

Lecture 24: At Present: Installation/ New Media/Globalism

decade discussed: 1990s-2000s
terms: Installation art,
New media, “hacktivism”

I. Installation Art – resisting “Being Digital”?

- A) A brief history: modernist object versus modern *gesamtkunstwerk*
- B) Case study: the senses of Ann Hamilton
 - 1. Between taxonomy and communion, 1990 (San Diego Mus. Cont. Art)
 - 2. Indigo Blue, 1991 (Spoleto Festival, Charleston, S. Carolina)
- C) Hybrids of video and installation
 - 1. From monitor to projection
 - 2. Case study: Matthew Barney’s *gesamtkunstwerk*

II. Artists and new media

- A) Body prosthesis, body simulation, body interactivity
- B) New media, new venues – just another promotional outlet?
 - 1. Websites and webzines (1980s)
 - 2. CD Romzines (Perry Hoberman, Hamilton, 1990s)
 - 3. The computer in the gallery (1980s-90s), behind the scenes (2000s)
- B) Hacktivism
- C) A new model of artistic reception? From the server/user idea to server-less models of interactivity

Prep for debate: visit these sites for the latest in “political” art (the art became political in its rejection by the right):

<http://www.washingtonpost.com/wp-dyn/content/article/2010/11/30/AR2010113006911.html>
<http://blogs.artinfo.com/modernartnotes/2010/12/ten-key-points-about-the-smithsonianpg-controversy/>

SELECTED IMAGES:

(all are installations unless otherwise noted)

Anne Hamilton, Between Taxonomy and Communion, San Diego Museum of Contemporary Art, 1990

Matthew Ritchie, The Morning Line (sonic/video interactive pavilion), Seville/Venice/Lopud, 2008

Pipilotti Rist, Pour Your Body Out,(7,354 Cubic Meters), MoMA 2008

Matthew Barney, The Cremaster Cycle, installed in the Guggenheim, 2003

Olafur Eliasson, The Weather Project, in the Tate Turbine Hall, London UK, 2003

Santiago Sierra, Wall Enclosing a Space, Venice Biennale, 2003

Sierra, 133 persons paid to have their hair dyed blond, Venice Biennale, 2001

In lieu of slides for new media works, please visit the following sites on verso

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LECTURE NOTES

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1) Holzer truisms project on adaweb (founded by Benjamin Weil), one of the earliest artists' websites, now managed by the Walker Art Center

<http://adaweb.walkerart.org/project/holzer/cgi/pcb.cgi/>

2) Ken Goldberg, Berkeley prof, split identity between robotics engineer and new media artist:

<http://goldberg.berkeley.edu/art/>

3) Joachim Sauter, Berlin new media artist and designer, founder of art + com, programmer of blinkinglight.com participatory building (no longer on web?)

<http://www.joachimsauter.com/>

4) Etoy and the fantasy of eternal return; this artist collective is loosely centered in Switzerland and successfully fought to own its domain name: <http://www.etoym.com/>; watch the hilarious

demo video: <http://missioneternity.org/bridges/sarcophagus/>

5) registered trademark dot com, or "RTmark," or ®TMark., anarchist artist collective

<http://www.rtmark.com/> (A dense, active site. Try to find, for ex., Barbie Liberation.)

6) Electrohippies – is hacking art? Sadly, this site is no longer active... maybe it's cached somewhere.

<http://www.fraw.org.uk/ehippies/index.shtml/> (Go to FRAW* main index)

*Free Range Activism Website

7) Eva + Franco Mattes, aka. <http://0100101110101101.org/>, particularly their project

"Biennial.py," a computer virus spread during the Venice biennial in 2001 as the artwork "Contagious Paranoia."

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