

fermynwoods
contemporary art

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PRESS RELEASE

TOO LONG FOR ITUNES

An online exhibition challenging the limits of online presentation

1 Jan to 31 Dec 2016

Pete Ashton, Marc Atkinson, Emma Jarvis, Sam Mattacott

With a text by Christine Lucy Latimer

The exhibition can be viewed at:

<http://www.fermynwoods.co.uk/current-programme/open-online-six/>

Our sixth annual curated *Open Online* exhibition, selected by Antonio Roberts, examines whether distinctions between digital and online cultures still exist, following the advent of the *Internet of Things*, and if so, what forms these may take.

Too Long for iTunes, was inspired by Terre Thaemlitz's 2011 album *Soulnessless*, which included a nearly 30-hour piano solo (filling a single maximum length 320kB/s MP3 file of 4GB) that was limited to the first 2:40 hours on iTunes. As a result, the album was sold only as a 16GB micro SDHD card, and made a clear statement about the distinction between online culture and digital culture.

Pete Ashton's *The Droids* is a series of 401 copies of a piece of copyrighted and highly protected film footage; "These are not the droids you're looking for" from Star Wars. A pure copy was downloaded from YouTube, which was re-encoded 400 times so that the video and audio slowly degraded to incoherent digital mush. These copies were uploaded to YouTube and a variety of other services, including Vimeo, Archive.org and Daily Motion. *The Droids* looks for the edge cases in our emerging algorithmic police state; searching for the points where a copyright infringement evades the pattern-

matching robots running algorithms searching for copyrighted material. These edges will shift throughout the exhibition and will be documented along the way.

Marc Atkinson's *Sound Lines* is a 45 minute guided walk through Fermyn Woods Country Park, with an online soundtrack. The artist describes the work as a type of "wild release" since the artwork is only fully experienced through the park itself. Each section of the work is the same length as delineated sections of the walk, which have been constructed from field recordings and electro-acoustic music representing observations of the real world forest. The soundtrack and map can be downloaded from the website, and also via QR codes within the park.

Emma Jarvis' *Matigital Culture* (a fusion of material and digital cultures) takes photographic media such as slide film and glass negatives and presents them online through a series of photographic layers, with each layer representing a particular stage of fragmentation caused by the digitisation of the original objects. The initial layers are digitised photographic images of each object. The second layers are the contents of the photographs themselves, the third the digital codes which represent the images when stored on a computer. The fourth layers are the locations of the images on various social networking sites. The artist invites viewers to purchase hard copies of the digital prints.

Sam Mattacott's *Infinite Edition* presents an infinitely changing series of drawings, created online by the execution of a computational script, written in the Processing programming language that grew out of the Aesthetics and Computation Group at the MIT Media Lab. However, the results of the script are prevented from being displayed online by the use of CSS, a style sheet language used for rendering the presentation of online documents. In order to see an edition of the digital drawing we are required to print a physical copy and engage with it in the real world.

For further information please contact Yasmin Canvin on 01832 733009 or yasmin@fermyinwoods.co.uk.

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