

THE DOUGLAS HYDE GALLERY

Yuri Pattison
the engine

Gallery 1

The Douglas Hyde Gallery is delighted to present a solo exhibition by Yuri Pattison titled 'the engine,' whose work over the last 10 years has addressed the impact of digital technology on both infrastructure and everyday life. Utilising video, sculpture, and online platforms it explores the political, material and social consequences of the rapid development of technology. His works move across platforms and materialities, connecting off- and online spaces. Having exhibited extensively internationally at an early stage in his career, this will be Pattison's first solo exhibition in a major institution in Ireland.

In time.

The engine is a metaphor that surrounds us, as present in the bodies of airplanes and cars as in the search engines used to access information daily, to the relentless grind of the systems of capital, the realities generated by these forces, and the possibility of the emergence of new realities when these systems fail. 'the engine' exposes the connections between how the virtual world informs material reality, the ways in which ideas formally explored through acts of simulation and modelling in gaming. The exhibition's title alludes to 'game engines' which create the internal architecture of video games - are also applied to real world circumstances.

The exhibition comprises a series of newly commissioned artworks in an altering and immersive installation that spans across the two levels of Gallery 1. At the centre is ***sun_set_pro_vision*** (2020-2021), an ongoing work which generates a sun simulation against an abstracted seascape in real time presented across five large video wall screens positioned on dexion¹ support structures. The central screen is a top down view of the ocean, while the four surrounding screens present views from the angles "true" north, south, east, and west. The sun simulation recalls the multiple associations of sunsets and sunrises across histories - from longstanding pagan or religious rituals, to the dawning of a new age, often heralded in marketing campaigns. The seascape is illuminated by an accelerated version that matches the sun's movement in Dublin.

The image on each screen is rendered live by a game engine, with variations of every aspect- colours, waves, movement and atmospheric thickness - influenced by data fed from an environmental air quality monitor, called the uRADMonitor.² This altering seascape is a modelled reality; mirroring, abstracting and heightening unseen aspects of the physical world. The greater the volume of carbon dioxide, micro-particles, radiation and other pollutants recorded within the uRADMonitor, the more spectacular a scene is rendered. The everchanging rich violets and piercing yellows that can be displayed at any given moment recall the mesmerising and multi-instagrammed sunsets seen in heavily polluted metropolises around the world in recent years; the "beauty" of how polluted our world is becoming and how the infatuation with the new creates a collective blindness. Significantly, the title of the work, ***sun_set_pro_vision*** refers to a known legal clause that specifies a particular law will cease to have effect on a specific date. 'Sunsetting' is a term often used in professional technology circles when a feature or website is phased out in software lifecycles. Both of these denominations lead us to envisage time as being 'up', and, in turn, towards the unsustainability of our modern world.

Within 'the engine' there is an echo from the recent past, Dublin's ill-fated Millennium Clock- also known as 'the time in the slime.' Placed in the River Liffey in March 1996 to count down the seconds to the millennium, it was removed due to technical difficulties just 5 months later. Here the Millennium

Clock is resurrected in **Dublin Mean Time** (2020), now counting up in seconds from 1st January 2000. The title of the sculpture recalls a more distant past, the 36 years (1880 – 1916) of local Coordinated Universal Time (successor to GMT) offset for Dublin during the early days of Standardization. This historical measure serves as a counterpoint to the futility of the Millennium Clock, counting down its own irrelevance and representing the hopes and fears at the close of the 20th century.

Throughout the galleries a series of LED lights dim and illuminate over a period of time. **It's always golden hour somewhere** (2016 - 2021) is an ongoing light installation that utilises modified colour adjustable panels programmed to simulate the 'golden hour' light known to photographers and cinematographers to produce a particularly photogenic version of reality.

The beat pulsating from the sonic sculpture **True Time Master** (2019-2020) through the whole of the exhibition is from the Chip Scale Atomic Clock (CSAC). The CSAC is a miniaturised realisation of the highly accurate atomic clock that was developed by the US Defense Department's infamous DARPA (Defence Advanced Research Projects Agency) for use in satellites, military drones, shipping, data centres and for telecommunication. This precise global time is the standard that controls our modern life, from digital computing and communications to financial activities that are faster than the operation of human consciousness. It is a clock without a face or a sound. Using the clock's frequency, Pattison has worked with a former technician from the Royal Observatory Museums in Greenwich to make it audible through a Chinese counterfeit McIntosh MC275. The MC275 is an amplifier synonymous with US technological and cultural power in the 1960s; its uncanny reproduction evokes the current anxieties surrounding Chinese geopolitical dominance and technology (for example, 5G).³ These newly translated sounds are further amplified throughout the gallery by a series of PIR insulation panels. These are fitted with transducers also acting as visual 'bounceboards' to reflect the shimmering colours of the sunset.

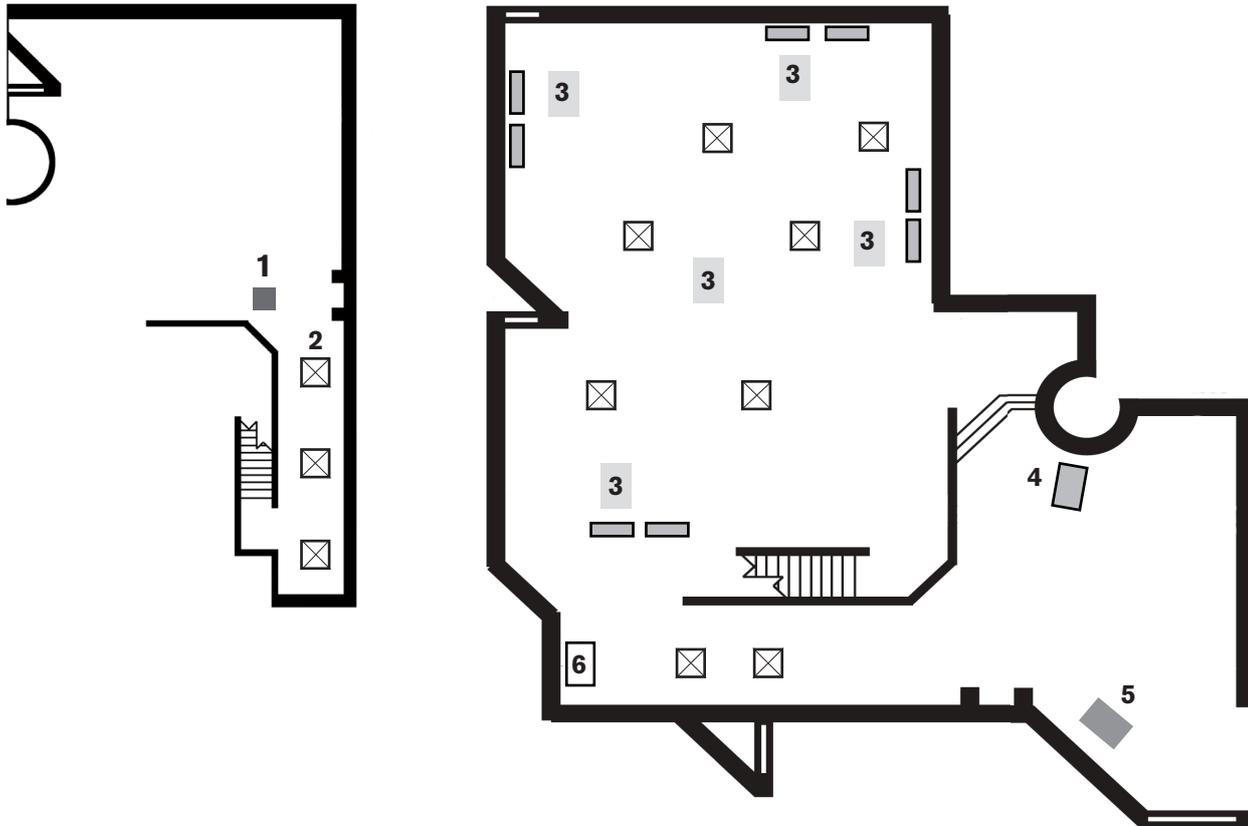
The clocks in these two works **Dublin Mean Time** (2020) and **True Time Master** (2019-2020) exist in different tenses. While the Millennium Clock referenced in the former was the digitisation of a countdown clock as a projection of the past into the future, the CSAC only exists in the present. Its now audible beat exposes the idea of "true" time passing, and with it the computer and the internet as the new engines driving this forward. **True Time Master** (2019-2020) makes perceptible the links between global navigation, military conquest, extraction of natural resources, finance and trade. The CSAC is a direct descendant of the ships' clock which drove the first wave of European conquest, **True Time Master** (2019-2020) is an exercise in exposing the colonial ties of everyday time-keeping.

In the complementary work **Chip Scale Atomic Clock promotional video (NVIDIA Super SloMo + waifu2x rework)** (2020), the promo video for the CSAC is slowed down echoing a recent viral trend in which songs are slowed down by 800% to 24 hours. Using machine learning software to predictively create and interpolate new video frames from the video's existing timeline. The action points to the possibilities of alterations in perceptions of time - and history - through the proliferation of artificial intelligent technologies.

This newly commissioned body of work considers our shifting relationship with time; how networked technology has re-orientated our sense of it, and, in turn, changed our perceptions of reality. Its resonance is all the more acute with the events of the last year, where time has been reshaped on a mass scale, and words like "blursday" (referenced in the work of the same name positioned at the entrance of the gallery) are coined to describe the phenomenon of the perception of days literally folding into one another.

A final allusion to note in the exhibition's title is 'The Engine' as depicted in Jonathan Swift's *Gulliver's Travels* (1726), possibly the earliest description of a computer-like device in literature. This 'Engine' appears within a chapter that describes a technology obsessed society who's misplaced endeavours have not led to any improvement to the lives of its ordinary citizens. This connection provides a reminder that artificial intelligence is inescapably predicated on human intelligence, a reminder that those modelling the future create the realities that we live in. We build the engine as it builds us.

List of Works



Upper Level

1. *blursday*

2020

webpage, Raspberry Pi single board computer, 1:1 ratio digital signage monitor.

2. *it's always golden hour somewhere (continues on lower level ceiling)*

2016 – 2021

colour temperature adjustable LED panels, software, unistrut, cables

Lower Level

3. *sun_set pro_vision*

2020 – 2021

OpenGL software, modified Dell PowerEdge R420, GeForce GTX 1650 GPUs, uRADMonitor MODEL A3 atmospheric monitor, HD digital signage monitors, Dexion slotted angle, aluminium EUR pallets, Dell PowerEdge R420 server chassis, "Travels into Several Remote Nations of the World" (London: Benj. Motte, 1726) book, decapped GPU chip, cables, ethernet switch, padlock.

4. *True Time Master*

2019 – 2020

Microsemi Chip Scale Atomic Clock, counterfeit McIntosh MC275 amplifier (Foshan, Guangdong Province, China).

2018), electrostatic speaker, Dexion slotted angle, stripboard, electronic components, wire, shipping crate, packing materials, cable ties, printed matter, PIR, audio exciters.

5. Dublin Mean Time (UTC-00:25:21 : 2000 – Now)

2020

OpenGL software, LattePanda single board computer, GeForce GTX 1650 GPU, power supply, cables, HD digital signage monitor, aluminium EUR 2 pallet

6. Chip Scale Atomic Clock promotional video (NVIDIA Super SloMo + waifu2x rework)

2020

aluminium EUR pallets, HD digital signage monitor, cardboard packaging boxes

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sun_set pro_vision was co-produced by The Douglas Hyde Gallery and the 11th Seoul Mediacity Biennale.

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Project credits

Precision timing and audio technician (*true time master*): Thad Insoll

Digital Fabrication and Development (*sun_set pro_vision*): Tom Merrell & Rob Prouse

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Yuri Pattison (born Dublin) lives and works in London. Recent solo exhibitions include "to-do, doing, done", mother's tankstation limited, London (2019), "Trusted Traveller," Kunst Halle St. Gallen (2017), "sunset provision", mother's tankstation limited, Dublin (2016-17), "user, space", Chisenhale Gallery, London (2016), "Architectures of Credibility", Helga Maria Klosterfelde Edition, Berlin (2015) and "Free Traveller", Cell Projects, London (2014). Pattison was the recipient of the Frieze Artist Award 2016.

Endnotes

¹ Dexion is, a lightweight, easily transported material that was developed in the middle of the 20th century in Britain. Dexion became a protagonist in narratives of British soft power deployment during its early years, particularly as a means of facilitating disaster relief. Pattison's use of the material is inscribed with a technological melancholia; yesterday's technologies of tomorrow have fallen into a present day abeyance, rendered all but obsolete by discourses of austerity and capital generation that sneers at the (paternalistic) idealism of the Post-War zenith of Keynesian welfare-capitalism.

² It is part of a networked system developed to independently monitor environmental conditions and air pollution initiated against the backdrop of multiple disastrous environmental cover-ups and rising climate change denial. Over 300 units monitor conditions across the globe outside of official information channels feeding the data into a live map (www.uradmonitor.com). Values of openness and accessibility pervade in a real-time presentation of environmental conditions for everyone to see.

³ These counterfeits (of normally US manufactured amplifiers, once accessible, but now considered luxury items that appeal to American baby boomers' nostalgia) are aimed at the middle-class Chinese domestic market.