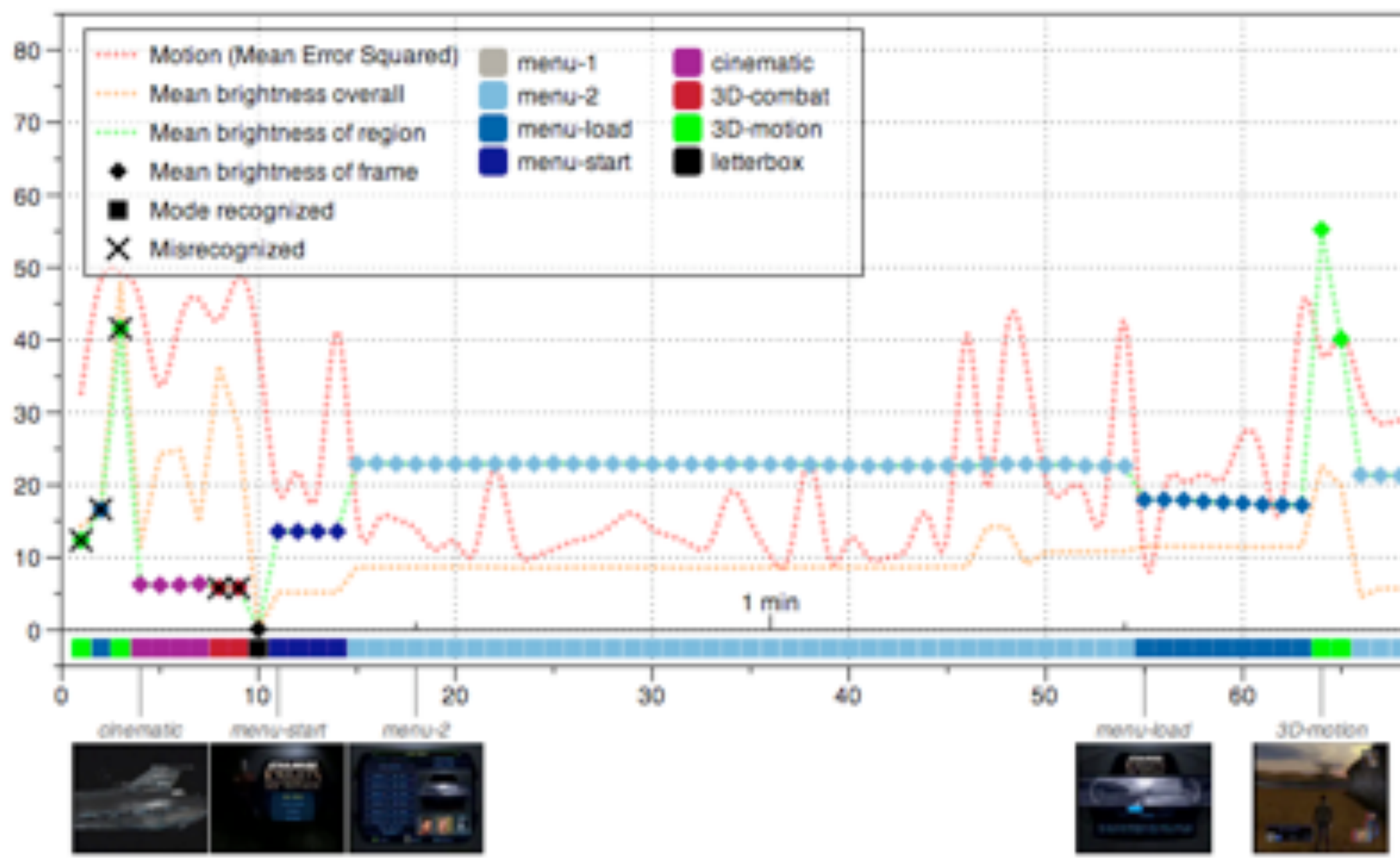
1/3; 640x480 pixels; 32-bit; 3.5MB

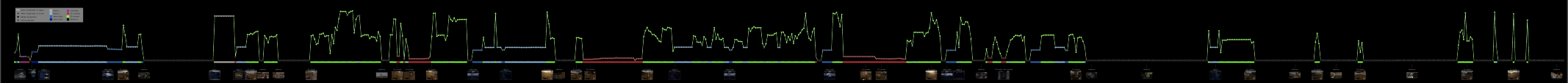


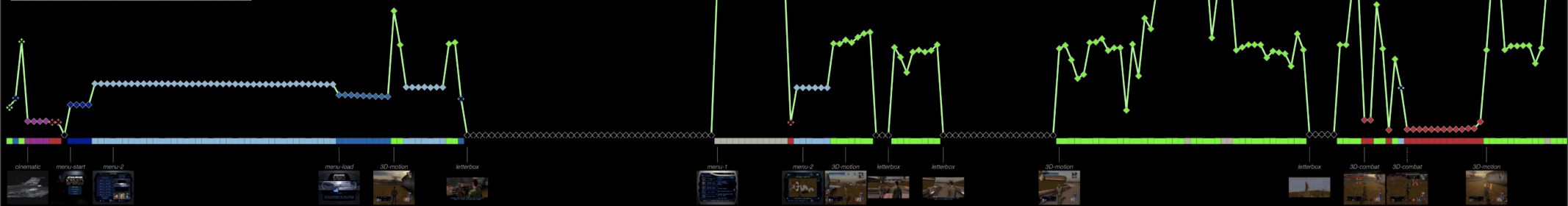
Reslice of frames

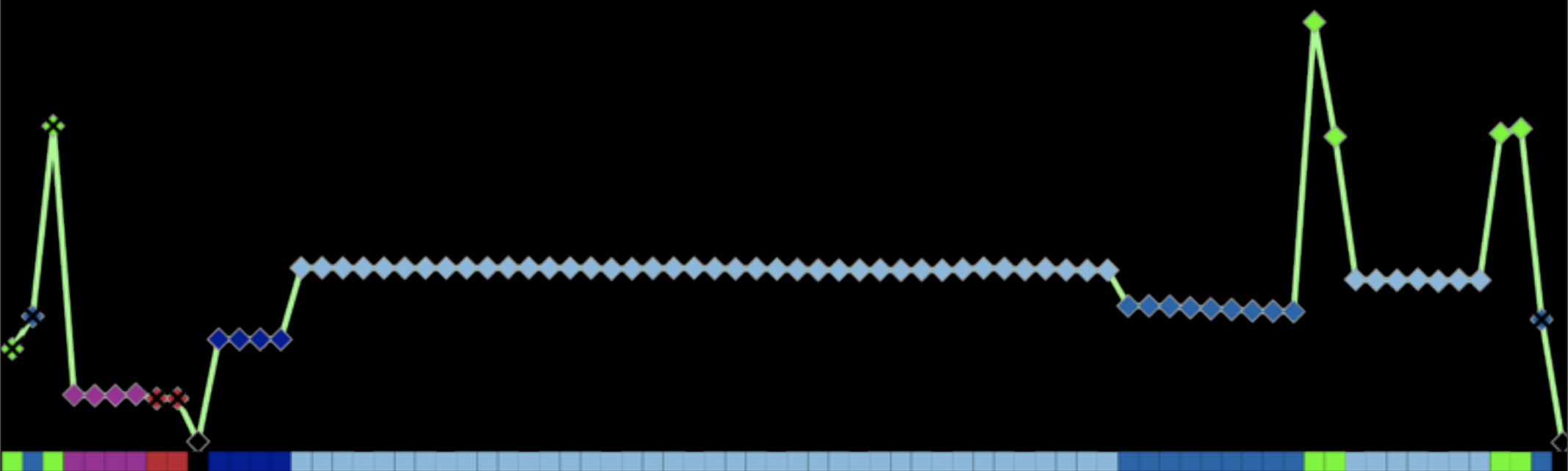
59/480; 640x273 pixels; 8-bit; 80MB











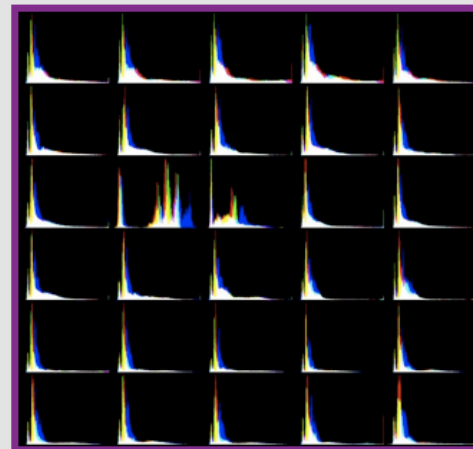
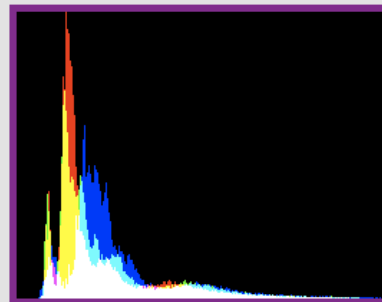
Originals



Differences



Histograms





1



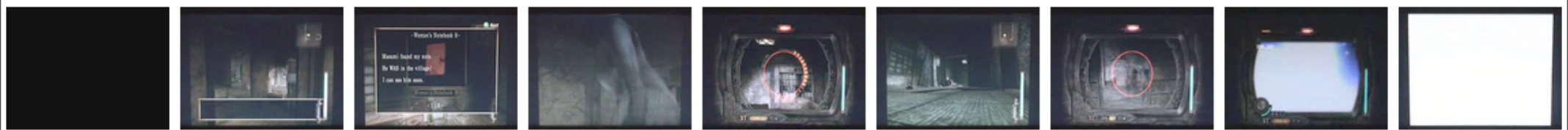
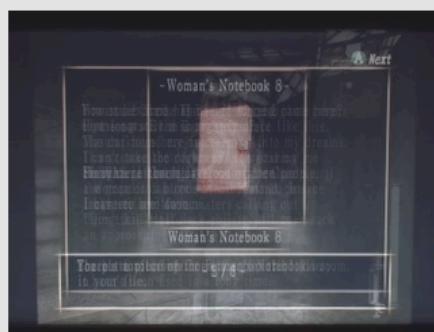
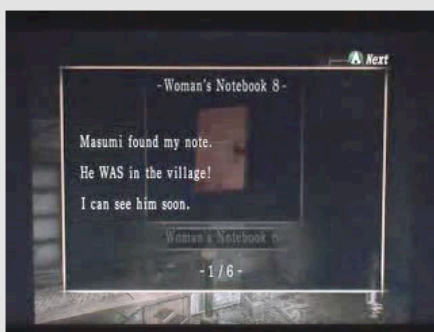
6

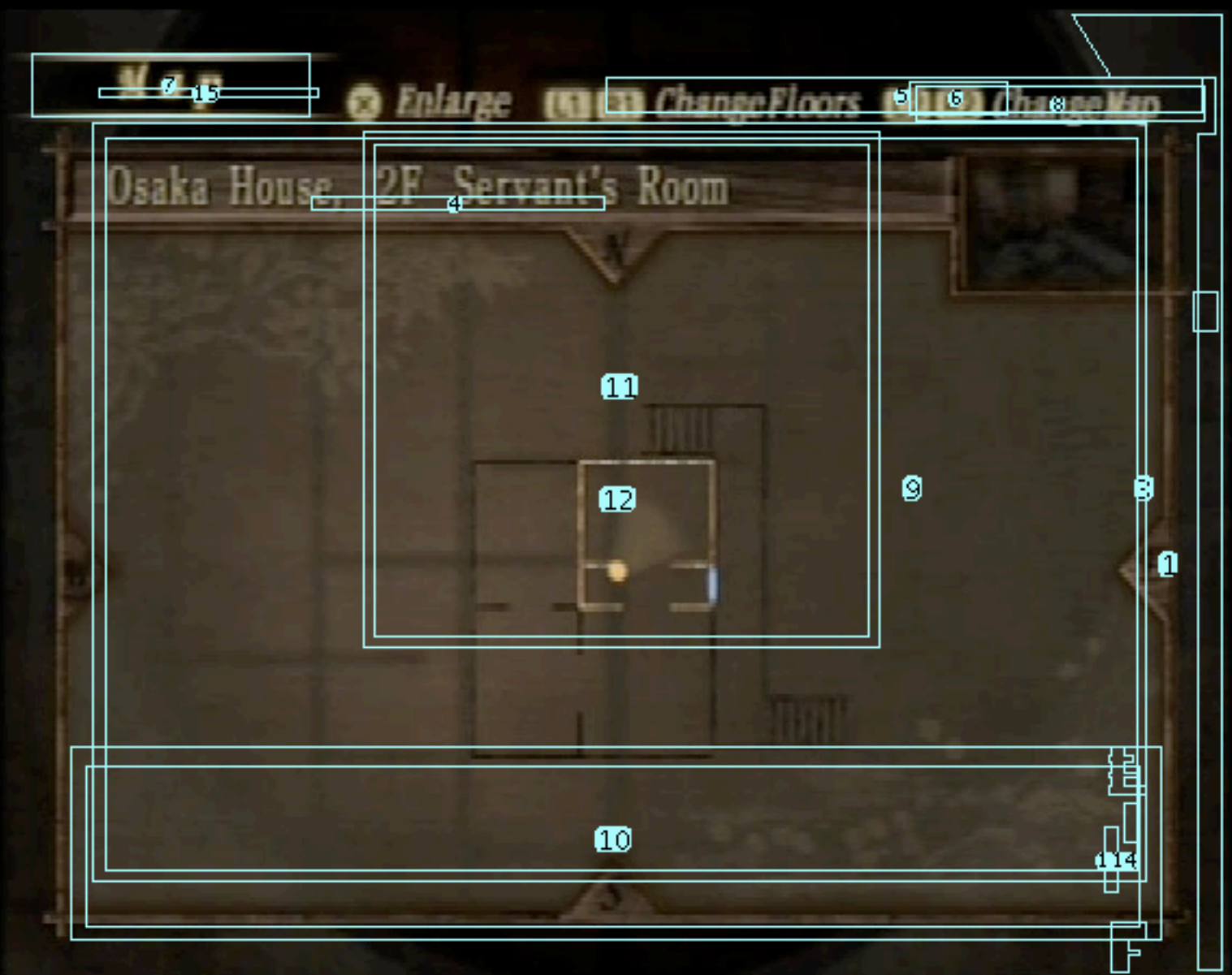


8

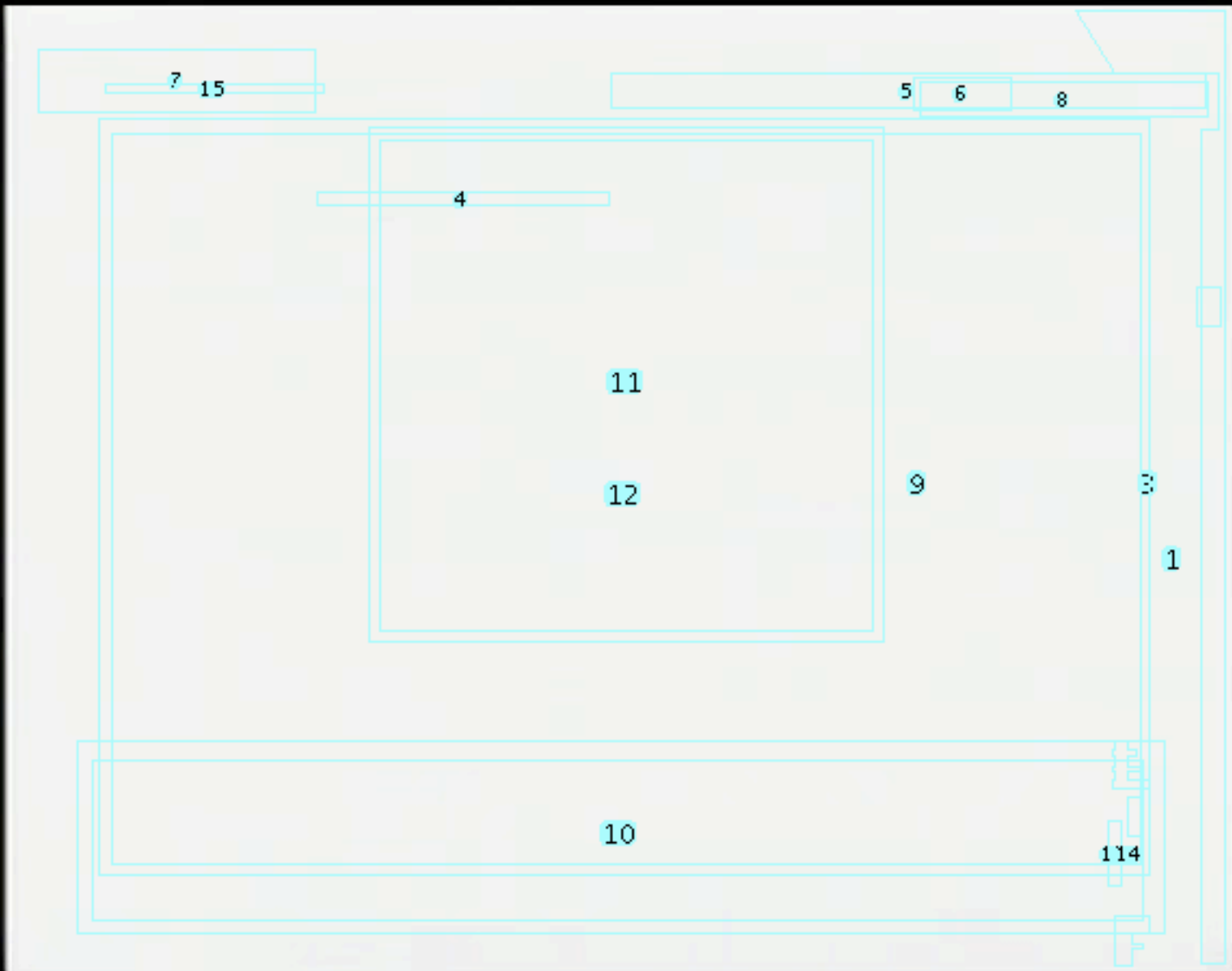


9

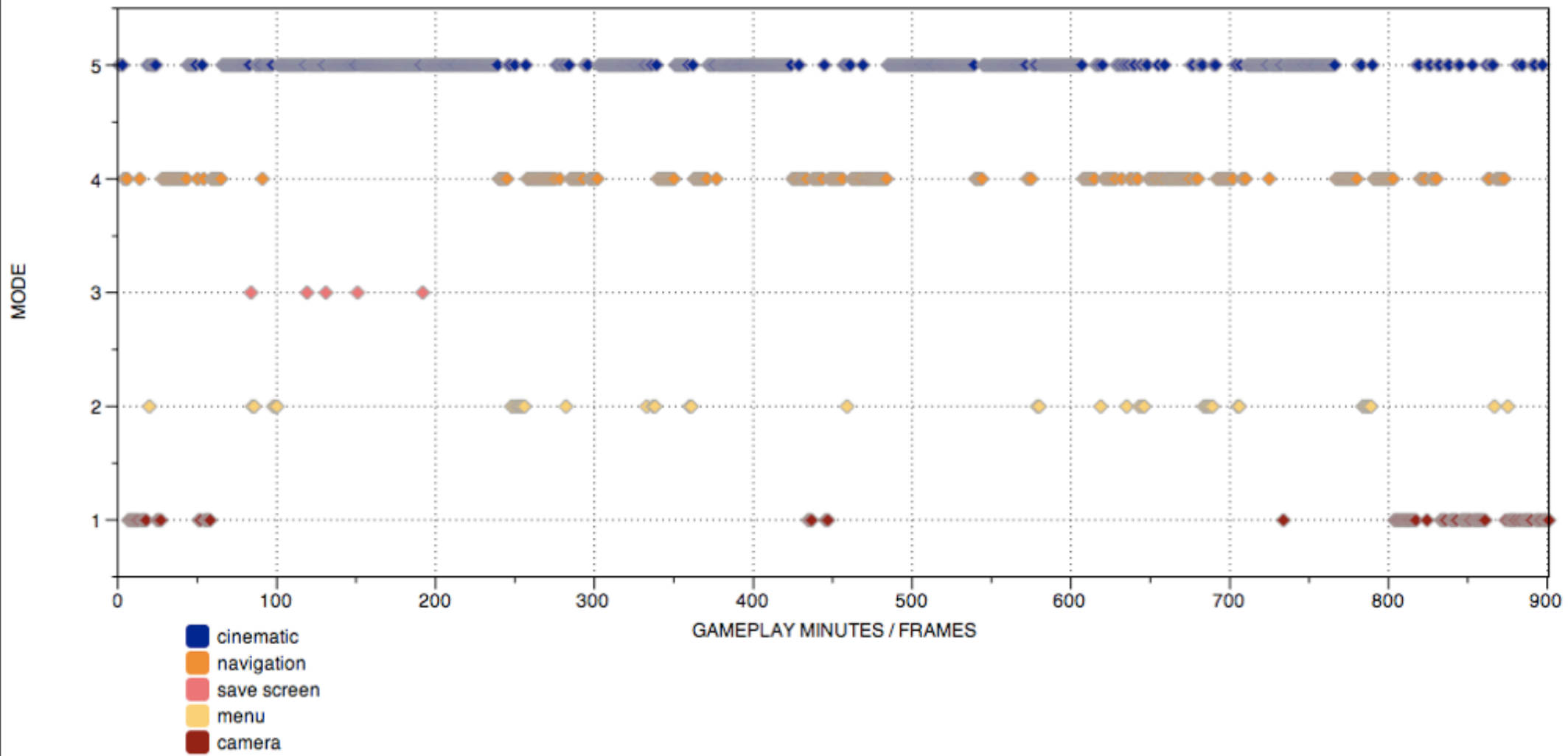




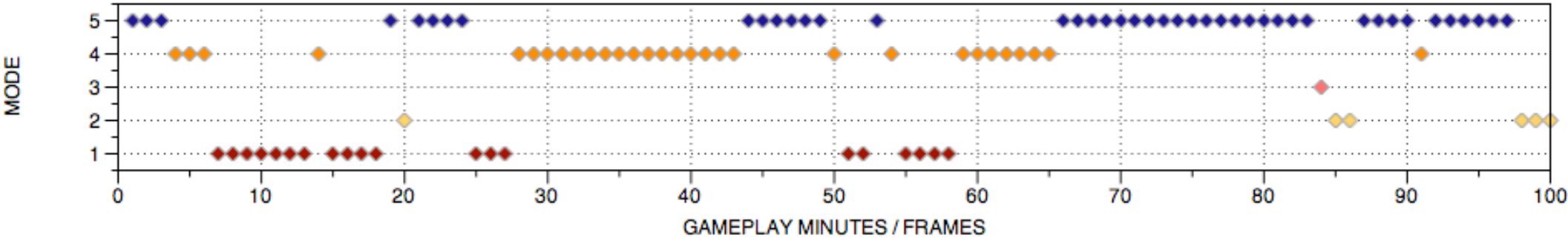




Mode Detection by ROI in Fatal Frame 2



Mode Detection by ROI in Fatal Frame 2



A silhouette of a person in a suit stands on the left side of the frame, facing right. The background is a wall covered in a grid of colorful charts, graphs, and data visualizations in shades of blue, green, orange, and white. The overall scene is dimly lit, with the person's silhouette being the most prominent feature.

Jeremy Douglass

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