

## ASSIGNMENT 1

All of the projects analyzed are characterized by an intrinsic relationship between technology and art. These artworks represent a modern imagery of art, and these artists, through the use of technology, are - in my opinion - capturing the Zeitgeist of their time.

In the analysis I've conducted, what comes to attention is how some artworks, like the ones from Gramazio Kohler Architects, want to emphasize the process/construction in which the artwork is made, making the process itself an artwork. For example, in "Building a rope bridge with flying machines", one is watching robots creating a rope, or creating a textile in which one can sit. The process is so remarkable, that itself becomes the performance, and possibly becomes more relevant than the final result itself.

In some other works, technology is used to simulate nature, like with Tortoise or Robot by Norman White. In these cases, technology is used to create robots that can interact with humans: I find this extremely interesting but contradictory at the same time. For these projects, the robot would usually interact with its visitors, as we can see with the example of Simon's Penny "Petit Mal".

Nevertheless, there are other projects in which the interaction of the visitor gives a deeper meaning to the artwork itself. In Golan Levin's "interstitial fragment processor", the visitor makes shapes from his/her moving, giving a shape to what's left of a human movement. Something similar is happening in Myron Krueger's "Videoplace", in which the visitor can draw something by moving in a space. These projects give a new spatial perception to the place in which they are located. At the same time, through the use of technology, they are contributing to giving a new aesthetic perception of art in our time.

Projects like "Messa di Voce" by Golan Levin are also helping giving a new aesthetic perception of a piece of art, a performance in this case. Here, a man is experimenting with his vocals, and according to that, an animation is created in the screen behind him, giving a new aesthetic perception to what - without the use of technology - would be a vocal performance, not a visual one.

This represents a new aesthetic perception of what a performance can be, but is also giving a new imagery of our time. Technology is helping art breaking its sectorial boundaries, and this is probably what is capturing the Zeitgeist of our time.

In Timo Amall's "Robot Readable World", the world that we see everyday is captured through a robot's eye, and this is extremely interesting because robots and computers are an inevitable part of our lives now, so what are they actually seeing?

A different kind of interaction to the relation between single user and single artwork is what I defined in my diagram "responsive environment". An example of responsive environment is the project "Underscan" by Raphael Lonzano Hemmer, in which the movement of the human beings in a square is determining the evolution of the performance.

This is similar to the project "Latent being" by Refik Aradol, an artist which works with artificial intelligence. Here, the visitor is also determining the result of the performance.

Another project that has to do with responsive environment is a project done by the collaboration between architects Herzog and De Meuron and artist Ai Weiwei, which explores the theme of surveillance in public spaces.

In all the cases mentioned above, it's interesting to see how art is gradually becoming more interactive and dynamic, something which is historically changing in the discipline. Perhaps these new forms of art, speaking with the language of our time, will be able to find an always wider audience.

<http://refikanadol.com>

<https://www.lightartspace.org/events/latent-being?language=de>

<https://www.archdaily.com/873244/herzog-and-de-meuron-and-ai-weiwei-examine-the-threat-of-surveillance-on-public-space-in-new-installation>

ART IN CONSTRUCTION

RESPONSIVE ENVIRONMENT

RELATIONAL

SIMULATING HUMANITY

NEW AESTHETIC PERCEPTION

NEW IMAGERY

TORTOISES - *Grey Walke*



VEHICLES - *Valentino Braitenberg*



TORTOISES - *Ulrike Gabriel*



THE HELPLESS ROBOT - *Norman White*



PETIT MAL - *Simon Penny*



THE BLIND ROBOT - *Luis Philipp Demers*



VIDEOPLACE - *Myron Krueger*



EXPO 200 ROBOTS - *Artefakt*



ROBOT READABLE WORLD - *Timo Arnall*



ROCK PRINT - *Gramazio Kohler Architects*



BUILDING A ROPE BRIDGE WITH  
FLYING MACHINES - *Gramazio Kolher Architects*



MOBILE ROBOTIC FABRICATION - *Maria Yablonina*



INTERACTION - *Golan Levin*



MESSA DI VOCE - *Golan Levin*



UNDERSCAN - *Raphael Lonzano Hemmer*



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LATENT BEING - *Refik Aradol*



HANSEL & GRETEL  
- *Herzog de Mouron & Ai Wei Wei*

