

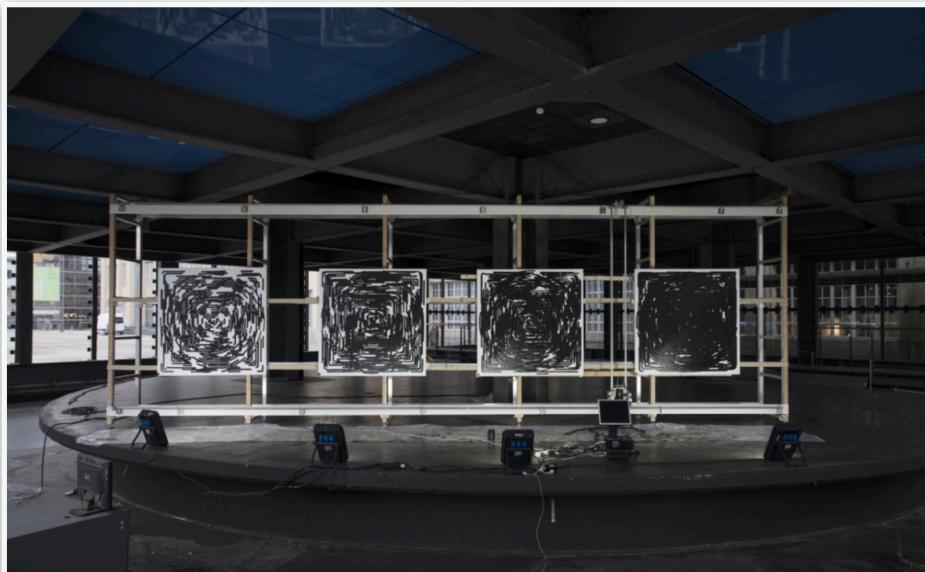
Contextual research_Radio Painting Station 2014_Simon Ingram

- Why am I drawn to this artwork?**

I have chosen the artwork of Simon Ingram, specifically his piece "Radio Painting Station" from 2014 and its reiteration in 2017. I am eager to explore the interactivity these works offer. By harnessing data from space and representing it through computer systems and technology connected to a paintbrush, Ingram expresses the intricate connections between society, natural elements, and unseen space frequencies.

The impact of human thoughts resulting from interactions, whether face-to-face or through machinery, can bring about environmental changes that challenge our perception of reality. These interactions create a new beginning in people's lives as they seek new concepts that could transform knowledge or make experiences obsolete. I have chosen this work because I am intrigued by the search for alternative expressions that reveal unknown answers.

- What is the artwork?**



Simon Ingram, >Radio Painting Station: Looking for the Waterhole<, 2017, 4 paintings painted by painting robot, Horn type Antenna, dimensions variable, ZKM | Center for Art and Media Karlsruhe. / © Simon Ingram : photo © ZKM | Center for Art and Media Karlsruhe, photo: Jonas Zilius

The artwork consists of paintings created by software and hardware designed to control a paintbrush with a two-degree angle of movement, using oil on canvas. Displacement along the X and Y axes represents the brush's movement. In this work, Simon used a Windows desktop PC and developed a software program called PainAcell. With the support of others, he has gained access to technological supplies, such as SpectraCyber. This device enables him to use their frequency receiver horn antenna, which captures cosmic frequencies, compresses them, and transforms them into compositions using a mechatronic filtering system. The result is a series of paintings that represent these frequencies.

Some art presentations, such as the one at Gow Langsford Gallery, feature a series of paintings that illustrate the communication between frequency values, the electronic brush, and the ink and paper as media. In this example, observers can interact closely with the artwork. In contrast, Simon's other exhibition limits observers, placing them behind a glass enclosure, as seen in the JAR exhibit at Kingsland. This setup reinforces his concept by conveying that we cannot directly touch the frequencies from the environment. However, we can still use our senses to perceive the interaction (via connected machinery) and the consequences of that interaction.

- **What might it mean?**

From my perspective, this expression reflects a person intrigued by the concept of existence and its impact on society. It highlights how humans use logic to simplify what is often unreasonable. Society tends to reduce the complexities of meaning and represents them in a way that leads to some understanding.

Humans possess the skills to explore various fields and determine which ones are reliable enough to convey messages. In this context, there is a quest to uncover what lies beyond our perception and the ambition to represent these ideas in an artistic form that remains accessible to the senses. I notice several elements in Kandinsky's painting, such as the balance in the composition. Also, it reminds me of that phrase from him: "*Everything that is dead quivers. Not only the things of poetry, stars, moon, wood, flowers, but even a white trouser button glittering out of a puddle in the street... Everything has a secret soul, which is silent more often than it speaks.*" Kandinsky, Wassily. *Concerning the Spiritual in Art*. 1911.

- **What motivated the artist to make this work?**



Existence is a muse that inspires the exploration of the invisible and the unknown paradigm into a desire to make the intangible tangible. The aim is to reveal that we interact with far more things in our daily lives than we know. The goal is to create a work that guides society in understanding the process of transforming the intangible into the tangible. It seeks to illustrate that cosmic energy is accurate, and just because we cannot see energy and atoms does not mean we can not perceive them. In essence, there are elements in our environment that we interact with, even if our senses cannot perceive them. The intention is to simplify the cosmos and develop a concept embodying existence's meaning.

- **How does the artwork address my chosen theme?**

This artwork explores interactivity by capturing frequencies from the environment and representing them in a visual expression, inviting people into expanded unknown data, which allows an indirect interaction with the universe. The interaction among data, machines, artists, and observers plays a crucial role in creating the Radio Painting Station.

My work shares a few ideas with the artist's concept, focusing on interaction. It utilises the observer as a data source that recreates the existing images but presents them in a new way, thus making the intangible tangible, in line with Simon's intentions. The "singer's feelings" collect data from the observer, integrate it into code, and reflect it. The observer can find the sound heart rate frequencies as a new visual representation that engages their senses, allowing them to connect with these new elements while creating a new environment where new emotions appear. This new concept will produce an ongoing interaction between the emotions we experience and those generated by the machine, creating an endless exchange of feelings and data.

Contextual research_Database as Symbolic Form_Levmanovich

- Why am I drawn to this text?**

The world is a fascinating concept that combines various elements for storing data in specific ways. Our perception can be likened to a machine with code as the key to accessing this stored data. Sometimes, we can extract information using our senses, process it, and return it in another form. However, there are instances when data cannot be retrieved through our senses. Technological devices help create an organised database that allows us to store and utilise intangible data that needs measurement. That's why I have chosen this topic, as Manovich explains how databases are organised and used.

- What are the main ideas in the text?**

Lev Manovich explained that databases could be a time-saving tool that allows humans to search and retrieve data quickly. She explains that databases are often hierarchically organised and object-oriented, with complex structures linking nodes like a branching diagram. However, users perceive only the final results of this hierarchy rather than the underlying code. For example, we interact with search engines through input boxes and results without recognising the coding that drives them.

She discusses narratives as a cultural form that already exists; we, as a society, are accustomed to organising our experiences and data in a structured manner. We create a chronological order for everything we live, perceive, or even imagine. This process inherently includes a narrative. However, she argues that databases resist organising information in narrative order, which typically describes events in terms of cause and effect. She asserts that narrative and database are fundamentally opposed to each other.

Another topic in this text is the comparison of two critical semiotic concepts: The syntagm and the paradigm. Manovich explains that a syntagm represents an explicit way of conveying ideas, allowing the message to reach the recipient exactly as the sender intended. On the other hand, the author describes a paradigm as implicit, which means that while the sender can articulate an idea and make it concrete, it also leaves the door open for the receiver to have the flexibility to interpret it in their own way.

- What new things have I learnt about computational arts from reading this text?**

I have learned that I could use the incorporation of elements at different stages of the artwork. As the author mentioned, this approach creates a collection rather than a traditional narrative. However, I also learnt that by doing this, a challenge will arise if computational art intends to present a cohesive artwork that conveys the artist's message or narrative behind it. The risk of including this variety of elements may distract the observer from the main message in such cases. Even more concerning, this could lead to a linear narrative similar to the Argentine novel "Rayuela" by Julio Cortázar, which allows readers to rearrange the chapters and create their own stories using the author's words. While this can intrigue some explorers, it risks diluting the artist's original intent.

- How does the text address my chosen theme?**

This artwork explores the tension between opposing forces presented by the writer. I am storing information within a code given to the observer in a non-narrative way. This information, which operates on a syntagmatic level, becomes paradigmatic as the observer cannot perceive it until they consciously decide to engage with it. Considering what lies behind the input data box reveals a database ready to generate new elements. However, this data does not connect to a narrative unless the observer chooses to do so. Entering a value may represent something the observer is unprepared for, creating an artwork that can evoke an imagined vision of what already exists: a heartbeat.

Critical reflection statement_My heart rate is an artwork_Andres Lara.

- What is the creative work?**

"**Singers Emotions Retrieval**" is an interactive visual experience composed of images that move across the screen in response to an input data source. This movement connects with sounds that break into waves based on new values, ultimately forming a painting inspired by my original artwork. The aim is to reflect people's emotions when they input the data. This visual concept is designed to engage the observer to the point where it stops when the communication is interrupted. In the future, this creative work will incorporate an electronic device to retrieve the input data, meaning it will only cease when the human is disconnected from that device.

- How was it made?**

The creation of this showcase is based on the foundational knowledge I have acquired over the past three weeks. This project primarily involves Javascript and HTML code work, image editing in Photoshop and audio work using the mixing options in Final Cut Pro.

- What interests you about recording data about people's emotions and using this data to modify your drawings?**

We can create a more fluent form of communication by providing opportunities for mutual companionship through data interaction, retrieval, action, and delivery. This process can evolve into something ethereal, relying on sharing emotions with a machine. Even though machines do not feel, we may believe that they do, and this shift in perception could alter our understanding of art.

There is a significant risk of health breakdowns associated with this. Eventually, paintings may evolve into a combination of sound frequencies, colours, and movements that trigger psychological reactions in people. This could have serious consequences, especially if the observer interacting with the painting has health issues. However, through these paintings, we may also gather enough information to identify specific moments that negatively affect observers.

- What motivated me to make this work?**

One day, I dreamed of having my paintings displayed on a large wall, creating an interactive experience where they could "talk" to people. My imagination extended further, leading me to study visual art and architectural technology. I learned about visual expression and discovered I could design engineering machines that could move. All this combination of abilities and knowledge inspired me to consider integrating these concepts with my paintings. However, at that stage, it still felt like I was purely using another medium for expression.

I eventually realised that my paintings felt lonely. Simply seeking out new media for expression didn't create companionship or interaction. That day, I concluded that if I could make my paintings engage with people, regardless of the medium, I could foster a sense of companionship between them. Like any human relationship, this bond could grow and transform through the exchange of information.

- What might it mean?**

My work shows people's emotional states; I am retrieving data on a specific mental stage, using a value that physically represents their emotional state. Recently, I read an article that discusses the word "flow" as a powerful force in art creation. The article investigates the behaviour of multiple individuals with mental illness and their interaction with art. The findings are fascinating; the data suggests that creating art allows participants to enter a mental state where they detach from cognitive processes. "*The participants describe an acceleration, an increasing surrender to the 'thing being created,' resulting in a flow or hyper concentration, a movement toward a place where time no longer matters*"¹. This detachment enables them to break free from their usual thought patterns and engage in a direct emotional experience. This is precisely what my artwork aims to achieve: to provide an emotional experience.

¹Boumans, J., Oderwald, A., & Kroon, H. (2024, June). Self-perceived relations between artistic creativity and mental illness: A study into lived experiences. *Flow as a powerful force*. Retrieved from ([link](#))

- **How does the creative work address my chosen theme?**

The idea I previously explained originated from a dream, and I was able to bring it to life after seeing a code example on a website. My obsession with the possibility of retrieving human emotions drove me to develop this concept. However, since my knowledge wasn't sufficient to make it fully interactive using devices and new technology, I devised a way for the observer to input data and interact with the code. This approach lets me retrieve heart rate information, which triggers the code to execute sound files. I then analyse these files to create frequency values that modify the painting displayed on the screen. This interaction creates a reaction based on the observer's emotional state. In the future, to fully understand how humans may respond to different emotions and experiences, I need to include a device that can continuously monitor changes in the individual, responding to how they are affected by the alterations in the image.

- **In what ways does this work connect with ideas discussed in my contextual research?**

My artwork integrates Simon Ingram's artistic concept and Lev Manovich's theoretical framework. Ingram's approach emphasises interactivity, drawing upon data from the surrounding environment, while my project focuses on data derived from a human input source, specifically, the sharing of heart rate information. Also, my visual artwork represents the ideas in the text where the writer talks about disrupting standard narratives and avoiding fixed narrative structure by incorporating elements that work as paradigms; this intentionally leaves open spaces for the observer's interpretation. By doing this, I facilitate creative communication that allows participants to envision their meanings within the visual work using the machine.