

AHST 4342-001
History of Media and New Media Art
Fall 2014
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Monday-Wednesday 2:30-3:45
Class Location: AH2 1.204

October 1, 2014

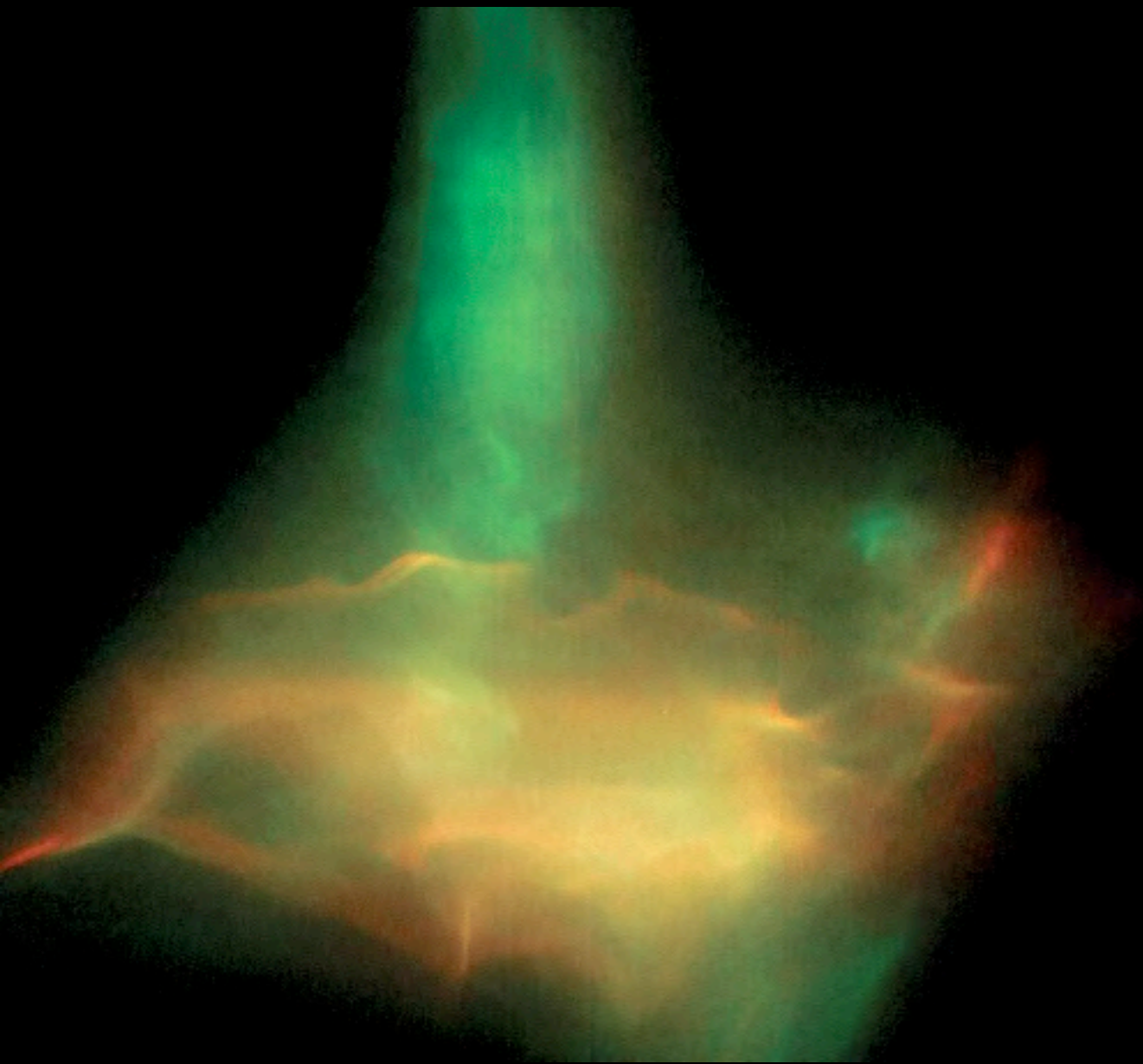
Kinetic Art: Motion, Duration, Illumination



More and more artists of our generation have begun to contemplate light with the eyes of a sculptor gazing upon a block of marble – seeing in light a new and basic medium of expression with unlimited possibilities.

-- Thomas Wilfred

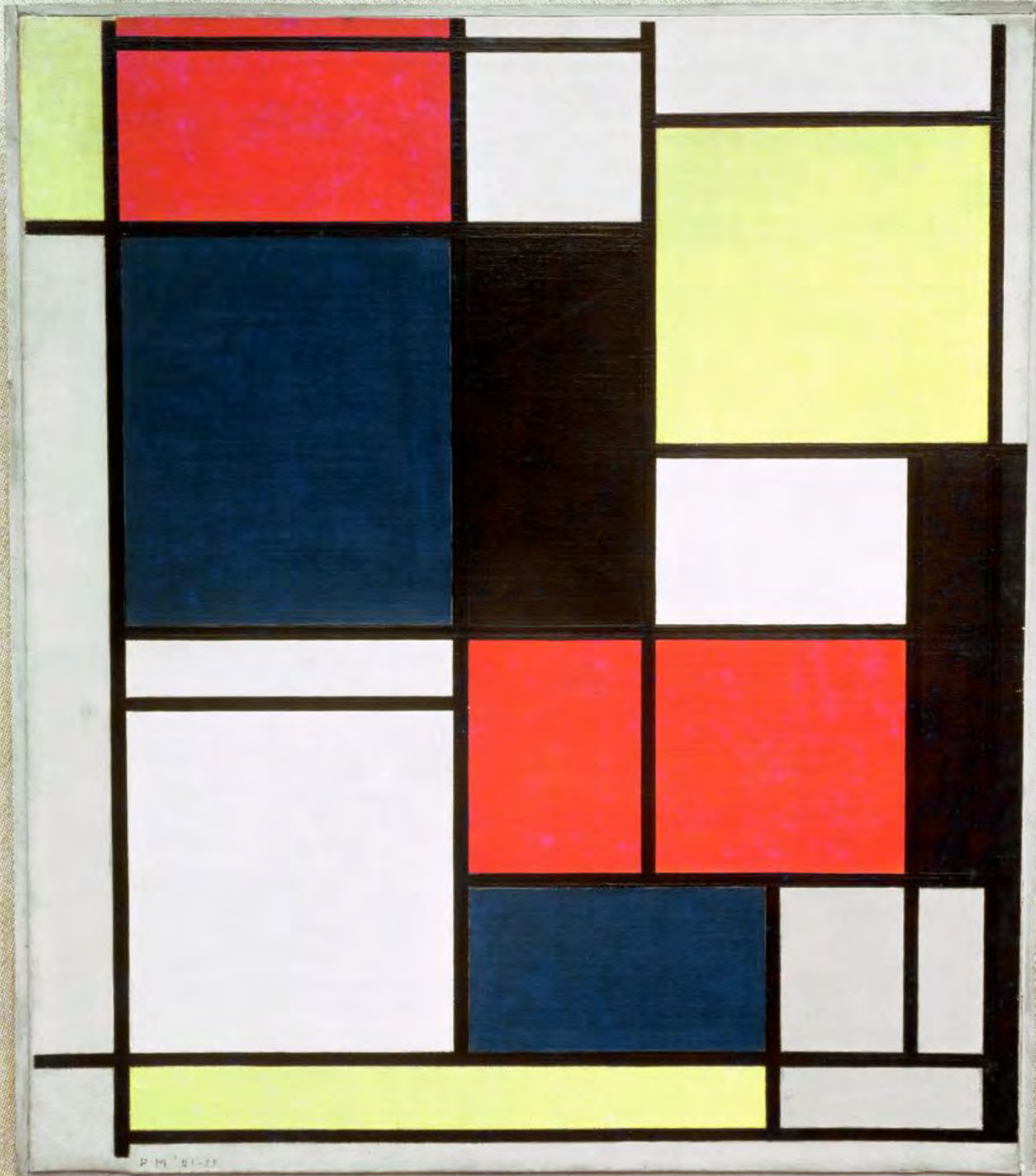
CLAVILUX



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-- Thomas Wilfred

Thomas Wilfred, Opus 161, 1965-66, Electric light
<http://www.youtube.com/watch?v=sqb88gdCM4Q>



“Painting should be constructed entirely from purely plastic elements, that is to say planes and colours. A pictorial element has no other significance than itself and consequently the painting possesses no other significance than itself.”

Theo van Doesburg, The Concrete Manifesto, 1930

Mondrian, Tableau No. 2 with red, blue, black and gray , 1923



konkrete kunst



bill
bloc
deyrolle
graeser
jacobsen
mortensen
ritschl
vasarely

kunstverein freiburg i/br 1.-30. juni 10-18 uhr mi - 21 uhr



Max Bill, Graphics, 1944/1960

Concrete Art

Asociacion Arte-Concreto-Invencion

Inventionist Manifesto

1946

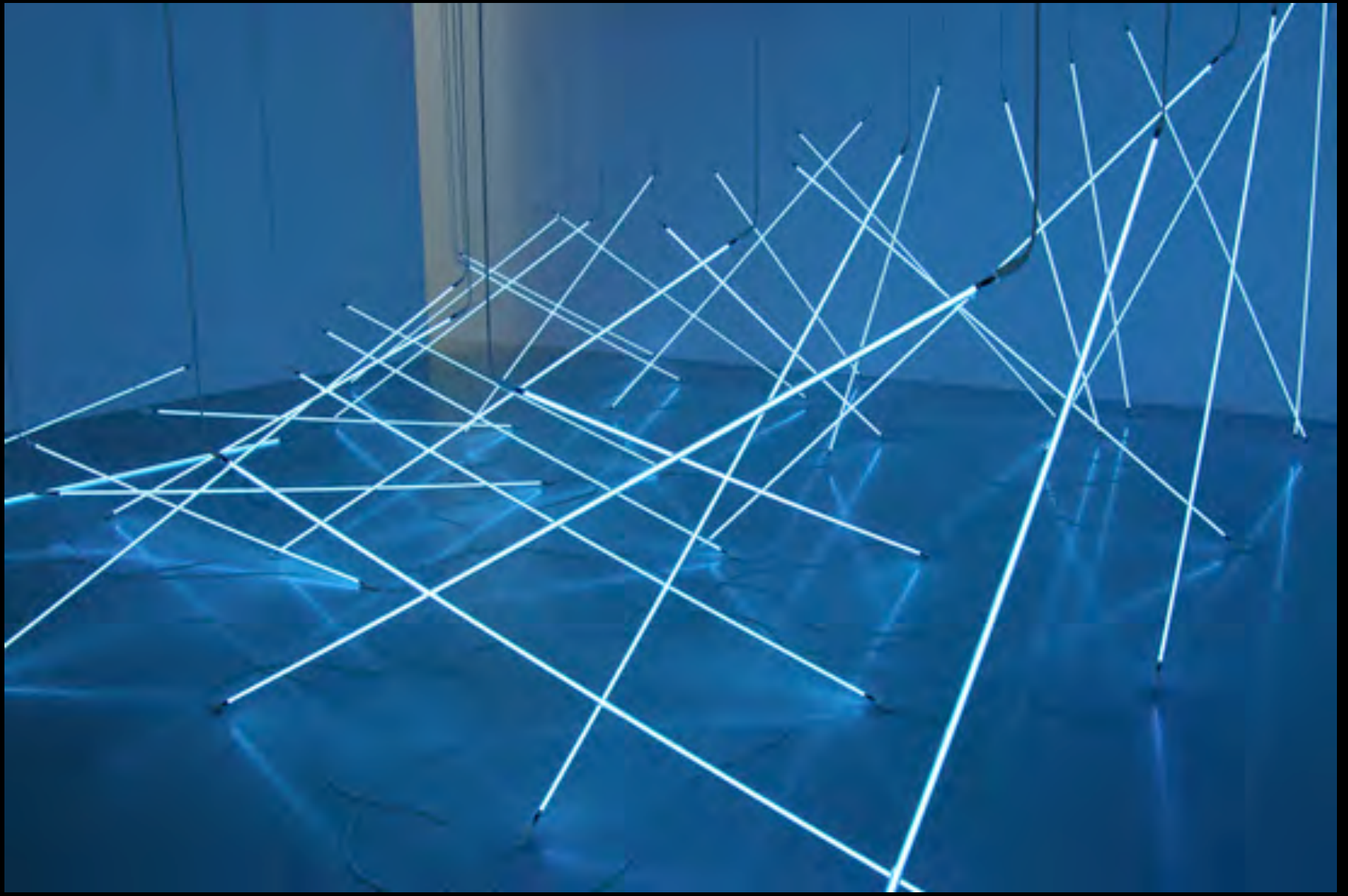
The artistic age of representational fiction is coming to an end. Man is becoming less and less sensitive to illusory images. That is, he is becoming progressively more integrated in the world. The old phantasmagoria no longer meets the aesthetic needs of the new man, brought up in a society that demands his total, unreserved commitment...

Scientific aesthetics will replace the age-old speculative, idealistic aesthetics...

The physics of beauty are relevant now



François Morellet, Sphère-trame, 1972



Francois Morellet, Untitled Re-Installation of Light-Room Piece, c. 1965/2011, Centre Pompidou



Francois Morellet, Lamentable, 2006



Bridget Riley (b. 1931-)

OP ART

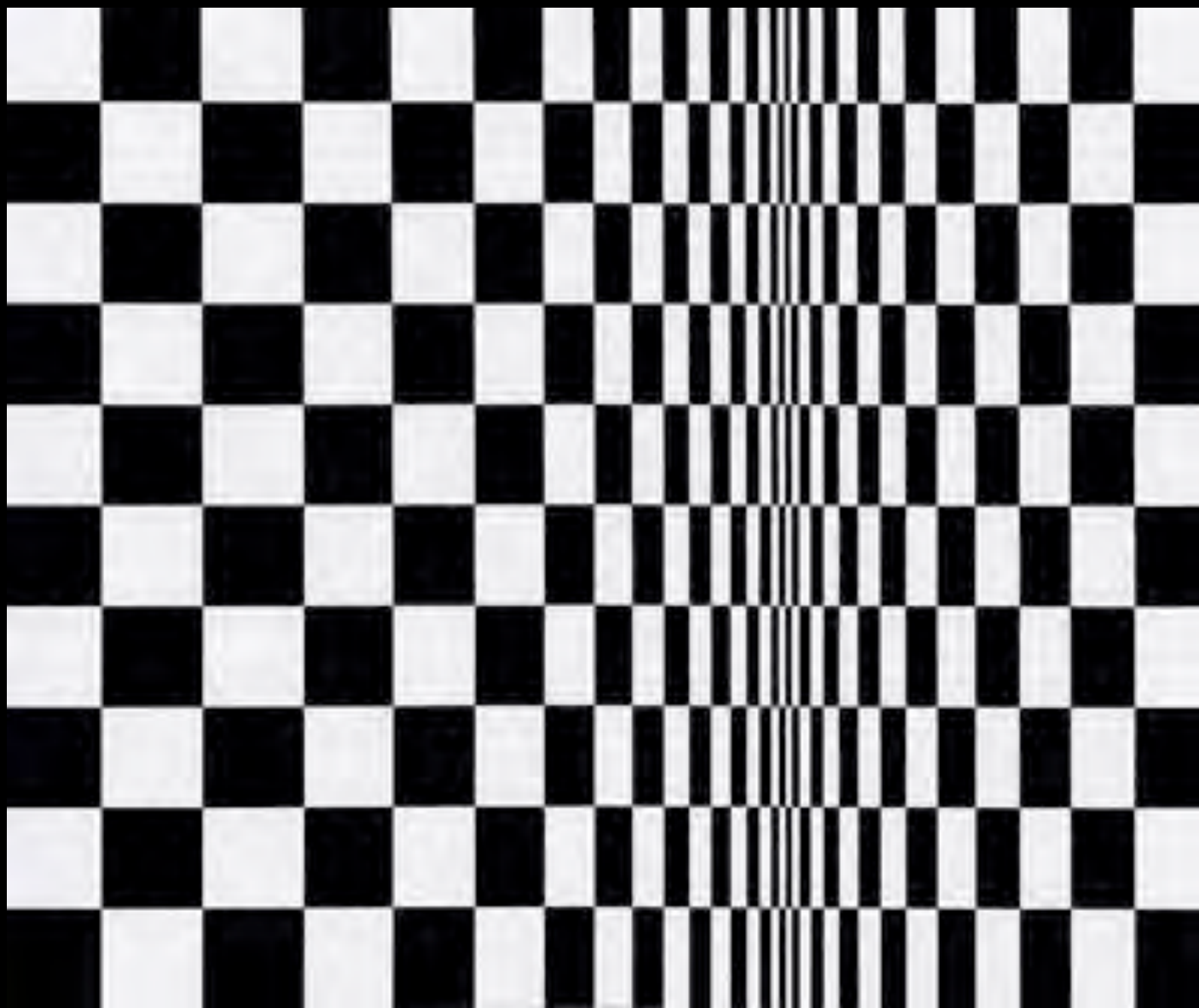
PERCEPTION + MOVEMENT

THE RESPONSIVE EYE

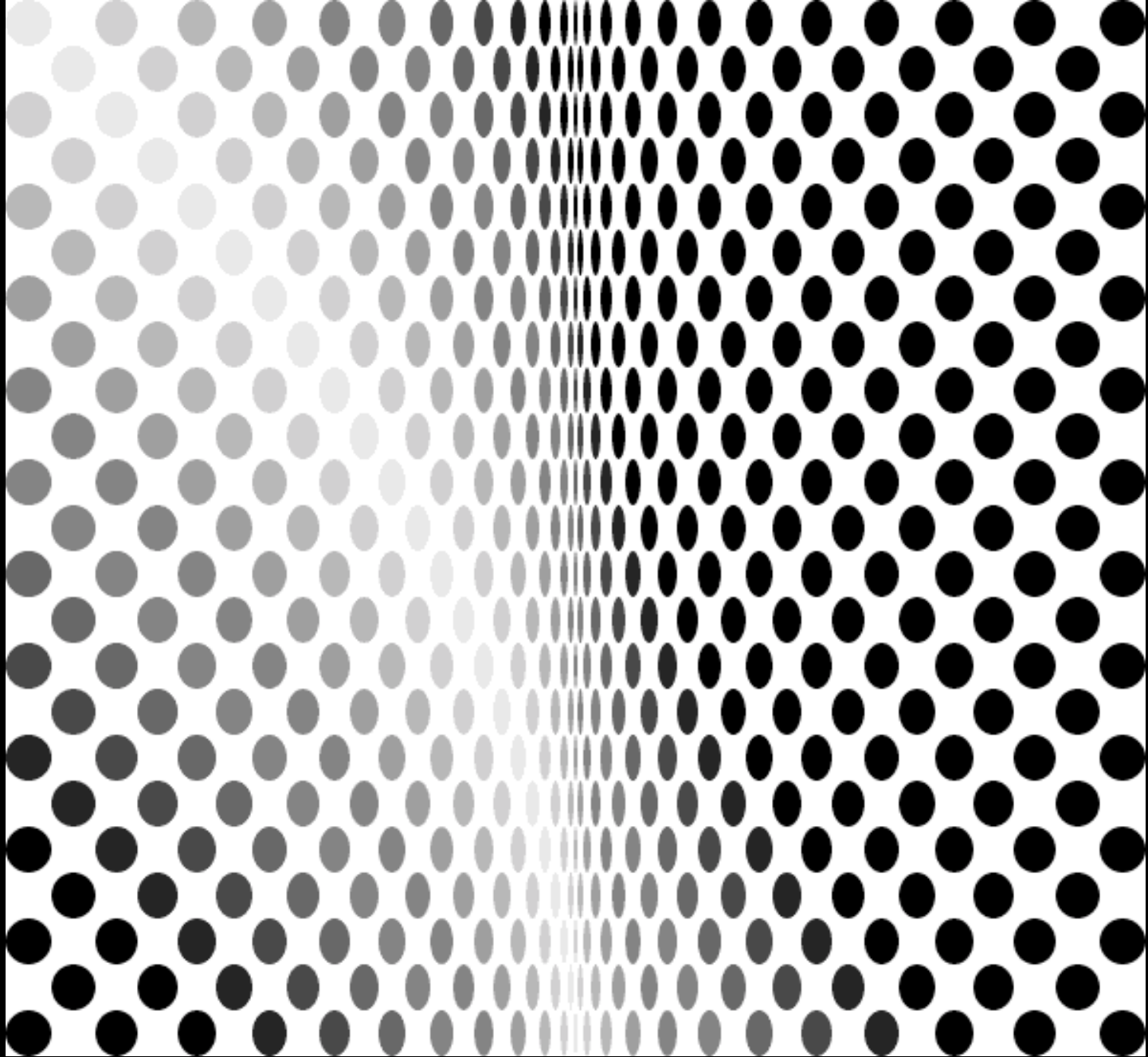
MoMA

1965

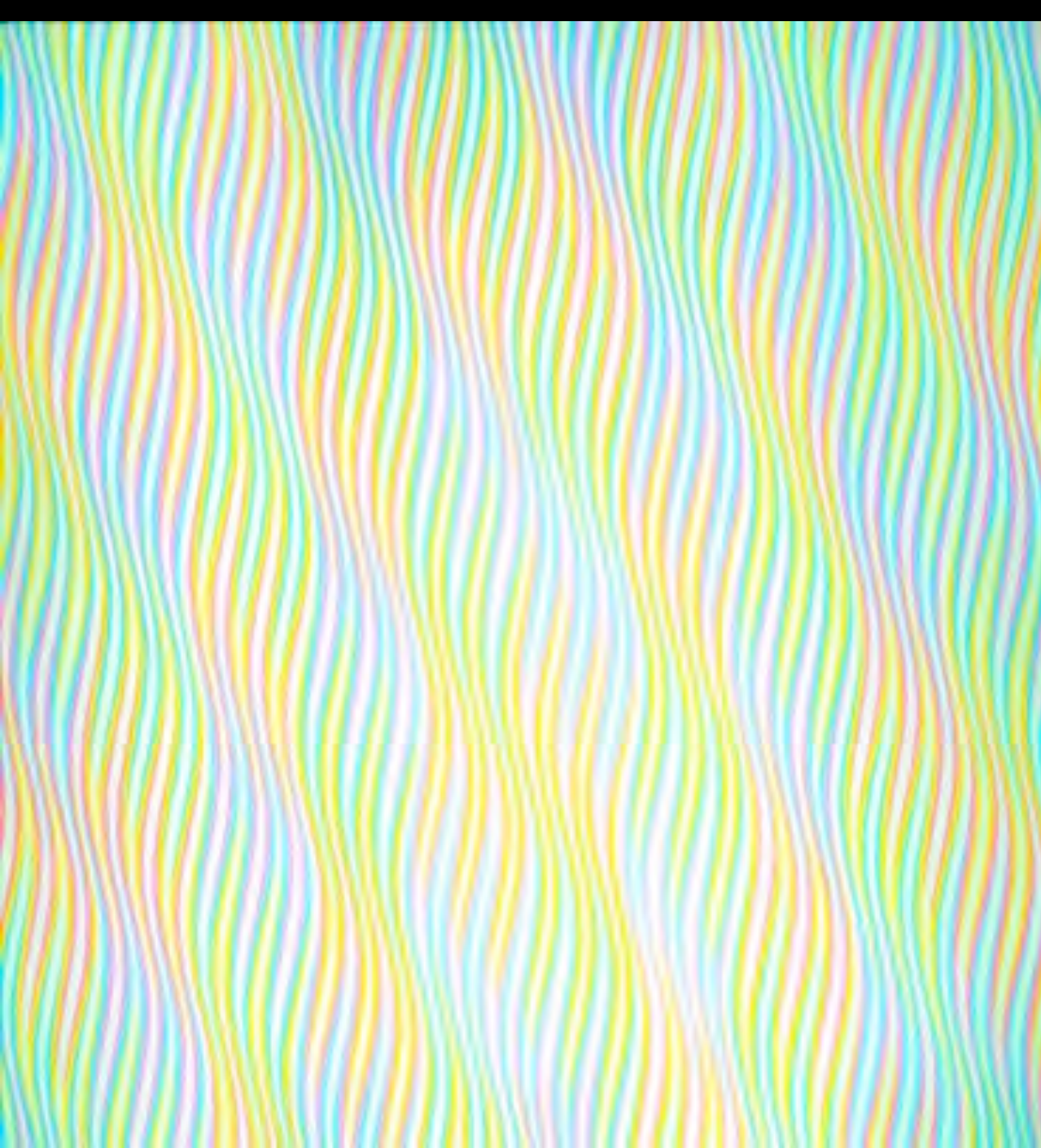
[http://www.youtube.com/
watch?v=XSVQgJo0Pmk](http://www.youtube.com/watch?v=XSVQgJo0Pmk)



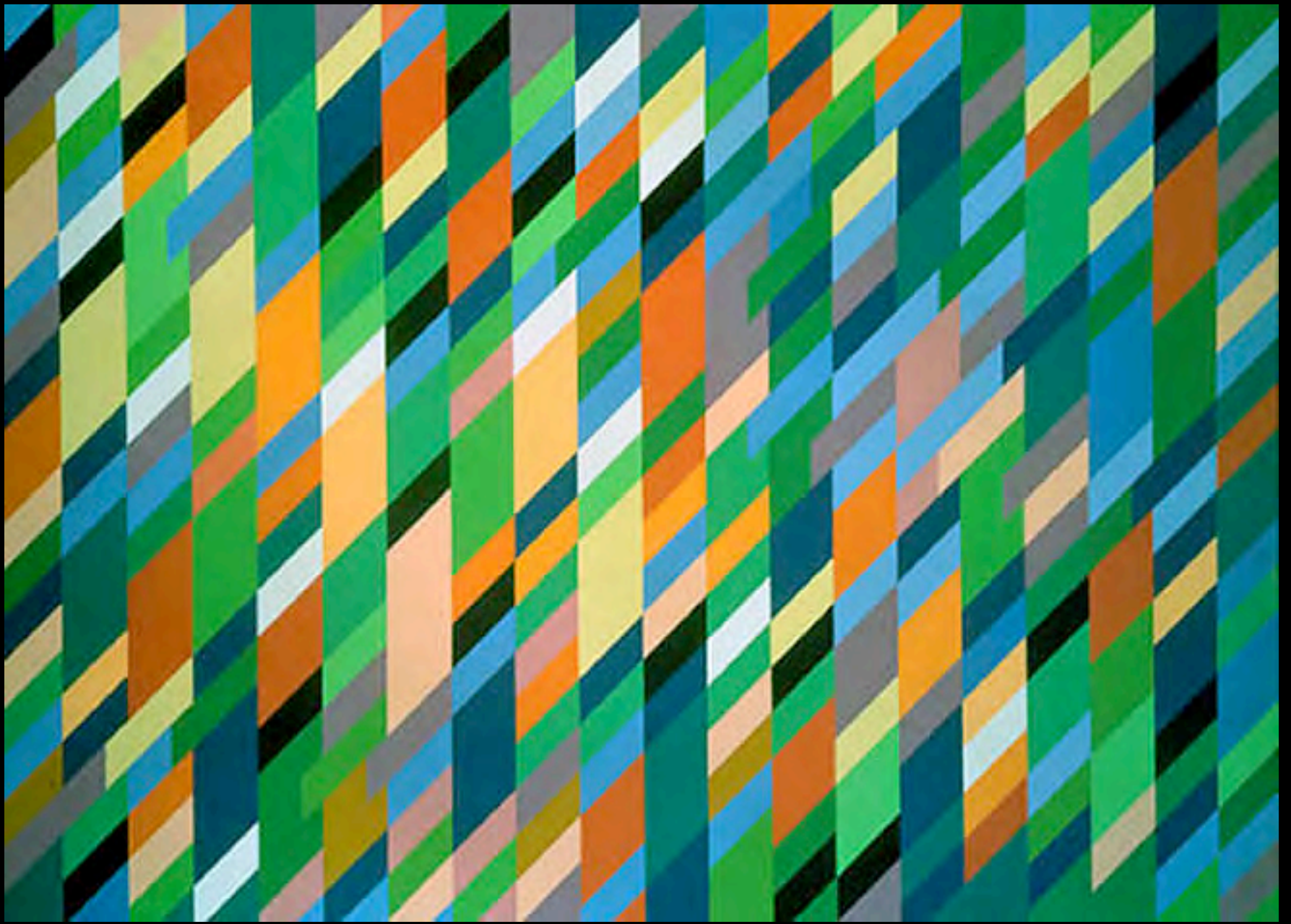
Bridget Riley, Movement in Squares, 1961



Bridget Riley, Loss, 1964



Bridget Riley, *Aurulum*,
1978



Bridget Riley, *High Sky 2*, 1992

Madi Manifesto

Gyula Kosice

1946

By Madi Art we mean an organization of the elements belonging to every art in their continuity. This involves the presence, mobile dynamic arrangement, development of proper theme, lucidity, and plurality as absolute values, any intervention of expression, representation and meaning being consequently abolished.

Madi drawing is an arrangement of points and lines on a surface.



Gyula Kosice, Estructura Lumínica Madí "F" – 1946, Gas Neón

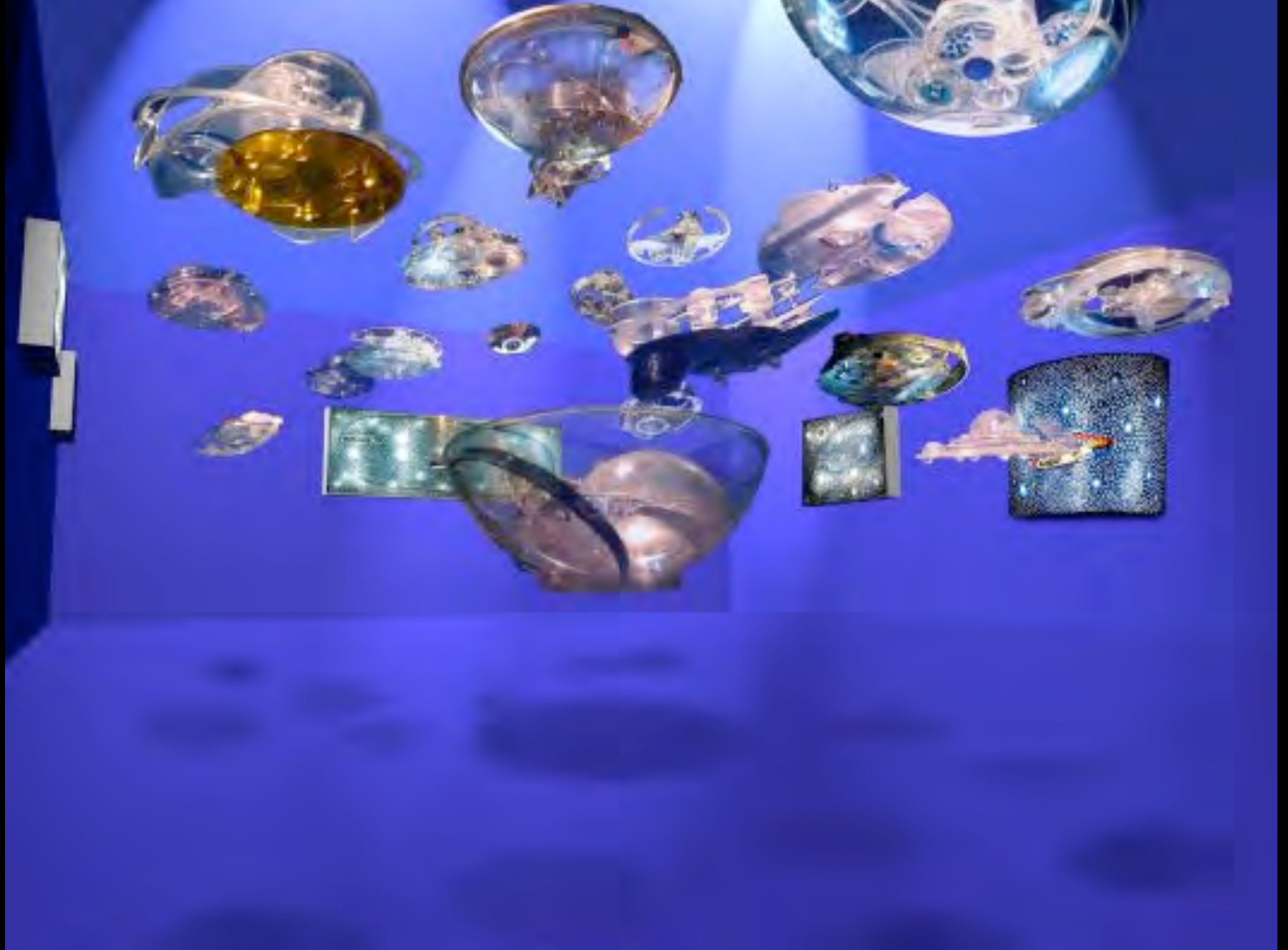


Gyula Kosice, Architecture of Moving Water in a Sphere, 1963

<http://www.youtube.com/watch?v=2gd65HPzR6I>



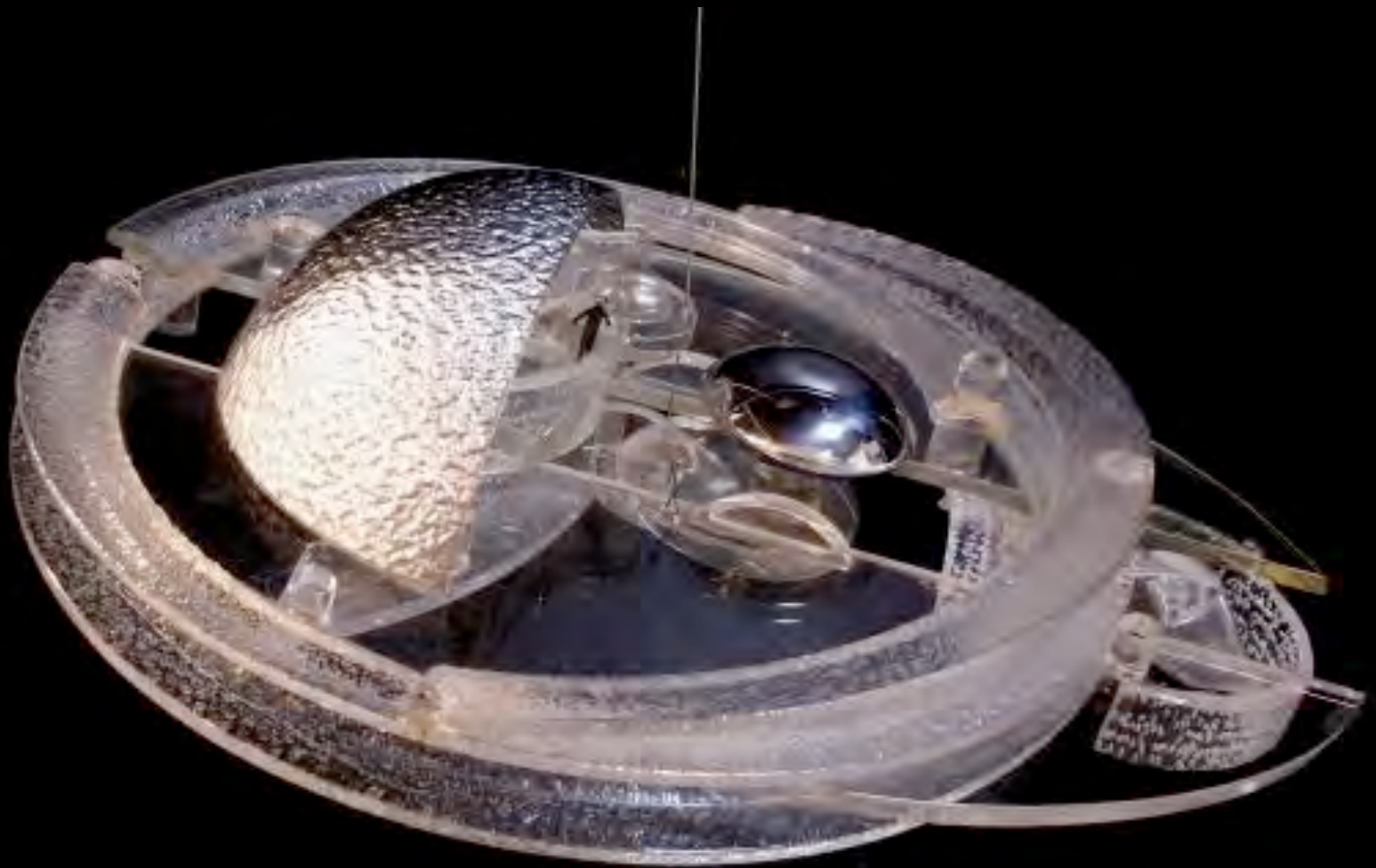
Gyula Kosice, Hydrospatial City, 1944-1970



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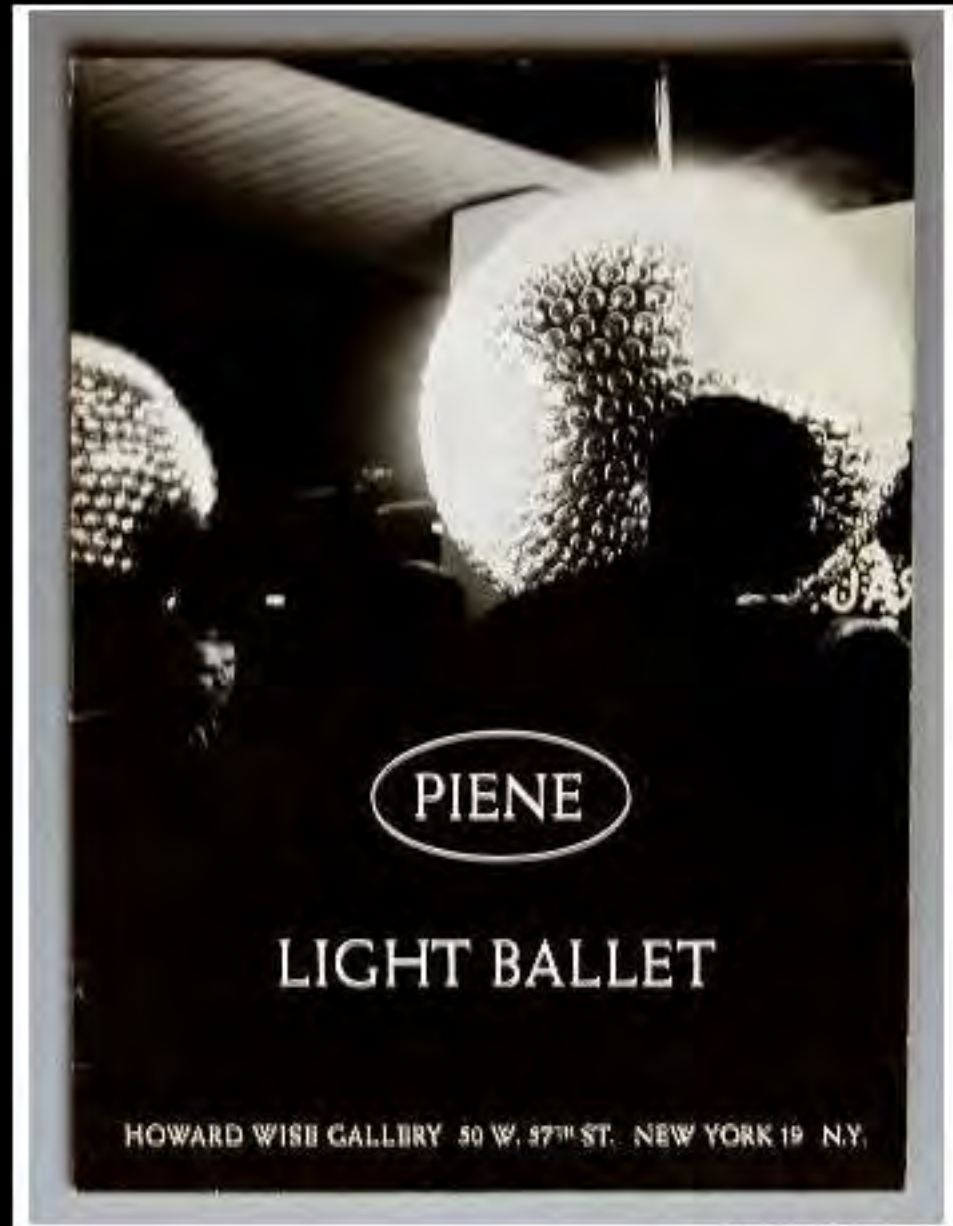
<http://www.youtube.com/watch?v=0ispO5a99H8>



Otto Piene, Light Ballet, Galerie Schmela, Düsseldorf, 1959-61



Otto Piene, Electric Rose, 1965





Roy Ascott

Behaviorables and Futuribles

1967

When art is a form of behavior, software predominates over hardware in the creative sphere. Process replaces product in importance just as systems supersedes structures.

Consider the art object in its total process: a behavioral in its history, a futurible in its structure, a trigger in its effect.

Ritual creates a unity of mood. We need a grand rite of passage to take us from this fag end of the machine age into the fresh new world of the cybernetic age.

Just as our environment is becoming more and more automatic, so our habitually automatic behavior becomes less taken for granted and more conscious and examined...

Art now comes out of a passionate affair with the future. Let's take into account ESP, astrology, divination by tarot, the whole psychic scene, and work out senarius [SIC] for the astral plane. Let the mediums give the message. Remember! Black and White magic is easily reproduced...

OVERVIEW

- our reality is syncretic
- our media is moist
- our mind is technoetic
- our body is transformable
- our planet is telematic



'La Plissure du Texte: a planetary fairy tale' (1983), online worldwide project

Roy Ascott
(1937 [?]-)

Cybernetic Art

Behaviorist Art



Roy Ascott, Plastic Transactions, 1971 -

psychic space
*apparitional
presence*

ecospace
*physical
presence*

field consciousness
spiritual coherence

hybrid space
emergence

materiality
Agency

**tech-
noetics**

esoteric



erotic

**moist
media**

connectivity
cultural coherence

conceptual

world building
quantum coherence

ars technoetica
creativity

cyberspace
telepresence

nanospace
*vibrational
presence*

ARTEX message from Roy Ascott assigning the roles for **La Plissure du Texte**,

November 5, 1983

<> MESSAGE ID

MSG TITLE

DATED : ASCOTT 13

: LA PLISSURE DU TEXTE

: NOVEMBER 05 1983

FULL PROJECT INSTRUCTIONS IN EXPRESS MAIL TO REACH YOU BY
12 NOVEMBER. PROJECT FORMALLY COMMENCES 1700 HRS GMT DECEMBER 8.
PROJECT THROUGHOUT WILL BE IN ARTEX MODE. WILL NOT, REPEAT.
WILL NOT BE IN CONFERENCE MODE. SUGGEST APPROX 2 HOURS
EACH DAY OR EVERY OTHER DAY FOR LOGGING IN.

NOTE MY TELEPHONE NUMBER, 072 550 151 ADDRESS NOW:
64 UPPER CHELTENHAM PLACE, MONTPELIER, BRISTOL, ENGLAND
STORY WILL BE GENERATED FROM POINT OF VIEW OF FAIRY TALE
CHARACTERS, AS ASSIGNED TO EACH TERMINAL LOCATION

ASSIGNMENT OF CHARACTERS FOLLOWS:

ALMA, QUEBEC

AMSTERDAM

BRISTOL

HONOLULU

PARIS

PITTSBURG

SAN FRANCISCO

SYDNEY

TORONTO

VANCOUVER



Roy Ascott, 1983, working at the 1197-a
computer lab, (photo) [photo] [photo] [photo]

VIENNA BEAST

VILLAIN

TRICKSTER

WISE OLD MAN

MAGICIAN

PRINCE

FOOL

WITCH

FAIRY GODMOTHER

PRINCESS

SORCERER'S APPRENTICE

FULL TEXT AND BIOS WITH

PHOTODOCUMENTATION OF ALL

TERMINAL LOCATIONS IN ACTION WILL BE

PUBLISHED

BY CANADIAN CULTURE CENTER IN 1984

BEST OF GOOD WISHES

ROY ASCOTT

ACCEPT (Y/N) ? : Y

MSG ACCEPTED : ASCOTT 13

