Art Show
Welcome to the 2012 VisWeek Art Show

Art and visualization have always shared a close relationship. Today, that coupling seems closer than ever. Traditional and new media artists are redefining the way that we view science and information, while experts in science, medicine, analytics, informatics, and visualization are impacting art practice through new ideas, technologies, and collaborations. The VisWeek 2012 Art Show aims to showcase the exciting and increasingly prominent intersections between art and visualization while fostering new thinking, discussion, and collaboration between artists, designers, technologists, visualization scientists, and others working at the intersection of the fields.

The five artists and collaborative teams highlighted within the VisWeek 2012 Art Show include photographers, printmakers, multimedia artists, interaction designers, and procedural algorithm explorers. Most wear multiple hats as they engage with information, science, and technology and team with scientists and technologists to push the boundaries of their discipline(s).

We believe this exceptional selection of work represents many of the important themes at the intersection of art and visualization today: creatively mapping space and time, reinterpreting and combining traditional and new media, exploring and fusing new interfaces and displays, and examining the human element in the context of data. Throughout the art show organization and jurying process we have continued to be surprised and inspired by the work presented by these artists. Our own discussions of the datasets, creative visualization techniques, and out-of-the-box thinking for presenting information to others shown here have been particularly rewarding, and we are grateful to all who have participated by submitting their work to the show and volunteering to assist in jurying and organizing. Everyone involved with the VisWeek 2012 Art Show hopes that this catalog as well as the physical exhibition can be similarly inspiring for you.

We look forward to the opportunity to discuss your thoughts on the intersections of art and visualization with the artists and other attendees at IEEE VisWeek as you share the Art Show space with us.
Exhibitors:

Kyungho Lee

George Legrady

Brittany Nelson

Francesca Samsel

Chin-En Keith Soo
Kyungho Lee

Erroneously Typed: Exploration on Aesthetic Experiences created by Digital Artifacts, 2012

Partial losses and distortions in digital communication are everywhere. It seems that they merely had no meaning but distorted structures of information. However, even those information formed represented in unintelligible or incomprehensible ways, perform the poetic function and it still has an aesthetic aspect in the communication, just like the fascinating spread effect of watercolors or marbling's. In this regard, I have collected digital artifacts, glitches from erroneous moments in order to use them as a form of artistic expression by controlling the fragmentation, replication, linearity and complexity.
"Making Visible the Invisible" is a permanent commissioned artwork for the Rem Koolhaas designed Seattle Public Library. The project consists in the visualization of the hourly circulation of books leaving and returned to the library for the next ten years. The visualizations are featured on 8 large LCD panels located on a glass wall horizontally behind the librarians' main information desk in the Mixing Chamber, a large open 10,500 sq ft space dedicated to information retrieval and public accessible computer research.

Real-time animations are generated in the open source GameX platform and custom database software using data received from the library's Information Technology center. The 4 visualizations include "Vital Statistics" which provides circulation statistical data, "Floating Titles" condenses the hourly checked-out items into a linear stream of titles floating by, "Dewey Dot Matrix Rain" separates Dewey classified items from others into falling or flashing actions, and "Keyword Map Attack" color codes and spatially maps keywords associated with the circulating items.
Brittany Nelson

Curve 1, Archival Inkjet, 10 x 13.5" 2011

As a response to the nostalgia for traditional darkroom photographic processes, the calculation of a tonal curve in Photoshop was applied to inkjet based negatives to correctly translate the tonal information of digital gradients into analog gelatin silver darkroom prints. The result of which is the manifestation of purely digital visual language as seen on-screen in traditional photographic materials. To further this mutual dialogue, the silver prints were then photographed in their respective developing trays and reproduced as inkjet based documents.
Collaborators:
Kelly Geith, Director of Visualization, Texas Advanced Computing Center, University of Texas at Austin and Karla Vega, Vis Interfaces and applications Group, Texas Advanced Computing Center. Collaborators on the visualization within this work, which depicts the pandemic flu transmission research of Dr. Lauren Meyers, Division of Statistics and Scientific Computing, Director, University of Texas at Austin Brandt Westing, Research Engineer, TACC, H1N1 digital model Ben Ulrick, TACC, video collaborator.

As a visual artist developing work on the fulcrum between art and science, I focus on contemporary environmental issues and events. Combining my artistic vocabulary with scientific data and visualizations my work seeks to address the pressing scientific issues of our time in a language intuitive to humanity.

Melding the factual and emotional aspects of contemporary science, the work provides an inroad enabling viewers to contemplate complex and often daunting issues. Using a range of display systems—tiled displays, projection and touch screens—poetry, scientific visualizations, photographs, my digitally manipulated drawings, etchings and scuptures creating a gently pulsing evolution of connections and metaphors. Through beauty and humor the works become a quiet meditative experience enabling the viewer to combine their associations and experience with the fact and emotion.
Chin-En Keith Soo

Clouder is an interactive composition that transforms sound attributes into a visual display. The project uses the sky and clouds as a metaphor in an environment where sound can be perceived and take on a representational form. It is a site where vocalized sounds come alive, each taking on their own unique characteristics and qualities. It provides a platform to experiment with the aural relationships and visual creativity.

Programmer: Amiga Huang
Art Show Information & Acknowledgements

We wish to thank all those who spent the time and effort to submit their work to the 2012 VisWeek Art Show. The jurying process was competitive and your efforts set a high bar for future shows.

We wish to thank Jan Lowe of Datatelling for her participation in the selection jury and their insightful suggestions for this and future years.

The art show could not have become a reality without the assistance of dedicated conference planners and the IEEE VisWeek organizing committee.

We are extremely grateful to Lauren Thorson for her tireless efforts designing this catalog.

Daniel Keefe and Lauren Thorson's involvement in the Art Show was supported in part by NSF Awards IIS-1054783 and IIS-1218058.
Art Show