

Name of Project: T.T.Y.L. (Talk To You Later)

List 3 words that describe your proposal:

Data, Death, Memory

One sentence description of the work for which you are seeking support:

An artistic investigation into the concept of death and technology in the digital age.

Full description of the proposed project (500 word maximum):

I would like to propose a series of research based installations and speculative design objects based on the concept of death and memorialization in the digital age. "TTYL" (talk to you later) will be a series of installations exploring how future death memorials and rituals will deal with an abundance of personal data as well as increasing access to new media technology. From S.A.D., (The Scattering Ash Drone) a drone I will build that scatters human ashes remotely, to digital death masks and holographic urns, I am interested in exploring the possibilities and emotions associated with "death 2.0." What happens to our personal data when we die? What sort of new rituals and celebrations will emerge with access to technology that can accurately represent a human form long after death?

"I wish I could call you" is a recurring statement written on the Facebook walls of the profiles of the recently deceased. Sending digital messages to the dead has become fairly common place practice online. How does this differ from speaking to a deceased loved one at a gravesite alone? What if we could experience an instant message conversation with a deceased family member? What are the possibilities for Virtual Reality or interactive death masks and memorials. How would an artist go about designing a digital urn?

The final outcome of this residency will be a series of art objects and installations revolving around the concept of death and technology in the digital age. This project will be created in two phases. The first half of the project will be focused on research and design. This will include brainstorming sessions with the public, design experiments, and research into digital preservation all which will be documented online in the form of a blog. The second portion will be focused on production of physical installations, performances and sculptures. One project will be the S.A.D. (a drone that remotely scatters human ashes) We will use a commercially available drone and outfit it with a radio sensor in order to let it scatter human ashes in response to an SMS message. This piece will be documented on video as a performance and installation. Another hypothetical project could be designing a digital death mask using 3d face capture software and virtual reality headsets.

Through this exploratory art project I am interested in investigating the power of data as a tool for memory or preservation as well as challenging the over saturation of technology in our lives and the emotional impact this has on traditional death rituals and ceremonies.

Please include a bio of the principal artist or collective who will be responsible for this project (this may be in the form of a CV):

CURRICULUM VITAE
GABRIEL BARCIA-COLOMBO
209 S. 1st Street Apt 4A
BROOKLYN NY 11211
310 895 4240
GABEBC @ GMAIL.COM

Education:

Interactive Telecommunications Program, New York University
School of Cinema Television, University of Southern California

Exhibitions:

2015

V&A Museum London

2014

Fulton Terminal, New York City
Vanderbilt Hall, Grand Central Station, New York City
New York Public Library Mid-Manhattan Branch
Jepson Center, Savannah Georgia

2013

Victorine Contemporary Gallery, Newport Rhode Island
Volta - Basel, Switzerland
ArtMrkt San Francisco, CA
LUMEN, Staten Island, NY
Muriel Guepin Gallery, NY
Scope Art Fair - 33rd Street Armory, NY
For those who Wait - Electronic Gallery Salisbury University, MD

2012

Dumbo Arts Festival, Brooklyn NY
I Don't Have Time for this S#it - QF Gallery, Easthampton NY
Luminance, Paley Center NYC

2011

Monitor Digital, Guadalajara, Mexico
Dumbo Arts Festival, Brooklyn NY
GeekDown 92Y Tribeca, NY
Tv of Tomorrow, Yerba Buena Arts Center San Francisco CA
Piece of Mind, Elga Wimmer Gallery Chelsea, NY
Threads, HUGO BOSS 14th Street, New York NY
Martha@92Y, Dance Theater Workshop, Chelsea, NY

2010

Vimeo World, Vimeo Festival and Awards Chelsea NY

Dumbo Arts Festival, Brooklyn NY
Last Supper, 3rd Ward, Brooklyn NY
Patterns of Play, Greylock Arts Adams, Mass.
Nobody Leaves, Everybody Goes, Solo Show New York NY
SUSLA Los Angeles Sustainable Art Fair Echo Park, CA

2009

Meetup.org Arts + Technology Showcase, New York NY
Play with Fire Video Art Festival, Brooklyn NY
Brooklyn Waterfront Artists Coalition, Redhook NY
Ginsberg Private Show, San Francisco California

2008

Naievete, Little Italy, New York
Shhhhhh, Downlow Show, 3 Legged Dog Media Arts Center NYC
Night with the Residents, New York University NYC

2007

Siggraph, San Diego California
Ars Electronica, Linz Austria
Maker Faire, Austin Texas & Maker Faire, San Mateo California
New Interfaces for Musical Expression Conference, New York City

2006

The Mushroom Gallery, New York City
Sony Wonder Tech Labs, New York City
Epson Learning Worlds, New York City

Grants and Awards:

2014 Senior TED fellow

2013 Open Studio Artist at the Museum of Arts and Design

2012 2012 TED fellow

2010 Video Panelist New York Foundation for the Arts

2008 Concordia Career Advancement Opportunity Grant
New York Foundation for the Arts Grant in Video

2007 ACM Siggraph Space-Time 3rd Place Award in Interactive Art
Ars Electronica Honorary Mention in Interactive Art

2006 Slamdance Anarchy Online Film Festival Winner

2004 U.S.C. School of Cinema/Television Presidential Scholarship
National Hispanic Scholar



Please describe the artist or creative merit of the proposed project (250 word maximum):

When I was ten years old I made a video recording in which I demonstrated ancient Egyptian mummification on my five year old sister. In the video I appear cloaked in a giant green cape and pull spaghetti out of her nose to demonstrate brain removal. I place a ceramic frog on her stomach and toss plumes of baking flour on her arms and legs, and then proceed to wrap her in toilet paper until she is completely mummified. Ever since I was a small child I've always been obsessed with memorialization. Today I am fascinated with the obsession in our culture to chronicle life, whether that's in the form of animal taxidermy or through personal photos on social media. I'm also very interested in the way digital media can be used to preserve memory. In my video sculpture work I create "collections" of human beings as scientific specimens, a metaphor for this cultural obsession with collecting personal data. My work "Animalia Chordata" features a collection of my own friends trapped as video projections in jars. My work "DNA Vending Machine" is a vending machine that sells human genetic material as collectible artistic editions. My work falls somewhere between the traditions of Renaissance era "cabinets of curiosity," Marcel Duchamp's readymades, Robert Rauschenberg's Combines and the video work of Nam June Paik. T.T.Y.L. (Talk to You Later) is a series of speculative design installations, a creative exploration of death and memorialization in the digital age.

Why do you consider this project to be a meaningful exploration of emerging technology? (250 word maximum):

What happens to your digital presence when you die? What sort of cultural rituals and services surrounding death will come about with the advent of technology such as virtual reality, data visualization and holography. What does it mean when all of your memories are conveniently packaged and stored online in bundles that can be downloaded to a flash drive the size of a pin? What will death mean when we can re-visit a recently deceased family member through a data re-construction? I am interested in exploring how technology can be used to preserve the memory of the recently deceased. I am also interested in challenging the over saturation of technology in our lives and the emotional impact this has on traditional death rituals and ceremonies.

In what ways does your project inspire dialogue about the issues at hand, including the relationship between technology and culture? (250 word maximum)

Today everyone dies twice. First you die tangibly, your body is buried or cremated and you cease to exist in the physical world. But what happens to your virtual presence? Your digital death? Recently Twitter and Facebook established a policy to handle the accounts of dead users. A family member can request the removal of a loved one's accounts with the correct paperwork and evidence (including a link to a public obituary and username.) I seek to challenge the importance of this second death, the decay of your virtual data. The current consensus is that internet grief is inappropriate and inauthentic. I am interested in inspiring a dialogue about this second death, a topic which I find to be incredibly important and challenging to most people. What happens to personal data as it decays online? When we die we leave behind a digital legacy that challenges our traditional mourning practices which all revolve around physical remembrance. How do we deal with the digital artifacts of memory?

Please describe your proposed plan for public engagement. What opportunities do you foresee to share prototypes, demonstrations and process with the public? (100 word maximum):

I'm interested in researching current and past cultural rituals and ceremonies revolving around death. How do different cultures discuss death and dying? I am interested in engaging the public in interactive workshops about artistic representations of death throughout history: from Egyptian sarcophagus to Greek terra-cotta pinnacles to modern day pressing of diamonds from cremated ash. Sure it's not the most uplifting topic but I think humor and technology can be used to engage the public to discuss difficult parts of life. I would love to host a Halloween hackathon where anyone can build a death mask or digital urn.

What data will your project produce that may be of interest to other artists, technologists, or arts organizations? (250 word maximum):

I am interested in doing research and gathering data on how people deal with death online. There have been numerous studies on the impact of Facebook and Twitter on our perception of death in the internet age, but I am interested in thinking about how data after death can be used to preserve memory in a human way. How do we make data more human so that it can accurately represent the memory of one's life?

Total amount requested: [REDACTED]

Detailed project budget (please include direct costs, including materials, software licenses, etc. and any artist fees as well as fees for any other contributors to the project):

Materials	Drone Microprocessors Electronics Oculus Rift	\$ [REDACTED]
Software	Max/MSP After Effects / Unity	\$ [REDACTED]
Artist Fee		[REDACTED]
Travel		[REDACTED]
Fabrication	Digital Fabrication 3D Printing	[REDACTED]
Contingency		[REDACTED]
Total		[REDACTED]

If appropriate, please include up to five images, schematics, renderings, etc. that represent the idea for your project embedded in your document in jpeg format. Video files should be of less than 5 minutes in length and included as hyperlinks to in the proposal. Supporting media files are not required.

Animalia Chordata
(preservation of imagery in jars)
<http://gabebc.com/Animalia-Chordata>

A Point Just Passed
(a digital interactive self portrait / memory capsule)
<http://gabebc.com/A-Point-Just-Passed>

DNA Vending Machine
(example of previous work dealing with memorialization)
<http://gabebc.com/DNA-Vending-Machine>

Double Yolk II:
(initial ideas for a digital urn)
<http://gabebc.com/Double-Yolk-II>



Please provide an implementation plan

Key Milestones	Start Date	Funds Needed
Research and Design Prototyping	6/1/2015	\$█
Workshops and 1st Concept build Materials -S.A.D. Drone	7/1/2015	\$█
2nd Concept piece build- Digital Urn	8/1/2015	█
3rd Concept piece build - Virtual Reality Death Mask	9/1/2015	\$█
4th Concept piece build - Data Interaction with the deceased	10/1/2015 10/31/2015- Halloween Hackathon	█
Travel & Artist Fee		█
Contingency /Exhibition Materials		█
Total		█