

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

at DIGITAL CATAPULT, London
3 April 2017 — 31 March 2018

hybrid
landscapes

DIGITAL CATAPULT – stimulating business, social and cultural environments

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 an approach to the application of technology – 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.

Dr Jeremy Silver (CEO, Digital Catapult)

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



Created with the generous support of

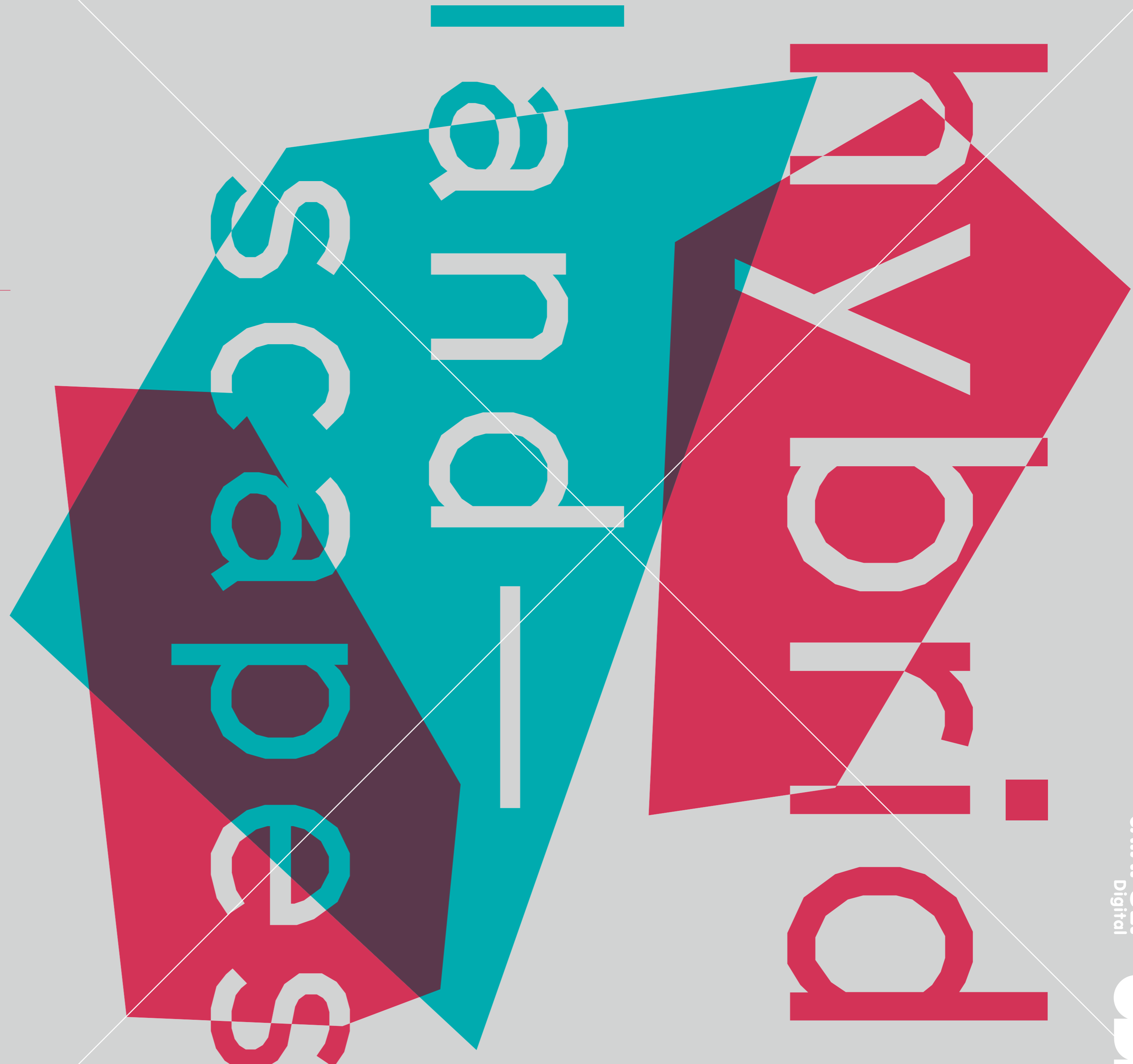
Innovate UK

For more information please visit digital.catapult.org.uk or theodi.org

Curator: Hannah Redler Hawes
Design: Adrian Philpott / Philpott Design

Shadows of the State by Lewis Bush, *Flowers* by Daniel Brown and *Code / City* by Manu Luksh are newly commissioned versions for the *Hybrid Landscapes* exhibition. Thomson & Craighead and Evan Roth's works have been loaned courtesy Carroll / Fletcher, London. All other loans are courtesy the artists. *Exposed* and *Unauthorised Copy* by Antonio Roberts were originally commissioned by Aly Grimes for *Short Circuit*.

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

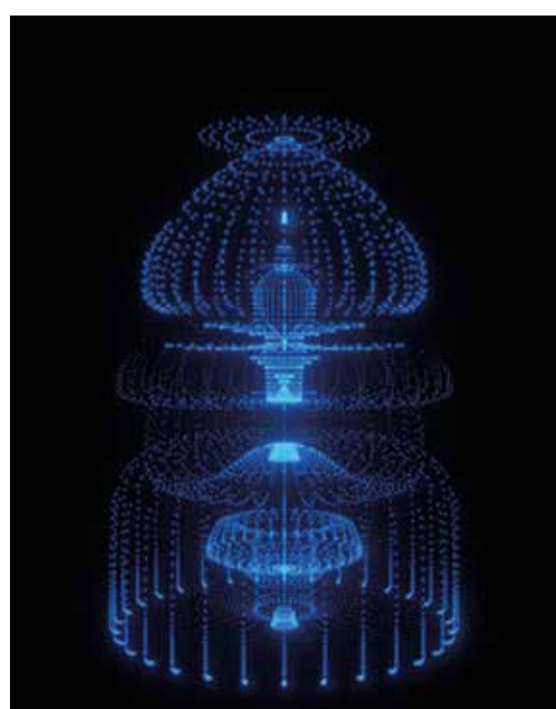


hybrid landscapes

is an exhibition of recent work by eleven pioneering artists whose projects use, respond to and subvert digital technologies in surprising and unexpected ways. As lived experience plays out simultaneously across natural, built and networked worlds, new perceptions and perspectives are created. The eleven artists presented here work in a range of artistic mediums – from photography and sculpture to software and code – and each has their own area of research. They are unified by an approach that offers new ways to imagine, inhabit and locate citizens within emerging hybrid terrains. Together their works consider some of the key social and cultural questions we might ask ourselves about emerging digital cultures, products and applications, offering complementary and alternative views.

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 online and offline worlds. *Fountain* 2016 addresses the impossible fulfilment sometimes promised in the digital world. An endlessly watchable, elaborately ornate digital waterfall cascades over and over, stuck on repeat forever. Reminiscent of illuminated advertising boards or gambling machines, it plays to our inbuilt attraction to bright lights and dynamic motion. *Shifting* 2014 is a sculptural object in what appears to be a real landscape. Created using the planar forms and rotate effects associated with digital 3D modelling, the object disrupts our expectations of what is real and what is virtual. *CIPHER* 2016 presents a semi-transparent female figure emerging uncertainly from a horizonless digital space. Her body is made up of the same morphing pattern as her surrounds, which the artist generated using a variation of Google's DeepDream software. *CIPHER* interrupts our thoughts and plays on our mind but her true purpose remains hidden.



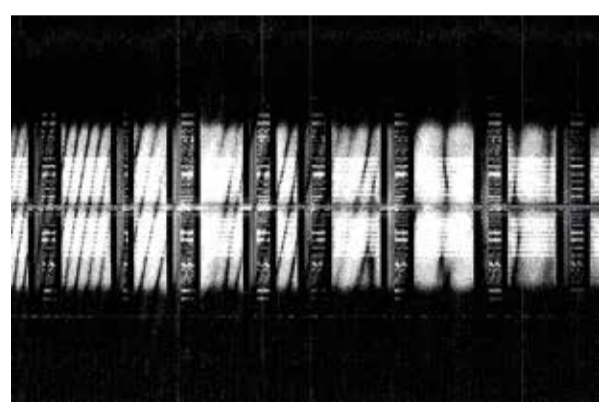
Daniel Brown

Daniel Brown is a digital artist and programmer. In *Flowers* 2017 he utilises computer code derived from a variety of sources to create unique, non-repeating, highly photo-realistic flower animations. Brown's stated aim is to 'create flowers that look real but that can't possibly be real'. His use of visual references from the many contexts he exhibits the flowers in – like the encoded words, data, digital detritus and glitches he has applied for this Digital Catapult commission – reinforces their super-natural status and uncanny hybrid reality.



Lewis Bush

Shadows of the State 2017 by the photographer Lewis Bush brings together photographs, objects and publications. Bush used found online data and adapted intelligence agency methodologies to identify a series of possible sites transmitting numbers stations. These are shortwave radio broadcasts of coded messages believed to be intended for undercover agents. Their one-to-many broadcast method means that it is impossible to identify the intended recipients. The installation occupies a place where paranoia and conspiracy collide constantly with objective fact.



Field

The collaborative team Field combine art and technology to create immersive audio-visual experiences. Their *Quasar* series presents speculative sculptural helmets, photographs and interactive virtual reality experiences through which the spirit of pioneering is manifested as three human archetypes. *Quasar-2A* 2015 is an imaginary hyper-connected female – a virtual reality explorer who is dependent on her sensorial capabilities and able to switch instantaneously between near and far places. The project considers ways in which future technologies might enhance our senses, perceptions and ability to understand the world around us.



Felicity Hammond

Felicity Hammond works with photography, sculpture and installation. *Public Protection, Private Collection* 2016 brings together the materiality of concrete and a rendered image of a private development spa that has not yet been built by fusing the image with dirt and grime from the site. Hammond is interested in the boundaries between the public-facing images of new developments and the private land that lies behind them. Her assemblage suggests that future 'exclusive' luxury may also lead to future ruin in the urban landscape. *Capital Growth* 2015 is a photograph of monumental size. Depicted in the slick colours typical of advertising and the dramatic composition of classical painting, a desirable female model and a showroom environment share pictorial space with slag heaps, corporate office plants and oozing digital texture maps. By combining the digitally-rendered aspirations of developer's hoardings with manipulated photographs of the declining industries they replace, Hammond creates a contradictory image of simultaneous promise and despair.



Manu Luksch

Manu Luksch is an artist, researcher and filmmaker whose practice interrogates technological notions of progress and the regulation of public space, time, autonomy and identity in a hyper-connected world. *Code / City* 2017 is an app-augmented double-screen video installation about the nexus of Big Data, Smart Cities and the cognitive Internet of Things concepts that drive urban development. Shot in the United Arab Emirates, which is investing heavily in smart technologies, the installation presents the cognitive city as a narrative partner in our collective life, with its own beliefs, judgements and preferences.



Antonio Roberts

Antonio Roberts is a new media artist, curator and performer. His work focuses on the errors and glitches of digital technology and on issues of trust and personal data. Underlying themes are open source software, free culture and collaborative practices. *Unauthorised Copy* 2017 looks at internet-based cultural issues around copying, plagiarising and authenticity. A golden 3D-rendered Mickey Mouse-style hand and an incomplete render of a bust of Queen Nefertiti revolve over a glitchy mashup of cartoon and digital imagery. Roberts asks how in the post-3D scanning world we might protect the rights held within original objects and images. *Exposed* 2017 is a collage of everyday encounters with surveillance and digital rights, from the light-hearted to more serious war games. A white silhouette drone navigates a landscape of satellite imagery and facial-recognition resistance masks while pins from Google Maps rain down. The work highlights the ways in which technology is being used to expose details of our lives and to collect data about our movements on- and offline.



Evan Roth

Evan Roth's practice draws on a hacker philosophy to visualise transient moments in public space and online environments. *50.080697, -5.694138* 2015 documents traces of the physical infrastructure supporting the Internet on the Cornish coastline. Roth explains that the series to which this work belongs started 'as a project to find the Internet, but has slowly changed to the relationship between data and the landscape, and again to the relationship between the self and nature'. It reminds us of the fundamental interdependence between the physical and virtual worlds and the folly of considering networked space as immaterial, or irrelevant to the material world.



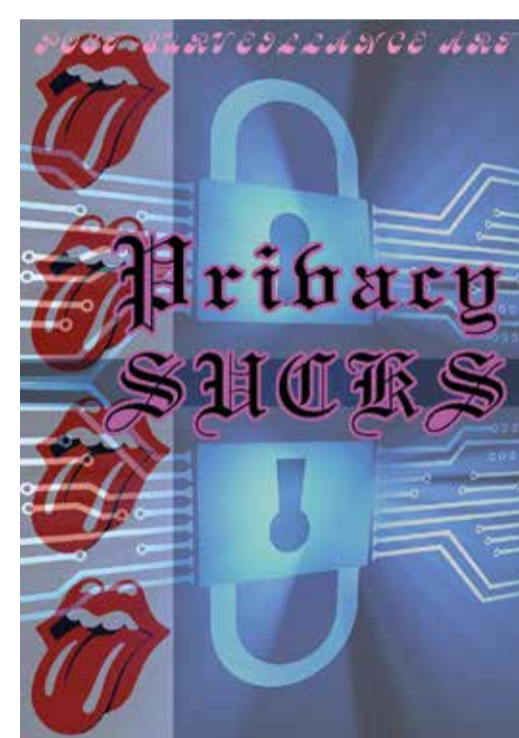
Thomson & Craighead

Thomson & Craighead work with sound, video and sculpture, using traditional media alongside found YouTube footage, search-terms and extracted texts from individual and corporate contributors to online media. *Corruption* 2014 harnesses lenticular technology to display twelve frames from a corrupted video file. Lenticulars are 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 installation animates the image.



Suzanne Treister

Suzanne Treister utilises various media, including the Internet, digital technologies, photography, drawing and watercolour to disrupt usual habits of thinking and suggest alternative pathways. In 2014 she coined the term *Post-Surveillance Art* as the title for a series of Photoshopped poster works that shrewdly explore the post-Snowden age. Patterns reminiscent of Op art, Pop art, twentieth-century science fiction and computer errors accompany thought-provoking, critically challenging and tongue-in-cheek slogans that take us from ideas of 'Psychic Data Transfer' to the 'Poetics of Surveillance'. They address a culture in which people are happy to surrender vast amounts of their personal data to unidentified, potentially unregulated sources in return for being able to swap pictures on social media.



Richard Wright

Richard Wright is a visual artist working in animation, moving image and computational media. *Elastic System* 2016 is a digital portrait of the early nineteenth-century librarian Thomas Watts that also functions as a live visual catalogue. In 1840 Watts invented the British Library's innovative 'elastic system' of storage to cope with its enormous growth. Wright has created a mosaic image of Watts from 4,300 books that are currently stored in the library's basement, an area not normally accessible 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 item and how to request it. When you request a book, it is removed from the mosaic to expose a second image underneath. This selection process gradually reveals the human workers in the storage basements, the hidden part of the modern requesting system.

