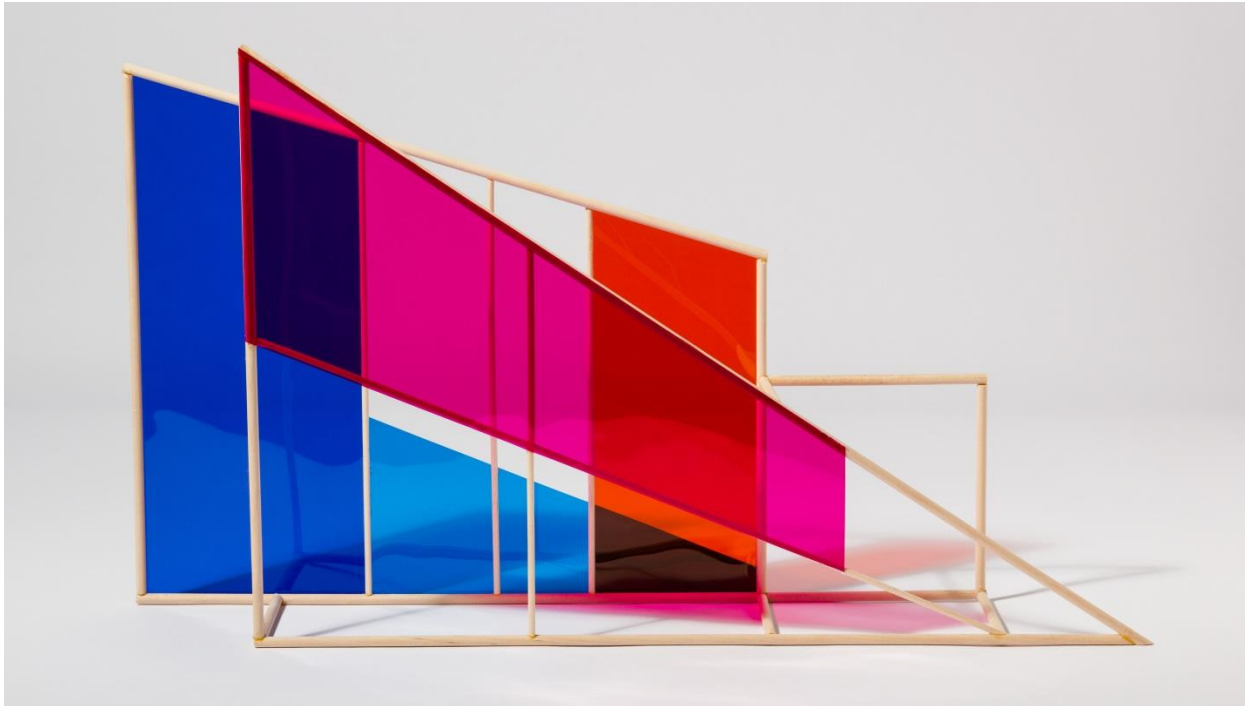


# FOREMAN

GALERIE D'ART DE L'UNIVERSITÉ BISHOP'S



**PRESS RELEASE// FOR IMMEDIATE RELEASE**

## **DATAESTHETICS**

January 17<sup>th</sup> to March 23<sup>th</sup>, 2019

### **Artists:**

Richard Ibghy et Marilou Lemmens, Toril Johannessen, Katie Holland Lewis,  
Jeannine Mosely, Phillip David Stearns, Colleen Wolstenholme

### **Curator:**

Gentiane Bélanger

### **Opening reception**

Thursday, January 17,  
From 5 to 7 p.m.

### **Sherbrooke, December 19<sup>th</sup>, 2018**

Dataesthetics focuses on a new aesthetic paradigm emerging from the ongoing revolution in data visualization. In a veritable sea of data, where the mathematical sublime as conveyed through Big Data influences how we read the world, graphic designers tasked with schematization become modern-day oracles, enunciators of knowledge and visual rhetoricians. The exhibition

**Free entrance**  
Tuesday to Saturday  
From 12 to 5 p.m.

presents artists' epistemological reflections on data collection and processing, the construction of knowledge and the rhetorical power of data visualization. Covering a wide spectrum of approaches ranging from craftsmanship and community art to digital and logarithmic modelling, Dataesthetics looks at the representational techniques developed to make sense of today's world.

**Additional information can be found online:**

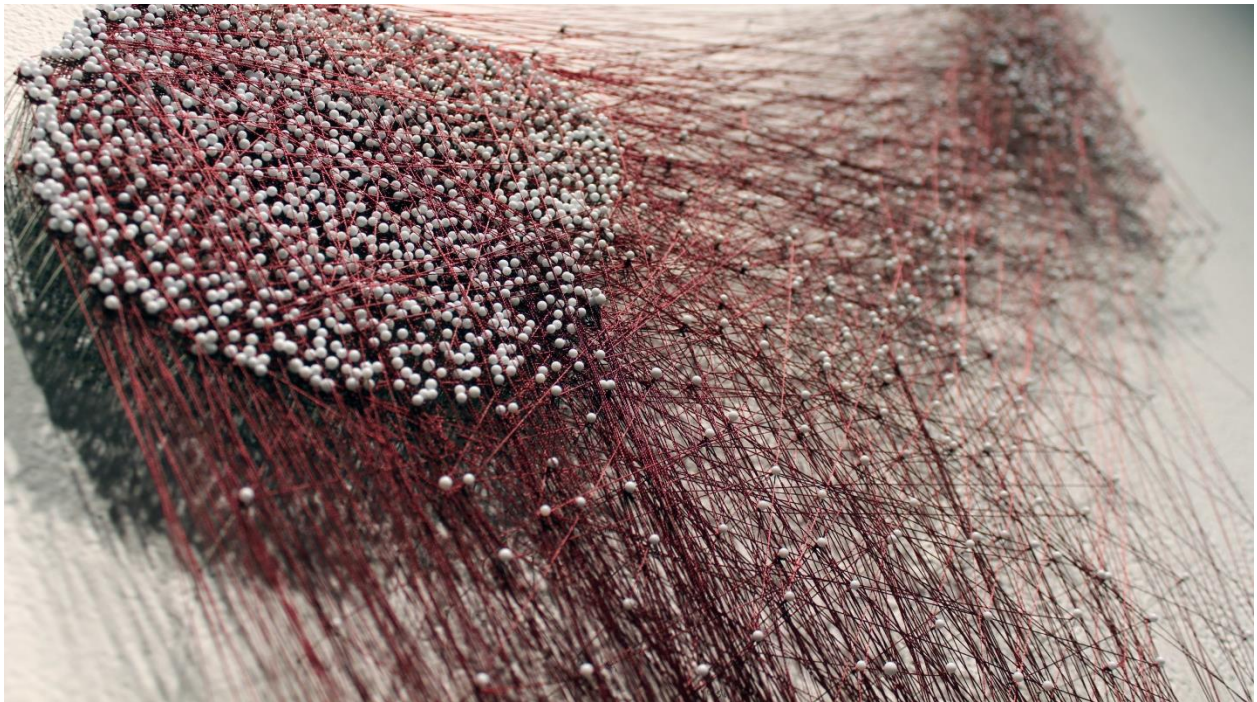
[http://www.foreman.ubishops.ca/exhibitions/single.html?tx\\_buexhibition\\_pi1%5Bexl d%5D=226](http://www.foreman.ubishops.ca/exhibitions/single.html?tx_buexhibition_pi1%5Bexl d%5D=226)

*Produced by the Foreman Art Gallery with the support of the Canada Council for the Arts, the City of Sherbrooke and the Conseil des arts et des lettres du Québec.*

Photo credit:

Richard Ibghy & Marilou Lemmens, *Trickle-Down Theory of Growth and Development*, 2016, from the series *Measures of Inequity*. Wood and colored gel. Image courtesy of the artists.

Katie Holland Lewis, *201/1206 Days*, 2012, pins, thread, graphite, 75" x 60" x 2". Courtesy of the artist.





## **VIDEOTANK # 19: ROSA MENKMAN**

January 17<sup>th</sup> to March 23<sup>th</sup>, 2019

### **Source & information**

Gentiane Bélanger  
Director/Curator  
819.822.9600, # 2687  
[gbelange@ubishops.ca](mailto:gbelange@ubishops.ca)

In *The Collapse of PAL*, the Angel of History (Walter Benjamin) reflects on the PAL signal (Phase Alternating Line—a color encoding system for analogue television) and its termination. This death sentence, although executed in silence, was a brutally violent act that left PAL disregarded and obsolete. While it might be argued that the PAL signal is dead, it still exists as a trace left upon the new, ‘better’ digital technologies. PAL can, even though the technology is terminated, be found here as a historical form that newer technologies build upon, inherit or have appropriated from. Besides this, the Angel also realizes that the new DVB (Digital Video Broadcasting) signal that has been chosen over PAL is different, but at the same time also inherently flawed as PAL.

*The Collapse of PAL* is the digital version of a live audio visual performance first performed on national Danish television and afterward realized at oa. Transmediale (Germany) and Nova festival (Brasil).

**Foreman Art Gallery of  
Bishop's University**  
2600, College St.,  
Sherbrooke  
819.822.9600, # 2260  
[foreman.ubishops.ca](http://foreman.ubishops.ca)

**Artist's Biography:** Rosa Menkman is a Dutch artist, curator and researcher. Her work focuses on noise artifacts that result from accidents in both analogue and digital media. She investigates video compression, feedback, and glitches, using her exploration to generate art works.

In 2011 Menkman wrote the *Glitch Moment/um*, a little book on the exploitation and popularization of glitch artifacts (published by the Institute of Network Cultures), co-facilitated the GLI.TC/H festivals in both Chicago and Amsterdam and curated the Aesthetics symposium of Transmediale 2012. She was part of the curatorial team of *Sonic Acts* (2016-2017). Since 2012 Menkman has been curating exhibitions that intend to illuminate the different ecologies of glitch (filtering failure, glitch genealogies, glitch moment/ums and Tactical Glitches - the latter one together with Nick Briz. Since 2018 Menkman is Vertretungsprofessur Neue Medien | Visuelle Kommunikation at the Kunsthochschule Kassel.

Additional information can be found online:

[http://www.foreman.ubishops.ca/exhibitions/single.html?tx\\_buexhibition\\_pi1%5BexId%5D=230](http://www.foreman.ubishops.ca/exhibitions/single.html?tx_buexhibition_pi1%5BexId%5D=230)

Photographs available  
on request.

**Photo credit:**

Rosa Menkman, *The Collapse of PAL*, 2011, still image. Image courtesy of the artist.

**Acknowledgements:** *Produced by the Foreman Art Gallery with the support of the Canada Council for the Arts, the City of Sherbrooke and the Conseil des arts et des lettres du Québec.*