

# MATHEMATICAL CONSUMPTION OF TASTE

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Due to technological changes in the recent decades, the concept of taste is no longer merely a matter of cultural institutions but progressively the subject of supposedly alienated nature of technology in the form of recommender systems. It is, therefore, necessary not only to ask how recommender systems are changing the concept of taste, but correspondingly what is the concept of taste, contained in and calculated by the computational logic of recommender systems, based on the use of different methods of probability and correlation. Besides different computational methods, we can also roughly differentiate logic of recommender systems, whether they stem from an object or a subject. For example, in the consumption of music, Pandora's recommender system is based on the recognition of taste through similarity in the formal qualities of consumed music, whereas Spotify's recommender system is based on the recognition of taste through similarity in the subject's behavior while consuming. Drawing on the afore-mentioned examples and grounding the media analyses in the technology of algorithms as such, I will analyze the »mathematical logic« of taste through the manifold aspects in the history of development of recommender systems. More precisely, I will base the analyses on the technological and economic axes, wherein standardization, set by culture and media industry is crisscrossed by the theory of probability, put forward by numerical epistemologies and computational technologies. In this sense, it will be possible to ask a question how does the concept of taste as an engine of social ordering, contained in the logic of recommender systems, impact on a taste as a form of social distinction, which has been proverbially understood from the people's choices, even though conditioned by the larger socio-economic structures.

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