

Origins of media art

Dominique Han Long Chen



décembre 18, 2006

archaeology of interactive art

"VNS"(1982) by Dvid Rockeby Canada

"Videoplace"(1974) Myron Krueger (US)

"Handsight "(1992) Agnes Hegedush Hungary

1)

e: exploring the intimacy / immediacy of the human / computer feedback loop

--> commodization to eyetoy, DDR, Wii

Difference with game is that DRs works are open-ended, without specific goals preset.

2)

camera as input

he creates art-context, not the piece itself.

the interaction is the locus of art moment.

3)

invisible layer of data made visual through hand intervention.

instinctive invitation to interaction.

interactive art as an emotional experience, with intellectual and historical connotations.

almost alternative reality.

computer culture triggered the nurturing process of computer-mediated-art, computer-aided-art,

--> Xerox Parc - MIT Architecture Machine Group (i.e. N.Negroponte's SEEK project)

MIT AMG: Aspen Movie Map 1978-80

laser-disc interaction

Michale Nemark / Rebecca Allen

--> Fujihata Alsace GPS map

--> Google Map, A9 project

definition of Interaction:

mutual and simultaneous activity on the part of both participants human and machine, usually working toward some goal, but not necessarily.

Andy Lippman in Stewart Brand' The Media Lab: inventing the Future at MIT *1988 p46

PutThatThere - finger pointing user interface

Spatial Data Management System *1978 MIT

--> Spatial Intelligification project *(Todai 2006)

--> synchronicity with artists" creation (or derivation into art): J.Shaw, Points of View, 1981

art's role:military technology turned into poetic context

ex: .Shaw, Legible City 1989

Paul de Marinis and Laetitia Sonami: Takes Command at ARS

e: computer was not something automatically interactive, its' interactivity had to be discovered.

Media Representation of COMPUTER in the 50's:

T'll be dammed. It says "Cogito, Ergo Sum"

image: Little human beings, with gigantic mainframe computer.

image: mysterious nature of computer

"Do you ever get the feeling it's trying to tell us something'

Ted Nelson's Computer Evolution Dream Machine

classc to the baroque computer,

and the domesticated personal computer

classic: IO simple

baroque computer: IF device, teletype, getting the output like a paperfeed.

dream machine: the user is smiling in front of keyboard and screen

Spacewar open-sourcedly developed in many universities around US.

wider context of interactivity:

- mechanization 1800: full mechanization from around 1900

- automation (cybernation): automata, automatic machines in late 19th century, full automation around 1950s

- interactivity; since the 1960s entering the culture of interactivity, but when?

Full Mechanization

human machine relation: Fordism

- a hierarchy of standardized segmented and subsegmented parts and subparts, all interchangeable

- a fully Tailorized workforce, performing stadardized repeated actions

- a continuous, sequential assembly line

*Peter Wollen)

de-humanization process of industrialization

--> full automation: human beings are not directly involved in the production line

dark side: alienation of the work force / people are not related with the work process, and the unemployment

--> interactivity: entertainment application of technology

D: isn't there a sort of fascism side inside the interactivity

origins of media art:

- changing the spectator and art audience into active participants

- breaking taboos of the untouchability of the art object by bridging art and life.
- go much further back in time than digital technology
- media art has been influenced by technology and popular culture, coming from outside of the traditional art world

e: Counter Machine

machine used for pleasure, and not for productivity.

the initiative belongs to the user.

- counter-machines for several purposes: selling snacks, postage stamps, etc, gaming, development of skills, fortune telling...

- physical interaction

i.e. pinball

d: Hedonic Intrinsic motivation (Benkler)

Lebende Zielscheiben 1913 Shooting range Cinemaograph

early 20th century avant-garde was influenced by popular culture

- dada and surreal

- exhibition design -- emergence of interactive art

- Firederick Kiesler's design for Peggy Guggenheim's Art of this Century Gallery NY 1942 pointed toward interactive art.

ex: Kiesler" Lever-operated viewing box for peeping at Andre Breton, Portrait de AB the Actor

Duchamp's Boite en Valise in paternoster peep show

"a kind of artistic Coney Island"

"a penny-arcade show without the pennies" the association is correct

These artists; values have been shaped inside galleries, afterwards.

Artists have to face their identity problem, and look for meanings outside the art context.

roots of interactive art

- arcade and coin-operated machines
- educational devices like teaching machines
- portable-interactive television 1950 Winky Dink and you
- driving, flying etc simulators
- experimental instruments and IF created by artists Oskar Fischinger
- happening and performance fluxus
- optical and other philosophical toys, including games

BY: Dominique Han Long Chen, <http://hc.ic.i.u-tokyo.ac.jp/~dominick/derive/>dérive.log
<http://creativecommons.org/licenses/by-sa/2.1/jp/> target='_blank'>

dérive.log

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