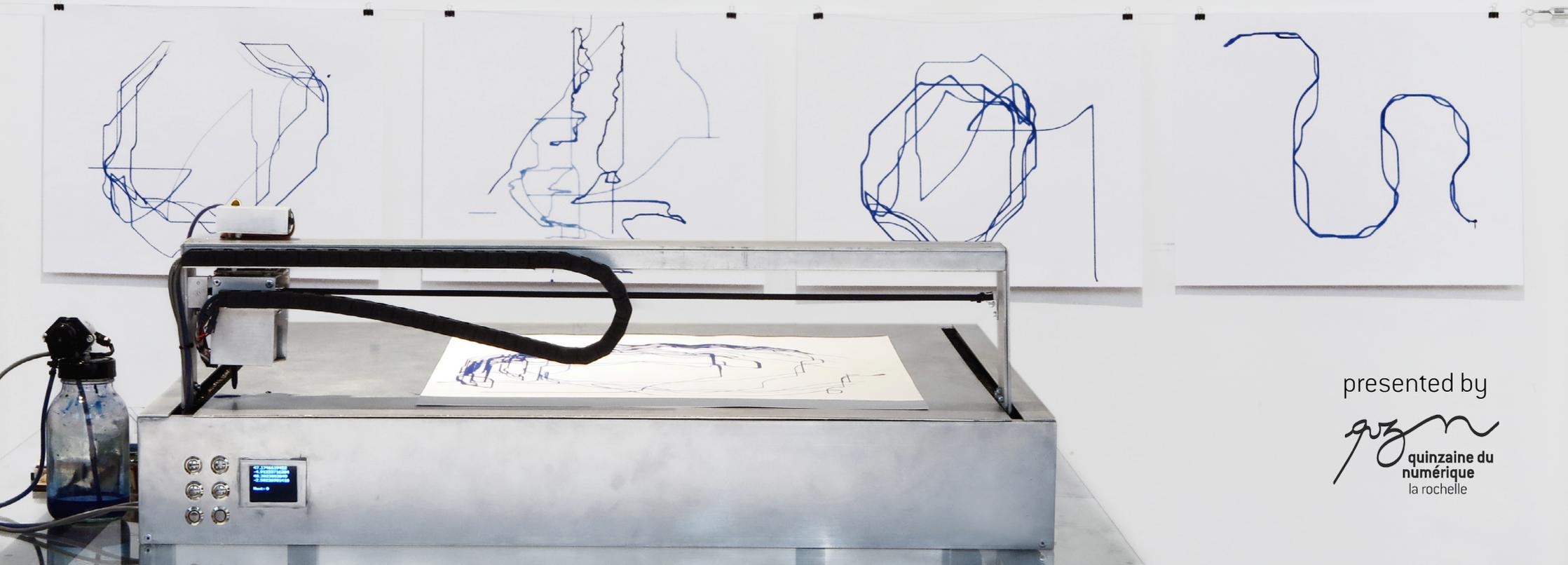


Vessel Streaming

by Liat Segal



presented by

quz
quinzaine du
numérique
la rochelle

Meet the artist

Liat Segal [1979, Israel] lives and works in Tel Aviv.

A contemporary media artist, fusing together art and technology. In her works Segal harnesses information, software, electronics and mechanics to build installations and machines that connect the physical world with virtual ones. Segal observes inconsistencies and dissonances that rise when personal lives meet technological evolving environments and questions issues such as intimacy vs. alienation, privacy vs. over-exposure, identity, memory and originality as they reflect in technology.

Liat graduated M.Sc. studies in Applied Arts & Sciences (Minerva Schools KGI, San Francisco, 2017), M.Sc. in Computer Science and Biology (Tel Aviv University, 2007) and the Interdisciplinary Program for fostering excellence (Tel Aviv University, 2005). She worked as a researcher at Microsoft Innovation Labs (2009) and taught at the Bezalel School of Arts and Design at the Hebrew University.

Segal's recent works were exhibited at the Israel Museum, Jerusalem, Bundeskunsthalle, Bonn, Museum für Angewandte Kunst, Frankfurt, National American Jewish History Museum Philadelphia, Hansen House Jerusalem, Amsterdam Light Festival, Jerusalem International Light Festival and others.

 [Visit her website](#)

The artist statement

«Many times I see personal dimensions and human behaviours through technological and scientific prisms. I am intrigued by the ways we consume and analyse information and the effects information flow has on our self identities, personal communication, memory, choices and intimacy. The daily exposure people nowadays have to vast amounts of input and the focus span we can give to ephemeral details in this stream. I explore social and psychological changes that occur with the inflation of online private data, data that is continually supplied and collected by and on us.

Much of my way of thinking and my inspiration comes from my scientific and technological background. I studied computer science and biology and researched social, textual and biological networks. Many times I see the world as collections of information, mathematical representations or through biological models. Today this is reflected in my art works.

Technology is my material, whether traditional and commonly used or state-of-the-art. I create with technologies, out of their original contexts, and give them new and intimate purposes which have nothing to do with usefulness or usability – in the sense we usually attach to these terms. The final artworks consist of several dimensions; a physical structure, motion and mechanics, electronics, software and data. The act of building the machines and activating them is significant to me. I feel that the technical choices I make affect the final artwork just as much as the touch of a painter affects a painting.

My installations and works have performative aspects. I create the conditions and choreograph the behaviour but I also leave space for randomness. Whether in the starting point and data, in the interaction with the activator of the work or in its final outcome. After installing the setting and activating the work, I become a spectator myself.»

Artwork - Vessel Streaming

ZER01 Festival, La Rochelle, March-April 2018

The physical ocean, as well as the digital sea of information, are still unconquered frontiers. Throughout history, untouched territories ignited the imagination of humans, as they tried to tame the forces of nature and discover what is beyond grasp. The heritage of the old-days explorers is nowadays directed towards the vast digital frontlines. The exhibition, spanning along two historical locations at La Rochelle, suggests different reflections on the human endeavour to explore and control. Complementary aspects of human control are at the heart two installations; Control over physicality vs. power by history writing, that is, by the process of selecting and archiving data. These two echoes compose a chronicle of the attempt to control but at the same time of human fragility. **Vessel Streaming** took place as part of ZER01 Numeric art and Culture Festival 2018, La Rochelle, France.



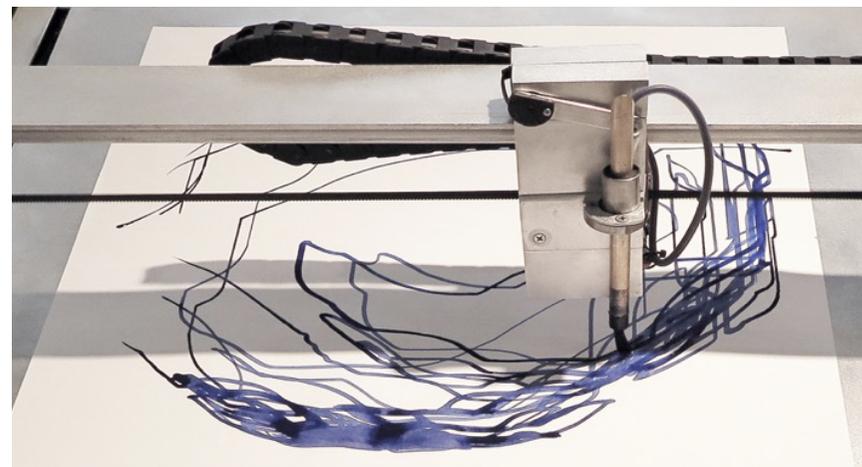
A location-based installation at Tour de la Chaîne features hundreds of drinking glasses, collected by La Rochelle's residents, containing sea water. The glasses are positioned upside-down with their top edges on the surface, locking the water between each glass and the structure below.

A concealed mechanism, made of multiple moving magnets, forms waves within the glasses. These waves and currents manifest an ephemeral representation of true data of vessel's motion at sea. Geo-location information, collected from online sources, logs the positions of sea vessels that had passed through La Rochelle at least once during the months prior to the exhibition. This information is mapped onto the cluster of glasses.



At the same time...

Simultaneously, at Centre Intermondes, machine-made paintings are created based on the same information, accumulating into a digital-analog visual archive. In contrast to the fluid geographical representation at Tour de la Chaîne, this is a process of collection and preservation of data and history.





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