

Work-in-Progress

Production of a custom electronic chip to alter the function of the scoreboards in an existing basketball gymnasium by replacing the clock function with a new counting animation. The gym was used to host “oO,” the Lithuanian / Cypriot pavillion at the 55th Venice Biennale.

Clearly it is a loop and clearly it is a pattern. It is counting down, constantly. It runs through 16 numbers, though not the familiar decimal digits (0-9) but, binary digits, a base-2 arithmetic where each can be only one of two values expressed as bits: off or on, black or white, 0 or 1, o or O. What we see is the binary logic of bits flowing through the circuit, essentially and silently and repeatedly spelling out its name using a significantly compromised alphabet.





Watch Wyoscan 0.5 Hz

This is a reverse-engineered Casio digital watch produced by Halmos. A tiny computer replaces the existing electronics and has been reprogrammed to slowly render the current time from left to right across its liquid crystal display, completing 1 cycle every 2 seconds. Time is like that — both point AND duration. This is how it can bend and warp. A week, a second, a season: all are specific and discrete, but none are the same. The present can be cut to any number of lengths, from a single vibration of a cesium atom to the display cycle of a digital watch.

An advertisement for the product was also commissioned and published as well as exhibited.



Time is like that — both point *and* duration.

This is how it can bend and warp. A week, a second, a season, all are specific and discrete, but none are the same. The present can be cut in any number of lengths, from a single vibration of a quartz crystal to the display period of a digital timepiece.

Watch Wyoscan 0.5 Hz is a reverse-engineered Casio digital watch. A tiny computer inside has been reprogrammed to slowly render the current time from left to right, scanning across its liquid crystal face, completing 1 cycle every 2 seconds.

You'll notice that reading this watch requires more attention than usual, as the seven segments of each digit are lit one by one across its display. This speed may be adjusted until it matches the limits of your perception. You and your watch are now in tune.

Watch Wyoscan was adjusted by Dexter Seimier and produced by Halston with additional support from the Museum of Art and Design, New York. It is available "now" (10/10/11) in select retail shops and online at www.halston.us.com.



WATCH
WYOSCAN
0.5 Hz

Fun Palace

The Pompidou Center is architecturally in debt to a previous, never-built, project by Cedric Price called the Fun Palace. The relation is so striking, that architects even occasionally call the Pompidou by the name of the previous work. For an exhibition on the history of the building, we designed an electric sign in their house-style to hang in the lobby and re-instate this hidden influence. The exhibition was then also re-named to match the sign, which remains installed.





TEST

Permament installation of an LED silent radio sign at the New Jersey Transit entrance to Penn Station in midtown Manhattan. Countless commuters have passed under this innocuous piece of communication infrastructure every day since it was put in place in 2013. The work remains locked in a perpetual testing loop, waiting to communicate.



Universal Serial Bus (flag)

A 7 x 10m flag commissioned for the port of Ghent (Belgium) by 019, an artist-run space located in an adjacent industrial space. The flag flew in parallel to an exhibition by Dexter Sinister at Kunstverein München and a publication from Sternberg Press of the same name. The flag acts as a flying advertisement for these productions as well as marking the port, a site of exchange and commerce. A text by Dexter Sinister around the Universal Serial Bus standard and interfaces more broadly was released as a PDF via a dead-drop USB plug mounted in the base of the flagpole. Flagpole design by Common Room.







Public, Private, Secret “Clock”

The clock is commissioned as a piece of social furniture for the International Center of Photography Museum at 250 Bowery in New York City. It consists of two parts: a pair of projections in the rear of the space and a digital monitor at the front, facing the street.

The wall-mounted projections stream live video data drawn from cameras mounted in the lobby and exhibition spaces. Custom software strips the position information (x and y coordinates) from this image stream and reorganizes the remaining lo-resolution data in an abstracted grid of sorted pixels. By dropping the ordered pixel positions, any immediate reading of the space is frustrated and, instead, these new images register more forcefully what has changed. The resulting, scrambled images are pictures of that changing data, more machine- than human- readable. Instead of pictures of the space, these are images of what has changed in it, over time.

The abstract screens are accompanied by a concrete clock face, as a flag-mounted digital monitor mounted on a pole directly at the street. Here, custom software creates a digital rendering of an analog clock face as a marker of the consistent back and forth play between continuous and discrete, between analog and digital, that describes many of the images we live with now.

Commissioned by Charlotte Cotton for “Public, Private, Secret” and installed in collaboration with Common Room.





