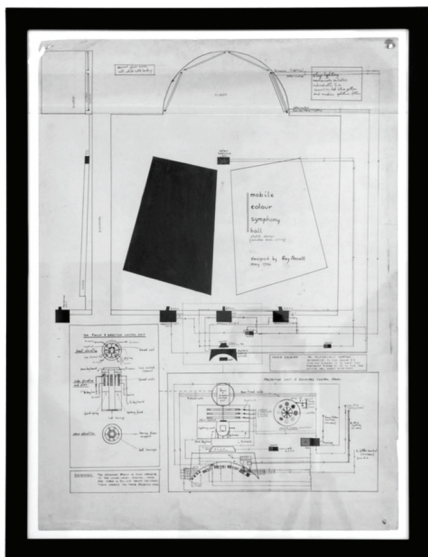
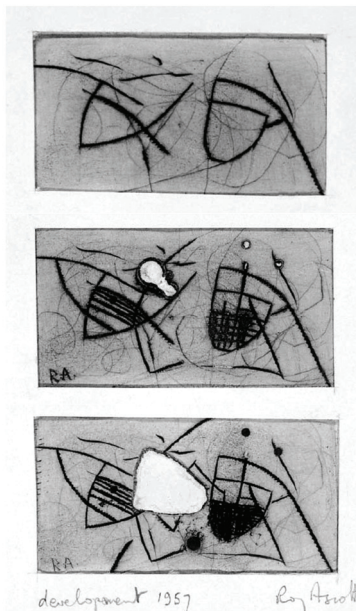


Appendix 3: Ascott's Art

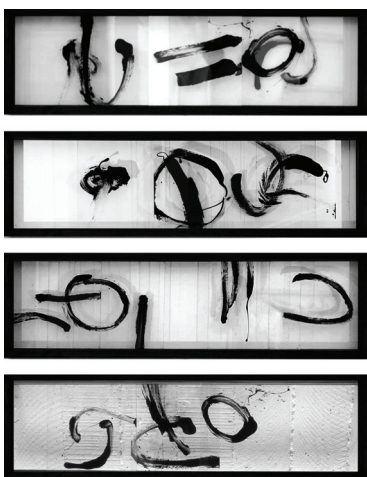
This is a chronological presentation of a sampling of Roy Ascott's artworks.



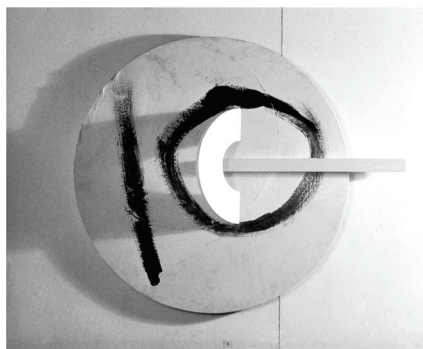
(1956). *Mobile Colour Symphony Hall*. Early poster design for color projection environment. (<https://www.flickr.com/photos/syncretica/>)



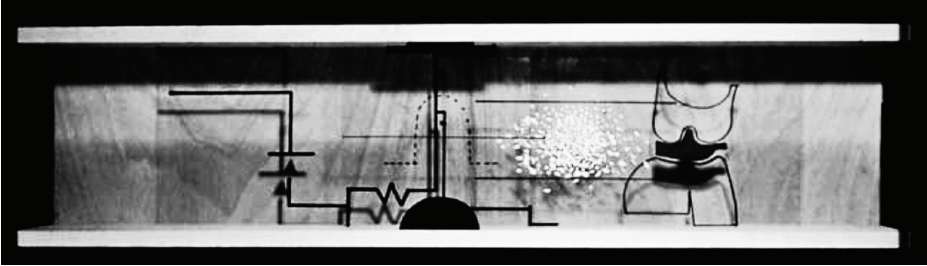
(1957). *Development*. Etching. Three elements, each 7.3025x3.048 cm. (Ascott & Shanken, 2007, p. 8)



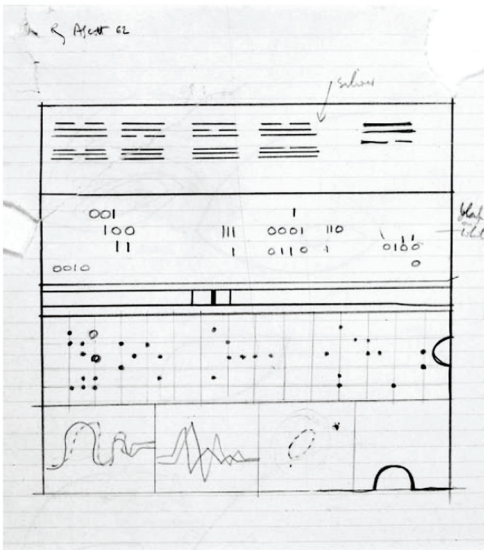
(1959–1960). *Change Painting*. Four different states. Plexiglass, wood and oil; 167.64x53.34 cm



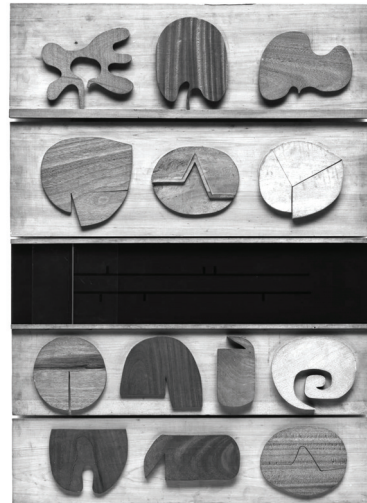
(1960). *Hinged Relief*. Wood, 68.58 cm in diameter.



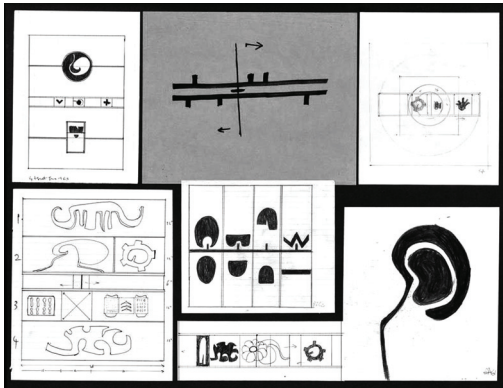
(1962). *Love-Code*. Diagram box. Cellulose on glass and wood; 121.92x33.02x7.62 cm. Shanken (2007, p. 10) notes “the influence of Richard Hamilton’s *She* and Marcel Duchamp’s *Large Glass* in Ascott’s integration of female and technological forms, and the ‘seed cloud between them.’”



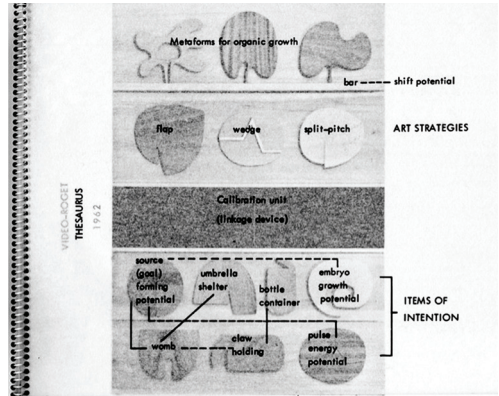
(1962). *Untitled drawing*. Approx 20x22.86 cm. In this artwork, Shanken (2007, p. 31) notes “the I Ching hexagrams in upper register, followed by binary notation, scatter-plots, and wave-forms. A “calibrator” in the middle suggests the ability to juxtapose or combine various permutations of these systems of information representation.”



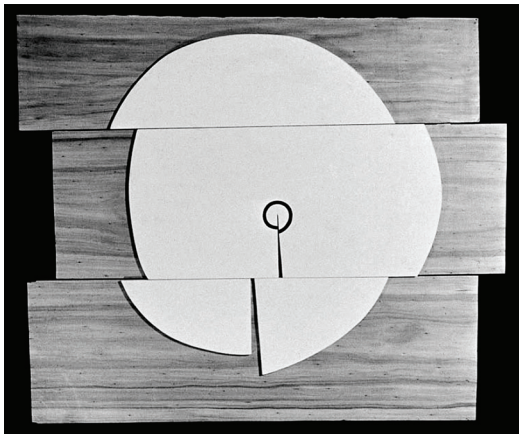
(1962). *Video-Roget*. Wood perspex and paint; 89.5x127x7.5 cm. London: Tate Gallery permanent collection.



(1962). *Video-Roget*. Drawings



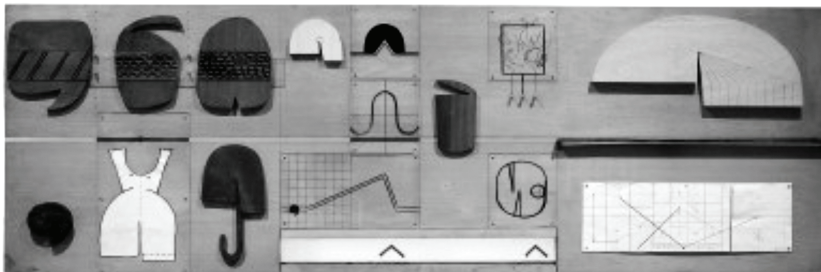
(1963). *Video-Roget*. *Thesaurus*.



(1963). *Shift*.
Wood, 92.52x91.44 cm.



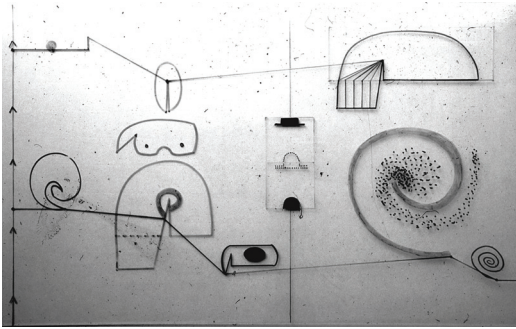
(1963). *Analogue Table*
Wood, perspex, and paint; 94.5x105x7.5 cm.



(1963). *Items of Intention*.
Wood and paint; 154.77x20.25x7.5 cm.

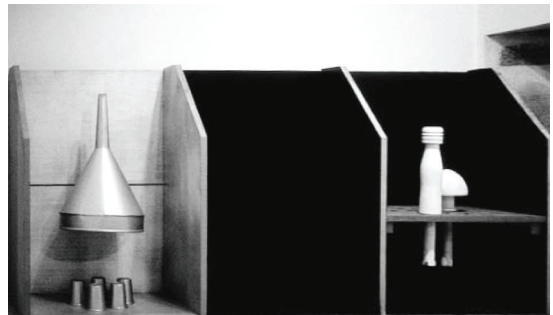


(1963). *Shelter*.
Wood, perspex and paint; 60.75x115.5x7.5



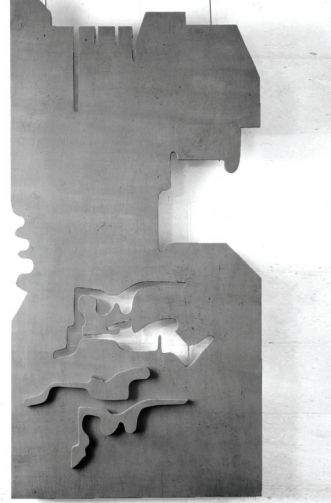
(1963). *Analogue Structures*.
Perspex, paint and found materials.

(1964). *Analogue Structures Behavior Board*.
Homage to C. E. Shannon.
Painted found objects and wood;
137.16x60.96x30.48 cm
(Ascott & Shanken, 2007, p. 27; <https://www.flickr.com/photos/syncretica/>)





(1966). *Inclusion*.
Wood and paint; 127 x 183 x 10 cm.



(1966). *Reflex*.
Wood and paint; 38x76x10 cm.



(1966). *Cloud Template*.
Stained wood; 109x86.4 cm.



(1966). *Self*. (Reproduction, 2013; 1 of 3).
Lacquer paint on wood; 86.4 x 129.4 cm.

1966

To control ones
 environment is to assert ones
 existence. In controlling my identity
 I define it. The Free Man has control of every
 aspect of his world and creates his role within it
 ("remakes himself" in Nietzsche's terms). Although
 through science we strive for this total freedom, it may
 never be attained. Art, however, provides the means to win
 this freedom and to act it out—symbolically. In Art the will to
 control is expressed through processes of restricting experience
 and of creating in familiar relationships within a universe of visual
 discourse. In this way the Artist becomes the Free Man. Just as my
 own artwork feeds back to affect my subsequent behaviour, so in
 society generally the artist activity may function as some kind of
 ritual control mechanism. Both individual artworks and cultural
 clumps can act as behavioural triggers. But the cultural force not
 only controls a Social Situation it constantly assigns to it fresh
 goals. This is not a steady state control—it is one affecting a
 changing, fluid field. This is one kind of value, amongst others, that
 I want my public art to have. It requires the New, unfamiliar forms
 and unpredictable relationships. These come only out of
 creative behaviour—unlearned, non-routine constantly shaken
 up. It involves taking risks, stretching the intuition. There
 is a splendid paradox in Art that often the wildest,
 most far out, random unprogrammed activity can
 in the end produce work which may exercise
 the most profound and fruitful control
 on the human situation.
 ROY ASCOTT

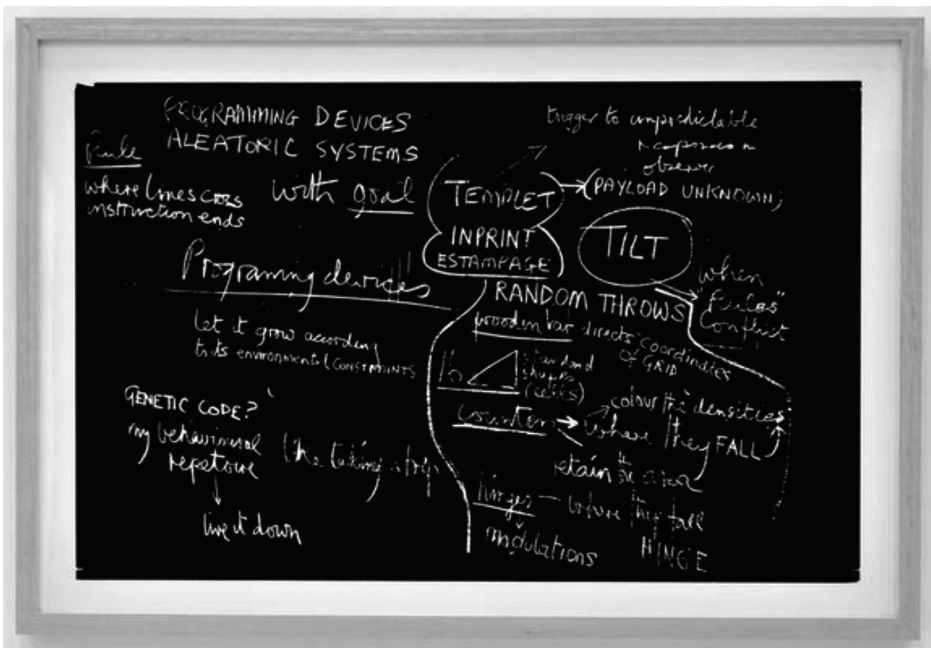
(1966). *Statement from Control* (Ascott & Shanken, 2007, p. 108;
 Originally published in *Control I*[1]).



(1966). *Change Painting* (2nd iteration).
 Cellulose paint on movable glass panels;
 90x30x10 cm. Three different states.

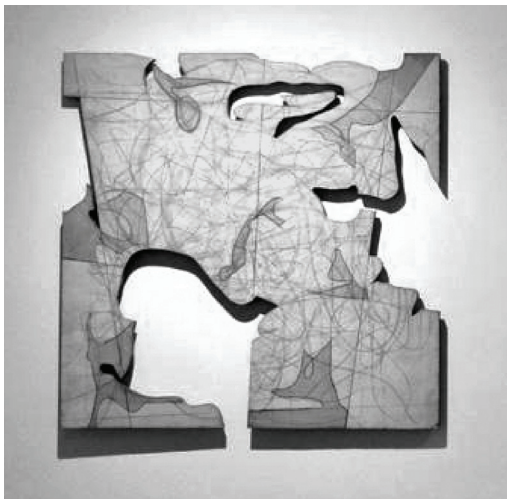


(1967). *Parameter IV*.
 Wood and paint; 212x210x10 cm.



(1967). *Blackboard Notes*. Framed screenprint, 68.5x43 cm.

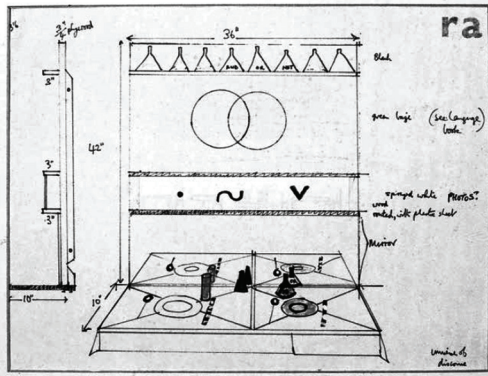
“The blackboard, symbolic of a pedagogical context, here became the ground for representing Ascott’s fusion of studio and classroom practice” (Ascott & Shanken, 2007, p. 103).



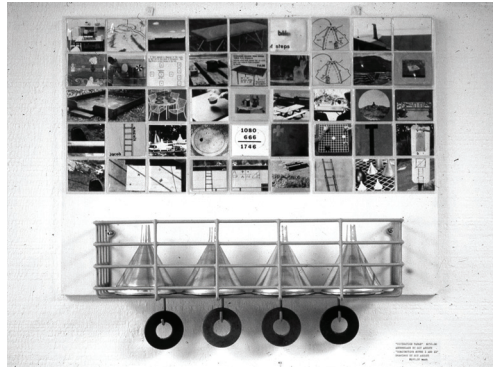
(1968). *N-Tropic—Random Map I*.
Wood and paint; 152x152x10 cm.



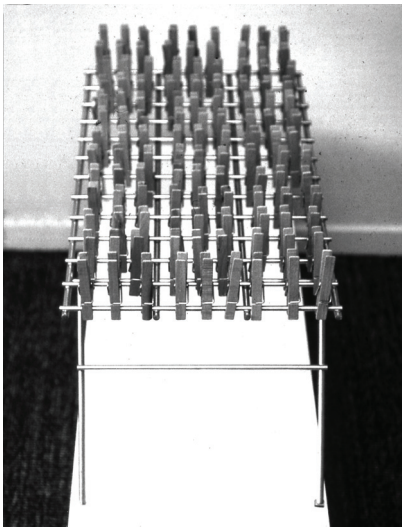
(1968). *N-Tropic—Random Map II*.
Wood and paint; 152x152x10 cm.



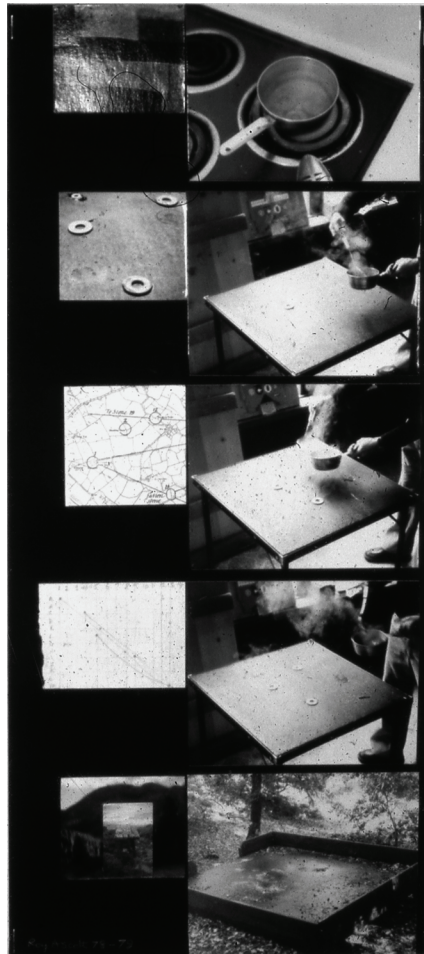
(1977). *Universe of Discourse*.
Pen, crayon, and tape on paper; approx 10x14 in.



(1978). *Syncretic Divination Table*.
Bricolage.



Above: (1978). *Analogue Structures*.
Wooden pegs on metal frame;
20x30x44 cm.



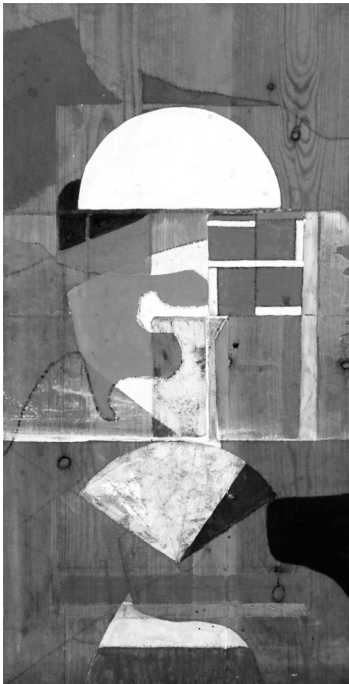
Right: (1978-1979) *Cooking Chance*.
Photocollage.



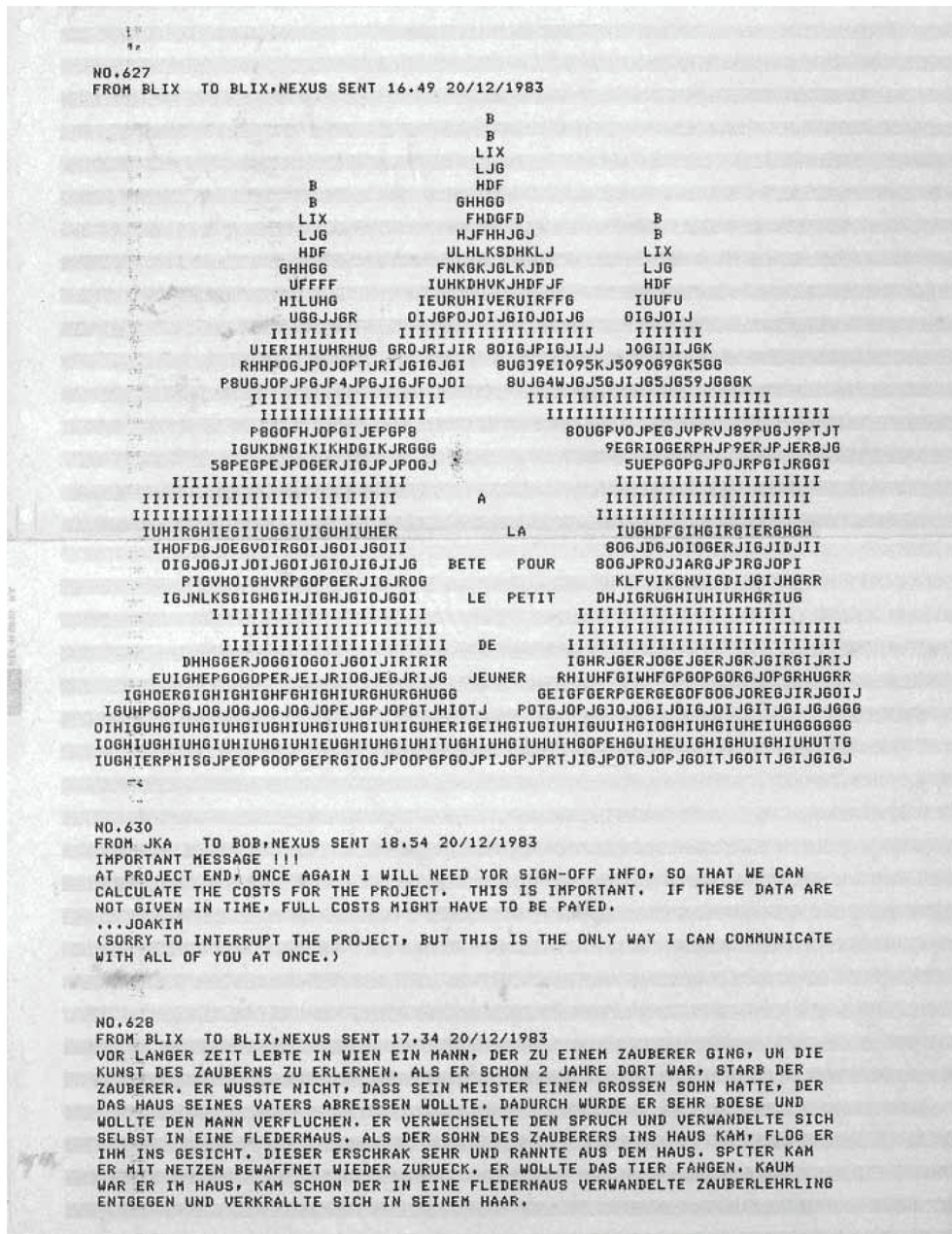
(1980). *California Suite II*.
Acrylic on canvas; 152x152 cm.



(1980). *California Suite III*.
Acrylic on canvas. 152x152 cm.

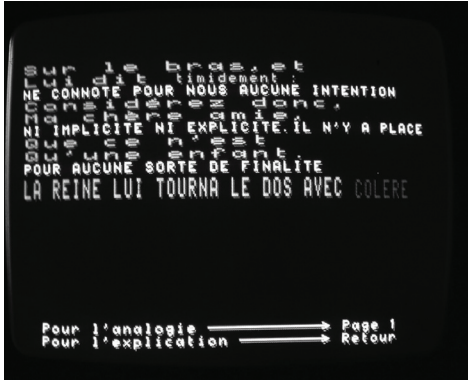


(1981). *Left Brain/Right Brain*. Acrylic on wood; 53x26 cm each.
Note: Ascott's "last painting" before committing his practice entirely to telematics.



(1983). *La Plissure du Texte*.

“Computer printout from International telematic art project, involving “distributed authorship” through remote, interactive exchanges between artists in eleven locations in Austria, the United Kingdom, the United States, Canada, and Australia” (Ascott & Shanken 2007, p. 65).



(1985). *Organe et Fonction d'Alice au Pays des Merveilles*. “Video still from telematic art project using the Minitel network. Part of Jean-François Lyotard’s exhibition ‘Les Immatériaux’ at the Centre Pompidou, Paris” (Ascott & Shanken, 2007, p. 68).



(1988). *Roy Ascott as Judith*. “Slow-scan images in which the artist created a video composite of his own portrait and Gustav Klimt’s *Judith* (1909); from *Making the Invisible Visible*” (Ascott & Shanken 2007, p. 208). Telematic image/text exchange between artists at University of Applied Arts, Vienna, Carnegie-Mellon University and University College London. Directed by Roy Ascott. <https://www.plymouth.ac.uk/staff/roy-ascott>

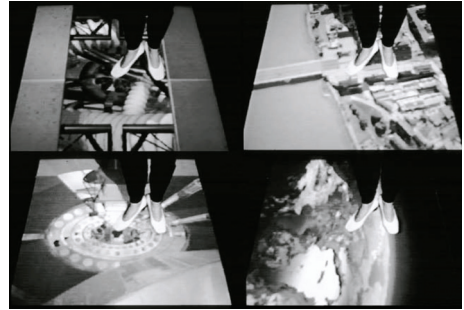


(1989). *Aspects of Gaia: digital Pathways Across the Whole Earth*. Video stills. Interactive art installation and telematic project with artists in three continents. Directed by Roy Ascott. Linz: Ars Electronica Festival of Art and Technology.



(1989). *Telenoia*.

“The word I coined to describe both the means and the meaning of this process is “telenoia,” from the Greek roots tele, “far o^a,” and nous, “mind.” Telenoia is networked consciousness, interactive awareness, mind at large (to use Gregory Bateson’s term).” (Ascott & Shanken, 2007, p. 259)



(1996). *Apollo 13* (Televator). Video stills from multimedia installation. Interactive elevator “Televator” permanently installed at the Ars Electronica Center in Linz. “The screen in the floor of the elevator gives the impression of the museum, Linz, Austria, Europe, and the planet Earth slipping away as the elevator ascends, and vice versa on descent” (Ascott & Shanken 2007, p. 308). *Apollo 13*. Interactive elevator, permanent installation. Concept design by Roy Ascott. Linz: Ars Electronica Center.



(1996). *Cognitive Map*.

Digital image designed by Ascott as an interface for the Web-based project “Identity in Cyberspace.” Sponsored by the Commission of European Communities. Ascott created this pilot program of the European Cyberspace Collegium, which included artist groups based in Dublin (ARTHOUSE), Barcelona (CEDIM), and Newport, Wales (CAiA).



(2000). *The Moistmedia Manifesto*. Installation, gr2000az. Graz, Austria.

THE MOIST MANIFESTO

MOIST SPACE is where dry pixels and wet molecules converge
 MOIST ART is digitally dry, biologically wet, and spiritually numinous
 MOIST REALITY combines Virtual Reality with Vegetal Reality
 MOIST MEDIA comprises bits, atoms, neurons, and genes
 MOIST TECHNOLOGY is interactive and psychoactive
 MOIST LIFE embraces digital identity and biological being
 MOIST MIND is technoetic multiconsciousness
 MOISTWARE erodes the boundary between hardware and wetware
 MOIST MANUFACTURE is tele-biotic, neuro-constructive, nano-robotic
 MOIST ENGINEERING embraces ontology
 MOIST DESIGN is bottom-up, seeded and emergent
 MOIST COMMS are bio-telematic and psi-bernetic
 MOIST ART is at the edge of the Net
 (Ascott & Shanken, 2007, p. 363).



(2009). *The Syncretic Sense* Retrospective, 1960-2009. Plymouth Arts Centre, Plymouth, England.
http://www.artcornwall.org/exhibitions/Roy_ascott.htm



(2010). *Retrospective: International Digital Arts Festival, Incheon, South Korea.*
 Photographic collage.



(2011). *The Syncretic Sense*, [SPACE] Hackney, London.
<http://www.spacestudios.org.uk/exhibition-programme/roy-ascott-the-syncretic-sense/>



(2012-2013) *Roy Ascott: Syncretic Cybernetics.*
 9th Shanghai Biennale, Shanghai, China.



(2013). *Roy Ascott: The Analogues*.

Plug-in Institute of Contemporary Art, Winnipeg, Canada.

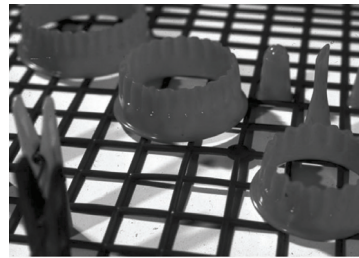
This exhibit explores a small but crucial body of work by English inter-media artist and theorist Roy Ascott, and takes place in the context of Plug In ICA's Summer Institute, an annual international artist's residency. The works in the exhibition were largely created in England between 1963 and 1970. They form a small but crucial part of the artist's "Analogue" works – non-digital, two-dimensional and non-representational wall works that pre-figure his later artwork and theories relating to computer networks, viewer interaction, and telematics. Ascott was the first to coin the term *telematic art* to describe the use of online computer networks as an art medium. Curated by Anthony Kiendl and co-presented with Video Pool Media Arts Centre. PLUG IN INSTITUTE OF CONTEMPORARY ART Winnipeg, Manitoba, Canada

<https://plugin.org/exhibitions/roy-ascott-the-analogues/>



(2014). OK | CYBERARTS 2014, PRIX ARS ELECTRONICA EXHIBITION

<https://www.ok-centrum.at/en/press/pressemitteilung/ok-cyberarts-2014-prix-ars-electronica-exhibition>



Roy Ascott: *Form has Behaviour*

Henry Moore Institute

25 January – 23 April 2017

Gallery 4

(2017). *Roy Ascott: Form has Behaviour*, Henry Moore Institute, Leeds UK