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Tuhaf Bağlantılar – (Medya) Sanat ve Bilim ile İlişkili Günümüze Dair Bazı Sorunsallar

*Strange Relations – Some Questions of Our Time in Connection
with (Media) Art and Science*

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Özet

Tekno-medya olarak da adlandırılan teknoloji tabanlı medya, gerçeğin reproduksiyona çok daha mükemmel bir şekilde aktarılma ihtiyacından doğmuştur. Sanat, bir anlamda, malzemeyi karşına alan bu denge durumunu kırmayı taahhüt etmektedir. Reproduksiyonun kendisinden çok üretim sürecine odaklanan deneysel sanatçı bunlardan biri olacaktır.

İki yönlü bir karaktere sahip olan teknik resim reproduksiyon ya da manipülasyon (yaratım) vasıtasıyla tanımlanabilir. Böyle bir bölünmenin tartışması fotoğrafın ortaya çıkmasıyla gündeme gelmiştir. Dijital ortamlara dair kökenleri deşmeye gerek yoktur çünkü başlangıçlara yaklaştıkça bağlantılar kopup gitmektedir. Günümüzde yanılısama seviyesi daha önce eşi benzeri görülmemiş bir mükemmelliğe ulaşmıştır, ancak öte yandan, fiziksel gerçekliğin analogisi tamamen gözden kaybolabilir.

Ses ve resmin ilişkisi: ortak köken, benzerlikler (analojiler), farklılıklar, pasajlar, Görsel Müzik ve dijital ortamın rolü ve ortak platform. Evrensel dil binarity'dir (en basit dil olduğu şüphe götürmez).

Kökenlere geri dönerek; günlere ve gecelere.... Postmodern sihire dönüşür....

Görsel müziğin çağdaş sanatçıların çalışmaları.

*Anahtar Sözcükler: Tekno-Media, Görsel Müzik, Deneysel Sanat, Ortak Platform,
Dijital Ortam*

Abstract

The technology based media also called techno-media emerged from the needs for far more perfection in the reproduction of reality. Art commits to break this state of balance in the sense of striving against the apparatus. The experimental artist shall be the one, whose focus lies on the act of the process of production despite of the fact of the reproduction itself.

The double-sided character of technical picture can be described by the means of reproduction and manipulation (creation). The controversy of this split character showed up by the appearance of photography.

There is no need for treating the origins regarding digital environment, because the connections are fading away by getting nearer the beginnings. By today the illusion reached a level of perfection which was never seen before, but the analogy to the physical reality might disappear completely.

The relation of sound and picture: common root, similarities (analogies), differences, passages, Visual Music, and the role of the digital environment; common platform. The universal language is the binarity (no doubt the simplest language).

Back to the roots; back to the days and nights... Turns out to be a postmodern magic...

Examples of contemporary artists' works of Visual Music.

Keywords: Techno-Media, Visual Music, Experimental Art, Common Platform, Digital Environment

Most contemporary media-art has a closer connection with science than traditional art has. It is derived from the techno-medial character of this new art-form. The typical, tested methods are changed frequently. Intuition can be important in learned work, and analysis can be very necessary in the connection with art.

If we want to understand the medial or other characters of contemporary arts we should survey some special features of them. We attempt to outline a curve; different periods separating three lengths of time in the last half century attached with different aesthetic marks. It can take the medial period into consideration from the spread of television. From the middle of the 1980's we entered the post-medial period. The expression of postmedia is used in this article in different ways as Lev Manovich does (Manovich, 2001). In the middle of the 1990's a new turning-point knocks for entrance, when the digital environment begins to push out the analog techniques. For a few years at the beginning of 2000 we experienced a certain reversion. Analog solutions came up again. They make fusions with the digital world and thus complete them. We may name this period as "crossmedial". It is still relevant now too. There can be a connection with fundamental aesthetic motives and characteristics for these periods. The expression of predigital (epoch of electronics) is typical of the medial period, while in the postmedial years it can be spoken about as digital aesthetics. The feature of the crossmedial period can be the postdigital aesthetics. The latter phrase was borrowed by Kim Cascone (Cascone, 2000), but we use the meaning differently. Our interpretation is slightly different from Ian Andrews too. His paper is also taken as a basic example. In our postdigital era over and above the bakelite discs other old media appears again in artistic settings, like the film or the analog video technique. These former solutions fill important roles in the digital environment, similar to blood transfusion for humans. The issue 24/2014 of *Leonardo Music Journal* devotes importance to this theme, raising a connection with more studies (Connolly-Evans, Fleming, Kazuhiro).

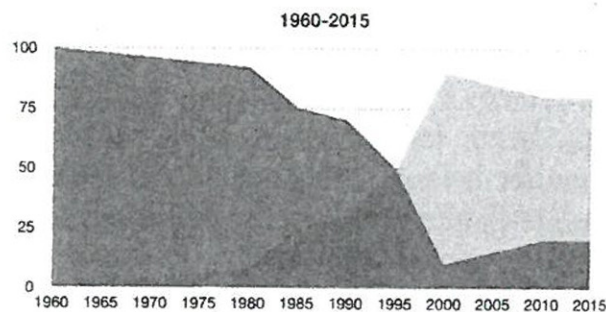


Figure 1. Using analog and digital solutions, methods in (media)art during the past half century.

Against The Apparatus

The techno-media came into being to reproduce the world as perfectly as possible. In the background there were business interests above all. The doubled process of world produces identical appearance. The art acts against this duplication, fights against the apparatus. The experimental artist is the one whose focus lies in the act of the process of production despite the fact of reproduction itself (Flusser, 1990, 66). The “aesthetics of fault” plays a strange role in the world of techno-media (Cascone, 2000). All newer media, e.g. film, x-ray, video, xerox and laser were created first of all with the aim of more perfect reproducing. The entertainment and business life were generators in the background. Artists discovered these expression modes for themselves later and they instantly began to use these methods in different ways. Artists have enlarged, moreover they’ve stopped the original “capacity” of these mediums. The double characters of techno-media, – which means that every medium is reproduction, but at the same time is manipulation – have followed the happenings till now. First of all artists apply the manipulative characteristics of media. After the spreading of the digital world the illusion could obtain previously never seen perfection. In contrast with it the analogy can be gone to an end just like in full compared with the experienced and visible (out) reality. The reality can’t be outlined along authenticity, but rather along belief.

The Aesthetics of Fault in Connection With Given Works of Art

The artist makes the “fault” especially in conscious. One makes it therefore to surpass the reproductive character. They rely on chance too. I illustrate that in what manner we could move off from the simple duplication of world in connection with modifications. I take examples from my own creative practices. The purpose is creating a new world. Visual matter of my audio-visual works now and then sets out from a CT-animation. Computed tomography is an x-ray-based examining method which is applied in medical service. The 3D reality is taken to pieces by this technique. The original form can be restored. It appears then as a virtual 3D spectacle. A scientific picture-analysing technique is unusual by applying in art by itself. The process reflects the relation of science to art as well. I placed such objects in the CT-capsule which totally depart from the usual use in connection with this technique. I put a TV, a fragment/part of an old computer in the capsule or sometimes I apply a wire-composition (*see figure 2*). All these works were supported by the *Health Center of Kaposvár University*. Metal causes disturbances on magnetic field. It considers fault at CT-technology. I used such materials consciously. They interfere with their “turning out” visual information. In accordance with it they proved interest in aesthetics aspect too. Thus I didn’t strive to eliminate the disturbance, moreover I realized the strengthening of that. I put together the “slices” (the taking space-form) to an animation (*see figure 3*). The animated sequences appear, moving on separated layers. They form particular montage-relations. The whole work of art is presented as installation or “ex-

panded cinema" (Youngblood, 1970). It is worth-while to write some sentences about sound too which is connected to the above-mentioned work. The chance and the "dislocated apparatus" created in this case also the particular expression of form. The editing mode of *TextEdit Speech* doesn't know what to do with the frequently repeated sounds, with the unarticulated forms. The apparatus begins to "stammer" or misses vowels and consonants. I constructed in a similar way more sound-textures of works of mine. Then the sound-environment set out from text. It resulted in a music-like, polyphonic expression due to the repetitive structure. Finally the motion picture and the sound formed a co-ordinated Visual Music, for which the given key-frames and expression modes assisted (Adobe After Effects).

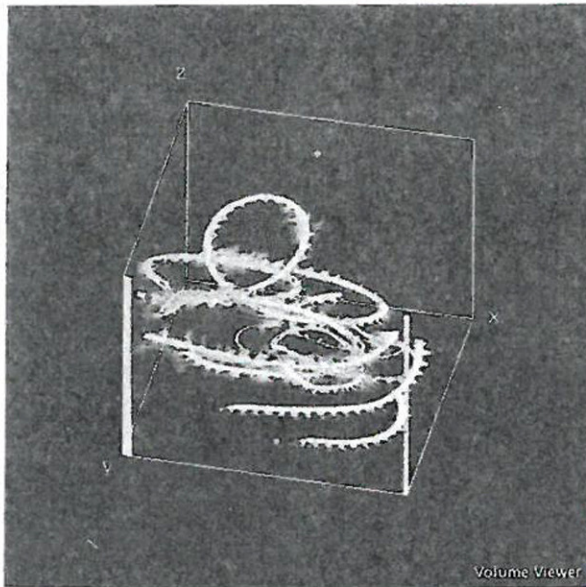


Figure 2

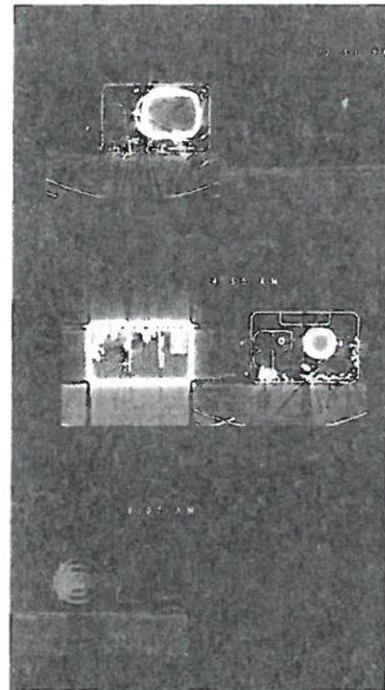


Figure 3

Audio-Visual Universe – A Few Problems in Connection With Correspondences

Since television and video appeared the audio-visual genres have prevailed in art. The relation of picture and sound is ever timely. Newer and newer solutions, constellations come in. The newer techniques enforce more fresh expression forms. Countless new possibilities are offered in addition to the wide-ranging commercial settlements. For instance one could mention Peter *Greenaway* from the UK. He's investigated the expansion of movie for the last three-four decades. Motion picture and sound have fundamentally two different relations. One is "synchrony", while another is "asynchrony". In this article we reflect the former subject more. The wide-ranging sphere of Visual Music dated back for three centuries. Countless scientists and artists sought the correspondences, the coherence between color and sound. Isaac Newton and his followers related the twelve-tone scale

to the order of spectrum-colors. They excessively mechanical system led astray on the field of art. All the more interesting are Goethe's color-theory, the Russian Alexander *Scriabin's* or the Hungarian Alexander *Laszlo's* activities in this respect. These are really exciting examples which can be shown for the contemporary artists of the XXI-th Century. Both of Alexanders outlined an open correspondence, where the synaesthesia could play an important role too. At present using new technology and newer challenges, experiments could be realized. The German Jörg *Jewanski* calls attention to the mechanical correspondence (Jewansky, 2010). He drew the conclusion; the starting point would arise from the artistic practice. This notion is in keeping with Goethe's, Scriabin's and Laszlo's ideas and experiments. Some problems in connection with mechanical correspondences refer to Jewansky can be seen below:

- different physical natures; sound has mechanical, as color has electro-magnetic wave character,
- neighbor colors can be mixed easily, while next sounds don't do that and
- colors continuously, infinitely follow each other, so long as sounds are unambiguously separable from one another.

In spite of these problems this is an exciting, current sphere of research and artistic realization. It's possible to connect to this theme *sonification* and *visualization* too. Is there a "bridge", special language which can help us to transform the different medial information, characters?

The General Language – Over Analogy and "Digitaly"

The most simple language based on most ancient operation; yes-no, white-black etc., thus it's built by the continuous struggle of contrasted tendencies and qualities. All of information and qualities reduced to binary functions on the digital platform. There is no force. The all differences, the origins has disappeared over media. The passages are given; the correspondences become endlessly free. Where there is no origin, there is no mediation. Visual Music shows the way to the over of origin.

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