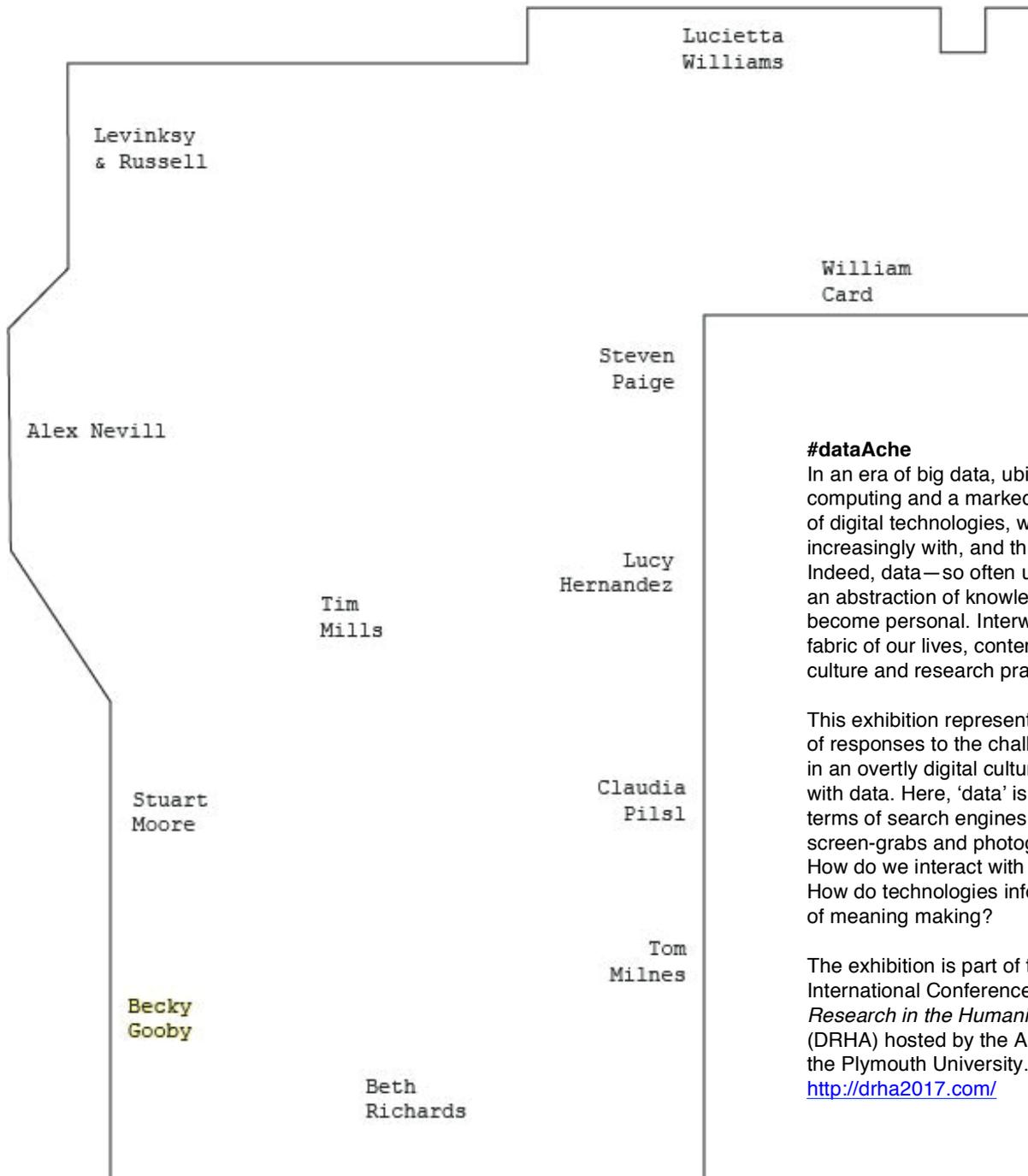


DataAche

Digital Research in the Humanities and Arts 2017



#dataAche

In an era of big data, ubiquitous computing and a marked naturalisation of digital technologies, we are living increasingly with, and through, data. Indeed, data—so often understood as an abstraction of knowledge—has become personal. Interwoven into the fabric of our lives, contemporary culture and research practices.

This exhibition represents a wide array of responses to the challenges of living in an overtly digital culture, side by side with data. Here, 'data' is explored in terms of search engines and archives, screen-grabs and photogrammetry. How do we interact with technologies? How do technologies inform processes of meaning making?

The exhibition is part of the 21st International Conference on *Digital Research in the Humanities and Arts* (DRHA) hosted by the Arts Institute at the Plymouth University.
<http://drha2017.com/>

William Card

I feel myself looked at by the things

Digital visual effects are ubiquitous and pervasive in film and television – what used to be a spectacular attraction for the audience now often goes unnoticed. We have grown accustomed to seeing convincing moving images, constructed from digital data that have no direct relationship to reality, coexisting with conventionally recorded imagery. This work explores the possibilities of presenting virtual moving sculptures that cross between the real and the virtual worlds

In the installation *I feel myself looked at by the things*, visual effects technologies are employed site-specifically to create the impression of *things* that are unknown yet familiar, occupying a liminal zone between biomorphic and mechanical form and patterned on human-designed objects and environments. These things reside in screen-space, creating new associations, fantastic implied narratives and extra-dimensional implications in otherwise mundane spaces. The virtual objects or characters that are introduced into video footage seem to come from an airless dimension, occupying a liminal zone between purposeful behaviour and senseless activity, between biomorphic and geometric forms. They hide and disguise themselves but also draw attention. Their skin-like, pulsating surfaces add to the uncanny impact of the work. They may appear to be made of similar materials to their (inanimate) surroundings but in moving make this appearance impossible.

Becky Gooby

Casting Colour

Casting Colour is a visualisation of an exploration of colour spaces in digital and printed media. The work is presented as a colour reference book (on plinth) depicting 1137 Pantone colours printed on 5 different substrates (4 cloth and 1 paper) alongside some of the numeric values that might be used to 'recreate' each colour in a digital format. These values (RGB, HSB, L*a*b*, CMYK and Hex) have been analysed to determine whether there are any patterns, or assertions that can be made, to whether a colour is printable, i.e. using a cyan, magenta, yellow and black ink bank to appear to the human eye as a particular colour using a matrix of marks. The book aims to aid and inform the choices a designer makes when constructing a textile design, intended to be printed digitally and offers an insight into the types of experiments designers conduct to develop tacit knowledge.

In addition, 4 fabrics (wool, linen, cotton, silk), printed with the full set of 1137 colours, are presented here (hung on the wall) for visual comparison. 48 colour maps, signifying the hue, saturation and brightness (HSB) differences between a screen colour and the resulting printed colour, are displayed on the wall. Each map is a 360° degree hue colour circle that has inner rings decreasing in saturation and brightness.

Digital screen colour, a mix of red, green and blue light, has a broader colour range to printed colour, primarily a mix of cyan, magenta, yellow and black pigment primaries. Whilst there are overlaps between the two colour spaces there are many colours possible in one but not the other, thus out of gamut. These diagrams visualise the results of initial gamut mapping exercises to explore the colour shifts for a set¹ of Pantone colours printed onto wool (w), linen (l), cotton(c) and silk (s) using reactive dyes. Spectrodensitometer measurements of these prints were used to translate the printed colour into digital data.

Each hue has two maps. The left map visualises the print data, to identify the shift from the intended colour, circle centre, and resulting colour, outer circle, one square per substrate. The right map represents two overall colour shift expectations, centre circle and encompassing circle, from the screen colour which circulates these. The shifts use a median average of the value difference from screen to substrate from two data sets, one which includes wild card values and one without.

The HSB values and printed data behind each colour map originates from the colour reference book displayed beneath on the plinth.

Lucie Hernandez

Touch Connection

The electronic textiles shown here invite touch exploration through their use of volume, texture and digital embroidery. The textile surfaces can be connected as a paired system to communicate with each other and share touch actions and responses across the network. They use haptic feedback to enable participants to feel vibro-tactile sensations and see light patterns resulting from specific touch behaviour such as pressing and stroking. The surfaces aim to be technical and expressive in their use of computational materials, constructed to include sensors and actuators that contribute dynamic and changeable properties to the physical, material forms. Produced in collaboration with programmer, Edwin Love and textile designer Annika Lennox.

Sarah Levinsky & Adam Russell

Tools that Propel 3

Interactive Video Installation

Tools that Propel 3 is an interactive video installation that invites participants to evade stable classification of their movements as they improvise with it. To reveal their own live reflection, the participant must present the system with motion and gestures that are not recognised. If it recognises and has tracked their gestures they find themselves engaging with similar footage from both their own recent past as well as the traces of movement made by other people who have interacted with the

¹ The chosen colour set is derived from research undertaken by Dr Phillip Henry, University of Leeds for the ColourMimix plugin.

system before them. Participants can try to bring back these recordings, creating an onscreen choreography from present and past movement, personal and collective memories.

Tools that Propel 3 uses machine learning techniques to make sense of a huge multichannel data set recorded at 30 frames per second, classifying the data in an attempt to simplify it. We are interested in the creativity that might be found at the edge of chaos, between this classification and what cannot be simplified. This collaborative research project is born of our shared interests in the wrangle between agency and structure, improvisation and score, play and rules.

Tim Mills

Terminal

Networked Portraits

These virtual portraits and insights into individual personal spaces are extracts from multiple journeys made within the website Chat Roulette; a social network in which participants connect with strangers throughout the world via their web-cams.

Once connected, the website interface randomly generates users together with 'partners' who are able to see one another in adjacent windows.

Edited from over 4000 screen-shots made in 2010, these images are a psychological projection of my own experiences negotiating a long-distance international relationship during my postgraduate studies in 2014, played-out through an iPad, Skype and other programmes designed to facilitate virtual communications.

The project Terminal deals with notions of connection, in terms of a technological connection via the Internet and in turn an optical device, but also the basic human need to connect with others and physically interact.

During a time in which electronic connectivity is omnipresent, enabling connection yet paradoxically increasing the absence of tangibility, the dislocation that emerges as a consequence is explored in this series, further reinforced by the fragmented material structure of the image.

Tom Milnes

Catch

Photogrammetric models

This work explores 3D scanning and photogrammetry techniques. Errors inherent with the machine's perceptions of space, that tend to be dismissed as malfunctions, can be seen differently, to have generative potential for artists, with methods for discovering affordances for errors. The work forms part of a creative framework for questioning the imposed values of mediated vision

through technology. It looks at the cultural impositions of the 'expert' and 'amateur' use of technology and how artists disregard the technological limitations of 'success' imposed upon users through its inbuilt selection criteria.

Stuart Moore

Skimming the Archive

Single channel HD video work comprising three panes of Super 8 footage

The work interrogates the 'digitised materiality' of personal Super 8 film, contrasting the tactile presence of the celluloid archive with the malleable temporality of its digital afterlife, and more particularly the accessibility afforded by skimming many gigabytes of filmed material in a non-linear editing program.

The film was developed across the 31 days of March 2016 using a process-based methodology – each day I skimmed across the hours of footage until a single image arrested my attention (cf. Barthes' punctum) then I appended the following second of film footage to a timeline. The three panes allude to the past, present and future. This presentation includes the original *One Second a Day* and its three subsequent iterations where the camera footage clips are extended to two, seven and 20 seconds. As the clip-length extends the repeated image progression across the panes become less obvious. *Skimming the Archive* simultaneously celebrates the boundless possibilities of digital postproduction while lamenting the feeling that with 'digital' a work is never fully finished.

This project is part of my 3D3 practice-led PhD based at Digital Cultures Research Centre, UWE funded through the AHRC.

Alex Nevill

Life Drawing

Looped 16mm projection and audio

This multiple projection installation combines digital and analogue moving imagery to convey a figure drawing class. The work draws on live data from Instagram, searching for specific hashtags that trigger the two projectors. As digital moving imagery proliferates throughout our daily lives with increasingly diverse forms of capture and display, this work seeks to cross examine contemporary data-centric forms with haptic celluloid processes to better understand the current saturated landscape. This project is part of my practice-led PhD in the Digital Cultures Research Centre at the University of the West of England for which I've received funding through the AHRC's 3d3 Consortium.

Steven Paige

Similar Items (based on metadata)

Looped single channel video, 18mins

The video is made as a response to online moving image searches in regard to 'American Idealism', where the initial search came up with an 1986 PBS TV show 'The Open Mind'. A historian, James MacGregor Burns, discusses 1980's idealism in the US, and what this mean for the future.

The work examines how it is possible to associate and construct a narrative across and through the algorithmic search returns when using terms like 'famous speeches' or 'popular seminal scenes from movies', where the returns would seem optimistic, constructed as they are through usage and connectivity, but reflects on the challenging and tumultuous relationship we now have with multiple avenues of media content where ideas are made and lost in a continued instantaneous cycle.

Claudia Pils

T(here)

Dimensional photographic collage, 7min 56

In this dimensional photographic collage I engage with the potential de- and re-contextualization of data through online mediation and how this affects the perception of time and space. I hereby work with gleaned images and sound material from the Net and self-generated moving image footage and photographic material that I have taken with my phone.

In particular, this piece explores images that inform the visual online representation of Austrian Hungarian borders and facets of the economic migration from this Austrian border region that since 28 August 1921 is called 'Burgenland'. This area has had a long history of migration and integration. Many of the migrants crossing the borders have settled here, and there are three main languages spoken: Hungarian, a 17th Century version of Croatian and German. Most recently, over a million refugees from Syria have crossed this border.

Beth Emily Richards

raremjvideos1

Found footage ripped from YouTube, 15mins 30

Raremjvideos1 explores the fact and fiction surrounding pop icon Michael Jackson's bizarre appearance at Exeter City Football Club's St James' Park in 2002. The work utilises archival footage uploaded to youtube, which appears to be filmed by Exeter City's then chairman, Uri Geller, documenting the lead up to Jackson's speech at the football ground. If taking place just five years later, there may not be have been the rumour and mythos around the event; its documentation would be less ambiguous with the ubiquity of the smartphone.

Lucietta Williams

Light of Day I and II

Looped single screen lens-less HD videos, approx. 10mins

Two sequences of footage captured with only a pinhole disc attached to a variety of HD video cameras.

Light of Day I is an impressionistic piece generated from a number of trips to Venice to explore the tradition of glass-making on island of Murano where my family lives. Built around the four elements of earth (sand and silica for making glass) air (human breath to blow glass), water (to cool the tools and furnace) and fire (the furnace itself), the video combines visual aspects of glass production with the city's sunlight and shadows, its reflections in glass and water referencing in particular how these are fused in our sense of this particular city.

Light of Day II is video captured via three pinholes in one disc, attached to the HD movie camera. Its textured and kaleidoscopic effect offers a new take on this most photographed of cities.

As regards the theme of Data Ache, this new process of pinhole cinematography offers a challenge to the latest advances in current HD movie-making which continue to generate huge masses of data which are problematic. The footage I present invites viewers to consider the impact of my hybrid form of moving image and how it might present a counter to ultra HD image capture which is increasingly unsustainable.