

TEN ART

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**ARTISTS
YOU SHOULD MEET**

Text Skye Sherwin

Who knows anything about art? We don't, that's for sure. Good job we know someone like the lovely Skye Sherwin. She knows an awful lot about art and she knows lots of artists. And she was prepared to track down and talk to 10 of the freshest talents around on our behalf so that we could share with you everything that is going on in their world today. It makes for interesting reading. Dance, digital form and dogs' chew toys were some of things mentioned, but that barely scratches the surface...

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YURI PATTISON

Yuri Pattison's upbeat early work as part of the south London collective Lucky PDF used new tech to stage collaborative projects and parties with friends and artist peers across the world. Since going solo, however, he has taken a darker turn, traversing the internet's crumbling frontiers, its folk heroes and strange tales. His 2014 exhibition *Free Traveller* explored the internet's failed early promise for an unregulated space uninhibited by geographic boundaries. Recent films, on the other hand, have probed fantastical real-world spaces connected to life online, such as Pionen, the Stockholm data centre that hosted Pirate Bay, and WikiLeaks, located in a subterranean cave worthy of a Bond villain, as well as the Hong Kong hotel room where Edward Snowden made his shattering revelations. He is currently developing a new online project with internet chatterbots for the ICA, London.

What aspects of sci-fi's influence on current technology interest you?

"Sci-fi of the 1960s and '70s has really shaped the visions of technology now. In Pionen [explored in his film called colocation, time displacement] you have this tech company, one of the first internet service providers in Sweden, which can buy a former nuclear bunker from the Swedish government and then kit it out according to the films that brought them to start an internet service provider in the first place – Ken Adam's sets for James Bond, but particularly the sci-fi *Silent Running*, which was a huge influence on their philosophy and politics."

Is 1014, your film exploring Snowden's Hong Kong hotel room, animated? Everything looks so artificial and unreal.

"It has that look because it's shot at 4K, largely at double-frame rate. It seems to slow down and alter time. There's an overwhelming amount of data with 4K footage that tips it over the edge. It was a way to hint at the effect of the Snowden revelations, this avalanche of information that seems too bizarre to be real, and then tips it into an Oliver Stone movie, so we can accept it without having to deal with the consequences."

What will your chatterbots, for your new ICA commission, be talking about?

"It's a response to *Cybernetic Serendipity*, the 1968 exhibition there. I saw a lot of seeds from that show in stuff that's happening now, like responsive robotics. There are the same anxieties about evil AI and the threat to humanity. One chatterbot is quite sophisticated, it exists on the open web and is programmed by interactions with people. The other you can buy for your corporate website as a help agent for simple service stuff. I'm interested in how we try to find meaning within these algorithms sparring with each other, because the information that's presented comes from us anyway. It's a mirror to wider society."



Yuri Pattison is the Chisenhale Gallery Create Residency artist for 2014-16. His work is in British Art Show 8, Oct 9-Jan 10, at Leeds Art Gallery, then touring the UK