



# SMALL GLOBAL

#### Introduction

Our consumption of global products leads us to believe that the resources we use are everlasting. But with economic systems built on expansion, profit and the power of multinational corporations, local economies and communities are under threat; armed conflicts about access to natural resources are on the rise; countless animal and plant species are driven to extinction, and the destructive effects of climate change are becoming ever more acute.

As easily accessible fossil fuels are becoming increasingly scarce, energy extraction methods are becoming more environmentally destructive. At a time when UN scientists are 95% certain that humans are the dominant cause of climate change, questions arise whether these increased efforts should be directed towards sustainable alternatives rather than a continuation of harmful patterns of consumption.

Small Global signifies a global interdependence that often goes unnoticed in an environment saturated with marketing messages, which precisely these messages are designed to make us forget: The production of the goods we consume can have devastating consequences in parts of the world that we might not even be aware of.

Small Global is an ongoing series of immersive installations that combine data visualisations with imagery and surround sound to address issues of global interdependence, effects of consumption and environmental degradation. Multiple layers of transparent screens create an invisible cube of projected images, with the projections echoing onto the walls, ceiling and floor of the space. Members of the audience can walk around and inside the cube, their bodies becoming part of the projection surfaces. Surround sound immerses the space, and interaction sensors allow visitors to reveal visual information with their presence.

The project currently consists of three modules.

#### #01-Deforestation

Produced in 2005 at Eyebeam [NYC]

#### #02-Coltan

Produced in 2005 at Eyebeam [NYC]

# **#03-Extreme Energy**

Produced in 2013 in collaboration with academics from the School of Advanced Study, University of London, with support from the Arts Council England.

Small Global has been shown internationally and in a range of settings, from exhibitions in shopping malls in China, universities in the UK, galleries in the US, Argentina, New Zealand, the Netherlands and Germany, to the Greenpeace Field at Glastonbury Festival and an exhibition at arts patron Pia Getty's residence in London. Small Global has also been published in two books: Atlas: Geography, Architecture and Change in an Interdependent World (Black Dog Publishing, 2012), and Art and Politics Now (Thames and Hudson, 2014).



## Modules

Small Global currently consists of three modules, with more in development.

## Module #01 - Deforestation

In line with a number of campaigns by different environmental NGOs, McDonald's was chosen for Small Global as the most widely acknowledged symbol of the growth of mass global consumption. Data of the company's growth is mapped graphically against the destruction of the world's rainforests.

## Module #02 - Coltan

The mining and prices of Coltan [the metal used in cellular phone chips] in the Democratic Republic of Congo (DRC; Congo) is contrasted with the human death toll and the extermination of gorillas in the region. Since 1996, DRC has been embroiled in violence that has killed as many as 5.4 million people.

## Module #03 - Extreme Energy

Extreme energy describes the process by which energy extraction grows more intense over time. Increasingly desperate measures include the exploitation of unconventional fuels, through tar sands open-cast mining and hydraulic fracturing or 'fracking' for shale gas. The extreme energy process is driven by unsustainable fossil fuel consumption and is particularly alarming because of the looming threat of climate change. Extreme Energy has been developed in collaboration with the School of Advanced Study, University of London. and funded by the Arts Council England.

#### **Future Modules**

Further issues under consideration for future modules - Weather Patterns, Water, Meat Production, Air Pollution.

# **Sponsorship**

The production of different Small Global modules has been supported by **Eyebeam** Art and Technology Center in New York City, the **Arts Council England**, and the **School of Advanced Study**, University of London. Exhibitions have been supported by **Greenpeace** and the **British Council**, among others.

Collaboration with academic researchers, environmental NGOs and arts institutions is an integral part of Small Global. If you are interested in developing further modules, please discuss with us.

## **D-Fuse Profile**

D-Fuse are a UK-based artist collective with more than 15 years of history in installation, film, experimental documentary, photography, live cinema performance and architectural projects. Their work is shown internationally, including Prix Ars Electronica [Linz], Mori Arts Center [Tokyo], and TriBeCa Film Festival [NYC], and many others. The D-Fuse-edited book VJ: Audiovisual Art and VJ Culture was published by Laurence King in 2007. In recent years much of D-Fuse's practice has focused on environmental issues.

## **Related Work**

**Carbon Crisis** Blipverts - A series of five 40 second animations exploring aspects of global warming issues. Commissioned by SOS/Live Earth and endorsed by **Al Gore**, each blipvert focuses on a cause of CO2 emissions - Cars, Rubbish, Aviation, Deforestation, and Electricity consumption. The Deforestation Blipvert is currently used as part of Al Gore's presentation 'New Thinking on the Climate Crisis.'

# **Exhibition History**

10.07.15 - 09.06.15 WOOD STREET GALLERIES PITTSBURGH. USA. 25 06 14 - 29 06 14 GREENPEACE FIELD GLASTONBURY FESTIVAL LIK 09.02.14 - 13.02.14 GREEN WEEK LCC. LONDON, UK. 19.10.13 - 20.10.13 BLOOMSBURY FESTIVAL LONDON. UK 20.05.13 - 28.05.13 DIGITAL SHOREDITCH FESTIVAL LONDON. UK. 04.10.08 - 05.10.08 CYNETART DRESDEN, GERMANY. 18.10.07 - 14.12.07 MIC GALLERY AUCKLAND. NEW ZEALAND. 13.10.07 - 17.10.07 DIE GREEN LIVE PRETTY PIA GETTY SHOW. LONDON. UK. 28.09.07 - 30.09.07 CENTRO CULTURAL RECOLETA BUENOS AIRES, ARGENTINA. 13.09.07 - 25.09.07 GET IT LOUDER CHENGDU. CHINA 16.08.07 - 01.09.07 GET IT LOUDER BEIJING. CHINA. 21.07.07 - 04.08.07 GET IT LOUDER SHANGHAI. CHINA. 23.06.07 - 08.07.07 GET IT LOUDER GUANGZHOU, CHINA. 09.09.06 - 08.10.06 MU SPACE EINDHOVEN. NETHERLANDS. 01.07.06 INTERDEPENDENCE DAY ROYAL GEOGRAPHICAL SOCIETY. LONDON. UK. 11.11.05 - 12.11.05 IDN DESIGNEDGE SINGAPORE.

# Links

http://www.dfuse.com/smallglobal\_deforestation.html http://www.dfuse.com/smallglobal\_coltan.html http://www.dfuse.com/smallglobal\_coltan.html http://www.dfuse.com/smallglobal\_ee.html http://www.dfuse.com/smallglobal\_atmosphere.html

20.09.05 - 17.12.05 EYEBEAM NEW YORK CITY, USA.

#### Contact

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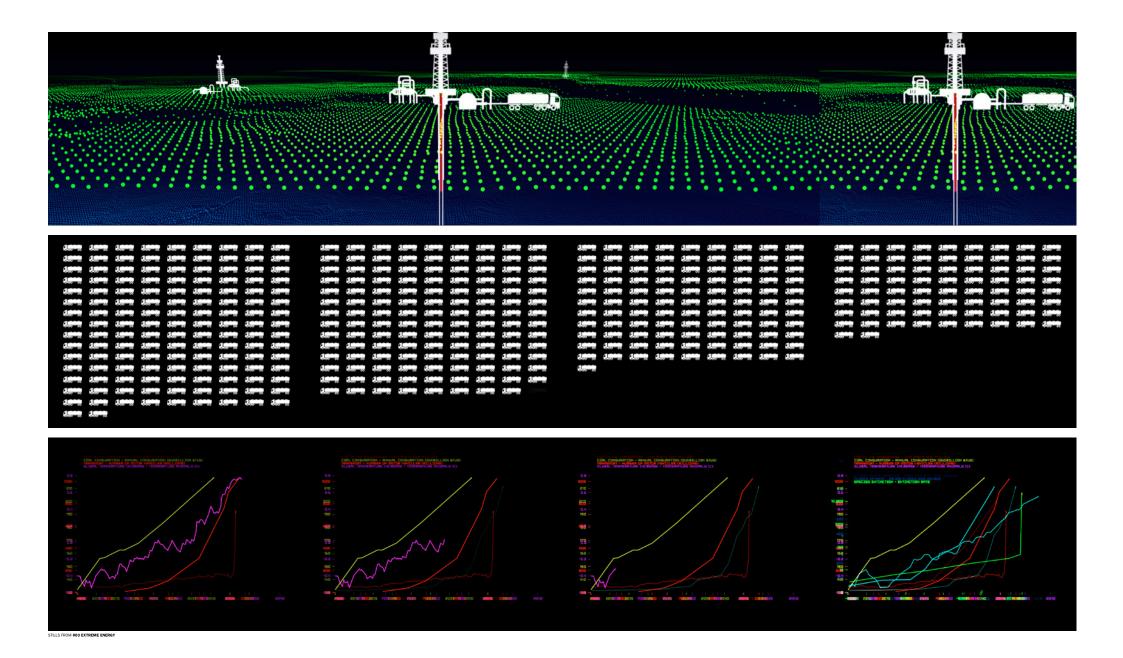








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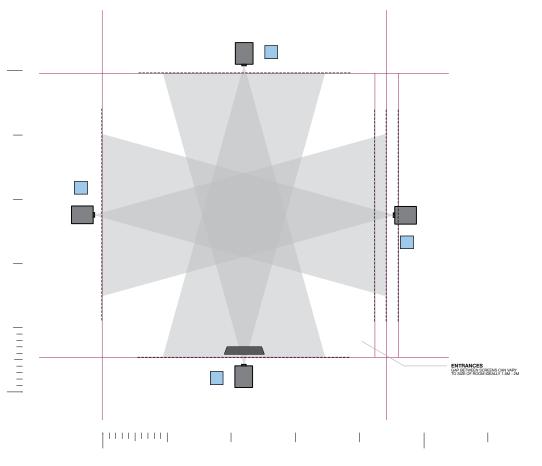


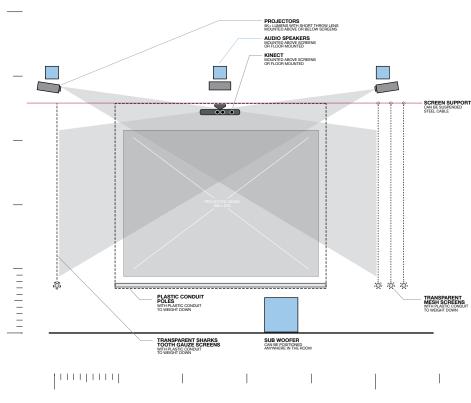












# SMALL GLOBAL

# **Exhibition Space**

The ideal space for Small Global is a large darkened room. This allows for a very immersive experience. Ideally seating in and around the work should be provided.

The set-up is very adaptable however and can be modified to fit different locations:

- Screen size can be modified to fit smaller or larger spaces.
- Images can be projected on walls instead of screens for smaller spaces.
- In areas with day light or other light pollution, Small Global can be shown on four flatscreen monitors.

## **Tech List**

- 3 x **Transparent Gauze Screens**. (sourced by D-Fuse)
- 3 x **Transparent Mesh Screens**. (sourced by D-Fuse)
- 1 x Sound System.
- 1 x Sound Card.
- 1 x Mac Pro or high-spec Mac Mini.
- 1 x **Datapath** X4 video processor. (can be sourced by D-Fuse) -
  - **Projection as required**, minimum 4x data projectors ideally 6-8k lumens.
  - Mesh, cable and fixings as required.

# **Tech Set-up**

Small Global's usual set up comprises of a cube of transparent gauze screens (approx 3.4m x 3m), with four 5k+ lumen projectors and four speakers plus subwoofer/s. Ideally, the projectors are ceiling-mounted, but they can also be floor-standing. Depending on the space, the gaps at the corners between the transparent screens are usually 1-2 m.

Playback of the films is currently four 800px x 600px Quicktime movies with a fifth sub-layer superimposed over one of the four screens for interactivity. A hi-res version is in development.

A Kinect box driven by Apple's Quartz Composer is used for interactivity.

Video playback can be achieved with the help of a Datapath X4 interface (can be supplied) or a computer with at least 5 video outputs, e.g. a 2nd generation (late-2013) Mac Pro.

Sound playback requires a sound card with at least 5 discrete outputs.

## Credits

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Produced in 2013 in collaboration with academics from the School of Advanced Study, University of London, with support from the Arts Council England.

# **Photography Credits**

Front Cover Photo by **Mu Space**Back Cover Photo by **Joel Kennedy** 

## Contact

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