

DATA AS CULTURE:
Collection



DATA AS CULTURE 3:
Data Anthropologies

THOMSON & CRAIGHEAD

at the Open Data Institute



Thomson & Craighead, *Flipped Clock*. Courtesy the artists

Photographic artist Natasha Caruana will be ODI Artist in Residence from July – December, 2015

theodi.org/culture

THOMSON & CRAIGHEAD

at the Open Data Institute

25 March – 20 June, 2015

Data as Culture 3: Data Anthropologies

critically positions humans at the centre of emerging data landscapes through artistic exploration.

The Open Data Institute offers itself as the focal point of this exploration by hosting a series of Artists in Residence. During their time in residence at the ODI – from February to June, 2015 – Thomson & Craighead will develop a concept for a new artwork, responding to or working with open data.

The artists will work within an open research model, likewise sharing their own ideas and perspectives with a solo exhibition of their existing works at the ODI.

Thomson & Craighead's work explores the ways in which our lives and experiences are mediated by technology. It raises questions about what it means to aggregate and interconnect large bodies of information, inviting reflection on how mechanisms like the World Wide Web alter, extend and distort our understanding of the world around us.

The artists are keen observers of the ways in which people interact with these new spaces. Working with sound, video and sculpture, their materials include found YouTube footage, search-terms and extracted texts from individual and corporate contributors to online media.

Data as Culture 3: Data Anthropologies is curated by Hannah Redler, ODI Associate Curator in Residence, with Julie Freeman, ODI Art Associate and Gavin Starks, ODI CEO. It includes artists' residencies, new commissions, events and partnerships.



SIX YEARS OF MONDAYS

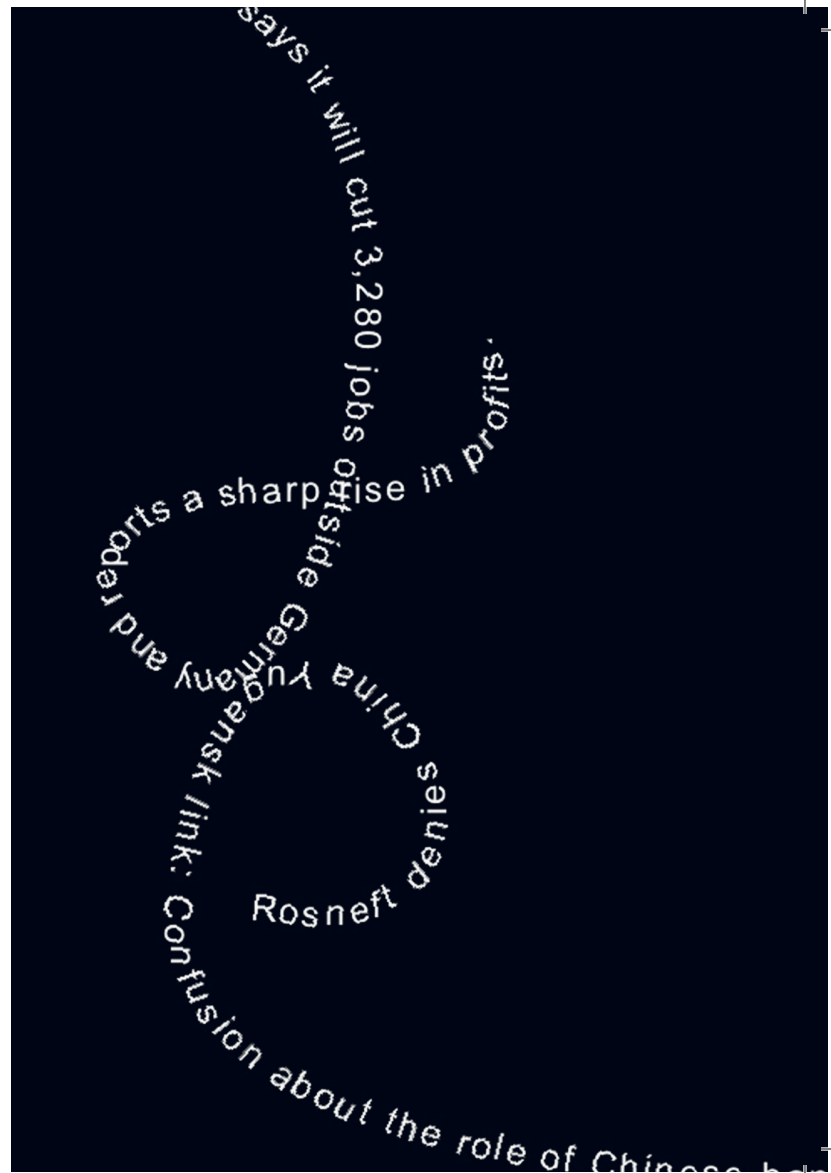
2014

Single channel video, 11 minutes 21 seconds

Thomson & Craighead encountered a Scottish man called Graham Smith online who has been posting time-lapse recordings of the weather every day from his window from 6 AM to 6 PM. Considering Monday as “an emotional day with a lot of narrative potential” they made a film of Smith’s Mondays which offers an alternative view of time, reducing six years to a time-slice of several minutes.

Six Years of Mondays. Photo: Ruth Clark

(Opposite) *Decorative Newsfeeds. Courtesy the artists*





DECORATIVE NEWSFEED

2004 (ongoing)

Digital animation from online sources, dimensions variable

Live news headlines from around the world are transformed into algorithmically drawn animated lines that rotate and swirl around each other, generating unique pathways across the screen. As different headlines travel across each other, original meanings and implications are transformed. The work raises questions about the mutability of information and how its mediation informs its meaning as much as its content.

WEATHER GAUGE

2003 (ongoing)

Digital animation from online sources, dimensions variable

Numerical weather information from 105 countries is simultaneously displayed as a decorative animation offering an unusually extended view of the world beyond the physical location of the artwork.

CORRUPTION

2014

Lenticular photographic light boxes, each 56cm x 42cm

Three from a series of 12 are on display at the ODI

Twelve frames from a corrupted video file are displayed using lenticular technology more frequently associated with popular 3D images of animals or architectural spaces. Here they illustrate a flat moment taken from machine error. The work raises questions about the status and aesthetics of corrupted digital files. It also plays with notions of animation, as our own movement around the work animates the image.

(Opposite) *Corruption*. Photo: Ruth Clark

AS THE SECRETARY GENERAL
OF THE UNITED NATIONS
AN ORGANISATION OF 147 MEMBER STATES
WE REPRESENT ALMOST ALL
THE HUMAN INHABITANTS
OF THE PLANET EARTH
I SEND GREETINGS ON BEHALF
OF THE PEOPLE OF OUR PLANET
WE STEP OUT OF OUR SOLAR SYSTEM
INTO THE UNIVERSE SEEKING
ONLY PEACE AND FRIENDSHIP
TO TEACH IF WE ARE CALLED UPON
TO BE TAUGHT IF WE ARE FORTUNATE
WE KNOW FULL WELL THAT OUR
PLANET & ALL ITS INHABITANTS ARE
BUT A SMALL PART OF THIS IMMENSE
UNIVERSE THAT SURROUNDS US
& IT IS WITH HUMILITY AND HOPE
THAT WE TAKE THIS STEP

GREETING MESSAGE SENT WITH THE VOYAGER ONE INTERSTELLAR PROBE LAUNCHED FROM EARTH ON SEPTEMBER 5TH 1977

FLIPPED CLOCK

2008

Modified digital clock, dimensions variable

Although we are all bound by it, and largely accept it as 'given', the notion of clock time is a human construct. Flipped Clock is a fully functioning and accurate digital clock that displays the time by the hour, minute and second. However, each digit has been rotated 180°, defamiliarising our relationship and expectation of clock time.

VOYAGER (MICROMÉGAS)

2013

Woodblock print, 84cm x 119cm

The Voyager interstellar probe has travelled further into space than anything, or anyone, in human history. By transcribing the UN Secretary General's greetings message sent out on the probe as a large-scale woodblock print, the artists rebroadcast humanity's outward-facing call back towards us. They invite us to reflect on the aspirations at the heart of human endeavour and consider our own place in the universe.

(Opposite) *Voyager (Mircomégas)*

(Overleaf) *London Wall*. Courtesy the artists



LONDON WALL EC2

2010 (*ongoing*)

Fly posters, dimensions variable

London Wall EC2 displays a selection of tweets during February and March, 2015, captured from within the densely populated area surrounding the ODI in Shoreditch. Reflecting individual tweets as woodblock-style printed matter, where keywords are given unequal weight, the artists slow down the process of social media exchange, arresting rather than amplifying activity. The piece documents the way we broadcast ourselves online.

THE FIRST PERSON

2014

Generative video, dimensions variable

Equipment courtesy Carroll / Fletcher gallery

A looped video of a burning house is interspersed with endless random statements drawn from American self-help websites that call for like-minded people to share their experiences. Their need for clarity and a sense of wholeness is mirrored by uncertainty and a constant state of incomplete being.

HORIZON

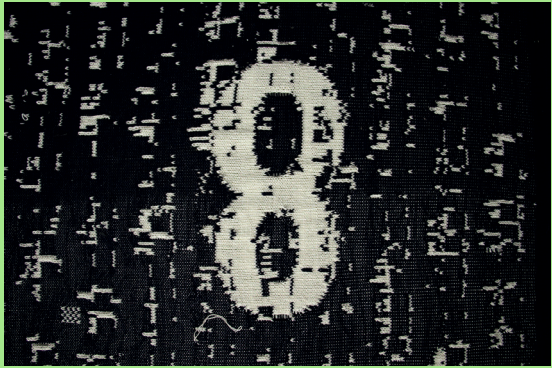
2009 (*ongoing*)

Narrative clock from online sources

Horizon is a 'narrative clock' made out of images accessed in real-time from webcams in every time-zone around the world. The piece stems from the artists' interest in the increasing amounts of 'virtual' information layered over 'lived' experience. The result is a constantly updating array of images that read like a series of movie storyboards, but also as an idiosyncratic global electronic sundial.

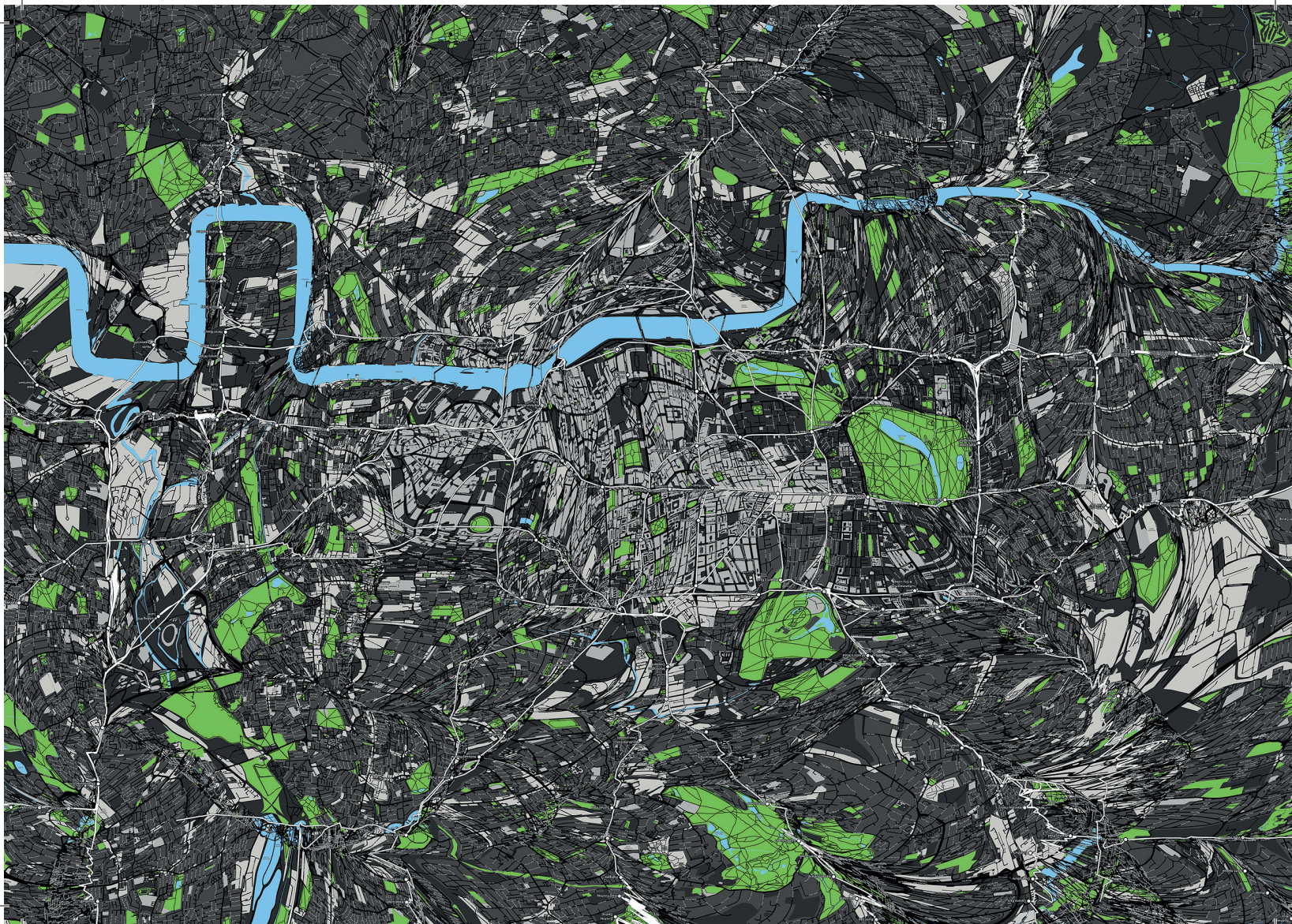


The First Person. Courtesy the artists



(Opposite, top and above) thickear, Pink Sheet Method: Ellie Harrison, Vending Machine: Sam Meech, Punchcard Economy ODI Knitted banner. Courtesy the artists





Data Welcom
Warning: th
monitor you



(Opposite, above, overleaf) Paolo Cirio, *Your Fingerprints on the Artworks are the Artwork Itself*. Courtesy the artists; James Bridle, *AQD Remembrancer*. Photo: ODI; Benedikt Grob and Bertrand Clerc, *Metrography*. Courtesy the artist

Works on show at the ODI and online

JAMES BRIDLE

AGD Remembrancer, 2014

ODI commission

theodi.org/data-as-culture-2014-collection

PAOLO CIRIO

Your Fingerprints on the Artworks are the Artwork Itself, 2014

ODI commission

dataasculture.org

JULIE FREEMAN

We Need Us, 2014 (ongoing)

ODI and The Space commission

thespace.org/weneedus

BENEDIKT GROB AND BERTRAND CLERC

Metrogaphy, 2012

theodi.org/culture/metrography-2012

ELLIE HARRISON

Vending Machine, 2009

theodi.org/culture/vending-machine-2009

LA SOCIÉTÉ ANONYME

The SKOR Codex, 2012

theodi.org/culture/skor-codex-2012

SAM MEECH

Punchcard Economy ODI Knitted banner, 2014

theodi.org/data-as-culture-2014-collection

THICKEAR

Pink Sheet Method, 2014,

ODI commission

theodi.org/data-as-culture-2014-collection



Julie Freeman, *We Need Us*. Courtesy the artist

Data as Culture engages diverse audiences with artists and works that use or respond to open data as an art material and a subject for artistic research. We exhibit and commission artworks for our space and for external venues, independently and with partners. We have shown works from emerging, mid-career and established artists, and commissioned new works, reaching large audiences in Britain and beyond. We acquire or long-term loan selected artworks from the programme for ongoing display at the ODI.

The Open Data Institute is catalysing the evolution of open data culture to create economic, environmental, and social value.

The ODI's Data as Culture art programme engages diverse audiences with artists interested in exploring data. Now in its third season, Data as Culture exhibits and commissions artworks for ODI space and external venues.

For more information please contact
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DATA AS CULTURE COLLECTION

La Société Anonyme, The SKOR Codex. Courtesy the artist