

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)

Billy Kluver

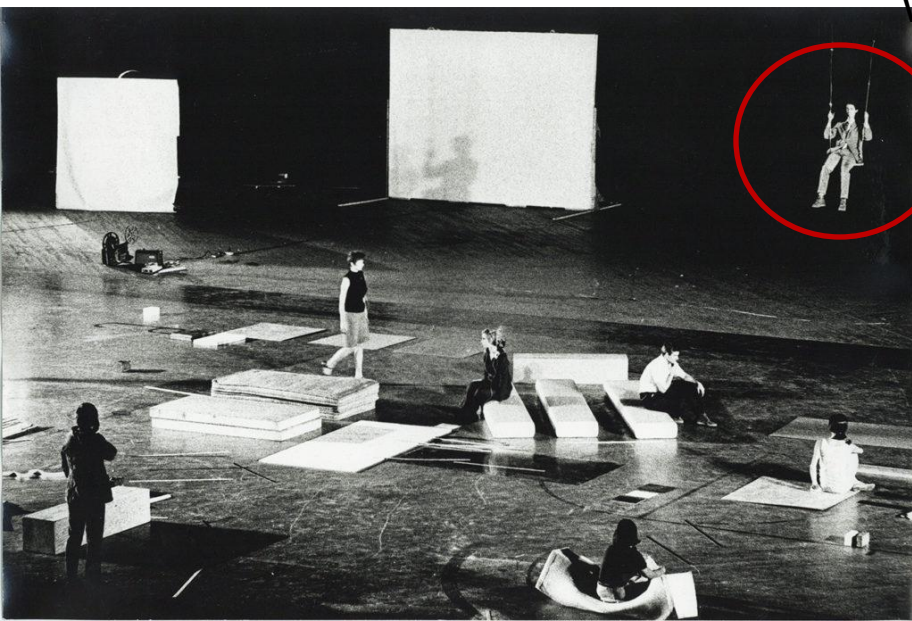


The Space Age

“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



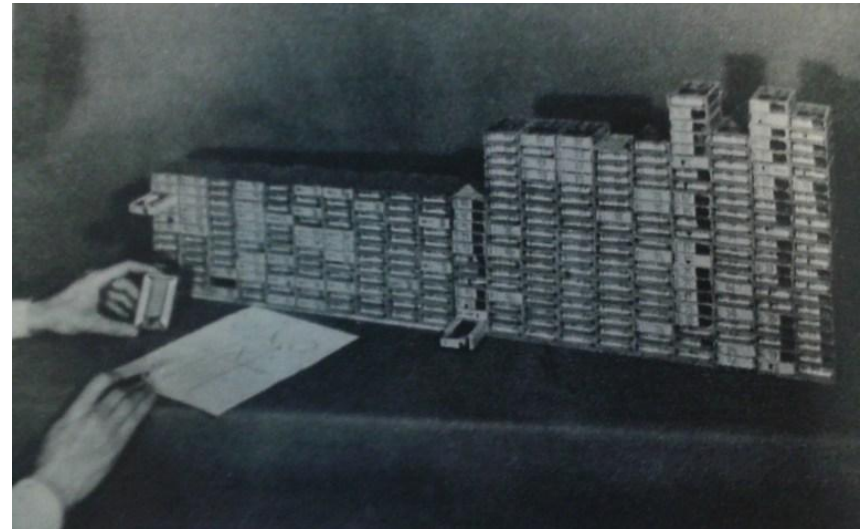
Yvonne Rainer:
"Carriage
Discreteness" for
remote-controlled
dancers

Alex Hay: "Grass
Field", music
generated by
brainwaves and body



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

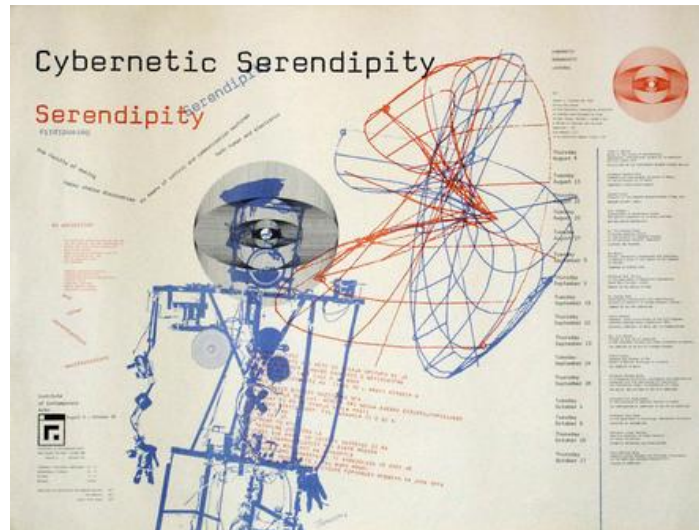


The Space Age

- 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 Emmett



The Space Age

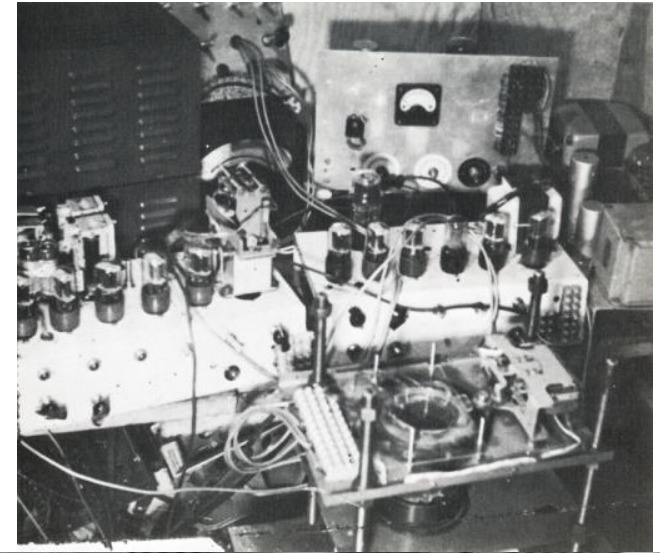
- The Cybernetic influence on British art
 - “Cybernetic Serendipity”



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- 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



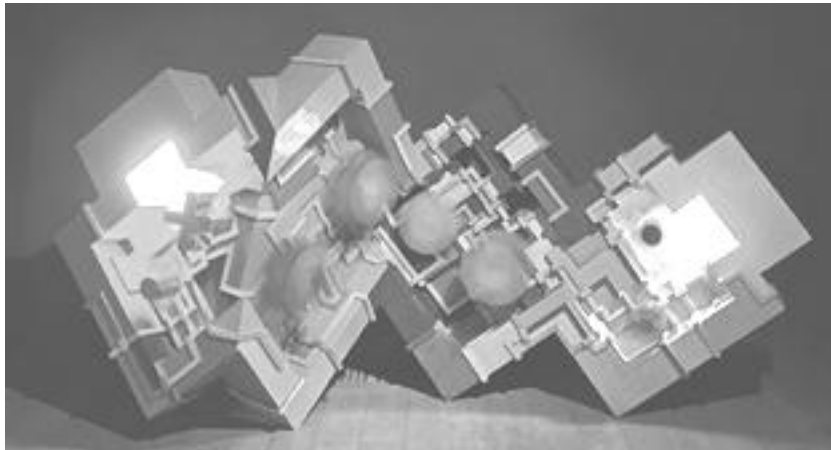
“Colloquy of Mobiles” (1968), a cybernetic installations in which the audience can interact with five machines that communicate among themselves via sound and light



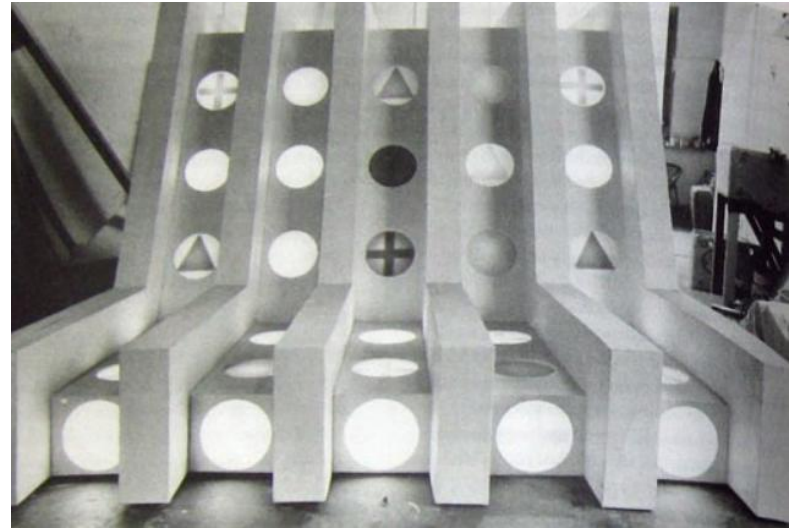
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- The Cybernetic influence on British art
 - Stephen Willats (1943, Britain)

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



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



An interactive "Visual Homeostat" (1968)

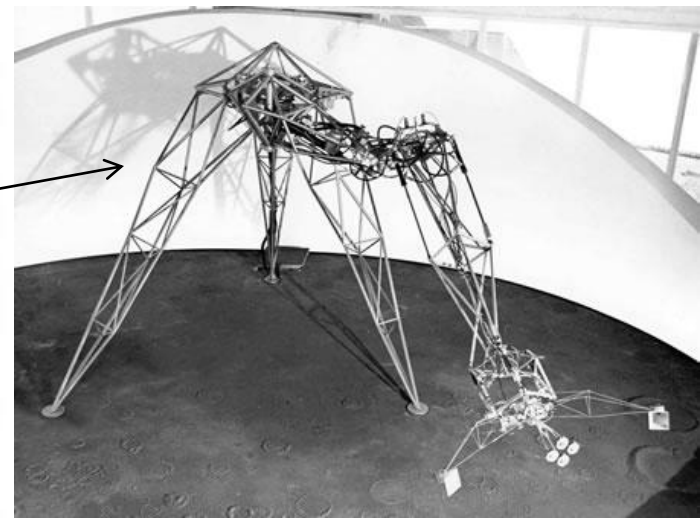
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- The Cybernetic influence on British art
 - Edward Ihnatowicz (1926, Poland)

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

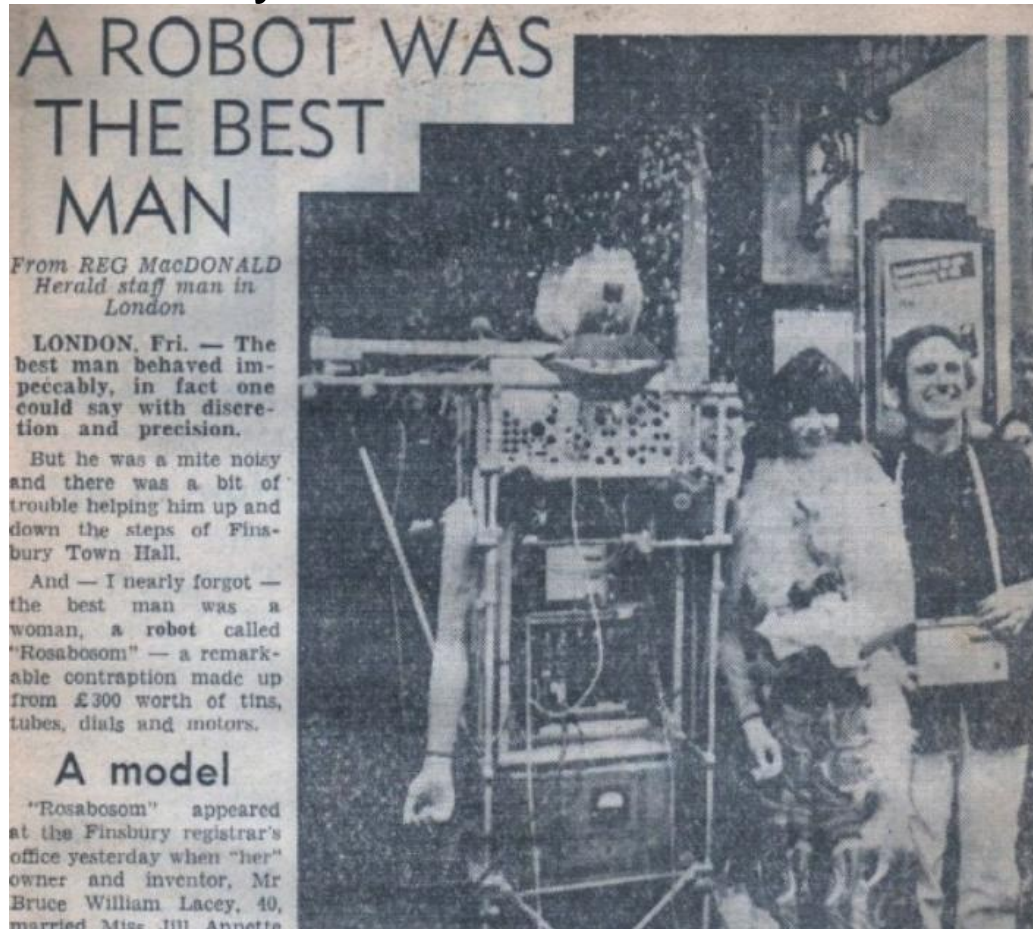


"The Senster" (1970) -
interactive (cybernetic)
sculpture that reacts
"intelligently" to the
presence of spectators

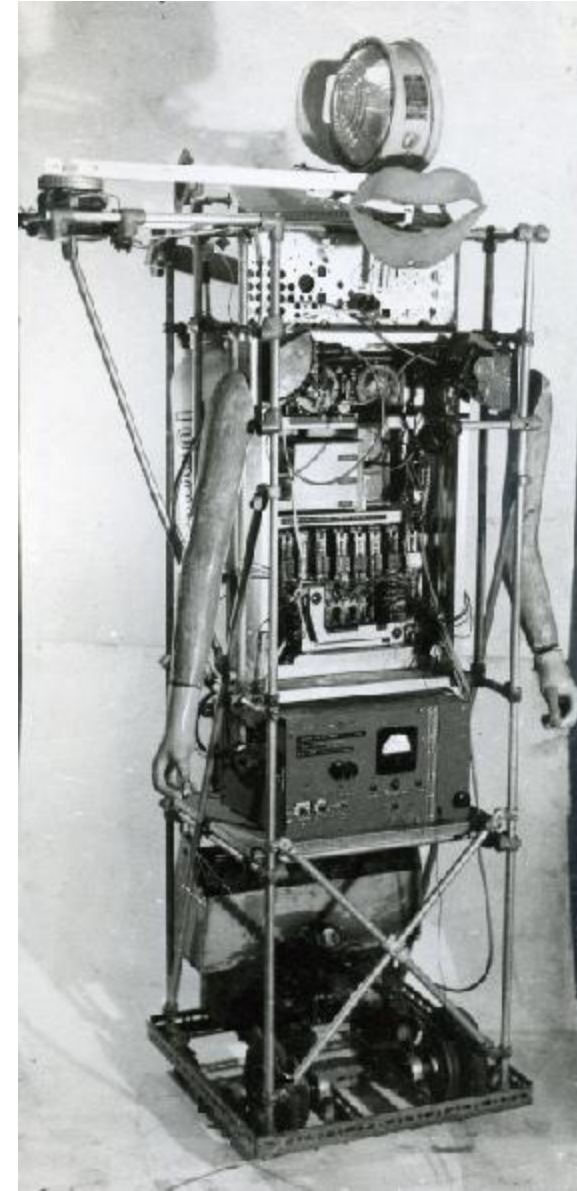


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- The Cybernetic influence on British art
 - Bruce Lacey



"Rosa Bosom" (1967)



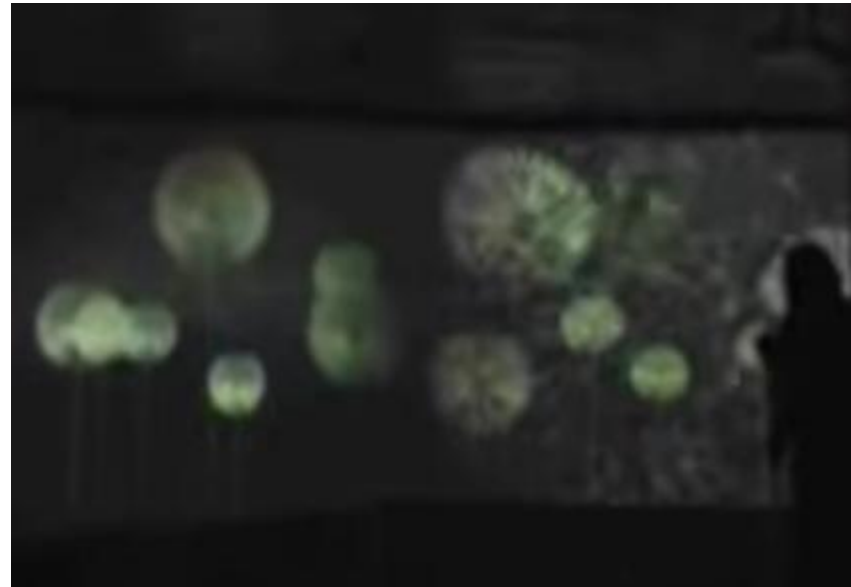
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- Cybernetic French art
 - Edmond Couchot (1932, France)



"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 ↘

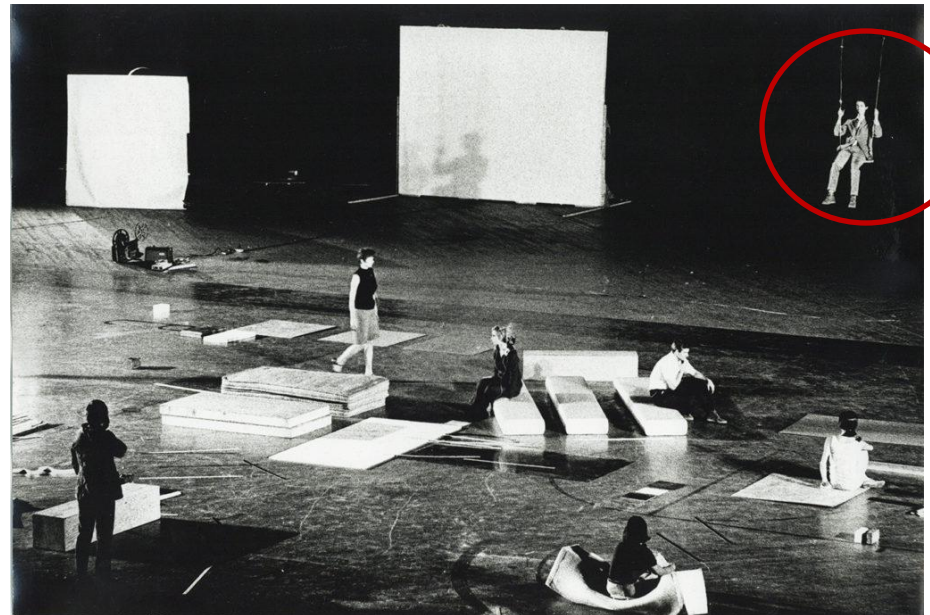


The Space Age

- 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



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