







«DECODE»

ARTISTS POLICING DATA

November 28, 2018 - January 18, 2019

Curated by Jayanthi Moorthy and Daria Dorosh

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ANYA AND ANDREW SHIVA
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<DECODE> ARTISTS POLICING DATA

looks at art as more than end product and process. Seen together, these works give insight about the new forms of social, economic, and political structures we live in. In a sense, the artist's life, which is an ongoing inquiry into the world, is the artwork. By presenting diverse works within a digital thematic framework, we hope that gallery visitors may discover even more information in the uncharted conceptual space between the individual works on view.





CURATORIAL

Artists have always been drawn to data, whether scientific, cultural, social or political. Not unlike investigators and scientists, they track large amounts of information to bring attention to various aspects of the world. They transform them into an aesthetic form, that can be seen, felt and touched. They are drawn to the complexity in a modern world, which ranges from ecological and cultural issues to political surveillance to a quest for spiritual insight.

Artists in <Decode> *Artists Policing Data* respond to data in forms that move beyond graphs and charts. They integrate data into their artwork in provoking, and sensorial ways, this process demonstrates that data patterns can be decoded and converted into other patterns that are useful in art. When the goal of data collection is for personal use, it offers a rich pool of possibilities for making new connections.

THE ARTWORKS

The grid forms an underlying structure in many of the works, sometimes as a way to present data, and sometimes as a collection of

individual elements held together by a specific idea, container, or repetitive action. One can define the grid as an arrangement of discrete units of information in any medium that shows a pattern through repetition.

The grid may contain information as diverse as two-dimensional mathematical patterns generated by cellular automata (Wolfram), climate and nature patterns (Gellis, Nalls, Marzec), psychological patterns of exploitation (Nalls, Glow, Marzec), patterns of cultural migration and disappearance (Glow, Elahi, Frick), spiritual self awareness (Pachner, Moorthy), self surveillance and record keeping (Kalina, Elahi, Gellis, Huth), relationship mapping (Frick, Glow), participatory communal collection of memories, fears, or cultural meaning (Marzec, Moorthy, Huth), comparison of information embedded in textile and fashion (Dorosh, Elahi, Glow), word patterns (Huth, Moorthy), time patterns (Elahi, Kalina, Huth, Glow) and information that has lost its original intention and has been up-cycled to the level of art (Dorosh, Huth).



THEMES

The following is a starting point to note a few of the overlapping themes between the works in the show. It invites viewers to find their own because we are in this data field together, policing and being policed.

Spiritual data



Ann Pachner and Jayanthi Moorthy are two artists whose work is an outcome of their spiritual practice. As they tap into the timelessness of the sublime they find various ways in connecting back to the world. The patterning in rings and lines that can be seen in each of their work has been part of human culture long before our digital age. They delve into the similarities between spirituality and data. **Jayanthi Moorthy** proposes that information like the spirit can be continuously transformed from one embodiment to another but is never really destroyed. In her participatory installation, she lets people confront the consequences of excessive sharing that the social media culture encourages and suggests a path of mindful connectivity as a solution. For **Ann Pachner** meditation and chanting aids observation and the effort to observe is the commonality between spirituality, art and data. Through chanting she dives into deeper dimensions of

herself. She is as adept at carving repeated lines on wood as she is creating markings on paper, whether hand drawn or using digital tools on her computer. Color as light enters her work when she uses the computer to emanate a spiritual resonance, exemplified by her digital print in the exhibition.

Data as self-surveillance



When we record ourselves we strive to achieve permanency in our existence. Some artists try to preserve human emotion, some try to preserve their physical self through digital recordings and others look at human existence in the context of major issues of the world. **Laurie Frick** makes a kind of data sculpture to represent human emotion. She gathers emotional data about the people around her and builds translucent acrylic sculptures with her digital algorithms. Self-tracking is part of her optimistic vision of a future in which data will be used in the quest for personal knowledge. She believes patterns of behavior will become patterned artworks and the mass of data will predict our lives. She ponders on data collection being so one-sided with no outside force policing it. She is a proponent of owning one's own data, "If my data is so valuable, why don't I get to see it?" With her background in high technology, she predicts that data may lead us to a new awareness



of our individuality, one that emerges as a beautiful data pattern. **Hasan Elahi's** work brings home the indifference and power of digital surveillance, and shows how it displaces one from time, space and comfort. In his self surveillance, he makes his daily life public and continuously tracks his points of transit in real-time using images and gathers considerable amounts of data that is shared. His communication records, banking transactions, and transportation logs can be viewed by anyone, including various government agencies who have been confirmed visiting his website. In his art practice, the urgency of information has supplanted the art object as a sanctuary for private contemplation.



Noah Kalina started his self portraits of daily self-surveillance as a young photographer in the year 2000. He plans to continue taking them for the remainder of his life. His early recognition of the power of the selfie shows how artists take risks and follow their intuition even before data confirms the importance of their commitment. This ongoing personal/public record of his existence shows how much the history of photography has been shifted by the power of digital tools, especially the cell phone. Each of us has a cell phone camera that gives us a new kind of access to our lives, at a price. Privacy is a lost comfort that only pre-digital generations will ever know. We are becoming a recorded self that may eventually be reduced to data dust!



Textile as data

If textile is data, the clothing we wear is a culturally coded information channel. Artist **Daria Dorosh** “reads” what we wear in order to find patterns in the social norms we live by. She follows patterns that appears across disciplines such as art, fashion, and digital culture. The Tshirt and jeans, for instance, dominate global fashion concurrently with digital culture. She believes that the power of this pattern in fashion also appears in art as abstraction and narration. In her installation *Datafied*, she juxtaposes textile neckwear on watercolor structures with digital images of them. She sets up a comparison of data structures that are analog and digital to contemplate the characteristics of these inherently different versions of reality. The social codes embedded in clothing are further explored in her video *The Hat*, in which she uses the power of the grid to challenge the gender narratives we live by, in which textile is not seen as important data when it is ascribed to women’s fashion. **Hasan Elahi's** digital print *ERDL+*, is a timeline of thirteen US military uniform camouflage patterns that are displayed side by side to show the transition from analog to digital. The stated purpose of camouflage is to “conceal, disrupt, disguise, and mimic”. But applying that data without awareness of context leads to tragedy when a shipmate falls



into the sea wearing a sea-colored uniform. **Beatrice Glow's** *Afghan Poppies (New Silk Road)*, *Spice Route Series*, depicts poppies, the active ingredient in morphine, opium and heroin. The seductive beauty of the silk textile print is also a reference to the poppy fields of war torn Afghanistan that feed Western European and North American markets. As a result, the Silk Road is now nicknamed the Heroin Road.

Natural environment as data



Artists have worked with natural elements in the past, primarily as an exploration of material and site. In the culture of big data, artists are addressing the global impact we have had on our habitat, such as climate change, disappearing landscapes, and the loss of flora and fauna. **Sandy Gellis** has always been drawn to the basic elements of the earth, especially water. She observes and records natural elements in her prints and sculpture, such as the amount of rainfall that fell on given successive days annually, or the flow of a river and how it changes with the seasons. Her process is to allow the natural world to reveal itself in texture and color. Change occurs on a slow cosmic timescale in her sculptures. But she patiently continues to collect data driven by a constant sense

of wonder. Her artistic-scientific process results in an intimate measured artwork that looks like a delicate science experiment. The work of artist/researcher **Gayil Nalls** engages with the sensory, emotional and psychological properties determined by olfaction. Her work raises questions about the relationship between perfumes, perfume bottles, and politics, as she explores how synthetic fragrances were first deployed on a mass scale. They involve the interplay of data, facts, historical and cultural information. Her mathematical, structured, and aromatic social olfactory sculpture, *World Sensorium*, comes out of an artistic process that involves extensive data collection of each country's signature plant that represents a cultural olfactory heritage. The sculpture is a single scent based on a survey taken to formulate each nation's population percentages. The natural scents are invested with historical and cultural meaning, with foundations in mythology, religion and anthropologic traditions, and used by each culture for their healing properties. In her *Avon Photography Series* she shows the commercialization of scent in which America's symbol of freedom, independence and justice are used to mask and market a synthetic product that has been drained of cultural and bioactive value. By decoding the symbols, she situates them in a new aesthetic, social, and philosophical context.



Disappearing data

Certain kinds of data are not easily mappable due to availability, accuracy, or sudden change and may not be very useful to scientists and researchers. The artist, however, driven by a personal vision, can incorporate fragments of incomplete data into a radical composite work that has meaning. Weather forecasting, for instance, is complex because it involves processing vast amounts of data that is in flux. **Amelia Marzec** makes her appearance as a weather scientist who uses performance to alert the public to an uncertain future and asks the community to strengthen ties for when we will need to rely on each other. She built a mobile *Weather Tower* that contains homemade weather instruments, sensors, and a radio transmitter. She uses it to gather data for a particular microclimate and broadcasts the results with a wry sense of humor, including the predictions of visitors who participate with their own fears and superstitions. **Beatrice Glow**, an interdisciplinary artist and multi-sensory storyteller, assembles fragments to fight evaporating memory and erasure in the service of public history and art. She borrows from anthropology, ethnography, botany, and archeology and follows the cultural trade routes between Asia, the Americas and Europe. Her artistic range is unlimited as she makes the world her research space and studio. “I have

also been tracing environmental degradation, wealth inequality, and the ramifications of colonialism to their roots in the early modern spice trade. From botanical expeditions to militarized landscapes and forgotten tropical paradises, I examine the contemporary resonances of these patterns of exploitation.” Unlike a scientist, she roams freely through history, biology, culture, and her imagination, and brings us her findings as art in a variety of beautiful forms. **Geof Huth** is an artist and visual poet who lives in a world of data in the form of words, information, and databases. Sometimes the words have been handwritten with a quill pen and are crumbling with age, sometimes they are new, made of ice, or written in snow, added to a public spot or a found object. They are ephemeral and at the mercy of time. In his profession as an archivist and records manager, he has seen information systems disintegrate, become fragmented, and lost. Rather than discard fragments of old records that have fallen away from their documents during a century in storage, he bring pieces from various unknowable documents together in his series *Third Life*, in which they enter into their last iteration as art. As a visual poet working with archives, he does not recreate the past but recontextualizes these discarded pieces of the world to show how the past degrades over time, becomes less knowable and will continue to decay until it is unreadable.

IN CONCLUSION

The grid as idea or as organizing principle operates in much of daily life today. The pixel grid makes possible the digital imaging that we all use to upload and print images we collect and share. It serves as a way to visualize a specific inquiry of the artist, scientist, programmer, or the average user of social media. The grid allows for the aggregation of elements to reveal a relationship within repetition.

Although the grid is operational in the artworks on view, the data is mediated by the artist's intuitive assembly of disparate parts until it becomes something that is felt through the senses. The relationship of unlike elements is an analog process in which the artist relies on intuition to discover how they relate and complete each other. In this way, difference is a necessary ingredient, leading to tolerance, unity, and a purpose defined by the artist.

Unlike mining data patterns for scientific proof or commercial gain, the artist embraces technology as a tool to explore inner and outer worlds as related to the self. This ability to value the self is more important than ever in the context of big data. Now that supercomputers can run huge data sets hunting patterns for profit, powerful information

may be skewed by substandard objectives, thus limiting knowledge.

If the *DIKW* pyramid models the relationship between data, information, knowledge, and wisdom, we can look to artists and the long history of cultural spiritual practice for clues as to how far we can go in knowing the full potential in each human being. That journey starts with the self as a laboratory and uncharted territory that artists gladly explore and then bring their finding to the social arena as art.

JAYANTHI MOORTHY & DARIA DOROSH

Notes

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DARIA DOROSH



Photo by Noah Kalina

I am interested in how digital technology is redefining art, fashion, and the body.

If art in the analog past was contingent on location, what kind of art will artists make for a datafied mobile future that has a different relationship to place? Fashion communicated status and desire until the cell phone became the carrier of all information, with no wardrobe required. How will fashion be redefined for a mixed reality that is both material and immaterial? These are the basic questions in my three works in <Decode> Artists Policing Data.

In *Datafied*, I have juxtaposed 3 sets of textile neckwear on sculptural watercolor supports with 6 digital prints of the same work interpreted by an iPad camera. When the textile neckwear is worn, the body becomes a mobile site for art while the watercolor occupies the wall. In making analog art I enter into a complexity loop in which the outcome

is not programmed. In the Shred series of digital prints, a surprising reality shows up that is both representational and abstract. Pixels have been added in places by the code when I didn't follow the rules built into the camera.

I believe that the digital Grid with its bits of data that can be replicated is a model of abundance and generosity. But is digital data reliable if data will always be incomplete?

The video *Dressy Potholder Hat* is a reference to the underlying grid structure in art, fashion, and technology. The humble potholder representing women's work is uplifted by jewels and fine fabrics to the status of a crown, while the weave structure is the Grid. It is a contradiction: kitchen items are hardly dressy, and the minimalist Grid in art was a serious game changer. The hat presents a visual dialectic between art and artifact, actor and audience.



Datafied, 2018 installation detail of *Triple Goddess* and *Shred* digital photographs

Fashion Lab in Process is an installation on a work table that brings together text, textile, and various tactile artworks to express my concepts about fashion as information that sometimes becomes art.

Daria Dorosh uses a mixed-media language of sculpture, textiles, and digital photography to reflect on the social construct surrounding the body and how it manifests itself in art, feminism and technology. She is an artist, educator, and a researcher with SMARTlab, University College Dublin. In 2007 she completed her PhD thesis, *Patterning: The Informatics of Art and Fashion*, which posits two sets of binary patterns that link art, fashion, and digital culture. She taught fashion

design at the Fashion Institute of Technology, NY, from 1969 -2014 and fine art at Parsons School of Design, NY, from 1976-1985. She is a co-founder and current artist member of A.I.R. Gallery, NY. (1972). Her work has been exhibited in 22 solo shows since that time. In 2017 she gave a keynote presentation *Take Back Your Body* at VSMM, the 23rd conference on virtual reality and multimedia, University College Dublin. Dorosh lives and works in New York City and upstate NY.

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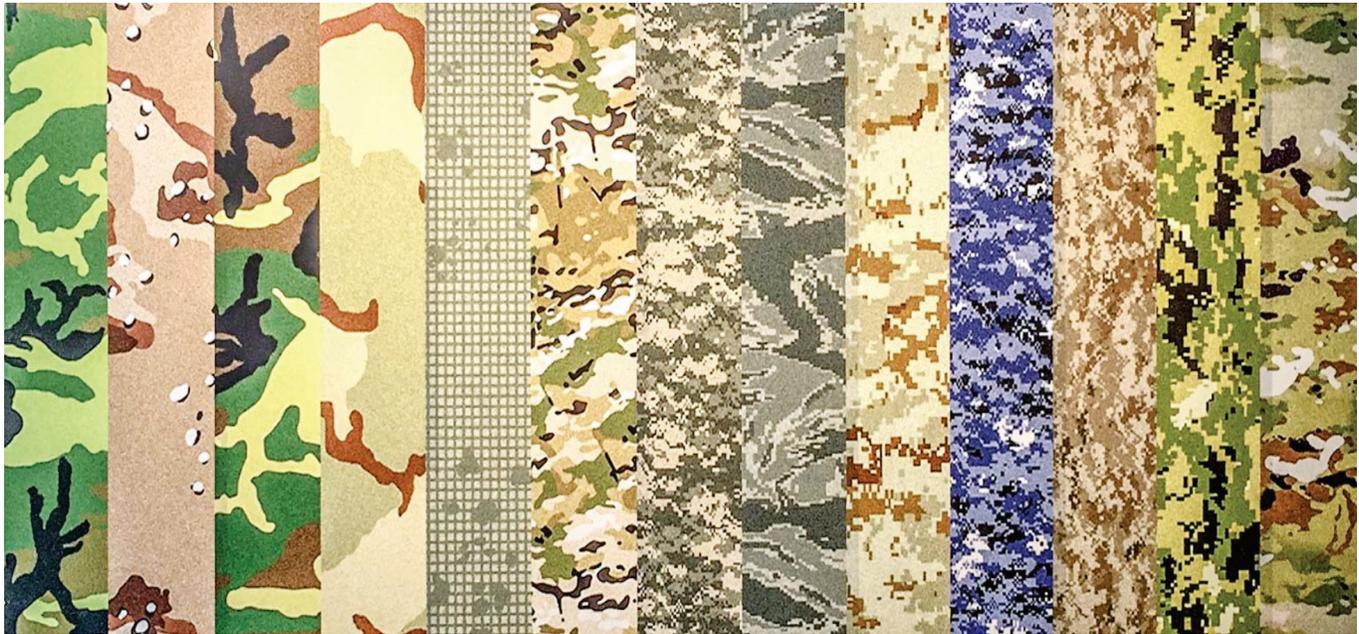
HASAN ELAHI



Elahi's self-surveillance work is often described as "hiding in plain sight" and plays with the concept of camouflage. In *ERDL+*, thirteen panels of camouflage patterns used by the US military are displayed side by side as a timeline showing the transition from the analog to the digital, from 1948 to the present. The video *Continuum* is placed next to *ERDL+* depicting thousands of images scroll side by side in seven panels mimicking the pattern of the Emergency Broadcasting System, that was intended to warn the public in case of a nuclear attack during the Cold War.

Hasan Elahi is an interdisciplinary artist working with issues in surveillance, privacy, migration, citizenship, technology, and the challenges of borders. An erroneous tip called into law enforcement authorities in 2002 subjected Elahi to an intensive investigation by the FBI and after undergoing months of interrogations, he was finally cleared of suspicions. After this harrowing experience, and years before the flood of images via smartphone, flickr and instagram began to inundate the web, Elahi conceived "Tracking Transience" and opened just about every aspect of his life to the public. Predating public knowledge of the NSA's PRISM surveillance program by over a decade, the project questions the consequences of living under constant surveillance and continuously generates databases of imagery that tracks the artist and his points of transit in real-time. Although initially created for his FBI agent, the public can also monitor the artist's communication records, banking transactions, and transportation logs along with various intelligence and government agencies who have been confirmed visiting his website.

www.elahi.umd.edu | Instagram: @hasanelahi



ERDL +, 2017, 58 x 143". Pigment print



LAURIE FRICK



Photo by Patrick Pollmeier

I have a few people in my life who are a bit ‘toxic’. What if I got a nudge to ignore them or they subtly disappear from my screen. This is the future.

It’s not about the data gathered on you, our next fixation will be the data gathered about the people around you. We worry about data captured about us... our beloved phone tracks our location, apps capture intimate personal details, our search, shopping...even my kindle knows how fast I read. Soon, these will not concern us as much as the algorithms that detect our relationships and how people affect us.

Human interaction feels complicated, but the intricacies of friends are ripe for machine learning. I predict we will casually use the data we know about us and the people around us to manipulate our behavior, our body chemistry and mood. The surprise is that it will be easy. It will start with how

people affect us. Are they toxic or a vitamin?

We already use social networks like a life-long rolodex, the obsessive of us ‘curate’ our feed by specifying who we keep an eye on and who we unfollow. Soon, the proper dosage of friends will be served up to us in easy-to-consume social networks and messaging apps. Who we encounter may not be so random.

POLICING DATA?

Does data collection have to be so one-sided, I don’t imagine an outside force effectively policing data. Instead, couldn’t we have more access, to see the algorithms that predict our behavior and shade our experience online? It’s incredibly opaque, companies track intricate details about us, and it’s a big secret. If my data is so valuable, why don’t I get to see it? If I’m getting tracked, I should get access to it. I want my data. Not the simple stuff I can



Acrylic Friends, 2018, Installation

download, but what the algorithms predict about me. It could be 2-way. If you track me I get access. I want my data, take back your data.

Laurie Frick is a data artist exploring the bumpy future of data captured about us. This is the decade when humans shift from mysterious beings - to big data algorithms, where everything about us will be known. Rather than worry, Frick envisions a time when personal data is a unique glimpse into our hidden personality. Patterns of behavior will become patterned artworks and the mass of data will predict our lives. Using her background in high-technology Frick creates physical works and large scale installations that imagine this completely wired 'data-

selfie' future. Her insights on consuming data are recently featured on NPR, Atlantic, Wired Magazine; and has been invited to talk at Google, Stanford and TEDx. In 2018 she built permanent data art installations at Facebook, CapitalOne, Texas A&M and Michigan State University.

www.lauriefrick.com | Instagram: @lauriefrick



SANDY GELLIS



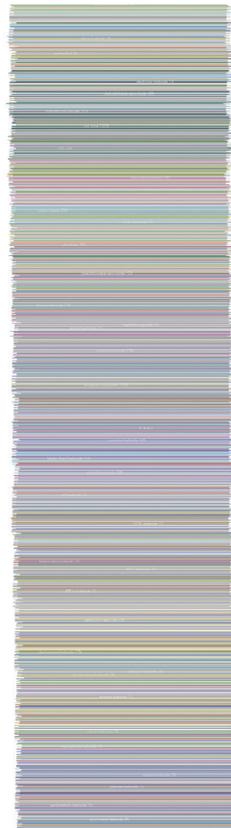
Photo by Grace Graupe Pillard

“As in one of her own patient indexes of ecological change, the tides of taste have finally lapped up over Gellis’ work. Art concerned with environmental issues exist in ever greater profusion, by turns documentary, mournful, cynical and fiercely activist. Gellis’ sculpture is none of these. Though it comes from the materials of which our planet is made, and though it engages our deepest interest in the literal bedrock of biological life, Gellis’ work is neither meliorative nor despairing. The principles that have sustained it for 35 years originate in Process art, not partisan politics. Nor does it aim for a casual explanation of the physical fix we find ourselves in. Instead, her work observes, with the most delicate, sidelong perspectives, our reciprocal relationship with the fundamental stuff of the world: earth, water, air.”

Essay excerpt from:

*Projects: Earth, Air and Water Studies / Sandy Gellis
Nancy Princenthal 1992*

Sandy Gellis is an artist who lives and works in New York City. Her fascination with the world as she knows it began when she was a child living in the Bronx. The rooftop was her observatory where the seeds (origins) for exploring rainfall, clouds, rivers, and all things were planted. She has received numerous grants and fellowships including: three National Endowment for the Arts Grants, and a New York Foundation for the Arts Grant. She is a participant in the environmental study group: “The Human Place in the Natural World” and has held residencies at the Sitka Center for Environmental Art, Oregon; the NY Experimental Glass Workshop, NY; and The Printmaking Workshop, NY. Her work is included in the collections of: The Whitney Museum of American Art, NY; The Brooklyn Museum, NY; The National Museum of Natural History, Washington D.C.; Library of Congress, Washington D.C.; The New York Public Library, NY; JP Morgan Chase, NY; The Fogg Museum Art Gallery and Houghton Library, Harvard University, Cambridge, MA. Publications include: “Earth-Mapping, Artists Reshaping Landscape,” Edward S. Casey; “The Contemporary Print from Pre-Pop to Postmodern,” Susan Tallman; “Projects and Portfolios, 25th National



Hudson River: Seasons 1979 – 2018 and Hudson River: Accumulations 2014

Print Biennial,” The Brooklyn Museum of Art, NY;
“Lines of Vision: Drawings by Contemporary Women,”
C.W. Post University, NY; “Divan-E-Shams, Jalaluddin
Mohammad Rumi,” Vincent Fitzgerald & Co.

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BEATRICE GLOW



As an interdisciplinary artist and multisensory storyteller, I borrow from anthropology, ethnography, botany, and archeology to awaken latent imaginaries. My research-based process allows me to co-labor with scholars, scientists and community stakeholders to assemble surviving fragments in service of public history. I leverage sculptural installations, experiential technology collaborations, olfactory art, participatory performances and publishing to shift dominant narratives. Standing between diaspora and indigeneity, I navigate the oceanic, cultural and trade circulations between Asia, the Americas and Europe. I borrow the transporting power of smell to retain evaporating memory and fight erasure.

My trajectory began retracing 19th century Asian labor and migratory landmarks in Peru, which subsequently opened my vista to millennia-old transpacific migrations. These experiences

influence my site-specific activations and propel me to work in relationship with original peoples, land and waters. I have also been tracing environmental degradation, wealth inequality, and the ramifications of colonialism to their roots in the early modern spice trade. From botanical expeditions to militarized landscapes and forgotten tropical paradises, I examine the contemporary resonances of these patterns of exploitation. This has manifested as a fake perfume boutique that unveils to mall-goers the social botanical history behind luxury, commerce and intoxication, mining the intertwined geopolitical fate of Manhattan and the nutmeg-rich Rhun Island, and engaging with a Gilded Age mansion financed by tobacco sales.



Afghan Poppies (New Silk Road), *Spice Route Series*, 2016, Digital Print; ink, silk

Beatrice Glow is currently a 2018-19 Smithsonian Artist Research Fellow, 2018-19 Smack Mellon Studio Program Artist and recently, a 2017-18 American Arts Incubator lead artist amplifying Indigenous and Afro-Ecuadorian voices. Her 2016-17 Asian/Pacific/American Institute at NYU residency led to public art and virtual and augmented reality works in allyship with Indigenous environmental stewardship. She has been named a Honolulu Biennial 2017 artist, Wave Hill Van Lier Visual Art Fellow, Joan Mitchell Foundation Emerging Artist Finalist, Hemispheric Institute Council Member, Franklin Furnace Fund grantee and US Fulbright Scholar. Solo exhibitions include “Beatrice Glow: Spice Routes/Roots,” at the Duke House with NYU Institute of Fine Arts

(2017); “Aromérica Parfumeur” with Museo Nacional de Bellas Artes de Chile; “Lenapeway” and “The Wayfinding Project” at New York University; “Rhunhattan” at Wave Hill; and “Floating Library” — a pop-up, mobile device-free public space aboard the historic Lilac Museum Steamship that attracted 4,000+ visitors — on the Hudson River.

www.beatriceglow.org



GEOF HUTH



Geof Huth Creating Document Dust Bottle Poem (2017-08-11)

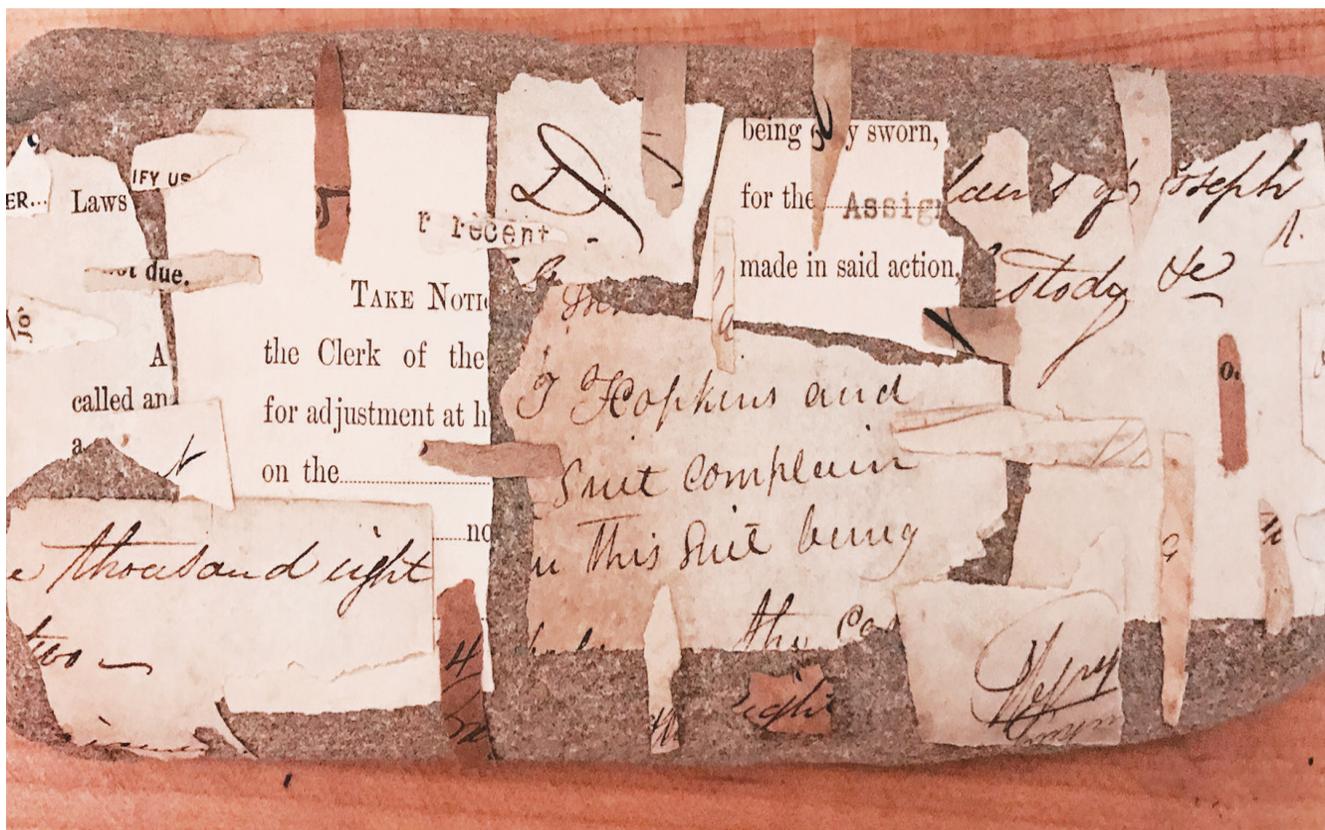
I'm drawn to words because they are human and because they are data. As a human, my world and imagination focus on information. As a professional, my work requires me to manage the records of a large and sprawling government bureaucracy. As an artist, my worth derives from my interest in information, how information systems fall apart, how the signal from a message can be muffled, fragmented, and even totally lost.

As an archivist and records manager, I police the records of the state courts—ensuring we save them for as long as we must and destroy them when we can. Most of my current art revolves around repurposing tiny fragments of old records that have fallen away from their documents during a century in inhospitable storage. Rather than discard these, as I originally had, I now fill found bottles with these fragments of the archives or glue them onto rocks, shells, and driftwood. These fragments vary in size:

Some carry no more than a single letter, some only the handwritten swoops of otherwise vanished words. Most carry a small string of words, yet never enough to show the story. When I bring pieces from various unknown documents together, I create a new document that flows visually while always breaking against the word.

My art is an information art that extends to the detailed database, which documents the source of all the materials in any piece I make, which is how I police the meaning and sources of my works.

The major series I am working on is *Third Life*. The title comes from a concept in archives: records have a first life supporting the work of an organization, but those saved for their value beyond that work have a second life as archives. In this series of works, these archival documents had been stored in hot and dry storage conditions for over a



Document Dust, 2017-08-11, 14.25"

century, so they had become brittle and fragments had flaked off them. I collect those small fragments and place them within bottles and upon stones and other found objects. This project brings these discarded pieces of the world (the paper fragments and the carriers of these) and recontextualizes the pieces, not to recreate the past, but to show how the past and language itself degrade over time, become less and less knowable—just as these artworks will continue to decay and become unreadable.

Geof Huth is an artist who works with words in their material form. He is known for the diversity of his artistic

production, in terms of formats and media. He creates sculptures covered with textual fragments, paintings of words, handdrawn and computer-generated visual poems, one-word poems, bookworks, and drawings that approximate written language. His art interrogates how language functions and misfunctions, both visually and semantically. His latest book is *31 Pwoermds for 30 Years*, an accounting of his practice of writing of one-word poems over more than half his life.

www.dbqp.blogspot.com

Instagram: @geofhuth

NOAH KALINA

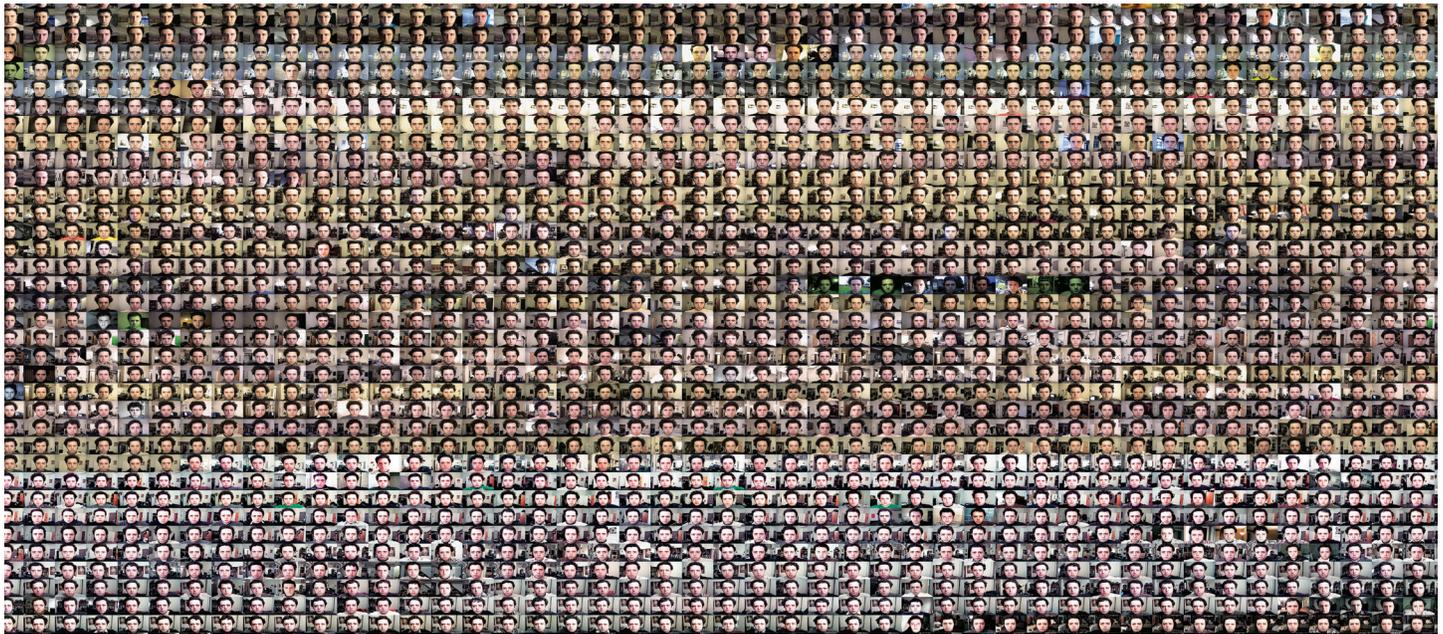


The emergence of and technological advances in digital photography, along with a growing interest in the subtleties of aging, inspired me to take a photograph of myself every day for the rest of my life.

Everyday is a self portrait project that started on January 11th, 2000. In June 2006 the six and a half year version of the “everyday” was uploaded to YouTube. It quickly became a “viral” video receiving millions of views within the first month (it currently has over 26 million views). It is considered important early Youtube history. It inspired countless similar projects and was even parodied by the television show *The Simpson*. William A. Ewing, director of the Musée de l’Elysée said in the New York Times “Noah’s video represents a phenomenal amplification not just in what he produced and how he did it, but how many people the piece touched in such a short period of time. There is nothing comparable in the history of photography.”

Noah Kalina is a photographer living and working in New York. His work which deals with time and space has been exhibited in numerous galleries, private collections and museums around the world. His work has also been commissioned by numerous publications including Google, Disney, General Electric, Facebook and the New York Times Magazine.

www.noahkalina.com | Instagram: @noahkalina



Everyday, 2000-2018, Video Installation



AMELIA MARZEC



A number of years ago I lost all of the hearing in one of my ears due to a tumor. As I focused on the reality of daily communication failure in my own life, I began to pay more attention to the physical objects that make up our telecommunications infrastructure: our phones, our Internet, our radios, and other devices. I began building a series of objects to avert possible future disasters of communication in our society. The pieces are built from salvaged materials including consumer electronics. They question our current methods of manufacturing and broadcasting, by exploring how we can stay connected despite any rift in the functionality of our systems. The objects become increasingly story-driven as participants interact with the work. They question the politics of ownership over our communications infrastructure, and draw attention to the cost of our participation in it.

In the aftermath of superstorms brought about by capitalism's blind eye towards climate change, when cell phone towers are down and governmental help is absent, we need to consider alternate ways of communicating. *The Weather Center for the Apocalypse*, while it does collect weather readings for the micro-climate it is situated in, also provides a place for people to share news by word-of-mouth. The data that is collected are the stories informing the communities we live in. In an era of questionable news sources online, do we trust information coming from our own neighbors? Is it possible to create connections and strengthen our communities offline, for the times we may really need it?



Weather Tower, 2016, Wood, glass, acrylic, electronics, H x W x Depth: 5.5' x 10" x 10."

Amelia Marzec is an American artist focused on rebuilding local communications infrastructure to prepare for an uncertain future. Her work has been exhibited at SIGGRAPH, MIT, ISEA (Canada), LAPSody (Finland), ONCE Foundation Contemporary Art Biennial (Spain), NODE Forum for Digital Arts Biennial (Germany), and is part of the Rhizome ArtBase. She has been a resident at Eyebeam, a resident at Harvestworks, a fellow at NYSCA/NYFA, the A.I.R. Gallery Emma Bee Bernstein Fellow, a Tow Fellow at Columbia University, a grantee of the Research Foundation of CUNY, and a nominee for the World Technology Awards for Art. Her work has been featured in Wired, Make, Hyperallergic,

Neural Magazine, Metropolis Magazine, Creators, NPR, and the front page of Reddit. She holds an MFA in Design and Technology from Parsons School of Design, and a BFA from Mason Gross School of the Arts.

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JAYANTHI MOORTHY



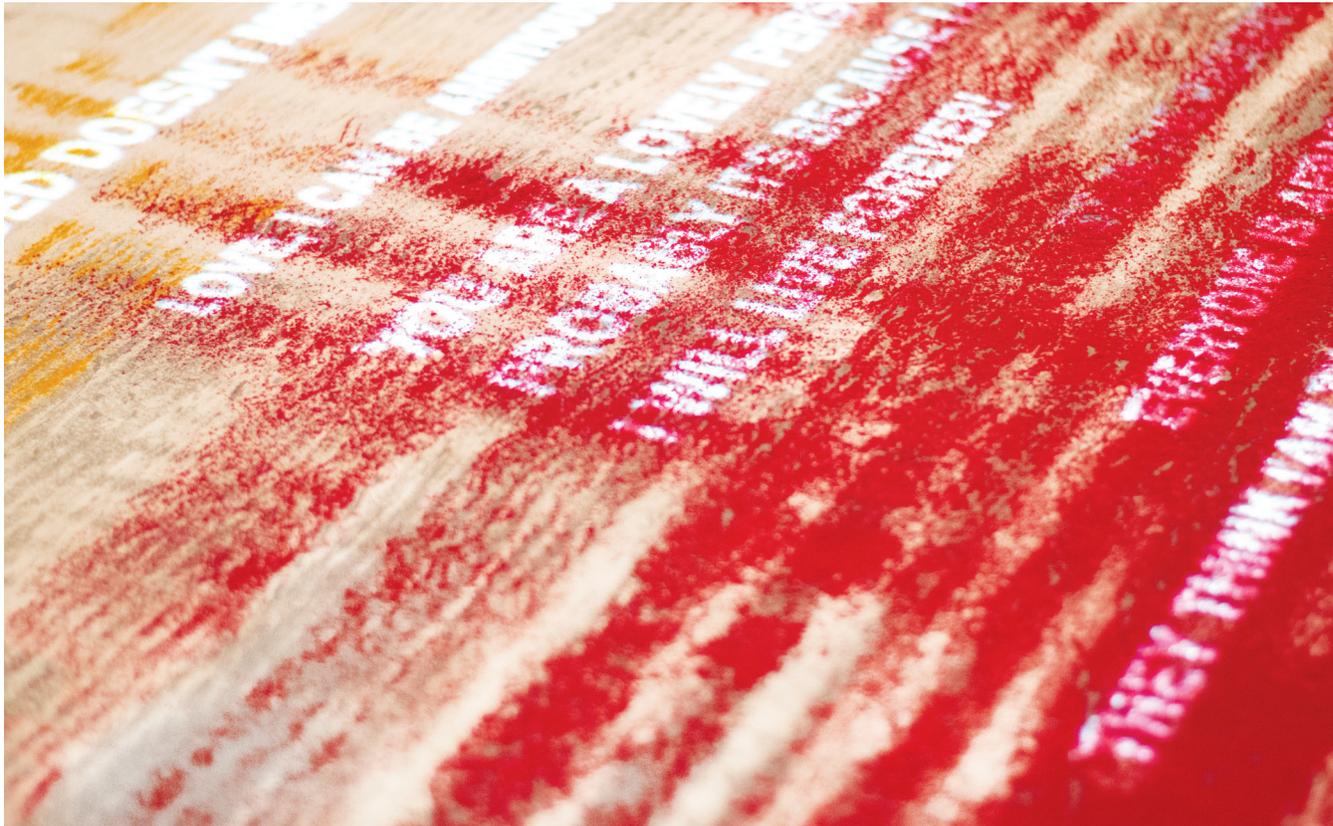
Jayanthi Moorthy's performance at A.I.R. Gallery, 2014

The underlying theme of my work is a dialogue with the self and the community about contemporary culture and the struggles of navigating through the physical and metaphysical worlds. My work is informed by Eastern thought, advances in learning and cognitive sciences, and Indian cultural practices like yoga and Rangoli/ Kolam (ephemeral drawings on the floor).

For the exhibit <Decode> *Artists Policing Data*, I draw parallels between the spiritual and the digital. Hindus believe that the divine spirit pervades all things around us, including the air, water, trees and animals. When matter dies, the spirit within moves on and is transformed into something else. It is also a common Hindu belief that every single thought and action influences the universe around us. "Sharing" as is the norm in today's social media driven world, is effectively a thought that is projected out to the universe and echoes throughout existence. Once projected, even if

the tweet or a post is deleted, the information that represents the thought is never destroyed, but instead like the spirit, is only recreated in some other form, a form that will make itself felt in the physical world. Yoga, a school of thought within Hinduism, therefore stresses on disciplining ourselves to control our mind to be both self-aware and understand the transformations around us.

Controlled Mind is a participatory installation where audience completes the installation by contributing their thoughts. They are asked to share their thoughts in 3-5 words on a piece of a paper which they fold and drop into a 'hundi', a ritualistic vessel which here represents the social media ecosystem of today. These thoughts are projected as animated words churning in and out ultimately manifesting in a physical form on the floor.



Assumptions, 2014. Participatory art installation with rice flour, salt and projected digital video. Video: black and white, with sound, 2-min. loop

Jayanthi Moorthy an Interdisciplinary artist best known for her ephemeral drawings made with materials like sand, rice flour and spices. In her work she constantly moves between the handmade and the digital; traditional and contemporary; permanent and impermanent; art and design. This stems from her rich background growing up in the east (India) and living in the west (New York) and her multi-faceted design background where she has moved from being an interior designer to a 3D set designer followed by digital interaction designer to currently being a learning designer. As an artist-curator she curates shows that revolve around culture, woman's art and design. Her first curatorial project Art Fast won her a grant from New York State Council of Arts (in

2017) through LMCC's Creative Engagement grant. In 2016 she co-curated and produced a group show for A.I.R. Gallery, NY (a woman's artist-run-gallery in NY) at the Kochi-Muzris Biennale, India. She has had solos shows at Brown University (RI), A.I.R. Gallery (NY), OED Gallery (India), Jacques Marchais Museum of Tibetan Art (NY). She has been a fellow at NYFA's Immigrant Artists Program (2016) and at A.I.R. Gallery (2014).

www.jaymoorthy.com | Instagram: @jaymoorthy



GAYIL NALLS



My work often engages with the sensory, emotional and psychological properties determined or defined in some way by olfaction. The artworks involve the interplay of data, facts, historical and cultural information, and memory.

The *Avon Suite* photographic series, explores aspects of American society by staging and reconfiguring the subjects of vintage Avon decanters, questioning both the iconography and the synthetic fragrances they originally contained. I have staged the decanters and their parts to interact, as it were, in a cosmology that allows for a more contemplative approach to the subjects and the (still relevant) political issues they bring up. By decoding the symbols, I have situated them in a new aesthetic, social, and philosophical context. These enactments reflect my own concerns and invite the viewer to focus on the powerful unconscious impact that corporations, insofar as

they mold and redefine citizens as consumers, have on our identities as individuals.

World Sensorium is an olfactory social sculpture: a single scent composed of culturally associative aromatic materials of world flora created to express a unifying consciousness. The creation of *World Sensorium* involved ten years of research and a survey of nations and territories to establish the constituent component scents that were then formulated by country population percentages. *World Sensorium* is a data-driven perspective on what is fundamentally an aesthetic mind-body experience. By communicating the sublime harmony of the natural world, this ongoing project continues to not only to help generate better awareness of odor-evoked memories and our psychological responses to them, but also to inform us what is at stake as a result of climate change.



Avon Wild West Bullet Decanter and Pony Express Rider, © Gayil Nalls, 2016

Gayil Nalls, reinvented sculpture over two decades ago when her world olfactory sculpture *World Sensorium*, formed out of conceptualism, rained down over Times Square at the millennium celebration. The medium she pioneered to create her art laid the groundwork for the genre now known as Olfactory Art. This original breakthrough was expanded with her creation of *Inkblot_2*, a “sculpture for the mouth” and many olfactory oriented works that followed. An artist, theorist, author, and educator, Gayil Nalls, PhD, pursues additional trans-disciplinary (art-science) work as an Adjunct Professor at University College Dublin, and as a contributing editor for *Nautilus* magazine and other publications. Nalls’ photographs and essay, “The Politics

of Perfume Objects” was published in the book, *For The Deeper Meaning: Fragrance as Medium in Art, Design and Communication* (2016). Also published that year was “Coming to Our Senses” in the book *Paradise Paradoxe*. Nalls’ artworks have been exhibited internationally, and are in the permanent collections of many museums, including the Metropolitan Museum of Art.

www.gayilnalls.com

Wikipedia: [World_Sensorium](#)



ANN PACHNER



The use of the word spirituality can make it sound like it is something Other and some place else. My understanding is that spirituality is a way of being in this world. That spiritual practices refine the practitioner and allow through this refinement access to a broader consciousness and this consciousness allows a way of being in the everyday world and being able to perceive subtler aspects of what is.

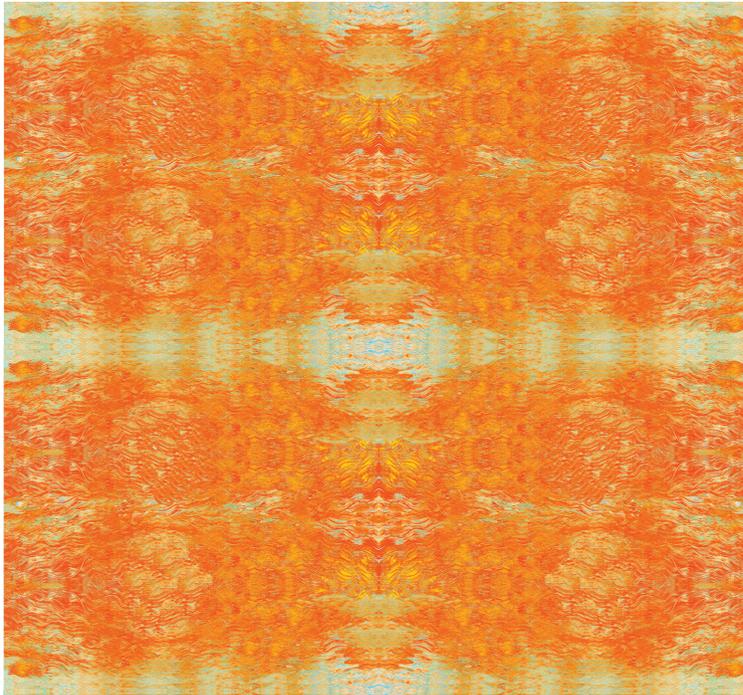
I sense that refined perception through meditation and chanting aids observation; and efforts at observation are what spirituality or art making have in common with data. As you say, it can be observed that repetition and centrality exist in both. Observation can be mechanical and manipulated as in data collection or it can be relational as in nature, art, music, human-to-human and human to nature.

Chanting and meditation and other physical practices done with attention, regularity, and openness draw a person into a new consciousness

or awareness or state of being that can inform art, music and living with aliveness. These practices open a space that can allow access to universal images that are found in all cultures in all times or can allow a state where acting in the everyday gives access to recognizing patterns that resonate with inner states or allow passage to inwardness.

Repetition is a fundamental ordering mechanism in nature, music, art and the human body itself. Data are bits of repeated facts or literal information that are used to prove a position. Music, art, and nature go beyond the literal to suggest or point to feelings, states, and a vitality in all its ambiguity and beauty.

The repetition experienced in my work in the repeated fluting of carved wooden form or the repeated arabesque or serpentine lines that are translated from pencil lines on paper, manipulated digitally, transcend their likeness and become an aliveness.



Detail of Repetition (7' x 13') & Growth Rings (4' x 3.5'). Archival pigment print

Ann Pachner lives and works in New York City. Ann's practice of woodcarving spans the decades from the 1970's to the present. In the decade of 2000's she expanded her practice to include archival digital printing allowing a fuller expression of her engagement with movement and stillness. Her work has received recognition from the awarding of the National Endowment for the Arts and the New York Foundation for the Arts. Ann received a BFA from the Rhode Island School of Design.

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Jayanthi Moorthy and Daria Dorosh
October, 2018





«DECODE» ARTISTS POLICING DATA

Book Designed by Jayanthi Moorthy
Book compiled by Daria Dorosh and Jayanthi Moorthy

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