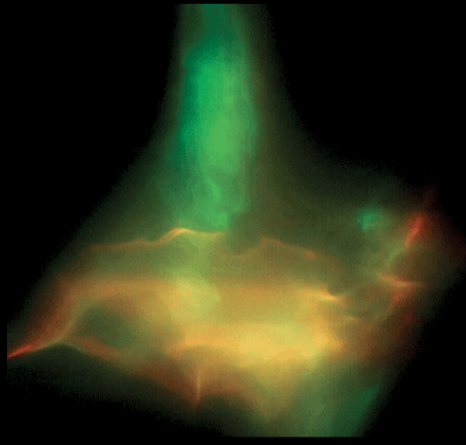


AHST 4342-001 (85802)  
History of Media and New Media Art  
Fall 2012  
Dr. Charissa N. Terranova  
University of Texas at Dallas  
Arts & Humanities  
Monday-Wednesday 1:00-2:15  
Class Location: AH2 1.204

October 1, 2012

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

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

Concrete Art  
Asociacion Arte-Concreto-Invencion  
Inventionist Manifesto  
1946

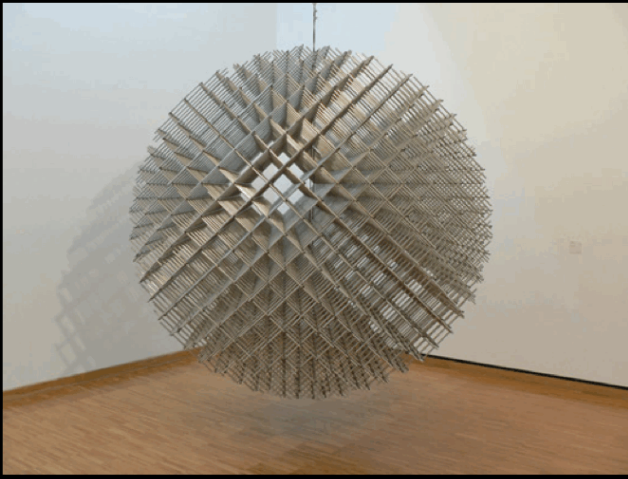
The artistic age of representational fiction is coming to an end. Man is becoming less and less sensitive to illusory images. That is, he is becoming progressively more integrated in the world. The old phantasmagoria no longer meets the aesthetic needs of the new man, brought up in a society that demands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

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

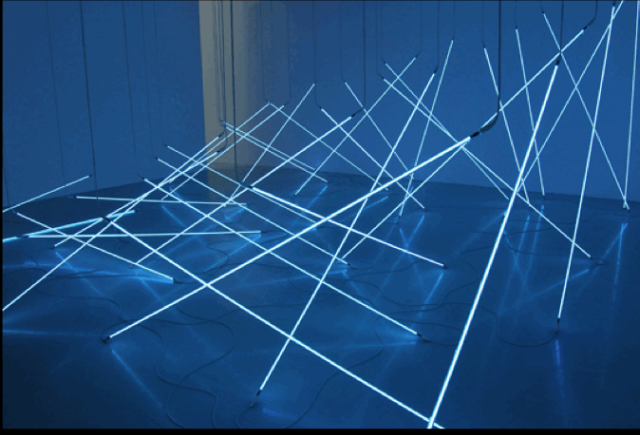
The physics of beauty are relevant now



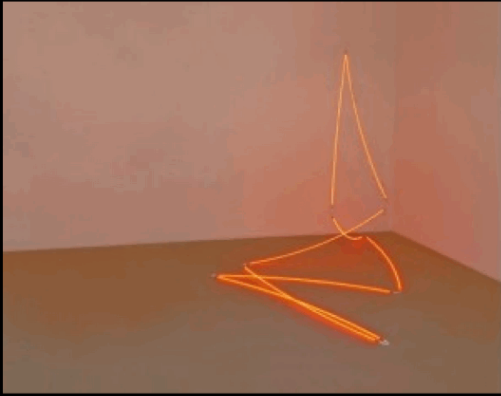
Max Bill, Graphics, 1944/1960



François Morellet, Sphère-trame, 1972



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

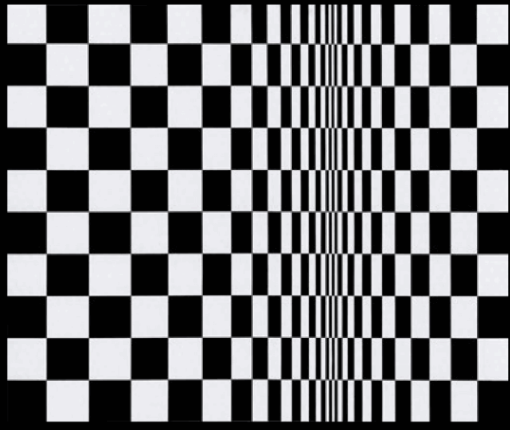


Francois Morellet, Lamentable, 2006

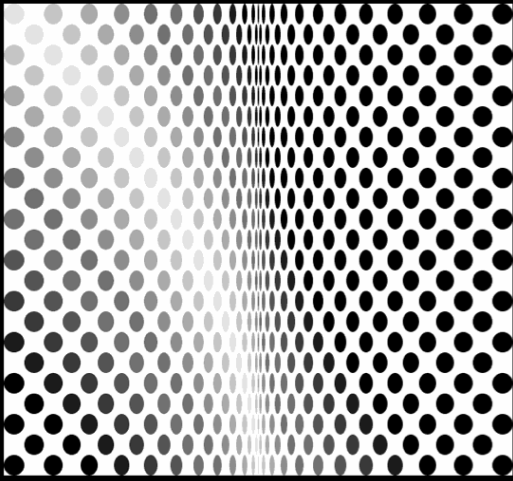


Bridget Riley (b. 1931-)





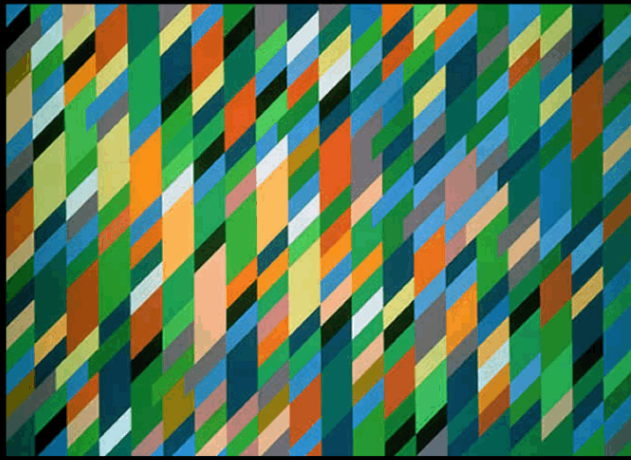
Bridget Riley, Movement in Squares, 1961



Bridget Riley, Loss, 1964



Bridget Riley, Aurulum,  
1978



Bridget Riley, *High Sky 2*, 1992

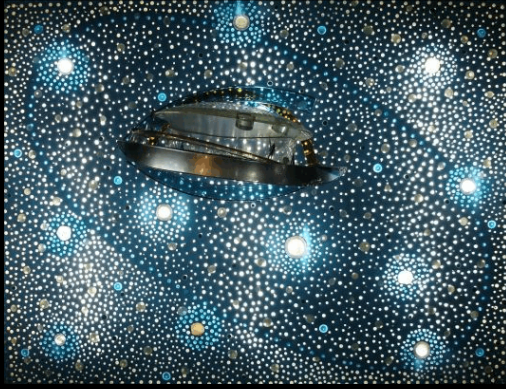
Madi Manifesto  
Gyula Kosice  
1946

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 Madi "F" – 1946, Gas  
Neón

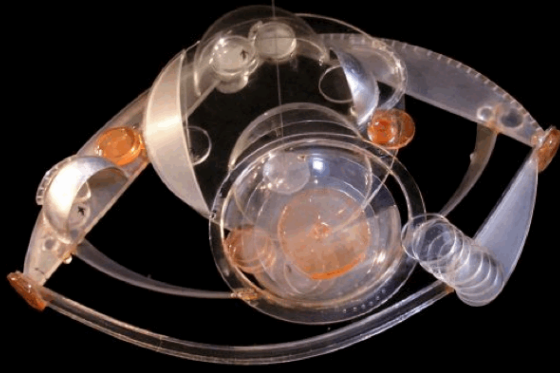


Gyula Kosice, Hydrospatial City, 1944-1970

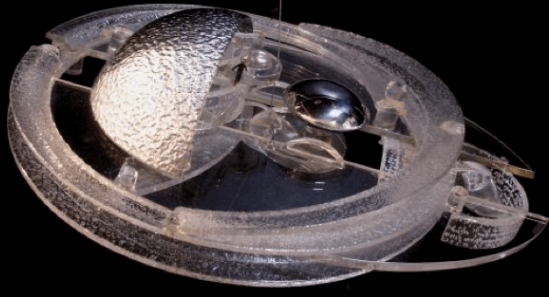


Gyula Kosice, Hydrospatial City, 1944-1970

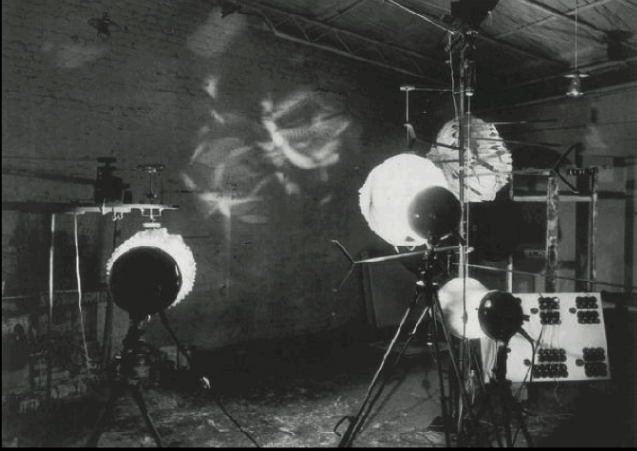




Gyula Kosice, Hydrospatial City, 1944-1970



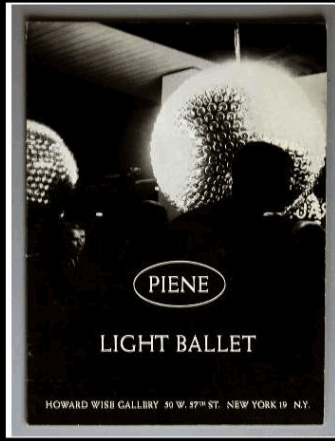
Gyula Kosice, Hydrospatial City, 1944-1970



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...

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, MONTELIER, 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

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