AS A CREATIVE CASE-STUDY, THIS WORK TAKES, AS AN EXAMPLE, A TYPE OF ‘RADICAL’ DATA VISUALISATION COMMON IN THE DIGITAL HUMANITIES. DESPITE CLAIMS FOR THE RADICAL METHODOLOGY OF DATA VISUALISATION IN THIS FIELD, THIS WORK FINDS SUCH METHODOLOGIES TO BE CONSERVATIVE.

THROUGH A COMPARISON WITH DESTRUCTIVE ART AND AN ASSESSMENT IN AN ANTHROPOLOGICAL FRAMEWORK, WE FIND THE SELF-PROCLAIMED ACT OF THE AVANTE GARDE IN DATA VISUALIZATION CAN BE SEEN AS AN ACT OF STRUCTURAL SOCIAL CONSERVATISM.

INTENT OF THE SCRUTINISED CASE STUDY

“TRANSFORM THE OBSCURE RAMBLINGS OF ESTEEMED AUSTRALIAN POETS INTO THE ICONOGRAPHIC IDIOM OF OUR AGE”

(Hinchcliffe 2014)
the radical promise of digital humanities as the lifeline for declining disciplines has had a questionable impact (see Deegan 2014 or Eyers 2013 for support of the heroic properties of digital humanities)

so too can we question the call for a new future where data visualisation satisfies a significant need in society (see Banu 2014 regarding infographics as the most significant requirement of our age)

visualisation of poems is a branch of data visualisation taken up as part of this atmosphere (see Abdul-Rahman “rule-based solution” to visualising poems 2013) (see Strehovec as an example of the digital poetry ‘revolution’ 2004)

the “new capacities” of data and technology formed a ‘shield’ against institutional threats (see the manifesto of Back and Puwar 2012)

in fact, conservatism is inherent in the data visualisation project as the following case study demonstrates...
A poem by Professor Paul Hetherington

Dying fish danced briefly in the bucket, the spume of waves was intermittent rain on the rocky groyne while fishermen jerked at their lines. This had seemed to him a chance to cut three difficult works away like an unwieldy snag, to meditate on time and ocean. The bait’s bloody flesh, taken from a larger, frozen mass, was slippery in his hands as he remembered so many months of living as if hooked by another’s twisting, painful words. In their weatherproof fisherhut, his pragmatic messengers cast net cogwheels, singing lines of sober death.

A data visualisation machine by Dr Geoff Hinchcliffe

Predictable manifestation of a social structure
“[DaDa Visualisation was] inspired by Tristan Tzara’s DaDa poetry, in which the words of a newspaper article are randomly reassembled to create an original poem” (Hinchcliffe 2015).
Moustaches on a postcard 1919-2019

<table>
<thead>
<tr>
<th>4820</th>
<th>4847</th>
<th>29</th>
</tr>
</thead>
<tbody>
<tr>
<td>4848</td>
<td>49</td>
<td>208</td>
</tr>
<tr>
<td>9237</td>
<td>98</td>
<td>0</td>
</tr>
<tr>
<td>848</td>
<td>948</td>
<td>48</td>
</tr>
<tr>
<td>4820</td>
<td>84923</td>
<td>489</td>
</tr>
<tr>
<td>89</td>
<td>48934</td>
<td>4783</td>
</tr>
<tr>
<td>4839</td>
<td>4892</td>
<td>3456</td>
</tr>
<tr>
<td>39</td>
<td>54</td>
<td>0</td>
</tr>
</tbody>
</table>
Against Art: Beyond Scissors and Moustache (1)

FLUID PIGMENTS
Thomas Robson. Fluid Pigments Series, part of Defaced Hybrid Art

COLLISION
Thomas Robson. Collision Art Series, part of Defaced Hybrid Art
AFTER BOTTICELLI, THE BIRTH OF VENUS
Fa Cat Art, Zarathustra the Cat

09

INFLATABLE MUNCK
Thomas Hoepker

11

BARBIE AS VENUS OF URBINO AFTER TITIAN
Kristyna and Marek Milde

10
HINCHCLIFFE, 2014

Extract from *Constantly*

VALOCH, 1967

homage to Stockhausen
HINCHCLIFFE, 2014

Extract from *Constantly*

NATIONS, 1978

*Off 'n' On Chains*
Poem Against Poem (4)

HINCHCLIFFE, 2014

Extract from Constantly

BASIC ENGLISH

LUTHI, 2011

Basic anna livia plarable
Is this data visualisation challenging ‘The Establishment’ by disrespecting the position of poet professor? Is it entering the jungle of taboo; enacting the forbidden? Contrary to pushing the boundaries of acceptability, the data visualisation process is deeply conservative.

Data visualisation does not need to engage with the work at all for the enterprise is not from the ethos of Dada, but instead a form of sanctioned play that is far from radical and avant garde.
A R Radcliffe-Brown

In 1913 Brown wrote a revolution in anthropology. His ethnographic text, *Three Tribes of Western Australia*, not only describes and lists the qualities he observed in his ethnography but develops a poetic writing strategy that allows each described part to unfold, until, by the end of his written work, we are presented with a cohesive whole (See Rumsey for further description of Radcliffe-Brown’s synchronic functionalism 2004:273).

*Three Tribes of Western Australia*

In this text, various layers of kinship structures, such as who could marry who, who could initiate whom, reflected not just relationships between groups of people, but obligations to a cosmological totemic template that determined all cultural activity and interactions. In contrast to those before him, Radcliffe-Brown wrote a world, not a society merely governed by rules.
Radcliffe-Brown 'explained', in his holistic way, the joking relationship between a person and their mother’s brother. That is, between ego and the maternal uncle. In the anthropological world it is unusual and exciting to find in patrilineal organisational principles a reversal of the rules of respect.

“For our purposes, the aim is not to debunk the trope of mother’s brother, but to position the issue not as one of empirical facts against fact but, as Kopytoff notes, that “…the argument becomes a philosophical one about the nature of ‘satisfactory’ explanation” (1964:628)” (Carroll 2014).

“It is easy enough to invent hypotheses. The important and difficult work begins when we set out to verify them” (Radcliffe-Brown 1924:547).
A joking relation is “…between two persons in which one is by custom permitted, and in some instances required, to tease or make fun of the other, who in turn is required to take no offence” (Radcliffe-Brown 1940:195).

The mother’s brother relationship is a joking relationship. A joking relationship is one in which certain behaviours that are usually not tolerated are structurally permitted. Anthropological investigations have described joking relationships iterated through teasing, verbal abuse, sexualised play or entitlement.

Hentschel describes the ways in which we ascribe kinship terms to non-kin people (2012). This has the effect of establishing non-kin within a hierarchy and ascribing either elevation or degradation to those ascribed to certain roles. Family terms can be used to adopt someone but also to belittle or insult them.

Anthropological tropes, such as mother’s brother joking relationship assist us in understanding creative production. To uncreate, destroy and disrespect the creative artefact, in this case, by Hinchcliffe to Hetherington, is, as Radcliffe-Brown says, a “show of hostility” (Radcliffe-Brown 1940:200). It is a dramatisation of structures and values (Parkin 1993:252).

“…[T]he perpetual disrespect, is a continual expression of that social disjunction which is an essential part of the whole structural situation, but over which, without destroying or even weakening it, there is provided the social conjunction of friendliness and mutual aid” (Radcliffe-Brown 1940: 200).
Thus, in Hinchcliffe’s words, “…producers need not be sympathetic to the source, presenting instead a critical interpretation of the script” (2011:10). The data visualisation process does not need to read the poems to destroy the poems.

The “script” is a social order.

In this case study, the data visualization does not “produce” poetry but “re-produces” structures of power.
LIST OF FIGURES

7. Robson, T., n.d.
9. Cat, Zarathustra the., n.d.
10. Milde, Kristyna and Milde, Marek., n.d.


Carroll, M. (2014). The unrevolution of data visualisation in poetry. (M. Carroll, Performer) Inspire Centre, Canberra, ACT.


Deegan, M. 2014, "This ever more amorphous thing called Digital Humanities’: Whither the Humanities Project?", Arts and Humanities in Higher Education, 13(1-2), 24-41.


Eyers, T. 2013, "The Perils of the "Digital Humanities": New Positivisms and the Fate of Literary Theory", Postmodern Culture, 23(2).

Faculty of Arts and Design. (2014). Unruly orchestrations : catalogue of the twentieth Faculty of Arts and Design art exhibition. Canberra: Univesity of Canberra.


Hentschel, E. (2012). All men become brothers. The use of kinship terms for non-related persons as a sign of respect or disrespect. Linguistik Online, 51(1).


