WHERE ARE WE NOW?

Where are we now?

14th September – 12th January 2014

Starting with a reproduction of the oldest map in our collection (the original is too delicate too have on display) this show presents historic maps and plans alongside four artists who use as their materials, not paint nor pencil, but modern mapping technology. All four artists utilise these technologies to produce art works that tell us more than the data or information alone.

Justin Blinder creates visualisations of the Wi-Fi hotspots in New York, allowing us to see the concentration of wireless Internet access. As this information seems to map the city, it allows us to question if we fully understand the future benefits, or negative aspects of this wireless technology.

Paolo Cirio takes images captured on Google Street View of people going about their everyday business, prints them life size and places them back into the locations they were photographed. Making us face the fact that our images are being captured daily without our knowledge. How many clues do you think you left behind today?

Brian House takes data from mapping devices and uses them as a base to transform the information into a new format. In these works he has used G.P.S. from a mobile phone and black box recorders from a crash scene to score musical arrangements.

Jon Rafman trawls Google Earth to locate his images, ranging from the whimsical, romantic landscape to the capturing of crimes and everything in between. His choice of images presents us with photographs that could fit into any part of the history of photography, but in fact are taken by an automatic camera atop a car. All the works in the show demonstrate the beauty of maps, and the information they hold but also hint towards some of the more disturbing meanings of maps such as surveillance, power and control of boundaries and people.

1.

LD/32/2/5/1 Folio 17v

Hand drawn map of Barholm area, on parchment,
undated (15th Century)

Reproduction C-type print onto aluminium

This is the oldest map in our collections, dating from the 15th
Century, it is drawn and painted onto sheep skin and is very fragile.
In this enlarged reproduction you can clearly see the churches and
areas of forests with drawings of trees. The symbols for church
such as the circle with cross can still be seen in ordinance survey
maps to this day.

Courtesy Lincolnshire Archives

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● **2.**

6-TAX MAP/73/11 21

Annotated OS 1/500 SHEET LXXIII.11.21,
showing Horncastle

1888, annotated circa 1910

Map to accompany records of valuation made by the Commission-
ers of Inland Revenue in accordance with the provisions of part one
of the Finance Act (1909-10), 1910.

This map, which could be viewed as a beautiful patch-work of
colours, breaking the town into properties and land groupings, ac-
tually shows the ownership and occupation of different properties,
to illustrate their liability for tax.

The incredible detail shows us the location of every tree, lamp post
(LP) and manhole (MH).

Courtesy Lincolnshire Archives

1.

Brian House

You'll just have to take my word for it, 2013

HD video
Courtesy the Artist

In the pre-dawn hours of November 2, 2011, Massachusetts Lieutenant Governor Tim Murray crashed a government-owned vehicle on a stretch of Interstate 190. Murray initially claimed that he simply lost control on the ice, was not speeding, was wearing a seat belt, and braked before impact.

Those verhicle's claims were all proved to be false when, after public demand, information from the vehicles 'black box' data recorder was released. The data revealed that the Lt. Governor had accelerated the car to 108 miles per hour and was not wearing a seat belt when the vehicle collided with a rock ledge, flipping over several times. Murray was unhurt in the accident.

You'll Just Have to Take My Word for It interprets the data from Lt. Governor Murray's crash as a piece for a small ensemble comprising two electric guitars and a tenor saxophone. The 5-minute performance corresponds to 20 seconds of black box data recovered from the Crown Victoria. Guitar one indicates the percentage that the Lt. Governor has floored the accelerator. The more pressure on the accelerator, the faster the rhythm of a single repeated note, approach-

ing the capacity of the guitarist. The speed of guitar two's arpeggios are mapped to the subsequent RPM of the vehicle's engine. The pitch of the tenor follows the overall motion of the car, accelerating. On impact, the scale changes — we now hear the contortions of the vehicle as it flips through the air in the single second before it comes to rest.

Why was Murray out that night? Although Murray passed a breathalyzer test, he initially resisted the release of the black box data, and has refused to make his phone records available to the public. The official story is that he fell asleep at the wheel, an analysis which seems plausible enough and yet is questioned by some experts. There is no evidence of wrongdoing in the circumstances surrounding the Lt. Governor's crash. Yet whatever "really" happened sits somewhere in the gap between data, political spin, the Internet, and sudden kinetic violence on the interstate.

1.

Jon Rafman

You, the world and I
2011

Digital video
Courtesy the Artist and Seventeen, London

Utilising user generated images and Google satellite images Rafman creates a modern day tale, which relates to the Greek tragedy of Orpheus and Eurydice. The narrator recalls his girlfriend who hates being photographed, being captured by a passing Google earth car. As the image starts to take the place of the relationship the narrator undertakes extensive searches of locations to attempt to locate another image of the woman. He yearns for images of the woman, symbols of the relationship instead of the relationship itself. In a twist of fate when he returns to the original image it has been removed by Google.

This modern tale of love and loss allows us to question how technology is ultimately changing our relationships not only to technology and information, but perhaps more damagingly, to each other.

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Paolo Cirio

Street Ghosts

Digital print
Courtesy the Artist

Paolo brings to our attention the role of privacy and the Internet.
The times have passed when photographs were occasions where ev-
eryone was prepared and looking their best. With the spread in the
use of phone cameras, and technology such as Google Earth and
CCTV we are constantly being monitored and photographed. Paolo
locates images of people on Google Earth and then prints them life
size and pastes them back into their original position on the streets.
These ' ghosts' play tricks with the eyes, seemingly fading into the
stream of people on the streets. As subtle as the images are they
quietly remind us of the worrying fact that we are being watched.

Keep your eyes peeled around Lincoln in October for street ghosts
appearing around the city.

Jon Rafman

Jon Rafman takes images directly from Google Street View and re-
presents them to us in large scale photographic prints. By carefully
choosing images which are captured by the automatic '9 eyes'
of the Google Street View car he shows us that the automatic,
robotic way of capturing the world tells us more than Google may
have imagined.

Aiming to give us an impartial view of 'how' a place looks, the
Google project to photograph the globe actually tells us far more.
The camera shooting without human interference loses any moral
or social interaction with the subject. At the same time provid-
ing us with images that reference every type of photography. The
automatic eyes capture everything from street violence to beautiful
romantic landscapes. The styles of the photos produced range from
news-like images through documentary and street photography to
wildlife and landscape. By presenting these images Rafman nudges
us to question not only the role of photography in our lives today,
what we choose to share and what we do not, who owns our image
but also the entire history of photography itself. The Internet allows
us to view the world in new and serendipitous ways and Rafman
shows us that this new media is also allowing us to view the world
afresh, explore and reconnect with the sublime and romantic no-
tions of finding yourself in a new landscape.

■ 2.

Jon Rafman

A838, Scotland, United Kingdom, 2012

Archival pigment print on aluminium
Courtesy Collection of Jason Zeloof

■ 3.

Jon Rafman

Avenida Almirante Tamandare, Niteroi, Rio de Janiero, Brasil

Archival pigment print on aluminium
Courtesy the Artist and Seventeen, London

■ 4.

Jon Rafman

Privada 24 de Diciembre, Lerrna de Villada, State of Mexico, Mexico, 2012

Archival pigment print on aluminium
Courtesy the Artist and Seventeen, London

■ 5.

Jon Rafman

Unknown Road, Võru County, Estonia, 2013

Archival pigment print on aluminium

Courtesy the Artist and Seventeen, London
This work was kindly gifted to The Collection and Usher Gallery
by Jon Rafman and Seventeen Gallery

■ 6.

Jon Rafman

BU-200 Hontangas, Castille and Leon, Spain, 2012

Edition 1 of 1

Archival pigment print on aluminium
Courtesy Collection of Jason Zeloof

✝● 3.

Padley map of Lincoln

1868

Digital print reproduction

This beautifully engraved map of Lincoln shows each parish
in contrasting colours. The map displays the influence that the
church has over the designation of land and the way in which we
recognise locations and areas. Although this has changed today,
parishes and parish locations are still the premise of many of our
modern day political boundaries.

Courtesy Lincoln Central Library

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Justin Blinder

Wi-FI Spotting , 2013

C-type prints
Courtesy the Artist

In this work Blinder has mapped the Wi-Fi hot spots in New York City, the higher the peak the more accessible areas of wireless Internet are available. These representations allow us to see the invisible aspects of our modern cities.

If this visualisation represents only Wi-Fi hotspots then we must also consider mobile phone signals, G.P.S, radio, digital T.V. signals.

How many of these invisible forces are flying through the air at any one time. With the health fears caused by mobile phone masts being erected there is a possibility that the visualisation of the invisible forces in our surroundings are going to become more and more important. For instance if Blinder was to make a map of radio waves in Lincolnshire would the peaks, the high points be in the centre of Lincoln, or be coming from RAF bases? If something is invisible is it out of sight?

Blinder presents us with not only information which is usually invisible but by doing so encourages us to consider the implications

of these technologies, and more importantly the unknown or yet to be discovered implications.

In other works Blinder has created computer software that allows us to consider the tracking of our online pathways. The public recently learned that the US National Security Agency's on-going Internet surveillance program, PRISM, collects data from users of major websites.

The software plays music from Pink Floyd's *Dark side of the moon* every time you access a website which will record and share your data, search words, and interests with the government.
A unique way of making us aware of the unseen systems in today's society.

◼ 7.

Jon Rafman

Brooklyn, New York, USA, 2012

Archival pigment print on aluminium
Courtesy Collection of Jason Zeloof

● 4.

MISC DON 1222/1

*Plan of the Louth and Lincoln Railway (GNR)
between Louth and Bardney,* undated

Reproduction C-type print

Shows the route of the track through the parishes of Raithby, Hallington, Withcall, Donington, Steingot, Benniworth, South Willingham, East Barkwith, West Barkwith, Panton, Apley, and Stainfield. Annotations date from between 1872 and 1928.

Courtesy Lincolnshire Archives

2.

Brian House

Joyride, 2011

HD video
Courtesy the Artist

Joyride shows us the path of a stolen iPhone over 5 days.

By utilising the application OpenPaths the artist was able to track Sue's phone and even locate the house of the thief. Brian then used this data coupled with images from Google Earth to recreate the phones journey. The artist, working like a detective had to piece together the most likely path the phone would have taken between the regular intervals of its GPS signal using Google directions to help join the dots. The jolted video stems from the way in which Google earth only shows us images from set intervals along a pathway. If our phones are sending out signals constantly, we can use home computers to track a stolen phone and recreate its journey. We must consider how much other data is being collected about our movements, just as this work represents the journey of a stolen phone, it could have easily been the phone in your pocket. Where are we now and more importantly who knows?

Add in your facebook, tweets, texts, calls. You see that a near complete portrait of you is becoming available rather easily.

Brian House presents us with on one level the artwork, but also the subtext of how much do we really want to share? How much control do we have, if any, over our data and in turn our privacy?

🌳 **3.**

Brian House

QUOTIDIAN RECORD, 2012

Vinyl Record
Courtesy the Artist

Quotidian record is a vinyl record made from recoding the artists location date over an entire year.

Every place, city, country the artist visited was recorded using GPS on a phone and then assigned a musical note.

Each rotation of the record represents a day and night in the artist's life, a 24 hour period.

There are 365 rotations on the record, the entire year lasts 11 minutes.

The sounds suggest that our daily rituals and travels have an inner rhythm. Might these daily rhythms create a new kind of portrait of an individual?

✝ 5.

TLE/1/9/2

Copper engraving plate, 1792

Plans showing the course of the rivers Bain and Waring and the
works proposed to be executed thereon to open a navigation
from Horncastle to the River Witham in the County of Lincoln.
Surveyed by Robert Stickney and Samuel Dickenson.
Scale 100 chains to the mile.

Courtesy Lincolnshire archives
(This is the large plate)

✝ 6.

TLE/1/9/2

Copper engraving plate, 1792

Plan of part of the River Witham and Brayford Mere with the sev-
eral watercourses communicating therewith through the City
of Lincoln.

Surveyed by Robert Stickney.
Courtesy Lincolnshire archives
(This is the small plate)

✝🔴 **7.**

Trench maps and flight charts

Original flight charts
Ypres scale 1:40,000
France 9 May 1918 1:20,000

Reproduction C-type prints

These two maps show the trenches during the WW1. You can see from the different colour lines blue and red how drastically the front line changed in only a few days, as well as the huge number of trenches and supply trenches delivering men and goods in and out from the front line.

Out of all the maps in the show, this one illustrates most vividly the role maps can play in the building and changing of boundaries and nations.

Courtesy Lincolnshire Archives and Operations RAF Waddington.

✝🔴 **8.**

MISC DON 1222/1

Plan of the Louth and Lincoln Railway (GNR)
between Louth and Bardney, undated

Reproduction C-type print

Shows the route of the track through the parishes of Raithby, Hallington, Withcall, Donington, Steingot, Benniworth, South Willingham, East Barkwith, West Barkwith, Panton, Apley, and Stainfield. Annotations date from between 1872 and 1928.

Courtesy Lincolnshire Archives