

# Community of Practice Report

- Katherine Moriwaki
- Santi
- Taezoo Park
- Maid & Keith
- Heather Dewey-Hagborg
- Stephanie Dinkins
- Lauren McCarthy
- Yael Kanarek

## MENDI + KEITH OBADIKE, THE INTERACTION OF COLOREDS, 2002



Mendi + Keith Obadike (Founded 1996), *The Interaction of Coloreds*, 2002 and 2018. HTML 5. JavaScript. Commissioned by the Whitney Museum of American Art for its airport website AP.2002.7

Biased data      Installations  
Race technology  
Commentary  
Satire  
Web based  
Open Source

*The Interaction of Coloreds*, part of Mendi + Keith Obadike's Black Net.Art Actions, engages with patterns of racial classification on the internet. The artists created the work at a time when online commercial ventures were positioning the internet as a space without prejudice, free from mediation through our physical appearance and therefore devoid of notions of race. Drawing attention to the fact that there still is a strong link between skin color and money in the filtering and tracking involved in online commerce, Mendi + Keith Obadike here create a satirical Color Check System. Billed as the world's first online skin-color verification system, their website enables the translation of skin tone—as captured in a photo or screenshot—into a six-digit, three-byte hexadecimal number used in HTML, the online scripting language, to represent color (#FFFFFF, for example, equals white). Using satire as strategy, the work strives to spur conversations about racial discrimination in internet commerce.

Engage with *The Interaction of Coloreds* project [here](#).

**More from Signal, Sequence, Resolution:  
Realities Encoded**

## web based project

The website looks like something that could actually be real. Has a very early 2000's aesthetic that sells it even more to me.

The display at the Whitney was way better because it had the form on the iPad instead. Also, the website had an updated design that was sleeker and had animations. Made it more aesthetically pleasing for today's design standards. Really helped to sell the service.

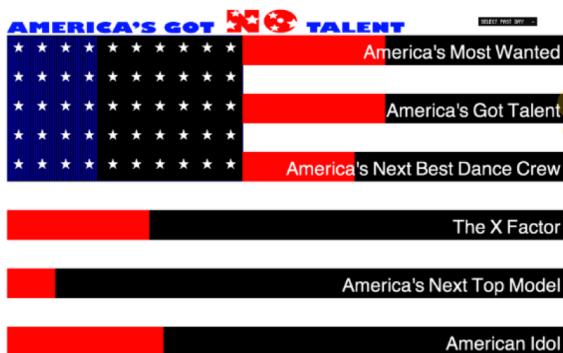
The questionnaire is way too long. I watched three different people begin it and not finish. Not sure if it's intentionally like that to see how far the user is willing to go to get the results. Contact them to find out more behind the process.

## Satire

The Process is highlighting data bias and I'm trying to be somewhat funny with it but I don't think I'm pushing it far enough. This method shows more of the bias in the political aspect but maybe I should shift it to the commercial aspect. That would allow me to "market" it in a more funny way.

Ask them why they chose this approach instead of something more serious. Same thing with the project about selling your blackness. It was a serious topic but the execution made it more friendly.

### JONAH BRUCKER-COHEN AND KATHERINE MORIWAKI, AMERICA'S GOT NO TALENT, 2012



Jonah Brucker-Cohen (b. 1975) and Katherine Moriwaki (b. 1975), *America's Got No Talent*, 2012 and 2018. Java app. Commissioned by the Whitney Museum of American Art for its arport website AP.2012.1

*America's Got No Talent* is a data visualization that chronicles Twitter feeds related to reality-television shows such as American Idol, America's Got Talent, and America's Best Dance Crew over the course of a few years. Jonah Brucker-Cohen and Katherine Moriwaki's project highlights how the shows gain notoriety through social media: it displays when tweets were sent and how much bias was gathered for each program based on retweets from the fans and followers of the shows. Using a horizontal bar graph in the shape of an American flag as an interface for navigation, the project creates a meter for measuring how the success of television shows is linked to their social media exposure. *America's Got No Talent* reveals how networked communication affects both TV programming and popular opinion. The artists connect the internet and the culture of TV.

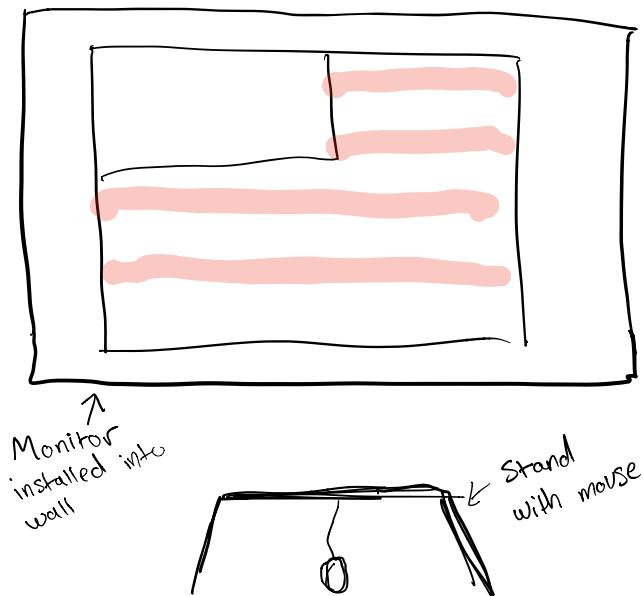
Learn more about *America's Got No Talent*, and download a version [here](#).

**More from Signal, Sequence, Resolution: Realities Encoded**

### Interaction:

Web based with simple interaction. A mouse on a stand in front of a wall display. People understood how to interact with it straight away.

"I like digital art but in this case I felt like I was expecting more. You know? All that happened was the graph changed and you can hover to see tweets but now what?"  
—Cynthia

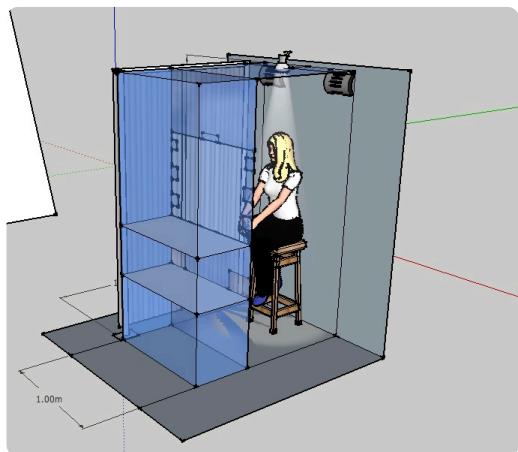


Reached out to speak about the form and the reasons why she did certain things. Ended up giving me some names of people to look into. Meeting set for next Tuesday at 3.

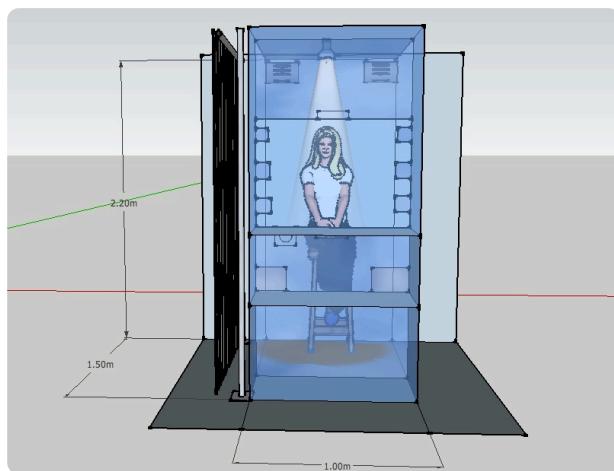
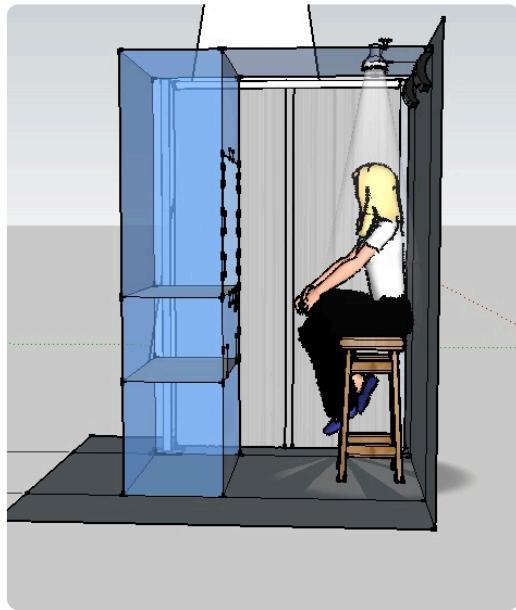
## Santiago Peraza // Booth Design

Spoke to Santiago about the work that's required for a booth and what it took for him to build it. Sent back extremely helpful mockups and pictures with some description.

Annotated various images with notes and ideas. My booth would need to be larger.

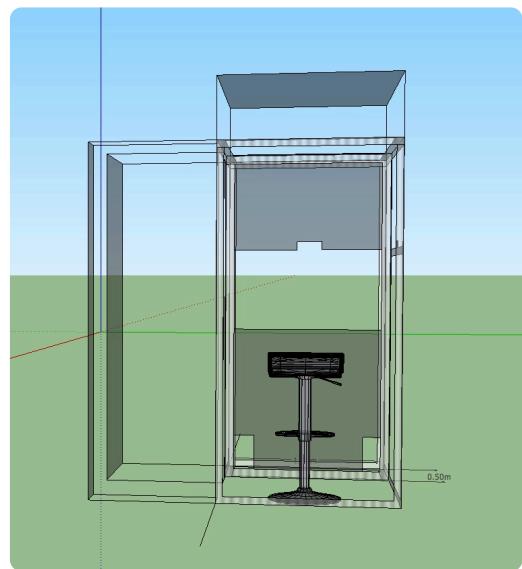
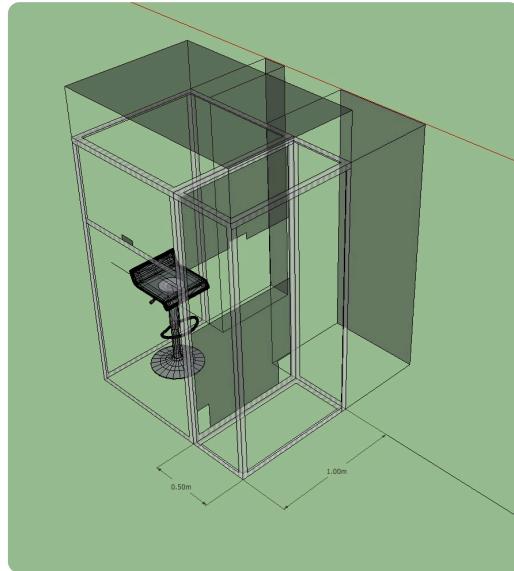
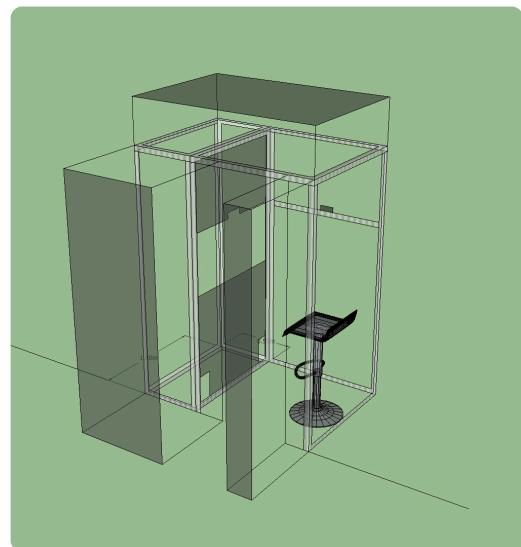
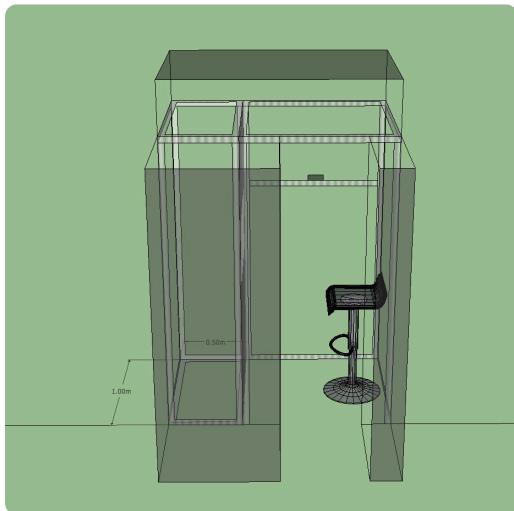


Similar situation  
but my user would be  
standing



*"After getting dimensions right I modeled a more construction focused model where I could measure out the different elements and materials like aluminum profiles lengths, and the covering which ever material you think of using to create the walls, I used ply wood and then painted it."*

Proven to be capable of  
supporting a large monitor



Now below the construction pictures are pretty self explanatory, you can see that I built every panel (or wall) individually at my place, painted them at my place and brought them and assembled them in the expo space.

1  
2



Where do this?



Wider but  
similar style.  
With space for  
printer and camera



Replace wall with American  
flag curtain as entry

