

# Roteiro para entrevista

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## **What is your background and what have you been working on lately?**

Qual é a sua primeira formação e com o que você tem trabalhado ultimamente?

I have an academic background in Cognitive Psychology and Artificial Intelligence, and received an MSc and PhD in these respective fields. My semi-professional work besides my academic career had always been centered around the arts and music, and over the course of time I have been experimenting and getting more and more interested in the overlap between my professional and semi-professional interests. This lead me in the direction of the electronic arts, and finally resulted in taking a position at V2\_, Institute for the Unstable Media.

At V2\_ I'm responsible for part of the public programme as a junior curator and managing various artistic R&D projects as project manager in the V2\_Lab. In the first position I have been developing a series of events called *Test\_Lab*, the latest edition of which took place two weeks ago and centered around the theme of 'happiness', and the next edition taking place in October focusing on 'urban play' (still a working title though). As a project manager I am currently involved in the development of an educational software project called 'Watch That Sound' and have recently round off a wearable technology project called 'SHAREWEAR'. (I can give more info on these projects on request, but for now will leave it at this)

## **Which relations do you see between your work and other fields of knowledge?**

Que relações você vê entre seu trabalho e outras áreas do conhecimento?

This sounds like a very broad question, to which so many answers are possible. I will limit it to the relations I see to my background in psychology and artificial intelligence if that's ok.

In my previous position I studied knowledge representation in robot models, trying to prove that the information stored in (human) brains is deeply rooted in the interaction their bodies have with the world. (A view on cognition strongly related to the (second-order) Cybernetics you said you were interested in.)

Of course, the technical aspect of working with robots (or robot simulations, as I did) is in many ways very similar to technical development of many electronic artworks, but the more interesting relation I see is in the theory I tried to support in my research work: Since many electronic artworks are interactive artworks, in my opinion, these can serve as empirical test cases for theory on knowledge representation and perception. Furthermore, as much of artistic R&D is an exploration towards new (artistic) experiences and I feel that there is many insights to gather from AI and Cognitive Psychology to benefit from in this search. I am currently trying to flesh out

this mutual beneficial relationship between the two fields in research papers. (In fact, I have to finish a draft of a paper today, that I will be presenting at a conference in Zurich in October)

**Who and what are your main references (aesthetics, philosophic, artistic, etc.?) and what are the main concepts around your work?**

Quem e quais são suas principais referências (estéticas, filosóficas, artísticas, etc.) e os principais conceitos que se relacionam com seu trabalho?

Again, a very broad question, which I could go on for days about, but I will try to bring down to those references related to my answers above.

In the context of V2\_ I deal with an incredible diversity of electronic art, but there are two main pillars that form the V2\_ Lab's specialty. Those are Wearable Technology and Augmented and Mixed Reality. It is therefore unavoidable that my work draws inspiration from those working in those fields. In terms of wearable technology I am for instance very intrigued by the books Susanne Lee (Fashioning the Future) and Sabine Seymour (Fashionable Technology) have published. In artistic work on Augmented and Mixed Realities I find inspiration in the recently published book by Borries et al. (SPACE TIME PLAY) and on the work conducted here at V2\_ in collaboration with, for example, artist collective Workspace Unlimited and Marnix de Nijs.

In science and philosophy I find my 'theoretical inspiration' in (and based most of my academic research on) the work of philosopher Alva Noe and psychologist Kevin O'Regan and AI gurus such as Pfeifer and Scheier, (I purposefully left out the classics).

In terms of connecting my scientific and artistic interests i would also like to state the work of Mitchell Whitelaw as a big inspiration.

**In your opinion, what are the most significant changes in the creative process after digital era?**

Em sua opiniao, quais sao as mudancas significativas ocorridas no processo criativo após a era digital?

I think for a long time after the introduction of the computer (with 'long time' i mean decades!) people were so addicted to thinking about what computers can do that humans cannot do, they forgot to look at the more human aspects and opportunities that computation can provide. Of course the technical advancements in terms of processing speed and storage capacity allowed for completely new types of artworks to be developed. Not trying to bagatelize the scientific revolutions in the digital era and their effect on artistic practice, I do think that the 'real' revolution is taking place right now.

Where until recently computing technology was a very 'distant' technology (with only the PC in the computer room of families slowly integrating into the everyday lives of people) I firmly believe that this decade is the one in which a revolution is taking place in truly seamlessly integrating computing in our daily lives; through things like networking technology and social technology, wearable technology and nano technology, ubiquitous computing and ambient intelligence, etc etc.

And this revolution allows artists wotking with digital technology to really impact in peoples lives.

### **How do you see the relations between the current production of electronic art and the available technology?**

Como você vê as relações da atual produção de arte eletrônica com a tecnologia disponível?

I can be very brief about this. It is super hard for artists to receive access to the technology available, and I expect it always will be. However, I do sense a renewed interest in scientific areas to allow access to their technology for artistic use, as some big names in science and art are currently advocating the proliferation of science through art.

### **What do you have to say about centers of research, production and exhibition of electronic art? Concerning since the organization aspects until the sponsorship?**

O que você tem a dizer sobre os espaços de produção, pesquisa e exibição de arte eletrônica? Desde organização especial, estrutura até fomento à produção?

Hmm. I'm not sure if I understand this question. Are we talking the financial aspect here? In that case, the answer is short: It's hard. It's super hard to keep the funding coming in, and too much time has to be invested in it. Time, which could have also been used in the development of artworks. In general, in most institutes in electronic art I presume, but at least at V2\_, there are highly qualified people working for a fraction of the money they could've earned outside of the cultural field. At the same time, as a good cultural operator, you have to make sure that the artists you work with are decently compensated for their work, as your work exists by their work.

But I'm not sure if this answer is going in the direction you meant it to go. Please elaborate on your question.

### **How do you see the interactor's role in the history of electronic and interactive art?**

Como você vê o papel do interator ao longo da história da arte eletrônica e interativa?

I presume that by 'interactor' you mean the person interacting with an artwork. Although the opportunities for 'user-interaction' in art took a huge flight forward as a result of developments in computer science and other technological field. However, this is not to say the interaction exists because of such developments. There are jaw dropping mechanical artworks that are highly interactive and would (likely) also have been developed without the digital revolution. Such as the work of Theo Janssen, Arthur Ganson, and Bernie Lubell, to name just a few. So in a historical context I would say development in electronic art has hugely impacted Interactive Art, but there are many instances of Interactive Art that are not electronic.

### **Do you see relations between your artwork process structure and the social system you we live in? Which are they?**

Você vê ligações entre a estrutura do processo de trabalho artístico e o sistema social em que vivemos? Quais seriam elas?

I think the artwork *process structure* is more dependent on the funding system we have to live with, but maybe I am getting the question wrong. Please elaborate.

**Do you realize relations between space and narrative in the actual production of electronic art? If yes, how do they take shape?**

Você vê relações entre espaço e narrativa na atual produção de arte eletrônica? Se sim, como elas se configuram?

Yes. In most artistic project the narrative plays such an important role that it is determined before even starting the development. In interactive artworks there should be an interaction scenario and predictions on the scenarios outcome to guide the design and development process. This goes even more so for those artworks involving performative elements or gaming / playfulness. Only a good narrative will draw users towards interaction, and therefore should be underlying the complete design and development process. Given this, as a project manager, it is my task to get the narrative the artist has in mind absolutely clear, and subsequently assist the artist to translate this narrative into concrete design choices and monitor that any choices made in the technical development are made with this narrative in mind.

**How do you see the formation in your field ? And if you are going to create a course today what would you prioritize?**

Como você vê a formação na sua área e se você fosse criar um curso na sua área hoje, o que você priorizaria?

If I would be given a card blanche on creating any course in the field of electronic art, I would create a 'What you need to know about psychology and AI in order to make good art' course. Basically consisting of a crash course in Psychology and AI, and assignments for student to make their own relations and put theory to use.