

Devon Carlson
Artists Lab IV
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Task 1

Interactive Art

TORTOISES - Grey Walke

Nature-replicating Artificial intelligence Self organizing
Choreographic

VEHICLES - Valentino Braitenberg

Artificial intelligence Self organizing Choreographic

TORTOISES - Ulrike Gabriel

Nature-replicating Choreographic Appeal through aesthetic

THE HELPLESS ROBOT - Norman Whit

Artificial intelligence Appeal through aesthetic

PETIT MAL - Simon Penny

Human-replicating Artificial intelligence Choreographic

THE BLIND ROBOT - Luis Philipp Demers

Human-replicating

VIDEOPLACE - Myron Krueger

Human-replicating Choreographic Appeal through aesthetic

EXPO 200 ROBOTS - Artefakt

Appeal through aesthetic Self organizing

ROBOT READABLE WORLD - Timo Arnal

Human-replicating Artificial intelligence

ROCKPRINT - Gramazio Kohler Architects

Nature-replicating Self organizing Choreographic
Appeal through aesthetic

BUILDING A ROPEBRIDGE WITH FLYING MACHINES

Artificial intelligence Self organizing Choreographic
Appeal through aesthetic

MOBILE ROBOTIC FABRICATION - Maria Yablonina

Human-replicating Artificial intelligence Self organizing
Choreographic

INTERACTION - Golan Levin

Appeal through aesthetic Artificial intelligence

MESSA DI VOCE - Golan Levin

Human-replicating Choreographic Self organizing

UNDERSCAN - Raphael Lonzano Hemmer +
LATENTBEING - Refik Aradol

Human-replicating Artificial intelligence Choreographic
Appeal through aesthetic

After looking through the artworks in this presentation, It would appear that these works were intended to explore different mediums for interactive art to be expressed through a wide variety of software and robotics as tools. I felt that it was appropriate to group them by the tags of Nature-replicating, Human-replicating, Self-organizing, Choreographic, Artificial intelligence, and Appeal through aesthetic.

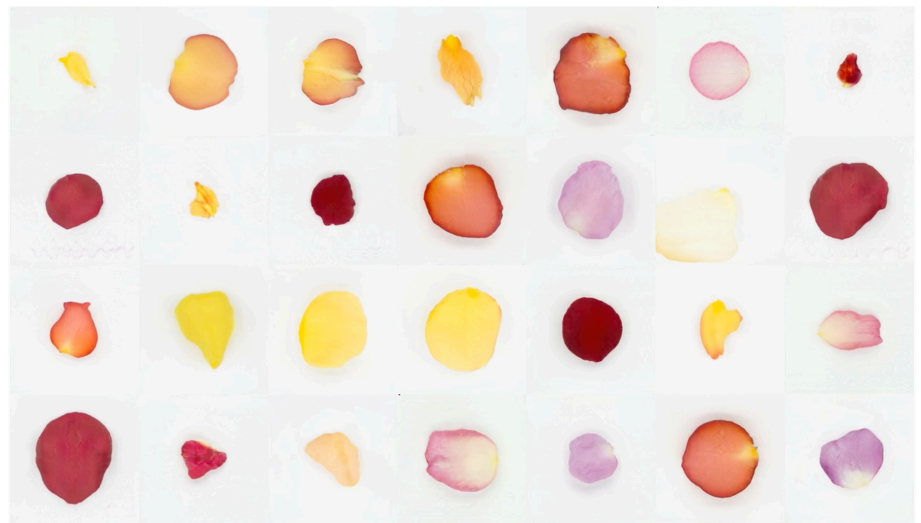
Human-replicating and Nature-replicating being the two main categorical tags, as I found that most of the works aimed to replicate elements of human nature or elements of interaction found in nature itself. The reason behind some of the sorting was obvious, such as both of the “Tortoises” projects by Grey Walke and Ulrike Gabriel in which they’ve created devices that aim to resemble tortoises. The Blind Robot by Luis Philipp Demers is another obvious sorting, in which the hands of the robot aim to mimic the behavior of a blind human who is attempting to read someone’s face. Some of these tags were less obvious though, such as Rockprint being labeled as Nature-replicating. While at the face of it the work may not seem to be a replication of nature, but I find the way that the rock structure destroys and dissipates itself seems to replicate the ever-shifting rock structure of our earth through water erosion and tectonic plate shifts.

Many of the works in this presentation felt choreography-based. Messa Di Voice’s entire appeal to me was the way in which the projections danced around their points of interaction. The devices in Building A Ropebridge With Flying Machines seem to dance as they intertwine with each other, in a way that can only be described as choreography. I love the way in which the devices essentially learn how to accomplish their task through the doing of it, learning how to complete the Ropebridge only after they start it. This is why I also labeled the piece as a form of artificial intelligence, as it replicates the way in which humans might improvise the same task.

There is something so deeply disturbing about Golan Levin’s Art That Looks Back At You pieces. The personification that comes from simulated eyes seems to embody a liveliness that feels uncanny, and it’s much more disturbing than his Messa Di Voce that

plays only with form. There is also something somewhat uncanny about Petit Mal by Simon Penny, in which the device seems to mimic and mirror the movements of whoever interacts with it.

I'm surprised that prior to looking at this presentation I had not heard of any of these artworks. I find Interactive art particularly fascinating because non-interactive art is often perfectly static. An unmoving sculpture or unchanging painting can only shift in appearance if the person viewing it perceives it differently, unlike interactive art that can shift and morph into an infinite number of different forms. This is especially the case with pieces that incorporate mild to advanced forms of artificial intelligence and / or machine learning because then a piece can present itself in entirely different ways as it evolves to exist in new forms. Below are two interactive artworks that embody some of these traits. Dataland: The Linq by Refik Anadol uses human interaction to shape these beautiful morphing liquid textures that are projected upon massive screens, creating an immersive environment that is shaped by user interaction. Cloud Of Petals by Meyohas is interesting because it mimics the unfolding of flower petals in a way that looks natural, even though the animation is lead by external binary code.



<https://www.instagram.com/p/B3YvRkXF-BC/>
<https://aiartists.org/sarah-meyoha>

DATALAND:THE LINQ - Refik Anadol

Appeal through aesthetic

Choreographic

Self organizing

CLOUD OF PETALS - Meyohas

Nature-replicating

Artificial intelligence

Appeal through aesthetic