

OOPS... EXHIBITION



Obfuscating/Ownership/
Privacy/& Surveillance



10 DECEMBER 2018 - 11 DECEMBER 2018

UNIVERSITY OF HERTFORDSHIRE
ART AND DESIGN GALLERY,
COLLEGE LANE CAMPUS.

OOPS... Exhibition

Curated by Julian Staddon

Opening Monday 10th December 4pm

This exhibition showcases a wide range of artists that specifically address the issue of personal data projection, privacy and identity obfuscation, from building new identities, hiding existing ones, remediating personal data to developing legal precedents for intellectual property. This exhibition will scope how artists can inspire a new generation of hackers to be more proactive in their own data body banking and augmentation.

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Introduction

Data extraction and surveillance is a subject that has grown considerably in the public discourse, but it's still quite difficult to make sense of the effect of these activities beyond a theoretical level, due to the obfuscated nature of the information we are provided with, in regards to how it works, who the stakeholders are exactly and what our rights are, in regards to our own personal information. This is far from a new phenomenon however and surveillance has for many years, an evolving social discourse within philosophical and creative practices. From Orwell (Big Brother) to Foucault (Panoptics) to Mann (Sousveillance), we as a society have grown wary of who is watching, what, how, and where they are doing this and most importantly, why. In recent years, through the Manning, Assange and WikiLeaks and The Snowden Reports, the world has seen explicit examples of surveillance, however new evidence of ubiquitous monitoring of citizens seems to be emerging every day! In opposition to this, there seems to be an evolving apathy in regards to data protection in the general populous, leading to a ubiquitous data body banking society.

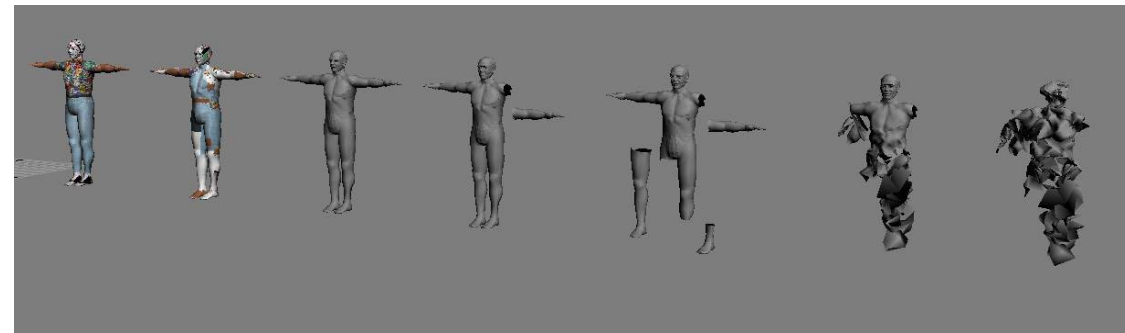
Data bodies were historically very permanent and object orientated, however in this research, they are a-temporal, constantly shifting and evolving. While originally a passive phenomenon, data bodies have evolved to become symbiotic non-dualistic entities for individuals, in relation to the body and it is becoming increasingly necessary that we examine the role of these data bodies, how we represent them, how they augment us/ we augment them and how this contributes to the evolution of post-biological identity. These representations are primarily dualist, in that they are: virtual/real, I/other, physical/metaphysical etc. Through the evolution of networks, such dichotomies have been decentralised and with the monetization of online data, new ethical issues regarding ownership and privacy, along with materiality and bio-politics are emerging and as data body banking, augmentation and trading becomes more ubiquitous and embedded in our physical/biological bodily existence, the need for serious discourse in this area had emerged.

For those concerned about privacy, today's technology brings new challenges: companies big and small are building pervasive product lines around tiny, network-enabled computers with powerful cameras, sensors and microphones. From tiny wireless cameras to quadcopters/drones, these new technologies - while not always intended as such - are routinely used to compromise privacy in the home, hotel and workplace.

This exhibition and symposium aims to explore encryption and routing methods, looking at specific examples in order to inform on why exactly we need to protect our browsing activity and what methods exist for doing so. This event consists of three delivery methods for this topic.

By Julian Staddon

Just by visiting a Website, your digital devices send and receive countless network packets, each of which are conveyed by many machines along their journey. Hidden from view in the interfaces we use, this infrastructure is not only privately owned and administered but may reside in countries with surveillance agendas that intentionally undermine our right to privacy. Without an encrypted route, we have little choice but to trust that those unseen entities that control the networks we use will play fair and not capture, study and share our online activities without consent.



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Walking Demos of AR Walking TOR with Artist Donald Hanson

This will provide visitors a personal demo of the artwork, presented by one half of the artist team that produced this work. These tours will take place during certain times throughout the OOPS Exhibition.

The tour times are:

10/12 4.30pm

10/12 5.00pm

11/12 1.00pm

11/12 1.30pm

OOPS We Did It Again: Artist Panel Chaired by Julian Staddon 1.00-2.00pm

This panel will introduce the artists and works being exhibited in the OOPS: Obfuscating Ownership: Privacy & Sousveillance. The curator Julian Staddon, will be joined by show artists Donald Henson, Heath Bunting and UH Research Fellow Alana Jelinek. We will discuss the curatorial premise for the exhibition, along with topics relating to the conceptual premise for the exhibition

Panellists:

Heath Bunting

Donald Henderson

Julian Staddon

Alana Jelinek

Beyond TOR: A Discussion About How We Can Protect Our Online Activity and Why Chaired by Dionysia Mylonaki 2.30-3.30pm

This session will bring together a range of experts in personal data protection and online privacy to facilitate an inclusive, open discussion regarding what methods are available to enable individuals to better protect their online data bodies. Citing several examples of technologies, projects and individual efforts, this panel will explore the current state of affairs, including the GDPR, the recent Tory manifesto regarding the regulation of online activity of all UK citizens, the UK Investigatory Powers Act of 2016 and exactly how politics of this kind become legitimised. From this the discussion will shift to explore how citizens can best respond to such evolving pervasive systems of governmental/corporate monitoring.

Panellists:

Heath Bunting

Yannis Baboulias

Pangiotis

Ruba Aba Salma

Living an Honest Life in the Field: Tips for Survival and Identity Obfuscation for Artists Workshop with Heath Bunting 10-1 & 2-5pm

This workshop will explore personal security, both online and 'in the field', exploring a range of methods for obfuscated personal participation and anonymity in disruptive artistic practices. Beginning with an exploration of how artists can maintain their personal security, the morning session will shift from online methods for personal identity protection to low tech indoor survival strategies, in anticipation of a more domestic, post anthropocenic global society. The afternoon session will shift outdoors and focus on introducing the fundamentals of UK/EU aboriginal, military, urban/street outdoor survival skills.

~ToSS/

Mez Breeze

"Using Pastebin.com as a publishing venue, I've created an End-User License Agreement called "Terms of Service Static" [shortened to "ToSS"] for a fictional social media platform called "FacePalm". ToSS perfectly parodies the Terms and Conditions of digital data gatekeepers [such as Google, Microsoft, Facebook, and Twitter] in a form that's both entertaining and socially relevant. ToSS is written in mezzangelle, and was create in order to satirically comment on common terms and conditions - as we might encounter them - included in contemporary software packages and social networks. By doing so, ToSS seeks to highlight issues everyday users should strongly consider before signing up to such services, including privacy, data retention, ownership and digital monitoring.

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1. -1-
2. _____
3. Introduction to FacePalm's ToSS
4. _____
5.
6. The following information constitutes FacePalm's "Terms of Service Static". Each Chapter will mandatorily
  familiaris[rampantly, life each prospective user with our Conditions of [Ab]use. You must agree to each and every permutation and
  following (imagined, tangential and potentially possible), as well as anything associated with all and any future modifications,
  musings, daydreams, vocalisations (both sub- and actual) that our illustrious leader and God-In-Kind Mr Mark[ed] Sluggertberg may
  possibly, or potentially, or in passing, or has-never-actually-copitated-over-but-in-actuality-could-have-at-any-time
  contemplated in any form, manner, format, style or mental shaping in any past, present, future or parallel life. If you do not
  agree to these Terms, you will be perpetually diverted into our custom made post-digital isolation pit, and your digital
  [sn]print will be consistently and deliberately shunted into continual obsolescence.
7.
8.
9.
10. -2-
11.
12. Chapter 1: "If you ever [k]need[le] info about anyone [sn]at Harvard, just ask."
13.
14.
15. _Now we [ab]use the fomented firehossings we receive!_
16.
17. Although we prot[ect] the in[de]form[al]decaying[al]tion[ist]ates we receive about you, we also use the information we r[ec]eive
  about you is com[ple]tion with the serv[ic]e, fac[es] and features we provide to you and other [ab]use[er]s like your friends,
  our [sm]othering, & slaving, partners, the advertisers that perf[orm], long, and, moolah, hard, & [ab]use [ur, right, relax on the
  s[il]ently, strangling, n[ite]is], and the d[e]velopers that su[er]vive, and, the games, s[er]v[ic]es, and websites you
  use. For [a, rotten, sodden]ex[ample], in addition to h[elp]ing [thru, Raj]e[ld, lo]p[no]t[is], we see[the] and f[ic]k[le]nd things
  that you do and [do not] share, we [ep]ing] may[be/constantly] use the information we r[ec]eive about you:
18.
19.
20. * As[pretend, guardians,] part of our efforts to keep [in, ur,]FacePalm's products, s[il]urred, d[ec]aying, s[er]vices and
  inte[de]n[si]gations safety, free and sec[ur]e[ly];

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« Not since the work of James Joyce has any one person so creatively explored layers upon layers of dimensional linguistic meaning as the writer/artist Mez Breeze » (Séamas Cain at the 2012 International Conference of ICIS). The impact of Mez's unique « codewurks » has been equated with that of Shakespeare, James Joyce, Emily Dickinson, and Larry Wall. Her awards include the 2001 VIF Prize [Germany], the JavaMuseum Artist Of The Year 2001 [Germany], 2002 Newcastle New Media Poetry Prize [Australia], winner of the 2006 Site Specific Index Page Competition [Italy] and Burton Wonderland Gallery Co-Winner 2010 [judged by Tim Burton]. Mez was also a Vilém Flusser Theory Award 2011 nominee for her article set « Social Tesseracting », and was co-nominated in the graphics category (for the synthetic reality game #PRISOM) in the 2013 Digital Humanities Awards. Mez is also the Creative Director of @MezBreezeDesign, an Augmented Reality Scholar and Technology and Culture Journalist.

<http://mezbreezedesign.com/>



~~A Charge for Privacy~~ Branger_Briz

A Charge for Privacy was originally an installation for Art Basel and is a reminder that nothing online is really “free.” We often forget (or might not even realize) that the online services we depend on for our most intimate and private exchanges (Facebook, Gmail, etc) are not exactly “free” nor are they exactly “private.” Every word you email to your family and every link you share with your friends is being archived, indexed and monetized, either in the form of targeted ads and/or other data-mining ventures. Sometimes these institutions encroach a bit too much on our most private data and when those that notice make a stink about it they get accused of being miscreants or at best get an, “Ooops, we’re sorry we invaded your privacy like that.” Like it or not, this is the normative economic exchange for services online today, privacy is the currency of our digital ecology.

A Charge For Privacy attempts to recreate this relationship by offering a utility, essentially an iPhone charging station, at the cost of privacy. Basel goers are welcome to charge their cell phones at the station, but not without agreeing to the Terms of Use (written all along the sides of the station). When an iPhone is plugged in the station proceeds to download all the photos stored on the phone. These terms make clear the exchange, “ [...] You (b) grant Branger_Briz an irrevocable, perpetual, non-exclusive, transferable, fully paid, worldwide license (with the right to sublicense) to use, copy, publish, stream, store, retain, publicly perform or display, transmit, scan, reformat, modify, edit, frame, translate, excerpt, adapt, create derivative works and distribute (through multiple tiers), any and all of the images retrieved.” The second the photos are downloaded, the station immediately projects them as a public digital-graffiti installation.

Branger_Briz is a group of artists, educators & programmers bent on articulating our digital landscape, creating memorable interactive projects for ourselves && our clients.

<https://brangerbriz.com/>

Identity Bureau

Heath Bunting

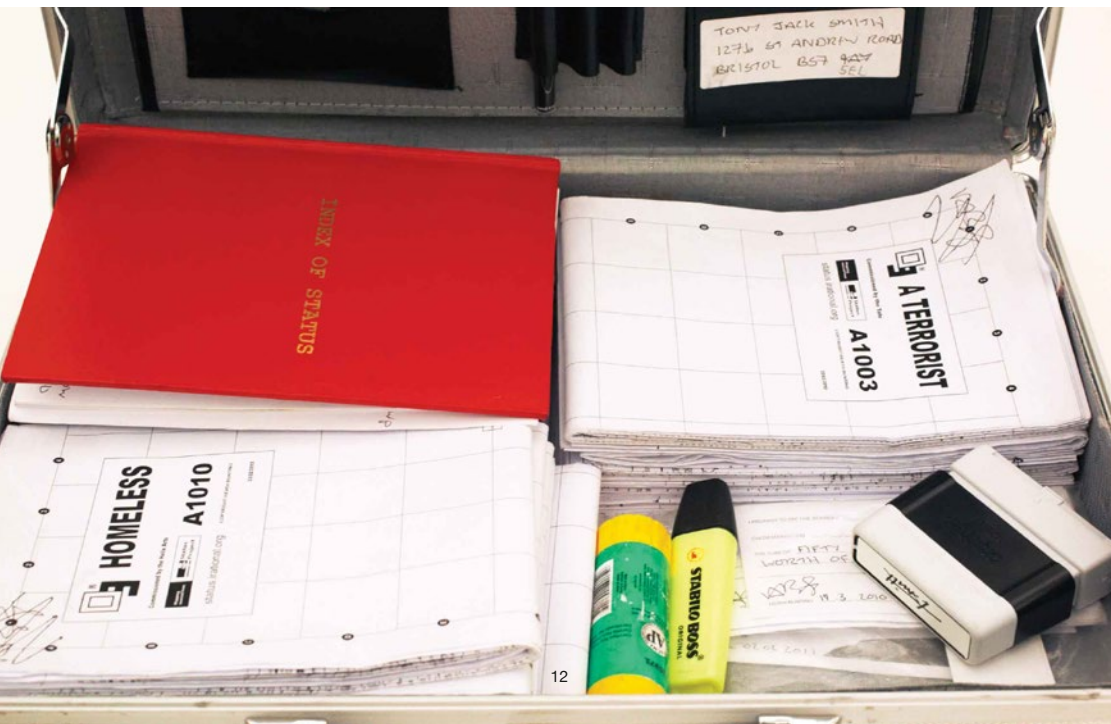
Identity Bureau was established to construct a custom-made physical person for the user, who would be able to function freely in society. The activities of the bureau extend also to instructions for other users to construct their own new identities. It undermines the habitual ways of climbing the social ladder and offers an alternative system to the dictate of there being a one and only "official" identity allocated to the individual by the state authorities.

The bureau depicts the potential of computers and network-oriented coding, more specifically web tools and computation, and promotes the ability to cross-refer information on social security, health, residence and employment in order to define and possibly alter or construct a new identity.

The project would ideally help the audience to become aware of some of their habitual conditions in order to start associating and forming unpredictable social structures for which they could also make use of manuals for different practical solutions in constructing a new identity.

Heath Bunting's main work, The Status Project, involves using artificial intelligence to search for artificial life in societal systems. He has had multiple works of art censored and permanently deleted (including all copies and backups) by the UK security services. He has had an artwork exploded by an Army bomb disposal team from Hereford and is prevented from talking about this in public. He has been detained, arrested multiple times and classified as a terrorist by UK security services for his art projects. He is banned for life from entering the USA for his anti-genetically modified food and border crossing work. He is subject to constant global state and corporate hostile interventions. He is denied full access to the internet and is on both employment and social security blacklists. In an environment where the UK Ministry of Defence can publicly state that their primary global adversary is the non-state individual artist, he now produces his art projects securely and in secret. He has been approached by both state and corporate security organisations on several occasions, but mostly declined these offers of work, especially when it involved the assassination of social justice activists. Politically he can be described as an imperial dissident. Aside from this, he is currently training artists in security and both in-door and out-door survival techniques so they can out-live organised crime networks in the coastal forest during the final crisis. He is also the immoderator of implausible denial lobbying list.

<http://irational.org/heathbunting/>



Stranger Visions Heather Dewey-Hagbor

In Stranger Visions Heather Dewey-Hagbor collected hairs, chewed up gum, and cigarette butts from the streets, public bathrooms and waiting rooms of New York City. She extracted DNA from them and analyzed it to computationally generate 3d printed life size full color portraits representing what those individuals might look like, based on genomic research. Working with the traces strangers unwittingly left behind, the project was meant to call attention to the developing technology of forensic DNA phenotyping, the potential for a culture of biological surveillance, and the impulse towards genetic determinism.



Invisible

Invisible is a fully-functional genetic privacy product offered for sale by the imaginary biotechnology company Biogenfutures. Designed as an artistic provocation, Invisible points beyond surveillance to interrogate the alleged infallibility of the DNA "gold standard." To this end Invisible is an exploit – in the hacker sense of the term. It points out a security vulnerability. If DNA evidence can be hacked, forged, and planted like any other evidence does it deserve its elevated status?

DNA Spoofing

In this project, the possibility of genetic surveillance in the post-apocalyptic present was anticipated. As humans, we are constantly shedding genetic material in public space. It is becoming increasingly common to use those traces for surveillance and reconstruction. As IP spoofing makes anonymous internet browsing possible, DNA spoofing extends that potential by scrambling genetic material, enabling anonymous physical trajectories in tandem with digital. In this spirit, the work offers some DIY techniques for counteracting genetic surveillance.



Heather Dewey-Hagbor is a transdisciplinary artist and educator who is interested in art as research and critical practice.

Heather has shown work internationally at events and venues including the World Economic Forum, the Daejeon Biennale, the Guangzhou Triennial, and the Shenzhen Urbanism and Architecture Biennale, the Van Abbemuseum, Transmediale and PS1 MOMA. Her work is held in public collections of the Centre Pompidou, the Victoria and Albert Museum, and the New York Historical Society, among others, and has been widely discussed in the media, from the New York Times and the BBC to Art Forum and Wired.

<http://deweyhagborg.com>



~~Blockchain Aesthetics~~ ~~Transactions Faces~~

Rob Myers

This series of visual experiments explore a range of different HTML5 and JavaScript rendering methods encrypting and presenting Bitcoin Blockchain transactions. In this series, a range of rendering methods have been developed, including presenting discrete transactions as:

1. Rows of coloured squares. Each byte of the 32-byte transaction hash is rendered as a square of colour from a 256-colour palette.
2. Transactions rendered as paragraphs consisting of words from a standard generic list
3. Hash rendered as a 16x16 1 bit bitmap (in the original Macintosh style with 1 = black), also with a face recognition algorithm that is used in several popular social media platforms, to find any collections of pixels that accidentally resemble faces, which are outlined in red.

*Decision maybe breath peel stand thrown demon win cup verse creator gently ,
funny became honest hero dread gun diamond creak.*

*Grab sort storm future strain plain put cruel girl appreciate hollow relationshi
poet lightning yellow blanket gentle swing complain forehead bullet.*

*Shove adore spin charm depression friend finish settle flame happen annoy dep
endless heard need illuminate sharp arrow pig win wrong.*

*Concern exist tired dog decision perfection ignore climb suffocate leaf suspenc
smell stab lace nation desperate under paradise type appreciate.*

*Girlfriend gay love spoken understand bottle advice bought forgot win darling
flat shoot upset blossom country forehead creep rant couple.*

Rob Myers is an artist, writer and hacker
from the UK based in Vancouver, Canada

<https://robmyers.org>



Tele-roulette Pierre Proske



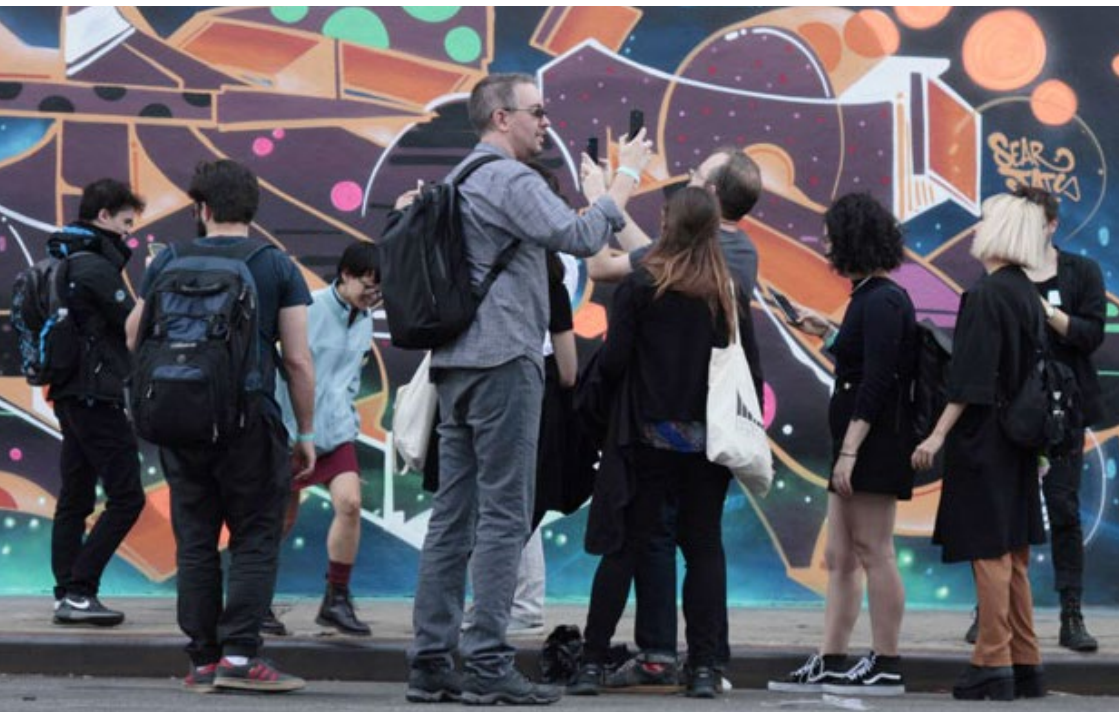
The Tele-roulette is a reworked retro transistor TV that broadcasts a constant stream of random videos plucked off YouTube.com. Search engines are determining our sources of information, guiding us towards what they believe we want through increasingly complex heuristics. As a result we are fed only a small slice of the possibilities the Internet has to offer.

The motivation for Tele-Roulette is to monitor the pulse of the web and capture the zeitgeist of the Internet through a stream of random videos. The result – different every time, but most likely intriguing, then dull, then disturbing, then really really funny.

The diversity and volume of visual information gathered is filtered through a familiar “old” technology, the TV set, which is rapidly becoming obsolete as a Radio Frequency (RF) content provider. Employing a television instead of a web browser helps to ground and contextualise the changes in media consumption we have been subject to since the advent of Internet streaming.

We are deluged with options and configuration possibilities these days. Tele-roulette is a solution to this. Just sink onto the couch and switch on the box. The videos of tele-roulette are found objects for the 21st century, discarded fragments of people’s lives uploaded and then swiftly forgotten. The limitless stream of content pays homage to the 19th century concept of the sublime. The Tele-Roulette is powered by Raspberry Pi hardware and openFrameworks software.

Pierre Proske is an internationally recognised electronic media artist and creative technologist specialising in interactive installations. Having worked extensively in Europe on various commissions and artistic projects in conjunction with organisations such as the Ars Electronica Futurelab and Future Applications Lab, his work involves exposing the unspoken relationships we have with technology as well as harnessing machines into exploring new aesthetics. He has a particular interest in the interface between the biological and synthetic, as well as the ways in which humans engage and form relationships with machines. Pierre has been creating custom artistic software for over a decade, which he routinely deploys in his installations. He is the founder of electronic media arts organisation Media Lab Melbourne and runs his own creative technology studio Sensory Empire.



AR Walking TOR

Tiare Ribeaux & Donald Hanson

Onion Routing AR Walking Tor is a participatory interpretation of the inner workings of onion routing and the TOR browser using augmented reality and location-based virtual markers. The tour is conducted with groups of 15-20 people who locate a series of geolocated 3D models representing global servers as waypoints around a centralized venue, forming a simulation of onion routing where each participant represents a programmatically routed data packet. Each route is randomly generated with each stop slowly decrypting a hidden message.

Created by Tiare Ribeaux and Donald Hanson.

Onion Routing AR Walking Tor has been presented at Radical Networks 2017 (NYC) and Obfuscating Ownership Privacy & Sousveillance 2018 (London)

TIARE RIBEAX & DONALD HANSON



Tiare Ribeaux is a Hawaiian-American new media artist whose work explores the entanglements of human technologies and infrastructures with mythologies, the environment, and non-human species. She is interested in living systems, deep/dark/media ecology, rhizomatic networks, speculative futures, multi-species and collaborative entanglements. She's also grown algae to convert to biofuel in Kona, Hawaii, and studied harmful algal blooms off the coast of Puget Sound.

<http://www.tiareribeaux.com>

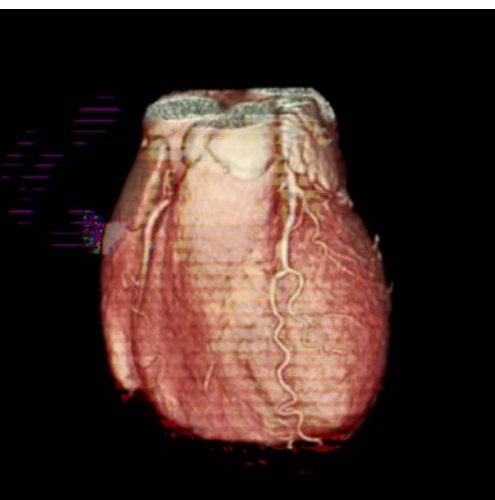
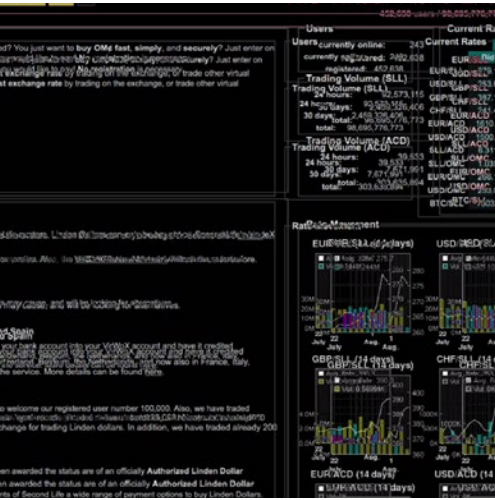
Donald Hanson is a new media artist in Oakland, California working between technology, design and creative coding. His work explores interactive aesthetics, live projection, glitch art and internet technology.

<https://donaldhanson.net/>

DIY-databodybanker/ Julian Stadon

Databodytrader explores post-biological identity, data bodies (data relating to a specific biological identity) and augmentation, presenting a documentary pastiche of the Data Body Trader project. This 9 year research endeavor argues that by having bodies that are both material and virtual, humans are post-biological and that art can contribute a platform for better understanding the mixed reality nature of these ubiquitous, multi-faceted networks of self. The Data Body Trader project has created a complex systematic development of a decentralized virtual organ trade. The system uses openly donated scans of donor organs that are uploaded to a server application and virtual economy through an augmented reality application. The virtual economy has its own trade index (integrated in the US stock exchange) that is in effect a regulated organ trade micro-economy. Within this exchange network, any user can create an avatar and buy, sell, clone or export organ models, which can then be converted to substrate architectures to be used for tissue culture growth and DIY organ farming, or bio-printed

The augmentation of data bodies has a long history and is in fact, the very foundation of anthropomorphic representation and post-biological identity. Data Body Trader pivots from historical examples of augmentation, past contemporary computer science iterations of the term, towards a more expansive contemporary understanding that allows for a better analysis of identity and the body. To achieve this, Data Body Trader presents a range of approaches that use post-digital techniques to better understand our contemporary relationships with technology, identity and reality.



databodytrader/dlco

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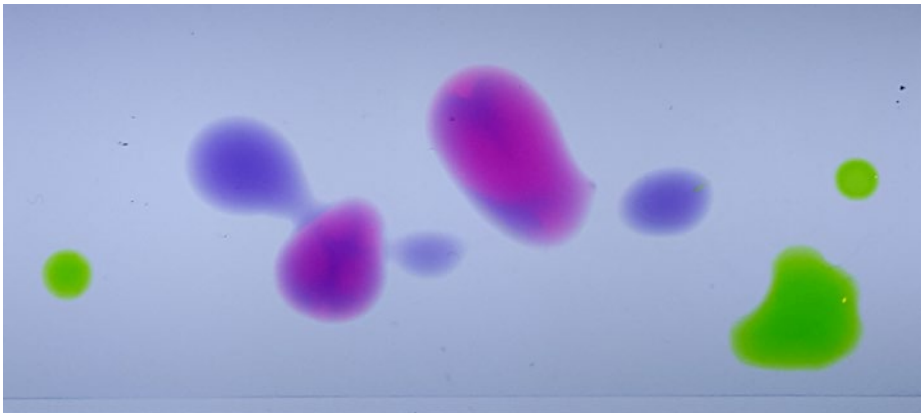


Julian Stadon is a mixed reality artist, curator and researcher who recently submitted his PhD thesis at Curtin University of Technology. Stadon's transdisciplinary research has included time with Interface Cultures Linz, The Sylgrut Centre, Salford University, HITLabNZ, The Australian Centre for Virtual Art; The Fogsreen Centre, The Banff New Media Institute, CIA Studios, Collaborative Research in Art Science and Humanity (CRASH), Ulster University, Technical University Graz (TUG) and Technical University Munich (TUM)

<http://julianstadon.net>

Data Drops Varvara & Mar

Data Drops project was produced in the collaboration with a scientist Mario de la Fuente PhD. Data Drops is a data sculpturing project, which through a metaphor aims to tackle the issue of personal data collection and its usage. The data source of this project was the survey designed by researcher Ramon Sangüesa (<http://www.thecityandyourdata.net/>), which was concerned about people emotions towards personal data being used by the third parties. People's reported emotions were matched to colours according to Robert Plutchik's wheel of emotions. Plutchik's theory of emotion introduced 8 primary emotions out of which all the rest of emotions are derived.



Wikipedia

We have conducted numerous networks scanning trips across Tallinn city throughout June to July 2015 by bike and on foot. In total we have registered 23 893 networks.

We were interested in exploring urban information layer and its' network density. Metaphorically speaking, the art project underlines the digital landscape of the city and invisible communication and creativity layer of its inhabitants.

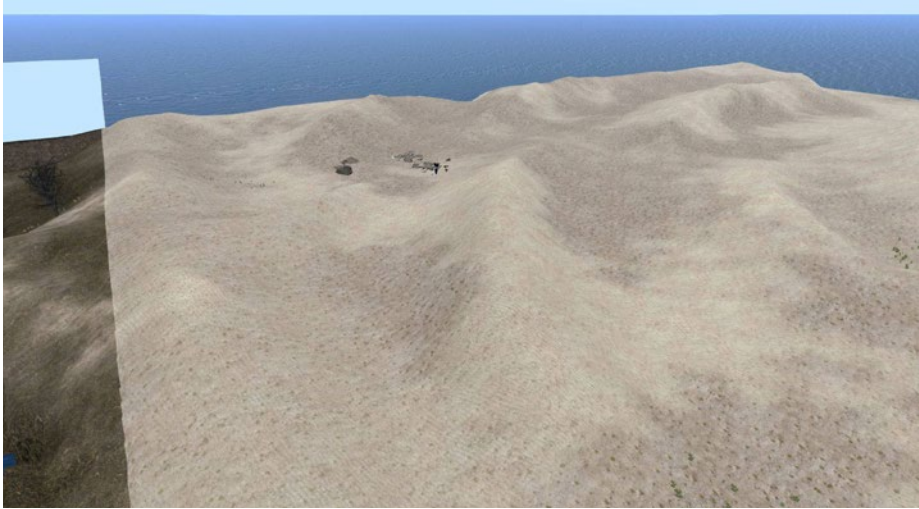
We have developed a tool that enables us to discover wireless communication devices around us. It means, wherever we went scanning, our application was constantly searching for WiFi networks and saving each and every new name, its mac address, location and GPS accuracy encountered. We discovered protective, creative, political, racist, attempts to communicate and cyber world descriptive network names.

Varvara & Mar is an artist duo formed by Varvara Guljajeva and Mar Canet in 2009. Often duo's work is inspired by the digital age. In their practice they confront social changes and impact of technological era. In addition to that, Varvara & Mar are fascinated by kinetics and participation, which are integral parts of their work.

Varvara (born in Tartu, Estonia), gained her bachelor's degree in IT from Estonian IT College, master's degree in digital media from ISNM in Germany and currently is a PhD candidate at the Estonian Academy of Arts in the department of Art and Design.

Mar (born in Barcelona) has two degrees: in art and design from ESDI in Barcelona and in computer game development from University Central Lancashire in UK. He also has gain a master's degree from Interface Cultures at the University of Art and Design Linz. In addition to that, Mar is a co-founder of Derivart and Lummo.

<http://www.varvarag.info>



~~Number Architecture:~~ ~~Containment as~~ ~~Algorithm~~

Erik Zepka

Tunnels, networks - what visualization does to cryptographic control, what tertiary economy measures in terms of abstraction. The character the space that fails to relate to the previous frame - how to sculpt isolated units into a mathematical story of the virtual and political. Merging an idea of experimental (non)narrative with experiential alienation, Zepka's Number Architecture probes the social consequences of the computational public - when privacy, what you know, what can be known be known by anyone, becomes a function of ordered sequences, assignments and variables, the resulting atmosphere is both effacing and full of speculation. You are not here yet, but your bank balance, some emails, profiles and a few key words are - who gets isolated from what in a public sphere built in the clouds, whose story do you get to know from the perspective of ratios and patterns. Science fiction speaks to aliens with the games and laws of physics, daily life speaks to ourselves with something far more intangible.

Erik H Zepka (erik rzepla, ek rzepla, xoxoxcom, xoxox) is a conceptual media artist, curator, poet, scientist and theorist who critically explores the practice and consequences of science and technology. He has shown his work globally whether as artist (Tate Modern, Nabi Museum, The Whitney Museum, Pikselfest, Videographe, ISEA), theorist (Furtherfield, Transfer Gallery, Publication Studio, VIVO Press), or poet (GAMMM, Dusie Press, Unlikely Stories, Otoliths, W, Critiphoria, Zinhar) and given talks as a scientist (Vancouver Hackspace, the Mini Maker Faire, the BIL Conference, Innovation Labs and Curiosity Collider) and interdisciplinary researcher (the SFU Institute for the Humanities, the Group of X, Neutral Ground, the Digital Humanities Summer Institute, and the Modern Language Association Conference). He has worked in collaboration with such artists as Pauline Oliveiros and Stelarc, has curated shows for a number of galleries including Unit/Pitt, Quinary Arts, COINfest, The WRONG Biennale and VIVO Media Arts Centre, and conceived and co-founded the community research society the Open Science Network. His work ties all these strands together into an experimental project based at x-o-x-o-x.com, further documented at erikzepka.com. Interdisciplinarity meets concept where the fallout of technoscientific advancement is explored in a capitaloscene program tied closely to process and performance.

x-o-x-o-x.com / erikzepka.com



EXHIBITION

10 December 2018 - 11 December 2018

University of Hertfordshire
Art and Design Gallery,
College Lane Campus.



University of Hertfordshire UH Arts

University of Hertfordshire's arts and culture programme

