2006 • “The Dumpster” Press and Documentation

Golan Levin

Critical reviews and press clippings pertaining to the interactive online project, “The Dumpster”:

003  Manovich, Lev. “Social Data Browsing”. Tate Online, 2/12/2006.
012  “The Dumpster”. The Tate Online. 2/2006.

Assorted posts and reviews of “The Dumpster” in the following blogs:
Adamtime, Alg-A.com, Coudal Partners, Artificial.dk, FromArtToDigital, PulpCulture.org, Sun.com
Experience Design Group, Blprnt.com, Btplc.com, CricketsChirping.com, DataMining, DigiCult,
Fluctuat.net, Futurefeeder, HerraizSoto.com, Hominid211, JosephCartman.com, Raggett.net,
Marc Lafia, Fung Yu Lin: La batalla de Angel

El Whitney y la Tate producen conjuntamente tres proyectos

Los amores virtuales, la batalla de Angel y la gráfica interactiva protagonizan las obras de Golan Levin, Marc Lafia y Andy Deck

...R. ROSCI / S. CALDA

No ha sido una moda pasajera como alguna vez lo fueron los papeles de mal agüero. El Whitney de Nueva York, uno de los primeros museos de relevancia mundial en apoyar y preservar el arte vanguardista a las nuevas tecnologías y especialmente sus manifestaciones más radicales, como el net.art, no resa en su empeño y en su última iniciativa ha logrado involucrar nada menos que la Tate Online, el brazo virtual de Tate Modern, el gigante londinense dirigido por el español Vicente Todt.

El resultado son tres proyectos realizados por algunos de los artistas más conocidos de la escena internacional, “escoltados con el objetivo de que el net.art tenga el mismo nivel de calidad que las demás obras de la colección”, según Chrisitan Paul, responsable de Artport, el portal del Whitney dedicado exclusivamente al arte digital, abierto desde 2003.

El primer proyecto, The Dumper, lanzado con motivo del día de San Valentín, trata de las vidas amorosas de los adolescentes americanos.

Sus autores, Golan Levin, Kamal Najm y Jonathan Feinberg, se han pasado meses burbujeando entre los Mys, los chats y otras interfaces virtuales dedicadas a las relaciones interpersonales, espionando las conversaciones de miles de jóvenes, para plasmarlas posteriormente en una visualización interactiva que permite revivir historias más o menos románticas cuyo común denominador es que han acabado amargamente.

Las herramientas gráficas del proyecto contribuyen a revelar las sorprendentes similitudes y los esquemas de comportamiento globales que, a pesar de la diversidad de cada historia de amor, rodean las temidas frases de despeldiz.

De la conquista de la independencia en las relaciones de pareja de The Dumper, a la lucha del pueblo argelino para conseguir la independencia de Francia (que obtuvo en 1963) de The Battle of Algiers, de Marc Lafia y Fung Yu Lin.

La obra, que se basa en la película homónima rodada en 1965 por el director italiano Gillo Pontecorvo, recrea la estructura piramidal, compuesta de celdas autónomas y autorreflexivas, que supuso el éxodo del movimiento nacionalista argelino en su lucha contra los franceses.

Lafia y Lin reciben gráficamente esta estructura, representando las tropas coloniales y los nacionalistas mediante fragmentos de la película, que se alternan siguiendo un rudo procedimiento.

Cuando las celdas de los dos bandos se encuentran, reaccionan y reorganizan siguiendo algoritmos internos del sistema, que determinan nuevas secuencias de vídeo, en una perpetua reconfiguración del marco original.

El último proyecto, Screening Circle, del neoarquitecto Andy Deck, se inspira en la centenaria tradición de los quilting circles, los círculos formados por mujeres que se reunían para bordar conjuntamente un mismo tejido, empujando cada uno por su lado y avanzando hacia el centro.

El proyecto es una nueva versión multimedia de las letreros interactivos de edición gráfica características de la obra de Deck, que actualmente está trabajando como docente en la ciudad turca de Izmir.

Screening circle se estructura como un patrón de bordado, pero sin ningún dibujo previamente establecido, que los usuarios van forjando mediante una sencilla aplicación con la que pueden modificar recurrentemente sus creaciones y ver el resultado en su edición.

ARTPORT INVITATION:
http://arportinvitational.org
TATE ONLINE: www.tate.org.uk/arpport
PROYECTO: http://arpport.wething.org/commission/arpport_screeningcircle Herold

EN EL SIGLO XXIII, la humanidad ha hecho juego en su inmenso viaje contra la muerte, alcanzando una longevidad superior a los 600 años. A cambio, se ha visto obligada a recurrir a sus recursos: su precaria memoria sólo abarca el lapso de una antigua vida normal (esto es, unos cien años). En este inquietante futuro, el descubrimiento de un extraño monólitico de hielo en uno de los polos del distante planeta Plutón, cuyo origen desafía cualquier conjetura, acentuará las dudas sobre la existencia histórica e identidad humana. Argumento recurrente de la interesante novela Icehenge (1984), del escritor norteamericano Kim Stanley Robinson.

La planetología del sistema solar parece vivir una segunda juventud tras el reciente lanzamiento de la sonda espacial New Horizons (19 de enero de 2006) rumbo al planeta Plutón. Se trata del primer artefacto de manufactura humana que visitará uno de los mundos menos conocidos del sistema solar.

Sin embargo, si vemos las imágenes del impresionante monolito polar de Plutón, deberán esperar a julio del año 2015, fecha prevista para el encuentro de la sonda con el citado planeta y su luna Caronte.

Paralelamente a este lanzamiento, se ha visto sancionado por varias noticieros de índole planetaria que han puesto a Plutón en el ojo del huracán.

El 26 de enero, varios medios de comunicación se han ocupado del descubrimiento de un (otro más) planeta cuya principal peculiaridad reside en que “un equipo formado por 73 astrónomos de 12 países ha descubierto un planeta similar a la Tierra a unos 20.000 millones de años luz, cerca del centro de la Vía Láctea”.

Como guinda al descubrimiento de este cuerpo celeste, inicialmente bautizado como OGLE-2005-BLG-391Lb, Raija Martín apuntaba en Los Noticias: “Lo más fantástico de la noticia es la distancia: para llegar a Ogle habría que viajar durante 20.000 años de luz a la velocidad de la luz (300.000 kilómetros por segundo). Fíjate un poco lejos”. Efectivamente: tan lejos que esa distancia excede al tamaño del universo conocido (una esfera de unos 14.000 millones de años luz de radio).

Para los amantes de las cifras, el centro galáctico se halla a una distancia mucho más modesta, aproximadamente a unos 20.000 años luz. Y es que seis ceros de más suelen importar...

En otro orden de cosas, la prestigiosa revista Nature se hace eco de nuevas estimaciones de tamaño de otro cuerpo celeste, apodado 2003 UB313, cuya órbita lo sitúa más allá de Neptuno.

El artículo, firmado por F. Bertoldi y su equipo de colaboradores de la Universidad de Bonn, establece un diámetro de cerca de 3.100 kilómetros para tal objeto. Tamaño, dicho sea de paso, parecido al de nuestra Luna y ostensiblemente mayor que el de objetos de reciente celebridad, como Sedna (1.750 kilómetros).

De hecho, el tamaño de 2003 UB313 excede al del propio Plutón (2.302 kilómetros), a pesar de que ha suscitado cierta polémica sobre su naturaleza. Atendiendo exclusivamente a su tamaño, el nuevo cuerpo celeste bien merece el calificativo de planetas.

Aunque se han alzado algunas voces contrarias a tal acción, partidarias en cambio de eliminar Plutón de la lista de planetas del sistema solar. Las editoriales se frotan ya las manos, mientras la NASA se tira de los pelos: anunciada la New Horizons a bombo y platillo como la misión al último planeta del sistema solar, queda por ver si, al año 2015, Plutón seguirá siendo todavía el último o, incluso, sí podrá seguir llamándose planeta...
Net Art

Social Data Browsing
by Lev Manovich, February 12 2006

Consider the following paradox. The same few decades of the nineteenth century that gave us the most detailed artistic representations of human emotions and inner feelings, including romantic love, also saw the rise of statistical and sociological imagination. While Flaubert and Tolstoy were putting the emotions of their heroines under the artistic microscope of their prose, a different paradigm was emerging in which the individuals were nothing but dots contributing to a social law, a pattern, or a distribution. In 1838 August Compte coined the term 'sociology' for the new discipline that was to study the laws governing the life of society. (He also proposed the term 'social physics'). According to another founder of the discipline, Emile Durkheim, sociology is the science concerned with 'social facts' - phenomena that have an independent and objective existence separate from the actions of the individuals. In his major work *Suicide* (1897) Durkheim set out to demonstrate how such seemingly individual acts as suicides in fact follow general statistical patterns and can be explained in terms of structural forces that operate in society at large. Compare this to Anna Karenina (1877) where Tolstoy meticulously follows the last hours and minutes of Anna's life with a kind of anti-sociological gaze - looking at her not from the outside as a social scientist, but on the contrary, depicting how the outside world appears as seen by her.

In general, representational art has depicted individuals rather than social groups, classes, and institutions. Even in the case of modern realist literature and painting, including socialist realism, which consciously aimed to represent social types and classes, what the writers and painters actually show us are individual human beings. In other words, regardless of whether a painting or a sculpture is named 'worker', 'farmer', 'miner', etc., it shows a single concrete individual. And when artists have tried visually to represent really big groups, the typical result has been a crowd in which individual differences are hard to read. The same relationships between the zoom function and the level of detail holds today - consider the individual figures in Mathew Barney's *The Cremaster Cycle* versus the groups of veiled women in the films by Shirin Neshat, or the panoramic views of Andreas Gursky which reduce individuals to swirling dots.

It appears that we may be dealing with some essential characteristic of art. Or maybe this limitation is simply a general characteristic of all images in general - their inability to represent abstract concepts and logical relationships. After all, if in the course of evolution human species developed two different representations systems - one linguistic and one image-based - it would make sense that they should complement each other, and that images would not do what language does best.

But what if this limitation is simply a result of the representational techniques that artists had at their disposal? Consider, for instance, how the techniques of films invented in the first two decades of the twentieth century - editing and different types of shots - have allowed film directors to alternate between close-ups showing individuals and long shots showing the groups to which these individuals belong. Given this example, what can we expect from computers? Can computer media be used to create artistic representations that link the individual and the social without subsuming one in the other, i.e. the particular in the general? If we consider the range of computer techniques available for organising and viewing data, things look quite encouraging. We can switch between multiple views of the same data, traverse the data at different scales, and move between multiple media linked together. And we can do this in near or close to real time. We can also instruct
software to search through and mine very large amounts of data - such as the data produced by the millions of real people who engage in online chat, write blogs, send emails, upload their photos on Flickr and so on. What types of representation can be created if we combine these computer techniques and new ways of gathering data as well as of structuring and displaying it?

Although *The Dumpster* by Golan Levin (working with Kamal Nigam and Jonathan Feinberg) can be related to traditional genres such as portraiture or documentary, as well as established new media genres such as visualization and database art, it is something new and different. I would like to call it a 'social data browser'. It allows you to navigate between the intimate details of people's experiences and the larger social groupings. The particular and the general are presented simultaneously, without one being sacrificed to the other.

*The Dumpster* application window shows a large 'crowd' of circles at the same time. While in a typical painting individual differences would be lost at this scale, here you can click on any circle and read the corresponding blog fragment. And this is just a beginning. Consider the way in which Levin structures the navigation. In typical hypermedia you move horizontally between pages or scenes connected by links. In typical information visualisation you 'move upward', so to speak - from the level of individual data to larger patterns that become visible when the numerous data points are turned into a single image or a shape. But in Levin's group portrait, you are encouraged to navigate both horizontally, vertically, and diagonally between the particular and the general. You can, for example, simply click on different circles, jumping from one breakup case to another and randomly explore the overall data space. Or you can explore the circles that are similar in color - which means that the corresponding postings are similar in some ways. Or you can explore the circles that have an opposite color and thus belong to a different grouping. In short, the seemingly incompatible points of view of Tolstoy and Durkheim - the subjective experience and the social facts - are brought together via the particular information architecture and navigation design of *The Dumpster*.

But if we simply limit ourselves to describing the work as it appears visually, we will miss the crucial characteristics of the social data browser constructed by Levin. We need to consider how the data presented in *The Dumpster* was obtained and processed before it was presented to us. Using a variety of methods, Levin and his collaborators have filtered the huge data space of online blogs isolating the postings from 2005 where teenagers narrated their breakups. The result was 20,000 postings describing 'confirmed' breakups. These postings were subjected to further analysis in order to derive various metadata about them: reasons for the break-up, who broke up with whom, the age and sex of the author, as well as their emotional state. Most of this metadata was not explicitly contained in the postings but is inferred with a high degree of probability by the project's authors.

The result is a group portrait appropriate for the age of data mining, large databases, and global surveillance programs such as Echelon. The group 'painted' by *The Dumpster* did not commission this portrait itself but rather was created by the artist by searching though the digital traces that people leave online. The ordering of individual members within this very large group of 20,000 people is the result of mathematical analysis. As a result, each individual breakup experience becomes a point in a multi-dimensional space that we are invited to explore. In short, we are invited to mine the data prepared by the project's authors who used sophisticated computer methods.

More than two decades ago, William Gibson accurately predicted the cyberculture of the 1990s with its idea of virtual navigation through data. By naming his recent novel *Pattern Recognition*, Gibson points to the new period we are living in now. It is a period when more prosaic but ultimately more consequential ways of exploring data have come to the forefront, including search engines available to the masses and data mining as used by companies and government agencies. *The Dumpster* uses industrial strength data gathering and data analysis strategies that normally are not easily accessible for single individuals to show how they result in new kinds of social representations.

*Lev Manovich is a Professor of Visual Arts, University of California, San Diego and a Director of The Lab for Cultural Analysis at California Institute for Telecommunications and Information Technology. He is the author of 'Soft Cinema: Navigating the Database' (The MIT Press, 2005), and 'The Language of New Media' (The MIT Press, 2001).*
THE DUMPSTER, BITTER LOVE AT INTERNET TIME

Tat: Dromenos Glavats

Let's start from the beginning: The Dumpster is an online project born on Valentine's day, visualizing with a cool design the pseudonym (Dromenos), a huge number of data, collected from blogs and related to people, usually thrown, dumped in a romantic value.

Its author is Yolanda Lemes, who created and realized the project with her husband, Michael Giafrone, and Jonathan Friedland, who lends his programming skills to it. Together with a team in New York.

The Dumpster is supported by Intelliseek, and it is the first project of a joint venture between Whitney and Time Warner. The first project of the joint venture is the book of Alphabet by Max Laffo and Fake By-

In the central area 280 bubbles are floating, coloured from dark blue to red. When we click on one of these, it becomes yellow, white, or blue. It's not a political party, but an online activity, creating a virtual database, containing online stories. The database, shows, other users, other stories, the content of the database, showing all the positions of the entries on the page. The logo, a trash can, is placed on the day of the break up, and the number of break ups is the same period.

Social data browser, as a social browser, allows for searching, and this is huge news. Manchitch said also that the project, described as a collective image generated by data mining and databases, is to be linked in common between traditional novelists and sociological analysts, between Tolstoy and Durkheim.

In my opinion, I don't like too much of the data, but the data, full of humanity, are seen in a white cold behavior. In some countries, that social analysis and sociological research behind the project created a database full of stereotypes about love and that there is no referring to the original person, so that it's impossible to follow the life of the author, as it would be possible just reading a book.

In other words, it seems to me that maybe the author observes a winter since each human treatment, and that the novel style until now well developed. The image is missing a face, and some part humanity. Avrami's novel is just too soon and new media have to compare the complexity so that it will be possible to reach the aim of the project.

Moreover, I think something about the phenomenon: The Dumpster is a perfect example of the media art: it is a complex project, with a long period of elaboration and two important dimensions: the intellectual and sociological affinities very clearly. It is together small but very simple, perfect for a big audience: nothing is more, like the 30s approach that was a major aspect of the art appreciation.

It is an interesting mainstream project, with good and bad aspects. There are no critics, just the popularisation of a phenomenon. This project doesn't want to be read, as a variety of various anthologies of bitter love in the days of Internet (Examples: "As we wait for our hearts recently broken up, we can think it was just, we don't have found the right one yet..."

www.tatlik.org/jet/set/2004/03/dumpster.htm
http://www.intelliseek.com/
Domenico Quaranta

Partiamo dalle presentazioni. The Dumpster è un progetto online lanciato il giorno di San Valentino, che visualizza, con un'interfaccia accattivante realizzata con Processing, una impressionante mole di dati risucchiata dall'universo dei blog e relativa a gente – di solito adolescenti - che è stata lasciata nell'ambito di una relazione affettiva.

Il suo autore è Golan Levin, che ha concepito e realizzato il progetto con Kamal Nigam e Jonathan Feinberg, due programmatori di alto livello (il primo lavora per Intelligeek e Google, il secondo per IBM). Accompagnato da un testo di Lev Manovich, The Dumpster è supportato da Intelligeek e costituisce il primo frutto di una joint venture tra Whitney Museum e Tate Online destinata a produrre altri due progetti online (The Battle of Algiers di Marc Lafia e Fang-Yu Lin e Screening Circle di Andy Deck, in programma per marzo). Come dire, un progetto coi numeri, che si presta a essere analizzato non solo nello specifico dei suoi contenuti, ma anche come vero e proprio fenomeno. L'interfaccia fornisce infatti diversi livelli di accesso a una massa di dati veramente enorme: qualcosa come 20.000 casi di storie d'amore interrotte, avvenuti nel 2005 e raccontati nei blog.
Nella parte centrale voleggiano circa 200 bolle, con un colore che varia dal blu scuro al rosso acceso; se ne selezioniamo una, diventa gialla, mentre sulla destra dello schermo compare il testo corrispondente e attorno a essa si raccolgono le bolle più luminose (che raccontano storie simili in qualche cosa a quella selezionata). La barra sulla sinistra mostra, nella forma di puntini luminosi, tutti i contenuti del database, mostrandoci la posizione relativa di quello da noi selezionato; in basso, una Timeline individua la data della "rottura", e visualizza il numero di rotture avvenute nello stesso periodo.

Come nota Manovich, il social data browser di Levin consente una navigazione tridimensionale, ed è, già in questo, un passo in avanti enorme rispetto alle tradizionali modalità di visualizzazione dati. Sempre secondo Manovich, il progetto - descritto come un ritratto di gruppo aggiornato ai tempi del data mining, dei database e della videosorveglianza - costituisce il punto d'incontro fra la tradizione del romanzo e quella dell'analisi sociologica, fra Tolstoj e Durkheim.

In linea di principio, non potremmo che concordare con lui. Personalmente, dispiace un po' che questi dati "sporchi", grondanti umanità, siano tradotti in un'interfaccia fredda, immacolata, impeccabile, che sembra aver poco a che fare con la materia grezza cui attinge, che l'analisi sociale e la ricerca sociologica che stanno dietro al progetto diano vita a un database costruito su una serie di luoghi comuni sull'amore e che infine manchi il riferimento alla fonte originale, e quindi la possibilità di seguire le vicende umane a cui si accenna, cui si sarebbe potuto provvedere tramite un semplice link.

In altri termini, mi sembra che i materiali archiviati in questo immenso database meritassero qualcosa di più caldo e umano della leziosa interfaccia astratta di The Dumpster, e che la sintesi tra forma romanzesca e analisi sociologica descritta da Manovich si risolva a discapito della prima. Il ritratto collettivo manca ancora di un volto, e deve ancora conquistarsi l'umanità della Karenina evocata da Manovich. Forse Golan Levin ne ha colpa. Forse è solo troppo presto, e i nuovi media devono ancora conquistarsi quella complessità che permetterà di raggiungere gli ambiziosi obiettivi alla base di questo progetto.
non c'è traccia di ingenuità, di quell'approccio DIY che ha caratterizzato per tanto tempo la sperimentazione in Rete.

In altre parole, è un interessante progetto mainstream, con i pro e i contro che questo comporta. Nessuna critica in questo: solo la presa di coscienza di un fenomeno in atto, iniziato già da tempo, attraverso un progetto emblematico. Un progetto che merita soprattutto di essere letto, offrendo una variegata e spassosa antologia dell'amore amaro ai tempi di Internet. Un esempio? Leggete questa: "ok me and my girlfriend recently broke up ya see i think it was cuz we have diferent signs see im a sagitarius and she was a whore tune in for next weeks ;)

www.tate.org.uk/netart/bvs/thedumpster.htm
http://artport.whitney.org/commissions/new_commissions.shtml
www.intelliseek.com/
THE DUMPSTER: Golan Levin with Kamal Nigam and Jonathan Feinberg, 2006

Internet project co-commissioned by Artport, The Whitney Museum Portal to Net Art, and Tate Online

The Dumpster is the first of three commissioned projects that will be displayed at Artport and Tate Online in February and March 2006, each one meant to showcase net art as central to the conception of the museum as a networked, virtual institution. The text that follows is the first in a series of articles discussing each project.

By AMBER LADD

The Dumpster is a portrait of romantic breakups that uses postings extracted from real blogs (short for “weblog” - online journals kept up by multiple commentators and meant for general public consumption), where teenagers’ relationships were discussed and in which one person
has been “dumped” by another.

“Portrait” requires slight redefinition in this context, however. Net art is rarely representational, and in combining the romantic woes of over 20,000 web users, one can hardly expect a composite portrait of all of them. Yet a composite is exactly what Levin and his collaborators offer. Using interactive features combined with abstract imagery, The Dumpster illuminates the similarities, differences and patterns in these failed relationships resulting in both an analytic and sympathetic view of romantic hardship.

Upon entering the project, bubbles in shades of red, orange, brown and black float on a chiaroscuro background that fades from mauve to black. Click on a bubble, and an excerpt from a blog appears in a text box on the right-hand side of the screen.

The bubbles recall champagne happiness, celebration, even giddiness. They are cathartic in their movement, like a lava lamp. The bubbles convert to combinations of bright colors when the mouse cursor hovers over them, but the over-all color scheme is intentionally reflective of the Valentine’s day holiday - the date on which this project launched. Yet, the text reveals the opposite of revelry. Some of the language is angry (“me and tre are broke up f*** him I am finished with boys”), while some is more resigned or passive (“oh well what can you do about it?”). Ironically, one entry even recounts how a blogger was dumped via e-mail.

Each successive click on a bubble displays a new text box that appears underneath the last, and there is a string of dots connecting each text box to its relevant bubble. These connections and succession of boxes create a stream-of-consciousness dialogue. This digital art work shows us how all of us are linked together by our personal experiences of romantic pain.

The Dumpster uses ideas and themes common to net art. User interaction is essential to the work’s success, collaboration essential to its creation (Levin developed most of the interface while Kamal Nigam completed the data mining and analysis and filtering. Feinberg developed the server-side backend of the project.). Additionally, the work uses technology to explore social concerns, specifically, the process of the “social search” and its revelations as they relate to both the individual and the general net community.

In his critical essay “Social Data Browsing” which analyzes The Dumpster, Lev Manovich, Professor of Visual Arts, University of California, San Diego and a Director of The Lab for Cultural Analysis at California Institute for Telecommunications and Information Technology, questions whether computer media can be used to create artistic representations that “link the individual and the social without subsuming one to the other.”

The question is relevant as it relates to current trends in the internet search field. Both Yahoo! and Google have launched test versions of applications that allow a “social search.” With these applications, users can create a personalized knowledge base or search engine by bookmarking and caching copies of their favorite sites and assigning them to categories in a structured way. Users can also search among their contacts’ knowledge base to obtain information that is more relevant to him or her personally versus mining information from a general internet search.

News reports published on news.com on June 28, 2005 explain that the new Yahoo! and Google applications were created to address three problems facing the online search market. Search engines like Yahoo! and Google have a limited ability to answer opinion-based queries (What is the best MP3 player?) with responses that capture the opinions of friends and authorities. Compounding this is their inability to interpret the meaning of a user query (i.e. search for Apple Records - the Beatles’ label- and you’ll likely get results for the more popular Apple Computers.)

Additionally, the new applications will connect users to new items that would be personally relevant, which today’s general searches cannot accommodate. For example, if a user has a history of searching fishing web sites and searched on the word “bass”, the search engine would return fish-related results; if music is the forte, the “bass” search would return information on musical instruments. Moving from the general to the specific, the personalized engine creates a
Like Google and Yahoo!, The Dumpster takes a hefty amount of data search engine material and allows the user to whittle it down to something relevant to his or her own interest.

The data used in the project was provided by Intelliseek (a company that provides services that help other companies derive business and marketing strategies from data analysis) and mined using its BlogPulse search engine. Words and phrases indicative of break ups (i.e. “broke up,” “dumped me,” etc.) were entered into the engine and using custom language analysis software, the text of each post was evaluated to determine different characteristics of the break up.

Users navigate this data not in a structured manner, but horizontally, vertically and diagonally between the particular and the general. Gathering and displaying data in this fashion allows the user to navigate between the intimate details of both individual experiences and larger social groupings. Clicking randomly allows for exploration of individual experiences. Clicking on bubbles of a certain size or color exposes the experiences of a group.

The result is not only a portrait of teenage angst or a glimpse into the sociology of teenage romance; it is also further proof that consumer technologies and daily life have intertwined in complex ways.

AMBER FOGEL, Associate Editor at artcritical, is a freelance writer living in Columbus, Ohio
Net Art
Screening Circle | The Battle of Algiers | The Dumpster | agoraXchange | Blessed Bandwidth
BorderXing Guide | Tate in Space | Le Match des couleurs | Uncomfortable Proximity

The Dumpster
Golan Levin with Kamal Nigam and Jonathan Feinberg 2006

The Dumpster by Golan Levin with Kamal Nigam and Jonathan Feinberg, 2006 is an information visualisation using data from web logs to plot the romantic lives of teenagers.

- **View The Dumpster**, launched Valentine's Day 2006
- **Read Social Data Browsing**, an essay by Lev Manovich, February 2006
- Golan Levin's biography
- Kamal Nigam's biography
- Jonathan Feinberg's biography

The Dumpster has been commissioned in collaboration with artpop, the Whitney Museum of American Art's portal to net art.
The Dumpster (Launched Valentine’s Day, 2006)

The Dumpster is the first in a series of online works co-commissioned in collaboration with Tate Online. Critical texts and video interviews with the artists will accompany the work at TATE.

The Dumpster is an interactive online visualization that attempts to glimpse a slice through the romantic lives of American teenagers. Using real postings extracted from millions of online blogs, visitors to the project can surf through tens of thousands of specific romantic relationships in which one person has “dumped” another. The project’s graphical tools reveal the astonishing similarities, unique differences, and underlying patterns of these failed relationships, providing both peculiarly analytic and sympathetically intimate perspectives onto the diversity of global romantic pain.

Please note, the Dumpster requires the Java browser plugin, and includes a 405kb download (perhaps 2 minutes on a 28.8k modem).

Text by Lee Mokovich. Social Data Browsing.

Galen Lewis’s work combines equal measures of the whimsical, the provocative, and the sublime, in a wide variety of online, installation, and performance media. He teaches electronic art at Carnegie Mellon University and is represented by bitforms gallery, New York.

Kamal Nigam has expertise in data mining and machine learning, with an emphasis on analyzing text and Internet data. Until recently Kamal was the Director of Applied Research at TritonResearch, and is now at the IBM DeepQA engineering office in Pittsburgh.

Jonathan Feinberg takes pride in evading the impossible-essential. He works in the Collaborative User Experience group at IBM Research in Cambridge, Massachusetts. As a drummer he has worked with such bands as They Might Be Giants, Lisa Loeb, and Church of srv.
I was at the Tate this weekend and this is sooo clever. It's a collage of romantic break-ups in 2005 as taken from blogs.

"The Dumpster by Golan Levin with Kamal Mrigam and Jonathan Feldberg, 2006 is an informative visualisation using data from web logs to plot the romantic lives of teenagers."
Dumpster: diferentes rupturas de parellas

Enviado 15 Feb 2005 - 12:51 PM

dungeon es una colección de mensajes postados en blogs que hablan sobre rupturas de sus protagonistas y sus parellas.

Un proyecto de Golan Levin, Karmel Nigam e Jonathan Feinberg
networks
Here is our catalogue of computer based art we can recommend. You'll find net art, software art, classics, and a continuously updated list of new pieces. Editors: Kristine Piegau & Thomas Petersen. Contact the editors at: artificial at artificial dot dk. Updates and ideas are most welcome.

now

The Dumpster
Golan Levin's The Dumpster (made together with Kamal Nigam and Jonathan Feinberg) has collected a huge amount of break-ups from millions of blogs. The Dumpster has an extensive interface allowing you to see similarities and differences in all the romantic drama. The organic-like bubbles make it quite neat. Leo Manovich has written an article about this kind of social data. Read it here.
The dumpster

I couldn’t help but think of Happy Tutor’s dumpster when I saw this site about Blog Dumpings (breakups).

This is Jim Whitehead’s take from a post at FoRK:

An animated visualization of breakup data culled from blogs in 2005. Hover over a circle, and text from the blog concerning the breakup appears in a panel on the right hand side of the screen. Fascinating and sad at the same time.

It’s surprising how matter-of-fact many of the posts seem. False bravado? Relief? Desire to appear open to new relationships? It’s also interesting that so many of the posts don’t use standard capitalization. A way for youth to indicate youthful status? Or a sign that standard capitalization rules are on their way out.
In Honor of V-Day: The Dumpster

The latest in social network visualization: The Dumpster! A visualization of teenagers' romances, gathered from online blog entries. Sure to be overly dramatic and quite entertaining! This was work done by Colin Levin (a Media Lab alumn), Kamal Nigam and Jonathan Feinberg, commissioned by the Whitney Museum of American Art and the Tate Online.

Happy Valentine's Day!

(Note: I am having difficulties viewing this from behind Sun's firewall. It looks like the applet requires an open HTTP connection.:()
DUMPSTER: SOME VALENTINE'S DAY SENTIMENTALITY

blprnt @ Wed, 2006-02-15 00:11

Golan Levin, Kamal Nigam and Jonathan Feinberg give us something to warm our little Valentine's Day Hearts: Dumpster! It's a visualization of blog-logged relationship ends throughout the year of 2005. What a treasure trove of mystery!

Looks like November was the most popular month to cut things off... pre-Christmas planning, perhaps?

(via FutureFeeders)
BT brings e-romance ideas to Tate Online

February 9, 2006

Tired of all those Valentine’s Day cliches? Looking to impress? For a cultural twist this February 14, just log on to the BT powered, multi-award winning Tate Online at www.tate.org.uk/valentine.

BT has created the facility for you to send your loved one a stylish e-card featuring suitably romantic works such as Rodin’s ‘The Kiss’ or Alphonse Legros’ ‘Cupid and Psyche.’

In addition, you can also send an e-invitation for an event at Tate Modern featuring cabaret, film, performance, music, cocktails, tapas, awards and lets more. To send your own e-invitation simply log on to www.tate.org.uk/valentine/esign/invite

From February 14, visitors to Tate Online can also view a new ‘net art’ work co-commissioned by Tate Online and the Whitney Museum of American Art. The Dumpster by Osten Levin with Kamil Vigman and Jonathan Feldberg is an interactive information visualisation that plots the romantic breakups of teenagers in 2005 using data collected from over a million online blogs. Something, perhaps, for those couples who might not make it beyond the most romantic day of the year!

The Valentine’s Day microsite has added an extra dimension to the arts site, which is the UK’s No 1 art website, regularly attracting over 500,000 visitors a month. Through the provision of cutting edge online technology, BT has worked with Tate to make art accessible for everyone and the recent additions to the site demonstrate this rationale. In the past two years, Tate Online has won two BAFTA interactive entertainment awards for online contest. Visitor figures continue to grow and the online gallery attracted over 7 million unique visitors in 2005.
The Sound of Crickets Chirping

If I could do just one near perfect thing I'd be happy.

Valentine's Day Song

Dumpster

HA! I call dibs on that name by like, two years.

Anyways there's a cool Proce55ing applet commissioned by Tate Modern and the Whitney called Dumpster. It's a graphical exploration of breakups described in American teenagers' blogs over the past year. They rolled it out today in honor of St. Valentine.

Awww, that's so cute. It's just the kind of cynicism I adore.
Under the Radar

The BlogPulse team believes very much in nurturing researchers in the area of blog analysis. This is why we made a data set of blog content available in conjunction with the upcoming Workshop on Weblogging Ecosystems. Recently, there have been a couple of projects launched that use either BlogPulse or Intelliseek data. One is BlogsLikeThis - a system that helps you look for blogs on certain topics. The second is a piece of ad/data visualization called The Dumpster which I find the conversation around the latter to be quite fascinating. Having observed the effort required to create the data that backs the project, the superficial this is cool commentary that it receives is, quite probably, the equivalent of the few seconds an art museum visitor spends on each piece as they walk, without pause, through the Louvre.

February 16, 2006

TrackBack

TrackBack URL for this entry:
http://www.typepad.com/trackback/4273351
20 000 degrés de séparations
une note balancée par meme le 15 février 2006 à 23h05 | tags : arts visuels, cartographie

Publié hier, jour de St-Valentin, The Dumpster cartographie quelques 20 000 fragments de publications de ruptures. Ces annonces de séparations collectées, en 2005, par Kamal, ragem et Jonathan, sont des blogs de jeunes âges unis par des sentiments et des organisations sous forme d'un navigateur social de données. Utilisé par le site de Golan, cette application Java - Processing - constitue un véritable programme d'échouer des déceptions romantiques.
The Dumpster, another brilliant visualization by Golan Levin showing romantic breakups announced in the blogosphere from 2005. (co-commissioned by Whitney Artport & Tote Online)
La Tate y el Whitney apoyan el net.art

Fueron los dos únicos centros que han apoyado el arte electrónico y que cuentan con una representación constante online: el Museo Whitney de Arte Americano y el Tate Modern. De hecho, el Whitney Museum creó el portal Artport dedicado de manera exclusiva a mostrar proyectos de net art. Estos dos gigantes del arte contemporáneo se han asociado, cuenta el diario, para producir tres proyectos de arte electrónico.

La primera de estas piezas la firman Golan Levin, Karol Najm y Jonathan Feinberg. Se trata de The dumbster y quiere reflejar las vidas amorosas de los adolescentes norteamericanos a partir de experiencias y datos obtenidos en blogs, chats y comunidades virtuales. Estas vivencias se visuizan gráficamente en un interface que permitiría revivirlas.

Maru Lalite y Fang Yu Lin son los autores de The Battle of Algiers que revive ese episodio bélico con el que Argelia se independizó de Francia a partir del filme histórico de Giando Pontecorvo.

Por último, en Screening Circle, (que se lanzará a mediados de este mes de marzo) Andy Deck se inspira en la tradición norteamericana de las colchas de patchwork, bordadas por grupos de mujeres que bordaban a la vez desde los extremos hasta el centro pieza de tela. Los usuarios van "bordando" aquí la pantalla sin ningún patrón establecido.

posted by Aion
Nick (hominid211) wrote,
@ 2005-02-14 10:21:00

...Because he had a watermelon head
For those of you that enjoy the eavesdropping style wandering of random blogs, a valentine's day treat. The Dumpster is a "net-art" visualization of one year's worth of teenage breakup stories. It is much as you would expect, and totally addictive. (via we make money, not art)

view post on stopwhispering.org

______________________________
(Post a new comment)

Wow
moose_25
2006-02-14 08:26 pm UTC (link)

This is totally how I am spending my Valentine's night! Reading this shit, eating a TV dinner and drinking wine. Hot damned, I now can't wait to get home! Thanks ;)

(Reply to this)
The Dumpster

What better way to celebrate Valentine's Day than to see a data visualization that represents the relationship breakups in the year 2005 from a group of 20,000 blog postings. Each node in this visualization contains dots that represent the originating author and their break-up story. Great implementation of data with a multi-use navigation scheme...really in-depth execution. The Dumpster is by Golan Levin, Kamal Nigam, and Jonathan Feinberg.

view the site

Posted on February 15th, 2006 at 5:07 am

Rage on Omnipotent » Blog Archive » The dumpster

Thoughts and wanderings around the internet, e-government and geekdom.

The dumpster

Not the best for Valentine's, but a brilliant chart mapping breakups in 2005. Genius - the stones are hysterical.

This entry was posted on Tuesday, February 14th, 2006 at 2:51 pm.
14 FEBRUARY 2006

Happy Valentine's Day - The Break-up Edition

Wicked cool Java applet art, commissioned by Whitney Museum's Artport and the Tate Online.

Launching today, Valentine's Day, The Dumpster by Colin Levin with Kamel Nnewm and Jonathan Feinberg is an online visualization that depicts a slice through the romantic lives of American teenagers. Using postings extracted from millions of blogs, visitors can surf through tens of thousands of romantic relationships in which one person has "dumped" another.

It probably says a lot about me that I could play with this all day. It's like an emotional traffic accident and I keep wanting to go around the block to get another peak at the carnage.

Posted by Mike McNamara at 09:45 AM | Permalink
the dumpster

Através de um duradouro processo de pesquisa, Oooh Levin (com Kamael Nareh e Jonathan Feinberg) introduziu a blogofada norte-americana com vista a testar os posts de 2005 que pareciam intrincados. Como resultado deste trabalho, Levin ressalta 20.000 casos "confirmados" de separação.

O passo seguinte consistiu em classificar cada um destes separações com metaídas (ou metadata): o que o motivo da separação, quem acusou com quem, idade do autor do post, estado emocional, etc.

Toda esta informação foi depois inserida numa base de dados, que hoje acostuma o interface do projeto The Dumpster.

Aí, cada separação é representada por uma bolha. Ao clicarmos sobre uma bolha acendemos um ecôno do conteúdo do texto original da separação. Paralelamente, separações (bolhas) coincidentes à separação seleccionada, aparecem-se com vista a facilitar uma navegação por proximidades.

Para tornar tudo isto ainda mais complexo, cada bolha tem uma cor que define as relações com outras bolhas. Se 2 bolhas tiverem cores semelhantes, isso significa que as separações que representam têm algo em comum.

Está tudo muito bem explicado aqui. Vale a pena experimentar.
Zvídavý pohled pod sukni popkulturní

17.02.2006

:.: Blogosféra: Nic než zmar

**Media**

Dumppster jsou interaktivní videa určené k přehlazování všech dveacet tisíců rozvodů a kopiek, které se v blogosféře užívají za uplynulý rok. Každá z těch bublinok, která se vypnou z pomyslné nebo partnerské nezadostí na tvorbu zemí zátěží všichni reakce, v sobě skrývá jednu depressivní zablogografici.

Tento projekt, který v člověku vyvolává emotivický podnět na natahování se po nejlépe nařezané alkoholu, má na svědomí autor mnoha účastníků audiovizuálních projektů. Golán Levin. Projekt dostal k zájmu a zájmu. Přes polovinu příspěvků, které se odehrávaly v této "dostal jsem" části českého kapele, se omlouvali snadno publikum ve věku mezi dvaceti a devatenácti lety. Ti Američané. Ve zdejších letech jsem ještě ani nezaznal, jaký je rozdíl mezi chlapcem a holčičkou.

Pro přehled přemanechovat drobnou sociologickou sondu do hlubin Dumppsteru. Mezi zhruba všemi opuštěnými bloky jsou lidé, kteří jsou emo a skoro už i lesbické.

```
oh god... forget to mention me and please look up
best friend... i was very emo at this particular moment
really about him that we had our differences... ... in going both on band and pissed that me up on the cellphone
```

... lidé, kteří jsou zkratka a dobře prostě v průběhu...

```
i do an house a lot of friends at my best past broke up with me
i hate my life environment because one today cares that... all the time yells because he have one measure he have one measure he have one measure he have one measure he have one measure he have one measure he have one measure he have one measure he have one measure he have one measure he have one measure he have one measure...```

... ale také lidé, kteří nejsou tak úplně lidi.

```
OMG rozléskáváky... Zmar nad zmar.
:.: poslal Archybalda 17.02.2006, 7:57:08
```
Archive for February, 2006

BurnStation
Published by Sab February 15th, 2006 in Copyright/OCLC, Interactive Media, AV Related

BurnStation is a cool new art project meets Copylete.

BURN STATION is a mobile copying station which - as it travels through suburban spaces - supports the free distribution of music and audio. It is software as well as a local network. But above all BURN STATION is a social event [...]
The Dumpster - Net Art at the Tate

It's a few days late, but I can't wait until next year to post this. Dammit Viola The Dumpster, a portrait of romantic breakups collected from blogs during 2005. It's a nice piece of net art, done in Flash, I'd guess, and (be warned) it takes a while to load.

This entry was posted on Wednesday, February 13th, 2006 at 8:53 pm and is filed under Culture, Art, Life. You can follow any responses to this entry through the RSS 2.0 feed. You can leave a response, or trackback from your own site.

One Response to “The Dumpster - Net Art at the Tate”

Golan Levin Says:
February 13th, 2006 at 11:35 pm

Done in Processing, actually, not Flash 😞 Sorry about the download time, glad you like it otherwise.

Best

Golan
The Dumpster is a visualization of the romantic lives of American teenagers. Extracting breakup-related blog entries from millions of blogs, it charts them along a chronological axis with text excerpts and relevant data like age and sex of the poster. The blog entries themselves are visualized as a pleasantly pastel cluster of bubbles, falling from the top of the screen and percolating to the bottom.

The Dumpster bears some similarities with Golan’s earlier work Secret Lives of Numbers, which was shown in the Generator.x exhibition. It utilizes the same time axis and pixel grid navigation device for accessing the many nodes. The project description claims that the Dumpster reveals “underlying patterns of these failed relationships,” although this is hard to quantify. There is a “Match!” data field shown for each entry, this could indicate a match against other entries. Another possibility is that it represents how well the text matches some text pattern used to identify blog entries dealing with romantic breakups.

But even if the numerical relevance of the visualization seems slightly impenetrable, the Dumpster charms the viewer with endless text excerpts demonstrating the banal beauty of love. Despite the large number of entries there seems to be practically no false positives, just endless teenage musings. And given the impeccable timing of releasing it on Valentine’s Day, you can’t fault it.

The Dumpster is a joint commission from Whitney Airport and Tate Online. Along with Turbulence these portals are becoming serious spaces for the creation and publication of more complex online works. Given the difficulty of exhibiting net-based art in a gallery context, even modestly paid commissions become a major incentive for the creation of new work. At the same time, it allows museums like the Tate and the Whitney to dabble in “experimental media” without committing to showing it in their physical spaces.
Call it emo-tech. Golan Levin, Kamal Nigam, and Jonathan Feinberg have created The Dumpster, a visual representation of breakups gathered from blogs across the internet. Daily breakdowns of the breakups are graphed at the bottom, and colored circles representing journal entries fall from the top. Click on one of the circles and you'll be treated to the actual heart-rending journal entry associated with that particular breakup, along with the age and sex of the person who got dumped.

Warning: slightly slow load times on The Dumpster. Guess it takes a while to load in all that pain.
The Dumpster: i pattern delle tragedie d'amore

La data: 22.03.2006

Mi aggiungi l'articolo ai tesi preferiti:

Il nuovo progetto artistico commissionato dalla Tate Online, in collaborazione con il Whitney Museum di New York, è stato presentato il giorno di San Valentino 2006. È stato progettato e curato da Kris Martin. MASS, un progetto artistico che ha ricevuto molte menzioni e premi per la sua capacità di creare opere d'arte digitali.


Pigliai di testi scritti da persone diffuse in amore, sono stati analizzati e inventati in questo immenso database, che permette allo spettatore di navigare tra queste dichiarazioni e soprattutto di navigare da un testo a quello successivo, ogni espressione è stata catalogata in base alla sua interpretatività, che vengono associate a valori come il colore, la dimensione, la posizione, le relazioni di ogni unità di quell'opera.

Ne nasce un'interfaccia narrativa che permette all'utente di navigare con interesse e curiosità nei confronti di una tematica già estremamente affrontata, ma che attraverso un'interfaccia di database viene presentata sotto una nuova luce, un magico multiforme punto di vista: The Dumpster nasce a presenziare contemporaneamente il particolare e il generale. Le descrizioni oggettive più intense si esplicano con una sguardo generale, intuitivo, che mostra le relazioni e le affinità tra più soggetti.

Lev Manovich, nel testo di commento all'opera, la presenta come una nuova tipologia di interazione sociale o data browsing, mettendo in evidenza come l'opera di interfaccia narrativa e creativa sia un progetto che è stato portato avanti dall'esperienza di interfaccia interpretativa. Un'opera che può essere paragonata a una serie di avventure dell'interazione con il mondo, con il desiderio di scoprire il mondo dell'arte e della cultura digitale, come la visualizzazione di dati e la database. Ogni utente che ha navigato su The Dumpster è stato portato a meditare su questi temi fondamentali nella creazione e nello sviluppo dell'arte digitale.
The Net

The Times

February 11, 2006

The week on the web

BY RHYS BLAKEY

Fight against internet music piracy hits fans on the move

FANS of Coldplay who play the band's latest CD in their cars could be breaking record-label rules designed to clamp down on internet piracy. Bongobing.net revealed that some copies of the album X&Y included an edict stating "this CD may not play in DVD players, car stereos, portable players, game players, all PCs and Macintosh PCs." Figures released last month showed that album sales in the United States, the world's largest market, last year slid to their lowest level since 1996 — even after digital downloads were included. However, punters have been stumped by the car stereo ban. Bongobing suggested that record labels would be well advised to treat music lovers "like customers, not crooks."

Valentine blues

Sick of spam promoting dating sites? Tate Online is to offer a timely dose of anti-romantic "net art" to redress the balance. The Dumpster, by Golan Levin with Kamal Nigam and Jonathan Feinberg, is "an interactive information visualisation that plots the romantic break-ups of teenagers in 2005 — using data from millions of blogs". It starts on February 14.

http://www.tate.org.uk/netart/bvs/

Blogger jailed

Yahoo! was accused of providing evidence to the Chinese authorities that led to Li Zhi, a dissident blogger, being sent to prison for eight years, the second such case involving the company in the past year. Yahoo! defended its actions, telling Reuters: "We would not know whether a demand for information focused on
Dumpster

Par Shadid, lundi 27 février 2006 à 09:30 | mème | #10 | m

Dumpster d'est une appli qui ne sert à rien, mais qui vous fera souffrir quelques minutes... Un grand bocal de boules réfléchissantes vous attend et vous allez pouvoir plucher et remuer la décans. Chaque boule correspond à une phrase prise sur un Blog en 2005, mais pas réimprête les quelques, des phases relatives à des ruptures amoureuses ! (=) Une sorte de tour d'horizon des peines de coeurs des teenage bloggers anglophones habité par une superbe interface évite en [Processing].

Lancé le jour de la saint Valentin 2005 par Golan Levin,
Kamal Najam et Jonathan Feinberg, cette page web mère que vous vous attendez quelques minutes pour jouer avec elle :)

Pour la visualiser correctement, vous devez avoir une plateforme Java installée et attendre un petit peu (chez moi une dizaine de secondes) le temps que l'application se télésage, puis se compile sur votre machine avant de se lancer.
Online visualization of teens breakups

The Whitney Museum's Artport and the Tate Online have teamed up to commission three web projects. Launching today, Valentine's Day, The Dumpster by Solan Levenson and Kamal Niqam and Jonathan Perlberg is an online visualization that depicts a slice through the romantic lives of American teenagers. Using postings extracted from millions of blogs, visitors can surf through tens of thousands of romantic relationships in which one person has "dumped" another.

The Battle of Algiers (launches Wed 3.1), by Marc Lafia and Fang-Yu Lin, is a continual re-composition of scenes from the seminal 1966 film re-enactment of Silvio Pontecorvo's movie.
Ypulse

"Ypulse Essentials | Main | MySpace: A Place to Strut and Show Your Feathers »

February 15, 2006
The Dumpster

This item was sent to me by Ypulse reader Hillary Rhodes. It's a new interactive online exhibit on the Whitney Museum's Web site called "The Dumpster." From the site:

"The Dumpster is an interactive online visualization that attempts to depict a slice through the romantic lives of American teenagers. Using real postings extracted from millions of online blogs, visitors to the project can surf through tons of specific romantic relationships in which one person has 'dumped' another. The project's graphical tools reveal the astonishing similarities, unique differences, and underlying patterns of these failed relationships, providing both peculiarly analytic and sympathetically intimate perspectives onto the diversity of global romantic pain."

It takes a few minutes to download the actual exhibit, but it's worth the wait...

Posted by anastasia
nisshi.yugop
取り込み中

&lt;からししない | Main | Using "cacheAsBitmap" property at device font &gt;

失恋の視覚化

Dumpster

Dump = 素てる。Friendster(SNSの元祖)の失恋版ってことかな。

アメリカのティーンエイジャーのBlogの中から彼氏/彼女に「来て貰った！」という内容のみをマイニングして日付別/男女別に視覚化。それをバレンタインデーにリリースしてのがちょっとオシャレ。

Golan Levin製。

Posted by yugo on February 15, 2006 04:49 PM | Permalink

TrackBack

TrackBack URL for this entry:
http://yugop.net/movabletype/mt-tb.cgi/221
The Dumped is an interactive online visualization that attempts to depict a slice through the romantic lives of American teenagers. Using real postings extracted from millions of online blogs, visitors to the project can surf through tens of thousands of specific romantic relationships in which one person has "dumped" another. The project's graphical tools reveal the astonishing similarities, unique differences, and underlying patterns of these failed relationships, providing both peculiarly analytic and sympathetically intimate perspectives onto the diversity of global romantic pain.

The artists - Golan Levin, Kamal Nigam and Jonathan Feinberg - teach at Carnegie Mellon, work for Google and have drummed for They Might Be Giants, respectively.

The dumpers?

They're like the resilient Macey, who wrote:

i broke up with ethan. i feel bad about that but it just didn't feel right between me and him ....BUT NOW IM GO IN OUT WITH BRAD!!!!!!! I LOVE YOU BRAD !!!!!!! IM SO HAPPY!
This Urban Life
Changing Skyline
Books, Inq.
Philly Skyline
The Casual Critic
Philadelphia Restaurants
Skaroff Blog
The Long Cut
The Smedley Log
Young Philly Politics
Politics Philly
Philly Burbs Blogs
Mental Hopscotch
The Daily Jive
The West End
Mere Cat
Starting A Landslide In My Ego

Polsci
Boo漫 Tribune
My DD
skippy the bush kangaroo
Donau Report
pandagon
Igf the terrible infant speaks
The Daily Howler
The American Times
Oliver Willis
Instapundit
Informed Comment
The Huffington Post The Front Page
Pajamas Media
Daily Kos
Eschaton

Foreign P.O.V.
signandsight
Der Spiegel Online
Guardian Unlimited Newsblog
Global Voices Online
Economist.com
BerlinBites

Media Mania
Bayosphere
Blogspotting - BusinessWeek Online
CJR Daily Home
First Draft by Tim Porter
Hypergene MediaBlog
Online Journalism Review
Poynter Online - Romenesko
PressThink
Reflections of a Newsosaur
editorsweblog.org

One-stop
BuzzMachine... by Jeff Jarvis
Daypop Top 40 Links
DeepBlog
Joho the Blog
PubSub
Technorati
The Command Post - A Newsblog
Collective

Or the moving-on Danielle, who wrote:

*I broke up with Randale. Good for me sad for him. I've got to do last minute school shopping today, then i have to finish that stupid book. Leave me comments.*

The voice of the dumped? Devastated:

*Hey guys well Bri broke up w/me ... ya im kinda bummed but ill get over it. Anyway we lost to Hudsonville 1-0, it sucked cuz Chad couldn’t play goalie...*

Not sure of the significance of the graphing, but Nov. 2 was a big day for break-ups - 147 counted. I think a Metafilter poster was onto something when she described the project as a "frenetic social data browser with voyeuristic blog-sniffer."

Her post attracted this reaction from a Metafilter reader: **wow. a horrible interface collecting contentless posts from 14 year old's blogs. I've never seen so many bad ideas come together in one place. This is truly an accomplishment.**

But I loved PostSecret's home-made Valentine's.

Posted by Daniel Rubin at 06:00 AM in Modern Times Permalink

TrackBack

TrackBack URL for this entry:
http://www.typepad.com/t/trackback/4271031

Listed below are links to weblogs that reference The Dumped:

Comments

Post a comment

Name: 
Input

Remember personal info?

Email Address: 
Input

URL: 
Input

Comments: 
Input
Local authorities can learn from Tate Online take-up marketing trick

Articles / NGOs  Date: Feb 13, 2006 - 06:45 AM

The Tate gallery has created the facility for site vistors to send a loved one a Valentine’s e-card featuring suitably romantic works such as Rodin’s The Kiss or Alphonse Legros’ Cupid and Psyche.

It’s a smart piece of e-marketing from the time-honoured the 'member-get-member' camp - and something which local authorities could adopt for 2007 as a concept to boost their own website’s appeal. If a local authority tied up with its local museums/galleries (using images of their artworks) and ran a similar promotion across the homepage of its website, probably promoted using a teaser campaign piggy-backing on existing posters and print materials - you can bet you’d see a massive surge in council website traffic, some of which would convert into future regular usage.

In addition, you can also send an e-invitation for an event at Tate Modern featuring cabaret, film, performance, music, cocktails, tapas, oysters and lots more.

From February 14, visitors to Tate Online can also view a new ‘net art’ work, co-commissioned by Tate Online and the Whitney Museum of American Art. The Dumpster by Golan Levin with Kamal Nigam and Jonathan Feinberg is an interactive information visualisation that plots the romantic breakups of teenagers in 2005 using data collected from millions of online blogs. Something, perhaps, for those couples who might not make it beyond the most romantic day of the year!

The Valentine’s Day microsite has added an extra dimension to the arts site, which is the UK’s No 1 art website, regularly attracting over 800,000 visitors a month. Through the provision of cutting edge online technology, BT has worked with Tate to make art accessible for everyone and the recent additions to the site demonstrate this rationale. In the past two years, Tate Online has won two BAFTA interactive entertainment awards for online content. Visitor figures continue to grow and the online gallery attracted over 7 million unique visitors in 2005.

Related links to this article:
Tate gallery
The e-cards are at this link

Winners of the e-Government National Awards 2005
The e-Government National Awards 2005, winners were presented with their awards on 25th January - a series of organisations which have transformed services for their target stakeholders.

The winning case studies are at this link

The Awards were supported by the Cabinet Office e-Government Unit, the Office of the Deputy Prime Minister, the Society of Information Technology Management (Socitm), and SOLACE (Society of Local Authority Chief Executives and Senior Managers). Platinum sponsor was KPMG, and also sponsoring were Jobsgopublic, Entrust, futurate.com, Guardian Recruitment Solutions, TES Jobs, and O2.
global romantic blogger pain
February 15, 2006 4:41 PM PST

The Dumpster is "an interactive online visualization that attempts to depict a slice through the romantic lives of American teenagers. Using real postings extracted from millions of online blogs, visitors to the project can surf through tens of thousands of specific romantic relationships in which one person has "dumped" another." Launched yesterday at the Whitney. Frenetic social data browser with voyeuristic blog-sniffer available here
posted by jessamyn (14 comments total)

wow. a horrible interface collecting contentless posts from 14 year old's blogs. I've never seen so many bad ideas come together in one place. This is truly an accomplishment.
posted by blacklite at 4:55 PM PST on February 15

This makes my head hurt.
posted by Meredith at 5:04 PM PST on February 15

Do all 14 year-olds spell this poorly?
posted by brundlefly at 5:05 PM PST on February 15

Anybody have any clues regarding what needs to be enabled to see more than just a grey rectangle?
posted by UbuRoivas at 5:08 PM PST on February 15

Isn't this morally wrong to steal from all these kids' writings? Not to mention exploiting them.
posted by BobsterLobster at 6:12 PM PST on February 15

Isn't this morally wrong to steal from all these kids' writings? Not to mention exploiting them.
It appears that the artists borrowed only a few sentences, at most, per blog, for a non-commercial (artistic) purpose; seems like fair use to me.
posted by jayder at 6:25 PM PST on February 15

Sorry, BobsterLobster, I read and replied to your comment too quickly. It just occurred to me that whether or not it is fair use doesn't really address the moral aspect of what the artists did.
posted by jayder at 6:26 PM PST on February 15

I don't understand this at all.
Is that the point?
posted by ph00dz at 6:45 PM PST on February 15

Were we really this dimwitted when we were teenagers? Adults get accused of not remembering what it's like to be young. Maybe that's a good thing.
posted by slatternus at 7:53 PM PST on February 15

i love this--it's so random, yet similar. : >
posted by amberglow at 8:38 PM PST on February 15

It seems that they're collecting blog entries with the phrase 'broke up' in them -- which means that it's narrowing the database down to a particular subset of people comfortable enough to use it, or even write about it...
posted by provolot at 9:33 PM PST on February 15

You're all so cynical. It's interesting, fun to use, pretty to look at. Why not?
posted by yevge at 1:30 AM PST on February 16

Metafilter loves to hate.
posted by erebora at 8:23 AM PST on February 16

I give it 2 days max before Google or Yahoo make these guys job offers as interface artists. Cause, you know... RSS just isn't *fun* enough, dammit!
posted by idontlikewords at 10:19 AM PST on February 16

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