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DDA 606

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October 10, 2018

dataForm: Information transmogrified.

dataForm seeks to guide the viewer through a non-traditional way of taking in information visually. A way that challenges the perception of the viewer and forces them to reflect on data from an entirely different perspective. The artists in this show, Melissa F. Clarke, Adrien Segal, Emmanuelle Moureaux, and Loren Madsen, take information from nature, humanity, and time itself, and rework it into a tangible form, a form that can impact the viewer more significantly than any bar graph could. The artists demonstrate this not only through visual aesthetic, but through the weight of the information conveyed as well, physically and metaphorically. It is through this perspective that a heightened understanding can be reached on data.

The general connection between all these artists is that they utilize data visualization in complex and non-traditional ways. Much of common data visualization is flat, digital, and/or lacking depth and weight, physically and metaphorically. The artists in this show all circumvent this with their own methods of conveying information in physical form; molding it as if the data itself were malleable. By doing this, the artists seek to lead the viewer through a different perspective of seeing the data they've put on display, a perspective that gives weight and depth to information. These artists draw from statistics of nature, humanity, and the passage of time. 2D visualizations and

digital models struggle to convey the impact of years of data, through their works, these artists wish to convey this important factor lost to most viewers, the gravity of the information they are witnessing.

For *Untitled Antarctica*, Melissa F. Clarke utilizes information from underwater terrain data, acoustic imaging, single channel and multi-channel imaging of glaciers to mold, wood, video, and sound to reflect this data.¹ For *Trends in Water Use*, Adrien Segal uses national statistics of water usage in the United States over 50 years (1950 - 2000) to form a canyon of information within a bench.² For *Snow Water Equivalent Cabinet*, Segal uses snowpack measurements recorded at Ebbetts Pass in the Sierra Nevadas of California to create a tall drawer with its bins, inside and out, reflecting the data it comes from.³ For *Color of Time*, Emmanuelle Moureaux uses the time from sunrise to darkness and imposes it on a volumetric space and gradient of color to express the passage of time.⁴ Loren Madsen uses compared statistics from a wide range of topics, from oil and housing costs to population and income, to form sculptures that seem abstract, but are strongly grounded by fact.⁵

All of these artists bring data to form, and through this reinterpretation can us as viewers reach a greater understanding of the information we take in.

¹ Clarke, Melissa F. "Untitled Antarctica." Arts.codes, arts.codes/src/UntitledAntarctica/untitledantarctica.html.

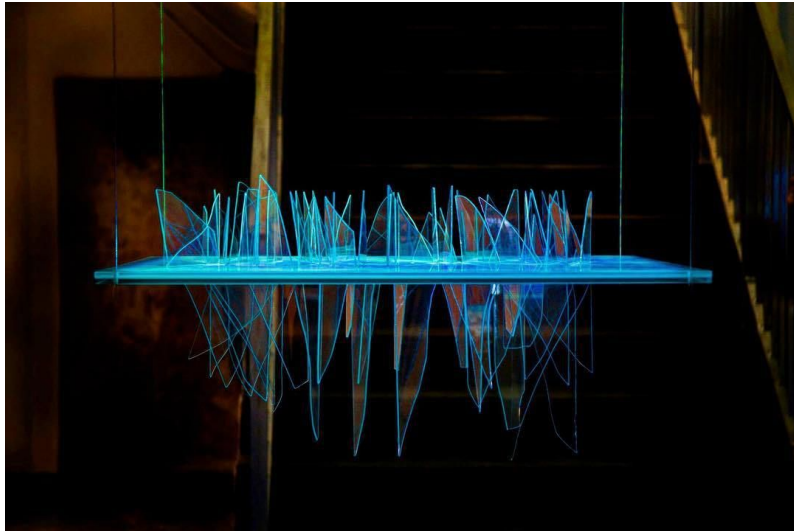
² Segal, Adrien. "Trends in Water Use." Adrien Segal .Art.design.data.sculpture, www.adriensegal.com/trends-in-water-use.

³ Segal, Adrien. "Trends in Water Use." Adrien Segal .Art.design.data.sculpture, www.adriensegal.com/trends-in-water-use.

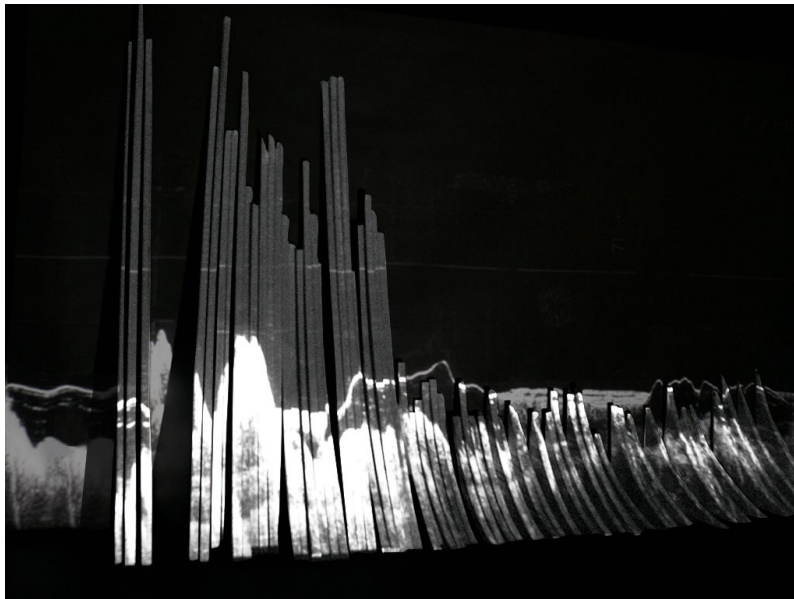
⁴ Moureaux, Emmanuelle. "Color of Time." Emmanuelle Moureaux Architecture + Design, www.emmanuellemoureaux.com/all#/color-of-time/.

⁵ Madsen, Loren. "Lorenmadsen / Data Art." Lorenmadsen, www.lorenmadsen.com/data_art.html.

Melissa F. Clarke



Untitled Antarctica - Ice Gouge – 2014, Glass. ~3.5' x 3.5' x 2'



Untitled Antarctica – 2014, Wood, Video, Sound. ~8' x 6' x 2'

Adrien Segal

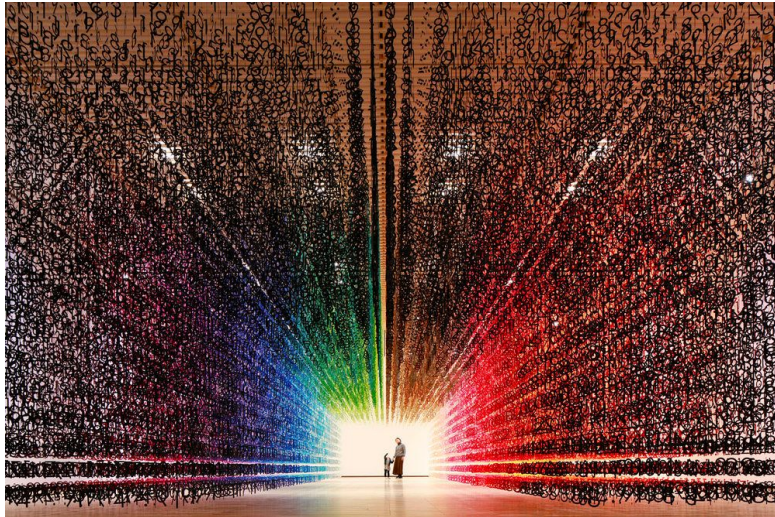


Trends in Water Use - 2000, Plywood and Steel. 22" x 41" x 38"



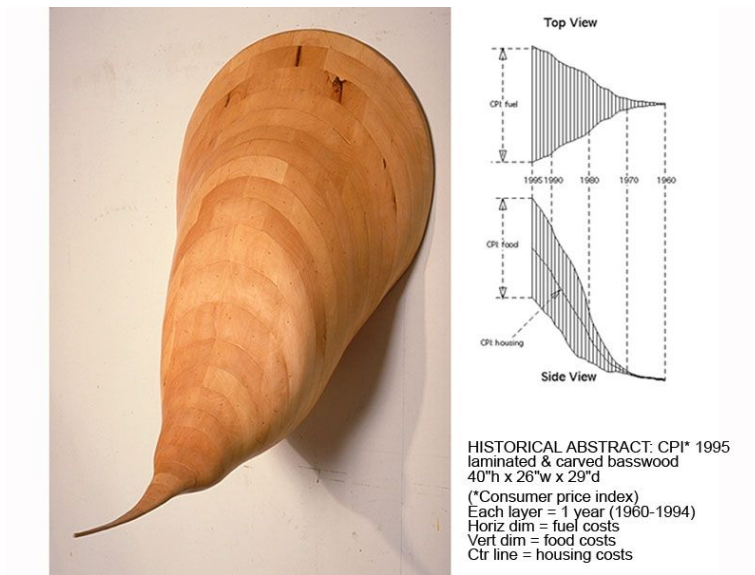
Snow Water Equivalent Cabinet - 2010, Ebonized Oak, Plywood. 68" x 15" x 8"

Emmanuelle Moureaux

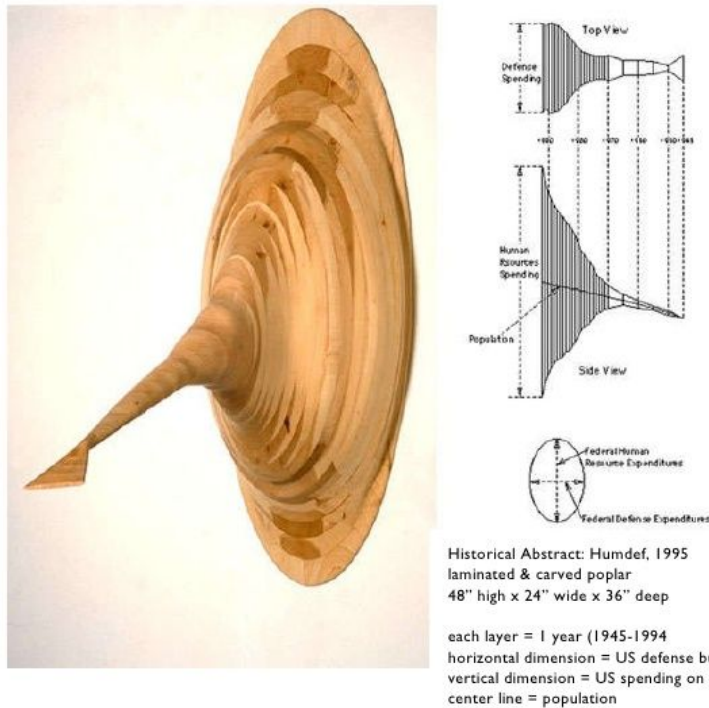


Color of Time - 2017, Paper. Determinant on Space.

Loren Madsen (75)



CPI - 1995, Laminated and Carved Basswood. 40"x 26"x 29".



Humdef - 1995, laminated and carved poplar. 48" x 24" x 36".



Pipes - 1998, turned and ebonized poplar. 7.5" diameter x 39" & 17.5" diameter x 39".

1. Moureaux - Colour of Time
- 2&3. Clarke - Untitled Antarctica
4. Segal - Trends in Water Use
5. Segal - Snow Water Equivalent Cabinet
6. Madsen - CPI
7. Madsen - Humdef
8. Madsen - Pipes

Artist Descriptions:

Melissa F. Clarke:

Melissa F. Clarke is a Brooklyn based interdisciplinary artist whose work employs data and generative self-programmed compositional environments. Melissa is an educator, designer, and an artist working at the intersections of research, data, science, and design. She extrapolates research into multimedia installations, generative video and sound sculptures, performances, and printed images.⁶

Adrien Segal:

Adrien Segal is a sculptural artist based in Oakland, CA. Her work has been exhibited internationally in galleries and museums, and is published in several books and academic journals, including Boom: A Journal of California, Data Flow 2 and Arid Journal.⁷

Emmanuelle Moureaux:

Emmanuelle Moureaux is a French architect living in Tokyo since 1996. She uses colors as three-dimensional elements, like layers, in order to create spaces, not as a finishing touch applied on surfaces. Handling colors as a medium to compose space, her wish is to give emotion through colors with her creations, which range from art, design to architecture.⁸

Loren Madsen:

Loren Madsen is a data sculpture pioneer. Born in Oakland, CA in 1943, Madsen started exploring data art more than twenty years ago with his sculpture "CPI / Cost of Living", and still continues today.⁹

⁶ "About." Arts.codes, arts.codes/src/about.html.

⁷ Segal, Adrien. "ABOUT." Adrien Segal .Art.design.data.sculpture, www.adriensegal.com/about.

⁸ Moureaux, Emmanuelle. "Profile." Emmanuelle Moureaux Architecture + Design, www.emmanuellemoureaux.com/profile/.

⁹ Dragicevic, Pierre. "Interview with Loren Madsen: The Birth of Data Sculpture." List of Physical Visualizations, Feb. 2015, dataphys.org/list/loren-madsen-interview/.