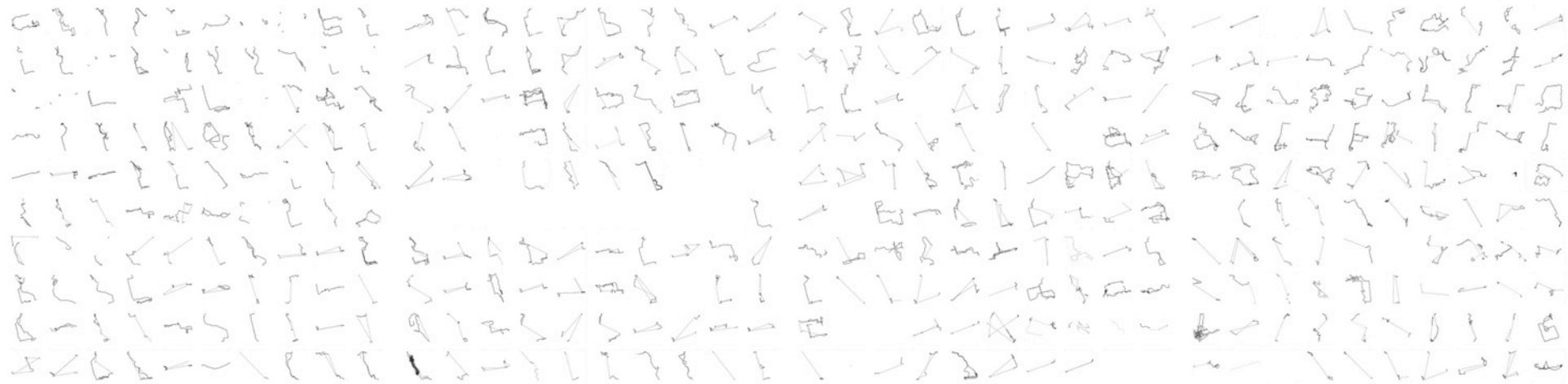


ON-GOING PROJECT (2008-)
Artistic techniques for archiving life

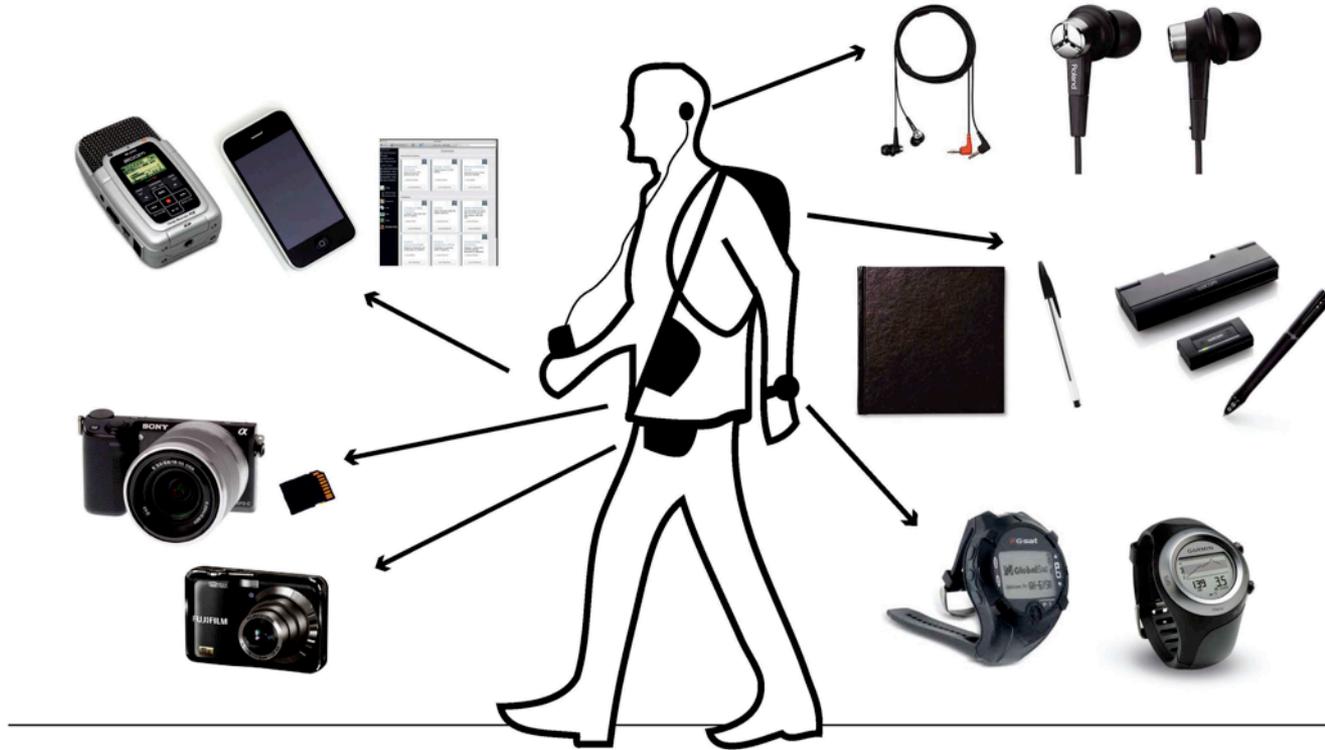


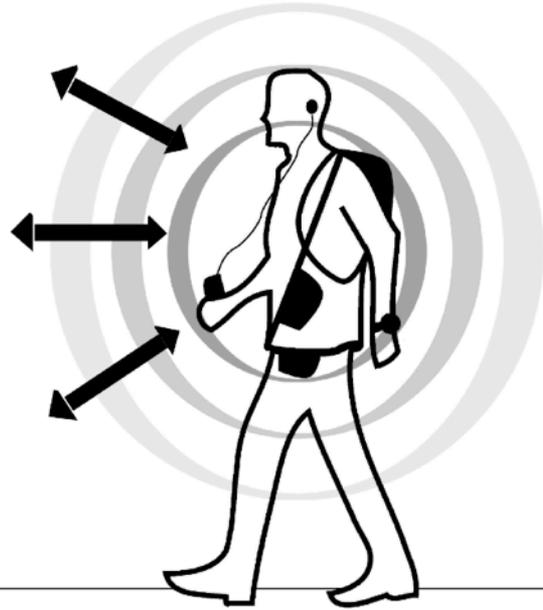
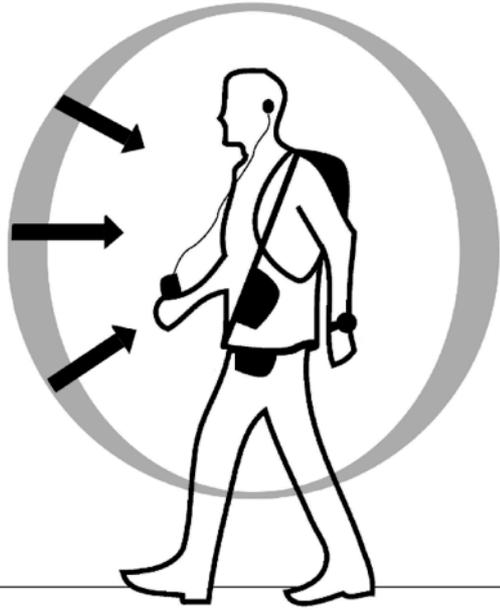
Jacek Smolicki
artist/researcher/curator
Malmö University
Sweden

SOUNDTRACKING



From technologies to techniques and practices







Streetsampling

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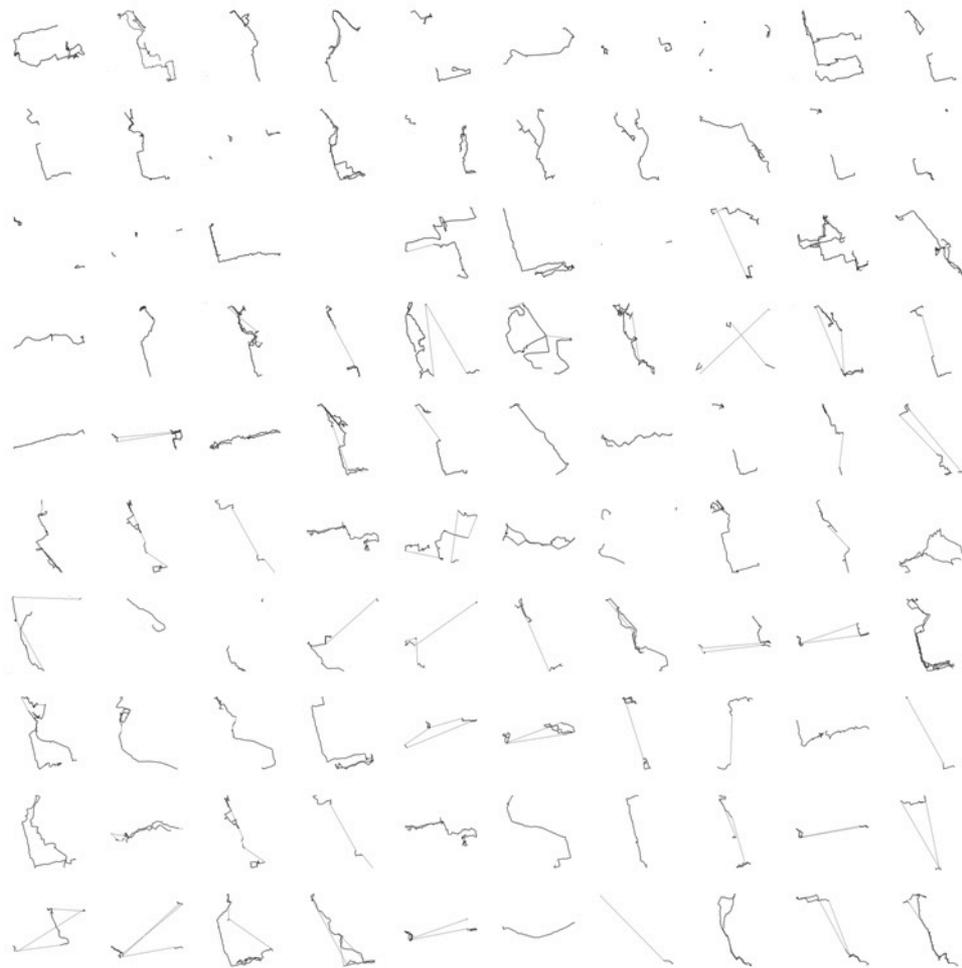
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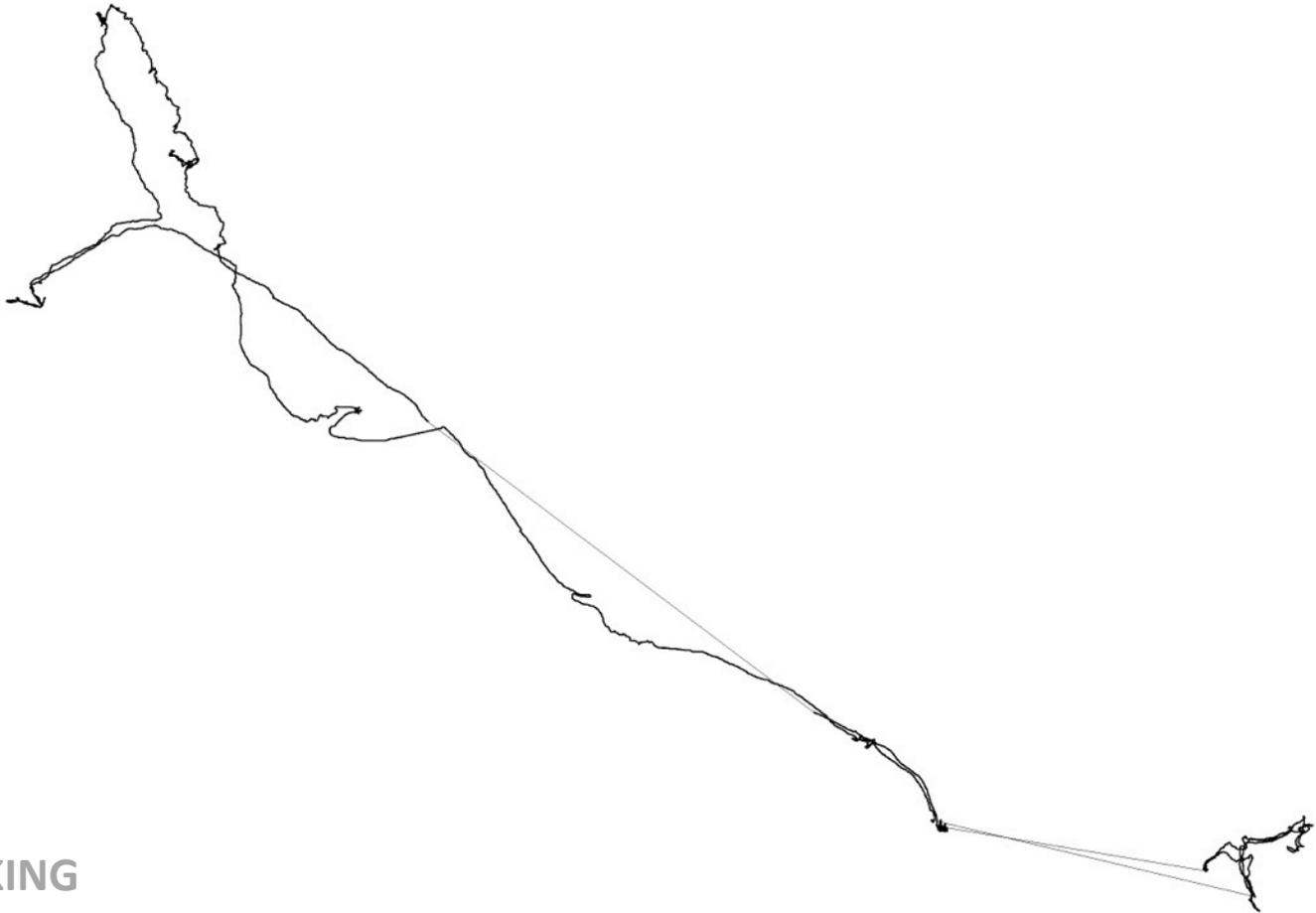
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SELF-TRACKING





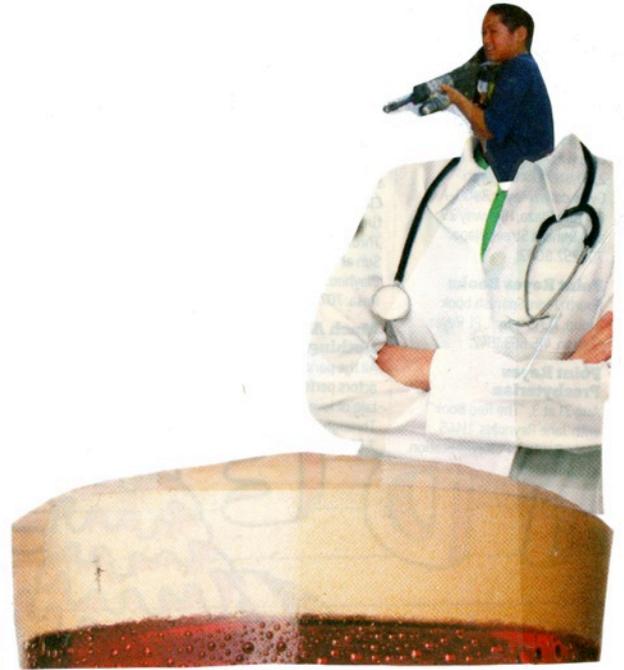
SELF-TRACKING

If I had gotten a computer science degree,

I would **Not** have Wanted

Medical Marijuana

SERVING SONOMA, NAPA AND MARIN COUNTIES | AUGUST 17-23, 2011



MISQUOTING



FACING



FACING



TRAVERSING

117 26 05 2012



118 03 06 2012

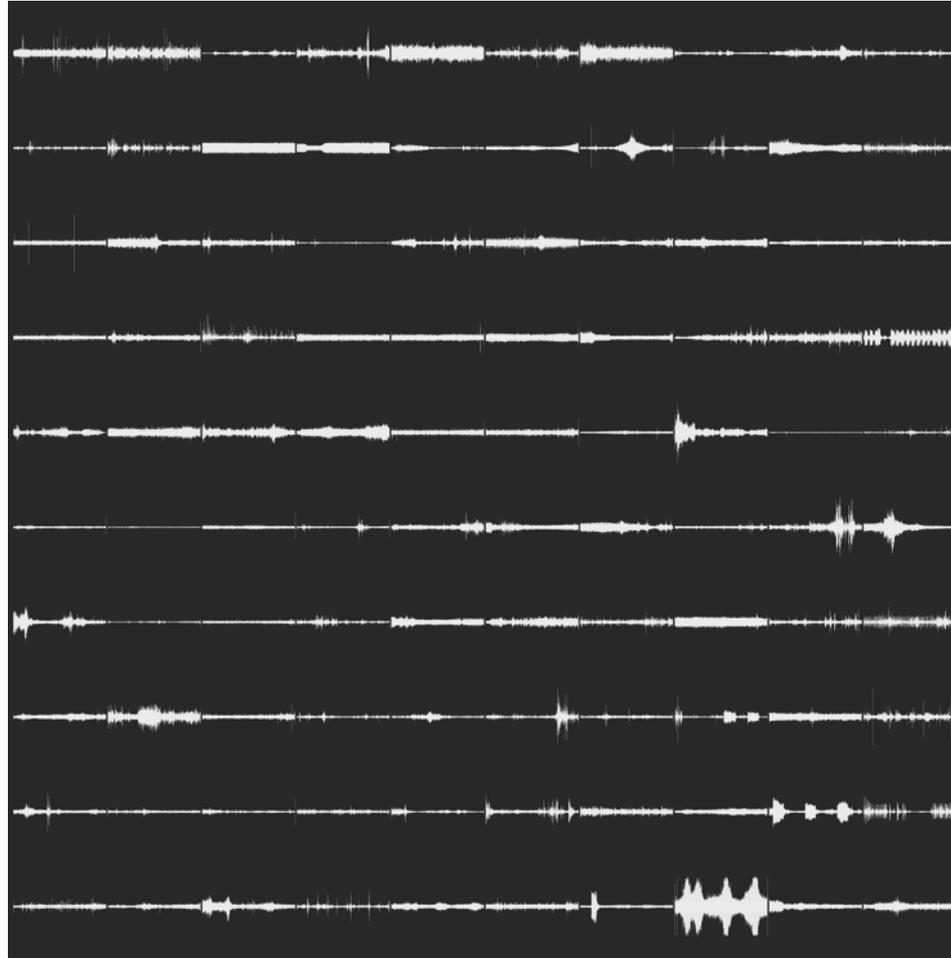


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TRAVERSING

MINUTING





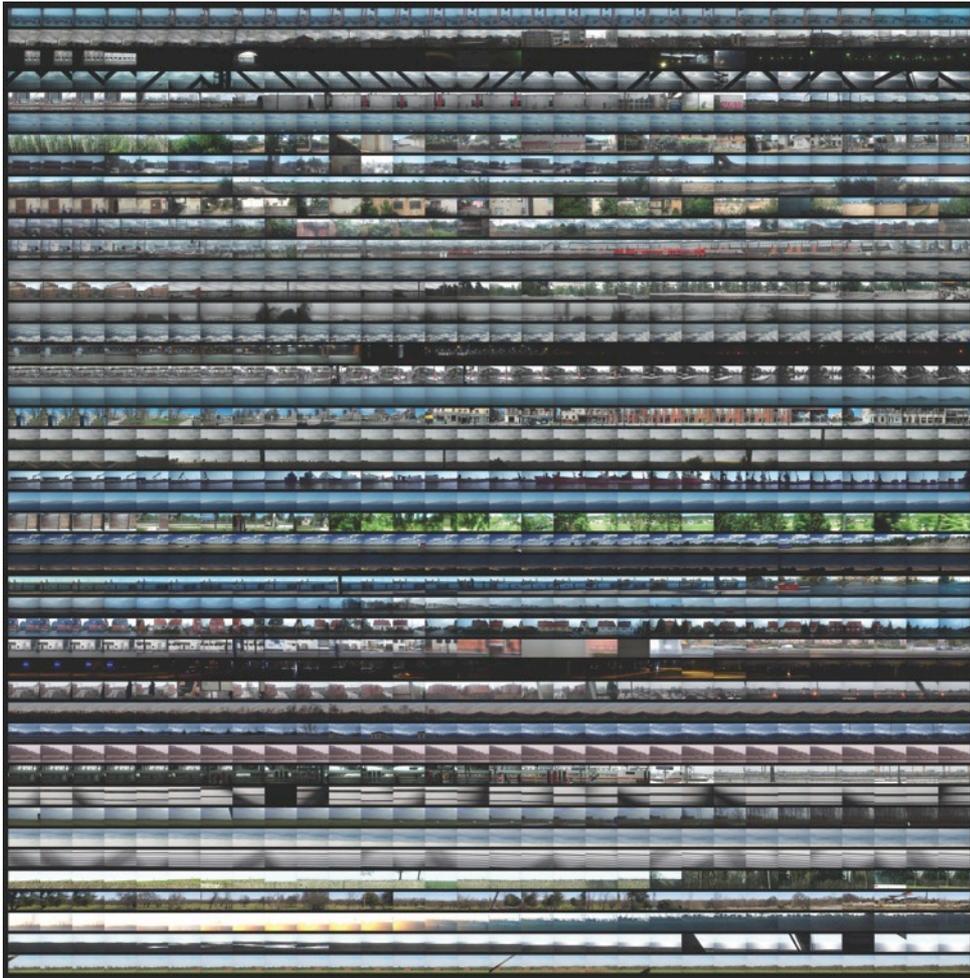
MINUTING



STREET-SAMPLING



STREET-SAMPLING



PASSING

Commenting

Train of thoughts, an experiment. A linear trip providing conditions for a non linear thinking. Or? Is travelling on the train, on the bus, or by any other transportation means really linear? We barely lift our eyes to accept the landscape in effect missing decent ranges of the surrounding, causing gaps in the fabric of linearity which in the future will be hard to be precisely filled. Wandering in thoughts, bouncing reflections against the windows of the wagon which turn themselves into mirrors reflecting facial expressions of those caught on thoughtful or empty wandering... Looking at people sitting on the train. They are even. Sharing more or less the same level of horizontality. Is the sitting one more privileged than the standing one? The latter seems to have a better overall perspective on this mobile microcosmos of constantly changing constellations of stages, postures, expressions and suspensions. For a moment I am wondering if there is anyone here who killed a man. It is easy to hide on the train, between other people's goals and destination. They do not have any other interests than to just get to the point of their destiny, a promised land, their home in most cases, as it is 6 pm... What meaning, what significance does the choice of the wagon entail? Does it have any meaning at all. Do not we choose a section of the train because it presents itself to us as relatively empty? We avoid crowds, friction and physical contact never again being able to realize what we are actually missing. The choice of the wagon is very often a random decision. We do not calculate when the train arrives. Why do not we search for the most interesting constellation of beings? Why do we avoid contact assuming that every stranger and this very being strange makes him or her similar to other

Characterizing

A guy who goes through a terrible accident completely deforming his face (might be a war victim) decides to create an awfully loud and noisy music. His performances are extreme and his lyrics are just screams of a tortured man...
A short woman, wearing entirely black outfit consisting of black boots, black tights and a long thick blouse with a hood covering her head. She commutes between her house and the underground station but never seems to take any trains.
Always kind of late. She is quite invisible in the dark. Her clothes merge but do not obscure the volume of her body...
She hid up her face with an Iphone. The pale blue light of the screen especially in the darker environment make her look like a walking death or ghostly phantom, with her frozen sight enchanted by the screen...
Two eye impaired young guys sarcastically joking about reality. On their way back home, which is near the graveyard, they joke that they reach their home which is an open grave, they have a tired dog that out of them all seems to be the only one taking things seriously. The dog is very tired. One of the guys has a big plastic container, probably with a food for his dog. The illustration on the bucket depicts however a couple of kittens joyfully playing together. The blind guys explains
A young woman who emigrated abroad to be able to earn and save money, so she could build a house for her family back in her homeland. She works as a house keeper at the Castle that belongs to an extremely rich owner of one of the biggest European transportation companies. The owner regularly invites his rich collaborators to participate in hunting sessions in forests surrounding the castle. Last time they shot 150 wild boars.

Quoting

In 1892 a vertical file was invented and filing cabinet displayed first at the Chicago World's Fair in the following year. (H.D Gower, L.Stanley, Jast and WW.Topley, The camera as historian), They put more effort on the ordering of archival content than its production or accumulation, being first ones to actually problematize the fact of growing amount of data and information./ Interesting observation of how the political shift changes understanding and perception of the content of the archive. Archives of interrogations tortures and sensitive information collected during those procedures after the defect of their organizers speak different language, speak of guilt of their organizers, oppressors, and act against their intention, revealing the truth which they had collected with an intention to seir there incomplete, fragmentary purposes / reflection on Susan Sontag, Regarding the pain of the others/ Perhaps we value memory too much and thinking not enough. Remembrance is an ethical deed, as such it has a moral value. In order to reconcile, memory has to be incomplete, constrained (Sontag). While the archive may have once seemed destined for invisibility in the anonymity of its functioning, the forces of the self determination, decolonization and their counter movements have made it a highly politicized space, as communities have come to be seen as being made and remade through the sharing of the ethical obligation of remembrance and through the claim to 'collective memory' of which the archive is seen now as the repository. (p.33)/ Susan Meiselas - Kurdistan, In the shadow of history, www.akakurdistan.com. The content of medium is always another medium. The content of writing i

Journaling

- got up late after doing some composing work in maxmsp, which pulled me in completely
-went to the library to unlock the movie into the wild I had rented the day before
I did not know that it cost money
When I sat down to work Soon I felt surrounded by a bunch of kids very loudly commenting on their life events, how hangover they were after last nights party and so on
First, a girl who sat at my table decided to leave not being able to focus on her reading
A minute later I was on my way out
The only thing that I accomplished was watching a talk about open data and its implication for digital heritage given at Medea by a woman from a research institute in hong kong
- I biked to school, so I could focus more
All restaurants were dead closed, so I had to go to a supermarket to get my food
-at 18 I skyped alberto to talk about a potential paper we will work collaboratively in next weeks
We boyh complained about academia
- in the evening I finally watched into the wild
- continuously have problems with focusing
Moments: learning, passion, frustration, restlessness, inspiration
16
12
13
- In the morning I went to medea to meet other members and discuss the project progress: After that I met my supervisor for a brief catch up on things, readings and writings
At Medea I bumped into Martin Avilla, my former teacher from Konstfack, with whom, me and Åsa grabbed a beer later in the evening

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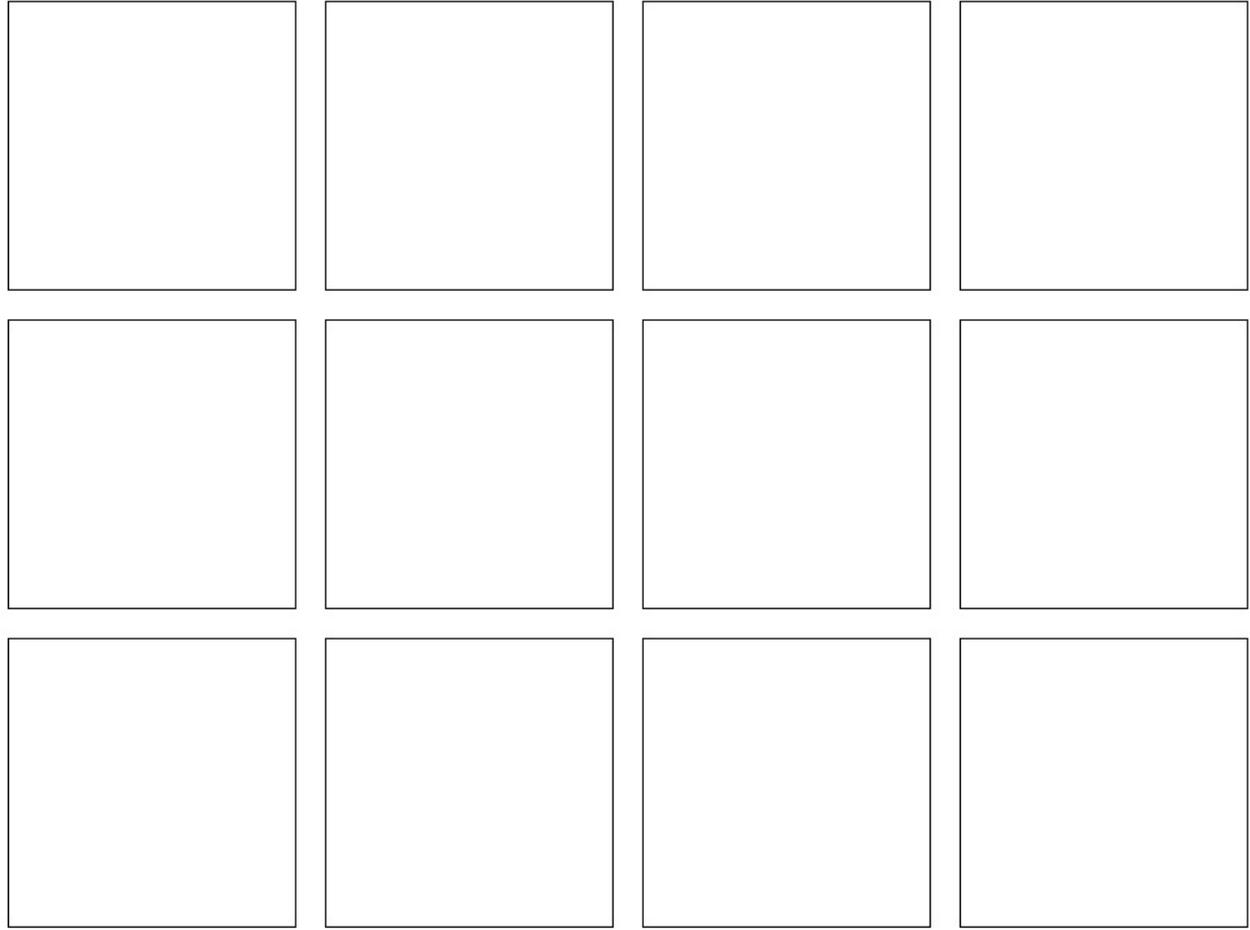
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ON-GOING.NET



**'to mindfully organize my digital footprint; a form of an applied,
personal data ecology'**

As a citizen

340 million tweets

D
144.8 billion emails

Nu kan du streama dröm på riktigt.



3,600 new photos a minute.

'to develop aesthetics and poetics of my personal archive; to take control over my data and experiment with it as an artistic medium'

As an artist



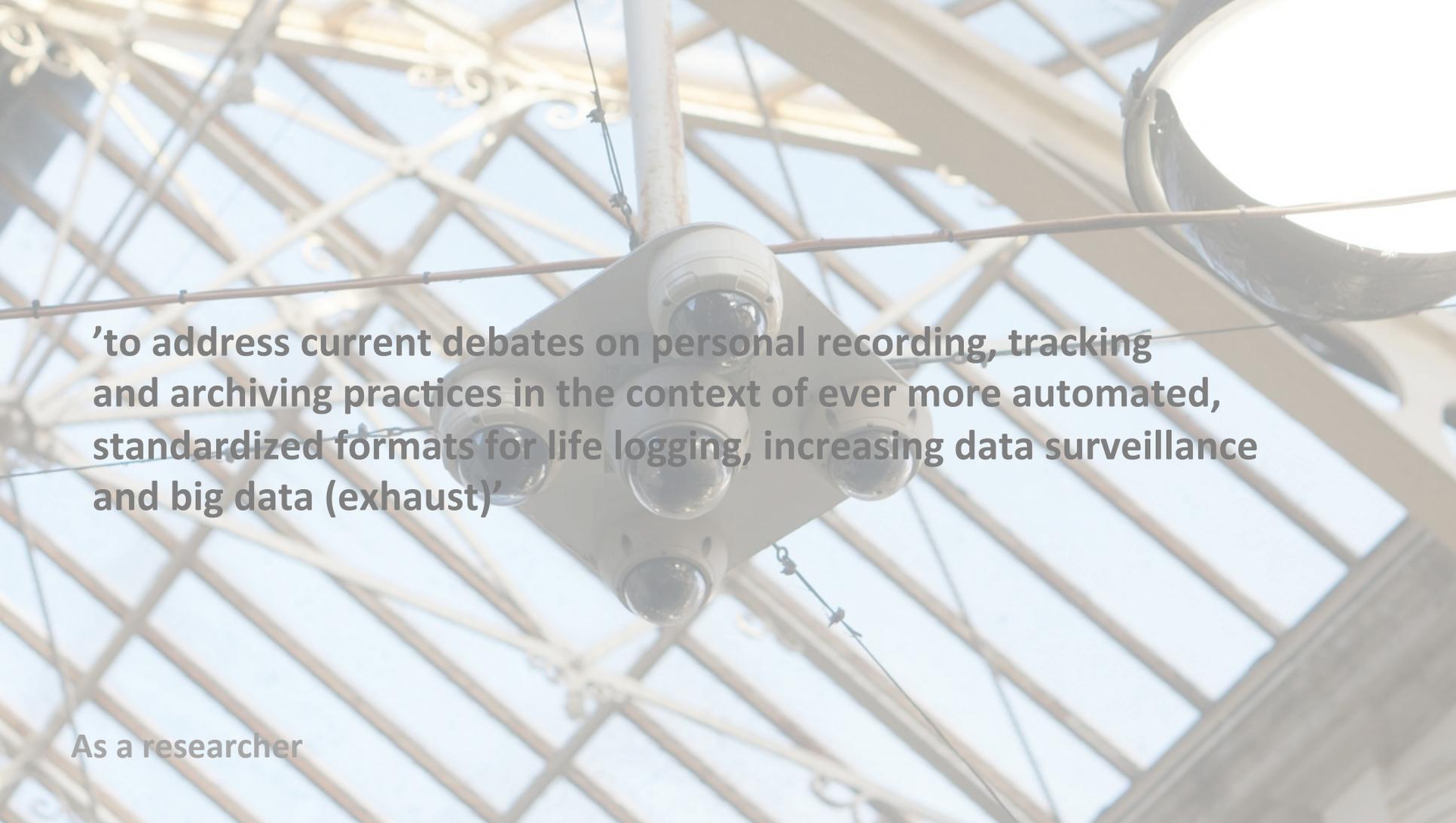
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As an artist



'to address current debates on personal recording, tracking and archiving practices in the context of ever more automated, standardized formats for life logging, increasing data surveillance and big data (exhaust)'

As a researcher

A low-angle, upward-looking shot of a modern building's facade, characterized by a complex grid of steel beams and glass panels. In the foreground, a security camera is mounted on a metal structure, pointing downwards. The camera has a white casing and a lens. The background shows the building's structure against a bright, slightly hazy sky. The overall tone is somewhat desaturated and has a soft, ethereal quality.

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As a researcher

ON-GOING PROJECT (2008-)

Thank you!



Jacek Smolicki
artist/researcher/curator
jacek@smolicki.com

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