

Computer Interaction & Intervention

This last week I'm giving you a few contemporary artists who are using ideas related to post-colonialism, performance theory, new technologies (especially the internet), and culture. These artist's work is informed by current social theories as well as what it means to live in a world where computers have come to define our lives.

At the same time, even as we have not been talking about painting (the most traditional of traditional media), artists continue to find ways to do new things with painting.



Maurizio Cattelan,
"Bidibidobidiboo" 1996
Taxidermized squirrel, ceramic,
formica, wood, paint, steel / *Ecureuil
naturalisé, ceramic, formica, 17 3/4 x
23 1/2 x 22 3/4*

-gained a reputation as an art
scene's joker.

Computer Interaction & Intervention

Yinka Shanibare

Nick Cave—

Cory Arcangle—

Stelarc—

Maurice Benayoun—

Olafur Eliasson—

Cai Guo-Qiang

Matthew Ritchie

Laura Owens

Lucian Freud

Yinka Shanibare—Nigerian artists living in UK



Known for using batik in costumed dioramas that explore race and colonialism, Yinka Shonibare MBE also employs painting, sculpture, photography, and film in work that disrupts and challenges our notions of cultural identity.

Taking on the honorific MBE as part of his name in everyday use, Shonibare plays with the ambiguities and contradictions of his attitude toward the Establishment and its legacies of colonialism and class. In multimedia projects that reveal his passion for art history, literature, and philosophy, Shonibare provides a critical tour of Western civilization and its achievements and failures.



Addressing issues pertinent to today's society such as--the complexities of contemporary identity, dislocation, multiculturalism, global food production, corporate power and revolution Shonibare created these human sized sculptures wearing clothing made from fabric of the Nigerian colonizers, The Dutch, integrating elements of capitalism, power, and violence.

Revolution Kid (Fox)—

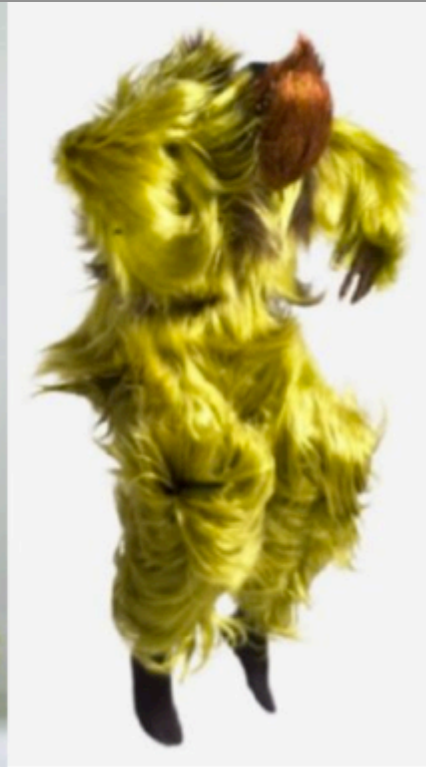
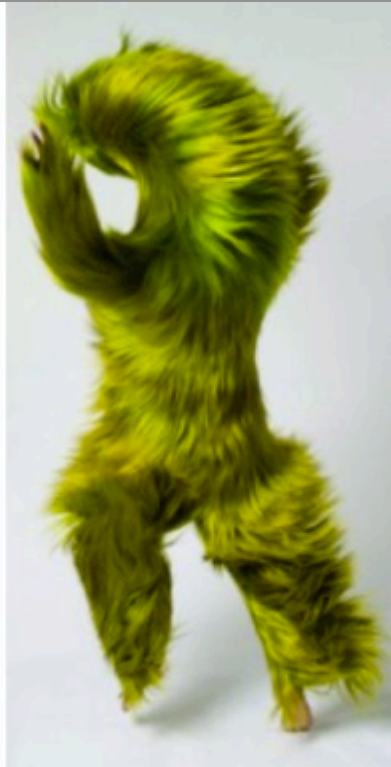
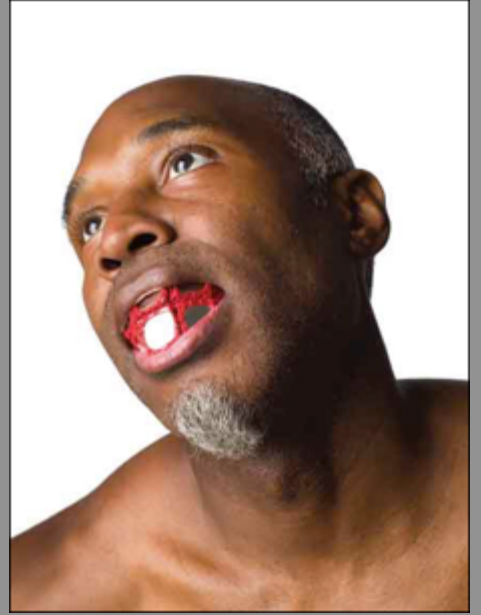
Mannequin, Dutch wax printed cotton, fiberglass, leather, taxidermy fox head, blackberry and 24 carat gold gilded gun.





The Last Supper (after Leonardo) 2013, 13 life-size fiberglass mannequins including a hybrid figure with fur legs and hooves, Dutch wax printed cotton textile, reproduction wooden table and chairs, silver cutlery and vases, antique and reproduction glassware and tableware, fiberglass and resin 158 x 742

Nick Cave--an American fabric sculptor, dancer, and performance artist. He is best known for his Soundsuits: wearable fabric sculptures that are bright, whimsical, and other-worldly.



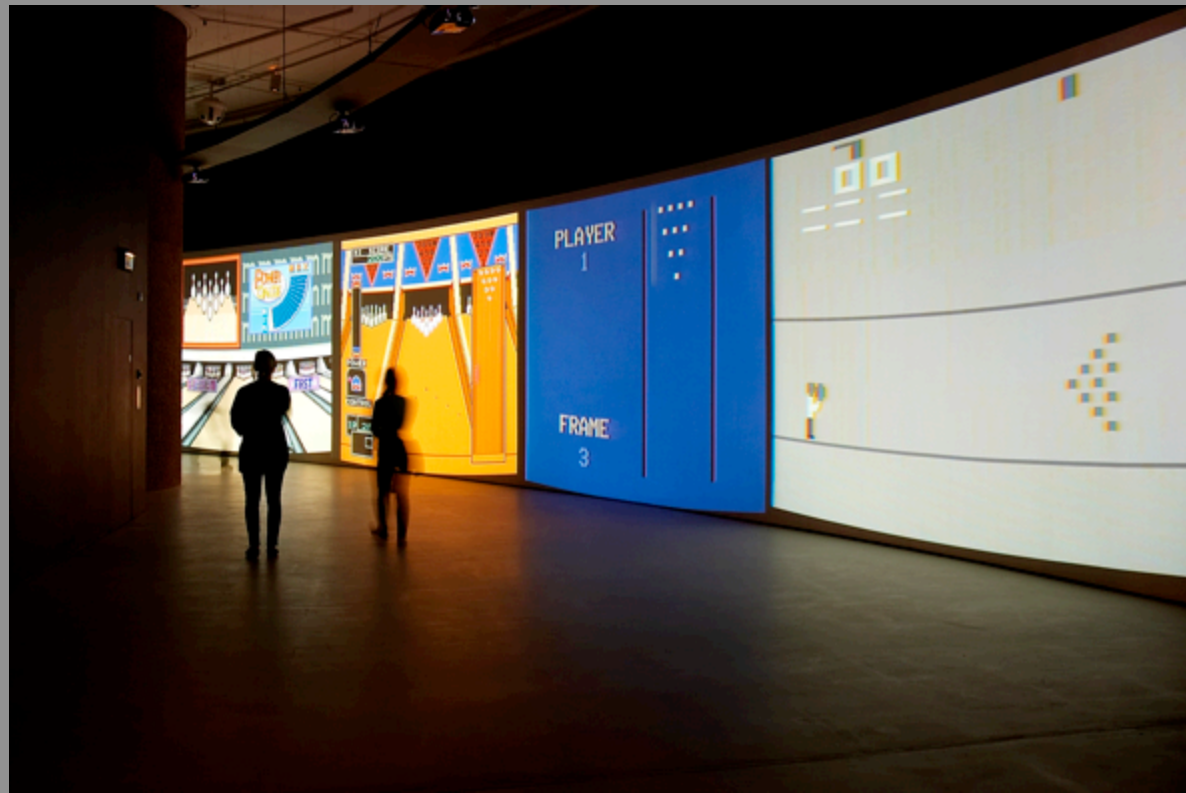
Although the suits appear vibrant and joyful, crafted from materials such as buttons, beads, and bright synthetic fur, their origin is more sober. Cave created his first Soundsuit after the Rodney King beating in 1992. “I built this sort of suit of armor, and by putting it on, I realized that I could make a sound from moving in it,” Cave told *The Washington Post*. “It made me think of ideas around protest, and how we should be a voice and speak louder.”



Cory Archangel

often uses the artistic strategy of appropriation, creatively re-using existing materials such as dancing stands, Photoshop gradients, and YouTube videos to create new works of art.

His work explores the relationship between digital technology and pop culture.



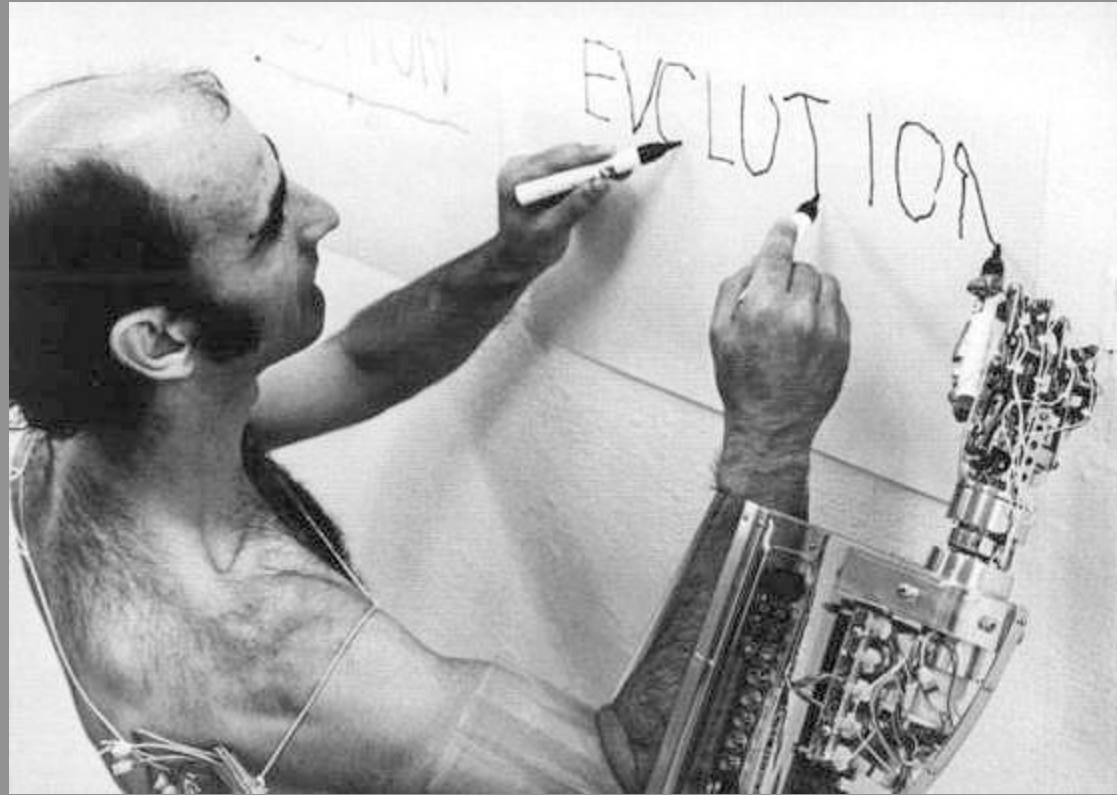
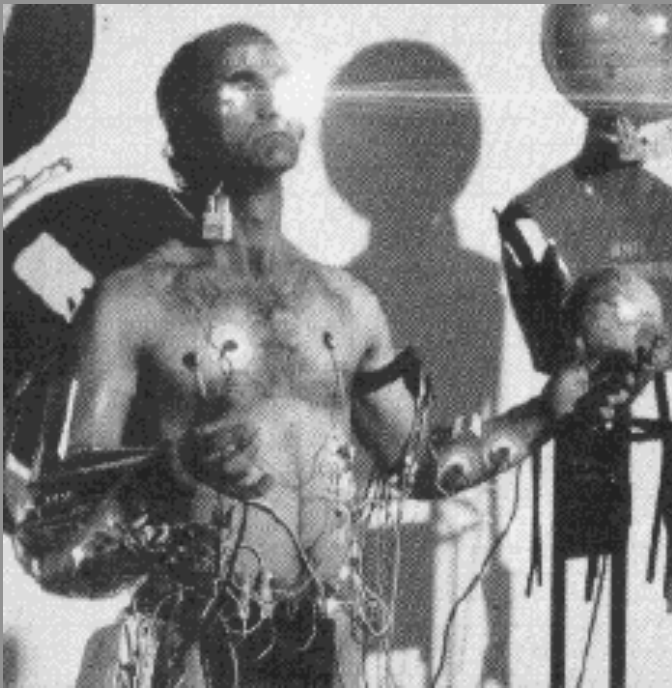
Arcangel's best known works are his Nintendo game cartridge hacks and reworkings of obsolete computer systems of the 1970s and 80s.

One example is Super Mario Clouds (2002), a modified version of the Super Mario Bros. video game for Nintendo's NES game console in which all of the game's graphics have been removed, leaving only a blue background with white clouds scrolling slowly from right to left.



Stelark & the Posthuman

—
work focuses heavily on extending the capabilities of the human body. As such, most of his pieces are centered on his concept that *the human body is obsolete*.



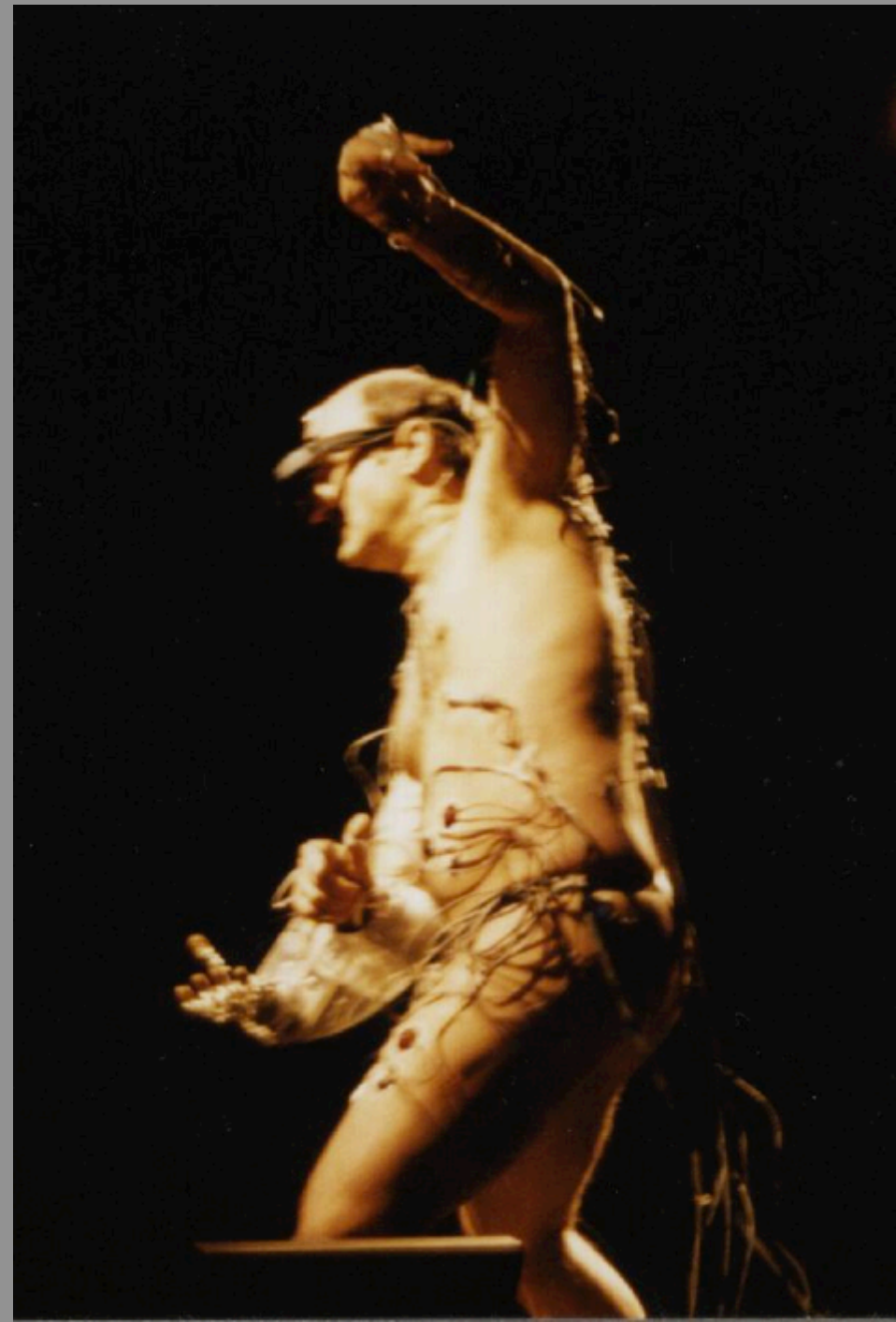
http://stelarc.org/_swf

Stelarc experiments with machine enhancement and prosthetics, including interfacing with computer and interactive technologies to push the limits of the human body.

Stelark — *The Human Body is Obsolete*, 1997

In this piece he allowed his body to be controlled remotely by electronic muscle stimulators connected to the internet.

Viewers made choices by clicking a button on their computer as to how he moved.



Stelark — *Exoskeleton*, 1998

He performed with a robotic third arm, and a pneumatic spider-like six-legged walking machine, which sits the user in the center of the legs and allows them to control the machine through arm gestures. Again, remote viewers, using their computer control the piece.



Maurice Benavoun

a French pioneer new-media artist and theorist based in Paris and Hong Kong.

His work employs various media, including (and often combining) video, immersive virtual reality, the Web, wireless technology, performance, large-scale urban art installations and interactive exhibitions.



World Skin, A Photo Safari in the Land of War, 1997
World Skin is an interactive artwork presented for the first time at Ars Electronica.

The apparatus

The immersive room

<http://www.artelectronicmedia.com/artwork/world-skin>

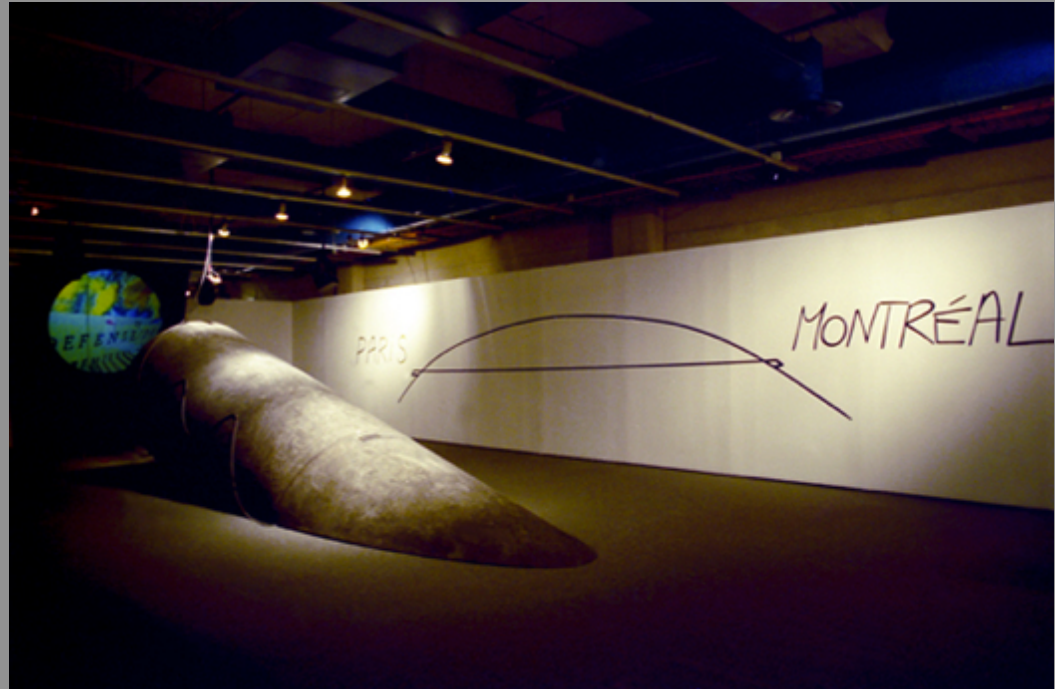
Maurice Benavoun

Tunnel Under the Atlantic, 1995

televirtual art installation,
established a link between
Montreal and Paris, two towns
physically distant by thousands
of miles.

The Tunnel enabled hundreds of
people from both sides to meet.

From each side, a two-meter-
diameter tube, made us think of
a linear crossing of our planet,
as if it were dug under the
ground, shouting up in the
middle of the Contemporary Art
Museum in Montreal on one
side, and in the lower floor of
the Pompidou Centre in Paris.



[http://
www.artelectronicmedia.com/
artwork/world-skin](http://www.artelectronicmedia.com/artwork/world-skin)

Olafur Eliasson,

Your strange certainty still kept,
1996, Water, light, Plexiglas,
plastic, recirculating pump
and wood.



Top, installed at MOMA 2008 as part
of his exhibition entitled: *Take Your
Time.*

Strobe lights and water create the
illusion of rain.

[http://www.moma.org/interactives/
exhibitions/2008/olafureliasson/#/
works/](http://www.moma.org/interactives/exhibitions/2008/olafureliasson/#/works/)





Olafur Eliasson, *Waterfall*, part of *Take Your Time* exhibit, June 26-October 13, 2008. Four freestanding waterfall sculptures were constructed in New York Harbor. Ranging from 90 to 120 feet, they were installed at Pier 35, under the Brooklyn Bridge, Brooklyn Piers and Governor's Island. Water was pumped from 7 am to 10 pm every day.



Waterfall at night under the Brooklyn Bridge.



It was there and now it's gone...
what's left?



Cai Guo-Qiang— a Chinese artist living in New York.

Accomplished in a variety of media, Guo-Qiang began using gunpowder in his work to foster spontaneity and confront the controlled artistic tradition and social climate in China.

Traditionally used in China, gunpowder has many real and metaphoric meanings.

<http://www.pbs.org/art21/artists/cai-guo-qiang?expand=1>



Guo-Qiang uses gunpowder in pyrotechnic displays, extensive firework performances and for beautiful and sensitive (burnt) drawings.

In this one at the Philadelphia Museum of Art, the project entitled *Fallen Blossoms*, is derived from a classical Chinese proverb “hua kai hua luo” which comments on the extreme loss felt when a life is ended unexpectedly. The title and event were also meant as a tribute to the Museum’s late director, Anne d’Harnoncourt.

Cai Guo-Qiang works with a variety of media, sculpture, installation, drawing and his signature gunpowder drawings and fireworks projects.

He originally used gunpowder and fireworks to challenge the controlled artistic environment in China.





Since the September 11 tragedy, he has reflected upon his use of explosives both as metaphor and material. “Why is it important,” he asks, “to make these violent explosions beautiful? Because the artist, like an alchemist, has the ability to transform certain energies, using poison against poison, using dirt and getting gold.”

In these pieces, exhibited at the Guggenheim Museum in a show entitled, “I Want To Believe”, Guo Qiang draws from ancient mythology, military history, Taoist cosmology, extraterrestrial observations, Maoist revolutionary tactics, Buddhist philosophy, gunpowder-related technology, Chinese medicine, and methods of terrorist violence, Cai’s art is a form of social energy, constantly mutable, linking what he refers to as “the seen and unseen worlds.”

