UCLA Design | Media Arts

http://dma.ucla.edu

Casey Reas
Ahsok Sukumaran
Peter Cho
Sean Patrick Dockray
Zai Chang
Sensing in the Arts
Le Mouvement. Galerie Denis Rene, Paris. 1955
9 Evenings. Armory, NYC. 1966
The Machine. MoMa, NYC. 1968
Cybernetic Serendipity, ICA, London. 1968
Software. Jewish Museum, NYC, 1970
...
Machine Culture. Siggraph. 1993
Genetic Art. Ars Electronica. Linz, AT. 1993
Alien Intelligence. Kiasma, Helsinki. 2000
010101. SF MoMA. 2001
...make something which experiences, reacts to the environment, changes, is non-stable...

...make something indeterminate, that always looks different, the shape of which cannot be predicted precisely...

...make something that reacts to light and temperature changes, that is subject to air currents and depends, in its functioning, on the forces of gravity...

...make something that lives in time and allows the "spectator" to experience time...

Artist Statement, Hans Haacke. 1966
Nicolas Schoffer
CYSP I, 1956
Wen-Ying Tsai
Cybernetic Sculpture, 1968
Kenneth Rinaldo
Autopoiesis, 2000

David Rokeby
n-Cha(n)t, 2002

Ken Goldberg
Mori, 1999

Masaki Fujihata
Light on the Net, 1996

Stelarc
Ping Body, 1996

Natalie Jeremijenko
FeralRobots, 2001
Projects from the D|MA
Processing
Casey Reas, Ben Fry, et al.
In collaboration with MIT Media Lab

http://processing.org
Wiring
Hernando Barragan, et al.
Developed at the Interaction Design Institute Ivrea

http://wiring.processing.org (future address)
Casey Reas
MicroImage (from Braitenberg), 2003

Diagram 3, with inhibitory influence of the sensors on the motors.
Nano
Presented by Ashok Sukumaran

http://nano.arts.ucla.edu/
Zai Chang
White Noise, 2004
Collective Subconscious, 2004