

INTERACTIVE



**MEDIA ARCHAEOLOGY
EXHIBITION**



DanMatsuMouse

exonemo.....2007...

The artwork consists of a computer program which displays various videos of physical computer mice being destroyed. This destruction interacts simultaneously with the physical device it is being displayed on, forcing the arrow icon, which represents the mouse, to move erratically.

The impression of suffering conveyed by the mouse's erratic movements prompts the viewer to consider its "aliveness." In a purely metaphysical sense, a mouse could be viewed as "alive" during its active engagement in a task

DanmatsuMouse (computer mouse and software; exonemo, 2007)

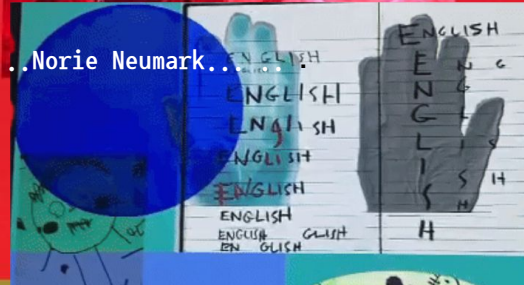
Norie Neumark & Maria Miranda, Richard Vella, Greg White, and David Bartolo, Shock in the Ear (1998, CD-ROM)

Shock in the Ear is a narrative experience that takes the audience through various sites of “shock” and trauma through a mainly auditory sensation. The interactivity relies on the user clicking and continuing the journey, of which they have no control over.

....Norie Neumark.....

The story itself is recursive, with five main sites featured, the exploration within each site is an uncontrolled variable. Neumark’s artist statement emphasizes the “sensual” nature of the piece in which the audio becomes a vessel for our understanding of the aesthetics

SHOCK IN THE EAR



Sally or the Bubble Burst

Sally or the Bubble Burst (2003, DVD-ROM with voice activated microphone): A (still!) cutting-edge early 2000s experiment in Artificial Intelligence (AI) by interactive cinema pioneer Toni Dove.

Toni Dove, Sally or the Bubble Burst (2003, DVD-ROM with voice activated microphone)

.... Toni Dove.....



Users can interact with the main character, Sally, and other characters from Dove's larger work, Spectropia (2014), through voice-activated commands. Innovatively, the disc is designed so that users can interact through a speech recognition program using a microphone or, alternatively, through moving the computer mouse.

Memorex

Arkanimerck.com

DVD

TROUBLES WITH SEX, THEORY & HISTORY

Marina Gržinić, and
Aina Šmid, *Troubles
with Sex, Theory &
History* (1997,
CD-ROM)

*Troubles with Sex,
Theory & History* is a
multi-medium
theoretical work, that
makes users a gambler,
making the choice
between numbers 1 and
2.

by
Marina Gržinić
Aina Šmid

Numbers 1 and 2 connect with
different images and texts
throughout the interactive
experience. The questions
asked challenge and confront
the morals of the user, which
they must answer to continue
the play through.

Hugo Glendinning & Tim
Etchell, 1997, *Frozen
Palaces*, Art:Intact

Frozen Palaces



...Hugo Glendinning & Tim
Etchell..



This transition untold effectively captures the transition from a 2-dimensional photograph into the immersive panorama, the initial subject ceases to be the focus of the whole panorama. The scene is desolate, abandoned for us to explore without further explanation.

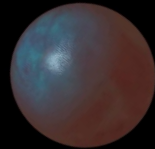
Frozen Palaces is a hazy labyrinth of violence, debauchery, and the occult. The Art:Intact game begins by settling into a room, it isn't until the viewer moves their cursor around that they discover they are in a panorama, freely able to zoom in and out, only to discover other ghastly sites.

Masakai Fujihata,
Impalpability,
(1998, CD-ROM)



Impalpability

Impalpability is an interactive CD-ROM in which the user controls and digitally manipulates close up images of their own skin by pressing their finger to the ball underneath the computer mouse.



Impalpability combines sight, touch, and sound to create a visceral, tactile experience. The user is able to click through nine spheres, eight of which resemble a replica of a human hand, uncannily warped to fit around a globe shape. While interacting with the piece, it emits creaking noises which further emphasize the unnatural relationship between man and machine as we seek to understand each other, working as one.

Zoe Beloff, *Beyond* (1997)

The computer simulation of *Beyond* alludes to supernatural existence that is both utterly strange and yet subconsciously known. Spirits appear as mirages within shadows and windows, but the work serves as an uncanny ghost story that serves as a metaphor for the evolution of technology. When interacting with this piece, which has been trapped in time within an antiquated device system, it seems the user has become the ghost, attempting to access the remnants of what once was while the world has moved on.

BEYOND

Zoe Beloff's interactive media piece allows users to peruse a phantasmagorical panorama filled with sinister, evocative imagery and unsettling musical cues.

Chris Marker,
Immemory (1997,
CD-ROM)

Exit

IMMEMORY

In Chris Marker's
Immemory, time doesn't
unfold in a straight line;
it's a fluid tapestry that
mirrors the way our
memories ebb and flow. As
you navigate through zones
like Cinema, War, Memory,
Photography, Poetry,
Travel, Museum, and
X-Plugs, you're not
following a predetermined
path but crafting your own
journey.

This mosaic of images,
film clips, music, and
text invites you to
wander freely, much like
how our minds leap from
one memory to another
without concern for
chronology.

| SONY |

SOLID STATE

TRINITRON



Bettina Ellerkamp,
Jörg Heitmann,
Killer.Berlin.doc
(1999)



Killer.Berlin.doc is an experimental film that intersects documentary, fiction and game. With the use of technology as an aesthetic, the film uses surveillance and nostalgia as a narrative device.

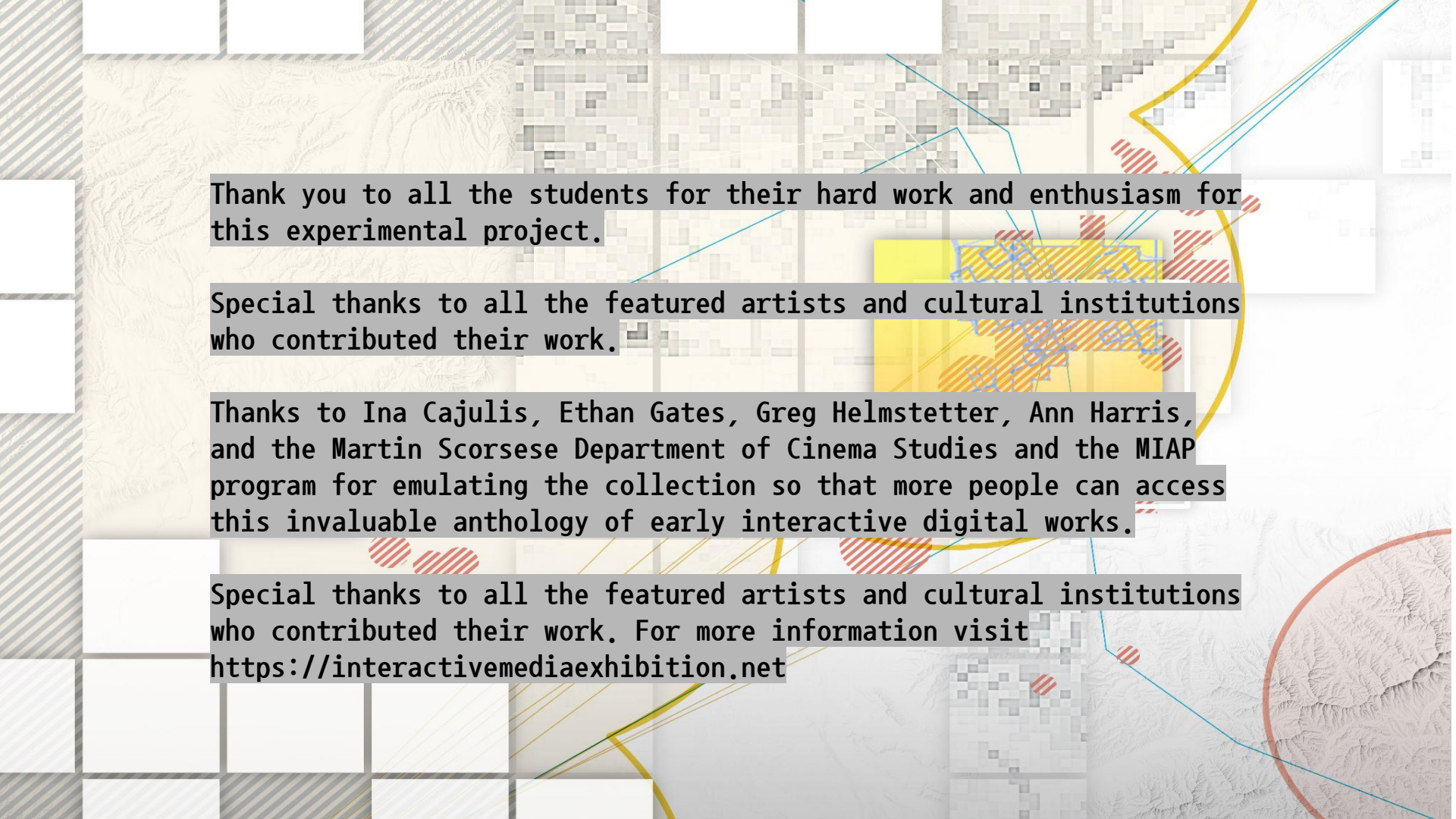
In May 1998, ten people, wanting to talk about their lives in a changing city, decide to turn their lives in Berlin into fiction. They play killer, a game in which no one knows the others, and each person is perpetrator as well as victim.

LOEWE OPTA

RECEIVE CALLER

To view our
digital
catalog, scan
this QR Code!





Thank you to all the students for their hard work and enthusiasm for this experimental project.

Special thanks to all the featured artists and cultural institutions who contributed their work.

Thanks to Ina Cajulis, Ethan Gates, Greg Helmstetter, Ann Harris, and the Martin Scorsese Department of Cinema Studies and the MIAP program for emulating the collection so that more people can access this invaluable anthology of early interactive digital works.

Special thanks to all the featured artists and cultural institutions who contributed their work. For more information visit <https://interactivemediaexhibition.net>