responsive installation (1)

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Some considerations in responsive installation:

• psychological vs physical interaction

• different levels and kinds of engagement

• the ethical dimensions of making choices

• interface as key to interaction and aesthetic experience
Myron Krueger (b. 1942)

Krueger is an American computer artist who was an early experimenter with real-time, interactive, computer-driven installation. He is especially known for his interest in forms of interactive engagement that don’t require the cumbersome headsets and gloves that tended to dominate early work with virtual reality. His early projects merge software-generated artificial “critters” with a silhouette of the viewer captured by videocamera in real time, creating a visual feedback loop that allows the viewer to control the critters through body motions.
Above: *Human Critter* ca. 1974. Visitor’s video image becomes the ‘critter.’

Left: *Videoplacel: Critter*, sequence of stills, ca 1974-75.
Myron Krueger (b. 1942)

Videoplace: Critter Interaction, video documentation, 1983
Rokeby is an American video and computer artist who was an early experimenter with whole-body interfaces to compose music in real time. His *Very Nervous System* captures user movements by videocamera and translates the position, trajectory, and speed information into computer data that is then used to control synthesizers or other MIDI instruments, resulting in improvisational compositions.

Left: image picked up by camera. Right: Rokeby ‘playing’ his system.
Left: Man playing a theremin, a rare gestural interface from the era before computers.
David Rokeby (b. 1960)

One of Rokeby’s homemade cameras

http://www.davidrokeby.com/vns.html
David Rokeby (b. 1960)

*Very Nervous System* in the streets of Potsdam, 1993.
Jim Campbell (b. 1956)

Campbell is an American new media artist who has worked with video-based interactive sculpture and, more recently, with LED-based installations. His early works incorporate the visitor’s real-time video image into the sculpture in ways that are often haunting or ghostly.
Memory/Recollection, 1990. Video monitors, camera, computer, and custom electronics. Captured live video of visitor feeds into monitors from left to right, alongside earlier visitors, degrading as it goes.

http://www.jimcampbell.tv/portfolio/installations/interactive_hallucination/
Bottom: Stills from Campbell’s *Hallucinations*. 

http://www.jimcampbell.tv/portfolio/installations/experiments_in_touching_color/
Exploded View: Commuters, 2011. 1100 LEDs, video. LEDs serve as both pixels creating image and 3D low-rez screen for the image.
Hoberman is an American new media artist who now teaches at USC. He is known for working with ‘obsolete’ media and technologies, often bringing them into his projects alongside newer media and methods such as custom computer programming. His work is critical of the way that capitalist culture treats most objects as disposable, and his work tends to emphasizes the human end of the machine-human dynamic.
meta-machines of scrap

*Faraday’s Garden, 1990*

*Tinguely, Homage to New York, 1960*
Sub-Division of the Electric Light, 1996. Custom software, still images, and video on CD-ROM. Obsolete projectors ‘run’ films that in turn illumine virtual architecture modeled in 3D software.

http://vimeo.com/3007098
Weinbren is a South African video and new media artist who has long lived in the United States. He is known as a pioneer of interactive video installation and nonlinear narrative. The interface for *Sonata* used early touch-screen technology and a control method that allowed the viewer to manage two simultaneous video streams on a split screen rather than simply clicking from one stream to the next.
Detail of *Sonata*, 1991-93, showing the user’s hand controlling which video stream dominates the screen.
Detail of *Sonata*, 1991-3, showing the split screen.
Hershman Leeson is a very influential second-wave feminist artist who first made her mark in the 1970s with performance art and still images of various kinds. Since the late 1980s, she has been working with video, interactive installation, and various new technologies, always querying the nature of our cultural investment in and need for them. In 1997, she directed *Conceiving Ada*, a film based on the life of Ada Lovelace.

Below: Etienne-Jules Marey’s camera-gun, ca. 1890.
Lynn Hershman Leeson (b. 1941)

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*Synthia*, 2000-02. Custom hardware, software, and microprocessor. Stock-market movement is translated into visual imagery that symbolizes market behavior.


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Lynn Hershman Leeson (b. 1941)

*Present Tense*, 2012. Beakers, projected video, live data feed, 18 x 46 x 10”. Water-filled vessels with projections of children swimming, color coded by toxicity of water from various areas of California, determined by data feeds that are also visible in work as graphs.