STANZA

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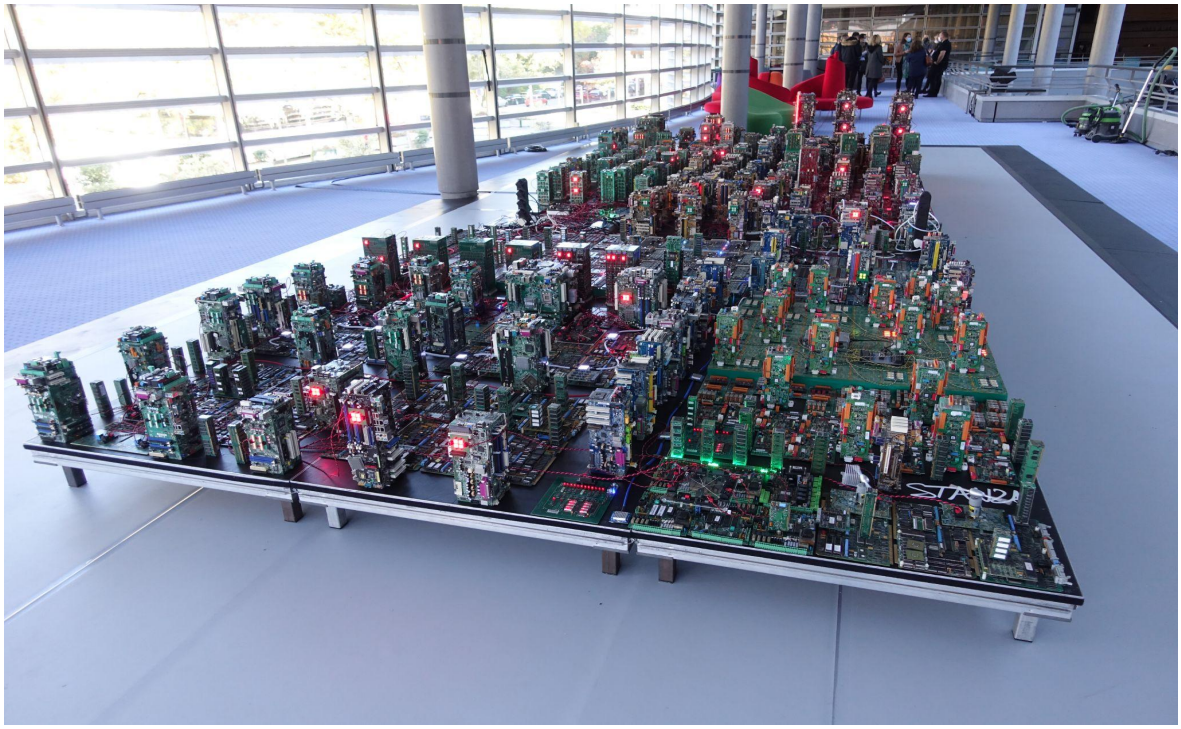
The Nemesis Machine – From Metropolis to Megalopolis to Ecumenopolis



This version of The Nemesis Machine
8m by 3m. Version (24 metres Square)

Introduction.

The Nemesis Machine is a mini, mechanical metropolis. The parts of the digital artwork act as a frame for different expressions of data and information which is being expanded as the digital artwork develops. The artwork has grown as a multi layered expression of technology based futures with metaphors of big data, privacy, liquid surveillance and control.

The Nemesis Machine is like Big Brother parsed through the lens of the Internet of things. It gives visitors a bird's eye view of a cybernetic cityscape, where skyscrapers are constructed of silicon and circuit boards.

This digital artwork creates a tension that operates critically between utopian optimism and dystopian dysfunction. The machine is both acting to liberate us through technology with overtures to open processes, while at the same time acknowledging that we are complicit in its restrictive system of control thus demonstrating how we are entangled in these monitored technological layers. This fits seamlessly into what Stanza calls panoptic aesthetics.

The Connected City

The installation operates to demonstrate the agency and collaborative possibilities of our connected world by overlapping and layering systems and information sources in a responsible way. This city governs itself and its actions and intelligence is completely controlled by data interactions of the system. Areas of the artwork act as a frame for the different expressions of data and information which is in effect a connected intelligent city.

Data Visualisation. The art installation therefore becomes a huge data visualisation. What you see is a connected city of electronic components that reflect in real time what is happening elsewhere; i.e. an intelligent city representing the intelligent city. The city we witness and experience performs itself through an-other city.

What it Does

The installation makes use of wireless sensors, wireless scanning technologies, surveillance networks, and big data. All this combines to create all the agency and action in the artwork. In other words the lights, motors, and sounds only happen because of events occurring in real space.

Key features of the artwork to experience.

1 The Nemesis Machine. How does it feel to be part of the real time flow of a global system? What happens when we mix data typed across the landscape? Internet of Things (IoT) mesh sensor networks. The sensors include light, temperature, noise, sound and humidity. A custom made multi mesh network of environmental sensors that send data to the artwork. The environmental data represented by these systems include light, temperature, noise, sounds, humidity. What we see and experience are lights that respond in real time data from the networks, motors that turn and are responsive and move, sounds can be heard from the city and as well as mini screens that have data flows on them. *(This is sited on the plinth and you can see the data on the screens on the side of the plinth)*

2 Authenticity. Another separate local sensor network in the room uses sensors to measure air quality and pollution including NO2, CO2, O2, Light, Temperature and alcohol. These are the types of general air pollution and car pollution used for urban air quality measurement. *(This reacts to local data at Cryptography Museum and also trigger parts of the main installation and is sited on the plinth)*

3 Toxicity. You see pulsating red LEDS switching on and off which are reacting to a generative system of global pollution data. Using a custom made API that gathers data from 120 world cities collecting No2. The system is overseen by an AI which uses machine learning to detect patterns that are conveyed to the landscape. *This is in the middle of the plinth*

Conclusion.

The artwork created raises several questions about the fluid liquid real time data space that now surrounds and envelops us everywhere. Who owns the data, who does this space belong to? What is the future of this technologically stacked interlocking mediated environment?

This version exhibited at:-

The Cryptography Museum Moscow Russia
La Filature Mulhouse France

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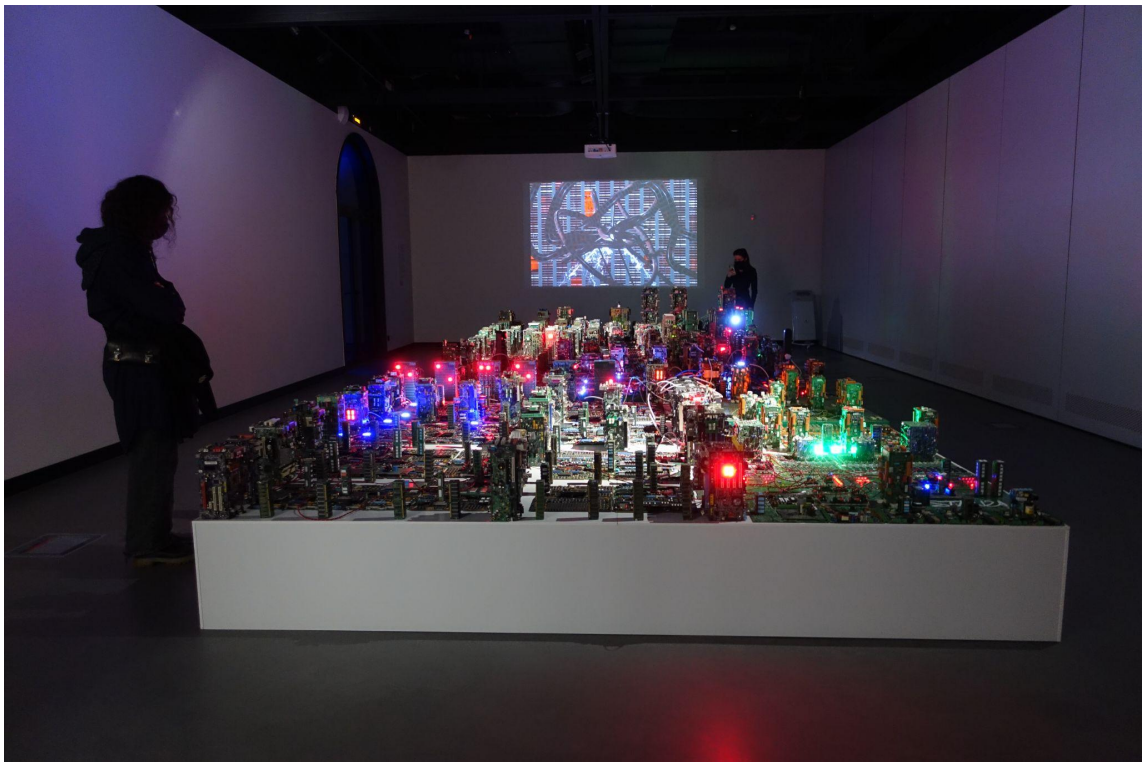
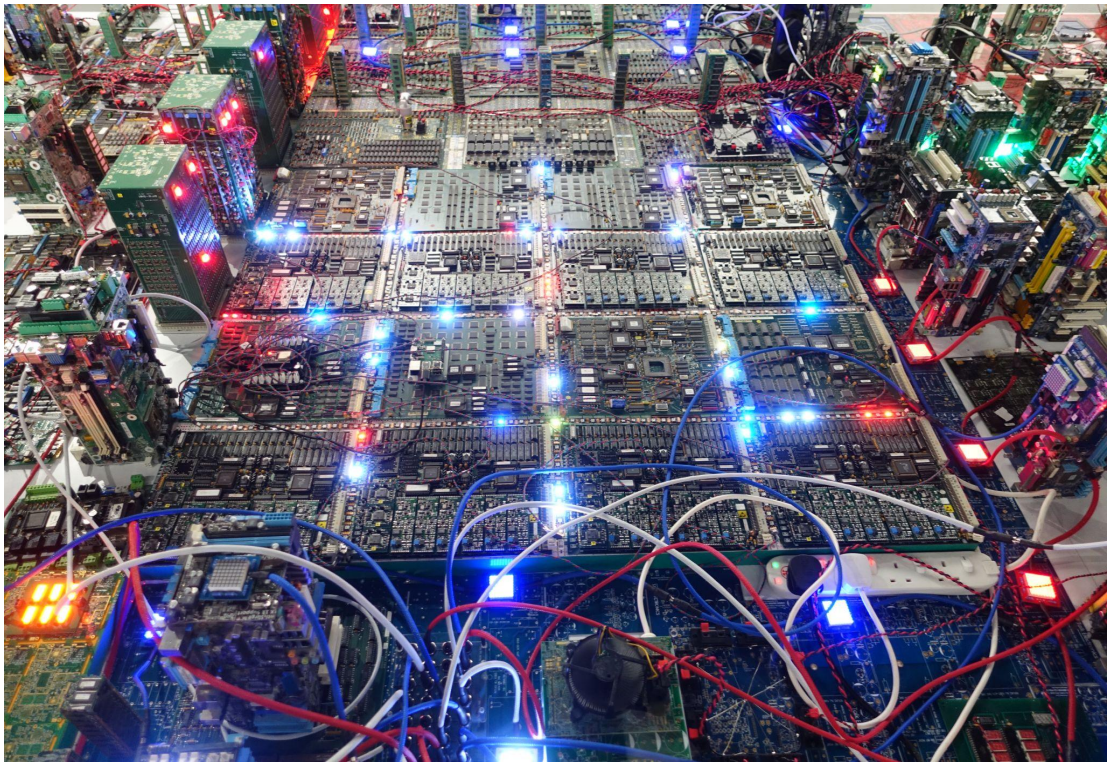
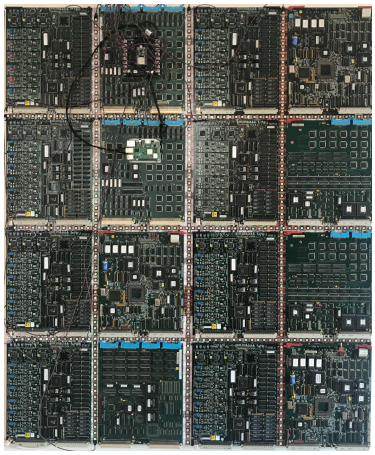
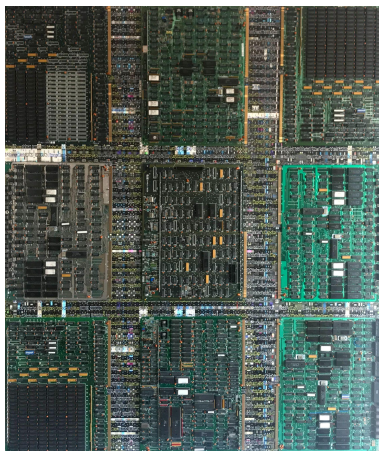
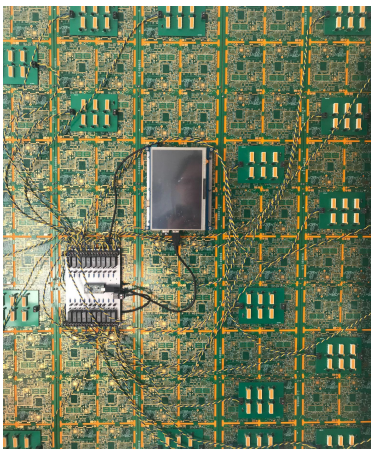
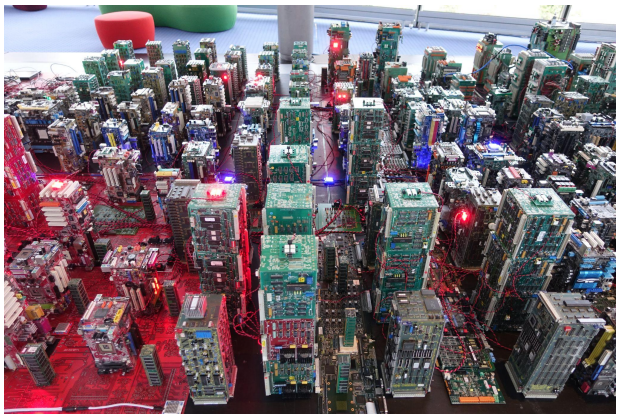
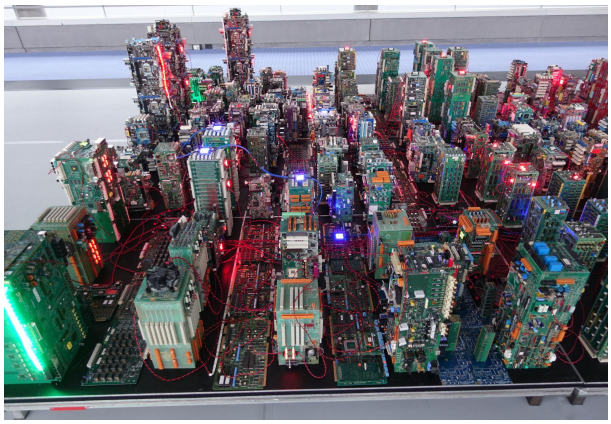
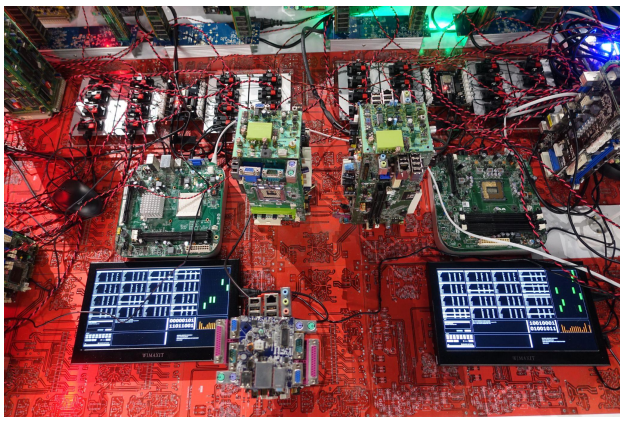


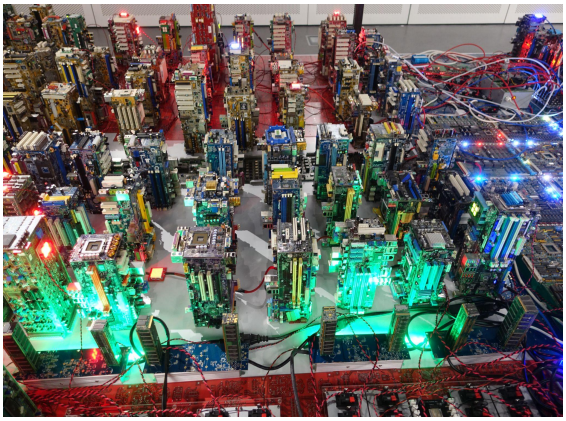
- 

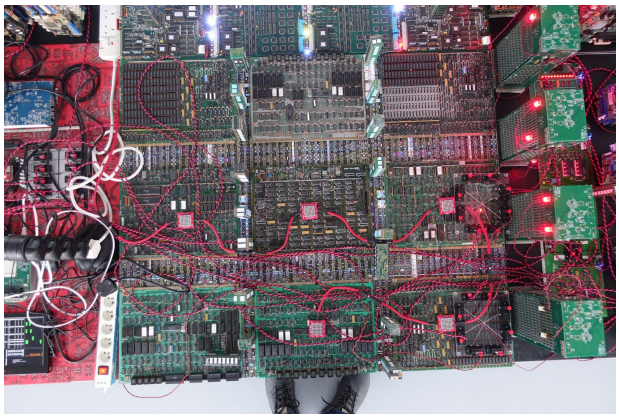














LOGISTICS SHIPPING (IN BRIEF) v2

A white plinth should be made in the middle of the room 30 cm high (total 24 metre square) to accommodate the installation. IE the work would go on top. Strong enough to walk on. Either 8 by 3m or with a border 8.8 by 3.8m

Content SCULPTURE (9703) AUDIO VISUAL EXPERIMENTAL MEDIA ARTWORKS. To be exhibited at an art gallery and then returned after use. Parts include: Broken computers, Cables, Leds, Cases, Power Supply Unit. Commodity information 85 Cables 8544 AND LEDS 8543900

BOXES WEIGHTS
18 @ 60 cm by 50 cm by 60 cm 35 kg each APPROX
4 @ 130cm by 107 cm by 7cm 25 kg each

- Insurance of artwork value £75k (Loss theft fire etc)
- Location for collection London(full location later)
- Documents either ATA CARNET or Temp import export

- All equipment supplied by the artist.
- Marketing pack supplied by the artist
- Credit line. Artwork by Stanza

BUDGETS

1. FEE includes artist fee, rental fee, licensing fee, wear and tear, development costs £14 k GBP

NOT Included

2. Pay for any visas and visa expenses if needed.
3. All transport of the installation
4. All travel and accommodation related per diem expenses

SET UP.

- Four days Max
- With 4 helpers on day 1
- Two helpers dat 2 3 4

Take down

- One day 4 people.