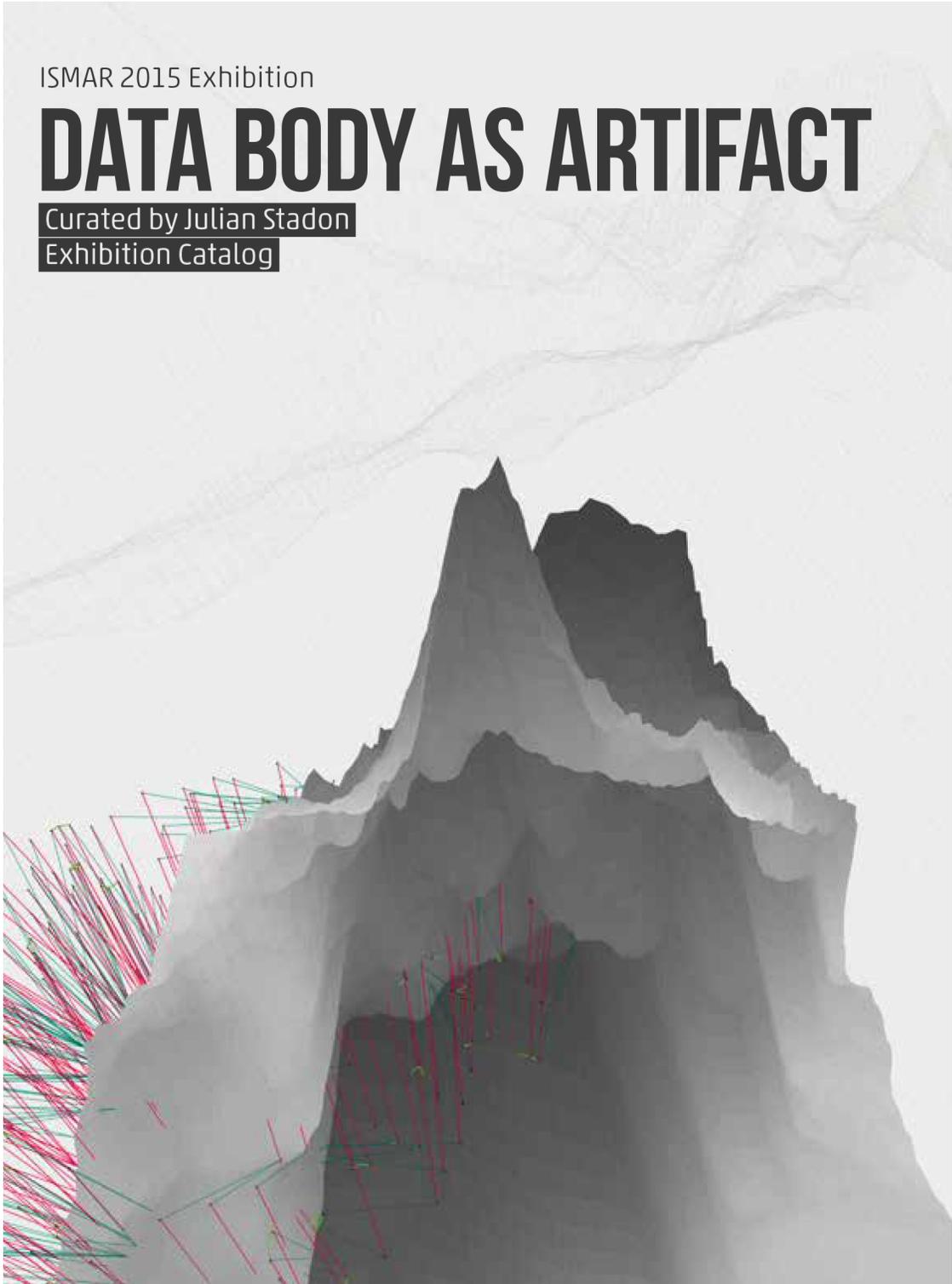


ISMAR 2015 Exhibition

DATA BODY AS ARTIFACT

Curated by Julian Staddon
Exhibition Catalog



RAFAEL LOZANO HEMMER

Level of Confidence

"Level of Confidence" is an art project to commemorate the mass kidnapping of 43 students from the Ayotzinapa normalista school in Iguala, Guerrero, Mexico. It was released on March 26, 2015, exactly six months after the kidnapping took place. The project consists of a face-recognition camera that has been trained to tirelessly look for the faces of the disappeared students. As you stand in front of the camera, the system uses algorithms to find which student's facial features look most like yours and gives a "level of confidence" on how accurate the match is, in percent.

The biometric surveillance algorithms used, -Eigen, Fisher and LBPH-, are typically used by military and police forces to look for suspicious individuals whereas in this project they are used to search for victims instead. The piece will always fail to make a positive match, as we know that the students were likely murdered and burnt in a massacre where government, police forces and drug cartels were involved, but the commemorative side of the project is the relentless search for the students and the overlap of their image with the public's own facial features.

The project software is available for free download so that any university, cultural centre, gallery or museum can set-up the piece and exhibit it. To show the work the institution must download the project software and provide a computer, screen and webcam. The full instructions and specifications are in this PDF document.

The project also exists as an open source software, which can be modified by any programmer with knowledge of OpenFrameworks so that he or she can make their own version, with different content. An example may be someone who trains the algorithms with images from missing aboriginal women in Canada. To download the source code please visit our GitHub.

On the launch of the "Level of Confidence" project, already the piece is planned to be exhibited at the MUAC Museum in Mexico City and at Universities across Mexico like Iberoamericana, UAM, Universidad de las Artes, Universidad Autónoma de Aguascalientes and others. Internationally the piece is being shown at Lozano-Hemmer's exhibition at Art Bärtschi Gallery in Geneva, by the FOFA Gallery at Concordia University in Montréal and by the Universidad Nacional de Tierra del Fuego in Argentina. We shall update this page as more exhibitors show the work.

The piece can be acquired for art collections, but all proceeds are directed to a fund to help the affected community, for example in scholarships for new students at the normalista school. The work is editioned with 12 copies and one AP, includes all the equipment, installation and a certificate of authenticity. It can be acquired through any of Lozano-Hemmer's galleries.



Bio

Rafael Lozano-Hemmer was born in Mexico City in 1967. In 1989 he received a B.Sc. in Physical Chemistry from Concordia University in Montréal, Canada. He is a faculty associate of the Graduate School of Design at Harvard University.

Electronic artist, develops interactive installations that are at the intersection of architecture and performance art. His main interest is in creating platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks. Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are "anti-monuments for alien agency".

His large-scale interactive installations have been commissioned for events such as the Millennium Celebrations in Mexico City (1999), the Cultural Capital of Europe in Rotterdam (2001), the UN World Summit of Cities in Lyon (2003), the opening of the YCAM Center in Japan (2003), the Expansion of the European Union in Dublin (2004), the memorial for the Tlatelolco Student Massacre in Mexico City (2008), the 50th Anniversary of the Guggenheim Museum in New York (2009) and the Winter Olympics in Vancouver (2010).

Recently the subject of solo exhibitions at the San Francisco Museum of Modern Art, the Fundación Telefónica in Buenos Aires and the Museum of Contemporary Art in Sydney, he was the first artist to officially represent Mexico at the Venice Biennale with a solo exhibition at Palazzo Soranzo Van Axel in 2007. He has also shown at Art Biennials and Triennials in Havana, Istanbul, Kochi, Liverpool, Montréal, Moscow, New Orleans, Seville, Seoul, Shanghai, Singapore and Sydney. Collections holding his work include the MoMA in New York, Tate in London, AGO in Toronto, CIFO in Miami, Jumex in Mexico City, DAROS in Zurich, Borusan Contemporary in Istanbul, MUAC in Mexico City, 21st Century Museum of Art in Kanazawa, MAG in Manchester, MUSAC in Leon, MONA in Hobart, ZKM in Karlsruhe, MAC in Montréal and SAM in Singapore, among others.

He has received two BAFTA British Academy Awards for Interactive Art in London, a Golden Nica at the Prix Ars Electronica in Austria, "Artist of the year" Rave Award from Wired Magazine, a Rockefeller fellowship, the Trophée des Lumières in Lyon, an International Bauhaus Award in Dessau, and the Governor General's Award in Canada. He has lectured at Goldsmiths college, the Bartlett school, Princeton, Harvard, UC Berkeley, Cooper Union, USC, MIT MediaLab, Guggenheim Museum, LA MOCA, Netherlands Architecture Institute, Cornell, UPenn, SCAD, Danish Architecture Center, CCA in Montreal, ICA in London and the Art Institute of Chicago.

