

GENERAL STATEMENT ON COMPUTERS IN MY WORK

I'm making self-contained, interactive computerized objects. My use of the computer in art has two distinct sides. Initially, I use a micro-computer to design all aspects of the objects I produce. The physical form, electronic schematic, p.c.b. layout, and the software for the sculpture are all created, tested, and output from my personal computer in one form or another (drawings, disks, eproms, etc..). This allows for increased creativity, speed, and reliability.

But also, each of the interactive objects has its own built-in micro-computer. Using this computer, in the piece itself, allows me, I believe, advantages over traditional static sculpture, all of which are intrinsically linked to the content of the work. Firstly, the obvious impact and extent of computers and other electronic devices in society is a contemporary phenomenon of perhaps unprecedented importance. Secondly, electronics still have a seductive quality to them which can be used to bring a wider audience to the work, and which can sometimes entice people to spend more time with the object than with traditional artforms. Thirdly, and most importantly for me, the computer allows me to incorporate the aspects of time and participation into the work, which are, I believe, the most important attributes. Since all of the objects have to be "activated", the interaction of the public is necessary for the devices to fulfil their purpose. In my mind, these objects are not functioning as "art" unless they are being operated by someone. But the act of participation is also one of transformation; using something always alters it, and this is embodied and reflected in the object, through the actual changing of the conditions of existence of the work. In other words, the audience tangibly affects some facet of the object over time, such as the history, meaning, or lifespan of the work.

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