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RAISED BY GOOGLE

Sarah Selby
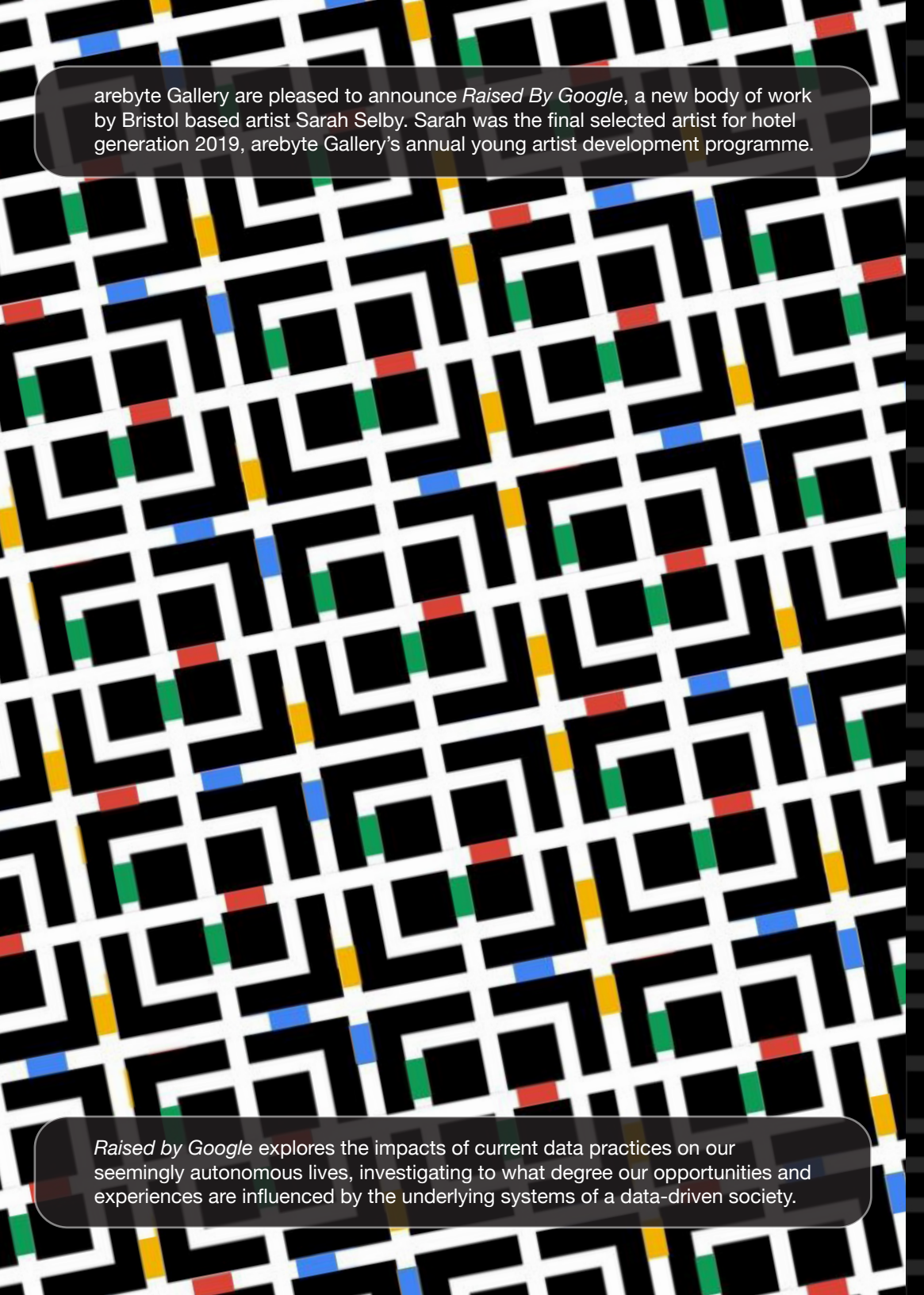
6 December 2019 — 11 January 2020

@arebyte

RAISED BY GOOGLE

Sarah Selby

HOTEL
GENERATION

arebyte Gallery are pleased to announce *Raised By Google*, a new body of work by Bristol based artist Sarah Selby. Sarah was the final selected artist for hotel generation 2019, arebyte Gallery's annual young artist development programme.

Raised by Google explores the impacts of current data practices on our seemingly autonomous lives, investigating to what degree our opportunities and experiences are influenced by the underlying systems of a data-driven society.
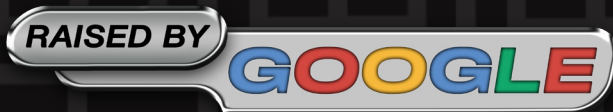
Exploring the rapidly expanding behavioural futures market highlighted by Shoshana Zuboff in her book 'The Age of Surveillance Capitalism', the exhibition circumvents the opacity inherent to these practices by placing the viewer within the mechanisms of 'black box' algorithms that underpin our daily lives. The show adopts processes and techniques prominent in the behavioural analytics industries such as psychographic analysis, microtargeting and the gamification of data collection.

Psychographic microtargeting is a method of citizen profiling that goes beyond previous demographic segmentation by dividing groups into narrower subsets based on attitudes, interests, moods and dispositions. This level of extreme microtargeting has been made possible by large available amounts of big data, the availability of targeted media platforms such as social media, and advances in experimental methodology such as artificial intelligence and machine learning. Behavioural data collected through our online browsing habits and use of connected devices is sold to the highest bidder for financial, social or political gain.

Raised by Google utilises 'Apply Magic Sauce' (AMS), software created by Cambridge University's Psychometrics Department. Created with the intention to put the user back in control of their data, AMS makes visible what is predictable (and therefore profitable) about you through your data. Using digital footprints, AMS predicts each visitor's psycho-demographic profile - from age and personality to intelligence and life satisfaction.

As surveillance culture is increasingly normalised and data collection becomes more subtly ingrained with the arrival of 5g and the rapidly expanding Internet of Things, we are at a critical point to initiate conversation around the process, ethics and impacts of this practice. *Raised by Google* circumvents the opacity inherent to these practices by placing viewers within the mechanisms of the 'black box' algorithms that underpin our daily lives. Although big data and behavioural analysis are still in their infancy in terms of best practice and usage, the negative impacts of psychographic targeting and bias applications are already being seen in individuals and larger groups globally. The exhibition seeks to raise questions and provoke critical thinking around what the impacts of this may be over time, when companies have access to not only our data, but our parent's data, our grandparents' data. If black-box algorithms are already playing a role in employee screening, health insurance and discerning crime risks, how will tracking this lineage over time influence predictive algorithms and their applications? *Raised by Google* is a call to action for the netizens of today to set boundaries that protect the freedom and autonomy of the children of tomorrow.

I often forget to put things back in their proper place

I don't talk a lot.

I get chores done right away

I am the life of the party

I feel others emotions

I like order

I sympathise with others' feelings

I have frequent mood swings

I am relaxed most of the time

I make a mess of things

I get upset easily

I seldom feel blue

I am not really interested in others

I have a vivid imagination

I do not have a good imagination

I keep in the background

I am not interested in abstract ideas

I have difficulty understanding abstract ideas

I am not interested in other people's problems

I talk to a lot of different people at parties

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HIJACK?

by Olivia Morgan

Data, algorithms and machine learning sit at the forefront of today's discussion, especially surrounding the in-built biases currently flooding through our networks within cyberspace. These new technologies have given us the power to amplify the ability of human work to groundbreaking highs with results unattainable of the human being alone. However it is hugely important to consistently remind ourselves of the role in which human beings have had in shaping these new systems. Without human input, they would simply not exist. Human input is at the very foundations of it all; bias outputs therefore almost inevitable.

In recent years, we've seen these new technologies filter through cyberspace in a variety of forms. However, what proves most disconcerting at present is the way in which our capitalist networks have caught on and begun exploiting this technological potential with real world impact. The recent Cambridge Analytica scandal highlights this political and technological collision with hammering

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B50°/V65°
Mix40/60
SRI II 3
4D Real Time
REC

Default
Th30/Qual high2
B62°/V65°
Mix40/60
SRI II 3
4D Real Time
REC

impacts on our futures. Through the collection of voter data and algorithmic technologies, CA consciously induced a purposeful, mass bias into the bloodstream of cyberspace, consequently inducing a subconscious bias into the minds of millions of voters across 200+ countries. Using emotional and individual level targeting, CA overwhelmed voters with misinformation *'until they saw the world the way CA wanted them to' (Brittany Kaiser, 2019)*. Voters were a product of unconscious manipulation, their values and beliefs toyed with for the benefit of those in power. This was not innocent campaigning but direct and calculated action which was successful in its aim. We have been used and exploited, our emotions weaponised. The impact is harrowing when countries are left with a body in power who never initially represented the majority of citizens' initial and inherent values. CA's success evidences our clear susceptibility, as a society, to this form of emotional propaganda and without review, our futures are simply a product of mass bias. Whilst we continue to buy into the illusion that we very much exist within a democracy and that our futures are the making of personal choice, they are in fact being calculated and decided by those in power.

It is now time to question whether we are crossing the border from democratic systems into dictatorial ground. Are we no longer the drivers to our own political futures? Have these new technologies given powerful access to loopholes in our political systems, hijacking democracy and changing politics indefinitely? Due to the soaring rate of this technological advancement, we are currently in limbo, as we have not yet created the necessary regulation surrounding such systems. Without also considering these technologies within a real world context, our futures seem to sit in the hands of the powerful other. How do we regain ownership of our political futures and basic human rights in this inevitable evolution?

Do we begin regulating online space in order to govern the exploitation of real world ethics or will the governance of cyberspace destroy the political freedom online space offers? Perhaps if we're discussing the ownership of ones future, we must start with being more transparent about the ways in which these technologies are being used in our global spaces. Although, this feels somewhat unrealistic; how does one convince the world that, with these new systems and implicit influences in place, they can no longer trust the sanctity of their own mind? Likewise, it is difficult and dangerous to suggest such an idea when evidence throughout history presents an unnerving parallel between transparency and hyper-normalisation. Rather than actively differentiating between our inherent beliefs and those being imposed upon us, followed by actively attempting to change the system, will we merely result to living and experiencing the system in which we are given?
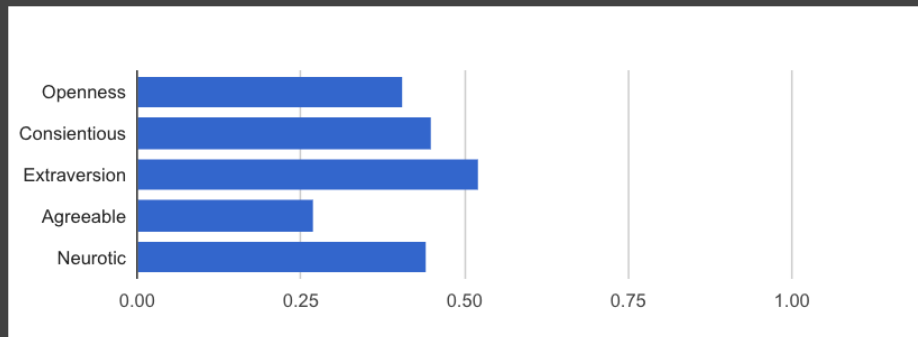
Olivia Morgan is a Graphic Design Communication student in her final year at Chelsea College of Art; as a keen writer and researcher, her current work explores the future of politics in an Information Age.
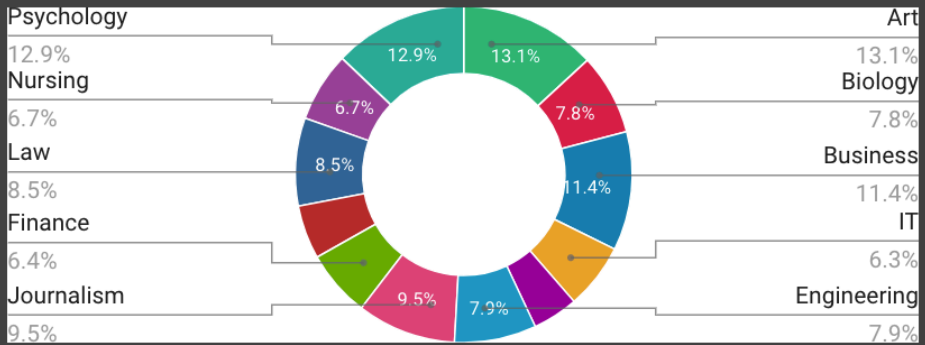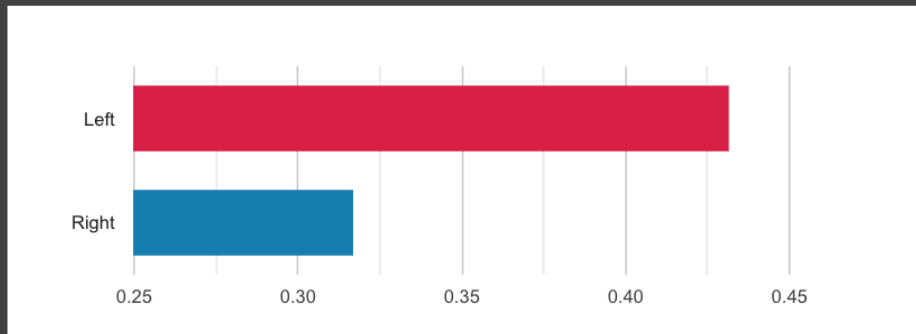
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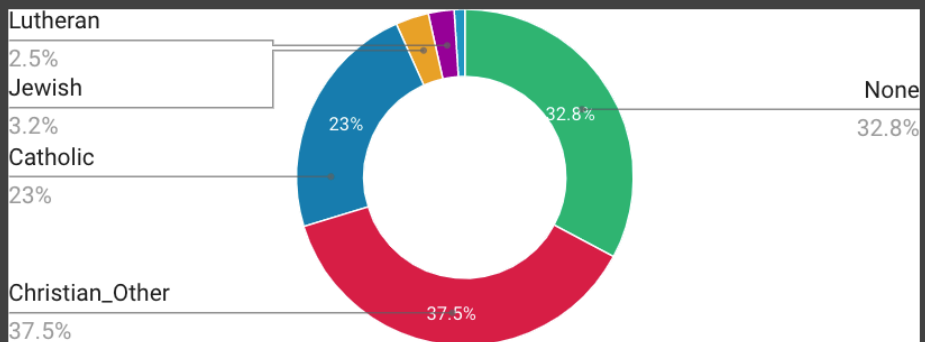
IQ 94

Behavioural Profile

Potential Career Path

Psychology 12.9%	Art 13.1%
Nursing 6.7%	Biology 7.8%
Law 8.5%	Business 11.4%
Finance 6.4%	IT 6.3%
Journalism 9.5%	Engineering 7.9%

Likely Political Leaning

Influence from Religion

Lutheran 2.5%	
Jewish 3.2%	None 32.8%
Catholic 23%	
Christian_Other 37.5%	

Joseph Allen

Data Scientist and Collaborator

Joseph Allen is a Manchester based Data Scientist. Through his career as a Digital Marketer, Web Developer and Data Scientist he has seen the way we use and misuse data. Industry is so quick to ignore the needs of an individual if there can be value extracted from their data. It's important that we use this tooling to raise awareness as a form of karmic retribution. Joe enjoys the dichotomy of applying good software engineering practices to art.

Annemiek Höcker

Collaborator, www.annihocker.exposed

Annemiek Höcker (1994) is an Anti-Disciplinary Artist currently based in Rotterdam, The Netherlands. Her work examines the field between New Media and Visual Arts and is often engaged within Critical Studies and Visual Culture. Annemiek often uses New Media as an expression tool to reflect on the rapid changes and the impact of technology on society. With a background in Design (BA) and a specialization in Critical Studies, she aims to visually communicate and expose often inaccessible research in order to trigger awareness and facilitate discussion about societal issues surrounding surveillance culture and corporate power.

Annemiek graduated from Willem de Kooning Academy in 2019 with her device-performance "Your Smartphone Is Running on the Tears and Breast Milk of a Volcano", winning both the Drempelprijs awarded by the Municipality of Rotterdam and second prize for the Gogbot Young Blood Award.

Phil Hargreaves

Sound Engineer

Rod Dickinson

Data Infrastructure Advisor

Events

Digital Art Club

Cookie Monster Workshop

Saturday 14th December 11am - 1pm

For children aged 7-12, this interactive workshop will explore different types of internet cookies and how we can manage them to protect our privacy online.

Adult Workshop

Psychographic Profiling and Targeting: Psychology, technical implementation, and the theoretical methods of mobilisation.

Saturday 14th December 3 - 5pm

Participants will be invited to explore the underlying themes of the show through creating their own psychographic profiles using Cambridge University's Psychometrics Centre's 'Apply Magic Sauce' app. This will be followed by a critical discussion and interactive workshop around the methods, applications and impacts of big data processes.

Interdisciplinary Panel Discussion

with invited speakers (TBA) from a variety of backgrounds including technologists, data scientists and artists.

Saturday 11th January 3 - 5pm

Online Converstation

between Sarah Selby, Annemiek Höcker and Rebecca Edwards.

18th December, available on aos.arebyte.com

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Mix40/60
SRI II 3
4D Real Time
REC

Sarah Selby

www.sarahselby.co.uk

Sarah Selby is an interdisciplinary artist exploring digital culture through creative applications of emerging and pervasive media. She examines the relationship between the digital and physical through tangible objects that fuse our two worlds - exploring how they overlap, contradict and impact one another.

Sarah graduated from Interactive Arts at Manchester Metropolitan University in 2017 and was awarded the MMU Science Community Award after being selected to participate in interdisciplinary residency 'Roche Continents'. She was also recently shortlisted for the Ashurst Emerging Artist Prize 2019 under the New Media category.

hotel generation

www.arebyte.com/about-hotel-generation

hotel generation is a UK wide, young digital artist development programme run every year by arebyte Gallery, mentoring four shortlisted participants from outside of London through an open call and culminating in a solo exhibition for one of the artists selected by a panel of esteemed judges. This year, we invited **Alan Warburton** (multi-disciplinary artist based in London), new media specialist **David Gryn** (Director and Founder of *daata editions*), digital art curator **Kelani Nichole** (Director and founder of **TRANSFER Gallery**, NY), **Beryl Graham** (Course Leader / Prof. of New Media Art, University of Sunderland) and **Irini Papadimitriou** (Creative Director of **Future Everything**) to be on the panel. The other three selected artists for 2019 were **Isabelle Bolt** (Manchester), **Jacob Bolton** (Liverpool), **Henry Driver** (Norwich).

arebyte Gallery

www.arebyte.com

arebyte is a London-based art organisation which supports the development of contemporary artists working across digital and emerging artforms. Following in the long tradition of artists experimentation with new technologies, arebyte Gallery, has led a pioneering programme since 2013, to much acclaim. The gallery commissions new works from emerging, as well as more established artists, across the UK and internationally, supporting multiple voices in digital culture, and bringing innovative perspectives to art through new technologies.

home

arebyte Gallery's 2019 programme takes the idea of home as its point of departure. Continuing on from last year's theme Islands, the programme this year extends towards the peripheries and returns to the centre, becoming more personal and abstract in the process.

The programme reflects upon ideas of redevelopment of urban spaces and otherworldly sites of discovery, the disconnection of marginalised bodies, new ecologies for future ways of living and looking beyond locality as a means of integrating change, as well as resisting the homogeneous nature of corporate systems and challenging ideas surrounding labour, leisure and existence.

Home is relational, emotive, nostalgic and warm, but equally can be impossible, scary and unstable. The artists in the programme disrupt and confront the limits of what these situations mean in our present, our future and our digital homes.

Thinking about recent western-global political and social upheavals, the artists embrace and subvert technology as their means of interrogation, and posit new ideas to imagine our collective, prospective futures. Within the exhibitions, spaces of home are unpacked as spaces of transition - of gender, religion, futures and reality - but also spaces of resistance and power.

With an increased use of sharing economies, and the rising number of people working from home, our relationship towards the objects we spend time with have changed and as a consequence so too have the communities and lifestyles we operate within. The home itself becomes a consumer entry point for a vast new economic territory of invisible infrastructure of big data, with the monopolising of private activities to benefit corporate advancement as the overbearing approach. The rules governing the space of everyday life now exist through this colonising of privacy.

Through this questioning of corporate systems, political ideologies, industry and freedom, the programme ruminates on fact and fiction, on histories and futures, and on belonging and alienation. The home becomes a metaphor for thinking about the future of our societal advancement, economic drives and consumer-led lifestyles. Home is a way to speculate on fictions for prospective ways of alternative living and thus acts a framework for enabling and empowering communities both in real life and online.