Pixel 2 Installation
An Approach to Immersion in Rematerialized Media-Art

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ABSTRACT

This chapter describes how the Pixel 2 is an installation based on the matrix forms and the small quadrangular shapes that compose them. These forms are the source of the digital image (bitmap) that bring us simultaneously to the pictorial works of Impressionism to Neo-plasticism. The compositions of the panels arise from the pictorial game dynamics with pixels as if they were a binary system. The graphical representation of pixels in Pixel2, the optical and illusion inherent game, are a fundamental part of this rematerialized media-art installation. The materialization of common digital elements such as small pixels allows a renewed vision, which raises digital interactions to a more spontaneous, intuitive immersion in the work and its materiality. The installation also invites the viewer to interact, in order to extend and expand the perception and experimentation of the different components of the work.

KEYWORDS

Drawing, Illusion, Immersion, Interaction, Media-Art, Pixel, PostDigital, Re-materialization

INTRODUCTION

Pixel ² (pixel squared) Installation takes as reference the origin of digital-art, both in the title and the square shape of the different panels that compose itself. All of the same dimensions, these quadrangular panels are supported graphics compositions with the use of small quadrangular shapes (pixels). The represented images, not being noticeable when closely observed, take the viewer to move inside the sculptural set and seek to improve the position to observe, discover the materials and forms, experience and interact.

The installation was created in an approach to the aesthetics of post-digital (in a contemporary perspective, referring to a time when technology has become a common place and fully integrated in processes and objects), where creativity overlaps with technology, emerging a desire of blurring the boundaries between the tangible and the immaterial, always maintaining the aesthetic line based on the characteristics of the digital / computational. The digital / computational art is commonly associated with computational production, on the contrary, the post-digital defends the junction between manual, craft and logic and digital language (Openshaw, 2015).

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In the Pixel² installation, we made a reflection about digital media art as a “…specialization of digital art in which the raw material base is the media or the digital media themselves and digital information where the creative emphasis is put (not exclusively) in the informational-communicational dimension of the artefact…” (Marcos, 2014).

This article is organized as follows: 1 - theoretical framework that allows to base the installation and sustain the reflection that gave rise to it, 2 - a description of the installation, followed by an analysis of the process of enjoyment and 3- we present the conclusions and bibliographical references.

THEORETICAL CONTEXTUALIZATION

Digital information and communication technologies play a key role in our current society, a symbol of contemporaneity. They are a milestone in transformation of our way of receiving, accessing, understanding, creating and consuming information, culture and art. These digital / computational cultural and artistic artifacts embody this technology and invite interaction and involvement, facilitating and motivating access to virtual or physical communication spaces (Marcos, 2016).

The excess of information that invades and surrounds us daily has not only changed the way we receive the information, but also our capacity for interpretation, enjoyment. The viewer demands greater participation, new ways of interacting and feeling, stimulating the desire to push the boundaries. Quoting Mirian Tavares (2016): “we lost the ability to see. We want to know, to touch, to penetrate. And we forget that one enters into things with the eyes. It is one of the paradoxes of contemporaneity: so many images and so much blindness.”

This chapter is presented in two ways (a. the artists and their works; b. Related work) because the installation by inserting up and reflect on the state of contemporary media-art imposes a contextualization about artistic objects / artifacts and also the theories that influenced the artists.

ARTISTS AND WORKS

The Pixel² installation in respect to the graphical representation of the pixels takes as plastic base, some impressionists and his pointillist technique works like Seurat (The National Gallery, 2016), photograph of Eugène Chevreul (Costa, n.d.), and neo-plasticism’s works, such as Piet Mondrian (MOMA, 2016). As important reference works of Andy Warhol (TAWM, 2016), Magdalena (Abakanowicz, 2016) and Red Grooms (ArtNet, 2016), the illusion game present in the work of C. Mauritis Esher (Escher, 2016), Anish Kapoor (Kappor, 2016), Felici Varini (Varini, 2016) and Lourdes de Castro (MCB, 2016). Quite so the influence of proto-interaction of avant garde artist works of the early twentieth century, Marinetti (Marinetti, 1921), Duchamp (MOMA, 2016) and Kiesler (Bogner, 2015).

RELATED WORK

Pixel² can be inserted in the post-digital aesthetics. The pluralism of artistic and theoretical production of digital/computer art has given rise in recent years to numerous discussions and analysis from various points of view and has been interpreted in different ways.

Interpreting the post-digital as referent of contemporaneity, digital technology has become a commonplace. As Florian Cramer (2014), it is recognized two temporalities in the post-digital:

1. Critical reflection around the concept of materiality of digital aesthetic;
2. Disappearance of the distinction between “old” media and “new” media. The post-digital mixing both.
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