

*The Data Imaginary:
Fears and Fantasies*

1 July - 18 September 2021

Exhibition
Labels

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The Data Imaginary: Fears and Fantasies brings together artists and designers to show how creative applications of data technology are crucial for a vital, inclusive and sustainable future, all central concerns in our contemporary lives. The exhibition includes works that explore data both critically and playfully to reflect on climate change, location data, and data legacies and explore new possibilities for interacting with empathy from remote locations, learning about Indigenous cultural knowledges and reflecting on everyday habits that secure data privacy.

Some of the ways that artists and designers explore and interpret the challenges of **climate data** are seen in the shell necklaces by Palawa artist Lola Greeno, and the repurposing of the predictive capacities of data to prompt reflection and behavioural change by design researchers Mitchell Whitelaw and Geoff Hinchcliffe. These works demonstrate how contemporary creative practices redefine data to shape cultural narratives about data.

Under the theme of **location data**, artists and designers explore how intersubjective meanings can develop through shared experiences, such as in the sonified armchairs by Yulia Brazauskayte, and the living maps that mark the placenames of massacre sites across Australia visualised by Judy Watson.

A major aspect of this exhibition is also the exploration of **data legacies** through representations of historical, archival data.

Warraba Weatherall reminds us that the distortion of data and the warehousing of cultural materials in institutional archives challenges the social imaginary of data as a medium of neutral objectivity, while Silvio Carta simulates a dystopian futurescape of AI.

Together these works repurpose data to tell stories about the radical imaginary—the alternatives that diverge from and contradict the received truths and norms of the social imaginary—and open up data as a medium for creative exploration.

Artists and Designers: Robert Andrew; Yulia Brazauskayte; Silvio Carta; Andrew Gall; Interaction Research Studio; Lola Greeno; Benedikt Groß, Stephan Bogner & Herwig Scherabon; Geoff Hinchcliffe & Mitchell Whitelaw; Luke Jaaniste; Jenna Lee; Ian McArthur; Joana Moll; Stanislava Pinchuk; Patrick Pound; Aidan Rowlingson; Judy Watson; Warraba Weatherall; Tali Weinberg; and Mitchell Whitelaw.

Curatorium: Associate Professor Katherine Moline, University of New South Wales; Angela Goddard, Griffith University Art Museum; Amanda Hayman & Troy Casey (Blaklash Creative); and Dr Beck Davis, Australian National University

This exhibition was conceived on the traditional lands of the Ngunnawal, Gadigal, Dharug, Gundungurra, Yuggara and Turrbal peoples. The curators acknowledge the traditional custodians of these lands, pay respect to their Elders, past and present, and extend that respect to other Aboriginal and Torres Strait Islander people.

Robert Andrew

Born 1965. Yawuru people, Western Australia; lives and works in Brisbane.

Presence 2021

Video, colour, silent, 27 mins, looped

Video post-production by Sai Karlen

Courtesy of the artist and Milani Gallery, Brisbane

Robert Andrew is a descendant of the Yawuru people from the Broome area of the Kimberley, Western Australia. Andrew creates sculptural installations which explore tensions between old and new cultural and material forms. He visualises an unearthing of personal and familial histories—envisaging links with his Country as well as Aboriginal understandings of place, belonging, and connection.

Andrew's recent works have explored electro-mechanically-driven plotting systems and robotic mechanisms which control the movements of strings, rocks, ochred elements, and branches. He also often uses words in Yawuru language entered into the plotter at one end of these networks and fed out as large-scale wall drawings. Andrew's combination of highly refined, programmable technologies with raw materials and mineral resources also alludes to the cultural issues and politics associated with colonial and extraction economies such as archaeology and mining.

Presence combines footage sourced from Andrew's kinetic installations and communicates his evolving relationship to Country as he continues to uncover his familial history. While the mechanical elements he uses are precise and programmed, Andrew also cherishes the organic and often unexpected patterns and forms that can result from these interactions between earth pigments, water, ochres, rocks, and technology. This video work re-presents the lush colours and blooming arrangements of the surfaces that are produced by these interactions. The expansions and contractions suggest the circularity of relationships between past and present and Andrew's evolving relationship to Country.

Andrew Gall

Born 1960. Pakana people; lives and works in Brisbane.

Reality to facsimile to reality 2021

Maireener, penguin, and stripy shells, silver and resin

Hope after dissolution 2019

Video, colour, sound, 5.54 mins

Courtesy of the artist

Andrew Gall was born in Queenstown, lutruwita Tasmania. He is Pakana, the son of Connie Mansell, and his language name is kurina (eagle/hawk). Gall holds a Bachelor of Contemporary Australian Indigenous Art and is currently a doctoral candidate at the Queensland College of Art, Griffith University. Trained as a jeweller, his practice has expanded within the context of innovations in 3D scanning, drawing and printing technology, and his work explores the interaction between the preservation of his cultural heritage and the role of technology in aiding the preservation of cultural knowledge and tradition. Gall's goal is to create processes that will assist elements of his Pakana culture to continue and prosper, as well as to convey stories from his personal and spiritual past and from his land.

It has long been the tradition of Pakana culture for women to impart lore and cultural knowledge to the young when out gathering shells to be prepared for stringing, as part of the traditional cultural practice of kanalaritja (shell-stringing) that has continued for thousands of years. After enduring the attempted physical and cultural genocide by colonising Europeans, Pakana continue to face the issues of cultural loss and subjugation.

As our world succumbs to the realities of climate change, resource scarcity and the cultural homogenisation of globalisation, the shells used for this practice will diminish in number. For *The Data Imaginary*, Gall displays two outcomes of his research into additive manufacturing to fabricate forms of the fast-disappearing maireener shells from new materials: silver and resin, which will enable the continuation of kanalaritja.

Selection of shells gathered from the salt waters around the coast of lutruwita (Tasmania), including maireener, penguin, and stripy shells

Raw and polished King maireener, black crow, maireener, and penguin shells replicated using Lost Wax casting method in .925 sterling silver;

3D printed King maireener, black crow, maireener, and penguin shells in 'basic' resins some with metallic model paint

Yulia Brazauskayte

Born 1993. Lives and works in Sydney.

Undula 2019–21

Two sensorised rocking chairs, wood, digital components. / sound collaboration with Frederic Robinson

Courtesy of the artist

Yulia Brazauskayte is a doctoral candidate within the Creative Robotics Lab at the University of New South Wales, Art & Design. She has a background in product design and is exploring movement-based interactions with technology in her research practice. Brazauskayte reinforces characteristics of our embodied existence that allow people to communicate over distance in a dynamic, co-regulated and ambiguous way, without the use of words or explicit written language.

Undula aims to test the hypothesis that connectedness can arise from a jointly attentive, dynamic body-movement coordination. By asking, “how do we allow people in separated settings to feel connected via communication technology?” Brazauskayte’s *Undula* becomes a new platform for inter-affective movement-based communication.

This experimental interactive design work explores the ways in which interaction design can enable full-body expressivity in social interactions conducted over a long distance. The outcome is a novel form of digital interaction through a minimal embodied interface. By encouraging dynamic co-regulated communication, Brazauskayte challenges traditional norms and behaviours for conversing and connecting with others.

Silvio Carta

Born 1979. Lives and works in London.

The Machine's Eye—How Machines See Our World 2019

Video, colour, sound, 2.54 mins

Courtesy of the artist

Silvio Carta is an architect, fellow of the Royal Society of Arts and Head of Art and Design at the University of Hertfordshire, where he is also Director of the Professional Doctorates in Fine Arts (DFA) and Design (DDES). His research focuses on computational design and public space. Carta is head of the editorial board of Seoul-based *C3magazine*, editor of *Architecture_MPS* (UCL Press), and the author of *Big Data, Code and the Discrete City* (Routledge 2019) and *Machine Learning and the City Reader* (Wiley 2022).

In *The Machine's Eye—How Machines See Our World*, Carta explores how a hypothetical Artificial Intelligence (AI) system can scan public spaces for interconnected devices and generate profiles of people with data retrieved from smart phones, microphones, CCTV, and sensors embedded in the internet of things. Based on the physical nature of the environment, and the demographic profiles of its occupants—according to gender, accents, and conversations—AI mines information from social media databases to calculate each individual's *social worth*, which Carta defines as their contribution to society in financial and social terms.

Carta focuses on the granularity of data and proposes that big data's access to geolocated and legacy data now provides accurate information concerning the behaviours, and current and anticipated locations of individuals. Despite Carta's dystopian vision of human value, he finds promise in the application of algorithms for the improvement of the urban environment, as long as the fully connected internet of things is demystified.

Andrew Gall

Born 1960. Pakana people; lives and works in Brisbane.

Reality to facsimile to reality 2021

Silver, resin and porcelain 3D printed forms

Hope after dissolution 2019

Video, colour, sound, 5.54 mins

Courtesy of the artist

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Lola Greeno

Born 1946. Palawa people; lives and works in Launceston, lutruwita Tasmania.

Green Maireener Necklace 2017

Green maireener shells, cotton thread

Private collection

Kanalaritja Necklace 2018

Black crow shells, cotton thread

Cape Barren Goose Pattern Necklace 2019

Grey gull, black crow, oat, and cockle shells, cotton thread

Purelayde Rice Mixed Necklace 2019

Orange rice, blue maireener, black crow, and white kelp shells, cotton thread

Marthinna Necklace 2019

Blue maireener and gull shells, cotton thread

Courtesy of the artist

Lola Greeno is a senior Palawa woman born on Cape Barren Island. After moving with her family to Flinders Island, in 1972 she relocated to Launceston. Her works have been exhibited widely and she is represented in state, national and private collections throughout Australia and overseas.

Greeno's practice includes installation, natural fibre basketry and sculpture, but she is best known for her shell necklaces, an art form that draws on knowledge passed to Greeno from her Elders, who have collected more than twenty-one shell varieties in a cultural practice extending back thousands of years. This customary knowledge has been passed down from mother to daughter, and Lola is one of a small number of women shell-stringers responsible for ensuring this practice continues today. The maireener shells, for example, are collected live from the waters off the Furneaux Islands between spring and autumn, when the waters are warmer. Once collected, cleaned, and rinsed with an acid solution to retain their lustre, they are sorted and pierced for stringing. Creating a long ceremonial necklace is a painstaking process that can take several days. Greeno's works represent her unbroken commitment to this art form and have drawn attention to the environmental changes that threaten the fragile natural ecosystem of the Furneaux Islands. In the process of collecting Greeno has observed a diminishing number of shells.

The green maireener is the rarest of the *Phasianotrochus* genus of sea snails and is found in only two or three places around the island group. While scientists at the Institute of Marine and Antarctic Studies (IMAS) are researching whether the reduction of the maireener species (*Phasianotrochus irisodontes*) is connected to the shrinking of kelp forests on the east coast of Tasmania, Greeno's son Dean Greeno is leading the preservation of cultural knowledge about Tasmanian aquatic ecology from Elders, before it is too late.

Benedikt Groß

Born 1980. Lives and works in Ravensburg, Germany.

Stephan Bogner

Born 1993. Lives and works in Ulm, Germany.

Herwig Scherabon

Born 1990. Lives and works in Vienna, Austria.

Flights to Rome 2018

Projected digital image

Courtesy of the artists

Benedikt Groß is a speculative and computational designer and Professor of Strategic and Interaction Design at the HfG Schwäbisch Gmünd. His work examines relationships between people, their data, technology and environments, and he is particularly interested in speculating about these relationships in the near future. Groß holds a master's in design interactions from the Royal College of Art London, a diploma in information & media from the HfG Schwäbisch Gmünd, and is alumnus of the MIT Senseable City Lab and the Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University. Stephan Bogner is an independent software creator, designer and occasional artist based in southern Germany. Formerly he worked at the MIT mobility startup Superpedestrian, the consulting/design agency Intuity and online manufacturing platform startup Laserhub. Currently based in Vienna, Herwig Scherabon is an award-winning graphic designer. He works across the fields of information design, editorial and motion graphics. Scherabon studied graphic design in Vienna and Tallinn and holds a master's degree from the Glasgow School of Art.

Flights to Rome is a data visualisation art project that shows flight and road infrastructure that supports global mobility in a single map and showcases the stories that location data can tell through extensive mapping of roads and flight paths. In response to the proverb that "all roads lead to Rome", Groß initially mapped *Roads to Roma*, 2015, and then mined one week's record of real-world global flight air traffic in 2017 with Bogner and Scherabon. The 712,425 routes to Rome documented in this visualisation reflect geographical differences and geopolitical tensions. For example, airports in isolated locations, such as Anchorage in Alaska, all connect to a major airport, in the case of Anchorage to airports in New York. In contrast, the map of air traffic surrounding North Korea shows minimal air traffic due to unannounced missile tests.

Geoff Hinchcliffe

Born 1969. Lives and works in Canberra.

Mitchell Whitelaw

Born 1972. Lives and works in Canberra.

My Climate 2050 2018

Website: <http://mtchl.net/acf-my-climate/>

Commissioned by the Australian Conservation Foundation

Courtesy of the artists

Geoff Hinchcliffe is a designer, developer and researcher with an interest in design, data, computation and interface aesthetics. Mitchell Whitelaw is a writer and maker with interests in digital design and culture, data practices, more-than-human worlds and digital collections. Both are academics at the Australian National University.

Hinchcliffe and Whitelaw have an extensive history collaborating on data visualisation projects, with a particular emphasis on providing tangible representations of data. Together they created *Climate Coasters*, 2018, for the ANU Climate Change Institute, and the *Corley Explorer*, 2018, a unique record of Queensland suburbs of the 1960s and 1970s, comprising over 61,000 photographs. *Corley Explorer* was commissioned by the State Library of Queensland, and was crafted by Hinchcliffe and Whitelaw in collaboration with digital design studio Icelab. Together they developed a rich, explorable interface that invites the community to describe and enrich the collection.

Commissioned by the Australian Conservation Foundation, Hinchcliffe and Whitelaw developed *My Climate 2050*, an illustrative location-specific climate projection tool. *My Climate 2050* is based on a “business-as-usual” emissions scenario, illustrating potential data futures and provides projections for over four thousand Australian locations. As a speculative tool for considering what might be, *My Climate 2050* works by enabling audience members to pinpoint their city, hometown or suburb and see how current inaction on climate impacts on their town. Through this tool data becomes personal and the future tangible.

Interaction Research Studio

Established 2006, London.

Datacatcher 2015

Plastic, digital and electronic components

Datacatcher Walking Tours 2015

Video, colour, sound, 37 mins

This research was supported by the European Research Council's advanced investigator award no. 226528, Third Wave HCI.

Courtesy of Interaction Research Studio

The Interaction Research Studio (IRS) at Goldsmiths, University of London, explores the design of computational systems for everyday life. Their practice-based research integrates design-led research methods with work on embedded and ubiquitous technologies to produce prototype products embodying new concepts for interaction. They do not pursue design as problem-solving, but instead design products to create situations that encourage playfulness, exploration and insight. Their highly finished prototypes have been deployed for long-term field trials and exhibited internationally at venues such as the V&A Museum, Tate Britain, and New York's MOMA. The studio is led by Bill Gaver & Andy Boucher. Current members of the team are Dean Brown, Naho Matsuda, Jen Molinera, Liliana Ovalle, Andy Sheen, and Mike Vanis. The *Datacatcher* was created with IRS alumni Nadine Jarvis, David Cameron, Mark Hauenstein, and Sarah Pennington.

Datacatchers are location-aware, handheld devices that display information about the socioeconomic topology of their location. They were produced in a batch of 130 for a large-scale field trial in Greater London during 2014–15. Each device reconstructs geolocated data—concerning property values, crime, typical incomes, local pubs and population health—into short descriptive sentences about the local area. In concert with this, users are invited to communicate their impressions of the area by responding to multiple-choice questions about their surroundings (e.g.: Q: “What are the dogs like here?” A: 1. handbags, 2. working, 3. attack, etc.). Their answers are then added to the stream of messages sent out to other co-located devices.

The Interaction Research Studio frames the device as an implicit critique of the limitations of the data that *Datacatcher* is designed to skim across, and points out that the aggregated datasets compiled by companies and governments provide only limited insights about individuals. Calling out data's populationisation (the process where population statistics are extracted from data on individuals) as a “totalising logic” the designers claim that data's reliance on decontextualising, categorising and comparing characteristics means unquestioningly accepting the norms that sustain inequality. In place of aggregated data, the studio argues for the importance of personal interpretation in interaction design and for greater recognition of the specific context in which all data is located.

Luke Jaaniste

Born 1977. Lives and works in Mullumbimby, NSW.

All the Ways of Winning at Sport 2019

Digital print

Courtesy of the artist

Luke Jaaniste is a creator, composer, sonic artist, and community facilitator currently based in Mullumbimby. Jaaniste studied composition and musicology at the Queensland Conservatorium, and completed a Doctor of Philosophy in ambient experience at Queensland University of Technology (QUT). Previously, he was a research fellow at QUT and taught interactive media at Queensland College of Art and he has held residencies at the Judith Wright Centre in Brisbane.

Jaaniste was also co-director of sound project Super Critical Mass (SCM), working with groups of participants voicing or performing similar actions on identical sound-making instruments, dispersed across public spaces. This work has appeared in a range of major cultural venues and events across Australia and the United Kingdom, and in New York. Jaaniste is also known for creating and curating the MESMERISM summer festival in Brisbane, which focused on immersive, full-body listening with vibrational sound fields, through various approaches to spatial music performance and installation.

With *All the Ways of Winning at Sport* Jaaniste provides a novel infographic that aims to map all the modes of winning at sports, and also list as many sports as possible. Jaaniste states that most sports measure the ability to transfer through space either the human body (sometimes with a machine or animal) or an object (like a ball, a projectile or a weight)—across distance, towards a target or zone, and/or against resistance. For Jaaniste, when it comes to winning in such sports, it is not the enjoyment, drama and beauty of the journey but arrival at the destination that counts. Technique provides a competitive advantage (and is the focus of much training) but is typically not what is measured. Jaaniste's infographic captures a range of variables such as ability, activity, movement, and material. The outcome is a rich and playful visual that proficiently traces the performance of bodies.

Jenna Lee

Born 1992. Larrakia, Wardaman, and Karajarri people; lives and works in Melbourne.

Her Heritage 2021

4-channel video, colour, silent, 2 mins looped

Created in collaboration with Sai Karlen

Courtesy of the artist and MARS Gallery, Melbourne

Multidisciplinary artist and designer Jenna Lee lives and works in Melbourne. She is Larrakia, Wardaman, and Karajarri, and identifies as a queer, mixed race, Asian, Aboriginal woman. In 2020 Lee was the recipient of the Wandjuk Marika 3D Memorial Award at the Telstra National Aboriginal and Torres Strait Islander Art Award (NATSIAA), and a finalist in the Ravenswood Australian Women's Art Prize, the National Works on Paper Prize, the Libris Artists' Book Prize and the 15 Artist Prize. In 2019 Lee was the recipient of the Australia Council's Young and Emerging Dreaming Award, as well as one of ten finalists in the prestigious John Fries Award for emerging and early career Australian and New Zealander artists. In 2018 Jenna was a finalist in the 35th NATSIAA, a finalist in the 2018 Blacktown Art Prize, as well as winning Category 4 of the Libris Awards for her the loose-leaf artist book *A Plant in the Wrong Place*. She holds a Bachelor of Visual Communication Design from Griffith University, Queensland College of Art, and a Graduate Certificate in Museum Studies from the University of Queensland.

Through her art, Lee explores language, labels, and objects, examining how they intersect to create or challenge the concept of identity, and the relationship between language and object. Her practice spans curation, creative design, art making, and production.

In this video work, Lee has explored the introductory texts of the books *Aboriginal Words of Australia* and *Aboriginal Place Names and their Meanings*, published in 1965 and 1967 respectively, and reissued as *Aboriginal Words and Place Names* in 1977 by A. W. Reed. This dictionary compilation presents deeply flawed data in the listing of words with no reference to people or place. Instead, this book homogenises the 250 unique languages spoken by First Nations people, presenting them as inspiration for the naming of "houses, children, and boats". Lee highlights how the mass collection and homogenisation of languages by early settlers and missionaries now acts as both obstacle and aid, as First Nations people seek to relearn their traditional languages.

Ian McArthur

Born 1960. Lives and works in Sydney and the Blue Mountains, New South Wales.

metaPLACE 2019–20

Interactive media, data visualisation

Ian McArthur, The Australian Research Council (ARC), Adam Hinshaw (Programmer/ Creative technologist), Fang Xu (collaborator), Dimensions Art Centre, Sichuan Fine Arts Institute, Chongqing Urban Planning Department, Participants in metaPLACE co-design workshop at Dimensions Art Centre, Chongqing, December 2019

Courtesy of the artist

Ian McArthur is a hybrid practitioner and is known for his work across domains of experimental interdisciplinary practice, transcultural collaboration, sound art, experimental radio, metadesign, and education change. McArthur is currently working on an Australian Research Council Discovery Early Career Researcher Award (DECRA) through the University of New South Wales. Through his work McArthur tests theoretical assumptions that participatory urban media can act as a co-designed interface between the urban environment, its community, government stakeholders and industry.

Recent investigations centre on the development of participatory design methods using large urban screens as diagnostic tools for urban planning with Australian and China based practitioners. Using media installations, McArthur and his collaborators build engagement and dialogue between citizens and city stakeholders about the places in which they live, work, and play.

Building on the ways in which the immediacy of data is simultaneously temporal, historical and personal, McArthur created *metaPLACE*—an urban media interface—that fosters real-time participatory encounters. This is achieved through place-based digital encounters that enable local residents to iteratively contribute to liveability outcomes. Specifically, *metaPLACE* seeks to capture emotional responses to place, while simultaneously generating useful data to aid the development of better urban futures. The resultant dataset represents participatory, accumulative insights that help government and urban planners better understand and design more liveable urban environments.

Joana Moll

Born 1982. Lives and works in Barcelona and Berlin.

The Hidden Life of an Amazon User 2019

Website: <https://www.janavirgin.com/AMZ/amazon.html>, printed stack of code on A4 paper, three text interpretations of the work, book purchased from Amazon

This work was realised within the framework of the European Media Art Platforms EMARE program at IMPAKT with the support of the Creative Europe Culture Programme of the European Union

Courtesy of the artist

Joana Moll is a Barcelona-based artist and researcher. Her work critically explores the way that post-capitalist narratives affect the alphabetisation of machines, humans, and ecosystems. Moll's research focuses on internet materiality, surveillance, social profiling, and interfaces. She has presented her work and critical analyses of the ecological and social implications of the network of material and immaterial agents that configure the internet in a number of museums, universities, festivals, and publications around the world. Moll is currently a visiting lecturer at University of Potsdam.

The Hidden Life of an Amazon User makes material the amount of code (8724 pages) involved in making a single purchase on Amazon. Moll purchased *The Life, Lessons & Rules for Success* (2018) by Jeff Bezos on Amazon, the e-commerce platform that he founded. Bezos's book of tips is one of a series of eight self-help manuals published between 2017 and 2018 by authors including Bill Gates, Warren Buffett, Oprah Winfrey and Elon Musk.

As Jara Rocha notes in one of the texts that accompanies the installation, Moll's "attentive interface politics" documents the hidden extraction of information and energy that goes into fulfilling a single purchase prompted by a simple click. Triggering questions about consumer tracking in the shadow economy and how extensively our data is monetised by platforms such as Amazon, Facebook, Instagram and eBay, among others, this work makes tangible how the consumer increasingly and often unwittingly feeds the work (data generation) of microprocessors. As a form of unpaid labour the "shadow work" of consumers, noted by Ivan Illich in 1981, has grown exponentially with digitisation.

Stanislava Pinchuk

Born 1988. Lives and works in Sarajevo, Bosnia and Herzegovina.

Data Study (Annual Mean Temperature Anomaly: Australia) 2021

5 parts: pin-holes on Arches 640gsm paper

Private collection of Hollie Taylor and Glenn Mackay, Brisbane

Stanislava Pinchuk is a Ukrainian-Australian born in Kharkiv, Ukrainian SSR. Pinchuk explores contested territories through data-mapping the changing topographies of climate change, war and conflict zones. Her work surveys how landscape holds memory and testifies to ecological and political histories. Fusing an interest in philosophy, textiles, street art and topography, Pinchuk uses drawing, installation, tattooing, film, and sculpture to map the effect of global warming on the land and areas of conflict around the world. Her examination of the ways in which the ground retains the memory of violence shows how the land beneath our feet is charged with memories of ecological and political events.

In *Data Study (Annual Mean Temperature Anomaly: Australia)* Pinchuk has created a series of data-maps documenting the new landscape topographies with precision pinholes that captures the contour of the ground. This delicate five-panel work is a study of one of Pinchuk's yet-to-be-announced projects: a public art commission taking the form of a climate data mural and a nightly animation connected to the Bureau of Meteorology (BoM), which changes daily according to changes in BoM data. Pinchuk has translated, pinhole by pinhole, thousands of data points describing the changing patterns of Australian temperature. Hers is a meticulous, physically demanding and time-consuming creative process that closely resembles her home tattooing practice. The work has been described by Yavuz Gallery as "a poetic transcription of scientific figures into an ocean of undulating waves".

Patrick Pound

Born 1962. Lives and works in Melbourne.

From Zamfir to Zafir 2020

19 objects, mixed media

Courtesy of the artist and Darren Knight Gallery Sydney, and Station Gallery Melbourne

Patrick Pound is an artist and Associate Professor of Art and Performance in the Faculty of Arts and Education, Deakin University. He explores how public collections can be reformulated as an artistic medium through which to interrogate how items are found for collections and made to hold particular ideas. Pound also queries the systems of collection used in traditional research on photography and the archive and the history of documentary photography.

In *From Zamfir to Zafir* Pound extends his poetic experiments with the collection as a medium and making collections of other people's things. He describes these works as "fundamentally analogue, physical, and sentimental", noting "the limits of each collection constraint" and that the collections "always retain the patina of the search that helped bring them together".

Starting with a search for Zamfir and his pan flute, Pound purchased each thing that eBay suggested, ignoring only repeat objects. The resulting collection continues his interest in "the poetry of the misstep", as eBay's suggestions of objects ranged from cassette recordings of Zamfir and his pan flute and pan flutes of various types, to the Bible on cassette, an empty cassette carry-case, and a fluted pan. Pound describes eBay's occasional return to ideas or things previously suggested to him, "as if the search stopped to look over her shoulder".

A key moment occurred when eBay's recommendations tipped over from Zamfir to items listed under the malapropism Zaphir. The list, generated by computational logic, chance, and the shuffle of things, settled on a reverse camera for a Zaphir car. This camera evoked memories for Pound about photography, which, from the *carte de visite* to Snapchat, has, as Pound says, "always been about five things: observing, noticing, recording, sharing, and connecting". As a collection, this grouping of eBay things challenges the audience to reflect on the poetic possibilities of playing with algorithms.

Aidan Rowlingson

Born 1996. Butchulla and Kabi Kabi people; lives and works in Brisbane.

660 2018

Polymer clay beads on wire

Courtesy of the artist

Aidan Rowlingson is a multidisciplinary artist and producer based on Jaggera and Turrabal country. He is a proud, queer Butchulla man of K'gari (Fraser Island) and the Wide Bay area. After graduating from the University of Canberra with a Bachelor of Acting and Performance, Rowlingson has worked in classical and contemporary theatre and has also performed poetry as a part of a number of local events. His theatrical writings include *Capricorn*, developed by QPAC and Moogalin Arts, and *Tentacles*, developed for the Brisbane Sci-Fi Theatre Festival. Rowlingson currently works at La Boite Theatre and is the First Nations Producer and Community Liaison with Jungle Love Festival. His work *660* was featured at the Queensland Museum as part of Digi Youth Art's visual arts showcase "660: Calling home" developed out of their *Unsettle* project.

In *660* Rowlingson creates a tangible and direct response to the repatriation program of the Queensland Museum. In 2018 the Museum held 660 Indigenous ancestral remains, which are represented in this work by 660 individually sculpted beads depicting human skulls. Rowlingson's work is a visceral response to the violations of humanity that remain in our public keeping-places, creating a potent and timely reminder of the use and misuse of data in these contexts. He reminds us that repatriation is a responsibility that museums, institutions, and Aboriginal and Torres Strait Islander people must wear.

Judy Watson

Born 1959. Waanyi people; lives and works in Brisbane.

the names of places 2016

HD video, colour, sound, 21:59 mins

Sound Composition and Image Compositing: Greg Hooper; Video compositing: Jarrard Lee

Assistants: Freja Carmichael, Indy Medeiros

Courtesy of the artist; Milani Gallery, Brisbane; and Tolarno Gallery, Melbourne

Judy Watson lives and works in Brisbane. Watson graduated from the University of Southern Queensland in 1979, the University of Tasmania in 1982 and Monash University in 1986. Using printmaking, drawing, painting, and installation, Watson often explores themes relating to her Aboriginal heritage. Watson's matrilineal family is from Waanyi country in North West Queensland and her work is inspired by traditional Waanyi culture. Watson often uses archival documents and photographs in her art, and the extensive documentation of Aboriginal people in Australia as a resource, and describes discovering how her ancestors were treated as a "heavy burden".

For several decades, aspects of Watson's work have focused on massacres of Aboriginal people, and *the names of places 2016* is an ongoing investigation into this subject. This video shows placenames of massacre sites across maps of Australia and images of Watson's works of art, in a complex intersection of place and data. The fragility of ways of knowing is recognised in Watson's inclusion of the oral histories and "hearsay" that record the massacres during Australia's colonisation.

Warraba Weatherall

Born 1987. Kamilaroi people; lives and works in Brisbane.

Single file 2018

Metal, aluminium, plastic, paper

Document 2019

Wood, canvas, acrylic

Courtesy of the artist

Warraba Weatherall is an installation artist from the Kamilaroi nation of South West Queensland and a doctoral candidate at Queensland College of Art, Griffith University. Weatherall's practice critiques the legacies of colonisation, in which social, economic and political realities perpetually validate Eurocentric ideologies. Drawing on his personal experience and cultural knowledge, he uses image, material, and metaphor to contribute to a cross-cultural dialogue by offering alternate ways of seeing and understanding.

As a key principle or methodology of colonisation, surveillance was implemented and refined within the Australian colony as a means to control Indigenous lands and populations. The material that documented, categorised, indexed, and tabulated Aboriginal populations during the British colonisation of Australia continues to be held in the archives of national and international institutions.

In *Single File*, 2018, Weatherall reframes the collection of cultural data by positioning the filing cabinet as a central artefact within Museum collections and archives. The physical exaggeration of the filing cabinet evokes the corporeality of Indigenous archival data. The drawer labelled "Unknown, Height 165cm, Weight 74kg, Aboriginal" refers to the artist and his vital statistics. Inserting himself into the work, Weatherall highlights that he, together with his fellow Aboriginal peoples, remains subject to colonial rhetoric that perpetuates institutional racism. *Document*, 2019, utilises scientific tools and documents to present a sequence which critiques the quantification of the human body. These works continue Weatherall's investigations into colonial surveillance and the role of archives in documenting and storing information. Institutions retain data as well as large collections of Indigenous stories, artefacts, and ancestral human remains, along with Western interpretations of the materials that attempt to render Indigenous cultures as "knowable" and "possessable".

Tali Weinberg

Born 1982. Lives and works in Champaign, Illinois.

What Color Was the Water? (1 & 2) 2017

Two weavings: 137 years of annual average temperature for the world's oceans, handwoven organic cotton dyed with plant and insect-derived dyes and mineral mordants.

Courtesy of the artist

Tali Weinberg is an American artist based in Champaign, Illinois. Weinberg graduated from New York University in 2004 and 2011, and from California College of the Arts in 2013. Using sculpture, drawing, and textiles, Weinberg translates climate data into abstracted landscapes and waterscapes. She looks to the history of weaving as a subversive language for women and marginalised groups and describes her practice as a feminist, material archive of climate knowledge, care, and attention. Weinberg's works are held in public and private collections and exhibited internationally. Recent exhibitions include the University of Colorado Art Museum, 21C Museum Hotel, Oklahoma City; Berkeley Art Museum and Pacific Film Archive, CA; 108 Contemporary, Tulsa, OK; and the Center for Craft, Asheville, NC. Her work has been written about in the *New York Times*, *Surface Design Journal*, the *Tulsa Voice* and literary journal *Ecotone*.

In her 2017 series, *What Color Was the Water?* Weinberg uses woven panels to trace and interpret 137 years of annual average temperature of the world's oceans with climate data from the National Oceanic and Atmospheric Administration. While each panel is based on the same data, the coding changes, exploring how choices in representation shifts how we see and what we know. The changes in colour from panel to panel point to the differing ways in which we observe and experience changes to the water that connects us all.

Mitchell Whitelaw

Born 1972. Lives and works in Canberra.

Drifter 2016

Website: <http://mtchl.net/drifter/>

Courtesy of the artist

Mitchell Whitelaw is an academic, writer and maker with interests in digital design and culture, data practices, more-than-human worlds and digital collections. His work has appeared in journals including *Leonardo*, *Digital Creativity*, *Digital Humanities Quarterly*, and *Senses and Society*. Whitelaw's work with institutions include the State Library of New South Wales, the State Library of Queensland, the National Archives and the National Gallery of Australia, where he develops generous interfaces to their digital collections. His current research investigates environmental and biodiversity visualisation, and digital design for a more-than-human world. Mitchell is currently an Associate Professor in the School of Art and Design at the Australian National University.

Through data and code Whitelaw seeks out moments of insight and delight that intensify our engagement with a complex world. With *Drifter* Whitelaw represents a multi-layered portrait made out of data of the Murrumbidgee River system. His fusing of historic images, newspaper articles, scientific observations, and digital maps creates tens of thousands of data points that come together in three ever-changing views, titled *Map*, *Sifter*, and *Compositor*.

Map traces fragments of the river's (white) history, from everyday events to large-scale interventions. Alongside human stories, thousands of scientific observations reveal some of the nonhuman life of the river. *Sifter* transforms text into texture, drifting through text snippets from newspaper articles discussing the Murrumbidgee and its tributaries, piecing together the names of some of the living things that go unmentioned in these accounts. *Compositor* combines historic images from library and archive collections with contemporary images from fieldwork monitoring the health of the river's wetland ecology.