CHOREOGRAPHIES OF ATTENTION AND CONTROL #2

a panel discussion on climate data & visceral experience in installation and performance

Ian Winters
Kate Genevieve

Leah Barclay
Andrea Polli

Andrea Polli
Particle Falls

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DATA / NETWORKS / BODY / FUTURE

What are the opportunities and difficulties presented by using data extracted from environmental phenomenon to generate compositional work?

What are the different approaches, strategies and questions you are asking through your work and how does the current expansion of the kinds of climate data made available in 2015 inflect your work?

How do you model and represent your work as it spans software, algorithm, performance, sound and visual?

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What are the different challenges working with live data vs. recorded data?

How does extensive, low fidelity single point data (such as from a mobile phone) compare with more sophisticated methods of data collection?

Is the mobile phone sensor a special case in terms of facilitating collaboration, large scale participation and encouraging action and improvisation from audiences?

How can sensor information be used as part of complex compositional structures - not simply to trigger "reactive" or "interactive" events but to open up the expressivity and sensitivity of the body?

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He He
Nuage Vert 2008

A laser beam projected the green outline of a cloud onto the emissions cloud of the Salmisaari combined heat and power plant, Helsinki

The size of the laser projection changed in relation to fluctuations in electricity use measured

Collective action was encouraged through inviting residents to limit their use of electricity for an hour on the 29th Feb & observe the green cloud projection increase in size

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How do you design how data affects the body?

How can we present data in a way that draws attention to the increasing absence of a signal over time eg. the catastrophic disappearance of species?

What techniques do you use to draw audiences into a sensing of and deep listening to the non-human world of animals and natural entities?

Where role can audience creativity and expression play in work that registers the climate crisis? eg. walking, writing, voicing, sounding, building, making.

the visceral affect:

Jamie Wardley and Andy Moss
The Fallen thefallen9000.info

The artists worked with hundreds of volunteers using rakes and stencils to etch 9000 figures into the sand at Arromanches, France.

The project marked Peace Day 2013 by commemorating the 9000 civilians, Allies and German forces who died on this stretch of coastline during the D-Day landings, 1944

Paulo Grangeon
1,600 Pandas

Installation of 1600 papier mache pandas representing the real pandas still alive in the wild. The installation has toured internationally in France, the Netherlands, Italy, Germany, Switzerland, Taiwan and Hong Kong to raise awareness of dwindling panda populations.

Olafur Eliasson and Minik Rosing
Ice Watch olafureliasson.net/icewatch

Today we have access to reliable data
that shed light on what will happen and
what can be done. Let's appreciate this
unique opportunity — we, the world,
must and can act now.
Let's transform climate knowledge into
climate action.

Olafur Eliasson, artist, and Minik
Rosing, geologist

Physical ice samples from Greenland presented in a clock formation at City Hall Square, Copenhagen, 26-29 October 2014
marking the UN IPCC's 5th Assessment Report on Climate Change

data made tangible:

Semiconductor - Ruth Jarman and Joe Gerhardt

Cosmos 2014

Cosmos is a two metre spherical wooden sculpture formed from data collected across a year measuring the take up and loss of carbon dioxide from the trees in the Forestry Commissions Alice Holt Forest, U.K.

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Do you register a shift in the kind of environmental data now appearing in the context of your own creative & technical practice, and through observations of others' work?

What data draws you to creatively respond to in 2015? Both open data and closed data?

What are the potentials emerging - for government agencies and commercial interests, as well as creatives - in analysing and utilising the global and complex data that is generated today?

Are there creative strategies for using data to create complex systems of response?

Developing seeds ///

Art that responds to climate data & enacts experimental alternatives?

Land Art Generator Initiative (LAGI) - a prize to fund the design and construction of public art installations that have the added benefit of large scale clean energy

Daan Roosegaarde "hacking the landscape in a poetic way" with *Vacuum*
*A p*lanned installation in Beijing using a system called Smog that claims to pull pollutants from the sky through copper coils buried underground attracting airborne particles by generating an electrostatic field.
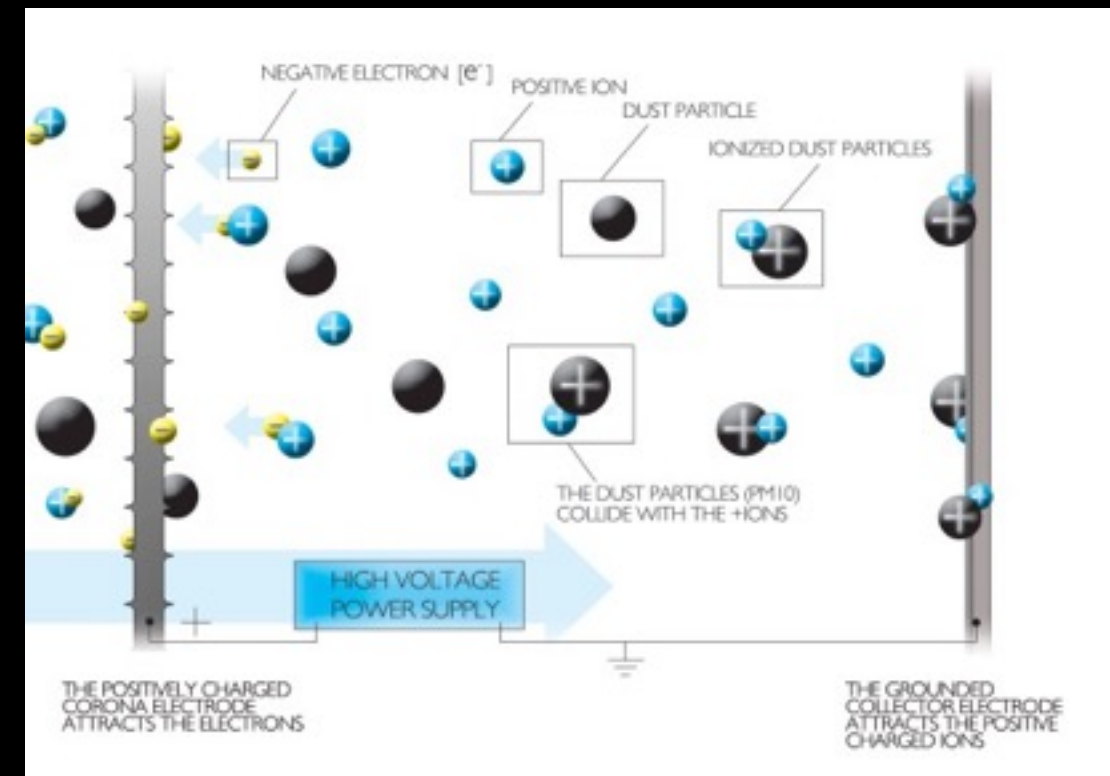
A diagram of the chemistry behind Roosegaarde's smog system (ENS Europe)

New ways of feeling data?

CHRϴMA 's VR performance for the 2015 March solar eclipse on Brighton Beach, UK

Emerging media, virtual reality and video game technology to sense and explore environmental data

Listen(n) directed by Dr Garth Paine at ASU
An interdisciplinary collaborative project that explores virtual presence and remote embodied landscapes of UNESCO Biosphere Reserves through sound.

Insula, C H R ϴ M A (Kate Genevieve & Paul Hayes)
A mixed reality performance - combining virtual and real environments - that explores fresh ways of sensing and perceiving our life, the lives of others, and our shared interaction with the natural world.
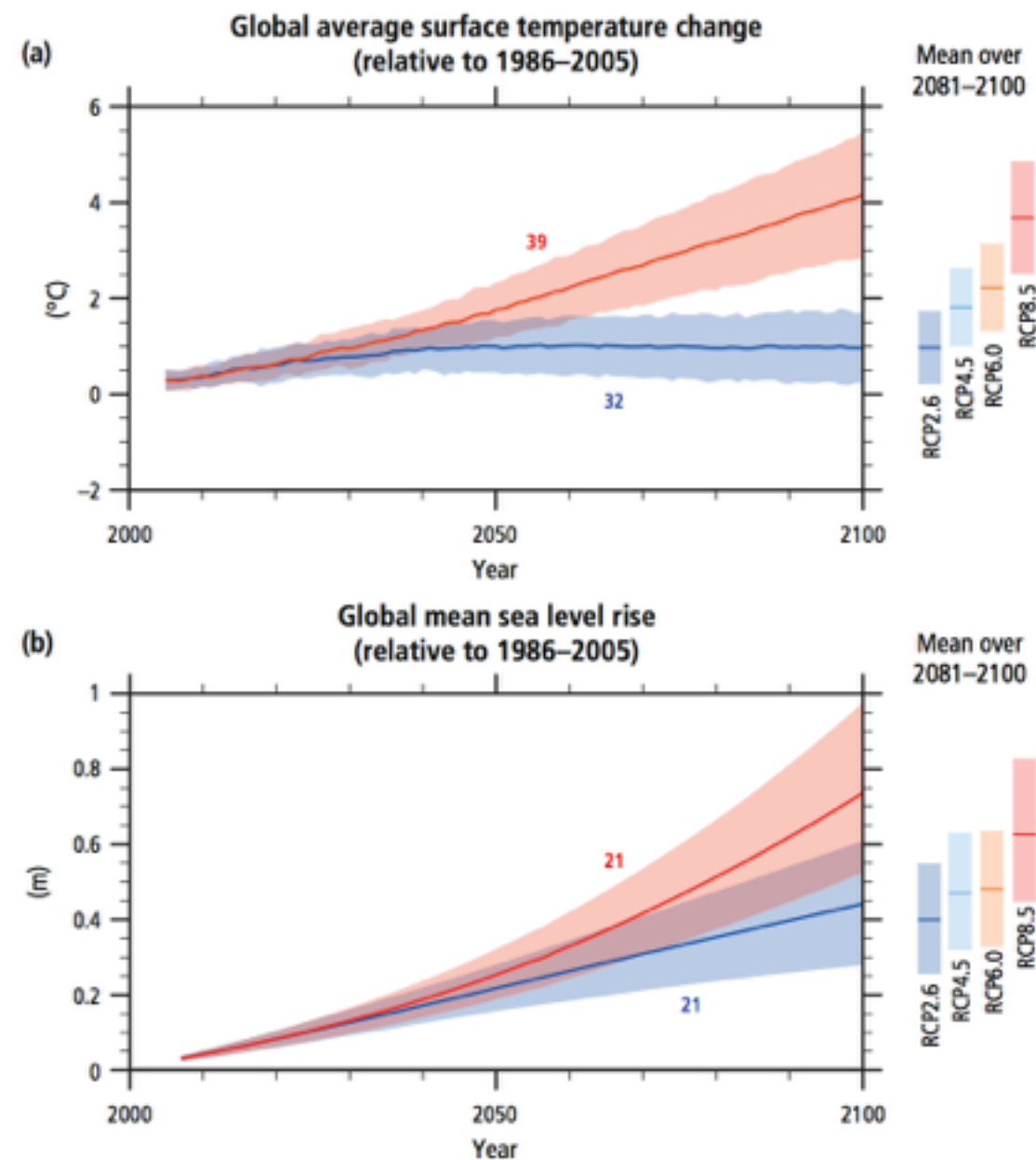
Q & A - **What do we do now?**

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What kind of effects could ambitious creative interpretations of environmental data have at this crisis point in human history?

How can we notice, register and encourage the effects of successful art and installation pieces that work with environmental data affectively?

What are creative and useful ways of amassing rich feedback around the audience's experiences of such events?

Can specific artworks and local creative interventions work as case-studies to disseminate knowledge across disciplines? eg. eco-activism / governance

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with thanks

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