

Contextual research Radio Painting Station 2014 Simon Ingram

- **Why am I drawn to this artwork?**

The Oxford Dictionary defines interactivity as *“the process of two people or things working together and influencing each other”* I have chosen the artwork of a New Zealander called Simon Ingram. After a long, extended look into the list of artists, I have realised that some of his work creates interactivity in a way I would love to explore if my knowledge in code becomes wider and my skills and abilities more professional.

The Auckland University webpage <https://profiles.auckland.ac.nz/s-ingram> describes Simon as an Artist who has approached art by mixing technology and science to show some results that gave us ideas to reflect on our impact as humans on the environment. I like that he has created tools using technical systems to capture data and interactivity to express it. That is clear enough, so I chose one of his art pieces.

- **What is the artwork?**

Radio Painting Station 2014. To clarify, it seems like Simon Ingram has created other similar art pieces using his radio frequency telescope or, as he calls it, “the waterhole”. However, this research focuses on the Radio Painting Station 2014. Please see the link below.

<https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/22590>

- **What might it mean?**

It is always hard to describe what a piece of artwork may mean. I know what the artist wanted to explain. As the description on the page <https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/22590>, the artist seeks to collect data from the emission of Hydrogen atoms, then transform that data using technology into readable codes that can be perceived by computer machine, then act on this data to use ink to represent it.

Now, what does it mean? It is the expression of a person who feels intrigued by the word existence, has the skills and the ability to explore different fields, and finds some of them reliable enough to deliver his message. In this case, his questionable approach to what is behind the things we don't see and the ambition to represent them in artist form. His consistency in his work has developed ideas from different artists; I can see in his background the exploration of Wassily Kandinsky, which has produced excellent theories of art composition using geometric shapes. I can see a few details from Kandinsky in his painting, such as the balance in the composition of the drawing. Data reproduces, but there are also limits to that data. It produces art, but He acts as a guide to show it correctly.

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

As I expressed before, this artist, like many in the world, has the question of existence as a muse, and this concept has drawn him to explore the ideas behind the unknown. I believe artists are never happy with straight yes or no answers; they divagate, explore, and find different ways to express but there are specific spaces that human society can not comprehend and that creates the need to simplify the expressions that will make Humans, even more, confuse but fulfilled at the moment of seeing the artwork.

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

This artwork approaches interactivity by absorbing data from the environment and then delivering it on a visual expression where people can observe and comment on it. I don't know what kind of technology He uses in his work. Still, interaction between data, machines, artists, and observers is part of creating the Radio Painting Station.

Contextual research Database as Symbolic Form Levmanovich

- **Why am I drawn to this text?**

The world is an intriguing idea that mixes elements that store data in a specific way. Our perception can be described as a machine with code or the key to enter that storage data, subtract it, process it, and sometimes even deliver it again through emotions, ideas, and, when not tangible, fantasies and dreams.

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

First, the text has some fundamental and knowledgeable concepts and examples of how humans separate themselves from well-known narratives using data and machinery. However, the text goes around this topic many times and brings many examples from artists trying to disintegrate this idea, but it is unclear whether they have succeeded. So, in the middle of the text, the author divagates into the same idea without being able to answer her questions, becoming redundant.

There is a phrase in the text that I would like to highlight as it is something that may describe the end goal of my artistic project and the whole meaning of the text. *"It is also appropriate that we would want to develop the poetics, aesthetics, and ethics of this database". Levmanovich (2007)* This is a crucial phrase in the text as it highlights that, apart from finding a way of expression that separates us from well-known narratives, like film, books, CD-room, images, and video clips, we still adopt the idea of that without emotions inside that code a new narrative will be insignificant. We will not be able to succeed as artists. So, as the writer expressed in another phrase, *"Database and narrative are natural enemies. Competing for the same territory of human culture, each claims an exclusive right to make meaning out of the world". Levmanovich (2007)*

Another critical topic in this chapter is the author comparing two prevalent things in semiotics studies. She said syntagm is an explicit way to show ideas, and these ideas arrive to the prescriber the same way the sender wants them to. On the other hand, she talks about paradigm, which she highlighted is implicit, which means that the sender, author or artist you named can develop an idea and make it tangible but leave the door open for the observer, receiver, or how you prefer to call it, to imagine a different idea of what was given to them and here is when the word that I have been trying to include in my art appear "perception". As in film and as the author said, *"The goal is to decode the world purely through the surfaces visible to the eye (of course, its natural sight enhanced by a movie camera)". Levmanovich (2007) based on Mikhail Kaufman, Vertov's brother movie called Man with a Movie Camera.*

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

It is clear that there was much information, and some parts of the text are essential and relevant. For example, I like the idea of adding elements in different stages of the presenting work; as the author said, this creates a collection but not a story. However, the difficulty could be if the idea of computing art is to present an artwork, and the work has a narrative from the artist (the story behind the work); those elements may take the observer away from the actual message or even what is worst but maybe suitable for the explorers, a lineal narrative that will end up being like an Argentinian book called RAYUELA by Julio Cortazar, which allows the audience to read the book organising the chapters and create their own story as they wish using the words of the author.

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

I need to be honest. This text confuses me, as I feel that if my work allows the observer to access different elements and organise them as they wish, that order may not create a narrative. However, as I expressed before, it also intrigues me that I could allow people to develop and express themselves through my ideas without the importance of narrative.

Critical reflection statement My heart rate is an artwork Andres Lara.

- **What is the creative work?**

It's a demonstration, a trial, and a tribute, never to forget those drawings you did as a young soul. This is the option, the new path of a spirit that has never given up the idea of making the ink pen become valuable art, and when I say that, I believe that art has gone wrong, it has transcended in human history but wrongly. It has become something we pay for; it has become an artist's name, a company, a best seller, and the best buyer; it has become commercial and lost the emotions. So this is my work today; I am not giving anything to the observer; I am just taking what is mine, information, and transforming it in a showcase concert of sound, movement and colour. I am simply reacting to the human pace of living.

- **How was it made?**

The creation of this showcase is based on the basic knowledge I have learned in the past 3 weeks. Most of this creation is based on Java coding; it also has some image work in Photoshop and audio work using Final Cut Pro audio mixing options. The idea started from a code example on the site <https://editor.p5js.org/danasperry/sketches/9jtlhJLNb> as I questioned the possibility of retrieving human emotions. After realising my knowledge was not yet there, I decided to create data that the observer's interaction could load with the code. In that way, I will retrieve heart rate, which can be part of how humans react to different emotions and experiences.

- **What motivated me to make this work?**

What motivates me in my entire life is learning. I am always looking for new ways to do things. I joined this course with no expectations. I have some free time, and then I decide what is best to learn something new. So, after learning a few things about coding, I realised that my drawings had been sitting in one of my notebooks for too long, so I decided to do something with them, to share something with the world in a different way, to once again express my repulsive feeling again societies ambitious to include the machine as a part of human interaction, to add a bit more to be able to succeed on that repulsive idea that even some of us disagree, it is excited to see if one day we can achieve that the machine apart from thinking like us can also feel like us.

- **What might it mean?**

It is hard to know what my work might mean. I have the idea of retrieving data from humans and exposing it in a way that can be distracting. As I expressed before, my work is just a way to rescue old drawings from my young age and experiment to the point that I can make them interact with the observer. I have this dream where I constantly retrieve people's emotions and modify my drawings. I know they were made to be rotated, transformed and disintegrated. I allowed them to be like that without losing the meaning I wanted to express. My drawings are my perspective of life, my daily life, what I see, what I listen to and what I want to look forward to.

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

Well, I have chosen interactivity; I have decided on that topic as I believe artwork seems to be lonely; for example, the paintings in a museum are all alone, awaiting critiques, observers or just walkers. I think they're alive and pose certain kinds of repressed feelings from the artist that, apart from allowing to be seen, they also want to express, so interactivity is the best response to give freedom to the artwork.

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

It has a straightforward combination with Simon Ingram's artwork approach and also with the text of Levmanovich; the first approach is interactivity, absorbing data from the environment; my work absorbs the data from an input source, which is a human sharing the heart rate, and also combine with the second research as she wishes the order in certain way disruption the standard narrative, my work doesn't have an exact narrative, but apply an element from the text which is a paradigm, I am leaving the door open for the observer to imagine anything they want to imagine.