

MY WORK IN RELATION

My work with-in art history:

I am interested in how interactivity relates to minimalism. Minimalism claimed to offer a literal experience. I see interactivity as a direct advancement of minimalism because it offers a phenomenological experience; interactive work takes that ambition to its logical conclusion by creating a situation which depends on the authorial collaboration of the 'viewer' for full realization. My ferro-fluid piece is an example of this artist/viewer collaboration.

Minimalism was an extension of the neo dada artists' critique of the fictive qualities of art, and was kind of an endgame. My thought on minimalism is that they erased the hand, making everything defunctive; and that became the hand. The minimalist experience is sterile, scientific in a sort of laboratory way, while the neo dada work is volcanic. A big messy painting is usually described as more 'expressive' while a very neat one is not, but neatness expresses something - sort of dialectic of objectivity.

Johns and Rauschenberg made two dimensional work that presented itself as what it was, for example Rauschenberg often included actual objects in his paintings. A cigarette butt in one of Rauschenberg's paintings could be experienced as a cigarette butt, rather than a fictive representation.

Johns painted the flag in thick encaustic; Judd saw no reason for that sort of expression to remain in something with claims of being 'real.' The evolution of these kinds of art seems to be a play on life and expression being strategically breathed into and removed from artworks. Aconcci did a piece in response to minimalism where he turned the floor of the gallery into a ramp and beat off under it for 6 hours and there was a speaker in the gallery where visitors could hear him talking dirty to their footsteps over head. I am interested in the capacity of this work to appropriate the visual language of minimalism while directly engaging the audience in reciprocal interchange.

My work with-in the contemporary art scene:

Gregory Barsamian - His work involves simple indirect interactive sculptures that work around the conflict between sensory information and logic to recreate a dreamlike reality. Note: 1996 Piece called 'Juggler'.

Machine Project – “Cash Machine” suction installation.
<http://www.markallen.com/art/projects/cashmachine>
<http://www.flickr.com/photos/mallen/77326874>

Artefact (project by Provincie Vlaams-Brabant and STUK arts centre) – “Nevel” is a moving labyrinth consisting of 9 programmable walls.

My work with-in other related fields:

Blaise Pascal (1623-1662). Law: “A change in the pressure applied to a fluid is transmitted undiminished to every point of the fluid and to the walls of the container.” – pg 462, volume 1, Physics-for scientists and engineers-fifth edition, by Serway and Beichner

Stephen Wilson-works within information arts. Great links page on the Intersection of art, technology, science and culture <http://userwww.sfsu.edu/~swilson>

Mitchel Resnick-building practical systems that teach through fun. He heads a research group at MIT called Lifelong Kindergarten – <http://www.media.mit.edu/research/ResearchPubWeb.pl?ID=33>

Related applications of ‘learning through fun’:

Activity Club <http://www-human.ist.osaka-u.ac.jp/ActiveCube>

Cube World <http://www.firebox.com/index.html?dir=firebox&action=product&pid=1201>