My understanding:

author: tech&arts&media, works that make use of digital technology

New:

NFT—hard. To copy, collection value, different from open source,

Virtual reality, meta universe,

Combined with commercial

Brandon:

Website, narrative Brandon’s story, based on

Clicking, explore its identity

Shu Lea Cheang, multimedia and new media artist, ethnic, sexual, institutional oppression

Dada, identity, new media, collaboration, java, java script, HTML,

ACCESS:

Interactive art installation

Tribe in his article “New Media Art-Introduction” describes New Media art as “works that. . .make use of digital technology” (1). Almost 15 years has passed since Tribe wrote the article, and new technologies emerged. Though I also regard New Media art as the works that make use of technology, the works that I think up of might include more than Tribe can envision. For example, with the development of VR technology, VR arts allow viewers to engage in the art more than visiting a website. Besides changing the arts form, technology also changes some characteristics of New Media art. Before, as Tribe mentions, appropriation was popular among New Media art (7). Even being under the restriction of copyright policy, some New Media art maintains its sharing identity by making itself as an open source for others to learn how it’s created and adjust. Nowadays, as NFT technology spreading, some New Media art can claim its scarcity as traditional art, not being easily copied, which increase some art’s commercial value. One example could be the more than 100 million NFT file. The New Media art that claims its scarcity is different from those that welcome “copy”.

Shu Lea Cheang’s Brandon (1998-1999)

Brandon is a website that Shu Lea Cheang built in cooperation with several artists. It forms Brandon’s identity by narrating Brandon’s story on the website, based on the Brandon who was raped and murdered, discovered as a transgender female. The artist Shu Lea Cheang is a multimedia and new media artist, focusing on expressing the oppression of race, gender, and institution. The work Brandon, as Tribe mentions, includes “juxtapositions of borrowed images and texts, which is inherited from Dadaism (2). The topic that Shu Lea Cheang wants to explore is people’s sexual identity. How it is complicated, sometimes vague and formed by the society. The way Cheang finished the work by cooperating with different artists aligns with the collaboration spirits that embeds in many New Medai arts. The work mainly uses HTML, java, and java script.

Marie Sester’s ACCESS (2003)

ACCESS is an interactive installation. Users on the website can choose one person on the street to track. The chosen people will be tracked under a spotlight and hear some sound that only they can hear. The artist Marie Sester is an artist exploring interactive art that concerning social awareness and personal commitments. In ACCESS, she tried to explore people’s feeling about surveillance that becomes ubiquitous under the development of technology. It aligns with artist expression of surveillance since the mid-twentieth century through literature, cinema and art, as well as the topic of surveillance that many New Media arts try to explore.