This is a chapter in piero scaruffi’s “A Visual History of the Visual Arts”: http://www.scaruffi.com/art/history
The Space Age

• Robot art
  – Nicolas Schoffer (1912, France): CYSP 1 (1956) - interactive sculpture that reacts to the presence of spectators
  – Nam June Paik and Shuya Abe: Robot K-456 (1964) - remote-controlled anthropomorphic robot
  – Tom Shannon (1947): “Squat” (1966) - interactive sculpture that reacts to the touch of spectators
The Space Age

• Robot art
  – Tom Shannon (1947)

“Squat” (1966), interactive sculpture that reacts to the touch of spectators
The Space Age

• Multimedia Theater
  – Alfred Radok's and Josef Svoboda's Laterna Magika (1958, Czechoslovakia)
  – Milton Cohen's Space Theater (1958, USA)
  – Roberts Blossom's dance and film (1961)
  – ONCE's "Unmarked Interchange" (1965)
  – Moving Being's production of Stringberg's "Dreamplay" (1974, Britain)

"Unmarked Interchange"
The Space Age

- Multimedia Dance
  - Robert Joffrey’s multimedia ballet “Astarte” (1967)
  - Dance+tech at Billy Kluver’s Nine Evenings in New York (1966)
The Space Age

"9 Evenings of Theatre and Engineering" with 10 artists and 30+ engineers

Robert Rauschenberg's "Open Score"

John Cage's "Variations VII" for 10 telephones and intercepted radio waves

Yvonne Rainer: "Carriage Discreteness" for remote-controlled dancers

Alex Hay: "Grass Field", music generated by brainwaves and body movements
The Space Age

• The Cybernetic influence on British art
  – William Grey Walter (1910, Britain): Elmer and Elsie robots (1949)
  – Donald Michie (1923, Britain): MENACE (1960), a “machine” that learns to play tic-tac-toe, made of 300 matchboxes filled with colored beads
The Space Age

- The Cybernetic influence on British art
  - Stephen Willats' manifesto "The Random Event" (1962)
  - Gordon Pask's lecture at Ealing College of Art (1963)
  - Roy Ascott's essay "Behaviourist Art and the Cybernetic Vision" (1966)
The Space Age

- The Cybernetic influence on British art
  - “Cybernetic Serendipity” exhibition (1968, London) with Norbert Wiener, Karlheinz Stockhausen, John Cage, Iannis Xenakis, Gordon Pask, Edward Ihnatowicz, Gustav Metzger, Charles Csuri, Michael Noll, Bruce Lacey, Jean Tinguely, Nicholas Negroponte, Nam June Paik and cartoonist Rowland Emett
The Space Age

• The Cybernetic influence on British art
  – “Cybernetic Serendipity”
The Space Age

- The Cybernetic influence on British art
  - Gordon Pask (1928, Britain)

  “MusiColour” (1953), a cybernetic machine providing an audio-visual response to a musician, i.e. a sound-activated interactive light show

  “Colloquy of Mobiles” (1968), a cybernetic installations in which the audience can interact with five machines that communicate among themselves via sound and light
The Space Age

• The Cybernetic influence on British art
  – Stephen Willats (1943, Britain)

Conceptual drawing of a multisensory "Virtual Reality Booth" (1964) - lost

An interactive "Visual Homeostat" (1968)

The kinetic sculpture "Visual Transmitter #2" (1965)
The Space Age

- The Cybernetic influence on British art
  - Edward Ihnatowicz (1926, Poland)

"Sound Activated Mobile“ (1968) - interactive (cybernetic) sculpture that reacts to the sounds made by the spectators

“The Senster” (1970) - interactive (cybernetic) sculpture that reacts "intelligently" to the presence of spectators
The Space Age

- The Cybernetic influence on British art
  - Bruce Lacey

“A ROBOT WAS THE BEST MAN”

From REG MacDONALD
Herald staff man in London

LONDON, Fri. — The best man behaved impeccably, in fact one could say with discretion and precision.

But he was a mite noisy and there was a bit of trouble helping him up and down the steps of Finsbury Town Hall.

And — I nearly forgot — the best man was a woman, a robot called “Rosabosom” — a remarkable contraption made up from £300 worth of tins, tubes, dials and motors.

“A model”

“Rosabosom” appeared at the Finsbury registrar’s office yesterday when “her” owner and inventor, Mr Bruce William Lacey, 40, married Miss Jill Annette

“Rosa Bosom” (1967)
The Space Age

• Cybernetic French art
  – Edmond Couchot (1932, France)

"Animation for a Swimming Pool" (1968), immersive installation predating virtual reality

Michel Bret (1941, France) & Edmond Couchot: interactive installation “Dandelions” (1988)
The Space Age

• Art + Tech in the USA
  – “9 Evenings of Theatre and Engineering” (69th Regiment Armory, 13-23 October 1966), organized by Robert Rauschenberg and Billy Klüver, with 10 artists (John Cage, Yvonne Rainer, Robert Rauschenberg, David Tudor, Robert Whitman…) and some 30 engineers from Bell Labs
The Space Age

• **Art + Tech in the USA**
  – “9 Evenings of Theatre and Engineering”

  Steve Paxton: "Physical Things", an immersive sculptural environment
  Alex Hay: "Grass Field", music generated by brainwaves and body movements
  Lucinda Childs: "Vehicle", music for Doppler sonar system and ultrasounds
The Space Age

- Art + Tech in the USA
  - “9 Evenings of Theatre and Engineering”

Deborah Hay: "Solo" for dancers dancing on telerobotic boxes
Yvonne Rainer: "Carriage Discreteness" (for remote-controlled dancers)
The Space Age

• Art + Tech in the USA
  – “9 Evenings of Theatre and Engineering”
    Robert Rauschenberg's "Open Score" (electronic tennis match in the dark)
    John Cage's "Variations VII" for 10 telephones, brainwaves and intercepted radio waves
This is a chapter in piero scaruffi’s “A Visual History of the Visual Arts”: http://www.scaruffi.com/art/history