

Physicalising the Digital

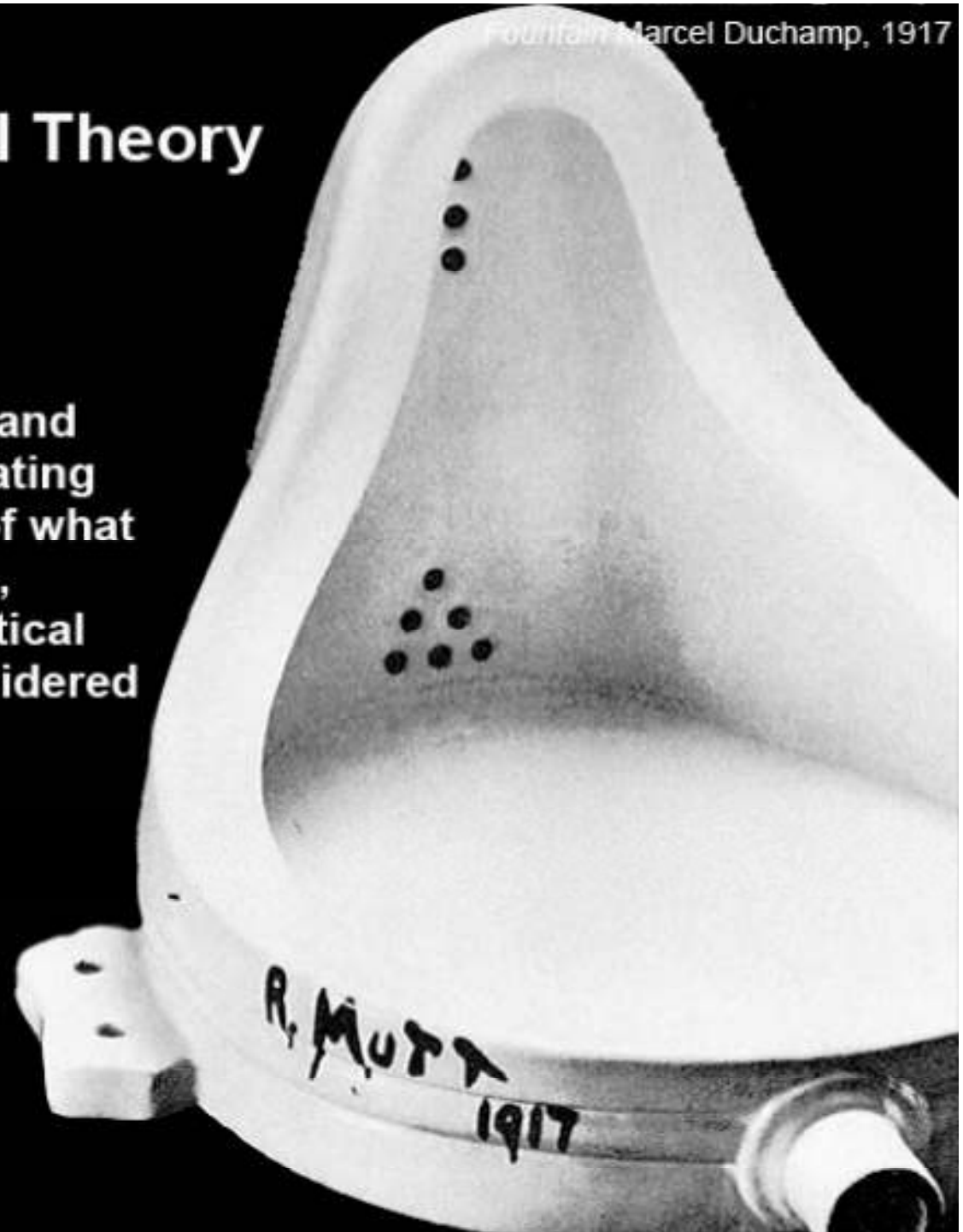
Digital Art in the Physical Age

SAT2006 Conference
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Institutional Theory

Writers such as Arthur Danto and George Dickie have been debating and examining the elements of what makes object 'A' a piece of art, when object 'B' although identical in every way, is not even considered within the 'world' of art.



Intention and Branding

Robert Yanal describes in his 1998 essay 'The Institutional Theory of Art', art valuing and distinguishing is no longer based on the aesthetic.



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The borders between the consumption based graphic design and multi-media in advertising and new media art, seem somewhat confusing when considering the skills, exposure and complexity in both fields.

Artist on woodpieces, driveway to urban zone of Paris 2004.
Lars Wilhelmsen from: <http://howscandinavianofme.dk/>



Is this seen?



I would like to challenge notions of a total digitisation of our daily lives, through using digitally based art, or 'virtually' existing art as an example.



Competition of the sciences

**The numerical fragmentation of life itself
(as discussed by Paul Virilio, 2000)**



PARIS

VILLE INVISIBLE

It's hardly surprising that more artists are utilising the means of digital technologies within their arts practice.



The World Wide Web is now considered the one stop spot for professional information, advertising, and preview based aesthetic experience.

M O W A *

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The problem of the user attempting to find specific sites and artists of interest is one thing, yet the struggle of the artist to be seen amongst the masses of information is another.

Rethinking Nordic Colonialism



AMPLIFIED BODY

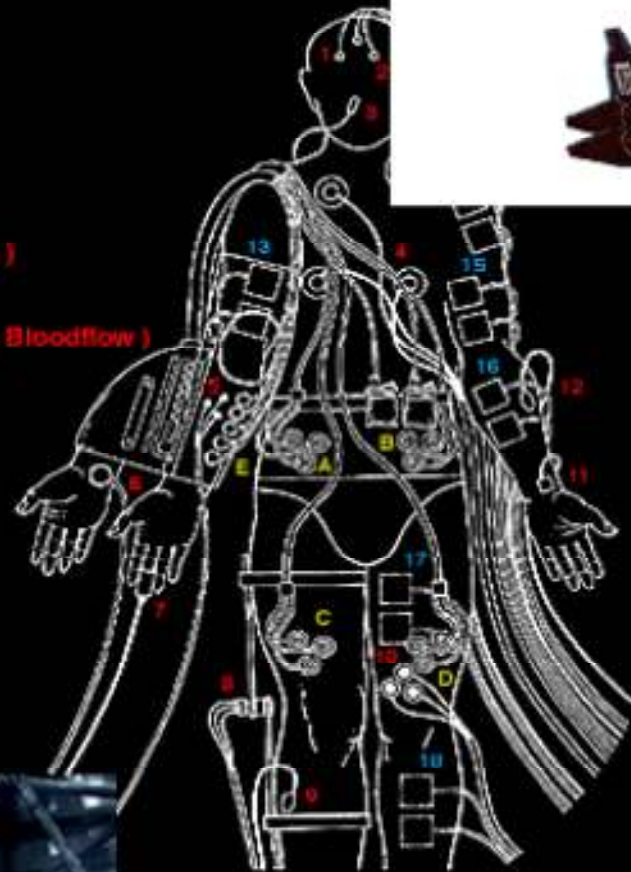
1. EEG (Brainwaves)
2. Position Sensor (Tilting Head)
3. Nasal Thermistor
4. ECG (Heartbeat)
5. EMG (Flexor Muscle)
6. Contact Microphone (Hand Motors)
7. Plethysmogram (Finger Pulse)
8. Kineto-angle Transducer (Bending Leg)
9. Position Sensor (Bending Leg)
10. EMG (Vastus Medialis Muscle)
11. Ultrasound Transducer (Radial Artery Bloodflow)
12. Position Sensor (Lifting Arm)

INVOLUNTARY BODY

13. Stimulation RHS Bicep Muscles
14. Stimulation LHS Deltoid Muscles
15. Stimulation LHS Bicep Muscles
16. Stimulation LHS Flexor Muscles
17. Stimulation LHS Hamstring Muscles
18. Stimulation LHS Calf Muscles

THIRD HAND

- A. Grasp/Pinch (Close)
- B. Release (Open)
- C. Wrist Rotation (C.W.)
- D. Wrist Rotation (C.C.W.)
- E. Tactile Feedback



Stelarc

WHO
IS
REPRESENTABLE
?



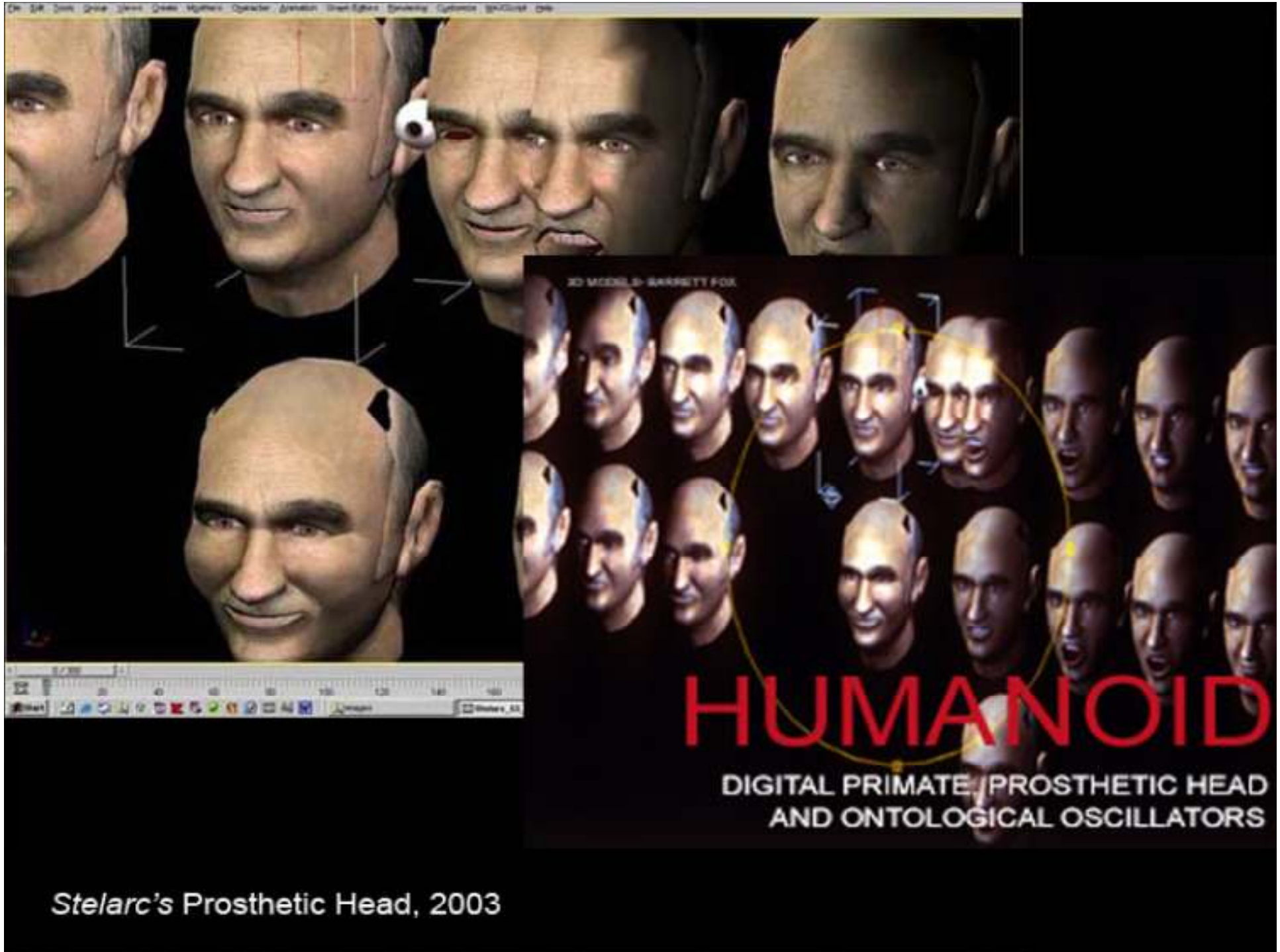
rethinking
nordic
colonialism

a postcolonial
exhibition project
in 5 acts

Full documentation
online
December 2006



Iceland, Greenland,
The Faroe Islands, Sápmi &
Denmark/Finland/Norway/Sweden
March 24 – November 25, 2006



3D MODEL - BARRETT FOX

HUMANOID

DIGITAL PRIMATE / PROSTHETIC HEAD
AND ONTOLOGICAL OSCILLATORS

Stelarc's Prosthetic Head, 2003



In other words, Stelarc's Prosthetic Head lives through its interaction with living, physical human beings and the way in which Stelarc's presence is projected by his virtual representation is through live, institutional encounters which facilitate the meeting between artist and audience.

Fatimah Tuggar, *Plain Veracity*, 2006.



It is through these physical spaces that not only people are joined together, and are significantly affected by the ultimate concreteness of face-to-face confrontation, but also the concepts discussed within the works are anchored to the human being's concept of existence.

I wish to thank the National Institute for the Interactions between Science, Art and Technology, the University of Jyväskylä's Department of Arts and Cultural Studies and...

All of you for listening.