James Pricer

We are very excited to welcome James Pricer to Klio, an artist from Austin (Tx.) at the forefront of the "Computational Art" movement.

His work in many ways captures the essence of what it means to be human because he builds an aesthetic from real data that represents humanity and human adventures, whether it's crime data in San Diego, Muon particle data from the Large Hadron Collider or DNA data taken from services like 23andMe.
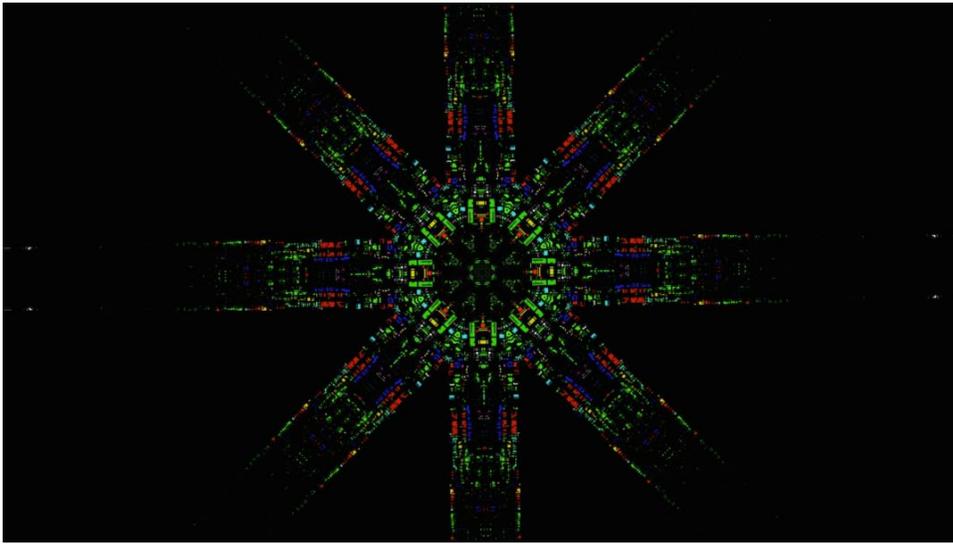
In James's own words:

> My art is about creating more inclusive patterns in our understanding of ourselves and others.

Indeed, it is hard to overstate the importance of his work in defining what digital art is and why it really matters. Throughout art history we have become used to aesthetic as a means to mimic the world, whether in our attempts to portray realism or abstract symbolism.

But with James's art, he produces an aesthetic from data that actually is a measure of the world, or, if we agree with the hypothesis of scientists like Max Tegmark and his "mathematical universe", data that actually *is* the world.

For Klio, James created three works that are deeply penetrating portrayals of the data collected by the Large Hadron Collider, a machine built to smash particles into each other in order to reveal the so-called 'God Particle' (aka Higgs boson).

Below is a still image taken from the work "CERN Kaleidoscope," which is a beautifully evocative unfolding of time itself, or at least the unveiling of particle activities that are deeply connected to the Big Bang and the start of time.

We had the opportunity to interview James, both in writing and in our first audio podcast, and we encourage you to dig deeper into these in order to truly grasp the depths of James's works and their significance within the emerging history of digital art. Find out too why James prefers to call his art 'Data Art' or 'Digital Art.'

For those interested, there is also an in-depth biography available too.

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