

Michael Pinsky (gb)
Artist

Public Programming: Exploring the Power of New Technologies to Augment the Relational Aspects of Art within the Public Realm

New media, particularly the development of digital art has redefined notions of public space, a parallel virtual network in which art can be developed and presented. The artistic intervention and its context are consistent, framed within the same paradigm. Contrary to this virtual world, my interests lie within the real world encounter, how new technologies provide a new 'relational' platform that interweaves the participants and the artwork. The viewer/contributor can enter the work through a process of documentation and manipulation during the early stages of an artworks evolution, or at the point of its presentation, where the participant provides the final kinetic extension of the artwork.

My artistic practice often merges physical and virtual space to shift physical sites and existing architectures. The use of software and electronics is a key component, whether a simple DIY or a sophisticated bespoke software program.

The two main challenges raised by my practice are:

- How the use of new technologies, especially the use of digital networks and software can manifest itself in the tangible world as either permanent or temporary artworks.
- How the use of new technologies can provide unique structures and interfaces which exploit the contextual conditions of the work, particularly in terms of the social 'site'.

These questions are becoming increasingly pertinent in a context where many commissioners and the larger public remain skeptical that new media artworks can be sufficiently robust to be placed in potentially hostile locations whilst being able to engage the public in a meaningful way. There remains an ambivalent relationship between new media art and its potential audience, which is often generated through the way the encounter between the viewer and the artwork is orchestrated. My practice explores different modes of encounter, from the gallery to urban interventions.

JeongHo Park (kr)

Student
jeongho.park@live.com

Silhouette Interference

“Exist” can not express clearly that the relationship between architecture and human beings. In relation to each other, “which is facing the situation,” it will be a more appropriate representation. In this work a relationship with each other and the relationship to talk about any situation that is being created. In everyday reality, the components of buildings and building materials that are important in this work. This material simultaneously with the passage of time on one screen is composed of the accident scene to form one. Such moments of everyday life and look to each other can be combined to give the time to create a spatial configuration. In other words, the audience, even



Fig. 1: Performance Examples



Fig. 2: Windows and Architecture Screen Capture



Fig. 3: Architecture Screen Capture

the same material as the reality of the movement will be transferred. Now I live the life of Trier buildings are also used as the material is. The algorithm by which each is composed as incidental circumstances, time and place will be sentenced. In the real world of silhouette boundary points are made in the interaction. The projection shows a silhouette of a localized audience in the space of the building and will meet daily.
jeonghopark.de/silhouetteinterference/silhouetteinterference.html