

Report about the interactive art exhibition feedback

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ABSTRACT

Christiane Paul wrote an article about the evolution of feedback and interactive art related to the feedback exhibition. This paper summarizes the most important aspects of Christiane Paul's article.

Keywords

Art Feedback algorithm digital technology instruction-based generative rule-based Op Art Kinetic Art

1. INTRODUCTION

The exhibition feedback shows art, which is based on feedback and responses from various input forms. Furthermore the exhibition shows important art historical predecessors, who used digital technologies as a medium.

The themes "algorithmic" art based on instructions and the concept of light and the moving images from the early kinetic and Op Art are weaved together.

In this exhibition the viewer will explore the role of responsiveness in relation to technologies and how they changed our culture life. That includes that every reception of art is a kind of an "interactive" event and involves a process of feedback. That feedback system depends mainly on the degree of openness. The input possibilities from instructions, the viewer, their environment or information networks influence the degree of openness in a very strong way

2. Form Instructions to open systems

Christiane Paul pointed out in her article, that instruction and rules were very important basis for the art movement of Dada (1920), Fluxus (1962), and conceptual art (1968). This character of instruction has a strong connection to the algorithmic principles of creating software and creating computer operations.

For this reason Christiane Paul said, that using mathematical functions for drawing digital pictures is also a part of instruction-based art.

The same is valid for "machine-driven" drawings, which uses biological systems and artificial life and intelligence, for instance the Christa Sommerer and Laurent Mignonneau's Life Writer.

How already mentioned conceptual art has got a relation to instruction-based art, too. So it is important aspect of the work. When conceptual form of art is chosen from the artist, he or she is not able to change the execution, because all planning and

decisions are done before. The idea is that the machine makes the art.

In the 1940s Norbert Wiener had pointed out that the digital computer raised the question of relationship between the human and the machine. In his opinion it is necessary to explore that relationship in a scientific manner. Because of feedback plays an important role in a communication system, he defined three central concepts, which were crucial in any organism or system. That requires the concept of **communication, control and feedback**. Furthermore he postulated that the guiding principle behind life and organization is information and all information is contained in messages.

In this manner it is interesting to read, that the concepts of feedback and openness has got a relationship to games and play. The notion of "Play" is an element of any performative and therefore any responsive art. By now computer games have become an important part of our pop culture and the most important area of experimentation for new media artists. The most used interfaces for games are keyboard, mice, joystick and other translator like web cameras, data gloves etc. But there exist one problem with these generative systems. The already defined set of rules can only be changed by the artist. The internet as an information network opened up new possibilities for artist in this kind of problem. So that the artist is able to increase the amount of openness in their instruction-based art.

From this notion of communication networks as open systems forms the foundation of the telematic art. The telematic projects explore a wide field of issues, ranging from the technological "distribution" of our physical body, and network community to tension between privacy, voyeurism, and surveillance.

The feedback exhibition shows up a nice collection of art works, which explores the evolution from instruction-based, generative and conceptual art to telematic and network art.

3. From Optics and kinetics to cinematics

Kinetic and Op Art used mechanics or light and optical effects to generate movement. So James Seawright's House Plants (1984) used the light input for their natural open and close behavior. This kind of natural behavior and the virtual art is proposed by Frank Popper as humanize activity for technology. Virtual art provides new models for discussing humanist values in a technological age, which could help for the increasing mental-health problems in our society that is caused of the technical evolution.

Maybe it also helps to understand, that the concepts of databases strongly connected to digital interactivity and it increases the

possibility of assembling and reconfiguration media elements from a computerized record keeping systems.

The evolution in this discipline points out that the image production moves from optical effects and kinetic mechanism to more technologised and network processes. Almost the same as the evolution of instruction-based art developed to telematic art.

4. Conclusion

Nowadays we are all confronted with complex possibilities for networked feedback systems that are unique to the digital medium and did not exist before or without digital technologies.

In addition to that the artists understand more and more the language of interaction. Further artworks will become a higher degree for openness. The social community Facebook is not an art project, but it shows up in very nice way, how a system could be open. It provides a programmatic API for the user and other developer or artists, who are able to extend the interaction between the Facebook users. So that completely new interaction forms could be find in an already existing system.

In future-oriented view of the interactive art, I think interaction will become a very common design element of our culture, because of that the artists of the future must find other design elements to create big new experiences for their viewers. One possibility to reach this is, leaving the scope of the (screen-based and) network-based media and move to almost invisible technologies that manipulates the environment of the viewer in which he or she is localized. Augmented-Reality technologies and wearable technologies could belong to this new possible movement.

5. REFERENCES

- [1] Paul, Christiane. *FEEDBACK: From Object to process and system*, 26-47.