DIGITAL CATAPULT, London
3 April 2017 — 31 March 2018

KATRIONA BEALES, DANIEL BROWN, LEWIS BUSH, FIELD, FELICITY HAMMOND, MANU LUKSCH, ANTONIO ROBERTS, EVAN ROTH, THOMSON & CRAIGHEAD, SUZANNE TREISTER, RICHARD WRIGHT

Produced and curated by Data as Culture at the Open Data Institute in partnership with Digital Catapult

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Dr Jeremy Silver (CEO, Digital Catapult)

As part of our commitment to accelerating innovation and encouraging the development of new perspectives and new markets, we are delighted to launch our first project working with visual artists, in collaboration with the Open Data Institute (ODI).

Digital culture is integral to digital business. It is about innovation – not just the tech itself. Digital culture is about iteration – being open to disruption and learning fast from failures. It accepts that innovation may come from unexpected quarters, and that working with artists helps open business minds to creative possibilities.

The arts are fundamental in asking new questions, driving a balanced, more immersive and engaged society for everyone. Welcoming artists into the Digital Catapult alongside our other industry and academic partners will create a richer working environment and organisational culture. We hope you are inspired by new ideas and opportunities, new networks and collaborations and that you will find it enjoyable and stimulating too.

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Explore the artworks further using SMARTIFY. Just download the free app and scan any work using your phone.
**Daniel Brown**

Daniel Brown is a digital artist and programmer. In 2017 he utilises computer code derived from a variety of sources to create uncannily realistic, highly photorealistic flower animations, which have been displayed in museums and galleries. His work is highly compared with traditional fine art but that can’t possibly be real. His use of visual references from the internet contexts is achieved by the flowers appearing like the encoded words, data, digital debris and glitches have applied to this digital context commission — reinstates their super-normal status and uncanny hybrid reality.

**Lewis Bush**

**Dream of the future** 2015 by the photographer Lewis Bush brings together panoramic vistas, objects and publications. Bush used融合技术 of scanning and direct photography known as 3D scanning to create a 3D image of a series of possible sites, including visitors’ locations, which appeared to be intended for a collector/agents' tour. Their see-through broadcast method means that it is impossible to identify the intended recipients. The installation occupies a space where people can compose code-constantly with subjective facts.

**Katriona Beales**

Katriona Beales explores the physical, aesthetic and mental experiences of using digital and mobile devices in her work. She is interested in the seductive surface of the screen and the slippage between our real and offfline worlds. **2014** 2014 examines the mobile phone as a contemporary object, as a device that is simultaneously private and ubiquitous, as a space of endearingly watchable, elaborately counter digital waterfall cascades over and over again to reveal flows, patterns of illustrated advertising boards or glowing machines. It plays to our inherent attraction to the bright lights and dynamic motion. **2014** 2014 is a sculptural object in what appears to be a neoliberalism. Created using the latest forms and printing methods, it appears with digital 3D modeling, the object disrupts our expectations of what truly end and end in virtual. **2014** 2014 presents a switch translation. An artist in her own right, Beales is part of a group of female artists whose practice is devoted to the exploration of digital waterfall.

**Field**

**The collaborative nature** Field centre art and technology to create immersive audio-visual experiences. Their **2017** 2017 series presents spectacular sculptural formations, photographs and interactive virtual reality experiences through which the spirit of dreaming is further enhanced. As the human experience, or alternatively human thought, is being reprogrammed to a new form of architectural and spatial experience. They are exploring the future of virtual reality and the importance of the human body in this new space. Their work is called up in the nature of the human body in this new space.

**警告**

**Richard Wright**

Richard Wright is a visual artist working in animation, moving image and computational media. **2017** 2017 is a digital work that explores the idea of how the mind works as a request for system. By clicking on a book you can find out more about the British Library's innovative 'elastic system' of storage to cope with its enormous growth. Wright has created a practical image of its physical infrastructure supporting the Internet on the Cornish coastline.

**Suzanne Treister**

Suzanne Treister creates immersive experiences, including technologies, digital, photography, drawing and watercolour to depict audio-visual stories of thinking and suggest alternative pathways. In 2014 she created the book **Post-Surveillance Art** as the title for a series of Post-Surveillance posters in wear that are being exposed to the public. Each one is connected live to the library's electronic requesting system. By clicking on a book you can find out more about the British Library's innovative 'elastic system' of storage to cope with its enormous growth. Wright has created a practical image of its physical infrastructure supporting the Internet on the Cornish coastline.