# Preface

New media, digital, computer, or unstable media art is at the core of my artistic practice. Rephrasing the V2 Unstable Media Manifesto (1987), my artistic practice uses electronic waves, frequencies, engines, sound, light, video, sensors, and computers. All those media have an inherent instability, and embracing that instability makes them challenging yet interesting to me[[1]](#footnote-1).

In an environment like DogTime at the Rietveld Academy, unstable media is present on paper rather than in practice. In my year and years ahead, no more than a handful of persons embrace unstable media in their artistic practice. Most of my classmates focus on fine arts[[2]](#footnote-2), like painting, sculpture, installations, video[[3]](#footnote-3), and mixed media, all collected on the DogTime terminology of “Expanded Painting.” Some embrace performative elements, and digital media usually does not go beyond video. Even in these cases, the artwork is generally “static”; there is no interaction, and the viewer is dissociated from the work most of the time.

This has led me to search for how to reconcile the view of unstable media and computer art with the more traditional forms of “Expanded Painting” that I see at the Rietveld. This is the aim of this thesis. For this I will use the Avantgarde artistic movements as theoretical framework. It is my hypothesis that unstable media art is the natural evolution of the avantgarde into the digital age of information.

1. I will base my definition of media art in the V2 Unstable Media Manifestos. This line is rephrasing part of the manifesto version of 1987. [↑](#footnote-ref-1)
2. I define fine arts as “art objects” that are static and do not change with the viewer. As we will later see, those are essential characteristics to unstable media and computer art. [↑](#footnote-ref-2)
3. I take video that is used to document, illustrate, depict something, as fine arts. More generally a video that is just set up in a loop repeating the same images is just a digitalization of the frame used to display pictures. As far as the video is a static object and does not embrace or mutates with the spectator it is to me just a collection of static images hence in the same level of painting, illustration, or photography. [↑](#footnote-ref-3)