

## **Beacons**

João Enxuto and Erica Love, Curated by Carolina Puente

**ON VIEW** April 13 – June 19, 2016

**STUDIO CRAWL** Wednesday, May 4, 2016 | 7-10pm

ArtCenter's Project 924 | 924 Lincoln Road, Second Floor, Miami Beach



*Object-Oriented Internet of Things (1)*, 2016, South Florida limestone, Bluetooth sensor tag, silicone band, monitor, data visualization graph

**João Enxuto and Erica Love's** institutionally focused work forms the basis of *Beacons*. The exhibition builds upon their interest in the role technology plays in negotiating the power dynamics between institutions and their public. Some of the *beacons* used in this exhibition are small Bluetooth sensors that are attached to objects in order to track and communicate data such as location, movement, and interaction. This “smart” technology allows for user interactivity to be monitored within the gallery space. This technology has recently been employed in commercial contexts and museums to monitor the attention given to products and artworks. Like data collected from any social system, this information is often put into service to support institutional agendas.

For *Beacons*, Enxuto and Love use these and other technologies to foreground how exhibition spaces already functioned according to strict protocols long before the advent of “smart technologies.” By drawing thematic threads throughout the gallery as if it was a nervous system—with the central “brain” purportedly contained inside a custom-designed server cabinet—sensors graph the movement of objects and map signals from things that would otherwise be insensible: the movement of an inanimate limestone rock, the perfect positioning of a viewer in front of a photograph, or the opening and closing of a gallery door. *Beacons* extends beyond the gallery walls to draw wider connections between contemporary art, creative production, and the possible limits to future growth due to environmental conditions.

1. **Gallery Door**, 2016, Bluetooth sensor tag, tape, wire, monitor, data visualization graph
2. **GloCube**, 2016, GloFish® Tetras in Electric Green® and Sunburst Orange® in fish tank under black light

\* Originally bred to help detect environmental pollutants; the genetically modified GloFish® fish eventually became the first FDA-approved pets on the market. Genetically designed by introducing a green florescent protein into their DNA (See Object 12) in a variety of trademarked colors these fish are an ideal speciation for the environment of Miami Beach in the coming centuries.

3. **A Beautiful, Elegant Solution that Works**, 2016, video, 30 minutes  
A lecture titled “User eXperience” by Jesse James Garrett at USI, Paris, France, 2013  
Music by Tim Hecker from the album *Experimenta Tourist*, 2012
4. **Institute for Southern Contemporary Art (ISCA)**, 2016, HD video, 16 minutes  
Voice Over: Celia Quillian and David Birkin, Miami Drone  
Camera: Experience Above, Atlanta Downtown Camera: Sky Drone Cinema, Art Studios Camera: Micah Stansell, Musical Composition: Joe Hadden, Graphic Design: Bryan Perry, Animation: Micah Hesse, Architectural Modeling: Leslie Dougrou, Art Advisor graphic provided by Hugo Liu, Additional Research Assistance: John Wright and Chera Baugh (Atlanta Central Public Library), Aaron Putt, Michael White, and Cynthia Farnell (Georgia State University), Written, directed, and edited by João Enxuto and Erica Love

\* The *Institute for Southern Contemporary Art (ISCA)* is a proposal for an institution that utilizes an algorithm to analyze the contemporary art market in order to automate a production plan to create the means for artists to work otherwise. This strategy outlines the way in which artists can successfully make inroads into the global art market. The video—with scenes shot in Atlanta and in Miami Beach—sets up the framework for the exhibition where viewers can expect to engage with the gallery as a system of objects, artworks, and sensors—relaying both the signal and noise of data monitoring.

5. **Object-Oriented Internet of Things (1-3)**, 2016, South Florida limestone, Bluetooth sensor tag, silicone band, monitor, data visualization graph

\* The beacons attached to these limestone rocks are programmed to be highly sensitive. Any stimulus, change, or input registered by the monitored rock will be relayed as color-coded data on the wall-mounted monitor.

6. **Beacons, Nearables, and False Positives**, 2016, iPad Mini, 3 Estimote Bluetooth Beacons, 10 Estimote Bluetooth Nearables

\* The beacons on display and the app used to track them, made by Estimote, have recently become a popular technology used to track museum visitors across the world. The beacons, however, function erratically, confounded by waves emitted and refracted by other bodies, art, and gallery walls—its precision undermined by a noisy world of objects.

7. **Pump Station**, 2016, water pump, water level sensors, motor, arduino, peristaltic water pump, 2 acrylic buckets, 5 liters of water
8. **Institute for Southern Contemporary Art (ISCA) Server, Collector’s Edition**, 2016, 60 x 27 x 17 in. Designed by Jonathan Gonzalez (Office GA)
9. **Nervous system manipulation by electromagnetic fields from monitors**, 2016, CRT monitor, A/V Cart, arduino, knob, 55 x 24 x 18 in.

\* This configuration illustrates the feedback loops between a nearby subject and the electromagnetic field that emanates from a monitor.

10. **ISCA User Recognition**, 2016, web camera, Raspberry Pi, facial recognition software, wav file, microphone stand and boom, HD webcam, 64 x 24 x 32 in., speaker 78.5 x 13 x 14 in.
11. **Anechoic Image**, 2016, (Canon 5D Mark III, 60 minute exposure, ISO 100), 2016, archival inkjet print, 36 x 28 in.
12. **Green Fluorescent Protein**, 2016, HD video, infinite
13. **Coral Brain**, 2016, brain coral, 9 x 9.5 x 12 in.

