

UGO 0.2



THE UNION OF HUMAN INTELLIGENCE TASKWORKERS

Chris Alton |

May 2019— June 2019

www.uccfineart.com/the-union-of-h-i-t-chris-alton

The Wild West of Digital Labour

UGO 0.2 welcomes artist Chris Alton, for the sixth curated digital project in the 2018-19 programme.

The initial context for this project, within the wider remit of UGO 0.2, was to develop a commission which investigated the potential of collaborative practices and environments from a digitalised, internet-based perspective.

Alton, who's previous expansive and holistic collaborative works include *English Disco Lovers [EDL]*, proposed a project from an ongoing interest with the lack of collective organising power; workers benefits and employer rights of *Human Intelligence Task [HIT]* workers.

The commission has employed* a small group of *Amazon Mechanical Turk (MTurk)* HIT workers to collaboratively design a union banner about their working conditions. The HIT workers, conducted research, exchanged notes and drawings, and offered feedback on the banner's design as it developed.

Alton conceived the project as a possible avenue for dissent and solidarity for the HIT workers. *The Union of Human Intelligence Taskworkers* reveals their working conditions to a wider audience, whilst also commenting on broader issues regarding precarious labour, automation, and trade/workers unions in the digital age.

*For a living wage of £10.00 p/hour, which is substantially higher than rates paid on *MTurk*.

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Chris Alton

www.chrisalton.com

Whether deploying disco music in opposition to fascism, recording a rhythm 'n' blues album about tax avoidance, or proposing art schools be built over golf courses, Alton's work addresses the interconnected nature of prevailing social, political, economic and environmental conditions.

In 2012 Alton founded *English Disco Lovers (EDL)*, a protest group that looked to reclaim the 'EDL' acronym of the English Defence League. The project involved; online occupations, street-level protests, club nights, talks and exhibitions. Other projects include *Under the Shade I Flourish* (2015-16), in which a 1960s rhythm 'n' blues band became a vehicle to discuss the interconnected nature of Britain's colonial history, tax avoidance and soft power. In 2017 Alton curated *You're Surrounded by Me* at Turf Projects, Croydon, a group exhibition which commented "on the political importance of love, humour, non-violence, collaboration and speculative futures." (Hatty Nestor, Studio International, Sept 2017)

UGO 0.2 Project Space

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UGO 0.2 is kindly supported by the *UCC Research Fund 2018-19*.

BA [Hons] Fine Art Research at University Centre Colchester

This digital space is part of the *BA [HONS] Fine Art* research programme at *University Centre Colchester's* School of Art, the purpose of which is to document, facilitate and test research interests related to contemporary fine art practices in a digital format.

www.uccfineart.com | jonathan.kelham@colchester.ac.uk | UCC School of Art | BA Fine Art

UGO 0.2



HANDLE THIS

Olivia Bax |

Curated by Íris D Gunnarsdóttir

May 2019— June 2019

www.uccfineart.com/handle-this-olivia-bax

My Sculpture Is Physical

UGO 0.2 welcomes artist Olivia Bax, for the fifth curated digital project in the 2018-19 programme.

The initial context for this commission was to compliment the student and workshop strengths' on the BA Fine Art programme, which are predominantly aligned to more traditional processes and material-based arts practices. Sculptor Bax was approached as an established artist known for creating large-scale sculptural forms which have a strong textural surface and a strong physical connection to the artist. UGO 0.2 was interested in how an artist working in such a field would respond to the framework of the digital.

In the development of this year's programme of projects, UGO 0.2 developed a number of questions to instigate projects:

How is UGO 0.2 and by extension the digital project space relevant to the student-artist dealing almost exclusively in the physical, as the sculptor-fabricator-ceramicist etc?

"In the studio, making work involves a series of actions: some planned, some responsive. Handle This is a recording of a simple action, one of many to complete a sculpture. In this .gif I was preparing the surface of a part of a sculpture in preparation for a ready-made handle. "

Olivia Bax *Handle This* Text 2019

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Olivia Bax

www.oliviabax.co.uk

Olivia Bax's interest in the process of making leads to producing her own construction material. Surface and texture often inform her choices as she fashions a language rich in marks, signs and repetition. Despite adopting systems to produce the work, Bax is interested in highlighting the unique quality of each single entity. Often these experiments allude to the playful nature of a space between two and three dimensionalities.

Olivia Bax lives and works in London. She studied BA Fine Art at Byam Shaw School of Art, London (2007-2010) and MFA Sculpture at Slade School of Fine Art, London (2014-2016). Recent solo exhibitions include: *Roost*, Lily Brooke Gallery, London (2018); *at large*, VO Curations, 93 Baker Street, London (2018) and *Zest*, Fold Gallery, London (2016/17).

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Similitudes

BFA 3 | Charlotte Cawdry, Iris Gunnarsdottir, Deborah Lander,
Kayleigh Reed, Susie Scott, Heidi Sharp, Shane Wimbledon and Beckie Yates.

Curated by Dave Evans

April 2019

www.uccfineart.com/similitudes-dave-evans

The Digital Divide

UGO 0.2 welcomes a collaboration between eight BA (Hons) Fine Art 3rd Year students and artist/curator Dave Evans, for the fourth curated digital project.

Similitudes brings together a completely remote, internet-based group project curated by Dave Evans, taking *work in progress* as a loose framework for submissions and the resulting conversations exhibited online at UGO 0.2.

The initial proposal of *similitudes* was to provide a new opportunity for students to investigate the potential of digital collaborations and to consider the digitalisation of their predominantly physical art practices.

The outcome was a series of images from which the curator felt disconnected and unresolved. Evans, confronted by this unusual position of 'encountered images', has taken a line from Clarie Bishops Artforum essay 'The Digital Divide' [2018] '*can communication between users become the subject of an aesthetic*' as a format for the curation, via exchange between curator and artists. *So maybe the exchange between curator and artist could be the exhibition itself, rather than plucking an aesthetic out of thin air?*

Similitudes became the result of such an exchange, on a chan-style message board at <http://ffzzgq.net/UGO/>.

Dave Evans

www.evansdave.com

Dave Evans is an artist and researcher based in Liverpool, UK. He makes Wireless Local Area Networks to explore the potential in creating DIY, personal and communal platforms for sharing information. He is working towards a PhD *Online Asceticism as Emancipatory Digital Practice*, in the Visual Cultures department at Goldsmiths, University of London, speculating on how historical asceticism might influence contemporary digital networks.

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Coordinator | Jonathan Kelham // jonathan.kelham@colchester.ac.uk | BA Fine Art

UGO 0.2



WIP [Working Title]

BFA 3 | Charlotte Cawdry, Iris Gunnarsdottir, Deborah Lander, Aurie Milner, Michael Palmer, Trisha Plunkett, Kayleigh Reed, Susie Scott, Heidi Sharp, Shane Wimbledon, Beckie Yates.

Curated by Dave Evans

March 2019 – June 2019
www.uccfineart.com/WIP

Project Information

WIP is the working title of a group project curated by Dave Evans and exhibited online at UGO 0.2. The project will bring together a snapshot of work / working-in-progress by each BA Fine Art third year student at the 'mid-point' in their final year. The selection and curation of the work will be undertaken by artist and curator Dave Evans. [<http://www.evansdave.com>].

The purpose of this project is to explore the potential of developing digital group presentations, providing students with new experiences in selection, curation, format and collaboration of their work, from outside of the art school.

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Curator Commission Information

Dave Evans has been invited to develop a project for UGO 0.2 in response to the submissions of BFA Y3 students as part of their Refinement Module. For the Commission, which will equate to 2 days' pay at visiting lecturer rate, Dave will undertake the selection and curation of the works from the submission, title the show and produce a short text to accompany the project.

STUDENT DEADLINE for Submission: 11:59PM 24th January 2019

SELECTION BY GUEST CURATOR: 1 work selected from each artist/student

SELECTION DAY = £30.97 phr x 6hr [total £185.82]

CURATION DAY = £30.97 phr x 6 hr [total £185.82]

COMPLETION OF 'WIP' SHOW to go live on UGO 0.2 – 14th March 2019

The selection and curation day can be undertaken remotely and do not require a physical presence in Colchester school of art. This quality of the project is an interesting element and again something generally new to the students.

As part of the project a press release will be generated alongside promotion on CSA social media. This will be collaborated between Dave Evans and Jonathan Kelham. Dave will have access to the website platform and will be able to edit the newly developed webpage for the project, but we are very interested in pushing and challenging the potential of the webpage and the website as a space for showing work.

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Submission Information

ARTWORK:

Submission of 2 works [finished or in progress], digitally. [sculpture photographed etc.]

These can take any format, for instance: Text. Sculpture. Painting. Audio. GIF. Film. Photography. Performance or/and Drawing. Please discuss with Jonathan any other suggestions.

The files must be HIGH RESOLUTION [300DPI+] / Appropriate Film/Audio quality.
Recognisable and universal files, ideally: Jpeg or MP4

The files must be labelled NAME_TITLE_YEAR.

Submitted via Email [Jonathan.kelham@colchester.ac.uk] or USB

TEXT:

Alongside the 2 files please submit 100 words [max] briefly outlining your working progress and refinement of ideas. In Word or PDF format. This Doc must be named NAME_WIP_TEXT.

DEADLINE: 11:59 PM THURSDAY 24th JANUARY 2019

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CERTIFIED COPY

Emma Theedom |

November 2018 – June 2019

www.uccfineart.com/emmatheedom-certifiedcopy

Ctrl+C Ctrl+V

UGO 0.2 welcomes the BA (Hons) Fine Art graduate artist Emma Theedom, for the first curated digital project.

Certified Copy is a contemporary online exhibition, where you can explore the artists art practice, written work and discover relevant websites to Theedom's work by clicking and scrolling. Use this exhibition as a playground to learn and explore the opulent works of this Essex based artist.

"Theedom embraces the act of appropriation with major influence from the poignant Pablo Picasso quote, 'Good artists copy, Great artists steal'. Exploring the history of art, Theedom recreates classics using her attention to detail combined with a contemporary twist, relying on digital photography to produce her works. Alternatively, she also juxtaposes the old and new, merging imagery from the Renaissance era with that of real-life situations of the modern day. Using scale and enhancing colour and tone, she is able to dramatise the atmosphere of each work, making the viewer feel enveloped by the piece." Heidi Rose Sharp, Artist & Writer

UCCFineArt.com is best viewed on laptops/desktops using a 'modern' browser. Thank you.

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VELÁZQUEZ VARIATIONS

John Robinson |

Curated by Jonathan Kelham

September 2019

www.uccfineart.com/velazquez-variations-john-robinson



Performance as Process

UGO 0.2 welcomes artist John Robinson, for the seventh and final curated digital project in the 2018-19 programme. The commission *Velázquez Variations* investigated the complex, cinematic, multi-perspective painting *Las Meninas* [1656] by Diego Velázquez. In the performance [5.03.2019] Robinson drew upon the uncertain relationship between the figures depicted, artist and audience. Encouraging audience participation and documentation as he reworks and poses, capturing snapshots of an idiosyncratic retelling. Looped audio, mangled life size inked figures from *Las Meninas*, a single mirror and a temporary hanging system generate documentation for potential paintings to be developed by Robinson upon return to the studio.

The significant amount of visual and audio material recorded from the performance, as part of the painting process, has proved a particular selection process. Typically, Robinson's performances remain as processes of 'working out,' left in the studio, with the paintings the resolved focus. Via a series of interactive and overlapped 360° imagery, still photography and the looped audio, UGO 0.2 has documented the process to imitate the immersive, disorientating and illusionary qualities found in viewing *Velázquez Variations* and *Las Meninas*,

JOHN ROBINSON

www.johnmrobinson.uk

John M Robinson makes paintings of photographs and films that he has taken of performances he does in museums and galleries both nationally and internationally. He uses painting as a tool to draw our attention to a single moment and has faith that the moment will hold inside it the whole great mess of a story.

Robinson always paints himself as a character; the prophet Jonah, the father of Hansel and Gretel, the time travelling artist Albrecht Durer, and now as two people, the demon librarian Holofernes Finter and his master Sir Richard Croft. Robinson has a poor memory and an over active imagination resulting in stories being half remembered, falsified and mythologized.

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DOC 0.1

BA Fine Art Collaboration | +
October 2018 – June 2019

Authorship, Ownership & Procrastination

Across the 2018-19 academic year, UGO 0.2 is pleased to host the BA Fine Art cohorts' collaborative project, *DOC 0.1*. This durational artwork will allow users / participants / artists / students to edit: remove. add. alter. the online word processor document *DOC 0.1*, while collaborating with other users in real-time. The project is open source and audiences from outside the school of art are also encouraged and invited to respond to or instigate new content.

Interested in the durability and everyday associations its collaborators have with the Microsoft Word processor, across the duration of their engagement, users are encouraged to explore and embrace the range of tools and responses on offer. Presenting this process of working as a valid and effective means of artistic production and/or collaboration.

The project proposes to investigate digital collaborative processes, ideas of authorship, ownership and procrastination. Across the period of collaboration, a selection of outcomes generated by users will form a series of limited-edition prints.

DOC 0.1 is an open access, low-fi collaborative digital project space.

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