



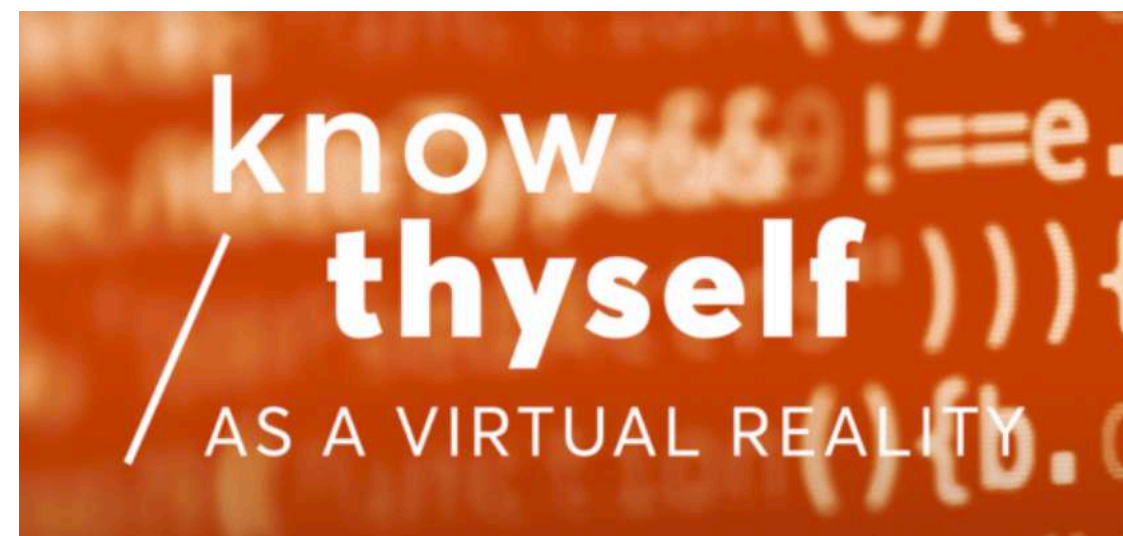
ACM SIGGRAPH 2022 Art Gallery

My data body

Keywords: Personal Data, Virtual Body, VR Interactive art

報告者：趙佳禾 111003871

AUTHORS



Team:

Know Yourself as a Virtual Reality
(University of Alberta, Canada)

Know Thyself as a Virtual Reality is an interdisciplinary project that focuses on the ethics and aesthetics of the use of medical data and virtual reality.

<https://www.knowthyself.ualberta.ca/>

My Data Body

Marilène Oliver
University of Alberta
Canada
marilene@ualberta.ca

Stephan Moore
Northwestern University
United States of America
stephan@northwestern.edu

Scott Smallwood
University of Alberta
Canada
ssmallwo@ualberta.ca

J.R. Carpenter
Independent
United Kingdom
carpenter@luckysoap.com

Marilène Oliver is Assistant Professor of Visual Art at the University of Alberta in Edmonton. Her work is at the crossroads of new digital technologies, traditional print, and sculpture. It focuses on producing objects that bridge the virtual and the real worlds. She uses medical scanning technologies such as MRI, CT, and PET in works that allow us to materially contemplate our digitized selves.

PROJECT URL

<https://www.knowthyself.ualberta.ca/my-data-body/>

DESCRIPTION OF ARTWORK -1

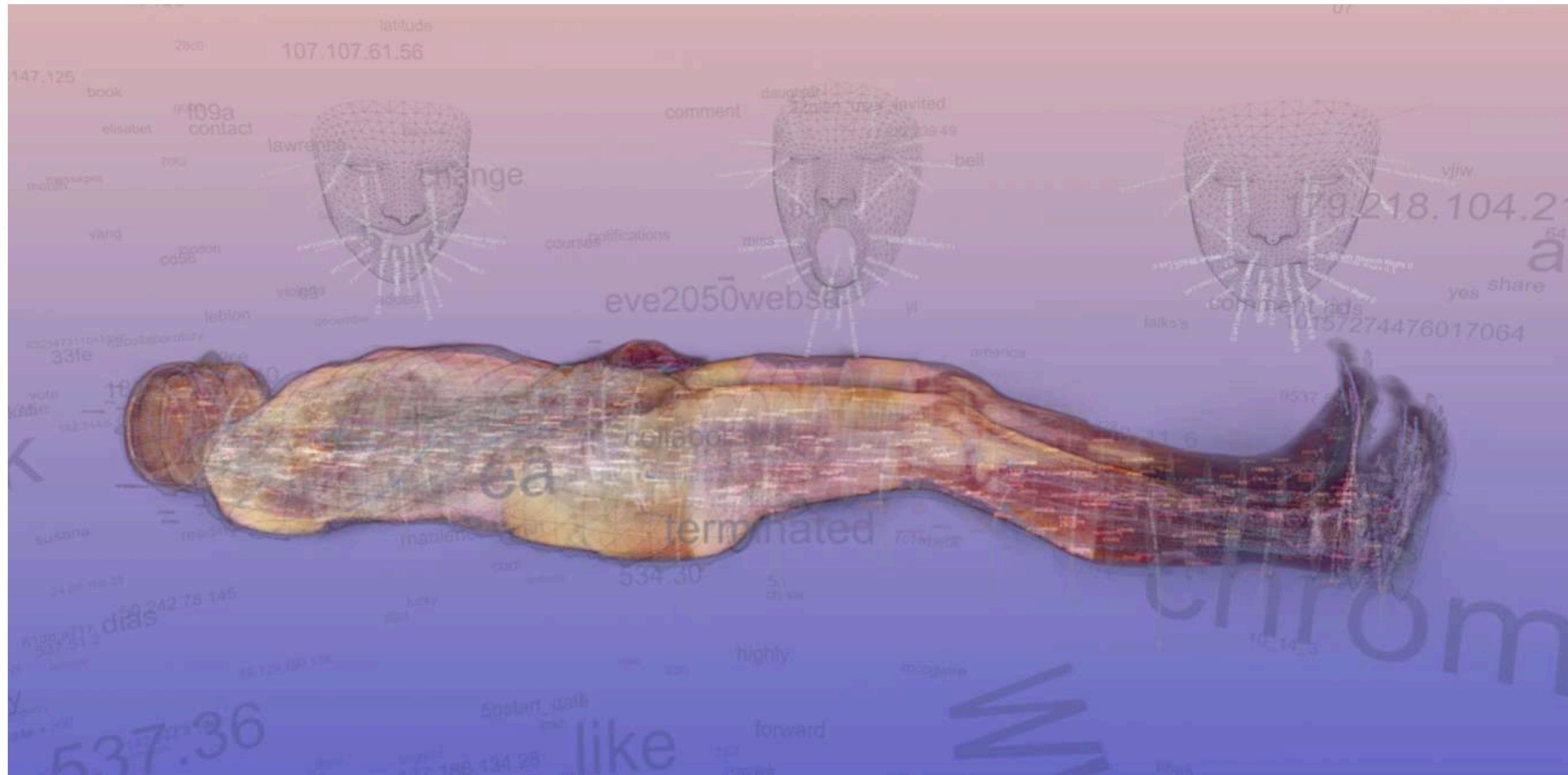
In My Data Body, the magnetic resonance (MR) scanned body of the artist Marilène Oliver floats prone within a 'cloud' of her textual Facebook data.

In the horizontal plane, Mac terminal data is plotted into bone, Google data into muscle and Facebook data into fat. In the vertical plane are plotted data usage agreements.

There is a continuous stream of text particles that flow through and around the data body that one can swat away or nestle into.

- 身體輪廓：
 - 核磁共振掃描
- 數據組成半透明虛擬身體：
 - “雲”：Facebook數據
 - 水平方向：Mac終端數據–骨骼，Google數據–肌肉，Facebook數據–脂肪
 - 垂直方向：數據使用協議
 - 靜脈、動脈–密碼、登陸信息
 - 視網膜圖像、牙齒等器官掃描–懸浮
- 文本粒子流：
 - 在數據體周圍流動
 - 觀眾可以與之互動：輕拍或依偎在其中

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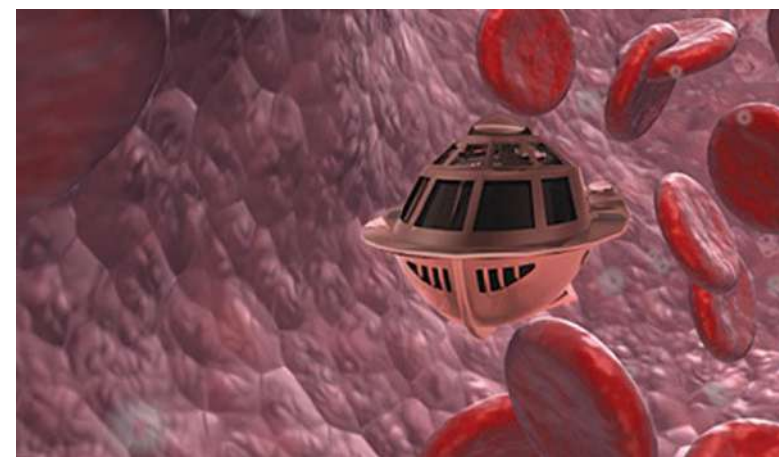
DESCRIPTION OF ARTWORK -2

The body of the user can fly around My Data Body, clip away the scan data, pull out and read the text slices.

My Data Body can be dissected and reassembled as a unique composition. After a certain period of time however, the extracted slices, organs and bones float back to their original location

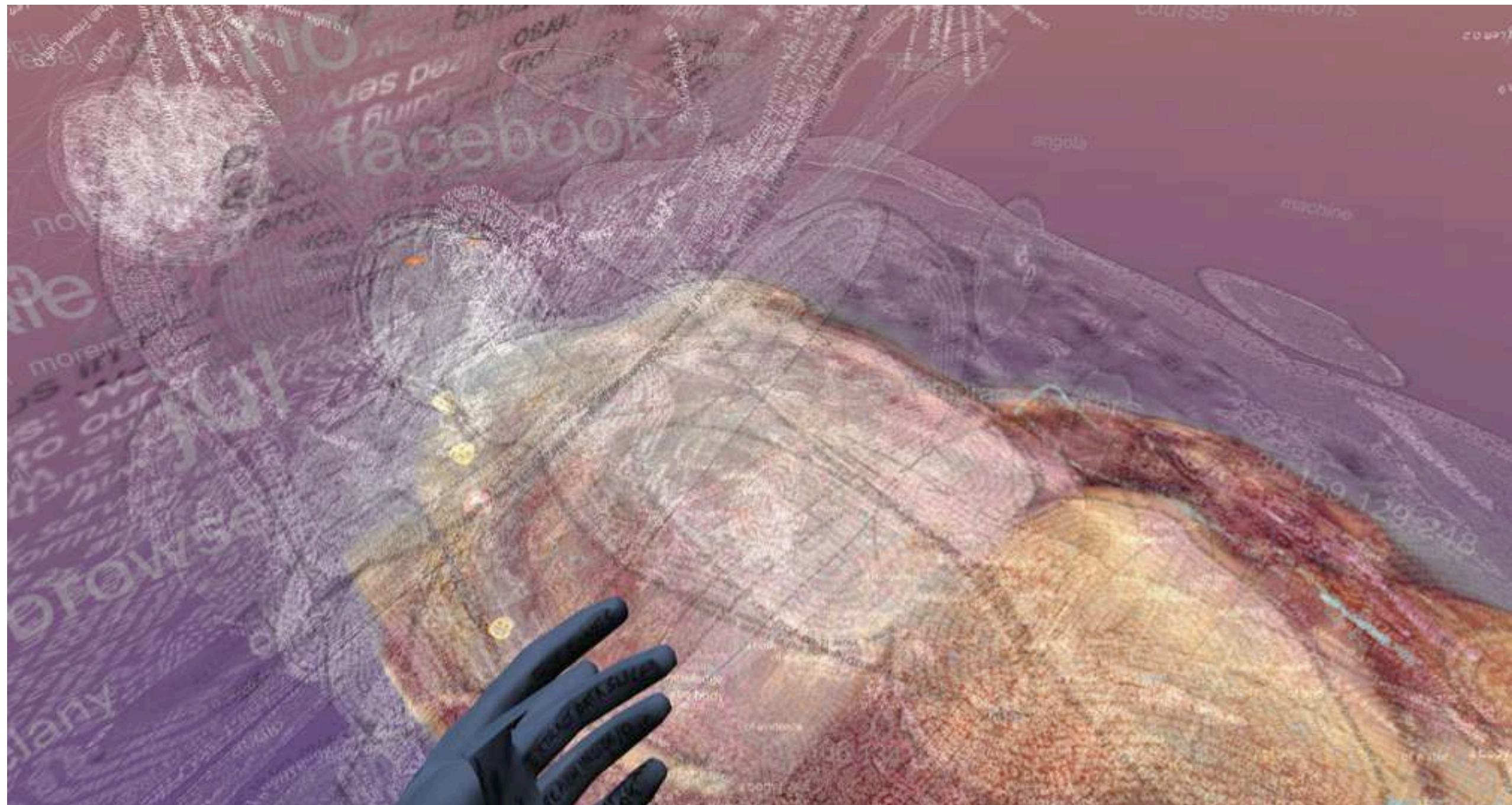
the viewer can enlarge My Data Body so that they are engulfed by it or shrink it and hold it miniscule in their virtual hands.

1966 film:
Fantastic Voyage



- **互動形式：**
- 飛來飛去地漫遊
- 剪掉掃描數據
- 拉出並閱讀文本切片
- 放大與縮小-吞沒與捧在虛擬的手心
- **將虛擬身體進行剖析和重新組合**
- **一段時間後，提取的切片、器官、骨骼會飄回原來的位置**

DESCRIPTION OF ARTWORK -2



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DESCRIPTION OF ARTWORK -3

To recall myths of nuns performing dissections in order to find evidence of saintliness [Park 1994], The artist's 'SIN' (social insurance number) is pinned to their coccyx. This deeply hidden digital 'SIN' recalls contemporary online cancel culture where a single post or tweet has the ability to demonize the author forever. The My Data Body dissection theatre is bathed in a blend of volcano ash lavender [Bridle 2018] and forest fire orange in order to evoke the fears and fantasies associated with the immense amounts of energy needed to generate and process data and its direct impact on climate change.

- “聖傑”：
 - 神話：修女為尋找聖潔證據進行解剖
 - 藝術家的社會保險號碼被釘在尾骨上
 - 一條貼文就能永久妖魔化作者
- 火山灰 薰衣草色 & 森林火災 橙色：
 - 生成、處理數據需要大量能源
 - 對氣候變化的恐懼與幻想



DESCRIPTION OF ARTWORK -4

Each object has an accompanying sound, which is revealed only when it is grasped and removed from the body. They incorporate biometric digital recordings of the artist's voice and heartbeat as well as textural and other sounds (including scratching and scribbling on wood, gurglings, squelchings and resonances) attached to each element so that as My Data Body is dissected visually and spatially, it is also 'de/re-composed' sonically. Indeed, the sound composition is only created as bones, organs and slices are extracted.

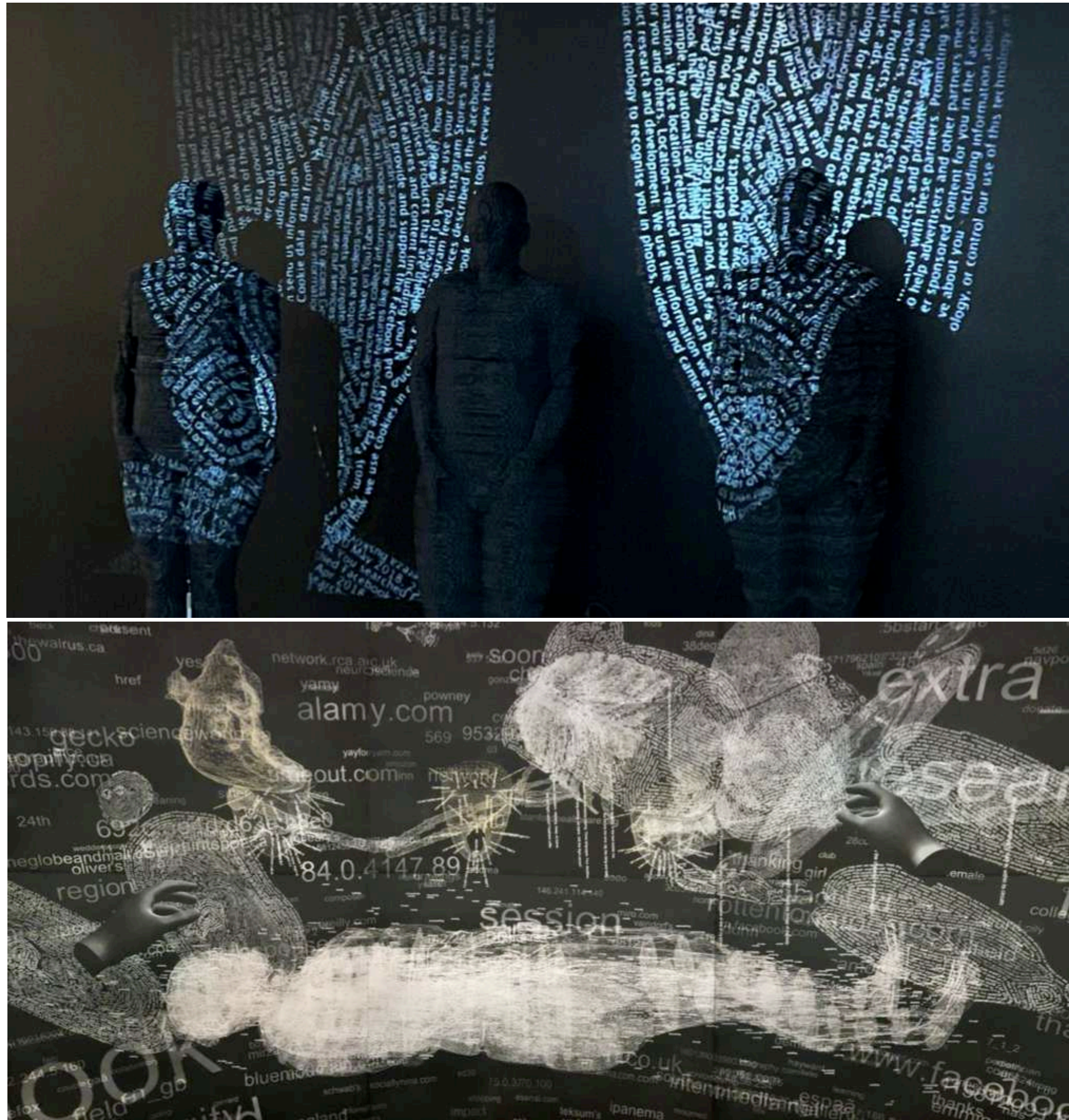
- 聲音
 - 每個部分都有伴隨的聲音
 - 在被抓住、取出時顯現
 - 結合了藝術家的生物數據：聲音、心跳或與器官相關的其他聲音（擠壓、共振等）
 - 從視覺、空間、聲學三個角度剖析

DESCRIPTION OF ARTWORK -5

Poetic text written by J.R Carpenter flows through and dangles from My Data Body. The poet composed lines of verse for each of the bones so that when the bones are pulled out of the body the text can be rotated and read. The lyrical text interrupts the informational, blurring boundaries between the data body and the embodied, societal structures it inhabits.

- 詩意文字流經並懸掛在數據體中
- 詩人為每一塊骨頭寫下詩句
- 抒情文本打斷了數據主體與其所居住的具體社會結構之間的信息性、模糊性界限。

DESCRIPTION OF ARTWORK -5



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Connection

SHADOW STALKER by Lynn Hershman Leeson
PRIX ARS ELECTRONICA 2020_ Interactive Art
+_Award of Distinction 2020
<https://archive.aec.at/prix/showmode/63147/>

Shadow Stalker is a "live" interactive installation that uses original algorithms, data mining, live performances, and projections in order to make visible normally private internet information.



Comments

1. 在數據的角度：生物數據 & 網絡數據
2. 在呈現的角度：視覺-空間-聽覺-互動
3. 虛擬身體的美學
4. 詩意之外的結論？ 引申-留存與永生