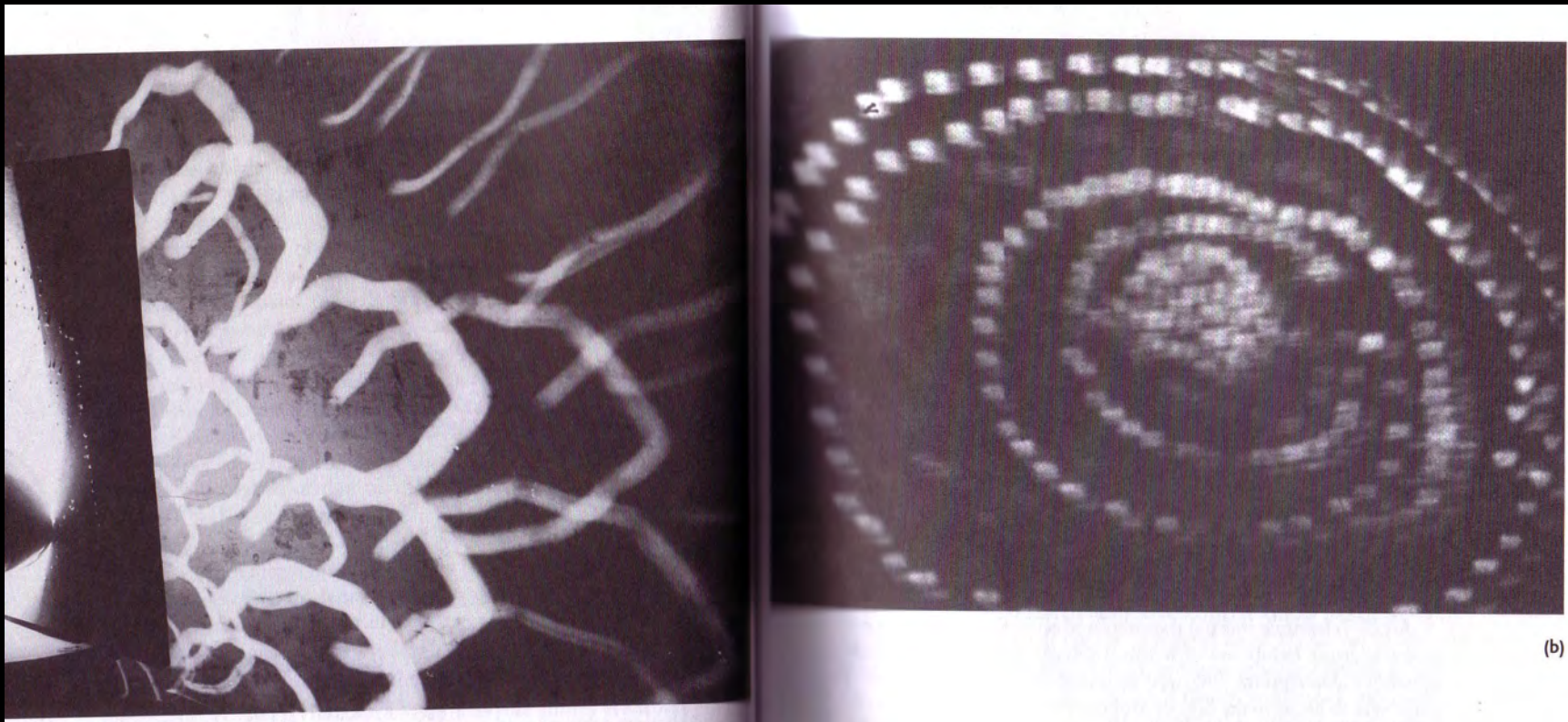


**AHST 4342-001**  
**History of Media and New Media Art**  
**Fall 2014**  
**Dr. Charissa N. Terranova**  
**University of Texas at Dallas**  
**Arts & Humanities**  
**Monday-Wednesday 2:30-3:45**  
**Class Location: AH2 1.204**

**October 27, 2014**

**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.

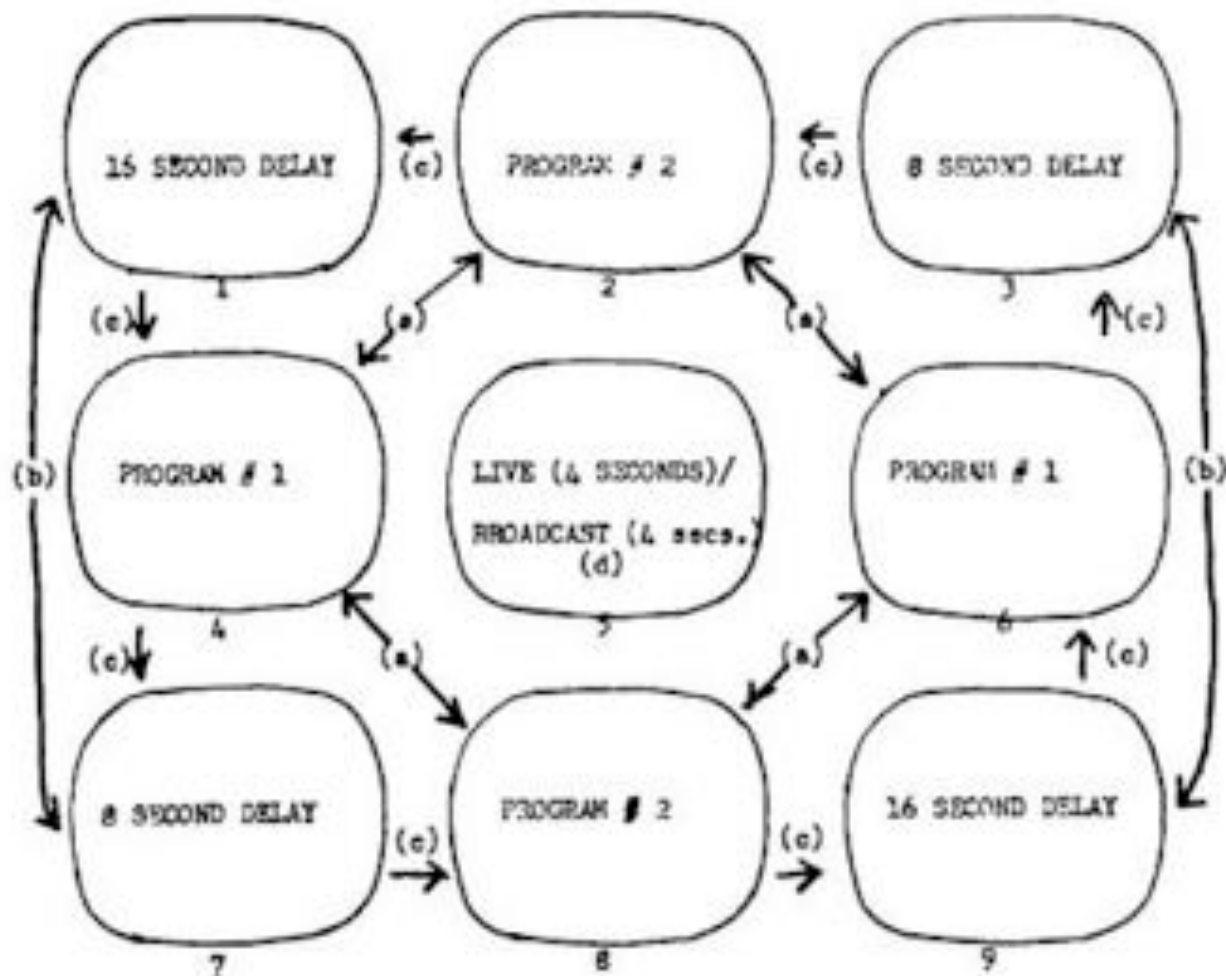
# Charged Environments

- 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

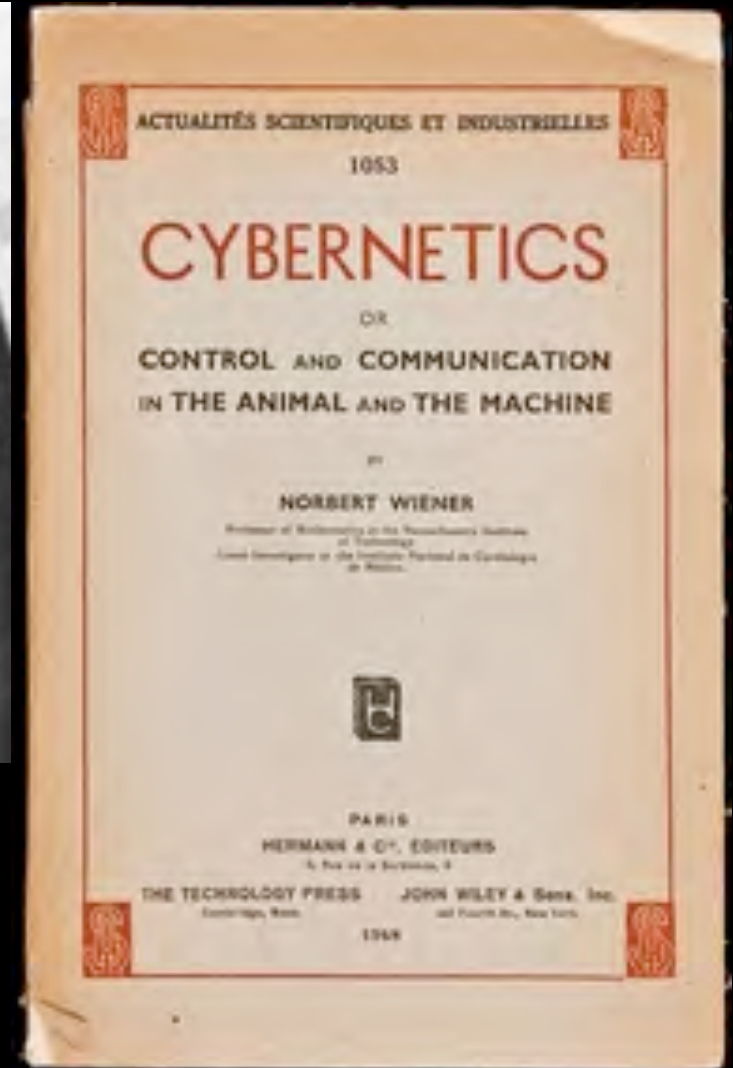


Frank Gillette and Ira Schneider, *Wipe Cycle*, 1968 9 video monitors, cameras



- 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.



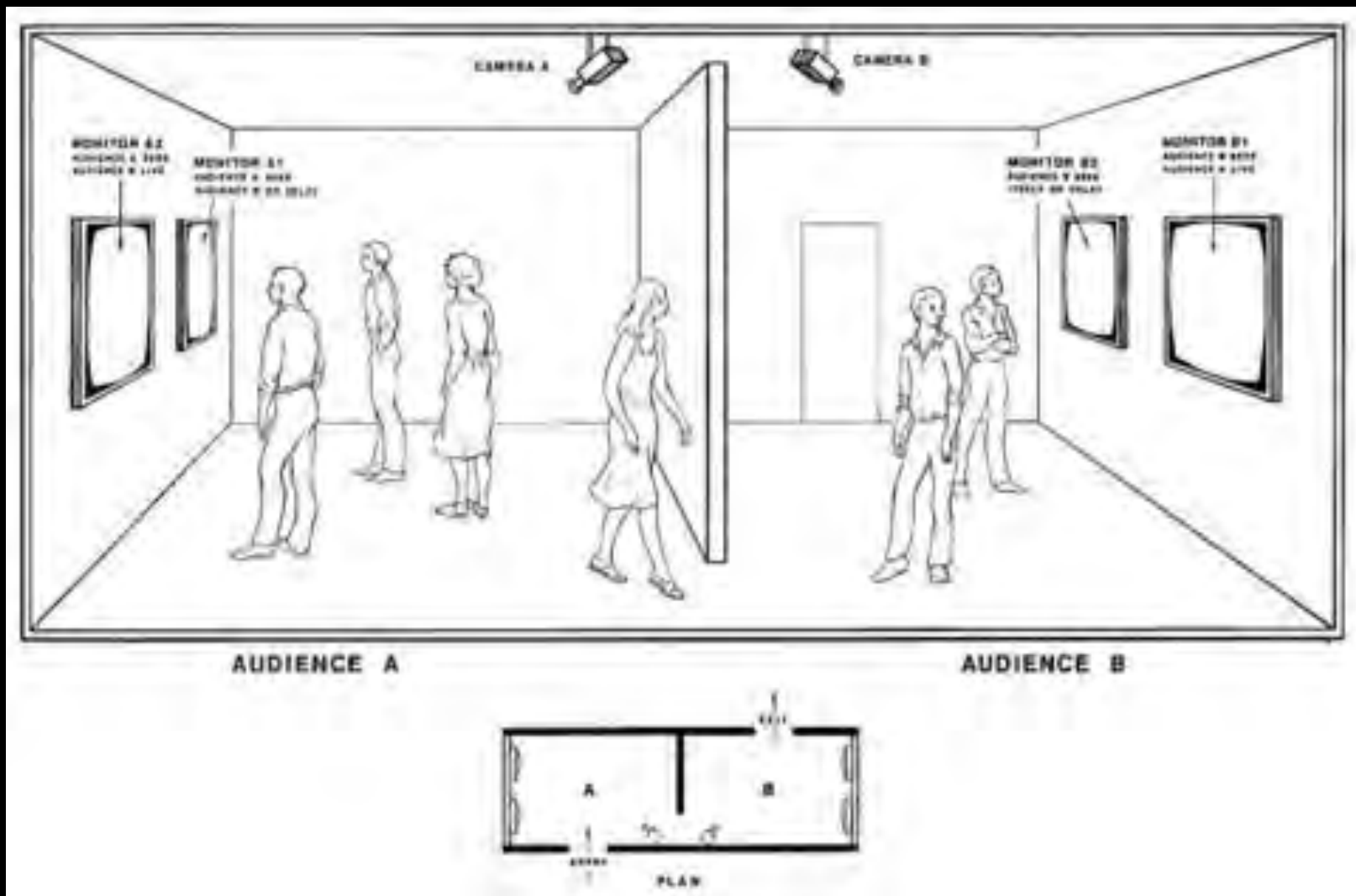


Les Levine, Contact: A Cybernetic Sculpture, 1969  
9 monitors, video cameras

[http://news.google.com/newspapers?  
nid=1817&dat=19690418&id=biceAAAAIBAJ&sjid=  
BZwEAAAAIBAJ&pg=5429,4061379](http://news.google.com/newspapers?nid=1817&dat=19690418&id=biceAAAAIBAJ&sjid=BZwEAAAAIBAJ&pg=5429,4061379)



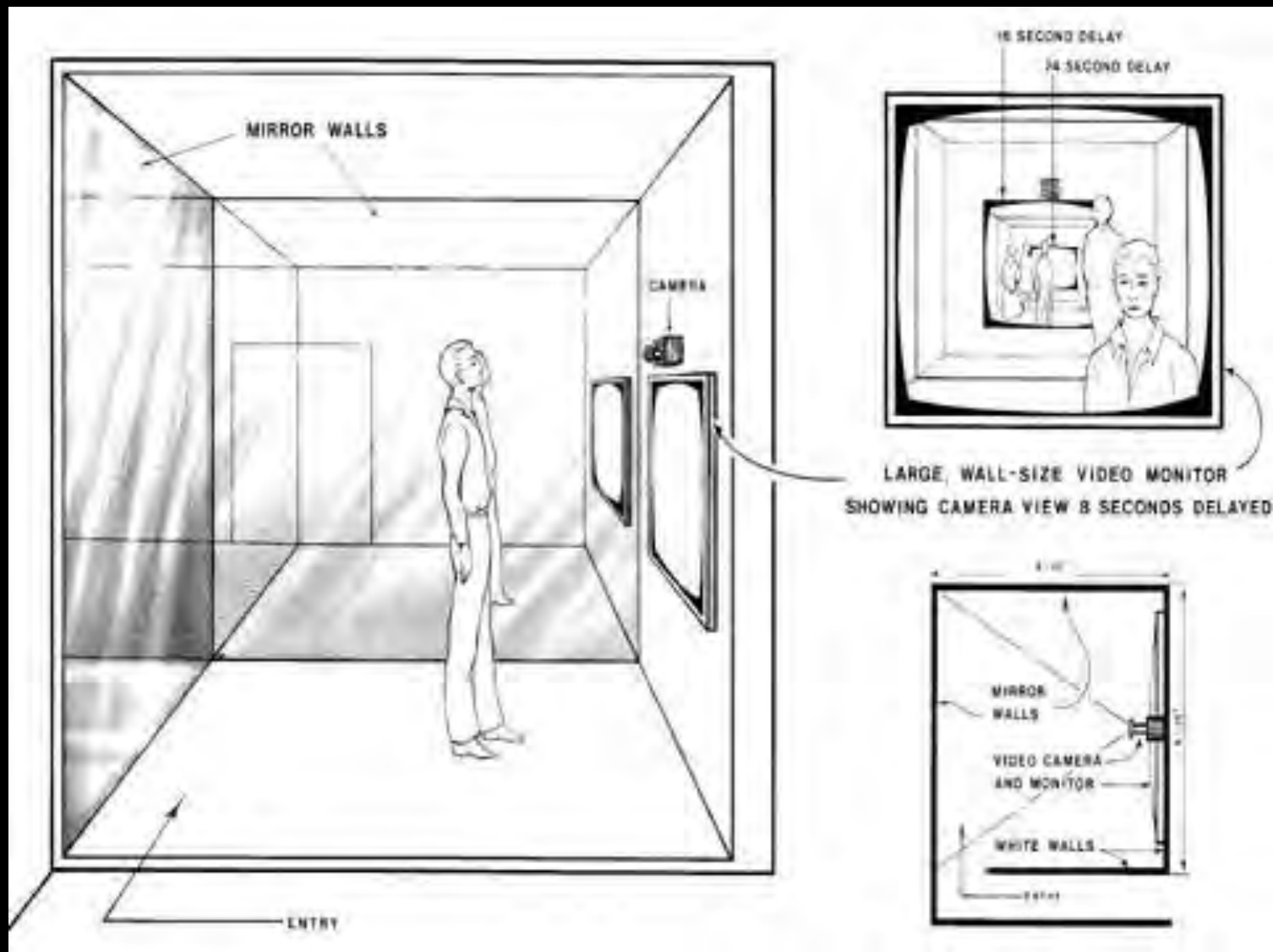
Bruce Nauman, Live-Taped Video Corridor, 1970



Dan Graham, Time Delay Room, 1974



Dan Graham, Time Delay Room, 1974



Dan Graham, Present Continuous Pasts, 1974



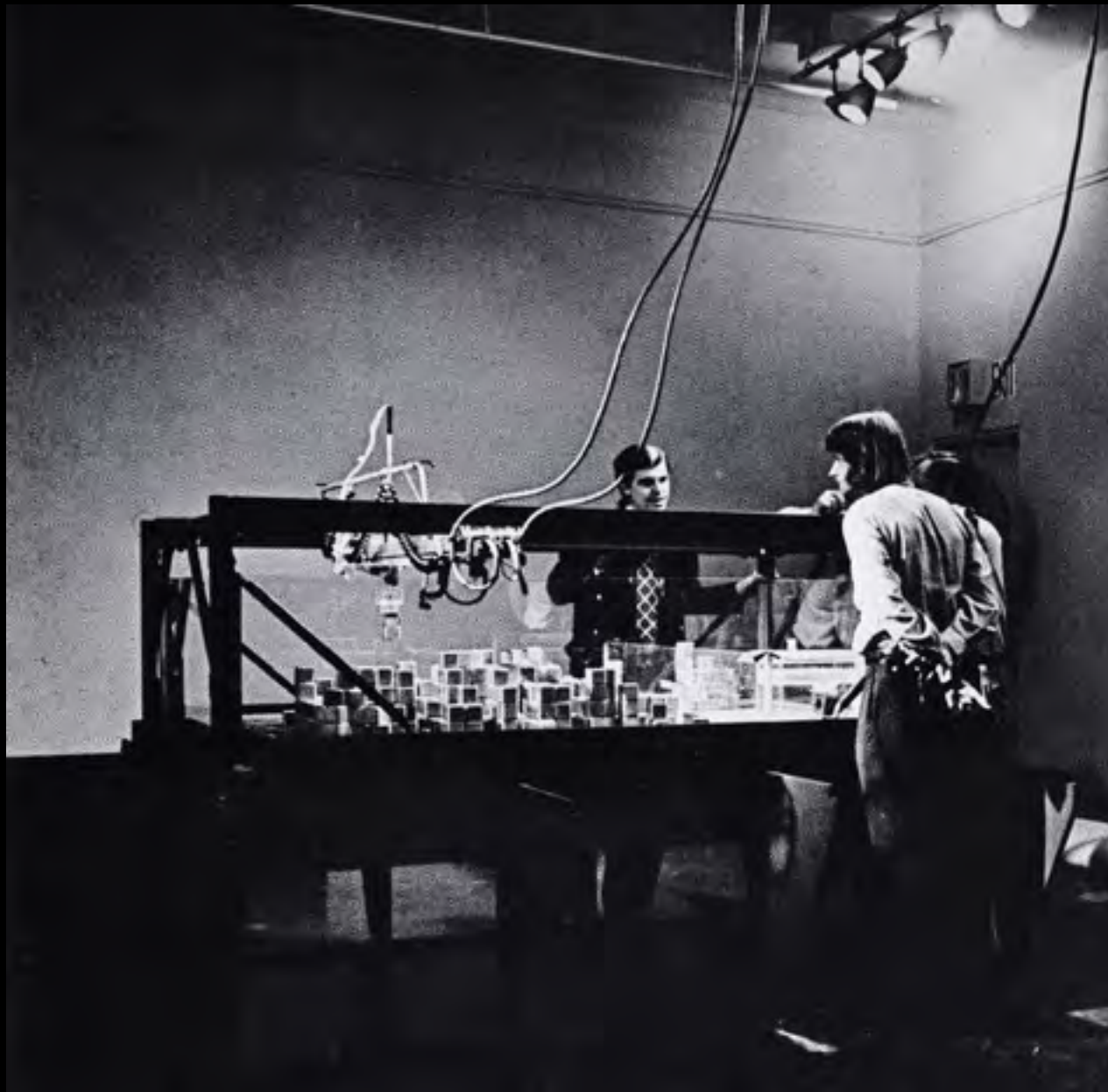
Architecture

# The Architecture Machine (1970)

## Nicholas Negroponte

I...propose that we, architects and computer scientists take advantage of the professional iconoclasm 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

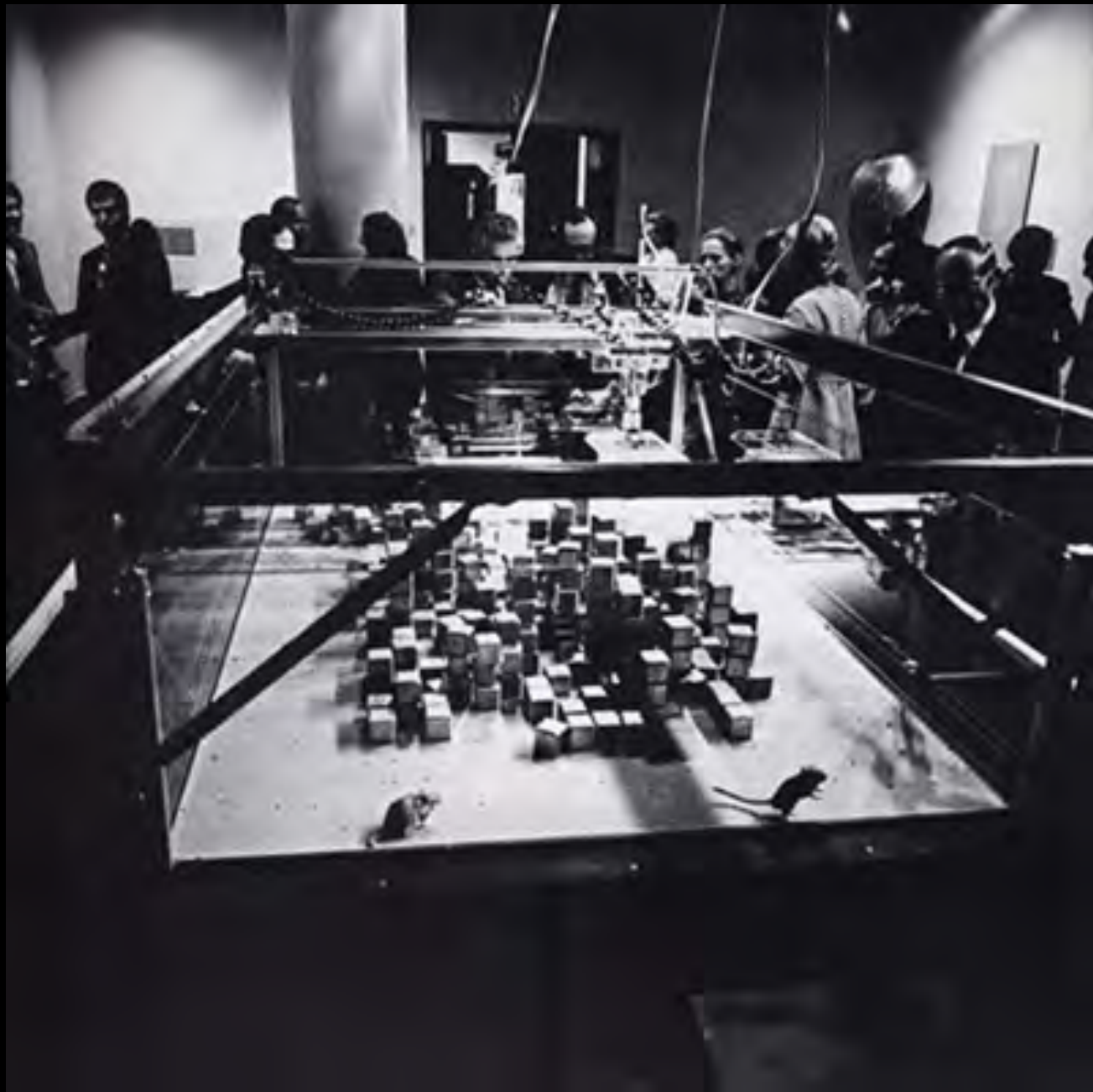
# SOFTWARE

Information technology: its new meaning for art



*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



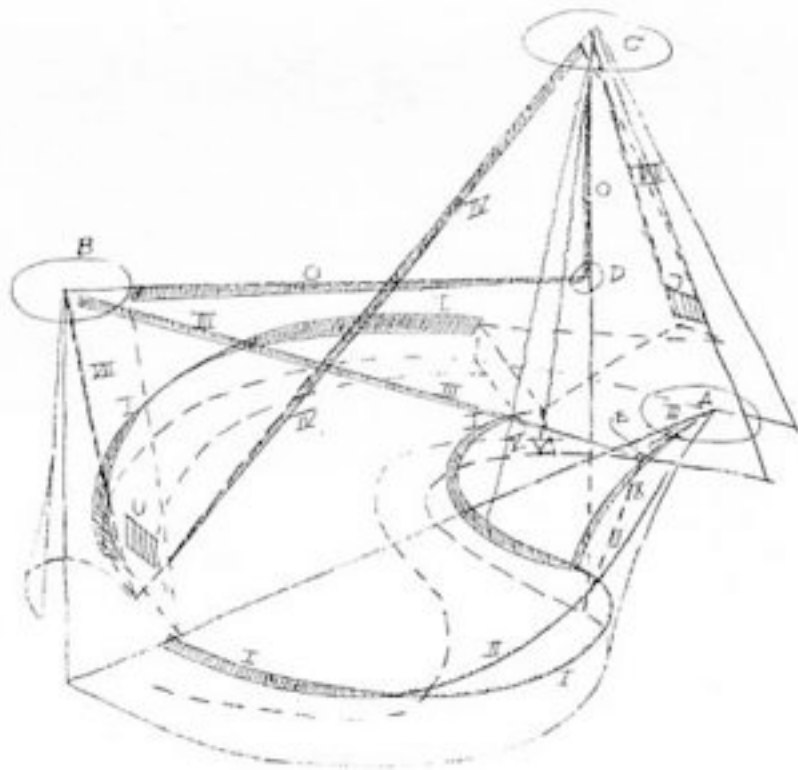


Le Corbusier, Jaannis Zenakis, Edgard Varèse, Philips Pavilion, 1958  
[http://www.youtube.com/watch?v=QBQsym\\_G82Q](http://www.youtube.com/watch?v=QBQsym_G82Q)

**S-15**

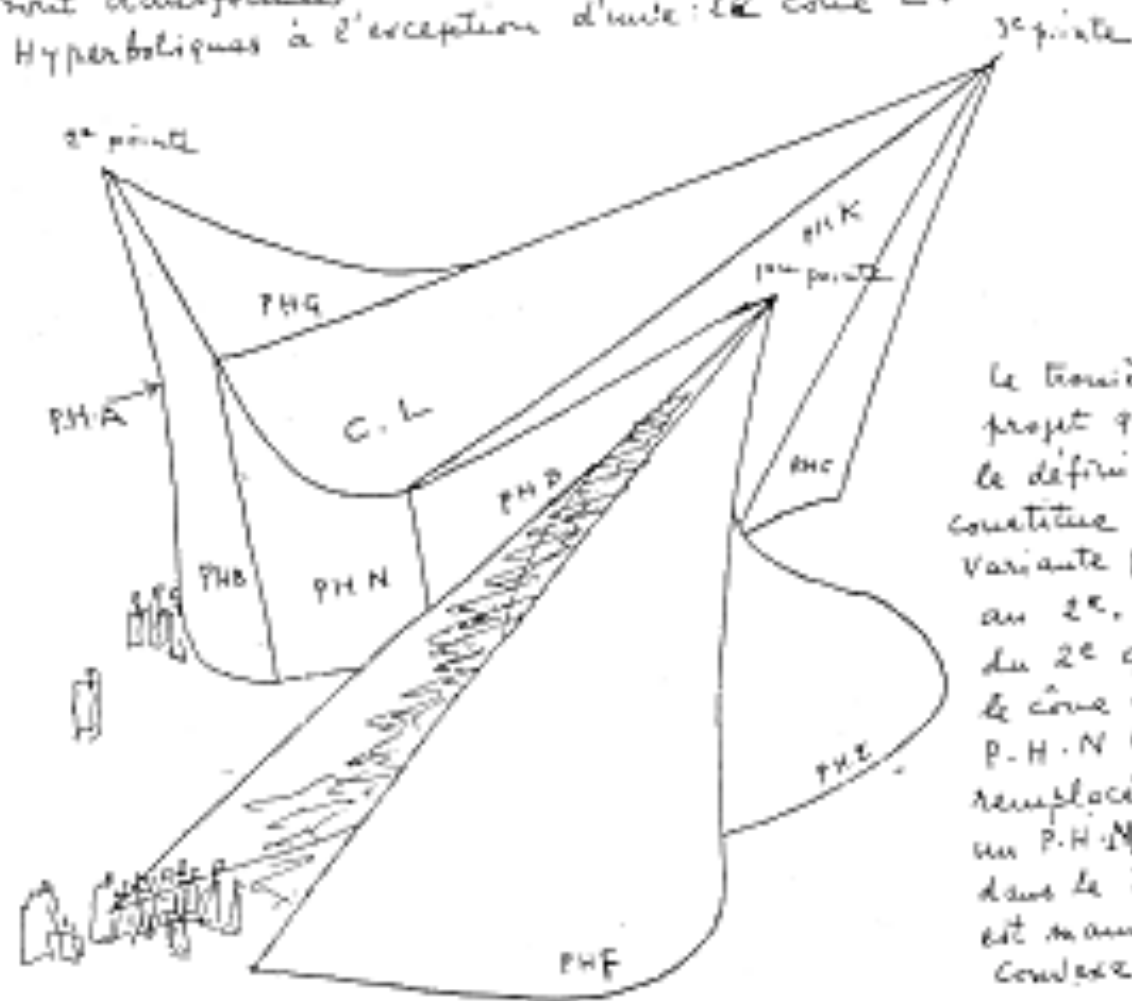
Diagram of the "Sound Routes"  
Iannis Xenakis.  
[Philips Technical Review]

- Route I horizontal  
II I • A  
III B • E • A  
IV U • C  
V B • D • C  
VI along the warped  
surface  
VII B • U  
VIII C • J  
IX A •



2<sup>e</sup> PROJET.

Toutes les surfaces du 1<sup>er</sup> projet  
sont transformées en paraboloides -  
Hyperboliques à l'exception d'une: le cône L.



Le troisième  
projet qui est  
le définitif me  
convient qu'une  
variante par rapport  
au 2<sup>e</sup>. Il diffère  
du 2<sup>e</sup> que dans  
le cône L et le  
P.H.N qui sont  
remplacés par  
un P.H.M et  
dans le P.N.C qui  
est maintenant  
convexe.



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





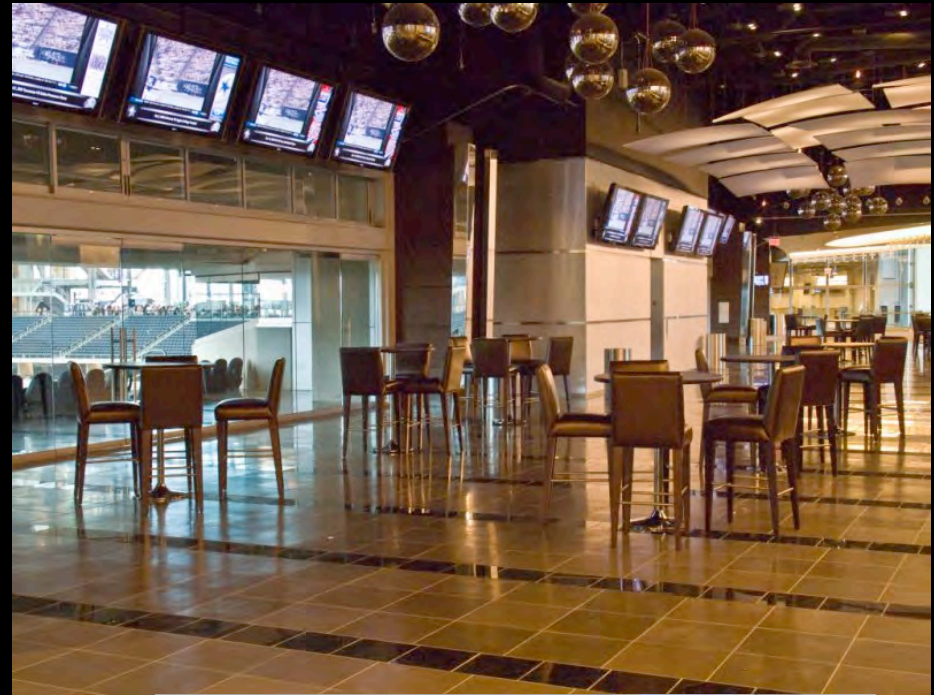
Charles Eames and Eero Saarinen, Ovoid Theater, World's Fair New York, 1964



Diller + Scofidio, Jump Cut, 1998



Diller + Scofidio, Jump Cut, 1998



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,  
2010-11

# 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.

**Poor Richard's**  
PRESENTS  
**ANDY WARHOL AND HIS**  
**EXPLODING PLASTIC**  
**INEVITABLE (SHOW)**  
\*\*\*\*\* FEATURING \*\*\*\*\*  
**THE NEW SOUND OF THE**  
**VELVET UNDERGROUND**  
\*\*\*\*\* WITH \*\*\*\*\*  
★ **NICO** - Pop Girl of '66  
\*\*\*\*\*  
**JUNE 21** thru **JUNE 26**



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=nFacSJBCqI0>



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

