

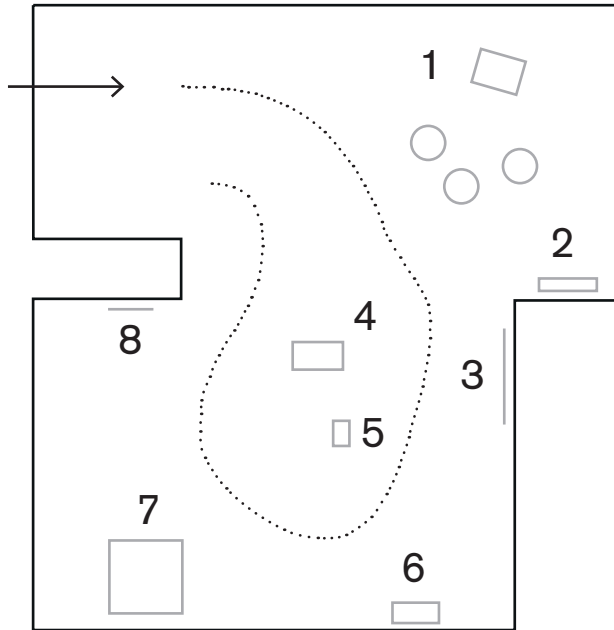
27. November –

**a t l a s
o f
d a t a
b o d i e s**

at Top e.V.

– 11. Dezember 2021

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1 Recorded Discussion: atlas of databodies

The collection of body data is ubiquitous in today's society and has a fundamental impact on our perception of the body. The Atlas of Databodies offers an inter- and transdisciplinary platform for the investigation and a possible critique of these phenomena. It is a project consisting of a seminar, lectures, a publication series and exhibitions. Based on impulses coming from artistic and design research, it gathers visual and conceptual knowledge from various artistic and scientific fields such as cultural and media studies, psychology and neuroscience, philosophy, architecture, art history and visual arts. The first atlases emerged in the early modern period as a scientific classification system. The Atlas of Databodies makes use of this method by taking texts and images equally into account and at the same time reflecting on their use. In the exhibition at top e.V., a selection of artworks from the first volume of the Atlas of Databodies will be presented to the public, accompanied by a recorded conversation between the editors and representatives of top e.V. about its concept and content.



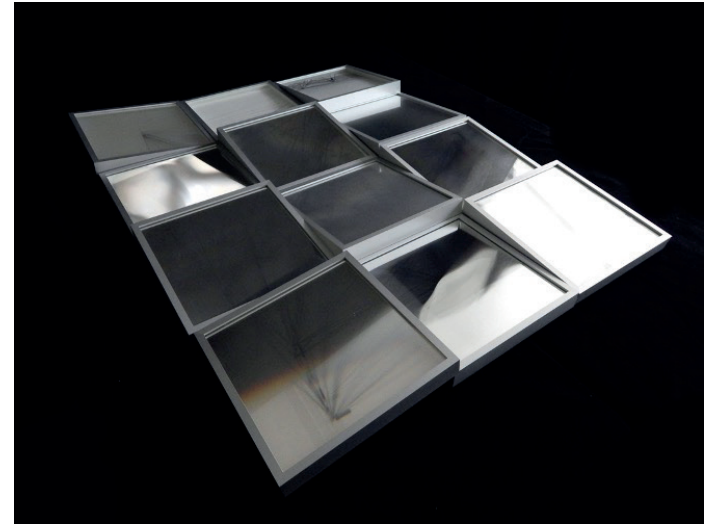
Exhibition Piece Nr. 1

Still from the recorded Conversation with Tuçe Erel, Alex Leo Freier
and Mindaugas Gapševičius. Moderated by Marlene Bart
47 min.

2 Organising Digital Machines

Vanessa Farfán

The digital era has just finished. Piles of computers and digital devices have been left behind by enormous amounts of moulded data. The current paleness and softness of the new databody reveals that its infancy is not over, and there is still a threat that the future hard body of the data will be one that is shielded from any human interference. How much time is left before the databody hardens anew? Could a new way of dealing with processed data be the solution to avoid its future shielded form? Could the pile of old hardware-junk be a resource or even a tool to experiment with new ways of dealing with processed data? A series of holographic drawings made from computer parts and digital data address this and other questions about human autonomy facing algorithmisation and the role of technological waste in the environmental disaster.



Exhibition Piece Nr. 2
Computer components and graphite on cotton paper in aluminium boxes,
60 x 80 cm, 2021.

3 εαλίτ ις αη οὔταϋε Tabitha Swanson



Exhibition Piece Nr. 3
3D collage. Clo3D, Blender

6000 x 3750px Printed on synthetic satin. 2021

“Cut the rot off with a cleaver. A good and sharp one, mind you. Off it comes now, clean as a whistle. Did you hear it when it called? I SAID: DID YOU HEAR IT WHEN IT CALLED?”

What is the essence of being in a world constructed by digital technologies? Reality is an obstacle shows tortured souls, longing for love and light. The three figures (three fates) are located within a virtual (a spectral or a ghostly) plane, all with their heads turned towards the viewer with mouths agape, as if asking an unanswerable question. The birds flying in the distance are free – a counter-image to the three figures stuck there with no hope of escape. Leaving this space like the free birds represents the figures' objet petit a, the imaginary cause of desire. In contrast to the birds, they seem to be trapped in the digital sphere, thus telling us something about our own bodies in a reality shaped by digital media.

4 VAL.YOU

Cora Groos

"It has never been so easy and safe to determine your personal value. By inserting your hand into the measuring apparatus, our pilot project ValYou determines your discrete value for society that ranges from 1 to 12, conveniently printed out on a receipt." –

ValYou gives witty answers to the question of self-worth in a society that depends on mutual evaluation and control. The result reported by *ValYou* challenges conventional evaluation systems and thus touches upon ethical issues related to body measurement and the possibility of assessing human worth based on numerical values. The interconnectedness of data collection, evaluation systems, and decision-making powers is made visible and critically questioned. *ValYou* thus confronts us with a feeling of insecurity, which at the same time could be seen as a chance to reconfigure our current relationship to data, bodies and value systems.

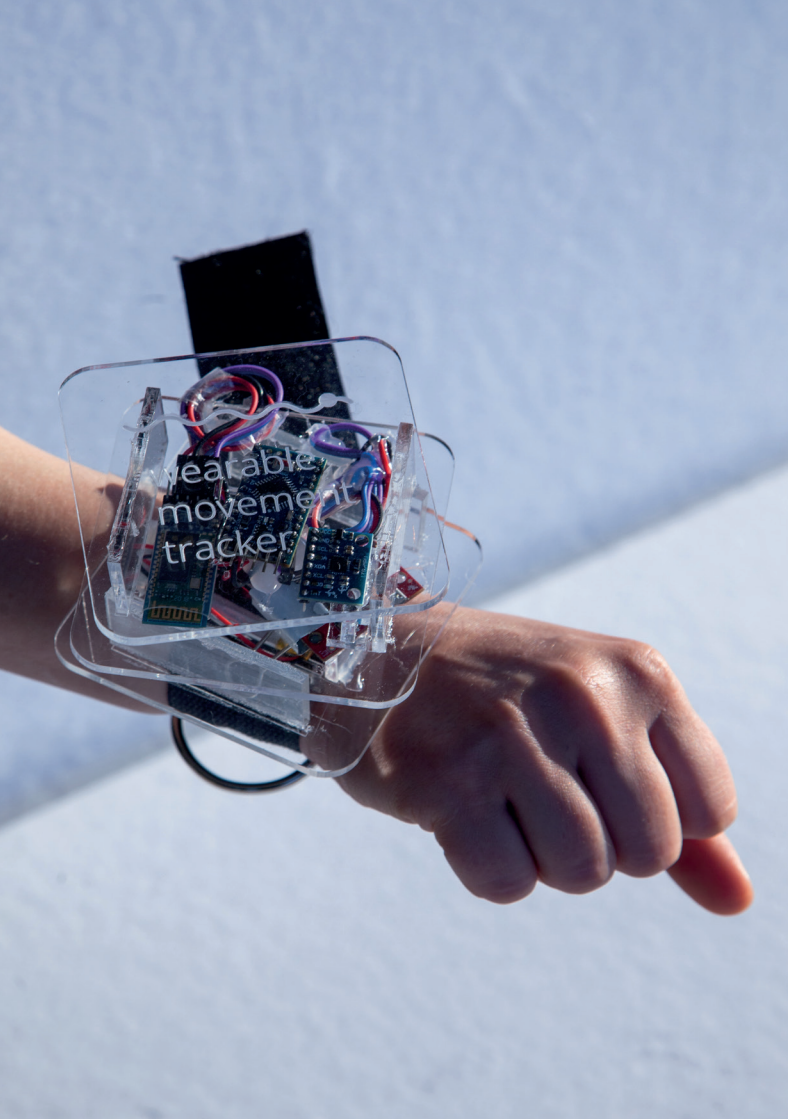


Exhibition Piece Nr. 4
Wood Box With arduino, Printer and LED
2020

5 Wearable Movement Tracker

Juan Rubiano

“Express yourself!” – The *WMT* (Wearable Movement Tracker) translates movement into live images. It deals with different forms of corporeality and the question of how these can be documented. Each body moves individually and thus creates a visualisation that makes it unique. The *WMT* shows this connection between physicality and expression and thus promotes awareness of the ability to communicate on a bodily level. However, the transparent enclosure of the device points to a surprising ambivalence. At first glance, a transparency is created that gives an insight into the inner world of technological devices, yet the transparency at hand also reminds us of the dangers of a society in which the individual becomes transparent and easily predictable. The *WMT* thus critically reflects on the ambivalence of the technical possibilities of tracking individual movements and transmitting and processing body data.



Exhibition Piece Nr. 5

Acrylic plastic, electronic components. Web app coded on Javascript.

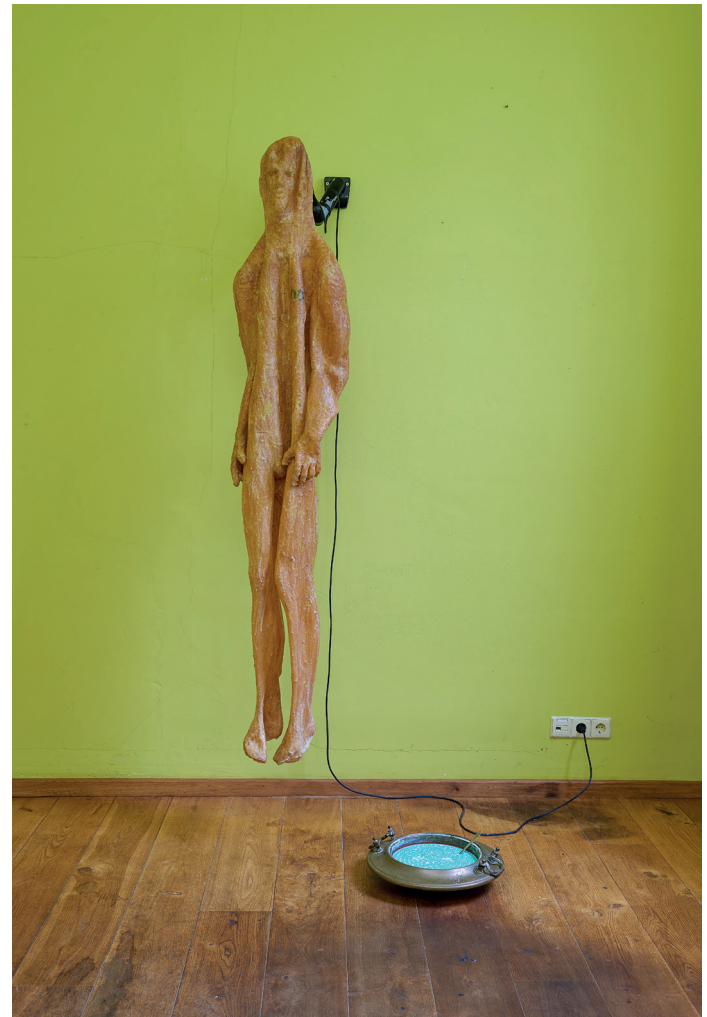
27 x 30 15 cm 2021

6 CRISPR/Predator

Marius Mathisrud

In the eternal search for love and acceptance, the predator will always search for new ways of occupying our minds. It will hunt down new prey in the hope of one day reaching the top of its imaginary, self-constructed pyramid of power. The predator will change its appearance and behaviour adapting by any means necessary. It can appear kind and helpful, warm and soulful, but deep down, it has only one goal: to take what is ours and keep it for itself. In *CRISPR/Predator*, the image of the predator is juxtaposed with the idea of CRISPR/Cas technologies promising to cure life-threatening diseases by interfering with our DNA. Just like the predator, these technologies seem paradoxical. Behind good intentions lurks always the danger of an evil that wants to conquer not only our mind but also our body.

Exhibition Piece Nr. 6
Latex, Uranine, Vaseline
185cm x 50cm 2021





7 Bio-reflections-fluidator

Kristin Jakubek

Drinking is not only essential for survival but has a strong influence on well-being. The adult human body is made up of 70% water on average. The Bio-reflections-fluidator is a device that uses two different measuring methods to determine the water content in a user's body: On the one hand, using the digital (bioimpedance-method) and, on the other hand, the user's own body sensation (self-assessment). The Bio-reflections-fluidator creates temporary, fluctuating body images, which are visualised in the form of light-water reflections. The device consists of multiple imaging processes, used to collect, document and present the data and ideas around body image. The data – as water – travels through various stages from data collection to data output and between factual and temporary. In this way, the project questions the 'higher authority' of number-based measurement in modern society and seeks to include the value of self-assessment and bodily awareness.

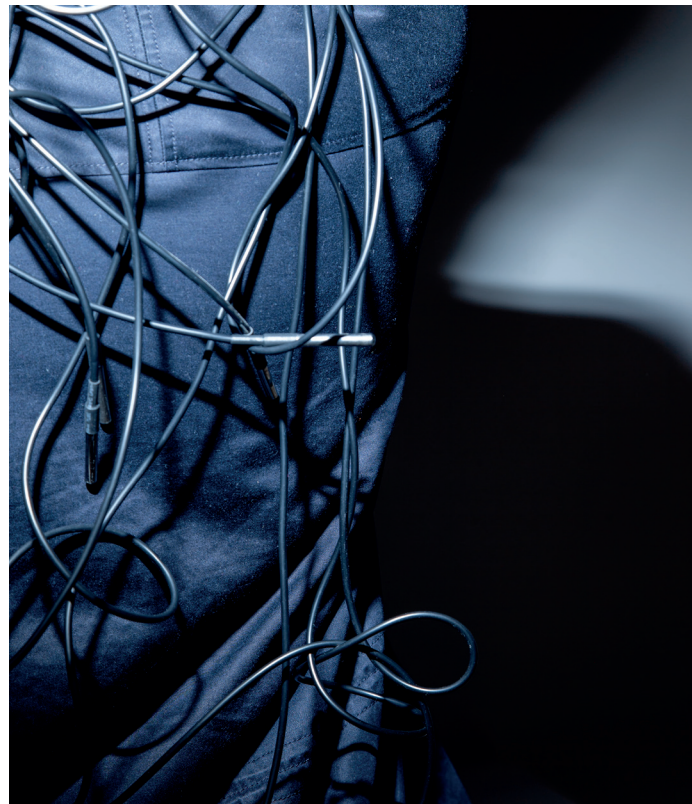
Exhibition Piece Nr. 7

Plastic, water, Chemistry Lab clamps, body scale, Arduino components,
1m x1m, 2021

8 ΘERMOSOM

Martin Šalek

According to the standard understanding, an atlas means a collection of maps. There are numerous interesting ways of mapping the world, but far fewer ways of mapping of the body. ΘERMOSOM applies a very common geographical method, namely maps of weather and climate, to the human body. ΘERMOSOM lays its focus on the surface temperature of the body. The device has seven thermometers, attached to various body parts, and collects the temperature data throughout the measuring period in a certain activity or situation. After the data is collected, it is visualised on graphs and, analogous to weather or climate maps, on a fast-motion animated surface of the human body, which can show the temperature changes of a night-long sleep within seconds. The body's temperature is strongly related to its functioning and ΘERMOSOM shows that it varies far beyond the commonly known standard 37 °C.



Exhibition Piece Nr. 8

A1 vertical poster on a plastic board

Arduino, TouchDesigner.

60 x 84 x 3 cm 2021

Imprint

Atlas of Databodies

Group exhibition

Soft opening: 27.11.21, 16:00 – 21:00

Exhibition on view 28.11.21 – 11.12.21

Participating artists:

Vanessa Farfán, Cora Groos, Tabitha Swanson, Kristin
Jakubek, Marius Mathisrud, Juan Rubiano, Martin Salek

Curated by

Marlene Bart, Alex Leo Freier

Exhibition Design by

Johannes Breuer, Julia Rückeis

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