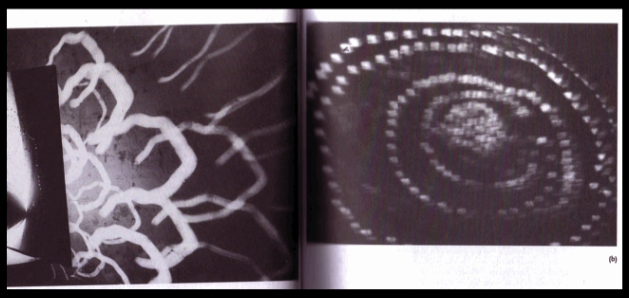
AHST 4342-001 (85802)
History of Media and New Media Art
Fall 2012
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Monday-Wednesday 1:00-2:15
Class Location: AH2 1.204

October 24, 2012

TV: Charged Environments

Charged Environments
Closed-Circuit TV
Architecture
Expanded Cinema



Lucio Fontana, Spatialist live TV broadcast, Milan, May 17, 1952. Fontana used light and his perforated paintings to create dynamic light and shadow patterns on the air. From Ed Kac, "The Aesthetics of Telecommunications"

TV Manifesto: Manifesto of the Spatial Movement for Television (1952)
Lucio Fontana

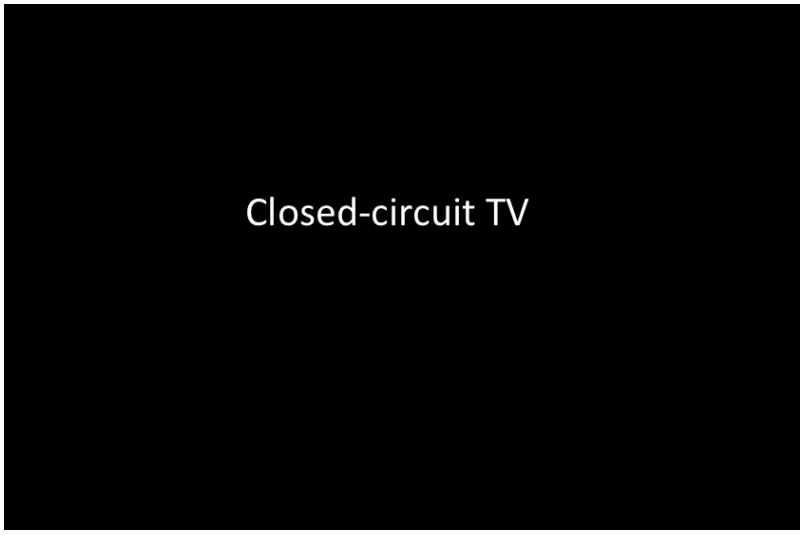
We spatial artists transmit, for the very first time, on television, our new forms of art, based on concepts of space, seen in two ways:

the first, that of spaces, once considered mysterious and now known and probed, and therefore used by us as plastic matter;

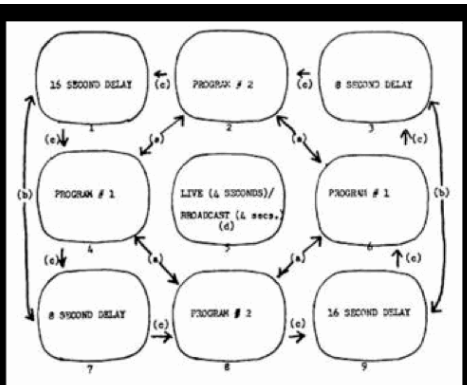
the second, that of the spaces in the cosmos that are still unknown, which we want to deal with as data of intuition and mystery, data typical of art as divination. For us television is the medium that we have been waiting for to integrate our concepts. We are pleased that our spatial event, destined to renew the field of art, is being transmitted from Italy. It is true that it is eternal, but it was always linked to matter, whereas we want to set it free so that through space it can last a millennium even in a minute's transmission.

Charged Environments

- Closed-circuit video transforms audience into the subject
- Intelligent architecture and interactive installations rendering space as virtual reality
- Creating expanded forms of experience and awareness
- High voltage electricity and performance


Closed-circuit TV

Frank Gillette and Ira Schneider, Wipe Cycle, 1968 9 video monitors, cameras

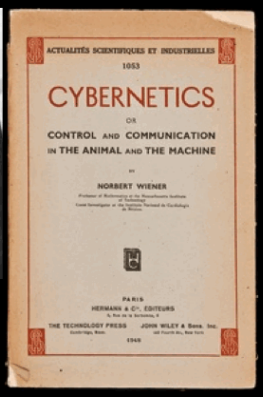


CYCLE (a) Monitors 2, 4, 6 and 8: Programmed change cycle, Program No. 1 alternating every eight seconds with Program No. 2.

CYCLE (b) Monitors 1, 3, 7 and 9: Delay change cycle, Nos. 1 and 7 and 3 and 9 alternating (exchanging) every four seconds.

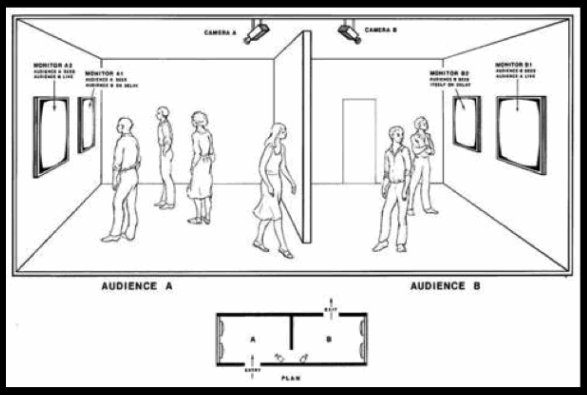
CYCLE (c) Monitors 1, 2, 3, 4, 6, 7, 8 and 9: Wipe cycle, grey "light" pulse, moving counterclockwise every two seconds.

CYCLE (d) Monitor 5: Live cycle, four seconds of live feedback alternating with four seconds of broadcast television.



Les Levine, Contact: A Cybernetic Sculpture, 1969
9 monitors, video cameras
http://news.google.com/newspapers?nid=1817&dat=19690418&id=biceAAAAIBAJ&sjid=BZwEAAAAIBAJ&pg=5429,4061379

Bruce Nauman, Live-Taped Video Corridor, 1970



Dan Graham, Time Delay Room, 1974

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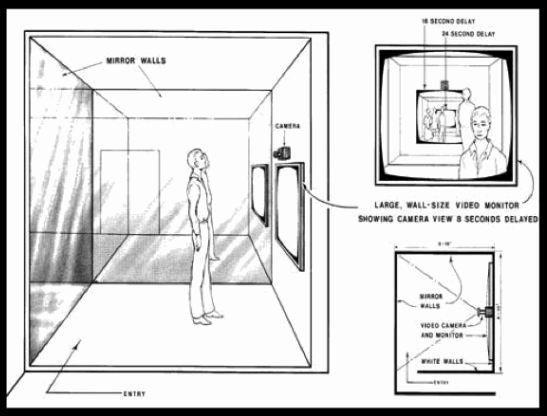
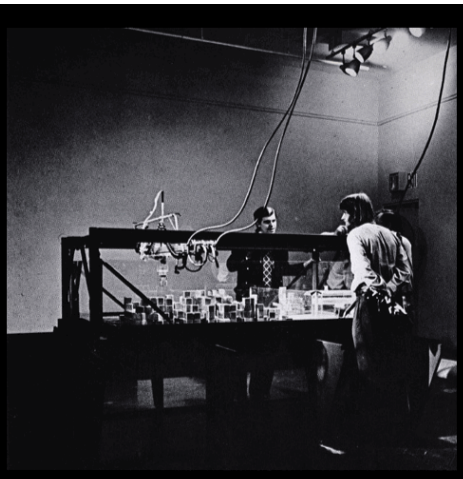


Dan Graham, Present Continuous Pasts, 1974

Architecture

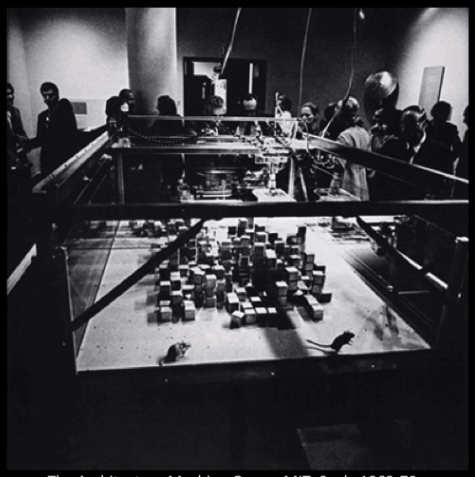
The Architecture Machine (1970)
Nicholas Negroponte

I…propose that we, architects and computer scientists take advantage of the professional iconoclasms that exist in our day – a day of evolutionary revolution; that we build machines equipped with at least those devices that humans employ to design. Let us build machines that can learn, can grope, and can fumble, machines that will be architectural partners, architecture machines.



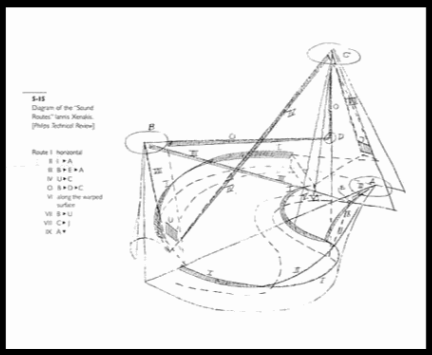
The Architecture Machine Group, MIT, Seek, 1969-70

Software, Information Technology: Its New Meaning for Art, Jewish Museum, NYC, fall 1970
Participating artists: Vito Acconci, David Antin, Architecture Group Machine M.I.T., John Baldessari, Robert Barry, Linda Berris, Donald Burgy, Paul Conly, Agnes Denes, Robert Duncan Enzmann, Carl Fernbach-Flarsheim, John Godyear, Hans Haacke, Douglas Huebler, Joseph Kosuth, Nam June Paik, Alex Razdow, Sonia Sheridan, Evander D. Schley, Theodosius Victoria, Laurence Weiner.



The Architecture Machine Group, MIT, Seek, 1969-70

Le Corbusier, Iaannis Zenakis, Edgard Varèse, Philips Pavilion, 1958

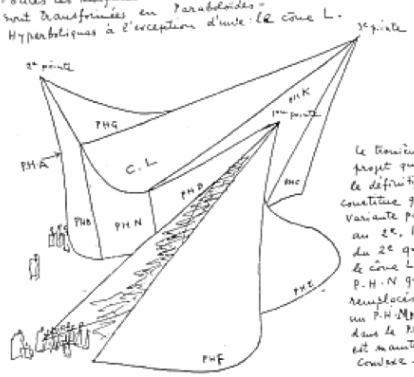


5-15
Diagram of the "Sound Routes" by Iannis Xenakis. [Philips Technical Review]

Route I horizontal
II E ▸ A
III B ▸ E ▸ A
IV U ▸ C
O X ▸ O ▸ C
VI along the warped surface
VII B ▸ U
VIII C ▸ J
IX A ▾

2e PROJET.

Toutes les surfaces du 1er projet sont transformées en Paraboloïdes-Hyperboliques à l'exception d'une : le cône L.

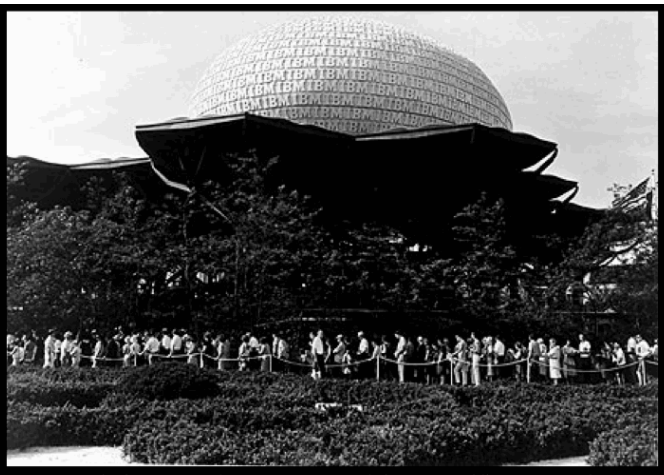


Le troisième projet qui est le définitif ne constitue qu'une variante par rapport au 2e. Il ne diffère du 2e que : dans le cône L et le P.H.N qui sont remplacés par un P.H.Mp et dans le P.H.C qui est maintenant convexe.

95408

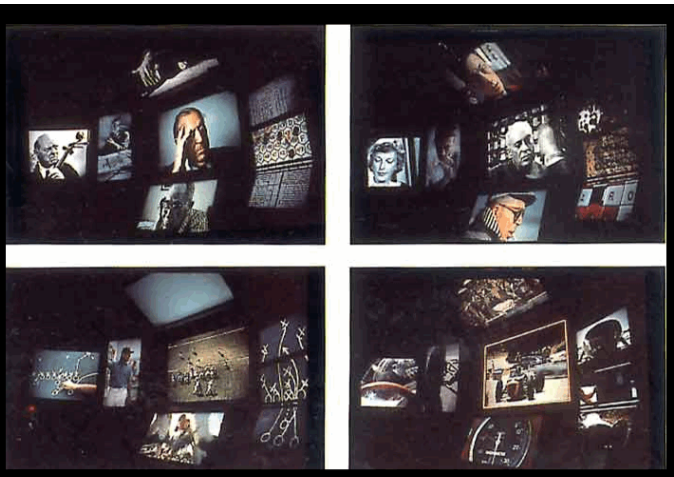
Charles and Ray Eames Glimpses of the USA, American Exhibition in Moscow, 1959
http://www.youtube.com/watch?v=Ob0aSyDUK4A

Buckminster Fuller in front of the exhibition dome at the American National Exhibition, Moscow, 1959



Charles Eames and Eero Saarinen, Ovoid Theater, World's Fair New York, 1964

IBM



Charles Eames and Eero Saarinen, Ovoid Theater, World's Fair New York, 1964

Diller + Scofidio, Jump Cut, 1998

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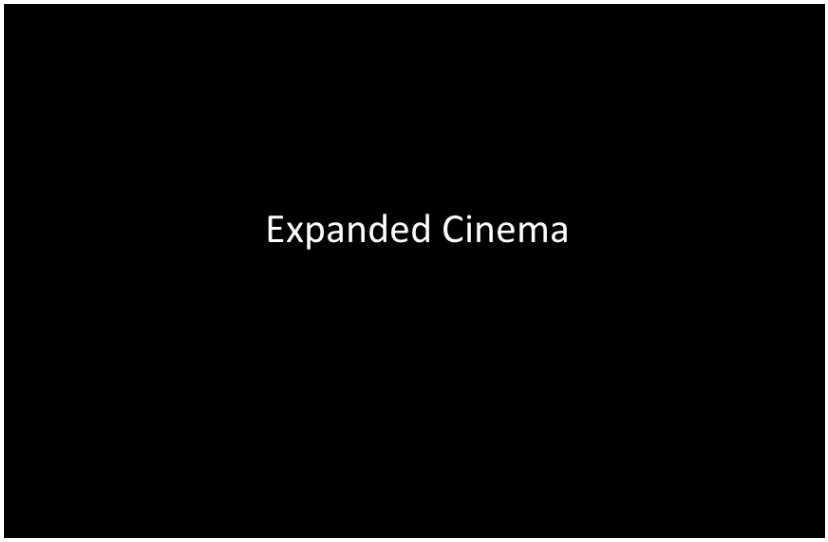
HKS, Cowboys Stadium, 2010-11

Diller + Scofidio, Cold War, Broward County Civic Arena, Sunrise, FL, 1997
http://dsrny.com/projects/ColdWar/ColdWar.mov

Diller + Scofidio, Cold War, 1997
2010-11

HKS, Cowboys Stadium,


Expanded Cinema

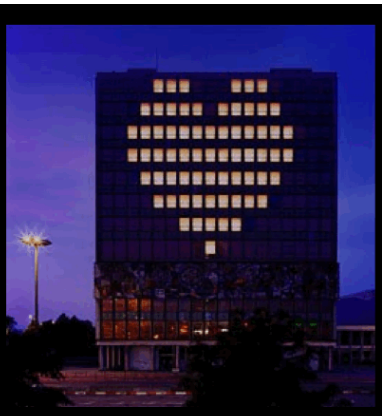
Expanded Cinema (1970)
Gene Youngblood

In the cinema, feedback is possible almost exclusively in what I call the synaesthetic mode, which we'll discuss presently. Because it is entirely personal it rests on no identifiable plot and is not probable. The viewer is forced to create along with the film, to interpret for himself what he is experiencing. If the information (either concept or design) reveals some previously unrecognized aspect of the viewer's relation to the circumambient universe – or provides language with which to conceptualize old realities more effectively – the viewer recreates that discovery along with the artist, this feeding back into the environment the existence of more creative potential, which may in turn be used by the artist for messages of still greater eloquence and perception…

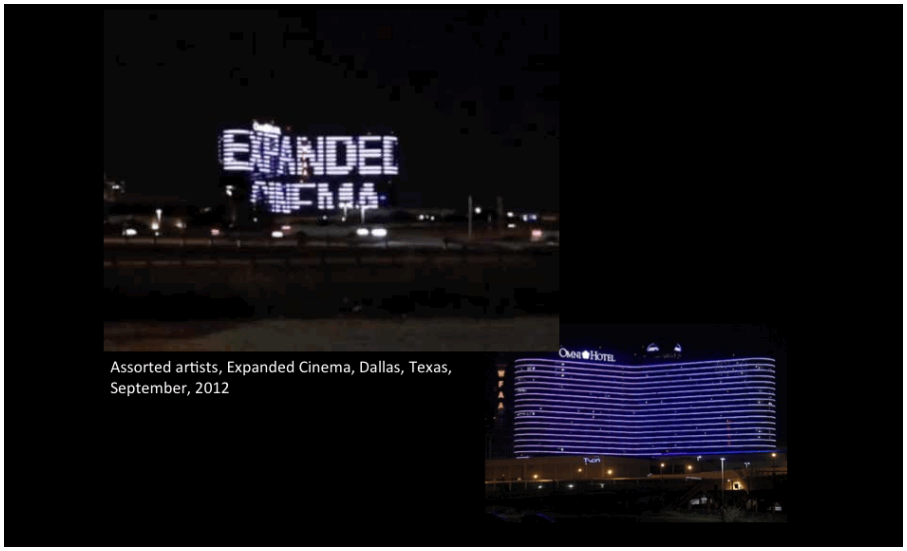
When finally we erase the difference between art and entertainment – as we must to survive – we shall find that our community is no longer a community, and we shall begin to understand radical evolution.

Warhol, et.al., Exploding Plastic Inevitable, 1966-67

https://www.youtube.com/watch?v=HsR4ghMfq0U



Chaos Computer Club, Blinkenlights, 2001-2002
https://www.youtube.com/watch?v=nFacSJBCql0



Assorted artists, Expanded Cinema, Dallas, Texas, September, 2012