the intersection of art + technology

mat 200

emily d’achiardi

what is internet art?

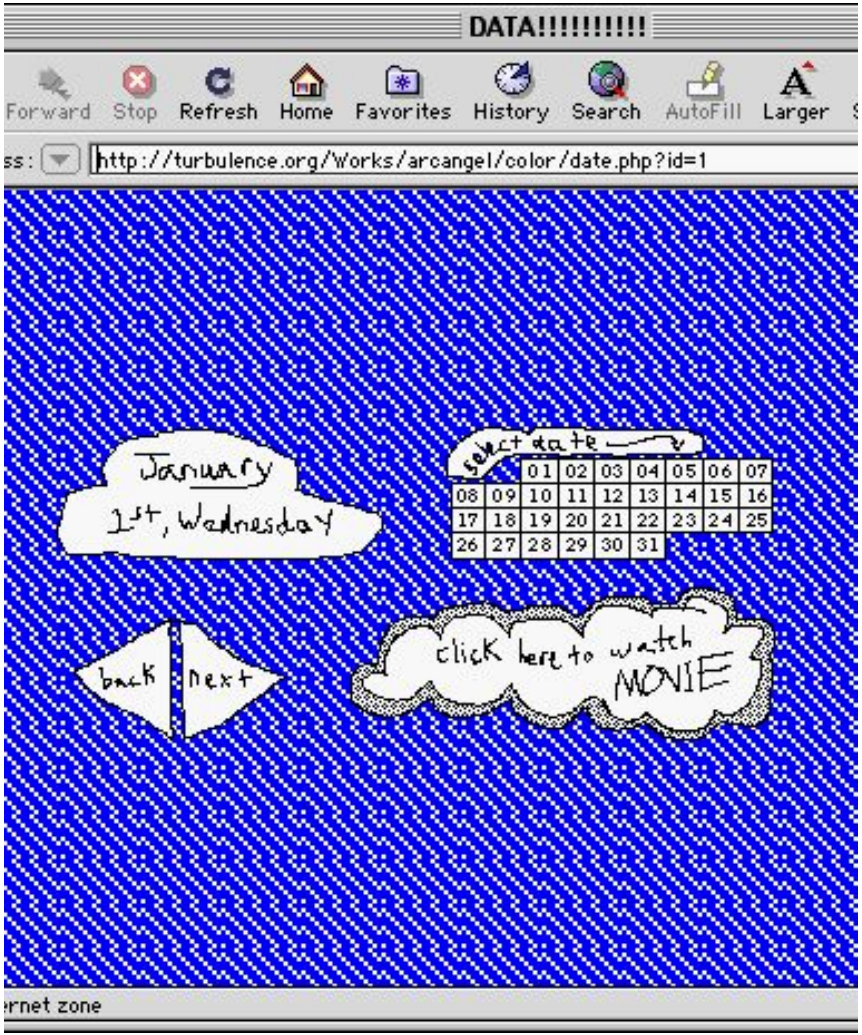
Internet art emerged in the 1990s as artists began to explore the internet as a creative platform. It challenges traditional art forms by: Emphasizing interactivity and user engagement, Blurring the lines between art and life, and Reflecting contemporary cultural practices.

The term is used to describe **a process of making art using a computer in some form or other, whether to download imagery that is then exhibited online, or to build programs that create the artwork**.

Internet art is art that is made on and for the internet, also known as net art. It encompasses various sub-genres of computer-based art including browser art and software art

Internet art is a form of new media art distributed via the Internet. This form of art circumvents the traditional dominance of the physical gallery and museum system. In many cases, the viewer is drawn into some kind of interaction with the work of art.
Wikipedia ›

In other words net art is a site-specific art form bound to its own presence and impact on the Internet. It is therefore necessary to create an online space such as this, where the art



cory arcangel's

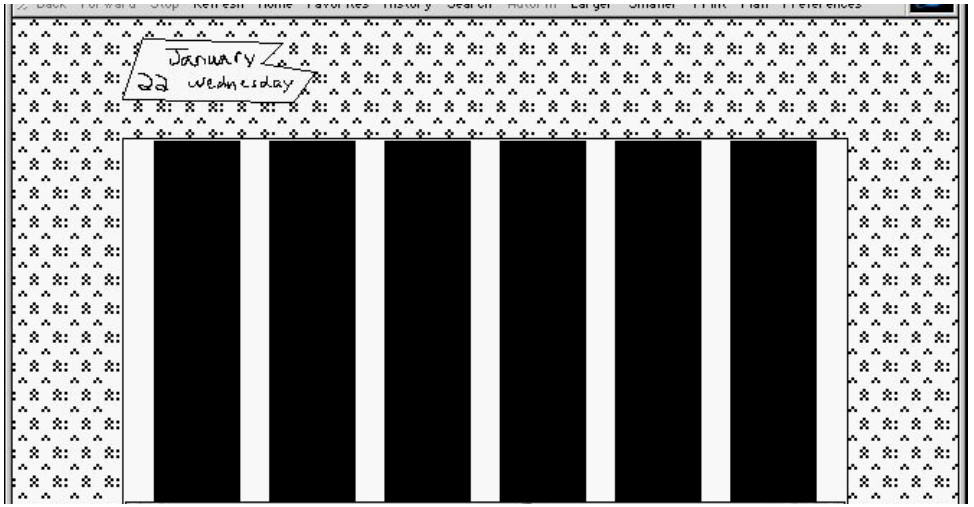
data diaries

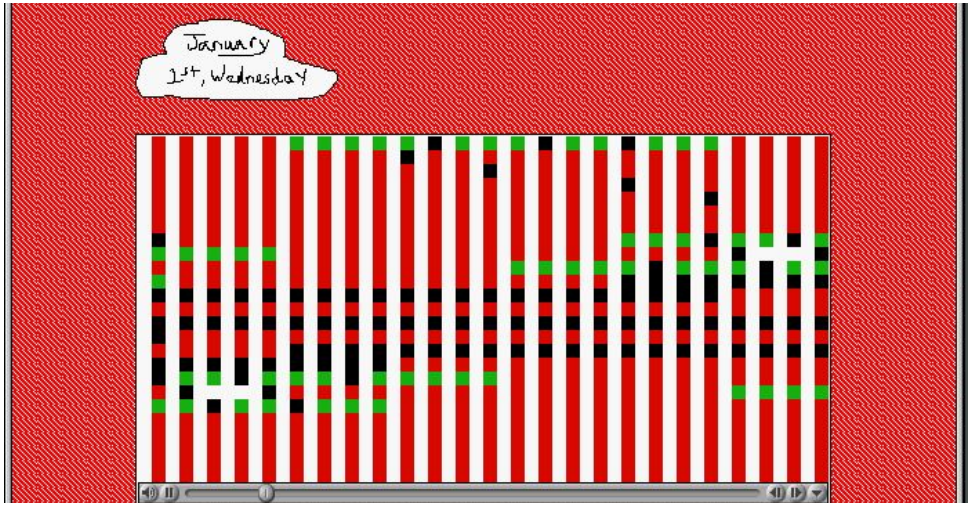
made in 2003 commissioned by turbulence.org

data diaries

“arcangel used the contents of his computer’s temporary storage (RAM) as raw material for a series of abstract, glitchy videos. Each day over the course of a month, he would employ a hack to open this normally unseen data in QuickTime, which translated it into frenetic patterns of blocks and digital static.”

- rhizome





cory arcangel

data diaries: methodology

accessing raw data

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hacking quickTime

RAM is where temporary data is stored while the computer is running, including fragments of programs, browser caches, or any other ephemeral data in use at the moment.

↓

the work consisted of 11 hours of video footage. arcangel managed this by collecting and transforming his emails, music files and DSL data, running it at 15 frames per second.

instead of feeding it a properly formatted video data, he pointed it directly at the raw RAM dump.

↓

since quicktime interprets whatever data it receives as video, it "misunderstood" the raw memory content and produced glitchy, abstract visualizations. **this is a form of datamoshing.**

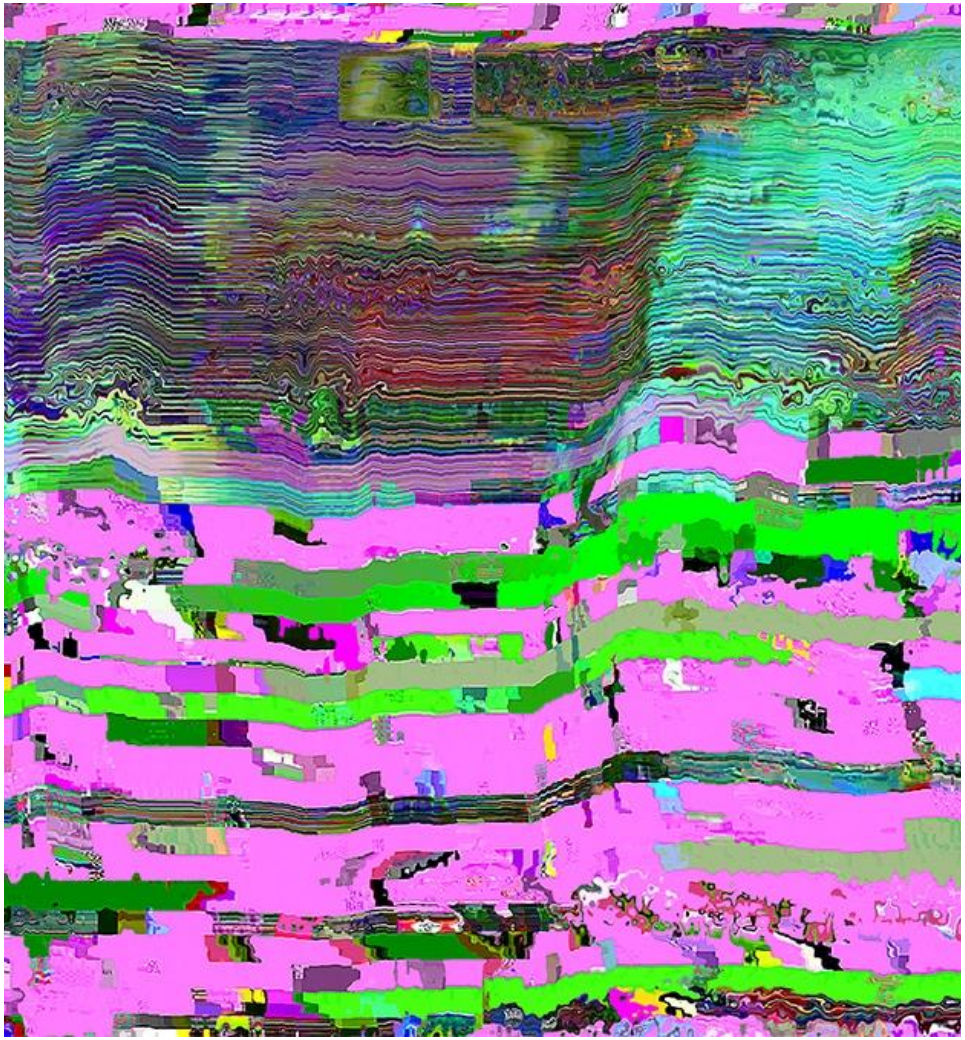
↓

ultimately, each frame reflects whatever was in the computer's memory at the time the RAM dump was made.

data diaries:
datamoshing

videos are typically compressed using keyframes *(complete image frames)* and delta frames *(frames that store only changes from previous ones).*

datamoshing removes keyframes, causing delta frames to apply incorrectly, resulting in unpredictable and surreal distortions.



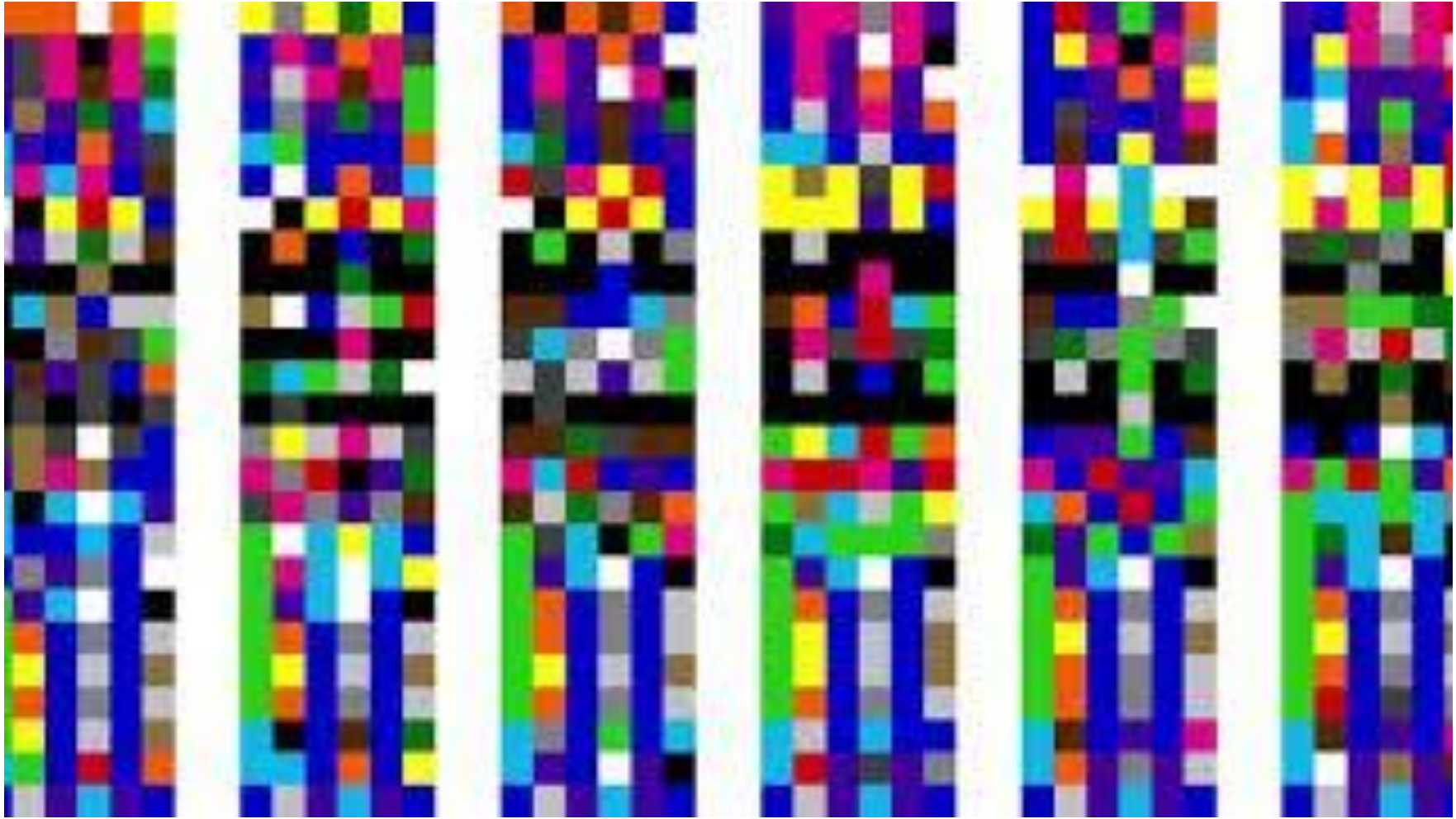
cory arcangel

computer memory interpreted as video

Lots of artists talk about memory. But for artists working with computers, memory has a very specific technical definition. **If ever computers had a subconscious, this is it.**

Cory describes it as **“watching your computer suffocate and yell at the same time.”** They look like digital dreams–the pure shapes and tones of real computer memory. Each video documents a new day, and each day the computer offers us a new set of memories.

—Alex Galloway



The methodology itself is a commentary on technology, exploring how digital tools can reveal new ways of seeing and interpreting the world.

the medium is the message.

JonahBrucker-Cohen's

alerting infrastructure!

made in 2003

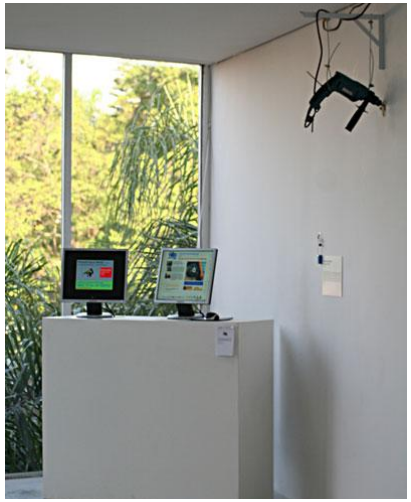
alerting infrastructure!

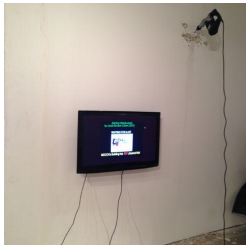
a physical hit counter that translates hits to the web site of an organization into interior damage of the physical building that web site or organization represents.

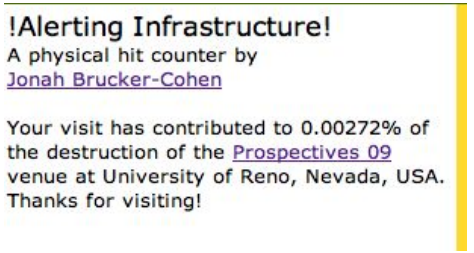
the focus of the piece is to **amplify the concern that physical spaces are slowly losing ground to their virtual counterparts**. the amount of structural damage to the building directly correlates to the amount of exposure and attention the web site gets, thus exposing the physical structure temporal existence.

jonah brucker-cohen

alerting infrastructure!: images







alerting infrastructure!: methodology

tracking website hits

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activating physical mechanisms

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visualizing digital activity

a php-based hit counter on the website logs each visitor's activity.

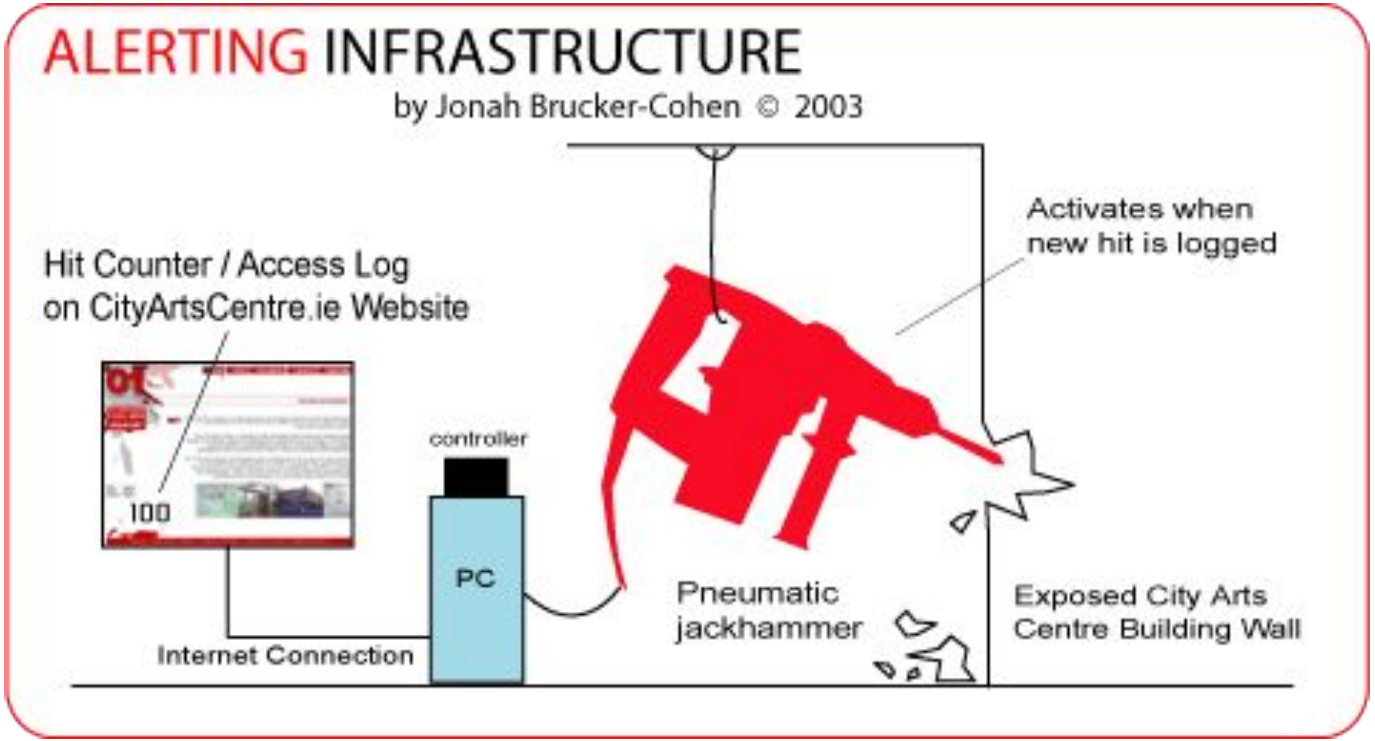
→ the hit data is sent to a local computer located in the installation space

→ a local PC reads the incoming hits and sends the data as serial output to a microcontroller.
→ the microcontroller controls a TRIAC (AC relay), which turns on/off the power to a jackhammer connected to the wall.
→ the TRIAC handles the AC power by acting as a switch, safely controlling the heavy electrical current needed to operate the jackhammer.

the jackhammer strikes the wall with every new hit to the site.

a feedback system on the website shows visitors the percentage of damage they caused: **"your visit has contributed to X% of the destruction."**

alerting infrastructure: diagram



imoca
Status:
26251 TOTAL VISITORS

the way the website is used to track, measure, and activate physical actions brings attention to how surveillance technologies **track user behavior online.**

rather than simply visualizing data in traditional ways, alerting infrastructure! embodies data **(literally)**

_
wonderland

one
house

konsent
klinik

predictive
engineering

the
glossary

the map

julia scher's

securityland

made in 1995

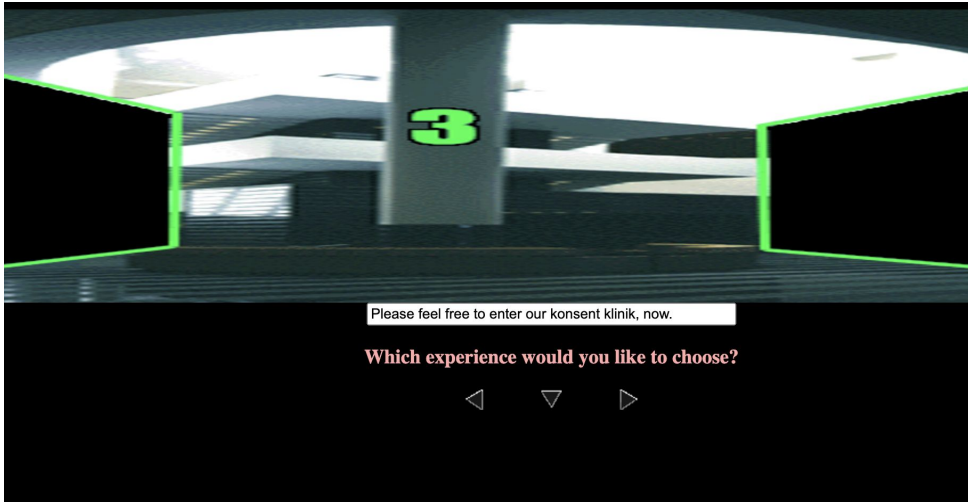
**currently on display at UCR PST *digital capture*

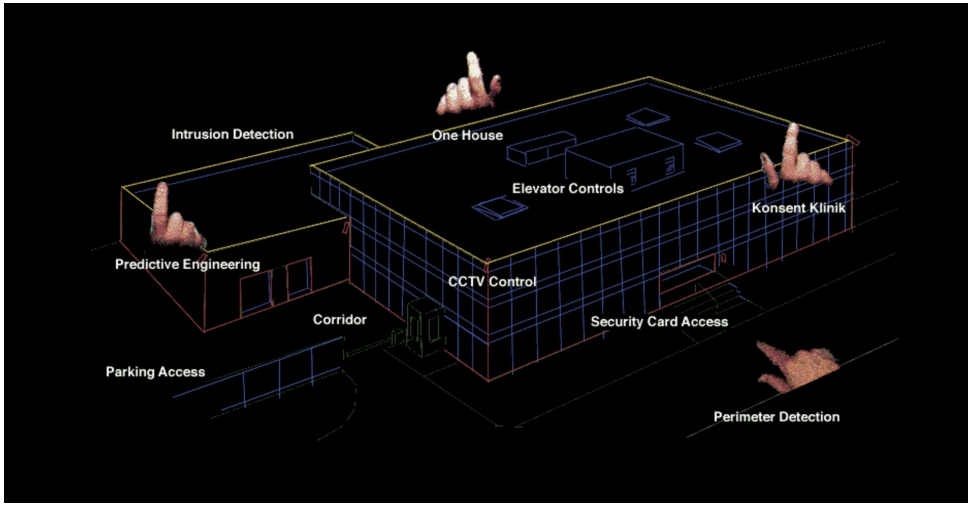
securityland

“a feminist online project that critiques surveillance and security systems. created for the experimental digital forum äda 'web, it presents six virtual spaces, each with its own unique design and theme. these include areas like "wonderland," "konsent klinik," and "predictive engineering," which highlight the ways surveillance can be both seductive and oppressive. ”

- uc riverside

julia scher





alerting infrastructure: on-site ucr

securityland: methodology

html (hyper text markup language)

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css (cascading style sheets)

html: structured the content and created the layout for different virtual spaces, allowing users to navigate between them.

→ css: syled the pages, controlling typography, layout, colors, and visual hierarchy to reflect themes of surveillance and control.

by utilizing html and css, scher highlighted the increasing role of technology in regulating and monitoring private spaces.